**Supplementary Material. Overview table of the literature review on documentation of EDI activities**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Capturing | | | Medium | | | | | | | Role of document-tation | |
| 3rd | | 1st |
| Bodily and Social Action | Objects, Space, Context | Felt Experience | Textual format | | Graphical format | | | | |
| Descriptions | Quotes | Pictures | | Diagram | Illustration/ Sketch | Others | Research /Design Dissemination | Internal research / design |
| Standalone | Sequences |
| **Enactments in IxD[[1]](#endnote-1)**  (Arvola and Artman, 2007) |  | x |  | x |  |  |  |  |  | Interaction Analysis | x | x |
| **Drama and props in UCD[[2]](#endnote-2)**  (Brandt and Grunnet, 2000) |  | x |  | x |  |  | x |  |  |  | x |  |
|  |  | x | x | x |  |  |  |  |  | x |  |
| **Experience Prototyping[[3]](#endnote-3)** (Buchenau and Suri, 2000) | x |  |  | x |  | x |  |  |  |  | x |  |
|  | x |  | x |  | x |  |  |  |  | x |  |
| **Informance Design[[4]](#endnote-4)**  (Burns et al., 1994) | x |  |  | x |  |  |  |  |  |  | x |  |
| **Performing with a system’s intention[[5]](#endnote-5)**  (Corness and Schiphorst, 2013) | x |  |  | x |  |  |  | x |  |  | x |  |
|  | x |  | x |  |  |  |  |  |  |  |  |
|  |  | x | x | x |  |  |  |  |  | x |  |
| **Kinesthetic empathy[[6]](#endnote-6)** (Cuykendall et al., 2015) | x |  |  | x |  |  |  |  |  | Graph | x | x |
|  | x |  | x |  |  | x |  |  |  | x |  |
| Framework | | | x |  |  |  | x |  |  | x |  |
| **Tangible Aesthetics[[7]](#endnote-7)** (Djajadiningrat et al., 2007) | x |  |  | x |  |  |  | x |  |  | x |  |
|  | x |  | x |  | x |  |  | x |  | x |  |
|  | x |  | x |  |  |  |  | x |  | x |  |
| Framework | | | x |  |  |  | x |  |  | x |  |
| **Kinesthetic Interaction[[8]](#endnote-8)**  (Fogtmann et al., 2008) | x |  |  | x |  |  |  | x |  |  | x |  |
|  | x |  | x |  |  |  |  |  |  | x |  |
| Framework | | | x |  |  |  | x |  |  | x |  |
| **Somaesthetic Appreciation Design [[9]](#endnote-9)**  (Höök et al., 2016) |  | x |  | x |  | x |  |  |  |  | x |  |
|  | x |  | x |  | x |  |  |  |  | x |  |
|  |  | x | x | x |  |  |  |  |  | x |  |
| **Move to Get Moved[[10]](#endnote-10)** (Hummels et al., 2007) | x |  |  | x |  | x |  |  | x |  | x | ? |
|  | x |  | x |  | x |  |  | x |  | x | ? |
|  |  | x | x |  |  |  |  |  |  | x |  |
| **Design for Embodied Sensemaking[[11]](#endnote-11)**  (Hummels & van Dijk, 2015) |  | x |  | x |  | x |  |  |  |  | x |  |
| Method’s results | | | x |  |  |  |  | x |  | x |  |
| **Everyday Life as a Stage[[12]](#endnote-12)**  (Iacucci & Kuutti, 2002) | x |  |  | x |  | x |  |  |  |  | x |  |
| **Body Awareness Sensitization[[13]](#endnote-13)**  (Jonsson et al., 2016) | x |  |  | x |  | x |  |  |  |  | x |  |
|  | x |  | x |  | x |  |  |  |  | x |  |
|  |  | x | x | x |  |  |  |  | Experienced Body Sheets | x | ? |
| **Thinking with the Body[[14]](#endnote-14)**  (Kirsh, 2010) | x |  |  | x |  | x |  |  | x |  | x |  |
| **Choreography of interaction[[15]](#endnote-15)**  (Klooster et al., 2005) | x |  |  | x |  | x | x |  |  |  | x |  |
| x |  |  | x |  |  | x |  |  |  | x |  |
|  |  | x | x |  |  |  |  |  |  | x |  |
| Framework | | | x |  |  | x |  | x |  | x |  |
| **Moving and Making strange[[16]](#endnote-16)**  (Loke and Robertson, 2013) | x |  |  | x |  |  | x | x | x |  | x |  |
| x |  |  | x |  |  | x |  | x |  | x |  |
| x | x |  | x |  |  |  |  |  | Inspirational resource kit | x | x |
| Methodology | | | x |  |  |  | x |  | Tables | x |  |
| **Embodied Sketching[[17]](#endnote-17)**  (Márquez Segura et al., 2016) | x |  |  | x |  | x |  |  |  |  | x |  |
| x |  |  | x |  | x |  |  |  | Bodystorming braid | x | x |
|  |  | x | x | x |  |  |  |  |  | x |  |
| **Aesthetic Experience[[18]](#endnote-18)**  (Ross and Wensveen, 2010) | x |  |  | x |  | x | x |  |  |  | x |  |
| **Experience modelling[[19]](#endnote-19)**  (Schiphorst & Anderssen, 2004) | x |  |  | x |  | x | x |  |  |  | x |  |
| x |  |  | x |  | x |  |  |  |  | x |  |
|  |  | x | x | x |  |  |  |  | Response Cards | x | ? |
| **Somatic Connoisseurship to Experience Design[[20]](#endnote-20)**  (Schiphorst, 2011) | x |  |  | x |  | x | x |  |  |  | x |  |
|  | x |  | x |  | x |  |  | x |  | x |  |
|  |  | x | x |  |  |  |  |  |  | x |  |
| Theory model | | | x |  |  |  | x |  |  | x |  |
| **Bodystorming[[21]](#endnote-21)**  (Schleicher et al., 2010) | x |  |  | x |  |  |  |  |  |  | x |  |
| **Experiential Artifacts[[22]](#endnote-22)**  (Sundström et al., 2011) | x |  |  | x |  | x |  |  |  |  | x |  |
| **From Bodily Experiences to Design[[23]](#endnote-23)** (Tholander, 2014) | x |  |  | x |  |  |  |  |  | Body Cards | x | x |
| **Move to Design / Design to Move[[24]](#endnote-24)** (Wilde et al., 2011) | x |  |  | x |  | x | x |  |  |  | x |  |
|  | x |  | x |  | x |  |  |  |  | x |  |

**Table 1.** Table summarizing the review of how different EDI activities have been documented. The **columns** of the table stand for i) what is it that the documentation form captures (first or third person perspective, in the latter also what is it that it captures, bodily and social action or artifacts, space, etc.); ii) the medium used, divided in textual or graphical formats, and these divided into the most common ones found in our review (e.g. standalone pictures, diagrams, illustrations) and a column labelled “other” for those forms that do not fit any of the categories; and finally iii) role of the documentation as discussed by the authors of the text. In the **rows**, each EDI activity reviewed is stated, organized alphabetically by author name. Within each EDI activity row, there are one or many rows, depending on how many different elements the documentation format captures. The “x” along that row depict what is it that is being captured, through which medium and its role. Those “x” that fall between different categories of “capturing” (e.g. “Bodily and Social Action” and “Objects, Space, Context”) show that these have been captured together by the subsequent documentation forms ticked. Moreover, the “Capturing” column for some of the EDI examples state a different thing that the documentation forms capture, beyond those categorized. In those cases, it is written what is being documented, e.g.: framework, theory model.

Finally, each EDI activity’s footnote provides a brief description of the method/approach/process/etc. and its main documentation features. The table has been color-coded to aid in its visualization.

1. A method that employs scenarios and improvised role play to analyze gestures in interaction. The authors capture spatial arrangements, participants’ positions, gestures, and artefacts, presented through excerpts of their interaction analysis, which help them understand the underlying interaction, gestures and unfolding of action of their embodied ideation activity, and from which they articulate their findings. [↑](#endnote-ref-1)
2. The authors capture designers’ journey of enacting situations of use through role-play, providing overviews of the social and spatial arrangement with the props, as well as transcribed quotes from the participants’ experiences. [↑](#endnote-ref-2)
3. A form of prototyping enabling diverse stakeholders to bodily engage with current prototypes to explore and ideate about current and future conditions of use. The authors document the interaction of the participants with the space, as well as (with) the artifacts employed during the ideation method. [↑](#endnote-ref-3)
4. Ideation method where designers role-play use cases through the use of props and performance techniques. The authors provide an overview of the method, shallowly describing bodily and social action with the props. [↑](#endnote-ref-4)
5. Using techniques and methods from performance arts to direct the focus of attention to the knowing body. The authors capture bodily and social action of the participants with the artefacts, but also emphasize representing singular bodily processes, such as breathing. [↑](#endnote-ref-5)
6. Approach to heighten kinesthetic empathy for movement-based interaction design through physical engagement. The authors document artefacts and bodily interaction with them, e.g. interaction with a chair, through a summarized graph of data from an accelerometer. These are hinted to have been used internally in research projects, e.g the data being analyzed and informing future interventions. [↑](#endnote-ref-6)
7. The authors propose a perceptual-motor centered view on user actions with a product, focusing on the importance of skilled action and user experience. They document, among others, bodily engagement through abstractions of actions (diagram), and illustrate research processes and artifacts through a singular aggregation of pictures, illustrations and text. [↑](#endnote-ref-7)
8. Approach that foregrounds the kinaesthetic senses and the body in design. The authors focus on documenting the framework, as well as design themes and parameters, through diagrams, e.g.: crosstabulating themes with parameters, and linking them to pictures of the empirical studies. [↑](#endnote-ref-8)
9. A strong concept applied to explorations of, and in order to articulate, felt, subtle bodily experiences. The authors capture people’s explorations with the design artefacts, as well as the felt experience of such interaction: considerations, ideas and feelings arising from those encounters. [↑](#endnote-ref-9)
10. Amalgam of tools, methods and design knowledge that aims at supporting designers in their explorations and reflections of movement-based interactive designs. The authors provide in the article extensive documentation of the designed artifacts, as well as bodily interaction with them, through an array of detailed sketches, illustrations, and aggregations of images and/or illustrations, depicting different points of interaction. Although most of this documentation seems to be susceptible to have been used internally (as results of the explorations), the authors use them to illustrate the approach rather than explain how they have been used. [↑](#endnote-ref-10)
11. The authors propose several principles inspired in phenomenological theories of embodiment for designing embodied sensemaking technology. The authors focus on documenting extensively the artifacts, as well as the resulting ideas for future technology. [↑](#endnote-ref-11)
12. Approach to create and perform scenarios for engaging people with, and experiencing ideas early in, ideation design phases. The authors focus mainly on documenting interaction of the participants with different artifacts, e.g. riding a bike, or using the mock-up artifacts. [↑](#endnote-ref-12)
13. Design explorations of thermal stimuli in exercises aimed at experiencing different experiential qualities of the felt body and reflect on the own body awareness. The authors report on bodily and social action with the artifacts, and the artifacts themselves. Moreover, the authors present in the paper documentation of the felt experience, through text and quotes, and more interestingly, through the Experienced Body Sheets, pieces of paper with schematic illustrations of the body where participants can mark their felt experience through drawings, annotations or other graphical means. Experienced Body Sheets seem to have been used internally. [↑](#endnote-ref-13)
14. An approach to explore physical thinking, capitalizing on the body as instrument of cognition. The authors document in the paper bodily and social action of the dancers, focusing on different movements and sequences. [↑](#endnote-ref-14)
15. Approach that foregrounds movement as the embodiment of interactions, along with its physical dynamic and meaningful qualities, as means of designing products as an integral part of the design of Choreography of Interaction (i.e. design of movement). The authors provide in the article extensive documentation of bodily and social action, artifacts used, as well as felt experience, and also illustrate the description of their framework with an aggregation of illustrations, along with typographic work. [↑](#endnote-ref-15)
16. An approach to movement-based interaction design that foregrounds the body and movement as central aspects of lived cognition, offering a set of perspectives, principles, methods and tools for the explorations and testing of design concepts. The authors offer extensive documentation of their method in the article, focusing on bodily and social action, sometimes with artifacts; and their methodology, illustrated through tables and schemes. Most remarkable is their inspirational resource kit, a documentation form that integrates both third person and first person perspectives, which was used internally during the research process. [↑](#endnote-ref-16)
17. Umbrella term for a set of embodied ideation practices that prime the physical engagement with the activity being designed for. The authors document on their paper the interaction of the players with the ideation artifacts, as well as their engagement with the activity, also reporting on their felt-experience. [↑](#endnote-ref-17)
18. A design approach that makes use of the aesthetic experience of interaction as design mechanism. The authors document participants performing and interacting (e.g. through dance) with the design artifacts. [↑](#endnote-ref-18)
19. A design method, that the authors employ in a design process oriented to the creation of gestural protocols for physiological data transfer. The authors document bodily interaction, sometimes with designed artifacts. They also report on the felt experiences of the participants, captured through response cards, cards with questions that they could fill up after each workshop, and that aimed at gathering information on their experience, to be also used internally in research. [↑](#endnote-ref-19)
20. A case study that invites rethinking design processes, foregrounding felt experience of the designer. The author documents both bodily action with the artifacts and first-person experiences of the workshops, as well as illustrates her theory model of the different modes of observation with diagrams. [↑](#endnote-ref-20)
21. A method to prototype in context, making use of enactment, to support collaborative embodied cognition. The authors provide a shallow description of the people’s interaction with artifacts and space to exemplify how the method has been applied. [↑](#endnote-ref-21)
22. An approach that makes use of experiential artifacts (i.e. implemented systems, shaped by the affordances of a given digital material, that cater to very specific experiences) as means of exploring certain interactive experiences within the design team. The authors document people interacting (e.g. walking) with the design artifacts. [↑](#endnote-ref-22)
23. A design process in which Body Cards (an aggregation of a photograph of the activity together with a brief textual description and a synthesizing title) as a way of bringing into design experiential qualities of body-based interactions. The authors document the creation of such body cards, which are hinted to have been used in internal research processes. [↑](#endnote-ref-23)
24. An overlapping design and research approach that encompasses the different (yet highly related) methodologies that the three authors employ in their practice. The authors explain those, focusing on the bodily and social interaction with the artifacts, as well as these latter alone, e.g. people interacting with, and moving while wearing the research prototypes. [↑](#endnote-ref-24)