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Converging media spaces : introducing an emergent field of studies

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CONVERGING MEDIA SPACES: INTRODUCING AN EMERGENT FIELD OF STUDIES

Along with the development of and widespread access to mobile technologies – smartphones, tablets, notebooks, GPS, Wi-Fi, RFID technologies as well as the growing number and diversity of media located in the city, such as urban screens and façades, interactive billboards and installations, media users' relationships with urban spaces has become more sophisticated. Converging media spaces emerge from the complex relations between devices, content, as well as business and users' daily activities in urban spaces. These spaces conceptualized as processes or rather events based on users' experiences allow us to indicate the emerging *multiplied places*. Converging media spaces emerge in multilaterally mediatized cities and mobile media urbanization – of which interactive maps are the best example. All of these processes take place in the context of blurring boundaries and the merging of daily activities. The analysis presented below was based on materials gathered in New York City in November 2010 by the researcher as a foreign observer and were supplemented by materials from different internet sources collected after the visit (articles, films, photos). The analysis includes the characteristics of physical (material) and virtual (digital) spaces. Furthermore, it pays attention to the meaning of emerging *in-betweens*. The cultural implications of widgets, switching and overlaying are also introduced.

Key words: new media, urban media, media convergence, media space

1. INTRODUCTION

When a researcher comes for the first time to a city totally saturated by the media, such as New York City, they try to pick up phenomena unique to this particular place and perceive more influential trends and changes. They observe phenomena of one of the most modern and mediatized cities in the world and notice the most recently emerging urban media processes. They collect materials, review literature and try to conceptualize the new media reality. This is the context of the text presented below. The aim of the article is not to fully explain and deeply analyze the phenomena of media-urban space relations or the role of new media in the city but to propose a framework and point of view on urban media convergence. The article, in its hybrid form of conceptualization, description, explanation and literature review, introduces several concepts which overlap with an emerging new field of studies – converging media spaces, and determines the possible direction of research development in this new domain of media studies.

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2. CONVERGING MEDIA SPACES

Media convergence studies have a long tradition, but the new phase in media convergence (Jenkins 2004; Liestøl 2007; Mercer 2003; Drotner 2002; Murray 2003) based on mobile media (Nilsson, Nuldén, Olsson 2001), social media (Rogers 2011), and ubiquitous computing (Galloway 2004; Yigitcanlar 2009) is being observed. Converging tools (Fagerjord 2003; Halavais 2007; Jensen 1998; Storsul, Fagerjord 2008; Storsul, Stuedahl 2007) delivering converging content (as transmedia stories) (Appelgren 2007; Bolin 2007; Brooker 2001; Deuze 2005; Jenkins 2001; Jenkins 2003; Jenkins 2006; Mikos 2009; Perryman 2008), offered by converging companies (Erdal 2007; Deuze 2009, Huang et. al. 2004) are now being consumed in converging spaces. "The mixed-use zones of modern urban environments embody convergence of media, convergence of electronic and media space, convergence of digital and physical presence, and convergence of public and private domains" (Gumpert, Drucker 2007: 18). Relations between media and space are becoming more and more complex (Cronin 2006; Drakopoulou 2010; Elmer 2010; Hampton, Livio, Sessions 2009; Lange 2009a; Lange 2009b; Souza e Silva 2006; Souza e Silva 2009; Souza e Silva, Frith 2010). On the one hand, the contemporary city is covered with media, on the other hand – other elements of urban infrastructure like streets, buildings, lighting, etc. gain a media outlet as a result of their connection to digital technology[1]. Convergence means combining, hybridization, and mutual reinforcement, the synergy of elements coming from different orders of having specific goals such as commercial, civic and social, etc. In one case, media space convergence remains on the physical level (like an interactive billboard hanging on the building's wall to attract a passer-by), in the other it gains a virtual dimension (like access to data on a website [?] by the means of a QR code), in yet another – hybrid, augmented – when, with the use of a smartphone, images of nonexistent or potentially existent objects are obtained.

3. SPACE. MEDIA SPACE. CONVERGING MEDIA SPACE

Two concepts of space are useful for explanation of the specificity of the converging media spaces: David Harvey's tripartite divisions of space, and that of Henry Levebvre. According to Harvey, space might be understood alternatively or simultaneously as absolute, relative or relational. It "depends on the nature of the phenomena under investigation" (Harvey 2006: 126). Absolute space is "pre-existing and immoveable" (Harvey 2006: 121), measurable, geographical, territorial. Relative space exists only because of the existence of objects and relations between objects (like a space of transportation or a space of private property). Relational space is defined by outside processes (such as climate changes, collective memories etc.), "the concept of space is embedded in or internal to process" (Harvey 2006: 123). According to this view media space is absolute (an intermediary device, such as a tablet, occupies a defined physical space), relative (tablets are connected via internet services, like social media, where social relations are developing) and relational (the use of tablets is part

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[1] More on mobile urban media: (forthcoming) K. Kopecka-Piech, *Mobilne media miejskie*, „Studia Medioznaw-cze" 2012, nr 3.

of the broader processes of technological development, the mediatization of life, social mobility, the globalization and commercialization of culture etc.). From this perspective media space is absolute in a sense of its physical, material existence and operation; relative because of the complex relations between media as devices, organizations, contents and their users; and relational – media are part of the broad processes and orders of: economy, technology and culture. Nowadays one of the most influential processes is media convergence (the technological, economical, socio-cultural process of merging, hybridization and assimilation of media in many ways) accompanied by the process of mediatization of life. Mediatization of the city means the creation of converging urban media spaces.

The spatial triad of Henry Lefebvre (1991: 33 and next) may offer a helpful framework for the analysis of the mutual influences of media spaces. According to Lefebvre's concept of the social space, the space is created by spatial practice (material, experienced, physical space which "embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation" (Lefebvre 1991: 33), representations of space (the dominant space in current society constructed on symbols (Lefebvre 1991: 38–39)) and representational spaces (spaces lived in by "inhabitants", "users" (Lefebvre 1991: 39), daily lived space). All three spaces influence each other and constitute e.g. urban space – the space of, *inter alia*, people, symbols, actions and markets (Lefebvre 2003: 39) the space of materiality, mentality and notions of the city at the same time. In urban social space media act as tools of exploration, experience and sensory experiencing of the city. The intercourse with the city is mediated by the mobile and stationary media devices. Media are a fundamental part of the city infrastructure, architecture and landscape. They deliver infrastructure for individual and collective creation of the city representation and present it in public. And finally, the widespread development of mobile social media makes them a natural element of the representational urban space; media users inhabit, act, perceive, create the city and its image through the media. This is how converging media spaces emerge: – as urban social spaces based on media presence, use and influence which is multi-faced. Widespread digitalization, generally available multimedia equipment and permanent internet access make converging media spaces hybrid. They are based on technology, culture and business. They "merge the physical and the digital in a social environment created by the mobility of users connected via mobile technology devices" (Souza e Silva 2006: 263) which deliver media products and services transforming urban space[2]. Media and city remain in mutual relations: the media mediatize cities, cities urbanize the media.

Converging media spaces interrelate (Figure 1). For example, spatial practices of using the urban media lead to creation of their representations, such as interactive maps (e.g. Flickr maps). The multimedia, socially created content of interactive maps or location-based social services (like Foursquare) influence the perception of material space, e.g. encouraging people to go somewhere. Daily activities in physical space and digital (representational and represented) spaces of the city interrelate with users' emotions, identities and imaginations.

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[2] More about mobile hybrid reality, (forthcoming), K. Kopecka-Piech, *Hybrydyzacja rzeczywistości w mediach mobilnych*, w: E. Steczek-Czerniawska, M. Zdrowicka-Wawrzyniak (red.), *Studia kaliskie*, t. II, Kaliskie Towarzystwo Przyjaciół Nauk, Kalisz 2013.
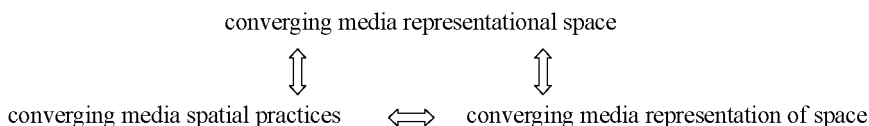
converging media representational space

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converging media spatial practices   ⟺   converging media representation of space

Figure 1. Relations between converging media spaces

4. COMMERCIALIZATION OF URBAN SPACES –
BLURRING THE BOUNDARIES BETWEEN TRADE (PROMOTION),
ART (DESIGN) AND ENTERTAINMENT (RECREATION)

Urban space is commercialized in the physical, material dimension (evidence of which are innumerable billboards, posters, neons etc.) as well as in the virtual, digital dimension, because the city is the space of operating and advertising in the offered media products, e.g. computer games, or a source of income from the Internet advertisements on web pages with tourist information for instance. The hybrid space is subject to the rules of commerce and the advertising market. After all, along with access to certain functions in the augmented reality applications, advertisementss also appear. Therefore, every dimension of urban space may become a source of profit. Converging media space is frequently combined with art – most solutions involve design, architecture, performance or even graffiti (Quintero 2007), adbusting and stickers etc., all of which makes the user active, and stimulates his participation (mainly ludic participation, but also cultural and civic). This is because the urban space, together with the development of new media, has become a fluid, multidimensional space, abolishing various divisions[3].

Blurring borders are characteristic of converging media spaces. Not only does the distinction of spheres such as trade-art or promotion-entertainment lose its significance, but also the distinction between media themselves, as well as media and other objects, becomes more blurred. Physical and virtual infrastructure, as well as the activity of urban space users, make those spaces hybrid. As Johan Förnas (2004: 127) observes, media consumption should be simultaneously seen as a purchase and a use. Such view makes it easier to understand the rules according to which many Locative Mobile Social Networks (LMSN)[4] function and why, along with information about a place and people remaining there, they also deliver, for example, a discount code for a purchase or service (e.g. in Foursquare, Loopt or CitySense applications). This commercial, promotional aspect of many media tools accompanies the work and leisure of their users. Sustainability also becomes a subject of specific actions or companies[5].

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[3] An excellent example of the symbiosis of art, commerce and everyday life is the 'Sound Affects' project – an installed by the Parsons New School for Design on Fifth Avenue in New York City. A specially prepared system downloads visual and sound data as well as information on the weather, colours, mobile phone activity and temperature, and converts them into music sounds and colourful graphics (Parsons the New School for Design 2011).

[4] "…they allow users to see each other's position on a map on the cell phone screen and to interact with one another according to their relative distance in physical space" (Souza e Silva, Frith 2010: 485).

[5] Like the Timberland's "popup micro shop" standing near the Flatiron building in New York City in November 2011. The promotion of new shoes (Earthkeepers) made e.g. of recycled plastic bottles corresponded with the stand made of plastic bottles and filled with plenty of them. It's presence in the urban space provides an opportunity to reach a number of people and to do so unconventionally.

5. MULTIPLIED PLACES

The influence of media on urban spaces is also noticeable in the case of the changing status of place. Per Gustafson (2001: 5–7) refers to several concepts of place: place as a set of three components: physical setting, activities and meanings (Relph 1976: 47), place as a result of the relationship between actions, concepts and physical attributes (Canter 1977), "facet theory" of interrelated facets of place: functional differentiation, place objectives, scale of interaction and aspects of design (Canter 1997: 197 and next), and finally the concept of the "global sense of place" (Massey 1994: 155); integration of the global and the local, instability and changeability of place: continuous production and reproduction of place. The last concept is closely related to the converging media spaces framework introduced above. Urban places are constantly changing because of the solutions delivered by the media. They become multiform and multidimensional but also hybrid: between mobile (digital) and stationary (material). Due to the new hypermedia devices (portable, interactive, social), apart from actual shift "from stabilitas loci to mobilitas loci" (Wilken 2005) we also observe multiplied places, "the city becomes more a process of communications networks rather than a geographical place" (Burd 2007: 201). This is the effect of converging urban media spaces. The beginnings of mobile communications have already indicated peculiar overlapping: a person calling from a certain place is physically "there", but, in audio terms, "here", "independent of place" (Wellman 2001: 230). Past research on walkman users has shown partial isolation of the music listener from the space surrounding them (Hosokawa 1984: 167). Currently, audio books' producers refer to this idea by encouraging partial isolation from the physical urban surroundings (Figure 2).

Figure 2. Audio books' ad in the NYC subway. Audiobook as a tool of "escaping" "from any situation" – isolation and being present at the same time

Digitalization, common access to the internet and finally, special applications (e.g. LMSN) for portable devices have caused the "presence" of the user to no longer be limited to the sound or visual channel. "To be" in a certain place means at the same time physical dwelling e.g. on

a street, virtual communication about "the presence" in the web, uploading content, photos, videos concerning the street, reviewing the objects located on the street (like restaurants or shops), documenting, commenting, acting, mobilizing (e.g. smart mobs or flash mobs) etc. This is the realization not only of the "always on and always there" idea (Lange 2009a: 165), but simply the realization of the *always everywhere* concept. Place multiplication is not only a matter of individual experience, but an effect of collective memory and experience, which finds itself reflected in the content of social-networking websites, location based services, internet maps like photos, videos, reviews, comments, and even writing a collective screenplay about the city[6]. Multiplied places blur the line between urban activities such as traditional sightseeing, and online, mobile ones e.g. gaming tourism, traditional shopping and online shopping. EBay's "shoppable storefront" (Bailly 2011) is the best example of the solution of multiplying places. Selected products offered on eBay were presented in a storefront at the Park Avenue in New York City, in order to make shopping easier and more enjoyable. Items in the *Inspiration Shop* were accompanied with QR codes. Users scanned the code of their chosen item by mobile application and then were redirected to the eBay webpage where they could buy it. Sophisticated marketing based on converging urban media spaces is influencing more and more spheres of commerce.

6. MEANING OF THE PATH – HOW DO THE PATHS CONVERGE?

Traditional analysis of contemporary spaces has often referred to the concepts of network and flow, physical (e.g. Watts 2003) as well as metaphorical concepts (e.g. Castells 1996)[7], and stressed the importance of the nodes (net's elements) as well as the content of the flow between them. Due to new technologies and media, the path (an arch, a link between the nodes interpreted literally and figuratively) starts to play an even more important role. It implies the growing significance of space as well as time, because the flow takes place in a certain length of time and the node is less important. Adriana de Souza e Silva and Jordan Frith (2010: 488 and next) explain this by pointing out the meaning of the path rather than the nodes of social network created through LMSN – the issue of "where" and "which way" gains more significance than the issue of "who" is communicating. Because the flow has its temporal dimension, the pace of the flow also gains importance. Converging media space is dynamic, the relationship between media and media, as well as media and spatial objects, increases the speed of information flow and relationship changes. The role of pace, priority, chasing, overtaking etc. is growing. People want to compete (e.g. check-in, gain a new badge like in Foursquare), position themselves as experts, frequenters or *flaneurs* etc. Users' activity "on time" makes them still important as nodes of networks (e.g. social media networks), but thanks to mobility, the path, the spatial and temporal dimension gains a new significance. Path becomes a main structure of converging media space where nodes such as users (nodes of social media networks) and objects, places (nodes of city networks, e.g. transportation networks) are located.

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[6] E.g. *New York Writes Itself* (Leo Burnett New York 2011).
[7] Both approaches, physical and metaphorical stress the importance of new structure, morphology and logic of the network society and information infrastructure.

The urban street, its traffic or life, is in the center of converging spaces and is reflected in their representation. City maps are experiencing a peculiar renaissance. It is the street that is the mapping object in analogue maps (tourist maps, for instance) in which it was attempted, in a limited way, to implement an experience in an artificial way, by marking places worth visiting by the user, such as museums, cafés, monuments, etc. This information marking was top-down, not spontaneous, and imposed. Internet community maps have changed the order of things by marking certain places at a given street by comments, photos or videos made by ordinary people. Due to digitalization and interactivity, maps have become an experience for their users whereas places have undergone further multiplications – depending on the map, the service and their function, they have turned to a visualization of experience, social relationships and transactions. Looking at various community maps, such as Google Maps of the same area, e.g. Lower Manhattan, we will see a totally different town, seen through the eyes of people remaining there – on photos, Wikipedia entries, and even *Buzz* entries, which help to find out what happens and where exactly it happens (Figure 3). Flickr Maps are another example of converging media space co-creation: a photographed interactive map of individual experience of some place shared with others via a web page (Figure 4). Indeed, the map has become a piece of art created by many, and dynamic – it is an example of "participatory cartography" (Gemeinboeck, Dong, Veronesi 2007: 14). At the same time, due to the possibility of broadening the content by adding narration it has been turned into a noticeboard, on which countless narrations concerning a place – a mixture of personal and community experiences of the city – are published.
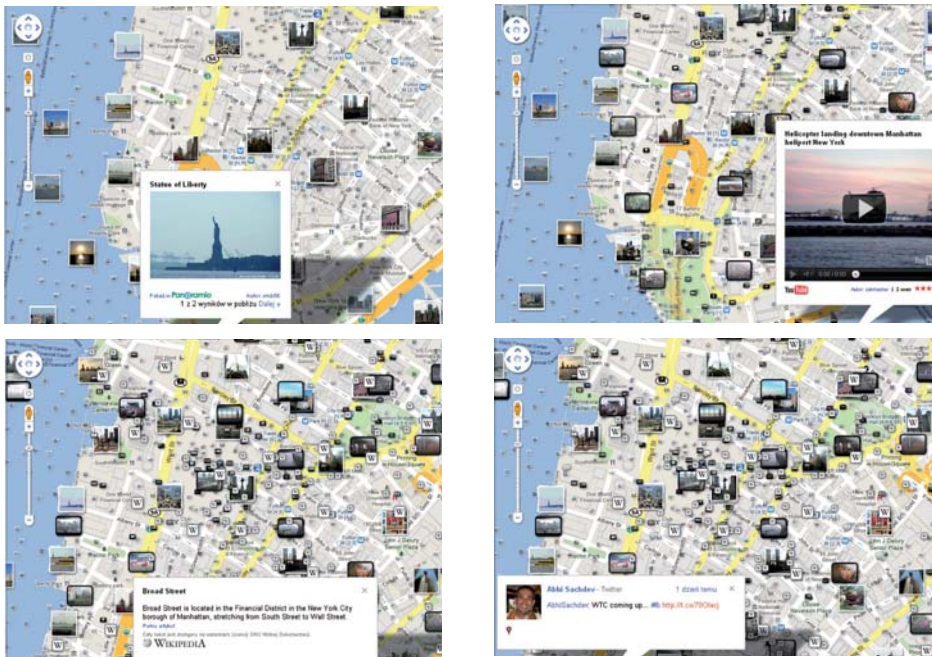

Figure 3. Lower Manhattan on Google Maps. Four different options of developing the map by: photo, video, Wikipedia, Buzz
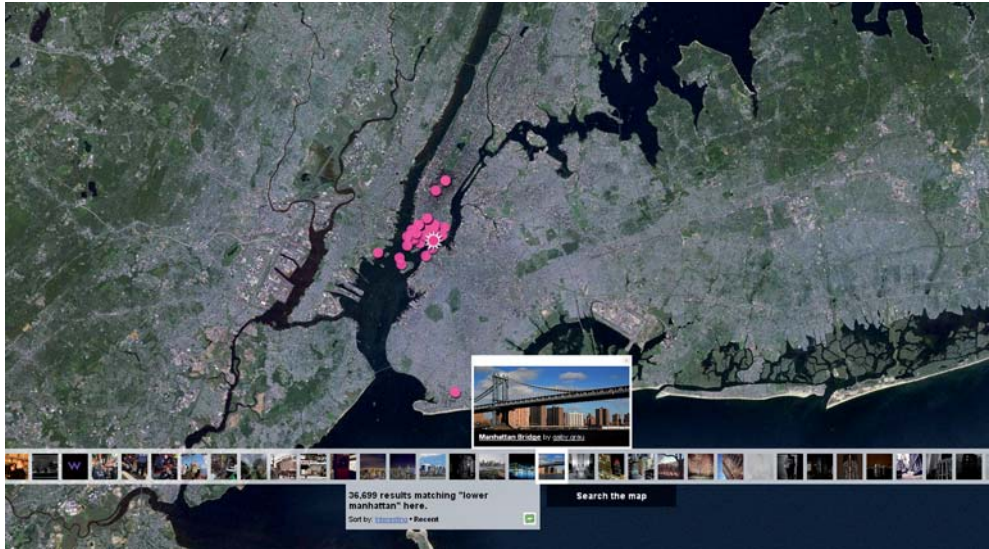
Figure 4. Lower Manhattan on Flickr Map

7. MEDIA MERGING IN/WITH THE CITY

The merging process of virtual content and physical loci or physical content and virtual loci results in the creation of *in-betweens* – additional physical or virtual *data spaces* corresponding between material and digital spaces. *In-betweens* might be material (like a pen-drive or the specific mobile memory (Figure 5) containing data about a certain place) or digital e.g. a database of some internet platform. These data remain virtual, they are multiplied many times, modified as well as transmitted, stored and used in various ways. This allows for deeper infiltration of spaces and more sophisticated engagement of users on the move – being still in touch with those spaces, and creating them.

Figure 5. Tourist Information Centre, New York City, Times Square. Mobile memory allowing the saving of information about a chosen point of interest viewed on an interactive tourist information table – it enables data to be sent, e.g. via e-mail or text message

Because of data carriers, data remain relatively durable, and therefore the *in-betweens* gain a temporal dimension. The pressure of immediateness and changeability is what characterizes contemporary temporal relationships between media and space. Urban space – physical and virtual – is permanently changeable; the relationships between converging media and space are particularly so. New carriers, applications, contents, interfaces and layouts as well as the configuration of new elements appear. Changeability makes them more attractive, easier to notice and be employed by the users. Apart from functionality and social attractiveness, the possibility of automatic and fast use is gaining more and more significance. This is also where the growing importance of widgets comes from. Urban space is being more frequently linked with the virtual dimension by means of a particular interface element which allows immediate switching between spaces: the widget.

8. THE WIDGET – THE CULTURE OF OVERLAY AND SWITCHING

According to Lev Manovich (2001: 64) "all culture past and present, came to be filtered through a computer, with its particular human-computer interface". The interface became the "filter for all culture" but "the window of a Web browser" is not the most influential interface in mobile communication. We successfully skip the web browser interface thanks to the availability of widgets. Several types of widgets exist: GUI widgets, web widgets, mobile widgets, etc. The widget, like other interfaces, "includes ways of manipulating data, that is, a grammar of meaningful actions that the user can perform on it" (Manovich 2001: 69). A mobile media widget is a kind of a graphical screen overlay based on a mechanism of quick switching between two or more spheres. It is a control element. By positioning itself on the mobile device desktop and being close at hand, it is characterized by temporality and changeability, which let the user exercise control over the device and the generated space, the space mediated by the widget. Switching over allows for permanent changeability: virtual position, being "here and there" (also "absent presence" (Katz 2003: 26)) and switching on or switching off from the physical surrounding and connecting with cyberspace. A widget, as any cultural interface, "determines how users think of any media object accessed via computer" (Manovich 2001: 65) (or, in this case, via smartphone or tablet). As part of an interface, a widget is like an attractive "door" to a desirable place located in a digital space. It allows us to switch on a different space, like cyberspace or augmented space, and coming back – to switch it off. The broad understanding of the widget's nature permits to grasp the concept of all elements allowing a quick change of space location by switching: devices (like smartphones, tablets), applications (like Google Maps, Foursquare, Wikitude) or objects (like QR codes located in the city). In particular, mobile internet application widgets gain even more significance. They not only "present and allow us to interact with cultural data" (Manovich 2001: 70) but, what is more important, create them individually and collectively in real time. The new media saturation of urban space by e.g. QR codes, augmented reality markers, ubiquitous computing, Wi-Fi, hot spots etc., transform the city into a potential changeable space. The role of services e.g. cloud computing is growing while products e.g. mobile devices and software start to play less and less of a role. They are replaceable or even

unnecessary in the face of cloud computing storage. The interface is central in cloud computing to communicating with a server – the main "provider" of the service.

Media-city infiltration, widespread practices of switching on/off different spaces in the city generate a kind of media usage culture which might be called the overlay culture. The overlay triggers space multiplication – as the name indicates, its essence is the new layer – the addition of a new element to an already existing layer; either in the material or virtual sense. The overlay is a detachable, replaceable element; it is an addition to the already existing underlay. It is exactly because of those different kinds of overlays, offering the switching opportunity, that the user virtually changes position, physically remaining in a specific physical space.

9. MEDIA URBANIZATION AND CITY MEDIATIZATION

The culture of overlay and switching is an effect of urban spaces mediatization, which must adapt to the logic of media convergence or rather "moulding forces"[8] (Hepp 2010: 38) of convergence. Those are the forces of overlaying, putting and removing media elements (like widgets, QR codes or screens) and the forces of changing functionality (like switching) – allowing us to position ourselves as being changeably inside and/or outside the (cyber) space. The commodification of converging media space is one of the most important characteristics of this. Sophisticated strategies of merging spaces create specific ecosystems of brands, infrastructure, business and social activity.

Converging media spaces are simultaneously the cause and effect of interrelationships between the city and the media: media urbanization and city mediatization. The significance of the city for internet services and mobile device applications cannot be overestimated. A number of social networking sites and internet services, which make it possible to get involved in the urban space by the means of text, sound, picture – both static and dynamic; presentation, graphics, film, etc. Maps play a special role here. Mapping is becoming a practice that is urbanizing the media. Virtual, collective community mapping, which is an expression of open-sourced media urbanization (Tuters 2004: 2, Gemeinboeck, Dong, Verones 2007: 2), is especially important here. On the other hand, the city is mediatized even more intensively in the physical and digital layer analyzed above. It becomes dependant on the media to a large extent, or at least its attractiveness, e.g. touristic, does so. The almost universal use of so called "technologies of finding and being found" (Elmer 2010: 18), all kinds of localizer and, geotechnologies as well as LMSN and their links with traditional media, result in a technology-driven city shape, where topography is something changeable and multiplied; a kind of answer to the "real-time life style". As a consequence, space becomes in a way "colonialized" (Lange 2009b: 165) by technology users, "annotated" (Drakopoulou 2010: 66), and enriched in terms

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[8] "(…) the concept of the 'moulding forces' of the media is based on the idea that there are different specificities of different media that we have to take into account while researching change. However, these specificities of different media are produced in human acting and without indicating 'one trajectory' or 'logic' of the media. (…) Within mediatised worlds the moulding forces of the media are a constitutive part of their social construction" (Hepp, 2010: 41).

of content not only materially but also virtually. The relationship between the medium and the urban space element gains particular significance.

10. CONCLUSIONS

The processes of emerging media convergence of urban spaces open a new field of media studies, whose nature is interdisciplinary, or rather transdisciplinary, at the crossroads of, among others, cultural studies, human geography, sociology and informatics. There has been a huge amount of studies and research projects on this topic and a number of proposals of conceptualizations have been proposed. The approach of the media convergence spaces supported by the introduction of the concepts of in-betweens, multiplied places, the culture of widgets, overlaying and switching complements other viewpoints on this subject, but should be developed further. Referring to the literature selected and analyzing the materials gathered the text suggests a number of questions to be answered. From the national perspective: how do converging media spaces develop in Poland? At the present stage of development, is it possible to compare the situation in Polish cities and, for example, American metropolises? Also, universal questions arise from the analysis, regarding how the methodological framework of the analysis might be improved by drawing on related and distant scientific disciplines, how the concepts introduced might be developed, and what kind of phenomena should be incorporated to the analysis, in order to obtain a full picture of such a complex set of media-space issues.

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KONWERGUJĄCE PRZESTRZENIE MEDIALNE.
WPROWADZENIE DO WYŁANIAJĄCEGO SIĘ POLA BADAWCZEGO

Wraz z rozwojem i upowszechnieniem dostępu do technologii mobilnych: smartfonów, tabletów, notebooków, GPS, Wi-Fi, RFID, jak i rosnącą rolą wielu zróżnicowanych mediów zlokalizowanych w mieście, jak ekrany miejskie, fasady, interaktywne billboardy, instalacje, relacje użytkowników mediów z przestrzeniami miejskimi stały się bardziej wyszukane. Konwergujące przestrzenie medialne wyłaniają się ze złożonych relacji między mobilnymi urządzeniami, zawartością mediów, jak i instytucjami komercyjnymi oraz codziennymi aktywnościami użytkowników w przestrzeni miejskiej. Przestrzenie te, konceptualizowane jako procesy lub raczej wydarzenia oparte na doświadczeniach użytkowników, pozwalają wskazać wyłaniające się „miejsca zwielokrotnione". Konwergujące przestrzenie miejskie wyłaniają się z wielostronnie mediatyzowanych miast i urbanizacji mediów mobilnych, a ich najlepszym przykładem są interaktywne mapy. Wszystkie procesy zachodzą w kontekście zacierania granic i łączenia codziennych aktywności. Prezentowane w artykule analizy zostały oparte na materiałach pozyskanych przez badacza jako zewnętrznego obserwatora w Nowym Jorku w listopadzie 2010 roku i zostały następnie uzupełnione materiałami pochodzącymi z różnych źródeł internetowych (artykułów, filmów, zdjęć). Analizy zawierają charakterystykę fizycznych (materialnych) i wirtualnych (cyfrowych) przestrzeni. Ponadto zwracają uwagę na znaczenie wyłaniających się „elementów pomiędzy" (*in-betweens*). Ponadto wprowadzono koncepcje „kultury widżetu", „przełączania" i „nakładania".

Słowa kluczowe: nowe media, media miejskie, konwergencja mediów, przestrzenie medialne