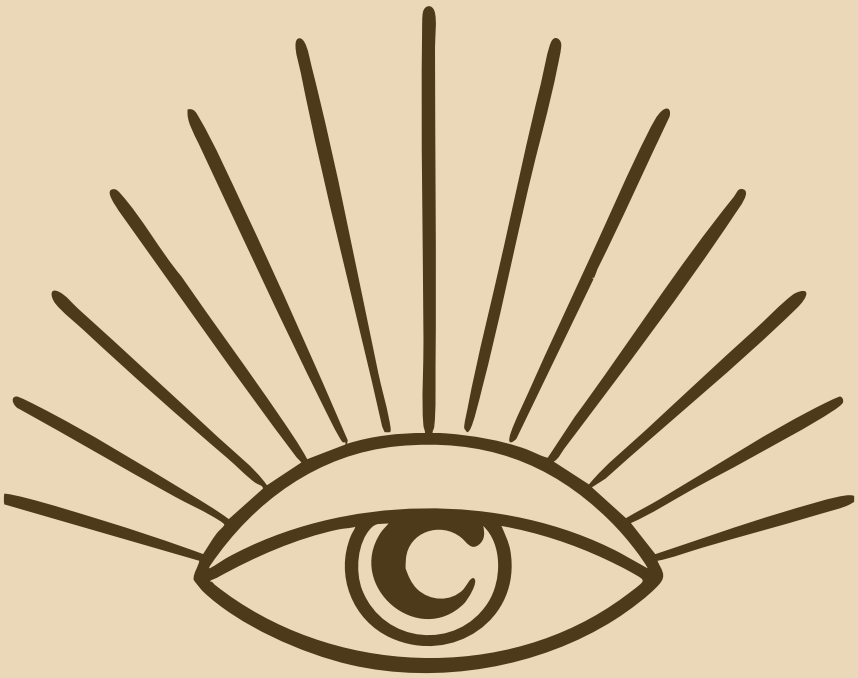
REFRAME THE PAST, REINHABIT THE PRESENT
AND COME HOME TO YOUR SENSUAL SELF



I AWAKE

I AWAKE: CONNECTING READING, REFLECTION AND PRACTICE

CAMILLA WELLTON

I AWAKE: connecting reading, reflection and practice

I AWAKE is Camilla Wellton's universe of illustrated books and guided practices. It begins with a familiar gap: recognising an experience in a text doesn't necessarily tell a reader what to do when that experience returns in ordinary life. A person may understand why they agree too quickly, for example, and still say yes before noticing what they want.

The work gives that gap a practical form. Reading develops a question. Writing lets the reader describe an actual occasion in their own words. Attention to bodily experience adds another observation, while imagination can give an expectation or possibility a form to examine. Recorded guidance accompanies parts of the exploration. How these elements are arranged depends on the particular journey and book.

Three Hero's Journeys organise this participation around different subjects: intimate and relational experience, creative work, and the formation of perception and meaning. Readers

are the participants in the inquiry, with their own lives supplying the situations, choices and questions.

Three journeys, distinct questions

The Sensual Hero's Journey™ explores bodily experience, feeling, desire, boundaries and connection. Its nine books approach recognisable situations: a helpful role that has become difficult to refuse, affection that doesn't meet a particular need, an old reaction that returns before a person can choose, or touch that is wanted and still difficult to receive.

The distinctions give each book its own inquiry. Living on Love Crumbs, for instance, separates sincere affection from whether a particular form of contact meets a need. Praise for carrying so much isn't the same as help carrying it. A reader can acknowledge the warmth in a relationship and still examine what remains missing. The question becomes precise enough to describe in an actual encounter.

The Creative Hero's Journey™ turns towards something a person wants to make. Its three realms, Possibility, Permission and Capacity, name different parts of that inquiry. Possibility asks what draws the person towards the work, including the difference between interest in making and the recognition they hope it will bring. Permission examines choosing and

showing the work while remaining receptive to useful feedback. Capacity considers the support, agreements, time and practical conditions that let the creation continue.

Three theory books and their companion workbooks develop these questions through an actual project. A page, design, offer or proposed change gives reflection something to meet. The reader can distinguish an inward hesitation from a missing resource, then decide what information, assistance or action the particular situation needs. An unanswered request remains unanswered; imagining a conversation doesn't replace having it.

The Hidden Hero's Journey™ examines how experience becomes an interpretation of oneself and the world. Six symbolic landscapes give different aspects of this inquiry a visible form: House for identity, Sky for perception, Garden for emotional life, Forest for instinct and inner patterns, Ocean for culture and inheritance, and Space for awareness.

A house, for example, gives relationships between memory, self-image, privacy and belonging rooms to occupy. A constellation shows how separate points can become a figure when they are connected. The images help a reader ask what an account includes, what it leaves outside and what further information might change it. Reality Revealed belongs to this framework, using images and questions to examine the reader's participation in making meaning.

From a chapter to an actual occasion

The Sensual books make the reading-to-practice sequence particularly explicit. An opening guided exercise precedes the chapter. Reading is followed by three writing prompts and one body map, then closing guidance. The body map is the fourth prompt: marks or words record what is felt and where, giving a physical response a place beside a verbal account. A reader can notice a sensation without treating its first interpretation as established fact.

Writing produces a record that can be revisited. A description made immediately after an encounter may leave out a detail that becomes noticeable later. Returning to the notes gives the reader something specific to question, expand or carry into a next occasion. The repeated structure offers a familiar way of working while the subject changes from chapter to chapter.

The seven-day organisation allows a slower pace. A reader can pause, stay longer with one chapter or return when there is room. The structure gives the inquiry an order without setting a deadline for personal change.

Camilla's recorded voice and music composed especially for the I AWAKE universe accompany the guided exercises.

Deliberate pace, pauses and sequence are intended to help readers settle and notice bodily responses alongside thought and feeling. Separate background music on the course platform can carry the atmosphere into reading and reflection. Broad margins in the printed books invite drawing, annotation and the reader's own associations. The page becomes a place to work, as well as something to read.

How the elements work together

The particular design is visible in the relationship between its parts. A chapter gives a question enough context to be understood. A prompt asks the reader to describe an experience before narrowing its interpretation. A body map adds an observation that words alone might miss. Guidance gives the session a deliberate entrance and ending. These forms can be placed beside one another, with the reader considering their differences rather than asking one to explain everything.

That coordination also leaves room for more than one approach to a situation. A decision about creative work may involve a practical shortage of time, the expectation of disappointing someone and a familiar habit of agreeing too quickly. The creative inquiry can examine the project's conditions. A relational inquiry can attend to what happens in the

encounter. An inquiry into perception can ask what is known and what has been inferred. Considering them together needn't turn a real shortage of time into a mistaken belief.

This offers concrete material for a feature or interview: how the chapter, questions, images, written records and guidance connect; why particular subjects require different forms of inquiry; and what a reader is asked to bring back from an actual occasion. The work can be discussed through those observable choices rather than broad descriptions such as holistic or transformative.

Research context

I AWAKE's public research page connects the design with interoception, affect labelling, mental imagery, metacognition and implementation intentions. These names concern different activities: noticing internal bodily signals, naming feelings, forming mental images, examining one's own thinking, and linking a planned response to a particular situation.

They give the reader a vocabulary for asking more precise questions about the work. What does bodily attention contribute beside writing? When does naming a feeling clarify an experience? How does an imagined situation return to an actual decision? What helps a stated intention become a particular attempt?

The page's linked research provides context for those questions. Research on a component doesn't by itself establish outcomes for a book or for the complete I AWAKE framework. Descriptions of how the work is arranged and what its practices are intended to support remain distinct from evidence of their effects.

Creator and institutional context

Camilla Wellton is the creator and author of I AWAKE. Its parent company is Swedish Institute of Inner Technology AB. The Institute presents I AWAKE within its wider universe of work on human capacities, culture and practice. This places the books and guided inquiries in their declared institutional context while leaving their particular subjects and formats visible.

For an interview, useful questions include how Wellton chooses the situation that opens a chapter, how she develops the bridge from explanation to a prompt, and what an illustration allows a reader to examine. The relationship between personal interpretation and factual evidence is another substantive thread: how does a reader remain curious about an inner experience while respecting what an account cannot establish?

Press contacts

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Find the books, journeys and guided practices on the I AWAKE website.

Visit I AWAKE

Read about the parent company, Swedish Institute of Inner Technology AB, and its work.

Visit the Institute

The research page explains the design connections and links to the research sources.

Read the research sources

