KINO-PHONE

LOCATION, BROADCAST AND AUTONOMY

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Abstract

A new kind of social space is created out of the transmission and reception of data between mobile phone users. A private communicational space arising from the city's striated space, a social space born out of a new telecommunications technology. This virtual but real communicational space can be thought as a subversive space, a decentralised network where users generate and exchange their own data, taking pictures, making phone calls, accessing the Net. This paper is exploring the creation and appropriation of this space by its users and investigates broadcasting models where people are be able to send their text and other multi-media elements and display them onto designated local public screens.

Introduction

Wireless technologies and the mobile phone have created new ways of thinking about connectivity and location. Communicating through a virtual network mobile phone users access each other's realities and ask: 'Where are you?' The latest developments in mobile phone technology now allow its users to access the World Wide Web and local networks, do their email, compose and send messages with text, pictures, sound and video clips. The mobile phone can be thought as a portable broadcasting device: a portable communicational tool, a miniature PC with a camera attached to it. Adopting a

virtual and private communicational space in our everyday reality, mobile phone users transmit content in the knowledge that it will be instantly delivered and seen by its recipient. Sending and receiving information while 'on the move,' mobile phone users access and drift inside a virtual space of data-share and exchange.

This paper explores the creation and use of this space by mobile phone users and media artists. The virtual communicational space creates an environment in which the mobile phone user can broadcast digital content from their present location. This paper reviews current projects undertaken by academic and commercial groups that are exploring and creating environments for a local individual broadcast. It does so by examining two kinds of broadcast for the mobile phone user: an individual broadcast from individual to individual and a local one, where the mobile phone user interacts with a public digital screen. In both kinds of broadcast the mobile phone user passes through different levels or reality, virtuality and space. Mobile phone users drift inside actual real space and disseminate information though a network. They send and receive digital pieces of themselves; they process and broadcast their own media.

Individual Broadcast

Internet users 'surf the Net', create new identities and drift through cyberspace, freed from their bodily constraints and in the privacy of their own home. Now cyberspace is accessible from anywhere, anytime. Mobile phone users access a virtual space of data-share and exchange from their office, in the train, in their boy- or girlfriend's bedroom. The various wireless network technologies used to provide the mobile phone user with access to the Internet, local networks and multi-media messaging can be thought as an infinite virtual space of data-share and exchange. Users download porn, create personal music play lists, and email friends with their portable broadcasting device that can instantaneously store, transmit and receive data. Location based technologies and

experimentations with their application allow for a re-contextualisation of the user's physical location, creating and broadcasting content not in cyberspace but in actual physical space.

Texting first created the conditions for a mobile interaction between the real and actual space of everyday life and the virtual network of data-share and exchange. With texting people broadcast their own media, they process their own data. Texting came as a surprise to the service and network providers. 'Locative Media' are creating local interactive environments where the mobile phone user can display media content onto public digital displays. In ancient Greece columns dedicated to the god Hermes were placed in crossroads as offerings and bulletin boards (Davis 1998, p. 16). On these tall rectangular blocks of wood, people would carve out text that contained information about the roads that lay ahead. In ancient Greece the Hermes columns acted as a platform for sharing information between travellers. Locative Media and texting can be thought as spatial environments for an individual broadcast and for a local participatory and collective experience. Both these environments allow its users to broadcast and receive media content through a virtual network of data-share and exchange.

Sending a picture message to a friend the mobile phone user is broadcasting a recent moment in time. Mobile phone users access each others' realities through this infinite space of data-share and exchange. The existence of a virtual communicational space in the user's actuality, through the portable data processor along with the instantaneous transmission and reception of data, mark the inseparable connection of this infinite space of data-share and exchange with actuality. The Locative Media projects discussed in this paper are developing representational environments of this space of data-share and exchange and create settings where the user can participate in a local broadcast. In these environments the participants generate data from their location and interact with public

displays, accessing and retrieving data from the virtual space and displaying their preferences onto a local public screen.

This virtual space of data-share and exchange allows its users to broadcast their own media. Placing digital displays in urban settings users will be able to broadcast their own media in real actual space. ‘The social cleavage that the spectacle expresses is inseparable from the modern State’ (Debord 1967, p. 20). Using Guy Debord’s term, instantaneous mobile communication, like texting, can be thought as a subversive medium towards ‘The Society Of The Spectacle’: as the consumerist popular culture created by media that are based on a one-way broadcasting model. People can create their own media content and share it with each other, they can compose pictures and text messages, record sound and video clips: a DIY approach to creating and processing our own data. The installations discussed in this paper have the potential to create settings where people can participate in public opinion polls, can display a collage of digital data onto public screens and actively engage during performances whilst being the audience.

Theoretical Perspectives for a Hyperreal Space of Data-Share and Exchange

Sadie Plant, in her paper ‘On The Mobile’, also notes on the addition of a virtual space in the mobile phone user’s everyday life. Plant observed the behaviour of mobile phone users and noticed two types of behaviour; the Outies appear to be comfortable when making a phone call, portraying an acceptance of both spaces: the private space of the phone conversation and the public space where the mobile phone user is found. In contrast, the Innies clasp their phone and appear to ‘lean their body towards the disembodied voice’ (Plant 2001, pp. 32), displaying a discomfort in being in-between the two spaces (2001, p. 69). Beyond the actual infrastructure of the satellites—nodes and intersections of the networks used to carry data—this virtual space can be perceived by its users as an infinite space of communication that can carry voice, text, pictures, video

and sound. A private communicational space is created out of the transmission and reception of text messages, phone calls, and picture messages.

This virtual space of data-share and exchange can be thought of as a social communicational space that finds its way back to actuality, a transparent simulation a pure simulacrum[1] with no mirror images other than the user's own reflection on the mobile screen. The space of data-share and exchange can be thought as hyperreal space. In hyperreality[2] the two polls of the actual and the virtual implode into each other creating a space in which their two ends never meet, but act in a reciprocal relation (Baudrillard 1983, p. 25). The Locative Media projects reviewed in this paper create representational environments of this space of data-share and exchange. For Henry Lefebvre, we historically move towards representational spaces, where the historic change and socio economic relationships are abstracted within the realm of imaginary and symbolic meaning. 'Monumental space offered each member of a society an image of that membership, an image of his her social visage' (Lefebvre 1991, p. 21). A 'representational space' can be lived as a mental and bodily experience but with the parameter that within a lived experience 'culture intervenes' (Lefebvre 1991, p. 40) in its interpolation even if it's understood with bodily senses. Almost without questioning the reliability of the network, mobile phone users access, retrieve and transmit data from this infinite virtual space of data-share and exchange. When two mobile phone users are 'texting' each other for example, their communication exists both in a real and in a virtual space. The message travels from the actuality of its composer to the actuality of its recipient through a virtual space. Mobile phone users, can be argued, live this space as a representational space, a virtual but real communicational space, simulated but actual, a hyperreal environment which is fully integrated into the users' actual reality. Locative Media projects experiment and create representational environments for this virtual

space of data-share and exchange, where the user accesses this infinite virtual space of data-share and exchange in real actual space, and participates in a local broadcast.

What are Locative Media?

Locative Media experiment with Global Positioning system, SMS, location based identification tags and Wi-Fi networks.[3] All these wireless technologies are based within the general term 'location based technologies'. Locative Media projects are exploring ways in which the location of the user becomes the content for the interaction. The Locative Media projects reviewed in this paper create installations where the participant can interact with their physical surroundings by using their mobile device. The participants generate data from their location and interact with public digital displays.

The WebWall (Ferscha & Kathan 2004) project is using and integrating existing wireless technologies. With the WebWall users can formulate text and other media elements and display them onto public screens. In the form of a data-collage, users can simultaneously display on the WebWall webpages, sticky notes, text messages, video and pictures. The user's data-collage can be displayed on one WebWall screen, or synchronically onto WebWalls found in multiple locations. Interacting with the WebWall system through the mobile phone, the user accesses the Internet and other networks, collects information and displays them on the WebWall screen. Using a simple set of commands[4] the user can choose the colour, size and duration of the selected media elements and display them onto the WebWall using a set format. The WebWall system can support user names and profiles and store personal videos and picture galleries that can be customised to be displayed on the WebWall. The WebWall screens can support applications like opinion polls.

Locative Media projects create interactive local environments that consist of three levels: the space the mobile phone user is found in, the public digital screen and the virtual space of data-share and exchange. Locative Media projects experiment with public space and interaction with the virtual space of data-share and exchange, via way of public digital displays. Using the mobile phone as a device for interaction with public space the user accesses this virtual space, collects data and participates in a local broadcast.

Re-public is a research group based in Norway; their research is focused on the idea of a public digital display that the user interacts with by using her mobile phone. Re-public are exploring the relationship between the fixed display, the mobile phone user and the interface used to mediate the interaction. Their research project consists of four strands. The first is Public-Express which explores public screen installations and audience participation in different settings: audience response during an opera performance in Oslo, an interactive video display in public transport and also an onscreen visualisation of the volume of real time messages sent to that display. This installation proposes to create 'new roles for audiences as performers' (Morrison 2004, p. 8). Secondly, Moving-Museums explores how mobile technologies can create new settings for constructing knowledge in the museum space, using mobile technology and object centred learning. Thirdly, Mo-Play is using a PS2[5] hand-held game device to create a prototype for a location driven games system, where the user's location and personal information are an integral part of the game-play. Fourthly, Identity-Mo is exploring the design for interaction between the mobile device user, the fixed and mobile screens. Re-public's research is based on scenario building that illustrates new possibilities in modes of use of mobile telecommunication technologies and audience participation ((Morrison 2004, p. 6). Re-public is researching the relation of consumers and mobile service providers (Morrison 2004, p. 8) in order to provide a framework for the newly developed 'environments for performative electronic communication' (Morrison 2004, p. 8).

Combining technologies that are integrated into the mobile phone like RFID tags, Blue-Tooh networks WPAN and WLAN and Wi-Fi, Re-public's research aim is to explore technologies and applications that can support and develop interactive local environments for the 'new role for the audience as performers' (Morrison 2004, p. 6).

Research by Rukzio, Schmidt and Hussmann (2004) is looking at ways of using public displays as a way of augmenting the mobile phone's screen. This project discusses the types of personal information that can be accessed in a public digital screen like music selection, URL viewing or online purchasing, without displaying the user's personal information. Like Re-public and the WebWall project, the mobile phone is chosen as the device for interaction with the public display. The prototype being developed stores data and preferences defined by the user, from previous experiences with the system and establishes connection using Bluetooth technology (Rukzio et al. 2004, p. 5). The public digital screen of this prototype will display advertisements that contain codes that the mobile phone camera will be able to scan. In turn, information relevant to that advertisement will be displayed on the public screen that the user can interact with. Their research is exploring ways in which the mobile phone user will interact with the public display, the mobile phone and the information being accessed and displayed.

Re-appropriating Physical Space by Way of the Virtual

The projects mentioned above use public displays and create environments where the user interacts with virtual data in real space and participates in a local broadcast, in the form of a data-collage. In the WebWall the user interacts with a large scale display manipulating content and creating their own montage of digital data. The mobile phone user is using a public screen to broadcast an assembly of digital content. This paper is exploring these environments as a new form of individual broadcast.

The projects reviewed in this paper are investigating ways of bringing this virtual space of data-share and exchange into locality, into real actual space. In these Locative Media projects there are three levels of interaction created by the participants' actions. In Ruzko, Shmidt and Hussmann's project on mobile phones and personalised interaction, the user collects data with the mobile phone and uses the camera to interact with the public display. Re-public's researchers are concerned with the development and analysis of the interaction between person, virtual space, digital display and input device. Both The WebWall system and Re-public's research are investigating the newly found modes of interaction between the mobile phone user and a local digital display; between actual and virtual space. In these installations the user interacts with physical and virtual space. Collecting data from the virtual space of data-share and exchange, the user creates her own selection of data and displays a collage of media elements on to public space. The mobile phone user passes through three levels of reality and space: the space the mobile phone user is found in, the screen of the digital display and the space of data-share and exchange.

The key concept emerging from this new technological art movement is the re-appropriation of physical space via way of the virtual. A hyperreal representational space of cyberspace and locality, these installations create environments for local broadcast. In the Re-Public project the audience has an active input in the performance as it unfolds. People using the WebWall can draw the public's attention to a specific issue by displaying relevant web pages. The space of data-share exists in parallel to city space and finds its outputs in actuality. This new tech-art movement is realising the existence of this space and it's creating applications and experimentation of this virtual space bringing it back to actuality, re-appropriating physical space lost in the march of urbanism. As Debord comments, 'Urbanism is the mode of appropriation of the natural and human environment by capitalism' (1967, p. 121); and further, 'While the history of

cities is certainly a history of freedom, it is also a history of tyranny, of State administration controlling not only the country but also the city itself' (1967, p. 124).

In Cybersalon[6] events, we've created a screen for the panel discussion where the audience can text comments or jokes about topics being debated. This digital interactive display allows for an unconventional interaction between the audience and the panel discussion. As part of my research I'm planning a project based on the idea of public display of SMS. People will be able to display text messages instantly onto a public screen. The system will be used in bars, clubs, city squares and other urban settings. People will be able to display their text messages and actively participate in a collective experience, expressing their thoughts and individuality.

The Locative Media projects reviewed in this paper create representational spaces of this infinite virtual space of data-share and exchange. This paper is looking at how this infinite smooth space of data-share and exchange permeates the actuality—the real reality of every user, and how Media Art and people are making sense of it: how they use and appropriate this space. We are already accustomed to broadcasting our own media content through texting and the Internet. Locative Media installations and my experiments with public display of SMS suggest ways of bringing this broadcasting space out of the private and into public space, by means of public display of people's data. As with the Hermes columns this paper suggests that this virtual space of data-share and exchange can be used in actuality and act as an informative localised and autonomous broadcasting environment.

This newly created communicational environment of data-share and exchange can be thought to be subversive of what Guy Debord called the 'Society of the Spectacle'. 'The spectacle proclaims the predominance of appearances and asserts that all human life, which is to say all social life, in mere appearance' (Debord 1967, p. 14) Sharing music,

software and other digital goods, mobile phone users create their own media content and share it with each other, they record sound and video clips, they create and process their own data. They take part in an individual broadcast, transmitting intimate moments in time, recording instances of their everyday life.

Sherry Turkle borrows Fredric Jameson's analysis of the fragmented self in postmodernism, to argue that some aspects of our life exist in digital form. ‘In a postmodern world, the subject is not alienated but fragmented’ (Jameson quoted in Turkle 1995, p. 49). Accustomed to the idea of a personal data processor as an extension of our life, we send and receive emails, build websites and participate in online communities. We simulate intimate aspects of our selves in digital content. We interact with information and other individuals; we live a life on the screen. Accustomed to creating and broadcasting digital components of our selves, mobile phone users send and receive multimedia content creating a virtual environment of individual broadcast.

Autonomy

Texting can be seen as the first example of the use of this virtual space by mobile phone users. Texting has developed into an autonomous medium of communication with its own language and distinctive style. In texting people process their own data. Different from email, texting first allowed for instantaneous transmission and reception of data, on location from and to a portable data-processing device. A texting conversation can be infinite: in texting people can express thoughts and feelings that they wouldn’t necessarily feel comfortable with in a face-to-face communication. In an open line of communication people text each other with information, feelings, thoughts and aspirations in a form of individual broadcast. A researcher in Germany identified five types of text messages: contact, information, appeal, obligation and declaration (Doering 2003). The certainty that the message will be almost instantly delivered to the reality of

its recipient prompts an active mediation of present information: i.e. how one feels, what they desire, what time and where to meet. Texting is used to communicate short and concise information at speed, making it ideal for urban life.

Texting has proven to be a trustworthy and rapid medium for disseminating information between individuals and also a reliable medium for crowd mobilisation. Spain has a lower level of internet uptake than other Western European countries, but its mobile phone users account for 94% of the population (Rheingold 2004). After the Madrid bombing in March 2004, the Spanish people organised spontaneous protest despite the government's official ban on any demonstrations 24 hours prior to the national elections. Texts were forwarded between people about the demonstration. In the Philippines texting was used to communicate information that was not broadcast on TV and radio. The Philippines is known as the texting capital of the world.[7] In Manila on January 2001 people gathered in the Edsa square to protest against a court decision. The president Joseph Estrada had been acquitted of all charges of corruption made against him. National television and radio were broadcasting the court trial without any comment on the conduct of the eleven senators who handled the court case. The apparent manipulation of the court case and the cancellation of the trial outraged those who took to the streets to protest against the corrupt president. According to one commentator, 'Once the call was made for people to mass at Edsa, cell phone users readily forwarded messages they received even as they followed what was asked of them' (Rafael 2004).

What is now known as People power II,[8] over a million people gathered at Esda. This civilian backed coup managed to overthrow president Estrada. Rafael argues that texting was the underlining factor for the mobilisation of the people who used text messages as an alternative to the State-influenced broadcasting media of TV and radio. No longer trusting the government influenced one-way media, texting became the reliable medium

for receiving and transmitting imminent information. In the Philippines texting acted as an alternative medium of mass communication between people. In Spain people took to the streets to express their outrage about the recent bombing, despite the government's warning.

Expressing a collective emotion, the civilian coup in the Philippines and the street protests in Spain demonstrate how this communicational medium, a space of data-share and exchange can be used as an autonomous communicational medium. Researchers in mobile phone culture have also argued for the autonomous mode of use of text messaging in the Philippines (see Strom 2002, pp. 274–5; Katz & Aakhus 2002, pp. 313–15; Plant 2001, ch. 9). John Agar, for example, notes a 'shift away from centralised hierarchical modes of organisation towards decentralised networks' (2003, p. 111). Texting is an example of the use of this broadcasting environment of data-share and exchange as an autonomous mode of communication .Texting can mobilise crowds and also provides a platform for individual broadcast where people can express their own thoughts and opinions. Texting can be thought as an autonomous communicational medium that allows rapid dissemination of information from person to person without any intervention or regulation by the state.

Using and creating an autonomous space of data-share and exchange mobile phone user's process their own data. Placing digital screens in a locality this private space finds its way out of the private and into public space. Locative Media provide a platform for mobile phone users to broadcast their own media content in local public space. In the case of texting, the virtual space of data-share and exchange is used to mobilise crowds and organise mass protests in real actual space. Independent of 'Power Space', this virtual space of data-share and exchange finds its way into locality into actual reality, via way of public data display, and via its ability to rapidly disseminate information between

individuals. Re-appropriating physical space via way of the virtual space of data-share and exchange.

Psychogeography

In the Locative Media installations reviewed in this paper the user appropriates her physical space, her location within the city's grid, drifting inside cyberspace. 'Psychogeography could set for itself the study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals' (Debord 1958a). Inspired by pedestrian culture, in Psychogeography one walks through the city observing the streets and architecture, interpreting them according to the emotions and behaviour they evoke, rather then interpreting them according to their intended use. Locative media borrow the ideas engendered in Psychogeography. For example, in the Yellow Arrow project the participants can place a sticker anywhere in the city of New York. Then they can send a text message that contains information about the location of the sticker to the Yellow Arrow project system, where it's stored for later retrieval. Each sticker has an individual code; pedestrians in the street who spot the sticker can text its code and receive in seconds the message left by the person that placed the sticker. In turn the pedestrian can reply to that message and can add their contribution to the sticker's message list. This project is using SMS technology allowing its users to communicate information about a physical place through a virtual network of data-share. Users generate and communicate information around a location and create their own map of emotions.

Appropriating local actual space through digital technology, location sensitive projects redefine social relations in physical space. 'Carving out mobile space is good, using it to reclaim public space is better' (Gerritzen & Lovink 2002, p. 93). Locative Media experiment with newly developed location based technologies, using cartography,

mapping technologies and global positioning systems. Using wireless network technologies, mobile phone users can interact with their physical space through public displays, can participate in public opinion polls, create their own maps and play mobile games. The mobile phone becomes a device for interaction with local public space. Formulating multi-media content on the mounted digital screen, the WebWall user collects data from the Internet and other virtual networks and displays it in a locality in the form of a data-collage. In Re-public and in the Cybersalon texting screen the user takes part in a collective performance. Using the mobile phone as a device for interaction the audience interacts with a digital screen during an opera performance and a panel discussion. The mobile phone user is given the opportunity to explore and interact with her physical social space through the virtual network of data-share and exchange. In the Yellow Arrow project, the participants create a collage of emotions in city space, the sticker contains information that can be accessed and elaborated on by other participants. In the projects mentioned in this paper the user passes through different levels of reality, virtuality and broadcast.

Kino Apparatom

Thinking of the user with a broadcasting mobile device one can't help making parallels with Vertov's film *The Man with a Movie Camera*. This film is about a man who films the streets of three cities: Moscow, Kiev and Riga. The finished film contains three stories: the man filming, the audience watching his film and the film of the city streets itself. The cameraman roams around the city filming everyday life; in a progression of images people are waking up, going to work and enjoying leisure activities. Vertov chooses to edit the three films into one. The film's editing cuts between the three levels of the same story. Two are generated from the first. The story of the cameraman shooting the film is the first, the shots of the audience watching the finished film and the film

itself are the other two levels. The last two levels are generated by the first. Like the levels of Vertov's film, the installations in Locative Media can be seen to have levels of interaction with the virtual space and the public display. The user passes through levels of reality, virtuality and broadcast. The user accesses and collects data from the virtual space and displays them onto physical public space. As with Vetrov's hero, the user records and collects data making her own collage of digital content. The user displays this collage of virtual data in the form of an individual broadcast in actual physical space, with the audience participating in this broadcast. 'From Baudelaire's flâneur strolling through physical streets, we move to Vertov's camera mounted on a moving car and then to the virtual camera of a simulator that represents the viewpoint of a military plot' (Manovich 2001).

The dérive is the practise of Psychogeography, it entails a drift with no apparent purpose other than to appropriate the city's architecture, streets and environment, not according to their intended use but according to one's own feelings, emotions and behaviour inpired by one's surroundings. Walter Benjamin borrowed the character of Baudelaire's poems to describe the person practising the dérive as the flâneur. 'The spatial field of a dérive may be precisely delimited or vague, depending on whether the goal is to study a terrain or to emotionally disorient oneself' (Debord 1958b). 'The flâneur in cyberspace, a cyber flâneur, a fast-forward flâneur, a net-flâneur or a virtual flâneur has been used by some web users to describe their online behaviour and experiences' (Hartman 2000, p. 91). The cyber flâneur drifts through the Internet following hyperlinks, making and creating new paths. The cameraman in Vertov's film, like the flâneur, roams the city streets collecting and recording images. The user in Locative Media interactive installations drifts inside the virtual space of data-share and exchange and collects data with the mobile device. The [wo]man with a mobile phone drifts through cyberspace and collects data from this infinite space of data-share and exchange. Downloading music,

receiving and transmitting data, accessing the Internet, assembling her own personal collection, the mobile phone user roams through the city and drifts inside cyberspace. Taking pictures or capturing video the mobile phone user records her reality in digital content and shares it in the form of an individual broadcast with friends or the general public. Like the flâneur and Vertov's hero, the woman with the mobile phone drifts through the infinite virtual space of data-share and exchange, navigating with her mobile device.

'Dialectic was not just a word for Soviet film-makers. It was both the practice and the theory of montage' (Deleuze 1986, p. 83). In the Locative Media interactive displays presented in this paper, the mobile phone user interacts with data and creates a montage of data; a 'data-collage' onto the public display. The mobile phone user participates in a local broadcast of data-collage. The practice of montage is subversive as one chooses to include or exclude content, creating a personal collage of data, images, pictures, text, emotions and behaviour.

Conclusion

Re-appropriating physical space using a digital display of data-collage, projecting our digital self onto public space, this infinite space of disseminating autonomous information can be used within a locality as a subversive means of communication. In the Re-Public project the audience has an active input in the performance as it unfolds. The Cybersalon screen offers an alternative to the passive audience, creating an active discussion between listeners and speakers. People using the WebWall can draw the public's attention to a specific issue by displaying relevant web pages. The Yellow arrows project is providing an alternative to a city guide book, creating a platform for people to create their own appropriation of a public place.

> ‘While the history of cities is certainly a history of freedom, it is also a history of tyranny of Sate administration controlling not only the coutry but also the city itself’ (Debord 1967, p. 124).

The ability to publicly display personal media content within an urban setting can be thought to be subversive towards the ‘centralised state’ and lead to an active citizenship and city life. The idea that everyone should be able to broadcast their own media is a fundamental axiom since the emergence of the printing press. Using portable broadcasting devices, mobile phone users adopt autonomous modes of communication in their everyday reality. James Katz And Mark Aakhus suggest that even though this technology appears to monitor and record the user’s activities and whereabouts, ‘there appears to be almost no public reaction against the technology on this ground’ (2002, p. 302). In a futuristic setting where public interactive screens have developed into accepted forms of communication and expression between citizens, then local broadcasting stations can become the norm.

In Piccadilly Circus opposite The London Trocadero there is a Vodafone screen with a digital strip at the bottom that displays text. People can go to this web address: http://www.vodafone-piccadilly.co.uk and write a message to be displayed on the screen in Piccadilly Circus at a specific day and time. There’s a web cam live feed in the website showing the screen in real time. A lover left behind while the other is holidaying in London can send a message such as ‘Maria I love you. I wish I was there.’

Piccadilly Circus in London, Times Square in New York and Shinjuku in Tokyo all have large public screens that are being used for commercial purposes. In the near future people will be able to express their artistic intent, share opinions and participate in public opinion polls. Like the Internet this virtual space of data-share and exchange can offer its users a platform for communication and community formation, this time in real urban

space. Like the Hermes columns in Ancient Greece, informative interactive stations can be created around the city where individuals will be able to publicise information. With the addition of interactive displays in public urban spaces, a new form of digital graffiti or data-collage can be developed in which people will be able to express common feelings and cultural beliefs that may not necessarily be expressed by one-way broadcasting corporations. Subverting commercialised urban space, local communities will be able to broadcast their own media content. Using these representational environments of individual broadcast of this autonomous media space, mobile phone users can reclaim public space. 'Those French Situationists, going on about the Society of the Spectacle, they didn't have a clue. This is it, right here, and I love it. Shinjuku at night is one of the most deliriously beautiful places in the world, and somehow the silliest of all beautiful places—and the combination is sheer delight' (Gibson 2001).

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Notes

[1] Simulacrum; the binary code of passive/active true/false produces and reproduces itself. A copy without an original.

[2] Hyperrreality exists in the vanishing point of the distinction between the real and the represented; the actual and the virtual, 'there is no longer any God to recognise his own, nor any last judgement to separate true from false' (see Baudrillard 1983, p. 12).

[3] Wi-Fi and Bluetooth, for example, are radio based technologies that allow for identification and location of other mobile devices nearby, enabling exchange of data between two devices.

[4] For example, if the user was sending a message to be displayed on the wall she could write note.blue hello web wall.

[5] Sony's Play Station 2 hand-held game device.

[6] Cybersalon is a real and virtual space where people involved in digital creativity can congregate. We organise monthly events in the Science Museum in west London. We were previously based in the ICA (Institute of Contemporary Art) in central London. I'm a founding and active member of Cybersalon. See www.cybersalon.org

[7] It is widely believed that cell phones became popular because of the lack of landline infrastructure and that it is the preferred medium of communication between people as a cheaper than making a phone call.

[8] The term is echoing the first people power revolt in 1986 that overthrew the Marcos regime.