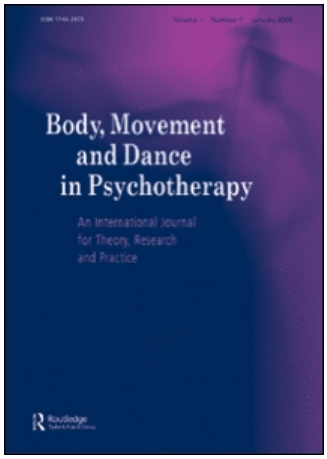


Body, Movement and Dance in Psychotherapy
An International Journal for Theory, Research and Practice
Publication details, including instructions for authors and subscription information:
http://www.informaworld.com/smpp/title~content=t716100754

# The intimate dance of Being, building, body and psychotherapy

L. A. McNeur [a]
[a] Department of Architecture, University of Cambridge, and Lucy Cavendish College, Cambridge, UK

First Published on: 17 November 2007
To cite this Article: McNeur, L. A. (2007) 'The intimate dance of Being, building, body and psychotherapy', Body, Movement and Dance in Psychotherapy, 3:1, 19 - 30
To link to this article: DOI: 10.1080/17432970701664530
URL: http://dx.doi.org/10.1080/17432970701664530

*Body, Movement and Dance in Psychotherapy*,
March 2008; 3(1): 19–30





# The intimate dance of Being, building, body and psychotherapy

L. A. MCNEUR

*Department of Architecture, University of Cambridge, and Lucy Cavendish College, Cambridge, UK*

**Abstract**
The interrelationships between emotions and environment are intrinsic to human existence. The way we feel about our surroundings affects deeply how we feel about ourselves and others. Our bodies embody our feelings, perceptions, thoughts and memories. The experience of the body moving through space and responding to the built environment on myriad levels simultaneously is an essential aspect of body psychotherapy. Writing within the framework of biodynamic body psychotherapy and my work as an architectural designer and educator, the primary focus of this article is on the intimacy of the body being in space and the psychotherapeutic implications of this. Relationships between the invisible and the visible, and between emotions and environment, are explored. Through making links between philosophical, phenomenological and psychological aspects of existence, I then discuss levels of reality that become manifested in the realm of the visible, the architectural, the physical and the practicality of lived experience.

**Keywords:** *Being, building, body, psychotherapy, space, emotions, environment*

## Introduction

Buildings speak a universal language that people understand consciously and unconsciously. Without words or signs, the doorway beckons. We can be invited into a silent dance: moving towards, into and through a building. The materials and mass usually suggest the character that the owners wish

Correspondence: L. A. McNeur, Department of Architecture, University of Cambridge, and Lucy Cavendish College, Cambridge, UK. E-mail: lam10@cam.ac.uk

ISSN 1743-2979 print/ISSN 1743-2987 © 2008 Taylor & Francis
DOI: 10.1080/17432970701664530

to convey to the world, telling them silently whether it is a home, an office, a shop, a sacred place or a corporation. The message may be cool and corporate; made of mirrored glass like the shades worn by the calm and collected voyeur observing the world from a safe distance.

A careful look at the persona of a building or a person can reveal the 'character structure' of either (Johnson, 1994). The entrance can be disguised and intentionally off-putting, or alternatively it may be obvious and warmly inviting. How does the human body respond to these different messages? Invited, the body moves forward to the warm materials of the brickwork building, takes shelter under the timber entry porch whilst waiting to be ushered into the welcoming hall inside. Qualities of space can be celebrated by, for example, a choice of blond oak wood panelling that glows in the sun shining through the double height windows above; the heart warms. The human being responds to the dance suggested by the architectural presence, which can be as complex as its creators.

Carl Gustav Jung's creation of his house at Bollingen came after his wife's death, when he turned first to the *solace of stone* in sculpture; and later to the *act of architecture* in the building of his 'Tower'. He writes, 'I had to make a confession of faith in stone. That was the beginning of the ''Tower'' ... it gave me a feeling as if I were being reborn in stone ... it might be said that I built it in a kind of dream. Only afterwards did I see how all the parts fitted together and that a meaningful form had resulted ... a symbol of psychic wholeness' (Jung, 1986, p. 100).

The philosopher Gaston Bachelard discusses the house in relation to the body (Bachelard, 1969, pp. 3–37). Standing vertically, both body and building have strong parallels. The cellar as the lowest level of the house, in the earth, represents its darkest depths and mystery. The bowels and sexual organs, at the base of the torso of the human body, embody our deepest most ancient primordial instincts. Similarly, grottoes in gardens are well known to represent the womb and the tomb, the sacred space in mother earth from which life is born and whence it returns (Miller, 1982).

The living levels of the house and the upper torso of the body are both highly interactive internally and externally, in self and community with others. The attic and head cap the house and the body, respectively, defining boundaries and connections to the heavens. Closest to the sky, these are the intellectual spaces of thought, creativity and dreaming.

On other levels, when the head of an institution does not listen to the constituents, the *body politic* may rise up in protest to be heard. Similarly, when one's head does not listen to the numerous messages from one's body (back pain, ulcers, skin disorders, etc) the body can finally resort to creating more serious or potentially fatal illnesses such as heart attacks, cancer, multiple sclerosis, etc; almost as if to shock the person into a deep awareness of self and life. Such are some of the issues at work in body psychotherapy.

Richard Sennett discusses the shape and nature of the body and the form and function of the city in his book *Flesh and Stone*. One of many examples includes the words of the twelfth century philosopher, John of Salisbury,

'the city's palace or cathedral, he thought of as its head, the central market as its stomach, the city's hands and feet as its houses. People should therefore move slowly in the cathedral because the brain is a reflective organ, rapidly in the market because digestion occurs like a quick-burning fire in the stomach' (Sennett, 1994, p. 23).

Similarly, in biodynamic massage and body psychotherapy, the sounds of intestinal peristalsis express emotional digestion of long held memories, thus leaving space for new growth and development within. Historical and contemporary minds have perceived the city as a body, the building as a body, and the body as a world. We humans create the world around us, literally and metaphorically, in the likeness of our bodies and ways of Being.

Writing within the framework of biodynamic body psychotherapy and my work as an architectural designer and educator, I study relationships between the invisible and the visible, between emotions and environment. Through a study of philosophical, phenomenological and psychological levels of existence, I explore how such levels of reality become manifested in the realm of the visible, the architectural, the physical and the practicalities of lived experience; as seen in a case study of the Cambridge Body Psychotherapy Centre.

The interrelationships between *emotions* and *environment* are intrinsic to human existence. The way we feel about our surroundings affects deeply how we feel about ourselves and others. Our bodies embody our feelings, perceptions, thoughts and memories. The experience of the body moving through space and responding to the built environment on myriad levels simultaneously is an essential aspect of body psychotherapy.

## Space, spaciousness and spatiality

In this text, the word *space* is used both literally and metaphorically. The *physical space* of the body consists of air in the lungs, expansiveness of breath, emptiness of the stomach, the baby floating in the womb, and the subtle movement between the cranium bones, to name but a few. *Emotional space* involves such feelings as 'looking in on oneself', feeling happily expansive, or in the precious opening of the heart after years of inner solitude. *Architectural space* ranges from the intimacy of interiors to the extroverted dimensions of public places. *Psychic space* includes the places we travel to in our dreams and the memories from our near and distant past. In *spiritual space* we can journey through time, sometimes cyclical, in which sacred moments are eternally present and re-enacted through ceremony (Eliade, 1959).

Although separated here for the sake of naming, it is important to remember that all of these spaces are inextricably linked and experienced simultaneously. In this text, any reference to the body includes all aspects of space: emotional, intellectual, spiritual, not only physical. The body embodies all aspects of Being; or the body is the home for Being.

## Environment and emotions

> Virtues of shelter are so simple, so deeply rooted in our unconscious that they may be recaptured through mere mention ... a poet's word, because it strikes true, moves the very depths of our being (Bachelard, 1969, p. 12).

The interrelationships between human emotions and qualities of environment are issues that drew me into the study of architecture. My inspiration was sparked by the way that people feel in their environments, and how they behave and interact accordingly. As a fifth year architecture student, my design thesis work included the construction of some of the many places in which I had lived or visited during childhood. I called these models 'memory form', exploring my physical and emotional spaces, memories and experiences that had been quietly and invisibly held in my body for many years. Gaston Bachelard's philosophical investigation in *Poetics of Space* calls this sort of exploration 'topoanalysis', a 'psychological study of the sites of our intimate lives' (Bachelard, 1969, p. 8).

One of the houses we lived in had a room under the stairs where I learned to use the telephone, to communicate with the world outside my 'family home'. Here was a small wooden panelled interior space with one hard wood shelf on which stood a heavy black telephone and an antique clock. Sitting on the stool whilst the tiny light warmly drew an arch over the telephone and clock on the counter, I would dial the number to hear the exact time given by a recorded woman's voice, and safely listen without having to respond. Here I could quietly hear her voice speaking the minutes and seconds passing whilst the clock would rhythmically tick the increments, chiming richly on every quarter hour. It felt both simple and hugely monumental, to be sitting in this tiny warm room and 'connecting' with the outside world through this long thin telephone wire, experiencing the movement of each moment of time.

> Our house is our corner of the world
> it is our first universe
> a real cosmos in every sense of the word
> (Bachelard, 1969, p. 4).

Recalling the telephone room reminded me of the crypt at the heart of the Egyptian pyramid that we visited on a trip around the world by ship when I was nine years old. The small room in the heart of the pyramidal mountain had one tiny hole cut through the entire depth of the stone, connecting the inhabitant to the unattainable blue skies beyond. Both of these spaces, the closet and the crypt, were deep spaces held within the body of the building. Each embodied umbilical connections to the outside world along with literal and metaphorical connotations of womb and tomb.

> The house shelters daydreaming
> the house protects the dreamer
> the house allows one to dream in peace
> (Bachelard, 1969, p. 6).

Through the process of reconstructing the memory of these places, the inherent relationship was made visible, between the layers of emotions and numerous environments of my childhood experience. This process of reconstructing houses, gardens, rooms or monuments embodying potent memories from long ago was invaluable therapeutically.

## Phenomenology of perception: The body in space

In his book *Phenomenology of Perception*, the contemporary philosopher Merleau-Ponty explores human experience and spatial perception from philosophical, psychological and phenomenological perspectives. His approach is embodied in his chapter and section headings, 'The world as perceived: The theory of the body is already a theory of perception', in which he writes, 'I am conscious of the world through the medium of my body' (Merleau-Ponty, 1986, p. 82).

In his writings, he reminds me that, without my body (able or disabled), my spirit has no voice, no physical movement, no relationship with the world. When one has a minor accident and temporarily loses the *use* of a toe or finger, it can have an extraordinary effect on daily life, revealing just how much the body is often taken for granted. One's body is the mediator between the inside deeply private and personal world of the spirit self and the outside public world of action and interaction.

Merleau-Ponty believes that all things and beings are interconnected and that, far from being lifeless and dead, objects contain a vital essence, explaining that 'the significance of a thing inhabits that thing as the soul inhabits the body'. Additionally, 'the thing is inseparable from the person perceiving it ... to this extent, every perception is a communication or a communion' (Merleau-Ponty, 1986, pp. 319–320). Equally, our relationship with architecture and landscape can be experienced in similar terms.

When I am in a landscape I become a part of it and it becomes a part of me, since the image is inside me as my memory of sight, smell, sound, temperature and touch recall the place long after I have been there. Merleau-Ponty discusses Hegel's assertion that 'the mind carries and preserves its past in the depths of its present' (Merleau-Ponty, 1986, p. 127). This reminds me of the body psychotherapy belief that the whole body carries and preserves its past (thoughts, memories, experiences and emotions) in the depths of its presence.

## The phantom limb/building: World Trade Centre, 11 September 2001

### *Power of absence*

Merleau-Ponty also discusses the 'phantom limb' phenomenon, in which an amputee experiences a limb on his or her body after it is gone. This person still has a relationship with, say, her arm, even though it may have

been removed. The experience of feeling it itch, feeling its weight, of closing one's eyes and believing that it is still there is a puzzling phenomenon, which I believe has architectural parallels.

People in a city, town or any size community can grieve the loss of a cherished building. One dramatic example is that of New York's World Trade Center and the post-traumatic stress experienced by an entire city of people. Although the twin towers were not necessarily admired by all before the 11 September 2001 attack, the traumatic event and loss of life and buildings as significant skyline markers caused a profound disorientation within the city, akin to the 'phantom limb' syndrome.

Taking for granted these two towers as orienting obelisks within the city, people suddenly missed them as if they had lost an arm or a leg, shocked into realising their value once they were gone. Like the wish to have back the amputated arm, people kept imagining the towers standing there, often looking in the direction of the once existing towers, each time shocked into realising that they were no longer there. 'It is difficult to see what ground could be common to ''physiological facts'' which are in space and the ''psychic facts'', which are nowhere' (Merleau-Ponty, 1986, p. 77). Here, the 'psychic facts' involve the mind still seeing the towers (as visible) in memory whilst 'physiologically' the towers (are invisible) because they no longer exist in reality. As Merleau-Ponty puts it, 'The phantom arm is not a representation of the arm, but the ambivalent presence of an arm' (Merleau-Ponty, 1986, p. 81).

The city mourned the loss of the buildings and craved their image, and with it a return to normalcy, but in vain. 'To have a phantom arm is to remain open to all actions of which the arm alone is capable; it is to retain the practical field which one enjoyed before mutilation' (Merleau-Ponty, 1986, pp. 81–82). The bridging of the 'physiological' with the 'psychic' was made when two towers of light represented the phantom towers. These search lights projected into the night sky provided temporary comfort and reassurance to those waiting and watching; poetically buffering the shock during the complex process of internal reconciliation.

Finally, when people began to come to terms with the fact that the towers would never return as they once were, they started to let go of the images they craved. 'Thus are delimited, in the totality of my body, regions of silence' (Merleau-Ponty, 1986, p. 82). Finally, 'the phantom limb becomes a memory, a positive judgment'; and not the infinite waiting for what will never be (Merleau-Ponty, 1986, p. 80).

Is the number two also significant? Instead of one paternal corporate image being symbolically represented in the tower, here are twin towers, representing parents, twins, camaraderie, partners, competition and siblings. Whatever associations are conjured up for different people, the number two signifies *relationship*, whereas one can imply a singular heroic stance of the egoistic corporate skyscraper. The scale of the urban shock suggests that these two towers held highly potent imagery on profoundly personal levels, as well as their politically symbolic embodiment of the USA on an international scale as a prevailing corporate, capitalist, paternalistic, political power.

Here, the experience of the worlds of the body and the building, the individual and the international, have an interchangeability that can be disturbing and disorienting, physically and emotionally.

On one level, the Twin Towers were bombed as symbols of capitalism, the tables of attack being turned on the USA with *civilians* being attacked, this time on their own soil, causing urban and international shock and disbelief. However, the disassociating affect of shock can exist not only in highly unusual circumstances such as these but can also be present in the day-to-day conditions and ongoing atmosphere of crime and chaos in urban life.

## Internal and international

In *The Death and Life of Great American Cities*, Jane Jacobs explains how qualities of the built environment can have profound affects on peoples' daily lives (Jacobs, 1961). The chaos and compression of urban environments can cause people to escape inside themselves in search of safety and solace. Contemporary life in almost any international city has its risks, not only in the unrelenting quality of environment of the hard driving commercial zones, but crime is also ever present in even the best of inner city neighbourhoods.

The sociologist Alessandra Stanley discusses fear and crime in New York City, when she wisely contemplates, 'Fear, like pain, is a passing sensation. For those who live in particularly dangerous neighbourhoods, fear is so chronic that it eventually loses its hold on feeling—though not on behaviour' (Reider & Stanley, 1990). Jonathan Reider explains the numbness that New Yorkers must adopt as a matter of survival in an environment where horrors are a daily reality: 'Humans have a limited tolerance for ambiguity and danger ... people stuck in risky environments can't sustain fear, they normalise, and create little fictions that give them a sense of order and mastery' (Reider & Stanley, 1990).

The architectural theorist Dalibor Vesely writes about urban shock and disassociation, discussing it in terms of the tragic loss of connection with our own interior selves and with others in community. He believes that to speak of the world around us as 'environment', as outside the body, rather than *being* in the world, is to experience a discontinuity between the outside world and the inner spirit such that continuity between inner and outer is tragically lost. When the outside and inside worlds are not connected, people feel alienated and have a fragmented experience of the environment, leading to what Vesely considers to be the schizophrenic condition of contemporary life and urban space (Vesely, 1987).

Merleau-Ponty too explains that, 'we must ... avoid saying that our body is *in* space, or *in* time, it *inhabits* space and time ... I am not in space and time, nor do I conceive space and time; I belong to them, my body combines with them and includes them' (Merleau-Ponty, 1986, pp. 130–140). However, the fast pace and often 'brute force' nature of an urban dweller's life usually makes it difficult to achieve this level of harmony in ones environment; unless one makes time and space to experience 'the power of now'. A safe environment, such as, for example,

a psychotherapy centre and/or a meditation space, can encourage this state of *being* that Eckhart Tolle discusses throughout his book *The Power of Now* (Tolle, 1999). Regaining a sense of self by 'coming home' into one's own body is a belief present in phenomenology, architectural theory and body psychotherapy.

Merleau-Ponty writes, 'the body is the vehicle of being in the world, and having a body is, for a living creature, to be involved in a definite environment' (Merleau-Ponty, 1986, p. 82). In that the body itself is also a 'definite environment', the somatic psychologist Stanley Keleman discusses the 'cellular architecture' of the body in terms of private and public life. He speaks of the *endoderm* as the interior self (the organs), the *ectoderm* as the outer layer (the skin and 'social self'), and the mesoderm as the intermediary layer (the muscles) (Keleman, 1985, p. 11).

This reminds me of the psychotherapy journal whose name embodies this phenomenon. *Self & Society* publishes numerous articles quarterly and discusses many of these issues from different perspectives. Gill Westland writes about this as Founder of the Cambridge Body Psychotherapy Centre:

> Body psychotherapy explores what it means to be alive and what hinders this. Health means reconnecting with the essential self. When this occurs the individual has a zest for life, feels connected with others and the environment; their skin has a bloom to it, their eyes shine, and they live with more ease. Body psychotherapy addresses connections both individually and in relationship with others (Westland, 2003).

The subtle connections and inter-relationships between 'self and society' can also be explored similarly in terms of 'building and city'; as can be seen in the following brief case study.

## The Centre and the city

The Cambridge Body Psychotherapy Centre, UK, stands at the edge of the city, easily accessible but discretely located to meet the need for privacy associated with deeply personal work. The sequence of outside spaces responds accordingly. The sign does not advertise its presence; displayed as the acronym CBPC, only those who are looking for it can find it. The sign's location invites movement around the corner to the covered doorway, enabling clients to await entry comfortably without being overseen by passers-by.

## Boundaries thresholds and transitions

It is interesting that the words, 'boundaries, thresholds, and transitions' are equally meaningful in both the architectural and the psychotherapy worlds. These liminal 'spaces in between' significant places are potent with nuances and experiences that are rich with anticipation and expectation. The client is met at the front door by her therapist and the nature of this moment can be crucial to the quality of the session. If the client is greeted with a sincere smile, she may feel warmly welcomed and therefore be more

open to the work in the session. If the therapist is slightly distracted at that critical moment of eye contact, difficult emotional issues can be triggered in the client that may surface in the session as invaluable material for exploration and growth. We can see how emotional transitions are occurring during the process of crossing these architectural thresholds and boundaries between city, building, doorway, vestibule, hallway and therapy room.

## Secular and sacred space: Centre and self

In crossing the threshold into the Centre, literally and metaphorically, physically and energetically, one senses an essential shift in time experience, from the rushing pace of daily life to an intense focus on inner emotional space. This significant slowing down of pace can feel like stepping into sacred space; of centre and self. This is embodied in the CBPC building, as experienced in its quietly calm, clean and comforting spatial qualities. Terry Comito writes of the garden as sacred space and could equally be describing a temple or the body.

> The sacred is what has been placed within boundaries
> the exceptional
> its powerfulness creates a place of its own
> (Comito, 1979, p. 47).

## The intimacy of space: Emotional bodies and spatial holding

*Size of rooms: Emotional containment and expansion*

A discussion of therapy room size is interesting in terms of individual 'character structures' of clients. A small room can offer a tangible sense of boundaries that a client can experience as emotionally containing, providing a sense of safety and security. Then again, another client could feel that a small room represses him, physically and emotionally. The sizes and qualities of spaces and arrangement of furniture are all important aspects of the therapeutic process. Westland describes the spatial qualities and furniture appropriate to the body psychotherapy space, keeping in mind both physical and emotional containment.

> Much attention is paid to the fabric of the consulting room. This care of the environment developed in the early 1980s. Colours for rooms are relaxing, chairs comfortable. Harder chairs are available for clients with more trauma in their presentation. There is usually also a mattress, a massage couch, assorted cushions and objects which appeal to the senses like paintings, plants, and ornaments. There also may be art materials, and musical instruments. The idea is to create an ambience, which engenders safety and containment for depth experience (Westland, 2002, p. 11).

Clients are affected by subtle changes in the environment, as Merleau-Ponty reminds us, 'If a picture has been removed from a living room, we may perceive that a change has taken place without being able to say what'

(Merleau-Ponty, 1986, p. 321). Westland speaks implicitly of the inter-relationships between emotion and environment:

> I visited a holistic health centre. It was beautifully decorated; clean and tidy. It had allergy sufferers in mind and there was rush matting, hard chairs, a desk, and a minimalistic feel to it. However, I felt it lacked the necessary softness to invite the body to let go into its wisdom. But, at a psychotherapy training centre that I visited in the summer, I felt restored with each breath I took, before I had even met any of the staff. The atmosphere tingled, but was tranquil. The plants were healthy and vibrant; and it was clean, and co-ordinated (Westland, 1997–98, p. 7).

*Spatial and emotional interior*

In the therapy room, the session begins with the client and therapist sitting in chairs, usually identical in design, intentionally communicating that they start as equal adults. The familiar act of sitting in chairs serves as a bridge from the everyday world outside. The physical distance between the client and therapist plays a crucial role in the quality of conversation and interaction. For example, in trauma work, the therapist may ask whether the client feels that the therapist is too close, too far away, or just right; inviting an extremely sensitive level of awareness between client, therapist and environment (Rothschild, 2000).

This process invites the client to slow down, breathe, and move towards the emotions of the inner world. Eventually, he may move from the upright chair to the more regressive work requiring the table, mattress or carpeted floor. Essential in the therapist's work is the creation of trust, inviting communication from the sacred space of inner being. From the safe space of the 'therapy bubble', the client can enter into deep human space, the psychic interior. The therapist witnesses his journey, sometimes to places long ago, alive now only in memory and emotion. This experience itself can be the resolution sought. Before the session ends, both return to chairs, thus preparing the client for the outside world in his adult self. Many of these issues are discussed thoroughly in Susan Aposhyan's book *Bodymind Psychotherapy* (2004), and *Body psychotherapy*, edited by Tru Staunton (2002).

The quality of space of the therapy room and its ability to 'hold' on many levels simultaneously is as complex as the task of the therapist, in holding the space for the client. The room quietly contains all of this together, providing the safe and sacred space for awakening into trust. The building houses the therapy rooms and supports the deep work going on inside. The gardens and space surrounding the building provide a green nourishing environment and the appropriate distance from surrounding neighbours, maintaining the privacy and quietude required for such work. The building sits nestled into the city, offering sacred space for the journeys into the psychic interior.

## Overview

In this article, I have explored human emotions and bodies in relation to architectural and urban spaces and places, all within the light of a body

psychotherapy perspective. I have looked at some of the profound influences of environment on emotions and also at the embodiment of bodies in buildings and cities. We humans build what we know, consciously and unconsciously, creating national road systems and motorways that can look remarkably like veins and arteries of the body. Our buildings are wired with electricity, behaving like the electrical currents of the body's central nervous system. On other levels, the quality of one's home can sometimes be experienced as a self-portrait. Ultimately, how we feel about where we are affects what we do and say in the world.

Quality of environment is essential to human existence and the experience of *Being* in the world. I have tried to reveal the extraordinary and inextricably linked relationships in the spatiality of being, buildings, bodies and psychotherapy. Together, they illustrate the interconnectedness of psychic, spiritual, physical, architectural and emotional spaces; the body moving in the sacred dance of Being. When the outside places reflect the inside spaces, then one can feel a sense of harmony within oneself and experience the continuity of the internal and external environment.

## Biographical note

**Lorna McNeur** has been a Lecturer in Architecture since 1982 in the USA, Canada, and the UK; and has practised architecture intermittently since 1980. She was a full time Lecturer in Architecture at the University of Cambridge for sixteen years from 1989–2005, teaching design studio and lecturing in history and theory. She is currently doing consulting work at the Department as an Affiliated Lecturer, in particular helping students overcome 'design blocks' or 'writing blocks'. McNeur is also a Body Psychotherapist who integrates her architecture and psychotherapy work under the umbrella of Environmental Psychology. She has lectured, published and exhibited her work internationally, most notably in New York: at the Guggenheim, The Cooper Union, and Art Forum; in London at the Architectural Association (AA Files); and in Cambridge UK at The Fitzwilliam Museum. McNeur is a Governing Body Fellow of Lucy Cavendish College.

## References

Aposhyan, S. (2004). *Bodymind psychotherapy: Principals, techniques, and practical applications*. New York: Norton.

Bachelard, G. (1969). *The poetics of space*. Boston: Beacon Press.

Comito, T. (1979). *The idea of the garden in the Renaissance*. Brighton: Harvester.

Eliade, M. (1959). *The sacred and the profane, the nature of religion*. Orlando: Harcourt Brace Jovanovich.

Jacobs, J. (1961). *The death and life of great American cities*. New York: Vintage.

Johnson, S. (1994). *Character styles*. New York: Norton.

Jung, C.G. (1986). *Memories, dreams and reflections*. London: Fontana.

Keleman, S. (1985). *Emotional anatomy*. San Francisco: Center Press.

Merleau-Ponty, M. (1986). *Phenomenology of perception*. London: Routledge.

Miller, N. (1982). *Heavenly caves, reflections on the garden grotto*. New York: Braziller.

Reider, J., & Stanley, A. (1990, August 9). Metro matters; life goes on: shrugging off crime and fear. *The New York Times,* Section B, p. 1.

Rothschild, B. (2000). *The body remembers, the psychophysiology of trauma and trauma treatment*. New York: Norton.
Sennett, R. (1994). *Flesh and stone: The body and the city in Western civilisation*. New York: Norton.
Staunton, T. (Ed.). (2002). *Body psychotherapy*. London: Brunner-Routledge.
Tolle, E. (1999). *The power of now*. London: Hodder & Stoughton.
Vesely, D. (1987). Architecture and the poetics of representation. *Daedalos, Berlin Architectural Journal*, *25*, 24–36.
Westland, G. (1997–98). Setting up a massage therapy practice part 1. The foundations. *AHBMT Journal*, 1, 6–8.
Westland, G. (2002). Personal reflections on developments in body psychotherapy. *Self & Society*, *30*, 6–16.
Westland, G. (2003). *Unpublished training text for certificate and diploma in body psychotherapy*. UK: Cambridge Body Psychotherapy Centre.