Collaborative Somatic Inquiries

Outcome

+ Insights into sensorial experiences between you and your movement partner.

Props in use

+ None.

Step by step

1. The entire exercise is conducted in silence.
2. Start by guiding a body scan – the facilitator mentions all the parts of the body one by one while participants stand with their eyes closed.
3. Participants are paired and asked to move in relation to each other.
4. After some moments participants are asked to be aware of how they move so they might repeat their movements.

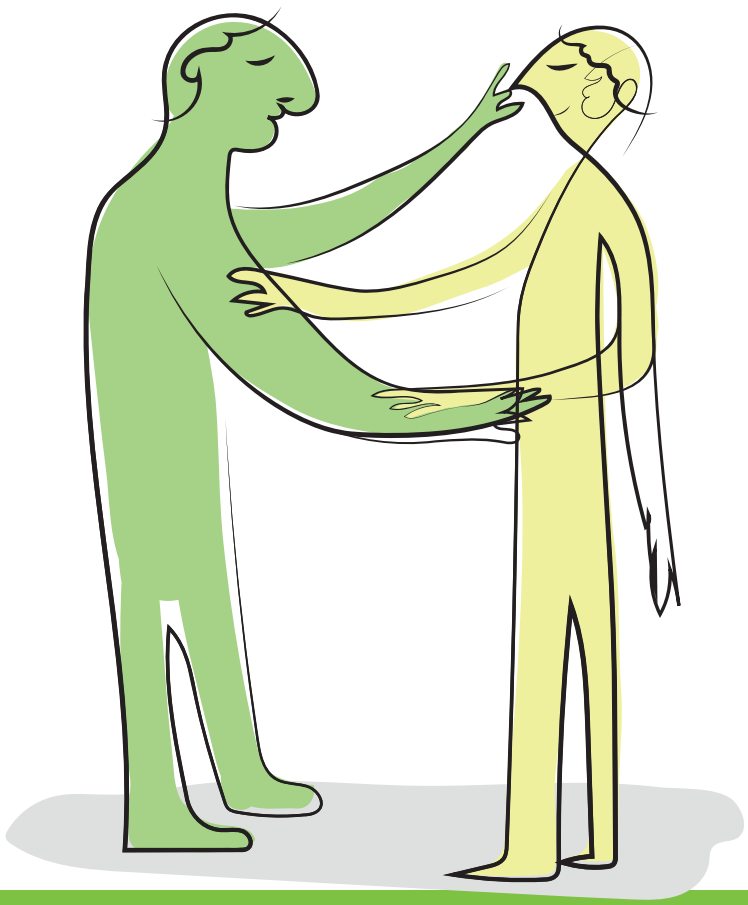
Note

+ Somatic education uses gentle movement and directed attention to help people increase their movement capacity.

Why

+ To articulate sensory experiences, as they might play out in the design sphere, to embody awareness.

Collaborative Somatic Inquiries



Duration

Set-up time

Activity
± 20 min

Pair

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

1 Movement Method

Sensitising Designers

Outcome

+ Designers access interesting embodied phenomena, that we wish to design for. Useful early in the design process.

Props in use

+ Relevant material for executing the chosen activity.

Step by step

1. Choose a core movement or a specific activity that you want to delve into and sensitise as a design team.
2. Find an instructor that can guide you through an activity involving the core movement (could be e.g., pole dance, yoga, swimming or basketball)
3. Do the activity with a focus on the perception of the movements.
4. Reflect afterwards about what movement qualities and concepts arose from experience.

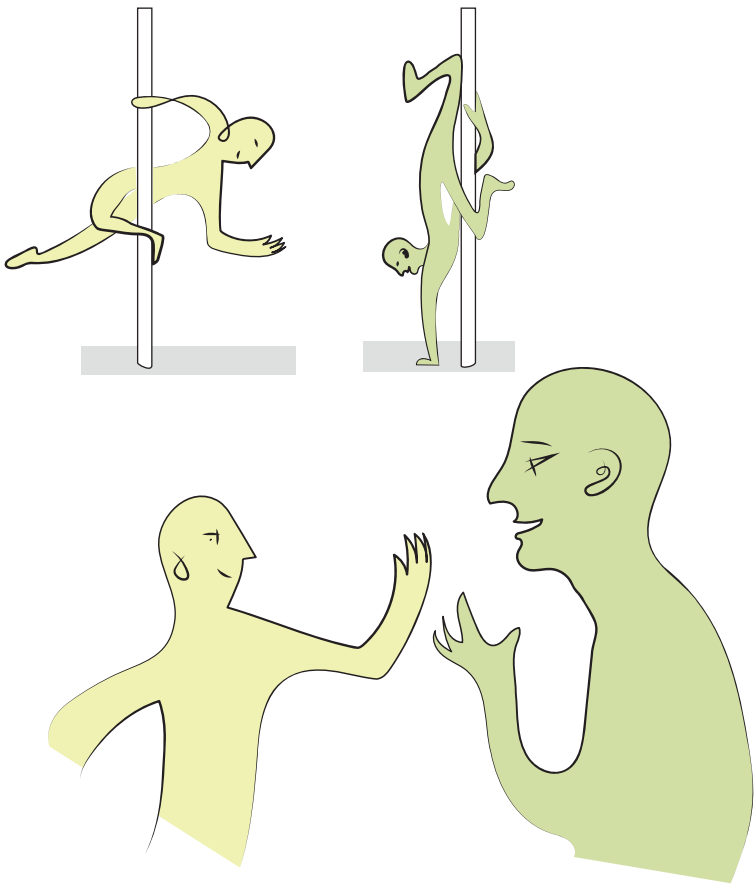
Note

+ The goal is not to get new ideas but to get a good understanding of a particular way of moving.

Why

+ To get first-person experiences and increase the designers' understanding of a particular movement or movement repertoire.

Sensitising Designers



Duration

Set-up time

Activity
± 10 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

2 Movement Method

Sensing Through Objects

Outcome

+ Increased awareness into a sensing experience of one's own body.

Props in use

+ An object to produce the felt sensation.

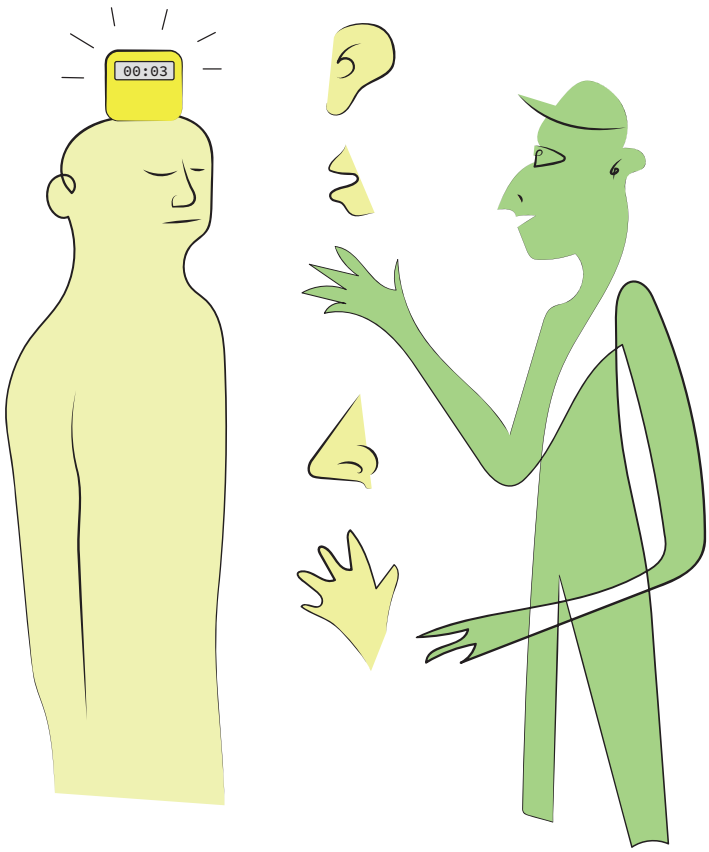
Step by step

1. Choose a device with a feedback option (e.g., haptic) that can be placed on your body.
2. Close your eyes after placing the object.
3. Allow the sensations of the object to set for a moment.
4. The facilitator guides the felt experiences by prompting participants to find a word, phrase or metaphor representing the tacit dimension of their sensing.
5. The digital object highlights the felt sense of a chosen body area.
4. The facilitator guides participants through a brief body scan giving feedback on other body parts in focus.
5. After a few minutes of inner dialogue and interaction with the device, participants are gently informed that the exercise will end in a few minutes and they should open their eyes slowly in their own time.

Why

+ Allowing a situation to be sensed as a whole through the body.

Sensing Through Objects



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

3 Movement Method

Empathy in Action

Outcome

+ Sensitising stakeholder groups to somebody else's lived conditions, e.g. impairment, health, or sports practice.

Props in use

+ Possible material needed in the context.

Step by step

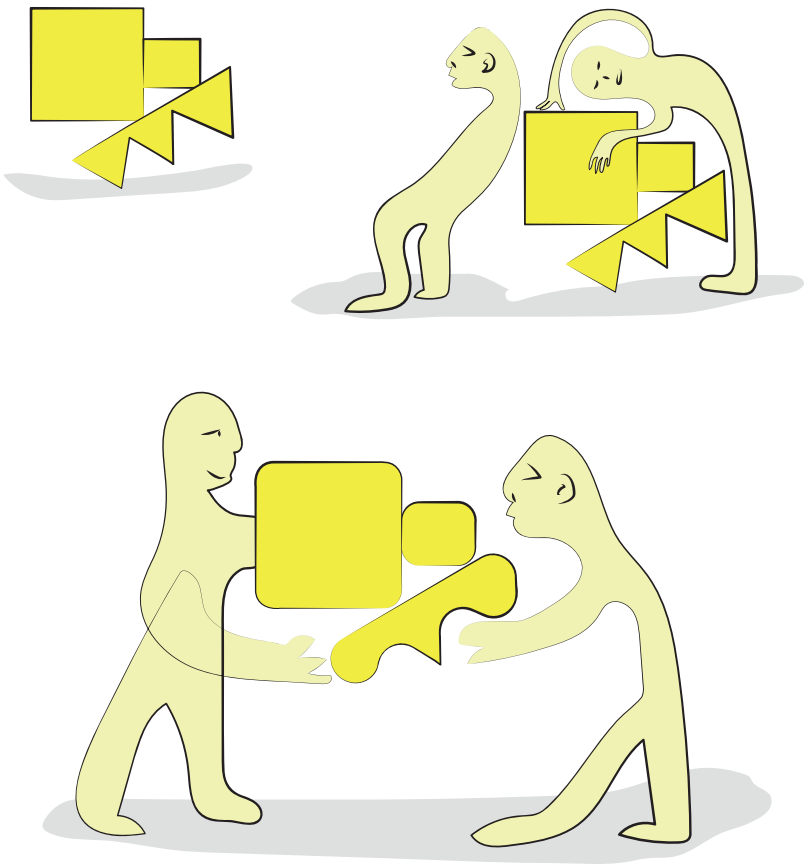
1. Some team members must have already acquired a solid understanding of the lived condition(s) you wish to illustrate.
2. Use props, e.g. blindfolds, earplugs, wheelchairs, or context tools to mimic the condition as faithfully as possible.
3. Stage a scenario in which the participants must perform some action, e.g. move through physical space or eat a meal, while constrained. Ideally, they are guided by people who are living permanently with the mimicked condition. Let this take some time to let people get thoroughly into the condition.
4. Debrief through personal reflection and group discussion.

Note Record videos, take photos and analyse the data to gather insights.

Why

+ The method is useful if a group of stakeholders do not fully understand the lived conditions of somebody affected by their work.

Empathy in Action



Duration

Set-up time

Activity
± 60 min

Large group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

4 Movement Method

Body Scan Meditation

Outcome

+ Get a relaxed feeling by focusing on body parts. https://ggia.berkeley.edu/practice/body_scan_meditation

Props in use

+ A chair or yoga mat.

Step by step

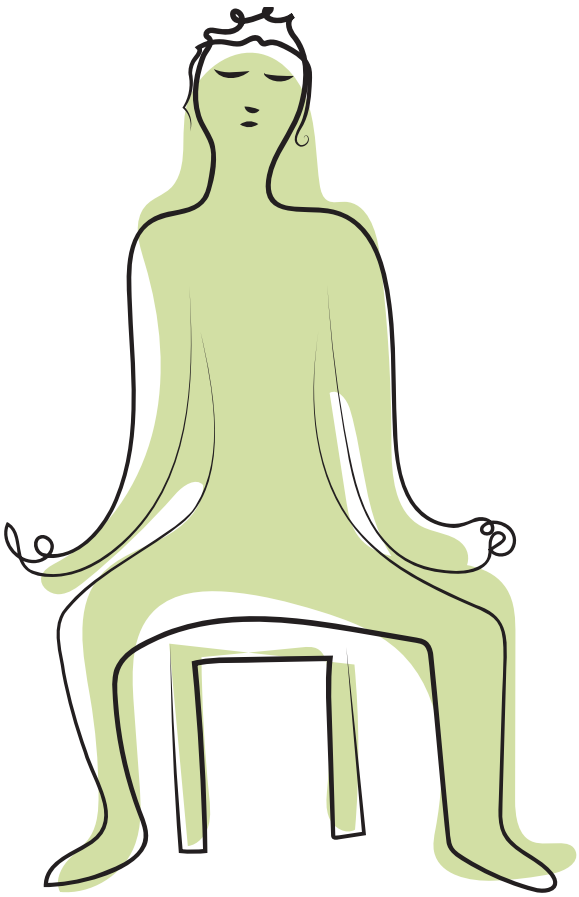
As a facilitator, read out with a soft voice:

1. Focus your attention on your environment and notice that you are now safe.
2. Bring your attention to your body.
3. You can close your eyes if that's comfortable for you or maintain a soft gaze.
4. Notice your body seated and feel the weight from the support of the chair.
5. Take a few deep, long breaths within the range of what is comfortable for you.
6. As you exhale, you might experience a sense of relaxing more deeply.
7. You can notice the sensations of your feet touching the floor: weight, pressure, vibration, and heat. Proceed with the other body parts.
8. Then, notice your whole body present the best you can. Take one more breath.
9. Slowly open your eyes without focusing on anything in particular.

Why

+ To develop a mindful awareness of your bodily sensations, and to relieve tension.

Body Scan Meditation



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Exertion

Role-Playing

Playfulness

5 Movement Method

Digital Twin Sensitising in VR

Outcome

+ Getting sensitised and immersed into a particular designed virtual environment differs from the here and now. Get connected to the environment partially separated from your personal embodiment, the people, and activities.

Props in use

+ VR devices and a virtual constructed environment (e.g., a supermarket).

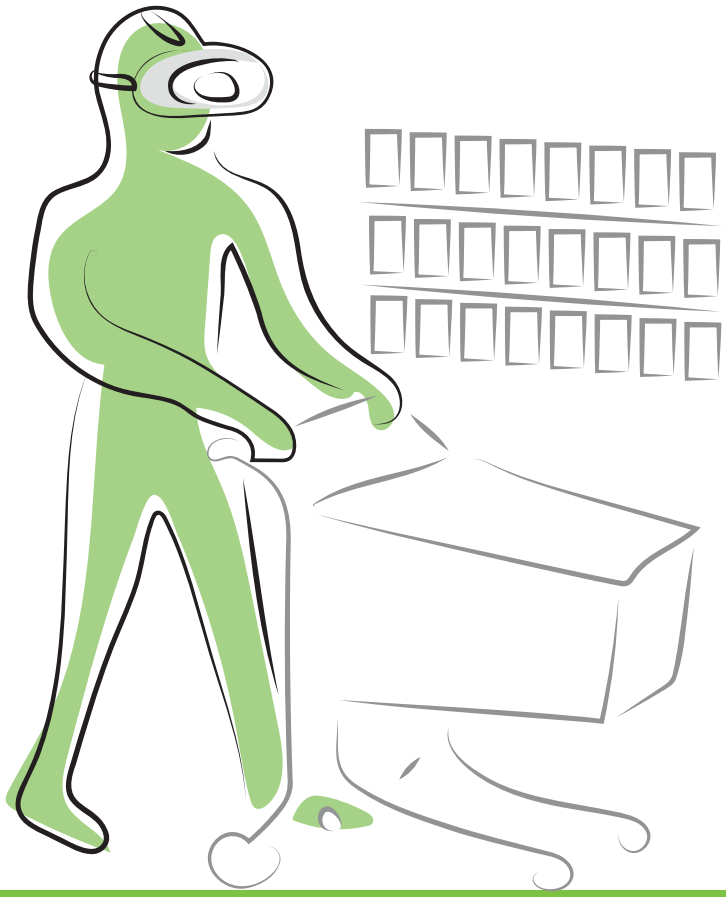
Step by step

1. Design and develop the environment that is in focus to be sensitised.
2. In the virtual environment, experience how it is to be in that environment. How do you recognise being in, e.g., a supermarket?
3. Test placing yourself in a different position or virtual embodiment (e.g., embodying a child positioned lower or being a cuddly virtual companion).
4. Try using devices from the environment, e.g., a shopping cart from the supermarket, or a training device from the fitness centre, combining the virtual environment with the feel of the natural environment.

Why

+ To visit an inaccessible environment in a safe space, or experience a known environment from a different perspective.

Digital Twin Sensitising in VR



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

6 Movement Method

Explore Movement

Outcome

+ Inspirational movement for further work development.

Props in use

+ Props chosen by the participants.

Step by step

1. Pick a modifier from Modifing Movement.
2. Pick one or more props.
3. Play with the props inspired by the modifier.

Variations

+ Work together two and two or in small groups.
+ Use a variety of Modifiers to explore several movement possibilities.

Why

+ To explore and expand habitual movement.

Explore Movement

Duration

Set-up time

Activity
± 10 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

7 Movement Method

Daily Movements

Outcome

+ First-person perspective and experiential data on process and felt sensation of movement.

Props in use

+ None.

Step by step

1. Choose an everyday movement related to the context (e.g., walking, running, brushing teeth, stretching, etc.).
2. Act out the movement in a specific scenario.
3. Repeat with variations such as speed, scale, direction, etc.

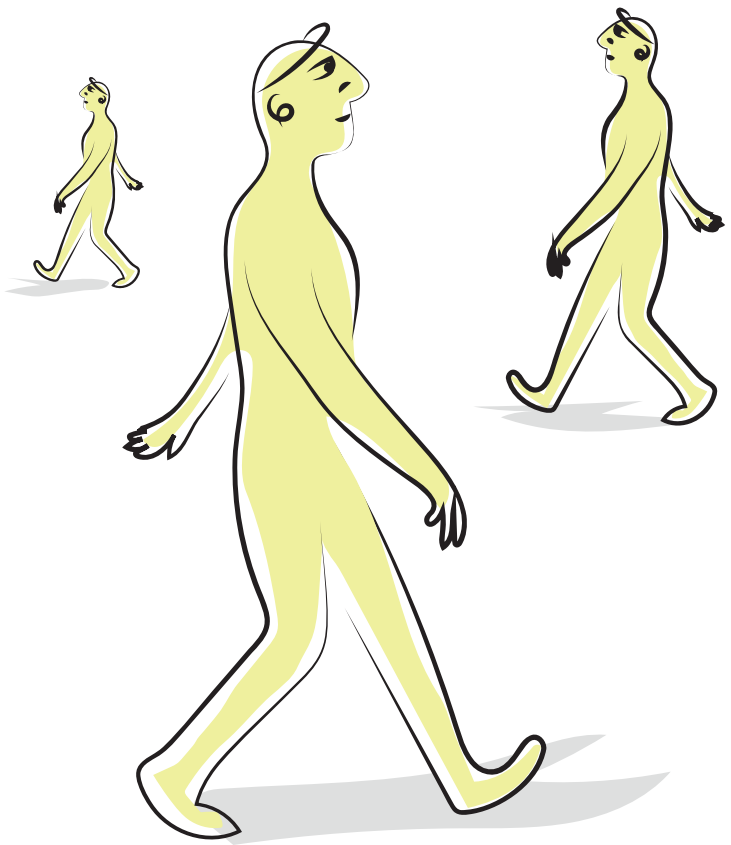
Variations

+ To produce different patterns, dynamics, and qualities of the movement. The exercise can be acted out individually or in groups, where participants do the same everyday movement in context.
+ Use modifiers to tweak the focus of the movement and perform with different variations such as speed, scale, or direction.

Why

+ Make the familiar strange by applying different variations to a habitual movement or various context.

Daily Movements



Duration

Set-up time

Activity
± 10 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Soma-Slowstorming

Outcome

+ Thoughtful, meaningful and grounded ideas based on a slowstorming process with relevant materials.

Props in use

+ Self-chosen and relevant artefacts.

Step by step

1. In soma-slowstorming you first deeply engage in your own body through a movement exercise like body scanning or a yoga session. That is for warming up and highlighting your engagement with your body, perception and relation to the surroundings.
2. After this, you do a slowstorming session, engaging slowly and repeatedly with materials, to highly focus on your somatic experience.

Variations

+ You can do the soma-slowstorming in pairs or small groups. Make rules within the group; when do we have an inner focus, and when can we talk together and share ideas or insights. To generate and share insights, try to express your feelings and emotions in the group when soma-slowstorming.

Why

+ To disrupt the normal process of rapid brainstorming, with a more thoughtful ideation based on somatic experiences.

Soma-Slowstorming

Duration

Set-up time

Activity
± 40 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

9 Movement Method

What Can I Do With This?

Outcome

+ Insights into new movement options using props or artefacts.

Props in use

+ A variety of artefacts related to the context or artefacts deliberately unrelated to the context.

Step by step

1. Choose a prop or artefact.
2. Explore ways of acting with the artefact and the context you are moving in.
3. Play with different artefacts and participants.
4. Disrupt and play with other people's behaviour of playfulness.
5. Get inspired by everything around you.

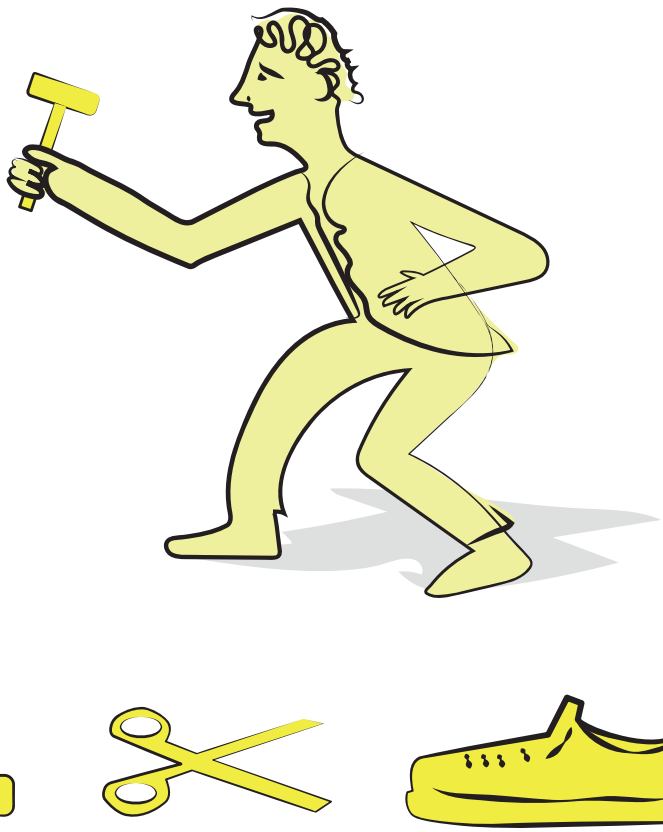
Variations

+ After performing the activity, the participants pair up and mix the artefact-based movements.
+ A reflection on the exercise may follow the activities mentioned above.
+ Use modifier cards to make variations of the artefact use, depending on the focus of the concept development.

Why

+ To generate and explore new movement options related to artefacts and space.

What Can I Do With This?



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Bodystorming with Props

Outcome

+ Awareness into how your body feels with different materials.

Props in use

+ A variety of sports equipment, textiles, and DIY materials.

Step by step

1. Drape your body in the material of interest.
2. Move around in a chosen context to explore the space and the material.

Note

+ The meaning of performing the movement comes directly from the interaction with the material.

Variations

+ Modifiers:

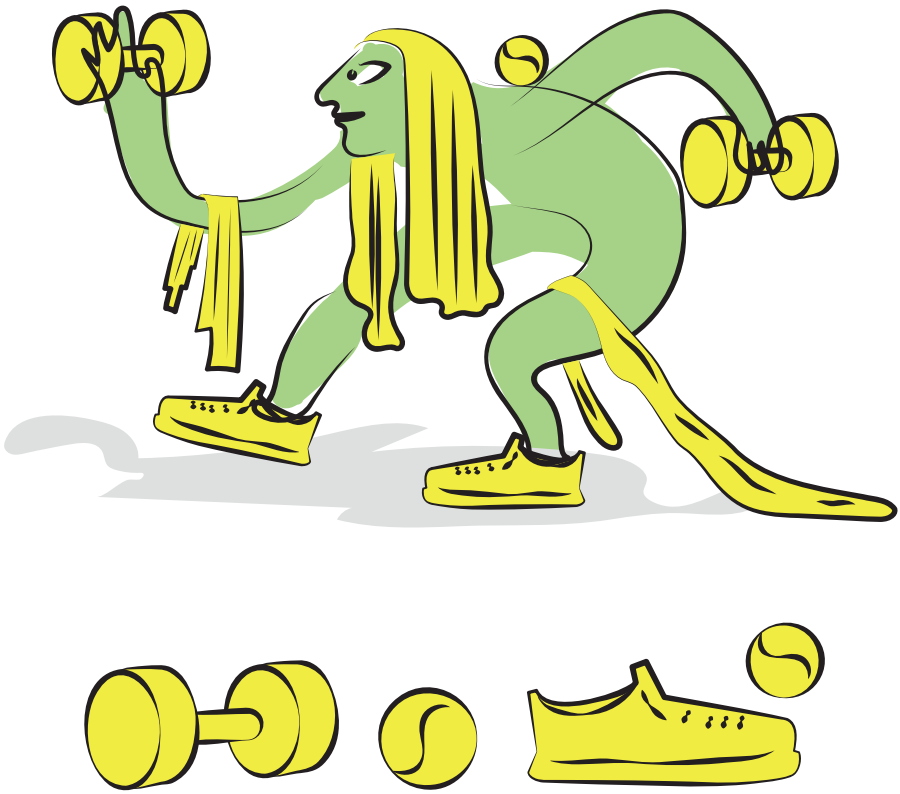
  Use the different modifier cards based on the design in focus.

+ Use music to modify the mood of the ideation space.

Why

+ To explore the chosen material.

Bodystorming with Props



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Generate Movement from Imagery

Outcome

+ Movement inspired by the context.

Props in use

+ None.

Step by step

1. Look around in the context and let the space create impressions and imagery for movement.
2. Move around, inspired by the context.
3. Look around and see if you have fellow participants and be inspired by their movements.

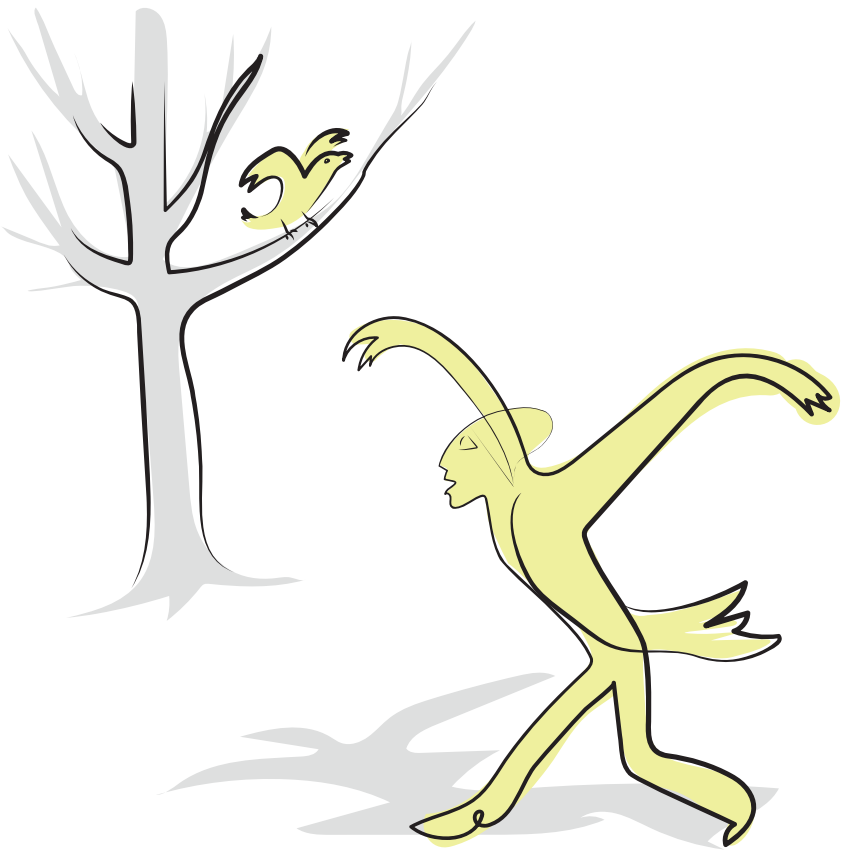
Variations

+ Developing movements inspired by using modifiers.
+ Ask one of your design team partners to give their imagery information to ideate movements.

Why

+ Developing movements inspired by using modifiers.
+ Ask one of your design team partners to give their imagery information to ideate movements.

Generate Movement from Imagery



Duration

Set-up time

Activity
± 20 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Generate Games from Play

Outcome

+ A variety of games.

Props in use

+ The artefact or digital device, such as light-and-sound spots, interactive sports walls, AR, VR, or MR, controllers, and mobile devices for the games to be created.

Step by step

1. Remember or imagine playing a game from your childhood and try it.
2. Redesign the play experience using the artefact or digital device.
3. Change elements in the game mechanics of the game.

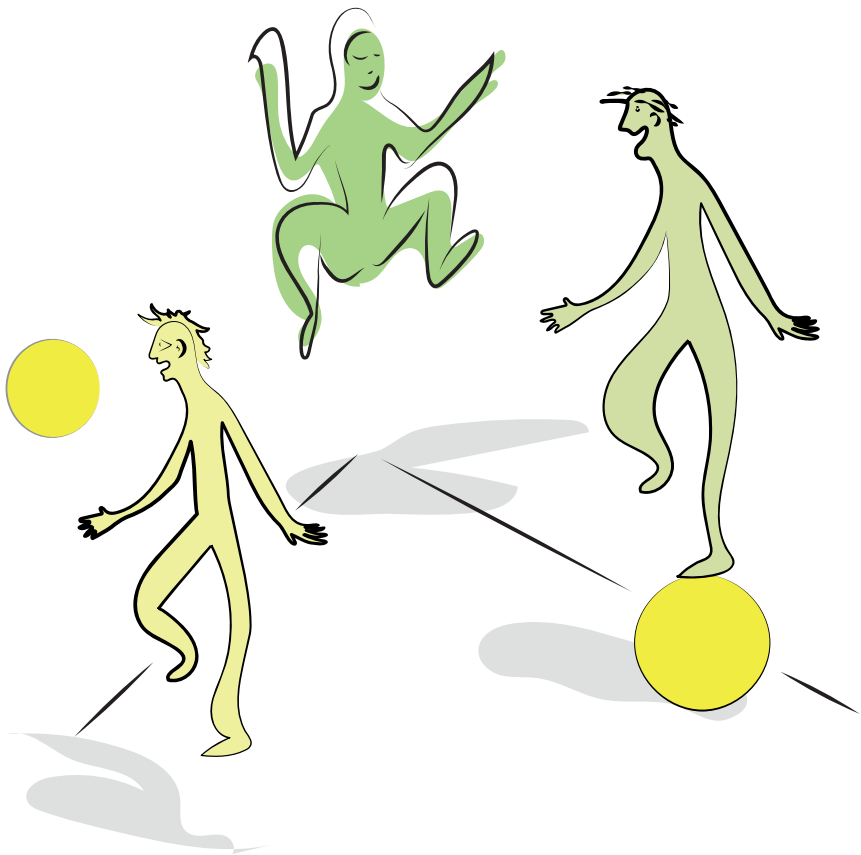
Variations

+ Develop games inspired by the modifiers.
+ Ask one of your design team partners to give their reflections on the play experience. Try to change the experience by using different personas, game genres, or game mechanics from the modifiers to ideate variations.

Why

+ To create games that have a play value in themselves for the specific artefacts or devices for which you are developing games.

Generate Games from Play



Duration

Set-up time

Activity
± 20 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Brain Walk

Outcome

+ A variety of ideas for the defined context or the concrete users in focus.

Props in use

+ Post-its and pens.

Step by step

1. Write one idea on each post-it
2. Place the post-its near you.
3. Take a few steps and repeat steps 1-3.

Note

+ Create a path of ideas and be inspired by the other participants' ideas around you. In the end, gather up all your ideas for further work.

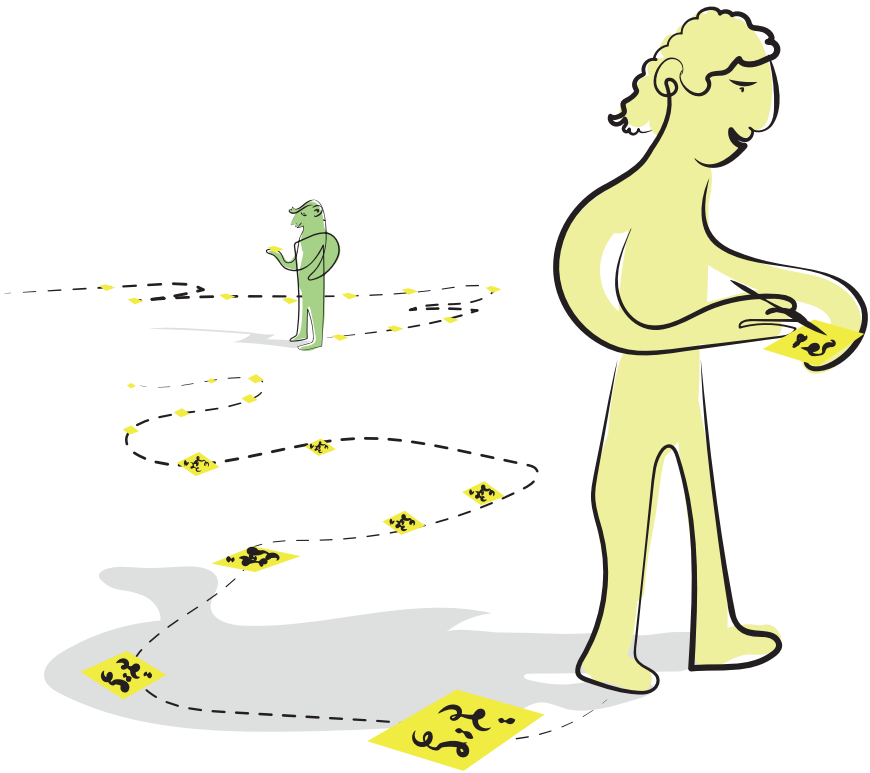
Variations

+ Use the different modifier cards based on the design context in focus.
+ Use music to modify the mood of the ideation space.
+ Instead of post-it notes, you may use flipovers mounted at the front and back of the participants and write ideation narratives as a brain-writing approach on different participants' flipovers.

Why

+ To ideate while walking to boost your creativity.

Brain Walk



Duration

Set-up time

Activity
± 10 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

14 Movement Method

Props for Undesigning

Outcome

+ New movement behaviours and new ideas using props destabilising beliefs on how one "should" behave to embody movement potential.

Props in use

+ Anything needed for the specific design context and replacement props.

Step by step

1. Prepare the props to reframe everyday concepts and principles of action (props that can restrain or visualise movement)
2. Move in a context that fits the project without the props.
3. Afterwards visualise the movement or restrict the movement using the props
4. Re-enter the normal movement without the props.
5. Cycle between the two "worlds" of free movement and restricted/visualised movement.
6. Reflect on the embodied experience from your new perspective.

Why

+ To highlight embodied thinking as a method of resituating problems, questions, and answers in a design process.

Props for Undesigning

Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

15 Movement Method

Roleplaying

Outcome

+ Created scenario(s) with movement, including context, identified personas and visualised possibilities, and barriers.

Props in use

+ Anything needed for the specific design context and replacement props.

Step by step

1. Before starting, describe the background and any other detail that is needed to understand the context.
2. If needed, outline the scenario, and assign roles you'll be playing.
3. Roleplay the scenario. Make it as realistic as possible, with actual data, questions, and actions. Don't skip anything or rush through a part.
4. Remember to stay in character. It will make it more fun and help highlight the high and low points. Don't break character to discuss anything that comes up; keep on to the scenario.
5. Reflect on the experienced possibilities, barriers, and obstacles.
6. Document the insights gained.

Why

+ To achieve insights into a first-person approach to the context-specific domain and the design solutions.

Roleplaying

Duration

Set-up time

Activity
± 40 min

Large group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Embodied Storming

Outcome

+ Impressions from the context.

Props in use

+ A variety of artefacts related or deliberately unrelated to the context.

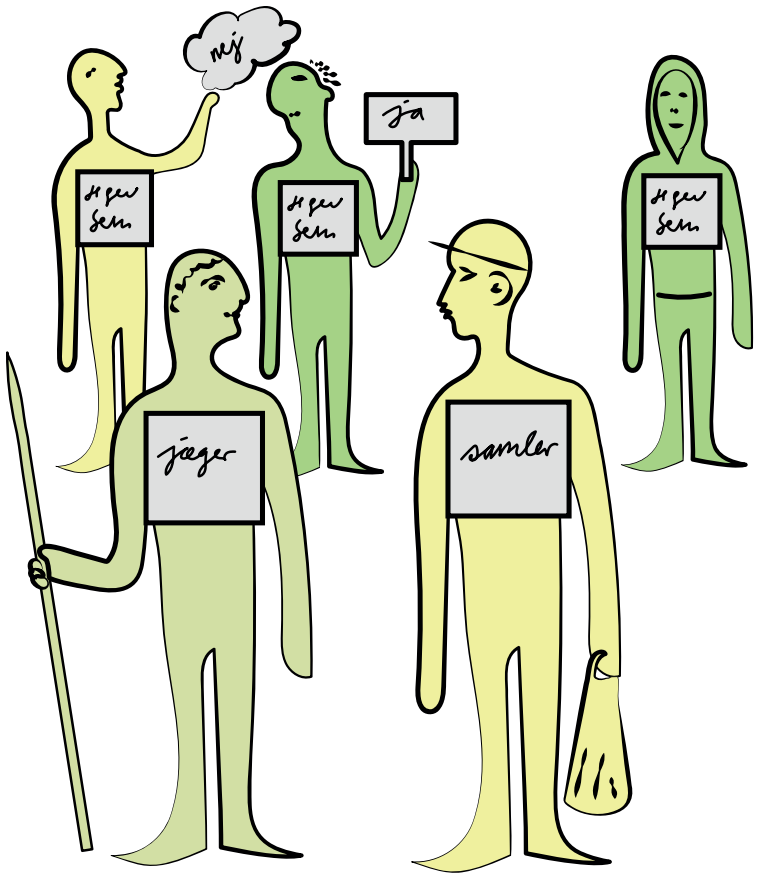
Step by step

1. Select groups of five to eight participants.
2. Every player must have a role; no "trees" that are just for the background.
3. Props can have feelings, thoughts, and the ability to speak.
4. Use large cards that label the roles people are playing.
5. Use thought-bubble cards to show what a participant is thinking versus saying. They may say, "How can I help you?" while someone holds a thought bubble showing they are really thinking, "Jerk."
6. Have a narrator who explains things to observers.
7. The narrator can pretend the scenario is like television, using a remote to stop action, rewind, or fast-forward.
8. Do two skits, showing a before and after.

Why

+ To surface implicit knowledge, facilitate discussion, and generate ideas focused on an envisioned scenario.

Embodied Storming



Duration

Set-up time

Activity
± 60 min

Large group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

17 Movement Method

Context Bodystorm

Outcome

+ Context-based ideas and solutions.

Props in use

+ The props or accessories used during bodystorming must be items existing in the users' physical environment.

Step by step

1. Pick a relevant and specific context in relation to your design challenge.
2. Go to the context and bodystorm ideas.

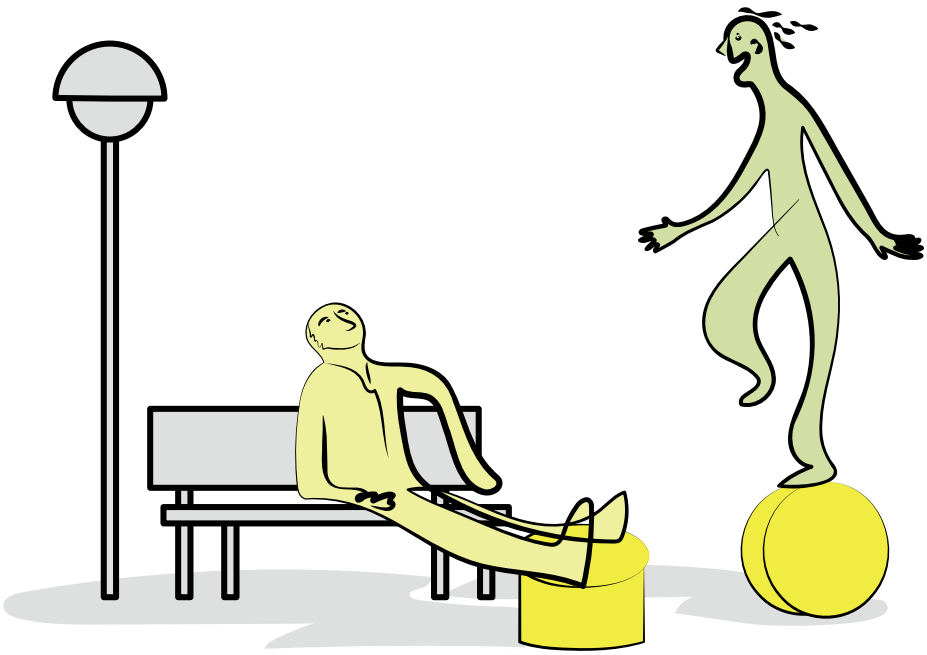
Note

+ The users can be invited as a part of the design team. They can critique design ideas and influence design decisions that ultimately impact their work and life.

Why

+ To be in the end user's environment for empathysing with the end users when ideating.

Context Bodystorm



Duration

Set-up time

Activity
± 40 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Embodied Sketching

Outcome

+ Ideas for games, movements and play related to the specific props and context in use.

Props in use

+ Bring relevant props for your design ideas, but also rich props, that can stimulate your ways of doing.

Step by step

1. Based on a core movement (e.g., hanging, crawling, or throwing), the participants must create ideas for activities or games.
2. Participants are encouraged to do this by playfully demonstrating and trying out how different artefacts can be used.
3. Based on a "yes and" mindset, an idea is worked on until the participants have no more suggestions for changing the idea.
4. Subsequently, a whole new idea comes up and is worked on.

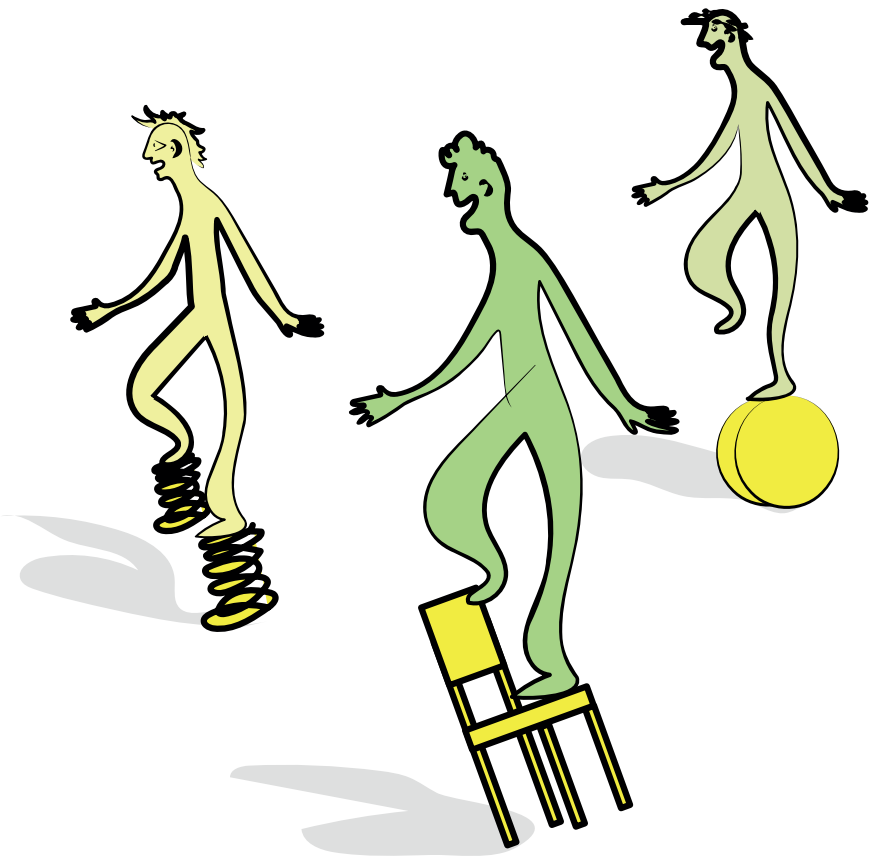
Note

+ Rules similar to ordinary brainstorming include: all ideas are welcome, we do not criticize ideas, and we don't think too much about feasibility. Turn-taking to regulate interaction is advocated. People take turns suggesting something to demo to the rest.

Why

+ To actively ideate, explore, and quickly test design ideas in a generative way.

Embodied Sketching



Duration

Set-up time

Activity
± 40 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

19 Movement Method

VR Bodystorming

Outcome

+ Bodystorming with empowered movement in VR.

Props in use

+ VR headsets and computers for development.

Step by step

1. Design and develop the basic idea of a movement-based VR game.
2. In the virtual environment, alter parameters to empower users with exaggerated movements or superhuman abilities (e.g., a jump in the VR world could be much higher than possible in the physical world).
3. Test extremes, such as jumping in the physical world, cause a person to take off and fly in the VR world.

Note Experiment with altering parameters such as gravity to make participants feel like they are on the moon.

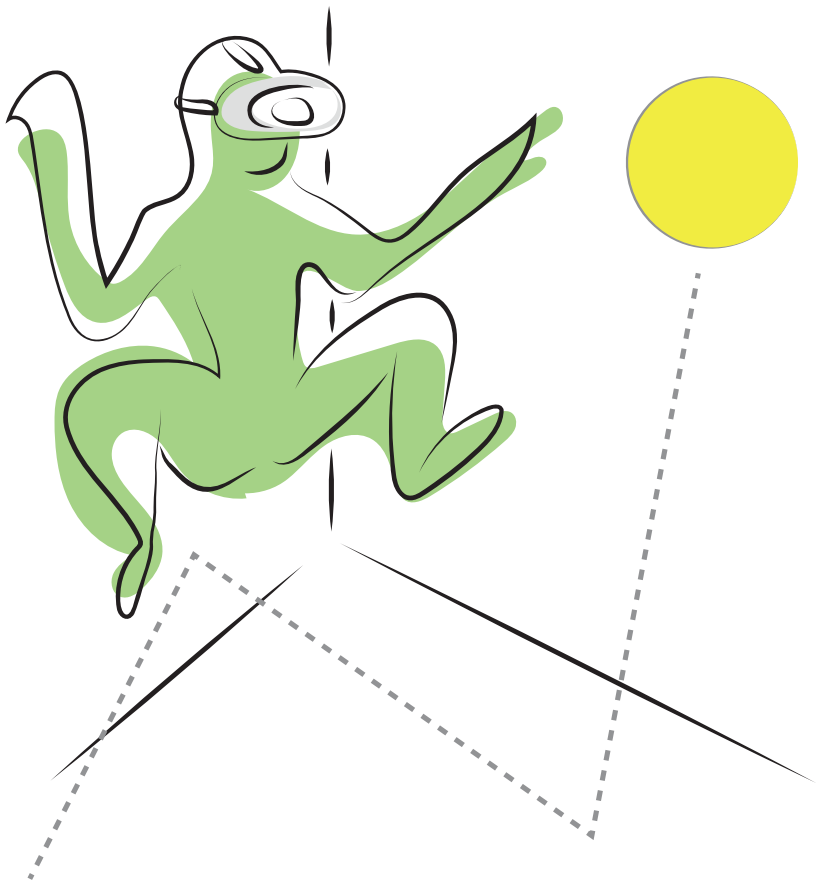
Variations

+ Ask spectators or co-designers to watch the game on an external screen and make them part of the design process.
+ Use modifiers to tweak the experience.

Why

+ To empower the players and understand and expand the VR-exergame design space.

VR Bodystorming



Duration

Set-up time

Activity
± 40 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

20 Movement Method

Context Playing

Outcome

+ New perspectives and ideas that can help the designer.

Props in use

+ A variety of artefacts related to the context or artefacts deliberately unrelated to the context.

Step by step

1. Pick a physical place aligning with your investigation.
2. The participants must be in the role of the end-users.
3. Have the participants act out or playtest different scenarios or activities.

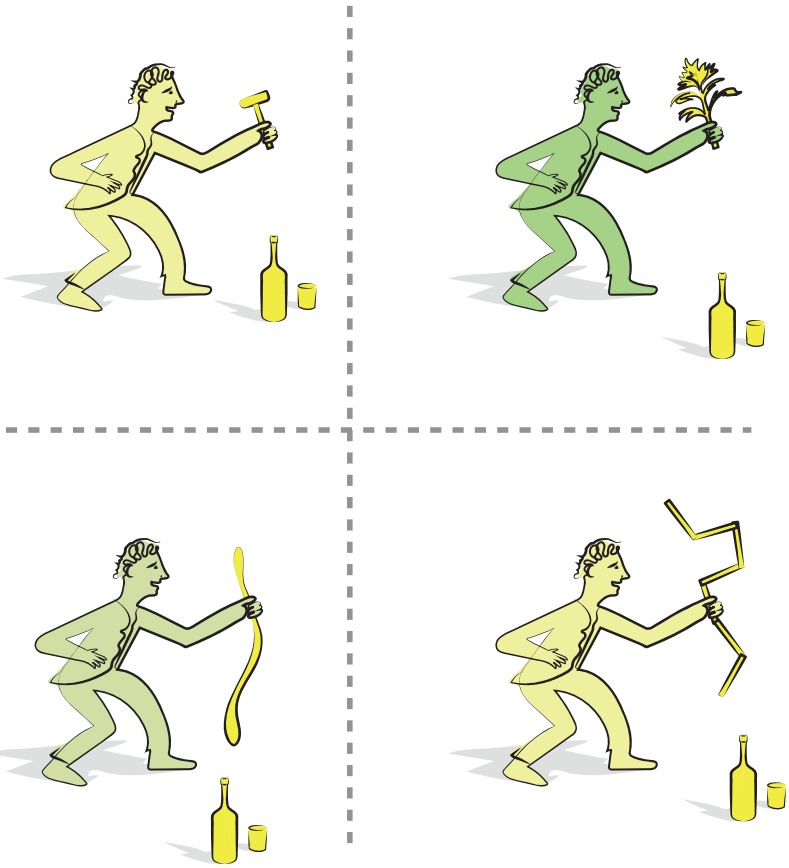
Variations

+ Change user position or change persona.
+ Change activities or use modifiers.

Why

+ To validate or ideate ideas through a 1st-person experience in a relevant context.

Context Playing



Duration

Set-up time

Activity
± 40 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Forum Theatre

Outcome

+ You will get impressions and data from the context as observed from outside of the activity.

Props in use

+ A variety of artefacts related to the context or artefacts deliberately unrelated to the context.

Step by step

1. Actors play a desired scene.
2. The audience requests them to play it differently: adding, changing, or removing something (a situation, an object, a new character, etc.). The actors can be designers or professional actors/actresses. Tech or prototypes can be included in the scene.
3. Actors and the audience discuss the best situations at the end of the whole session.

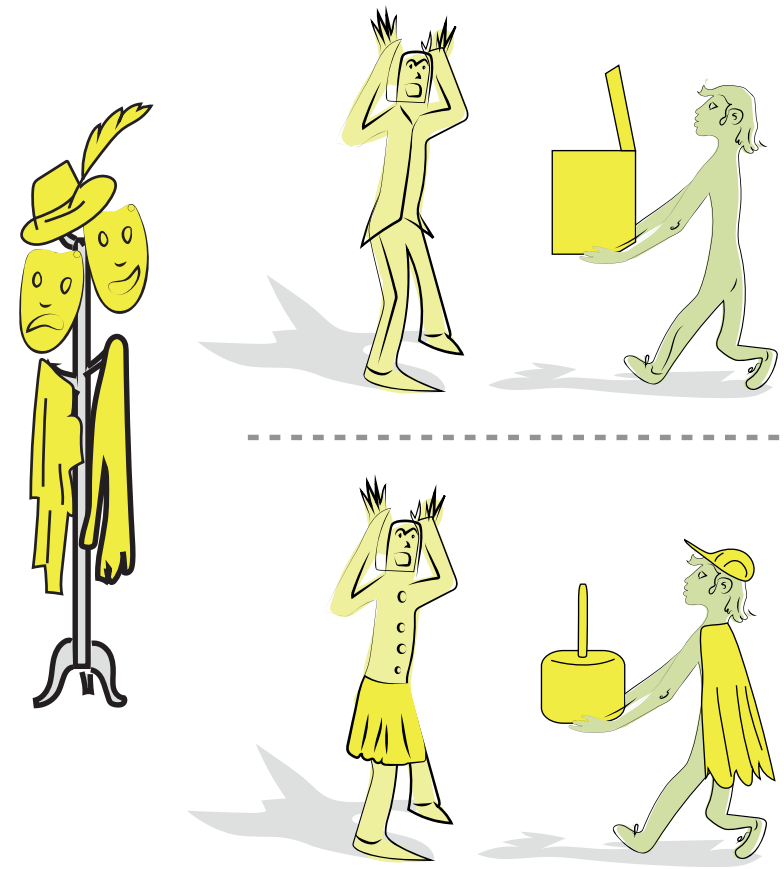
Variations

+ Modifiers: Use constraint modifiers or modifiers that will tweak the user context of the artefact in use or tweak the actors' or actresses' roles using a different persona.

Why

+ To understand how a situation unfolds, how different alternative behaviours may emerge, and how this can be affected through design.

Forum Theatre



Duration

Set-up time

Activity
± 40 min

Large group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Object Theatre - Stakeholder Drama

Outcome

+ Helps designers to see other perspectives than their own (in particular that of the 'object'), and to 'act before they think'.

Props in use

+ Props relevant to make the object theatre.

Step by step

1. Pick a scene that you want to roleplay.
2. Choose or assign different roles to the participants (roles can be both actors and objects).
3. Play out the scene or scenario. The participants must only focus on the perspective of their role.

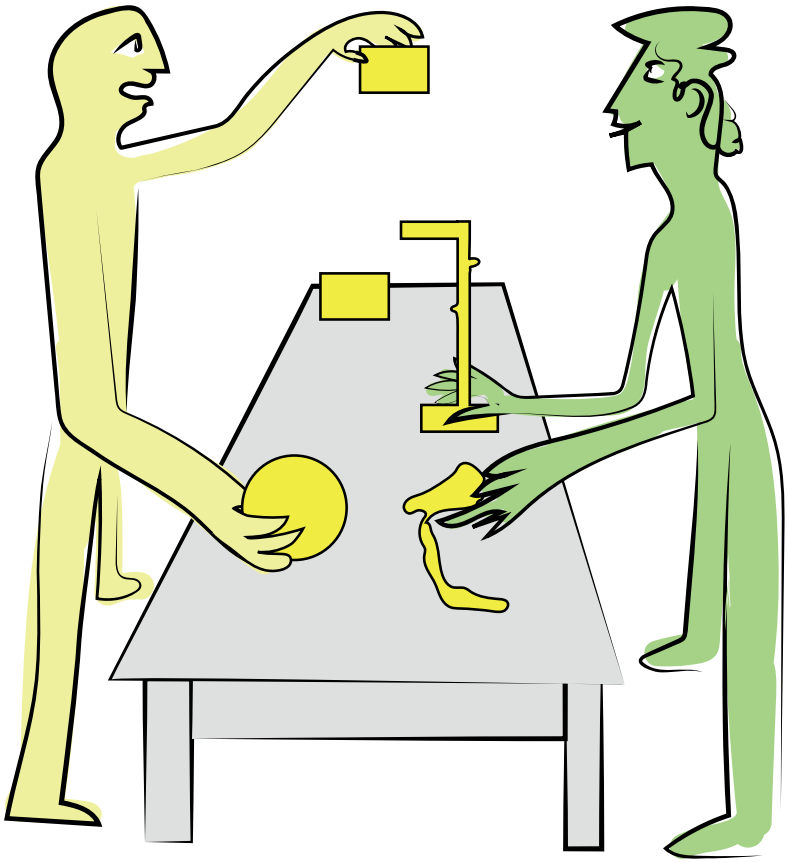
Variations

+ Modifiers: Use constraint modifiers or modifiers that will tweak the end-user context of the artefact in use or tweak the end user using a different persona.

Why

+ To provide detailed insight into what prejudices and expectations might exist in a design scenario.

Object Theatre - Stakeholder Drama



Duration

Set-up time

Activity
± 20 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

23 Movement Method

Mockups for Movement Design

Outcome

+ To explore bodily engagement with mock-ups.

Props in use

+ A variety of DIY materials and tangible objects to fascilitate the movement design process.

Step by step

1. Gather the necessary materials.
2. Explore the affordances of the materials and tangible objects, including how they feel, how they affect the bodily senses, and how they can be used for movement.
3. Build a mockup for a movement-based device or activity using the materials and tangible objects.
4. Explore the potential and uses of the mock-up for movement design.

Variations

+ Modifiers: Use constraint modifiers or modifiers that will tweak the user context of the artefact in use or tweak the end user by modifying it by a different persona.

Why

+ Exploring the affordances of the materials and objects can lead to novel ways to integrate movement in the ideation process, such as “playing with it” and “moving around with it”.

Mockups for Movement Design

Duration

Set-up time

Activity
± 40 min

Pair

Materials

Body Awareness

Exertion

Role-Playing

Playfulness

OWL Body Props

Outcome

+ Awareness into own bodily response to materials and related imagination of new technologies.

Props in use

+ A variety of technology-free wearable materials, DIY materials, and tools for hand making, including textiles.

Step by step

1. Assign two roles, the mover, and the inter-viewer.
2. One participant wears a prop which directs their attention to their body.
3. Then the interviewer asks, "How does it feels, what is it, and what does it do?"

Note The method engages participants in co-creation and collaborative imagining.

The fabric method variation embodies the dynamic and expressive potential of altering fabrics about the body by means of digital fabrication and programming.

Variations

+ You may alter the textile feel by changing the material of your concept.
+ Put in an extra moving person to try a different concept feel.

Why

+ To inspire latent desires related to worn materials.

OWL Body Props

Duration

Set-up time

Activity
± 20 min

Pair

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

25 Movement Method

Build & Describe

Outcome

+ A first prototype and a newspaper front page of the imagined concept.

Props in use

+ A variety of DIY materials.

Step by step

1. Provide an empty template of a newspaper's front page, with space for describing a concept, 4-8 panels for making a cartoon of the concept, and space for an interview with an end-user trying the concept.
2. Half of the group fills out the new front page.
3. The other half uses the DIY materials to build a 3D mock-up of the imagined concept.
4. Use the produced material for pitching the concept.
5. Participants from the other group and stakeholders provide feedback.

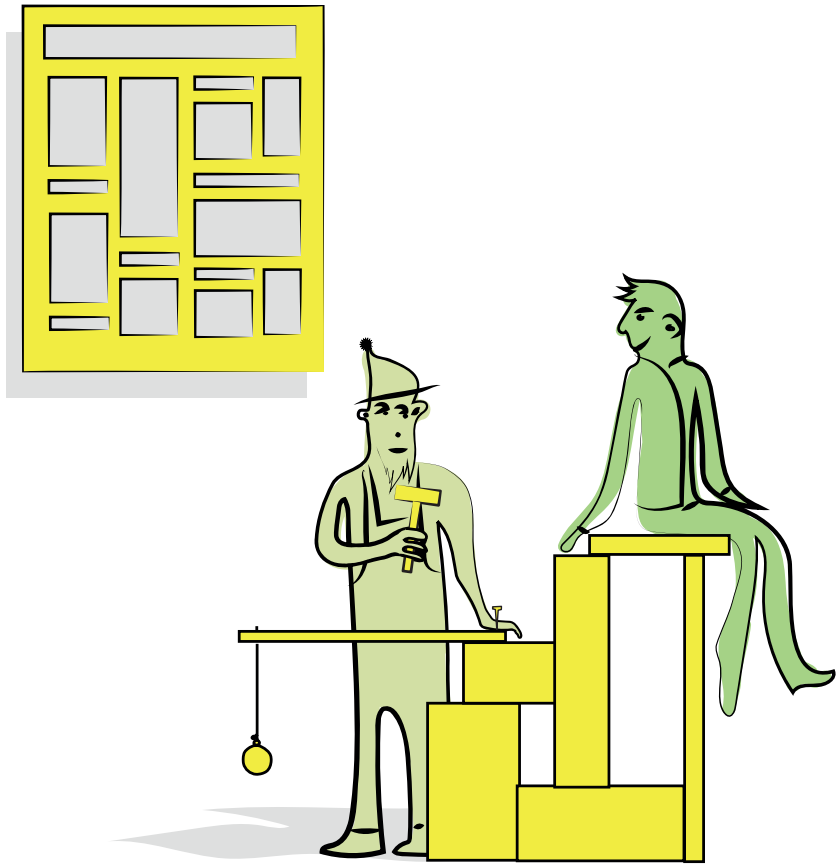
Variations

+ You can play with several prototypes the participants can make, to stimulate their ability, to explore different ways of build, and to represent their design ideas.

Why

+ To get a more thorough understanding and visualisation of ideas produced in the early design stage.

Build & Describe



Duration

Set-up time

Activity
± 40 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Strong Prototyping

Outcome

+ A prototype of your idea tested in an environment similar to the environment where the product or service will be used.

Props in use

+ The setting with needed props that provide the context close to the end-setting.

Step by step

1. Build a replicate with the relevant elements of the end-user environment.
2. Test your design prototypes in the "simulated" environment.
3. You might adjust constraints such as lighting and how easy it is to walk through the constructed environment to access a more in-depth understanding of the concept's use.

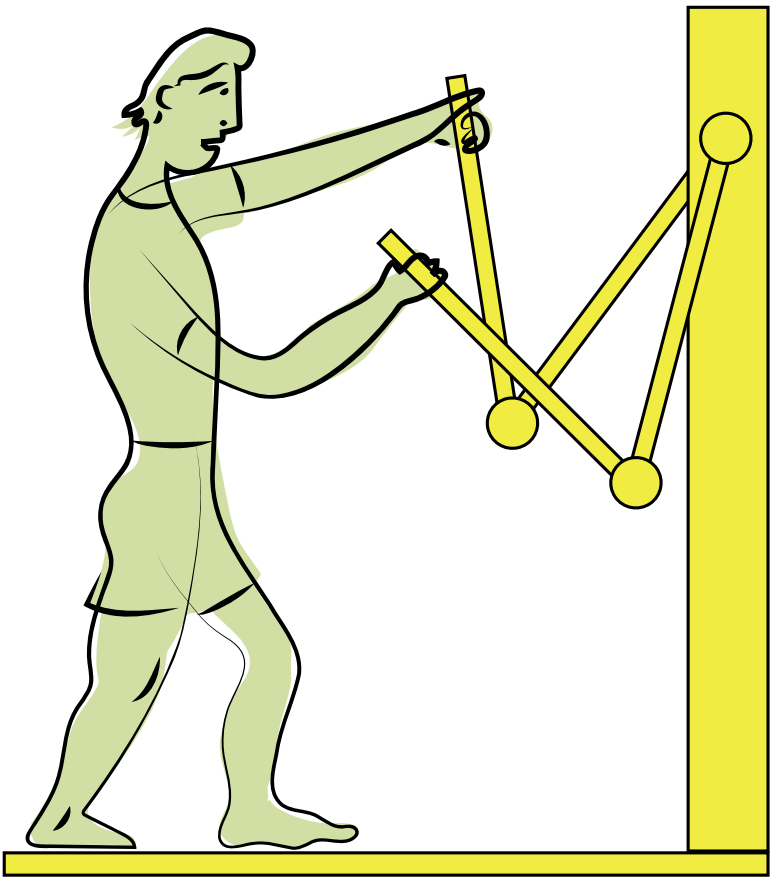
Variations

+ Use context-relevant modifiers to test or ideate on different perspectives of the concept's usability or the end-user's motivation to use the concept.

Why

+ To test your prototype easily and quickly in a safe setting closely related to the environment where the product or services will be used.

Strong Prototyping



Duration

Set-up time

Activity
± 20 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

27 Movement Method

Movement-Scenario

Outcome

+ Scripts for action, focused on movement.

Props in use

+ None.

Step by step

1. Find an activity of interest to observe (could be a user, a played scenario, or something else).
2. Write a description of the movement scenario in 3rd-person perspective.
3. Use the description as a script for actions.
4. Play out the script for the generation, exploration, or evaluation of your design.

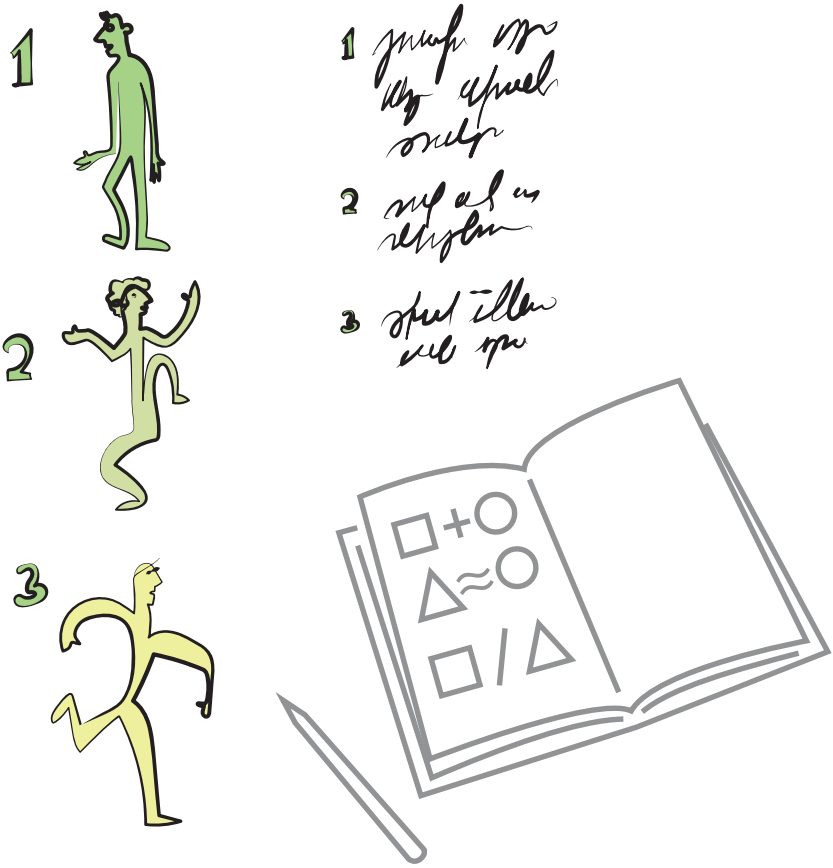
Variations

+ Use context-relevant modifiers to rewrite and replay scenarios to alter your understanding of the context or to understand the end-user's motivation in the context.

Why

+ To describe and observe movement for re-enactment, testing, or evaluation.
+ Separating movement from activity and proxemity to investigate input systems.

Movement-Scenario



Duration

Set-up time

Activity
± 20 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

Video or Photo Sketch

Outcome

+ Documented and stored movement sequences or sketches.

Props in use

+ Setup of the context you aim at, such as filming or taking a series of photos.
+ Upload link for cloud storage or a USB stick.
+ A video recording device or camera.

Step by step

1. Prepare an upload link for the recorded video or images or use a USB stick.
2. Record the desired sequence or sketch of the movement.
3. Upload the video or images using the link or the USB storage device.

Note Consider further work with the video sequence, images, or sketches.

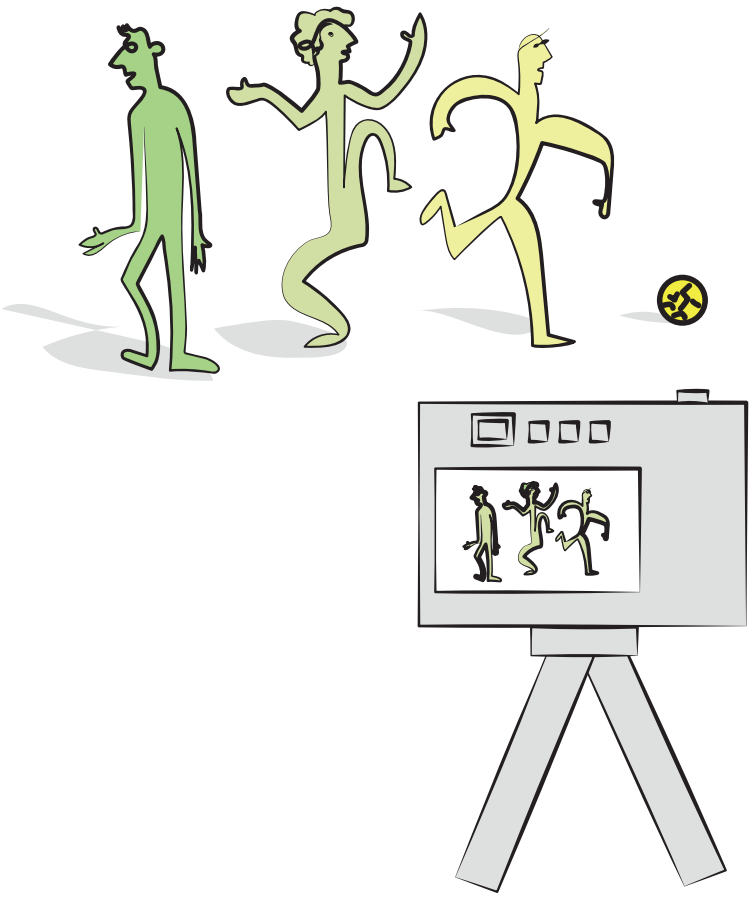
Variations

+ Change the angle to 1st-person perspective to document the movement.
+ Each sequence of images can be analysed with the Bodystorming Braid method developed by Elena Segura (use QR code).

Why

+ To store movement ideas or to document movement sequences or sketches for further design work.

Video or Photo Sketch



Duration

Set-up time

Activity
± 20 min

Small group

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

29 Movement Method

SOPLAY

Outcome

+ Systematic data in terms of the number of users, gender, age, type of activity, and physical activity level in the use of public play and activity parks.

Props in use

+ Notebook & SOPLAY observation template.

Step by step

1. Obtain a detailed map from school (park or specific context) officials.
2. Indicate precisely (draw) on the map each area that is available for physical activity anytime.
3. Be sure to include all target areas, including playing fields, sports pitches, fitness equipment, and playgrounds.
4. Number the target areas sequentially, in the specific order as they are observed.
5. Store the finalized map of target areas.

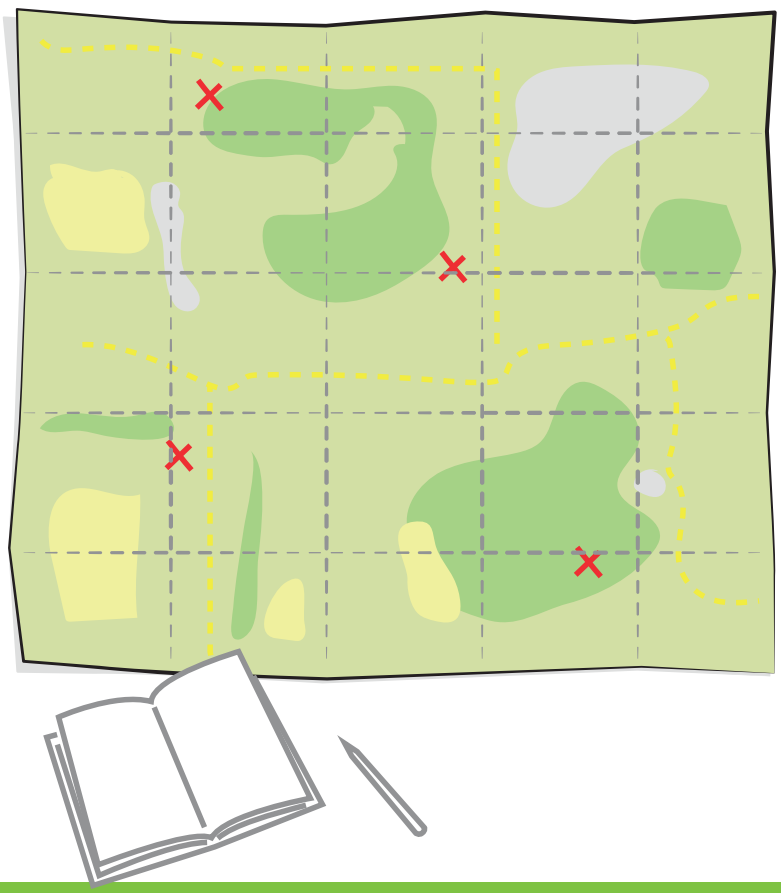
Note Occasionally, it may be necessary to add or delete a target area (e.g., campus, park, or construction).

Please scan the QR code to gain access to the template for the SOPLAY observation scheme and accompanying guide.

Why

+ Observing and collecting information about play and activity park users and their movement characteristics.

SOPLAY



Duration

Set-up time

Activity
± 60 min

Individual

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

30 Movement Method

Duration

Set-up time

Activity
± min

Materials

Body Awareness

Role-Playing

Exertion

Playfulness

31 Movement Method