

Index

Note: Page numbers followed by “n” indicate notes.

- Abstract space, 22–25, 119–120, 129
Ackroyd, P., 16, 18–19, 36, 38
Arcades Project, The (Benjamin and Tiedemann), 31–32
Archaeology, 28
Architecture, 3–4, 18, 23, 36, 122
- Bank of Credit and Commerce International (BCCI), 22
Bank of England, The, 23–24
Banking, 4, 16, 22–23, 46
Baudelaire, C. P., 31–33
Belonging, not belonging, 1–2, 54, 97, 114
Benjamin, Walter, 31–33
Bleak House, 15
Borders, 15, 59, 74, 78, 128
Boundaries, 13, 17, 47
British Empire, 17
Broadgate, 100, 118–119
Brontë, Charlotte, 32
- Canterbury Tales*, 15
Capital, capitalism, 8, 17, 34, 127
Cheapside, 59
City, 6–7
 brief history, 15
 crisis and, 21–22
 dress code, 121
 emotional encounters in, 78–89
 exploring social and the material in, 19–21
 Flâneur in, 30–33
 as palimpsest, 27–28
 as performative accomplishment, 128–131
 as performative place, 121–126
 as performative setting, 102–108
 proper, 115, 117
 as rarefied place, 114–121
 research, 3–5
 as site of precarity, 126–127
 situating performances of gender in, 26–27
 as socially produced space, 22–26
 as spectacle, 127–128
 walk, 116
 workers, 3
 as workplace, 92–95
City of London, 1–2, 8, 13–14
Clubs, 68, 107
Cockney Visionaries, 37
Coffee, 58
Coffee Houses of London, 16–17
Coherent space, 126
Conceived space, 9, 22–23, 119, 130
Conformity, 102, 109
Corporation of London, 13
COVID-19, 22
Crises, financial, 15, 71, 82, 131
Critics of the Bank, 20
Crossrail, 28
Cyclical rhythms, 42
- Daily working life, 3
Dale, Karen, 7, 21, 43, 117–118
Daniel Defoe and the Bank of England: The Dark Arts of Projectors (Hamilton and Parker), 20
Debord, Guy, 33–35
Dérive, 35–37

- Dickens, C., 15, 37, 39–40
 Disorder, 26
 Diversity, 25, 104, 119
 Dystopia, 80, 88
- Edensor, T., 29, 42
 Elkin, L., 29, 31–32, 45
 Emotional encounters in city, 78–89
 Exclusion, 11, 20–21, 23, 25, 53, 95, 100, 122
 Exclusive City, 92
- Femininities, 21
 Field notes, 10, 46, 49, 54, 65, 74, 81, 115–116, 120–121, 126
 Fieldwork, 1–2, 11, 29, 45, 47–51, 53–54, 80, 119, 124
 Finance, 16, 19, 23, 25, 93, 96, 119
 Finance capital, 20–21
 Flânerie, 31–33, 39, 50, 56, 62, 71, 130
 Flâneur in city, 30–33
 Fortress City, 92
 Fragility, 20, 110–111, 124, 126–127, 131
 Freemasonry, 19
- Gender, 5, 21, 47, 92, 102–103, 105, 124, 131
 Gendered performativity, 124
 Geography, 5, 29, 33, 46, 49, 54–55, 111
 Globalisation, 19
 Glocalisation, 14
 Great Fire of London, 87
 ‘Guardian Spirit’ of London, 19
- Hausmann, 31
 Heart of Empire, 17–19
 History, 15 (*see also* City of London history)
 Höpfl, H., 26, 128
 Houselessness, 39
 Hyper masculinity, 122
 Hypo-masculine, 123–124
- Inclusion, 11, 21, 130–131
 Interviews, 10, 48, 50–51, 122
- Kenyon, N., 15, 17
 King Lud, 18
- Leadenhall market, 46, 59, 122
 Lefebvre, Henri, 5, 22–23
 and rhythms of places, 40–44
 theories, 8–11
 Literary walks, 10, 29, 37
 Lived space, 9
 Liverpool Street, 28, 53, 56–57, 75, 101, 124
 Lloyds of London, 65, 123
 Logic of modernity, 34
 London, 1, 4, 14
 Bridge, 15, 59, 74
 sacred geometry, 19
 London Stone, The, 18
Lud Heat, 38
 Lyon, Dawn, 2, 42–43, 47, 53
- Mansion House, The, 24
Mary Poppins (film), 4
 Masculinities, 21, 122, 126, 129
 Masonic symbolism, 18–19
 Massey, D., 22, 24, 44
 Material, 2, 5–6
 aspects, 9
 structures of buildings, 21
 visual, 51
 Material City, 4
 Materiality, 1, 7, 21, 126, 128
 distinctive, 131
 organisational, 14
 physicality, 9
 Mayfair, 13
 McDowell, Linda, 2, 5, 14, 123–124
 Members, membership, 5, 17, 21, 48, 98, 108, 127–128, 130–131
 Memory, 33, 39, 60, 81
 Men, 2, 5, 11, 21, 26, 48, 62, 68, 79, 111, 127–128

- Methodology
 immersive, 40
 limitations, 45–46
 research, 40
 rhythm-based, 1
 walking, 37
- Metronome, 43, 49
- Mobilities, Mobile methods, 30
- Monument, The, 87–88
- Monumental space, 25, 119–120, 129–130
- Motherhood, 102, 108
- Museum of London, 4, 15, 62
- Mythology, 10, 14, 18
- Nightwalks* (2010), 39
- Observing, 47
- Occupational communities, 171
- Oliver Twist*, 15
- Organisation for Economic
 Co-operation and
 Development (OECD), 22
- Organisational place, 2, 11, 28, 113–114
- Organisational space
 forms of, 8
 importance of Henri Lefebvre
 theories to researching,
 8–11
- Painter of Modern Life, The*
 (Baudelaire), 31
- Palimpsests, 4, 27–28
- Paris, 30–33, 36, 65
- Parker, M., 20, 26, 120, 128
- Participants, 2, 33, 48, 50, 91, 117, 124, 126, 130–131
- Paternoster Square, 64–65, 79, 125
- Patina, 4, 62
- Perceived space, 9
- Perceptions, 53–56, 62–78
- Performativity, 95–102
- Phallic verticality, 23
- Phantasmagoria, 33
- Photographs, 47, 54–55, 62, 121–122, 124
- Photography, 127
- Places, 6–7, 23–24, 116
 within organisation studies, 7
- Poetry, 33, 38
- Polyrhythmia, polyrhythmic orchestra, 88
- Positioning in city, 108–112
- Precarity, 91, 111–112, 126, 130–131
- Pregnancy, 109, 127
- Psychogeography, 33–35
- Qualitative research, 3, 47–48, 50
- Reclaim The Streets, 37
- Reflections, 53–56, 62–78
- Reflexivity, 48–50
- Repetitive, repetition, 13, 41–42, 58, 114, 119, 129, 131
- Representational spaces, 9, 24
- Research design, 45
- Rhythmanalysis, 2, 10, 41–44, 62, 114, 130
- Rhythms
 of city, 56–60
dérive, 35–37
 Flâneur in city, 30–33
 history of walking in urban
 settings, 29–30
 Lefebvre and rhythms of places,
 40–44
 observing, 47
 participant interviews, 48
 of places, 40–44
 psychogeography and ‘spectacle’,
 33–35
 research design, 45
 research reflexivity, 48–50
 seeing and sensing, 47–48
 temporal limitations, 45–46
 urban walking as london literary
 tradition, 37–40

- walking, 46
- Roman Empire, 71
- Royal Exchange, The, 24
- Royal Society, 19

- Sand, George, 32
- Screaming monumentality
 - of stone stairways, 59
 - of urban spaces, 120
- Seeing, 47–48
- Sensing, 47–48
- Settings, 1–2, 5, 7
- Silicon Valley, 8
- Sinclair, I., 18–19, 35–36, 38, 40
- Situationists, 33–35
- Skyscrapers, 20, 68, 99
- Smithfield market, 75
- Society of the spectacle, 34–35, 128
- Socio-material analysis of place, 2
- Socio-materiality of place, 117
- Soho, 5
- Songs of Innocence and Experience*
 - (Blake and Lincoln), 38
- Sound walking, 59
- Spaces, 6–7
 - within organisation studies, 7
 - perceived, 9, 31, 40
 - production of, 9, 113
- Spatial flows, 3
- Spatial practices, 13, 26, 31, 36, 119
- Spatial shadowing, 30
- Spectacle, 33–35
- Spectacle, the society of, 34–35, 128
- Square Mile, 1, 3, 13, 17, 19, 21, 93
- St Paul's Cathedral, 4, 18, 79

- Statuary, 71, 79, 115
- Stock Exchange, 21–22, 65, 82
- Storytelling, 15
- Subject position, 53, 111, 126
- Symbolism, 18–21, 99, 124, 126
 - classic, 24
 - narrative, 20

- Thrift, Nigel, 4, 8, 14, 19, 21, 62, 116, 122, 128
- Topos, 6
- Traditions, 19, 21, 29–30, 44, 123
- Tyler, Melissa, 1–2, 5, 7, 118, 121, 128

- Uniforms, 35, 63, 81, 123
- Urban hierarchy, 24
- Urban sites of organising, 3, 35
- Urban spectacle, 34
- Urban walking as London literary
 - tradition, 37–40

- Walking, 46
 - history in urban settings, 29–30
- West End of London, 63
- Wharf, Canary, 13, 92
- Whittington, Dick, 39
- Women, 11, 16, 21, 24, 45, 63, 92, 103, 111, 128
- Women's Petition Against Coffee, 16
- Work, 2
- Workplaces, 1
 - sensory aspects, 2
- Workselves, 2
- Wren, Christopher, 18