

FACILITATION & EXPERIENCE DESIGN

Selected workshops, ceremonies and immersive experiences from 10 years of practical research

PALOMA CORES

2026

9 SELECTED EXPERIENCES

ABOUT THIS DOSSIER

This dossier brings together a small selection of experiences from more than 10 years of practical research in experience design. Across intimate relational workshops, ceremonies for 100+ participants, immersive journeys and participatory installations inside festivals and parties, I have explored **how intention, art, play, space and collective presence can shape the way people learn, connect and reflect.**

The experiences included in this dossier were developed over the past four years of practical research. Each intention and invitation to reflect was created from my own lived experience and studies. The environments were intentionally designed from an architectural perspective, approaching the experience as a complete sensory journey and considering elements such as comfort, sound, texture and visual communication.

This material invites you to expand the possibilities within experience design. It is not a complete archive, but a glimpse into the kinds of experiences I have designed and facilitated. It can be read both as a portfolio for people interested in collaborating with me and as inspirational material for facilitators, educators and experience designers developing their own practice.

RECURRING ROLES ACROSS THESE PROJECTS

Experience design · Production · Promotion · Facilitation · Financial management · Team and volunteer leadership

My perspective on these experiences comes from being involved across their full process. This allows me to observe not only how an experience is imagined, but **how it behaves in practice**: how people respond, how the environment influences participation, what logistical and financial conditions make it possible, and what needs to be adapted along the way.

Recurring tools across the selected experiences

- Cacau and guaraná ceremonies
- Guided meditation and intention-setting
- Theatre, improvisation and play
- Conversation prompts and relational practices
- Movement, body awareness, touch and non-verbal communication
- Sound journeys, music and collective performance
- Participatory art, custom cards and interactive installations
- Shared food and community rituals
- Nature immersion and intercultural exchange
- Consent / participant agency

01. HOW TO DEEPEN OUR RELATIONSHIPS?

#BOTHERYOURFRIEND

Format:	Intimate event, no photo allowed
Gathering + ceremony + relational workshop	

Participants:	Team:	Duration:
~30 people	2 facilitators + 1 volunteer	~4h hours

Intention:

Deepen relationships by practicing asking for support, challenging the feeling of "I don't want to bother you". By "bothering each other" we get to know our boundaries and our limits.

Experience flow:

1. Guaraná ceremony and introduction of the intention.
2. Conversation about asking for support and planting the seed #BotherYourFriend.
3. "How to Give a Hug" workshop: collective exploration of what a hug is and the steps before, during and after it.
4. Beginner-friendly theatre and improvisation games using scene cards created especially for the event and community.
5. Shared snacks: participants were invited beforehand to "bring your best snack."

Tools / Methods:

Guaraná, relational facilitation, touch, collective reflection, theatre, improvisation, shared food.

Special elements:

Custom improvisation cards, elements and toys to support the creation in the scenes.

What I learned

Something as basic as a hug can be studied collectively, slowly and playfully. Approaching it in a funny, didactic and practical way can offer a safe and deep space for connection, generating learning that continues beyond the workshop. An amazing icebreaker before the improvisation game.

How this could be adapted:

The hug workshop could be offered as a standalone experience, adapted to different group sizes and spaces. And the improvisational game can be a tool to be played outside formal events, during a dinner, for example, if the cards are designed not for a specific group.

02. CELEBRATING MISTAKES

Format:		Intimate event, no photo allowed
Gathering + ceremony + relational workshop		

Participants:	Team:	Duration:
~30 people	2 facilitators + 1 volunteer	~4h hours

Intention:
Create a space where mistakes are not only accepted but consciously celebrated, helping the group question destructive patterns of perfectionism and embody the mistake as a good part of the process.

Experience flow

1. Guaraná ceremony and collective intention-setting.
2. Reflection on the importance of celebrating each other's mistakes, practising a different response to it.
3. Guided meditation using stones in the river and the way mistakes appear in nature as a metaphor.
4. Theatre dinamyc around mistakes.
5. Improvisation game using a new set of scene cards created for this edition.
6. Shared snacks: participants were invited beforehand to "bring your best snack."

Tools / Methods:
Guaraná, guided meditation, nature metaphors, theatre, improvisation, play, shared food

Special elements:
Custom scene cards created specifically for this intention.

What I learned
I learned that people carry a much deeper pain around mistakes and they had never had a space to talk about it collectively. From participant feedback I learned that this intention touched that pain in a playful and light way, helping to interrupt destructive patterns of perfectionism.

03. PRACTICING HARD CONVERSATIONS

Format:	Intimate event, no photo allowed
Gathering + ceremony + relational workshop	

Participants:	Team:	Duration:
~30 people	2 facilitators + 1 volunteer	~4h hours

Intention:
Create a space where people can practice hard conversations, recognising that while we have easy access to theories, tools and advice about communication, we rarely have intentional spaces to actually practice difficult dialogue.

Experience flow:

1. The intention was kept as a surprise this time and revealed only at the guaraná ceremony.
2. Introduction connecting this edition with previous explorations about deepening relationships. (this was a third event in sequence with the same community)
3. Walking practice around the room to perceive one's own internal state before a difficult conversation.
4. Three different coloured cards were distributed, each containing a hard question to practice with another participant. You meet a stranger and use your card. From harder questions to easier ones.
5. Improvisation game using a new set of scene cards created for this edition. (more silly ones, since the previous practice was already hard)
6. Shared snacks: participants were invited beforehand to "bring your best snack."

Tools / Methods:
Body awareness, movement, relational questions, paired practice, theatre, improvisation

Special elements:
Three colour-coded question cards with different levels/types of difficult questions.

How this could be adapted:
The practice could be extended into a longer workshop, allowing more time to work with and repeat the questions.

What I learned
As this was the third event of a sequence of "playful gatherings" in the same community, it wasn't necessary to reveal the intention to sell the event. The interest and trust were built. I also noticed that the shared meal invitation held particular importance for the participants who were dedicated and excited to bring "their best snacks" and share the pleasure of offering it.

04. WHERE DO MIRACLES COME FROM?

Format:
Ceremony before a party

Participants:	Team:	Duration:
~100 people	1 facilitator + Sound Team	~1.5 hours

Intention:
Create a collective space to reconnect with a sense of wonder toward one's own life, starting from the observation that many people in urban life feel disconnected, uninspired or discouraged by the lives they are creating and inviting participants to notice, remember and share the miracles already present in their life experience.

Experience flow

1. Cacao ceremony and introduction of the intention.
2. Guided meditation to connect with personal miracles.
3. 1:1 sharing a miracle in which one person spoke and the other only listened, without commenting.
4. Walking in the space, noticing how the sharing affects their own body and non-verbal sharing through eye contact.
5. Closing sound journey to integrate.

Tools / Methods:
cacao, guided meditation, deep listening, 1:1 sharing, eye contact, sound

Special elements:
A progression from words to listening, silence and sound.

What I learned
I learned that the sharing of a miracle usually carries a context of a struggle. So by sharing the miracle they had to share the struggles and eventually how actually they pass through, which provoked a inspirational, intimate and collective celebration. Creating a very positive scenario to start a party.

05. THE BODY AS AN ALTAR

Format:
Ceremony before a party + participatory activation

Participants:	Team:	Duration:
~100 people	1 facilitator + Sound Team	~1.5 hours

Intention:
Create a space to question learned ideas of beauty and reconnect with the body as something worthy of reverence in its natural uniqueness. Rather than approaching adornment through imposed aesthetic standards, the intention was to explore the body as an altar, something to be seen, celebrated and honored. The reflection was introduced lightly, followed by a practical invitation to look at oneself in the mirror, experience the body from this perspective, and practice honoring one another's bodies.

Experience flow

1. Cacao ceremony and introduction of the intention.
2. Reflection on body appreciation, beauty and honoring oneself.
3. Concert / sound journey connected to the intention.
4. During the party, a dedicated space invited participants to make the body into an altar: looking in the mirror, using objects to adorn themselves and lying down while others could honor / adore them.

Tools / Methods :
cacao, body reflection, aesthetics, music, participatory installation, mirror, adornment

Special elements:
The intention continued beyond the ceremony through a physical installation embedded in the party.

What I learned
I learned that this invitation would work better in a smaller event. Topics such as beauty and body are currently carryng a lot of shame and trauma and even though we planted a seed, I observed hesitation around the theme.

06. THE JUNGLE WITHIN YOU

Format:	Location:
Immersive retreat	Brazilian Amazon — Tapajós / Arapiuns region

Participants:	Team:	Duration:
~15 people	3 facilitators + Production Team	10 days

Intention:
Invite participants to reconnect with the nature that exists within the human body and psyche by immersing them in a wild forest environment. The experience was conceived as a deep contrast to constant urban exposure (almost like a forest bath on a larger scale) allowing participants to feel the forest not only as something surrounding them, but as something they are also part of and letting them be inspired by a cultural exchange with people whose lives are closely connected to the forest.

Experience flow

1. Opening ceremony connecting participants with the forest and with one another.
2. Cacao and collective intention-setting.
3. Using river water to clear thoughts, visions and words while asking permission to be present in the territory.
4. Collective shouting toward the river to release accumulated tension and express presence.
5. A minute of laughter to activate the intention of enjoying and having fun with the forest.
6. Shared meals and daily life as part of the experience.
7. Travel by traditional boat through the Tapajós and Arapiuns rivers.
8. Five days in a riverside community, with circus workshops offered together with retreat participants and local children.
9. Final collective performance: participants performed for the community and the community shared dance and music, creating a cultural exchange.

Tools / Methods:
nature immersion, cacao, ritual, river, laughter, shared meals, boat journey, circus, community exchange, collective performance

Special elements:
The retreat integrated travel, daily life, artistic practice and intercultural exchange rather than separating the learning into a single workshop.

What I learned
I learned that five days of circus facilitation with the children + the participants can be too much input if the participants never had an artistic experience before.

07. BE OPEN TO LEARN ABOUT LOVE

Format:
Ceremony before a party + participatory artistic interventions

Participants:	Team:	Duration:
~70 people	1 facilitator + Production Team	~1.5 hours

Intention:
Create a space for a collective study of love by acknowledging that we may not know as much about it as we think. Inviting the humbleness.

Experience flow

1. Cacao ceremony and intention-setting.
2. Collective investigation through questions such as: What is love? When do I feel love? Under what conditions does love happen? What is not love?
3. During the party, artistic artifacts invited participants to reflect and write about the subject.
4. The Future Phone invited participants to record a message to their future selves describing the last time they felt loved.
5. The recordings were designed to be sent back to participants by email two months later.

Tools / Methods:
cacao, collective inquiry, writing prompts, participatory art, audio recording, future reflection

Special elements:
The Future Phone extended the experience beyond the event by reconnecting participants with their own words two months later.

What I learned
I learned that opening the "research space" for such a deep and global topic can touch people in many different ways. From some feedback with participants, I listened that they found it transformative to go to a kind of party that talks about love before the dancing. Others had deep reflections about their relationships during the event.

08. THE POWER OF SHARING OUR DREAMS

Format:
Ceremony before a party + participatory artistic interventions

Participants:	Team:	Duration:
~90 people	1 facilitator + Production Team	~1.5 hours

Intention:
Challenge the belief that dreams and projects should be kept secret because of envy or fear of failure, and explore the power of sharing dreams, wishing together and opening unexpected possibilities for collaboration.

Experience flow

1. Cacao ceremony and collective intention-setting.
2. Icebreaker cards were distributed to participants to have 15-minute 1:1 conversation
3. Reflection on sharing dreams instead of hiding them.
4. Guided meditation about personal dreams.
5. During the party, a specially decorated and designed "Dream Space" held participants while they shared their dreams with one another.

Tools / Methods:
cacao, guided meditation, dream sharing, collective wishing, participatory space design

Special elements:
A dedicated physical environment with an invitation "come to share your dreams here" and offered question cards about dreams to facilitate the talks.

What I learned
This was one of the events that I felt people left super inspired and motivated. They also made way more connections and really embraced the invitation to dream together.

09. CHILDREN OF THE UNIVERSE

Format:
Immersive tent journey inside an electronic music festival

Participants:	Team:	Duration:
~50 people per day	4 facilitators + 2 volunteers	~40 minutes per journey

Intention:
Create a safe and accessible space for people with little previous contact with consciousness-oriented practices, offering a gentle introduction through art, reflection and guided interaction. The intention was also to expand the relational possibilities within the community, creating new ways for people to meet, express themselves and connect beyond the usual dynamics of a festival environment.

Experience flow

1. Co-design and set-up of an immersive environment inside the festival. (previously months to align with the festival intention and languages)
2. Welcome groups or individuals in a 1-1 experience through a four-step journey, explaining the project in our own words.
3. A talk about the importance of opening our hearts and how the cacao can gently support that.
4. Guided meditation previously recorded to help clear the mind through silence headphones
5. Deeper conversations (sometimes taboo ones) mediated through artistic prompts and a facilitator.
6. Future phone where they could send a message to themselves in one year.
7. A collective canvas where people are invited to add their own expression through painting.

Tools / Methods:
immersive environment, guided meditation, art, conversation, individual facilitation.

Special elements:
A repeatable 40-minute journey designed to work with both individuals and groups inside a high-stimulation festival environment.

What I learned
I had the opportunity to repeat and improve this experience over three years and some participants described the experience as transformative and unexpected experience in a positive way. Many people felt listened to the first time, others had the opportunity to talk in between them about things they usually don't. In general they wanted to come back and just spend time in the tent with us whenever they felt overstimulated by the festival. I would have more facilitators to have an even better experience.

A note on my personal intentions.

The experiences selected for this dossier come from the past four years of my practice. I chose this period intentionally because most of my earlier work happened in contexts much closer to nature, rural communities and immersive environments. In recent years, my research has increasingly moved toward urban contexts, exploring how connection, reflection, ritual, play and sensory experience can be introduced into spaces where people are often surrounded by speed, stimulation and very different forms of social interaction. This is also the direction I am most interested in developing further.

About intention and plants

Cacao and guaraná appear in several of the experiences in this dossier as elements that help mark the transition into a ritual space and support the intention of the gathering. I value their sensory, cultural and physiological qualities, but I do not see the plants themselves as the source of the experience.

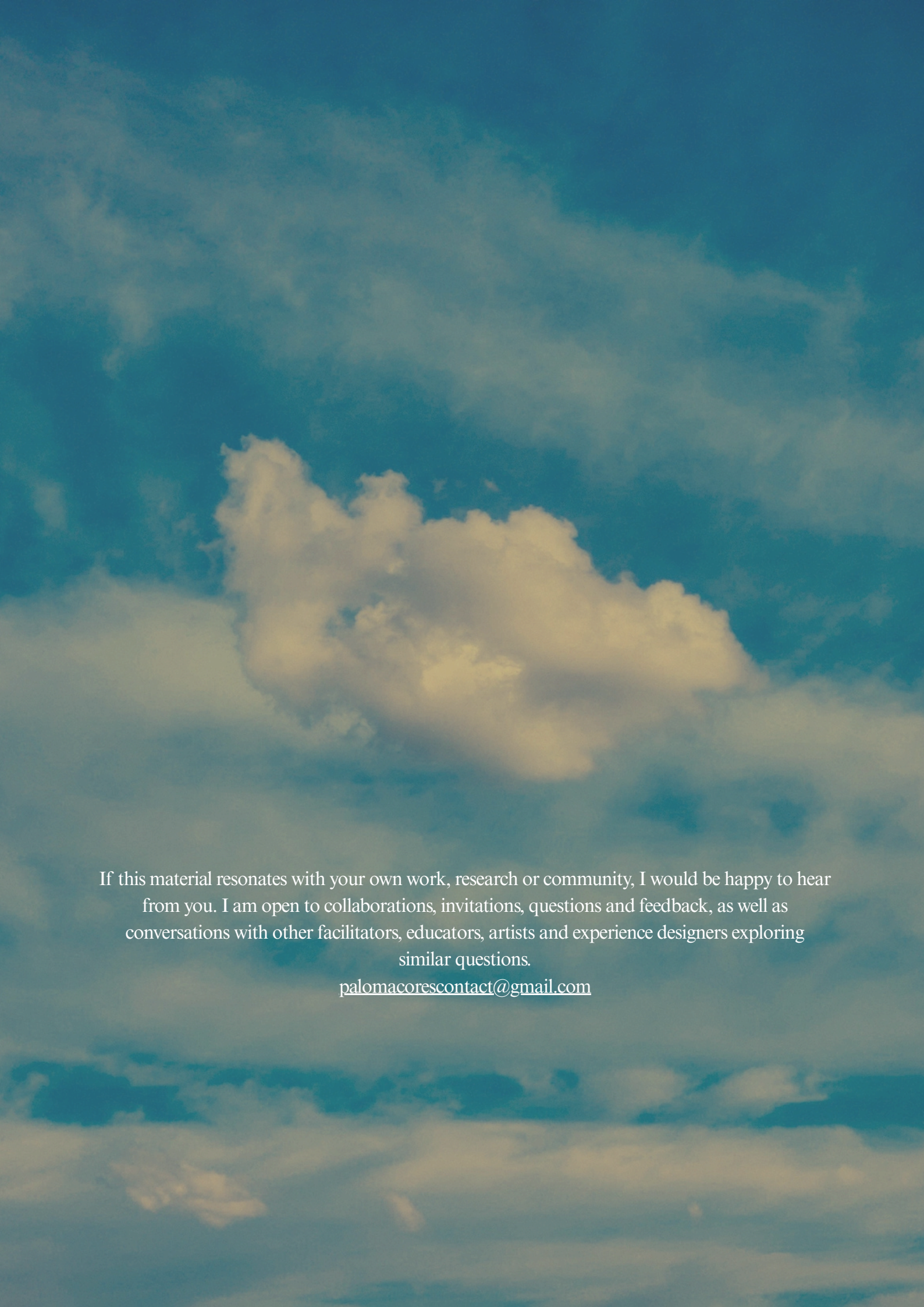
Something I repeatedly emphasise in my events is my belief in the human capacity to create intention. A ritual can begin with cacao, guaraná or simply a glass of water. **What interests me most is recovering the practice of intentionally pausing together,** giving meaning to an action and collectively directing our attention toward something we want to explore.
For me, the central element is not what we drink, but the shared act of intention.

Is there a conclusion?

I believe this research is worth continuing because learning how to relate consciously is becoming increasingly important. We have enormous access to information about communication, relationships and self-awareness, but far fewer opportunities to actually practise being together, especially with people who think, feel and live differently from us.

In a planet with such a long history of separation and war, I believe learning how to coexist with people who do not think like us is one of the most powerful skills we can cultivate. These experiences are my way of exploring what happens when we intentionally create spaces to practise relationship instead of only talking about it.

This is a research I want to continue.



If this material resonates with your own work, research or community, I would be happy to hear from you. I am open to collaborations, invitations, questions and feedback, as well as conversations with other facilitators, educators, artists and experience designers exploring similar questions.

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