
Media & The City TWG Workshop

Selected Abstracts & First
Bibliography

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Giorgia AIELLO (Institute of Communications Studies, University of Leeds)

The Urban Built Environment as Global(ist) Communication: Concepts, Methods, Critique

I propose to present recent published research on the urban built environment in relation to contemporary processes of economic and cultural globalization. Beginning with my collaborative work in the Urban Archives project, I introduce an approach to researching the city that considers the urban built environment as a medium of communication in its own right, and which seeks to document and account for some of the major visual and multimodal discourses that are privileged or marginalized in the physical configurations of contemporary cities (Gendelman, Dobrowolsky & Aiello, 2010). I then proceed to discuss the theoretical foundations, qualitative methodology, and critical findings of recent work on the nexus of urban communication and global communication.

Through research conducted in several post-Eastern Bloc cities, this work draws attention to the urban built environment as an increasingly significant medium for the communication and performance of prized identities in the material and symbolic marketplaces of advanced capitalism, or globalism (Gendelman & Aiello, 2010). Along the same lines, in my most recent research on Bologna (Italy) I combine historical considerations, personal narrative, and systematic visual-material analysis to investigate the role and power of the urban built environment *as* and *for* global(ist) communication. In doing so, I also offer novel methodological and theoretical instruments for the critical study of urban renewal. In particular, I conceptualize the urban built environment as a key form and force of mediation *and* mediatization (Aiello, 2011). This is because it communicates specific discourses and therefore also selectively constitutes subjectivities (the built environment mediates the performances of our everyday life), while also being mobilized as symbolic currency – via its aesthetic qualities and various forms of visual imagery – for the remote publics found across powerful global marketplaces such as tourism, public communication, and commerce (the built environment performs for mediatized communication).

Finally, I preview my ongoing research on the ‘production’ of specific places via highly mediatized and top-down discourses regarding the visual-material dimensions of urban space. With examples from Leeds (United Kingdom), Seattle (United States), and the 2011 European Capitals of Culture Tallinn (Estonia) and Turku (Finland), I focus specifically on some of the ways in which cities are imagined and materialized in relation to perceived economic and social rewards ranging from the establishment of thriving creative industries to the elimination of poverty and crime. Overall, my research examines the critical tussle generated by the relationship between the material reality of our everyday urban environments and the economic and symbolic demands of global capitalism. In doing so, this work offers concepts, methods and critique that contribute not only to centering the urban built environment as a key dimension of communication studies, but also to making communication scholarship into a more prominent field for the study of the city.

Clemens APPRICH (Humboldt-University of Berlin)

Rise and Fall of The City Metaphor to Describe Digital Networks in the 1990s

"While the prophets of technological determinism have forecast the general dissolution of cities and metropolitan areas in an undifferentiated territorial sprawl, [...] the actual processes at work are much more complex because technology is only an instrument, albeit a very powerful one, of the process of organisational restructuring dictated by economic, social, and institutional changes" (Castells 1991, p. 126).

The production of urban space is based on a variety of social practices, which in turn are fundamental to the reproduction of society (c.f. Lefebvre 2000). Over the last decades, new technological regimes have been created in order to reorganise this urban space: in our digital environment, time and space have merged into a new material foundation on which the dominant social processes are reorganised by information flows. In this sense, a new digital space provides a venue for individual and social practices, for ways of living, cultural patterns, knowledge, power, and domination. And as Manuel Castells underlines in his early book "The Informational City" (c.f. Castells 1991), this involves a rather complex process that has nothing to do with a technological determinism and its simple discourse about the disappearance of urban space. Hence, new information and communication technologies do not dissolve the urban space, but re-order this space in a socio-technical way.

Today, new network technologies and the practices linked to them are at the center of our digital life. But behind the smooth surfaces of social networking sites, online search engines and information platforms we can not only find technically complex mechanisms, but also socio-cultural developments whose roots are much older. Thus, a variety of media practices associated with the so called "participatory turn" emerged in the 1990s and with them the idea of social media, user-generated content and peer-to-peer based production. By looking back at this early stage of digital "media-becoming" (c.f. Vogl 2001), I would like to take up the question posed by the "Media & The City Workshop" on how the city is represented in digital environments, and on how these practices of representation contribute to the production of urban spaces. In this context, I'm interested in the brief period in the mid-1990s, during which a series of network projects used the city metaphor to implement the new technologies. The "digital cities" (beside Amsterdam and Berlin, among others, also in Vienna and Bologna) provided the necessary metaphors to translate technological developments into user-friendly interfaces rendering the underlying technical and social processes invisible (c.f. Dieberger 1994).

The transfer of complex processes into easy-to-understand images and the strategy of dissimulation of information spaces raises the question of the power of such metaphors. In this sense, every human-computer interface implies the attempt of an interpretation through metaphors (e.g. desktop, folders, recycle bin, windows, or just the city) and these metaphors finally constitute the way in which a user is not only perceiving the computer itself, but also the world entered through the computer. This "mirror world" (c.f. Gelernter 1996) constitutes an informational representation, whose media-historical analysis reveals some of the implicit assumptions of our increasingly networked environment. By tracing back the city metaphor to the early days of network-building, I would like to recall a critical date, when the Internet was not yet an everyday-reality, but its potential was already predictable. Nowadays, the diffusion of network technologies has transformed the modern city into a "hybrid space" as its architectural form is more and more overlaid by a variety of data streams. The historical example of the "digital cities", therefore, constitutes a place where the aesthetic and utopian moments of the ubiquitous media can still be experienced and the multilayered texture of the urban space becomes more legible.

Giorgio BACCHIEGA (Catholic University of Milan)

Peripheral Views on Milan

Every city offers to the cinema a ready-made set, which, however, has to be explored, re-edited, divided and reconstructed. The film camera and editing of the images 'make' the city. (Raffaele De Berti)

Introduction

In the field of "media representations of cities and social processes", this contribution will propose an examination of the cinematographic representations of the milanese periphery over the latter half of the twentieth century through the analysis of a series of examples describing the suburbs and the ways of looking at these areas. Though much traditional and contemporary debate on the city concentrates on what is known as the urban fringe and it is almost impossible to study urban history without a deep understanding of the periphery and its cultural representations, yet, this understanding is hampered by a widespread confusion about what the milanese periphery is, and the myriad ways in which these urban forms, mentalities and problems are depicted.

Basic position and movement

In order to sketch an image as nuanced as possible, it has been opted for a two pronged approach. First, following some recent literature, it will be argued the fundamental confusion over the meaning of the periphery (not necessarily only) for Milan. Second, the deeply problematic ways in which peripheries – and their problems – have been represented. Above all, it will be shown how the cinematographic representations of the periphery conform or differ to stereotypical and simplistic representations of this complex areas and when the solutions to the "problems" of the periphery adhere to an artefact-ideal-city-type image.

Case studies

In order to draw together some interpretations of the periphery and then draw out some possible new ways of looking at this whole area of study, research questions will be addressed by analyzing a significant corpus of italian movies as *Bambini in città* (Luigi Comencini, 1946), *Miracolo a Milano* (Vittorio De Sica, 1951), *Rocco e i suoi fratelli* (Luchino Visconti, 1960), *Milano near* (Gian Rocco and Pino Serpi, 1961), *La notte* (Michelangelo Antonioni, 1961), *Una storia Milanese* (Eriprando Visconti, 1962), *La vita agra* (Carlo Lizzani, 1964), *Banditi a Milano* (Carlo Lizzani, 1968), *Bubù* (Mauro Bolognini, 1971), *Milano rovente* (Umberto Lenzi, 1972), *Delitto d'amore* (Luigi Comencini, 1974), *Anni 90* (Enrico Oldoini, 1992), *Fame Chimica* (Antonio Boccola, Paolo Vari, 2003).

Giovanni CARUSO (University of Udine), Riccardo FASSONE (University of Turin), Gabriele FERRI (Italian Institute of Humanities), Mauro SALVADOR (Catholic University of Milan)

Check-in Everywhere: Places, People, Narrations, Games

With the diffusion of smartphones and other mobile devices capable of using GPS technologies to locate their user, traditional literary genres such as the travelogue or the guide book have undergone a process of redefinition. A proficuous convergence between technology and media allows a deep interweave between movement in space and autobiographic narrations or micro narrations. Applications such as Foursquare or SCVNGR are capable of tracking their users' movements in the real world and build complex interactive systems around them.

The activity of game-playing has a significant role in this dynamic, since these applications often employ ludic or pseudo-ludic strategies. If the traditional "linear" travel narrations were above all tales about places, the digital and place aware interactions are instead in loco fruition and micro-narrations productions, often similar to pervasive and urban games.

We chose to analyze three location based and ludic mobile applications (SCVNGR, Foursquare, Whai Whai) set against a fourth non-ludic example (Broadcastr) to situate the ludic, social and narrative components of these products. Our research moves from the observation of design traits within these applications and tries to identify the suggested usages that they elicit. This lead us to create a tripartite model through which we were able to identify and discuss differences and affinities in the design and potential patterns of interaction of our case studies. What emerges from this analysis then, is a deep complexity both in developing an exhaustive definition of these objects and in recognizing their relevance and position within the contemporary media environment.

Mariana CIANCIA, Walter MATTANA (INDACO Dep. – School of Design, Politecnico di Milano)

Imagine Milan: an Audiovisual Design Thinking Approach to the Image of the City

Milan, like all the cities, is now subjected to social, economic and urban planning transformation that cause crisis or change in identity. A complex system in which representation converge not only physical emergencies, but also the way in which other communication artefacts help to create an image of the city. A scenario that outlines the need of a communication designer capable to tackle the problems of understanding and access to information.

This paper wants to present the results of an initial exploratory phase of “Imagine Milan”, an educational and research project started in 2009, which involved teachers, researchers and students of the School of Design (Politecnico di Milano).

In synthesis, the aim of this research is to suggest an answer to these emergencies from a design point of view, through an Audiovisual Design Thinking approach to the problem. The first phase, which was elaborated in these two years, has seen the development of audiovisual communication artefacts for the territory’s listening, which allowed us to map 20 areas in Milan.

The “Imagine Milan” project tried to test and verify the potentialities of audiovisual storytelling within social communication through three different narrative formats:

- miniDOC (5 min. maximum) – The video’s purpose was to listen the territory and the representation of its identity;
- Scenario (3 min. video) – The aim was not to visualized data or real projects, but abstract concepts for activating a conversation between stakeholders;
- Short (30 sec.) – An audiovisual format for the promotion of a sustainable city life.

In particular miniDOC and scenario clearly show that the identity of an area is built right from the representation of personal and collective histories of its inhabitants, a set of polyphonic images, faces, voices, gestures and characters in a continuous comparison (sometimes, indeed, stressful and conflictual) between the historical memory, the complexity of the present and the future expectations.

The next phase is related to the design of a process that integrates the production of audiovisual artefacts with the experimentation of collaboration practices in a communication system capable of supporting social dialogue.

First of all, the paper will present an overview of videos and results. Finally, we will focus on the transmedia process, highlighting potentiality of this approach in producing new visions and promoting dialogue between the people who inhabit the territory.

Andrea CUMAN (Catholic University of Milan)

Hardcopy Vs Digital Mobile Travel Guidebooks: a Preliminary Comparison on Mediated Spatial Interaction and a Case Study

The aim of this paper is to present some reflections and preliminary results related to my broader PhD thesis project, which deals with the mediated consumption of territory through the travel guidebook, both in its hardcopy and digital mobile version. In particular, the aim is to understand how the travel guidebook, considered as a media genre which offers a specific representation of space through textual and visual codes (Santulli, 2010; Parsons, 2008), is used to experience the 'lived, representational space' (Lefebvre, 1991) of a city. The experience of space (Tuan, 1977) mediated by the travel guidebook configures as a very specific experience, negotiated between the function and the form of the representations of the guidebook's text, the 'lived' surrounding space and the forms through which the subject decides to be, or not, 'guided' by this text in the appropriation of a territory.

In today's mediascape, the emergence of so called locative media (Kalnins 2003) and the widespread of many location based services and applications enabled the users to connect to territory and digital content in unprecedented ways (Bertone, 2010; De Souza e Silva - Gordon, 2011). The large diffusion of mobile media and the embedded location aware features, then, seem to offer the 'traditional' travel guidebook new forms of exploitation and new affordances, thus on the one side challenging publishers in the digitisation of their products, on the other changing the relation of the user both with the guidebook's text and with space.

The first part of the paper will then present some theoretical reflections around the ideas of the production of space through experience and of spatial interaction through a media genre such as the guidebook. The second part will present the results of an exploratory ethnographical observation conducted in Milan during Fuori Salone, a set of cultural events that take place in different parts of the city. The aim of the observation, besides testing different methodological tools (Ronzon, 2008), was to understand how users navigated and made experience of the complex urban scenario of Fuori Salone. For this occasion, different hardcopy and mobile guidebooks are distributed, and the very limited time and relatively defined space in which these events took place where a privileged setting for this type of observation.

The peculiar configuration of the urban space where the events took place, the spatialization and temporalization practices enabled by the different versions of guidebooks, and the different visitors' typologies produced different forms of spatial interaction through different mediated forms. In fact, people used different means to move and consume the event's spaces, negotiating between the desire and reasons to explore the events' and city's spaces, and the access to and interaction with these spaces enabled by their navigational means. In particular, two aspects seemed to emerge as relevant: the first is related to the changed forms of autonomy and control in the tourist's wandering brought by the networking and location aware capabilities of digital devices.

The second is the relation between the 'visible' and 'invisible' of a city brought by the access to digital and geolocated content, which enabled the user to 'explore' the city and interact with its spaces in unprecedented ways. Moreover, what seemed to emerge is on the one hand the use of mobile media for relational and memorial purposes, more than navigational. On the other hand, a variety of modes of urban space consumption that depended on different factors

(the urbanistic configuration of an area, the presence/absence of information points, the visual display of information on maps, etc.). In this context, the guidebook played a peculiar role that this paper will try to explore.

Miriam DE ROSA (Catholic University of Milan)

Cinematic architectures *In Situ*. Notes on the Participatory Construction of a Visual Urban Imagery

IN SITU is an interactive film by Antoine Viviani produced by Arte and Providence. Presented as a collective project, the film aims to explore the urban space offering a sort of *mise en scène* of the artistic and experimental interventions which are to be found throughout European cities. Starting from the authorial idea by Aurélie Florent and the directorial figure of Viviani, the structure of the film includes chapters released by different users, which make it earn the label of 'post-testual and opensource film'.

The aesthetics of the whole work is a mix of documentary, sociocultural investigation, filmic diary and video testimonies.

This filmic grassroots production represents just the cinematic part of the whole, that encompasses a wide range of devices, including a website and a blog, an interactive online map and a mobile application. Such a new media platform works as a visual interface, as it gives the chance to upload and share one's own videos, pictures and audio files positioning them on the map. The result is a database storing frames of a global lived city, able to enhance and rearticulate the current urban imagery.

The adopted perspective for this double exploration is a phenomenological one, since the only condition to be respected by the subject is to be *in situ*. Such an element emphasizes the geo-location of the individual and associates it with the ability to render the perception and the subsequent elaboration of urban space. In other terms, what the project seems to promote is a specific view of the city, which should necessarily be experienced "on site/on sight" (Giannouri: 2009).

Therefore, IN SITU provides rich materials devoted to media representation of cities and of those social processes taking place in the urban space. At the same time, the project does focus cities in a very clear way, highlighting the tight connection between them and media. My analysis aims to demonstrate that the latter work as a filter in the mechanisms of perception of the former. In fact, the case study shows how the mediated connotation of the spatial dimension establishes new public and private spheres, and defines the position of man in space. In this sense, media regulate the approach towards the urban element, for they work as vehicle for introflexion/extroflexion of the Self and for a personal mapping of space.

IN SITU represents a privileged lens to look from the inside at the transformations reshaping urban environments, the contemporary mediascape, and the imagery of both. Starting from this example, my hypothesis is that the image of urban space is something articulated and constructed through the elaboration and re-elaboration, the representation and symbolization of the city. Urban imagery is indeed a visual architecture built often and often by means of media usage and through the mediated experience of cities.

Katalin FEHER (Budapest Business School)

Digital Urban Identities

Each city is in possession of a representative and meaningful digital identity. This identity is complex and interactive: it implies and entails patterns of human urban participation, "the experience of a city," it also implies and entails the interpersonal profiles required for communication in urban scenarios. This complexity of representation is constituted by meaningful data complexes processed online via the metropolis of digit(al) convergence and divergence and operates the "common" platforms of the city online.

Urban digital representation constitutes a/the digital identity of a town and is organized via multiple networking. Online city networks traffic city contents, including real time, real space people online and within – some of them via professional (marketing) communication and via user-generated contents. This networking environment is a virtual blazon of the city, its space and timing are interfaces within networking: it defines symbolic loci and events (time) with platforms and applications and focuses on probable social-cultural collaboration real time in and among public places. These are the common places of the urban algorithms. This virtual Other may provide some reflection for real time life (e.g. geotagging), and, also, for various virtual projections of the city (c.f. "Second Life").

Cities represent, communicate and mediate their operations both real time offline and online. The city is the media and this defines its attributes, organizes its loci.

This presentation interprets the city within online digital New Media environments as a digital identity with branded contents for collaboration, with multiple user-networking – and with online chains of channels with chances of engagement.

Gabriele FERRI (Università di Bologna), Patrick COPPOCK (Università di Modena e Reggio Emilia)

Serious Urban Games. From Play in The City to Play for the City.

The academic study of playful activities has rapidly gained relevance over the past ten years and given birth to an interdisciplinary field known as Game Studies. In that context, a small but promising research area deals with interactions between game design, urban planning and socially relevant issues such as urban rehabilitation, innovation, integration, inclusion and civic engagement. We believe that digital and non-digital ludic practices offer countless untapped potentialities for the promotion of active, responsible forms of citizenship, awareness-raising on key sociocultural and political issues and promotion of participative urban design and development processes.

Urban Games are a relatively new topic for Game Studies and Game Design research and practices. In general, these ludic activities share some significant traits: they are set in public areas, they encourage participants to socialize and interact with bystanders, the level of competition amongst players is often minimal, and they emphasize exploration, experimentation and creative use of urban spaces. Our recent research and design work at the University of Modena and Reggio Emilia concentrated on a subset of Urban Games that may be used to communicate socially engaging messages through playful forms of interaction. We call this subgenre "Serious Urban Games or Games for Cities".

On this occasion, we will highlight the evolution of this emergent game genre beginning with an early archetype without any serious or civic objectives - "Assassin", a traditional pervasive game played on many American campuses - and, then, proceeding towards two more recent trends characterized by less emphasis on escapism and more on developing sociocultural awareness of place, and readiness to engage with others. The first trend is characterized by games that promote reflection on the relationship between participants and their physical surroundings, stimulating exploration of unconventional, often peripheral, urban areas and suggesting different ways of seeing and understanding these. "Big Urban Game" (Lantz, Salen, 2002-2003) will be presented as an example of this first group. The second trend concentrates on interactions between human subjects (players or mere bystanders) situated in a urban context with the aim of creating and enhancing new forms of interpersonal relationships through game-like mechanics. "Cruel 2 Be Kind" (Bogost, McGonigal, 2006) and "Massively Multiplayer Soba" (Flanagan 2007-2010) will be used as examples of this subgenre.

In conclusion, we will highlight some possible usage case studies of Serious Urban Games developed in the Italian cultural context and we present some of our first prototypes of these (Ferri, 2011a, 2011b).

Cezary HUNKIEWICZ (John Paul II Catholic University of Lublin)

City as a Medium: the Space and Street Art Activities.

The aim is to present and systemize the catalogue of urban activities which use city as a medium. The paper will be focused on phenomenas which change (re-define) existing city structure into non-taken-for-granted communication system (including eg.: graffiti, adbustering, street signs, posters, stickers). In the first part, artists' relation to the city space, theirs motivations, strategies or aims will be discussed and eveluated. In the second part *alternative city's medias* proposal will be introduced.

Sami KOLAMO (University of Tampere, Finland)

Branding Urban Spaces Through Football Media Spectacles

In my paper, I will discuss urban branding in terms of neoliberal strategies of takeover that treat identities of places as commodities and use them for the purposes of global marketing. Here the mediated spectacles around football World Cup organized by FIFA (Fédération Internationale de Football Association) and its allies offer a case in point. Local executives and political elites alike are eager to welcome the tournaments due to the assumed benefits of co-branding the hosting places with global trademarks. Above all, there is a strong belief in the positive impacts and future value of the surrounding media publicity for both the transnational corporations and the organizing cities and nation-states.

When completed my article will be four-fold. First, I will take a brief look at the "engines" of urban branding: in other words the economic, political and cultural power of transnational corporation family (TCF = FIFA, sponsors, media and the local organization committee) in the making of World Cup spectacle will be presented. Second, I will systematically analyse the means of staging the event, cities and nation for global media publicity in situ under the norms and rules of TCF. Third, I will ask whose benefits and interests are advanced and whose neglected when collective identities and traditions of the hosting places (cities, country) are reduced to the branded expressions of global corporate capitalism.

Fourth, I will reflect the limits and counter-strategies to urban branding, emphasizing the resistance of local social groups and fan-activists. With this last-mentioned aspect I will characterize urban branding as a context-dependent and inherently controversial spatial practice, which remains hidden when reading stereotypical media texts during World Cups. The empirical interpretations of my research are based on in situ observations, fan interviews and media representations from the 2006 and 2010 tournaments held in Germany and South Africa, respectively.

Peter MAROLT (National University of Singapore, Asia Research Institute)

New Media & the Asian City

Over the past decade, Asia's Internet and mobile phone cultures have experienced rapid growth and development. Urbanites across Asia hence live in a world in which virtual and physical space have already become interdependent dimensions of political consciousness and activity. At the same time, slowly losing the fight against corporatization and state-surveillance, Asia's citizens are faced with an ever-diminishing physical public and community space (cf. Douglass, Friedmann). Interestingly (but hardly coincidentally), in various countries across Asia, virtual discourse has proven its potential to channel anger into action and to evoke explosive social mobilizations in physical space that has begun to alter societal structures from below. At the frontiers of New Media-augmented urbanity, we witness a potential for individual and collective civic renewal and solidaristic action.

Based on the notion that relations in the network society have a social as well as a spatial existence (cf. Castells, Lefebvre), this paper argues that the dialectical relationship between cyber and urban space is becoming increasingly significant for place-making processes and urban cultural politics that have historically functioned as a conduit for political transformation. Suggesting multiple modalities of and connections between various types of inhabited space, the paper teases out some implications of new online public spaces for our (human) 'capacity to act'. Clearly, individuals continue to craft identities of their own, with one foot in their physical and the other in their virtual everyday lives. But only if we are able to make visible these capacities and aspirations to act can we hope to understand whether and how they overcome resistances and give birth to meaningful social projects, thus transforming the cities we inhabit into a more convivial and inclusive public space.

Gonca NOYAN (University of Illinois at Chicago)

Old Bridge as a Symbol of Multiculturalism: Global Discourse and Local Narratives in Mostar

"When Allah the Merciful and Compassionate first created this world, the earth was smooth and even as a finely engraved plate. That displeased the devil who envied man this gift of God. And while the earth was still just as it had come from God's hands, damp and soft as unbaked clay, he stole up and scratched the face of God's earth with his nails as much and as deeply as he could. Therefore . . . deep rivers and ravines were formed which divided one district from another and kept men apart . . . And Allah felt pity when he saw what the Accursed One had done . . . so he sent his angels to . . . spread their wings above those places and . . . men learnt from the angels of God how to build bridges, and therefore, after fountains, the greatest blessing is to build a bridge and the greatest sin to interfere with it . . ."

Ivo Andric, 2009 *The Bridge Over the Drina*

Ivo Andric, 1962 Nobel Laureate from Bosnia-Herzegovina, in his novel *'The Bridge Over the Drina'* narrated the story of God's creation of world with a focus on bridges. Although Andric's story focuses on a public space created by God, in real-life public spaces are designed, built and used by human beings. Parks, plazas, streets and other spaces constitute the foundation of our daily social lives, as public space provides "an open and inclusive stage for social interaction, political action and cultural exchange" (Carmona, 2008, p. 4).

Public space is naturally and inherently a social concept existing in imagined, discursive and empirical domains and including diverse individual identities that are continuously asserted, negotiated and contested. Like Andric's famous novel, this study will also focus on the specific public space that is Old Bridge in Mostar.

Old Bridge is a 16th century pedestrian bridge that stands across the river Neretva, connecting the two sides of the city of Mostar in Bosnia and Herzegovina. Old Bridge was constructed in 1566 after Mostar's become a regional administrative center under Ottoman rule. The name of Mostar itself refers to the Old Bridge: Mostar means bridgekeepers in Bosnian language; the 'bridgekeepers' guarded the Old Bridge. For centuries, Bosnians, Croats and Serbs intermixed peacefully in Mostar, until the Bosnian War of 1992-1995. In just a few hours on the 9th of November 1993, the bridge was destroyed in the shelling of the Croat paramilitary forces.

Before the devastating Bosnian War, the population of Mostar was one-third Bosniak, one-third Croatian and one-fifth Serbian (Grodach, 2002). After the Bosnian War, since each ethnic group migrated to the entity dominated and governed by its own ethnic group, Bosnia and Herzegovina were partitioned into quasi-ethnic regions, and the ethnic structures of the city changed. Serbians displaced or migrated to the Republica Srpska (dominated by Serbs), while Bosnians and Croats stayed in Mostar which belongs to the Federation of Bosnia and Herzegovina (shared by Croats and Bosnians).

Following the signing of Dayton Agreement on 14 December 1995 which ended war, the restoration of Old Bridge was initiated and overseen by a scientific committee established by UNESCO. Meanwhile, a temporary bridge was built on 9 November 1993 (Pašić, 2006). Old Bridge was designated a National Monument of Bosnia and Herzegovina on 12 July 2004, and the rebuilt Old Bridge opened immediately with a ceremony on 23 July 2004. In July 2005, Old Bridge and its surrounding area were listed as a UNESCO World Heritage Site.

The Old Bridge has always been considered as the symbol or representative of the Mostar`s identity both by Bosnians and foreigners (Donia & Fine, 1994; Pašić, 2006). The destruction of the Old Bridge was portrayed as the destruction of Bosnian society by journalists, politicians and academics. Fisk (1994), for instance, compares the destruction of the bridge to the destroying of the Bosnian soul, while others (e.g., Donia & Fine, 1994) view it as a betrayal of peaceful existence of multiethnic society.

Therefore, reconstruction of Old Bridge was described as an important first attempt for reconciliation and reintroduction of multiculturalism in Bosnian society by international organizations such as UNESCO. At the opening ceremony of the rebuilt Old Bridge, Paddy Ashdown, then High Representative of Bosnia and Herzegovina, said that Old Bridge symbolizes `knitting together communities so recently torn apart` (Makas, 2007).

In a post-conflict society like Bosnia and Herzegovina, public spaces like the Old Bridge facilitate a (re)defining of the local identity and help to maintain ethnic relations not only by preserving peace and stability in the country but also attracting tourists and enhancing the global identity of the city. Considering the power of distant forces in shaping and restructuring our daily lives and cities, globalization has influenced the ways a given culture may represent itself and led to the need for differentiation in relation to other cultures. Presenting a specific image of a place to attract foreign capital, investment and/or tourism has become a requirement for survival in a global world (Kotler & Gertner, 2002). Accordingly, the rebuilt Old Bridge as a UNESCO designated world heritage site is likely to be used to change lingering negative perceptions of Mostar from the Bosnian War and to revive Mostar as a center of global tourism.

In this framework, this study will be guided by the following research question: What are the narratives used about Old Bridge and how do they evolve throughout history?

To understand the meanings attached to a specific public space and how they affect narration, this study will use written material including but not limited to historical accounts, newspaper articles, travel descriptions, novels, poems, and advertisements. Those materials are essential to depict `how people see environments, how they feel about them, what they like or dislike about them` (Rapoport, 1982, p. 11).

This study will be grounded on Bakhtin`s Dialogical Narration Theory, and will assume that narratives of Old Bridge are not static but allow multiple interpretations over time depending on the context.

My intention is to read Old Bridge as a cultural text that facilitates understanding the meanings attached to a specific place both by global authorities, media and local residents of different ethnicities. This study will also make an important contribution to understanding political, cultural and economic transition occurring in city of Mostar as a result of globalization processes.

The study will follow literature review of the concepts of `public space` and of `dialogical narration`; a short account of Mostar Bridge as a public space; and analysis of narratives about Mostar Bridge.

Christian OGGOLDER (Austrian Academy of Sciences)

Losing Centrality – Urban Spaces and the Network Society

All roads lead to Rome, they say. This proverb expresses nothing more than the outstanding centrality of the capital of the Imperium. The construction of roads enabled fast and efficient transfer of people, goods and information. Throughout history cities always had been places of centralisation (see Schäfers 2010, 150). Cultural, political and economic centres emerged from cultic centres. Mostly separated from their surroundings by massive city walls, the pre-modern cities, formed well defined nodes within a net of connected lines. Graph theoretically spoken this means: "The more links a point holds, i.e. the greater the number of lines leading to it, the bigger its centrality is. Thus, the most central point within a network is that point, which has the biggest number of links." (Oggolder 2011) It is crucial to keep in mind that cities always had built nodes of networks, as a matter of fact showing different degrees of centrality (see Castells 2009, 21).

The construction and development of communication lines between European centres during the 17th century, especially the establishment of permanent postal lines, led to revolutionary changes which Wolfgang Behringer (1999, 70) judges as important as the invention of print. Nevertheless, the system of few central, mutually connected nodes still remained. Fundamental changes within this arrangement cannot be noticed until the Industrial Revolution. In addition to a restructuring of work and the creation of industrial centres, massive movements of people towards cities had become a matter of fact. The result was an explosive growth of population in cities and the foundation of new towns. Since then, the conditions of existence have been linked to the city (see Löw 2010, 605). In order to fulfil these preconditions of modern life, the amount of links between cities and centres increased dramatically. Today networks between major cities are absorbing small centres and the boundaries between urban and rural areas are more and more blurring (see Castells 2001, 207).

According to the loss of its centrality, the urban space dissolves itself concurrently (in contrary see Sassen 2001, 23). The virtual space of the web, however, has created a new arrangement of space. In addition to commonly used expressions of old and new media we therefore are confronted with spatial metaphors (see Berker 2001, 14) like net or web. We are invited to enter websites or to visit a company in the internet; passwords shall avoid to enter forbidden territories, crackers break into apparently protected rooms. The image of two – firstly – independent and self-contained territories is about to blur.

Economy, politics, culture and communication displace themselves from the urban space into the virtual space. Clearly defined borders of real and virtual rooms are vanishing, just like the definite boundary between centre and periphery. Via the Internet, being more and more part of the real world, cities get the opportunity to re-establish new urban spaces.

Based on an analysis of the historical development of urban and communication spaces, this paper aims to describe the integration of the urban space into the virtual space. Being aware of the spatial dimension of Internet communication, a re-theming of space concerning questions of medialisisation shall be discussed (see Eckardt 2011, 174). As a consequence, I make the assumption that the fragmentation of society and its public sphere into segmented publics and individual interests must not be seen as the result of digital media. In contrary, the new established digital space of the Internet offers new places and rooms for gathering and political participation. The losing of centrality of both, the cities and the owners of communication

media, opens up new opportunities for a less hierarchical and vertical organised but a more enhanced and horizontal communication landscape.

Seija RIDELL (University of Tampere)

The Cybercity as a Medium: Public Living and Agency in the Digitally Shaped Urban Space

The digitalized urban environment is explored in the paper as a medium with several overlapping and interweaving spatial layers. The author suggests that it has grown increasingly complex in the multi-spaced and multiply scaled cybercities for people to share in public space. Moreover, the challenges of public living in contemporary urban settings emerge most intensely at the points of intersection of the invisible technostructure and the (mass) media saturated phenomenality of the city. At these intersections, one ethically and politically burning issue is how people through their ICT-related activities contribute to the 'automatic production of space'. More specifically, critical attention should be paid to people's active, but not necessarily selfreflexive, participation in the consolidation of the 'technological unconscious' that conditions their own public agency.

Vanda Cristina ROSA (Lisbon Technical University)

The Eye of Portuguese Literary Journalists In the Late Nineteenth Century – London and Lisbon

The nineteenth century brought many new things to the world: the industrial revolution changed the way people worked and the way people lived (a population that was mainly rural decided to go to the big industrial cities, looking for a better life, but discovered terrible working conditions and slums to live in). On the other hand, the new technologies provided the press with better printers, which allowed the prices of the newspapers and magazines to decrease. The public to these mass media became wider in number due to its accessibility. As a consequence, the reporters, a new professional class, started to investigate precisely these centres of misery. London could not escape their eye, both English and of other nationalities. Eça de Queirós, Ramalho Ortigão or Jaime Batalha Reis wrote chronicles about the character of the English, its politics, its literature and its cities, mainly London. Fialho the Almeida, on the other hand, hardly left Portugal, but dedicated himself to depicting the capital of Portugal, Lisbon.

Gabriella SANDSTIG (University of Gothenburg)

There Is A Light That Never Goes Out – Cultivation Effects on the Freedom of Movement in Urban and Suburban Public Places

Abstract: Criminologists have to a large extent built their analysis on the assumption that sensations of fear are based on a fear of crime, and framed their analysis around the extreme case of respondents' avoidance of going out after dark, to provide a maximum of variation in the results. However the explanatory value of such a framing is low for levels of fear and

insecurity in the everyday lives of people. First of all there are numerous studies that point toward the paradox of fear: that the majority of the people having experienced fear or insecurity themselves lack experiences of crime. Secondly fear and insecurity in public places not only occur after dark but also during daytime and the indicators of this type of fear and the

mechanism behind it differ from the fear and insecurity sensed after dark, as does the sensation depending on the social as well as physical context of urban space. Thirdly people in their everyday lives try to avoid places they fear and learn to live with and handle risks. In this paper the levels in the freedom of movement during both daytime as well as after dark and the

cultivation effects restricting this movement, in the Swedish town of Gothenburg, is in focus. Cultivation effects have in this context previously shown to occur both on the sensations of fear in public spaces and the freedom of movement in public places on the urban level as a result of media experiences of crime but also social problems enhancing personal and social experiences of these risks or the result of perceived crime coverage in the media. This paper analyzes whether cultivation effects also occur on the suburban level, in areas where news media consumption is among the lowest. Survey data used is based on approximately 3000 inhabitants in the municipality in 2003–2004, and approximately 2500 inhabitants in 2011. The freedom of movement is greater on the suburban than on the urban level, however the pattern in avoidance of places during daytime and after dark is the same. There are also cultivation effects due to the enhancements of personal and social experiences as well as perceptions of media coverage on the restrictions in the freedom of movement on the suburban as well as urban level, but the independent effects are greater on the suburban level.

Barbara SCIFO (Catholic University of Milan)

The Sense of Place from Mobile Communication to Locative Media

The paper aims to put in context and investigate the experience of place related to the use of geolocalization services on social network sites accessed by mobile devices taking into account previous forms of social appropriation of mobile communication.

For this purpose I will refer to some empiric findings of ethnographic matrix regarding the social uses of mobile phones – collected during different phases of the social history of mobile technologies, including those I conducted – to show different relations and connections created between the subjects' physical space, always connected with a specific social situation, and the virtual space of the communication mediated by mobile and locative technologies. In this way the strong continuity found among the social uses of mobile communication and localization services, rather than the novelty and social-cultural discontinuity, will be highlighted.

In fact, despite often mobile technology and the consequent ubiquitous availability of information has often been evoked to emphasize the irrelevance of location, theorizing processes of disembedding of the experience from local contexts, empirical research has rather shown that mobile communication, in its 'vocal', messaging and visual practices, emphasizes forms of experience that are strongly rooted in physical space. Moreover, these practices show the need for players to embed to localized and socially contextualized forms of interaction, allowing the proliferation of connections between different social and physical spaces. From this point of view, locative media represent a further stage in the socio-technological processes of re-location, pluralization and translocation of experience, already embryonically present in mobile communications.

The theoretical frame to which I refer is the theories that are now recognized in media studies, refusing the idea that media's alteration of space restrictions causes a loss of sense of place as physical and symbolical dimension, significant for the definition of the situation in social interaction, as Meyrowitz claims. Moreover these approach rejects Castelli's idea that space and place are absorbed and nulled in the space of flows of ICT.

In opposition to the rhetoric of death of geography and the contracting world and that places are dissolved into "no places", the located feature of the ICTs is underlined as well as the social use of the new media. Special attention is given to processes of reterritorialization and reembedding of social relations extended in space, also thanks to media, thus favouring mobility, networking and support new ways of managing social interactions instead of a-spatiality.

Katia SEGERS, Joost VAESSEN, Rudi JANSSENS (Vrije Universiteit Brussel – CEMESU-BRID)

Opportunities and dangers of Brussels Media for its Dutch-speaking minority. Research on audience use, expectations and appreciation.

In the federal and bi-lingual Belgium, its capital Brussels holds a very specific position. Although Brussels is fully located in Flanders territory - the Dutch speaking part of Belgium, in this multicultural city Dutch-speaking citizens represent only a minority group of around 10 percent of the Brussels population.

The Flemish government makes major investments in Flemish culture and media in Brussels in order to preserve the Flemish culture and language and to 'construct' a Brussels based Flemish identity. An important part of this policy is the financial support of a Dutch-speaking local television station, a radio station, a weekly newsmagazine and a news website, all working independently of one another.

Part of the plans of the Flemish minister of 'Brussels matters' to realize a synergy between these Brussels media, this large-scale quantitative and qualitative research was set up in order to investigate the use, appreciation and expectations of the Dutch-speaking community members of the Brussels media. This research does not only investigate the actual media use of the Brussels audience, but also its perception and attitude towards the societal context in which their media use is situated. More specifically, this research aims at finding out whom are the users of Dutch-speaking regional and urban media in Brussels, which audience profiles can be distinguished and what differentiation can be detected between the different media.

This audience research was set up based on a triangulation of quantitative and qualitative methods. Next to a quantitative survey (two web surveys, namely a general identity survey in 2010 and a media-use survey in 2011), a qualitative research was conducted among the most important stakeholders of the Brussels media: Brussels Dutch-speaking citizens, community centres, public libraries, CSD's...

Through its focus on users, this research facilitates questions such as: who are the users of which media, what is their profile, who are the non-users, what do they expect from Brussels Dutch-speaking media, how do they appreciate the Brussels Dutch-speaking media and what are their expectations towards these media?

Results show that the actual use of the Brussels Dutch-speaking media is extremely low. Yet, the regular users of Brussels media are very satisfied with its existence and production. Threats of the present model of Brussels media are composed of a number of fields of tensions: centre versus periphery, the existing territorial limitations and the existential tension between community versus urban media and the language aspect (uni- versus multi-lingual approach).

Satomi SUGIYAMA (Franklin College Switzerland)

The *Muted* Mobile In Tokyo

Earlier studies of mobile phone (e.g., Fortunati, 2002; Katz & Aakhus, 2002; Ling, 2004) noted how the mobile phone brought new kind of disorder into public spaces. From ring tones to telephone conversations in a variety of social arena, past research reported how people are disturbed by the “noises” the mobile phone introduced, leading to the discussion of appropriate and inappropriate mobile phone use in public spaces. In Japan, the mobile phone use was already considered as disturbance of public spaces in early 1990s (Matsuda, 2005, p. 23-24).

At the beginning of 2000s, *chakumero* (ring tones) and *chakuuta* (ring song) flourished (see Okada, 2005, for more discussion), potentially turning the “noise” into “a pleasant experience and even a treat to bystanders” (Licoppe, 2005, p. 149). In this way, the mobile phone’s rings can be reshaped as “an act of ‘positive politeness’” of the Brown and Levinson’s politeness theory, and can be also considered as a form of self-expression (Licoppe, p. 150). The popularity of these ring tones and songs, however, did not last.

As the mobile phone continues to develop into a device that seems no longer appropriate to call a telephone, norms of behaviors involving the mobile device has also been evolving. In order to understand current trends of social meanings of the mobile device in Japanese cities, focus group interviews (4 sessions, 17 participants from the age of 20- 40) were conducted in 2010. One of the striking trends that emerged from the data is how mobile phone’s rings and conversations are increasingly erased in Japanese cities. The present paper will discuss this trend of the “muted mobile,” seeking to explicate how people are experiencing the city of Tokyo with the “muted mobile.”

Maira SWEENEY (Dublin Institute of Technology)

Space and the Geographical Imagination on the Dublin Docklands

In my practice-based doctoral study *Sensing the Local: Stevedore Narratives from the Dublin Docklands*, I am foregrounding the application of ethnographic documentary methods and investigation in examining the world of a stevedore community on the Dublin Docklands. Through excavating and recuperating narratives which are absent from mainstream media hegemony, the study is unravelling the transformations experienced by a stevedore constituency as a consequence of globalisation, urban regeneration and the current recession. The end result of my study will be an audio-visual documentary and photographic essay with a reflective analysis situated in a global context and produced through a combination of sensuous description, historical exposition and theoretical argument.

It is almost twenty years since Alan Sekula demonstrated the history and future of maritime space not only as a visual space but also as a socio-economic one in his seminal photographic and textual essay 'Fish Story'. Sekula argued for the continued importance of *maritime space* (Engels 1845:334) in order to counter the importance attached to cyberspace and the myth of "instantaneous" contact between distant places (Sekula, 1995:50). He suggested turning our consciousness back to the sea, the forgotten space. These arguments remain as pertinent today for the ethnographic 'field site' which I am constructing for my doctoral study. This particular part of the city's landscape is more than a geographical space; it is a multi dimensional space, a product of many forces including historical and economic necessity, business elitism, globalisation, contemporaneous regeneration and cultural affiliation. In this paper I will be engaging with Sekula's argument for the revitalisation of our imaginations on maritime space and how these arguments perform in my audio-visual study. I will contextualise the argument within Doreen Massey's propositions on space and the geographical imagination.

Robert SZWED (John Paul II Catholic University of Lublin)

Researching media representations of the city. Preliminary remarks on how to measure representations of Lublin, Poland

It can be easily proved that almost every method known to the social sciences has been used so far in the study of media and social representations of objects, phenomena, ideas etc. But the researchers still do not know a lot of on the implications of the theory they admit (if any) for the design of empirical research. Serge Moscovici's theory of social representations gives us useful points of departure for the analysis of the media representations of the city.

In his studies on the perception of the psychoanalysis in France he offered a framework both of concepts and methods which could be effectively used in the attempt of understanding of representations of the city in different segments of society. They are especially relevant to the media as the means of communication which might be the source of didactic propagations of specific representations, images or values or the tool of dissemination of negative stereotypes and prejudices.

The concepts and methods comprise: anchors and objectifications (as the contents of communication), attitudes and opinions (as the consequences of communication) and milieus (as the segments of society). All these elements enable us – as it is supposed – to characterize and measure media representations of the city, to show how different representations are cultivated within different groups, with different reception of the same “announcements”. In order to observe representations, multi-method approach would be used ranging from typical questionnaires with media publicity, focus groups with the members of the media audience, to the analysis of the documents and media contents.

Matteo TARANTINO, Simone TOSONI (Catholic University of Milan)

Convergent Media and Social Production of Space: An Approach Through Controversies

The paper puts forward an approach to the study of the role of the convergent media system in the social production of urban space. By focusing on controversies around the definition of "urban space", processes of strategic use of media become more visible. Therefore a case of urban conflict was selected; specifically, the paper examines the 2007 incident known as "the Milan Chinese riots" which saw migrants clash with the police as ultimately motivated by a conflict around definition of "space". Through ethnography, interviews and content analysis, the paper reconstructs the practices and representations enacted by all involved social actors in the effort of producing competing representations of the self and of urban space.

Federica TIMETO (Carlo Bo University, Urbino)

In The Middles Of Urban Space: The Case Of Critical City

When talking about the circulation of information, it is usually taken for granted that information moves through space, but the opposite, i.e. that spatiality is constituted by information, is rarely considered. Elaborating on the concept of the total field awareness of contemporary media offered by Marshall McLuhan to go over the transmissive model of information, I propose to look at media of communication as middles, rather than as means, i.e. as mediating environments that perform connections and generate complex social relations among hybrid sociotechnical agents. Considering the "middling" aspect of media underlines their locative quality. Today, media of communication, whether relying on locative devices or not, work as locative media that address us and can be addressed in turn. They behave as global positioning systems enhancing a condition of social and spatial addressability.

Locative media show that space cannot preexist its relations, but that contexts are continuously re-contextualized just like locals are localized. They perform new connections as active interfaces that mediate the sociospatial, rather than merely intermediating it. Face-to-face interactions cease to be the privileged starting point for tracing social connections, because situations do not coincide with their geographical limits anymore: the global and the local, the near and the distant, the private and the public are now reciprocally enfolded. The mobilization of the "where" at the same time intensifies and redefines location a-where-ness, rather than erasing it.

Considering space and mobility together has a double consequence. On the one hand mobility, be it material or not, cannot be seen as a passage from one point to another in space, but as a dimension of "potential power" defined by the forms of participation to the new mobilities offered by media of information, communication and transport, that is by the possibility of producing and consuming information in movement. On the other hand, the "where", mobilized by information, acquires a "practical virtuality" that disengages spatiality from a purely dimensional perspective, linking it to the practices of the everyday. This underlines a reciprocal co-emergence of code and sociospatial formations, pointing to the performativity of both.

As the space of a distributed materiality (the Internet of Things) and distributed information (Ubiquitous Computing), coded space continuously happens, according to a performative and temporalized perspective that correlates subjects, objects and places in everyday practices. In order to see how this happens, I analyze the game Critical City Upload as a case study. CCU is a no-profit "collective game of urban transformation," which also works as a social network. Conceived in Italy and launched as a desktop application in 2008, the aim of CCU (whose second season started in November 2011) is altering the perception and experience of public space and also offering prototypes for real interventions. Although, properly speaking, CCU does not presuppose the use of mobile devices, the game can be said to be locative for several reasons.

The position of participants is geolocalized; the game comprises a set of instructions divided in different levels, which can be executed going "outside" and documented by means of texts, pictures and videos, thus implying different forms of mobility and mobile tools; finally, there are "nodes," defined as "special places where strange things happen", which are existing zones with public access where the accomplishment of a mission is more convenient, being associated with a higher score. Moreover, missions can be accomplished individually or with the help of "collaborators," an aspect which reinforces the practices of microcoordination and sociospatial networking in the mediated urban environment.

For all these reason, CCU foregrounds most of the aspects of the addressability of contemporary media of communication, offering an interesting example of the performativity of sociospatial networks in the middles of information and communication.

Shenja VAN DER GRAAF, Wim VANOBBERGHEN (IBBT-SMIT, Studies on Media, Information & Telecommunication (Vrije Universiteit Brussel))

At Home in Brussels: Professional mobility as a service

An emerging generation of mobile applications is viewing mobility as a way to create interactive experiences that rely on or exploit movement and space. These applications provoke new ways of thinking about movement and spatial practice in technology-mediated contexts. This contemporary generation of applications is establishing a body of research that begins to frame urban mobility as an everyday fact and a new opportunity to assist in professional mobility of expatriates, or expats. These applications present a less instrumental account of urban living by looking for inspiration not only in the available technologies but also in the broader experiences of urban life.

This paper tackles the issue of media and the city from a technological angle. Due to technical improvements, different computational technologies are assisting an increasing number of people in a multiplicity of daily life activities. One characteristic today is the emergence of a host of mobile applications ranging from PDAs to smart phones. On the one hand these technologies have the potential to create interactive experiences that rely on or exploit movement and space within urban settings. On the other hand this potential has provoked a number of visions that these mobile technologies can assist citizens in a lot of daily life urban activities. This paper seeks to address how mobile applications should be designed and implemented so that they actually can be integrated into a wide range of everyday urban contexts and assist people in their daily city life. Second, it will pay attention to one kind of experience that is often ignored in present urban computing design, the transition from one place to another, from country to another.

We will argue that it is necessary to adopt a social view on urban computing design in order to counterbalance the actual dominance of techno-centric approaches that focus solely on technological challenges. The city is presented as a homogeneous and void space that is only there to be filled with mobile technologies that connect citizens anywhere and anytime with data. Mobility is framed solely in functional ways and hence only problematised from an angle of disruption, dislocation, and disconnection in data-flows when moving from one place to the next (Bassoli, 2010). On the contrary, we argue that, inspired by social shaping of technology theories (Bijker et al, 1987 – McKenzie

& Wajcman, 1985) and particularly domestication research (Silverstone & Haddon, 1996) designers should take a social view by on technology adoption by analysing how users and non-users actually understand the use of new technologies from their daily life urban context. Consequently, mobility should be seen from a cultural perspective and thus how people actually interpreted this in different ways (Dourish et al, 2007). Within computing design, such a social perspective has only recently been adopted. However, where the sphere of work and home has been researched, mobility in urban context is only slightly emerging and has only been researched for a few contexts that moreover tend to be described in very abstract and generalised terms (Bassoli, 2010). In particular, not much attention has been given to the transition from one place to another within cities and between cities.

The second purpose of this paper is, therefore, to yield insight into such transitions by conducting an empirical investigation of a relocation service mobile application developed for professionals relocating to the city of Brussels. By deploying a Living Lab approach (with over 700 participants), we will highlight the importance of the concept of 'in-betweenness' (Anderson & De Paula, 2006; Bassoli, 2010) in order to grasp the socio-cultural dynamics of mobility between and within cities and how this can be usefully employed in social urban computing design.

Ferenc ZSÉLYI (International University of Novi Pazar, Serbia)

Concrete Dreamworks

I examine the psychosocial structure of locations online, that is, when cities cease to be concrete in either sense of the notion, concrete. My thesis proposes that every communal place online does something to its offline twin. The starting point in their relatedness is a kind of "mirror phase" when either after I have been to a place I go online and "visit" the site in its digital form as a sight; or, the other way round, I study possible Internet platforms of a city, and, then, I visit the "same" "place" real time offline. The Image and the Real merge in my consciousness when the offline tableau, the site, meets with her online mirror image which is a digital tableau. Off line I visit and see, smell analogically; online I "do" the same things via digital applications.

Two different medium modalities, the Real and the Imaginary claim the same status: that of being (at) the same place. What's happening when I go real time offline in a place where I have "already" been online? What do the stones of her houses do to my sight? What do her odors do to my smelling? The online sight covers and represses real time site and experience. And the real time city becomes the offline repressed optical unconscious of the guiding, digitally informative – super egotistic – online sight. The emblems of the offline site and the emblems of the online sight, however, are recognizable both ways.

I will suggest in my conclusion that since the online platform of a town necessarily represses the real time offline Real of/at the place, both surfing online on the platform and walking real time in the streets – in both cases watching, tracing, recognizing the same images – are psychoanalytically consubstantial: it is like dreaming online and day-dreaming offline, in both cases letting go of (m)any images in place. The question is who profits from our preconscious visits either way?

Ferenc ZSÉLYI (University of Kaposvár, Hungary), István ANDRÁS (College of Dunaújváros, Hungary), Mónika RAJCSÁNYI-MOLNÁR (College of Dunaújváros, Hungary)

Global Staging in a Postindustrial City: Dunaújváros, the Media Platform of Intercultural Networking

Dunaújváros is a post-socialist industrial town in Central West Hungary on her way to transform into a postindustrial intercultural platform, a merger of various economic and socio-cultural trends. This town real time off-line has been staging a network of economies, politics and poetics that might be understood either as the result, the projection of a global change that has transformed the sight of her locality – old rusty industrial sites merge with global green field industrial investments. And, on the other hand, the town has been modeling – a kind of a test locality – the generation of a local-global interface ever since once the city was founded, or politically invented (the Hungarian Stalingrad) – the making of a brand new industrial scenario that might as well ignore national features and also ignore the culture of the hosting country.

This way this medium-size town in Hungary has always been a paradigm and a tableau of alignment: 1) that of Hungarian historic-economic conventions in early Eastern (Soviet) globalization; 2) that of Far-Eastern (Korean) and very Near-Eastern (Ukrainian and Russian) global platforms, embedding in real time Hungarian economy here and now. Characteristically enough, the merger, the staging of alignment, and the mutually embedded economic rhetoric, political poetics and traditional nationalisms have mapped everyday discourse in work and in the life of the city a site/sight that operates like a New Media. In our paper we shall be guiding the Workshop via the paths of this networking both off-line and on-line.

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