"In the longer term every object may become a screen connected to the Net, with the whole of built space becoming a set of display surfaces". So new-media theorist LEV MANovich, in his book *The Space of Images*, foresaw that the physical and the digital would converge, with every object communicating with every other object. This convergence would cast the foundations of an "augmented" architecture that some might call the Internet of Things, a network of intercommunicating objects (not without Orwellian overtones, see the hotly disputed RFID, the radio ID chip that can be applied to goods). The Internet of Things turns our environment into an information space, where the digital image can visually map out the routines, cycles and social interactions that make up a city, as ESTHER POLAK has done with her *Amsterdam Realtime* project. WILFRIED HOUJEBEK makes algorithms for psycho-geographic drift, taking inspiration directly from the *dot walk* programming language that was among the winners of the 2004 Transmediale festival. In these examples it is easy to see how the perception of architectural and urban space is divided between the two. And it is a difference that we instinctively perceive. The video medium began its invasion of urban space in Antenne photo Antenna Jesus O'Bof (trakatan)

La videocittà

**THE VIDEO CITY**
1950s America, although in the form of advertising billboards. J.G. BALLARD, in *The Atrocity Exhibition* of 1970, offers us the ideal description of the symbiosis between media image and urban space: «The enormous figure of a ... one he had seen in the posters near the hospital, the actress Elizabeth Taylor. But these pictures were more than gigantic blowups. They were equations that embodied the profound relationship between the actress's identity and the millions of people who were the lorn, remote reflections of her, together with the time and space of their bodies and their positions. The planes of their lives intersected at slant angles, fragments of personal myths went to make up the architecture of their waking and sleeping minds, while the inputs of their minds coursed over the surface of their physical bodies.»

Ballard's vision is not that hallucinatory after all: just think of the gigantic advertising hoardings that cover some of our city buildings with superhuman-size celebrity endorsements. Media images produce the urban spaces they require: it is an architecture that incarna the needs of the Spectacle and therefore there is little space for the Man. Between the invasion of locative media and the hyprosthetic publicaity there is a who wants to experiment another relationship between technology and urban space: this is what they make, for example, ORFEO TV, who takes its name directly from the street where it was born. Street TVs are very often direct spin-offs of neighborhood life and do not so much represent a source of information as a space in which to...
stretto rapporto con il territorio. La prima telestreet spunta dai tetti medievali di Bologna agli inizi del 2002, più precisamente in quel di via Orfeo, un microcosmo popolare che resiste coraggiosamente alla gentrification del centro storico circostante. Come altre tv pirata che poi seguiranno, ORFEO TV prende appunto il nome dalla strada in cui nasce. Le tv distrada sono molto ... la pancia delle città. Non è centrale la comunicazione "indipendente", bensì, come accade all'uomo moderno, recuperare il rapporto con la città attraverso la mediazione della tecnologia. Proprio per questo si chiamano anche "tv di prossimità" e non sentono il bisogno di comunicare a lungo raggio ... di recuperare il rapporto con la città, per ricostruire quello che JOSHUA MEYROWITZ chiama «senso del luogo».

Defend and tend to social fabric. As happens in Milan, for example, where ISOLA TV has become an instrument to support the local community's cultural and social life, street TVs are often seen as a way to reclaim public space from commercial interests. They are not born to combat commercial media monopolies (although this is sometimes a secondary effect); they seem to be born from the tangible need to recover relationships with the city, to reconstruct what JOSHUA MEYROWITZ calls a «sense of place».

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www.trakatan.com

Le foto di Jesus O'Bof sono in vendita su www.progettocluster.com

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