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The origins of the term 'scenography' are associated with both scene painting and architectural perspective drawing. 1 In the twentieth century the term has gradually gained currency by drawing attention to the way stage space can be used as a dynamic and 'kinaesthetic contribution' to the experience of performance. 2 This suggests a difference in intention from the static and pictorial scene design of previous centuries.

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The Cambridge introduction to scenography, by Joslin McKinney and Philip Butterworth, Cambridge, Cambridge University Press, 2009, 237 pp., \$33.00 (paperback), ISBN 978-0-521-61232-6 Josef Svoboda stated that scenography is much more than just theatrical design: 'Scenography must draw inspiration from the play, its author, all of theatre.

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Scenography is a practice of crafting stage environments or atmospheres. In the contemporary English usage, scenography is the combination of technological and material stagecrafts to represent, enact, and produce a sense of place in performance. While inclusive of the techniques of scenic design and set design, scenography is a holistic approach to the study and practice of all aspects of design in performance.

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