

Digital Engagement: An Approach to Designing the Ecology of Post-Digital Performances

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At the 2023 Digital Research in Humanities and Arts (DRHA), one of the subjects explored critically and under several perspectives was digital engagement. Many scholars questioned how digital technologies can trigger the development of innovative strategies designed to socially and culturally empower the audience experience. Those investigations confronted a broader range of practices in which digital engagement was assumed as a purpose for activating creative processes to promote tangible and intangible cultural heritage.

Therefore, this section of the proceedings is dedicated to those DRHA 2023 papers that specifically focus on the mediation methods proposing new approaches for the education and the dissemination of cultural heritage. It follows a focus on how co-curation and co-design practices recently developed for sustaining several issues coming from the ecology of post-digital performance, such as a solution for providing multiple visions of the same object, or for enlarging the understanding of a collection, or for facing economic problems related to the setting of an immersive environment. Finally, digital engagement will be analyzed from the perspective of the user's implication and experience, pointing out the current approaches to studying mechanisms of attention and participation.

Mediation

One approach to studying digital engagement is through mediation processes that explore how to integrate physicality into digital spaces, creating smart objects and responsive environments. Recently, the discussion around designing *phygital spaces* — where physical and digital dimensions merge through the application of advanced technologies — has gained significant importance. These experiments seek to enhance communication for *mobilized visitors* (Teckert 2014, 122) by employing kinesthetic

artworks or interactive elements in exhibitions that evoke emotions and sensations.

In the context of cultural heritage, the term *phygital heritage* (Lo Turco and Giovannini 2020) refers to the exhibition of physical artifacts transformed into virtual objects that enrich the visiting experiences thanks to several devices or in performative dimensions such as augmented or mixed realities. The purpose is to foster a connection between users and the designed environment, sustaining a new ecology of participation (Manning and Massumi 2014). Such a tendency pointed out the growing attention toward processes of *anarchiving* (Murphie 2016; De Leat 2019, 177-190), the archeology (Foucault 1969) of handcrafted tools or artificial devices, and the application of transmedial strategies to afford the reenactment (Baldacci and Franco 2022) of their tacit knowledge.

Installations and performances, in galleries or exhibition spaces, are designed for the user's kinesthetic experience. Such choreographic architectures (Monda 2023a, 123-140) become activators of cognitive and somatic processes that support multidirectional content understandings, while archeological items provide stargates for virtual dimensions where the stories of the past come alive in our present (Monda 2024). In this regard, the current studies assume the visitor can have access to two different types of tangible interactions such as *embedded interactions*, where technology is integrated into a physical object, and *embodied interactions*, which involve bodily movement as part of the interactive storytelling (Duranti, Spallazzo, and Trocchianesi 2016).

By following the above-mentioned approach, Alessandra Miano argues in "New Frontiers for Museum Spaces in the Phygital Dimension: What Digital Technology Can Do" that in phygital spaces the intersection of physical and digital is designed as a dialectical relationship, modulated according to the stories being told, to the point where the space itself becomes content to be experienced. Miano presents in her paper two examples of phygital spaces shaped by tangible interactions: *Whispering Table* by TheGreenEyl and *Humania* by Kossmann Dejong, which exemplify the potential of smart objects and sensitive environments in this domain.

Digital engagement also plays a pivotal role in Tiago Cruz and Marisa Santos's research, which examines the use of information and communication technology (ICT) in studying the Church of Saint John of Foz do Douro. In "Cultural Heritage and Mediation. The Use of ICT in the Communication of the Artistic Layers of the Church of Saint John the Baptist of Foz do Douro," they present a methodology that combines digital heritage practices with careful historical analysis, exploratory photogra-

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phy, and advanced photogrammetry techniques to offer a detailed reconstruction of the church in the past. Despite the challenges posed by digital literacy, this approach aims at designing an immersive environment able to enrich historical understanding and extend the cultural heritage of this monument to a wider and more diverse audience. The project uncovers the church's historical narrative but specifically aims to bridge the gap between the community and its cultural heritage. By conducting workshops and participatory initiatives, the project transforms community members from passive observers into active participants of the artifact.

Similarly, Rui Filipe Antunes, through his simulation of Xilb — a medieval town in Silves in southern Portugal — demonstrates how in virtual reality (VR), mediation can be established also between agents, and especially on the relation among *immersants* (Birringer 2008) with non-player characters (NPCs). In “Visiting a Neighborhood of Medieval Silves Using Virtual Reality and Non-Player Characters,” he explains how NPCs inhabit the virtual environment, representing historical figures while adding layers of interaction and narrative. This strategy supports visitors to increase their connection to the historical context. As a consequence, the immersant's digital engagement with historical and archaeological settings generates a more dynamic and captivating educational experience than traditional resources alone.

Education

The issue of digital engagement is central to research on how advanced technologies and digital platforms can be used to educate and motivate audiences to reflect on specific topics. As the above-mentioned studies underlined, mediation strategies provide significant prospects for sharing and preserving cultural heritage. On the other hand, to ensure this type of *lived abstraction* (Massumi 2011, 17) could be accessible and meaningful to a wide audience poses a unique and different challenge. The taxonomy of archiving came from the desire to preserve aspects of our lives as human beings through documents (Noak 2013: 228). The purpose of archiving finds its sense in the idea of creating order in disorder, providing coherence in our *reading-the-past* ability (Monda 2020, 309-327). The digitization transformed the archival logic. As Maaïke Bleeker claimed, this transformation involved a shift from “archival order” to “archival dynamics” (2017, 199). As a “dynarchive” (Ernst 2013), the cultural object becomes a place of regeneration coproduced by users. The focus on audience participation has driven the creation of innovative representations of cultural knowl-

edge, promoting valuable discussions on new approaches to present global heritage and overcoming colonialism rules or gender issues.

Current investigations work on strategies to promote cultural education based on audience engagement through inclusive practices and experiences that embrace diversity. In such a perspective, Amira Mahmoud Shaban Ahmed and Aleksandra Dulic in “Digital Heritage and Its Implications for Global Citizenship Education” emphasize the importance of collaborative, multidisciplinary projects that explore the role of digital heritage in fostering global citizenship and intercultural learning. They advocate an *edukommunikation* approach to heritage, encouraging the co-design of interactive multimedia experiences that enhance both engagement and skill development in citizenship education. By adopting a different approach, in their paper “Archeologies of Future Heritage: Cultural Heritage, Research Creations, and Youth,” Susanne Adahl and Tomas Träskman focus specifically on youth engagement, examining how digital materiality can shape the embodied understanding of cultural objects.

In educational project work, it appears crucial to study museum design focusing on inclusivity and accessibility, while paying specific attention to the construction of interactive storytelling and the development of an immersive visit experience. Accordingly, immersive educational museums represent a paradigm shift in how we experience history, culture, and education. In these contexts, visitors go beyond being passive observers and become active participants, cooperating with historical artifacts in the definition of a virtual space. The application of interactive storytelling strategies (Pizzo, Lombardo, and Damiano 2024) and the development of thematic environments seem to be the keys to transforming museums into platforms that engage visitors on both emotional and intellectual levels, thereby deepening their understanding of cultural objects. In this regard, Shirin Hajahmadi, Seyedali Ghasempouri, and Gustavo Marfia explore in their research how the combination of symbolic representation, storytelling, thematic design, and immersive technology can reshape the museum experience, making it a powerful tool for education and interaction with complex symbolic concepts.

In “Digital Fabrication for Cultural-Heritage Enhancement: A Tale of Three Projects,” Quang Huy Nguyen, Marialetizia Tramontin, and Marianna Belvedere explore the practical possibility of using digital-fabrication methods (based on computational technology) in three different cases of study to assess their effectiveness both in human-centered design and in displaying interactive museum. Those approaches look to promote

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inclusivity and accessibility while empowering audience education and participation.

In the context of the educational strategy, Dominique Bouchard's contribution, "Authenticity, Risk, and Co-Production: Immersive Digital Media in Decolonial Heritage Practice," presents an important case study that combines all the issues described above. She discusses a project developed by English Heritage in partnership with university and community colleagues between 2022 and 2024. The project explores the use of immersive digital technology alongside promenade theatrical performances. By adopting decolonization as an approach to studying cultural heritage, the investigation aims to re-center heritage from the perspective of those who were exploited by colonialism and imperialism. The article particularly focuses on the role of the youth panel and examines the risks and benefits of community co-production in digital heritage practice. This contribution offers an interesting and original perspective by questioning authenticity as a key strategy for risk mitigation, helping to align the aims of communities with those of heritage practitioners and researchers. In this context, immersive digital technology has been applied as a powerful tool for creating an effective dramatic experience to engage the visitors to explore Marble Hill and its history through a new light and evaluate knowledge.

Dissemination

Strategies of participation are more than just tools for empowerment or knowledge generation. They don't merely aim to acknowledge a common identity or create networks among diverse people. These strategies also function as an economic model that facilitates self-production or potentially transforms social connections into a new form of consumption (Giannachi 2022). In these terms, it is interesting to notice how recent studies contextualize digital engagement within innovative, inclusive, and sustainable dissemination strategies.

From a philosophical-semiotic perspective, the quasi-mass cultural phenomenon of the Instagram museums is faced by Carola del Pizzo in her paper "Bathing in Glitter, Swimming in Neon Lights, Dipping in Cloudlike Ball Pits: Three Case Studies to Delve into the Era of Instagram Museums." She explores three Italian pop-up museums — the Museum of Dreamers, the Beautiful Gallery, and the Balloon Museum — to examine how they interact with time and urban space, questioning the theoretical implications of their formats. This multidisciplinary investigation address-

es why Instagram museums tend to create childlike atmospheres, offer multisensory experiences, and embody immersive paradigms.

With a different approach, in their article, “Should Holograms Be Displayed Next to Papier-Mâché Models? Reflections on the Conflict of the Pre-Digital and the Post-Digital Museum,” Argenis Ramirez Gomez and Claire Bailey-Ross discuss the opportunities and limitations of using photogrammetry to digitize taxidermied animals. They propose sustainable interactive experiences to increase audience engagement in museums with limited digital displays and resources. The authors highlight the economic challenges that small local museums face when adopting dissemination strategies aligned with the standards of post-digital museums. In this regard, they suggest adopting new digital or hybrid museum experiences supported by a co-curation strategy.

In film studies, some scholars address the issue of dissemination by exploring how transmedial strategies can be applied to film-museum Web sites and online platforms. These investigations aim to offer innovative perspectives on the relationships between media, heritage, dissemination, and audience engagement. What emerges from the inquiries is a tendency to use immersive technology as an approach to foster interaction with users. Following this line, Anja Boato’s article, “Physical Spaces for Virtual Realities: Forging Legitimacy of Immersive Social Documentaries,” analyzes one of the most accessible and effective manifestations of this phenomenon, such as the immersive social documentary, a type of immersive experience that belongs to the larger cinematic virtual reality (Cine-VR) tradition. By adopting film festival studies as a theoretical framework, the contribution analyzes the exhibition of social documentaries by different distribution strategies as well as the impact on a still-weak market. From a different perspective, Giovanna Santaera in “Coming (Out) the MUSEUM: Cinematographic Engagements through Outfest’s LGBTQI+ Arts and Media Virtual Museum” presents the “coming out” as a strategy of content distribution for the OutMuseum, the first “LGBTQI+ arts and media virtual museum” based on queer approaches.

Co-Creators and Co-Designers

From the above-mentioned studies, it appears crucial to consider users as active co-creators in digital heritage experiences. In line with this approach, mediation, education, and dissemination strategies can also be understood as keywords for fostering new forms of collaboration that enable the development of more democratized and ethical experiences.

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As Pedro Medina underscores in his article, “Toward a New Project Culture for Immersive and Participatory Projects,” co-design processes are becoming increasingly widespread. These processes involve mediation between expert designers and regular users who engage in design to develop content for their social platforms or because motivated by open-access programs. Medina reflects on how innovation is emerging from the intersection of networks that decentralize and dynamize what has been acknowledged as correct until now. By analyzing the DesignNet projects as case studies, he explores “disorientation strategies” that aim to dismantle existing hegemonic models and establish a new “culture of participation.”

Co-curation strategy is a subject also addressed by Federica Vacca and Angelica Vandi in “Digital Curatorship Practices for Fashion-Heritage Experiences.” They point out how digital technology has become a central tool for rethinking companies’ archival-dissemination practices in the fashion sector since the pandemic. This draws a shift in curation practices as a critical approach that opens up new ways of conceptualizing, theorizing, and communicating fashion heritage. In this context, the curator is no longer merely the person who designs the exhibition’s content. Instead, the curator becomes a designer who plans interactive storytelling that connects historical artifacts and other forms of cultural heritage from collections. This approach to curatorial work allows fashion to be reevaluated by reframing it within a broader cultural, historical, and social landscape, fostering new forms of audience participation. Consequently, this tendency increases accessibility and inclusivity, providing greater audience involvement in experiential paths.

Alda Terracciano, Julianne Nyhan, Andrew Flinn in their contribution, “Participation and Inclusion with Digital National Collections: Co-Designing the Sloane Lab,” explore the subject of co-curation in the three-year project (2021–2024), The Sloane Lab: Looking Back to Build Shared Collections of the Towards a National Collection Programme (TaNC), a major investment by the Arts and Humanities Research Council (AHRC) using digital technology to create a unified national collection of galleries, libraries, archives, and museums in the United Kingdom and to open U.K. heritage to the world. The Sloane Lab is a project that aims to investigate how advanced computational technologies can be used to bring together all the historical and current digital records related to Sir Hans Sloane (1660–1753), who was a British physician, naturalist, and collector. The goal is to use sophisticated computational methods and digital humanities techniques, enhanced by a collaborative design process involving participants, to reunite these collection records online for the first

time. By doing this, the project seeks to enrich discussions on important issues like imperialism, colonialism, slavery, loss, and destruction—topics that have influenced U.K. national collections up to the present day.

Participation

Exhibition environments — whether they are Web platforms, immersive environments, or virtual realities — become devices to awaken the user and actively involve the user in the construction of a new dimension (Voigt and Roy 2021). In the post-digital scenario, performance is programmed through computer codes to design, in the digital dimension, *kinesfield* (Schiller 2008) made by *e-motion* (electronic motion). Gretchen Schiller questioned Laban's theory of *kinesphere* in post-digital performance. Her studies seek to understand what happens when, in a digital installation, the body movement and, consequently, the *kinesphere* are traveling through and performed by digital technologies. She developed the concept of *kinesfield*, with which she explored the dynamic dimension established in interactive installation on the counterpoint between organic and computer-generated movement. Such environments kinesthetically engage visitors by a strong cognitive, sensorial, and physical experience. In this way, the digitization process has stimulated the investigation into transmedia strategies to implement the re-enactment of tangible or intangible cultural heritage (Monda 2024). The gray zone, as defined by Claire Bishop (2018, 22-42), should be understood as a space that did not previously exist in human relations. Therefore, it is a dimension to be inhabited and through which to rediscover the meaning of social encounters based on the acknowledgment and management of common cultural values.

As the above-mentioned projects pointed out, contemporary curators' prerogative is to design space and time in intermedial exhibitions where the semantic synthesis of objects represents a strategy to develop new conditions for enlarging visitors' somatic and emotional feedback while reliving the cultural memory (Monda 2020). In these terms, digital engagement works specifically on the "pay attention to" (Brannigan and Mathews 2017, 1-6). As Renata Pękowska explains in her contribution "Seeking Attention: Exhibition-Related Practices As Sites of Attention Care in the Context of Digital Attention Economies," attention is a selective process that helps us to integrate input from the environment in our output toward the same. In her article, she conceptualized the attention economy model as "creative attention." In accordance with Yves Citton's theory (2017; 2019), Pękowska argues that *attention care* might serve as a potential tool for

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exhibition practices, working against and reducing the negative effects the *attention economy* is having on human perception and cognition processes.

In this context, augmented-reality technology (AR) brings to the performative and exhibition contexts the chance to apply both physical abilities and digital tools in a process that aims at co-creating something in the middle of their confluence and delivering the hybridization as a newborn coming from both the parts involved in it (Donnarumma 2020, 36–44). Liam Noah Jefferies's article, "Engaged or Not Engaged, That Is the Question: The Impact of Duality on the Participatory Experience of Augmented-Reality Interventions in Cultural Spaces," examines the theoretical and practical implications of the relationship between the physical and digital, and offers insight into how their interaction can impact, both positively and negatively, the participatory experience of visitors to cultural spaces. In this contribution, the participatory experience is conceptualized as duality, or rather an evaluative tool to assess the quality and the type of audience engagement.

Finally, Federica Patti in her contribution, "Liveness in the Metaverse: The Dramaturgical Role of User-Experience Design in Online Digital Performance," explores the dramaturgical implication of the user experience (UX) in online digital performance developed on popular three-dimensional Massively Multiplayer Online Games (MMOG) platforms that allow users to create and share virtual map content. She explores how the UX classification system is based on the user's feelings, preferences, attitudes, and emotional responses. Such investigation is supported by the analysis of two selected digital performances in online 3D virtual environments such as Gazira Babeli's *Second Soup* in Second Life (SL) developed in late 2010, and Kamilia Kard's *Toxic Garden -- Dance Dance Dance* (TGDDD), created in Roblox in 2020. Thanks to these experiences, she argues how a choreographic approach to the virtual design can make the metaverse a highly performative and interactive environment to be inhabited by the users. According to this methodology, the composition is open and alive to embody the user's experience individually and collectively as well as turning upside down our participation in an augmented cultural and inclusive world.

In the post-digital age, the hybridization of codes sustained by the application of advanced technologies draws mutations, variations, translations and transformation of cultural items, turning them into rhizomatic performative objects, potentially reworkable in their execution forever. In the ecology of post-digital performance, a sound can generate images, an image can generate a musical score, and a motion can be translated

into abstract luminous trails or remain pure numerical data, transferred to a robot, and analyzed by an artificial intelligence algorithm. Immersive performance or exhibition environments must therefore be understood as interfaces that emerge from the encounter between the space of action and the space of participation.

In this context, the environment is a variable and unpredictable constant. Programmed as a visual device of a text or of an object, or an action performed and/or narrated, the container changes its texture according to the projection — physical and/or figurative, material and/or virtual — of those who participate in the performance as agents of the interactive storytelling. The creator/curator's purpose is to shape codes such as sound, word, image, sign, and gesture, to display expressive channels through which the users can be free to access to their *pure feelings* (Whitehead 1968). As Jenevive Nykolak argued, dance and choreographic exhibitions entered museum spaces through a wide-ranging inclusion of multimedia programming, accompanied by various heterogenous speculations on the concept of “liveness” (2019, 38-57). Thus, today, in planning the transcoding of the movement from the visitor's organic body to its digital form, the *creative curator* pays specific attention to how a computer-generated choreography may impact the creation of a kinesfield, to the ways to implement dramatic strategies to transform connection into interaction, to the approaches to design digital architectures capable of making users virtually dance together in past scenarios with awareness on their present. This is the direction in which the ecology of the post-digital scene moves and acts. Post-digital performance is thus defined by its potential *what if*. Peculiarities of those artifacts are:

- Capacity to host the hybridization of codes
- Purpose to represent the time multiplicity
- Interest in overcoming cultural categorizations and social tasks
- Definition of a dimension where a subject can experience a global sense of belonging.

The construction of such a dimension, taking into account influences imposed by the real environment and colonial hegemony, has the goal of offering to users the chance to rethink their rules, to challenge their psycho-physical skills, and to discover new solutions to complex perceptual games. The spectator is no longer someone who simply observes the performance but becomes the *primary agent* who, through his/her movement, provides the meaning coming from the participatory experience and brings the digital artifact to life.

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