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Nota di contenuto	Prelude -- facet one. Mediatization -- 1. Introduction : screen cultures and public spaces / Nikos Papastergiadis, Amelia Barikin, Scott McQuire, and Audrey Yue -- facet two. Large screen projects : a dossier -- 2. Walls, attractions, and media : an archaeology of public visual displays / Erkki Huhtamo -- 3. Big Screens, little acts : transformations in the structures and operations of public address / Justin Clemens, Christopher Dodds, and Adam Nash -- 4. Shanghai's public screen culture : local and coeval / Chris Berry -- 5. Defining the public in Piccadilly Circus / Sean Cubitt -- 6. Digital public infrastructures for creative communities : the case of the Quartier des Spectacles / Claude Fortin, Kate Hennessy, and Carman Neustaedter -- 7. The inside/outside equation : building skins and screens / Gary Gumpert and Susan J. Drucker -- facet three. Large screens and the transnational public sphere -- 8. Mobile methods and large screens / Nikos Papastergiadis, Amelia Barikin, Xin Gu, Scott McQuire, and Audrey Yue -- facet four. Ambient screens -- 9. Conclusion : ambient screens / Nikos Papastergiadis, Amelia Barikin, and Scott McQuire.
Sommario/riassunto	Large public screens have now become a ubiquitous part of the

contemporary cityscape. Far from being simply oversized televisions, the media experts contributing to Ambient Screens and Transnational Public Spaces put forward a strong case that such screens could serve as important sites for cultural exchange. Advances in digital technology spell the possibilities of conducting mobile modes of interaction across national boundaries, and in the process expose the participants to novel sensory experiences, giving rise to a new form of public culture. Understanding this phenomenon calls for a reconceptualization of "public space" and "ambience," as well as connecting the two concepts with each other. This pioneering study of the impact of media platforms on urban cultural life presents a theoretical analysis and a history of screens, followed by discussions of site-specific urban screen practices on five continents. There is also a substantial examination of the world's first real-time cross-cultural exchange via the networking of large public screens located in Melbourne and Seoul.
