GLOSSARY OF CONCEPTS

This glossary contains some of the key concepts which I use in my work, and situates them within current developments and debates in the human sciences. Some suggestions for further reading are also included. I hope this material will be helpful to those who may not be so familiar with the intellectual territory as well provoke further discussion.

Actor- network theory or ANT was developed by Bruno Latour and Michael Callon initially in the context of their study of scientific innovation and laboratory practices. Influenced by theories of narrative and informatics it is essentially a methodology for analysing the patterns of social connection that are established between objects, practices, discourses, places and organisations in particular instances of innovation. What is different about this approach is that it does not depend on the presupposition of some overarching (or underlying) principle of causation driving the process, or rely on notions of 'context', or rational choice to explain it. ANT is also a way of restoring narrativity to things, and to elements of the Natural world; for example building a bridge across a river makes possible new forms of social intercourse and economic exchange between the communities living on either bank and as a result the bridge itself comes to occupy a distinctive position as an agent in the narrative landscape, viz as a conduit of information, a site of encounters, a point of mediation etc.ANT foregrounds this process and explores all the associations, material, social and symbolic that the bridge entails. ANT has been called a sociology of enrolment or translation, in that it focuses on what happens when a particular entity(e.g.an architectural model of the Olympic Park), changes its medium of circulation (it become an 'artist's impression' posted on the LOCOG website) and so is repositioned with a different discourse(of public relations rather than architectural design).

Further Reading: Bruno Latour *Re-assembling the social* (Oxford: Oxford University Press 2005); Bruno Latour and Peter Weibel *Making things public: atmospheres of democracy*(Cambridge Mass MIT 2005)

Auto-poesis and allo-poesis. These concepts have been developed by cybernetic and complexity theorists to differentiate between two basic types of biological, ecological and social system. An autopoetic system is one that makes and reproduces itself through a network of interactions that take place within its own well-defined and usually closed boundaries. The goal of autopoetic systems is the maintenance of their internal organization, and they continuously engender their own limits. In contrast allopoetic systems produce something beside themselves, and perform a function useful to agents outside themselves.

This distinction can be usefully applied to aspects of the social – and the methods used to study it. In the first case we are dealing with the routinised or institutionalised aspect of the social – its mode of existence as limiting structure and binding function : the social as cement. In the second we are dealing with the social as a network of associations between things that are not themselves social but are brought into being around specific actions, projects or initiatives. In applying these concepts to social phenomena, for example to the way bureaucracies function as closed systems, or certain technologies of knowledge as open ones, it is important not to confuse the auto-poetic and

the auto-telic. Work can be valued as an end in itself and pride taken in its quality (autotelic), although it produces something besides itself, which may be useful or valuable to other people (allo-poesis).

Further reading: Marilyn Strathern *Commons and Borderlands* (Wantage: Sean Kingston 2004);Michel Serres *The Parasite* (Baltimore:John Hopkins University1982)

Bridger/Bonder The distinction between 'bridgers' and 'bonders' is made by Robert Putnam in *Bowling Alone*. Bridger*s* are individuals, groups or organisations that have the social capital, the confidence and resource, to engage proactively with the world in which they find themselves, and to create partnerships or alliances with others in furtherance of their ends. In contrast 'bonders' are individuals, groups or organisations that have less social capital, but seek to maximise what they have by using it to maintain their own sense of internal cohesion, identity or integrity. Putnam's argument is based on social capital theory and focusses on disenchantment/disinvestment from civic life and the public realm. Similar critiques have been made by communitarians,such as Amitai Etzioni, and also by left wing critics of the privatisation of aspiration produced by consumer capitalism.

Further Reading Robert Putnam *Bowling Alone;the collapse and revival of American Community*; Amitai Etzioni (ed) *The essential Communitarian reader* (1998); Richard Sennet The *Fall of the Public Man* (1997); T*he Raymond Williams reader* edited J Higgins (2001)

Communitas is a term coined by the anthropologist Victor Turner to refer to ecstatic states of communion in which differences in social status are dissolved through participation in a ritual event or process. This experience of togetherness is often associated with religious practices, with rites of passage, public celebrations, or festivals, all of which involve suspending social norms belonging to mundane reality and entering a specially consecrated space and time.

Further Reading: Victor Turner *The Ritual Process : structure and anti-structure* (Manchester University Press 1974)

Dual Cities / dual economies The term has been widely used by urbanists to refer to the close intersection of social and spatial divisions leading to visible concentrations of wealth and poverty in different parts of the city. In most cases this is linked to patterns of residential segregation associated with factors of class and ethnicity, or to the existence of a dual labour market, with a high wage official economy existing alongside an informal, low wage, low skill economy. Recent theories have focussed on the impact of globalisation in creating differential patterns of im/mobility. In *Splintering Urbanism* Marvin and Graham argue that the impact of information and communication technologies is creating a new kind of dual city, polarised between premium sites where new investment and regeneration linked to the global knowledge economy is concentrated, and other areas whose populations are not plugged in to the 'network society' and are more or less immobilised in highly localised, often informal economies. Other versions of the dual city thesis have stressed the tension between the rationally planned and zoned city and those interstitial or liminal locations whose populations have resisted these processes or been excluded by them, creating shanty towns, ghettoes, or edge cities.

Further reading : Simon Graham and Simon Marvin *Splintering Urbanism (* London:Routledge 2001);   John Urry   *Mobilities* (Cambridge:Polity 2007); Mike Davis *Planet of Slums* (London:Verso 2006)

Edgeland/badland   The term Edge city was first coined by Joel Garreau to re-describe urban sprawl in North American cities as a positive phenomenon. In his account it is where the frontier spirit of American capitalism is rediscovered and new and innovative forms of entrepreneurialism take root. The   term badlands was originally applied to marshland or wastelands which it was impossible to either build on or cultivate, and thence it became attached to polluted 'brown field' sites left behind by the decline of heavy industry. These two aspects of ' liminality' have been reconfigured by writers, artists and psycho-geographers interested in exploring the 'gothic' dimensions of landscape, as a haunt of the uncanny. In their book 'Edgelands' Paul Farley and Michael Symmonds provide a lyrical and detailed account of the various sites where natural wilderness and cultural wildness merge   and flourish in the interzone between city and country.

Further Reading : Joel Garreau *Edge City*: *Life on the New Frontier (* New York: Doubleday 1991); Paul Farley and Michael Symmonds *Edgelands : Journeys into England's true wildnerness(*London:Faber and Faber 2011*)*   Angelika Erli and Anne Rigney *Mediation,remediation and the dynamics of cultural memory* Berlin:Walter de Grietzer (2009) Keith Hetherington *The badlands of modernity* (London:Routledge 1997)

Economies of Worth :The term was coined by Luc Boltanski and Laurent Thevenot in their book *On Justification* to refer to the process whereby differential value is attached to persons, objects, practices or organisations within particular frames of political or socio-economic reference. They describe six such worlds, centred around creativity, the domestic sphere, the marketplace, industry, civil society and fame. These worlds and the polities associated with them are distinguished in terms of the different g principles of judgement and justification which they routinely apply to actions, for example by appealing to, respectively,   genius, tradition and hierarchy, competition, productivity and efficiency, collectivity and social integration, or reputational status. Their book looks at how these worlds interact, how they co-exist in a variety of weak and strong combinations, reach compromises or come into conflict. From a methodological standpoint this approach to policy analysis has some similarities with Actor Network Theory in that it avoids the 'structuralism' of holistic theories of collective action   and the individualism of rational choice theories, and tracks the connections that are established between different discourses. The model is particularly useful in thinking about the evaluation strategies applied to regeneration projects like the Thames Gateway or the Olympics which are produced at the intersection of different narratives.

Further Reading : Luc Boltanski and Laurent Thevenot *On Justification: the economies of worth* (Oxford: Princeton University Press 2006)

Ethnoscape A term coined by by Arjun Appadurai in *Modernity at large (2003)* to describe the intersection between demography and geography in the era of globalisation. It refers to the spatial distribution of population flows and their patterns of urban concentration, and also how this process is constructed in ethnic terms,   becoming imprinted on the landscape, so that for

example an area becomes defined as ' 'Irish' or' Jewish' even though its actual demographic may be much more varied. The features of an ethnoscape include the creation of enclaves, migration corridors and diasporic networks, it always has a local as well as global dimension.

Further reading : Arjun Appadurai *Modernity at large* Minneapolis :University of Minnesota Press 1996

Fantasy, Phantasy and the Other Scene: Psychoanalysis makes a basic distinction between conscious fantasy as in daydreams, and unconscious phantasy, whose primary structuring of desire is necessarily subject to repression and is not directly narrativised, its effects only being manifest in the coded form of dreams, bodily symptoms or myths. For Freud both fantasy and phantasy were exercises in wish fulfillment, but in the second case they related to interdicted desires associated with the child's emergent sexuality, Oedipal drives, and the 'primal scene' of parental coupling. For Melanie Klein they related to pre-oedipal structures of love and hate focussed on the mother's body while for Balint these 'object relations' are the foundation of basic orientations to the world as a safe or dangerous place. For Lacan phantasy is structured like a language in that it is organised as a chain of signifiers whose signifieds are subject to various forms of displacement or condensation. In this book the Freudian Other Scene is interpreted as a site of the uncanny and the déjà vu, but the term is also used in a sociological sense to refer to groups or locations that come to be regarded as alien or dangerous and serve as sites for the projection of conscious fantasies and fears.

Further reading Jean Laplanche and Jean-Bertrand Pontalis *The language of psychoanalysis* (London:Hogarth 1973); Alex Vidler *The Architectural Uncanny* (MIT Press 1996). M and Balint *Thrills and regression (* Tavistock 1976)

Gentrification The term was coined by Ruth Glass in the 1960's to refer to the conversion of run down multi occupancy houses occupied by low income tenants to single ownership houses occupied by the affluent middle class in Islington. It has subsequently been applied to the broader process of social regeneration associated with the creation of 'cultural quarters', and the displacement of low income groups by the professional middle class. There is no reason why gentrification should be confined to the inner city – it can take place in working class suburbs and in villages. And it can also have an ethnic dimension, as the more affluent sections of the Black and Asian communities move in to what were once exclusively white working class neighbourhoods.

Further Reading :T Butler and G Robson *London Calling: the middle classes and the remaking of inner London.* (2003)

Heterotopia. The term was coined by Michael Foucault in an article for an architectural journal and has subsequently been taken up by some architects and planners . In the article Foucault defines the concept in the following terms: ' I am interested in certain sites that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror or reflect. These counter-sites are those in which all the other real sites that can be found within the culture are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible

to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias'.

The examples he gives include museums and libraries, funfairs and other temporary places and vacation villages. Theme Parks and Carnivals would be other examples. The Olympic Park redevelopment plan, in so far as it aspires to combine different aspects of the city in one place could be regarded as heteropic in inspiration, as could the Games themselves, in terms of their heterochronology. See chapter eight for further discussion.

Further Reading: Michel Foucault 'Heterotopia' in *The essential Works of Michel Foucault Vol 2 Aesthetics* (ed P Rabinow (2000) and M Duhaene *Heterotopia and the City* (2008)

Kitsch/Camp. Kitsch was a term coined by Left wing Kulturcritik in the 1930's, notably in the work of Hermann Broch, Theodore Adorno and Clement Greenberg, all of whom were concerned with the role of popular culture as a vehicle for reactionary aesthetics and politics. For Broch kitsch was a 'radical evil, evil *per se*, forming the absolute negative pole of every value-system' and linked to the rise of totalitarian ideologies; For Adorno kitsch was associated with the rise of cultural industries, represented a parody of catharsis and aesthetic experience and was a form of false consciousness linked to consumer culture. For the art critic Clement Greenberg in the 1950's kitsch refers to the degradation of avant garde or 'high' art by the advent of the ersatz or 'synthetic pleasures' of mass culture. A new cutting edge was given to the term by Milan Kundera in the 1970's when he defined kitsch as 'the denial of shit'. He wrote "Kitsch causes two tears to flow in quick succession. The first tear says: *How nice to see children running on the grass!* The second tear says: *How nice to be moved, together with all mankind, by children running on the grass!* It is the second tear that makes *kitsch* kitsch."

The term has been rehabilitated by post modern theorists and practitioners who have associated it with *camp t*o the point where the two terms have become almost co-extensive. Susan Sontag's influential essay defined camp as a distinctive aesthetic sensibility emphasizing texture, sensuous surface, and style at the expense of content, adopting a studied attitude of parodic imitation towards the serious, whether in art or politics, and having a taste for the androgynous, the extravagant and the outrageous. Most recently the Kitsch movement initiated by Odd Nerdun rejects the avant garde and the aesthetic tradition derived from Kant and Hegel that associates aesthetic experience with the sublime in favour of a campy mannerism. The Olympics are a must for connoisseurs of both kitsch and camp.

Further Reading Milan Kundera *The Incredible Lightness of Being* (1978); Thomas Frank *One market Under God* (2002); Charles Obaqquiqa *The Artificial Kingdom* (2010). Susan Sontag *Notes on camp(1964)*

Habitus,tacit knowledge, situated learning and communities of practice

Habitus is a term coined by Pierre Bourdieu to refer to the frame of mind and body acquired informally through various kinds of socialisation in the family, workplace, or community, as well through formal cultures of initiation, pedagogy and training. As the term implies it refers to the processes and patterns of habituation through which we inhabit and give meaning to our social worlds. Habitus includes dispositions, skills, tastes, attitudes and common sense beliefs about

self and society. It is the medium through which social, intellectual and cultural capital is transmitted from generation to generation.

Habitus is about the transmission of what Karl Polanyi called *tacit knowledge*, implicit and embodied knowledge about how things work which we often taken for granted, learn through close observation, and teach other people by showing them how it is done, but which it is difficult to communicate explicitly or explain. Telling someone how to tie a knot, swim, or operate a piece of equipment is much more difficult and less effective than demonstrating how it works. Polanyi thought that tacit knowledge was essentially personalised or idiosyncratic knowledge and as such could not easily be shared, but subsequent research has shown that it is also socialised knowledge acquired in *communities of practice* through a process of *situated learning*.

This theory was developed by two cognitive psychologists,Jean Lave and Eugene Wenger, who built on Vigotski's concept of a 'zone of proximal development, a situation in which the 'student' is readied to take the next step in learning a particular skill. Lave and Wenger observed how informal learning was actual done and expertise or know how communicated in social groups – for example amongst hobbyists, or skateboarders, or workplace apprentices . They noticed that beginners started from what they called a position of *legitimate peripheral participation*, that is they were allowed to take a back seat and watch how the 'old hands' went about their business, before trying their own hand, and imitating their moves. Then as confidence and competence is gained beginners become 'improvers' and gradually move into a more active role, perhaps innovating or developing their own personal style, until they finally become experts and mentors to a new crop of beginners. Although showing rather than telling remains central to situated learning, it may also provide the basis for more formal methods of instruction and training – for example in the practice of shadowing - so that tacit knowledge is codified and made more explicit. Although this mimetic form of apprenticeship has largely been concentrated on transmitting practical or technical skills, it represents a general paradigm of learning and also applies to the acquisition of professional and academic knowledge.

Further reading: Pierre Bourdieu *Reproduction* (Oxford: OUP 1981) ;Donald Smithern *Pierre Bourdieu: habitus, field, home*; JeanLave and Eugene Wenger *Situated Learning: legitimate peripheral participation* (Cambridge University press 1991) Karl Polanyi *Personal Knowledge :towards a post critical philosophy.* L Vigotski *Thought and language;* P Ainley and H Rainbird *Apprenticeship : towards a new paradigm of learning* (Kogan Page 2005)

Fabrication: from labourhood to neighbourhood

In *The Human Condition* Hannah Arendt makes a distinction between two kind of work, each with its own distinct ontological status. There is work as a purely material process undertaken to meet subsistence needs, which she describes as characteristic of human beings as ' animal laborans' and the work of ' home faber' which also always involves an additional element of symbolic action creative design and technology. A somewhat similar distinction is made by Marx's in the *Grundrisse* between wage labour whose productivity is entirely subsumed and alienated under capital and living labour which retains its creative capacity to disrupt and re-organise the labour process. In this prophetic book Marx identifies the emergence of a new kind of 'collective worker' exercising a supervisory function over a technologically sophisticated labour process, and weakening division

between mental and manual work. To some extent this analysis anticipates the workplace cultures of the Post Fordist knowledge economy with its flattened management structures, and emphasis on teamwork and collective problem solving. Marx did not however predict that this development would be at the leading edge of capitalist development. This analysis has been developed further in some recent post Marxist discussions of new formations of labour under advanced capitalism. In my recent work I have drawn on these concepts to make a distinction between those forms of living labour whose skills and dispositions are still acquired through mimetic styles of apprenticeship and those which depend on mastering techniques of emotional labour associated with impression management and social masquerade.

Urban fabric/ation   Urban fabric is a term used by urban designers and planners to denote the physical texture of the built environment, its scale and degree of connectedness to its surroundings, its 'legibility' and how easy it is to move safely through it. A lot of attention is paid to physical barriers, like railway tracks, main roads, or rivers, and how they can be bridged, and also on how to construct 'defensible spaces' to provide a sense of security for residents and discourage vandalism or anti social behaviour. Sites of dereliction, road accident hot spots, traffic bottlenecks and hot spots, and pedestrian 'overspills' are traditionally a high priority for remediation. In the last decade sustainability issues have transformed this agenda, with a new focus on reducing carbon footprints, and all forms of environmental pollution. There has also been renewed interest in social ecology – another name for balanced or sustainable communities- and their involvement in the process of place building.

The discourse is, however, still pervaded by environmental determinism, the belief that by improving the material environment, the social environment will also change for the better. In contrast the theory of human dwelling developed by Hannah Arendt stresses the importance of its social dimension as an independent variable in shaping our relationship to the environment. In her view the work of fabricating our dwelling spaces and turning our houses into homes is valued as an end in itself; it is a labour of love that goes beyond the mere construction of a physical shelter and involves transforming the built environment into an architecture of once public, but now highly privatised, hopes and dreams. Urban 'imagineering' and narrative planning have added a whole new dimension to fabrication: the promotional story has become integral to not only to the marketing of new developments, but to their design.

Further reading : Hannah Arendt *The Human Condition* (Chicago : University of Chicago Press 1998); Bernardo Gulli *Labour of Fire: the ontology of labour between culture and economy;* Anson Rabinback *The human motor: energy, fatigue and the rise of modernity* (University of California Press 199)2 ; Alfred Sohn Rethel *Intellectual and Manual Labour*; Musto M (ed) *Karl Marx's Grundrisse 150 years later* (London Routledge 2008) and Antonio Negri *Marx beyond Marx:Lessons on the Grundrisse;* Roger Powell *People making places: imagination in the public realm* (Wakefield: Public Arts 2004); Tony Magri (ed) *Social Sustainability in urban areas :community, connectivity and the urban fabric* (London:Earthscan 2010) Bob Eckstein and John Throgmorton *Story and Sustainability(* Cambridge Mass : MIT Press 2003); Stephen Lukas *The Themed Space: locating culture, nation, self (*Lanham;Plymouth:Lexington Books 2007); Oscar Newman *Defensible Space* (1981);

Landscape - the word derives from the Dutch 'landschaft' and was originally applied by painters of the 18th century to describe the compositional techniques they applied to the depiction of rural or pastoral scenes. The term was closely linked to aesthetic theories of the picturesque and the sublime, to the creation of gardens according to these principles and also to the establishment of popular recreational sites which offered commanding views over the countryside. The advent of photography popularised this notion of landscape in the 20th century and in the form of 'sight seeing' became a phenomenon of mass tourism. The notion of landscape also became urbanised with writers and artists becoming interested in exploring its aesthetic as well as topographical properties. In the latter half of the 20th century townscaping or cityscaping became the focus for the development of new urban design disciplines, while public realm analysis and 'place making' became an important feature of urban policy discourses. The development of 'landscape art' linked to environmentalist concerns in the 1990's reinvigorated the pastoral tradition. The concept of narrative landscape was developed by cultural geographers in the 1990's,while a theory of the 'spatial imaginary' concentrated on personal geographies, and the fictional maps produced by artists and writers.

Further readings: Stephen Daniels et al (eds) *Envisioning landscape,making worlds:geography and the humanities(* London:Routledge 2011); Katherine Harmon *You are here :personal geographies and other maps of the imagination*(Princeton Architectural Press 2005);Pat Healey *Making Better Places:the planning project in the 21st century* (Basingstoke:Macmillan 2010)

Legacy /Heritage The concept of Legacy is founded in a legal/contractual relation between two parties that involves the cost free transfer of a material asset from one to the other usually through a bequest. Heritage, in contrast is usually an invisible asset, a form of social, cultural or intellectual capital that is held in trust and can be assumed in perpetuity – it may be disowned whereas a legacy may not. The Olympic heritage industry concerns itself largely with narrative legacy and relaying the mythopoeic/ideological dimension of the Olympic story. The Olympic legacy authorities are concerned with maximising the regeneration impact and for 2012 have adopted a 'one size fits all' policy based on the methodology of impact studies and cost/benefit analysis.

Further Reading: A Mangan and M Dyreson *Olympic legacies :intended and unintended* (2010) de M Moragas (ed) *The legacy of the Olympic Games 1984-2000* Lausanne : international Olympic Committee 2003. R Hewison *The Heritage Industry* London: Methuen 1987

Lieu de mémoire/memoryscape. The term describes the intersection of history and geography and was first coined by a French cultural historian, Philippe Nora, to refer to special places set aside for public commemoration : monuments, war memorials, cemeteries, heritage sites, museums and archives. Ruins are involuntary lieux de memoire, in so far as they evoke a diffuse sense of their past existence. In this book I have argued for an extension of the term to include all those sites in landscape space which become 'haunts', invested with powerful structures of feeling and story telling whether by individuals or groups. I have used the term 'memoryscape' to stress the inter-connectedness of these sites.

Further reading: U Staiger (ed) *Memory,Culture and the Contemporary City* (Basingstoke:Palgrave 2009); Tim Edensor *Industrial Ruins : space,aesthetics, materials(* Oxford :Berg 2005) Shelley Trower (ed) *Place,writing and voice in oral history* (Basingstoke:Palgrave 2011)

Map and territory. Alfred Korzybski was an engineer and scientist who developed a general theory of semantics stressing the discontinuity or non correspondence between the symbolic system of language and the actual way the world itself works as revealed by science. The distinction has been taken up and developed by ethno-geographers interested in the history of cartography, and the power relationship between 'Cartesian' maps produced through the application of modern scientific surveying methods, often in a colonial context, and those produced by earlier, and non western cultures which are more embedded in a lived sense of territory. Cognitivist theories of environmental perception developed the notion of mental mapping to explain how and why different social groups construct such divergent images of the city. The fact that mapping is a way of staking out territory has led to renewed interest in the latter. In the 1970s and 80's socio-biologists and evolutionary psychologists produced a theory of human territoriality which treated it as part of our instinctual apparatus, traceable back to hunting and gathering society and the competition for scarce resources. An alternative 'constructivist' theory of territoriality stresses its function in creating a shared sense of place identity and belonging and/or staking claims to symbolic ownership and control over a neighbourhood and its resources as, for example in the 'turf wars' of youth gangs.

Further reading: A Korzybski *Science and sanity( )*; Kevin Lynch *Images of the city* (MIT press 1974); Peter Gould and Rodney White *Mental Maps* (Harmondsworth:Penguin 1974); Michael Saltman (ed) *Land and territoriality* (Oxford Berg 2002) Phil Cohen *Rethinking the Youth Question* (Macmillan 1998)

Meta-narrative, grand narrative and narrative grammars : *Meta-narratives* are stories told about stories, in order to interpret them and evaluate their status as accounts of the world. As such they are the special forte of human and social scientists, cultural critics and social commentators but are by no means restricted to them. The principle of reflexivity is increasingly built in to the telling of stories, in order to position – and authorise- them within a wider framework of interpretation, usually that provided by 'grand narratives'. Gregory Bateson's concept of meta-communication- in which the frame and focus of the message is the relationship or context that makes it possible was a pioneering analysis

Grand narratives. The term was coined by J-F Lyotard to refer to stories invested with a comprehensive power of explaining the world- what have often been called ideologies. They take many different forms: religious cosmologies, political ideologies, nation building stories or myths of civilisational destiny, scientific accounts of human evolution, or technological progress, discourses of modernity and Enlightenment etc. It is a characteristic feature of grand narratives that their chief protagonists have a privileged or prophetic role to play in their unfolding, and while they may be revised as a result of internal debates within their interpretive communities, they are as immune from external critiques as they are to the impact of external events.

Narrative grammar refers to rules or principles which govern the formal properties of stories,the way they organise space and time, attribute causation, generate types of emplotment etc. Todorov,

building on the work of Bakhtin and the Russian formalists has distinguished between three main types of narrative : mythopoeic, ideological, and gnoseological, in terms of their internal structure and function.

Further Reading : M Bakhtin *Speech genres and other late essays*( ) Tzvetan Todorov *Genres in discourse*; Gregory Bateson *Steps to an Ecology of Mind (*London Aronson 1987); Andrew Benjamin (ed) *The Lyotard reader* (Oxford:Blackwell 1989)

Mimesis and Masquerade

The concept of mimesis as originally defined by Plato and Aristotle, was a form of representation that concretely depicted what a character was thinking or feeling, for example by their behaviour, actions,or speech as opposed to *diegesis*, in which the author editorialises, put his own ideas into a characters mouth, or through a narrator tells the audience how these actions are to be interpreted and judged. Imitation is central to most definitions of mimesis. The OED defines it as "a figure of speech, whereby the words or actions of another are imitated" and "the deliberate imitation of the behaviour of one group of people by another as a factor in social change". Mimesis as an aesthetic strategy in Western culture has emphasised the faithful or realistic representation of nature and the human body, whilst in philosophy the debate has continued between Platonists, who regard it as chasing after chimera, and Aristotelians for whom it permits a concordance between human experience and its symbolic representation.

Walter Benjamin and Theodor Adorno emphasise the role of mimesis as an adaptive behaviour, prior to language, that allows humans to mirror and master aspects of their surrounding environment, primarily through play. In this way children assimilate themselves to the objective world rather than anthropomorphizing it in their own image as occurs in practices of masquerade.

Anthropologists have made a special study of masquerade which they regard as a central feature in the ritualization of social relations, and especially social conflict. Erving Goffman 's theory of 'impression management' focusses of the role of masquerade in everyday social interaction. In this book mimesis and masquerade are treated as complimentary but opposite strategies for establishing a fictive concordance between map and territory.

Eric Auerbach *Mimesis :the representation of reality in western literature* (Oxford :Princeton UniversityPress 2003); Walter Benjamin *One Way Street and Other Writings* (London: Penguin 2009); Theodor Adorno and Max Horkheimer *Dialectic of Enlightenment* (London:Verso 1986) Erving Goffman *Interaction (*Allen Lane 1972); David Handelman *Models and Mirrors : towards an anthropology of Public events* (Oxford : Berghahn Books, 1998); Michael Taussig *Mimesis and Alterity* (London Routledge 1993)

Oligoptic/panoptic refers to a distinction between two basic standpoints from which knowledge about the world is constructed and validated. Oligoptic is a term coined by Bruno Latour to refer to the procedures followed by actor- network theory (see note above), in tracing the circuits and relays through which social connections between things are made. The term could equally well be applied to the methods of ethnography, with its emphasis on participant observation and

validating locally situated knowledge; urban phenomenology with its focus on depicting the lived contours of landscape space and the 'radical pedestrianism' of the post modern urban explorers also belong within this perspective. These approaches all offer views of the city from street level and stay as close as possible to what is being observed, building theories from the bottom up. In contrast the panoptic standpoint aims to survey and analyse the phenomena from a critical distance and to comprehend them in their totality. It aims to provide a panoramic view of the city and its forms of life. This vantage point is associated with the adoption of statistical methodologies, and also with top down approaches to theory building and policy delivery.

Further reading : Michel de Certeau *The practice of Everyday Life* (London: University of California Press 1988); Iain Farrar and Tony Bender *Urban Assemblage: how actor network theory is changing urban studies* (London:Routledge 2010).

Psychoanalysis, ethnography and narratology: the triple alliance

With the linguistic turn in the human sciences and under the impact of feminist scholarship the long standing relation of mutual suspicion, rivalry and indifference between these three disciplines has begun to change. Partly this was because their ambitions to explain the origins of culture in terms of some all embracing principle, either the incest taboo, the oedipus complex or the hard wiring of narrative memory have given way to a more sober grasp of the respective limits and conditions of these theories. There is an awareness of the relative autonomy of psychic, social and cultural reality and the danger of trying to reduce one to the other. There is also growing recognition of common problems of interpretative method - the issue of transference and counter transference vis a vis the informant, the risk of foreclosing emergent meaning and the over interpretation of data.

In this book I have argued that the interface between psychoanalysis, with its focus on the Unconscious as discourse of the other and ethnography as the discourse of the other's discourse of the other is likely to prove especially productive. This is a conversation which ever since Malinowksi's spat with Freud over the universality of Oedipus has been largely foreclosed in Anglo-American circles It has. though, provided a fertile, if somewhat lonely fieldwork furrow which a number of ethnographers and psychoanalysts have ploughed. In the past few years inter-disciplinary collaboration has greatly increased. There have been ethnographic studies of dream work and folk psychologies and psychoanalysts have applied themselves to the study of rites of passage and community relations, while work in cultural studies has drawn the threads of both discourses together around debates on memory politics. The narrative turn in the human sciences has renewed a long shared interest in the comparative study of myths, legends, folk tales, fairy stories, fantasy literature and children's play.

This space of dialogue between the disciplines also helps encourage greater dialogue within them. In particular it loosens up methodological protocols, encouraging greater experimentation, for example using story telling, artwork, guided fantasy or projective identification techniques to explore aspects of un/common culture that are not accessible to more conventional kinds of research method.

Further Readings G Obeyesekere *The word of culture: symbolic transformation in psychoanalysis and anthropology* (University of Chicago Press 1990; H Moore *The subject of anthropology:gender,symbol and psychoanalysis* (Polity 2007) A Molino (ed)*Culture,subject,psyche: the dialogue of psychoanalysis and anthropology*(London Whimm 2000 ; S Heald and A Deluz *Anthropology and psychoanalysis : an encounter with culture* (Routledge 1994);;M Auge *The war of dreams: exercises in ethno-fiction* (Pluto 1999); J-G Goulet and B Miller *Extraordinary Anthropology* 2007

Spectacle The concept was first developed by the founder of French Situationism, Guy Debord and elaborated in his book *The Society of the Spectacle*. Debord defined The Spectacle as a generic form of alienation in advanced capitalist societies, drawing on Marx's theory of commodity fetishism: 'Considered in its own terms, the spectacle is an *affirmation* of appearances and an identification of all human social life with those appearances. But a critique that grasps the spectacle's essential character reveals it to be a visible *negation* of life — a negation of life that has taken on a *visible form*…. The spectacle presents itself as a vast inaccessible reality that can never be questioned. Its sole message is: "What appears is good; what is good appears. The passive acceptance its demands is already effectively imposed by its monopoly of appearances'. If you replace 'spectacle' with 'Olympics' you will instantly get what Debord is driving at. Or just think what people mean when they say something is 'phenomenal'.

Many of Debord's examples of the Spectacle were drawn from the mass media, advertising, and cultures of consumption, and the concept was taken up by sociologists of culture and in media studies, where it tended to be used purely descriptively to examine the impact of new media technologies and the cultural industries. More recently the concept has influenced the work of anthropologists interested in analysing changing forms of public performance and spectatorship in 'post modern' society and cultural sociologists who have linked it to a more general theory of changing regimes of observation an surveillance in capitalist societies.

Further reading : Guy Debord *Society of the Spectacle* (Red and Black Books Detroit 1976); David Handelman *Models and Mirrors : towards an anthropology of Public events* (Oxford : Berghahn Books, 1998); John Macaloon   (ed) *Rite, Drama, festival, Spectacle* (Philadelphia : Institute for the Study of Human Issues, 1984) Jonathon Crary *The Suspensions of Perception: attention,spectacle and modern culture*   (MIT Press 2001)

Standpoint epistemology is a concept developed by feminist researchers in the 1980's and 90's to challenge the   then dominant model of scientific objectivity associated with forms of knowledge which marginalised or excluded women, ethnic and sexual minorities and working class people. They argued that all knowledge was socially situated, and that marginalised and oppressed groups were best placed to understand the workings of power in society because they had no interest or stake in their perpetuation or legitimation. Hence at least potentially these groups had a standpoint from which critical, reflexive and hence ultimately more objective perspectives on social reality could be developed.

Predictably enough standpoint epistemology was criticised for being relativistic, undermining the credibility of science, introducing bias into the interpretation of evidence, and generally upsetting the academic applecart. More seriously, sociologists who had studied how communities of scientific practice actually operated pointed out that the social position of scientists did not affect the experimental procedures they adopted or the data they produced : women biologists or chemists might be marginalised within the male dominated culture of the laboratory but the science they produced was no different from that of their male colleagues, even if it was sometimes not valued as highly. Such epistemic injustice was however grist to the mill of feminist philosophers of science who pointed out that while the laws of the universe as evinced by mathematics or physics might not be gender specific, the uses to which this knowledge was put most certainly were.

Standpoint epistemologists were on firmer ground in the human and social sciences, where positivistic notions of objectivity had long been the subject of critique. Ethnographers who insisted that informants were competent interpreters of their social worlds, and/or who saw their role as validating the epistemic authority of groups whose voices were otherwise ignored, were practising a version of standpoint epistemology even before the theory as such emerged. The main criticism from within the human sciences was that the notion of 'standpoint' implied a totalising perspective, and rested on the notion of a unitary subject, and an essentialised or transhistorical sense of collective identity. In response some standpoint epistemologists drew on post structuralist theories which stressed the culturally arbitrary nature of knowledge claims and the multiple regimes of truth that obtained. It was therefore important to put these different knowledges into dialogue with one another and to recognise that all evidential claims were inevitably partial and provisional.

Further reading : Sandra Harding *Whose science, whose Knowledge* (Cornell 1991); Steve Woolgar (ed) *Reflexivity and Knowledge :new frontiers in the sociology of knowledge* (London Sage 1991);Denise Riley *Am I that name : feminism and the category of 'women' in history* (Macmillan 1988) Donna Haraway *Simians,Cyborgs and Women* (Macmillan 1991)

Third Space Third Space epistemology starts from a notional position outside or beyond the dualism of individual/society, nature/culture and explores what happens when, from that vantage point, a different kind of conversation takes place. The movement started in the 1960s in the wake of the student upheavals, and set out to challenge the bipolar organisation of knowledge in the university, arguing for a trans-, or inter-disciplinary perspective to bridge the great divide between the 'hard', experimental or normative disciplines (law, medicine, the natural sciences) and the 'soft' or descriptive disciplines of the arts and humanities. There are increasing signs that the long standing schism between the two cultures of the arts and sciences is coming to an end. Natural scientists today inhabit a universe of complex non-linear systems, and are quite at home in dealing with fuzzy data sets. Anthropologists are as interested in what scientists get up to in laboratories as in what youth gangs are trying to say on through street culture.

In some of its postmodernist versions this position involves teleporting to an inter-planetary hyperspace where close encounters of the third kind can take place between different constellations of thought that apparently no longer exert any kind of gravitational pull on each other, and yet form part of a single orbiting system. For Ed Soja, for example, Third Space is where: 'everything comes

together… subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history'.

Soja is a geographer and his model of Third Space seems to be a kind of global melting pot where all manner of mutually exclusive ideas enter into intellectual synergy. For Homi Bhabha Third Space is a 'a non place of no fixed abode', where nomadic thought can dwell in its own transience and otherwise incommensurable elements can be appropriated in a ceaseless process of bricolage, so that hybridization becomes the defining location of culture.

Soja and Bhabha are notoriously vague when it comes to specifying the limits and conditions of Third Space. Michael Foucault gives it a more precise orientation: It is 'the space which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, a heterogeneous space' (see Heteretopia). In the work of Michael Serres, a philosopher who is as much at home in mathematics, physics, and engineering as he is in linguistics, literature, and anthropology, the concept of Third Space becomes grounded in a concrete inter-disciplinary strategy. He comments: 'We should seek our instruction neither from science alone, nor the sacred, or literature nor any singular form of understanding, but should rather seek to occupy the spaces of transformation which lie between–neither one nor the other but the Third Space'.

Further Reading :M. Serres, (ed. D. F. Bell and J. V. Harar) (1982) *Hermes: Literature, Science, Philosophy.; G* Porter (1999) *Arts and Sciences: Two Cultures 40 Years On;*H. Bhabha (1990) (ed. J. Rutherford) *Identity: Community, Culture, Difference;* E. Soja (1996) *Third Space: Journeys to Los Angeles and Other Real-and-Imagined Places*; P Cohen (2013) *Borderscapes; between memory, narrative and imagined community.*