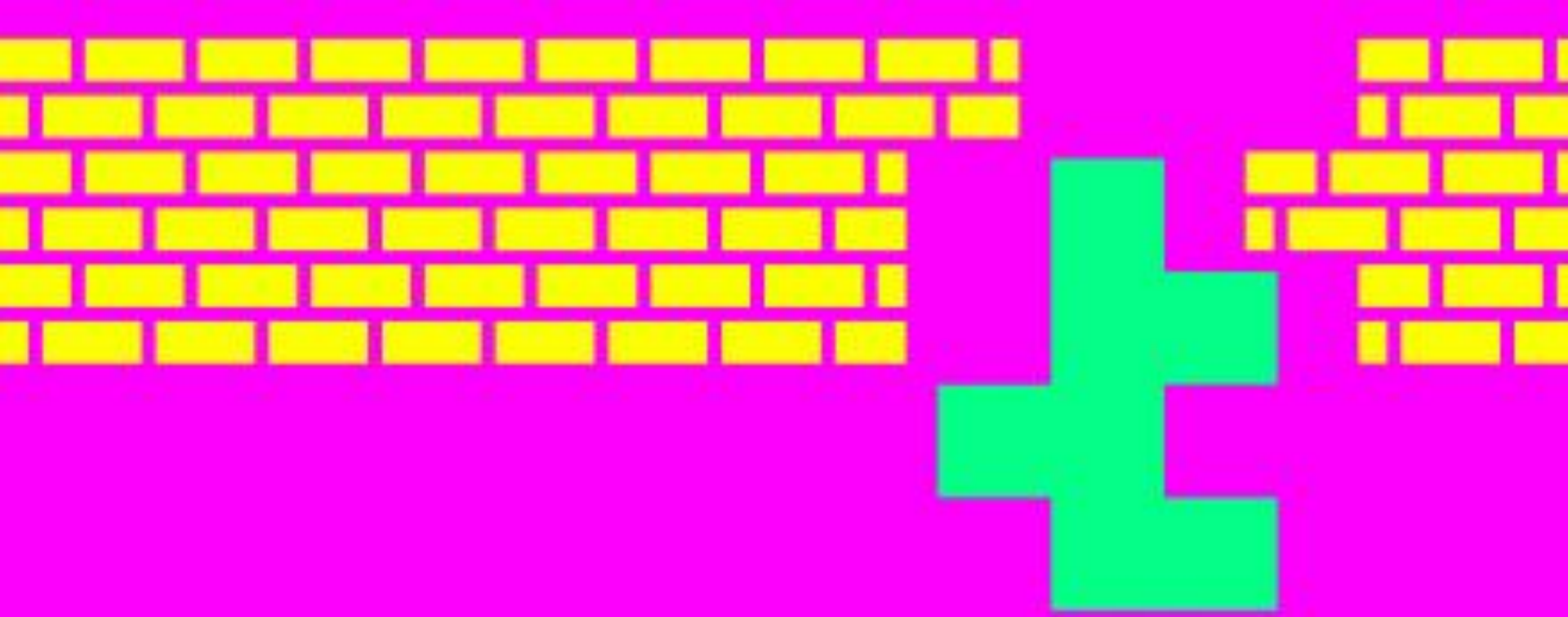


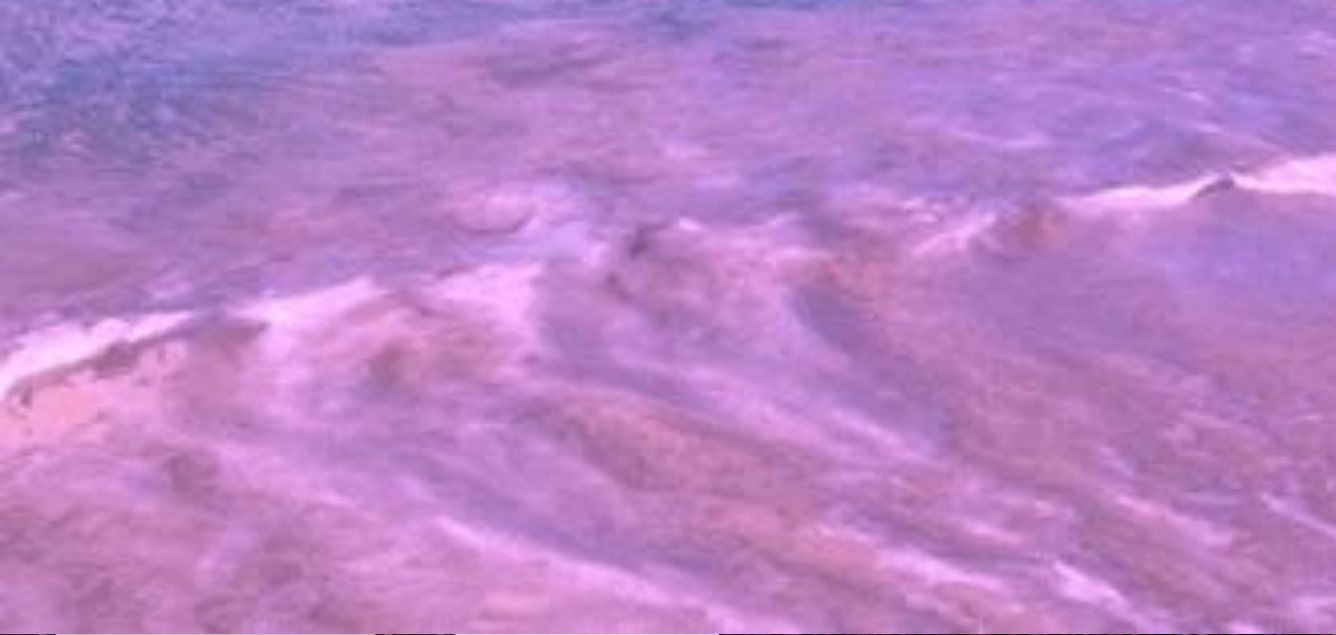


Play as Emancipatory Pedagogy

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I FEEL WEIRD
ABOUT MY BODY



◀◀ Mainichi

empathy machine ▶▶

how can games change the world?

how do we already change the world through play?

蝉の鳴き声

(CICADA SOUNDS PLAYING)






**play is the
embodiment of
futuring**

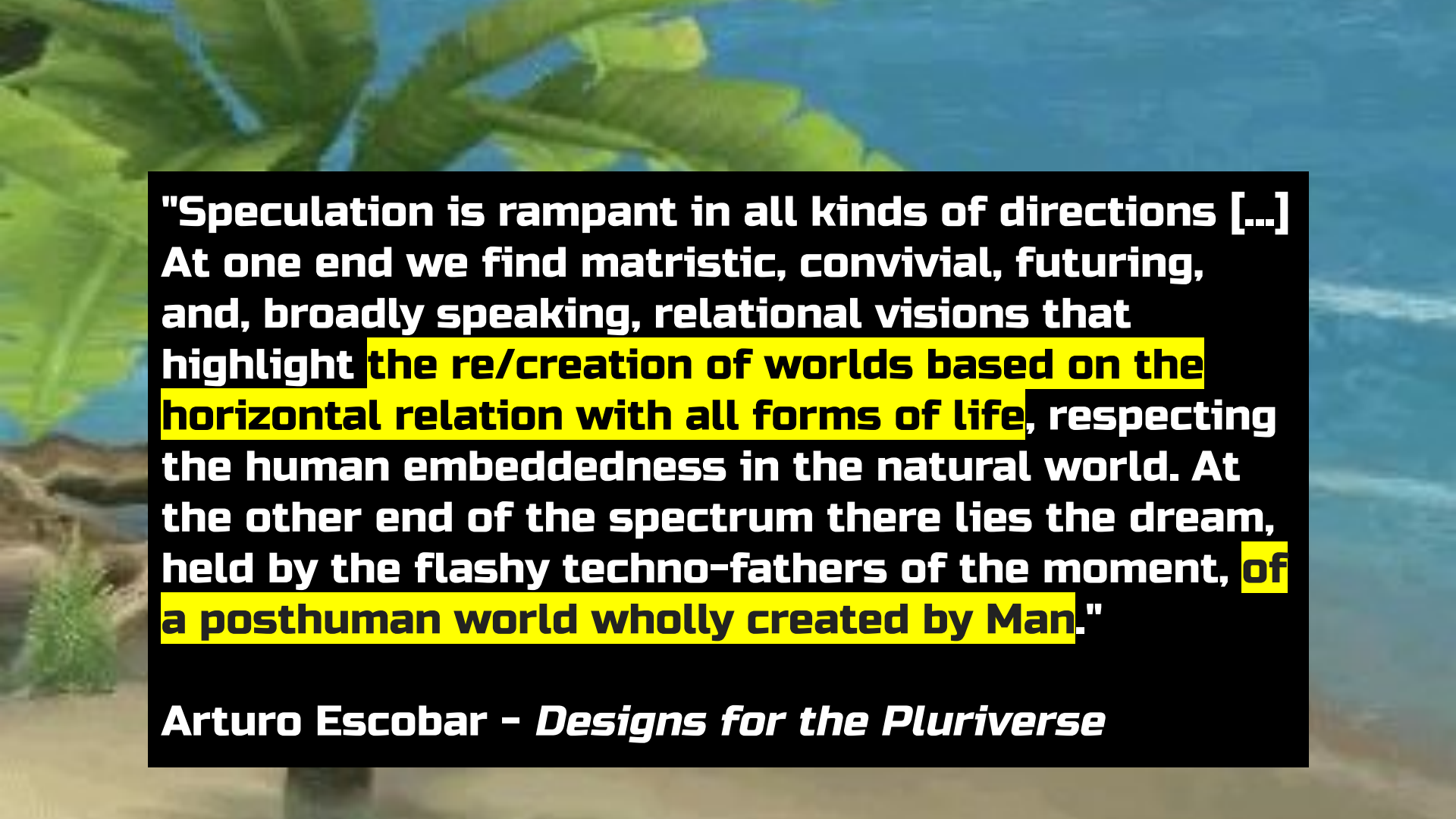
"Seeking to create social change while employing an outside perspective is incredibly problematic and morally flawed; such approaches do not facilitate or create culturally sensitive, empowering, or lasting (and therefore successful) social change."

"Social Design and Neocolonialism" - Cinnamon L. Janzer & Lauren S. Weinstein



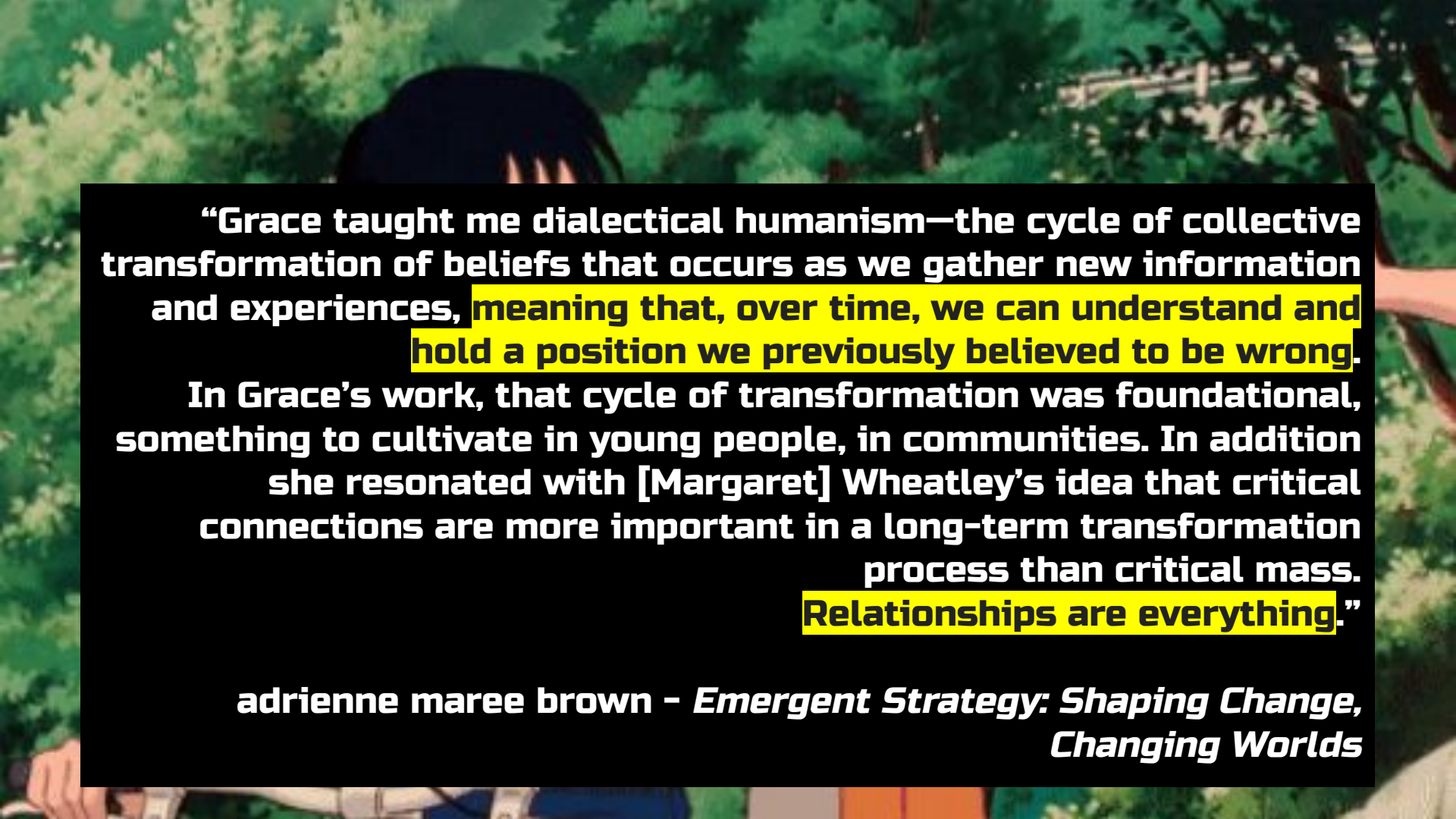
“In their omnipresence, these [pharmaka-]designed things fulfill some needs, that is they can be 'satisfiers,' but also act as palliatives, sedatives, toxins and placebos hiding their ugliness. They do not reveal the ethics of true-cost economics, their coming into being is not through democratic processes, they hide social injustice and ecological disaster, and they continue to de-future.”

Alastair Fuad-Luke - “Beautiful Strangeness Revisited”



"Speculation is rampant in all kinds of directions [...] At one end we find matristic, convivial, futuring, and, broadly speaking, relational visions that highlight the re/creation of worlds based on the horizontal relation with all forms of life, respecting the human embeddedness in the natural world. At the other end of the spectrum there lies the dream, held by the flashy techno-fathers of the moment, of a posthuman world wholly created by Man."

Arturo Escobar - *Designs for the Pluriverse*



“Grace taught me dialectical humanism—the cycle of collective transformation of beliefs that occurs as we gather new information and experiences, meaning that, over time, we can understand and hold a position we previously believed to be wrong. In Grace’s work, that cycle of transformation was foundational, something to cultivate in young people, in communities. In addition she resonated with [Margaret] Wheatley’s idea that critical connections are more important in a long-term transformation process than critical mass. Relationships are everything.”

adrienne maree brown - *Emergent Strategy: Shaping Change, Changing Worlds*

**"We Design our world, while our world acts
back on us and designs us."**

Anne-Marie Willis - "Ontological Designing"

“The history of participatory art nevertheless incites us to think of [art vs education] more elastically. For many decades, artists have attempted to forge a close connection between art and life, referring to their interventions into social processes as art; most recently this includes educational experiments.”

Artificial Hells: Participatory Art and the Politics of Spectatorship - Claire Bishop

"There is an aesthetic to organization, a composition to meetings, and choreography to events, as well as a lot of hands-on work with people. At the core of social practice is the urge to reformulate the traditional relationship between the work and the viewer, between production and consumption, sender and receiver."

Maria Lind - "Returning on Bikes: Notes on Social Practice"

"The role of designers (in a new design space) is to access and to understand the dreams of ordinary people in order to create scaffolds that help people realize their dreams."

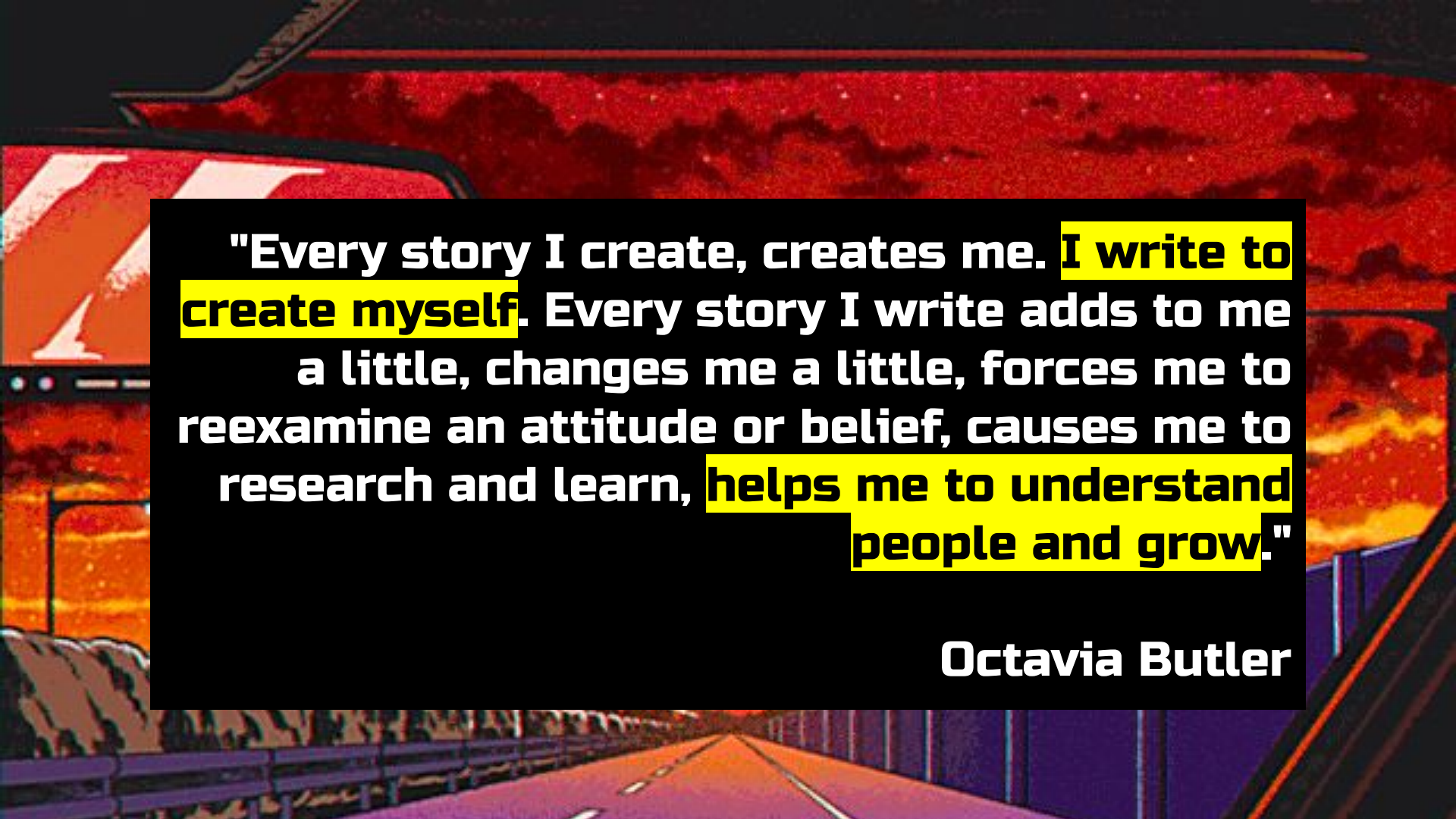
Elizabeth B.-N. Sanders - "Scaffolds for experiencing in the new design space"

"Among Nordic larping communities, playing for bleed has emerged as a common practice of actively seeking emotional spillover during game play [...] Players' and designers' attraction to bleed includes assumptions about its political and societal potential, the capacity for political liberation, self-exploration, growth and self-improvement."

"Design Bleed" - Ida Toft & Sabine Harrer

"With design-in-use, everyday designers are able to adapt their artifacts and systems to the daily pressures of use and [users'] individual needs. Use is a strong motor for changes to occur, and the accessibility to resources and materials in the surroundings makes it possible for those changes to happen dynamically."

**"Living in a Prototype: A Reconfigured Space"
- Audrey Desjardins and Ron Wakkary**



"Every story I create, creates me. I write to create myself. Every story I write adds to me a little, changes me a little, forces me to reexamine an attitude or belief, causes me to research and learn, helps me to understand people and grow."

Octavia Butler

"To live in Black Diaspora is I think **to live as a fiction**—a creation of empires, and also self-creation. It is to be a being living inside and outside of herself. It is to apprehend the sign one makes yet to be unable to escape it except in **radiant moments of ordinariness made like art.**"

Dionne Brand - *A Map to the Door of No Return*

"Beauty is not a luxury, rather it is a way of creating possibility in the space of enclosure, a radical act of subsistence, and embrace of our terribleness, a transfiguration of the given. It is a Will to adorn, a proclivity for the baroque, and the love of too much."

Saidiya Hartman *Wayward Lives - Beautiful Experiments: Intimate Histories of Social Upheaval*



some takeaways

**designing a pedagogical experience
is a playful, expressive artform**



some takeaways

**play at its best is inherently
subversive towards conventional
knowledge**



some takeaways

**there is a unique, transformative
element to playing as a community**

some takeaways

**play is a world-making practice that
empowers us to view ourselves and
our lives differently**

some takeaways

**not everything has to be fun, happy,
positive, cute, or frivolous to be
deeply transformed by play**

A pixel art illustration of a city at night. The sky is a deep purple and blue, with a large, bright full moon in the upper right, a smaller moon in the center, and a crescent moon in the lower center. Buildings with glowing windows in yellow, orange, and blue are scattered across the scene. A large, dark tree is on the right side. The overall style is reminiscent of early computer graphics or video game art.

thanks

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