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<cn>37.<en><ct>Synaesthesia and the mobile city

<au>Rodanthi Tzanelli

## <a>INTRODUCTION

Social sciences and humanities scholars consider ways of encapsulating the reality (or realities) of places that they study with some degree of reliability. For the interdisciplinary new mobilities paradigm, this type of inquiry brings into direct conflict materialist and realist modes of apprehension we associate with actor-network theory (ANT; Latour 2005) and non-representational theory (NRT; Thrift 2008), with more traditional fluid hermeneutics focusing on the human subject (Büscher and Urry 2009). The ‘problem’ of who or what ‘interprets’ renders itself as the obvious focus, with why we should accept that ‘reality is movement’ (Bergson 1946, p. 169) and what or who moves following suit. Do we inhabit changing environments (for example, in a city), but end up fixing them in our study of them? How is movement recorded methodologically and epistemologically in our research? This chapter does not adopt an anthropocentric framework, but places human beings (researchers) within the environment they set out to study. It interrogates traditional ways of comprehending and recording this process, which neatly separate epistemology from ontology, suggesting instead the employment of an epistemological approach, in which knowing/apprehending social and natural environments is as emergent as our ontological properties; we relationally become while learning and we learn while becoming. In science studies, Barad (2007, p. 90) considers this ‘ethico-epistemology’ in respect of inheritance and indebtedness, the twin basis of our

autobiographical substance. The methodological core of ‘epistemontology’ (Tzanelli 2020, p. 1) is found in agential versions of realist action as it unfolds in time and space. The main focus of the chapter is synaesthesia as a realist process for urban research, and the epistemontological framework that emerges from the discussion drawn from ANT and NRT. The two approaches are complementary: whereas ANT rejects anthropocentric philosophies, NRT considers the ways precognitive stages of apprehension, imbued with affects, produce ontologies or ways of being in the world.

I consider synaesthesia as part of a mobility studies methodological portfolio, as it has been applied in urban contexts of research (Donald and Gammack 2007; Tzanelli 2015). My argument does not address fieldwork situations in which one or more of the senses are physically disabled (as in a blind or deaf researcher) – this would interest disability studies scholars, who regard sense and perception as different modalities. Instead, I think about the researcher as a body in which discrete sensory modalities (sight, taste, sound, and so on) are constitutive of sensation, feeling and perception processes outside the scientific laboratory, in real time, and therefore always-already aspects of embodied mobility in fieldwork. Although these processes are pre-cognitive, they consolidate our knowledge of the places or environments we inhabit and traverse, with a degree of authenticity no organised cognitive account of them can achieve. Thus, synaesthesia (*syn*: together, with + *aísthesis*: sense and environmentally conditioned taste) refers here to collaborative sensory productions of aesthetic appreciation replete with spontaneous affects. Similar to epistemontology, aesthetic appreciation is processual, producing values for mobilities studies inquiry. From this follows that beauty, as an arrangement of the ways things and beings are in living environments (the

order of the world), is emergent in processes of interaction with them, replete with affects not controlled by our rational faculties in the first place.

In the next section, I elaborate on controversies concerning the role of the senses and emotions in philosophies of movement. I use these debates to frame fieldwork in urban environments, so I proceed to expand on their importance in applied synaesthetic research. The penultimate section is dedicated to concrete examples of synaesthetic analysis, highlighting its centrality as an investigative tool in the new mobilities paradigm. The chapter suggests that we pay more attention to the ways we attune to our research field before fully constructing its scientific picture in our blogs, articles and books. If not acknowledged, this a priori modality will haunt every finished product of our labour but never explain what it wants from us.

#### <a>THEORY: FROM PHILOSOPHIES OF THE SENSES TO FIELDWORK AESTHETICS

Studies of the city are often framed in ocular terms, with aural registers following their epistemological and methodological analyses. This is hardly surprising, given that contemporary urban environments matter in social scientific (sociology, urban studies, or human geography) and humanities analysis (anthropology), since they host combinations of mobilities, including advertising, tourism, migrations and new technologies. These ocular trends have come under attack repeatedly, not owing to their single-handed uses of sight as a methodological tool, but to the researchers' inability to decide whether vision is an embodied tool of observation or it belongs to the mental faculty of contemplation (hence, their epistemic presuppositions). This so-named Cartesian cogito (the separation of mind from the body) is deemed responsible in Martin

Jay's (1993) *magnum opus* for the baffling consideration of vision in Western thought as both the cardinal sense, through which all other senses are filtered, or to which they are subjected, and a relic of particular governmental regimes associated with colonialism, sexism and racism, which deserves criticism. Alternatively, anthropologists argue that the real problem never lay in visual reductionisms of perception in the West, but the elevation of it to a master cognitive style, which prejudices all sorts of sensory perception (Idhe 1976, p. 21; Fabian 1983, p. 123). The collapse of vision to an 'ideology of visualism' prioritises cognition over pre-cognitive forms of apprehension, thus elevating it to a Western skill other human communities are yet to master. This, in turn, favours the human ability to make images that correspond to representations of the world they inhabit. When this observation translates into a technique of social scientific research, scholars are supposed to use vision only or primarily to make sense of their field specifically as a culturally constructed arena. That is, they are not supposed to take on board their (and the studied communities') practical, embodied experience of the world around them (this would include the use of many different senses), but to focus on how this world is ordered culturally (Ingold 2011, p. 283). Although the latter is part of sociological and anthropological research, its epistemic monopolisation is often grounded in the separation of subjective experience from knowledge – a bad ethnographic joke, given that all fieldworkers have to interrogate their personal prejudices while becoming intimately familiar with their field.

We are in the domain of phenomenology proper, a field regarding the ways the world appears or reveals itself to us. Focusing on our topic, how are we to examine particular ethnographic environments as *a world*? For ANT, NRT and the new mobilities paradigm that draws on both, two very different phenomenologists, James

Gibson (a principal NRT inspiration; Thrift 2008) and Maurice Merleau-Ponty (a favourite mobilities paradigm philosopher; Sheller 2014), would help us craft a very similar response: the world is practically mediated via our impressions of our environment, which we apprehend with the help of our body and via various collaborations of our senses. Both theorists consider different senses as important modes of engagement and apprehension of our *field-world*. I propose the new term 'field-world', to draw attention to this slice of the world, in which we move, structure ourselves and interact with other beings and things as researchers. Bourdieu's notion of the field addresses the materialist aspects of (the researcher's) movement in the environment (urban areas) with purpose better than the phenomenological aspects of this praxeology (Bourdieu and Wacquant 1992). However, the movement itself discloses new realities, new worlds, from which we produce discourses about our field (Rose 1999). Both Gibson and Merleau-Ponty also note that different senses are not equivalent, but complementary. According to both, our environment or field-world is intertwined with the field of the sensible, which is pre-objectively given (Merleau-Ponty 1962; Gibson 1966). This statement alone connects to my suggestion that researchers must achieve a synaesthetic attunement to their field – a hard task necessitating recording of what they observe in the field's own melody, to use a metaphor, without knowing that it will matter at a later stage in their research or necessarily knowing consciously whether they 'struck the right cords'.

The philosophical basis of synaesthesia connects to its practical/performative aspects in our fieldwork – for, research into mobilities in the city is highly performative, before becoming stylised and fixed into a script, a documentary or a series of artistically arranged photographs. The urban field-world invites us to immerse ourselves in

performative synaesthetics, a mind-body 'aesthetic re-ordering of narrative pathways through combinations of image, movement, touch, smell and sound, with the ability to feel and express feeling' (Tzanelli 2017, p. 137). As Thrift (2008, p. 116) notes, a focus on sensory apprehension should not lead to discarding feelings in our research.

Performative synaesthetics shares a great deal with Guy Debord's (2008) psychogeography, an impressionistic engagement with the field of study as an offshoot of the geographic environment researchers end up organising unconsciously, in emotional styles. Debord's personal engagement with film-making combines free-associative styles of recording we find in Dadaism and surrealism with a persistent recording of social minutiae we associate with documentary-making, a technique that blends realist with phenomenological ethnographies. However, psychogeography also connects to Gil Wolman's (1956) methodological synthesis of art and technology, which introduces in my analysis reflections on the usefulness of recorded field-world movement. Notably, Wolman's work survives in the styles film-makers use to record urban environments and situations in politically (dis)engaging ways. This introduces a final philosopher, whose work features prominently in discussions of the construction of field-world reality, Henry Bergson.

Although Bergson's discussion of perception differs significantly from Merleau-Ponty's and Gibson's, he provides us with a significant link between the phenomenology of movement and practical field-world mobilities, which have technological extensions: cameras, mobile phones and video recorders we use to encapsulate the field-world and ourselves in it. Bergson (1946) attributes to images what Merleau-Ponty sees as the property of embodied perceptual systems; he thinks of images as movement. To overcome the duality of image (or consciousness) and

movement (or body), he uses the cinematographic metaphor: images act and react to other images, hence are defined by the movements they undergo and exert; and, since for him, both things and consciousness are images, the dualism between them is dissolved. Contrariwise, Merleau-Ponty maintains the dualism, stressing that Bergson writes about images when he means representations. To explain further, he draws on an analogy between language and thinking: we do not need representations of a word to utter it, we just do so. By extension, since Bergson uses images to debate elicitations of memory, we cannot presuppose that a separate level of determinate representations of past experiences or facts serves as the pool wherein we search for our memories (Merleau-Ponty 1962, pp. 174–5). In general agreement, Gibson (1966, p. 50) adds that perception is an exploratory activity for living beings, which does not automatically yield representations, but serves as an inbuilt compass to help them navigate the environment.

To apply this to our synaesthetic analysis, we can suppose we manage to record our field trip. Have we saved our original experience? Bergson's (1941, pp. 314–31) answer is in the negative; all the emotional, cognitive and embodied mobilities relayed in a video or a tape are relegated to representations, which may recall movements, but help the researcher or audience to create a novel narrative. Unless the researcher keeps diaries while on the move, the memories he or she retrieves from the medium are bound to be altered in some small but significant way (some would see a similar process involved in writing and recording). Merleau-Ponty would answer differently; for him, all the recorded activities are encapsulations of privileged moments, therefore, we should not think of them as essential, but as existential. Our field of perception is organised in accordance with our being towards and within the world, so movements



anchor our perception. Between Bergson, Gibson and Merleau-Ponty, we can create a synaesthetic portfolio to relay our field-world experience: diary notes are useful, but they will not encapsulate all our feelings, so videos can trap traces of our synaesthetic experience both visually and aurally. However, as the next section explains, trapped traces are ghosts that do not speak our language; we have to attune to their own environments, which are blends of who we are and how the field-world is in combined ephemeral ways. Here performative synaesthetics, the trapping of experience in the researcher's body and soul, provide the existential key we need to open the experiential nature of doing fieldwork.

#### <a>APPLICATION: SYNAESTHESIA, OR FIELD-WORLDS IN MOTION

The example I provide draws on aspects of fieldwork I conducted in and on the northern Greek city of Thessaloniki between 2009 and 2011. My investigative journeys are mobile methodologies (Büscher et al. 2011, pp. 8–12), as they involved observations of everyday human movements in the city centre and Thessaloniki's old town, participatory research (moving with others), video ethnography, diary-keeping of my research activities, texting and blogging, photographic memory-capturing, and mapping places. The project, which was funded by the Arts and Humanities Research Council, UK, commenced with the promise to observe tourism flows in the city, but soon acquired an additional political dimension. In this second stage, I found myself performing the role of an engaged observer, largely alienated from Greek sociocultural transformations from within (I am a professional Greek migrant in the UK and a British citizen), but still invested in issues of justice in urban socio-economic contexts. I had to learn from scratch to move within a city that used to be familiar in my youth, and with a

modified identity, whereas my subjectivity had also altered in the new social, natural and cultural environments in which I had relocated myself. In order to do this, I commenced fieldwork in Thessaloniki in the situationist style of *dérive*, but made several stops along the way to speak to people working in the catering industry, and also occasionally to residents and passers-by with good knowledge of the city's history and social trajectories. Later, this was also coupled with virtual journeys on business websites associated with Thessaloniki's Anatolian past (the city was transferred from the Turks to the Greek state in the early twentieth century).

My field-world was spatially delineated and historically secluded in interesting ways through the *dérive*. It was architecturally old (mostly populated with pre-annexation structures) but aesthetically rushing towards neoliberal development (more businesses were snuggling between or overlaying old buildings and lifestyles at the time, 2009–10). It included the main city square and its surrounding neighbourhoods, with two historic sites that had turned into consumption hubs (see Figure 37.1), complete with restaurants, cafés, craft shops and traditional food markets, and a similar conserved area nearby, catering for nightlife entertainment; it also extended northwards, towards the old town of the city, with a focus on an Oriental-style café next to the Turkish Consulate (Figure 37.2) and the Consulate itself (another historic building).

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<caption>*Figure 37.1* <em>My front stage: Aristotelous Square, one of the city's main consumption hubs

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<caption>*Figure 37.2 Prigipos, a faux Oriental café next to the Turkish*

*Consulate*

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All the selected locations were implicated in the politics of Greek and European heritage; in effect, a post-First World War refugee settlement for Anatolian Greek populations carrying the additional burden of a glorious ancient Greek and Roman past in ruins archaeologists constantly excavated, Thessaloniki had to create a coherent narrative of itself in a brutally neoliberalised world. My project commenced at the start of the global recession (2008) in a place marginalised by the national centre (Athens, the recognised ancient centre of philosophy and arts across Europe had no funds to offer for development) and reaching out to the world via its ports (towards the Adriatic and Aegean sea passages) and road routes (northwards to the Balkans, north-eastwards to Turkey and north-westwards to Albania, Italy and further). However, I was to find out that the city's implication in global hierarchies of value, favouring art and regional or global financial networking, merely overlaid a biopolitical organisation of its intimate spaces; those of the neighbourhood, the family and the individual. My tourism endeavours were already flirting with urban and governmentality studies.

As a researcher, tourist and professional migrant, I was initially attracted to the ways business and the city administration relayed Thessaloniki's auratic potential to global *flâneurs* (wanderers), and so, amateurishly, placed myself in the growing field of urban atmospheres. This entry point is contextually conveyed by the Greek term *aígli*

(*αίγλη*) or glamour, a manufactured version of light, or external light that does not originate from the source of a place. Thessalonikiote administration had to address the tourist or consumer in its search of a better place in global urban hierarchies, so we may suppose that an *αίγλη* that suited their gaze was superimposed onto the aura of established neighbourhoods and old conservation areas. Through my *dérive* I soon found out that the same areas could retain an authentic aura for those who knew where to look, what to hear, taste, smell and listen to, even if they were not necessarily locally born and bred. In this way, my fieldwork re-familiarisation with the city slowly turned even environments of consumption into environments of local familiarity. A particular field-world emerged through my engagement as a researcher, tourist, professional and migrant that enabled connections among the everyday, neoliberal ideology, urban reality and global flows. Following Gibson, Merleau-Ponty and NR theorists, I emphasise that my entry point into the field-world was followed by a dissolution of distinctions between *αίγλη* and aura, the supposed outside and inside of environmental perception. Upon this dissolution, I entered the intimate worlds of sociocultural interaction: groups of students playing backgammon and making jokes in an effervescent style; passionate coffee-makers talking about their future dreams; and businesswomen sharing their story of ‘making it’ to bosses in the catering industry, and creating their own dishes to feed happy customers. This atmosphere of enthusiasm was almost contagious (Hui 2014), but did not define my affective involvement with my field-world single-handedly. Other, less positive affective vibrations, would also creep into the pre-conscious picture, to shape my social interactions, soundscapes and their auratic illuminations. In defence of a digital design of urban mobilities, Donald and Gammack (2007, p. 20) discuss a

similar dissolution of inside–outside boundaries of perception in virtual spheres, but they restrict their focus to architectural forms.

It was extremely difficult to encapsulate these intuitions, to recall Bergson, at the time; affective and sensory impressions would come and go, while I was traversing areas of the field-world. Nonetheless, immediate sensory engagement, followed by instantaneous affectual invasions, guided important aspects of the project's inquiry (Tzanelli 2011, 2012a, 2012b). Armed with a state-of-the-art video camera, a photographic camera and two voice recorders, I walked (in concrete space *à-la* Bourdieu) and simultaneously created (phenomenologically or atmospherically) my field-world while talking to people and the built environment in both engaging and fleeting, impressionist styles. My mobile technologies did not aim to fix 'kinaesthetic, synaesthetic and proprioceptive sensibilities' of dynamic movements in the field-world (Merriman 2014, p. 175), only to match the precognitive to processes to cognition that followed much later, and admittedly continued for a long time after the official completion of the research project. Nor do I aim to champion cognitive over precognitive comprehension. Research projects usher us towards the former for practical reasons, making us throw away or silence important ideas and moments, to which publication protocols and academic political correctness do not respond well. Impressions of the field-world (my perceptual and affective experience of the urban field) registered instantly recognised affects that philosophers of the senses match to fully articulated emotions. Annoyance at sound pollutions in the market towns gave way to concerns about the spatial insensitivity of consumption, and unpleasant odours close to uncollected garbage, piling up outside restaurants because of strikes; curiosity to capture working people occasionally gave way to guilt for my intrusiveness; or the

sheer frustration for not being able to visually and aurally access what lay behind the grand neoclassical façade of the main city square could turn into sadness. Interchanged with shared feelings of resentment towards working conditions, some of which were recorded in interviews and some populated unpublished personal notes, this sadness was far from a static feeling. It was a relationally created atmosphere in the field-world, which spoke of the desire for a better and more equitable life as an individual and communal being. Hidden in the smells of herbs and spices, which promised recovery from ailments, it nestled in folk wisdom that market merchants had to move from their village to the medical cupboards of their bourgeois buyers (Figure 37.3). The ghost had just appeared, surrounded by very talkative humans, but it would not speak their or my language.

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<caption>*Figure 37.3* *Homeopathic narratives: herb traders in Modiano, one of the city's oldest markets*

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To compensate for this communicative gap, I tried to capture emotional whispers that connected to this sadness, which assaulted both my relational narratives of the cityscape and the activities performed within it. Sadness spoke, for example, the language of façadism or surface beautification of heritage buildings that were too expensive for permanent residents to afford, but also that of craftsmen who could not trade efficiently in a flat-pack, ready-made context of consumption, or businessmen and

(very few) businesswomen, who had to prioritise keeping an eye on expenses over their creative dreams. Following globalised neoliberal agendas, the neoliberal state had recognised in these groups the carriers of Greek biological (women as mothers and home-makers) and tangible (craftsmen as embodied specimen of labour) heritage (Figures 37.4 and 37.5), but without any material or immaterial recognition of their contribution. Migrant labour featured further down the scale as disposable labour. This negative atmosphere defined living conditions in the city and its affective, built and sociocultural environments (garbage, garbage everywhere, next to homeless people) as a whole at the start of the worst recession in late-modern human history, which would lead to Greece's impoverishment and lack of economic and political autonomy. Hence, its lingering quality connected relational perceptions of a particular field-world to larger lifescapes across Greek cities and abroad. The sadness emanating from these fragments coloured futures yet to come.

<PLEASE INSERT FIGURES 37.4 AND 37.5 ABOUT HERE>

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<caption>*Figure 37.4* *Backstage 1: chair-making artisans in Papamarkou Street, behind Aristotelous Square (left side)*

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<caption>*Figure 37.5* *Backstage 2: home-making artefacts and holy icons in Yahoudi-Komnion Square, behind Aristotelous Square (right side)*

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The immanence of these good and bad affects in the field-world had material extensions, which manifested themselves across times and spaces, across generations and their efforts to hone new skills in new environments. Yet, even this intergenerational connectivity, complete with its own affective world, had found its way into the neoliberal market as commodities and consumers. For example, my scheduled terrestrial *dérive* was an intense olfactory engagement with the city's refugee culinary heritage. This would eventually transform into a digital study of one of the most famous pâtisserie chains of Thessaloniki (Figure 37.6) . Thessaloniki's *glyká*, or sweets, are textbook cases of culinary hybridisation. Although those that were brought by Asia Minor refugees to the city have evolved into a special Thessaloniki brand, their routes and roots stretch across at least the Near and Middle East and all the way back to the times of grand empires, such as the Persian and the Ottoman. Re-encountering them in my personal re-familiarisation with the city as a researcher, tourist, professional and migrant making a field-world commenced with trying again tastes with which I had once been familiar, but was now experiencing through my informants' recounting processes of making, replete with gendered, racialized and classed dimensions. To add to the insights of this pool of living informants, I note that I grew up observing women making similar delicacies at home for the family, preserving in their making the craft of love and the value of giving to others. Hence, my own performative synaesthetics was rooted in working relationships and subjects – who made *glyká*, when, under what conditions and why. Memory subsided to the unconscious regions during fieldwork activity, and I concentrated first on my digital ethnography. Although this sensory journey had a life prior to my virtual journeys, in which perception was limited to



photographs and advertising video clips, it was during the combination of embodied and disembodied performativity during analysis that relational affects fully blossomed into a meaningful narrative.

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<caption>*Figure 37.6* *Confectionary sold by Terkenlis, one of the oldest Asia Minor pâtisseries and cafés of the city: these prettified commodities used to be made by women at home for special occasions, such as engagements, baptisms and weddings*

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I stated previously that my entry point into the field-world has been the field of urban atmospheres. This culinary journey coerced my body-mind-soul complex (to recall Merleau-Ponty) to pull together sensory and aesthetic inputs that different sites (terrestrial cafés and pâtisseries versus virtual pâtisserie windows) enabled or disabled; I could not smell and taste online. The journey returned me to my starting point, but with a corrective: now I was working on a cultural economy of atmospheres, of giving and (not) receiving, to register sensory-affective movements across time and space. In the cybersphere, I had to befriend fixed images and audio-visual advertising instead of humans, however, this proved very useful. If we recall Bruno Latour's (2011, p. 68) plea to not smash images before we are sure we know what they want from us, then we can capture the elusive ghost in the machine – for, this is what my affective connectivity would achieve, granting the project with a purpose. The general audio-visual and textual makeup of business websites connected to Thessaloniki's Asia-Minor past created links

between the heritage of migration as a pure Greek ethno-national brand, and a culinary tradition appealing to family rituals: children eating sweets and families enjoying celebrations. Audio-visual silences and substitutions were as important, and very easy to register instantly, for a female Greek academic. The websites masculinised the businesses' professional networks and sweet family consumption distribution, ignoring that sweet-making has always been for Greeks a quintessentially feminine skill in the domestic sphere, or that the produce itself was the outcome of hybrid Eastern mobilities. Subsequently, the movement of *glyká* is set to be achieved by Greek male professionals, who cater for white, mostly European families. I centred the precognitive preamble of such observations on *ressentiment* (resentment) – an affective response binding my on-site human informants' statements to my unconscious reactions (at this point, I note that NR theorists are interested in examining connections between existential and experiential registers in Merleau-Ponty, so, critical realist complaints that autobiographic ethnography is narcissistic ignore a clear connection between sociocultural and individual NR narrative).

Framing *ressentiment* (that is, turning affect into a consciously articulated emotional tool in published research) as a response to inequality eventually destroying intimate reciprocities, also bonded material conceptions of façadism to the virtual obliteration of labour sources in the intimate family sphere (a point Donald and Gammack 2007 miss). The ghost in the machine had met its 'Google translator', in effect: it explained how neoliberal development turned human reciprocities into objects that travel – as long as their form or presentation is feminine, but their business advertisers and lead labour are men. It also stressed that the real problem is not the movement itself, but that an ideology of visualism had joined those of sexism and

racism in trading practices, positing the family as the ideal consumer, and revealing capitalist branding and ethno-national heritage as the twin faces of contemporary authoritarian ideology: market fundamentalism. In this game of capitalist make-believe, the real losers were the women and migrant labour, who had been deprived of a just place in the labour market.

#### <a>CONCLUSION

Encapsulating the reality (or realities) of place is a difficult vocation: there will always be a counterpoint to your referents, if you believe that the human observer moves (with others or individually) across existential and experiential coordinates in the environment. My modest contribution to this volume on mobile methods discusses this philosophical conundrum from an applied perspective, which brings together different disciplines (sociology, anthropology, geography and philosophy) and subject areas (urban studies and ethnographic analysis), in a mobilities-paradigm perspective. To do so, I narrowed down the studied field of movement to the city as an environment, zeroing in on selected (privileged) sites; a field-world. My example also stressed the importance of technology in apprehending the selected sites' realities, specifically noting that technological tools allow the researcher to speculate on his or her, and his or her informants', most immediate affective engagement with the environment. To elaborate on the significance of encapsulating affective and pre-cognitive apprehensions of the field-world, I used the concept of synaesthesia as the epistemontological basis of researching urban environments, and performative synaesthetics as its embodied methodological means. I argued that, when applied specifically to research in urban environments with technology (camera, photography or voice recorders), synaesthesia

bridges comprehensions of reality through the senses, as well as their affective aspects, with technological mediations of the human capacity to compose a poly-rhythmic narrative of movement in urban research fields, which is associated with aesthetic appreciation. This type of aesthetics urges us to take seriously precognitive engagement with the field-world. Therefore, this chapter focuses on precognitive intuitions that inform research as a finished product, to promote an understanding of research design as process.

This process is relational, affective and creative of the very world of the narrative, which is endowed with an aesthetics as the relational production of the beautiful in the field-world. This form of ecological aesthetics, which informed my design, produced a cultural economic study of atmospheres in the city of Thessaloniki. Examining, in effect, the impact of neoliberalisation on the city's lifescapes and livelihoods from multiple dialogues of an insider and outsider (the migrant researcher) with its human residents and non-human structures and senses, it proffered a vision of the field-world as a world in motion.

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