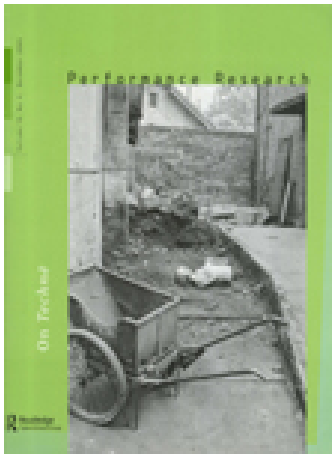
This article was downloaded by: [Florida International University]
On: 28 December 2014, At: 01:36
Publisher: Routledge
Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK



Performance Research: A Journal of the Performing Arts
Publication details, including instructions for authors and subscription information:
http://www.tandfonline.com/loi/rprs20

Projection and Transaction

Joslin Mckinney
Published online: 06 Aug 2014.

To cite this article: Joslin Mckinney (2005) Projection and Transaction, Performance Research: A Journal of the Performing Arts, 10:4, 128-137, DOI: 10.1080/13528165.2005.10871457

To link to this article: http://dx.doi.org/10.1080/13528165.2005.10871457

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy of all the information (the "Content") contained in the publications on our platform. However, Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at http://www.tandfonline.com/page/terms-and-conditions

Downloaded by [Florida International University] at 01:36 28 December 2014

Projection and Transaction
The spatial operation of scenography

JOSLIN MCKINNEY

Scenography is 'the dynamic role design plays upon the stage, orchestrating the visual and sensory environment' (Howard 2002: xv). It is an attempt to evoke, or provoke, through the interplay of bodies, objects, movement, time and space, certain ideas, emotions and sensory responses. Scenography is the crafted performance environment that mediates the natural and the everyday. The principal concern of scenography is the organization and manipulation of space. This is effected both visually and acoustically. Scenographic images are developed through projection in the sense that they are put forward to be viewed, experienced and contemplated. They suggest and invite possible meanings. The scenographic process is, as Alan Read suggests of theatre, a transaction of symbolic exchange (1993: 63). The images that scenography offers are drawn from the material of the everyday and projected through manipulations of space, form, movement and colour. These projections are registered haptically as well as optically, through sensation and spatial cognition as well as through the intellect. Paul Crowther observes that 'things take on form through our body's orientation towards the world' (1993: 107). But, crucially, it is in the imagination of the audience that these images find a resonance, meaning or agreement. Members of an audience not only receive and register images, but assimilate them and develop them through the faculty of their own imagination.

A spatial understanding of the operation of scenography is important because it emphasizes the phenomenological experience of imagery. Lefebvre's account of the dual nature of space is that it is at once both an actual location, a means of seeing oneself in a particular position and in relation to others (people, objects) and, at the same time, a space of mediation, where one seeks to apprehend something else beyond the plane surface, behind each opaque form.

> Objects touch one another, feel, smell and hear one another. Then they contemplate one another with eye and gaze. One truly gets the impression that every spatial plane, constitutes a mirror and produces a mirage effect; that within each body the rest of the world is reflected, and referred back to, in an ever-renewed to-and-fro or reciprocal reflection, an interplay of shifting colours, lights and forms.
>
> (Lefebvre 1991: 183)

Maurice Merleau-Ponty discusses experience and objective thought and describes how our perception of an object is not simply that of viewing a flat surface as in a picture, but is informed by our knowledge of the object and how it appears from different viewpoints or perspectives and furthermore by our appreciation of the action of time and memory on that object.

> My field of perception is constantly filled with a play of colours, noises and fleeting tactile sensations which I cannot relate precisely to the

Downloaded by [Florida International University] at 01:36 28 December 2014

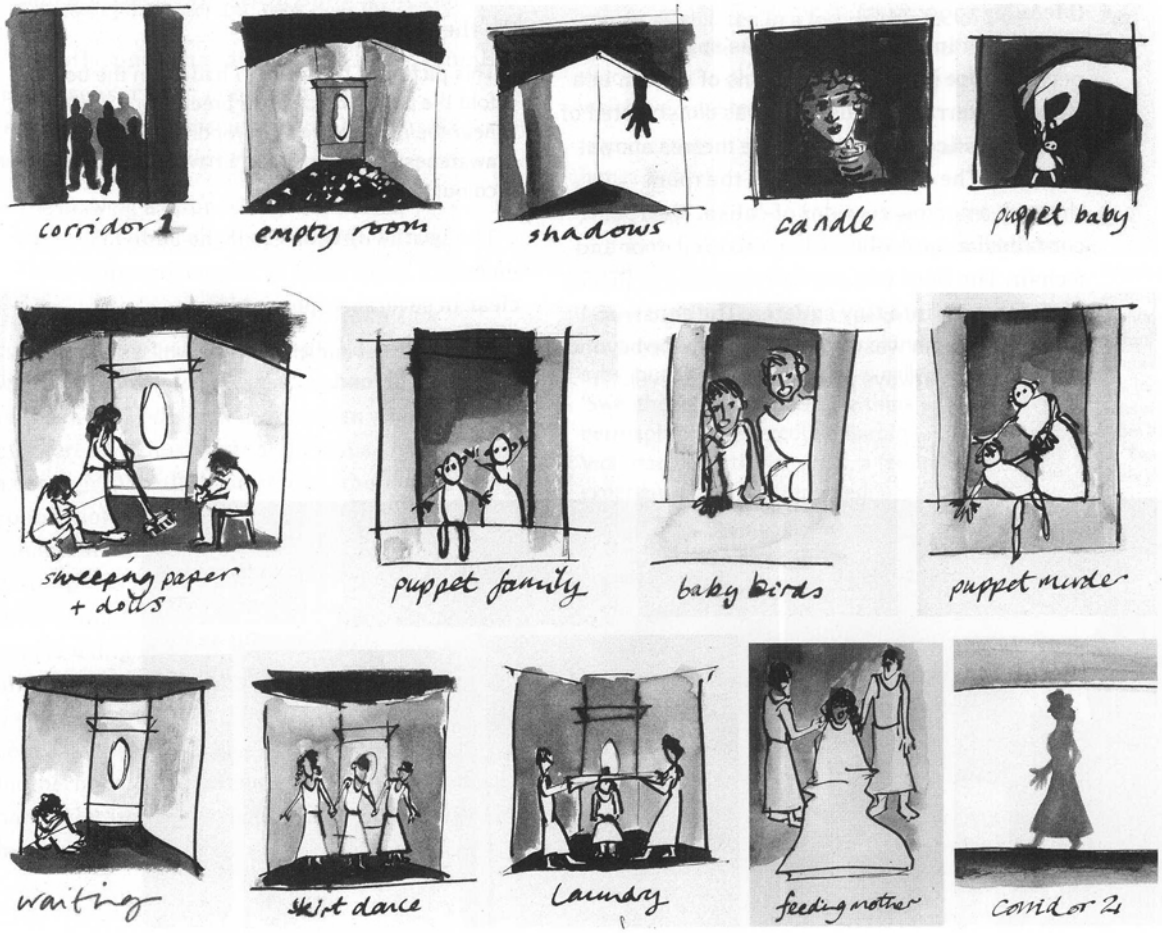
> context of my clearly perceived world, without ever confusing them with my daydreams. Equally constantly I weave dreams around things whose presence is not incompatible with the context, yet who are not in fact involved with it: they are ahead of reality, in the realm of the imaginary.
>
> (Merleau-Ponty 1962: x)

He could here be talking about scenography, about both its creation and its consumption. The viewing of scenography multiplies and extends that knowledge of space and the objects in it.

Homesick was a piece of practice-based research into the nature of the communication between scenography and its audiences. As the scenographer and director of this performance, I set about creating a performance that would engage audience members as directly as possible through immersion in scenography - an involved experience, a sensory experience, a spatial experience. I aimed to make the audience aware of their connections to space and objects both in the performance itself and also in relation to their own personal experience and memory. Directly after the performance, members of the audience were asked to make their own images in response to *Homesick*. These images were used as the basis for interviews with each member of the audience.[1]

Gaston Bachelard explores the significance of space, particularly domestic spaces, from phenomenological and poetic perspectives. Spaces in houses open up 'the psychological elasticity of an image that moves us at an unimaginable depth' (1994: 6). Imaginative experiences of spaces augment concrete reality and our memories and daydreams are both

[1] Directly after the performance, participants were asked to make some kind of image (diagram, sketch, impression, cartoon) as a response to the whole performance or some detail of it. They were then asked, individually, to describe what they had put into their image and talk about why. These interviews were recorded and transcribed.



• Storyboard image made by Joslin McKinney as part of the development process for *Homesick*.

contained and released by the house and the spaces and things in it, for example 'wardrobes with their shelves, desks with their drawers and chests with their false bottoms are veritable organs of the secret psychological life' (1994: 78). In *Homesick* the logic of the organization of the space started from the smallest spaces; a mouth, a hand; then a drawer, a cupboard, a room and then what lies beyond the room, an imagined house, a theatre space, a world outside. Spaces that are beyond our immediate experience, spaces in the past, spaces we know exist but can't see, spaces beyond the mirror or screen became a key part of the performance narrative. Gay McAuley points out that the stage 'has a psychic function that is analogous to Bachelard's casket . . . the theatre is constantly playing with the possibilities of revelation, with the relationship between the shown and the not-shown, the shown and the partially shown' (McAuley 1999: 74-5).

The most immediately obvious space of the performance had the dimensions of a room in a Victorian terraced house and was constructed of strips of calico suspended three metres above the floor. The audience entered the room through a narrow corridor of calico. The room contained a wardrobe with a mirrored door and a chair. The floor was partially covered in pieces of paper, torn into tiny squares. The construction of the room was such that the space beyond the room was always present at some level. There was no roof and so all the theatre paraphernalia of lanterns, bars and sash holding up the calico was visible. Actors began by inhabiting the space outside the room and were visible as shadows; then they slipped in and out of the room through the gaps in the calico. Later, a wind machine disturbed the fall of the calico and exposed the theatre space and the technicians beyond.

> It was beautiful. A space within a familiar space – a different space, believable because it wasn't solid. I was aware of the construction, the gaps.

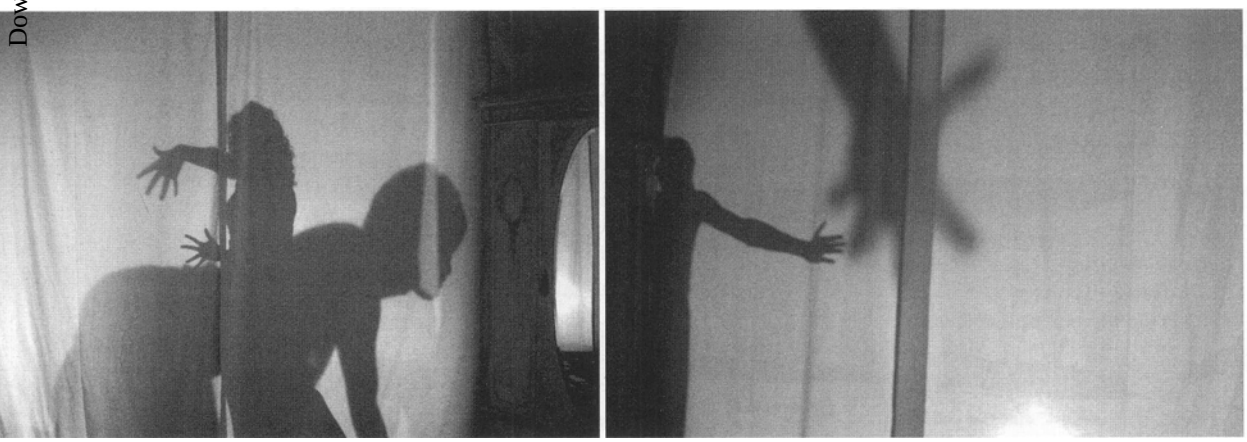
In moments of quiet, birds outside the theatre could be heard. We taped them and incorporated additional bird sound into moments of the performance to extend the sense of layers of spaces. Deliberate sound imagery heightened the audience's awareness of the random noise of birds, which occurred throughout the piece, and therefore their awareness of the space outside the theatre.

> This picture is the feeling I had when the boys fold the cloth and create a breeze . . . I could hear the noise of birds beyond the theatre space, awareness of other space. I have drawn them in colour.

The spatial dimension of the audience members' experience of the performance was clear in several responses:

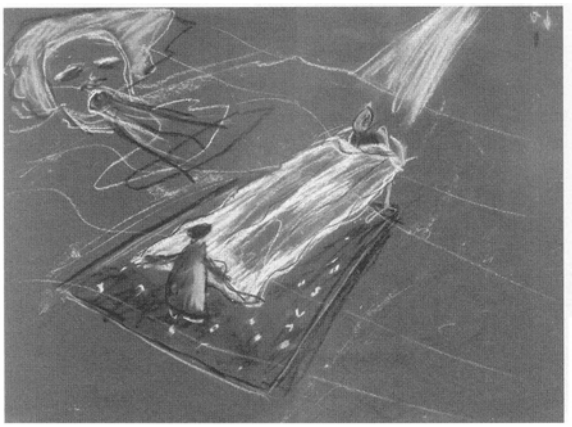
> I loved idea of audience inside whilst stuff happens beyond.

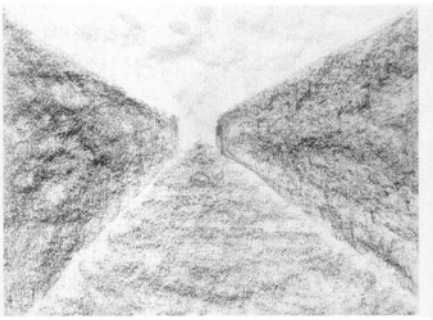
• **Dress rehearsal of *Homesick*.** *Photo Paul Davies.*



Downloaded by [Florida International University] at 01:36 28 December 2014

Downloaded by [Florida International University] at 01:36 28 December 2014







• **Images created in response to *Homesick* by members of the audience.**

> It is a drawing of a face blowing wind like on old maps . . . wind and generation of air . . . a sensory experience. . . . The double cloth . . . the way we were gradually moved into the corner. The cloth got bigger and took over the space.

Here the understanding of space is predominantly sensory, but another participant reflected on his experience of the performance as a physical and perceptual journey:

> The drawing is a tunnel with solid walls but leading to a lighted opening 'something' at the end.

The background material for *Homesick* consisted of stories of women who were in some way held or trapped by a particular place; Nora in Ibsen's *A Doll's House*, a woman who has just murdered her husband[2] and a house haunted by a dead girl.[3] In all these stories, there are strong connections between the people, the spaces they inhabit and the objects that surround them. In making this performance, I tried to trace the inter-connectedness of places, objects and people using my own memories and experiences and those of the people I was working with. The basic narrative thread that emerged was of the concealed fears and desires of childhood and motherhood. The audience supplied their own particular images in response to those proposed by the performance.

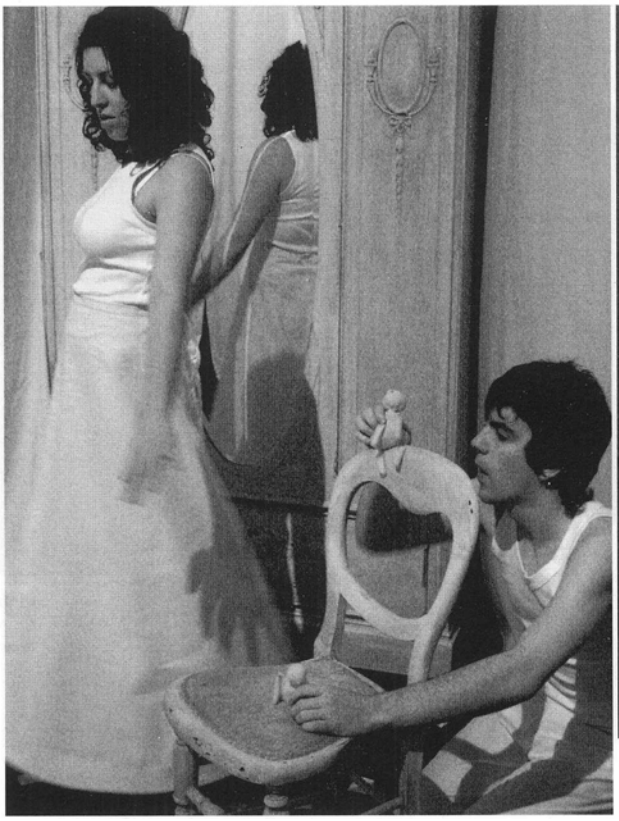
> It made me think about childhood, growing up, family . . . The fabric was like washing on the line in the garden in my childhood.
>
> It evoked a particular memory of me and my cousin as children in a forbidden attic of a very old house – the fear and excitement of being in that place, the old furniture in empty rooms which we were too scared to open.
>
> It is a picture of my granddad. I was afraid of him.
>
> A very early memory of losing a red plastic cup in the river, watching it be swept impossibly far away.
>
> I drew a girl's face with a cage over it . . . a typically pretty girl with blond hair and blue eyes, but she can't speak. It is called 'Sweetheart' . . . It made me think of the hermaphrodite, Herculine Barbin . . . It felt Victorian, a particular class, a feminine experience, re-lived, repeated.

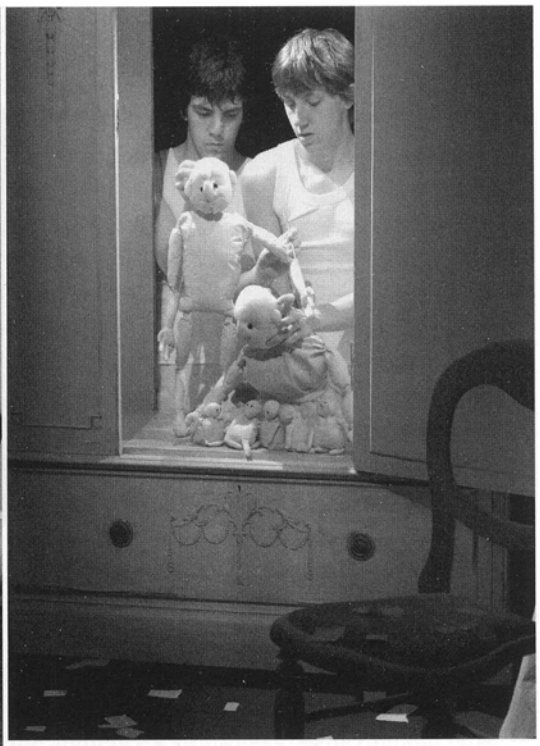
During the performance, actors inhabited the room space and performed with the objects inside. The wardrobe provided a further subdivision of space which became a puppet stage. The mirror on the door reflected the space of the room and the audience and performers in it.

> It is a wardrobe . . . an under the bed space . . . a nightmare.
>
> I have made the wardrobe because everything came out of it, all the secrets and dreams.

[2] In chapter 1 of *Laura Blundy* by Julie Myerson (London: Fourth Estate, 2000), Laura surveys the scene of the murder she has just committed, sensing the gaze of the room and the objects in it: 'Peacock feathers with their blunt, unseeing eyes, swollen glass beads and trinkets bought at the market' (Myerson 2000:10).

[3] The house in *Beloved* by Toni Morrison (New York: Plume, 1988) is haunted by a dead child: 'The luminous white of the railing and steps kept him glancing toward it. Every sense he had told him the air above the stairwell was charmed and very thin' (Morrison 1988: 11).

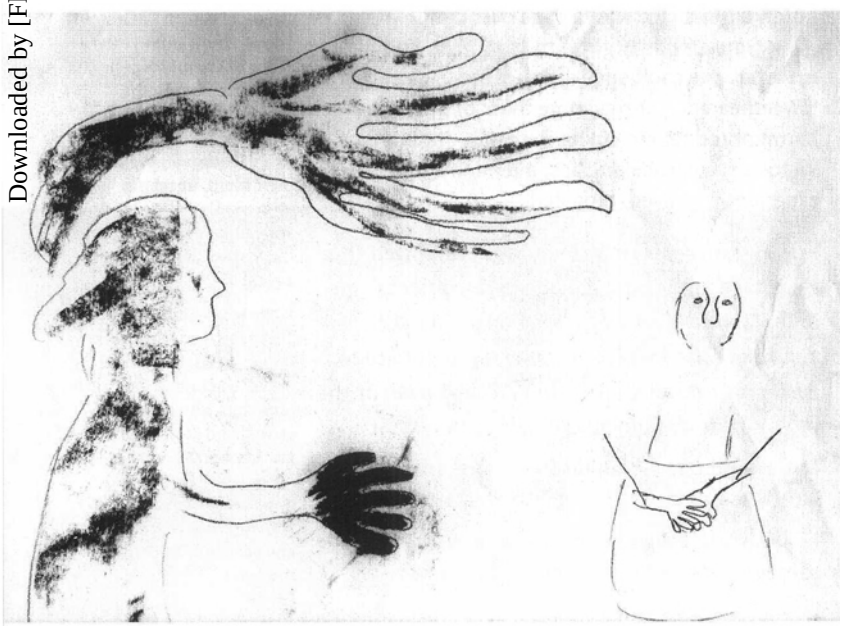




• **Dress rehearsal of *Homesick*.** *Photos Paul Davies.*

• **Image created in response to *Homesick* by a member of the audience.**

A male performer played with small, crude dolls using a chair. The curve of the backrest framed his face as he concentrated on manipulating the puppet/dolls. Another male performer sat in a corner of the room quietly folding and tearing paper into increasingly small squares.



The female actor concentrated on the wardrobe, her reflection. She took a long skirt from inside and tried it on. The hem was wired with crinoline steel and it swayed as she walked from corner to corner.

> It made me think of children coping with something uncomfortable, using objects, furniture, clothes, food to distract, to cope. Houses and objects tie us down but also they are the things we use to comfort us, bring pleasure, deal with situations.

The fragmented image of family and childhood was reflected in two puppet sequences. The two male actors operated, from within the wardrobe and in full view, a mother and father puppet. In the first sequence they fall in love and the dolls become their babies. In the second sequence, the mother puppet rejects the father puppet and kills him.

> A figure with one arm raised, top hand much larger and distorted like a goblin with long distorted fingers in a book from my childhood. In contrast the lower hand is smaller, like a child's . . . It was an unnerving image which reoccurred as female puppet wiped hands after murder.

Downloaded by [Florida International University] at 01:36 28 December 2014

Downloaded by [Florida International University] at 01:36 28 December 2014

The use of puppets was conceived as an extension of the scenography. They were animated objects like the wardrobe and the walls of the room. They were made from the same fabric as the walls, and their presence provoked questions of the human performers so that they too could be seen as animated objects. The playing with human scale (giant shadows, actors and audience and small puppets) was intended to provoke resonances and sensations of manipulation and control: adults and children, operators and puppets, actors and audience. It also influenced the imaginative interpretation of the audience.

> It is a small figure in a very large house. A lonely person trapped in one room in what could have been endless possibilities in a huge house, but stuck in one room.

The puppetry also invited a different kind of response and recognition from the audience. One audience member expressed what she observed in her own response and what she perceived in the response of others:

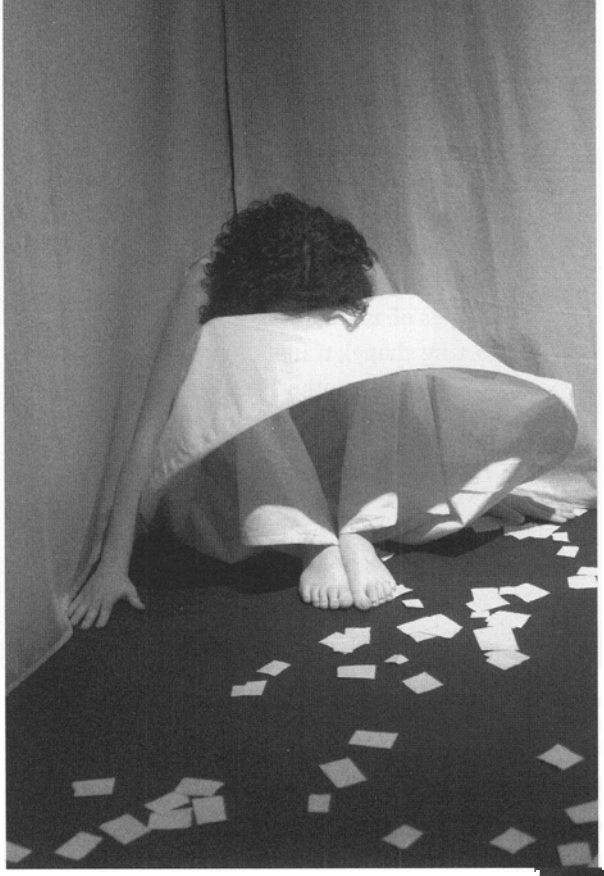
> The puppet sequences produced a collective recognition of the puppet family amongst the audience, but at other times a much more individual response was evoked. I was interested in how the performance oscillated between these two types of response.

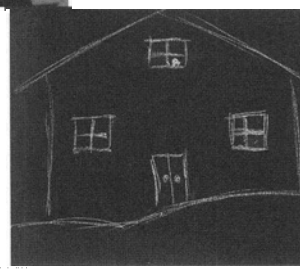
This oscillation between the collective and the individual, the social and the subjective, is a key feature of the scenographic exchange. Individual, subjective responses can be seen as projection.

> It was incredibly sad, especially the puppets. Their seeming lack of complexity allows you to project to fill the gaps . . . simple gestures – seeming to depict love or rejection – are an invitation to project.

> It was a projection of my memories – good and bad. The wardrobe a place to play and also a prison, the clothes both a trap and a freedom.

This is a Freudian use of the term projection, suggesting the audience are using their own thoughts, feelings and memories to extend and amplify images in ways that accord with, or mask, themselves and their own experience. They are making some kind of personal sense of what is happening in the performance space by filling in the gaps, which are created by images. It is a highly subjective sense of projection, whereas a spatial understanding of projection helps locate this practice in both subjective and social senses.





• **Dress rehearsal of *Homesick*.** *Photo Paul Davies.*

• **Image created in response to *Homesick* by a member of the audience.**

Luigi Prestinenza Puglisi's discussion of the 'projective relations' of art and reality (Puglisi 1999: 40) takes account of the way projection is employed artistically and spatially. For engineers, orthographic projections provide the necessary information, through a two-dimensional drawing, to enable manufacture of a three-dimensional artefact. For artists, however, projection is a more speculative and exploratory process. It is a means of arriving at ideas by throwing forward to a place where objects and concepts can be viewed, contemplated, elaborated.

Using Duchamp's work, he demonstrates how meanings are projected from one work to another by means of an 'energy transmission network' and how transformation, that is new

Downloaded by [Florida International University] at 01:36 28 December 2014

understandings and meanings, is brought about through 'projective permutations' (38). Strategies of anamorphosis (projecting and distorting shape), translations (projecting from one medium to another) and metaphorization (projecting from one reality into an analogous reality) are used to clarify but also to suggest 'new connotations and interpretive openings' (40). Projection opens up meaning through operating conceptually and concretely simultaneously. Duchamp's art objects, extracted from the everyday, articulate themselves in space and show how they can extend and go beyond their immediate and obvious use. And the process by which this going-beyond is revealed, is a crucial part of the work.

In his examination of Heidegger's paper, 'The Origin of The Work of Art', Crowther identifies a characteristic of art as its being rooted in and at the same time going beyond the everyday. Heidegger's description of Van Gogh's painting of peasant shoes shows how, as well as depicting shoes in their immediate use, the painting invokes a visual realization of the shoes.

> This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy at having once more withstood want, the trembling before the impending childbed and the shivering menace of death. This equipment belongs to the *earth*, and it is protected in the *world* of the peasant woman.
>
> (quoted in Crowther 1993: 91)

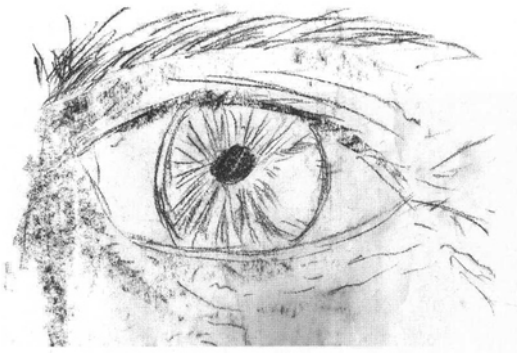
Heidegger evokes a tension between 'earth' or nature and 'world', or, as Crowther suggests, 'the complex interplay of human beliefs, interest, institutions and actions' (Crowther 1993: 92). Artworks are capable of disclosing the 'unconcealment of the Being of beings' (93) because they express the strife between earth and world. Artworks exist both as immediate, concrete, material things and also as things that are symbolically significant. The artwork is 'a concrete particular which is charged with semantic and conceptual energy' or 'an integral fusion of the sensuous and the conceptual'. And it stands out, or bodies forth, from the 'background of historical norms and expectations' (101). It is a projection of the artist's attempt to reconcile his or her own self to Being in order to view 'world and earth in a new light' (99).

Several examples of 'hyper architecture' employ projection as a means of linking 'relationships between spaces, functions and activities' in a society based on immaterial flows (Puglisi 1999: 10). Architecture can function as a structure that reflects the tension between earth and world. Toyo Ito's Tower of Winds is a ventilation and water tank facility for a shopping centre in Yokohama. During the day it appears to be a solid aluminium-clad tower, but as night falls, lights inside render the tower semi-transparent. The lights fluctuate and reflect and reinterpret the sounds and rhythms of the city and its inhabitants and respond to changes in wind and weather <http://www.archidose.org/main.html>. It is both part of the material surroundings of the city and a means of reflecting and projecting the city. It is an object of reflection and contemplation, which allows the inhabitants of the city to imaginatively engage with the project of the architect.

Gabriella Giannachi discusses the operation of the hypersurface, where the real and the virtual co-exist. It is a place of discourse and a place of exchange, which consists of 'fleeting intertextual strata in which dialectical opposites interact and continuously contaminate one another' (Giannachi 2004: 99). Experimental forms of architecture (or 'liquid' architecture) use the idea of the hypersurface to create buildings that are inextricably linked to and responsive to the people who use them and the environment they are situated in. *Homesick* led several participants to reflect on what might be termed the liquid nature of scenography:

> I was mainly interested in space and movement through space – the feeling of the whole environment, the experience of being an audience member.

Downloaded by [Florida International University] at 01:36 28 December 2014





• **Dress rehearsal of *Homesick*.** *Photo Paul Davies.*

• **Image created in response to *Homesick* by a member of the audience.**

> I drew an eye to show a sense of being watched by other audience and by the performers. It is an old eye, an experienced eye.

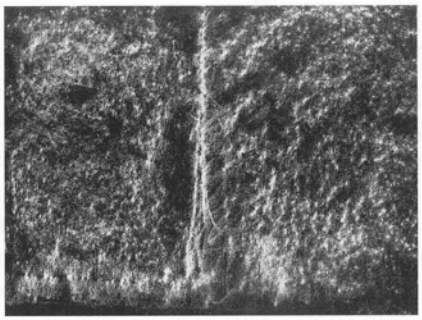
Giannachi's examples of liquid architecture are capable of making physical changes in response to the users of the building. She explains how 'the viewers both constitute the information utilized by the building which is transformed into projection, into image, and represent its very materiality, the surface upon which the image is projected' (2004: 102). In scenography, the nature of the information or experiences that are utilized is subject to a high degree of aesthetic judgement on the part of the scenographer. But it is drawn from a social, experiential context shared by its audiences. The audience is not simply a witness of images. They are invited to sense, experience and consider that which is being projected and take up the process of projection for themselves. Human perception is 'creative and expressive' because it is determined by the fact of our being in the world where our bodies organize and 'give structure to the phenomenal field' and by our inability ever to grasp completely the receding, transcending world. 'Our perception is thus a constant and ever-renewing process of structuration' (Crowther 1993: 104). Experiencing the artwork, we empathize and identify imaginatively with the artist as a fellow human being and can, in the case of work that strikes us as significant, 'appropriate the work as another way in which it is possible for *us* to view Being'. (Crowther 1993: 99).

> There was something fantastic in the way two cloths vibrate together. The way they were tied around her neck . . . a French business man having lunch with a large napkin . . . bed sheets in an old Flemish painting.

In this comment on *Homesick*, I sense both an empathy with my own explorations and another person's reflection on resonant and striking images.

There is present, as part of the scenographic performance, a drive to process and project nature that can be conceived as the need to ascribe meaning, to control or tame the phenomena of the world. At the same time the desire to recover the natural or to surrender to feeling and pure sensations of the material exerts a powerful influence. But as Giannachi has pointed out, nature has come to incorporate the human-made and both 'includes the human and is defined by it . . . it is both our 'homely' habitat and our *unheimlich*, uncanny surroundings' (Giannachi 2004: 69). The projections of scenography can oscillate between the comfort of images we can feel part of and the provocation of the unfamiliar, which makes us aware of ourselves as viewers and of the world





• **Dress rehearsal of *Homesick*.** *Photo Paul Davies.*

• **Image created in response to *Homesick* by a member of the audience.**

beyond the performance. In *Homesick*, where the scenography explicitly explored the tipping point between the homely and the uncanny, audience members commented on this oscillation:

> It alternated between a reassuring place and an unnerving place. When the actors moved through space, one put a hand gently on my back to get past. Whilst the shadows moving outside the space were much bigger than us but right behind us.
>
> The white sheets were lovely to look at; a curvy shape. The feeling of wind gave instability, the walls shifted. It was poetic and unstable.

The homely and the uncanny are, in any case, closely associated. Freud's exposure of the connection between *unheimlich* and its apparent opposite, *heimlich*, tracks a etymological path from connotations of the comfort and security of home through more ominous notions of privacy and secrecy, to suggestions of something hidden, even dangerous (Fischer 2001: 118-19). The uncanny, meanwhile, is much harder to define. Fischer suggests that 'the feeling that the uncanny provokes might be best described . . . as a sense of *imminence* at the very moment when something invisible is about to take shape or something solid disappear' (119).

> The shadows were like a European folktale cartoon: sinister but safe. It was the thrill of being safely scared. I drew big hand, much bigger than it actually was, and fatter with claws and scales.
>
> The puppets were double-edged, funny but with an unpleasant tinge.

Fischer's own 'living-room theatre', where performances are staged within his own home, sets up an uneasy relationship between the theatrical and the everyday. Over time, performances and life move on, residues of previous manifestations of the space, both performative and domestic, remain. The space accrues layers of additions and modifications, and 'theatrical and everyday signs and signifiers overlap and co-exist in continuously shifting relationships'. This space is neither exclusively a theatre nor entirely a private home, and 'the operations of the uncanny expand the apparently dialectic model of a living-room/theatre to include a third, amorphous, space of possibilities and of imminence' (Fischer 2001: 121). In *Homesick* a sense of imminence was recorded by one participant who described her drawing as:

> An impression of whiteness, diffused light, traces of things happening beyond the light, things in the past, like a brass rubbing.

The drawing was an attempt to record the feeling of recovering layers of memory that had been evoked by the performance.

Fischer applies Edward W. Soja's concept of Thirdspace to his own work. Soja's work draws on Lefebvre's categorization of space as perceived, conceived and lived. Perceived space refers to how space is used, how it is organized, politically and socially. Conceived space is the way space is explained, conceptually,

Downloaded by [Florida International University] at 01:36 28 December 2014

Downloaded by [Florida International University] at 01:36 28 December 2014

intellectually, imaginatively. Lived space is how it actually feels to experience space, taking full account of the complex and phenomenological impact of space as directly lived and its associated signs and symbols (Lefebvre 1991: 39). Soja's Thirdspace is a reworking of Lefebvre's 'lived space', but Soja develops the sense of this as 'the most encompassing spatial perspective, comparable in form to the richest forms of historical and sociological imaginations' (Soja 2000: 22), by stressing the multiple representations that are encountered through this perspective. 'It is a space of radical openness, a site of resistance and struggle. . . . It is a meeting ground . . . a margin or edge where ties can be severed and also where new ties can be forged' (28).

Bernard Tschumi's questions of space include the following: 'Are objective social space and subjective inner space . . . inextricably bound together? Is space thus one of the structures which expresses our 'being' in the world?' (Tschumi 1990: 34). Scenography operates precisely through mediating social and subjective space. It exploits spatiality as a means of expressing reflections on lived experience and inviting further reflections. It is a transaction, which constantly reverberates between the social and the subjective, the real and the imagined. The imagination is not 'an untethered human phenomenon', and images need to be 'placed within the poetics, ethics and politics that inflect on them and are in turn shaped by them' (Read 1993: 59).

Puglisi proposes that the medium of spatiality, whilst qualitatively different from other mediums of expression, such as language, nonetheless acts to contain and project meaning. Space can be construed as a mental structure in the way that Cicero and Seneca constructed imaginary spaces as containers for memory (Puglisi 1999: 70). Or it can become symbolic space such as the way Jung conceived of the house he designed and built, gradually over thirty-five years. Each alteration and addition was a response to events in his life and his physic growth: the 'architectural counterpart of his ego' (Puglisi 1999: 71). Spatiality as a modality of thought potentially opens up new perspectives and ways of thinking. Scenography, the theatrical manipulation of space, provokes the intersection of imaginations. These imaginations exist in a theatrical Thirdspace where individuals imaginatively explore propositions about the world of human experience.

REFERENCES

Bachelard, Gaston (1994) *The Poetics of Space*, trans. Maria Jolas, Boston: Beacon Press.

Crowther, Paul (1993) *Art and Embodiment: From Aesthetics to Self-Consciousness*, Oxford, New York: Oxford University Press.

Fischer, Ernst (2001) 'Writing Home: Post-modern melancholia and the uncanny space of living-room theatre' in Patrick Campbell and Adrian Kear (eds.) *Psychoanalysis and Performance*, London and New York: Routledge, pp. 115-31

Giannachi, Gabriella (2004) *Virtual Theatres: An introduction*, London and New York: Routledge

Howard, Pamela (2002) *What is Scenography?*, London and New York: Routledge.

Lefebvre, Henri (1991) *The Production of Space*, trans. Donald Nicholson-Smith, Malden, Oxford and Carlton: Blackwell.

McAuley, Gay (2000) *Space in Performance: Making Meaning in the Theatre*, Ann Arbor: The University of Michigan Press.

Merleau-Ponty, Maurice (1962) *Phenomenology of Perception*, trans. Colin Smith, London and New York: Routledge.

Puglisi, Luigi Prestinenza (1999) *Hyper Architecture: Spaces in the Electronic Age*, trans. Lucinda Byatt, Basel, Boston and Berlin: Birkhäuser.

Read, Alan (1993) *Theatre and Everyday Life: An Ethics of Performance*, London and New York: Routledge.

Soja, Edward (2000) 'Thirdspace: Expanding the scope of the geographical imagination', in Alan Read (ed.) *Architecturally Speaking*, London and New York: Routledge, pp. 13-30.

Tschumi, Bernard (1990) *Questions of Space*, London: Architectural Association Publications.