



**Concerns, intersections
and challenges**

24-25 September 2015
Faculty of Political Science /
University of Zagreb, Croatia

PROGRAMME

&

BOOK OF ABSTRACTS

Dear conference participant,

we welcome you warmly to the Urban Media Studies conference in Zagreb!

Wishing to revive the initial enthusiasm in media studies, which started as an interdisciplinary endeavour, our conference aspires to provide a dialogic space for disciplines interested in mediated urbanism.

Despite being closely – though unevenly – entwined, from small towns to megalopolises, the two complexes, media and the city, have remained disjointed in the scholarly analyses. It seems that for media scholars in particular, the city has remained a *terra incognita*. Yet in the 2010s, none of the established perspectives in media studies, whether that of democracy and participation, production and technology, representation and use, or belonging and identity, can claim to have an exhaustive understanding of their problematics without appreciating the urban context. At the same time, no contemporary urban process can be fruitfully captured without taking into account the involvement of media and media-related practices.

It is in this terrain, where media as both technologies and representations pervade nearly all aspects of urban living, cutting through diverse forms of public appearance, community, control, resistance and habitation that we hope to stimulate also critical reflection and discussion on the challenges that collaboration across disciplinary boundaries encounters and that need to be dealt with collectively.

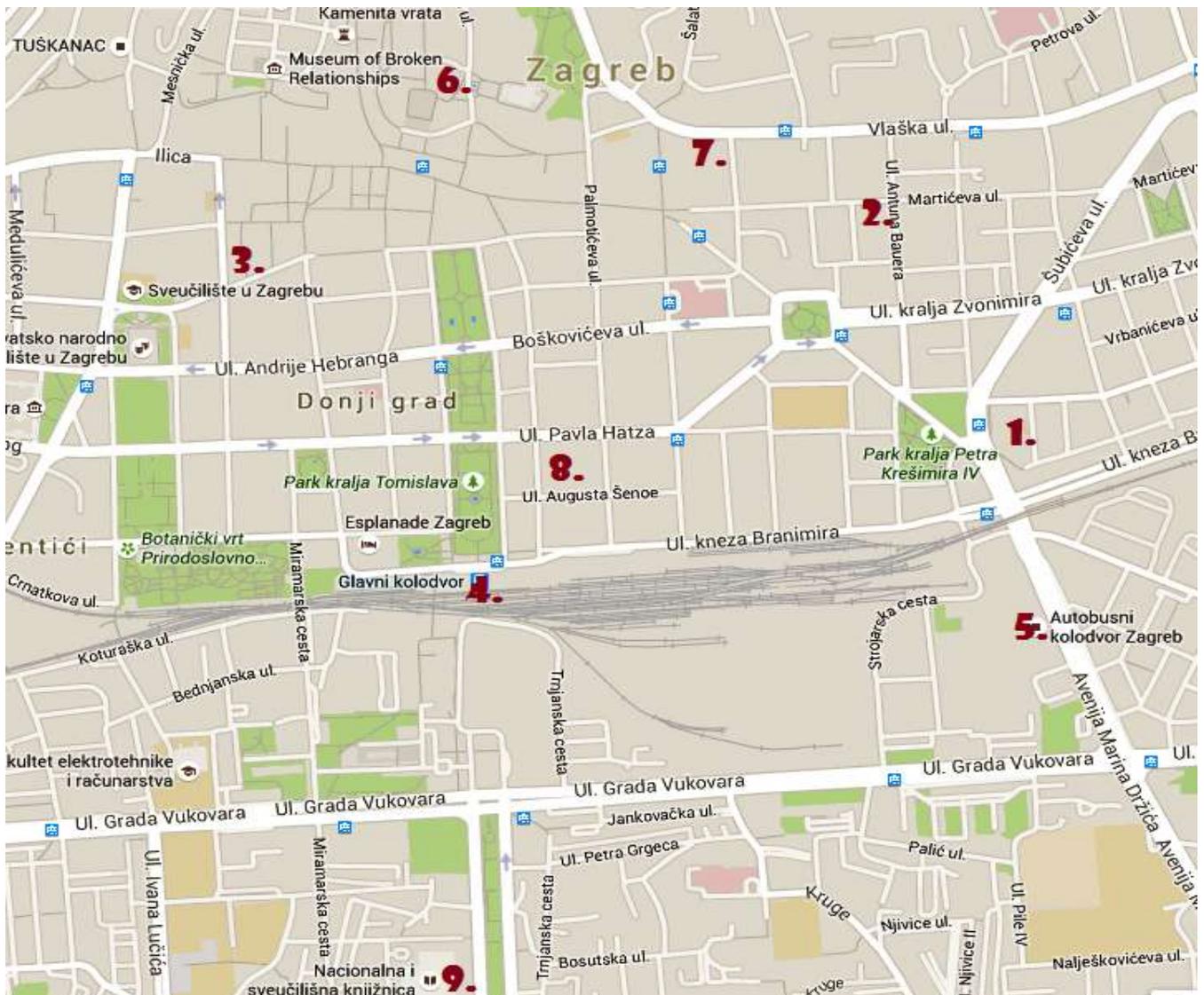
We express our gratitude to the Faculty of Political Science, University of Zagreb, for being a generous host for the conference, and to its students Marina Bubalo, Iva Čabraja, Ana Klarić, Toni Kliškić and Dejan Oblak, who assisted us in the conference preparations. We also wish to thank our donors Atlantic Grupa, Agencija za komercijalnu djelatnost, Splitska Banka – Soci t  G n rale and Danish Embassy in Zagreb. Our thanks also go to Slaven Lunar Kosanovi  for designing the logo of the event.

We hope you will enjoy your time and interactions at the Urban Media Studies conference!

The organising team,

Sejja Ridell, Simone Tosoni and Zlatan Krajina

Chairs of the ECREA Media & the City Temporary Working Group



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|---|--|---|
| <p>1. Faculty of Political Science
CONFERENCE VENUE
Lepušićeva Street 6</p> <p>2. Booksa Café
URBAN FILM SCREENING
Martićeva Street 14d</p> <p>3. Appetit City Restaurant
Masarykova Street 18</p> | <p>4. The Main Railway Station
Trg kralja Tomislava 12</p> <p>5. The Main Bus Station
Avenija Marina Držića 4</p> <p>6. Tourist Information Centre
Kaptol 5</p> | <p>7. Hotel Jadran Zagreb
Vlaška Street 50</p> <p>8. Hotel Astoria
Petrijska Street 71</p> <p>9. Spunk Bar
FAREWELL PARTY
Hrvatske Bratske Zajednice Street</p> |
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PROGRAMME

Thursday, September 24th

9:00–10:00 Registration (Faculty of Political Science, Lepušićeva Street 6)

10:30–11:00 Welcome. Igor Kanižaj (University of Zagreb, Croatia), Vice-Dean for Science and International Relations; Ilija Tomanić-Trivundža (University of Ljubljana, Slovenia), Vice-President of ECREA; Seija Ridell (University of Tampere, Finland), Chair of ECREA TWG Media & the City; Simone Tosoni (Catholic University of Milan, Italy) and Zlatan Krajina (University of Zagreb, Croatia), Vice-Chairs of ECREA TWG Media & the City

11:00–12:00 **Keynote: Ole B. Jensen** (Aalborg University, Denmark), ROOM A (Chair Simone Tosoni)

12:00–13:30 Lunch (ROOM B)

13:30–15:00 **Paper sessions 1** (1.1, 1.2, 1.3)

15:00–15:30 Coffee break (Room B)

15:30–17:00 **Paper sessions 2** (2.1, 2.2, 2.3)

17:00–17:30 Break

17:30–19:30 **Urban Film Screening session** in Booksa Café (Martićeva Street 14d) // **Guided Tour of Industrial Heritage and Post-Industrial Developments in Zagreb** (departure for the tour in front of the Faculty at 17:10)

Friday, September 25th

9:00–9:30 Registration (Faculty of Political Science, Lepušićeva Street 6)

9:30–10:30 **Keynote: Rob Kitchin** (National University of Ireland Maynooth, Ireland), ROOM A (Chair Simone Tosoni)

10:30–11:00 Coffee break (ROOM B)

11:00–12:30 **Paper sessions 3** (3.1, 3.2, 3.3)

12:30–14:00 Lunch (ROOM B)

14:00–15:30 **Paper sessions 4** (4.1, 4.2, 4.3)

15:30–16:00 Coffee break (ROOM B)

16:00–17:30 **Dialogic plenary:** Rafael Alarcón Medina, Jordan Frith, Beatriz Garcia & James Hay (Moderator Zlatan Krajina)

17:30–19:30 Break

19:30 Social dinner (Apetit City Restaurant, Masarykova Street 18)

23:00 – 3:00 A special farewell party in the rock club SPUNK (Hrvatske bratske zajednice b.b; free entry for conference members)

PAPER SESSIONS 1

Thursday, September 24th 13:30–15:00

1.1 CITIES AS MEDIA

Room: A

Chair: *Marco Santangelo*

Curry Chandler – Cities are media: information, infrastructure, and interfaces

Marek Wojtaszek – Airport's digital mannerism, or where singularity becomes sensible

Andreas Hepp, Sebastian Kubitschko, Piet Simon & Monika Sowinska – Community building in the mediatized city

1.2 URBAN MEDIATION, MATERIALITY AND HISTORY

Room: C

Chair: *Robert Imre*

Cesare Silla – The (theatrical) mediation of urban daily life and the genealogy of the media city: show windows and advertisements as social tableaux in America (1890-1930)

Ivana Podnar, Fedja Vukić & Anka Mišetić – Temporary urban structures – typology and meaning

Kathryn Travis – Thinking City through Graffiti: Fieldwork Encounters with Graffiti as a Media Related Practice

Zoran Kurelić – On the very idea of a subversive perfume

1.3 MARKETING IMAGINARY CITIES

Room: D

Chair: *Sami Kolamo*

Susan Ingram – Mediating Halstatt

Emmanuele Curti & Frank M. Go – Matera's bid book, cultural tourism 3.0 and history

Markus Reisenleitner – Video blogs in the fashion district: Re-inventing LA's fashion imaginary in the digital mediascape

PAPER SESSIONS 2

Thursday, September 24th 15:30–17:00

2.1 SMART CITIES: DISCOURSES AND TECHNOLOGIES

Room: A

Chair: *Rob Kitchin*

Marco Santangelo – Is technology just another Trojan horse for business as usual? Reading the urban through the smart city discourse

Jordan Frith – Big data, urban assemblages, and the smart city

Davide Lampugnani – Questioning the smart city: which exchange between enabling technology and collective intelligence?

2.2 SENSORY METHODS IN THE CITY

Room: C

Chair: *Meri Kytö*

Jacqueline Waldock – Interpreting Imagined and Constructed Urban Sonic Environments

John Kannenberg – Listening to museums: Sound map strategies for visual environments

Meri Kytö – Amplified privacy: Recording, immersion and intimacy in urban space

2.3 MEDIATED URBAN MEGA-EVENTS

Room: D

Chair: *Elena Trubina & Sami Kolamo*

Sami Kolamo – Staging resistance through sports media spectacles. The dynamics of camera-conscious performativity in the contemporary FIFA world cups

Anne-Marie Broudehoux – Urban image construction and the mega-events media spectacle

Beatriz Garcia – Urban myths? Transforming narratives of place via the media representation of one-off international cultural events

Elena Trubina – Mass media and the mega-events in emerging economies

PAPER SESSIONS 3

Friday, September 25th 11:00–12:30

3.1 (RE)MEDIATED URBAN TRANSFORMATIONS

Room: A

Chair: *Cesare Silla*

James Hay – What is old about the 'neoliberal city' & its media?

Erik Garrett – Singing in steel: Postindustrial communicative experiences of meaning and resistance

Rafael Alarcón Medina, Alice Werner & Iara Pezzuti – The (Latin American) subaltern media-city: Space, power, precarious labor, and subordinated digitization in Belo Horizonte, Brazil

Robert Imre – Radicalization and the city: Contemporary media architecture and political violence

3.2 POLITICAL ACTION, MEDIA AND URBAN SPACE

Room: C

Chair: *Kathryn Travis*

Päivi Rannila – Urban communities of presence: ambivalent uses of media in the Freetown Christiania

Agata Juniku – Radio-situation: political action in urban space

Tetyana Lokot – The affordances of ICTs for mobilizing and managing volunteer efforts during an urban protest: The case of Ukraine's Euromaidan

3.3 URBAN REPRESENTATIONS

Room: D

Chair: *Miriam De Rosa*

Alan Salvado – Questioning resilience. Notes on cinema and urban landscape

Emma Duester – Art and the city: A visual mediation of interconnected city spaces across Europe

Silva Kalčić – New media art in the transformation of urban public space

Ulla Järvi – Mediating a city in ruins: How a local newspaper deals with the collective trauma created by Nokia's collapse

PAPER SESSIONS 4

Friday, September 25th 14:00–15:30

4.1 URBAN PLANNING AND MEDIATED PARTICIPATION

Room: A

Chair: *Ole B. Jensen*

Tana Perišin & Sanja Vrhovec – New buildings in old settings

David Harris Smith, Frauke Zeller, Emily Eyles & John Eyles – Mediated participatory urban planning & design

Bastiaan Baccarne – Tinkering with the urban media environment: urban innovation, living labs and hackathons

4.2 DIGITAL LANDSCAPES OF POST-SOCIALIST CITIES

Room: C

Chair: *Ekaterina Lapina-Kratasyuk*

Ekaterina Lapina-Kratasyuk – Electronic neighborhoods in Moscow suburban areas: from parochial spaces to new public arenas?

Oksana Zaporozhets – Invading urban underground: the mediatization of metro

Yulia Epanova – Urban navigation in the digital era: the anthropology of mobile applications' user

Aleksandra Kasatkina – Accumulating knowledge – accumulating community: urban sociality in local history focused social media

4.3 URBAN MEDIA PRACTICES AND SPACES

Room: D

Chair: *Seija Ridell*

Miriam De Rosa – Failing resilience. Snapshots of cinephile vintage and architectural decay

Antonija Čuvalo – Spatial genres of urban media use

Tomohisa Hirata – How should entertainments be provided? The disparity of the distribution of internet cafés in Beijing and rural-urban migrant workers

Alexandra Kviat – 'Social network in real life': anti-café as a new form of urban public space

ABSTRACTS

KEYNOTE SPEAKERS

***Carry networks ... stay in contact!* Towards a situational understanding of contemporary mediated mobility practices**

Professor Ole B. Jensen

Aalborg University
Denmark

This talk concerns the fact that our urban mobility practices increasingly are defined, afforded, and shaped by digital networked technologies. The talk will be framed through the analytical framework of 'Staging Mobilities' laying bare how actual everyday life situations are networked and mediated to an unprecedented level. Taking point of departure in a situational understanding the talk re-visits Georg Simmel's more than one century old essay 'Bridge and Door' as the point of departure. In this essay Simmel spoke of the human 'will to connection' as a defining character. In the light of contemporary technological developments the talk touches upon how the situational dynamics of urban practices have been profoundly changed. The talk illustrates how this dynamic requires new concepts and vocabularies for understanding what actually happens, and contains three such new concepts namely; 'mobilities divides', 'mobility code', and the 'proximity-connectivity nexus'. These theoretical concepts have all been developed throughout the situational analysis of contemporary urban mobility practices during the speaker's research over the last decade. They help us re-frame everyday life urban mobility as increasingly being an issue of '*carrying networks ... staying in contact!*'

The programmable city

Professor Rob Kitchin

National University of Ireland Maynooth
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Software is essential to the functioning of cities. It is deeply and pervasively embedded into the systems and infrastructure of the built environment and in the management and governance of urban societies. Software mediates how we understand and plan cities, how we manage urban services and utilities, and how we live urban lives. As a result, across a diverse set of everyday tasks - domestic chores, work, shopping, travelling, communicating, governing, and policing - software makes a difference to how social, spatial, and economic life takes place. This paper considers how the city is translated into software, and how software is used to discursively and materially reshape and mediate the city, drawing on examples related to Dublin.

PAPER SESSIONS 1

1.1 CITIES AS MEDIA

Chair: Marco Santangelo

Cities are media: information, infrastructure, and interfaces

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Is the city a medium? Since their beginnings cities have served as media of communication, media of transmission, and media of growth. If so, what does it mean to study cities as media? Scholars and authors have conceptualized the city as a medium of instruction, as a cultural medium, and even something akin to spiritual mediumship. This paper explores these questions through considering how media theorists have conceptualized media and cities. The perspectives surveyed include early social scientific studies of urban life, various theories from the Media Ecology tradition, and contemporary scholars of media and urban spaces.

Three themes in approaching the study of cities from a media perspective are identified: information, infrastructure, and interfaces. *Information-centric* approaches are characterized by the influence of the Shannon-Weaver model of communication on early communication and information studies, as well as the prominence of using quantitative data to model urban systems. *Infrastructure-based* perspectives in urban media studies apply a broad definition of "media", and are primarily concerned with physical media infrastructure in urban spaces including billboards, TV screens, surveillance systems, and other examples. The theme of *interfaces* in urban media studies considers how media affect the ways people experience and interact with the city. Interface studies thus can include the use of mobile and locative technologies to experience urban spaces in new ways, the use of media to facilitate selective interaction among city residents, as well as issues of representation and the role of urban imaginaries in shaping people's experiences of cities.

In turn, these themes represent three associated ways of conceptualizing cities: cities as media, cities as mediated, and cities as mediatization. I argue that a media-based approach to studying cities offers unique insights into patterns of urban life, and identifies opportunities for engagement and intervention.

Airport's digital mannerism, or where singularity becomes sensible

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"Information is not experience."

Jaron Lanier, *Who Owns the Future* (2014, 151)

Taking as a point of departure the assumption (and vision) that airport is the *future* of the city (Kasarda; Sassen; Urry; Virilio) on the one hand and the observation that the airport constitutes currently one of the most digitally saturated spaces in the West on the other, I will explore its aesthetic potential of singularizing human existence in the era of techno-intimacy.

Globalization and digitization of communication (ubiquitous jet travel, working in real time, global business, physical Internet) have undermined the twentieth-century order by gradually shifting—both cartographically and symbolically—the airport from periphery toward central position. Rather than simply reversing the order, the contemporary airport space—precisely by virtue of its peculiar nature—*virtualizes* the city. Becoming oftentimes the biggest public venue these days, the airport space will be investigated as a laboratory of novel machinic sensibilities capable of intimate existence with digital technologies, s(t)imulating the morphing of singularity (Kurzweil 2005).

Following Deleuze and Guattari, who read contemporary "universal schizophrenia" as a problem of "modern brain's direct confrontation with chaos," I argue that the airport offers a—technologically mediated—spatial (architectural and bodily) response to the mystique/madness of air travel in general and the digitally sustained virtual real(m) in particular as affective any-space-whatever. Handling the problem of (aero) mobility, it exposes the bodies to multiple interfaces and digitizes them. More concretely, in breaking the (representational) link between perception and sensation, digital technologies of communication produce airport as an alien, paradoxical (i.e., neither agoraphobic nor claustrophobic) space of experimentation on the senses, revealing a synthetic emergence of sensibility itself.

Moving beyond the phenomenological conception of experience and functionalist reduction of (digital) technologies, I look at the haptic and kinetic manners the airport space aesthetically transforms our urban (singular-collective) existence in keeping with its inherent philosophy of 'anyness'. The airport space emerges as in itself virtual/volatile encompassing 'any' external reality or sensory motor experience, as a space of training in intensity whose aim is (digital) freedom from particularity.

Community building in the mediatized city

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Over the past century the modern city has more and more become a mediatized city. In fact, today we can no longer understand the character of contemporary cities without the media: Living in the city today – especially for young people – means living with mobile phones and other mobile devices, location-based services and constant access to the Internet. Across these media, complex communicative figurations of urban communitization exist. At this point, urban communitization has to be understood in a dual sense: First, the city is an important mediatized context for many communities that are important for young people (friendships, groups of peers, sports clubs etc.). Second, the city itself is an important “imagined community” (Anderson 1983). This can be understood as an indication that the progressing mediatization is not only related to changes in translocal communicative connectivity but also to changes in local communicative connectivity. Consequently, mediatization does not result in a loss of the importance of local community-building in the city, but in its transformation.

With reference to these arguments, the presentation is structured in four parts. The first part consists of a critical review of the recent discussion about the “smart city”. We criticise this research for being too de-contextualised and, instead, argue for an understanding of the “mediatized city” that locates recent developments in a longer-term perspective. In the second part, we take this overall theoretical frame as a starting point to analyse the urban communitization of young people in the aforementioned dual sense: The city as a mediatized context of their communities and the city itself as an imagined community. The third part moves away from focusing on young people by focalising on various mediatized places within the city. As the analysis demonstrates, these places are of high importance for processes of community-building. Through a survey-based mapping of important places and a detailed analysis of nine of them, the location-related communicative figurations are reconstructed. We conclude by interrelating these levels of analysis with each other to make some more general and critical arguments about the media-related transformation of community-building in the city.

1.2 URBAN MEDIATION, MATERIALITY AND HISTORY

Chair: Robert Imre

The (theatrical) mediation of urban daily life and the genealogy of the media city: show windows and advertisements as social tableaux in America (1890-1930)

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This paper aims at giving a specific contribution to urban media studies from the perspective of historical sociology. In so doing it will shed light on a historical point of convergence between media studies and urban studies not yet fully recognized.

Following the insight about the contemporary city as a media-architecture complex with a long-term history, I try to genealogically show the conditions of emergence of the media city in the context of urban modernization at the turn of the 19th century. I will show how urban daily life was mediated by show windows and advertisements which were conceived as stages upon which the drama of social life was enacted. Through the infusion of theatrical know-how by scenographers and architects who directly worked for the commercial world, show windows and advertisements became social tableaux that, in trying to relate their products with the plural social scenes of urban life, ended up in contributing to mould and promote the new mode of living within the city. Rather than following the naive 'mirroring perspective' of media representing reality, the work shows how a theatrical mediation was at the foundation of modern city and its forms of social life. From this point of view, not only must we say that no urban process can be fruitfully tackled without taking into account the involvement of media, we also recognize that modern city and its daily life went through a process of 'mediation' at their very origin.

The (theatrical) mediation of urban daily life through show windows and advertisements as social tableaux contributed to the creation of the media city itself. The relation between the "urban" and the "media" seems to have a longer history than it has been usually acknowledged, opening up new fascinating territories of investigation for urban media studies back in history.

Temporary urban structures – Typology and meaning

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Understanding the city as a medium in which messages are being inscribed readable through its permanent and temporary structures, goal of the research is to study the typology and meaning of the various temporary structures in the city of Zagreb.

In the context of the city as medium, the typology of temporality can be analyzed from the point of McLuhan's "hot" and "cool" media, with reference to the Kevin Lynch's structural proposal for the reading of urban fabric, as to provide a different cognition of the elements that shape the experiences of space: as default, defined and controlled, or temporary, free and creative.

Temporality significantly determines visual and communication aspects of certain structures in space: standard design does not submit itself to the complex architectural and urban situation in which it is interpolated, and the message of such a structure, addressed to a heterogeneous community, often goes beyond the meanings that are primarily listed. The history of urbanism knows various types of temporary structures, from the tents as nomadic settlements to different constructions for the needs of fairs.

Contemporary social conditions, marked by hybridity recognizable on various levels, added a new dimension to the temporary structures, which dynamically responds to new, often *ad hoc*, social, political, economic and cultural situations. Tents, billboards and screens, kiosks, terraces, prefabricated cottages, scaffolding, stages, spatial interventions are some of the forms that are encountered in urban areas with purposes in range from commercial to political.

Fixing temporary as permanent is reflected on two levels: essential (permanent) change of the image of the city as well as of the character of micro-ambient. This involves the creation of social rituals in public space – new gathering places are being formed, and new ways of understanding the space are being created.

Thinking City through Graffiti: Fieldwork Encounters with Graffiti as a Media Related Practice

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In this paper, I examine graffiti as a media related practice that is firmly rooted in 'The city'. These practices are literally sprayed, painted, rolled, stickered, stenciled and stuck-up onto the physical surfaces that make-up urban landscapes. Drawing from my first-hand experiences of being-in fieldwork, I give some examples of the multiple ways that graffiti materializes across the urban context of Paris, France.

I choose to experience graffiti as a live moment of 'being-with' (Martin Heidegger). Each time I cross paths with graffiti, I consider the material elements surrounding the encounter; the mediums and methods used to 'throw-up' (create), the size, shape and location of the piece, and the conditions that brought me to experience the 'graff-spot'. The 'graff-spot' is a term that I use to think about the location of graffiti in time/space. Thinking about these elements together illustrates how deeply embedded graffiti is into the daily cycle of life in Paris. A daily life cycle that can also be connected to other urban contexts.

Focusing on the Paris context, the time/space dimensions (Brian Massumi) of graffiti highlight movements across suburban/urban spaces; movements that are made by people who, through various modes of transit, scales and time periods, cross bounded ideas of space. Graffiti as a materialization of these movements is helping me to think about the affects of presence and practice (Sianne Ngai).

Anchored in events (Slavoj Zizek) that composed each field day, I will discuss and show the multi-layered methodological approach that emerged while I was in-the-field. My creative methodology draws from various media tools, such as photography, video, sound-recordings, writing and art-based practices. This multiplicity of methods was vital to record the depth of the experiences that I had while in Paris. These experiences reflect my attuned-ness and sensitivity to the whole of 'The city', of which graffiti is a part.

On the very idea of a subversive perfume

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In this paper I will discuss a certain type of literature on perfume which combines blog-like writing, consumer guides and scholarly research on the topic in the urban context. I will focus on the ideas of three writers: Luka Turin, Roja Dove and Barbara

Herman and on their books *Perfumes the Guide*, *The Essence of Perfume* and *Scent and Subversion*. Turin wrote *Perfumes the Guide* together with his wife Tania Sanchez and the book represents a first order consumer guide but it is much more than that. It seriously discusses a number of cultural and even political issues, related to the perfume making and strongly suggests that the classic perfumes should be treated like pieces of art. Dove's approach is different but he also raises a number of politically relevant issues in his book, especially the problem of gender switching perfumes like *Jicky* and *Tabac Blonde*. Both perfumes are absolute classics and their story is in the foundations of the history of perfumery. Barbara Herman is the most ambitious of the three because she wants to show the subversive potential of niche perfumery and its occasional queer character.

My paper consists of three segments. In the first one I will briefly present the stories of *Jicky* and *Tabac Blonde* in order to show how the difference between the masculine and feminine perfumes permanently changes and how gender character of perfumes is often contingent and fluid. In the second segment I will say something about Herman's interpretation of the notorious anti-perfume *Secretions Magnifiques* which is in her opinion the best example of subversive perfumery. In the final segment I will compare the stories of three perfumes and argue that perfumery can show us how contingent our understanding of gender, sexuality and beauty is in the urban context, but I will also try to show that nothing subversive happens when niche perfume-making recognizes the changes in public discourse and adopts new forms of post-hetero-normative marketing for its 'alternative' urbanites.

1.3 MARKETING IMAGINARY CITIES

Chair: Sami Kolamo

Mediating Hallstatt

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The tiny, über-picturesque village of Hallstatt, in Austria's Salzkammergut, made international headlines when it became publicly known that a more or less faithful replica of it had been created in China's Guangdong province—one of the most extreme instances yet of the Chinese practice of shanzhai (piracy/ copying/ counterfeiting) that continues to baffle Western observers. Hallstatt was not, however, just another interchangeable tourist spot available to be transplanted as an image of "Olde Europe." Rather, it is one of very few Austrian sites on UNESCO's World Heritage List, which it was named to in 1997 on account of the village's Celtic pre-history that gave a name to the early Iron Age "Hallstatt culture". Chinese property developers did not just stumble over the little village in Upper Austria. UNESCO's preservation efforts had already

created a distinct imaginary for Hallstatt, which in turn had adjusted its touristic and cultural musealization and presentation to a global audience accordingly.

As this paper will demonstrate in an analysis of Norbert Artner's Hallstatt Revisited I, a series of ten large colour photographs taken in a Chinese "copy town" for display in the original, the duplicating of Hallstatt's imaginary opened up a mis-en-âbime into the intriguing experiments that are becoming a hallmark of the urban Asian experience in the 21st century, something Ackbar Abbas predicted in his work on "Faking Globalization." In probing some of the strands of this intricate interplay between local histories and global appropriations, the paper explores the impact of institutional efforts to preserve tangible and intangible cultural heritage on global imaginaries of Europe's (pre-)history. It analyzes how those imaginaries have been mediated as a part of global marketization efforts, and it traces lineages of memory that connect, in highly mediated form, heritage sites and collective assumptions about shared histories that have become exportable commodities.

Matera's bid book, cultural tourism 3.0 and history

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Matera's Bid Book suggests that a variety of different ambitions have come together in the coveted title: Europe's Capital of Culture. What prevails over all differences, however, is a common ground embedded in substantial social capital and a vision of an 'Open Future', a design for an urban condition that enables diverse groups to interact intelligently, creatively and productively. This challenges Matera to balance integrating and segregating forces, investigate what the differences in the identity aspirations, claims and beliefs imply, and how to empower distinct communities and groups to interact and establish common powers and establish the dynamic relationships needed for strengthening broad-ranging, open and diversified cultural citizenship. From a case study perspective this raises a question of import: How can such culture, the propellant for conceiving an open future, become visible in ways that 'offer authentic opportunities, especially for young people, to imagine a future, in which they will not be forced to quit their native land, a future in which their hopes can be nurtured and expanded'.

The essence of the bid of Matera 2019 is based on a 'living lab' idea. Our study adopts a multi-disciplinary approach to examine the interactions between media practices, within the contemporary 'cultural tourism 3.0', and the surviving physical structures, memories and place associations from Matera's past; as well as the tensions

between the private interests which draw on historic resources to satisfy modern demands and public sector intervention to protect the historical monuments.

We use a combined socio-technical systems approach to address the need for managing Urban Media inclusively, reliably, effectively. We opt for this approach because we intend to determine the historical relevance of the location by comparing the management of contemporary networks, which has become the critical task on which the very success of Matera 2019 depends.

Video blogs in the fashion district: Re-inventing LA's urban fashion imaginary in the digital mediascape

Markus Reisenleitner

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Canada

In a 2014 video that promotes her successful online boutique on the *Nowness* website, Argentinian style icon Sofía Sanchez Barrenechea strolls through downtown Los Angeles in search of Salvadoran and Mexican street style, tapping into what has been termed "LA's growing cool factor on the global fashion stage ... as the next-generation crossroads of celebrity, art and youth culture and its importance as a gateway to the Asian luxury market" (LA Times, 10 Nov 2013). *Nowness* is a fairly recent manifestation of the connection between cities and brands championed by the Louis Vuitton label, an approach that started with print publications, the fashion system's traditional format, but that has increasingly embraced the digital mediascape. However, in addition to "nowness," the video also conjures up historical imaginaries of the city's pseudo-Hispanic lineage and folds them into what is now understood and mediated as street style.

This paper explores how the contemporary fashion system negotiates the urban imaginaries of the city of "smoke and mirrors" (Vincent Brook) in the new mediascape of curated video blogs. Specifically, it traces the shift away from Los Angeles's 1980's and 1990's "city of quartz" (Mike Davis) imaginary as a city hovering on the brink of riots and gang warfare, besieged by Asian capital, a rapidly de-industrializing site of disempowerment of the racialized male body where flows of people, capital and cultural memes were clearly discernible and hierarchically demarcated along ethnic, racial and class lines that left little space for an urban fashion imaginary outside Hollywood's glammerscape. Tracing the transformations that have allowed Los Angeles to emerge as a promising future capital of fashion can shed light on both the city's and the global fashion system's recent reconfigurations, and the role media play in this process.

PAPER SESSIONS 2

2.1 SMART CITIES: DISCOURSES AND TECHNOLOGIES

Chair: Rob Kitchin

Is technology just another Trojan horse for business as usual? Reading the urban through the smart city discourse

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The smart city idea basically proposes both a clever escape from austerity and the current economic crisis and a bright, green future for urban areas everywhere in the world. Whether we consider a corporate view on the future smart development of cities (ICTs-led by big global enterprises) or we follow the tech-frenzy that seem to have spread as a virus in discourses of mayors and politicians across the globe, it is still possible to see that there is an unclear connection between expectations and (existing and concretely achievable) tangible and intangible resources.

To this extent, this paper intends to reflect on the role that such incongruity plays in favouring a comeback (or a continuation) of traditional entrepreneurial ways of doing urban policies by municipalities and big economic players across the globe. In specific, the attention will be focused on the high-tech related attitude of public actors dealing with shrinking budgets and increasing challenges: (i) how much of this attention to technology and ICTs is grounded in specific contexts? (ii) are there long-term perspectives and redistributive purposes for extraordinary and targeted interventions and projects labelled as smart? (iii) is the idea of public intervention changing (also) because of the smart city discourse? And, finally, (iv) what happens to (online and offline) public space in the smart city?

Big data, urban assemblages, and the smart city

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The contemporary city is mediated through multiple interfaces. People make mobility choices based on online spatial representations; use their smartphones to search for nearby restaurants, points of interest, and friends; and use various mobile technologies for mobile urban gaming. These are all prominent examples of the intertwined relationship between media usage and urban practice. However, these

examples only represent a small portion of the networked urban technologies people will soon interact with in contemporary cities.

The main argument of this presentation is that a major challenge for media studies researchers will be accounting for the growth of “smart” technologies. These technologies are a prominent piece of the global push towards “smart cities,” a push being led by cities around the world as well as major corporations such as IBM and Cisco. The growth of the interconnected smart city promises to reshape how we think about the interactions between media and urban space.

The smart city is a term that resists simple definition, but most definitions focus on the interconnection of networked devices, ranging from smartphones, to embedded sensors, to RFID tags. The goal is to collect as much data as possible to then contribute to data-informed urban decision making, while also creating new technological assemblages meant to change how people interact with the city. This paper combines research from media studies, technical communication, sociology, urban studies, and rhetorical studies, to examine how the discourses surrounding smart cities seek to reimagine the interconnected relationship between media usage and urban life. My analysis will show how media studies must widen our focus to include often invisible infrastructural technologies, such as RFID tags, to better understand how people’s interactions with media are reshaping the contemporary city.

Questioning the smart city: which exchange between enabling technology and collective intelligence?

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Starting from 2008-2009 the concept of “smart city” has gained progressively importance globally as a new urban development model. Pushed by high-tech corporations, from one side, and from national and international institutions, from the other side, the term has been forcefully related with forms of technology-driven urbanism and, in particular, with forms of material and immaterial infrastructural innovation. Even within the academic framework these early hegemonic interpretations have been uncritically accepted: the smart city being translated either with models of data-driven urbanism (Kitchin, 2014; Shelton *et al.*, 2015) or with post-political disciplinary strategies (Vanolo, 2013; Söderström *et al.*, 2014).

This paper is focused on the “question of the smart city”, trying to show the process of broadening of the concept by empirically investigating the Italian field. Drawing on six semi-structured interviews of Italian smart cities experts and on text analysis of three years of the online Italian magazine “Smart Innovation”, we suggest that at the core of the smart city debate we can find the relationship between enabling technology and collective intelligence. Within this broad framework, forms of technology-driven

urbanism represent only a part of many potential socio-technical translations of the smart city.

After a brief analysis of the two concepts of “enabling technology” and “collective intelligence”, the paper considers two projects related to the case study of Torino Smart City. The first is centered on the development of an urban dashboard for the integration and the analysis of urban digital data. The second – “Torino Social Innovation” – aims at creating an innovation ecosystem for socio-technical startup projects. Despite being both part of the same smart city strategy they translate different socio-technical configurations leading to different exchanges between enabling digital technology and collective intelligence. The final part of the paper, thus, suggests the importance of broadening the analysis of both the question of the smart city and their related translation processes.

2.2 SENSORY METHODS IN THE CITY

Chair: Meri Kytö

Interpreting imagined and constructed urban sonic environments

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The tie between sounds found in the environment and the structural landscape has been established through theorists such as: Augoyard, Thompson, Blesser and Salter who highlight a relationship between the built environment and the sonic construction of space. However, the creations of these sonic urban landscapes are part of a much larger cultural narrative surrounding sound. The production of these narratives often leads to contrasting and opposing understandings of sound within urban space.

This paper will question how we can understand these temporal sonic realities. Drawing upon the concept that soundscape is the relationship between an individual and their environment (Truax) and that it is this that forms the building blocks of a broader interpretation of sonic urban mediated spaces. The paper will explore how using a methodology of community led sound recording can enable an understanding of urban space to be explored and contextualised. The work discussed in this paper was part of an AHRC funded project looking at an area of “regeneration” in the city of Liverpool UK, the work took place from over 3 years and worked alongside residents within the Welsh Street Home Group.

Listening to museums: Sound map strategies for visual environments

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The multisensory experience of museums is becoming increasingly relevant to curators, the visiting public, and academics, with many museums even beginning to include participatory activities based on listening to their own soundscapes in their public engagement programs. But what does it mean to listen to a visual environment? What are some effective strategies for engaging with a museum soundscape? Could listening to museums lead to the development of new cultural institutions devoted to sound?

In my artistic practice, I have spent the last five years making sound maps of several museums and archives including the Egyptian Museum in Cairo (shortly before the Arab Spring revolution), the British Library's Sound Archive, and the Art Institute of Chicago. Eschewing a top-down, Google Maps API approach, my sound maps exist as immersive sound compositions that lead the listener through an audio tour of a different kind, juxtaposing the sounds of objects and environments in new configurations and contexts much like museum curators juxtapose items in exhibitions. I also make blind listening sketches of museum soundscapes in situ, closing my eyes and drawing the sounds I hear for a predetermined duration using a system of mark making that is gradually becoming a lexicon of museum sound symbols. With new maps currently in progress at the Science Museum and Tate Modern in London as well as the Pitt Rivers at Oxford, my research into the sonic experience of museums presents these soundscapes as personal journeys that are moving closer and closer to the authentic essence of what museums sound like.

In this paper, I will present my museum sound mapping processes along with a selection of their results, concluding with a discussion of where I hope this research will eventually lead: to a proposal for a universal Museum of Sound.

Amplified privacy: Recording, immersion and intimacy in urban space

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Soundscape research methodology involves recording sonic environments. This methodological practice might be grounded in archival prospects, in ethnographical data collection, or doing research "in sound" (Feld), depending on the research setting in question. The recording event itself might even be a self-pedagogical moment (Uimonen).

Looking into how recording changes the relationship to the lived environment this paper brings forth the aspects of intimacy and immersion in urban recording situations where attention is aestheticized resembling that of the sharawadji effect (Augoyard & Torgue) and where the act of recording enables a moment for private space. What kind of questions can be asked from this kind of research material? Is it only accessible to people present at the recording situation?

2.3 MEDIATED URBAN MEGA-EVENTS

Chairs: Elena Trubina & Sami Kolamo

Staging resistance through sports media spectacles. The dynamics of camera-conscious performativity in the Contemporary FIFA World Cups

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In my earlier works, I have been interested in how “people on the move in the city” are persuaded to adopt specific roles as audiences and performers during the World Cups in line with expectations by the FIFA-led branding machinery. In a forthcoming research project, I will shift the attention from strategies of the FIFA and its close allies to diverse bottom-up activities, more precisely to the unexplored field of tactics of resistance of civic activists in the FIFA World Cups.

In the research project FIFA World Cups are seen as cultural-ideological events organized and staged primarily for television cameras, journalists and tourists. The concept of *camera-conscious performativity* refers to the affective, pre-planned addressing of people, particularly global media audiences, before and during the FIFA World Cups. Although the production machine of the World Cup (FIFA, Local Organizing Committee, sponsors, media) currently tightly controls how things are presented in both the mainstream media and event venues, civic activists have nevertheless managed to make “dramaturgical breaks” in this idealized image of a benevolent global party of football enthusiasts.

My point of departure is that despite FIFA controlling and dictating local urban spaces, media attention is an equally desired objective for civic activists and influences the movements and bodily staging of resistant groups. In my presentation, I will focus on a) what kind of deals FIFA and its national and local allies make beforehand to control media publicity in host cities during the World Cups, and b) how the actions of civic activists in situ are orchestrated with the activities of other urbanites, the use of networked portables and social media. Above all, my aim is to analyse the making of local and global politics in the mediated urban public spaces controlled by FIFA and its allies.

Urban image construction and the mega-events media spectacle

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Described as the “peak spectacle of the global mediascape”¹, mega-events like the FIFA World Cup and the Olympic Games have become key events in the marketing of cities and have a great impact on urban image construction. While the literature on the urban dimensions of mega-events abounds, little attention has been given how their vast mediatization influences the construction, diffusion and promotion of place images. This paper thus investigates the growing influence of International sports federations, event sponsors and holders of broadcasting rights in the transformation of host cities and in the management of its media representations. It examines the effect of the mediatization of mega-events on the aestheticization of the urban landscape. Several strategies used to control urban representations, to transform perceptions and to manipulate images are discussed, along with their social and spatial implications.

The paper argues that these image construction strategies are not innocent but pose a sizable threat for urban justice. Mega-events promote the projection of a highly restricted image of the city, of which the poor, the ugly, the informal are excluded. The use of sophisticated imaging technologies promotes an aestheticized representation of the urban landscape, which is at once unproblematic, depoliticized and simplified. They can perpetuate patterns of domination and stratification, and reinforce old hierarchies and power disparities at both the local and global level.

Urban myths? Transforming narratives of place via the media representation of one-off international cultural events

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Hosting a major one-off cultural event has become a key aspiration of cities attempting to renew or change their local economic base and position themselves as world, international or national cultural centers. This paper discusses the experience of two European cities over the last three decades, which is the period seeing the most noticeable growth in culture-led regeneration strategies, particularly in post-industrial cities.

The focus of this paper is the media effect of hosting the European Capital of Culture programme, an EU initiative launched in 1985 and hosted by close to 60 cities in

¹ David Whitson and Donald Macintosh. The Global Circus: International Sport, Tourism and the Marketing of Cities. *Journal of Sport and Social Issues*. 20 (3) Aug. 1996, pp.278-295.

30 European countries. One of the key claims associated with this programme is that it can transform the 'image' of a city and that this, in turn, can lead to widespread social and economic benefits. These image transformation claims are mainly the result of the heightened media attention that some of the host cities have been able to generate.

This paper offers a close interrogation of two of the most high profile host cities, spanning from the beginning of the initiative in the mid 1980s (Glasgow 1990), to one of the most recent cases, taking place at a time when city branding and the notion of Capitals of Culture as a media event has become common place (Liverpool 2008).

The paper considers the importance of the media narrative arch surrounding special events to solidify 'image change' claims, regardless of the existence of detailed evidence about a change in perceptions by diverse communities at the time the event is taking place. My core argument is that, despite our limited knowledge about people's acceptance or rejection of the official rhetoric, if the media narrative about a city shows significant change in focus and attitude over time, if it is voluminous enough and if it cuts across geographical (local, national, international) and style (popular, broadsheet, specialist) journalistic variations, then it becomes evidence of change in itself. The paper concludes that continued national and international media references to a city's "success" at culture-led regeneration are key to the repositioning of cities within leading policy circles and that this, in turn, influences the way local communities feel and talk about their city.

Mass media and the mega-events in emerging economies

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Over the past decade, hosting mega-events—large-scale, temporary occasions such as the Football World Cup or the Olympic Games—shifted to developing countries. The 2008 Olympics in Beijing, the 2010 FIFA World Cup in South Africa, and the 2014 FIFA World Cup and 2016 Olympic Games in Brazil are just some examples of this shift (Nauright & Schimmel, 2005; Black & van der Westhuizen, 2004). BRICS countries (i.e., Brazil, Russia, India, China, and South Africa) increasingly claim their share of the global leisure market. The 2013 Summer Universiade in Kazan (Makarychev and Yatsyk, 2015), the 2014 Sochi Winter Olympics (Müller, 2012, 2015), and the 2018 World Football Cup (11 host cities) are just the most prominent of several events that Russia has either already hosted or that it is planning to host.

While the importance of choosing developing countries to host mega-events has usually been framed in development discourse, the details of how some of them receive a right to become the host prove troublesome. The latest FIFA bribery scandal (http://www.forbes.com/fdc/welcome_mjx.shtml) made headlines all over the world with the shocking facts about the immense corruption behind the 2010, 2018, and 2022 World Cups (in South Africa, Russia, and Qatar) (see

<http://www.smh.com.au/sport/soccer/fifa-corruption-scandal-russia-and-qatar-could-be-stripped-of-world-cup-hosting-rights-20150607-ghinqy.html>). The mass media and mega-events, once again, proved closely linked.

In my presentation, I pose the following questions: What role do mass media and social networks play in mega-events implementation as the latter is increasingly organized by countries which lack political stability? How is media engaged in legitimizing the governments of emerging economies as hosts of mega-events? How can media coverage of these events be seen against the other ways these countries employ to impress the international community?

SCREENING SESSION

URBAN FILMS: AUDIOVISUAL PERSPECTIVES ON THE CITY

Chair: Andrea Davide Cuman

Stranger than known: the imagined city

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The paper/screening will show how the city can be imagined, drawing from the city symphonies of the 1920s, through to the camera drone of today, drawing on the author's own films and other literary and audio visual works.

Not to Scale 2009 filmed model towns and cleansing them of any full size people showed a perfect English suburban experience that was at the same time menacing.



Manchester Time Machine 2012 was the first iPhone app that used GPS and archive film through locative narrative to examine history and identity in Britain's second city. *Stranger Than Known 2015* (with Tony Steyger) used hi def cameras and slow motion video to try and create a myth of a city, Southampton, that struggles to find an identity, and is known more for the travelers who have left it on the Mayflower and the Titanic than those left behind.



That peculiarly English construct of the model town or village aims to reduce the vision of urbanity to a benign plaything, which ironically the camera drone now also does, the new trope of urban depiction. But the city is traditionally negotiated by wayfaring, in de Certeau's term, by the flaneur open to the haphazard city experience.

The camera as flaneur can be reproduced using contemporary technologies, both filmically and by using GPS and portable mobile devices. The paper and screenings show how this might be possible.

Ex-//The removed city

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The Urban Laboratory Zenith, based in Bergamo (Italy), currently works on the potential of the “removed” part of the city and on its relation with citizens: how “removed” places and people affect each other and how new situations can be generated by unusual interactions.

The starting point of this project is a docufilm shot in Bergamo during 2014 and 2015, which narrates different stories related to dismissed or underutilized sites in the city, focusing on different approaches. An architect, a public art organization, an association for homeless people, a cultural project, a socio-political center: all these stories are set in “removed” places, but each of them relates in a specific way that produces different occasions, questions, problems and solutions.

Exploring the forgotten part of the city through these stories and narrating them to people through the docufilm is a tool to understand the existing scenarios and imagine new ways to relate to the urban environment.

Communicating with citizens through videos and social networks creates a dialogue around the reactivation of abandoned places and the alternative uses of public spaces. Along with the video, Zenith is working on a graphic research that aims to collect and produce materials and analysis about the places related to the stories: this generates site-specific experiences and temporary installations that bring people inside the forgotten areas, developing the exchange between places and people.

The city of design

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Design Capital - The seven days that make Milan the capital of design

(52', ITA/ENG - subtitled; director Patrizio Saccò, authors Cristian Confalonieri, Andrea Cuman, music Massimiliano Fraticelli)

The city of Milan has a longstanding tradition for being one of the world's design capitals. This independent documentary investigates the reasons behind the centrality of this city for design culture. Multiple perspectives - that of designers, journalists, entrepreneurs, critiques and scholars - are linked to one another by images of innovative design pieces and installations, of an urban rhythm which is enhanced during Milan's Design Week, the main event on design that the city has hosted for decades. These images and voices slowly build up the tale of an "infinite city" (Bonomi, Abruzzese, 2004), in which design culture melts with the urban dimension in a variety of ways: Milan's centrality for design and design culture in fact, resides in the ability to have constructed over time a reciprocal exchange with its outskirts and near towns, especially with design companies in the northern parts of the city which provide the productive backbone of this industry. In turn, the commercial activities, the creative industries and cultural institutions located within the city boundaries provide that innovative thrust and immaterial value which are constituent of design culture.

In particular, the documentary looks at the relation between design and the city of Milan through the Design Week, an event which has historically developed as a uniqueness amongst urban events, at the boundary between an institutionalised trade fair and an almost anarchic cultural event, which over the years has hosted ever wider creative expressions. This event constitutes a global networking and showcasing stage for the design industry, but its ephemeral character is constantly grounded within the city texture and profoundly affects the city in economical, cultural and urban terms, making Milan a globally recognized design capital.

PAPER SESSIONS 3

3.1 (RE)MEDIATED URBAN TRANSFORMATIONS

Chair: Cesare Silla

What is old about the 'neoliberal city' & its media?

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This paper considers how the so-called "neo-liberalization" of cities in the twenty-first century has developed through and around *residual* media. In other words, what is old about the "neoliberal city" and its "media?" How does the "residual" matter and materialize in an "emergent" environment—i.e., how have residual sites, technologies, and institutions of earlier media culture (museums, libraries, movie theaters, radio stations and towers, television grids, transportation networks) fit into, but also destabilized, the current wave of media reform and arts/cultural redistricting in the 21st-century, "neo-liberal" U.S. city? And how might we understand the history of print, cinema, radio, and TV as histories of programs for reinventing the liberal city as cinema city, radio city, TV city, etc. – elements of which persist and insist in the present?

The paper examines trends in the U.S. but draws most of its examples from the U.S. (particularly Chicago, New Orleans, and Champaign, Illinois) – partly to emphasize the differing temporalities and historical geography of residual media, and partly to consider smaller U.S. cities as "residual (media) cities."

The paper is part of a The intervention follows from a book-length project that I am finishing, *The Birth (& Rebirths) of the Liberal City & Its Media*, which examines the history of liberal government, media, and "urban renewal" through one another.

Singing in steel: Postindustrial communicative experiences of meaning and resistance

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This project is part of the author's new book project on urban phenomenology focusing on the ways that cities have been constructed in the United States to keep communities apart and what can be done to help nurture healthier diverse

communicative cities. The author employs his expertise in phenomenology and as a community activist to look at what are the messages being communicated in the various ways we rebuild our urban centers in a post industrial age. Building on Ed Casey's phenomenology of place, this piece will look at how we can use urban spaces in a way that celebrates their important historical contributions, but also allow for transformation to modern spaces that best support the needs of the local communities.

Pittsburgh presents an interesting case study of multiple sites of redevelopment that have different levels of successfully building with the needs and dialogic input of the community. Various communities have struggled with having their voices heard in the rebuilding project of Pittsburgh's famous steel mills. Many of these industrial sites are in working class, poor, and diverse neighborhoods. Unfortunately the redevelopment often takes place at the expense of the local communities and advantage of outsiders leading to an increase in gentrification at the expense of the historical cultural rootedness of local communities.

The experiences of protest and resistance of community members responding to "redevelopment" in Pittsburgh offers an important lesson of how to rebuild and valuable case studies for other urban centers around the world struggling with what to do with their postindustrial spaces. This phenomenological explication presents an interdisciplinary analysis of Pittsburgh's urban redevelopment.

**The (Latin American) subaltern media-city
Space, power, precarious labor, and subordinated digitization in Belo
Horizonte, Brazil**

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Countering the dominant paradigm of the so called 'Digital Divide' and its overcoming as the new promise of so called 'development', we argue that the incorporation of digital communication and information technologies is based on a logic of subordination to capitalistic surplus extraction.

Instead of a supposed Digital Divide, what we witness is the uneven development of a *Subordinated Digitization* by means of which Third World countries and working classes all over the world are being incorporated into a new kind of social synthesis under capitalistic commodity-form. In Latin America, digitization occurs in diverse and contradictory fashions expressed in various forms of precarious labor informatization among working populations, impinging on their perceptions and expectations regarding education, leisure, and consumption. In urban contexts subordinated digitization plays a

key role reconfiguring the city's inner social frontiers, impinging on the flow of value and labor, reproducing economic and sociopolitical subordination, and giving pace to emergent 'surface spaces' that express the disjointed relation between the projected-space and the 'social infrastructures' by means of which popular classes put into motion their everyday survival strategies.

Drawing on ethnographic data gathered among cell phone SIM card street vendors in Belo Horizonte City's downtown, in Minas Gerais State in Brazil, we offer a first account of how a very particular experience of precarious labor informatization allows us to problematize the concrete fashions in which digital media incorporation in Latin American cities contribute to subjectively and materially reproduce a socio-politically fragmented working class, a process expressed in emergent forms of urban spatial configurations – surface spaces – functional to the global reorganization of capitalistic accumulation. Drawing on their experiences as street vendors, we present this form of precarious labor as an example of the global digitization 'other-side', the reverse in which the Media City becomes the subaltern construction of digitally subordinated space production among working populations in Latin America.

Radicalization and the city: Contemporary media architecture and political violence

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The vast majority of terrorist acts in particular, and political violence in general, has historically occurred in urban spaces. The occurrence of the violence then needed to be witnessed in real time, and reported shortly thereafter by traditional 'old media'. This is obvious, since there needs to be a large audience and the 'event' needs to be shocking. Mediated urban life, and the spatial constructs we use, have experienced major changes with our new recent technologies, especially social media. Mediated audiences as well as mediated urban spaces, have both changed the notion of radicalization and the ideas of both political violence as well as the very nature of terrorism and terrorist acts. In this paper I explore what this might mean for the future of radicalization, political violence, and terrorism and how this 'mediated reality' impacts daily lives in urban cityscapes.

It is fundamental to think about the intersections among media studies, politics, and urban studies, as a mediated urbanism with new formations of political resistance. That resistance may well manifest as violence, and it may include everything from legitimate protest to terrorist activity. In terms of characterizing that violence in mediated urban spaces, the city as a site for both political resistance and terrorist acts, remains as key political problem.

The debate about the incapacity of state authorities to stop the ostensibly non-urban recent manifestations of terrorist activity might also tell us something interesting

about the architectures of violence in this mediated urbanism. These are some of the problems I will explore in my paper.

3.2 POLITICAL ACTION, MEDIA AND URBAN SPACE

Chair: Kathryn Travis

Urban communities of presence: ambivalent uses of media in the Freetown Christiania

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This paper discusses ambivalent uses of media in the governing of urban spaces. Although media are extensively exploited in participation and decision-making processes of the current cities, there are alternative urban communities that resist going with the flow. I will concentrate on the Freetown Christiania in Copenhagen and discuss its multifold approaches to media while producing urban spaces and justifying the community's existence and autonomy.

The everyday decision-making processes of Christiania are based on oral law and consensus democracy that are performed in private and public spaces of the Freetown. Presence is preferred in governing: decisions are made in lengthy meetings where community members discuss issues until they reach consensus. Moreover, the laws, regulations and ideologies are openly performed in streets and squares, whereas the public spaces of media have been utilized especially when the community has justified its existence.

This paper asks the conflicting uses of media in alternative urban communities, and what kind of publicity is produced by these uses.

Radio-situation: political action in urban space

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In my paper I will critically reflect on possible modes of politically engaged media practice in urban space, by presenting some of the performative radio-actions conceived and realized by a German art collective Ligna. Applying Adorno's concept of *radio-situation* and Brecht's idea(l) of the radio as an apparatus of communication (both

transmitting and receiving information), Ligna invented a new performative genre – so-called *radio-ballet*. They practice it as a mode of direct political (re)action to some, in their opinion, highly problematic and unacceptable political decisions which allowed corporative intervention in urban space and by that deteriorated the public sphere (privatization of railway stations, gentrification of 'poor' and socially excluded quarters etc.).

The strongest 'weapon' of these guerilla-like artistic-political actions is a dispersed character of the behavior of their performers (members of a particular 'threatened' community or/and all other the citizens willing to participate), whose performance of 'abnormal', or prohibited gestures is choreographed and guided by dispersed radio voice floating over the space which is about to be 'occupied' and 'defended'. Having been invited several times, by different NGO's in Croatia, to create performative projects as active response to some discussions and campaigns which reclaimed the public space, Ligna turned out to be relevant and influential actor in our context, sharing ideas and experiences with colleagues from a local independent artistic and socially engaged scene – which is one more reason to reflect on their legacy within the sphere of media practice in urban space.

The affordances of ICTs for mobilizing and managing volunteer efforts during an urban protest: The case of Ukraine's Euromaidan

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This study considers the grassroots initiatives in Euromaidan protests in Ukraine (fall 2013–winter 2014) to help explain the role of ICTs in citizen protest, particularly in a highly connected and mediated urban environment where both the physical and the digital are used in concert and augment each other, allowing citizens to engage in dissent and enable change. This study uses the communicative affordances framework to better understand how digital media in an urban environment can augment citizens' protest activity through affording them new possibilities for dissent, mobilization, and resource management, and how the protesters themselves interpret the role of ICTs in mediating their protest activity.

The focus of this study is Galas, a crowdsourcing and crowdmapping initiative that sprang up during Euromaidan protests in Ukraine. Founded by a group of enthusiasts seeking to help coordinate human, material, and other resources for protesters' needs, Galas grew into a major hub of the urban civic protest effort.

The study, based on interviews with key Galas activists and an analysis of the Galas online presence, describes the initiative's birth, development and mechanics, and provides a compelling case for how impromptu civic projects organized by skilled activists and augmented by digital technology can find opportunities for action, draw in

volunteers, route information and resources in a protest, and become a lasting, but flexible foundation for grassroots organizing.

3.3. URBAN REPRESENTATIONS

Chair: Miriam De Rosa

Questioning resilience. Notes on cinema and urban landscape

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Since the beginning, cinema has kept a strong link with urban landscape. Modern city characteristics, such as dynamism, fluency and permanent changing have found in cinema the proper medium for being represented. Thorough out cinematographic editing and camera mobility, main tools of the cinematographic medium as André Malraux (1946) highlighted, cinema spectators has build their own city imaginary. The urban landscape archive created from the cinema and city encounter has influenced spectators to project an aesthetic and ethic gaze to their own environment, as the same way that landscape painting did since XVII's century. This ethic dimension, inherent to any landscape representation, allows us to enhance with the resilience concept. In this sense, it seems that cinema has a significant role portraying the urban landscape ability to adapt to cultural, socio-economical, technological and therefore aesthetic changes taking place in the city. A film such as José Luis Guerin's *En Construcción* (Spain, 2003) that portrays the transformation (almost 4 years) of "el Raval", one of the most problematic Barcelona's neighbourhood, works as a silent witness of the city memory and illustrates people and spaces that will disappear with the complete neighbourhood reorganization. Facing the permanent changing, Guerin's film acts as moving image monument that preserves the memory of the past to understand the present. Cinema is able to figure the necessary urban landscape memory to thinking in resilient terms.

Art and the city: A visual mediation of interconnected city spaces across Europe

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Artworks reflect the newness, excitement, or alienation of cities that artists experience. Artists relate to and reflect upon the 'host' cities they have moved to, or to

issues at 'home' that become clear when abroad. Artists either reflect upon the host city, use this location in order to depict an 'image' of the home city, or take elements from both cities and combine these in artwork. This links to Leuthold (2011: 64) who proposes that art is central to the cross-cultural creation of meaning and that in art "oppositions actually reveal connections...and oppositions therefore provide a structure that leads to new knowledge". These juxtapositions in artwork help to understand differences between cities but, simultaneously, what connects them. This presentation will explore how artists' multi-directional connections and movements are affecting the way they portray the city in artworks.

Not only a "space of flows" (Castells, 2001: 155) nor a space of localities (Bauman, 2011), with migrating artist communities, cities within Europe are a 'space of interaction'. This highlights how the city is made up of a multitude of spaces and geographies as well as being fixed nodes. The art community is opening up new spaces for living, communicating, and collaborating through their practice – creating a space of overlapping connections and communication which link home to host cities as well as other cities. Yet, what has not been understood are the potentials of this: for (re)producing interconnected cities that seem to bypass the nation, territory, and borders.

This presentation will show how their practice extends across space and how they put together different aspects of cultures to represent the city. Artists are not only 'producing space' as Lefebvre (1992) describes, but also producing the 'image' of the city.

New media art in the transformation of urban public space

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In the contemporary urban environment, video projections (which, as opposed to film or TV, are not connected to a screen) shown on the façades of buildings or on electronic media (video reproduction) planes, can become involved in public space in specific ways, assuming the role of a substitute of architectural and public decorations. The hybridization of video and architecture points to the increased potential of architecture in the sense of social interventions that channel and model social processes – acting as triggers of micro-changes.

According to Vito Acconci, the function of urban public art more generally is to de-design (Vidler, 2001: 141). Deleuze's formal topic of deconstructing (or Leibniz's "great Baroque montage" of hybrid space) in turn deals with the façade of a building as moving matter, as the inside of the outside. Hence, instead of looking at a building as being closed into itself and, therefore, self-sufficient in the sense of its relation toward

its own context, the building is seen to assume upon itself the quality of the context, by which it is transformed.

In new media art, video installations could contribute to transforming of (urban) space into *events*, which also involve surrounding buildings and architecture (that is, the physical urban environment) at the same time intertwining them with virtual dimensions of (digitally produced) space. Video installation schematically consists of input, output and computer; and when it is CC (closed-circuit) installation, input is always based on a camera. This can also be a surveillance camera, in which case the work of art calls to the fore the problem of public surveillance. However, the situation sometimes reverses and the observed person can become a spectator.

In my presentation, I will discuss the role of new media art in the power-related transformation of urban public space by using as examples early and more recent closed-circuit installations such as "Hole-In-Space" (1980) that connected New York and Los Angeles.

**Mediating a city in ruins:
How a local newspaper deals with the collective trauma created by Nokia's
collapse**

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During recent years many town areas in Europe has faced the consequences of globalization and collapses of technological industry. For example mobile phone manufacturing has moved to Asia after about 10–15 years long flourishing period. This period was extremely short in a history of industrial movement.

Salo is a town of 55 000 citizens in southern Finland. It was the original hometown of Nokia mobile phones; the Finnish mobile phone was actually invented in Salo. OY Nokia AB grounded factories to Salo; the first ones in late of 1980's. The manufacturing expanded very fast, and was at the beginning of the 20th century one the largest IT-factories in the world. As fast as everything was given, as fast it was taken away. After several minor closings and redundancies Nokia pronounced to close the whole factory in Salo two years ago. After that moment the town and its citizens have struggled with growing unemployment, lower tax incomes and darker prospects.

The local media is an important social actor in a small town like Salo. Good times mean also good and healthy years for media industry. After a rapid collapse, media companies need to create new survival strategies, too. Although "money isn't everything" from the journalistic point of view, the local journalists live in the middle of crisis: they have seen their friends and family members losing their jobs and future. Their own jobs are under threat, too.

As a Salo citizen and a media researcher I have initiated a local project with the local newspaper (Salon Seudun Sanomat) to consider this social movement, which Salo is facing now. We are trying to describe and depict this critical period, where people are

living in many small European towns right now. We have collected local journalists, crisis therapists and former Nokia workers to tell their experiences in public. From private to public might be also a painful process – for professionals who have used to deal with success stories, not with the failures.

As a researcher my task is to monitor this journalistic project and communal process. A major concern is whether it is possible to “write the process” or give common words to this collective trauma?

PAPER SESSIONS 4

4.1. URBAN PLANNING AND MEDIATED PARTICIPATION

Chair: Ole B. Jensen

New buildings in old settings

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The paper focuses on the subproject dealing with Urban environmental design, conducted within the larger project *Affirmative and Innovative Learning and Teaching in Gymnasiums Based on the Croatian Qualifications Framework*, or *IPAQ Peta*. The goal was to modernize the existing and develop new advanced curricula for high schools. The project took 18 months to complete and included 7 subprojects, including the Urban environmental design which dealt with the common theme of *New buildings in old settings* through the contents and methods of the following subjects: Visual Arts, Sociology, History, Geography, and the English, German and French Languages.

The *New buildings in old settings* subject is an example of a contemporary subject which attempts to show the importance of developing a sense of civic responsibility for changes in the urban environment and the preservation of cultural and national heritage while learning to recognise the causes and consequences of social and cultural changes, critically assess historical sources, independently prepare and conduct research and interpret data, develop environmental, visual and media literacy, perfect communication

All the teaching units were piloted in class and fieldwork was conducted for teachers and students in arts and sociology. Students researched specific locations of architectural and urbanistic importance in Zagreb, located the buildings, interviewed tenants and passers-by, analysed architectural characteristics, took photos, did archival research, created new designs and solutions using computer design and animation software (SketchUp and 4D). The final result of the students' participation in the subproject is an exhibition of their works created during the field study and set up in the exhibition hall of 5th Gymnasium (funded by the project). The interdisciplinary project involved also journalism students whose assignment was to cover the urban project for the media, both TV, web and social media.

Mediated participatory urban planning & design

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This paper introduces a theoretical, interdisciplinary framework to develop a novel approach to mediated participatory urban planning and design. Our framework is derived from an interdisciplinary project using virtual technologies for participatory urban planning and design. As digital technologies have come to shape the city and the daily lives of its citizenry (Ridell & Zeller, 2013), it is timely and necessary that the means by which we envision the future city are enabled by these same technologies (Smith, 2013). Batty (1997) suggests “that computers will have to be used to understand cities which are built of computers. There will be no other way” (p. 159). Yet, planning activities are not easily communicated, nor readily understood by all stakeholders (Podevyn et al., 2009; Ylipulli & Suopajärvi, 2013). Furthermore, there is currently a gap in the research on how Web 2.0 technologies, and especially, virtual worlds, may be effectively utilized to achieve fuller civic participation in planning communities.

We will discuss how different research areas can inform and enrich urban planning by combining the following, intertwined theories: sense of place in urban context (Jiven and Larkham, 2003; Relph 1976), virtual sense of place (Kesselring 2006; Relph 2007) and psychogeography (Coverly 2006, Pinder 2005). The linkages between these and participatory urban planning techniques are rich: without sense of place, individuals would have difficulties asserting their ideas about places and how these change.

Exploring and experiencing place with respect to participatory urban planning is important, as familiarity with a place engenders a better sense of place, superior wayfinding, and stronger thoughts about the direction a community should take.

Tinkering with the urban media environment: urban innovation, living labs and hackathons

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Media are increasingly intertwined with the urban environment. The emergence of mobile devices and everywhere-anytime connectivity caused the digital and the physical to become strongly interconnected. This changes the way public space is experienced and interacted with. As such, digital technologies and data have become important drivers for urban development and innovation (cfr. Smart Cities). However, when it comes to design and production processes of such urban technologies, concepts and strategies of corporate innovation management cannot be simply implemented in an urban environment. Media environments are characterized by power, gatekeeping and control mechanisms, so its design and development process in an urban and democratic environment requires special attention. Therefore, these processes are increasingly participatory and grassroots by nature, allowing citizens to mold, experiment and play with new urban media technologies.

In this context, local governments are experimenting with new interaction models that build upon civic engagement and participation. One such interaction model, driven by Open Government policies, is the organization of hackathons. However, hackathons are still poorly understood, especially in relation to the production of urban media innovations.

This study explores the nature of this ICT driven interaction model on both a conceptual and empirical level by means of a multiple case study (n=4) and a complementary survey (n=167). Urban hackathons act as a community driven bottom-up think tank, which inspires and influences local policy, and co-designs digital urban environments.

While the tangible outcomes are mostly demonstrators of what might be possible, several long term effects must be taken into account. Most importantly, it fosters cultural change at the level of the local government organization and within a community of highly skilled developers and citizen entrepreneurs. This cultural change can be defined as more transparent, collaborative and interactive, enabling co-creation of the urban media environment and technology driven citizen engagement.

4.2. DIGITAL LANDSCAPES OF POST-SOCIALIST CITIES

Chair: Ekaterina Lapina-Kratasyuk

Electronic neighborhoods in Moscow suburban areas: from parochial spaces to new public arenas?

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Studies of public spaces conceived as spatial and social glue shaped the mainstream of Urban Studies for several decades. Initially Media Studies shared this interest by focusing on virtual analogues of public spaces – electronic agoras (Mitchell, 1996) or large scale communication platforms (forums, social networks). Theoretical shifts in Urban Studies enhanced the interpretation of the city as a constantly changing network of spaces and practices (Massey, 2005; Amin & Thrift, 2002) and re-discovered significance of small urban spaces such as neighborhoods. This shift is especially important for understanding current situation in Russia with its rapid suburbanization. New residential districts reconfigure the spatial, social and media cityscapes, become the new agents of influence.

The presentation is based on the case study of “electronic neighborhoods” in Moscow suburban area conducted in 2013–2014. It focuses on the modes, content and agency of communication initiated by inhabitants of new residential areas. The new inhabitants (mostly middle class) use their skills to create web-based communication platforms. The platforms are usually tightly connected to the existing physical/discursive space and reproduce the fragmentation of the city: they are named after residential areas and concentrated on the local issues. Web-communication (forums, web-pages in social networks) becomes the dominant type of interaction among inhabitants despite the fact of their spatial closeness. At the same time the physical space as an arena for public communication is gradually acquired by local management or businesses.

Created in spontaneous everyday communication as a “parochial space” (oriented toward new residents) (Lofland, 1998; Humphreys & Liao, 2013), these platforms are occasionally turned into the instrument of public influence by the residents. Complaints and negative experiences articulated on the platforms may produce the negative public image of the area, developers, local management and consequently decrease the demand on the estates. It makes the community created web-platforms the places of public negotiations or stimuli for reactions of different agents. Thus “electronic neighborhoods” might be considered as a type “democratic activism” providing residents with the means of influence and increasing their role in the formation of social fabric in new urban spaces.

Invading urban underground: the mediatization of metro

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The new epistemology of the urban reminds us that “urban is a process not a universal form, settlement type or bounded unit” (Brenner, Schmid, 2015). So, the sensitivity to the on-going processes that shape and constantly change the urban life is the way to understand the current state of urbanity in its uniqueness and uniformity.

Though the mediatization of urban life is a current trend worldwide, its infrastructure, extent, and the ways of ICTs using significantly differ. The connectedness through mobile devices, which is the core of mobile revolution enthusiastically proclaimed by academics (Rainie, Wellman, 2012) and greeted by urbanites, is not the only form of “staying connected”. Still there is a more “sedentary” and emplaced form of connectivity such as wi-fi. This space-attached form of connectivity supposedly might be defined as “the surplus value” that contributes to and explicates new hierarchies (spatial and others) in the city.

My presentation will address the policy and practices of mediatization of public transport systems (the metro) in three Russian metropolises such as Kazan, St. Petersburg and Moscow. The development of transport system during last decade was considered by policy makers in Russia as an epitome of the urban development. In many cases the transformation of urban transport goes hand in hand with its “wi-fi-ization”, which also becomes a matter of politics and is used to stress the symbolic meaning of the transport, to make evident its modernization (supposedly invisible otherwise) and foster the competition between cities based on new criteria.

Since the politics of the wi-fi-ization of the metro are quite different in the cities mentioned, they got different reactions of metro users. So far, the intensive extension of the wi-fi in Moscow metro is defined by many informants as the threat to its status of “a digital retreat”, which it used to be in pre- wi-fi times. Thus, the mediatization of the metro puts in on the map of a digital city contributing to its spatial multi-layer nature, though it is not unambiguously supported by its users.

Urban navigation in the digital era: the anthropology of mobile applications' user

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Mobility is the essence and the constitutive practice of a contemporary urban experience. Its growing influence on urban environment and everyday practices turns the cities into "the mobile places and places of mobility" (Sheller, Urry). The intensification and the complex character of urban mobility requires various navigation systems. The idea of urban navigation can not be reduced to the special materialities (such as signs, maps, etc.) or thematic discourses. It inevitably includes the navigation practices or the orientation in the urban space based on different navigation systems and tools. Thus, navigation practices could be considered as special forms of anthropological experience of the urbanites (pedestrians, drivers and passengers).

Mobile technologies have been transforming the urban navigation. They enriched it with new devices (electronic maps, online scheduling, etc.) and competences of the urban dwellers. These competence contributed to the emergence of "electronic nomads" (Mitchell) – the urbanites whose mobility is empowered by the new technologies.

The presentation is based on the field research of the navigation practices (mainly the usage of navigation applications for mobile phones) in the city of Samara (Russia). It will focus on:

- the practices of navigation of passengers in Samara. Characteristics of the place and role of mobile applications in the anthropological experience of navigation in the city
- opportunities/restrictions of the apps in the anthropological experience of the passenger (comparing to other exploration modes of the urban space). The impact of mobile applications on the trajectories of movement in the urban space
- errors and failures in the urban navigation of users of the mobile apps
- the perception of the city through digital navigation practices.

Accumulating knowledge – accumulating community: Urban sociality in local history focused social media

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Creating a virtual extension of urban social and even physical space is one of numerous potentialities of social media in the Web 2.0 age. Social media groups focused on local history are a part of local Internet-scape in the town of Obninsk.

Obninsk is a young (since 1956) small (100 000 people) town located 105 kilometers from the capital of Moscow. The location of the nuclear plant claiming to be the world's first and of a dozen of scientific institutes doing research in atomic issues, Obninsk used to enjoy the status of a town of science belonging to the Soviet Atomic ministry. It's short but glorious history created a corpus of shared myths and symbols, while at the same time the town is still divided into tight institute or factory based communities. Nevertheless, after severe budget cuts started in the 1990s, Obninsk faces all the typical Post-Soviet province problems, like unemployment and youth flowing to the near Moscow.

Social media groups in question are centered on visual artifacts, mostly photographs from private archives and published sources, more rarely textual extracts from a Web-resource. Together with dense commentaries of users (mostly current residents of Obninsk) they accumulate very diverse heterogenic knowledge. Embedded in the town fabric and loci, penetrated with childhood memories and nostalgia, it sometimes acts as a basis for establishing new social relations and even neighborhoods. These virtual sites shape spaces for cross-institutional and cross-generational communication. While the pioneering generations of Obninsk-settlers born in the 1920–1930s, being admitted "professional" holders of local memory, are active in traditional media (newspapers), the social media groups give the floor to memories and sentiments of later generations.

The virtual extensions of Obninsk show new shades of mediated urbanism and bring new agents to the scene of the town memory, creating a sophisticated assemblage of city, digital media and knowledge.

4.3. URBAN MEDIA PRACTICES AND SPACES

Chair: Seija Ridell

Failing resilience. Snapshots* of cinephile vintage and architectural decay

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The paper approaches the relationship between media and the city focusing on a specific site that crystallizes them together, namely the movie theater. Taking a photographic series devoted to this place as my case study, I want to analyze each relation in terms of resistance/resilience. I approach the issue of resilience on a pragmatic level, where urban space relates to the context of the traditional movie-going practice. This practice has historically represented the main frame for the development of the traditional distribution – and thus consumption – of cinema. The movie-theater epitomizes such place of the cinematic and the category of resilience seems to provide an interesting framework to consider the evolution of the movie-going patterns in the contemporary age. *The talk adopts the reportage project Theaters by photographers Yves Marchand & Romain Meffre as a case study)*

Spatial genres of urban media use

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The paper explores the ways 'media savvy' youth use multimedia environment in different everyday spatial practices and the simultaneous process of 'dailiness' (Scannell 1996) construction through interaction with different communication media. Theoretical framework which is applied combines theory of media practice and the media phenomenology (Scannell 1996), with the concept of media use genres as the interpretative conceptual tool (Bakardjieva 2005, Ito et al. 2013). Findings are based on the qualitative interpretative analysis of the diaries and autobiographical reflections on media use written by 64 students of the first year of the graduate study of journalism on the Faculty of Political Science in Zagreb (intensity sample).

The results show how the construction of everyday time-spaces in multimedia and increasingly mobile environment takes place through the interaction with communication media as an integral part of different everyday practices. Different media use genres of spatial orientations are identified (safety spaces, atmosphere management, intimate spaces, and augmented spaces) together with related media use genres of typical temporal and social orientation.

The study shows active construction of multiple spatialities through media use by young media users in the course of their everyday movement through different kind of spaces: public (streets, public institutions), privatized (cafes, shopping malls) private (houses, apartments, rooms) or public and private transportation (trams, buses, cars).

How should entertainments be provided?

The disparity of the distribution of internet cafes in Beijing and rural-urban migrant workers (Mingong) as their users.

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The purpose of this presentation is to clarify the relation between the lives of rural-urban migrant workers (Mingong) in Beijing and their uses of the internet by focusing on internet cafes which can be defined as a shop offering personal computers and internet access at relatively low cost in general.

To fulfill the above purpose, in the consideration of this presentation, I will mainly use ethnographic approaches as follows:

1) Mapping Internet Cafes: By confirming the disparities in the distribution of internet cafes in Beijing, we can grasp the social functions of the internet cafe.

2) A field survey on the efficiency of the personal computers, pre-installed software, usage fees, and additional services in the internet cafe: By researching them, we can see all the possible uses of the personal computers and the internet for their users.

3) Semi-structured interview research with shop managers/assistants of the internet cafes and customers: Through this research, we can confirm basic attributes of internet cafe users along with simple understanding their life course.

From the above surveys, I will firstly figure out that internet cafes in Beijing are concentrated to its suburban areas where there are a lot of construction sites.

Secondly, referring to the statistical data, I will clarify that these internet cafes play an important role of internet infrastructure for construction workers most of whom are from rural areas of China and have difficulty in maintaining their own personal computer and internet access.

Finally, confirming that internet cafes for these rural migrant workers provide them with various kinds of entertainments some of which violate copyright laws, I will discuss a desirable relationship between entertainments and urban lives in contemporary information society in China from the viewpoint of the culture diffusion.

'Social network in real life': anti-café as a new form of urban public space

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In January 2014, most of the world's top media outlets have favorably reported on London's first pay-per-minute café called *Ziferblat* that was opened in Shoreditch². Arguably, unusual places are not so unusual for London and especially for this particular district. What really made this news noteworthy was the fact that *Ziferblat* chain originates from Russia – a country that previously has been adopting international models of café culture rather than expanding its own ones.

It all started in 2011, when young cultural activist Ivan Mitin founded his first *Ziferblat* in Moscow. Aspiring to create 'a social network in real life'³, he came up with an idea of a gathering place where people pay only for the time they spend there, while tea, coffee, and some simple snacks are free. Since 2012, *Ziferblat's* look-alikes have been proliferating in Russia and many other post-soviet countries. Shortly after the *Ziferblat's* opening, one of Mitin's successors coined the term 'anti-café' that has become the most common designation of such venues. Meanwhile, by 2014 *Ziferblat* has opened thirteen more branches in Russia, Ukraine, Slovenia, and the UK.

Although there is a growing body of social and cultural research on cafés and their historical role as a space for social interaction and information exchange, this topic is still under-represented in urban communication studies paradigm⁴. Starting with a brief overview of café studies, I will reframe this scholarship in the context of city, space, and media, and then present the results of my case study of *Ziferblat* where I explored what kind of space is anti-café, how and by whom such places are typically produced and used, and what does it tell us about current trends in urban communication, public space usage, and café culture.

² See, for example, [BBC](#), [CNN](#), [Time Out London](#), [The Guardian](#), [Daily Mail](#), [London Evening Standard](#), and [Huffington Post](#) materials.

³ Taylor, A. (2014, 9 January). The London 'Anti-Cafe' Where Everything Is Free But You Pay 5 Cents A Minute Just To Be There. *Business Insider*. Retrieved from <http://www.businessinsider.com/ziferblat-london-russias-anti-cafe-comes-to-uk-2014-1?IR=T> [accessed 15 May 2015].

⁴ For exception, see, e.g., Lum, C. M. K. (2013). Understanding urban foodways and communicative cities: a taste of Hong Kong's yumcha culture as urban communication. In S. Drucker, V. Gallenger, & M. Matsaganis (Eds.), *Communicative cities in the 21st century: the urban communication reader III* (pp. 53-76). New York: Peter Lang.

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