The Felt Sense Project: Towards a Methodological Framework for Designing and Crafting From the Inner Self

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Abstract
This paper offers the beginnings of a methodological framework for the design of body-centric artifacts, understood as those that use embodied self-awareness as a tool for bodily self-knowledge and wellbeing. We present a case study on the design of artifacts to be applied in the self-practice of the psychotherapeutic technique Focusing. The autobiographical journey of the researcher is documented in the use of different methods to be integrated into design research, such as crafting devices through autoethnographic phenomenological annotations, the application of second-person methods such as facilitated interaction for novices, and the use of a design kit to be tested by previously trained users. Even though wellbeing is a core concern of this project, the application of autoethnographic exploration through Focusing has an important creative potential, particularly in the generation of self-reporting narratives informed by somatic exploration. These rich descriptions can be utilised as a core construction material in the creation of art and design pieces for bodily understanding.

Keywords
HCI; Design Methodology; Phenomenology; Body-centred technology; Embodied self-awareness; Focusing; Wearable technology; Probes.

Introduction
This paper offers the beginnings of a methodological framework for the design of body-centric artifacts, understood as those that use embodied self-awareness as a tool for bodily self-knowledge and wellbeing. We present a case study on the design of artifacts to be applied in the self-practice of the psychotherapeutic technique Focusing. The autobiographical journey of the researcher is documented in the use of different methods to be integrated into design research. At the end of the self-reported process, the exploration of the inner world of the researcher is translated into a piece of technology that speaks the language of the audience. As a part of this journey of creating devices for healing, we ask: Which are the necessary conditions for designers to integrate their own autobiographical perspective into the making process? How can we validate the researcher’s perspective as subjective, but also as an object of empathic understanding? In this project, the researcher subjects herself into psychotherapeutic self-observance in order to generate narratives emerging from her deeper layers of experience. By putting herself into different passages of her own psychosomatic subjectivity, the researcher uses her manuscripts to craft a piece of technology, which acts as a metaphor of her bodily experiencing. Since this technological exploration is deeply rooted in subjective inquiry, this framework aims to inspire designers and artists to use autobiographic accounts validated through participatory approaches as the first step of understanding users and audiences.

Even though wellbeing is a core concern of this project, the application of autoethnographic exploration through Focusing has an important creative potential, particularly in the generation of self-reporting narratives informed by somatic exploration. These rich descriptions can be utilised as a core construction material in the creation of art and design pieces for bodily understanding.

After setting the theoretical foundations of this project, including a description of the psychotherapeutic technique Focusing and its relevance, this paper presents a set of different methods to be integrated into design research such as crafting devices through autoethnographic phenomenological annotations, the application of second-person methods such as facilitated interaction for novices to the Focusing practice, and the use of a design kit to be tested by Focusing practitioners.

The use of the proposed methods has an important component of disruption, particularly since they defy the fabric of our everyday mode of awareness and self-understanding. When we become accustomed, aspects of life are taken for granted and remain mostly unchangeable. In order to stimulate reflection and change, it is important to revisit familiarity by making it strange [29]. This disruption in our mode of consciousness is one of the basic premises of the phenomenological set of methods applied in this research.

Designing from the soma

This section offers a brief theoretical ground to contextualise the application of the set of methods discussed in this paper. Particularly, we refer to the core importance of embodiment as a source of knowledge and reflection. In this particular case, knowledge refers to the tacit and im-
plicitly sensed dimension of experience [15], which cannot be easily described through language. As part of this project's contribution, we offer the application of a technique that bridges the tacit dimension to the explicit domain in order to be used as a source for inspiration and inquiry in art and design. In this respect, this project is situated within the domain of applied phenomenology and psychotherapy, with particular emphasis on the production of narratives emerging from the bodily dimension.

In our research philosophy, we celebrate the focus on the lived body as an active source of learning and inspiration. In this respect, the theoretical bases of our work are strongly influenced by Shusterman's project on somaesthetics and his emphasis on self-care and attentive exploration of the lived body or soma. Shusterman [25] draws clear distinctions between what is traditionally defined as body and his concept of soma, as a way to overcome the dualist understanding of the body as objective and separated from the mind. In his usage of the word soma, the body becomes object and subject of consciousness and unconsciousness. As a result, the soma is mindful, sentient, and purposeful; the body becomes active at different dimensions of life such as mental, social and cultural. The introduction of Focusing as a part of our research methodology inquires directly about the use of the soma, and how bodily exploration becomes a source of memories and insights for design and artistic creation.

There are some examples from electronic arts that focus on the subjective and lived body or soma. In such cases the crafting of body experience and the cultivation of self-awareness play an important role in the experiential goals supported by technology. The Breath Temple [36] is an example of an art installation where the participant is guided through a bodily experience of their breathing. A breath sensor is worn around the chest as part of a robe and the breath data is sonified as part of a compositional soundscape. The guide facilitates the direction of attention towards the participant’s internal body-state and possible state transformations through imagery and scaling of body-world boundaries. Whisper [24] is an art installation where participants engage in social transactions of networked personal body-data. Garments are embedded with sensors, actuators and data transmission hardware, enabling the participants to control the selection of their own body-data for sharing with others. Awareness shifts between self and others, and is incorporated into the design of the tools comprising the system. In order to share this bodily information with others, paying attention towards one’s own self acts as a precondition for interaction. Stitchies [28] is an interactive system consisting of two bodysuits that communicate remotely through haptic patterns. One of the open-ended inquiries of our research that shares concerns with [28] is to determine whether haptic communication can facilitate the emergence of a language with its own meaning.

As well as these previous examples, there are many others in the context of art and design that could fit within the idea of body as soma proposed by Shusterman. We believe that the applications of methods presented in this paper are relevant to the projects that share this philosophical spirit. Paying attention towards the self can be amplified through the use of somatic techniques, facilitating access to the body as creator of meaning. The introduction of such techniques can influence the creative process, by connecting the researcher with the exploration of his or her amplified bodily imagination. As we will see, in the case of The Felt Sense Project described in this paper, the attunement of the researcher with her own felt sense or tacit dimension was translated into annotations that later inspired the creation of artifacts for self-exploration. These artifacts embodied technical characteristics and features as metaphors of the resulting narratives emerging from autoethnography. In reference to the aforementioned tacit knowledge [15] contained in the soma, in the next section we introduce the theoretical foundations of our methodology that approaches the body as an implicit source of knowledge. We import the Focusing technique from psychotherapy as the methodological ground to obtain access to participant’s subjectivity.

The Focusing technique

Focusing is a psychotherapeutic technique that merges emotional aspects of the self with its bodily manifestations [6]. Created by Eugene Gendlin, who was originally trained as a philosopher, this concept derived from his particular interest in finding the point of emergence, where creative thinking finds conscious awareness [16]. The emergence of such encounter occurs through what Gendlin refers to as the implicit, which represents a kind of knowing that surpasses language, and that is felt rather than rational [7]. Gendlin considers that environment and organism enact an active relationship, with the main focus on the body as the governing principle. In this sense, he considers the body to be an environmental process itself [8].

Since the body is environment, feeling oneself into the implicit domain of being cannot be separated from what we encounter in the world [16]. In that sense, we know much more about our surrounding phenomena than we can actually explain [15]. Therefore, the Cartesian insistence to split body and mind into different categories does not make much sense when trying to bridge the conscious and the unconscious. In this respect, Focusing was conceived as a technique to acknowledge the reunion of both aspects of being.

As a psychotherapeutic practice, Focusing aims to assist practitioners to find coherence between our thoughts and what is felt through the body, developing assertiveness and improved connection with our real needs. In a Focusing session, participants use their self-awareness of the body to identify what is called the ‘felt sense’. By encountering various sensations without making a distinction between mind and body, the felt sense is perceived as a bodily feeling that emerges generally from the upper torso. The felt sense can be perceived as subtle as well as taking over the body, however definitions fall short to describe it [6]. As a
consequence, it is common that participants describe their experiences with their felt sense as metaphors, as sensations that move within the body, or subtle alterations in bodily perception. Such descriptions tend to be strange, as well as revealing and touching.

This technique offers some interesting advantages to be creatively integrated into different fields of knowledge. Firstly, it does not require the presence of a certified therapist in order to access the benefits to the body as it can be applied as a self-practice [6]. Moreover, since Focusing is grounded in the Philosophy of the Implicit [7] that presupposes the existence of a tacit bodily knowledge, the acquisition of the technique itself depends on participants’ disposition to listen to their bodily changes as well as bracket rational judgment. Nevertheless, due to our cultural predisposition to reject what is outside of the domain of rational thinking [26], such connection is not always straightforward and requires practice and commitment.

**Design Aims**

The main objective of this study is to assist in the therapeutic exploration of our embodied self-awareness through body-centric wearable devices. We borrow principles of Focusing as main source of inspiration and philosophy. As part of the contribution of this project, it aims to disseminate the knowledge of this philosophy to the general population. Moreover, the design aims behind the creation of these artifacts can be summarized in the following set of principles:

- The creation of wearable/portable technology to enhance embodied self-awareness as a tool for wellbeing.
- Considering the impact of the constant sociocultural neglect of the body in our relation towards our embodied self-awareness [3], the resulting devices would act as prosthetics, assisting users to recover their connection with their human implicit nature.
- Since human’s attentional focus is limited, an aspect that is particularly noticeable when the focus is directed towards bodily self-awareness [14], it is proposed that outcomes of these perception-amplifiers should be immediately perceived through our senses.

In addition to designing artifacts for well being and self-awareness, another aim of this project is to introduce Focusing as a tool for ideation as well as a technique that facilitates the access to embodied human experience. By means of Focusing-induced somatic exploration, we aim to access deeper layers of experience that are normally inaccessible through traditional research modes of inquiry. This modality has been tested and explored by us in the format of workshops, where participants were asked to recreate different situations by following the instructions of guided experiences. Our preliminary findings suggest that bodily exploration through Focusing can assist as:

- A source of ideation and inspiration: By accessing to our relationship with objects and situations from a bodily perspective, participants can unravel the relations between human-object.
- A form of vivid recall: Focusing vividly facilitates and amplifies the access to memories from the past. Focusing-driven narrations evidence moments of re-enacting the past as it were experienced in the present moment.
- An interview method: By accessing to deeper states of bodily awareness.

The objective of this paper is not to address such features in detail, but rather to describe the researcher’s autobiographical as well as human-centred process. In the next section we will introduce in which way the practice of Focusing informed the creation of wearable devices in compliance with our design aims.

**Methodological Framework**

In terms of contextualizing this experiential approach towards the subjective dimension, this proposal is situated within the domain of first and second person methodologies. Particularly, it proposes the exploration of autoethnography as exploration in the context of electronic arts [27], design probes for inspiring designers through first-person perspectives [5, 12, 31] as well as explorations on somatics and technology [10, 11, 20, 21, 22, 23, 24, 27, 28].

**Approach to data collection and analysis: Applied Phenomenology**

Since the Focusing technique is grounded in the application of phenomenological principles, the qualitative approach to data collection and analysis is based on applied phenomenology. In this respect, the application of Focusing facilitates the emergence of memories and bodily responses towards everyday experiences and objects. As any other phenomenological-based approach to data collection, this research is nurtured by careful, comprehensive descriptions of experiences rather than measurements valued in quantitative studies [13, p.104]. Consequently, one of the most important reasons why we were inclined to choose phenomenological methodology relied on the main research question, which is open-ended, exploratory and concerned with the how. Through this research, we aim to answer the questions of “how body-centred wearable technology can assist in the enhancement of bodily awareness and, by extension, self-discovery” as well as “how Focusing—as a facilitator of embodied self-awareness—can be applied as a tool for art and design inspiration”. Concepts such as self-awareness and self-discovery are subjective and require a proper set of tools to be analysed. Furthermore, considering the novelty of integrating psychotherapy into the design of body-centric artifacts for self-awareness, it opens up opportunities for the design of devices and
techniques that still have not been created. The use of phenomenology as the core ground for methods such as cultural probes in design and autoethnography offers valuable guidance. For instance, probes have been previously utilised to deeply understand the user’s subjective world as well as obtain inspirations for the new generations of devices [5, 31].

Since becoming aware is one of the main purposes of phenomenological research [1], the success of this technique depends on the ability of participants to become aware of themselves as well as reaching deeper layers of consciousness. Those techniques are usefully applied in interviews as well as in written reports. Some of these guidelines rely on the provision of a clear set of instructions, exercises prior to the experience in order to be focused on the task and the constant recalling of the lived experience. A core part of this methodology is the suspension of rational judgment by replacing it with an active acknowledgement of the present moment through sensing the body [18]. In Focusing workshops or therapeutic settings, participants are asked to describe their experience immediately as it is perceived as well as invite them to take notes of their bodily outcomes. In this account, aspects from phenomenological instructions such as encouraged concentration and focus are already implicit in the practice.

This research aims to unravel the process of participant’s perceptual phenomena rather than to verify an existing hypothesis. This means it has to understand the lived experience of the subject in order to discover the meaning of it [2]. Therefore, the expected responses are neither rational nor grounded in pre-conceived judgment, which requires certain skills in order to be obtained. By utilising this set of techniques, the objective of this set of methods is to explore into new layers of reality by making the quotidian strange.

Due to the nature of autoethnographic research and design probes, which mostly relies in autobiographic notes and diaries, most data collection will be obtained in a written form. The expected documents would reflect the richness of subjective experiences. In order to ensure this condition as well as aspects such as validity, we will describe some of the characteristics of phenomenological annotations.

Three Methods for Exploring Subjectivity

The focus of interest in this research is mainly located in the exploration of subjective experiencing. Now we present three approaches towards participation that highlight subjectivity as their main source of inquiry: autoethnographic exploration, facilitated interaction and design probes.

1. Autoethnographic Exploration

Design is a discipline with a strong focus in practice. From this perspective, one of the researchers of this study took part in the world of Focusing practitioners by immersing herself in this technique, assisted by a certified professional. Divided into a series of eight workshops attended by approximately ten people per session, these courses had as an objective to offer the foundations of Focusing to the general public. At the end of the eight workshops, participants were ready to apply the technique to themselves and others. From the first session, participants were introduced into practical exercises and encouraged to practice immediately. In order to understand as a first person the nature of the metaphors and reactions emerging from this practice, part of the researcher’s task was to annotate her sessions in a descriptive manner. The documentation process follows similar rules to Husserl’s transcendental phenomenological reduction or suspension of judgement [19], however, introducing a core variation, such as the emphasis in bodily exploration rather than in the descriptions through the stream of consciousness. In this Focusing-oriented approach, evaluative language emerging from rational analysis is avoided, as bodily descriptions are encouraged.

As an example of this method, this is one of the resulting extracts from a descriptive session across a year of documentation:

Suddenly, my body reacted; I never expected to experience such a strong and unknown feeling. It felt like all my concerns were concentrated in a single point in the middle of my universe. Particularly, my chest was burning. I became my chest and everything else disappeared from my awareness. I could feel something that can be described as little leprechauns rhythmically playing drums with my heart, taking over my body. I felt physically uncomfortable when the vibration started resonating very strongly on my back. But I was okay with it. I was actually expectant and ready for more, out of curiosity. But it wasn’t a sort of rational curiosity, but a bodily one. (Documented on 8th of March, 2014)

The use of this phenomenological approach to description has an interesting advantage when documenting an autoethnographic report. Since constantly evaluating experiences from the standpoint of our own socio-cultural ethos is part of our daily manner of living, these unprejudiced descriptions seem somehow written in an unfamiliar genre. This unfamiliarity is desirable in the production of phenomenological reports, since it reflects the process of reflection and imagination experienced by the participant. Phenomenological research brings up some interesting perspectives regarding unfamiliar scenarios as a resource to stimulate participants’ imagination. Especially in transcendental phenomenology, the emphasis on intuition, imagination and how speech is structured, are fundamental to understand how the dynamics of experience are constructed [13]. This imaginative state facilitates the deep understanding of the situation, by the dynamic interplay between what is considered “normal” and “abnormal”. Where everything can be considered as “normal” and therefore familiar, there is no real need for understanding [29].

The practice of this technique and the analysis of the autoethnographic texts inspired the creation of wearable devices. The first prototype was a glove that included haptic stimulation to anchor the felt sense and coloured LEDs,
representing metaphors of mood. This last feature was added to experiment with the effect of colour in the emergence of the felt sense, and was not necessarily inspired by the phenomenological annotations, but through the idea that colours could add to the repertoire of possible ways of expression. Subsequently, a set of three gloves was pilot-tested to assess aspects of wearability, affordances as well as their quality as facilitators of bodily self-awareness. Participants involved in pilot testing sessions did not have previous experience in the application of Focusing. This leads to the next stage of the study: facilitated interaction.

2. Facilitated Interaction

Even though this proposal seeks to contribute with enriched metaphors to participants that already practice Focusing, the potential main user of these artifacts is the general public. This project's goal is to transmit the simplicity of this knowledge to everyone who is open to learning about it. Facilitated interaction is the appropriate method for those participants that have no knowledge about techniques imported from different disciplines [23]. The purpose of this approach to technology is to generate impact in participants through the emergence of unique experiences and memorable messages mediated through the interaction with devices and scenarios for reflection. Facilitated interactions and guided experiences fall into the category of second-person methodologies. Second-person methodologies can be defined as "an exchange between situated individuals focusing on a specific experiential content developed from a first person position." [1] The first-person position refers to the standpoint of the subjective experiencing of the individual. In this case, the researcher or designer facilitates the exploration of the participant's subjectivity in order to diminish unwanted bias. This technique also reduces distractions that can compromise the completion of the task as well as facilitates a deeper immersion in the experience. Some examples of this approach in interactive art and HCI, where the audience experience is facilitated by the artists/researchers, include Whisper [23, 24], the Heart Library [9], and Speechless [10].

In the context of second-person methodologies, Schiphorst [23] describes the importance of somatic facilitation in enriching the design in a multidisciplinary context by bridging somatic connoisseurship with HCI. By means of facilitating the interactive experience, the designer is also connecting his or her experiences with others. In that sense, somatic facilitation requires the ability to engage in empathic mediation and interpret subtle aspects of participants’ shared experiences.

The use of facilitated interaction is currently proposed to test devices and scenarios with users that have no experience in Focusing practice. These guided sessions provide non-expert participants access to the felt sense as well as allowing the researcher to obtain their insights regarding aspects such as wearability and comfort. In order to ensure the correct functioning of the prototypes before sending them to Focusing practitioners, a pilot study was conducted in the Design Lab at the University of Sydney. Students from the third year of Interaction Design were introduced through a guided script inspired by Focusing and imagery techniques. The script contained passages that induced participants to the acknowledgement of bodily sensations. In order to do so, they were invited to close their eyes and sit in a comfortable position.

This guided experience had as an objective to introduce the concept of felt sense from a practical perspective as well as assisting participants in the connection with their embodied self-awareness. This first stage of the experience of guided interaction was also envisioned to generate a shift from the general attention to the deliberate attention on the body, as required in the practice of Focusing [18]. After the guided exercise, they received a shorter version of the script to be explored in teams of three or four. In each group, one participant delivered the script, another wore the glove and explored the emergence of the felt sense in his/her body, while the third and fourth participants documented their observations in the shape of annotations and photographs. Twelve students assessed the wearability of the Felt Sense Glove, also practicing the use of evaluation methods for design research. As a result of the pilot testing, it was observed that the use of colours as a metaphor of mood was distracting rather than helpful to access the felt sense (Figure 1). However, haptic stimulation obtained positive assessment in heightening the felt sense, as well as it made sense through the script. This simple finding suggests how relevant is the immersion in the experience in order to design devices to make sense in the practice of any technique. Since haptic stimulation was inspired by the phenomenological annotations, its use flowed through the practice of the technique. Different was the case of the use of colour, which emerged as an idea grounded in logical thinking. In this respect, the preparation for the next stage included improvements of the device in terms of wearability as well as simplification in their functioning (Figure 2).

Figure 1: First version of the Felt Sense Glove. It included a vibration motor on the palm and coloured LEDs in the back. Pushbuttons were located over each finger and in the tip of the thumb. The latter controlled the vibration to be applied on the body.
3. Design Probes

At the current stage of this research, participants have been selected in terms of their affinity and sensibility towards the application of Focusing. During the next steps of this project, they will receive a parcel containing a design kit with instructions and prototypes to be tested. Participants will be asked to live and interact with The Felt Sense Kit (Figure 3) within a month, documenting their experiences in a phenomenological diary. The objective of this exploration is to determine if the output representation of the devices resonates with their felt sense. Moreover, this research seeks to determine at which stage devices can be integrated as complementary elements for expression. It is important to note that previous integration of approaches that externalise the felt sense such as Focusing-oriented Art Therapy (FOAT) [17] and sense of touch in Focusing therapy [4], suggest that the presence of technology-driven metaphors could enrich the existing set of our bodily expressive and perceptual channels as well as facilitate the access to our implicit knowledge in novel ways.

Understanding the nature of Focusing as private, bodily and highly subjective, it is necessary to reduce possible biases by allowing Focusing experts to interact with the devices in their own territory. This focus on the subjective is grounded in first-person methodologies [30] and particularly in phenomenology [13, 29] (and others). However, it is also necessary to complement the documentation of subjective experiences with other qualitative/quantitative data in order to ensure validity [30, 21]. In this respect, questionnaires are also included in the design kit, in order to understand basic aspects about the devices’ wearability and affordances.

Design Probes are grounded in human-centred design methods and compatible with the objectives of phenomenology that pursue the understanding of human subjectivity. These are tools for design and understanding, in which objects contain a message and intriguing ways to consider a question [31]. In this approach, users live and interact with prototypes in their own environment in order to understand human phenomena as well as to explore design opportunities [12]. Design Probes have some characteristics that make this method particularly suitable for research with a body-centric focus. Firstly, the probes approach to data collection is based on self-documentation, allowing interaction without external interference in the participant’s practice. This aspect facilitates the emergence of subjective expression in the safety of participant’s private space, while defying their everydayness through the inclusion of unfamiliar artifacts. In this respect, the safe private space (familiar) and the inclusion of strange artifacts (unfamiliar) might sound contradictory, however, this dissonance is necessary to reach the phenomenological attitude that brackets preconceptions [29] and recommended in the practice of Focusing [6, p.55]. The use of unfamiliarity as a resource implies revisiting familiarity in a slightly different way in order to foster understanding of our surrounding world [29]. Considering our everyday life as mostly production-oriented, even by introducing small changes in participants’ routine – allowing them to talk from the inner dimension of their experiencing - might represent a worthy and reflective disruption in their everydayness.

In some approaches to probes, they tend to stimulate co-creation between the designer and the participant [31]. The cooperative quality of the probes, in this case is not granted by the co-creation of an artifact in a direct manner (for example, by including prototypes to be manipulated somehow by the participant in order to come up with a meaningful artifact), but through the use of a diary to document their access to the felt sense through the use of prototypes. The access to the participant’s subjectivity will inspire the next stage of development, that includes new metaphors and representations of what is felt through the body in the shape of more personalised devices.

![Figure 3: The Felt Sense Kit. The main devices were composed of a glove with haptic stimulation to anchor the felt sense, a cushion with a pulse sensor that generates vibration as it were a externalisation of the user’s heartbeat and a stole painted with thermochromic ink that dissappears in contact with human touch.](image)

**Conclusion**

This work provided a description of how different methodologies for the design of body-centric artifacts are integrated into practice, using Focusing as a case study. In this account, the research exploration started with the immer-
sion in the Focusing community and documentation through autoethnographic notes inspired by phenomenological annotations. From the analysis of the texts, devices were created and tested by participants that received an induction in the technique. In the next stage of the research, a design kit will be sent to selected participants in order to obtain their perspectives regarding how the use of these artifacts fit in their practice, and in which ways these assist – or not – in the emergence of the felt sense. It is important to note that, through the responses obtained from the pilot testing session it was observed that some of the features of the device had mostly a positive impact in the emergence of embodied self-awareness in non-practitioners. On the other hand, Focusing practitioners might have a different approach to the artifacts due to their experienced contact with the felt-sense without mediating assistance. However, evidence from other studies indicates that the use of art, touch and other physical interventions has a positive impact in the acknowledgement of the felt sense, particularly working with clients in psychotherapeutic settings [17, 4].

The use of autoethnographic accounts as proposed in this paper aims to up new sources of inspiration for art and design. By utilising somatic techniques such as Focusing to make the familiar strange, the researcher can take a step aside from his or her rational understanding for a moment, allowing the emergence of a different level of bodily experience, which is generally elusive through pure reflection. Not only the immersion in the technique appears beneficial to the researcher since it offers a personal as well as professional gain. The application of facilitated interaction is furthermore valuable for both the participant and researcher. From the standpoint of the participant, the experience is delivered pedagogically as new knowledge imported from a different discipline. From the perspective of the researcher, it is a way of obtaining informed insights from laypersons, an aspect that is particularly important when designing for communities where participation is hard to obtain due to different reasons. In this case study in particular, even though Focusing is a well-established technique with demonstrated benefits, it is not a mainstream practice. This research is contributing to: 1) the use of body centric technology for enhancing bodily perception; 2) the dissemination of Focusing as an accessible practice, either in psychotherapeutic settings as well as in the privacy of self-practice; and 3) the use of Focusing and other somatic practices as a sources of self-reporting narratives for art and design inspiration.

References

Authors Biographies
Claudia Núñez-Pacheco is a designer and a PhD candidate from the Design Lab at the University of Sydney. Her research investigates how bodily self-awareness can be used as a tool for human self-discovery as well as a crafting material for design, art and technology. In her research journey, she has engaged in a multidisciplinary exploration that merges wearable technology and the novel inclusion of Focusing as design method and philosophy.

Dr Lian Loke is an interaction design researcher and performance artist, who places the lived body at the core of inquiry into contemporary issues and emerging technologies. Her research and creative practice is interdisciplinary and spans the arts, design and human-computer interaction. She has an established research program of working with somatic practitioners and dancers to inform the design and human experience of body-focused interactive systems. She is a Senior Lecturer in the Design Lab, Faculty of Architecture, Design and Planning, University of Sydney.