

# RHYTHMANALYSIS

# RESEARCH IN URBAN SOCIOLOGY

Series Editor: Ray Hutchison

## Recent Volumes:

- Volume 1: Race, Class and Urban Change, 1989
- Volume 2: Gentrification and Urban Change, 1992
- Volume 3: Urban Sociology in Transition, 1993
- Volume 4: New Directions of Urban Sociology, 1997
- Volume 5: Constructions of Urban Space, 2000
- Volume 6: Critical Perspectives on Urban Redevelopment, 2001
- Volume 7: Race and Ethnicity in New York City, 2004
- Volume 8: Ethnic Landscapes in an Urban World, 2006
- Volume 9: Gender in an Urban World, 2008
- Volume 10: Suburbanization in Global Society, 2010
- Volume 11: Everyday Life in the Segmented City, 2011
- Volume 12: Urban Areas and Global Climate Change, 2012
- Volume 13: Urban Megaprojects: A Worldwide View, 2013
- Volume 14: From Sustainable to Resilient Cities: Global Concerns and Urban Efforts, 2014
- Volume 15: Public Spaces: Times of Crisis and Change, 2017
- Volume 16: Urban Ethnography: Legacies and Challenges, 2019

# **RHYTHMANALYSIS: PLACE, MOBILITY, DISRUPTION AND PERFORMANCE**

EDITED BY

**DAWN LYON**

*University of Kent, UK*



United Kingdom – North America – Japan  
India – Malaysia – China

Emerald Publishing Limited  
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2022

Copyright © 2022 by Emerald Publishing Limited

**Reprints and permissions service**

Contact: [permissions@emeraldinsight.com](mailto:permissions@emeraldinsight.com)

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

**British Library Cataloguing in Publication Data**

A catalogue record for this book is available from the British Library

ISBN: 978-1-83909-973-1 (Print)

ISBN: 978-1-83909-972-4 (Online)

ISBN: 978-1-83909-974-8 (Epub)

ISSN: 1047-0042 (Series)



ISOQAR certified  
Management System,  
awarded to Emerald  
for adherence to  
Environmental  
standard  
ISO 14001:2004.

Certificate Number 1985  
ISO 14001



INVESTOR IN PEOPLE

# CONTENTS

<i>List of Figures</i>	vii
<i>About the Editor</i>	xi
<i>About the Contributors</i>	xiii
<i>Acknowledgements</i>	xv

<b>Introduction: Rhythm, Rhythmanalysis and Urban Life</b>	<b>1</b>
<i>Dawn Lyon</i>	

## PLACE

<b>From the Balcony to <i>Caminito</i>: An Ongoing Rhythmanalysis</b>	<b>27</b>
<i>Salomé Lopes Coelho</i>	

<b>Eurhythmia and Arrhythmia: Understanding Gendered Performances through Rhythm in the City of London</b>	<b>47</b>
<i>Louise Nash</i>	

<b>Slow Motion Streets: Exploring Everyday Super-diversity in a London Neighbourhood through Video Rhythmanalysis</b>	<b>63</b>
<i>Katherine Stansfeld</i>	

## MOBILITY

<b>Rhythm as Energy in Space and Time: Engaging Rhythmanalysis with Climate Change and Urban Mobility Transitions</b>	<b>89</b>
<i>Gordon Walker</i>	

<b>Street Rhythms in the ‘Twilight Zone’ – Crepuscular Urban Mobility Rhythms and Their Effects on the Atmospheres of Street Space</b>	<b>105</b>
<i>Jani Tartia</i>	

<b>Rhythmanalysis in Taxicabs and Soft Cabs: A Report from Three North American Cities</b>	123
<i>Donald N. Anderson</i>	

<b>Interlude: In Saint-Paul-de-Vence</b>	139
<i>Amy Sackville</i>	

### DISRUPTION

<b>Recovering from a Disaster: A Rhythmanalytic Approach to Everyday Life in L'Aquila, Italy</b>	153
<i>Eirini Glynou-Lefaki</i>	

<b>Overtourism as a Worrying Tide: A Rhythmanalytic Experiment on Venetian Everyday Life</b>	171
<i>Guido Borelli</i>	

<b>Persephonic Rhythms and the Seasonal Urbanisation of Island Space: Tourism and Migration in Lesvos, Greece</b>	189
<i>Marina Karides</i>	

### PERFORMANCE

<b>Rhythmanalysis, Concrete Abstraction and the Quantified Self: Sonification and Performance Research as Remediation of Data</b>	209
<i>Frederick Harry Pitts, Eleanor Jean and Yas Clarke</i>	

<b>Fête or Pseudo-Fête? A Time-lapse Rhythmanalysis of Outdoor Arts in the United Kingdom</b>	227
<i>James Macpherson</i>	

<b>Counterpoint Dancing: Towards a Rhythmanalysis of Interculturalism</b>	247
<i>Jessie Lauren Stein</i>	

<b>Afterword: Rhythmic Multiplicities – Seeking Order and Excitement</b>	265
<i>Tim Edensor</i>	

<i>Index</i>	277
--------------	-----

# LIST OF FIGURES

Chapter 2 – From the Balcony to <i>Caminito</i> : An Ongoing Rhuthmanalysis		
Figure 1.	Photographs of <i>Caminito</i> and surrounding streets.	33
Figure 2.	Frame from a video that I made in La Boca.	35
Figure 3.	Drawing by Waman Puma and my copy.	38
Chapter 3 – Eurhythmia and Arrhythmia: Understanding Gendered Performances through Rhythm in the City of London		
Figure 1.	Men expressing spatial and rhythmic confidence in the streets.	56
Figure 2.	Men drinking at lunchtime – where are the women?	58
Chapter 4 – Slow Motion Streets: Exploring Everyday Super-diversity in a London Neighbourhood through Video Rhythmanalysis		
Figure 1.	Key ‘arteries’ of Finsbury Park Map.	66
Figure 2.	Split screen used in <i>Slow Motion Streets</i> .	70
Figure 3.	Mobile phones present on the street, screenshots from <i>Slow Motion Streets</i> .	71
Figure 4.	Stuff of the street, screenshots from <i>Slow Motion Streets</i> .	74
Figure 5.	Signs and posters displayed in the street, screenshots from <i>Slow Motion Streets</i> .	75
Figure 6.	Particular textures of place, screenshots from <i>Slow Motion Streets</i> .	76
Figure 7.	Bodies brushing against each other while passing on relatively wide empty pavements, screenshots from <i>Slow Motion Streets</i> .	77
Figure 8.	Bodies and clothes in proximity, screenshots from <i>Slow Motion Streets</i> .	78
Figure 9.	The street as a familial place and a site of cosmopolitan sociality, screenshots from <i>Slow Motion Streets</i> .	80
Figure 10.	Using split screen to represent multiple temporalities that constitute place, screenshots from <i>Slow Motion Streets</i> .	82
Chapter 5 – Rhythm as Energy in Space and Time: Engaging Rhythmanalysis with Climate Change and Urban Mobility Transitions		
Figure 1.	Car fuelling versus bicycle fuelling.	100

Chapter 6 – Street Rhythms in the ‘Twilight Zone’ – Crepuscular Urban Mobility Rhythms and Their Effects on the Atmospheres of Street Space		
Figure 1.	The observed sites.	111
Figure 2.	Temporal architecture of the street, produced by motor vehicles in motion.	114
Figure 3.	Dusk atmospheres and embodied appropriations of space (site: Itsenäisydenkatu).	115
Figure 4.	Dusk atmospheres (site: Eerikinkatu).	116
Figure 5.	Street atmospheres during dawn, day-time and dusk (sites Itsenäisydenkatu and Hämeenkatu, Tampere).	118
Chapter 8 – Interlude: In Saint-Paul-de-Vence		
Figure 1.	Town square.	141
Figure 2.	Nu à Contre-jour.	143
Figure 3.	Alleyway.	145
Figure 4.	Archway.	146
Figure 5.	Steps.	148
Chapter 9 – Recovering from a Disaster: A Rhythmalytic Approach to Everyday Life in L’Aquila, Italy		
Figure 1.	L’Aquila’s central square, Piazza Duomo.	159
Figure 2.	A housing unit of the project C.A.S.E., located on the outskirts of the city.	160
Figure 3.	A door in via Bominaco.	161
Figure 4.	‘Attention – falling objects’.	163
Figure 5.	A typical street in the heart of the city that illustrates the phases of the reconstruction.	164
Figure 6.	Via Gaglioffi. Encountering closed streets is an integral part of everyday life in the city.	165
Chapter 10 – Overtourism as a Worrying Tide: A Rhythmalytic Experiment on Venetian Everyday Life		
Figure 1.	The main characters of the web series <i>Rugagiuffa</i> .	180
Figure 2.	The <i>Calle Rugagiuffa</i> in Venice.	180
Figure 3.	A Venetian landlady: Pala’s Aunt.	182
Figure 4.	The last good work in Venice: Mala and the shoddy goods made in PRC.	183



Chapter 12 – Rhythmanalysis, Concrete Abstraction and the Quantified Self:  
Sonification and Performance Research as Remediation of Data

Figure 1.	Max MSP.	217
Figure 2.	Ableton.	218
Figure 3.	Performance visual example A.	221
Figure 4.	Performance visual example B.	221

Chapter 13 – *Fête* or *Pseudo-Fête*? A Time-lapse Rhythmanalysis  
of Outdoor Arts in the United Kingdom

Figure 1.	Halifax performances, Sunday 14:25.	235
Figure 2.	Halifax circulation rhythms, Sunday 14:35.	236
Figure 3.	Halifax dispersal rhythms, Sunday 14:55.	236
Figure 4.	Halifax sampling rhythms, Sunday 14:45.	237
Figure 5.	Halifax, show 5 leavers.	238
Figure 6.	Halifax, show 5 joiners.	238
Figure 7.	GDIF, lawn of ORNC: Audience ‘swarm’.	240
Figure 8.	GDIF, <i>Motosikai</i> audience gathering 16:35.	241
Figure 9.	GDIF, <i>Motosikai</i> audience gathering 16:42.	242

Chapter 14 – Counterpoint Dancing: Towards a Rhythmanalysis of  
Interculturalism

Figure 1.	A Plug in beats poster showing people with different origins, styles and sexualities.	249
Figure 2.	Thomas managing phones at the DJ Booth.	250
Figure 3.	An English language poster of Feierwerk’s system of values.	254
Figure 4.	The dance party underway.	258

This page intentionally left blank

## ABOUT THE EDITOR

**Dawn Lyon** is a Reader in Sociology in the School of Social Policy, Sociology and Social Research at the University of Kent, UK. Her research interests are in the sociology of work and time. She is the author of *What is Rhythmanalysis?* (Bloomsbury, 2019).

This page intentionally left blank

## ABOUT THE CONTRIBUTORS

**Donald N. Anderson** is an urban anthropologist and recovering cabdriver who studies labour, technology and urban space. He currently teaches social science and art history at the Southwest University of Visual Arts in Tucson, Arizona, USA.

**Guido Borelli** is an Associate Professor of Urban Sociology at the Iuav University of Venice. His research interests are in Marxist critique of urbanisation processes. In addition to several articles on Lefebvre, he edited the Italian translation (2020) of *Éléments de rythmanalyse* (2020) and with Maurizio Busacca, *The Dark Sides of Social Innovation* (2020).

**Yas Clarke** is a sound artist and musician interested in the intersection between human and natural processes through the use of musically generative algorithms.

**Tim Edensor** is a Professor of Social and Cultural Geography at Manchester Metropolitan University. Amongst recent work, he is the author of *From Light to Dark: Daylight, Illumination and Gloom* (2017) and *Stone: Stories of Urban Materiality* (2020) and co-editor of *The Routledge Handbook of Place* (2020), *Rethinking Darkness: Cultures, Histories, Practices* (2020) and *Weather: Spaces, Mobilities and Affects* (2020).

**Eirini Glynou-Lefaki** is a PhD candidate in Urban Studies and Regional Science at the Gran Sasso Science Institute, Italy. Her research centres around the lived experience of post-disaster cities focussing on the Italian city of L'Aquila and its recovery from an earthquake, using mobile methods and walking interviews.

**Eleanor Jean** is a live artist interested in destabilising perceptions of office work by drawing attention to the embodied and emotional aspects hidden beneath discourses of productivity.

**Marina Karides** is a Professor in Geography and Environment at the University of Hawai'i, Mānoa, Hawai'i. Her research interests include island studies, feminisms and alternative economics. She is the author of *Sappho's Legacy: Convivial Economics on a Greek Isle* (SUNY Press, 2021).

**Salomé Lopes Coelho** holds a PhD in Artistic Studies – Art and Mediations from New University of Lisbon, Portugal. Her research interests are in aesthetics and politics of rhythm. She is a researcher at the National University of Arts, Argentina, where she lectures in Rhythm and Art.

**James Macpherson** lectures in Drama and Performance at several UK institutions, combining his teaching with a 30-year professional career in the performing arts. He was awarded a PhD in 2021 in which he used rhythmanalysis to study outdoor arts as a form of spatial intervention.

**Louise Nash** is a Lecturer in Organisation Studies at Essex Business School, University of Essex, UK. Her research interests are in the spatial and temporal rhythms of everyday working life and in exploring and developing sensory and embodied methods of research.

**Frederick Harry Pitts** is a Lecturer in Work, Employment, Organisation and Public Policy at University of Bristol School of Management. His research interests in the politics of work and value are played out in two recent books *A World Beyond Work?* (Emerald, 2021, with Ana Dinerstein) and *Value* (Polity, 2020).

**Amy Sackville** is a Senior Lecturer in Creative Writing at the University of Kent, UK. She specialises in fiction and creative prose and is the author of the novels *Painter to the King* (Granta, 2018), *Orkney* (Granta, 2013) and *The Still Point* (Portobello, 2010).

**Katherine Stansfeld** is an ESRC Postdoctoral Research Fellow in Geography at Queen Mary University of London, UK. Her work takes a creative and critical ethnographic approach to investigate urban public space, everyday geographies and cultural co-existence in superdiverse, translocal neighbourhoods.

**Jessie Lauren Stein** is a PhD student at the City University of New York (CUNY) Graduate Center's Department of Earth and Environmental Sciences, USA. Her research interests are in geographies of belonging and migration.

**Jani Tartia** has a doctoral degree in architecture and urban planning from Tampere University, Finland. His research interests include temporality in urban planning and design, urban mobilities and formal and informal place-making processes.

**Gordon Walker** is a Professor at the Lancaster Environment Centre, Lancaster University, UK. He researches environmental, energy and climate justice, the dynamics of energy demand and climate change impacts. His recent work on multidisciplinary approaches to rhythmanalysis includes *Energy and Rhythm: Rhythmanalysis for a Low Carbon Future* (Rowman and Littlefield, 2021) and website: <https://wp.lancs.ac.uk/energyandrhythm/>.

## ACKNOWLEDGEMENTS

Series editor, Ray Hutchison, who initiated this project, has been a collaborator throughout the preparation of the edited collection. We worked together on the call for chapters and the selection and revision of contributions, choices which created the final shape of the book. Thank you Ray.

It's been so interesting to watch the chapters come together over the last 18 months. Thank you to all the authors whose fascinating contributions appear in this volume for their patience and willingness to engage in discussion of their work – and to those who proposed chapters we were unfortunately not able to include. I am also grateful to the flexibility and understanding of colleagues at Emerald who have supported the completion of this project in the challenging circumstances of the coronavirus pandemic.

Thank you to all the friends and colleagues who have helped me pull this book together, especially Beckie Coleman, Ellie Jupp and Carolyn Pedwell for offering comments, reactions and encouragement. I am particularly grateful to Phil Hubbard who got me started on this whole rhythm analytical journey and has been very generous with his knowledge and ideas along the way. And I want to say a huge thank you to my partner, Steve Grix, for his care and consideration (and a continuous supply of banana cake) as the rhythms of his life have been affected by the progress of this work.

Finally, I hope that readers enjoy this lively exploration of rhythm and find within it some novel ways of grasping everyday urban life.

Dawn Lyon  
30 April 2021.