

# Participation, interaction and the notion of belonging through media art

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## Introduction

*«I want the public to be inside a brain in action.»(Thomas Hirschhorn, 24th Foucault, 2004)*

New technologies have revolutionised the way we communicate, interact, transport information and finally the way we express ourselves. New technologies and new communication tools have the capacity to broaden where people meet, interact and exchange ideas in what Habermas calls a public sphere. Wireless communication technologies have also created new circumstances for 'locus' and 'time' and laid the ground work for virtual time and place. In this paper we are going to look at new communication technologies through a number of locative media and media art projects have contributed to a broader understanding of space, and how we perceive our environment and city. New forms of public interaction which involve sharing and negotiation between the individual and the collective can play a vital role in challenging the dominance of public space by spectacular 'brandscape' or its pacification by surveillance. As David Rokeby argued, digital aesthetics are about creating relationships rather than finished art works, while Nicholas Bourriaud has talked about this in terms of relational aesthetics where the aim of the work of art is not the construction of an object or image, but of social relationships.

Mobility and nomadic culture as two parameters of urban lifestyle have addressed new topics and issues in a globalised environment. This is also reflected in the way expression and a number of artistic projects are developed. Through possibilities of new communication technologies and locative media art projects, the way that artifacts, expression and audience are related have dramatically changed. Interactivity is the main feature of communication and expression where medium is not only the message but also the mediator between expression and audience/participants.

The locative artists are also challenging the way we understand the public sphere, actively revealing our belonging to a community of interconnected people. The French artist Robert Filliou promoted in the 1980s the concept of "Eternal Network" where there is no separation between the artists and the public. Each of us potentially belongs to the same transnational network in a permanent process of creativity. This revelation of being part of a "network" has opened the field of collaboration and is paving the way toward coordinated actions in public space, particularly concerning issues such as social rights and ecology.

## Communication technology advances and city

The development of society is conceivable only in urban life, through the realization of urban society as Henri Lefebvre states in *Le droit a la ville*. (Henri Lefebvre, translated from *Le droit a la ville, Espace a la politique*, 1968) To investigate the city is therefore a way of examining the enigmas of the world and our existence. (Lea Virgine, in Mazzoleni, *la citta e l'immaginario*, 1985)

A number of thinkers have been preoccupied with how the city and communication information advances are related. Ronald Abler (1970) a pioneer in the study of communications and urban space suggested that "Advances in information transmission may soon permit us to disperse information gathering and decision making activities away from metropolitan centers, and electronic communications media will make all kinds of information equally abundant everywhere in the nation, if not everywhere in the world." George Gilder (1995) extended this argument when he wrote that: "we are headed for the death of the cities due to continued growth of personal computing and distributed organizational advances". Gilder further claimed that: "cities are leftover baggage from the industrial era"

Most observers believe that technology will eliminate the need for cities as centers for interaction. The leading media guru, Nicholas Negroponte (1995), has stated that the post information age will remove the limitations of geographers. Digital living will reduce dependence on being in a specific place at a specific time, and the transmission of place itself will start to become possible». While telecommunications technologies are certainly space-adjusting phenomena, the emergence of the internet, the growth of mobile telephony, and the diffusion of new information technologies are doing far more than merely rearranging the spatial pattern of activities in cities and metropolitan regions. New telecommunications systems redefine the fundamental elements of modern urban societies.

The way we experience cities is profoundly shaped by the immaterial city of word, image and myth. It is through these that we learn not only to see cities, but also how to live in them. Today we speak of cyberspace and cybercity, which is more than a single integrated and ubiquitous entity revolving around the Internet. It is a place fractured into multiple spheres of influence, each with autonomous priorities of its own. Sometimes these spheres will cooperate, sometimes they will compete, but always they will guard their vital cores. The informational city also opposes the cosmopolitanism of the elites, living on a daily connection to the whole world (functionally, socially and culturally), to the tribalism of local communities, retrenched in their spaces they try to control, as the last stand against the macro-forces that shape their lives out of their reach.

The Internet is a global grid of computer networks. It encompasses a burgeoning universe of transaction, exchange, representation and communication. Virtual communities allow all sorts of groups to maintain interaction across distances. Electronic commerce supports online trading of a fast-growing range of goods and services. Complex combinations of images, sounds and text, interconnect the global hypertext labyrinth of the World Wide Web, provides, in a sense a «parallel universes» (Bendikt 1991). The Internet is interconnected with the social world while always being one click away».

More importantly the city was the outcome of a variety of technologies of representation, as simultaneously both real and imagined (Soja 1996; Keith and Pile 1993). An accumulation of statistical constructs, panoramic views and appropriated places, objects of government and moments of both fascination and fear, all held together by a narrative of fairy tales of capitalism. Such a multiplicity can be read both against the fascinating but at the times naive engagements of Chicago school ethnographies and also in advance of the urban theorists of the 1990, such as Neil Smith, Rosalyn deutsche, Sharon Zukrin, and Ed Soja of two have focused into the wake of Lefebvre on the production of space.

Urban life and society are related as artifacts, social problems, criticism and discourse are reflected to society's artistic expression at each era and stage. Expression reflects the way people live and are able to speak out not only about themselves as individuals but as a whole in a number of projects (public art and media art interactive projects). In our days the new communication technologies and other possibilities have revolutionised the way people interact with each other and how information is transported. This is a result of a long process produced by telecommunications processes and other information and technological advances in our days. The growing use of telecommunications systems is having far more influence where people work and live, but is actually changing the character of activities that occur in the home, workplace, and automobile. The diffusion of information technologies drastically increases the complexity of cities by increasing the number and type of interactions among individuals, firms, technical systems, and the external environment. Information systems by permitting new combinations of people, equipment, and places, dramatically change the spatial organisation of activities within cities and large metropolitan regions.

Telecommunications has made the fundamental elements of urban life-housing, transportation, work and leisure-far more complex logistically, spatially and temporally. Despite the rapid integration of information and telecommunications in everyday life, our theories and policies rarely consider the role of information technology in urban growth and development.

### **Cities and public space**

«Cities have often been defined by their great public spaces, where people meet and share common experiences, like a stadium, a cathedral or even a music club. Telecommunication systems are gradually affecting even the amenities and events that occur in those distinctly urban settings. (page 38. Cities in communication age).»The centers of many of largest cities are experiencing renewed growth as interlinked centres of growing cultural industries. The importance of city centers has recently been reemphasized, based on the widening assertion that such cultural industries may, with appropriate policies, interlace positive within a framework of public space to support the emergence of «creative cities» Landly and Bianchini, 1995) As Montgomery in 1995 states the «defining characteristics of the city are high density, mixed use, stimulus, transactions and above all diversity»»

It is true that all aspects of the social use of telecommunications remain highly dominated by, and bound with the lives and social worlds of urban population and communities. Also urban places and electronic places are increasingly being produced together. The power to function economically and link socially increasingly relies on constructed material places that are intimately woven into complex media infrastructures linking them to other places and spaces. In 1995 William Mitchell page 126 argues «today's institutions are supported not only by buildings but by telecommunications and software systems»He continues«constructed spaces»will increasingly be seen as electronically serviced sites where bits meet the body-where digital information is translated into visual, auditory, tactile or otherwise sensory perceptible form, and vice versa.»Gorssman takes this argument further by saying that»»media conglomerates will not fill the vital educational, civic and cultural needs»of real places and real cities.

In *All that is Solid Melts into Air*, Marshall Berman (1982) subtitled his chapter on Baudelaire 'modernism in the streets' For Berman (1982) Baudelaire's prose poems collected as *Paris Spleen* (1869) offer access to primal modern scenes notably through their celebration of the street *STHE CONDENSER* of heterogeneity. The street formed the common meeting ground and communications line of the 19th century city while in contemporary terms it was the interface where different classes meet and interact with each other. On the boulevards of modern cities, the crowd emerged as specific social actor. As Simmer (1997) summarized it, the characteristic experience of the modern city is living among strangers who remain strangers. Giddens in 1991 argues that modern public life is characterized by civil indifference as personal knowledge of others is replaced by more abstract administrative forms of control and increased reliance on expert technical systems:

'The public only becomes fully distinguished from the private when a society of strangers is established in a full sense, that is when the notion of strangers loses its meaning. From that time on, the civil indifference, which is the gearing mechanism of generalised public trust, becomes more or less wholly distinct from the private domain, and particularly from the sphere of intimate relationships'. Lefebvre also attempted to conjure the impact of complex and interlocking changes in technology, forms of production and social life. In his majestic "The Production of Space" contended: the fact is around 1910 a certain space was shattered. It was the space of common sense, of knowledge (*savoir*), of social practice, of political power, a space hitherto enshrined in everyday discourse, just as in abstract thought, as the environment of and channel for communications; the space too, of classical perspective and geometry, developed from the Renaissance onwards on the basis of the Greek tradition (Euclid, logic) and bodied forth in western art and philosophy, as in the form of the city and the town.

The long term social effect of the sort of responsive environments that are increasingly built in contemporary cities using interactive facades and wifi-zones is uncertain, It is though a symptom of what Mitchell 2003 calls Hertzian social space. This represents the radical extension of the cybernetic goal of communication transparency and immediacy across the entirety of social space.

As Lash (2002) argues, older spatial bonds organised on a basis of spatial proximity are displaced by communication bonds which are at-distance either communication coming from a distance or people coming from a distance in order to meet face-to face-communicational bonds exhibit different durations and velocities to older forms of social bonds embedded in spatial proximity. In Deleuze's terms (1992) the fixed and stable social moulds of disciplinary society have given way to continual processes of digital modulation. For Kitchin (2006) the loss of stable spatial hierarchies such as those which once defined the notion of the capital means that political power often springs up in 'less obvious tangents' exercising power may be less a matter of occupying a traditional centres such as a city square than making tactical assessments of communications possibilities.

'Power means occupying at the right moment the channels for the technological data processing. And certainly becomes a variable dependent on media functions, rather than vice versa'. relational space is characterized by the frustration or complication of all simple or direct relations between inside 'and outside'. Public space in our days has nothing to do with the agora of ancient Athens or the square as perceived in European cities or described through the non-existence of plazas in the American cities. It is a more complex reality between space as a geographical evident element and virtual meeting point on the Internet

In this paper we are going to show through a variety of projects how, in a first part (Projects/ case study part I), new media can change the way people express themselves and interact with each other. In the second part (Projects/ case study part II), we will study how the locative artists and collectives can question the rules of our societies through their art works and articulate a renovated model of citizenship.

## **Projects / case study part I**

Yellow arrow is a public art project initiated in New York by the company Countsmedia. The project encouraged people to place a sticker- a yellow arrow on various locations across New York. This arrow had a Yellow Arrow is a global public art project in New York, New York. When encountering a sticker on the street, one can send the unique code printed on it as to a particular phone number. Moments later a text message will be received with a message left by the sticker's original owner.

The Yellow Arrow symbol means 'there's more here: a hidden detail, a funny story, a memory, and a crazy experience.' Each arrow links digital content to a specific location using the mobile phone. [2] The project is well related with psycho geographical notions and issues.

As an underground phenomenon, the project has grown a vibrant and tight community internationally. As of November 2008, 7535 Yellow Arrow stickers have been placed in 467 cities and 35 countries. Since appearing first on the streets of Manhattan's Lower East Side in May 2004, Yellow Arrow has been featured in The New York Times, Wired Magazine, Newsweek, The Washington Post, The Boston Globe, CNN and NBC, the London Times, Politiken, Liberation, Diari de Barcelona, and de Volkskrant. Yellow Arrow was also featured in Lonely Planet's Guide to Experimental book series.

Yellow arrow is a geographical blogging. Adherents have been placing the palm-size stickers – each with a unique code – on street signs, city monuments, store windows and abandoned buildings - anywhere, really, that observers encounter what they deem to be "art." Yellow arrow is fundamentally a new way of exploring cities, a harbinger of the geospatial web based on notions of psychogeography. It began in 2004 as a street art project on the Lower East side Manhattan. Since then it has grown to over 35 countries and 380 cities globally and become a way to experience and publish ideas and stories via text messaging on mobile phones and interactive maps online. It is built around the general philosophy that every place is distinct and engaging if seen from a unique perspective with this foundation, Michael shanks wrote in

2004 that Yellow arrow was an example of «deep mapping cultural experience, a cartography of the intimate, the everyday, the monumental, the ephemeral, the epochal»» Yellow arrow project has also launched a number of missions which all encourage participants to talk about experience in a specific space, place or city as an example I will refer to Columbia University which encourages students of the university to talk about their experience on campus. I will also refer to sense Stockholm a project where people with visual and hearing problems are encouraged with the aid of a friend to drift through the city of Stockholm and speak of the unknown and hidden through their senses. Protest is also a mission/project launched at the political campaign in Copenhagen, Denmark. In this project citizens were encouraged to stand up for things they dislike by pointing them out through the arrows. All missions/projects are small community projects that contribute to the notion of belonging and challenge the notion of citizen in modern era.

## **Biomapping**

Biomapping is a revolutionary methodology and tool for visualising people's reactions to the external world. Over the last five years, over 2000 people have taken part in community mapping projects in over 25 cities across the globe. In structured workshops, participants re-explore their local area with the use of a unique device invented by Christian Nold which records the wearer's Galvanic Skin Response (GSR), which is a simple indicator of emotional arousal in conjunction with their geographical location. On their return a map is created which visualizes points of high and low arousal. The unique methodology of this project involves working with groups of people to interpret and analyse the data and adding annotations onto these individual emotion tracks. Through this process communal Emotion Maps of lots of people's emotion data are constructed which are packed full of personal observations and highlight the issues that people feel strongly about.

Over the last years Christian Nold has used this unique methodology and tool in many diverse contexts from art, community development, science research, architectural planning and large scale political consultations. Please get in touch if you would like to set a similar project in your area. This is again a mapping psychogeographical project which relates space with emotions in a community project relating the obvious with unhidden and unseen by creating a sense of belonging through sentiments, emotions and feelings which they all share main features between human and its link with outside world/space.

## **Urban Digital Narratives**

It is a workshop that took place in Athens in 2011 initiated by the University of De Montfort Professor Martin Rieser and conducted by Eva Kekou. Aim of the workshop was to collect video recordings or sound recordings from inhabitants of the area of Keramikos/Gazi. This is an area typical for its diversity and for the co-existence of different groups living and interacting together: gypsies, immigrants, Pomaki/Muslim minority living in Greece, homosexual people, prostitutes, living along with Greeks who have been born and raised up in the area and newcomers coming to invest in the area by buying a house or opening up a business.

In terms of a narrative two parameters were taken: space, as three specific streets were chosen to serve this workshop purpose/ Iakchou street, Leonidou and Voutadon- and time (in terms of presence and past). People were asked in the interview to people experience this space as new- comers and how they experience it as residents or permanent inhabitants through memory or their present visit.

All video and sound recording were used that a digital mapping of the area through QR codes and on line gallery is creating. Personal stories were constructed and developed by volunteers using Empedia software to construct trails triggered by GPS or QR codes. City was mapped through experience and narratives of individuals who were very keen on participating on the project expressing their opinion about the area, its experience and its transformation. This is a project that has explored various possibilities of locative media potential for public narratives, gaming and entertainment.

## **Audience and interaction expression**

All three projects are chosen on common ground criteria. They are psycho geographical projects which aim to map the area and create through their method a belonging to community, society and relate people/citizens/inhabitants with space or city respectively. From data collected from Yellow arrow and Urban digital narratives workshop through questionnaires, participants tend to express themselves more easily through such projects as they are gaming projects and implicitly engage with research questions and ideas. They also enjoy new communication technology applications and the majority of participants have been people between 20-30 but a 30% of the participants have also been immigrants, unemployed and people over 60% fascinated by new communication technologies and their possibilities and participated although they did not understand the project or notions like QR or did not have at the Internet at home. It is also important to note here that Yellow arrow is the first public art locative media project which is expanded to third world countries almost a decade ago.

## **participation –viewers as producers: belonging**

Every artwork is political in terms of expression. Art work connects artists with viewers and participants in a notion of belonging. Under public art and the notion of locative media art projects held in public space ‘belonging ’is challenged. Theorist Walter Benjamin argued that when judging a world’s politics, we should not look at the artists declared sympathies, but at the position that work occupies in the production relations of time. Benjamin maintained that the work of art should actively intervene in and provide a model for allowing viewers to be involved in the process of production: this apparatus is better, the more consumers it is able to turn into producers –that is, the more readers or spectators into collaborators’( Walter Benjamin.2003)

«Participation is arguably no more intrinsically political or oppositional than any other.»(Bishop, 2006) The hope in new frames constituted in a globalised and technologically capable environment is to create an active subject, one who will be empowered by the experience of physical or symbolic participation. The hope is that

the newly-emancipated subjects of participation will find themselves able to determine their own social and political reality. An aesthetic of participation derives legitimacy from a (desired) causal relationship between the experience of a work of art and individual/collective agency. Activation, authorship and community are the most frequently cited motivations for almost all attempts to encourage participation in art since the 1960s. It is significant that all three appear in the writing of Guy Debord, co-founder of the Situationist International, since it is invariably against the backdrop of his critique of capitalist 'spectacle' that debates in participation come to be stages. The spectacle- as a social relationship between people mediated by images- is pacifying and divisive, uniting us only through our separation from one another. Italian semiotic Umberto Eco opens up the debate of semiotics in His work the Poetics of Open work (1962). Henry Posseur cited by Umberto eco in the Open work, 19623 states: «the poetics of the open work tends to encourage acts of conscious freedom on the part of the performer and place him at the focal point of a network of limitless interrelations. The Situationist concept of a constructed situation was intended to replace artistic representation with the experimental realization of artistic energy in everyday environments. Whilst Guy Debord's diagnosis of the spectacular process of production seems pitiless, Situationist theory overlooks the fact that, whilst the spectacle's primary targets are forms of human relations (the spectacle is a social relationship between people). The notion of situation does not necessarily imply co-existence. It is possible to image situations that are constructed for [private use, or even situations that deliberately exclude others. The notion of a situation reintroduces the unities of time, place and action. Now, artistic practice, always involved a relationship with the world. A constructed situation does not (Bourriaud,1998) necessarily correspond to a relational world founded on the basis of a figure of exchange. An artwork that forms a 'relational world or a social interstice can update situationism can reconcile it, in so far as that is possible, with the world of art.

### **Empowering new models of co-creative societies**

Telecommunication technologies and social media are empowering new models of social co-creativity. During the first months of the year 2011 people living in countries in North Africa and the Middle East rose up against dictatorships. Several analysts have said that Facebook played an important part in the civil resistance, in Tunisia as well as Egypt. Some apolitical organizations like "Democracia Real Ya" born from the massive population of unemployed citizens in Europe, victims of the international deep crisis of capitalism, are making significant use of telecommunication technology to claim their rights and ask for changes. In Spain the art collective Platoniq is promoting the use of Twitter as a tool to help people to vote on crucial questions affecting democracy.

The wounds inflicted by industrialization on the biosphere and the climate is now directly affecting the survival a millions of people. The environment is now a key challenge for the humanity. Technologies like sensors permit the capture and exchange of local information from a network of people. Telecommunications and the mobile phone are providing new types of personal environmental sensitivity that is portable and easy to grasp.

Various artists and art collectives are crossing the border of art to open their practices to the field of cultural activism, exposing themselves in the spheres of politics and environment. Their work is an invitation to co-create in the public sphere. They invite people to be part of the challenges facing humanity to bring about a more sustainable world.

### **Projects / case study part II**

One of the first essential steps is to realize that the physical space and especially the city is a place belonging to the citizens. But we are facing the branding of the public space contaminated by a tremendous amount of commercial advertisements. How shall we contest our public space? The artistic project “The Artvertiser” by Julian Oliver, Diego Diaz and Clara Boj is a good example of what a powerful artistic idea can offer by the use of the Augmented Reality technology and the geolocation of alternative information over advertising. “The Artvertiser” is a software platform for replacing billboard advertisements with art in real-time. It works by teaching computers to ‘recognise’ individual advertisements so they can be easily replaced with alternative content, like images and video. Rather than referring to this as a form of Augmented Reality technology, we consider The Artvertiser an example of improved reality.

Another step is to understand that we are sharing a common heritage, a space we have to preserve. Since the year 2000, the community of hikers popularized a “treasure hunt” activity, hiding plastic box “treasures” all around the planet. Today we can count more than five millions geo-caches. Geocaching is growing now quickly and is presented as an alternative way to practice tourism. “Ecocaching” is a new creative concept linking the Geocache with some environmental challenges. People have to create and find the “Ecocaches” focusing on pollution, biodiversity and climate change. The Ecocache is asking for the participation of people in the preservation of our natural world. The game is an efficient way to ask for a massive participation of those Johan Huizinga denominate the “Homo-Ludens”, a strategy we have to consider to awake the citizens.

More than “geolocating” a challenge, the artist Natalie Jeremijenko is inviting us to explore the public space to find answers about our own diseases in her project “The X Clinic”. Her work is inviting us to interact with the other people to find answers and organize shared actions. “The clinic works like this: you make an appointment, just like you would at a traditional health clinic, to talk about your particular environmental health concerns. What differs is that you walk out with a prescription not for pharmaceuticals but for actions: local data collection and urban interventions directed at understanding and improving your environmental health; plus referrals, not to medical specialists but to specific art, design and participatory projects, local environmental organizations and local government or civil society groups: organizations that can use the data and actions prescribed as legitimate forms of participation to promote social change.”

It is interesting to compare two environmental locative works very similar in their visual aspect. On one hand the new media art installation “In the Air” from Nerea Calvillo and on the other hand the iPhone app “GLOW” by the Heckacopter company. Nerea Calvillo created a very sophisticated interactive installation to represent the composition of the air in the city of Madrid. People can see numerous color spots from blue to red upon the map of the city, representing the level of contamination of the air in real time. The Heckacopter company programmed the iPhone app “GLOW” visually very similar to the “in the air project”, showing the same color spots. The aim of the iPhone app is to invite people to share their feelings represented by a blue color if they are happy or red color if they are not so happy. Finally the “GLOW” app and the installation “In the air” could merge in a same environment revealing the feeling of our minds and the state of our physical space in a vital relation between the inside and the outside.



*"In the air" from Nerea Calvillo (2008)*



*The "Glow" iPhone app. (2010)*

The locative media technology linked to the artistic process of discussing and sharing information about the environment and our own health is drawing the organs of our "shared social body". The Art project "Biomapping" is revealing our mind and our body as a membrane vibrating with the physical space. Natalie Jeremijenco is inviting us to synchronize our vibrations and influence the health of our society. The similitude between the "Glow" and Nerea is revealing that we are nearly able to be ourselves interconnected sensors of the inside and the outside.

It is clear that the telecommunication technology and the locative media are redefining territorial embodiment and our way of belonging to our societies. As we see, there are a number of essential questions we have to face. How shall we recognize our social networks and their resources from the physical space and how shall we improve the meta-information of the real world? Our societies are approaching new ways of understanding the notion of profit and we must seize the potential for empowerment and sustainable living. New technologies and the social networks are key-tools to reach these targets. But one question is fundamental, what happens if the telecommunication companies stop to broadcast your information in the networks? This is happening today in China, Iraq, Libya and numerous countries all over the world. It is necessary to think about proper ways to build wireless computer and mobile phone networks to give to the local and global networks a real coherency in their discourse. Guifi Net is a great example in Spain of people from new media art community building local and autonomous wifi networks.

## **Conclusion**

Jackson Pollock states that 'The modern painter can not express this age, the airplane, atom bomb, the radio in the old forms of renaissance or any other past culture. Each age finds its own techniques.' It is also so true that in our days digital character of technology has changed the way people express, interact and has affected the way they do experience and appreciate life and urban culture. People have searched through technology new technological possibilities in order to express themselves to connect themselves with surroundings and society in new forms of culture.

Media and locative art projects through their innovative character encourages participants of different backgrounds, ages and education to express themselves for crucial issues: city and surrounding environments, world and society which changes as a subject of a number of social, political and environmental issues and decisions. Media art projects have an evident gaming aspect and through this character they persuade majority of people to participate and interact by becoming artists themselves/expressing feelings and opinions. As

shown in above projects demonstrated the specific projects encourage people to reconnect with urban environment in an expressive way and sense, feel and redefine the place through new communication technology. Technology and its various applications have been attributed of creating a social gap and alienating people. We shall point out that technology and the related communication technology application redefine social relationships by establishing a more connected and extrovert character between people and linked environments. They are also linked with other networks and community projects in a globalised reframed work. It also points out all cultural changes that have been underlined by media art and new communication technologies-as they lead to a new identity of citizens, where they interact with each other in smaller or bigger networks and they express themselves in a real and virtual time and space context. It is also of big importance that public space as a place where diverse people and citizens meet and interact has been ascribed a virtual and non necessarily geographically attributed character. Through communication technologies the number of people expressing views and interacting across the globe has been double as more and more the issues and problems are de-localised and become globalise. The same issues and problems refer to citizens and people irrespectively from state and local geographical community belonging.

One of the conditions of “belonging” is to be able to recognize with who we are and where we are. The telecommunication technologies and the geolocation of the information are essential to be able to realize such an exercise. As the french philosopher *Paul Virillio* announced, we will assist to a true “deluge” of electromagnetic fields. The wireless networks and the mobile phones are opening a new age of conquest, the conquest of the geolocated information by the big corporations and the major parties. It is urgent to define mechanisms of resistance to be able to geolocate alternative information to the “official voice” if we want to get the opportunity to take advantage of the geolocation. This is the condition to be able to empower the feeling of belonging to a citizenship and be co-creators of our humanity.

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