⬈ Summaries of the articles

Jaana Parviainen

Chairotic flashes in the media city: A phenomenological approach to bodies in urban motion in the age of technological unconscious and algorithmic power

Along with the ubiquitousness of information and media technologies in urban environments, researchers have started to explore how proactive information technology integrates people - both as consumers and as citizens - corporeally to the media city. This article focuses on how our embodiment is connected through movements and kinaesthesia to the socio-technical systems of contemporary cities. Drawing upon the phenomenology of the body, James Gibson's ecological psychology, and recent findings in urban studies, my purpose is to analyse how technology-mediated services and advertising, in particular, are embedded in the physical urban space to seductively engage us in their performative and gameful events. To understand the affordances of media city and urbanites' affective entanglements with products, lifestyles and technological habituations, I discuss the notions of technological unconscious and algorithmic power that work silently in the background of the visible socio-technical system. I want to emphasise the importance of experiential time in urban environments, since marketing events tend to condense time, by intercepting linear and chronological time and turning it to chairotic flashes of consumption. In this analysis, my intention is to raise the issue of people's actual opportunities to influence the technological development of cities in terms of the economic, political and social consequences of this development for their lives.

Reijo Kupiainen

Young people's creative media practices as the heterotopia of city space

The article examines the city space by using the concepts of tactics by Michel de Certeau and heterotopia by Michel Foucault. The focus is on various creative media practices that create heterotopia and are an integral part of young people's life-world. Young people create new public spaces by making videos, photographing, blogging, or engaging in other creative media practices. Media production is often combined with the physical rhythm and movement in a city, like in parkouring, skateboarding, snowboarding or even just walking and hanging on in the city. These forms of practices build young people their own places and spaces and challenge to see the city in a new way as potential for different acts and practices. Heterotopia are understood in the article as alternative social orders, which create a multi-dimensional media city, where the physical and virtual boundaries are blurring and city space appear as multiple areas of human practice and interaction. The nature of the practices determines and shapes the space. In creative media practices identities are constructed forms of spatiality that young people negotiate in relation to the environment. In city spaces actualized and in the internet shared media contents produce affinity spaces, which have a special meaning as part of the city space and communication.

Titus Hjelm, Minttu Tikka,
Leena Suurpää & Johanna Sumiala

**Youth street politics in the media city:
An outline for the ethnographic study
of boundaries in urban space**

The aim of this article is to discuss an ethnographic approach to the study of young peoples' everyday life in contemporary media cities. We develop the concept of *street politics* which, in our usage, broadens the meaning of both "street" and "politics". We understand street politics as *everyday* politics that is defined specifically by the boundaries of urban space. These boundaries are not just physical, but are redrawn, represented, and reproduced in mainstream media and online social media. The focus of the article is on the question what kind of context does the street, with its physical and virtual dimensions, provide for young peoples' everyday action. Secondly, we ask: what kind of boundaries do researchers come across while trying to study the multidimensional concept of street politics. What do they manage to see and hear, what is left unseen and unheard? The methodological aim is to explore the challenges of this conceptualisation of street politics in the context of the *Youth Street Politics in the Media Age* project. We argue that in everyday youth street politics boundaries both connect and separate different physical and virtual worlds and the social relations in them. In order to get an empirical grip on young peoples' movements and practices in contemporary media cities, researchers have to learn to identify and understand, but also to respect, various physical, cultural and discursive boundaries.

Sami Kolamo & Jani Vuolteenaho

**Urban audiences in the service of
propaganda and branding:
The Berlin 1936 Olympic Games and
the FIFA World Cup Germany 2006 as
concentrated (media) spectacles**

In the article, we apply Guy Debord's ideas to compare the Berlin Olympics (1936) and the FIFA World Cup in Germany (2006) as historically differing forms of the concentrated media spectacle. We approach these events as the stages of propaganda and branding, respectively, and concentrate on the entanglements of people's urban activities in the sport spectacles with political and economic power interests. Through shedding light on the production of a carefully planned and emotionally captivating urban environment in each event, we are particularly interested in how "people on the move in the city" were persuaded to adopt specific types of ideal roles as audiences and performers in line with expectations by the events' propaganda and branding machineries. We conclude that the two events represent key moments in a historical continuum in which the mass media has steered the organisation and staging of sport events and the physical and affective (mass)moving of people associated with them. The article's arguments are based on research literature, documentary films and field observations made in German cities during the World Cup 2006.

Taina Riikonen

Movements in public transportation vehicles: The tram as a place of silence, touching, and technology contaminations

The article explores the subtle relationships between soundscapes and diverse touching registers of the passengers in tram traffic in Helsinki. A small field research and relevant theoretical literature is drawn on to deal with the following questions: How is one allowed to touch a stranger in the tram in terms of silence and public/private place? How does the allowed or forbidden touching of strangers intertwine with the passengers' constantly increasing touching of their mobile technology devices? Philosopher Erin Manning's theorisations concerning the politics of touch and on the connection between bodies and movements, are used to discuss the field observations made in the tram line 3T in Helsinki.

Gillian Rose, Monica Degen & Clare Melhuis

Digital visualisations of urban redevelopment projects: Image as interface

Over the past five years, computer-generated images (CGIs) have become commonplace as a means to market urban redevelopments. To date, however, they have been given relatively little attention as a new form of visualising the urban. This paper argues that these CGIs deserve more attention, and attention of a particular kind. It argues that, instead of approaching them as *images* situated in urban space, their digitality invites us to understand them as *interfaces* circulating through a software-supported network space. The paper uses an Actor-Network-Theory understanding of network as a set of relations created by the distribution of action, and argues that the action done on and with CGIs as they are created takes place at a series of interfaces. These interfaces – between and among humans, software and hardware – are where work is done both to create the CGI and to create the conditions for their circulation. These claims are explored in relation to the CGIs made for a large urban redevelopment project in Doha, Qatar. The paper concludes by suggesting that critical urban scholars need to reconsider their understanding of digital images and be as attentive to the interfaces embedded in the image as to the CGI's visual content; and that this is especially necessary given the proliferation of digital visualisations of spaces and places across many fields of contemporary visual culture.