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**THE HYBRID FLÂNEUR: An urban
experience through the game Pokémon GO.**



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**THE HYBRID FLÂNEUR:
An urban experience through the game Pokémon GO.**

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ABSTRACT

The general objective of this dissertation is to problematize the relations between Information and Communication Technologies (ICT) and leisure in the public space, more specifically, games in the public space. It was noted that locative media games played through smartphones provide a new movement of users to the public spaces, a movement that brought players of digital games into the public space and also brought in those who used to play video games indoors. The theme is the ICT in the form of appropriation of the public space, in the perspective of the games of augmented reality and the form of hybrid relationship that people establish with the public space, since the mobility of the mobile locative games produced visible changes in what concerns the occupation and / or exploitation of such spaces. As the object of this work, the game Pokémon GO was used, because it has been a game of great impact and repercussion in the whole world and by the relation of the augmented reality present in the game. From this perspective we will analyze how locative media games establish a hybrid relationship between people and the public space. It seeks to analyze the different points of view on ICT and how this game had an impact on the dynamics and readings of public spaces by its users. We also observe the possibilities of new practices of interaction in the public space as well as the new perceptions and experiences that a locative media game can provide. Along the course proposed in this dissertation will be present the figure of the flâneur, a fictitious character present in different books, times and nationalities, the flâneur is the rambler of public spaces, the one that discovers paths and urban places through walking in the city.

Keywords: New Technologies of Communication and Information (ICT); Leisure; public space; Games; Pokémon GO; Locative Media; Flâneur; Cyber-flâneur; Hybrid Flâneur.

ABSTRACT II

The object of this work is the game Pokémon GO, because it was a game of great impact and repercussion in the whole world and by the relation of the augmented reality that allows the user not only to 'get in' the virtual game, but to see the city in the play, thus creating a hybrid relationship as it 'projects' the Pokémon off the screen. As the player is essentially a walker in the city, the figure of the flâneur was used, and in this work, the concept of hybrid flâneur was created.

Keywords: New Technologies of Communication and Information (TCI); public space; Games; Pokémon GO; Locative Media; Flâneur; Cyber-flâneur; Hybrid Flâneur.

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1.INTRODUCTION

Theme

The 21st century, which has not yet completed its first two decades, proves itself to be 'voracious' in the speed which users seem to consume new technologies. Information and Communication Technologies (ICT) mark the beginning of this century and are increasingly consolidated in all areas of human knowledge. The central theme of this research is the study of the relationship between the new Information and Communication Technologies (ICT) and leisure in the public space. This is the possibility of explaining the role of ICT and their impact on the use of public spaces.

The theme of the research came from a personal curiosity about how people are interacting in public spaces and enjoying them with and through ICT.

Virtual experiences become more and more present using ICT in the daily life of its users. Space for debates, comments and various forms of meetings between people can be virtually arranged through social networks with the public spaces of the 'real' city¹ being the meeting place. These organized gatherings can virtually happen in the 'real' city and can be transmitted live via the internet to any place in the world. We can also have walks in the real public spaces of the city or through the virtual maps of the planet. These are the activities that will be observed, but this study will focus on the city versus the computer, especially on how the computer is inserted in the city, as opposed to the logic that had been recurring in computer games, video games, virtual maps, etc.

The ICT have been changing many aspects of society, the influence of such technologies on daily activities is noticeable from the morning alarm clock going through the day with GPS locators², access to virtual profiles, games, dictionaries

¹ What is considered real is a perception of the world that is individual for each person. The perception of the world about reality is subjective to everyone, being at the mercy of endless cultural experiences, representations, etc. In this paper the words 'real' and 'reality' will appear with quotation marks. They are usually present to contrast what would be the meaning of virtual, namely meaning the sense of a 'factual' version of the world. According to Lèvy (1999) "in the philosophical sense, it is virtual that which exists only in potency and not in action, the field of forces and problems that tends to be solved in an actualization."

² GPS: GPS (Global Positioning System) is a satellite radio navigation system developed and operated by the U.S. Department of Defence. GPS enables you to determine the position, speed, and time zone of users on land, sea and airborne 24 hours a day, in any weather condition anywhere in the world. GPS signals are simultaneously available to an unlimited number of users. GPS satellites can be used by everyone at no charge. (Source: http://br.support.tomtom.com/app/answers/detail/a_id/18311/~o-que-%C3%A9-o-gps%3F) Accessed in 09/05/17.

and online news, among many other services that new technologies like gadgets³, computers, smartphone devices⁴, etc. can offer. The ICT have been redefining the notions of space, place, time, presence, virtual immersion, real and even physical (material). "The basic conceptual trilogy of any spatial study - territory, space and place - is being challenged by ICT" (FIRMINO; DUARTE, 2011, p.85) and the way these three concepts relate is being fundamentally questioned about what is meant by space and public space.

Leisure, in this cut, is understood as space and moment where the person is free to choose what they want to do, what is pulsating within them. Leisure is something that tells a lot about the individual within the group and where they are at. For Elizalde and Gomes "leisure is a complex human need that needs to be historically situated" (GOMES; ELIZALDE, 2012, p.81). For these authors, leisure should have a greater perspective than just an opposition to 'work', because it presents a cultural perspective, which observes the multiple values, beliefs, interests of the individuals and their historical and social contexts. According to Elizalde and Gomes (2012, p.82).

leisure is constituted in the articulation of three fundamental elements: the playfulness⁵, cultural manifestations and social time/space. Together, these elements shape the material and symbolic, subjective and objective conditions that may or may not make leisure a powerful ally in the process of transforming our societies, making them more humane and inclusive.

³ "Gadget means in Portuguese device. In the tech world, gadgets are portable devices of various segments, such as smartphones, MP3 or MP4 players, tablets and various other relatively small devices that perform specific functions." Source: <https://canaltech.com.br/tag/Gadgets/> Accessed in: 17/5/17. Full story: <https://canaltech.com.br/tag/Gadgets/> - The Canaltech content is protected under the Creative Commons license (CC BY-NC-ND). You can reproduce it if you enter COM LINK credits for the original content and do not make commercial use of our production.

⁴ *Smartphone*: The term smartphone comes from the English language and refers to what, in our language, we know as a smart phone. It is a mobile phone that offers functions like those of a computer and stands out for its connectivity. It is usual to place the smartphone halfway between the conventional phone and a laptop computer. The smartphone has all the basic functions of a mobile phone (it allows you to make phone calls, send text messages, etc.) plus advanced features such as Internet connection, multimedia and touch screen). (Source: <http://conceito.de/smartphone>) Accessed in: 09/05/2017.

⁵It is important to clarify that playfulness refers to the capacity of *homo ludens* - in its cultural essence willing to play, imagine, share, enjoy, laugh and thrill - to elaborate, apprehend and express meanings. Therefore, playfulness is a language referenced in play, marked by the exaltation of the senses and emotions: mixing joy and anguish, pleasure and conflict, relaxation and tension, satisfaction and frustration, freedom and concession. It is worth remembering that, in common sense, the words ludic and playful are mistakenly associated exclusively with childhood and are treated as synonyms of certain manifestations of culture, especially linked to the game. This interpretation can be amplified because cultural practices are not playful in themselves: they are constructed in the interaction of the subject with the lived experience, which can embrace diverse cultural manifestations. " (ELIZALDE and GOMES, 2012, p.82)

According to the same authors, leisure in a capitalist society is "increasingly conceived as commodities directed towards alienated and alienating consumption" (GOMES; ELIZALDE, 2012, p.82), it is useful to a logic of capitalist consumption and production. In the hands of the industry there is the risk of being induced and influence consumers, and of being understood as a dimension of culture, it can lose its potential capacity as a culture educator and create a passive relationship between the consumption of goods and cultures.

In this dissertation we see the public space as a potential place of culture, because they are "those places where celebrations are held, social and economic exchanges occur, friends run into each other, and cultures mix" (GOMES; ELIZALDE, 2012, p.82). For a good urban life, or for it to happen safely, it is necessary to enjoy "life between buildings" (GEHL, 2013, p. 19) and, therefore, this place must obey something more than just a flow of pedestrians. On the diversity required for urban vitality Gehl (2013, p. 20) declares:

A common feature of city life is the versatility and complexity of activities with much more overlapping and frequent changes between intentional walking, stopping, resting, staying, and chatting.

In a globalized society with increasingly access to the ICT by users how is the multiplicity of practices, traditions, cultural manifestations of each social context in its time/space. According to Andrade (2012) virtualization is

the spread of ubiquitous computing⁶ and pervasive, since the beginning of this century, promoted the integration of computers into the human environment, reaching all its social complexity. Thus, the urban space of large cities is being reconfigured, incorporating in its infrastructure telematics network and multimedia information (texts, sounds, images, etc.) that provide systems, devices, applications and services that serve as a platform in transmedia projects such as alternative reality games (page 4).

⁶ The term ubiquity refers to something ubiquitous that is everywhere around us, in a few years, microprocessors will become small and inexpensive enough to be embedded in almost everything - not just digital devices, cars, electronics, toys, tools, but also objects (pencils, for example) and clothes. All these artefacts must be intertwined and connected on a wireless network. (Silva, E., Larri, Botelho, Santos, I., & Sanchez, G. (2015). *Computação Ubíqua - Definição e Exemplos*. In: *Revista de Empreendedorismo, Inovação e Tecnologia*, v. 2, n.1, pp. 23-32.)

Nowadays, there are discourses that carry antagonistic views about ICT, whether they are positive or not in their relations with the city. Authors from different fields approach ICT in the way they tend to perceive them, some support and others 'condemn' them. Schaw (2016), for example, warns that ICT isolate people and that they tend to establish an addiction relationship about mass consumption provided by ICT. For Carr (2011), who writes about economics, culture and technologies, ICT tend to make people's relation to and between things more superficial. He states that people no longer delve into their relationships or even in the news, and that they usually draw their conclusions from headlines that appear on their Facebook timeline. Psychologist Sherry Turkle (2012) believes that new technologies are here to cause emotional and affective deprivation, as well as to cool and separate people from each other and themselves, disconnecting themselves from the world around them, as well as their inner self.

Here I - Marie Christine Boyer⁷ (1996, p.10-11) - having to agree with William Gibson who decided, even before writing his *Neuromancer*, that what was happening in the space behind the video was more interesting than what was happening in the space ahead of him - in other words, that cyberspace pulls the user into the receiving space of the electronic array in total withdrawal from the world. Thus, our critical engagement with the city is, at best, action at a distance.

In 2012, Fuão argued that ICT create prisoners in the comfortable interior of each person's home, removing people from public space and impoverishing the culture and liveliness of the city. For Santaella (2008) it is emerging to discuss ICT and the emptying of public spaces.

In a more positive view, McGonigal (2011) believes that ICT are here to transform humans into better beings, more astute and generous.

We have talked about ICT in general, but when thinking about leisure, one of the possibilities that comes to mind is computer games, which has been a very important presence in ICT. In this sense, McGonigal (2011) points out that it is possible to build a more 'human' society in the sense of empathy through video games. The author believes that games and social media can maintain ties

⁷ BOYER, M. Christine. *Cybercities*. New York: Princeton Architectural Press, 1996.

between friends and family that would not be maintained without the presence of the ICT. For researchers at Connect Information Technology at NYU⁸, games provide the student with a more complex and varied context of situations where they can apply their acquired knowledge through virtual scenarios and simulations. Through ICT it is possible to create a unique learning experience, not only the 'hard' subjects commonly learned in school, but the human values learned, such as teamwork, cooperation and 'knowing how to live' within a community. The videotapes available on YouTube provide access to knowledge you've never seen before, and Schawb - who in his book seems to resist the ICT - admits that sharing is the key to the future of mankind, and ICT has that great potential.

It is observed in different discourses a critique of the new technologies as if they were the cause of 'non-use', the emptying of squares and parks. ICT are also criticized for being singled out as one of the great reasons for human unsociability in public spaces.

Then there are games that put in check that belief, among them, one that had a great impact, the Pokémon GO⁹. The success of the game is directly linked to the proposal made by *Inc. Nintendo*¹⁰, as stated on the game's website.

Get up and get out onto the street to find and catch wild Pokémons. Explore cities and towns near you, and even around the world, to catch as many Pokémons as you can. As you explore the real world, your smartphone will vibrate to alert you that you are near a Pokémon.¹¹

The game consisted of a smartphone application, using GPS and camera devices, which "allows players to capture, battle, and train virtual creatures called Pokémon that appear on device screens as if they were in the real world."¹² Through augmented reality¹³, the player can experience the fiction of the game by

⁸Source: <https://wp.nyu.edu/connect/2012/04/30/video-games-the-future-of-learning/>

⁹ the version of the game Pokémon GO used in this paper is the 0.119.2

¹⁰ Game Developers

¹¹ Source: <http://www.pokemongo.com/pt-pt/explore/> >Accessed em: 15/5/17.

¹² "Pokémon GO" (Source: https://pt.wikipedia.org/wiki/Pok%C3%A9mon_GO)

¹³ "Augmented Reality (AR) is a variation of virtual reality, and it consists of combining the real world with virtual objects through technological devices (webcams, palms, smartphones, etc.)" (TESTA, Fernanda. *Locative Augmented Reality as a Tool of Interactivity in the Public Space*. In: *Annals of the II Symposium on Communication, Technology and Citizen Education*. Bauru: Laboratório de Estudos em Comunicação, Tecnologia e Educação Cidadã, 2009.

merging the locative media¹⁴ with the visualization of the place where it is, through the camera. The player walks around the city in search of the Pokémons. Each area has specific characteristics attributed to its natural geography and this causes the appearance of certain virtual monsters, as in rainy days and in the night where the scenery changes, other Pokémons appear.

The game was a counter-argument that electronic games cause people to become sedentary,

the game has become a global phenomenon and one of the most widely used mobile applications in 2016, it was downloaded more than 500 million times worldwide. He was credited with popularizing games based on geolocated and augmented reality, stimulating the physical activity of players and moving local businesses¹⁵.

The purpose of the game is to get the player to go out and explore the different locations of the city or neighboring cities to complete their mission in the game, the result of this 'exit' to the streets had repercussions that go beyond the exploitation of public spaces, it caused great social, cultural and economic impacts.

The relevance and the gap of the theme

Studies that address the new user relationship of ICT, in their leisure time with public spaces in Brazil are still not very expressively. The gap is even more precise: studies that cross new technologies and the users of games in their leisure time in public spaces. It is a relevant theme because it proposes to rethink the discourse that technology can isolate people from each other, from the city, from their public spaces.

¹⁴ According to Lemos: "We can define locative media as a set of information-communicational technologies and processes whose informational content is linked to a specific place. Locative is a grammatical category that expresses place, such as "in", "next to", indicating the final location or moment of an action. Locative media are digital information devices whose information content is directly linked to a locality. This implies a relationship between places and digital mobile devices hitherto unheard of. " Source: LEMOS, André. Mídias locativas e territórios informacionais. In SANTAELLA, L; ARANTES, P. (eds.). Estéticas tecnológicas. Novos modos de sentir. São Paulo: Educ. Access at: http://www.facom.ufba.br/ciberpesquisa/andrelemos/midia_locativa.pdf Accessed in: 16/05/2017.

¹⁵ "Pokémon GO" (Source: https://pt.wikipedia.org/wiki/Pok%C3%A9mon_GO)

Up to now, research and studies have been carried out about similar issues. Landim's dissertation (2013) is a work that deals with art and the way that man seeks georeferencing spatially through the images. Another article is Resignified City: A triad between the real fictional and the imaginary', where Pancote (2010) discusses the fiction and virtuality present in the city, a city that is understood as a great media'. In 'Manifestations and Implications of Extended Urban Life' by Firmino and Duarte (2010), territorial issues, the sense of place, the territory and the dimension of space created from the new technologies are discussed. In the dissertation 'New Technologies and the Public Space of the Contemporary City, Raquel Daroda (2012), defended technologies as a form of appropriation of public spaces, exemplifying with technological facilities that interacted between man, public space and machine.

The diverse works researched discuss the public spaces and the new technologies with different points of view.

In the studie field of games and locative media, Brazil still does not have an expressive intellectual production, although it has great scholars and theorists as Luis Adolfo de Andrade, André Lemos, Breno Maciel Souza Reis, Pablo Gobira, Alexandre de Pádua Carrieri, Francisco Carlos de Carvalho Marinho, among other authors who besides discussing games, discuss in the scope of digital games.

Justification

Discussions about the positive characteristics or not of these technologies on the use of public space are recurrent. Understanding how technology and society coexist in the light of different points of view, as well as producing visible changes in the urban space in what concerns their occupation and/or exploration, are shown as important elements for a reflection of the urban planning of the XXI century.

The problem and the research questions

The problem addressed by this study is: **how do ICT users take ownership of public spaces?**

Based on these questions, it is intended to reflect on leisure (games), public space and ICT, observing how the appropriations of the public space can happen, observing the experience that individuals can have through the ICT and the urbanism of the XXI century. Figure 2 illustrates the main ideas and the background as some reflections.

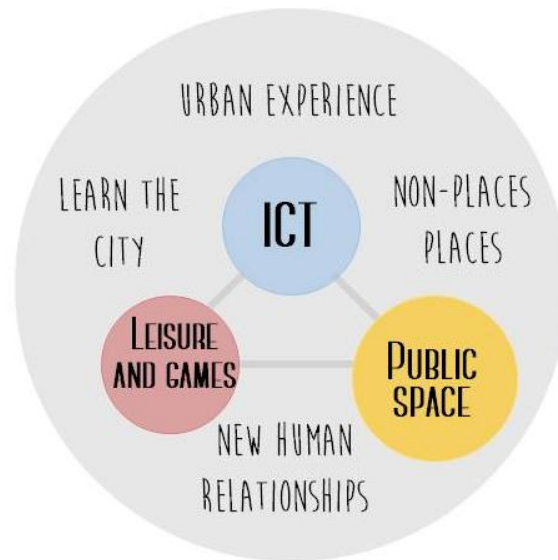


Fig.2 - Main Topics and Background.

From the issue discussed arise **questions** inherent to the central question, such as:

- i) Can ICT be an invitation for the user to enjoy and experience the public space?
- ii) Can there be material urban transformations in the public space that reflect ICT users?

Objectives

The present work has as general objective of understanding how the new technologies of communication and information alter the dynamics and the relation of people and their leisure in the public space and its urban reflexes.

As specific objectives it presents:

- 1) Evaluate the manifestations and urban impacts generated by ICT in the appropriation of public spaces and the consequences in the city.
- 2) Identify electronic games of locative media, interaction media, of greater demand currently involving the public space and its characteristics as social relations facilitators.
- 3) Verify the possible existence of a new relation with the urban space, in this sense this work proposes to investigate and to reflect on the urban reality versus the ICT, its reflexes in the urban sociability and in the interest for the public space.
- 4) Contribute to the reflection on the contemporary public spaces and what changes can be observed in relation of the ICT and addressed to value public spaces.

Hypothesis

The central hypothesis is that new technologies (ICT) change the relationship between the user and the public space. Users seek, through other tools, the appreciation of the public space, in this case, enjoying the public spaces through the ICT.

It is believed that ICT can influence the perception of space and user behavior of public spaces.

1.7 Object

The research object of this paper is the Pokémon GO smartphone game, which uses the 'real' city as board, blending the urban landscape with the technology expanded reality.

Methodology

The object of study of this research is the leisure in the public space and new technologies. The study is based on an exploratory research about leisure through ICT in the urban area, and the importance of these manifestations in the public space. A bibliographical review will be done contextualizing the issues

addressed together with theoretical references that involve the theme to be explored "to understand, explain, describe the existing phenomena and even predict future ones." (KOCHE , 2012, p. 71)

To understand the context in which this work is inserted, an analysis and a report of the video game history will be carried out to understand its dynamics and how these games are appropriating and using the public spaces.

The research will also use a semi-structured interview¹⁶ - script (Appendix I), and testimonials (Appendix II), of observations of the phenomenon with the purpose of bringing information about the relationship of video game users and extended reality games played with gadgets¹⁷ within the public spaces of the city. In these interviews we look for reports from users of the Pokémon GO game, considering that these reports are important with respect to their experience and their perception of the public space in the city. The intention is to discover the reasons that led players to play; if it was this game that made them leave their residence and explore the public spaces, walk the streets, etc. ...; or if there was a greater motivation, than the game itself to make them leave the house and walk around the city. To find out if the user played alone or accompanied (in the real and virtual sense); and, finally, trying to find out what the user discovered on these tours, if he was surprised and what he experienced in public spaces while playing.

Due to its exploratory nature, the research uses sources from different areas of knowledge, the research is somehow a multidisciplinary reflection.

For the elaboration of the research steps, we will carry out a search for information referenced from primary sources, among them, newspapers, online gaming sites and data. We will also use secondary sources of research such as books, papers, theses and dissertations to conceptualize and build the study.

¹⁶ The project was approved by the UFRGS Ethics Committee via *Plataforma Brasil*. Approval number: 094104/2017_ research title approved: LEISURE IN THE PUBLIC SPACE v. NEW TECHNOLOGIES: A possible occupation.

¹⁷ *Gadgets*: Oxford dictionary: "A small mechanical or electronic device or tool, especially an ingenious or new one." Source: <https://en.oxforddictionaries.com/definition/gadget> Accessed in 09/05/17. Another more complete definition: "gadgets are portable devices of various segments, such as smartphones, MP3 or MP4 players, tablets and various other relatively small devices that perform specific functions." Source: <https://canaltech.com.br/tag/Gadgets/> Accessed em 09/05/17.

Delimitation of research study

From the definition of the problem, some research delimitations were established. This delimitation is given firstly by the fact that the research study new technologies in leisure time in public spaces. In that sense, there was a temporal delimitation that was given by the adaptation of the game for smartphone, the Pokémon GO. It was only through smartphones that it became possible to access the internet and to be connected virtually anywhere, and therefore there could be a broader interaction of ICT with the public space. The public can be considered restricted since it is necessary that the user have a smartphone with mobile internet access¹⁸.

1.1 Organization of the chapters

The research study is organized in five chapters: Introduction; Theoretical Framework; History of games and video games; The hybrid Flâneur in action; and final considerations. A brief statement was made of what will be treated in each of these chapters.

In the introduction of the work it will be presented the theme, the urban context and the leisure in public spaces, the relevance of the theme, the justification, the problem, the objectives, hypothesis, methodology, delimitation of research and the organization of the chapters.

The first chapter will have to present the theoretical reference. The main theoretical 'pillars' of the research will be presented: public space, cyberculture and ICT. The conduction of the chapter and the dissertation will be made by a character who has a playful nature: *The Flâneur* (BENJAMIN, 1989, p.203). Accordingly, in this chapter we shall also discuss the Flâneur of Baudelaire; the cyber Flâneur of André Lemos and the hybrid Flâneur, the latter, as a concept built for understanding as a third character in the era of digital mobile technology. These three characters act in the public spaces, either in the city, in the network or between the two.

¹⁸ "Mobile Internet can be defined as the use of wireless technologies to access information and Web applications from mobile devices such as mobile phones or handhelds." (Source: https://pt.wikipedia.org/wiki/Internet_m%C3%B3vel) Accessed in: 05/09/2017.

The second chapter introduces the concept of gaming and chronologically establish how the games and video games arose, especially in relation to the city, namely the public space, discussing how the city and its urban space started to participate of games, whether they are the ones before the video games, and the video games themselves. In video game/computer games, the 'real' city 'movement' that has been virtualized into the video game/computer game will be discussed with examples, as well as the user's relationship with the game and the real 'city. As we will also observe the importance of games throughout history and their influence on cultures, and of the cultures in games.

The third chapter will present the repercussions of the game on a day-to-day basis for players and communities, mentioning examples such as the Pokémon GO smartphone game counter-speech, observing how its way of being played provides new experiences within the city. In addition of influencing on the perception of places under the 'guide' of locative media. This chapter proposes to observe the implementation of the Hybrid Flâneur concept proposed in chapter I.

The last chapter will deal with the final considerations about the dissertation.

2. CHAPTER I: THEORETICAL REFERENCE.

Because of his constant rambling, wouldn't he be accustomed to reinterpreting the image of the city, everywhere? (BENJAMIN, 1989, p.237)

This chapter will discuss important concepts for the development of this study, which will be discussed in three topics: public space, cyberculture and ICT (Information and Communication Technology). Starting from the assumption that leisure is a representation of social practices, being itself a dimension of culture, and yet it is constituted in the articulation of three elements: the cultural manifestation, the ludic and the historical social context. According to Elizalde and Gomes (2012), "these three elements constitute the material and symbolic, subjective and objective conditions that may or may not make leisure a powerful ally in the process of transforming our societies, making them more humane and inclusive" (ELIZALDE; GOMES, 2012, p.82).

From this perspective the conduction of this study was done by a character who possesses, by nature, a ludic character, and who lives the urban experience in his leisure time. Set in a historical and cultural context, he reports through poems the urban and social transformations of his time, this is the *flâneur*¹⁹, the stroller, the observer of the modern metropolis, who gets lost in the game of the "urban labyrinth" (BENJAMIN, 1989, p.203).

According to Benjamin, Baudelaire's texts reveal the subtler articulations between the individual, modernity and the urban setting. The choice of the *flâneur* as the conductor of this dissertation is since he/she is characterized as a privileged observer of modern life and the act he/she practices, the *flânerie*, which is configured as a means of apprehending and representing the urban panorama and the context in which the *flâneur* is inserted. Among the definitions of this character, one defines him as an antonym of work," an idle person, a time waster associated with the new urban pastimes: buying and observing the crowd" (WILSON, 2013, p.47). This fictional character, the *flâneur*, in his urban and sociocultural context is present in different literatures and at different times, revealing the urban landscapes and the changes of the modern world. The observer of the

¹⁹ The researcher chose to use the term '*flâneur*' in French, which means 'the one who walks'. There is no Portuguese term as appropriate as the original in French. The French dictionary 'Le Petit Robert' presents the following definitions: Stroll: To walk without haste, at random, abandoning myself to the impression and the spectacle of the moment. Tour/walk: To take your time, to feel pleasure from a sweet inaction. Antonym of: acceleration. To work. And "Flânerie:" Stroll: action or habit of strolling ". Translated from: "*Flâneur: Se promener sans hâte, au hasard, em s'abandonnant à l'impression et au spectacle du moment. V. Balader, musader. S'attarder, se complaire dans une douce inaction. Lanterner, traîner. ANT. Hâter. Travailler.*" And presents: "*Flânerie: action ou habitude de flâner; promenade faite em flânant*" (LE PETIT ROBERT, 1985, p. 791).

metropolis appears shifted in different characters and contexts in this chapter, where we will discuss along the topics proposed the *flâneur* of Baudelaire; the cyber-flâneur of André Lemos and the hybrid flâneur, respectively. The latter is a construct that will be created for the understanding of Chapter 3.

2.1 UNDERSTANDING THE FLÂNEUR: THE MODERNITY

The *flâneur* represented in literatures by authors such as Poe, Proust, Valéry or Turner and Ensor, has in Baudelaire the most recognized icon for Berman, "if we were to point out a first modernist, Baudelaire would undoubtedly be the chosen one" (BERMAN, 2007, p.160) and for Teixeira Coelho, in spite of the innumerable existing *flâneures*"(...) it is Baudelaire that appears as a mandatory reference, it is Baudelaire that should be preferentially cited" (TEIXEIRA COELHO, 1988, p.13). The author does not state the reason for such selectivity, but it is believed that it is since it is the city of Paris of Baudelaire that undergoes a more dramatic urban transformation and finds in the works of Hausmann²⁰ the milestone of modern intervention. The city is destroyed and rebuilt, being itself the materialization and metaphor of modernism, both in the material and 'spiritual' sense (BERMAN, 2007, p.158). Reinforcing this idea, another author argues that for the *flanêurie* the "eyes and legs are the essence of the *flanêur* and the *flanêurie*. For this, there must be an environment conducive to its strolling. This environment is Paris, a city made to be seen (...)" (MASSAGLI, 2008, p.57).

A definition of *flâneur* is given by Baudelaire himself in 'The Painter of Modern Life', which defines him as "observer, *flâneur*, philosopher, call him what you will" or he is sometimes a poet; more often he comes closer to the novelist or the moralist (...). All countries, for their pleasure and glory, possessed some of these men" (BAUDELAIRE, 1988, p.164).

The context of Baudelaire's flâneur in the 19th Century Paris is the moment of construction/reconstruction of the new Parisian capital, an industrial context in the 20th Century. "The Ford production mode structured a new social category: the masses made up of industrial workers" and "the masses become a new social group that occupy a

²⁰ The mayor of Paris between 1853-1870, reshaped the city on request of Napoleon III. The demands imposed by the Emperor responded to three main changes: firstly the need to clear the medieval alleys for the growing urban population of Paris, who lived in precarious situations; secondly to the plan of beautification of the city, a desire of the bourgeois population; and finally the strategic embellishment that brings with it a way of controlling and dismantling the barricades that the revolutionaries organized in the city, paralyzing it. After the works, the movement of the troops and the police were more effective, dismantling these groups and reinstating the order in the city.

significant place in society. This way generating the need for an environment that only an architectural mass production could propose" (SOUZA, STEIGLEDER, 2014)

The great urban changes administered by Haussman now reveal a Paris no longer medieval (dark and insalubrious), but the city of shop windows and cafes, the city of big parks and boulevards As Berman (2007, p. 181) points out, the Haussmann's Renovation of Paris

brought down hundreds of buildings, displaced thousands and thousands of people and destroyed whole neighbourhoods that had existed there for centuries, granting access to the whole city for the first time in history, to all its inhabitants. Now, after centuries of safeguarded life in isolated cells, Paris became a unified physical and human space (BERMAN, 2007, p. 181).

The changes in the city's own structure provided new leisure in the Parisian capital, "the proliferation of public spaces of pleasure/leisure and interest created a kind of public figure willing to wander, to observe and to go window shopping: the *flâneur* is key in contemporary critical literature and urbanization" (WILSON, 2013, p.46). Places where everyone can walk, new parks, boulevards with cafes, shops and goods; enjoying the public spaces; and, most interestingly and noted by Baudelaire, delighting in the reflections and observations that can be made about people and their habits, new habits that arise with a new city model. About the *flâneur*, "They can be seen as a mythological or allegorical figure representative of what may have been the most characteristic response to the new forms of life that seemed to be under development - the ambivalence" (WILSON, 2013, p.46).

The concept of *flâneur* is intrinsic to modernity and intrinsic to the conflicts it raises. By stating that the city is the temple and the "authentic sacred ground of the *flâneur*" (BENJAMIN, 1989, p.191), it also becomes inevitable to associate modernity with it (BERMAN, 2006 p.170) this new economic model that influences the entire sociocultural structure.

The *flânerie* could scarcely have developed in all its fullness without the galleries: "The galleries, a new discovery of industrial luxury," says an illustrated Paris guidebook of 1952, "are paths covered in glass and marble, through blocks of houses whose owners have come together for such speculations. (...) in this world the *flâneur* is at home; it is thanks to it (this new world of galleries) "this favourite stop of walkers and smokers, this arena of all small occupations imaginable, which meets its chronicler and philosopher (BENJAMIN, 1989, p.34-35).

The modern urban viewer as Walter Benjamin describes, is represented by the figure of the *flâneur*, thanks to the scenarios and situations described by the walker, who provides elements for the understanding of the modernity's imaginary in the 20th century. For Walter Benjamin the *flâneur* is an amateur detective, an "asphalt botanist" (BENJAMIN, 1989, p. 34), who observes and investigates the city, and for Baudelaire:

The multitude is his universe as the air is the universe of the birds and the water is the universe of the fish. His passion and profession are to marry the multitude. For the passionate observer, the perfect *flâneur* is an immense joy that establishes residence in the numerous, in the undulating, in the movement, in the elusive and in the infinite. Being away from home and yet feeling at home wherever you are; to see the world and to be in the centre of the world and to remain hidden from the world are some of the small pleasures of these independent, passionate, impartial spirits that language can only roughly define. (BAUDELAIRE, 1988, p.170)

Even if Baudelaire does not describe the city itself in his poems, reading Baudelaire is partly to understand the modernity present in the context where his poetry takes place. According to Berman, modernity can be divided into three moments: the first period is from the beginning of the 16th century until the end of the 18th century; followed by the second period which began in 1789 with the French Revolution, and finally, the last period in the 20th century in which "the process of modernization expands to virtually encompass the whole world, and the world culture of modernism achieves spectacular triumphs in art and thought." (BERMAN, 2007, pg. 26.

The *flâneur* spends most of the time simply watching the urban spectacle. Observing new inventions. For example, he/she stops at Louis XV square to examine the signs of the marine telegraph even if he/she knows nothing about it; he is fascinated by the many new constructions in progress. Public clocks and barometers serve to regulate your day - indicating the increasing importance of punctuality, even for those who were not on paid work. He/she spends hours shopping or window shopping; looking at books, fashion news, hats, combs, jewellery and novelties of all kinds (WILSON, 2013, p.47).

The context of modernity in the mid-nineteenth century brought a series of innovations: the telephone, the photo camera and other inventions that provided to the modern individual a new way of experiencing the world, of seeing the city, of re-signifying art, their own habits, the street and the urban space.

The individual who once walked among dark alleys, among a few people, often the same people, neighbours and acquaintances, now faces the pace of the great city, where one can move among a crowd of unfamiliar faces, where they are faced with new

circumstances, which must be attentive to the traffic signal and the passing cars, and the traffic that he/she had never seen before.

2.1.1 The public space and the *flâneur*

The definition and the primordial characteristic for understanding the *flâneur* is linked to walking, discovering, discovering and venturing into the 'labyrinths' of the city, being open to surprises and willing to know new places. Massagli (2008, pg.57) points out that

another characteristic of the *flâneur*, which distinguishes him/her from a philosopher, or a sociologist is that he/she seeks experience²¹ as opposed to knowledge. For them much of the experience ends up being interpreted as - and transformed into - knowledge. As for the latter, experience remains to some extent pure, useless, raw, the result of a naive perspective like that of a child.

The *flâneur* does not require technical reports, either anthropological or urbanistic, he/she is free in his/her observations, daydreams and his/her reports are about the experience of walking in the city. Benjamin observes the *flâneur* as a detective, since in his opinion "the *flâneur* becomes, unintentionally, a detective, the social transformation suits him very well because it justifies his idleness. His indolence is only apparent. It hides the vigilance of an observer who does not lose sight of the evildoer" (BENJAMIN, 1989, p.38). The surveillance or detective, who does not lose attention to the urban spectacle that happens in the street stage. The eyes of the *flâneur* who watch the street are the same watchful eyes that 'take care' of the street, that are present and intimidate the actions of evildoers (JACOBS, 2013. p.35).

From the reveries of this Parisian walker, who is absorbed by the shop windows and commercial façades, it can be concluded as regarding his/her "habitat" that "he/she would only exist in the big city, in the metropolis, since the smaller cities provide very restricted and narrow fields to the walks and observations of the *flâneur* " (WILSON, 2013, p.47). Shop windows and cafes are also what attract this new walker. This environment consists of public and private urban spaces, where the urban 'detective' investigates them, since

²¹ Emphasis done by the author.

the *flâneur* is the reader of the city as well as of its inhabitants, through whose faces he/she tries to decipher the meanings of urban life. In fact, through his wanderings he transforms the city into a space to be read, an object of investigation, a forest of signs to be decoded - in short, a text (MASSAGLI, 2008, p.57).

Being a *flâneur* or just enjoying the act of walking, going to and staying at public spaces and establishing relationships, either between the place and/or between people, sets the place in the public space and the urban vitality. To experience the city, according to the Danish architect Jan Gehl (2015, p.19),

Walking is the beginning, the starting point. Man was created to walk, and all of life's events large and small develop when we walk among other people. Life in all its diversity unfolds before us when we are on foot. In lively, safe, sustainable and healthy cities, the prerequisite for city life is good walking opportunities.

In defending a living city, Jane Jacobs (2013, p.35) states that "a busy street manages to ensure safety; a deserted street, does not. " The writer and political activist criticizes the modern urbanism of the great avenues and streets, she defends the importance of the city with pavements, good infrastructure, as well as a good relation between public and private. She defends the use of the street as a possible place to promote security, commerce and civic education, in short, to live collectively. For the author, sociability is an important factor for collective well-being since "the presence of people attracts other people." And she adds, "people's pleasure in watching people coming and going is evident in every city" (JACOBS, 2013, p.38). Complementing the same idea, Gehl (2015, p.62) states that "Life in city space has a significant impact on how we perceive the space. A lifeless street is like an empty theatre: something must be wrong with the production since there is no audience."

In the book entitled 'The Humanization of Urban Space: The Social Life Between Buildings'²², by the same author mentioned above, Jan Gehl (2009), different activities that can occur in the public space are described, such as talking, walking, playing, 'passing by' and purchasing. He says that the so-called 'outdoor activities' narrate and define the activities that take place in the city's public spaces and how public spaces, designed or not by architects, influence this dynamic. In this sense, he tries to point out issues to be considered when architects design these spaces.

²² Original title: "*La humanización del Espaço Urbano: La vida social entre los edificios*".

The public spaces of the city offer to the citizen places of leisure and social life or any other manifestation of urban life such as fairs, artistic interventions, sports activities, political events, etc., which reflect the socio-spatial and cultural diversity of that community. For Gehl (2015, p. 62) the concept of 'life in the city' is relative because "it is not the number of people that matters, but the feeling that the place is inhabited, and it is being used."

Gehl's work also differentiates outer activities in three ways: 'the necessary activities'; 'the optional activities' and 'the social activities'. The so-called 'necessary activities' would be those that are 'obligatory', such as working, going to school, waiting for the bus, going to the supermarket, etc. The 'optional activities' are those in which people participates if they wish to do so, or if the time and place allows it" (GEHL, 2009, p.17.)²³. They are activities that allow the enjoyment of walking without commitment, sitting and sunbathing or getting some fresh air, for example (GEHL, 2009, p.19), in summary, they are activities that allow the enjoyment of leisure time. This last activity depends to a great extent, on the conditions that the physical space offers, what the city offers in its public spaces. The existence or good quality of an urban infrastructure can be crucial to establishing and creating a sense of 'place' in the public space, as well as developing a relationship as an 'optional activity'.

When outdoor environments are of good quality, 'necessary activities' happen with the same frequency; but it is clear that they tend to last longer because the infrastructure is better. However, there will be a wide range of activities, because now the place and the situation invite people to stop, sit, eat, play etc. (GEHL, 2009, p.19)²⁴.

Finally, we have the 'social activities', these activities can be from a simple hat tip to children's games, they are the conversations in the street. Those are moments when human contact is possible. Social activities can take place in public or private environments, they can happen either in the street market, in a square, at work, at school or in a condominium complex (Gehl, 2009, 20-21). These 'social' activities because they can be practiced in the context of 'necessary activities' and 'optional activities' are also named by the author as 'resultant' as they derive and occur in conjunction with the 'necessary activities' and 'optional activities' (Gehl, 2009, 20). They can even happen in

²³ "aquellas em las que se participa si existe el deseo de hacerlo o si lo permiten el tiempo y el lugar" GEHL, 2009, p.19).

²⁴ "Cuando los ambientes exteriores son de buena calidad, las actividades necesarias tienen lugar más o menos con la misma frecuencia; pero tienden claramente a durar más, pues las condiciones físicas son mejores. Sin embargo, también habrá una amplia gama de actividades optativas, pues ahora el lugar y la situación invitan a la gente a detenerse, sentarse, comer, jugar, etcétera" GEHL, 2009. p. 19).

parallel, for instance while in the waiting room at the doctor's office when having a conversation with another patient.

These 'social'/'activities can be understood as leisure activities in the public space, because for the author, the act of practising this activity means that they "occur spontaneously as a direct result of people wandering and in the same spaces."²⁵ (Gehl, 2009, 20). Or, as he further defines,

This activity occurs whenever two people are together in the same space. To see or hear each other, to know, is a form of contact, a social activity. The encounter, the mere fact of being present, is also the germ of other more comprehensive forms of social activity²⁶ (Gehl, 2009, 21).

On public spaces, the North American NGO PPS - Project for Public Spaces aims to promote and enrich the diverse visions and experiences in the public space for citizens. This organization understands that public spaces are "great public spaces are those places where celebrations are held, social and economic exchanges occur, friends run into each other, and cultures mix" (PROJECT FOR PUBLIC SPACES, 2009), where the urban life of a certain place can be read, lived and experienced, something that goes beyond the physical space constructed and entitled 'public'. For the existence of a good urban life, or for it to happen safely, it is necessary to enjoy "life between buildings" (GEHL, 2013 p.19), that is, the public and common city space, and therefore this place must be something more than just a pedestrian flow space. For Jacobs (2013, p.29) "the streets and their pavements are the main public places of a city, they are its most vital organs "and therefore they should be cared for and enjoyed by its citizens. For the same author, urban vitality reveals a healthy city. Living quietly in the city and enjoying its public spaces means having quality of life.

Jacobs and Gehl's life between buildings is also observed by Benjamin when he presents the intimacy of the *flâneur* with the spaces he wanders, making public spaces so personal that he/she feels at home, even on the streets.

The street becomes a dwelling for the *flâneur*, who, among the façades of the buildings, just like the bourgeois feels at home within his/her four walls. For him, the business's enamelled and shiny signs are wall ornaments, which are as good as or even better than the oil paintings in

²⁵ "se producen de manera espontánea, como consecuencia directa de que la gente deambula y está en los mismos espacios" (GEHL, 2009. P. 20).

²⁶ "uma actividad social se produce cada vez que dos personas están juntas em el mismo espacio. Verse u oírse mutuamente, encontrarse, es em sí uma forma de contacto, uma actividad social. El encuentro mismo, el mero hecho de estar presente, es además el germen de otras formas de actividad social más completas" (GEHL, 2009. p.21).

the bourgeois hall; walls are the desks where the notebook is supported; newsstands are the libraries, and the terraces of the cafes are the balconies from where, after work, he observes the environment (BENJAMIN, 1989, p.35).

Space and place are broad concepts that may indicate similar experiences. The meaning of these concepts varies according to the field of research, for a geographer for example, space and place may be a mountain range; yet for the psychologist space and place may be an individual need like the 'one who wants more space' or that 'seeks for their place in the world'. The innumerable conceptualizations that can be given to these two words, even for architects, urbanists and anthropologists is a debated question that must be referenced for varying from one author to another. There are numerous conceptualizations and different scales within the architecture and urbanism itself.

In this dissertation, we chose authors who conceptualize space and place from the experience perspective. To the concept of place is attributed the sense of value, affection, recognition, legitimation of a given space (TUAN, 2001). For Tuan "Enclosed and humanized space is place." (TUAN, 2001, p.54) and he reinforces this question by saying that "When space feels thoroughly familiar to us, it has become place." (TUAN, 2001, p.73.)

In the book "Rethinking the meaning of place: conceiving place in architecture and urbanism", Lineu Castello (2007) conducts an extensive research on the concept of place based on different areas of knowledge. He emphasizes interdisciplinarity and for this reason the richness of such a concept. The author uses different fields to conceptualize place, such as: philosophy, psychology, geography, and anthropology, as well as architecture and urbanism, the latter being his training area. Castello defines 'place' in architecture and urbanism as:

a concept that is expressed through the perception of place, that people feel in the environments to which they know by their experiences of life. In the end, place is a concept understood in its sense of denoting a qualification that is attributed to a space through the perception of its potentialities, objective and subjective (physical and psychological) for the realization of existential experiences (CASTELLO, 2007, p.116).

He also complements "in general terms it can be said that place in architectural-urbanistic theory is an environmental morphological creation pervaded by symbolic meaning for its users." (CASTELLO, 2007, p. 116) The city recognized as an affective place is an urban place, and the "urban place is always the unequivocal possibility of meetings, of contact and exchanges." and this 'life between buildings' defended by Gehl (2015) and by Jacobs (2011), provides the exchanges between people, giving meaning to

the public place, the liveliness of the city. For Forgiarini (2017, 116), "wherever people meet, there will be the mediation of a spatiality that materializes through architecture."

Part of the construction of the place is in the presence of the people and in the interpersonal relationships established between them and them and the place, since Castello (2017, p. 25) says: "A socially built place: it is a collective place and it is perceived collectively. " And he adds that,

Place is well understood as the materialized concretion of human interactions in space. A fundamental requirement for those who wish to enter into place studies is to recognize that there is indeed a decisive difference between space and place (CASTELLO, 2017, p. 18).

Cities reflect and change with man, even though in essence their activities and uses remain: the market, the school, the church, the public space, the latter varying with climate, geography, culture and the subjectivation of each culture. The experience of place attributed to the public space is subject to multiple variables.

Sociability is an important factor, the place is built by affection, but not only by it. The place is built by references such as architecture itself, statues, sculptures, murals and paintings. It is built by an identification, something of meaning or that is a reference in the large space. Something that is part of the construction of the mental map of that place. (TUAN, 2001, p. 161)

In Walkscape, the author Francesco Careri (2016) argued throughout his book, in a convincing way, that the practice of walking has produced over the centuries, the architecture and the landscape. This practice of poets, philosophers, artists and people capable of bringing out the unpredictable or the invisible, art. A practice that today seems to be forgotten by many architects and their modern cities. Careri (2016, pg. 28) says that "walking is an art that brings the menhir in its core, the sculpture, the architecture and the landscape. This simple action originated the most important relations between man and the territory." And it can be said that man has perceived and defined space.

In this meeting space, walking is useful to architecture as a cognitive and design instrument to recognize within the chaos of the peripheries a geography and as a means by which to invent new modalities of intervention in the metropolitan public spaces, to make them visible. " (CARRERI, 2013, pg.32)

According to Gehl (2015, p.77), walking in the city allows "time to experience what street level areas have to offer and savour the richness of detail and information." Having

information of the locality where one walks, one can recognize the place in which one is and, in that sense, “Walks become more interesting and meaningful, time passes quickly and distances seem shorter” Gehl (2010, p.77).

The *flâneur* is present even in a hidden way in the discourse of the authors hitherto discussed, authors who advocate walking as a process of making and recognizing the city and turning it into a place.

The public space, an element that constitutes the urban space, represents the culture, the economy and the values of a certain place. It is an integral part of the landscape, image and recognition of a certain place by its community and by the one who visits and 'reads' that urban space and reads in it the local culture and habits. The public space, as well as the built landscape²⁷ of a city is part of the imaginary of this city.

Still in the logic of urban recognition, Souza (2008, p.121) discusses the urbanism representation and states that: “it is fundamental that the reference system is maintained because men has always needed it to identify themselves with the environment, with the spaces, and with the city. It is about the relationship between the place and the citizen (...)”. Thus, recognizing the places where one passes by, references and affections are created (SOUZA, 1997, p. 211).

The imaginary of a city is partly built by its public spaces and its places. Paying attention to these places influences the perception that one has of the region where one is inserted, as well as the imaginary formation of that place. As Pesavento stated (1992/1993): “The act of looking at places qualifies the world by transforming the event into fact and space into place ”(apud SOUZA, 1997, 109). The one who reads the map where he walks, who observes the places that have been marked, recognizes a part of the city.

The 'nucleus of value' as defined by Tuan (2001, p. 18) refers to places and objects that define space, giving it a personality, being different from space, which is something geometrically defined. When one arrives at a new neighbourhood, for example, in order to see it as a 'place', it is necessary to identify the significant places, such as the corners and architectural references within that space. It is to recognize objects that attract or repel the individual in varying degrees, “to attend to them even momentarily is to acknowledge their reality and value.” (TUAN, 2001, p. 18).

²⁷ By 'built landscape' is understood the landscape created and constructed by man.

2.2 CIBERFLÂNEUR.

The growth of urban centres brought great changes in the dynamics of the city, both in economic and socio-cultural aspects; changes that have manifested themselves in the public spaces of urban centres and in their dynamism. The *flâneur* of the nineteenth century, who made poetry of his walk had time for that, yet he was called 'wanderer' or even 'vagabond'. Nowadays, it is increasingly difficult to have the status of being a *flâneur* in a world that is increasingly driven by capital, reducing the space of the one who wants to do something 'unproductive' or that does not add any economic value, after all one common jargon of the 20th and 21st century is: "Time is money."

Recognizing that people in the world where 'time is money' have less and less time to daydream and digress in their daily lives, 'being a *flâneur*' is somewhat adapted to present reality. The act of the *flâneur* can now be found in small moments of daily life; like having a coffee on the street and watching the crowd; walking between the place where you live and the supermarket; or taking the dog for a walk. In these moments between duties, you can create 'windows' and times to allow yourself to observe the city, the crowds and enjoy the public spaces. Thus, even if briefly, having an opportunity to live and get to know the city and the people.

Having presented the *flâneur* and his/her experience in the city and in the public space; understanding this figure as the walker or 'wanderer' of the metropolis; and understanding the experience attributed to him and the city will continue the light of this perspective as the 'navigator'. The one who sails through unexplored places will now be linked to the concept of 'CyberFlâneur'. In the context of cyberspace and cyberculture, the practice of getting lost among the infinite 'accesses' (now accessed in hypertexts²⁸) also happens. On this new territory, the philosopher and sociologist Pierre Levy points out:

As we enter the Web universe, we discover that it constitutes not only a vast, rapidly expanding 'territory', but that it also offers numerous 'maps', filters, and selections to help the navigator to navigate. The best guide to the Web is the Web itself. *Even though it takes the patience to exploit it. Even if you have to risk being lost and accept the 'waste of time' to get acquainted with this strange land. You may need to give yourself a ludic moment to discover, in the deviation of a link or a search engine, the sites that are closest to our professional interests or our passions and that can therefore feed in the best possible way our personal journey.*²⁹ (LEVY, 1999, p. 85)

²⁸ In the words of Lemos: "Hypertext is a synonym for network or labyrinth spaces whose movement occurs in the passage through links that bind in a plant way. The hypertext network thus establishes itself as a generalized connection model and it is this structure that enhances the act of cyberflânerie. " (LEMOS, 2001, P.8)²⁸

²⁹ Emphasis done by the author.

The emphasis above was done by the researcher, because it is interesting to observe the relationship, even if it was not done by Lévy, on the experience of *flâneur* and the experience of the one who accesses the internet. The experience of 'losing oneself' is the way to learn to orient oneself within the territory that is explored, being the way, according to the author, to "get familiar with" the strange land. According to Lévy, one must give in to the ludic to discover the numerous maps of the web. Pointing out to carefree navigation and appropriation of space through walking/surfing the Internet, André Lemos (2001) relates the *flâneur* and *cyberflâneur* in the following way:

The *cyberflânerie* is *flânerie* by relational spaces created by electronic information structures (websites, home-pages, portals, documents) in the form of digital interactivity with graphical interfaces and binary information (texts, sounds and still and animated images). Like the urban *flânerie*, it is an activity characterized by idle, free and errant walking (clicking), which is abandoned to the impressions of space and that extracts from this material the inspiration for its writing (LEMOS, 2001, P.3-4).

Aware of the daydreams that the *cyberflâneur* allows himself/herself, it is known that he/she is at the mercy of the seduction of the 'coloured facades' merchandise present in the announcements and websites of the cyberspace. In this new space, the cyberspace is where he/she is immersed in content, ideas, news, advertisements and other sources of information that influence the experience, opinion formation, observation and wandering in the cyberspace.

In the current context, one can observe the increasingly present technology, and the possibility of getting lost in the 'sea' of bytes that is increasingly accessible. On surfing the internet, there are carefree internet users as there are attentive and focused internet users in their search or online tour, sometimes they are the same under different circumstances who become *cyberflâneurs*. Conceptually, to be a *cyberflâneur* the user must be willing and able to establish a relationship where he/she allows themselves to 'get lost' when surfing the internet - which happens frequently and unnoticed among many users in different situations: shopping websites, social networks, news, etc. According to Lévy (1999), surfing the internet can be related to two forms or attitudes of navigation:

We can define two great opposing browsing attitudes, each actual browsing generally illustrating a mixture of the two. The first is 'hunting'. We look for precise information that we want to obtain as soon as possible. The second is 'looting'. Vaguely interested in a subject, but ready to divert us at any moment according to the mood of the moment, not knowing exactly what we are looking for, but always finding something, we go from website to website, from link to link, collecting here and there things of our interest. (LÉVY, 1999, p. 85)

The idea of walking as a form of appropriation of space, as a way of reading and understanding the space where one walks, as a way of recognizing that place, paying attention and affection, recognizing space and reading/creating the map of that place is also present in the internet user, in the one who surfs the internet. According to Lemos, a certain digital space/place is also recognized and dominated, since for him/her "*cyberflânerie* translates into an appropriation of cyberspace" (LEMOS, 2001, p.3), just as the *flâneur* constitutes itself as an appropriation of space. In a very clear definition of appropriation, Lemos (2001, p.8) writes:

The *flâneur*, like the *cyberflâneur* browser of electronic hypertexts, is this character to whom walking is not necessarily intentional or objective. *Flânerie* in cyberspace and cities allows us to experience a relational space by building a way of writing paths beyond the "texts" built by its macro-structures. The walk of the *flâneur* is thus the act of possessing, of symbolically marking "my own" space. These are silent, small and everyday appropriations of daily life, practices of interstitial subversion, of possibilities of getting around writing short stories - a form of appropriation that De Certeau called the invention of everyday life. We can say the same about *ciberflânerie*. From its nervous and random clicks, this *cyberflâneur* prints traces, leaving marks. Far from a simple passive "consummation" of spaces (urban or cyber) we would be faced with processes within the logic of seduction, diversion and appropriation that are typical of contemporary cyberculture.

Since "between the urban *flânerie* and the one through electronic hypertexts what unites them is a relation with space - artefacts in space, bodies in space, texts in space" (LEMOS, 2001, p.3). In the construction of the *cyberflâneur* concept, André Lemos (2001) understands the *flâneur* as a mapper, since the *flâneur* acquires the knowledge of the new paths he makes, creating his/her own maps. In this sense, he/she maintains the fact that

Being a *flâneur* in a city or browsing through hypertexts evokes the same process: "Reading (body - text relation) and mapping (body - space relation), merging the figures of the reader (who follows the map) and the writer (who makes the map), of the conformist who follows and of the adventurer who does (LEMOS, 2001,P.2).

2.2.1 Cyberspace.

The word 'cyberspace'³⁰ was created by William Gibson in his science fiction novel 'Neuromancer' from 1984. In this book, cyberspace is the place where people virtually relate. From this book onwards, the term 'cyberspace' has been incorporated by areas that work with technology.

According to Castells (2000), the word space is an expression of society, and as society undergoes changes, the idea of space is subject to new forms of understanding. (CASTELLS, 2000, p.435). Since the diffusion of the term created by Gibson, cyberspace has been defined in innumerable ways and in different literatures, adapting itself to the contemporary society that is more and more embedded by the ICTs. (DOGNEN; KITCHIN, 2001, pg.1-13).

A categorical definition of what is cyberspace is given by Lévy (1999, p.92): "the communication space opened by the worldwide interconnection of computers and computer memories". It is a large territory built collectively, and its construction just like the universe, is constantly expanding.

Psychologist Sherry Turkle, who writes about identity in the internet age, points out that:

The use of the term "cyberspace" to describe virtual worlds grew out of science fiction, but for many of us, cyberspace is now part of the routines of everyday life. When we read our electronic mail or send postings of everyday life. When we read our electronic mail or send postings to an electronic bulletin board or make an airline reservation over a computer network, we are in cyberspace. In cyberspace, we can talk, exchange ideas, and assume personae of our own creation. We have the opportunity to build new kinds of communities, virtual communities, in which we participate with people from all over the world, people with whom we converse daily, people with whom we may have fairly intimate relationship but whom we may never physically meet." (TURKLE, S., 1997. p.9).

The construction of cyberspace is collective, feeds on information given by the users of the network. The democratic relationship existing in cyberspace happens because everyone can be active, that is, build their places, create pages, publicly criticize the news and engage in debates and discussions. In an interview for the television program *Roda Viva*, Pierre Levy says that cyberculture contributes for the support of democracy (LEVY, 2001), by the way that the existing, open and of great participation

³⁰ *The term cyberspace literally means 'navigable space' and is derived from the Greek word kyber (to navigate). In William Gibson's 1984 novel Neuromancer, the original source of the term, cyberspace refers to a navigable, digital space of networked computers accessible from computer consoles; a visual, colourful, electronic, Cartesian dataspace known as 'The Matrix' where companies and individuals interact with, and trade in, information.*" (DOGNEN; KITCHIN, 2001, p.1)

communication process takes place. (LEVY, 2001) Levy exemplifies that citizenship and democracy in Greece and Ancient Rome were only possible thanks to literacy and the political transformations that followed them like the press and the public opinion, because without public opinion there is no democracy. The author further states that:

When there is a lot of cross-communication in a society, when information circulates easily and we know what goes on outside, the mind can no longer be controlled by a totalitarian dictatorship. That is why today, every dictatorial regime on the planet desperately tries to control the internet, as it is a threat to them. And I think they are right, because when people can communicate easily, regardless of hierarchical and authoritarian structures, they can show the world what is happening in their country, they know what happens outside; dictatorial regimes cannot withstand much longer. That is one reason why I am a great enthusiast of these communication techniques. Not because of the technical feat itself, but because there is a deep relationship between the progress of the ways of communication and the progress of democracy, the progress of emancipation of the human being (LEVY, 2001, 13:40).

In order to be 'seen' in cyberspace and gain recognition for what is written and posted, it is no longer necessary to go through a screening or through personal contacts within the press. It is very difficult to censure the press or television for the public manifestation of everyone. The one who makes a song and decides to make it available no longer must go through the record store, the one who makes a video or took a photo can put it on the internet. The universe available on the internet increases exponentially every day. Anyone can be a messenger. "The network (cyberspace) is a free space of interactive and communitarian communication, a global instrument of collective intelligence" (LEVY, 1999, p. 201). This space only exists because it has the participation and legitimation of its users.

The term specifies not only the material infrastructure of digital communication, but also the oceanic universe of information it houses, as well as the human beings who navigate and nurture this universe (LEVY, 1999, p. 17).

Cyberspace is the support and the main condition for the development of collective intelligence (LEVY, 1999). Not that the growth of cyberspace determines the growth of collective intelligence, but it provides a more conducive environment to its development (LEVY, 1999, p. 29).

The new forms of leisure, exchange, commerce and social contacts emerge with the new *cyberflâneur*, who has the virtual world at his/her disposal in the comfort of his/her

house, or anywhere else with internet access, and as the approach of this dissertation, in the electronic games. You can cross the world and connect with whoever you want, if you can trade in all parts of the world and walk through the most remote places through Google Street View³¹maps.

The territory is defined by its limits and its centre. It is organized by systems of physical or geographical proximity. In contrast, each point of cyberspace is in principle co-present to any other, and the displacements can be made at the speed of light. But the difference between the two spaces is not only due to physical and topological properties. They are also qualities of social processes that oppose each other (LEVY, 1999, p. 194-195).

The author argues that the social relations that are established in the real physical space respect hierarchies within the understanding of the territory and of the organizations that they respond to. While the practices of cyberspace users or "cybersurfers" are fluid and favour crosscutting relationship modes.

2.2.2 Collective Intelligence and Cyberculture.

No one knows everything, everyone knows something, all knowledge resides in humanity (LÉVY, 2007 p.29).

Collective intelligence, a term coined by Pierre Lévy (2007 p.28) "is a form of universally distributed intelligence, constantly enhanced, coordinated in real time, and resulting in the effective mobilization of skills" based on "the mutual recognition and enrichment of individuals rather than the cult of fetishized or hypostatized communities." (LÉVY, 2007 p.29).

In a lecture on collective intelligence, Lévy (2014) explains that this concept is not something that needs to be created, it already exists, and even exists among animals. Animals communicate to send messages to each other, and so solve problems or warn each other about some danger sign. This is collective intelligence in nature. We human beings also have it, but with an advantage, we have the language, we have technology, political institutions, religious and economic interactions. All this makes our collective intelligence more complex as a species. We have been the same for thousands of years in evolutionary terms, but our intellectual ability to read and understand symbols has

³¹ Street View is a Google Maps and Google Earth feature that provides 360° panoramic views horizontally and 290° vertically, allowing users to see parts of some regions of the world at ground level (Source: Wikipedia).

made us different. In his opinion, the cyberspace increases our collective intelligence capabilities.

“Collective intelligence only begins with culture and grows with it. We think, of course, with ideas, languages and cognitive technologies received from a community” (LÉVY, 2007. p.31). It is important to emphasize that "collective intelligence, ... is an intelligence distributed everywhere, incessantly valued, coordinated and mobilized in real time” (LÉVY, 2007. p.30).

On the other hand, cyberculture arises as a function of cyberspace and is characterized by the "set of techniques (material and intellectual), practices, attitudes, modes of thought and values that develop along with the growth of cyberspace” (LÉVY, 1999. p. 17). Cyberculture is linked to communication and information in various forms such as social networks, research websites, shopping , etc. It creates a great society - the communication society - where everyone communicates, and the territory is the entire planet.

The idea of cyberculture is related to values, sociology or society in operation, the technology and devices that can be used to communicate, add information and establish new forms of human and social interaction. For Lemos, cyberculture is contemporary culture because we are immersed in it today. (LEMOS, 0:0:27. 2015. He further argues that "virtually all social processes at work, leisure, and education are mediated by these digital electronic devices" (LEMOS, 0: 0: 38. 2015).

The internet as Levy (2001) puts it, is the place of diversity because it brings together different trades and products in the digital city; an almost infinite number of people you can meet; different forms of socialization and communication, as well as a diversity of texts and literature that can be accessed. For him, "the internet, in a way, it's not just a metropolis like São Paulo, New York or Paris, it's a global city. But in a way, it is the virtual metropolis that brings together all the others with access to an even greater diversity” (Levy, 2001).

The evolution of the natural sciences happened after the invention of printing, states Lévy (2014); and only with the coordination of scientific knowledge and its dissemination it can evolve. And this happens through its promotion so the researchers can accumulate this knowledge together with data, thus generating more knowledge (LÉVY, 2014). Lévy (2001, 0:33:00) says that:

Today, there is a totally free press system that is being created. An extremely free and varied music system that is being created. Therefore, today the internet has an even greater diversity. And I think that the idea

that interconnection and universal communication lead to uniformity is not only contrary to historical experience, but first and foremost, it is contrary to personal experience due to the experience we may have. Today in our own lives, we have access to greater diversity than our ancestors. And this is the general meaning of human evolution.

Regarding the possible claim that not everyone is part of the digital world because they do not have resources, Lemos (2015) states that today in Brazil everyone has cell phones and according to a news article in the magazine *Época Negócios* (2017):

The latest data from the PNAD, published this Friday (11/24) by IBGE (Brazilian Institute of Geography and Statistics), shows that the access to mobile technology is advancing faster than universal basic sanitation. In 2016, while 92.3% or 63.8 million of Brazilian households had at least one resident with a cell phone, only 66% or 45.6 million households' drainage system were connected to the public sewer system.

These millions of users having access to the cyberspace and being part of cyberculture, creates relationships between people, the city and work - new forms of relationship in general. A major criticism today is about human sociability, as the discourse affirms that the individual isolates himself/herself as he/she is more immersed in the cyberculture than in the real life.

The possibility of 'withdrawing' from places exists before cell phones were popular (FIG. 3), it can be done through Walkman, books, newspapers etc. And, the way in which communication is done through mobile technology, makes Sherry Turkle (2012) declares that people are "alone together"³² because these devices allow a partial disconnection of the context in which the individual is inserted. She further states that "people want to be with each other as well as in other places (...)" and continues saying that "people want to personalize their lives" (TURKLE, 2012).

³² 'Being alone together'



Fig. 3 – The changes of the last 100 years.

2.2.3 Sociability and connection.

According to Baudelaire, in medieval Paris, before the renovation, it was possible to see more familiar faces than in the new Boulevards that were opened. Today, in small contemporary cities, going to the supermarket can resemble the experience of old Paris in terms of familiar faces in the street; it is to have the chance to meet someone you know; it is going to the farmer's market where farmers can intimately wave at their old customers. In the big cities, contemporary man such as the *flâneur* of Baudelaire, sees himself as an anonymous in the middle of the crowd, especially those who were already born in big cities, and never had the chance to be 'someone' known on the street. It is harder to greet all the people who cross our path in the streets of the big city, not everybody or nobody are known by you. Is necessary to have the choice of ignoring the urban surroundings to get where you want - you can no longer attend all the people on the street, such as street performers; merchants; outdoor; beggars etc. Paying attention to everything and everyone would make it impossible to move around in urban centres.

The *blasé* attitude described by Simmel (1950) is the attitude of ignoring part of the city around oneself, that is, a posture that allows citizens to control and manage people's attention, movement and part of the context that is inserted. It is to become 'cold' to what could affect the citizen, an attitude developed not by desire, but by having learned to live (or survive) this way. You choose to ignore and walk 'indifferently' to so much information and so many people.

For the author the metropolitan developed an instrument, a form capable of ignoring the ample information present: “The metropolitan type of man –which of course, exists in a thousand individual variants – develops an organ protecting him against the threatening currents and discrepancies of his external environment which would uproot him (...)”(SIMMEL, 1950, p. 410).

For the author, this *blasé* attitude is something unconditionally reserved for large cities (SIMMEL, 1950, p. 413), which experience rapid and constant changes, which have great stimuli and striking contrasts, characteristics of a big metropolis. Ignoring this urban context is a way out for mental survivor, “He (people) reacts with his head instead of his heart” (SIMMEL, 1950, p. 410). This coldness is a filter that the citizen makes use of within the urban centre. Thinking along the same lines, Benjamin observes that:

Living among the crowd and the chaos of big city traffic would be unbearable without psychological distancing. Moving with an immense number of men as close to the body as in current urban civilization would make men get completely desperate if each objectification of the relations did not imply an inner boundary and a reserve. The influence of money on relationships, ostentatious or under a thousand disguises, activates a functional detachment among men, which becomes an internal protection against excessive proximity(BENJAMIN, 1989, p.226).

For authors such as Silva and Frith (2012, p.27) this filter is a way of selecting the city around "It is a type of mental interface - that helped individuals manage their interactions with the urban environment". Mental interfaces that select what interests the individual. For these authors interface means: “something that is between two other parts or systems and helps them communicate or Interact with each other. Interface is something that makes a connection between two parts. But it also becomes part of that system, influencing how they Interact with each other” (SILVA, FRITH; 2012 p. 1-2). This way, the mental interface selects what one wants to 'see' in the city, this way influencing the attitude that the individual in the city chooses to adopt.

Interfaces are like filters, they filter information and reshape forms of communication, both the sent and received messages, as well as reshape the space where the interaction takes place. The “Interfaces define our perceptions of the space we inhabit, as well as the type of interaction with other people with whom we might connect. Interfaces are defined as communication mediators, representing information between two parts, making them meaningful to one another.” (SILVA, 2006, p. 261).

Thus, with each new type of communication interface, there is, somehow, new communication. If there was only pen and paper, communication by correspondence was

limited to those resources. But with electronic mail, for example, it is possible to send the same message, now written and with images, different colours and fonts, music, etc. Communication between two people changes as the available interface also changes.

2.2.4 Information and Communication Technology (ICT)

There are socially accepted ways of 'cutting out' the interaction we have with public space, through innumerable forms of interfaces one can 'immerse' in another's 'reality', limiting or creating a 'barrier' against unwanted socialization. Books, magazines and Walkman devices are portable technologies, genuinely made for individual use, that can be used in public spaces and that have been present and used for several decades, some for centuries. People use these technologies, which change people's perception of public spaces, influencing how people use them.

The interface works as a translator, mediator between two parties. Levy (2004, p.35) exemplifies it by telling that the books in the XV changed the way knowledge was transmitted, received and organized, as they became mobile. In the Middle Ages books were chained to the libraries. "Thanks to a folding modification; the book becomes portable and it becomes massively diffused. " (LEVY, 2004, p.35) The author further classifies books as interfaces and states that "this is how the book became easy to handle, every day, mobile and available for personal appropriation". (LEVY, 2004, p.35) It is worth mentioning that the book now leaves the libraries and due to its mobility, can now be present in public spaces.



Fig. 4 – Books, an interface.

In the painting above (Fig. 4) of the nineteenth century, one can observe a woman who reads a book on the beach, she chooses to entertain herself with the book instead of

playing with the girl or with the dog in the painting. She is in the same space as the girl, under the same sun, also with her feet in the sand, feeling the same sea breeze. Both participate in the same environment, but only the woman experiences the story she is reading, through this interface, experiencing the act of being on the beach in a different way.

The book, Walkman, iPod and photo camera are also interfaces. Understanding “Interfaces broadly as producers of meaning, and ways of representing and organizing knowledge, information, and space, then older technologies, such as book and film cameras are also considered interfaces because their role is to represent the author’s words to readers or to translate the external world into moving image frames” (SILVA, FRITH; 2012 p. 3). Who builds the interface, the apparatus, is the man and the reading of how the interface should work, communicate and be read is determined by technology. In this construction part of the author is intrinsic in the constructed object.

As Levy (2004, p.35-37) points out, technologies not only mediate the interaction between man and computer and between computer and man, but they shape interactions and create meanings. Each additional technology such as the keyboard, mouse, and screen, are additional tools in the elaboration of communication between man and machine.

The digital form fundamentally influences the storage and reception of the information, and therefore has reflexes in communication. Each tool is a layer in sending and receiving the message, creating communication intermediates can sometimes lead to misunderstandings, interferences, and adaptations in the dialogue. This 'dialogue' built between man and machine results in the final message that has an interlocutor on both sides. This message or final product is influenced by both parties. What should not be emphasized is that interfaces, like the human being, do not pass their messages in a neutral way, since they were, after all, created by man. “Computer interfaces are not neutral. They actively influence communication relationships (in this case, the relationship between people and a computer)” (SILVA, FRITH; 2012 p. 1-2).

In the book *The Fourth Industrial Revolution*, Nicholas Carr (2011), states in one of the chapters, the story in which the writer Heintich Köselitz sent a letter to his friend Nietzsche, reporting that Nietzsche's writing had changed with the insertion of the typewriter. Carr (2011, 34) argues that the device had a subtle effect on Nietzsche's work, and Köselitz writes that he had noticed that Nietzsche's writing was more concise, more telegraphic. In an excerpt from the book Carr shows the dialogue:

Perhaps you will through this instrument even take to a new idiom”, Köselitz wrote in a letter to Nietzsche, “you will through ... my 'thoughts' in music and language often depend on the quality of the pen and paper. “You are right,” Nietzsche replied. “Our writing equipment takes part in the forming of our thoughts.” (J. C. NYÍRI, 2011, p.34-35 apud CARR)

With the new tool came changes, Nietzsche then changed his writing as a result of it, which was no longer the pencil, which could be scratched and erased. The typewriter requires attention of the writer because its ink is permanent, attention and thinking/rethinking due to the permanent nature of this machine, may come to influence the authors and their writings.

The Phonograph, a device invented by Thomas Edison in 1877, was the first device to reproduce and record sounds.³³ This device had no characteristic of mobility, it was delicate, and it had the purpose to entertain. Anyone who listened to this device was probably inside a bar, restaurant or home. In 1979, almost 100 years later, the Sony Walkman, was launched in Japan. The word *Walkman* can be translated from the English as 'man that walks', evidencing its function of mobile technology. The success was expressive, since "with his arrival, it is said that they changed the musical habits , since each person can carry it and listen to their favourite tunes specially without disturbing other people"³⁴. This change also altered social habits. When someone is wearing a headset while walking or sharing the same environment with others, they are less accessible to dialogue and interaction because of the present themselves with a 'blocked' hearing to others. The spontaneous dialogue is not open in this situation, it requires an effort on the part of the other to touch, or to wave in order to open up and start a dialogue.

The increasing omnipresence of technologies has an impact on people's relations with the objects and spaces in which they are inserted. As Weiser (1991) predicted in an article entitled 'The Computer for the 21st Century' “The most profound Technologies are those that disappear. They weave themselves into the fabric of everyday life until are indistinguishable from it” (WEISER, 1991. p.94). Through the locative media³⁵, different interfaces allow the user to experience in another way the same place that other people are sharing with him. The influence on the perceptions of the place can be suggested by these different interfaces. Using a *Walkman* for example, it is possible to give a soundtrack to the space that other individuals are sharing through headphones.

³³ Source: <https://pt.wikipedia.org/wiki/Fon%C3%B3grafo>. Accessed in: 10/10/17.

³⁴ Source: <https://pt.wikipedia.org/wiki/Walkman>. Accessed in: 10/10/17.

³⁵ “Locative media are digital information devices whose information content is directly linked to a locality. This implies a relationship between places and digital mobile devices that were unprecedented until then” Source: LEMOS, André. *Mídia Locativa e Territórios Informativos*. Source: http://culturaderede.pbworks.com/f/midia%20locativa_andre%20lemos.pdf. Accessed in: 10/10/17.

When somebody carries a book, a Walkman, or an iPod, their perception of space is changed, but the space itself remains unchanged for other people in the surroundings. A person walking around the neighbourhood of Beverly Hills Cop on his iPod might imagine himself in a scene from movie. But unless the iPod users start to sign aloud, everybody else in the streets is oblivious to that imaginary scene. (SILVA, FRITH; 2012 p. 7).



Fig. 5 – Walkman, an interface.

This type of situation narrated by Silva and Frith (2012) is recognized by users of the social network Facebook. It is noted, through the above comic strip (Fig. 5), this recognition by the great diffusion and approval through the 'likes' that reach 2,7 thousand, and almost 800 shares. In this comic strip, a girl asks permission to sit by the window on a rainy day so she can add some 'drama' to her life, as if she were in a music video. Through an interface which can be a Walkman, an iPod, or a smartphone, she selects a background music in order to live her dramatic moment. It is noted that the boy who gives the place, observes her. He shares the same seat, the same space as her, but he does not participate of the dramatic moment chosen by the girl, since only she is listening to the dramatic music.

The different perceptions of space can be actively chosen and selected by users of mobile technologies. The different perceptions of space are actively chosen by users of mobile technologies. We can use mobile technologies to get away from people and the context around them, but they can also be the reason for interaction, for instance as you talk about a newspaper story, or through a relationship application, we can talk virtually and then meet in real life. Or it can be done through an interaction game such as the Pokémon GO.

On technological determinism, Castells (1996) believes that technology does not determine society, man determines it. He still argues that yes, technologies have an impact on society and man does not have a road map to define the course of humanity. For the author, technological innovations and social applications do not result in something easy to predetermine, they are the result of the complex relationship of machine-man interaction. In his opinion "The dilemma of technological determinism is probably a false problem, since technology is society, and society cannot be understood or represented without its technological tools." (CASTELLS, 1996, p.5). Or as Levy reflects, "the emergence of cyberspace accompanies, translates, and favours a general evolution of civilization. A technique is produced within a culture, and a society is conditioned by its techniques. And I say conditioned, not determined. This difference is fundamental" (LEVY, 1999, p.25).

The change that accompanies society as a function of this new form of communication must be understood "because the real question is not to be against or in favour, but to recognize the qualitative changes in the ecology of signs, the unprecedented environment that results from the extension of new communication networks for social and cultural life "(LEVY, 1999, p.12) and, as Silva and Frith declares, "the different meanings inscribed to a place will be even more evident with the popularization of location-aware mobile technologies" (SILVA, FRITH; 2012 p. 6).

Nowadays, there are different speeches about ICTs, whether they are positive or not in their relations with the city. For Santaella (2008) what is emerging to discuss is the disappearance or emptying of the "human experience in places and its social interactions" (SANTAELLA, 2008, p.96). The author also states that new technologies condition new cultural practices in the public space. Authors from various fields approach ICTs in the way they tend to perceive them.

2.2.5. A negative view

Some speeches condemn ICTs, believing that they isolate people from one another (SCHAWB, 2016). For authors like Schawb, the technological revolution and ICTs as an integral part, "are profoundly altering the way we live and work" (SCHAWB, 2016, p.11). For Ellard (2014)

Fast forward a few decades, and many things have changed, but the fundamentals remain the same. If we want to know how to make a better city, the place to start is at ground level, using observation and measurement, and applying what is known of the human sciences to those measurements to build a psychologically grounded view of the relationship between the physical design of a city and what happens there.

Some authors claim that technologies can "negatively affect our social skills and empathy ability" (SCHAWB, 2016, p.103), which may deprive us of moments of pause, reflection and dialogue. For culture and technology writer, Nicholas Carr (2011), the more time spent on technology, the longer it takes to feed on technologies, creating a cycle of dependency, becoming dependent on checking information, e-mail or private messages because we feel the need to be connected. For Carr (2011, p.17-18), the way the brain works is no longer the same. In the author's opinion, people cannot devote more time to a book as they can devote time to surfing the internet and its 'overflow' of news. For him, cognitive abilities have become more superficial because one cannot control the attention expended on the new media.

Still in a negative view, Carr (2011, p.17-19) believes that the internet is slowly compromising the capacity of concentration and contemplation of places and people and making it more difficult to appreciate our environment. The fact that one can more easily 'move' to another 'place' through a cell phone, makes Sherry Turkle (2012) state that:

We're getting used to a new way of being alone together. People want to be with each other, but also elsewhere — connected to all the different places they want to be. People want to customize their lives. They want to go in and out of all the places they are because the thing that matters most to them is control over where they put their attention. So you want to go to that board meeting, but you only want to pay attention to the bits that interest you. And some people think that's a good thing. But you can end up hiding from each other, even as we're all constantly connected to each other.

The possibility of 'moving' to another 'place' through digital media can alienate people from each other, following the simple logic that those who 'move away' do not

become 'present' and that applies to people, and places around us. 'Real' places that are not appreciated as a result of the virtual connection.

Social relations and society have been changing through technologies, as Carr (2011, p.271) points out in saying that

While even early technology users often feel the changes in their attention, cognition, and memory patterns as their brain adapts to the new media, deeper changes occur more slowly over several generations as technology have started to increasingly impregnate work, leisure and education - all the enormous practices that define a society and a culture.

The dissemination and the way in which new technologies and 'ubiquitous computing' are absorbed promote the increasing integration of computers - and derivatives - into the human environment, 'fully reaching its social complexity (ANDRADE, 2012)".

Nobel economist Herbert Simon (1971) explains and relates in a simple and economical way the problem of people being bombarded with information brought by digital life. The author exemplifies that: a world full of rabbits is poor in lettuce, since rabbits consume lettuces completely, and that on the other hand, a world that is full of lettuce means the existence of few rabbits. Simon (1971), relates the ICTs to the amount of information, proposing the same logic, when one has a lot of information what one has is little "is quite obvious: the attention of its users" (Simon, 1971, p. 40). The more information one has, the more scattered that attention becomes, and the less deep is its degree, and often in this case the only attention is given to the reading of the titles of the news website and not to its content, properly. The author concluded that "a wealth of information creates a poverty of attention" (SIMON, 1971, p. 40). The abundance of information makes its consumption and absorption more 'superficial' by the user. This issue can lead to the following reflection pointed out by Schawb (2016, p.104):

Our brains connected to the digital instruments that connect us 24 hours a day face the risk of becoming a perpetual motion machine that requires a ceaseless frenzy. It's not uncommon for me to talk to leaders who say they have no more time to pause and reflect, much less enjoy the "luxury" of reading, not even a whole little article.

The enjoyment of reading should not be a luxury, for "it is up to each one of us to be served rather than enslaved by technology" (SCHAWB, 2016, p.105).

Part of urban life happens in public space, its farmer's markets and gatherings among people, but, today, some of this can happen on the internet. You no longer must

leave the house to solve some of your household and private needs, as well as to have fun and entertain yourself. In a 2002 article, Fuão foresaw that cities were moving towards emptying their public spaces, into 'phantasmagoria', and that the information revolution consisted of replacing the city with a communication device - in this case the Internet - stating that "the market, the forum, the now, are now indoors, embedded in the TV, on the Internet, on the telephone. The house is no longer on the street, but the street, in the house" (FUÃO, 2002, p.4). Even for the author, these changes in the organization of the city have generated physical impacts within the architecture itself and in the behavioural social posture of the people.

Traditional public places like banks, cinemas, markets, and workshops tend to shrink in size and even disappear. In addition to eliminating the architecture, computing increases control and inhibits the physical growth of cities and spaces. This means repression, retention (FUÃO, 2002, p.7).

The transformations of the urban space are being affected because of the new technologies, because according to him,

the urban space is totally irrelevant to the phone, the cell phone, the radio, the television and the Internet. What the urbanists call human scale, of "centrality" when discussing urban spaces is disconnected from these electrical-electronic forms. Everything they are currently discussing in terms of urbanism, urban design, for me no longer makes much sense (FUÃO, 2002, p.8-9).

For him and other authors, the traditional public space of the city is disappearing, but for others, the space may just be changing.

2.2.6 A positive view

Facebook is a social media network ³⁶ that has many functions: such as being the place of exchanges between friends, where you can see what each one is doing; you can share your own updates and photos, videos or media content; you can follow the thread of postings and it is also possible to participate in interest groups. It has features that allow

³⁶ "For a social network to exist there is no need for people to be connected to the internet, the only thing needed is a group of individuals who wish to exchange information. (...)Social media are online tools that allow the dissemination of content and, at the same time, the interaction with other people and the content made available by them. Blogs are the best example of current social media because while people can share content (their own or not), such as an image, for example, there is also the interaction of the other users with whom they shared the content (through the comment session, for example)" (CINTRA, 2017).

users to create commercial pages, you can also play online games that can be integrated with the friends of the social network.

About this social network and games, game designer and advocate Jane McGonigal says that electronic games can connect us and provide the sense of 'companionship' even to distant people. Some games require oral communication (via microphone and headset) or the exchange of text messages (through the network) between participating players for the progress and understanding of the game, such as 'what strategies should be followed to defend the territory together'. The author reports that the messages exchanged between family and friends are functional as well as affective. The author exemplifies with a mother who played online with her two daughters, each one in a different part of the Country: "It's good to see you both, even if it's for you to beat me when we play" (MCGONIGAL, 2011, p.78) "as well as messages of "I love you (MCGONIGAL, 2011, p.78)" are present during the game, as reported by the author.

These virtual relationships can be among childhood friends, co-workers, relatives or people who just like each other. "Social network games make it both easier and more fun to maintain strong, active connections with people we care about but who we don't see or speak to enough in our daily lives (MCGONIGAL, 2011, p.79-80)". Through the games it is possible to maintain connections that could be weakened due to physical distance (real).

Online games provide the feeling of "doing something together" and not just "checking if everything is okay" (MCGONIGAL, 2011, p.78). For Eric Weiner, in 'The Geography of Bliss', "our happiness is completely and totally intertwined with other people: family, friends and neighbours. Happiness is not a verb or noun. It is a conjunction (WEINER apud MCGONIGAL, 2011, p.79-80)". Online games can be intentionally architected to strengthen connections between loved ones, friends and colleagues (MCGONIGAL, 2011, p.80).

The world is not only virtual and the 'real' collective space where 'real' exchanges take place is still the public space. These human values exercised in virtual reality can be practised in the virtual daily life, as well as in the public space, although in conjunction with the ICTs.

It is possible to observe that different speeches criticize new technologies as if they were the cause for the 'non-use' and the emptying of the squares, as if they are responsible for sentencing a sedentary life. Just as they can be pointed out as a way of exercising human sociability.

This research assumes that ICTs have strengths and weaknesses, which can provide the occupation and the emptying of public spaces, but above all, this research aims to show the relationship between people and ICTs, as well as the public space in a positive way, if the human being is by nature a social animal (ARISTOTLE). It is assumed that the public space of cities is the habitat of man, or the "human construct of ancient origin (FORGIARINI, 2017, p.113)", their place of coexistence. According to Turkle (2012), it is important to be aware of the presence of ICTs in everyday life and it is up to the human being to build the type of society in which to live, and this society is likely to be built together with the influence of ICTs, but it will not be defined by them. Society must be aware that human beings need other human beings for real exchanges of affection, for their satisfaction and, naturally, for the very propagation of the species.

2.3 THE HYBRID FLÂNEUR

Considering the concepts presented and the changes taking place in the urban context, we can reflect on different perceptions of the real city in terms of technological interfaces. The 'Hybrid Flanuer' concept proposed in this study is understood as the one that establishes a hybrid relation with its space, and as a hybrid, it is understood as "the crossing between different species" (FERREIRA, 2008, p. 275). Different 'species' are characterized in this paper as a mix of the real and the virtual, that is, for the understanding of the Flâneur as a hybrid - the one that mixes the experience lived by the Flâneur that wanders through the streets of the real city; under the guided influence of cyberspace through locative media. This concept comes from the need to express the experience of the Pokémon GO game user, which is discussed in the chapter three of this dissertation.

To understand how this influence takes place and the 'guide' to cyberspace, we will discuss the concept of geolocation.

2.3.1 Geolocation and Locative Media

By understanding geolocation³⁷ as 'information assigned to a particular place' as opposed to information necessarily linked to computer technology, we can observe the

³⁷ The most categorical definition of 'geolocation' is given by Yves-Alexandre de Montjoye (2013, p. 24) which defines it as follows: "The term geo-positioning, created by ALLCOMM in 2003, was used to translate the new digital revolution characterized by the development of universal access to coordinates and geographic location everywhere, at any time, automatically and at low cost. Geolocation is any solution or function that allows the positioning, localization and production of geographic information and coordinated by a person, vehicle, goods

attribution of geolocated information to geographic locations without any digital apparatus. This is the case of the maps, which in the period of the great Portuguese navigations were a valuable source of information and used to cost a fortune as they were the source of valuable information for maritime exploration. On maps and power Fialho (2010, p.107), points out how

(...) both the Portuguese and Spanish crowns behaved well in relation to the maps of the New World. These maps, made by Spanish and Portuguese cartographers, were classified information, and many, thanks to this policy, did not survive. From them, bureaucratic systems were created to regulate overseas trade and treaties were signed. There was a death penalty for pilots and cartographers who revealed maps to foreigners.

The construction of something geolocated is given by: the symbolic representation added to the geographical location, thus conforming the geolocation. Reino (2015, page110) says that:

(...) it is possible to define geolocation as the symbolic representation of a geographical space, which is not linked to a specific technology or form of representation, also being independent of positioning methods or specific apparatus.

Fialho (2015, page 15) points out that:

the maps of the cities (...) are images, and while and as such they could and should be analysed in their specificity, but also as text that could be read; 2) they contain alphabetic elements with clear writing that also gives room for a discursive analysis; 3) they produce an identity of the cities they deal with by establishing a certain space within a certain time; and 4) they intend to re-treat the cities, which refers to the studies and inquiries that are made about the urban and the landscapes built on the cities (real and imaginary).

Within the broader universe of geolocation is the locative media that relates the urban space and the information digitally attributed to it in the city. Providing more and more new ways of reading urban spaces, influencing the experience and perspective that people have on certain places. Locative media³⁸ are those that unite cyberspace to space.

or any other object, particularly during traveling or moving. " It should also be noted that for the author "the term aims to be more universal than other names, such as positioning, localization, geolocation and navigation." (MONTJOYE, 2013, p. 24).

³⁸ We can define locative media (locative media) as a set of info-communication technologies and processes whose informational content is linked to a specific place. Locative is a grammatical category that expresses place, such as "in", "beside", indicating the final location or moment of an action. Locative media are digital information devices whose information content is directly linked to a location. These are processes for issuing and receiving information from a specific location. This implies a relationship between places and digital mobile devices. Lemos (2007, p. 2)

Thus, to be locative it is necessary to have the digital information assigned to places and to be able to read it. It is necessary a technological apparatus which processes the digital information. These objects can be GPS (Global Positioning System), cell phones, palms and laptops through wi-fi, Bluetooth, radio frequency. Locative media is one that adds digital content to some terrestrial locality, and can serve, for example, for mapping, location, annotation, monitoring and games (LEMOS, 2007, p. 2).

In this way, the locative media, the subject and the locality can exchange information, influencing each other. The media is influenced by the subject as it collects its data, the subject is influenced by the media as he/she reads the data, acquiring information of the territory where it is inserted; and the territory is influenced because it is no longer just a territory, there is a meaning or digital information attributed to it. It is interesting to observe, as Lenz (2006, p.1) points out that:

Locative Media focuses on personal-social interaction with a place and with technology. Therefore, many projects have a social, critical or personal history (memory) happening in the background (*in this real environment or territory*). Locative media allow us to interact differently with our environment, covering everything with a new invisible informational layer of: annotation, textual, visual and sound information that are available when you get closer, as the context dictates, or when you request interaction.

Having understood locative media as the union between the physical location and the informational content, it is possible to understand the new connection between cyberspace and the real space of the city. It is this connection between spaces that constitutes the magnified (or augmented) reality. According to Lemos (2007, p. 5), "locative media allows information about a particular locale to be viewed on a mobile device, by 'augmented' information, which would be the hybridization of space, reading it in two ways: real and in parallel with the increased information on it. As shown in Fig. 5



Fig. 6 – In Gaudí's Casa Batlló, augmented reality allows you to see how currently empty rooms used to be furnished.

Fig.6 Shows Gaudi's Casa Batlló in Barcelona. Downloading the 'Smart Guide' of the museum, it is possible to visit the house-museum with access to the A.R geolocated information. According to the website of the museum, the guide allows a "unique, dynamic and immersive" experience ³⁹.

The places that have information may have different meanings for those who wish to see the augmented reality of space. A place can have numerous possibilities of reading and interpretation, having more than one information assigned to it, and this information is only revealed according to interest.

The place is no longer just a space legitimized by groups, it is also the emitting source (through locational technologies) of the legitimation of urban space for a specific group. The same urban space can be legitimized by a group of people through real living in that appropriate place (CULLEN 2015), or it can be appropriated or legitimized by another group that is a user of a specific game or other valuation source assigned to that space through locative media.

The hybrid Flâneur is the one that 'flans' either in the 'real' and the virtual world. This Flâneur experiences the 'real' urban space absorbing digital information of the territory, which alters his perception of the public space with which he interacts.

The popularization of electronic devices with georeferencing technology and Internet connection has further increased cyberspace, because, "currently one of the largest uses of locative media is related to the use of geo-referenced information systems, mainly from the meeting of Geographical location data via GPS "(REINO, 2015, p. 106)

³⁶<https://www.casabatllo.es/en/visit/>

The same author also states that as a consequence, these new connections further blur the border between space and cyberspace.

The new layers overlapping the 'real' city, which provide different readings of the same city, influence the routes, decisions and dynamics in the urban space. For Reino (2015) "they enable new layers of understanding, new ways of understanding the world, connecting these environments, influencing the imaginary and being influenced by it, becoming part of its construction" (REINO, 2015, p.106). What is not a new, the influence in the formation of imaginary can take place, as in the example given previously, by the person who visits a place that they saw in a movie. Here, another way of imagining spaces and places is discussed.

This is an aspect of the locative media, in addition to all the experience lived by the user, these new relations with the public space influence the formation of an imaginary resulting from the readings, the dynamics and the decisions that he proposes to follow and to do according to the media. For Silva and Frith (2012, p. 7) "the popularization of localization technologies contributes to the growing significance of places."

The way in which we know, recognize, experience and live in the public space, configures new forms of appropriation of urban spaces. The subject now obtains new sources and contents to construct and 'interfere' the way in which he/she begins to interact in the territory and, therefore, through the articulation of the triad: media, public space and subject, arises the hybrid Flâneur.

The spaces of the real city are increasingly filled with data, messages, and valuations of users of different digital platforms that attach information to real locations. Smartphone users can increasingly experience the city through different types of applications, whether they are searching for restaurants, digital maps, real estate, games, etc., and their use has a direct impact on the real city. Applications such as Waze, Foursquare, or Uber ⁴⁰ are some examples among several other applications that are used daily as reference and guides for users.

Waze (Fig.6) is presented to its users through the following advertising sentences:

Always know what's happening on the road with Waze. Even if you know the way, Waze tells you about traffic, construction, police, crashes, and more in real-time.⁴¹ If traffic is bad on your route, Waze will change it to save you time.⁴²

⁴⁰ Applications for smartphones

⁴¹ Underlined by the author

⁴² WAZE. Available at: <https://play.google.com/store/apps/details?id=com.waze> accessed in: 18/07/18.



Fig. 7 - Waze open map.

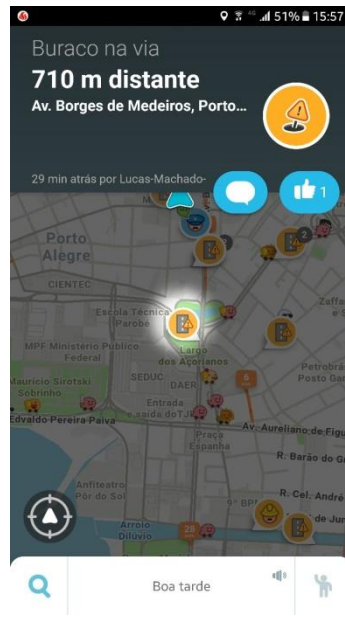


Fig. 8 - Waze map signalling pot hole in the road.

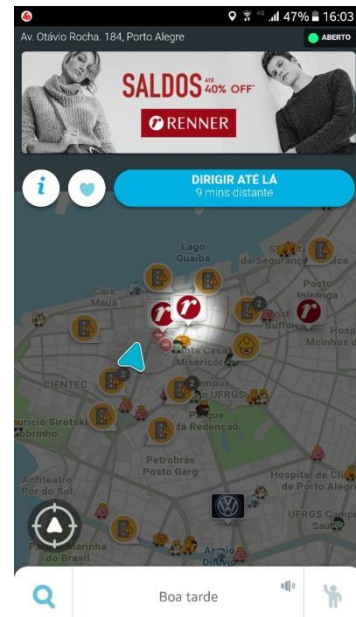


Fig. 9 - Waze commercial spots advertising.

We can observe these three situations (Fig.7, Fig.8, Fig.9) in the app. Fig. 7 shows the app's interface before entering the desired destination. Waze is already showing the busiest roads, the average speed in each one of them, pot holes, whether there are police officers, in addition to other users who are around as well as store advertisements. When the destination is entered, the app selects the best route to the destination considering all possible delay factors. This app is not only used by people who do not know how to get around the city, but by the residents themselves who frequently do the same route and use it to inform them about blocked avenues or traffic problems such as accidents, pot holes and floods. In Fig.8 we can see the example of a pot hole report, which is the same as the roadworks. This information is sent to the app through its users and the app appends this information through geolocation on the map. Distributing this information to all the users. Users help each other in exchange for the simple help, there is no monetary 'gain' involved, there is only the exchange of information and 'status'. Users can like the actions of another user regarding information and can send a message of thanks. It is the construction of an interactive and collaborative map, where users are guided by the information assigned to it and the routes created accordingly. Figure 9 shows the *Renner* store located on the map, which suggested a source of income for the app, since its use is free. No information was found if the app, considering that, favours driving by the

advertised establishment or not. Waze is already being used by more than 100 million people worldwide⁴³.

Another app related to city traffic is Uber. This app works like a taxi⁴⁴, but drivers do not have to know the city where they are because the app dictates the routes that must be followed to reach the destination entered by the passenger via smartphone. In the Google Play Store you can read: "It doesn't matter if you are going to the airport or to the other side of the city, there is an Uber for all occasions"⁴⁵.

The Foursquare app (Fig.10, Fig.11, Fig.12 e Fig.13) is in the 'Eat and Drink' category of the 'Google Play Store' and iTunes⁴⁶, and its description says:

The new Foursquare learns about what you like and takes you to places you'll love. Foursquare helps you research and discover great places anywhere in the world.

- Tell Foursquare what you like best and it will get to know you better. All your search results are based on your own likes, past ratings, friends' choices and your trusted experts.
- What you like may be very specific, like "whiskey" or "caramel with salt". Or more generic, like "outdoor tables" or "second-hand bookshops".
- Look for restaurants, cafés, nightlife, shops and more. See what's around or plan something in advance.
- When you get to a place, you can have great tips such as the best dish to order or something you cannot miss.
- Follow people of your interest or opinion leaders whom you trust and see the tips left by them first. *Connect your Facebook and Twitter accounts and check nearby places approved by your friends.*⁴⁷

The information in this application is filtered and selected especially for users through geolocation, user's personal social networks and algorithms⁴⁸ that analyse and verify their preferences. The application idea is to take you "to places you'll love", within the price range you chose by getting to know your preferences." (FOURSQUARE, 2018)

⁴³ WAZE. Available at: <https://play.google.com/store/apps/details?id=com.waze> accessed in: 18/07/18.

⁴⁴ The Uber company's official website points out: "Uber is not a taxi app. We connect users and drivers partners, who provide private individual transportation service through our app. " Available at: <https://www.uber.com/pt-BR/newsroom/fatos-e-dados-sobre-uber/> accessed in: 19/07/2018.

⁴⁵ UBER, 2018. Available at: <https://play.google.com/store/apps/details?id=com.ubercab> Accessed in:19/07/18.

⁴⁶ Google Play is a digital distribution service developed and operated by Google. It allows users to download applications with different functions such as movies, television programs, music, books, games, social networks and photo editors, among many other services available worldwide. Pesquisar se no capítulo 2 eu já não faço essa análise.

⁴⁷ FOURSQUARE. Available at: <https://play.google.com/store/apps/details?id=com.joelapenna.foursquared> Accessed in: 19/07/2018.

⁴⁸ What appears as Google search results or on other platforms such as social networks for example, is the result of a formula (the algorithms) that is getting increasingly elaborated. It "cuts out" the best and most private preferences of individual internet users to satisfy their interests, making them stay longer on the page they are or in the search page in which they are doing their searches. The newspaper El País stated: "based on users' interaction with friends and activity, Facebook defines their interests and shows what will lead to more interaction, so they stay on the network longer, thus generating more revenue for the company" (EL PAÍS, 2015).

The application highlights that "when you get somewhere you see the best tips (...)"(FOURSQUARE, 2018).

In Fig.9 you can see the application search options, by selecting 'coffee and tea', many possibilities arise according to your geolocation and profile preferences. To better investigate a specific café of interest, like in the case of 'Café do MARGS' (MARGS' Café), you must simply click on the image (Fig.10) to get information about the café, as well as checking if someone from your friend's network has already been there. In Fig. 11 it is possible to see that one of the contacts: 'Carolina', has been there and liked the place.



Fig.10 – Foursquare search options



Fig.11 – Analysing a place



Fig.12 – Information about the place

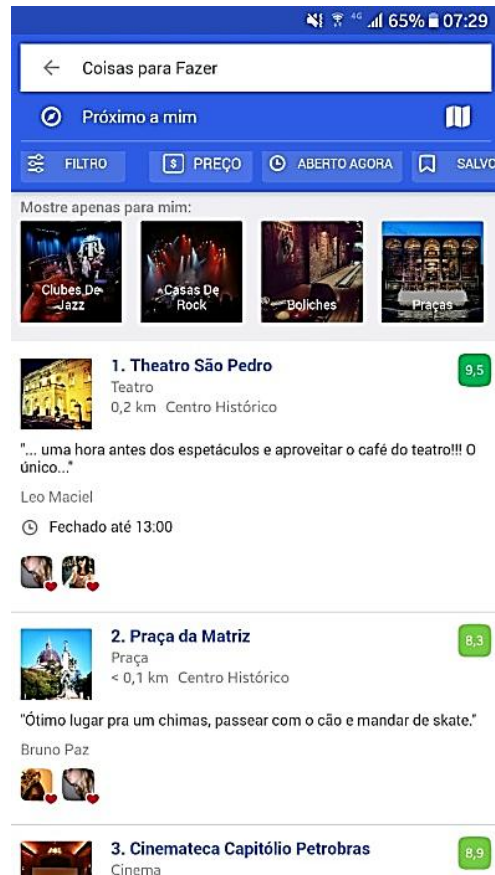


Fig.13 – Groups of cultural activities

When the application opens (Fig.10), you can explore the options: 'Breakfast', 'Lunch', 'Dinner', 'Coffee and Tea', Nightlife, and 'Things to do', it shows the cultural activities of that region (Fig. 13). In this mode it is possible to further filter activities by selecting options such as 'jazz clubs', 'squares', 'bowls' or other groups formed according to what the algorithm reads from the user.

From this brief description of these 3 applications, we can imagine a hypothetical situation - a person has a business meeting in a city where they have never been before, where they do not know anyone or have any reference. *With a smartphone and internet access it is possible to reach this totally unknown city, request an Uber to the destination that is the meeting, and return to the hotel in the same way. Upon arriving at your hotel, you decide that you want to go out for pizza. The person access Foursquare and evaluates, which is the best pizza place in a 2km radius (because it is the distance that you have decided to be willing to walk) and you can also enter the price range that you prefer.*

This is a hypothetical and reasonable experience, which may already have happened to many people, not necessarily with the applications previously mentioned

(with similar ones). The core of the proposed scenario is a guided tour to an unknown city and the result is a city experience acquired, an imaginary created by the applications. The choices of getting to know the city were created by the user and by the application. The experience of discovering the streets and the places were a hybrid mix because it was 'real', but with a digital 'co-pilot', this is the hybrid Flâneur.

2.4 CHAPTER I CONSIDERATIONS:

ICTs gain importance in understanding, reading, valuing (or devaluing) spaces and 'real' places in the city. Spaces can be read and influence the decisions of the users, being able to have social, economic, and political reflexes in the urban space itself. Man-made technologies are increasingly present in everyday life, and they are already "affecting our way of thinking, imagining and organizing information" (BOYER, 1994, p.10), and thus, the way we experience the city. The reflexes in the city can already be observed, "computers produce the way we model the world and understand reality - and by analogy, the way we constitute our city standards" (BOYER, 1994, p.10). Locative media has been changing the experience in the city, but the interaction in public spaces continues to exist in one way or another. As we have seen during this chapter, it is assumed that man is still the same with new tools, and as the urban space is the cradle of community life, it tends to continue in the cities. As Forgiarini states (2017, p.3)

from the Greek polis to the contemporary metropolis, the experience of place in the city has been elevated to a practical dimension of creation, transformation and resignification of the human space, a place of people, and of social practices. Now, if this happens and has happened over the centuries, is because the city resists as the most extraordinary product conceived by man for the establishment and organization of life in society.

Even if it was not the point of discussion proposed in this chapter, to affirm that public spaces are less populated owing to the violence, technology, or any other reasons, is a fragile statement, since society changes, technologies change, people change but the need for socialization continues. When violence is highly reduced, it no longer becomes a reason for less populated spaces; or a new inaugurated public space can be an attraction for the public and socialization.

When discussing 'urban places, possible places' Forgiarini (2017, p.115) states that:

The city is closely linked to man, and architecture and urbanism have the function of shaping to urban places. But cities are not just a sum of projects and buildings, they are not limited to purely territorial, material and/or physical experiences, they are lived and imagined, they are in people's minds and hearts.

As Jacobs and Gehl argue, public space is a place of interaction and human beings seek this social exchange. In the 21st century, where urban cities have considerably more population than rural areas (VASCONCELOS, 2006) and become denser every day, "the yearning for places that provide shelter, which are welcoming and conducive to socialization practices seem to figure as a common thought to all who seek for their dreamed places within the cities." (FORGIARINI, 2017, 118). This way we can see that technologies, and social networks reflect the same aspect, social network users increasingly want to be in contact with other people, even if this contact is physically distant. People use their smartphones to connect with other people, not just to isolate themselves.

Technology is progressively present and universally accessible by becoming closer to people every day. It builds a parallel city to the 'real' city, the cyberspace, which, because its ubiquity becomes indivisible of the 'real' city through the locative media, creating hybrid spaces. Walking in the city is everyone's right, and locative media has brought a new city experience. For this reason, it is important that the city, with its geolocated information, be available to all in order to be a 'real' and hybrid space, built collectively, democratically, as it is the public space in its essence. Pierre Levy is emphatic and declares: "Access for all, yes!" And reinforces that:

we must first understand an access all the processes of collective intelligence, that is, the cyberspace as an open system of dynamic autobiography of the real to express singularities, to elaborate problems, to create the links. The perspective outlined here does not in any way imply leaving the territory to be lost in the "virtual", nor that one of them "limit" the other, but rather to use the virtual to inhabit the territory in an even better way to become its citizen (LEVY, 1999, p.196).

The man who once walked between the streets now faces the cybercity⁴⁹, where you can move around in a crowd of unknown faces (real and virtual), where you are faced with new circumstances, and that the interface of the smartphone is facing a new reading/experience of the city.

The three urban walkers: the Flâneur, the CyberFlâneur and the Hybrid Flâneur coexist with the ephemeral; with the universe of faces and solitude; with the briefness of a

⁴⁹ "We can understand by cybercities the cities in which the infrastructure of telecommunications and digital technologies are already a reality" (LEMOS, 2004, p.20).

photograph. They are at the mercy of information and values attributed to spaces and places that may no longer exist virtually, or places and spaces that can be read and valued in many ways by different applications. It is living the present moment and understanding that your documents and information are in the 'cloud'⁵⁰, but that the 'cloud' is not 'real' in itself.

⁵⁰Virtual space where data is stored. It can be accessed anywhere in the world, at any time, and there is no need to install any programs. (TAURION, 2009, p.1-2)

3. HISTORY OF GAMES AND VIDEOGAMES

"The joy of strolling is the joy of playing. Wandering without aim, stopping once in a while to look around is, one may say, the ultimate play" (Zygmunt Bauman, 2015,p.142).

For Zygmunt Bauman (2015, p.145) the *flâneur* is player, "The *flâneur* is the travelling player. He carries his playing with him, wherever he goes." and for the same author, "We are all players." In one way or another, who lives in the city, experiences the idea of being a *flâneur* and plays among the streets, shop windows and landscapes of the city, discovering paths, seeing the shops, consuming, or just walking around the city. Among the various cultural practices with distinct meanings and meanings that existed throughout the civilization historical process, games and the act of playing are elements that embrace the concept of *flâneurie*.

In this chapter we will discuss questions about what is the game, and its importance as a social practice and symbolic sharing. We will observe the relationships that are created between the people and the world in which they are inserted as a result of this practice. Among the many existing games, it was selected the games that relate to the city; whether if they are promoters of active or passive situations; and if they are merely inspired by it or use part of it.

The word Ludic, etymologically, has its origin from the Latin 'Ludus', which also means 'play' and fun (ROLOFF, 2010). For Isayama and Viana (2012, p. 107), "the concretion of the play occurs in the game" is one of the ways to symbolically 'escape' the demands of the routine. According to the *Aurélio* dictionary of the Portuguese language, the word "game" in its most literal definition means: "physical or mental activity based on a system of rules that define losing or winning, pastime". Or still "trickery, cunning." (FERREIRA, 2008. p.303). It can be observed that in addition to the traditional understanding of the act of 'playing' as 'playing a game' or 'playing a sport'. In a more sensitive way, the act of playing can be associated with "trickery", the theatricality, the game of seduction or representation present in the act of playing. In the Oxford English Dictionary, the definition of game is: "an activity or a sport with rules in which people or teams compete against each other" (OXFORD, 2005. p. 637). However, there is another English word for the act of playing, the word play. This word alludes to other plans than the sport activity. One of the definitions is "to do things for pleasure, as a child do; to enjoy yourself, rather than work " (OXFORD, 2005, p.1153). It continues: "*to pretend to be* or do

for fun: 'Let's play pirates' or 'They were playing at being cowboys' (OXFORD, 2005. p. 1153). Besides the word play being associated with the act of acting and interpreting, the dictionary still observes that in the theatre the meaning of play is associated with the play itself, as exemplified by: "a play by Shakespeare" (OXFORD, 2005, p. 1154). Other associations made in the dictionary are: representation, pleasure, games and sport. As regarding the term playboy, it is defined as "rich man who spends his time enjoying himself" (OXFORD, 2005, p. 1154).

The historicity of the concept of the word 'game' discussed here, follows what seems to be a common path for other authors, such as Ranhel (2009. p.3-22); Silva (2014); Isayama and Viana (2012), Juul (2003) who study games and who walk towards the conceptualization of videogame: they obey a chronological order, from the oldest author to the most contemporary one.

In the introduction to the article entitled "The Game, the Player, the World: Looking for a Heart of Gameness" Juul (2003) summarizes some definitions of authors that work with the definition of what is game (Table 1):

Source	Definition
Johan Huizinga 1950, p.13.	[...] a free activity standing quite consciously outside "ordinary" life as being "not serious", but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.
Roger Caillois 1961, p.10-11.	[...] an activity which is essentially: Free (voluntary), separate [in time and space], uncertain, unproductive, governed by rules, make-believe.
Bernard Suits 1978, p. 34.	To play a game is to engage in activity directed towards bringing about a specific state of affairs, using only means permitted by rules, where the rules prohibit more efficient in favour of less efficient means, and where such rules are accepted just because they make possible such activity.
Avedon & Sutton Smith 1981, p.7.	At its most elementary level then we can define game as an exercise of voluntary control systems in which there is an opposition

	between forces, confined by a procedure and rules in order to produce a disequilibrium outcome.
Chris Crawford 1981, chapter 2.	I perceive four common factors: representation ["a closed formal system that subjectively represents a subset of reality"], interaction, conflict, and safety ["the results of a game are always less harsh than the situations the game models"].
David Kelley 1988, p.50.	a game is a form of recreation constituted by a set of rules that specify an object to be attained and the permissible means of attaining it.
Katie Salen & Eric Zimmerman 2003, p.96.	A game is a system in which players engage in an artificial conflict, defined by rules, that results in a quantifiable outcome.
Table 1: game concepts by seven authors. (JUUL, 2003)	

It should be noted in this 'historical line' proposed by the author, that some authors focus purely on the game as such, while others focus in the activity of playing a game. In addition, many definitions may have the same meaning, but they can be expressed in different ways.

In this paper, as well as in the aforementioned, we start from the Dutch professor and historian Johan Huizinga, whose one of his main books is the 'Homo Ludens'- 1938 - where he is one of the first to conceptualize the game. and that today is considered mandatory reading for the recent field of studies called Game Studies - a multidisciplinary field that encompasses studies with different approaches and complexities about games. This field grows every day, as does the gaming market: "the financial movement of the gaming industry is superior to that of the cinema and is the third in the world, losing only to the war industry and the automobile industry " (SANTAELLA & FEITOZA, 2009. p.4). "This field has influence in the film industry for being one of the great promoters as well as responsible for the technological advance in the entertainment industry" (SANTAELLA & FEITOZA, 2009. p.4). Another factor that contributes to the growth of the gaming industry is the increasingly ubiquitous technology present in different objects, enhancing the playing field of the games, as will be discussed later in mobile games.

The supporting book, Homo Ludens was written in 1938 and the first computer is from 1943⁵¹. But within the universe he understands, the book has a fundamental theoretical basis.

⁵¹ "The ENIAC (Electronic Numerical Integrator and Computer) was the first digital electronic computer of large scale. Many say that the first one was the Mark I, but it was electromechanical. It was created in February 1946 by the North American scientists John Eckert and John Mauchly, from the Electronic Control Company.

3.1. THE CULTURAL, IMAGINARY AND SYMBOLIC ROLE OF THE GAME

according to the definitions of Huizinga (2014), The game is something present in several phases of human life as an individual and as a society. In the first page of his book *Homo Ludens*, the author argues that "the game is a fact that is older than culture, because even in less rigorous definitions, culture always presupposes human society (...)" (HUIZINGA, 2014, p.3). And it exemplifies with the animals that in their essence, before any definition and formation of 'society' or concept of culture, already played games. It shows that the animals play with each other, and that the dogs invite to each other to play, "through a certain ritual of attitudes and gestures. They respect the rule that forbids them to bite, or at least violently bite each other's ears" (HUIZINGA, 2014, p.3). They express their feelings and even pretend to be angry. But the most important thing about these activities is that they "evidently experience enormous pleasure and amusement" (HUIZINGA, 2014, p.3). The game is characterized by the pleasure, joy and fun present in its practice. (CAILLOIS, 2017; HUIZINGA, 2014; ISAYAMA & VIANA 2012).

The narrative construction of Huizinga defends the game as a basic element for human development and that, throughout civilizations, it is present in the culture "as a given element existing before culture itself, accompanying it and marking it from the most distant origins (HUIZINGA, 2014, p.6), influencing culture and being present in different stages of human development both of the individual and of society because "since the beginning, the great archetypal activities of human society are entirely marked by the game" (HUIZINGA, 2014, p.7).

Another author who underpins part of this speech is Caillois, who presents examples of different games that are changed when passed from one culture to another. For Caillois (2017, pg. 136) "games depend heavily on the cultures where they are practised. They accuse their preferences, prolong their uses, reflect their beliefs". The game fits the 'customer's taste'⁵², it is not necessarily practised in its entire originality, they

The ENIAC development started in 1943 during World War II to compute tactical trajectories that required substantial knowledge in mathematics, but only became operational after the end of the war (Source: <https://en.wikipedia.org/wiki/ENIAC>)

⁵² The author defends his theory by comparing a game chosen for the British: golf; and another one chosen by the Argentinians: Truco (a variant of Truc and a popular trick-taking card game).[en.wikipedia.org](https://en.wikipedia.org/wiki/Truco) The author says "I give an example: it is not irrelevant that the quintessentially Anglo-Saxon sport is golf, namely, a game in which everyone at any time has the possibility to cheat if they want however they want, but the game becomes particularly non interesting from the moment people cheat. So, we cannot be surprised at the correlation, in the same countries, between the conduct of the taxpayer in relation to the tax authorities and the citizen in relation to the State. An equally instructive example is provided by Truco, an Argentinian card game, which is cunning and even, somehow, cheating, but codified, regulated, compulsory cheating. In this

are adapted when taken to a certain place. For the author, games create habits and generate reflexes in the culture and in the day to day of a certain population. For Callois, just like for Huizinga, games influence culture, but they are also influenced by it.

The theory that Huizinga defends is that culture comes from the game. In the book 'The players and the men: the mask and the vertigo, Caillois states that "the spirit of the game is essential to culture, but games and toys, throughout history, are really residues of this culture "(CAILLOIS, 2017, p. 107. For the author "games do not have a hereditary identity" (CAILLOIS, 2017, pg. 135), they adapt to wherever they are taken to. The author exemplifies with the game of chess, because:

In India, chess was played with four kings. The game arrived in the medieval western Europe. Under the double influence of the worship of the Virgin and the courteous love, one of the kings was transformed into a queen or lady, becoming the most powerful piece, while the king was confined to the ideal - but almost passive - role of ideal bet in the match. The important thing, however, is that the vicissitudes did not reach the essential continuity of the chess game" (CAILLOIS, 2017, pg. 136-137).

For Caillois, "the stability of games is remarkable," because, despite migrating to different cultures, "they dress in a thousand ways" and when they emigrate "they adapt with a disconcerting speed and ease" (Caillois, 2017, pg. 135), without losing their essence, their concept. In this process the culture that receives the new game, can identify itself with it or not, and the

(...) preferred and well-known games manifest the most common tendencies, tastes, and ways of reasoning, and at the same time educating and attracting players to these same virtues or imperfections, confirming them insidiously in their habits or preferences. Thus, a game that is valued among a people can at the same time serve to define some of its moral or intellectual characteristics, providing accuracy proof of its description and contributing to make it truer by emphasizing it among those who practice the game " (CAILLOIS, 2017, pg. 137.

Human beings learn from the game, either through the representation of something put into imitation, or through the search and/or struggle for an objective. Sometimes the representation itself and the struggle are together in the pursuit of the ultimate goal that can be 'overcoming' or simply completing a task (HUIZINGA, 2014,

game, (...) it is the essential for each player to reveal to their partner the cards and combinations of cards in their hand without their opponents being informed. (...)There is a series of faces, grimaces, appropriate winks (...). These signs, which are part of the rules of the game, must inform who is the ally without helping the enemy." (Caillois, 2017, p. 138-139) the author does not conclude by saying that Argentinians are 'cheaters', he just hints it.

p.16). The function of the game can be fundamentally defined by two aspects: "A struggle for something or the representation of something" (HUIZINGA, 2014, pg.16). Corroborating this idea, Caillois (2017, p. 86), exemplifies that opera, puppets and carnival are forms of games based on representations and cultural manifestations.

In the song entitled "Noite dos Mascarados" (Masquerade Night) by Brazilian musician Chico Buarque (1967), one can observe the 'play' existing in the 'game' between a couple of lovers:

It's Carnival!	Mas é Carnaval!
Do not tell me who you are anymore!	Não me diga mais quem é você!
Tomorrow everything goes back to normal.	Amanhã tudo volta ao normal.
Let the party ends,	Deixa a festa acabar,
Let the boat runs.	Deixa o barco correr.
Let the break of the dawn comes, that today I	Deixa o dia raiar, que hoje eu sou
am	
<i>The way you want me.</i>	Da maneira que você me quer.
I will give you whatever you ask,	O que você pedir eu lhe dou,
Whoever you are,	Seja você quem for,
It's in God's hands!	Seja o que Deus quiser!
Whoever you are,	Seja você quem for,
It's in God's hands!	Seja o que Deus quiser!

It may be noted in the first sentence that both are being part of something different from everyday life; the second sentence illustrates that; the couple proposes to play roles that are more 'convenient' for the progress of the love game between them.

In the search for an understanding of what the 'game' is, Huizinga (2014, p.16) presents it as

(...) a free activity, consciously considered as "not serious" and not part of the ordinary life, but at the same time able to absorb the player in an intense and complete manner. It is an attempt that is disconnected from any and all material interests. One cannot obtain profit from it. It is practised within spatial limits and own times, according to a certain order and certain rules. It promotes the formation of social groups with a tendency to surround themselves in secrets and to underline their differences from the rest of the world through disguises or similar means.

The two remarks above⁵³ were made by the researcher, in the first one, the author notes that the player can be absorbed by the activity. But he/she are aware that what they are practising is not 'real' life. "It is an evasion of 'real' life into a sphere of temporary evasion of activity with its own orientation. Every child knows exactly when it is just a game. " (HUIZINGA, 2014, p.11). Games need abstraction and imagination to exist. Among other comparisons he states that "we observe the same in the actor, who, when

⁵³ The second remark will be discussed further in section 3.2 of this chapter.

on stage, is allowed to be entirely absorbed by the "play" of theatrical performance while being aware of its nature" (HUIZINGA, 2014, p.22).

Still regarding the search for an understanding about what the game is, Huizinga brings a reflection in which he presents hypotheses that relate him to several fields. According to him,

there is an extraordinary divergence between the numerous attempts to define the biological function of the game. Some define the origins and foundation of the game in terms of superabundant vital energy discharge, others as the satisfaction of a certain "instinct of imitation," or simply as a "need" for distension. According to a theory, the game constituted a preparation of the young man for the serious tasks that later his life will require, according to another it is an exercise of self-control, which is indispensable to the individual. Others see the principle of the game as an innate impulse to exercise a certain faculty, or as a desire to dominate or compete. There are theories, even if they consider it an "ab-reaction," an escape for harmful impulses, a restorer of energy expended by a unilateral activity or "fulfilment of desire," or fiction intended to preserve the feeling of personal worth, etc.(HUIZINGA, 2014, p.04).

What is common in all these hypotheses is that the game is bigger than the game itself, since "there is something in the game" that transcends the immediate needs of life and gives meaning to the action. Every game means something." (HUIZINGA, 2014, pg.04), it has a meaningful function, i.e. "it has a certain meaning." This is one of the characteristics of the playful, to have a significant function. The game has in its essence something that goes beyond materiality and rationality, which is constructed through the 'spirit'. The existence of the game is the confirmation of the supra-logical nature of the human race (HUIZINGA, 2014, pg.04), something that goes beyond the logical and utilitarian sense attributed to the activity itself. Sociologist Zygmunt Bauman compares ludic activity with morality, stating that none of them has a concrete goal. For Bauman "Play has no other aim but itself" and "the answer to the question 'Why should it be moral?' cannot be functional or logical, but only moral" (BAUMAN, 2015, 142).

To realize the practice of the game, it took some imagination and some abstraction of the reality on the part of primitive man. In this sense one has the myth that is a form of reality transformation, or an "imagination" of the outside world from the elements that are around it and counts on its capacity of abstraction and its rational and irrational nature. The game as a pedagogical function contributes to human development. Language is the "first and supreme instrument that man has forged in order to communicate, teach and command" (HUIZINGA, 2014, p.7). Huizinga (2014) attributes to the faculty of designating, including and defining the presence of the game, since "behind every abstract expression

lays a metaphor, and every metaphor is a word play. Thus, in giving expression to life man creates another world, a poetic world alongside nature”.

And as emphasized in the previous quotation "the game constitutes a preparation of the young man for the serious tasks that his life will later require". In this sense it is worth mentioning that some toys are more educational than others. This issue can be seen through an advertising campaign by an organization that was founded after the massacre at Newtown Connecticut Elementary School in 2012, entitled "Mothers demand action: for responsibility in the use of weapons in the United States". The organization began in the social network Facebook with mothers who worried about the safety of their children, their family and their community. This organization does not fight to stop people from carrying firearms, they fight for more restrictive laws for authorising their use and it states that the gun lobby in the United States is the greatest influencer of the use of firearms:

For too long, the gun lobby has dominated the conversation about gun violence. American families are being destroyed and we have had enough; we will no longer stand by and let elected officials, corporate leaders and other influential voices turn their back on sensible gun laws and policies. We are organizing to apply pressure that will result in stronger, sensible gun laws and policies that will protect our children and families. The momentum is with us, and we are winning.⁵⁴

The organization's campaign mocks the concern of the United States with its children regarding the banning of certain toys and the authorisation to use firearms (Fig.14).

⁵⁴ Fonte: <https://momsdemandaction.org/about/> Accessed in: 06/02/2018.



Fig. 14 – Dodge Ball or Rifle?



Fig. 15 Kinder Egg or Rifle ?

In figure 14 and figure 15, the title is the same: "One of the children is holding something that was banished in America to protect them. Guess what it is. "In fig. 14 the Dodge Ball game is banned because as the caption says: "we banned Dodge Ball because it was considered very violent. Why not firearms ?". Currently, Dodgeball is no longer banned, but the 'Kinder Egg' chocolate in Fig. 15 was banned under the pretext

that small toys can cause choking (O GLOBO, s / d)⁵⁵. The organization questions: "We do not sell Kinder Eggs in the interest of keeping our children safe. Why not ban firearms then? "

Taking into consideration Huizinga's (2014, p.4) statement that "the game constitutes a preparation of the young man for the serious tasks that his life will later demand," one can see in Huizinga's as well as Caillois observations previously discussed, that the culture of each country and its adherence or not to certain games reveal their tendencies and their characteristics. It is not surprising that the United States is a country that tends to be constantly at war. This discussion goes deeper than this brief approach because it is worth emphasizing the fact that 'these toys' should not be considered innocent since the North American war industry billed 65 billion dollars in 2015 (CAETANO, 2016).

For authors of the pedagogical field: "Playing is a natural activity of the human being. Through game and play, we reproduce and recreates the world around ourselves." (ROLOFF, 2010, p.1). In the game, the child reproduces, without responsibility, what he sees around him this way, assimilating as natural what he practices, incorporating values and creating life prospects.

3.2. THE MAGIC CIRCLE.

For the psychoanalyst Rubem Alves (1997, p.122): "toy is any challenge that we accept for the simple pleasure of the challenge - without any use." There are many challenges and logically for the pleasure of winning these challenges (CAILLOIS, 2017; SARAIVA, 2012, p.09). An easy game without major challenges is a game that easily falls into boredom. The world created to play can end if the game is easy or silly. As Paul Valéry affirms (apud CAILLOIS, 2007 pg. 37) "boredom can unravel what joy had united" when it removes the built challenge of the imaginary game world. The imaginary construction of the game depends on the free will of the player in deciding whether to play. Even if it is a tiring, absorbing, or extreme attentive activity, the player only participates in this world free from the worries of everyday life if they have the freedom to say, "I don't play anymore".

⁵⁵ "Eight prohibited items in the US that are not firearms". Source: <https://infograficos.oglobo.globo.com/mundo/oito-itens-proibidos-nos-eua-que-nao-sao-armas.html>

The so-called "I don't play anymore" encloses something called the 'magic circle'. This imaginary construction has a limit: either by the player who decides not to play anymore, or by the game itself and its temporal delimitation, as Huizinga (2014, p.14) states: "The game ends: The referee's whistle breaks the spell resuming 'real' life". The definition of 'magic circle' created by Huizinga is taken in the field of game studies as a widely recognized and widely used concept. This concept is itself constituted by an imagined part, a part which is established by the rules and a spatial part, i.e. the place and the established territorial limit.

The imagined part, the magic aura created in the world of "make-believe" are illustrated by an example presented by Huizinga (2014), where a child who is playing locomotive is himself/herself the machine. When his father comes close to give him/her a kiss the child warns: "do not kiss the machine, daddy, otherwise the cars will not believe it's for real" (HUIZINGA, 2014, p.11). As if at the slightest sign, the circle was broken. It is worth stressing the child's awareness of the fictitious world created and administered by him/her in parallel to reality.

The rule is important because it maintains order in the imaginary world. The game "creates order and it is order" and "the least disobedience to this order 'spoils the game', depriving it of its own character and of all and any value" (HUIZINGA, 2014, p.13). The same author adds that "these rules are a very important factor for the game concept. Every game has its own rules. These rules determine what is "valid" within the temporary world circumscribed by it (HUIZINGA, 2014, p.14). These rules can be fixed and rigid or they can be free and adapt themselves to the spontaneous desires of the one who invents a joke, as the 'interpreter of a role' (CAILLOIS, 2017, pg.40). The child pretends to be a mother and treats his/her piece of cloth 'daughter' in a real way, or children who play cops and thieves may not have a previous plot, or agreement on what the play will be like, but they improvise as they play along. "The game is accompanied by the awareness that the conduct maintained is a make believe, a simple mimic of reality." (CAILLOIS, 2017 pg. 40. He who does not comply with the 'rules' of the imaginary, fictitious world is the 'destroyer of games' (CAILLOIS, 2017 pg. 41), the killjoy.

Beyond the imaginary aura, the 'magic circle' of the game possesses its space:

The space limitation is even more blatant than the time limitation. Every game takes place within a previously delimited field, either materially or imaginary, deliberate or spontaneous. (...) The arena, the game table, the magic circle, the temple, the stage, the screen, the tennis court, the court, etc. all have the form and function of playing grounds, i.e., prohibited, isolated, closed and sacred places within which certain rules are

respected. All of them are temporary worlds within the current world, dedicated to the practice of a special activity (Huizinga, 2014, p.13).

There is still the 'physical space' factor as a facilitator and/or limiting practice of the game, since traditional street games need a certain physical space to be executed, and it is difficult to practice some of them in small spaces such as the interior of an apartment. Another limiting factors for the game practice are the geographic issues like climate, local geography, etc. It would be difficult, for example, to practice surfing in non-coastal cities.

3.2.1 The Games in the City: A Secular Representation.

The city and its public space were, and still is, the cradle of many exchanges and contacts, just as it is still space for games and popular street plays. Popular games stimulate the "development of imagination, the spirit of collaboration, socialization and they help the child to better understand the world "(GASPAR, 2009), besides participating in community life when shared in the space of everyone, in the public, in the street. The same author states that "any empty public space and a ball are used for the practice of street football⁵⁶", as well as for other popular games. The rules of popular games are not fixed and can be played in different ways, previously matching rules at play time, rules that may be flexible depending on the circumstances⁵⁷.

As stated by previous authors, one can see that many games are common in their essence throughout the world, varying according to the one who receives it. Some of the best-known popular games in Brazil are illustrated in the painting entitled 'Children's Games' by Pieter Bruegel Fig.

⁵⁶ Informal football games can also be called street football.

⁵⁷ For example, there is the possibility, when agreed and combined between the participants, of one or more of the players to be the so-called 'coffee-and-milk', which means "Someone is 'coffee-and-milk', when someone is weak in the game or when they don't play for real. Thus, penalties are not intended for that person." Source: <http://www.qualeagiria.com.br/giria/cafe-com-leite/>. Accessed in 19 February 2018.



Fig.16 - Children's Games in 1560.

Fig. 16 is a work of the year 1560, where the painter Pieter Bruegel portrayed the main children's games of his time. Pieter Bruegel "was recognized for his works that portray the daily life of the peasants, people for whom he had great admiration, both at work and at festivities (DIAS, 2013)". In this painting, there are more than 200 children playing and it can be observed that several games are played in the street, in the public space, where children play in groups or even alone.

Some of these games represented are currently present in Brazil, almost 500 years after this painting due in part to the cultural heritage. The popular games described in the board and in two Brazilian⁵⁸ books on games in fig.17, stand out.

⁵⁸ Books: 'The Best Games in the World' (2003); which describes the Brazilian games in its origin and cultural heritage and the book '1000 jogos de condicionamento físico' (1000 games of physical conditioning) (2002), which has a more descriptive approach to the description of the practice of the game, number of participants and the difficulty of each game.

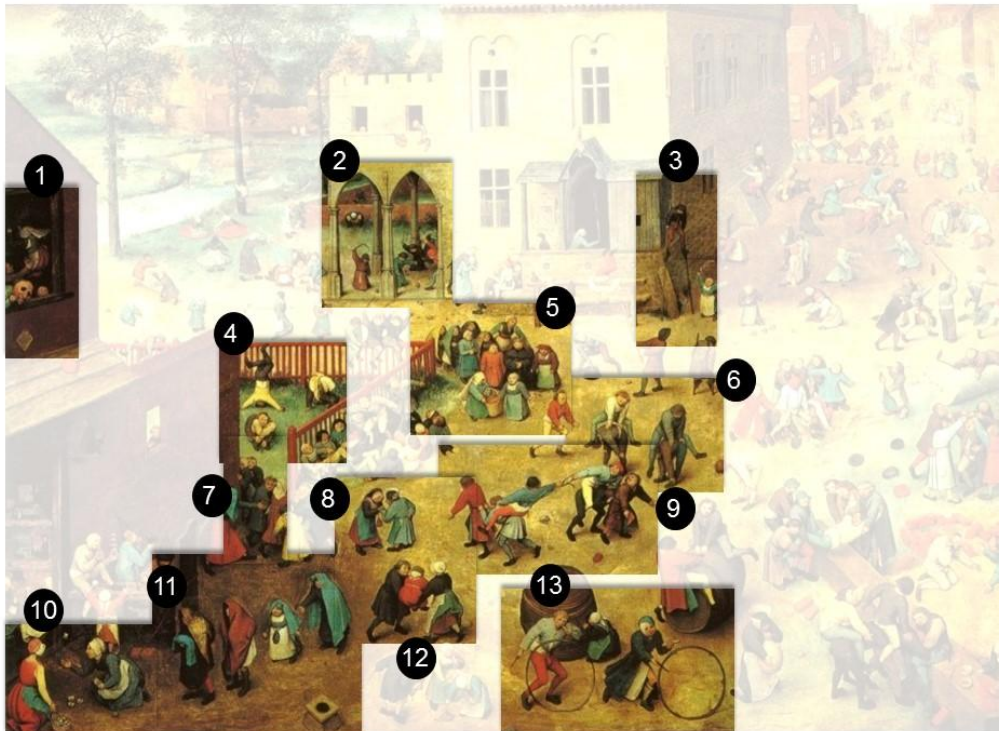


Fig.17 Some popular jokes to this day.

In highlight 1, there is a boy playing with a mask - in Brazil, there is carnival as a festive event in which mask and costumes are worn; in highlight 2, the game of spinning the top; in the highlight 3, the game of stilt walking; in highlight 4, children doing somersaults and headstands; in highlight 5, children are playing 'wedding', representing a religious ceremony; in highlight 6 the so-called 'crouching frog' in which at least two players are required: one crouches and the other jumps on him using the force of the legs and the hand on the shoulders of the one that is in front of him lowered down (MORENO, 2002, p.23); In highlight 7 one can observe children playing hide and seek; in highlight 8 the so-called 'push-pull' (MORENO, 2002, p.17) needs at least two people (they must hold hands, right with right and left with left, each player must put one foot forward and one backwards - so you should push and pull your partner forward and backward until someone takes one foot off the ground); in highlight 9, the 'horse race'; in highlight 10 the game of 'Five Marys'; in highlight 11 there is also a representation scene as in highlight 5, in this case it is a baptismal procession; in highlighted 12 the game of '*little chair*'; and in highlight 13 the '*arc of barrel*' is represented.

Popular street games, many of them of secular tradition, were left aside for different reasons. For Gaspar & Barbosa (2009), "nowadays, due to the progress and its resulting changes, popular games and children's games are being replaced by television,

electronic games and computers". However, it can be observed that from the 1970s there was an increase in electronic games worldwide (RODRIGUES, 2005, pg. 2), interfering in the relations: person, game and public space, and thus creating cultural reflexes between them.

The new digital games increasingly influence new forms of relationships, impacting the forms of sociability of the players and the city where they are inserted. As Caillois (2017, p.81) said, "games are not just individual distractions, "in both popular and electronic games, there are social practices involved, in which players interact as much with each other as with the environment in which they are inserted.

Today, the age of the players does not matter in individual and multiplayer online games⁵⁹, a mixture of age, nationality, genres, etc. is permitted. Digital games and technological advances have increased the players' age range, which used to be restricted to adolescence (FREIRE & GUERRINI, 2016, p. 467). In the online game no one knows who the other is in fact, since the "videogame, once considered entertainment only for children and adolescents, is reaching an increasingly wider audience and is therefore an important leisure tool for various age groups " (REIS & CAVICHIOLLI, 2008, p.167), being a way to integrate different generations.

3.3. THE GAMES AND THE PUBLIC SPACE.

We live in a world of constant technological advances that influence all the branches and activities of our daily lives, as well as our experience in the city. For Santaella (2008 p1,) what is emerging to discuss is the disappearance or emptying of the "human experience in places and its social interactions", because for her the emergence of new technologies restricts new cultural practices. New technologies are not dissociated from public spaces, in several games these spaces are transposed into virtual space (cyberspace), as well as their use, which obviously does not make virtual experience 'real'.

The advancement of technologies such as computers, video games, and mobile technologies such as tablets and cell phones has increased the profusion of electronic games. And traditional street games, which used to be taught from generation to generation are losing more and more space with the dissemination of electronic games,

⁵⁹ It means more than one player playing the same game.

which do not follow a hierarchical order of 'teaching' and 'learning' a game. In electronic games, different generations teach different games to each other.

Electronic games feature "different kinds of art, such as cinema, comics and music, and relate it all to the use of high-quality computer graphics and different forms of interaction" (RODRIGUES, 2005, pg. 5), which makes these games attractive in today's society. This attraction of the new games also occurs for different reasons: for having a diversity of languages; different ways of playing⁶⁰, multiple scenarios, goals, etc. In addition, they have the technological advance that offers the games in different platforms such as smartphones, computers, video games, etc.

Most of the games of popular character are mainly practiced in public spaces. The city is also responsible for the games as it contributes or not to its practice regarding the spaces that it propitiates, either they physical spaces or of public safety. "Urban development has also contributed to the extinction of these activities. The fact of swapping houses for apartment buildings and the process of widespread insecurity in the country have made sidewalks no longer a place for children's fun" (GASPAR, 2009).

These are some of the reasons why there has been a growing increase in the demand for electronic games and the decrease of popular games. Many criticisms have been made about video game and computer games, accusing them of promoting social isolation and a sedentary lifestyle. As illustrated by the caricature in Fig.18, which depicts a mother in the 90s pulling the child by the ear to come inside the house and the child is all dirty because he/she was playing football in the street. Two decades later, another mother insists for the child to leave the house and go to the street, since he/she does not stop using the smartphone.

⁶⁰ *Gameplay: the experience of playing the game. Used very widely in game reviews and often described in terms of interface, speed and strategy. A category which underlines the experimental rather than interpretative nature of gameplay.*" (DOVEY & KENNEDY. 2009, p.147).

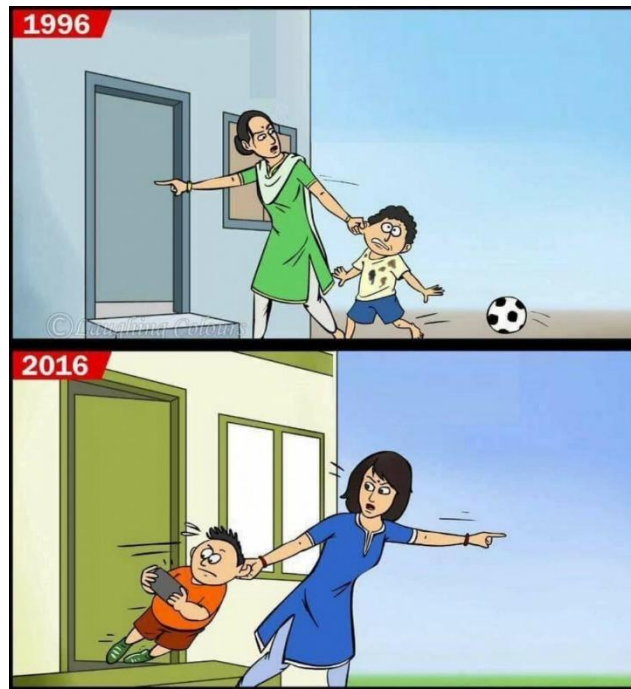


Fig. 18 – Mothers educating their children in different times.

Other more complex reasons are pointed out by Cardoso (2012, pg. 38-39) in relation to the emptying of public spaces, because according to her

the institutionalization of urban fears ends up discouraging the experience of the public space by children, restricting their public performance to protected and controlled spaces. According to Sennett (1988), an intimate society has been created, inducing the decline of public life. Excessive control disqualifies the urban experience by preventing the contact of the child with the diversity that the city offers, impoverishing its spatial perception as well as its civic and social experience.

The author also states that there is a progressive reduction of public leisure spaces in urban centres that in general have higher population densities (CARDOSO, 2012, pg. 38-39). The decrease of public spaces for leisure has a direct impact in the traditional street games. One example is football, which for Brazilians has always stood out since "football learning in Brazil has always been linked to the cultural meaning of its practice, i.e., since childhood, Brazilians have been influenced by its meaning" (CAVICHIOILLI, et al. 2001, pg.631). It is a game considered as 'simple' because it only needs territorial space, players and a ball (and this can be made of rubber, socks, paper...). But even popular games considered as simple games depend on spaces in the city.

In the series of reports "A base: da terra à grama" (The basis: from the ground to the grass), Brazilian journalist Eric Faria (2014) points out that "an extra skyscraper means a lesser field to play." In the first episode of the series, the anthropologist Enrico Spaggiari, states in an interview that "in the 60s the park (*Parque do Povo* in the city of São Paulo) used to have 18 football fields ... as well as other places in the city ", and that the city's small fields have been significantly reduced, many of them were deactivated for different reasons, mostly real estate: construction of residential and commercial buildings, etc. Still in the report, Prospero Paoli, head of the sports and leisure division of the Federal University of Viçosa, says that due to the decrease of small football fields in the city the training of Brazilian players can be hampered:

When we consider the process of formation of an athlete (its growth), it goes through phases. Each phase has its specificity, its contents. And the coordinating capacities and the basic motor skills are very important. (...) street football has elements that are fundamental (for the motor development of the athlete). And in the future, it will be very important so that the athlete can assemble and structure his motor skills.

Another interviewee was coach Carlos Amadeu, he laments: "we are running out of our talents. The motor repertoire has been decreasing a lot, we had to scout these young people before we used to, at age 10, and train them inside the club itself, "in a private environment. Emerson Áliva, former coach of the academy's scouting observes about these children: "there is no motor skills richness left, and that has a direct influence on the number of players in the clubs today." The report also shows that players who still play barefoot on the uneven dirt streets are still the most 'flexible' and do not get as 'restricted' as those who have always played in clubs.

Children who play in fields outdoors unlike those who play at the club, play whenever they want, for their leisure and they decide when they want to stop playing. The idea of the game discussed so far is only valid in this case if the child is free to decide. In the case of the child who plays in a club, he/she is 'tested' all the time, training as opposed to playing. In that case, it's not a game, it's a job. For Caillois (2017, p.15), the game should not produce anything since the game "is opposed to work just as time lost is opposed to time well spent."

One can then observe the interdependence between the game and the city. The game that signals her preferences, and the one that supports her practice or not. In this context, new spaces appear: gaming houses, home electronic games and the cyberspace, many of them privatized, enclosed spaces, which have created a different

place of leisure practice, and in some cases, meeting places (real and virtual) between players. For this reason, we have observed some games over time.

3.4 ARCHEOLOGY OF GAMES

In this item, we will discuss how the games have been changing over time. As discussed in chapter I, we analysed how the technologies of each era have influenced the human relations between themselves and with the world, and how each instrument of each era had an impact in the dynamics of the public space. A caricature of this movement (from analog to digital) can be seen in the 1995 film *Jumanji*. The story of the movie is about a board game that transports wildlife to the royal city, and it is in this city that the fictional adventure takes place. Two decades later, in 2017, a new version of the film was released and in this new edition, the plot no longer starts on a traditional game board. Now it is about a video game that “virtualises” the real participants, taking them into the digital universe, where the real game happens. This fact may go unnoticed, but it represents what has been happening and can be observed in games. Before, the city was the great game board where the magic circle of games happened and today, the game is inside the screen, either from the computer, the cell phone, the video game, etc.

Traditional street games were played in public spaces, people used to relate directly to one another to play. Many games that were practiced without the presence of technologies became virtual over time, "several platforms were created for players to be able to enter the virtual world" (FREIRE & GUERRINI, 2016. p. 465). Since the 1970s several traditional games have become virtual and can be played on the computer or other platforms, whether people against the machine or people against people in online versions of the game, each playing each from their own homes. Traditional street games such as "holding hands and playing circle, singing and board games will greatly influence digital games" (PINHEIRO, 2007, p. 62).

Games like football that once needed other pairs to be played, now with electronic and digital games, do not need anyone's presence. You can choose games to play alone or with others because "it is increasingly common to play games with other people via Internet, which relieves the dependence on friends or specific groups of friends that would be essential to the achievement of many other leisure activities" (REIS & CAVICHIOLLI, 2008, p.179). For Freire & Guerrini (2016. p. 465),

the change of spaces used for the game as well as the way of immersion in them will also influence, together with the technological advances, the types of relationship established between the players. Not only were spaces changed, but people's own way of relating.

The virtualization of games and the new space created to meet and communicate (now in cyberspace), changes according to electronic games. The relationships mediated by the technological instrument, modify the relationship between people who previously needed real, face to face contact to play. However, Caillois (2017) notes that games have a social function, even those that can be played individually.

There is clear proof of that. However individual we may imagine the handling of the object with which one is playing - kite, spinning top, yo-yo, diablo, cup-and-ball or hula hoop - they would soon get tired if there were no competitors or spectators, at least virtual ones.(...) the owners of the same toys gather in a place that is consecrated by the habit, or that is simply comfortable and there they measure their technique. This is usually essential to their pleasure. (CAILLOIS,. p.81-82).

Even traditional street games are no longer practised as before the electronic games, the essence of the pleasure of showing off, measuring your talent and meeting you continues as you will see below.

3.4.1 The Game inside establishments and residences.

The game known as *Bagatelle* (Fig. 19), was played with a billiard cue which allowed the ball to be thrown (by the player) and return by itself to the place of origin. This machine "was linked to sociability promoted in bars, pubs and taverns" (PINHEIRO, 2007. pg.63). This machine "was linked to sociability promoted in bars, pubs and taverns" It was a 'man against the machine' type of game, but the socialization side of it was about cheering for the player, watching his/her skills. This game originated the pinball machine in the mid-20th century.

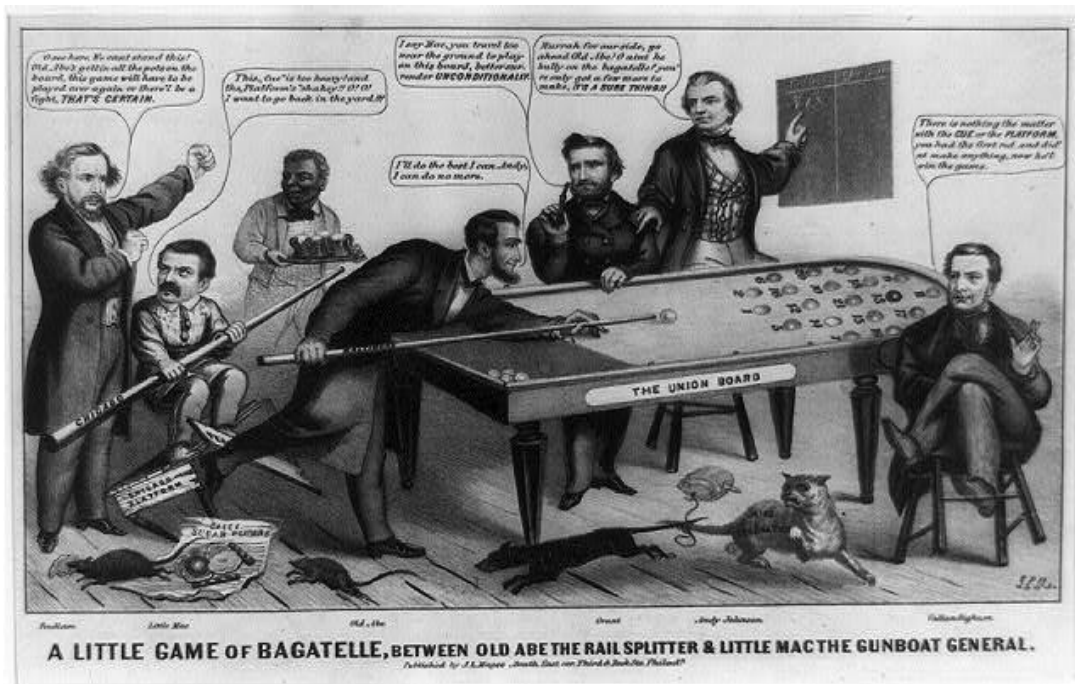


Fig. 19 - Bagatelle Game

In the 1960s, studies on cybernetics were being developed as well as the first computers. In this decade as well as in the 70's, the first computers as well as the first electronic gaming devices were created through the development of computing (REIS, 2013. p. 44).

Over time, games had improved with the addition of electrical circuits to the Bagatelle type games until *Pong* was launched in the 60s, (Fig. 20) the first arcade game i.e. games that consist of a wooden or plastic box with a monitor and controls to be played. The *Pong* game it is already a digital system⁶¹, a system that simulates a tennis match, players now play against each other by moving two vertical bars (Fig. 21), one opposed to the other, causing the ball to be thrown across the digital 'tennis court' - this game could be played individually or by two people.

⁶¹ It is a digital system because it uses "electronic technologies to manage, archive and process information in a binary system. Instead of reflecting values that vary continuously, digital information is based on two distinct states expressed by a set of digits (positive and non-positive - 0 and 1). Each of these elements is called a bit (binary digit contraction)." (VAZ, 2006).



Fig.20 - The arcade game Pong and its developers.

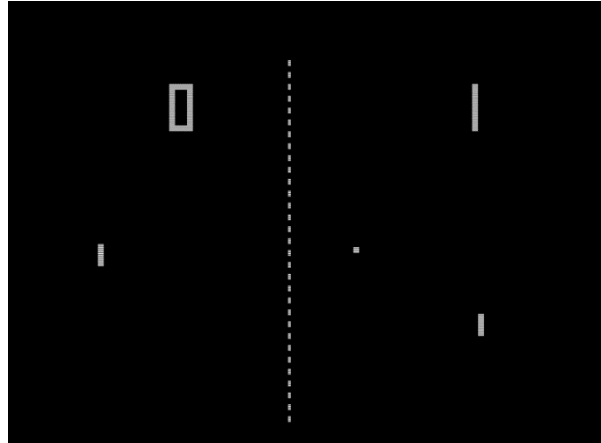


Fig. 21: The Pong game screen.

In 1977, Atari developed a new tool to play in arcades, the joystick (Fig.22), this new game controller was programmed for flight simulator type of games. The arcade game 'Space Invaders', played with the joystick took the arcades industry to another level: The golden era of Arcade Games



Fig. 22 - Joystick.

From the 1970s to the end of the 1980s, it was the "golden era of arcade games, which is defined as the peak popularity of arcade games and technology." The years around 1980 are commonly called the "Golden Age of Arcade Games" (SABADELLO, 2006, p.19). During this period, arcade-type gaming houses where people gathered to play, offered numerous games based on Pong such as Pac-Man, Donkey Kong, Galaga. etc. The arcade machines were coin operated. The coins could be purchased in the amusement arcade itself. The principle of socialization was still present (Fig. 23), even though at the time it was distant from public spaces. These Amusement Arcades, which

are characteristic from the mid-80s, have been represented in several films, one example is the film Pixel⁶².



Fig. 23 - House of games. Socialization between arcades in private environment.

Although some arcades were supposed to be played alone, like the former Bagatelle, the fact of being watched is part of the game, as Caillois (2017) explains, when he says that playing is allowing to 'demonstrate' his/her qualities, it is part of the pleasure about playing games.

The first video game connected to television was created by Ralph Baer in 1967: The Brown Box (TIME, 2009). It was a prototype, but it was not a video game with a great commercial approach. The console had a 45-ply plastic rifle (fig.24) that should be pointed at the television screen, aiming to hit the displayed targets, as well as containing games like Pong that could be played by two people (TIME, 2009; SHANE, 2013).

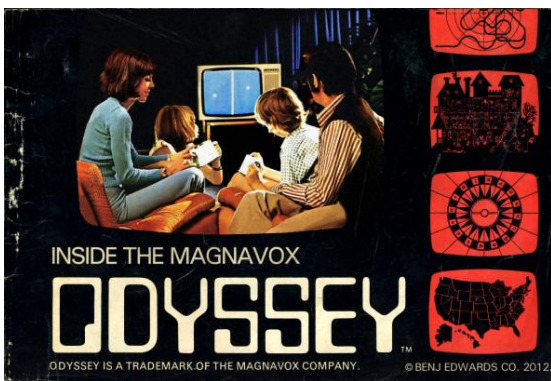
⁶² About Pixel: "(...)Determined to conquer the planet, the alien race decided to create digital monsters inspired by classic videogames of the 80s. To fight them, the only alternative is to call experts in games "it is an American film released in 23 July 2015. (THIBAUDAULT, 2000).



Fig. 24 Plastic 45 rifle consoles.

Create a game that can be connected to television, besides take people out of the public space also takes them out of commercial private spaces (where the arcade was played), that isolates people because in practice, they could only play in their homes and only by themselves.

In 1972 was produced the first domestic⁶³ console in commercial scale: the *Odyssey* (Fig.25) from *Magnavox*. It had 12 different games like tennis, hockey, soccer and others that according to the company were educational, such as the game 'geography'. The tv advertisement⁶⁴ said that this *videogame* would be an 'electronic teacher'. It also presented it as being "an experience for all ages", an object of interaction for the whole family within the house (Fig. 26).



25 – Game in family



26 – Odyssey console

⁶³ "Consoles are technological equipment capable of playing electronic games contained in cartridges or optical discs, such as CDs and DVDs. The games are processed by the device and displayed on television or monitor screens as graphic interfaces, which can be accessed through commands inserted in a control connected to the equipment or more recently, by the recognition of the real physical movements of the player." (REIS, 2013, p.45)

⁶⁴ <https://www.youtube.com/watch?v=0MnRkPvIjKE>

In the same year the Atari company was founded by Nolan Bushnell, the same producer of the Pong for arcades. Atari produces a domestic version of Pong (Fig.27) in 1975, with the participation of Steve Jobs, "who would later leave the company to found Apple" (REIS, 2013, p. 46). In this console it was possible to play the game Pong as well as other games, all of them with the same principle of Pong, i.e. a 'ball' that goes from one side to the other and that must be hit, the games varied among themselves by size of the 'racket', by the number of rackets, etc..⁶⁵



Fig. 27 - Pong game console

3.4.2. Games and mobility

Still in parallel to the golden age of arcade games and new consoles, in the year 1976, the company Mattel launches the first handheld⁶⁶: the *Auto Race* (Fig.28).

⁶⁵ <https://www.youtube.com/watch?v=Qhy6LkQoygc>

⁶⁶ Mobile console in Portuguese.



Fig. 28 - *Auto Race*.

A mobile 'video game' console, played individually. It contained only one game, which simulated a race of cars represented by traits that should deflect obstacles (REIS, 2014, p. 46). One of the reasons why it was not a great success is precisely because it only supported a single game.

The video game industry grew every day, offering a huge diversity of consoles on the market. Even in this period, there was a great popularization of computers, which, because of their "small size and good quality of processing, quickly became part of people's social life, in companies, in schools and also in people's homes" (REIS, 2013, p. 52). Computer and networking began to grow in American households, the first home computer, the Apple II was a sales hit in 1977, becoming common in the 1980s⁶⁷. Another computer of this period was Windows 1.0, released in 1985 by Microsoft from Bill Gates, which became more used to be more economically accessible.

In the field of mobile communication there was a revolution in the development of the cell phone created by Martin Cooper in 1973, the *DynTAC 8000* (Fig. 29) which was the first mobile phone sold in the United States⁶⁸.

⁶⁷ https://pt.wikipedia.org/wiki/Computador_dom%C3%A9stico

⁶⁸ <https://veja.abril.com.br/tecnologia/telefone-celular-completa-40-anos-de-vida/>



Fig. 29 - Motorola DynaTAC 8000x

Its functionality was like a fixed telephone "it was a typical brick: it weighed 794 g and it was 33 cm long, 4.5 cm width and 8.9 cm thickness" (EXTRA, 2012). The cell phone depended on analog networks to work, which limited its operation because its coverage area was not yet big enough. It was only in the 1990s that cell phones began to become popular, lighter, more efficient, with the text messaging device, the 'SMS'⁶⁹. The first popular cell phones were monochromatic, but soon after they began to be manufactured with colours.

Going back to the games, however, a little later in time, the Japanese company Nintendo launches in 1989, a revolutionary handheld called the Game Boy, (Fig. 31) which became a real landmark in the history of mobile consoles. The screen was monochromatic, it was small and it had good processing power. It offered different games cartridges that were much more complex than the first handhelds, but there was something unheard about of this mobile console: the Game Link cable. 30. This accessory served to connect a Game Boy to another one, making it possible for two players to play against each other. In Fig. 30 it is still possible to observe the nostalgic speech in the year 2013: "Today's kids will never know what a 'Pokémon Battle' through a cable is".

⁶⁹ "SMS is the acronym for Short Message Service. SMS is a service widely used for sending short text messages through mobile phones." <https://www.significados.com.br/sms/>



Fig. 30 – Game Link meme

Another reason for the great success of the mobile console was the fact that the games could be changed (Fig. 32). The game Tetris proved to be perfect for a portable console, it was fast, it measured skills and had good graphics and it was contained in the equipment. Another game that boosted the Game Boy market was the Super Mario Land (which could be purchased separately and put on the device), an adaptation of Nintendo's already existing and main console game 'Super Mario Bros'⁷⁰. However, the biggest and the most famous game for Game Boy was the Pokémon. The game was especially designed for the handheld console, which with "(...) its addictive gameplay and turn-based RPG⁷¹ style proved to be the perfect game combination for handheld consoles. Pokémania swept the entire globe, culminating in countless shows, cards, toys, and collector's items"⁷² (SMITH, 2015). Pokémon became a fever from the console game, because in addition to its captivating narrative the form of sociability existing to evolve in the game created a network of contacts between people that made the name Pokémon reverberate. The existence of a connection cable, the game link,

The link cable added an extra layer of fun to the system. It was especially great for siblings and school friends. The link cable was perfect for *Pokemon* because its two different versions, Red and Blue, required

⁷⁰ Nintendo released its first console called Famicom. "Released in Japan in 1983, Nintendo Famicom is an abbreviation for Family Computer". The second console and with more dissemination was the Nes, that "In 1985, Nintendo launched the NES - Nintendo Entertainment System in the United States " (OLHARDIGITAL). The main game of Nes was the Super Mario Bros present until today in all the consoles of Nintendo. Available in: <https://olhardigital.com.br/noticia/relembre-os-32-interfaces-da-nintendo/44267>. Accessed in: 19 January 2018.

⁷¹ RPG is the abbreviation for Role Play Game, which means: Game of interpretation, by definition "(...) is a video game genre in which the player controls a fictional character (or characters) who performs a mission in an imaginary world." (TECHNOPEDIA) Available at: <https://www.techopedia.com/definition/27052/role-playing-game-rpg>

⁷² "Its addictive gameplay and turn-based JRPG-lite style proved to be the perfect blend of game for handheld gamers. Pokémania swept the entire globe, culminating in countless shows, cards, toys and collector's items" (SMITH, 2015).

you to trade with other people if you wanted to collect all 150 Pokémon. So, at school kids would discuss Pokémon, plan trades and battles, all the while spreading the word of Pokémon through their school like wildfire (SMITH, 2015).

Later, two more versions of the Game Boy were released in the following years, but only in 1998 appeared the Game Boy Colour (Fig. 32), in which the screen was coloured and the connection between the players no longer depended on the cable Game Link, it could be made via infrared⁷³.



Fig. 31 - Game Boy



Fig. 32 - Game Boy Colour and game cartridges.

The Game Boy came with other objects of desire, such as extra batteries, other games, and an official backpack Fig.33

⁷³ "Infrared communication uses light signals emitted through an LED and picked up by a sensor installed on the receiver. It is a very cheap interface type found in most laptops and handhelds." (HARDWARE, 2005) available at: <http://www.hardware.com.br/termos/irda> Accessed in: 18/01/18



Fig.33- Gameboy equipment.

In Fig. 33 presents the special 'Game Keeper' case, on one side the boy who has trouble walking and carrying all the devices, and on the other side the same boy is now happy thanks to the special case that can carry the extra battery, the game link, the extra games and his Game Boy. The commercial 'universe' of games expands beyond the game itself and the consumer market invested in products such as backpacks, toys, t-shirts, accessories and many other objects.

In this scenario of overheated video game commerce for home environments and portable consoles, in addition to computers and cell phones, appears the smartphone⁷⁴, which became more popular in the 90s.

⁷⁴ "Smartphones are hybrids combinations between cell phones and computers. They do not have the powerful hardware of a computer, but they are not as simple as a regular cell phone. After all, they encompass some of the key communication technologies in one place: the internet, GPS, email, SMS, instant messenger and many-purpose apps. For many, it's like having the world within the reach of a single touch. " <http://www.techtudo.com.br/artigos/noticia/2011/12/o-que-e-smartphone-e-para-que-serve.html>

In 2003, Finnish company Nokia initiated a bold project⁷⁵; the hybrid N-Gage (fig. 34) which was intended to compete with the Game Boy (CURTIS, 2016)⁷⁶



Fig. 34. N-Gage.

This device was said to be hybrid by serving the function of a mobile phone and a portable video game. The N-Gage had more than 50 games created specifically for this smartphone. Like the successful Game Boy handset, the N-Gage games came in cartridges that could be changed when you wanted to change the game, but none of them were interesting. And what displeased the consumers was the difficult access to the cartridge exchange, because for each game it was necessary to turn off the cell phone, remove the battery to change the cartridge of the game that was behind the battery. This smartphone was not very successful as people did not really understand the purpose of having a cell phone with games. Two years later, in a constant dispute to increase market share the *Sony PlayStation Portable* and *Nintendo DS* launched new mobile consoles that were even more interesting than the Game Boy itself.

Over the years,

several platforms have been created and they are still here for players to enter the virtual world. The computer and the Arcade were the first platforms used for this purpose. Then, video games like Atari, Nintendo, Xbox and PlayStation among others, have gained relevance as platforms. Currently, Smartphones are platforms that go through numerous technological advances in order to allow virtualized gaming.” (GUERNINI; FREIRE, 2019, P.465)

⁷⁵ Besides being more accessible, at that time the cell phone was already more popular than in the 90's. They were, however, more rudimentary. Nokia was a world leader in the manufacture of mobile phones in that year (REIS, 2013, p.59)

⁷⁶ <http://www.obsoletemedia.org/nokia-n-gage/> Accessed in: 02/08/2018.

In fact, the technological race of entertainment and mobile communication happened in parallel, and video games were increasingly merging with communication. Online multiplayer games themselves have evolved in their gameplay, depending on the communication between players to their success, players who are not necessarily in the same physical environment or share the same language with each other. Even today, games and sociability are present and adapted to the way and time.

Still a little more about mobile communication, the word smartphone first appeared at the Ericsson company in 1997, but since the 1990s models that 'rehearse' what smartphones would be emerged. The concept of computer and cell phone that characterizes 'smart' in smartphone comes in 1993 with "Simon" from IBM. His intelligence was advanced for the time because it had voice call, sending and receiving messages, calendar, diary, access to e-mails and world time.

In 2002, the Palm Treo was launched; the first *BlackBerry* that emphasized the function 'corporate email'; and the P800 from the company *Sony Ericsson*, which was the first to offer MP3 support. However, the first major smartphone was the Apple iPhone, which introduced the applications⁷⁷ and revolutionized the way you relate to the phone because users can personalize it (LUIZ, 2014)⁷⁸. Apple's iPhone was innovative many ways, especially because it was *touch screen*⁷⁹.

In addition to the phone functions it also comes with a digital camera, photo album, calculator, etc. are also included. The iPhone allowed its users to download app (s) that interested them, customizing their own devices, its interface and how it related to the device and people who shared the same interests and the same cutting-edge technology.

In 2006, in the video game and smartphone technology race, Nintendo, which produced the Game Boy in the 90s, took a step forward by creating a motion-sensitive video game called Wii (fig.35). This video game had several advanced and revolutionary features at the time of its launch. It features "wireless-sensitive remote controls, integrated Wi-Fi capability and a host of other features have made Wii the world's best-selling next-generation console." (NINTENDO, 2018)⁸⁰

⁷⁷ "Applications are programs developed with the aim of facilitating the performance of practical activities of the user, whether in computers or cell phones. They are a plus in smartphones: they serve both to make life easier, as in the case of utilities applications, as well as for pure enjoyment. They can be divided into several categories, for example, entertainment applications, music, commercial automation, education and social interaction, among others. Applications can be free or paid for and can be used when you are connected or not to the internet." (NONNENMACHER, 2012) <https://www.lume.ufrgs.br/bitstream/handle/10183/78327/000891977.pdf>

⁷⁸ Available at :<https://www.tekimobile.com/historia-do-smartphone/> Accessed in : 01/08/2018.

⁷⁹ Computer display screen that is also an input device. The screens are sensitive to pressure.

⁸⁰ Nintendo. Available at: <https://www.nintendo.com/corp/history.jsp> Accessed in: 02/08/2018.



Fig. 35 Nintendo Wii.

In figure 35 you can see above the right the screen of the game where the player is virtualized. And in the picture to the right there is a woman playing the video game, holding the motion-sensitive control, which is reproduced on the screen instantly. This video game was a counter-discourse for those claiming that games made people sedentary.

This game was also known for its Fit game for health and physiotherapy. News such as "Wii becomes medical treatment for victims of accidents and strokes."⁸¹ or still, "Wii brings fun to physiotherapy"⁸² were news at the time the game was launched. Figure 36 shows a group of elderly people benefited by the game, according to the report:

A study published in the journal Nature reveals the benefits of electronic games for the brain. (...) Attention and short-term memory also improved among older people who played video games. And most impressively six months after they stopped playing, those skills developed remained.(...) "We still need to find out what works and what does not," says the scientist. "This game is just an experiment. And like everything else in life, games can have both positive and negative effects. For example,

⁸¹ **D'Alama, I.** Disponível em: <http://g1.globo.com/ciencia-e-saude/noticia/2011/07/videogame-vira-tratamento-medico-para-vitimas-de-acidentes-e-derrames.html> Acessado: 02/08/2018.

⁸² **Rodrigues, J. 2009.** Available at: <https://veja.abril.com.br/saude/videogame-wii-poe-diversao-na-fisioterapia/> Accessed in: 02/08/2018.

someone who does not leave the house because they do not want to stop playing” says Adam Gazzaley.⁸³



Movimentos do usuário são captados pelo aparelho e reproduzidos na TV

Fig.36 Seniors playing bowling.

The speech that video games can make people be a recluse in the house is still present. One can observe the evolution of the consoles that moved from public places to homes, later becoming part of the furniture (which in theory, could be taken to public spaces), later helping people to move, but still not in the streets of the city.

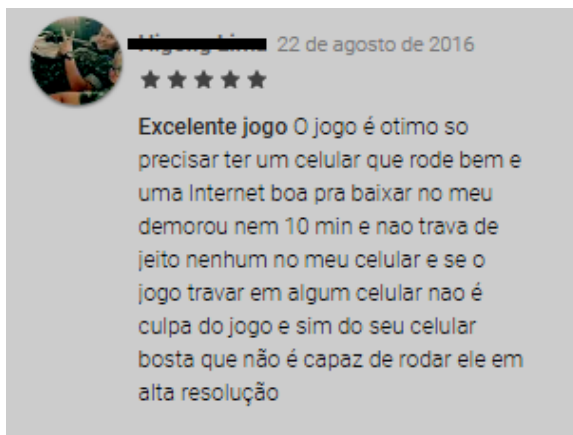
3.5 CITIES AND GAMES, A PROJECT PLOT.

Currently, smartphones represent the culture of convergence (not just the smartphone), that Jenkins (2006, p. 29-30) understands as "a technological process that unites multiple functions within the same devices" and "convergence represents a cultural transformation as consumers are encouraged to search for new information and make connections in the midst of dispersed media content" (JENKIN, 2006, p.29-30). The author refers to the flow of media content generated through multiple existing media platforms and points to the migratory behaviour of audiences who "go almost anywhere in search of the entertainment experiences they want" (JENKIN, 2006, p.29). Psychologist Sherry Turkle, who studies people and technology, reinforces this issue by saying that "people want to customize their lives" (TURKLE, 2012) through technologies and the smartphone, it is a way to customize a part that is constantly connected.

⁸³ Severiano, A. <http://g1.globo.com/bom-dia-brasil/noticia/2013/09/estudo-afirma-que-jogar-videogame-pode-melhorar-memoria-dos-idosos.html> Acessado: 02/08/2018. 2013.

Smartphones then begin to adapt to applications and people start looking for smartphones that meet their needs. Increasingly complex applications are starting to emerge, and they rely on good processors and good storage capacity for their operation or better performance. As the player of “Grand Theft Auto” states: *San Andreas*” (fig.37).

The player rates the game very well, as indicated by the 5 stars (maximum rating) of the application. But he warns about the ability of mobile phones that need to be more compatible with the quality required for the good performance of the game.



(Translation)

The game is great you just need to have a cell phone that works well and a good internet to download fast, on my cell phone took less than 10 minutes. If the game crashes, it's because the phone is a 'poop' and not the game.

Fig. 37.- Game performance report.

Applications can serve a myriad of purposes and in the case of games they are being manufactured more and more specifically for smartphones⁸⁴. You can see below the most downloaded applications on the Android system (Fig. 38) and in the IOS (Fig. 39):

⁸⁴ "According to the research firm, the gaming industry will have a **a worldwide revenue of US\$ 137,9 billion in 2018**, with **51% coming from mobile devices (smartphones and tablets)**, a 25,5% growth, when compared to the previous year. In relation to the rest of the industry gains, **24% will come from PCs** and **25% from consoles.**" Source: <https://adrenaline.uol.com.br/2018/05/08/55105/mobile-deve-ser-responsavel-por-mais-da-metade-do-faturamento-do-mercado-de-jogos-em-2018/>

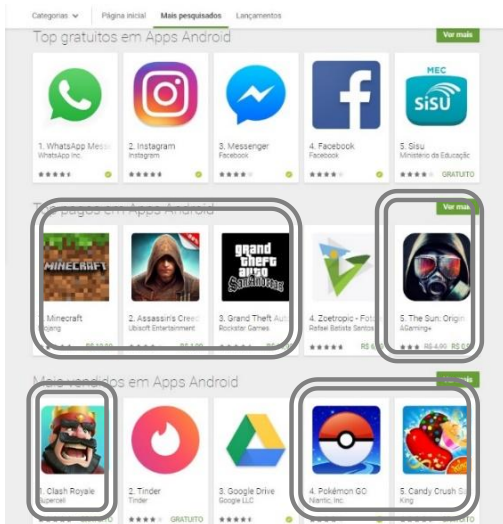
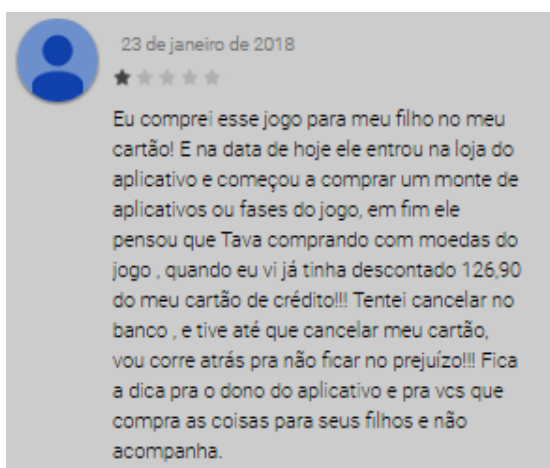


Fig. 38 - Most downloaded Android.



Fig. 39 - Most downloaded iTunes.

The most downloaded applications are highlighted in grey (games). Among the many types of games that exist for all tastes and ages, whether free or paid, three of them draw attention because in their own way, each of them is related to the city. Among all of them, the most downloaded application is Minecraft, which has been downloaded more than 50 million times on Google Play Store alone. It's a paid game and it costs: BRL 19,90 or BRL 22,90 in Apple store. In addition to the amount paid to get the game, there is a store within the Minecraft universe itself, where you can buy more items that can be used for better game and player performance within the game itself. These 'accessories' can make players spend much more money than the amount originally paid, as this father reports in fig. 40.



(Translation)
bought this game for my son on my credit card! And today he bought a bunch of apps. He thought it was 'toy money', and when I saw it it had already spent 126.90 on my credit card !!! I had to cancel the credit card, I will try to recover the financial loss !!! Keep an eye out for buying things for your kids in the apps.

Fig. 40 – Google Play comments.

In its game description, Minecraft invites people to:

Explore randomly created worlds and start building from the simplest houses to the largest castles. Play in creative mode with unlimited resources, or mine the depths of the world in survival mode, creating weapons and armour to defend yourself against monsters. Build, explore and survive alone or with friends, on mobile devices or at Windows 10 (it can also be played on computers).⁸⁵

The game has a universe in which you can customize the space according to the needs and desires of each person/player. With the blocks of the game you can build what you want: buildings, cities, lakes and absolutely everything that exists (and does not exist) on planet Earth (Fig. 41.)



Fig. 41 – Minecraft World.

The Minecraft game released in 2009, resembles the 'primitive' Lego, which was launched in 1932. No source of research was found to confirm that the source of 'inspiration' for the Minecraft game was the Lego game, however, Lego was released 90 years earlier, which suggests inspiration or reference.

Lego started out in a woodwork, with wooden toys in Denmark. The word “Lego” comes from “LEG GOT” which in Danish means “play well”⁸⁶. In 1954, in order to make toys more attractive to improve their sales, Lego began to develop “playing systems”,

⁸⁵ <https://play.google.com/store/apps/details?id=com.mojang.minecraftpe>

⁸⁶ “play well” Available at: <https://www.youtube.com/watch?v=g1dxiHgX3PU> Accessed in: 07/01/2018.

something that strengthened the imagination and creativity of children.⁸⁷ In this first 'Lego playing system' children began to play and build houses, thus creating their own little cities. Children could also start learning about traffic safety from this experience⁸⁸ (Fig.42). Now, "with the imagination of a child, Lego could be anything as many times they wanted, imagination is the limit"⁸⁹. The company still aims to continue "encouraging children to explore, live and express their own world without limits."⁹⁰ Its slogan today is "inspire and develop the builders of tomorrow"⁹¹ and you can see through the advertisements the intention of the developers in the experience and practice of this game.



Fig.42 - Construction of cities.

The elaboration and construction of a game involve, as well as in the cinema, many compositions: the way in which the users interact with each other; the language; the content; the narrative; the rules; the paths to be travelled, created, explored. All this is part of a semiotic construction by the development team. In the narrative of the game, as well as in the cinema, political, economic and social discourses are present on the part of the group that develops them, all this allied with the technical means available for its execution. (GOBIRA & CARRIERI, 2012, p.43). "The game with its sociocultural process is related to its production process, as well as to a wide range of cultural references that its creators have gathered to make the product circulate better "(GOBIRA & CARRIERI, 2012, so the product responds to consumption and the market. Each game in its stages

⁸⁷ At: <https://www.youtube.com/watch?v=g1dxiHgx3PU> Accessed in: 07/01/2018.

⁸⁸ Encouraging children to explore, experience and express their own world without limits." LEGO® Brand the LEGO Story. Available in: <https://www.youtube.com/watch?v=g1dxiHgx3PU> Accessed in: 07/01/2018.

⁸⁹ "with a child's imagination, Lego could be anything in the world over and over again, the imagination is the limit." Available in: <https://www.youtube.com/watch?v=g1dxiHgx3PU> Accessed in: 07/01/2018.

⁹⁰ Encouraging children to explore, experience and express their own world a without limits." LEGO® Brand the LEGO Story. Available in: <https://www.youtube.com/watch?v=g1dxiHgx3PU> Accessed in: 07/01/2018.

⁹¹ <https://www.lego.com/pt-br>

and specificities reveals something beyond the game itself, exploring its universe is possible to have many readings through different approaches. In the Game Studies research, one can study questions of gender, politics, social, economy, anthropology, history, etc.

Apple Store publishers who have chosen Minecraft as their best game say that:

If you can imagine, then you can also create everything from monolithic towers to giant roller coasters. This is the idea that originated the world-building phenomenon in Mojang's incredible Minecraft game. Since the launch of the game in the App Store, a constant wave of updates has ensured that this universe full of cubes was still fun, current and full of exciting features.⁹²

Not even the sky is the limit, because even that can be modified. There are also animals in the game that can be domesticated, killed, cooked and transformed into food, procreate, all that obey the logical 'world'.

Something interesting when it comes to urban planning is tutorials that exist on YouTube on how to build a city. In this video⁹³ (Fig. 43), the 'youtuber' (who does not tell you whether he/she is an architect or his/her age) teaches you about the width of the pathways; the size of blocks; the ideal distance for the public space; how to intersect lanes; where to place pedestrian crossing; as well as the fancy type of floor aesthetically appropriate and he still talks about how to value the surroundings of the building. Another YouTube channel called *Ince Tube* (which also does not bring youtuber information), features tutorials on how to "build a city on Minecraft" in four videos, totalling more than 40 minutes of video.

⁹²<https://itunes.apple.com/br/app/minecraft/id479516143?mt=8&v0=WWW-LABR-ITSTOP100-PAIDAPPS&l=pt&ign-mpt=uo%3D4>

⁹³<https://www.youtube.com/watch?v=vw4UY68BQZI>



Fig. 43 - How to build a city.

The various cities created can connect with other online cities, in a multiplayer way. You can get to know and interfere in a world created by a friend when you are virtually invited, you can also download worlds created by other people on the Internet and explore them virtually.

As the *Archdaily*⁹⁴ website presents, the most visited architecture site in the world, "it would be unfair to refer to Minecraft as a simple textured block game in a pixelated 3D world"⁹⁵ (VALENCIA, 2016). In this area, the site presents 15 city models built by users. Among them are: the fictional city of the Game of Thrones saga - the city 'King's Landing' (Fig 44); the mythical city of Atlantis, described by Plato (Fig. 45); the historical re-creation of the city of Manhattan in 1936 (Fig. 46), before the Second World War; and the historical recreation of Beijing's forbidden city in 1751 (Fig. 47). All these cities can be downloaded and virtually explored.



Fig. 44 - The fictional city 'King's Landing'



Fig. 45 - Atlantis, described by Plato.

⁹⁴ <https://www.archdaily.com.br/br/781454/15-maquetes-arquitetonicas-incriveis-criados-com-minecraft>

⁹⁵ <https://www.archdaily.com.br/br/781454/15-maquetes-arquitetonicas-incriveis-criados-com-minecraft>



Fig. 46 - Manhattan in 1936.

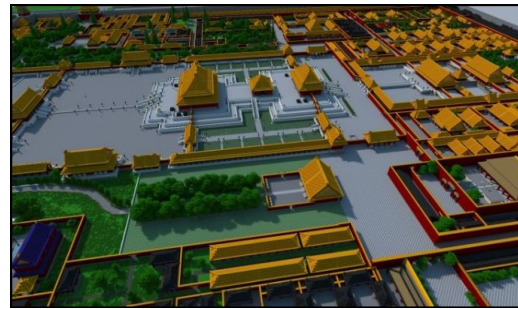


Fig. 47 - Beijing in 1751.

The recognition of the game is such that in 2015, the Pompidou Museum in Paris made an exhibition on Minecraft, highlighting the creative potential of children and teenagers, and their virtual cities. In the presentation of the catalogue they stated that:

In the heart of a virtual unlimited world, the buildings created in Minecraft by experienced players echo the main works of the architecture collection of the Pompidou Centre. Inspired by these reinterpretations, adolescents collectively reinvent these architectural works, appropriating, in the game, the codes of recognized architects.

The second and last game that will be seen in this chapter is the Great Theft Auto (GTA), which has a series of games for smartphone, computer and console. The GTA game, developed by Rockstar North, brings a very interesting relationship with the city. The game for smartphone requires much of the ability of the device to function and it also has no graphics (the game image) as defined as the versions for console and computer. In these higher quality versions, it is possible to observe and explore the virtual city in a much more immerse way⁹⁶. What GTA V⁹⁷ innovates in its relationship with the city is the fact that the virtual city in which it happens, Los Santos, is an inspiration (almost a replica) of the real city of Los Angeles in the United States, it is said to be a condensation of it, leaving many of its urban references located in a geographical orientation that is very similar to the inspired city: (FIG 25)

⁹⁶ Immersion: "This feeling that we are leaving our world to enter body and soul into another world, physical or virtual, with other rules and other paradigms, is called immersion." (BAZAN, A., 2017) Available at: <http://manualdatecnologia.com/dicas/game-design-voce-ja-ouviu-falar-de-imersao/> Accessed in: 08/08/2018.

⁹⁷ The GTA saga has many versions, inspired by other cities such as San Francisco and Las Vegas, but in this dissertation, we will only observe Los Angeles, which in the game is called Los Santos.



Fig. 48 - Game (left) vs. Real Life (right)

The user who has played and explored the fictional city, and then has the possibility to visit the royal city, observes the numerous similarities in the streets, architecture, landscaping, urban furniture, etc., as can be seen in fig.49, fig.50, fig.51 and fig.52.

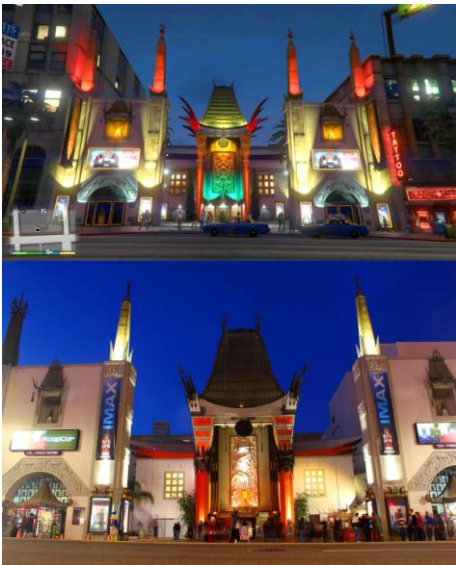


Fig.49 - Game above vs. Real Life.



Fig. 50 - Game above vs. Legorreta Landscaping Los Angeles.



Fig. 51 - Game above vs. Real Life below.



Fig. 52 - Game above vs. Landscaping Real Life below.

The player has a map that assists him/her, a type of GPS in the game. This way he/she finds the streets and guidance. He/she can access the map (Fig. 53) throughout the game and they can also leave an auxiliary map open at the corner of the screen, making it easier to locate the player in town.(Fig. 54.



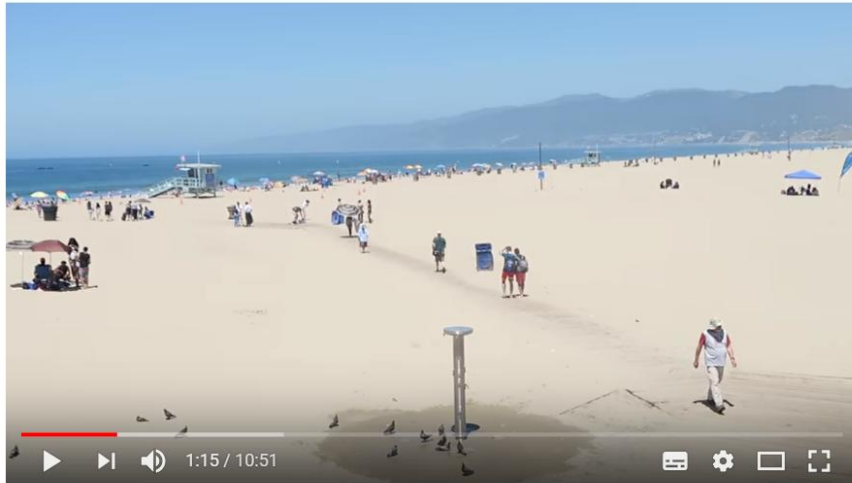
Fig. 53 - Game map.



Fig. 54 - Auxiliary map on the left below.

The similarities are countless, many youtubers, websites, blogs of different nationalities, narrate and report what the experience in the real city is after having 'lived' in the fictional. The youtuber Felipe or 'Lipao' as he is called on his channel, recorded videos about his experience of getting to know the real city of Los Angeles, after having played and known very well the map of the fictional city of Los Santos. He states informally: "This

is awesome, police cars, I'm literally feeling inside the game.” (Lipao Gamer, 2017, 3:30)⁹⁸ and he continues: “This is just like GTA.” (Lipao Gamer, 2017, 7:20)⁹⁹ In another video he says that: “It is exactly the same. I got goose bumps.” And showing the real landscape of the city of Los Angeles he says (FIG. 55): “This is just like GTA. It is amazing, inexplicable.” (Lipao Gamer, 2017, 10:15)¹⁰⁰



GTA VIDA REAL - O PIER de SANTA MONICA! (LOS ANGELES)

499.756 visualizações



26 MIL



440



COMPARTILHAR



Fig. 55-‘GTA REAL LIFE - THE SANTA MONICA PIER (LOS ANGELES)’

Still while walking, the youtuber points the camera somewhere towards the city and comments: “The Maze Bank (name in game) is there, then we go there.” (Lipao Gamer, 2017, 4:40)¹⁰¹ moving within the city of Los Angeles without ever being there. Even though it is his first visit to Los Angeles, the youtuber knows the city map and its architecture (fig.56), thus knowing how to move around the streets (Fig.55). The building in question, which he calls the MazeBank, is the USA Bank in real life. The similarity is obvious (fig. 57). There are several academic¹⁰² researches on GTA, but none has been

⁹⁸ A CIDADE DO "GTA 5" na VIDA REAL!!! (LOS ANGELES) Available at: <<https://www.youtube.com/watch?v=5qb2ZEKB8pA&t=5s>>. Accessed in: 02/08/18.

⁹⁹ THE "GTA 5" CITY IN REAL LIFE!!! (LOS ANGELES) Available at: <<https://www.youtube.com/watch?v=5qb2ZEKB8pA&t=5s>>. Accessed in: 02/08/2018.

¹⁰⁰ GTA REAL LIFE - THE SANTA MONICA PIER (LOS ANGELES) Available at: <<https://www.youtube.com/watch?v=5qb2ZEKB8pA&t=5s>>. Accessed in: 02/08/2018.

¹⁰¹ THE CITY OF "GTA 5" IN REAL LIFE !!! (LOS ANGELES) Available at: <<https://www.youtube.com/watch?v=5qb2ZEKB8pA&t=5s>>. Accessed in: 02/08/2018.

¹⁰² “The Game Trace File “is a survey of Yong Guo and Alexandru Iosup of Delft University of Technology in The Netherlands, it is about the players’ experience and advertisements in GTA; “The Daily Communication in GTA IV: study of ludic environments in virtual reality.” It is a research of D ABATH, N CARVALHO of the Federal University of Paraíba that discusses the virtual environment and the forms of communication between the players. These and other researches can be found at: <https://scholar.google.com.br/scholar?hl=pt-BR&as_sdt=0%2C5&q=GTA+V+game&btnG=&oq=>>.

found in the area of urban planning or that is about the relationship with the city experience.

'Knowing how to get around in a city without ever having been in it, does not seem strange to these players. The immerse experience of one who plays in a simulation, understands the 'real' city when visiting. About this game, one could spend a lot of time and discuss innumerable approaches about its relationship with urban planning. But here, it presents only a little of its ability to 'play as a simulation of the real'. And observing how playing can give the ability to read the space, recognition, immersion, among other innumerable provocations and feelings that this game awakens. Fig. 57 and fig. 58, show more photos of the streets and places:



Fig. 56 - Similar buildings. GTA vs. Real Life.



Fig. 57 - Game vs. Real Life.

Fig. 58 - Game vs. Real Life – streets.

The game virtualizes the trades, road width, size and species of trees, creating the most realistic scenario possible.

3.6 CONSIDERATIONS OF CHAPTER II.

This chapter approached the influence of the game on culture and the influence of culture on the game, as this plot present in the history of man can mix with the technologies, thus, being within the plot, influence the man, the games and the culture. Influencing how we perceive and enjoy the city, either by the knowledge acquired through a game that simulates a city, or by the game building the city itself; by the experience lived in the city itself; or still through the technological interface through which we connect and interact in the city.

The games originate, from diverse semiotic transpositions, from diverse artistic traditions, industries, economies and culture (GOBIRA & CARRIERI, 2012, p.43). They are of interest to several areas (AARSETH, 2001):

Computer games are perhaps the richest cultural genre we have yet seen, and this challenges our search for a suitable methodological approach. We all enter this field from somewhere else, from

anthropology, sociology, narratology, semiotics, film studies, etc, and the political and ideological baggage we bring from our old field inevitably determines and motivates our approaches.

Games that were once 'played in the city' like those depicted in Brugel's painting were somehow transported into the screens, thus becoming virtual. When the technology and complexity of the games increased, it was possible to play "building a city' by building and rebuilding places of the past and even fictitious cities. Also, with the advancement of technologies, the next chapter will discuss the possibility of playing with the city, as the city can become the very board of the game.

Reflecting on the technological context and the increasingly present technologies discussed in chapter I, as well as the games presented in this chapter, we will move on to the last chapter of this dissertation, where we will observe the influence of electronic games and locative media in the city through a specific game: the Pokémon GO, a game for smartphone.

With every new technology and interface available, the city influences and is influenced by them. Whether in the way one walk, play and explore public spaces; or in the way one perceives the city as one can obtain numerous readings of the urban space.

4. HYBRID *FLÂNEUR* IN ACTION.

“Experience implies in the ability to learn from one's own experience”. (TUAN, 2013, p.18)

In this chapter, the object under discussion is the game for smartphone Pokémon GO. As its interface and gameplay allow users to get to know, attend and re-signify places in his/her city. In addition to influencing the perception of places having locative media as guidance, this chapter proposes to understand, through practical observation, how the concept of Hybrid *Flâneur* presented in chapter I can materialise. Thus, observing the one who experiences the real urban space through the digital information attributed to the territory, enabling a (or a new) perception of the 'real' public space.

Public spaces are not dissociated from new technologies, spaces can be virtualized in cyberspace. They can also be hybrid, providing information by geolocation and relating to the user/citizen in this way. In a globalized society with an increasing number of users accessing ICTs, the multiplicity of practices that may occur due to a specific economic and cultural context reflect different ways of relating to the city. According to Andrade (2012) it is observed that the virtualization and the dissemination of ubiquitous and pervasive computing, since the beginning of this century, has promoted the integration of computers into the human environment, reaching all its social complexity. Thus, the urban space of large cities is being reconfigured to incorporate telematic networks and multimedia information (texts, sounds, images, etc.) in its infrastructure, which provides systems, devices, applications and services that operate as a platform in transmedia projects such as alternative reality games (pg.4).

4.1 The impact of the POKÉMON GO game.

The focus of this dissertation is the "Pokémon GO game because it brought to discussion issues of sociability, the sedentary lifestyle of electronic game players, as well electronic games being the culprit for the evasion of people from public spaces. As discussed in chapter I, the game presented in this study addresses the concept of the Hybrid *Flâneur* . The success¹⁰³ of the game is directly connected to strolling in the city

¹⁰³ “The popularity of Pokémon GO has greatly diminished after the fever that followed its release, but that does not mean that Niantic's pockets have been emptied. In fact, in May this year (2018), the application reached 800 million downloads and the company's revenue is USD 70 million per month. (...) According to

(being a *flâneur*), as it can be observed in the proposal made by the game developer itself: *Niantic, Inc. Nintendo*, as stated on the website:

Get up and get out onto the street to find and capture wild Pokémon. Explore cities and towns where you live and even around the globe to capture as many Pokémon as you can. As you walk through the real world¹⁰⁴, your smartphone will vibrate to let you know you are near a Pokémon¹⁰⁵.

Before the great success of the Pokémon version for smartphone, it used to be played at Game Boy, a small portable computer designed to play games as mentioned in the previous chapter. The narrative of Game Boy is the same used later in the Pokémon cartoon, whose debut was in 1997, becoming a great success among children in the 90s. The story is about a boy named Ash who goes on a Pokémon hunting adventure in different cities, each one of them has different species of Pokémon. This quest is part of the process of becoming a Pokémon Trainer. The two main goals of the character (and most of the games of the franchise) is to capture all species to complete their Pokédex (a kind of album with all Pokémon species), after capturing the Pokémon, the objective is to train them to compete with Pokémon from other trainers. The ultimate goal is to defeat the Pokémon League Gym leaders, thus becoming a great 'Pokémon Master' and this is Ash's greatest dream in the story of the cartoon, and it is the last step of the games from the Game Boy franchise.

The concept of capturing, training, battling and conquering Gyms is present in the stories and in almost all versions of Pokémon games, such as Game Boy games, console games and now for smartphones.

As seen in the previous chapter, Game Boy was a mobile device, it was possible to play it anywhere without depending on the internet. The players could communicate with each other when playing the game through a connecting cable, which promoted a real sociability among the players, somehow forcing an interaction between the players. Game Boy, as well as other successful Nintendo game devices were intended for mobility but were not related to the real city. The Game Boy game was set in a fictitious world (Fig.59), and the player walked virtually through various regions of the fictional city to find different little monsters, or until arriving in the neighbouring cities of the game. In the

Sensor Tower, a research company that looks at the performance of applications and games in stores, Pokémon GO has already raised more than USD 1.8 billion, and players continue to spend money on the game." (CAVALCANTE, 2018).

¹⁰⁴ Emphasis done by the author.

¹⁰⁵ Source: POKEMON GO. NIANTIC Inc. company's website of Pokémon GO. San Francisco, 2016.: Available at: <<http://www.pokemongo.com/pt-pt/explore/>> Accessed in: 15 May 2017. Note: The original phrase in Portuguese from Portugal uses 'catch' rather than 'capture' from the Brazilian Portuguese.

virtual routes the player finds the Pokémon and everything that involved the evolution of the user in the game.

The story that has narrated the games of Game Boy is the same for the smartphone version, but now it is related to the real city. The fictitious city from before is now the royal city. The previously fixed routes of the game itself are now the streets of the royal city (Fig.60). The player walks in the very street of the city where he can hunt Pokémon as well as anything that involves the evolution of the user in the game.

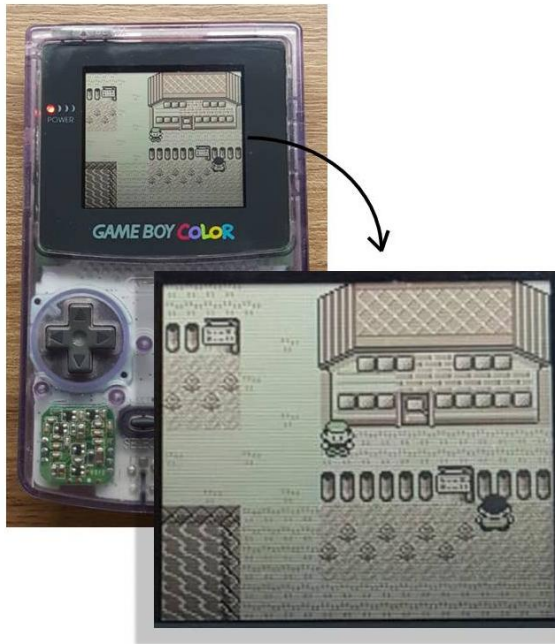


Fig.59 – The fictional world of Pokémon for Game Boy.



Fig.60 – Real city map used as a digital board for the Pokémon smartphone version.

The Pokémon GO game for smartphone was released on 6 July 2016 in the United States and on 3 August 2016 it was released in Brazil and several other Countries.¹⁰⁶ It is downloaded for free to both Android and IOS platforms. It was a great success worldwide, earning five Guinness Records awards in its first month¹⁰⁷, regarding revenue and downloads. Two years later, even though the Pokémon's fever has faded the game was still making a profit. According to *Sensor Tower*¹⁰⁸, Pokémon GO has raised more than 1.8 billion dollars, and the players continue to spend money. Sensor Tower also points out

¹⁰⁶ https://pt.wikipedia.org/wiki/Pok%C3%A9mon_GO Accessed in 12/5/17.

¹⁰⁷ Source: <http://www.guinnessworldrecords.com/news/2016/8/pokemon-go-catches-five-world-records-439327> Accessed in: 16/08/2018.

¹⁰⁸ Research company, which among several types of analysis, evaluates the performance of applications and games for smartphones in virtual stores. Source: <https://help.sensortower.com/article/23-what-is-sensor-tower> Accessed in: 16/08/2018.

that Pokémon GO players spend more than EUR 1.7 million every day, only in the United States USA 607 million dollars have already been spent. These numbers put the game among the 10 most profitable smartphone games in the world¹⁰⁹.

The game was developed by the combined efforts of three companies: Niantic Inc., a software development company that is famous for games of augmented reality; Nintendo Company, an electronic game manufacturer; and The Pokémon Company, the company responsible for the Pokémon franchise, which is responsible for the fictional characters known as 'Pokémon - an abbreviation for 'Pocket Monsters'.

The game is a smartphone application that uses the GPS and the camera of these devices. In the game, players can capture, battle and train virtual creatures called Pokémon, that appear on the screens of these devices as if they were in the 'real' world. The game is somewhat juxtaposed to the 'real' world. The player must walk around the city in search of different species of Pokémon, each species tends to appear in different spaces in the 'real' city. The function of each building in the 'real' city generates special features in the game maps - in this sense, buildings such as hospitals and industrial cemeteries house certain species of Pokémon.¹¹⁰ The geographic setup of cities, locations and the various types of scenarios portray different types of Pokémon. Some Pokémons are exclusive to the continent where they are. In regions with the sea, rivers and lagoons, the player will find aquatic Pokémon, in cemeteries there are Pokémon ghosts, and so on so forth. Thus, the player must walk in different environments, different geographic regions of his/her city, or search for peculiarities that do not exist in the city of the player in neighbouring cities.

For Erik Kain (2016), a Forbes writer, the game has turned out to be a "social media phenomenon" being "more than just a great game launch. It's a phenomenon. " He states that even people who have never been interested and who do not understand console games are commenting on this phenomenon. In an article, he shows and comments on a photo that in his understanding exemplifies the popularity of the game and that inspired him. In relation to violence and mainly police violence in the United States, Kain recounts the story of players being questioned by police officers while they were in a park at dawn. After being asked what they were doing, the players presented the game to the police and everyone ended up playing. The writer states that "With all the bitterness and division in this world, all the tragic shootings and all the mistrust, seeing people from all walks of life get out of their sofas, leave their homes, and go out into the world to hunt Pokémon is something truly remarkable. " (Fig.61)

¹⁰⁹ Source: <https://sensortower.com/blog/pokemon-go-revenue-year-two> Accessed in:16/08/18.

¹¹⁰ For more information on buildings and species look at 'Annex I' of this dissertation.



Fig.61- Policemen and civilians playing together.

The writer reports his experience as a player:

After a person dropped two Lures at two very close proximity PokéStops a group of almost 20 people (including me) showed up to catch them. We all talked about what Pokémon we caught and where we got them. It was such a cool experience. I met a bunch of yellow team players, we exchanged numbers and we're all gonna get together tomorrow to go around a few towns capping Gyms and collecting Pokémon! As a very shy, introverted person it's amazing that this game can bring together people. I'm very excited about the future of this app for this exact reason. (KAIN, 2016)

The same writer also tells the story of a player who did not used to leave home and found motivation to play this game when he overcame an obstacle and felt motivated to leave the house and continue playing.

As you can see, the game is somehow a counter-discourse on the issue that electronic games are the cause for people living a sedentary life and isolate themselves from the city. This is reinforced by the interviewee¹¹¹ Player-01 when talking about Pokémon GO says that

It's cool to go out on the street because we end up knowing a lot of places that we do not know. (...) You end up getting to know the streets you've never seen before, neighbourhoods you've never seen before. You know your city in a more pleasant way, you are playing, interacting,

¹¹¹ The transcripts of the interviews can be found in the appendix.

walking and doing physical activity, otherwise you would be living a sedentary lifestyle indoors in front of a computer.

The game's proposal to get the player to go out and explore the different regions of his/her city or the world in order to fulfil his mission in the game, had economic, social and urban repercussions that encompassed many discussions.

Among them, the one observed here through reports of how players have come to know places in their own cities, in other cities, or even travel uniquely because of the game. This is the case of Player-02, who went to work in São Paulo, a city he had already visited, and enjoyed the opportunity to visit the Ibirapuera Park, which is something that was not priority in his previous travels to the capital of São Paulo: "I did not know Ibirapuera (Park), so I enjoyed the opportunity provided by the game, so I went there to visit the park as well as to play Pokémon. What really motivated me to visit Ibirapuera Park was the Pokémon. "

Player-03 (2017) says that "I went to São Paulo specially to play at Ibirapuera just to get the Dranitine (a rare species of Pokémon)." Player-04 (2017), who is 25 years old and lives in Porto Alegre since 2010, says that "It's the first time I come to Redenção Park." As for the account of Player-05 (2017), one can clearly notice that he got to know different places of the city when he says:

Ah! There are cool Pokémon on the other street or in the other neighbourhood, sometimes we ran out to other neighbourhoods to get Pokémon. Because of that I have already been to many different places. Because I knew I was going to that place and I was going to get that Pokémon.

It was posted on the Facebook social network (Fig.62)



(Translation)

Pokémon getting people together on the street. Let's walk to lose weight.

Fig.62- 'Pokémon bringing people together on the street.'

The place shown in Fig.62 is the Farroupilha Park (known as the Redenção Park, or just 'Redenção'), which, like the Marinha do Brasil Park (both in the city of Porto Alegre), were, and still are, the most visited parks to play Pokémon GO. It can be confirmed in the title of the G1 report: "*Pokémon GO* gathers 'hunters' in the parks of Porto Alegre. Groups are attracted to points where there is higher concentration of Pokémon. Farroupilha and Marinha parks have been meeting points since the launch" (LISBOA, 2016). The cover story by Lisiane Lisboa (2016) still states that many players in the city "have already noticed the changes in the routine due to the challenges launched by the game. As one of the premises of the app is to go hunting for different species of Pokémon, users are forced to wander around the city. " In a report, Lisboa interviews Fernando Loureço, 30, Luiz Felipe, 19, and Leonel Soares, 25, who did not know each other until the early afternoon of the cover story day, after a few hours of talking about the game they already left for hunting together around the park. The cover story also reports what the interviewee Fernando stated: "For me, it's the best social network that ever existed. I left my neighbourhood to hunt Pokémon in the city parks and I've met a lot of cool people. " Luiz Felipe says that to play: "Users are leaving home, going to new places, meeting people and even going Pokémon hunting by bicycle. Of course, there is

the safety issue, but I see that the parks are safer after the news of the game's launch. " The reason for increased safety, according to the player, is the presence of the police, but the more people are present in the Parks, the safer it gets.

In order to play Pokémon, GO many people started wondering about the cities, something that began to visibly transform the dynamism in the public spaces. In Fig.63 one can observe players in an 'empty' place in the city. This place, because there are two stores to rent there, has no urban life, nothing happens there, but as it is georeferenced in the game, it is a place for this group of players. "Nowhere" in the real city can be a special place for players, since for them it can be a Pokémon Gym.



Fig. 63 – Players in 'nowhere' real.

In many cities around the world, the movement to attend parks, squares and shopping centres won countless regulars as a result of the game, which attracted the attention of authorities, merchants, newspapers and former guests of the squares and parks. The image in fig.64 shows a crowd of people hunting a Pokémon, called 'Snorlax' in Taiwan. Because it is such a rare Pokémon, loads of people were chasing after it (in fact, people run to be in the georeferenced location where it is, so they can capture it). The video¹¹² which illustrates the Jenkins report (2016) was widely disseminated on social networks and became worldwide news as the Extra news report shows (Fig. 64).

¹¹² Video can be accessed on the TIME magazine website: <http://time.com/4460911/pokemon-go-taipei-stampede-snorlax-mob-xinbeitou-taiwan/>



Fig.64- Mayhem in Taiwan

There are numerous videos, photos and stories that can be found about game-related cases and capturing Pokémon. Some cases, demonstrate this (re) appropriation of the city by the players of Pokémon GO:

The players generally meet in places already elected and legitimated by them, in Fig.65 it can be observed dozens of players meeting in a specific point of the Redenção Park, the place is called 'Buddha', because of the religious icon there. The meeting shown in Fig.65 happened at the weekend, when people have more time to play.



Fig65 – Meeting of players in a legitimate point.

In the social networking group Facebook, players from the city of Passo Fundo-Brazil proudly publish the capture of a rare Pokémon, in Fig.66 players show their conquest on their cell phones.



... (Translation)

So finally show up the first 'Unown' of Passo Fundo (Brazil), in the exactly same day which we decided to barbecue with the players of the city, the excitement of catching the first 'Unown' was priceless, I will never feel the same emotion that I felt this tonight.

Fig.66 – Group captures rare Pokémon.

In a report to the British newspaper 'The Guardian' doctor Margaret McCartney, highlights the benefits of playing and walking in the city:

Most health apps that promote physical activity tend to get users who want to be healthy. Pokémon GO isn't marketed as a health app, but players still end up doing a lot of walking. The possibilities for apps to make the streets an active, reclaimed playground in which to have interconnected fun are boundless. Increased physical activity is a tantalising side-effect. Game on. (MCCARTNEY, 2016).¹¹³

With the idea of walking for health, the story of a 74-year-old player who became famous worldwide (fig.67) caught the attention of Pokémon players. The player Amadeo Busquets from Barcelona-Spain, recounts how he started playing:

¹¹³ <https://www.theguardian.com/technology/2016/aug/10/pokemon-go-health-players-exercise-obesity-walking>

I started playing because I'm a diabetic and I had to walk four miles a day and it was very boring because no matter how much I changed the routes, in the end I knew all of them by heart. So, when the Pokémon came out, I decided to try it. I tried it and I liked it because I walk, and I have fun. What more could I want? I got addicted to the game and I play 8 hours a day. My goal is to have all Pokémon and have them at high levels. Once I've fulfilled my mission, I'll have to get another game.¹¹⁴(BUSQUETS, 2017)



Fig.67- Senior player: Mr. Amadeo Busquets and his crutch.

Mr. Busquets, in only one year's game, had already covered more than twenty-five hundred miles on foot with his crutch, capturing more 50,000 types of Pokémon and visiting more than 62,000 PokéStops. The player still regrets that in that interval he had to stop for two months and stay at home due to a kidney transplant since his wife and daughter would not let him leave due to his recovery, he laments: "I lost two months." The player wears a fanny pack where he carries his glucose monitoring meter, a portable charger, an extra cell phone, an extra battery, the house keys and his wallet. Above all, he enjoys playing Pokémon with his Pokémon friends.

Another curious fact took place in Curitiba, where young people began to disturb the mass at Santa Madalena Sofia Barat Parish. The church is a Pokémon Gym in the game, i.e. a

¹¹⁴ “empecé a jugar porque yo era diabético, y tenía que caminar 4 kilómetros diarios, y era muy aburrido, porque por más que yo cambiase los trayectos, al final, yo conocía todos de memoria. Entonces, cuando salió el Pokémon, decidí probar. Lo probé, me gustó porque ando y me divierte. ¿Qué más puedo desear? Me adicta al juego, y juego 8 horas al día. Mi objetivo es tener todos los Pokémon, y tenerlos en niveles altos. Una vez cumplida mi misión, voy a tener que buscar otro juego.”
<https://www.facebook.com/playgroundjuegos/videos/1941616676162054/>

Pokémon place. The Church's priest kindly asked the players to stop disturbing the mass in the message: (fig.68)

Hello Pokémon Masters! Your Catholic brothers greet and welcome you with open arms in the Pokémon GO Gym at Santa Madalena Sofia Barat Parish. Please be polite to the parishioners and with this property, as it is carefully taken care of by the community to welcome people such as yourselves. May God bless and keep you safe on your Pokémon hunts, and please be welcome in our Masses at 6:00 p.m. on Saturdays and on 10:30 a.m. and 6 p.m. on Sundays. Thank you and CATCH THEM ALL! **Signed: Father Alexsander Cordeiro Lopes.** Note: Hopefully you'll get a 100% Mewtwo in the Clementine Sister Grove, we heard that one gives an EX pass.



Fig.68 - Message from the parish priest to the players.

In response, the players donated campaign for needy people helped by the Church, the priest and the community thanked the players publicly. (Fig.69):



(Translation)

God bless the GO Pokémon trainers! You are welcome in our community!

Thanks for the donations! We will help the poor people of our community with your solidarity!

We are happy because we won over 200 likes on the page !!!
Welcome!

Feel at home with us !!!

Fig.69 – Father satisfied with the donation of the players.

This one as well as countless stories have built the ways people relate to these 'new' spaces. The Church is not new, but the way to respect the boundaries between what it represents in the game and what it represents for the faithful is part of the innumerable representations that are respected. For the faithful the Church is God's house, for the players it is a Gym, the two groups found a way to live in a community.

It is possible to observe the change in the routine and in the activities of the current players, one interviewee reports that she plays with her husband. In an interview, Player-06 (2017), states that before the two of them used to spend time watching television and eating indoors and now, they have changed their dynamics:

Pokémon helped me get out of the house, I make 'chimarrão' (yerba mate beverage) and stroll around, otherwise we would stay home lying on the sofa and watching movies. So, now we go to the park, there's sun, "chimarrão"... sometimes we do crazy things like that, we leave at 11:00 p.m. to take down the Gym... And sometimes we spend the whole night on the street. Taking care and everything. (2017)

The same interviewee (Player-06) still reports that when she went to the beach to look after her mother's house who used to travel, she changed her usual habits:

I went to my mother's house on the beach in April 2017, because my mother was travelling, and I had to look after her house and feed her dogs. I stayed there for 20 days and my life was about going to the supermarket and back. Four months later, the game was out, and I started to play. At the end of August, I stayed at my mother's house for a week and then I went out every day and spent the whole afternoon walking by the sea shore to catch Pokémon, right at the sea shore, and it was cold, huh. I kept coming and going, I used to walk 10 km a day. I would hatch several eggs, and if it was not Pokémon, I would stay inside the house all day.

These were some of the visible changes that happened in the city. In several cities of the world there have been reports of curious cases. The dynamics and forms of individual and collective urban experience were 'put to the test', the game in question challenged this new experience of the digital era, a hybrid experience in the city.

4.2 A general understanding of the game.

Consistent with the storytelling of games and cartoons, the goal of the game is to get the player to go out and explore different locations in the city and/or neighbouring cities in order to complete their Pokédex (a kind of Pokémon album), to go through the steps of the game, to be a Gym leader, and finally to become a Pokémon Master.

All these steps depend on the player's going to the public space, on foot or with some other means of low-speed transport such as wheelchairs, scooters, bicycles, skateboards, etc. High-speed means of transport such as cars and motorcycles are detected by GPS due to the speed and it is not ideal to capture Pokémon this way, because the essence of the game is the exploration and walking in the city by the player.

Through GPS positioning the game detects the 'infraction' committed by the user that uses non-authorized 'means of transport and sends an alert according to Fig. 70:



Fig.70 - Game Alert.

The alert announces: "You are going too fast", "Pokémon GO should not be played while driving" the player has the option to select the green button "I am a passenger". But, even by doing so, Pokémon only appear at low speed, as well as the possibility of access to the PokéStops and the Gyms, making it almost impossible to use the game while in a car.

All the functions of the game depend on players walking in the streets of the city. In Fig. 71, which is an image of the Pokémon GO screen on the Smartphone, you can see the main functions and actions made possible by the game, which will be discussed in this chapter. We will discuss problems and actions resulting from them.

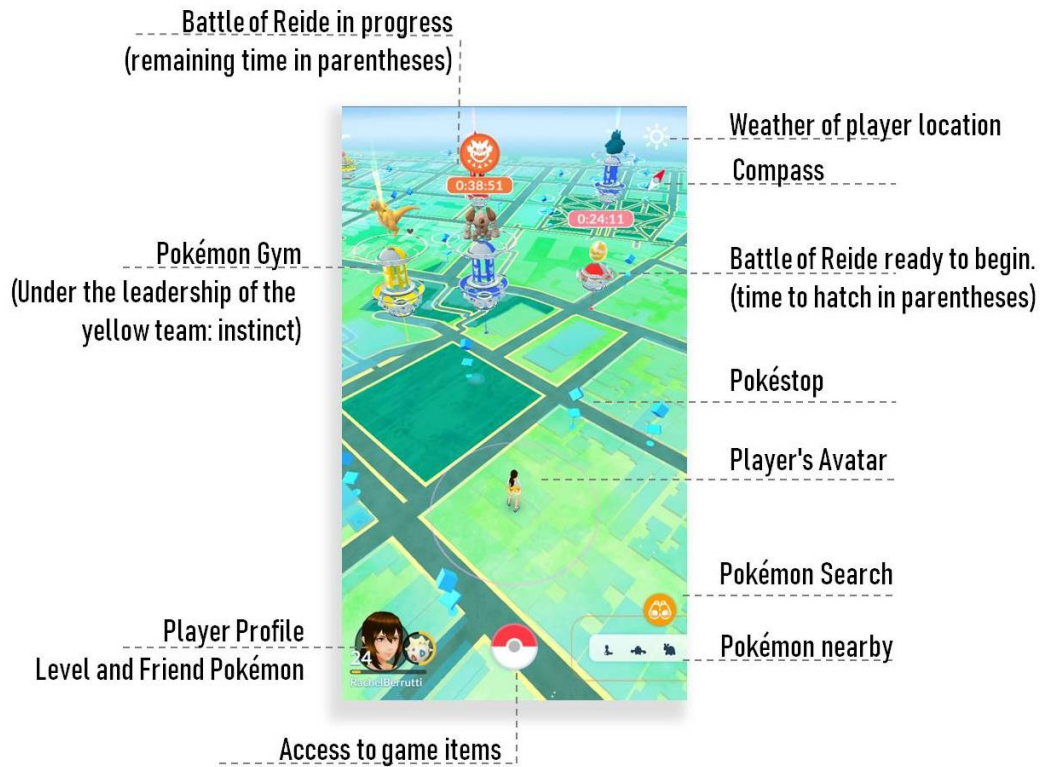


Fig. 71 - Map of the game, a notion of the options of the game.

The cartographic base used to play the Pokémon GO (Fig.72) was initially based on Google Maps. Game creator John Hanke has previously worked for Google, participating in the genesis of Google Earth, Google Maps and Street View¹¹⁵. Today the cartographic base of the game is no longer that of Google Maps, now it is the Open Street Map, which presents itself as: "OpenStreetMap (OSM), the world map editable and free. A collaborative production project of open geospatial data. Anyone can edit the map and the data is redistributed"¹¹⁶, which made the maps very accurate as shown in the comparison (Fig. 72.)

¹¹⁵ Source: <https://www.reuters.com/article/us-niantic-maps/pokemon-go-maker-niantic-plans-to-build-ar-maps-with-users-help-idUSKBN1IA28S> accessed in: 14/08/2018.

¹¹⁶ Source: <http://www.openstreetmap.com.br/> Accessed in: 16.2018.

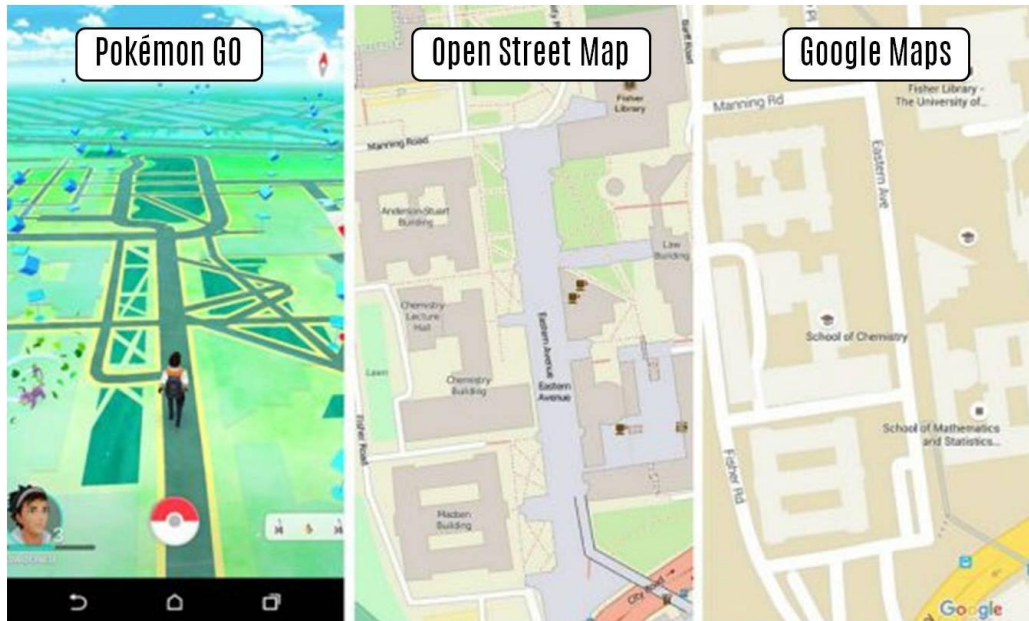


Fig.72- Maps and their definitions: *Pokémon GO*, *Open Street Maps* and *Google Maps*.

Since Open Street Maps became the basis of the maps of the game, several parks appeared and had their paths revealed, making the space much more readable for the player.

The game promotes a new activity in the city because the superposition of PokéStops (*Poképarada* in Portuguese) and the Gyms in some of the spaces of the city, inviting the player to walk in order to find these places. The PokéStops and the Gyms are usually differentiated elements of the city which end up creating a guided perspective of the city and a system of urban references. For Lynch (2006, p.108), the assignment of identifiable places provides a space reading, and "the presence of several reference points increases the definition". The players who open the game and begin to guide themselves through these points, begin to have a proper reading of the places where they walk.

The basics of the game, just like in history, is the Pokémon's hunt. While walking, we look at the map to check if any Pokémon is present (Fig.73). When a Pokémon appears on the map at a close distance¹¹⁷, the player selects the item Pokéball, (acquired in the PokéStops) in order to capture it. At this point, the game screen changes. The virtual relation present in the game, which was from a cartographic base, becomes

¹¹⁷ No official data on this distance was found. It can be said, by observation of the researcher, that the distance can reach a radius of 5 meters from where the player is.

another, the image of the 'real' city captured by the camera overlaps through the Augmented Reality (AR)¹¹⁸ (Fig. 74), the Pokémon to be captured.

AR is a system that allows the coexistence of the real world with the virtual world, where virtual objects appear in the same real space (AZUMA, et., Al. 2001) through the lens of a certain technological device, being smart glasses, smartphones, tablets, etc. In an objective way, the AR should be understood as something that: “combines the real world with virtual objects in a real environment; runs interactively and in real time; records (aligns) real and virtual objects with each other.” (AZUMA et. al. 2001. The Pokémon GO game uses AR to project the virtual reality in the urban environment, which allows the player to see the virtual character of the screen hybridized in the 'real' city (fig.74).

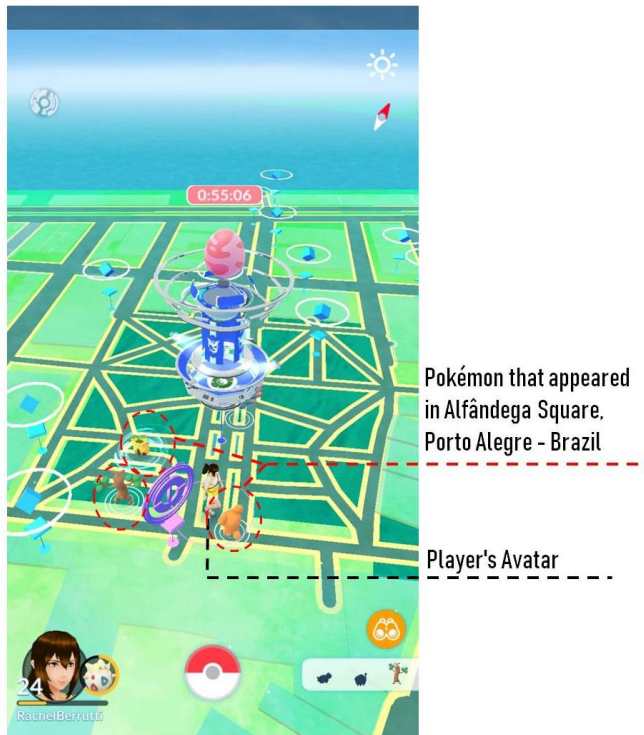


Fig. 73 – How to find Pokémon on the map.

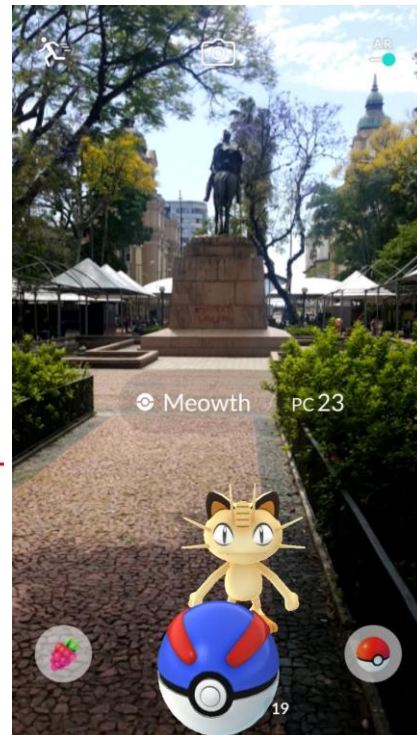


Fig. 74 – Hunting the found Pokémon.

Thus, the player establishes a hybrid relationship with the place, that is, the virtual city merges with the 'real' one, forcing the Pokémon to appear in the real spaces of the city. As stated on the game site: “GET UP AND GO Catch Pokémon in the *Real World* with Pokémon GO!”¹¹⁹

¹¹⁸ Which by definition "is a variation of virtual reality and consists of combining the real world with virtual objects through some technological device (webcams, palms, smartphones, etc.)." (TESTA, 2009, p.1)

¹¹⁹ Source: <https://www.pokemongo.com/en-us/>

The 3D scenario (which is the actual 'real' city) generated from the smartphone camera must accompany the positioning of the Pokémon, as the player walks he/she has to focus on the virtual 'object' for the hunt to be carried out, if otherwise, the Pokémon 'escapes' from the photographic lens and if it is not possible to see it, it is not possible to hunt it. In this process, the player does not only see the little monster, he watches and lives the 'real' city, the city and the space where he/she is walking.

To capture Pokémon you must throw a Pokéball. You need to have good aiming skills as the number of Pokéballs is limited to the size of the player's backpack (which can be increased if the player buys a larger backpack with PokéCoins¹²⁰). When being hunted, the Pokémon try to resist by hitting the pokéball back, and if the player fails, the Pokémon ends up running away and the attempt to capture it is unsuccessful.

The maps of the game, as can be seen (Fig. 71) are 'clean' with respect to vertical constructions of the 'real' city, highlighting only the horizontal planes of the respective existing architecture. What the map really emphasizes in the city, are the streets, lakes, rivers, sea, parks and squares. Through this digital game board (which is the actual 'real' city), the player is guided in the city in search of the Pokémon that he wants to find, either through the wandering around *flâneur*-style walk or through the 'Pokémon location' option. In the Pokémon hunting, the player ends up making routes influenced by the present geolocations, practicing what was conceptualized as hybrid *flâneur*. It can be seen in Fig. 75 that when the game is on, it is possible to see (through the 'Location') some of the Pokémon that are in the vicinity, and thus decide to take any route, and what to do to catch them .

¹²⁰ "PokéCoins" see section 4.3.2 of this chapter.

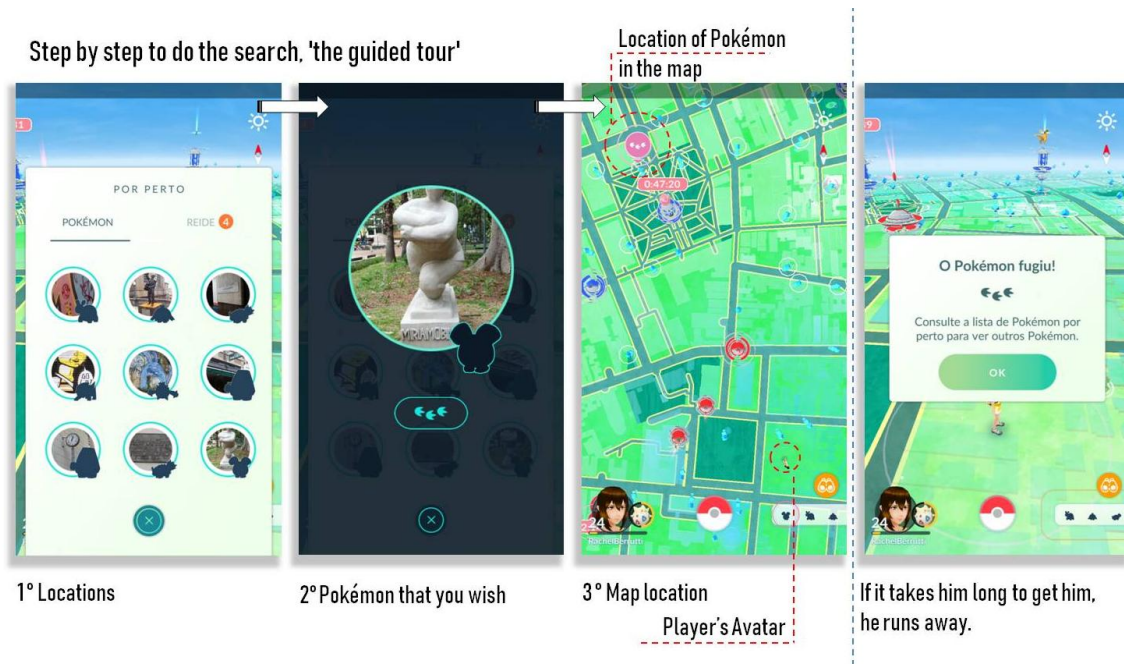


Fig.75- Step by step for the guided hunt.

It has been revealed in several interviews that the experience of the game influences people's routes and pathways. Player-07 (2017) says that "I deviated from the route several times, delayed a commitment to catch a Dragonite (a type of Pokémon). Ah I avoid anything less important, even less important Pokémon." Player-08 (2017) tells us that on a certain day:

I was going to my friend's house, I was late, and I got off the bus and ran four blocks just to get a Dragonite. Another time we were here (at Redenção Park) and ran a mile to get the Snorlax on the other side. I grabbed his cell phone and ran. I got it for both of us.

Player-09 (2017) reports that "a Snorlax appeared here at Redenção Park at 10:00 p.m., my friend and I got into a taxi, got out, ran and caught it and then left the park."

Players play in their small breaks during the day as well as in between their daily commuting. They change their routes, they change the usual ways just by playing the game. As reported by Player-01 (2017)

Once I was coming back from lunch and a Dragonite appeared (rare Pokémon to be found), that would be my first Dragonite. I was at Borges (Borges de Medeiros Avenue) and ran to the front of the Cathedral (Metropolitan Cathedral of Porto Alegre) and I couldn't get it.

The distance described by the interviewed, Player-01, is considerable since the Cathedral is geographically above the place of origin of the player, who had to go upstairs to try to catch it. Many of the interviewees go to great lengths to catch the virtual creatures.

Because players do 'not measure efforts' to catch them, Pokémon hunting became a safety problem, generating news around the world. Media reports were warning about the dangers of being distracted from the surrounding reality. News such as: "Pokémon GO caused billionaire losses in traffic accidents "(SIQUEIRA, 2017); "From accidents to death: when Pokémon hunting ended badly" (Veja, 2016); and "man is arrested for invading company to 'hunt Pokémon' in Sorocaba" (YABIKU, 2017). It takes a simple search on the internet with the keywords 'accident and Pokémon' that numerous stories and reports of accidents with players will come out. In face of these incidents around the world, Niantic started to warn players every time the game is on (fig.76):



Fig.76 – Game alert: private property, do not to enter.

On the website, Pokémon GO Brazil warns: "If you cannot get to the PokéStop because it's on private property, do not worry - more opportunities will come up."¹²¹. Cases

¹²¹ <http://www.pokemongobr.com/explore-saia-de-casa/>

of theft and robberies have made players 'easy' targets because of the distraction while playing. As reported by Player-03 (2017):

In Ipanema a couple were inside the car playing under a Gym, and then when they realized a guy approached them with a gun and said it was a robbery.

Due to these problems, the military police of Bahia-Brazil issued an alert (Fig.11) highlighting: "Have fun but always keep the real world in mind."



(Translation)

Pay attention to what is happening around you. Distraction attracts bad people.

Respect the limits. Entering in private property is crime.

Attention driver! Besides of being able to cause accidents, it is a very serious traffic violation using the cell phone during your car drive.

Attention children! Do not interact with strangers! Bandits can disguise themselves as players to commit crimes.

Do not enter unfamiliar places, including residences.

Fig.77- Disclosure by the military police social networks of Bahia.

The French Army considered the game a National threat when players ended up invading private properties of the government. In a note the Ministry of Defense states: "The defence of our nation is not a game. There is no way we can allow any form of inappropriate access to places of vital importance or priority facilities in the defence of France. " (LEBASCLE apud JN, 2016). The immersion of the player with the game and the city was so extreme, that it can be observed (highlighted) in part of the previous interview, where Player-03 expresses being 'underneath' a Gym, when in fact, it is not possible . The player projected himself into the avatar of the game and mixed the realities.

Aware of the immersion of the players, Niantic invested in this perspective in the promotional video of the game. As shown in Fig. 78,



Fig.78 – The city as a big game board where everything happens.

in this video, the company invested in an animation that represented the city as a big game board, in fig.79 we can observe the immersion of the player as if it were before (or under) a Gym.



Fig.79 – Players 'under' a Gym.

And in the city, in the face of everything that happens, they are together with the Pokémon, dividing the street and the public space. Fig.81 the Pokémon are 'brought' to reality.



Fig. 80 – Pokémon 'brought' to reality.

The experience according to TUAN (1930, p.19) "consists of feelings and thoughts." For the author, this term encompasses different ways in which human beings build reality. These ways vary from the senses: smell, taste, touch, active vision and symbolic subjective vision. As part of the formation of experience, "emotions colour every human experience, including the highest levels of thought." (TUAN, 1930, p. 17). The AR game merges the experience of the 'real' city with the virtual, including a set of experiences in the game that leaves the ludic moment even richer. Another element that makes the immersion sensation more vivid is the music of the application. Tuan (2013, p. 26) praised this characteristic by saying that:

The visual dependence of man to organize space has no equal. The other senses amplify and enrich the visual space. Thus, the sound increases our awareness, including areas that are behind our head and cannot be seen. And what is more importantly: sound dramatizes the spatial experience.

The sound of the application gives the ludic aspect, while the scent, climatic aspects and geographic aspects of the 'real' city in the course of the gaming experience make the mission of the game a real 'battle in the city' '.

The one who plays through the streets of the city, feels absorbed by the experience, but at the same time, sees the city where he/she travels, this way, participating of the urban life. It is not a disconnected experience, it merges with the 'real' environment. As stated in the previous chapter, "It is an evasion of 'real' life into a sphere of temporary evasion of activity with its own orientation." (HUIZINGA, 2014, p.11). The individual knows that he is only joking (even if he can be distracted), but he allows himself to enter this ludic universe in the city.

The players also end up adding their routine, more time of daydreaming in the street in the expectation of finding several Pokémon. This is what player-10 (2017) points out when she states:

I often go out in different ways. I leave home sometimes and I look for what is there (through the map) and then I make a different route. Or when I take my daughter to class. I'll leave her there and take another stroll before going home.

One of the interviewees revealed that he changed his route to work because of a Pokéstop: "I have changed my route to work since Pokémon started, now I go on foot and make different routes to pass by the PokéStops" (Player-11, 2017). The statement of Player-12 (2017) goes in the same direction:

It's the first time we've come here for this reason (at Redenção Park), during the week when I go to and from work, I play. Playing it my way, it is a game that allows you to do that, I count kilometres. I did not play any other games before, I started playing because I liked it. It forces people to walk, walk the dog. (...)

It is practically unanimous among all the interviewees that to start the day on the street, the first thing to do is to turn on the game, especially when walking, since walking is something very valued, not just to find Pokémon, but to achieve other goals (such as getting badges, visiting PokéStops, Gyms, etc., as it will be seen below).

The game provides a new activity in the city, in addition to walking to find the little creatures, other places are important and are referential on the map of the city: the PokéStops and the Gym.

4.3 'Pokémon Space', the special points of the Game: Gym and Pokéstop.

In this dissertation, 'Pokémon Space' is how a location that is delimited and readable among the players is called, being within the concept of 'space' from chapter I. This place may become a 'Pokémon Place', i.e., when affection, memory and identity are connected to it, as it was defined about the concept of place in the same chapter.

These places (Gyms and PokéStops) have a fixed location in the map and, therefore, they are georeferenced, they have key functions in the game. They are important locations of the city and are not randomly selected.

The locations chosen on the map as Gyms or PokéStops, were determined for the Pokémon GO through the database of a previous game of one of the producers of Niantic, which is denominated Ingress. "The Ingress search engine provided information on hundreds of thousands of historical sites, public arts, statues and trades "(TechTudo, 2016) around the world. This information was catalogued for three years, starting with Google. In addition to Google information, it was possible for any ordinary Ingress player to send suggestions for marking special places such as urban arts, differentiated architecture, etc. However, there are rules for submitting suggestions for locations. It should be safe, publicly accessible, 'a work of art', 'a special place in your neighbourhood' or a unique local trade, among other specifications and location options suggested by Niantic.

The criteria for accepting new seats are those that Niantic judges as "high quality"¹²², i.e., places that "help players to discover and appreciate their community". For new locations to become special locations within the game, people should send a photo of the place and its surroundings, meeting the criteria established and briefly described by Niantic. After that, they will be judged by the company itself. In summary: Niantic establishes the criteria for high quality places, then the player submits those georeferenced places according to it, after which Niantic judges again if they are in order giving its final verdict. So, after many updates to the Ingress database, this 'cleaned' database is the same as the one used by Pokémon GO.

Among the criteria are:

A location with a cool story, a place in history or educational value; Interesting story behind the location/object; historical significance (besides just being old); a collection of art or unique architecture; statues, paintings, mosaics, light installations, etc.; public libraries and public places of worship "

¹²² For more details of this criterion and the list of descriptions of 'value' locations, see 'Annex II' of this dissertation.

These locations are not free of somebody's intention or of some established criteria, they are cuts of the city, cuts made in two parts: Niantic and players. In the game, 'high quality' places influence the routes made by the users, as well as the objects observed and the places that the players remain at for certain periods. These 'value' objects and places end up having a major impact on how users take ownership of the city.

As players walk with the game map, having the 'real' city virtualized as a digital board, is possible to see the paths and streets of the city where they are, as if they were in a game. The game uses the 'real' city as a route, it uses its urban and architectural elements as landmarks, creating places in the game and the game becomes, in a way, the city.

4.3.1 The *PokéStops*.

PokéStops are the places where the player goes to get items for the game progress (Fig.81), so by turning the circle with the finger on the screen of the smartphone the items are released (Fig.83).



Fig.81: 'Open' *PokéStop*.



Fig.82: 'Opened' *PokéStop*.



Fig.83: Opened *PokéStop*, released items.

The interesting thing about these places is the brief explanation that appears when the title of the image is selected. In the case of a Pokéstop called 'Statue Leonel de Moura

Brizola¹²³ of Fig.82, there is a paragraph about a Brazilian politician of the 20th century, Brizola. Statues, monuments, buildings, walls, etc. presented in the game as places of interest, are milestones for players as well as references in the 'real' city. These places allow players to approach the urban monuments of their city, or the city they are visiting. They allow learning about a certain art and show parts of the city that can sometimes go unnoticed. This can be seen in the reports of several interviewees. Player-10 (2017), a 58-year-old woman reports that it is

It is very good to get out on the street, a lot that I had not seen before, a lot of things that driving, I only saw now during the game. Buildings, these things, and look, I was supposed to know, but I only got to know now (because of the game).

Player-13 (2017) comments on trips with friends that "we make a detour to the city centre or to some Gym when we leave the house. I met new places in Porto Alegre, and I met new people, many people. " Player-14 (2017) is emphatic "I have known many parts of the city, which I did not know before, I have seen whole neighbourhoods."

Playing Pokémon is much more than an immersive experience in the digital game. It is to be in touch with the city in front of you. In the first chapter of the book 'The Image of the City' Lynch says that:

Observing the cities can give a special pleasure, however common the panorama may be. As an architectural work, the city is a construction in space, but a large-scale construction; a thing perceived only over long periods of time. (...) At every instant, there is more than the eye can see, more than the ear can perceive, a scenery or a landscape waiting to be explored. Nothing is experienced, but always in relation to its surroundings, to the sequence of elements that lead to it, to the memory of past experiences." (LYNCH, 1997, p. 1)

It is interesting to note that when presenting a new map of the city with new/old referential of what is special in a neighbourhood, the Pokémon GO can bring a new spatial perception of territory. Just as it is possible to notice new locations in the city. To paraphrase Lynch, it can be said that Pokémon players experience the city through the game, but always in relation to the surroundings from where they are wandering, to the sequences of elements through which the goals of the game lead them and that may or may not, refer to the memories of their past experiences.

¹²³ the statue of Leonel de Moura Brizola next to the Piratini Palace and the Metropolitan Cathedral in the centre of Porto Alegre.

4.3.2 Pokémon Gyms.

Another geolocalized location - just like the PokéStops - is the Pokémon Gym. It can be understood as a friendly or rival Gym, this will depend on the team that the player is affiliated with. At any given moment in the game, you can participate in battles in Gyms with other players and you can also train your Pokémon. When the player reaches level 5, he/she is invited to choose joining one of the three following teams: Team Mystic (blue colour), Team Valor (red colour) and Team Instinct (yellow colour), at the moment of choice there is a brief explanation of what it means to be part of each team, it is up to the player to choose the one that he/she most identifies with.

The importance of the chosen team is directly linked to the Gym, because depending on the team that the player joins, it can be interpreted if the Gym is friendly or rival. The friendly Gyms are those that the territory was dominated by the players of the same team. Already, if the Gym is conquered by another team, this will become a rival Gym, at that time, it is possible to battle with the new leader of the Gym to regain that territory. It is important for teams to master as many territories as they can because “the definition of team’s strength is in how many Gyms a certain team has dominated”¹²⁴.

The interesting thing about this process is that the player does not covet and 'remove' someone from his/her own team from the Gym leader's position, the player and the leader of the same team grow together. Players need to join forces to defend their Gyms for longer. Each player can put a Pokémon onto a Gym that defends with a maximum of six Pokémon being used to defend each Gym.

When you arrive at a Gym it is possible to see who are the members that are defending the Gym Fig.84.

¹²⁴ <http://www.pokemongobrasil.com/qual-time-escolher-no-pokemon-go/>

Gym dominated by the red team: Time Valor. The Pokémon that appears above the gym, belongs to one of the leaders



When the gym is open -even the distance- you can see who the players that dominated the gym by looking the Pokemon from there.



You can click on the Pokémon to see who owns each. In this example, the Pokémon was clicked to know who is it, and the level that the player is in the game.



Fig.84- Gym leader and defending team.

With the spirit of defending something in common, the player gives up one of his/her Pokémon's to defend the Gym, that borrowed Pokémon cannot be used, only returning to its original owner when another team dominates the Gym (NERDBUNKER, 2016). Something bigger, something for the team: the domain of the territory. Something bigger is built between the player and his team, the groups make contact and help each other. In Fig. 85 it can be seen a post from the Facebook group titled "Pokémon GO POA - RS (official)"




Fig. 85 - Group hunt at night.

Through both the photo and the comment posted it is possible to observe a sense of belonging. These players got together to 'overthrow' the Gyms (to conquer them). The collective intelligence of the players takes place through different social networks, such as Facebook, WhatsApp and Telegram. Through them, they arrange to go hunting together, to knock down Gyms or just hang out.



In an interview, a player says that he usually conquers Gyms at night with his friends, while everyone is asleep, as the defence of the Gym is more fragile at that time¹²⁵: "We make several friends and enemies, when we go out at dawn to knock down Gyms, the next day is the day of the other teams whining" (Player-15, 2017)



The question about the territory, which evidences a form of appropriation of this territory, shows that taking over a Gym can sometimes cause discomfort among the players. On this subject - domain - two posts can be observed (fig. 86) in the group "POKÉMON GO POA - RS (OFFICIAL)"

¹²⁵ The Gym leader as well as the other players who have placed their Pokémon to defend it can feed their Pokémon at a distance, fortifying them during some possible attack and making it difficult for the Gym to be taken over.



[REDACTED]
 7 de fevereiro de 2017

Não quero fazer polêmica... até se der confusão vou apagar o post... Mas queria saber a opinião de vcs sobre uma coisa: tem muita gente que tem seus "ginasios favoritos" aqueles que se alguém derrubar a pessoa faz questao de retomar posse rapidamente e nao aceita outro time ali, de jeito nenhum... Todas as equipes tem o(s) seu(s) ginasio(s) favorito(s)... tanto que até com pessoas do mesmo time eles nao dividem e usam o Fogo amigo de tao favorito que é o ginasio... o que vcs acham desse favoritismo e sentimento de posse?

 3
  8 comentários

 Curtir
  Comentar

[Ver mais 5 comentários](#)


[REDACTED]
 Eu tenho (sim!) um ginásio a duas quadras da minha casa. Já tem uma três semanas que meu Snorlax tá ali, e tipo, eu fico muito puto quando alguém derruba. Sou sempre o primeiro a toma-lo de volta.

[Curtir](#) · [Responder](#) · 1 a

... I do not want to make controversy ... and if I mess up, I'll delete this post ... But I wanted to know your opinion about one thing: there are a lot of people that have their "favorite gyms". Those gyms that if someone take it, the person regains quickly and does not accept another team there, not at all... All teams have their favorite gyms ... Sometimes even with people from the same team they do not share... what do you think of this favoritism and feeling of possession?

 Yes, I have! a gym two blocks away from my house. It's been three weeks since my Snorlax is there, and I get really angry when someone takes me out of there. I am always the first to reconquer it again.

Fig.86 – Domain of the territory.

One of the players expresses his discontent in the group Pokémon GO POA - RS (official), saying that some players seem to always want to be leaders of certain Gyms. In the same Fig. 86, other replies saying 'yes', that he/she always dominates the Gym in his/her neighbourhood and concludes 'I'm always the first to take it back'. In another manifestation, fig.87, a player who usually loses gyms at night to another player says:



(Translation)

“Daily routine, drink coffee and knock down our friend Felipe to not get used to Ginásio da Cavahada.”

(Translation)

“hahahahah.. let the drama start.”

Fig. 87 – Daily dispute of territory.

This player is already saying that he will not let the other 'grow' at Cavalcade (in a gym located on Avenida Cavahada) in Porto Alegre. Players have their favourite places in the game and are willing to walk and change their routine and ways to defend their territory. The quarrels can happen between players, but friendships are also created between them.

Still in the same Facebook group, there are also many friendship messages and public declarations of affection), as shown (Fig. 88) by these members of a clan, who met through playing the game:



Fig.88 - YWT Clan.

For those who are not YwT, may never understand what it means for us to belong to the YwT Family.

On Mewtwo, Saturday, at 1:00 p.m., in Sapiranga (Brazil), we had 4 accounts contemplated, 3 of them the owners already had an appointment and could not go.

We put the notice on the YwT group and our staff are willing to do it.

We even did it for a guy who does not belong to the group, but he asked us for help because he was on the beach.

Summing up:

- 100% capture for the YwT ...

One of the interviewees (Player-10) is part of the same clan and she states:

The people from the group organize it: within the large group Instintic (yellow team), which is my team, we have a smaller group, the YWT (Yellow Win Together), and they arrange a meeting (through the WhatsApp group) at the airport, at the *Casa de Cultura Mário Quintana* and then people go and I take the opportunity and go along. We stayed there because it is safer, it has power outlet, hence it is easier to play. I become a friend and kind of the mother of the group. I feel good because they accepted me well, I do not feel displaced, I feel good about it.

Player-10 is 58 years old and is an active player in the group, most of the people in the group is between 20 and 35 years old.

In a news report for G1 (Brazilian News Portal), done in Lisbon (2016), there is an account of a small player, Diego, 12 years old: "It's no use staying at home. You must get out, go to the parks and hunt. I think the game helps people, because I ended up knowing many places in the city, besides getting closer to people." However, the small player was not

alone in the Redenção Park, he was with his sister. The players age group starts from 20 years old and upwards. In Player's-01 opinion, the reason for that is associated with another issue, it is linked to the memory of the cartoons: "There are children playing...but this game attracts an older audience. An age group of 25 upwards, because the game and the cartoons are from when we were kids and teens, it was on TV, that's why we like it so much."

Parents and children begin to have an activity to have fun together, reports the G1 of Maiara Barbosa (2016)¹²⁶:

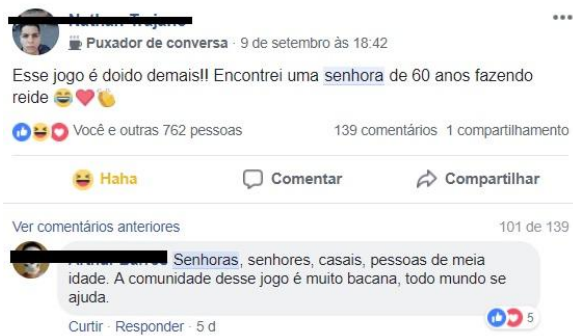
Father and daughter meet at lunchtime to catch the little creatures, they also intend to enjoy their free time at weekends to go Pokémon hunting. "She has the app on a cell phone, and I have it on my cell phone. We talk about it, we show it to each other, and it's been really good."

This and other reports of parents interacting with their children are featured in the article and it was noted in Player's-12 interview: "We have been playing since its launch. In the summer at the beach we would go for a walk and play together."

The age of the players varies, but most players is over 18 years old. In a posting on the group 'Pokémon GO - Brazil.', one player reports that he was surprised to have played that afternoon with a 60-year-old lady. Below his comment there were dozens of responses from more mature players (Fig. 89) such as "I'm 63," "My mother is 57 and plays more than me. My aunt is 59 and she has been at level 40¹²⁷ for a long time.", "In my city, the police officer is level 40 and opens portals at Ingress. ", " Here in São José dos Campos there is an old man who is 70 and is already at level 40."

¹²⁶ <http://g1.globo.com/sp/mogi-das-cruzes-suzano/noticia/2016/08/pais-aproveitam-pokemon-go-para-passar-mais-tempo-com-filhos.html>

¹²⁷ Level 40 is the maximum level of the game.

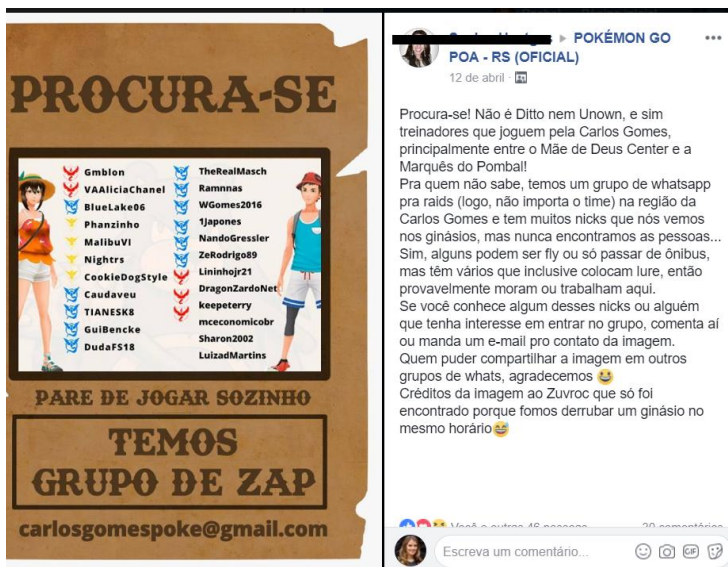


... This game is too crazy !!! I found a lady of 60 years doing raid !!!

Old ladies, old men, couples, people in their 50s. The community of this game is very cool, everyone help each other.

Fig. 89 – Highest age group.

Players know how to recognize each other, both players from one team as well as from another, there is rivalry, but there is also sociability. In Fig.90 a player makes a list of other players that none knows who they are and specifies the area in the city in which these unknown players appear as gym leaders. An illustration of the 'search' was made, and it was posted in the 'Pokémon GO POA - RS (oficial)' Facebook group, saying that it is not necessary to play alone, all you must do is to add them at the WhatsApp group, email or phone.



Wanted! It's neither Ditto nor Unown, but trainers who play in Carlos Gomes, especially between Menino Deus and Marquês do Pombal! For those who do not know, we have a group of whatsapp for raids (soon, no matter the team) in the region of Carlos Gomes and there are many nicks that we see in the gyms, but we never meet people in real life ... Yes, some can be fly or only go by bus, but have several that even put lure, then probably live or work around. If you know any of these nicks or someone who is interested in joining the group, comment on it or send an email to the contact of the image. Who can share the image in other groups of whats, we thanks. Image credit to Zuvroc that was only found because we went to overthrow a gym at the same time.

Fig.90- Players wanted!

One of the advantages of defeating a gym and being able to put your Pokémon as a defender is to receive the 'PokéCoins' bonus. PokéCoin is the currency of the game (there is a virtual store inside the game), the longer the Pokémon stays in the gym as a

defender, the more PokéCoins the player wins (up to the maximum daily amount) the player can also buy Pokémon coins, but for that, he spends in real life¹²⁸.

When the Gym is defeated, the Pokémon returns to its owner with the coins earned during the defence. In the 'Pokémon GO Brazil' group it was posted an illustration on this dynamic of defence in exchange for coins, in the illustration appears a Pokémon who just came back from a battle bringing coins home. In this post, players expressed their feelings of affection towards the virtual little creature (Fig.91)



Fig.91 – Empathy with the virtual little creature.

Messages like: "Poor thing" and "what a pity", in addition to other manifestations of affection towards the little defender creature, it suggests that Pokémon are not only objects of possession for the players. One message declares: "I felt like a mercenary now."

It is common practice among players, when travelling to capture a Pokémon souvenir as stated by Leonardo, Player-05 (2017):

"One thing I like to do is to bring a souvenir when I travel somewhere, I bring a Pokémon souvenir from the place. I have a Pokémon from Florianópolis, the Caribbean, Uruguay and from

¹²⁸ The values of the exchange rate vary according to the quantity that one buys. 550 PokéCoins cost BRL 16.90. The best cost-effectiveness relationship would be to buy 14,500 PokéCoins for BRL 329.90. Most of the items in the game cost between 200 and 300 PokéCoins, so buying more coins is cheaper because players spend it a lot.

various places that I have been to, so I thought 'I'm going to get a Pokémon here just to add to my Pokédex and keep that memory.'

The place and date where the Pokémon were found is stored next to their information (Fig.92)

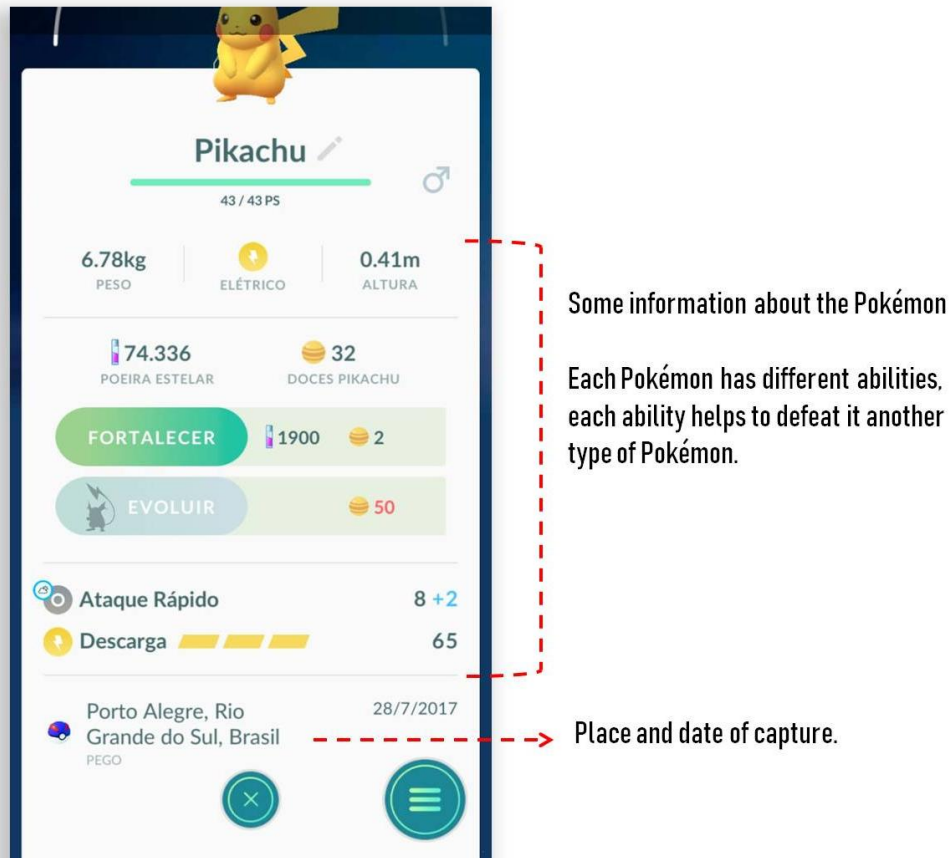


Fig.92 – Pokémon information.

Another function of the Gyms are the Raid battles. They are battles that open for a period and can be found by the location available in the game. These battles serve to capture a very powerful Pokémon, which cannot be fought alone, so when the Battle of Raid begins (it has a 45-minute regressive interval). Raid battles are generated by Niantic, and it is not known when they will happen for that reason, when they open, collective intelligence and communication are essential among players, they cannot fight alone and they need to organize themselves quickly to go to the Gym where the Battle of Raid begins. This is how the Pokémon GO website announces them:

Get your friends and family together, find a Raid and face the most powerful Raid Bosses near you! (...)a cooperative gaming experience that encourages the player to team up with other Trainers to defeat an extremely powerful Pokémon known as Raid Boss.¹²⁹

You must organize yourself in a group to battle against this powerful Pokémon. For this, it is not necessary to join with members of the same team, but it is necessary to form groups. This is a moment of real interaction between all the users present at the Gym where the battle will happen.

In this battle is necessary to study which Pokémon will be fought in battle, what species of it and what species¹³⁰ should be used to fight it. Players can organize themselves into groups of maximum 20 people, if there are 24 people it is possible to divide them into two private groups¹³¹ of 12 to attack. Thanks to that, there is a whole movement and oral communication between the participants that are in that real place of the city. Through this communication it is decided not only who will be in which group, but also which Pokémon of each component will be used to attack this powerful creature. When the Pokémon is defeated together, each of the members has a chance to capture it with their Pokéball, but not everyone is able to do it. The advantage of doing Raid battles is the chance of being able to capture the Pokémon in question. This is a Raid battle (fig.93) with one minute and twenty-one seconds left to finish.

¹²⁹ https://pokemongolive.com/pt_br/post/raidsrollout/ Accessed in: 27/08/2018.

¹³⁰ There are different species of Pokémon: aquatic, fire, earth, flying, electric, psychic, ghosts, etc., each of them tends to appear in certain places. In cemeteries appear ghost Pokémon, in industries appear electric ones, in hospitals there are psychic ones, by the sea or rivers appear aquatic ones, and in parks it tends to appear those of plant and earth, as well as others. The interesting thing about having Pokémon of different origins is that each one has its own 'weakness', to defeat a Pokémon of fire, it is necessary to have one of water, a Pokémon of fire would be good to battle against a plant one, for example. And this is another great universe of the Pokémon species.

¹³¹ Private groups are created with password. The password is passed forward orally between players who entered the same battlefield. A password is created for one group and another one for the other.



Fig.93- Pokémon GO Raid Boss

This battle will take place at the 'Açorianos-Ponte de Pedra' Gym in the city of Porto Alegre. The Pokémon of the Raid battle is called 'Moltres', a Pokémon that is both flying and fire, its CP (Points of Combat) is 41,953, which is a very high CP, thus, only a team can defeat it. When defeated, it can be captured as a normal Pokémon, but keeping a high CP gives the player a big Pokémon that can help him/her in future battles.

And so, the saga continues, players looking around the city for gyms that may have open battles, as well as other people that are available to take a walk around town in pursuit of that goal. The battle experience is very immersive as it is possible to see other players inside the game while fighting.

Special points define certain places in the game, and when the game is on, a clear map is more of an aid. Interviewee Player-14 (2017) tells how to use it as a reference within the city among other players:

I use it a lot for reference. When my friends were there in my neighbourhood, I told them: "pass by the Gym and turn right". I do not use Google Maps, I use Pokémon. Only those who know the game know of some places.

With the overlapping between the city's benchmarks and the game referrals, while players understand the importance of these locations in the game map, they also establish relationships with these places. We can conclude that the Gyms and PokéStops create references in maps and the recognition of the city through map and image, which contributes to the construction of a very particular imaginary city, both in the experience and in the perception of the territory.

Even without the game opened, players who already know the city through the maps of the game, read it in a way, the game way. In fig.94 a player 'jokes' about how he sees the public spaces he walks on. He jokes about not seeing the city disconnected from the game, in response a user comments that: "Here in my house I see it the same way, I even know where to pick up the cell phone," in addition to other people agreeing with the publication. The players sometimes do not have the game opened, but because they know the city where they walk on and where the special places of the game are, they already know when to connect.

However, we must think that in this "very particular" appropriation lies a certain danger, which is to live in a city that, despite being anchored in the "real" city, is a game city, a city that only a small part of the population knows (the Pokémon GO players).



here where I live, I see as the same way, I already know when I get my cell phone huahuahauh

Fig.94 – How the player sees the city.

When playing Pokémon GO, when they open the maps and go looking for places to walk, we can say that they build what Tuan (1930, p.95) calls the city's 'mental map' "when people can get to know the street network, they execute a series of correct movements towards known reference places. They do not create or acquire a precise mental map of the neighbourhood, "but they find guidance. This mental map does not need to be accurate, one can have a rough idea of the place, a mental 'sketch', where the points refer and mark these 'incomplete' maps with each referential that appears, that is every aspect of the landscape - which is not always easy to specify when recapping - it triggers the next set of movements. ", actions or decisions that the individual decides to take to reach the destination. Mental maps are memorizations of places, without having an idea of the precise map.

The superposition of the points in parts of the city spaces invites the player to walk in order to meet them. By doing so, it is possible to get to know some places according to the points of the game, it is a way of having a perspective of the city and allows us to own a system of urban references. For Souza (2008, p.121): "it is fundamental that the reference system is maintained because men has always needed it to identify themselves with the environment, with the spaces, and with the city. It is about the relationship between the place and the citizen (...)". We can have a system of references by memory, the paths travelled between the school and the house; home and work, but when georeferencing new points in the city, Pokémon GO invites players to create an urban reference of the city that comes from the game and can be very private. It can also help the person to know the 'real' city and learn to have references in it. So, by recognizing places references are being created, affections. "A space becomes a place as it acquires definition and meaning" (TUAN, 1930, p. 167.). Thus, "When space is entirely familiar, it becomes place" (TUAN, 1930, p. 96.).

Defining place as 'centres of value', Tuan (1930, p. 28) states that places and objects define space, giving it a personality, which is different from space that is something geometrically defined. When one arrives at a new neighbourhood, for example, in order to see it as a 'place', it is necessary to identify the significant places, such as the corners and architectural references within that space. It is to recognize objects that attract or repel the individual to varying degrees. "worrying about them (the objects of the place) even momentarily is to recognize their reality and value" (TUAN, 1930, p. 28).

Paying attention to these places influences the perception that one has of the region where one is inserted, as well as the imaginary formation of that place. The look, as Pesavento puts it (apud SOUZA, 1997, p. 109) ("qualifies the world, transforming the event into fact and space into place". The one who reads the map where he walks, who observes the places that have been marked, recognizes a part of his/her city.

In the context of the imaginary there are paintings, photographs, system of ideas, images of collective representations that are expressions of all societies and as Pesavento concludes (1995, 24) "the imaginary is therefore representation, evocation, simulation and meaning; a set of mirrors where the "true" and the apparent merge in a strange composition where the visible half evokes anything absent and difficult to perceive." This way, PokéStops and Pokémon Gyms with their photographs and contexts are points where the player receives new fragments and clues to build the imagery of different places such as streets, neighbourhoods, the city itself, etc.

Players move to the areas with the highest concentration of special points, such as the Historical Centre of Porto Alegre, creating points known to the players, as if they were 'Pokémon places', because they are spaces legitimized, and that carry meanings and exchanges between the entities participating in the common experience between place and game. These venues are meeting points between players, and as Caillois (2017, p.81-82) said, meeting places are fundamental:

There is clear proof of that. No matter how individual we imagine the handling of the object with which we are playing, they would soon get tired of it if there were no opponents or audiences, at least virtual. (...) the owners of the same toys gather in a place consecrated by habit, or that it is just comfortable, and there, they measure their technique. This is usually essential to their pleasure.

These places can be created spontaneously: 'from top to bottom': where the players themselves decide where to stay; or can be 'from the bottom up': when companies and trades promote or create the place for players.

4.3.3 places from the bottom up.

'Bottom-up' is considered here as a legitimized space among the players, chosen as places of stay for them.

In the presentation of the game itself the invitation to get lost in the streets of the city is made. The Pokémon GO interface and its gameplay allow users to know, attend and re-signify places of the city and the dynamics in the public spaces resulting from or not the game.

Public space is understood as street, square and park, and may be appropriate according to Mendonça (2007, p. 296), in a formal way, that is, when space is used in the way it was built; and in an informal way when it is adapted and/or flexible in the way that meets the satisfaction, needs and desires of the population. This way, it is possible to observe formal and informal appropriations in the city depending on the game.

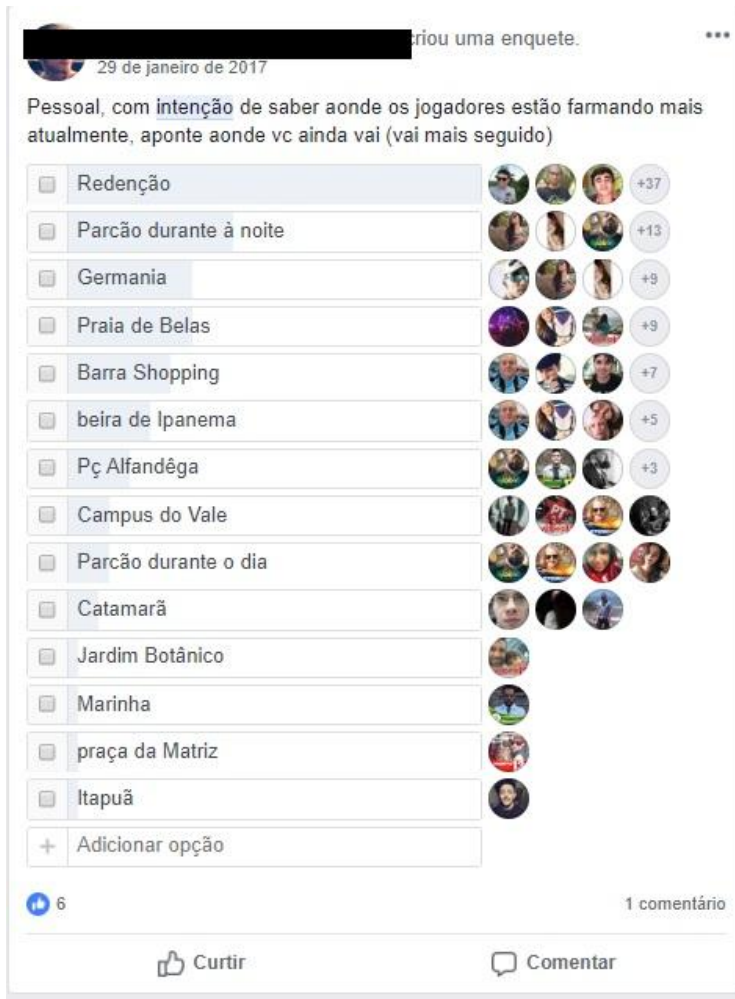
The relationship between the individual and the urban environment is strongly related to the "physical, natural and/or built aspects, characterized by the design of the forms, which, in addition to representing the public spaces to which they are intended, come to correspond to the image of a given place, city, region or country" (MENDONÇA, 2007, p. 297). The way the environment and space are appropriate, whether used by its population, is also related to the desires and intentions of the population itself, not being

imposed only by the architect who designed it, but also determined by the people in the public space. To recognize and transform those spaces into 'places' in the social sense must start from the population itself, not being 'place' because they are widely known architectural landmarks.

Like in the landscape evaluation of the parks of the city of Porto Alegre-Brazil made by Player-03, who works with computing. Even though he is from a professional field that is different from the landscaper, he demonstrates appropriation by qualifying certain places:

Germânia Park is good, but it is very tiring, it has little shade and lots of stairs." (He reports that his favourite park is Redenção Park) "the best place of all would be Redenção, it has good shade and places to stay, but it is complicated because of safety" and "around 5:00 p.m. The person needs to leave the park", he adds.

In the Facebook group Pokémon GO - POA, a poll was done to see where the players were most likely to play (fig.95):

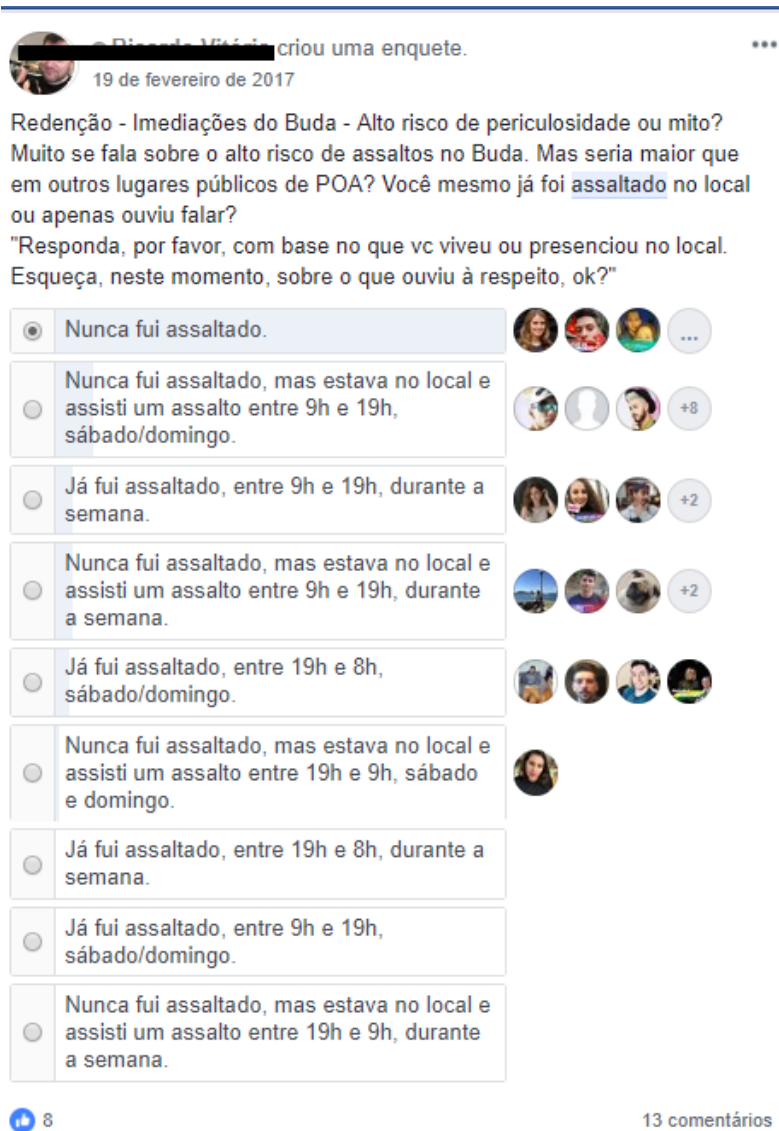


Staff, with an intention to know where the players go, vote where you go (where more often)

Fig.95 - Which place do you go to most?

This is a way for players to meet to play in addition to exchanging information about places, security information, what kind of Pokémon that usually appears, etc.

In addition to this poll, another one was made on the issue of security, asking if the players had already been mugged:



Redenção - Buddha Surroundings - High risk of danger or myth? Much is said about the high risk of assaults in the Buddha. But is it more danger than other public places of Porto Alegre? Have you ever been robbed on the spot or just heard about it?

"Answer, please, based on what you lived or what you witnessed in the place. Forget, in this moment, about what you heard, okay?"

I've never been mugged.

I was never mugged, but I was on the scene and watched an assault between 9am and 7pm, Saturday / Sunday.

I was already mugged between 9am and 7pm during the week.

I was already assaulted, between 7pm and 8am, Saturday / Sunday.

Fig.96- Have you ever been mugged or heard about it?

On whether they have already been mugged in the mediations of a place known as 'Buda' at Redenção Park, most of the players, 130 of them ticked the option: "I have never been mugged" , compared with the second most chosen option, with 8 votes: "I have never been mugged, but I was present and I witnessed a robbery between 9 a.m. and 7 p.m. on Saturday/Sunday." These players only 'heard/saw' a robbery. These numbers demonstrate that Redenção Park is not as dangerous as many players or the media say so. The busier the spaces, the safer they are. But to attend them there is also an incentive from the public power to finance pleasant spaces for the community, offering banks, urban cleaning, light and even security.

One way of occupying the territory and take ownership is through the very quality of the spaces. "Shelter, shade, convenience and a pleasant environment are the most

frequent causes of appropriation of space, the conditions that lead to the occupation of certain places” (CULLEN, 2015, p.25).

Even if these places are perceived as having quality or not. “behind the identification of a place there is a whole process of valuation of space, which may be well attributed to the perception that people have (or will acquire) about this space” (CASTELLO, 2007, p.12). Some venues are spaces where the permanence is stronger than in others, factors such as safety and comfort are evaluated and taken into consideration by the players.

One of the places in the city of Porto Alegre that has been quite appropriated by the players of Pokémon GO can be observed in Fig.97, which indicates the Gym as the building of the Museum of Communication Hipolyto da Costa’ (on the corner of Rua dos Andradas with Rua Caldas Júnior). Fig.98 and 99 show the players on a Raid battle day at that place.



Fig.97:- Gym - Museum of Communication.



Fig.98: Raid Battle

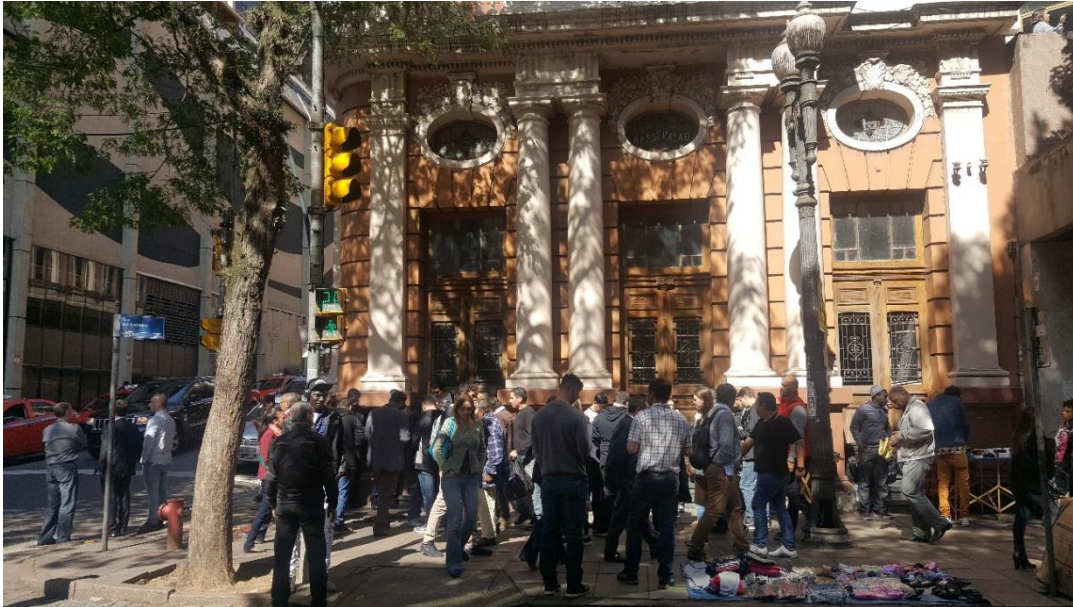


Fig. 99- Raid Battle, crowded street.

In Fig.99 can be observed a group in a circle and just behind it another group, each group represents a team to fight the Raid battle. In Fig.100 we can observe that the location of the Museum (Gym) is at a corner of a street 2.5 meters width. In the image we can see that this space of this street is being divided by the people of the battle that is happening, by the informal commerce, by the passing pedestrians, and by the curious ones who stop to see what is happening in those groups of people gathered in a space that is not so 'suitable' for informal group meetings.

These informal appropriations of public spaces reflect, from the game perspective, a restructuring, even if ephemeral, of that space, which becomes a place for the user of the game. Still about informal appropriations, Mendonca (2007: 297) declares that: “these appropriations, which in many cases are unexpected, are constituted of space restructuring as explicit elements of the possibility of use flexibility”.

On Facebook, a player posted (Fig.100) about the same place on another day of the battle. In the title, the user jokes about the situation while he/she expresses criticism of the urban space chosen as that place does not meet the game’s demand: “They are such road blockers!”.



They are such road blockers! (joke)

I was there ... I saw 3 people go ask what was going on there, hehehe

Fig.100- They are such road blockers! (joke)

In this place there is no specific space or infrastructure for such an event (Pokémon GO), so in this informal appropriation the museum steps turned into seats and the walls into support. Physical and 'real' appropriation, even if ephemeral, takes place in that place: there people see each other, talk to each other, make friends, meet old friends and make new contacts.

This is a place that is very central in the city of Porto Alegre. For Rolnik (2000, p.165-179), in a chapter entitled 'Leisure humanizes the public space', the act of consuming goods often reduces urban space to a 'simple place of access, becoming only the support for the connection of points and addresses'. These same venues suitable for locative media games can take on new dynamics as players stay, converse and recognize in different buildings and monuments the places in the city. Even that it happens through the game.

Possible appropriations of the public space can take place through the knowledge and presence of other users in places of the city and establish themselves in the way they occupy, experience and re-signify the urban space. Public spaces can be occupied by "appropriation by traffic" (CULLEN, 2015, p.25), which would be when passers-by are

familiar to each other because they have already seen each other (CULLEN, 2015, p.25), something that, according to the author, is a way of appropriation that has its very own character.

Cullen (2015, p.25) still posits that a periodic occupation can be permanently inserted in the urban fabric, through resources such as: paving designs, street furniture, lampposts, focal points and venues. In his opinion, "although the degree of occupation of the territory is relatively weak, the fact that the furniture shows permanent signs of this occupation confers to the city a more human and diverse character" (CULLEN, 2015, p.25).

It is interesting to note that through the manifestation of Pokémon GO players, there was a materialization of the virtual creatures: statues appeared in a square that players go to in Suzano - São Paulo. "Statues of Pokémon appear in Suzano. The city is becoming the Brazilian Pokémon capital! " (GALILEU, 2018) (Fig.101) The authorship of this, and other Pokémon statues that appeared in the same square, has not yet been revealed.



Fig.101- Pokémon Statue in Suzano - SP.

It can be seen through this action that the identification of the places created through a locative media began to have physical reflexes in the real city, the players and regulars of the square, begin to expose their identity as a group in the city and to claim the identity of the space.

This statue was graffitied and some of the city's residents cleaned it. It is not known whether the man and the lady in the photo know the story of the statue or why it is there. But regardless, they cleaned the statue to have a more pleasant place. (Fig. 102)



Fig. 102- Graffiti and engaged community.

The shape of the place changes with time. For Castello 'the time of the place' (2007), discusses the relation that place/space/time with that specific space. Statues and sculptures for example, are inheritances of a time, culture and memory, the times of Pokémon. And it will remain for future generations, it will be part of the imaginary of that square and community.

The culture of each locality and its history interact in space, endowing the city with meaning and transforming a city into a "city of collective memory" (BOYER, 1996). The different models of cities and urban space absorb changes provided by time and their social space that are reflected in physical actions in their 'urban places'.

The relation between space and place is composed by the influence that the built environment establishes with the space, but to establish the sense of place there is still the psychological aspect.

People feel better in certain spaces. Or, in other words, certain spaces are distinguished within the bigger space where people are located and when they are distinguished within the bigger space where people are

located, and when they are distinguished, they become perceived differently. (...) It is said, then, that these spaces are perceived as a place, delimited within the larger space that constitutes the whole of the city. That is, they allow you to distinguish a place from a space (CASTELLO, 2007, p.12).

Due to its rules, goals and game system, Pokémon GO, which is a worldwide played game, helps to reveal the characteristics of each of these cities, even if played and understood in a 'universal' way. When played, it transforms itself in different ways, because the dynamics of cities are different, laws are different and people and culture in general are different. Regarding culture, it should be remembered that in each village, city, country, place, what everyone recognizes as beautiful, as art, as characteristic and the architecture itself differs. However, the game and its rules remain the same. It adapts to different locations and ends up being played in a way in which the culture of each place becomes part of the game. It is up to each player, when travelling, standing before a new territory where the map of the game, we can say, was built by the culture of that place to adapt to this 'new' configuration. Therefore, this player creates, while a hybrid *flâneur*, a city experience guided by the locative media, creating an imagery, because, in this case, it was created by Niantic (as well as with the players contribution), being of specific knowledge of Pokémon GO players. In colder places, it may be more difficult to walk towards the special points; for instance, in places with more severe laws it could be more difficult to put a Pokémon statue in a square and for it to remain there. These are some of the elements that reveal themselves and that give us clues to build the imaginary of places.

The places where the players meet are often legitimated by the players themselves, in fig. 103 the place is under the trees where there are benches, next to the 'Monument to General Osório', which is the Pokémon gym. Players meet there, form groups, discuss and define their attack strategies. When the same team joins, the game provides more benefits, such as scores and items that come from in Pokémon Raids.



Fig. 103 – Raid at the General Osorio Memorial Gym.

In this photo, players are standing as they are on a Pokémon Raid, they could be there 'farming'¹³² so they would enjoy the benefits that this floor provides, which are the outlets and chairs in the background. This place is also legitimized for other reasons: it is very central in the city of Porto Alegre, many of the players that are in this photo, may be there because they are in their lunch schedule, time in which many of them meet to play. In addition, this square has two PokéStops, besides the own Gym in question.

PokéStops can connect to an item purchased in the game: the 'Lures'. These items have the function of attracting Pokémon to the location of the Pokéstop, where it has been connected and it is necessary to be next to the Pokéstop to activate it. This item attracts a higher number of Pokémon creatures than normal, making it easier to hunt them, especially for the player who does not want to walk. So, when this module is activated in the Pokéstop it also attracts the players. This way, the player no longer needs to walk around to find them, this is Pokémon 'farming'.

PokéStops, besides being the space where you can pick up the items for the game, are the places where you can activate the item 'Lure'. This item can only be purchased online, it costs 100 PokéCoins, and its purpose is to attract Pokémon to the

¹³² 'Farming' from the verb 'to farm', is used by the gamers, when players stay in places waiting for Pokémon to appear and then to capture them. They place a paid item in the game: 'lures' to attract the Pokémon. It is possible to pay for more Pokémon than the normal frequency, to appear.

player who placed it and it allows other players that are close by, to hunt Pokémon for a period of 30 minutes¹³³.

The Lure item is purchased from the game's online store, and when attached to a Pokéstop, it draws the Pokémon to that location. When a Lure is connected to the Pokéstop by a player, it is possible for the other players to see this connection on the map, soon the players are attracted to that place where there will be more Pokémon (Fig. 104). It is a paid item by one player and that may benefit other players besides himself/herself.

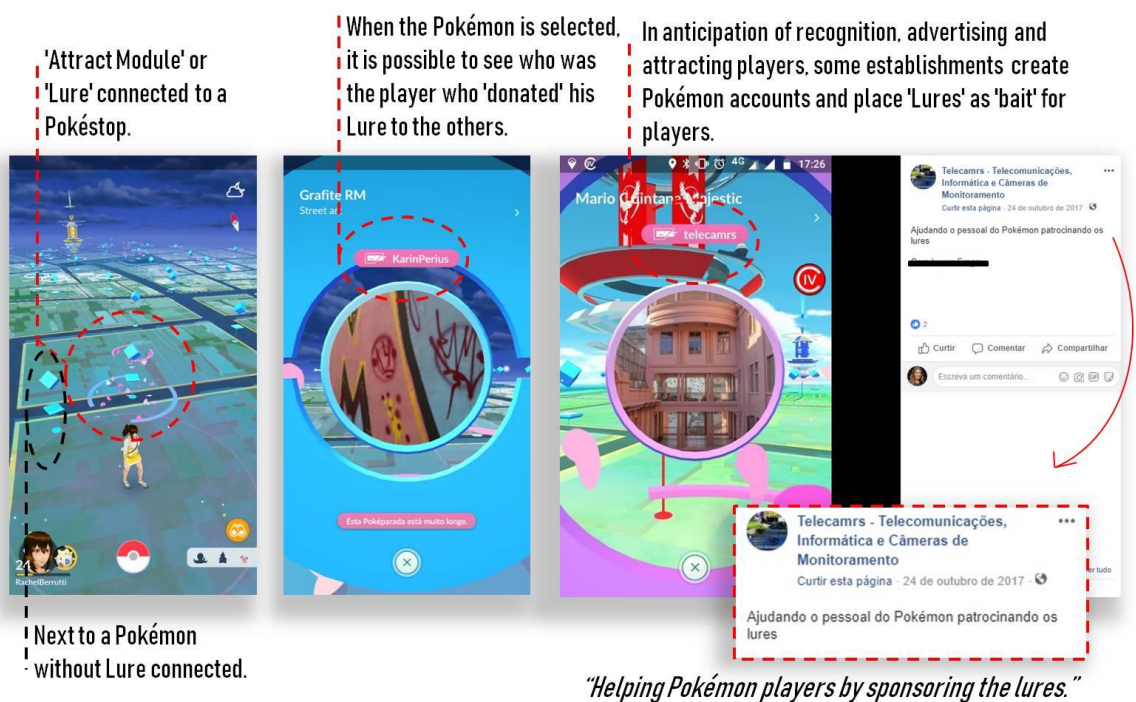


Fig.104 – Identification and advertising.

Obviously, the market has already noted that being a Pokéstop can be very profitable as it can attract hundreds of potential customers, not only as a supplier of virtual items for the game but as a potential bait for players, simply by activating the 'Lure' item.

Establishments can also purchase the "lure" item that attracts Pokémon's to a specific physical location, bringing with them the trainers who are

¹³³ <https://support.pokemongo.nianticlabs.com/hc/en-us/articles/222049307-Glossary> Accessed in: 12/05/2017.

hunting that type of Pokémon. According to the New York Post, a pizzeria in New York paid USD 10,00 for the "Lure" module, which led to a 75% increase in sales. Even the Lyft transport service is enjoying the opportunity by offering discounts for users running to a PokéStop - and the best part of it is that, in overall, PokéStops are landmarks in a city that can also help saving money on races for those who will not go Pokémon hunting (LAFLOUFA, 2016).

To some experts this new technological interaction revolutionizes the advertising market. According to a Globo Economia news article:

With Pokémon GO you are seeing the game as a way to get over a bunch of digital channels (marketing) that stores have relayed on the past few years," said Christophe Jammet, DDG's director of social and mobile media in New York. "There was no social geolocation platform capable of attracting so many people at once (REUTERS, 2016).

It also opens space for a reflection on leisure. This structure of the game leads us to think how far we are induced, how freely we can enjoy the public spaces and exploit them as free choice. Capturing Pokémon can also be a great opportunity for the retail market for 'capturing' customers and trying to captivate them to return next time.

With the arrival of augmented reality applications based on geolocation, there is a great opportunity to influence people's behaviour (emphasis added by the author), creating an ever-increasing sense of personalization and exclusivity. This new wave of mobile marketing could be the bridge between online and in-store engagement. (LAFLOUFA, 2016)

Of course, numerous stores that saw the success of the game and the marketing potential of these users wanted to send orders to Niantic to be chosen as PokéStops. In 2015 Niantic paused the possibility of submitting orders to these places, allowing only the function of cancelling the points chosen as PokéStops or Gyms. In April 2017, the space to suggest and request new PokéStop points was reopened, but this possibility was only enabled for the Ingress game. If the location is accepted in the Ingress game, it may be part of the PokéStops map of Pokémon GO.

An event held annually in the city of Porto Alegre called 'Skating at the Nursing Home', is a campaign aimed at giving visibility to the elders at Padre Cacique Nursing Home, and it is also a way of integrating the young public with the residents of the home. In the 2016 edition of the event the invitation was made with the Lure module (fig.105). In the speech of (fig.105). the man says: "Get this Zubat crap out of here." It is a reference to

the Pokémon bat, implying that there are many of them in the nursing home as illustrated by the figure. (fig.105).



Fig.105 – Promotion of the nursing home by the Lure module.

More informal business opportunities also derived from the game. For instance, in Fortaleza there is a motorcycle courier that offers taking players to the places where to catch the most Pokémon in the city (FIGUEIREDO, 2016); in Porto Alegre, a student of Electrical Engineering created an energy totem to charge cell phones in the parks of the city - in the 'Pokémon GO POA - RS' (Official) page the student announces in which park it will be available at the weekends (MINOZZO, 2016).

As in all games, there are those who, as discussed in the previous chapter, are the 'spoilers' who do not obey the rules of the game and break the 'magic circle'. One way of 'cheating' in Pokémon GO is through a 'fake GPS'. Players who play 'illegally' use a GPS that gives a false location, it displaces players as if they were walking around the city. This practice is prohibited by Niantic, the company has already identified players who were cheating, and they had their accounts banned and could not play anymore. Players who play correctly manifest their outrage when they lose the leadership of a gym to players who were not there. It is possible to identify when the gym we lead is under attack, and if

there is no one sharing the same public space as the player at that time, this player is (most likely) the 'party-pooper', which was nicknamed by the Pokémon community as: 'fly', the aerial players, those who play illegally. In a manifesto, players covered protection wooden panels with graffiti in the city of Caxias, Rio Grande do Sul:



Fig. 106 – Graffiti ‘GET OUT FLY’.

4.3.4 Places from the top to the bottom.

But not always are Pokémon places are built from the bottom to the top, but these spaces can also be built by large corporations, for that reason they are built "from the top to the bottom". There are promotional events that Niantic performs, which are commercial and are called 'Safari Zones' that happen in shopping malls. in the official Pokémon site, where they announce the dates and venues for the event is:

The Pokémon GO Safari Zone events will give Trainers the chance to meet one another and catch up in the team lounges. Attendees will also receive Trainer kits for joining the day's Pokémon-catching activities. Throughout each of the participating shopping centres, special offers for Pokémon GO Trainers will be available in select stores. "and "Lures will be activated all day at each PokéStop at the event so Trainers can catch Pokémon together.¹³⁴

¹³⁴ <https://pokemongolive.com/en/post/safarizoneupdate2> Accessed in: 24/08/2018.

At the same site, it is announced that "the Lures will be activated all day in each PokéStop in the event, so that the Trainers can catch Pokémon together". These events obviously attract the public to play and, also, to spend money in these establishments.

The company organizes monthly events around the world, and players worldwide are notified via email and by the application that a certain event will happen. At the Chicago event on July 14, 2018, it was possible to see all the event data on the site, and at the bottom of the page as a list of the hotels where players from other cities and countries could stay (Fig. 107):

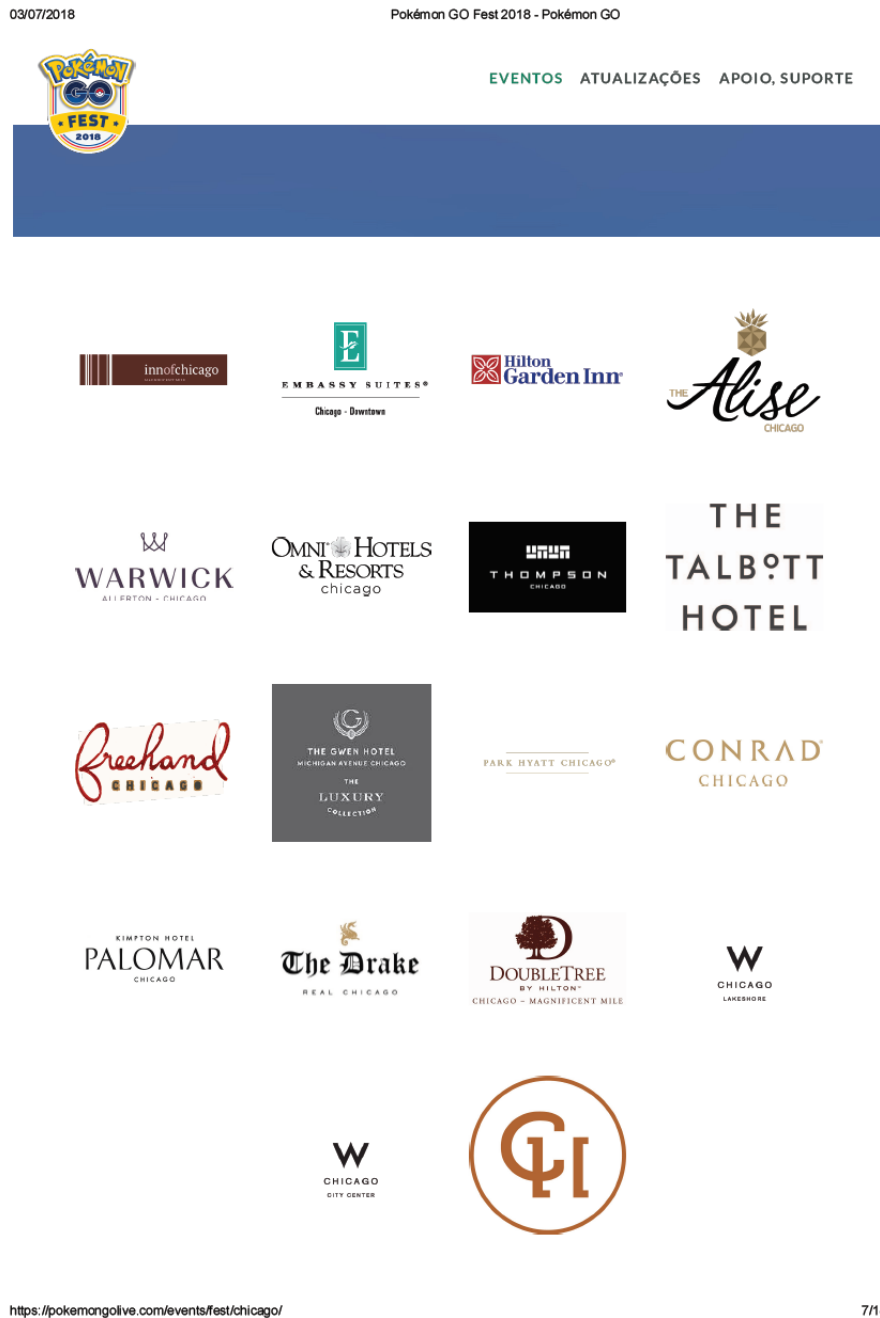


Fig.107 – List of hotels for the visiting players to stay.

These hotels featured on the website as 'Host Hotels' offer discounts to players staying there. Simply access the hotel link directly from the Pokémon GO website to get the discount. The upcoming events that will be held until November are available at the website.

Figure 108 illustrates one of these events that took place in Stockholm on 14 October 2017.

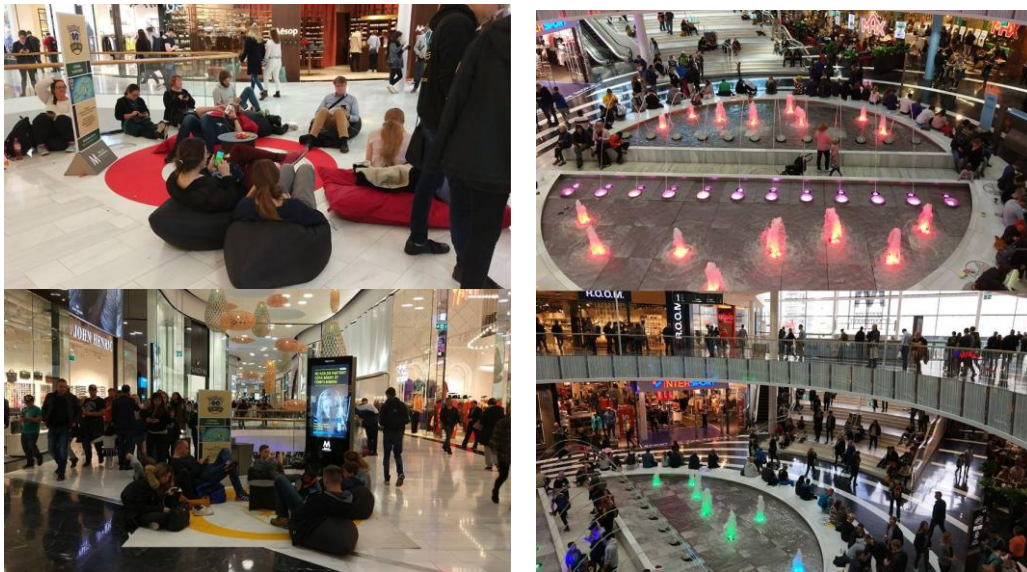


Fig. 108 – Safari Zone in Stockholm.

A player who went to this event said that it was:

An absurd quantity of PokéStops, so the event encouraged you to walk. The mall was giant, but even then, it was not easy to hatch eggs there, it was not possible to walk fast due the amount of people and, as the mall was a triangle, people had to walk from one end to another and wait to score the mileage to start walking again. The maximum I managed to do was 0.2 km each marking. The PokéStops were dropping 2 km eggs that hatched rare Pokémon, I'm still full of them and did not hatched them. (...)Overall the mall provided very good infrastructure for the event and there were people from all over Europe attending it, but I did not see so much interaction between people who did not know each other. Usually, people were in groups of 'people that already knew each other and stayed with them all the time.'¹³⁵

The same player reports that the tickets were sold out in minutes.

¹³⁵ Account of Matheus Sabadin. Source: <https://www.facebook.com/groups/666089950210770/permalink/976556369164125/>

In addition to shopping malls, these events can be done in closed parks with paid tickets.



Fig. 109 - Pokémon GO Fest.

Fig. 109 is a clip of the promotional video of the event that took place in Germany in 2018. In this video people say that they made friends of various nationalities and that park was the best place to be for that. 170,000 people attended the event.

Another type of commercial promotion associated with the Pokémon GO took place at shopping Les Halles in Paris. The mall used the little creatures to promote the players' walk. (Fig 110)

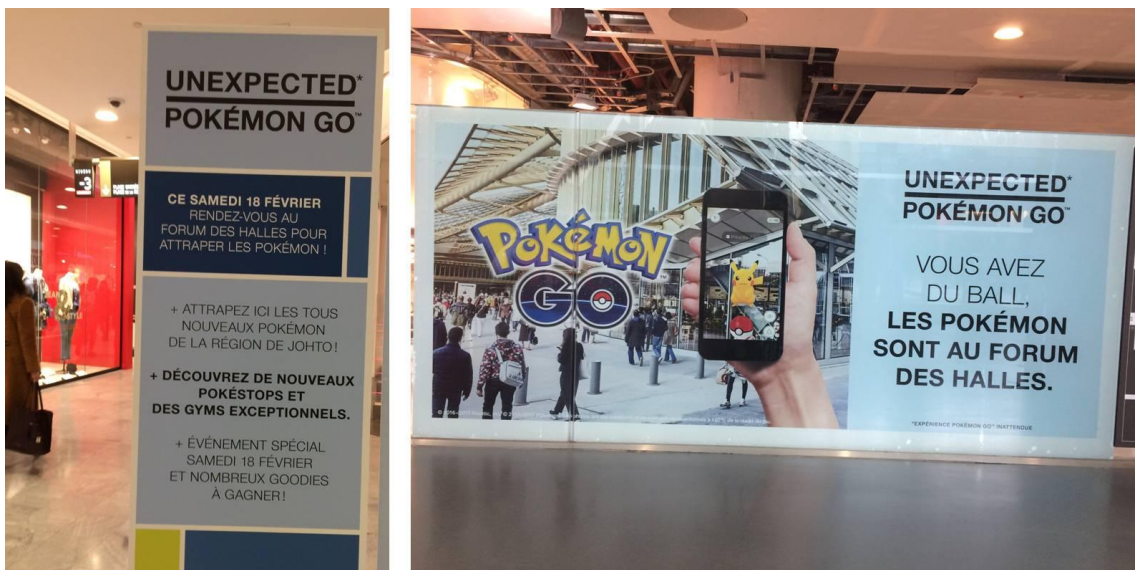


Fig. 110 – Promotion of the Les Halles shopping mall in Paris.

The shopping mall announces (Fig.110):

Pokémon hunting at the Les Halles mall in France: 'Surprising Pokémon GO', This Saturday, February 18. Meeting at the Les Halles Shopping Mall to hunt Pokémon; Find here are all the new Pokémon from the Johto region! Discover new PokéStops and exceptional Gyms; Special event on Saturday, February 18 and many goodies to win!

It was announced on the official Pokémon GO website which malls in Europe would receive the players. In the official website is written: "Stay Warm While Playing Pokémon GO This Winter at Unibail-Rodamco Shopping Centres¹³⁶;in Europe"¹³⁷

There are many ways of promoting the places through Pokémon GO, it is a game that requires the presence of its users, and for that reason it is such a strong 'product'. Inviting players to 'play' in their establishments is a way of attracting people to consume their products, to be the 'audience' of events and to motivate people to attend these venues, whether for profit or not.

Cities in general use other forms of promotion. Aware of the success at the launch of the game, Eduardo Paes, the mayor of Rio de Janeiro, asked Niantic to release the game in Brazil at the time of the Olympic Games (OGLOBO, 2016), and when it was confirmed, the official social network of the city of Rio de Janeiro celebrated the happy news (fig. 110)

¹³⁶ Unibail-Rodamco is a French-Dutch company that is focused on real estate investment, mainly commercial real estate. It is the largest European real estate company. Source: <https://www.urw.com/>.

¹³⁷ "Stay Warm While Playing Pokémon GO This Winter at Unibail-Rodamco Shopping Centers in Europe"
Fonte: <https://pokemongolive.com/en/post/unibail/>



I'm sorry folks, but the Olympiad in Rio de Janeiro will have Pokémon GO.

Fig. 111 – The City Hall of Rio de Janeiro celebrates Pokémon GO at the Olympics.

4.4 An overview of the game and the city and what else it reveals.

The Pokémon GO game was made for walking in the city: there are specific objectives about the mileage travelled on the streets, the number of Pokéstops visited and the number of Gyms visited. The objective of 'Egg Hatching' and some other goals of the game depend directly and indirectly on walking in the city. To hatch eggs is necessary to score mileage, the more the player moves, the more points they get. In the photo posted on the social networking Facebook, a player publishes: "Let's ride our bikes to hatch the eggs" which means that the player is hatching the eggs by cycling.



Fig. 112 – “Riding a bike to hatch the eggs.”

The question of walking is relevant in the game because it gives you the right to get several medals. So, on a daily basis, players openly talk about the game when they start making their moves, as Player-16 (2017) posted:

Left the house and started the game, egg hatching, mileage. For example: I am going somewhere. It shapes the way.... Let's see where I can go. If I don't have to go through some gym, I'll knock down ... put Pokémon there ... You leave half an hour earlier to knock down.

The above player exemplifies how the dynamics of their relationship with the game begins and the 'new' city presented. The game has other medals available, they are all directly related to walking and exploring the city.

Objectives directly linked to mileage and distance travelled

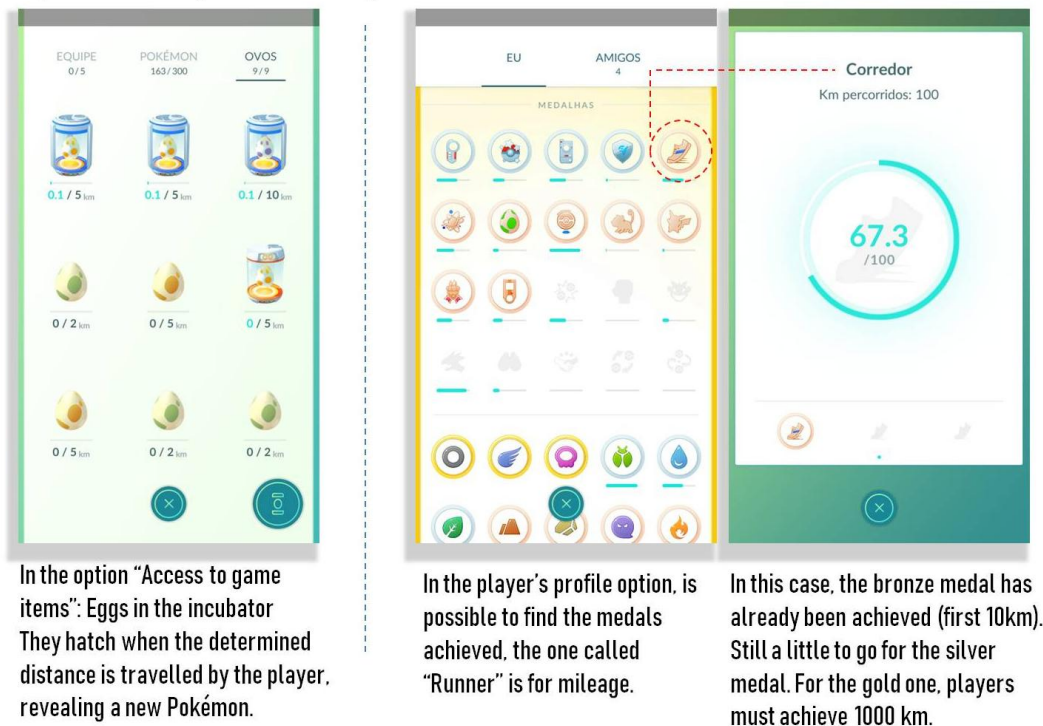
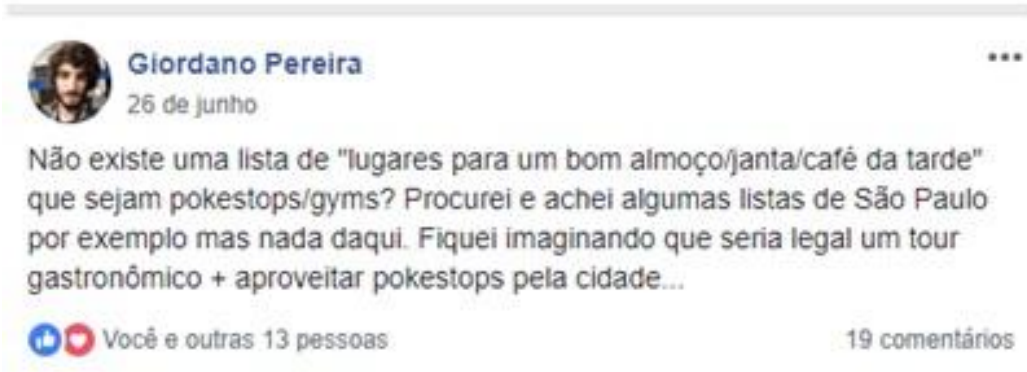


Fig. 113. - Objectives directly linked to mileage.

The game works with a rewards system for different activities. The 'Backpacker' medal, for example, indicates the number of Pokéstops visited: for a bronze medal it is necessary to visit 100 different Pokéstops, for the silver one 1000, and for the gold one 2000. In this medal system, each medal represents a different mission. Each medal achievement increases the level of the player in the game, the higher the player's level, the closer he is to the ultimate goal: to become a Pokémon Master.

The game values the mileage travelled because not all maps/cities have the same distribution of special places in the game. Cities, neighborhoods, number of parks and squares are not equal. Urban density and the average income of the inhabitants per square meter can be different in each city, in different neighborhoods, in different streets, etc. The entire urban context, regarding either the physical as well as the social aspects, has its maps built according to its own urban dynamics. All this directly influences the game.

In the 'Official Pokémon GO - Porto Alegre's group, one player proposed a gastronomic tour in the city with emphasis on Pokéstops and Gyms. The same player posted that these tours already exist in the city of São Paulo, and that he didn't find anything like that in the city of Porto Alegre (Fig.114)



(Translation) *Is there some list of "places for a good lunch / dinner / afternoon" that are pokéstops / gyms? I searched and found some lists of São Paulo for example, but nothing from here. I was wondering what would be cool do gastronomic tour + enjoy pokéstops around town ...*

Fig. 114 - Player asks for information about seating and eating places.

Another player published a map made by him indicating the highest number of gyms in less time (fig.115). According to the same author, there would be a gym at every six minutes.



Fig. 115– Thirty gyms in three hours (for the strong ones).

The route chosen are in the central area of Porto Alegre at the Historic Center and Bom Fim neighborhood. These places have many geolocated Gyms and Pokéstops.

Some articles and news reports about the Pokémon GO maps have mentioned the inequality of the areas chosen for the game: "How 'Pokémon GO' Turns into a Map of Inequality" (CATRACA FREE, 2016), "Pokémon GO is changing how cities use public space, but could it be more inclusive?" (KOORAGAYALA, 2016).

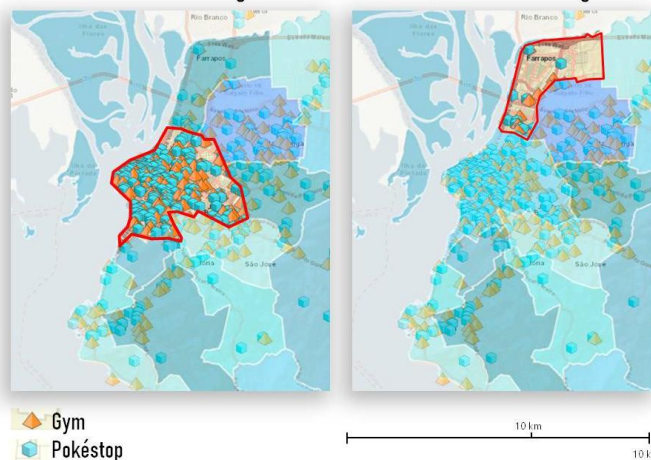
The latter was written before Pokémon GO was released in Brazil, and it already mentioned the discrimination of Columbia's city game maps in the United States, arguing that economically prominent districts had more Gyms and Pokéstops.

The reality appears to be the same in Brazil, which can be noticed when comparing the areas within the city of Porto Alegre: 'Centro' (downtown) and Humaitá, taking into account the average income per household, which is 8.81 and 3.22 minimum wage, respectively,¹³⁸ it is possible to observe on the map the difference in the number of special points in the game:

Comparison between GYMS and POKÉSTOPS between regions:

City Center: average income per citizen: 8.81 minimum wage

Humaitá: average income per citizen: 3.22 minimum wage



This map consists of the overlay between two maps: observapoa e pokemongomap.

Fig.116 - Comparison between Gyms and Pokéstops in different areas of the city of Porto Alegre.

¹³⁸ Data observes POA. Source: <http://www.observapoa.com.br/>

In the city Center, there are a lot of special spots, whereas in the *Humaitá* area there only few sparse spots. The difference between special points by income corroborates with the observations made in the North American article:

In addition to reflecting economic inequality, this distribution ends up affecting the experience of the players, where some will have much more chances of success in the game than the players who live in certain areas. Thus, players who live in poor areas need to spend money to gain access to what players from the most prominent urban centers can do for free or with short commutes to central areas to be able to have access to these items (SANTOS, E. et al, 2016, p. 3).

In another city, São Paulo, a player complains in the 'Pokémon GO Brazil' Facebook group about the social difference between the rich and the poor, and how it is reflected in the game (fig.117):



Here in São Paulo, Brazil, there is a lot of Pokémon in the rich neighborhoods, Cidade Jardim, Higienópolis, Vila Madalena, or in neighborhoods that have a high concentration of hipsters. For those who are from the north, the Braz, Leme and the nearby cemetery are good too. Idea: buses are like a mobile safari zone and a minor risk of being mugged.

Fig.117 - The benefits of 'rich people's neighborhoods'.

These maps are done by a group of people and "they are a way of looking at the world, they represent points of view, readings of the world. As such, they impose the truth

of their discourse in relations of power and function, then, as a device of the government "(FIALHO, 2010, p.107). The Pokémon GO game maps reveal that people with higher income have more opportunities in the game than people with lower income. What makes the Pokémon playing experience easier, more exciting and nicer in richer neighborhoods. In this sense, as Fialho puts it (2010, p.107): "Maps are defined by what they include, but they are more revealing by what they exclude."

However, it is important to know how to 'read' the city, because some parts of the city are not revealed by the maps, and only those who really know the city know how to read beyond their maps. The Hybrid Flâneur may want to experience the spaces that were left out on game maps, which can be dangerous. Unmapped places, such as villages and slums, for example, can attract players who do not know the territory they are going through. As in the example in Fig.118, the player who knows the village behind his house, and who would not dare to go there to catch the Pokémon, states: "So sorry, but that's not gonna happen. I prefer to keep my life and my mobile phone".



Fig. 118 - Knowledge about territory versus geolocation

The slums in Rio reinforce the issue of places not represented on maps as well as social inequality. In the news report 'Slums in Rio without Pokémon expose innovative

type of social inequality', Ronaldo Lemos (2016), director of the Institute of Technology and Society of Rio de Janeiro points out:

It gets even more complex. Pokémon GO uses the interface of Google Maps to map the city, the streets and points of interest to place its Pokémons. It happens that only 0.001% of the area of more than 1,000 slums in Rio is mapped. Although more than 1.5 million people live in them, slums appear on the map as "green areas" or large empty spaces. Are the slums in Rio completely devoid of Pokémon? This is an innovative type of social inequality. (LEMOS, 2016)

In a manifesto, a player declares:



I live in the favela and there is no #PokemonGO here. In the game, we are shown as a large green space, empty and useless. In the favela, we are forgotten by the state, by Google, by Niantic, by society and by you. Rethink.

119 – There is no Pokémon in the slum hillside.

But having high income neighborhoods does not necessarily means having culturally rich public spaces. In some neighborhoods, even though they have a high average income per family, they may reveal some urban 'poverty' as regarding the identity and art presence, therefore richer neighborhoods might not necessarily be the most interesting locations when choosing a place to pin on the map. For example, at the Boa Vista neighborhood in Porto Alegre, where the average household income is approximately twelve times the minimum wage ¹³⁹, does not have public spaces and

¹³⁹ www.observapoa.com

relevant urban references, which is revealed in the special spots of the game that end up being inside shopping malls such as Shopping Iguatemi or other questionable points. It is observed, for example, what was selected (Fig. 120) and approved as an 'interesting' and 'high value' spot at the Boa Vista neighborhood, a high-income area in the city of Porto Alegre.



Fig. 120 - The Pokéstop 'BR's Parrot'.



Fig. 121 - The urban context of the Pokéstop 'BR's Parrot'.

This figure shows the Parrot used in the advertisements of a gas station. We could wonder if there is no art there or if the players who live there consider that Gas Station parrot as art. Looking closely at this Pokéstop (Fig. 121) and its attribution as a 'special place', we observers or passersby cannot find anything that falls into the category of art, culture, or that has any historical value. This Pokéstop reveals a lack of urban references in the place.



Fig. 122- Pokéstop environment in the Boa Vista neighborhood, Porto Alegre - RS.

The hybrid Flâneur through different neighborhoods reveals different parts of the city. The hybrid Flâneur invites Pokémon GO players to follow a guided trajectory within the city to the Pokéstops, which reveal themselves differently in each neighborhood, some districts that do not have public urban quality, inviting players to private spaces, such as the house at the 'Boa Vista' neighborhood that invites players to the shopping mall. In a neighborhood like the one in Fig. 122, the visual clues indicate that this is not a neighborhood as old as the city center¹⁴⁰, since its special spots and the walk itself do not reveal a past or a cultural history background. The identity of that place is given by the parrot of the gas station.

About the city, Lynch (2006, p.105-106) states that:

In the condition of an artificial world, this is how the city should be: built with art. It is an old habit to adapt to our environment, discriminating and perceptively organizing whatever is presented to our senses. Survival and dominance were based on this sensory adaptability, but today we can move on to a new phase of interaction. In the environment where we live we can begin by adapting the space itself to the perceptive pattern and to the symbolic process of the human being.

The invitation to get lost in the streets of the city present in the Pokémon GO game, allows the user to get to know, to start frequently visiting and re-signifying places of the city and the dynamics in the public spaces. The well-known places, as well as the ones revealed by the maps, invite users to go through routes between the most attractive neighborhoods with more attractive spots, which tend to be the neighborhoods that concentrate the highest earning residents.

¹⁴⁰ Figures: 74,81,82,83,97,98,99,100 and103 of this study.

4.5 Chapter III considerations:

For those who walk either in neighborhoods with many special places as well as in less prominent ones, the experience of being in those places can be resignified: "Every citizen has multiple associations with some parts of their city, and the image of each is imbued with memories and meanings." (LYNCH, 2006, p. 1) to read and to enjoy the city due to this new perception- the Pokémon GO - provides another element to build new urban imaginaries.

Interviewees have revealed a new 'city', a 'new' urban experience as well as a whole network of sociability built together with those who read, participate and interpret the city in the same way.

For the same author, we are not only spectators of the urban spectacle, the citizens are part of him with other people. On the perception of the city Lynch (2006, p.2) states that "in most of the time our perception of the city is not wide, but rather partial, fragmented and mixed with considerations of another nature. Almost all the senses are in operation, and the image is a combination of all of them. " The special spots are places and references that draw attention, either for being the special element of the game connected with elements of the city, and for the search for the place itself. And here I mention place because they were given meaning.

Lynch (2006, p. 2) argues that "the city is not just an object perceived (and perhaps enjoyed) by millions of people of very different social classes and characteristics, but also the product of many builders who, for their own reasons, never change their structure. If, in general terms, it may be stable for some time, on the other hand it is always changing in detail. " For Lynch, the building up of the city and its readability and understanding, is based on the logic of place and not of space. A city that invites through the eyes and ears, through the participation of the individual as a Flâneur (even if he does not make the correlation). For the author, the connection between urbanism and the observer who sees, feels and hears, can shape the built environment just as the environment shapes the one who observes it.

The ephemeral city on maps of the game, which exists with its highlights and special places only for a group of people, smartphone holders and those who are interested in the Pokémon GO game, can have an impact on the dynamics and the construction of cities. With the advances in locative media, the same city can be read, enjoyed and perceived in different ways in the same space time. By paraphrasing Rossi, Castello states that "the form of a place is always the form of a time of places, and there are many times in the form of a place." (CASTELLO, 2007, p. 25)

Although it obeys the criteria and cuts established by Niantic, the urban space in the game, which is somehow the collective imaginary of an era since it represents what a certain group understands as 'value' in that region, is a partial projection of what is judged of value in a particular city, of what is considered special in artistic, architectural, or cultural value in that particular context and urban environment.

The Pokémon GO map, superimposed on the map of the city, provides a new reading of the city. The different perceptions of the 'real' city as a function of the technological interfaces gain importance in understanding and reading the space, valuing (or devaluing) places in the 'real' city. The spaces can be read and influence the decisions of users, being able to have social, economic and political reflexes in the urban space used. The users of locative media can increasingly experience the city through different applications such as restaurant search, digital maps, real estate, games and other examples, causing a direct impact on the 'real' city.

5. FINAL CONSIDERATIONS.

Technological innovations have impacted society throughout the years. Combined with other ways, such as miniaturization, they allow greater mobility and use in public spaces.

It can be said that there was a movement of different technologies in each era that favoured the passage of diverse elements from the private space to the public space. When we think about books for example, they mostly start from religious institutions, then they pass through the libraries and when they become 'pocket books' they can easily be taken to the public space and be enjoyed in squares, when commuting, etc. We cannot forget that throughout these transformations, the book goes from manuscript to print and from a few copies to large quantities. When we talk about technology of sound, which had the phonograph as one of its precursors, it can be said that the invention that contributes the most to its use in public space was the Walkman. In its turn, the video game has evolved from several types of pieces of equipment used to play to an enhanced use via smartphone. It is also important to remember that computers that started off with small computing possibilities in large physical spaces, have increased greatly increased their capacity of data processing at the same time that their size has greatly decreased.

Even when the technologies of each era presented the possibility of being individual and could be installed inside houses, libraries or game houses as seen in chapter II, technologies have always been developed in order to meet the demand of being mobile in addition to being individualized. Thus, allowing the possibility of going to the streets as well as being used for socialization when the user wishes so. As Aristotle would say, man is a social animal and their essence reveals itself over time and in his/her own 'habitat': collectively.

The human being follows the evolution pathway with new tools. The machine is created with the human mind; the machine responds, and the human mind reads and creates new machines, creates new cities, places, and all of the 'habitat'.

The construction of 'hybrid places' through the players and of Niantic, demonstrates how the places of the 'real' city can be legitimized by ICTs. In this case, they are places created in the city due to the Pokémon GO application. Users begin to enjoy places that in some cases were unknown to them, or places that are not used or even not suitable for urban 'beings'. The geolocated special points of the game influences the formation of legitimized places, spaces for meetings between the players. The player

reads the city and its places of greater importance according to its 'particular' referential, which is the game's referential. By establishing an appropriation of places through the game, the player grants more or less value to public spaces, establishing hierarchies between the territories of the city where they walk through, by doing a reading, a recognition and appreciation of the territory related to the Pokémon GO locative media game. The relationship man-machine and machine-man continues to mix within the city, in the human habitat, and it continues to intertwine with the paths that are yet to come.

The Pokémon GO game was key to public space access for those players who did not usually leave their houses. Even though the game's audience is of different ages, many of the video game and computer players that did not need to leave the interior of their homes to play, now see the Pokémon GO as a new gaming experience. Its players have created a network of real contacts, they explored the city and now know places they could not even imagine existed. When they go out to hunt, the player is confronted with much more than a virtual monster, he comes across the city, its monuments, the places of value for each community and learns new urban references.

The influence of the game on culture and of the culture on the game, as well as the reflexes in relation to the city, continue to influence the experiences lived in the public space. With every new technology available, new dynamics take place, and in this way, players can get lots of readings and participate in different ways within the urban spaces.

Smartphones' geolocation allows the user to open different maps to read the same city. Depending on the application selected, the user filters and interacts with the urban environment the way they wish. There, the user's 'desires' will be highlighted. Super-connectivity and other inventions have granted to the individual of the 21st century, a new way of experiencing the world, of seeing the city, of giving new meaning to art or what is art in their city, their own habits, the street and the urban spaces. The city is no longer just the urban space, it is the computerized urban space with numerous information attached to the 'real' city, possessing different locative media and assigning diverse information to the same space. That way, they can create diverse interpretations and diverse meanings for the same space, thus providing different perceptions.

The maps and their geolocations of the digital city represent and are the referential of a certain space time in which they were created. They are partly ephemeral, because as soon as the game no longer exists, these maps, these readings and these referrals created by the players will also cease to exist, remaining only in the memory and in the lived experience of those who 'read' a day in the city that way.

Responding to the research problem, users take ownership of the public space through applications and ICTs that invite them to the appropriation of the public space, for the actual 'being' in the streets. The Pokémon GO application has been considered a phenomenon because its rules force players to take ownership of the public space, whether it is an appropriation by making the player walk to achieve the goals of the game, or a physical appropriation by the fact that players are present in these places, to legitimize them, to turn them into meeting points.

We observed that even though the Pokémon GO game is available on different platforms, the game always keeps its essence: hunting little monsters, walking on the streets, in the public spaces, or even in private places. Therefore, it is consistent with the notion of the game, in the way that was thought by Caillois, for it does in fact end up transcending many façades, adapting itself to each culture, but remaining true to its essence.

Various forms of socialization can take place while playing it, they can be real human interactions, or through social networks as well as a combination of the two, where the groups organize to hunt the little monsters together around the city. An information network is formed and with it many relationships are also formed.

It is also possible to observe the so-called market demand that arises from the game through an association between the practice of the game related to consumption, with the sale of inputs inside the game, and stores and/or shopping malls that attract players through the possibility of hunting Pokémons. There is also the development of parallel markets around the game. Formal and informal markets that have formed in subtle and direct ways depending on the game. The walk, the distraction and the leisure, are increasingly associated with consumption, nowadays, being almost inseparable. In 1991, Weiser argued that technologies would one day be so entwined in people's daily lives that they would not know how far they could go. But this can also be related to the market, because technology itself is a way of capital being inserted into people's lives.

Regarding the secondary issues proposed in this paper, firstly it can be said that ICTs can be an invitation for the user to enjoy and to experience the public space. In this sense, it is up to the user to accept the invitation. There are many ways of using the public space with the current technologies, whether listening to music, reading a book or playing a game of locative media. But the same user can choose not to socialize, or not to leave the house.

Secondly, ICTs can transform the space according to the activities it promotes and the uses that citizens make of them. By attracting more people to some places/gyms the

Public Power might have to make improvements in the public spaces, such as adding more benches in busier squares, paving the streets for pedestrians, etc. But because of ICTs, changes can be generated by the citizens/players themselves in the search to identify themselves with the place. It has been mentioned in this paper the example of the appearance of Pokémon statues in a place quite popular for the players, or the appearance of moving totems of energy like those that the student of engineering placed in the parks of the city.

The appearance of locative media and mobile locative games have contributed to a 'new' way of understanding, reading and appropriation of the public space. There may be new interests created depending on different experiences.

The streets are no longer the same with the 'new' digital 'lenses' through which you can see the city. Reading the city and walking on it in a guided way, under new maps, creates changes in the urban dynamics. Users decide their routes and their places of interest according to data and influences of other nature such as the ICTs.

The hypothesis of this work poses that ICTs alter the relation of the user with the public space, and this hypothesis is sustained. Users of mobile locative games enjoy and appreciate the city and the public space due to the ICTs. The very perception of space is altered as the game provides data on the city, what places to go, what places to stay, and the routes that users can take.

With the advancement of the technological field in several areas of present-day society, cultural changes in contemporary society can be observed and technology is playing a relevant role in these changes. In these paper, cultural practices are represented by the games, they are dynamic, and we have observed how it has been transforming the ways of performance in public spaces.

Games reflect the technological development of where they are inserted, as well as the aptitudes of each culture. Technologies, with their global impact and enjoyment, reveal a part of the 'global culture' in which many countries play exactly the same game, each in its own way and with its own peculiarities. The culture of a particular place can be identified by the churches they own, by the mural paintings, statues, or even gas station dummies. We have also observed the culture of game exclusion, when arriving in a 'real' place and seeing that its entire existence is not even close to being represented, just like in some of the Brazilian slums, this corresponds, at least, to a social marginalization of a local population that has not been acknowledged.

With new tools come changes that affect both Nietzsche and the writer of today's words. The writer of today has new tools - ICTs - and is subject to influences that may

present new or different results. Walking and the perception of urban spaces also provide new experiences. The same city can be read in different ways at the same time. Locative media games provide a new perception of the city. Silva and Frith warned that "differences of meanings would become increasingly evident with the popularization of locative mobile technologies" (SILVA, FRITH, 2012 p.6). Since the same space can be read in a number of different ways, depending on the technological interfaces and the city narratives produced by it.

We can say that ICTs can create more *blasé* attitudes such as those described by Simmel, as they are also a way of ignoring what one does not want to see, they are also entertainment. If the present reality is not so interesting, choosing to withdraw from it is a way out. Turkle warns that online life can be more interesting because all the 'steps' can be measured, the whole word can be well thought out and rewritten before it is proclaimed unlike 'live' meetings, the ICTs provide a new *Flâneur*, because they allow innumerable visions of the same space, which can be very positive, showing parts of the city that were not previously revealed as well as showing what a particular community sees in that place. But they can also be negative if people lose consciousness that the 'real' city is the 'real' life, where the world of facts takes place. Living immersed in the virtual world can be an illusion, since human exchange and socialization is still an essential part of man and of life in the city.

The *Flâneurs* of each time are present in the present day, they coexist in parallel. We can have the experience of being a *Flâneur* in a city; or a cyber-*Flâneur* in a digital environment. With the hybrid *Flâneur*, players can have the experience of 'getting lost' between the geolocated references, discovering ways and possibilities related to the informational points attached to the city.

ICTs are increasingly associated with location, they allow the hybrid *Flâneur*, the one where the walker discovers urban places that only exist as hybrids; where it is possible to rank territories that only receive valuation as hybrids; where the experience of discovering new paths is guided by the information attached to the city and thus, is lost between the actual streets and their parallel information.

It is important to remember that there are other games that use the city as their game board: one of them is called Ingress, it was developed by the same company Niantic (the game that originated the database that preceded the Pokémon GO), allying players to one of the two existing forces that fight each other within the game, and completing missions that make them interact with the 'real' world in this battle; another one is the Draconius Go from the company Elyland, which is a game of magic where

players hunt dragons within the city; the Zombies Run, co-developed and published by the British studio Six to Start and Naomi Alderman, for the iOS and Android platforms, is a racing game, where players run to escape from geolocated Zombies, among others. In Brazil, the Caixa Econômica Federal bank has created an application called 'Caixa on the Streets', a program used exclusively by the company's employees, where they get points through walks, races, and bicycle rides. This system scores daily points from twenty-five minutes of exercise onwards, and if the participant stays three days without doing any activities, his/her scores diminish. So, participants must stay active to earn more points progressively. In the end, these points can be converted into products offered by the company.

As regarding future study perspectives to discuss the relations between ICTs and the cities, there is a study gap about the possible people's imaginaries of a city according to the readings and experiences of applications that provide the hybrid Flâneur, such as Foursquare, Uber and Waze. Another research study that could be interesting is about real estate valuations deriving from geolocated games. This research could have similarities to those that study the dynamics that happen in a city due to the Airbnb application (one of the applications for house rentals by season).

In her TedTalk 'Connected but Alone', Sherry Turkle (2012), brings the idea that "technology is transforming us and that it is taking us to places we do not want to go to." She states that "technology causes us to be taken to computer games that seem to be the world" and this idea makes sense when one of the interviewees starts to assume the Pokémon GO as the 'real' world, giving his/her address through references of the game (gyms). But Turkle also believes that "we must focus on all the ways in which technology can take us back to our real lives, to our own bodies, to our own communities." In this sense, we believe that in despite of the escape from reality caused by the use of Pokémon GO (and other ICTs), the game also presents great opportunities of bringing us back to our 'real' life and to our community. It is all about accepting the invitation. And to paraphrase Turkle, 'we must use what we have learned in the virtual world, with ICTs, to live a better life in the' real 'world'".

However, despite all the criticism made by players as differences in maps, the truth is that the game reveals a neglected face of the city. The differences pointed out are, in fact, the very social difference existing in the neighborhoods. The 'guilt' is not *in* the game, and maybe that's what hurts more: exposing the difference, perhaps in the most literal and innocent way possible: through images; through the walk in the city; through the invitation to places to be.

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APPENDIX

APPENDIX 1 - INTERVIEW SCRIPT.

We interviewed 30 people without asking for gender or socioeconomic status precision. The most relevant aspect was associated with the interviewee's profession. We only interviewed players aged 18 or over.

Interviews were performed in public and private venues when there were Pokémon Raids and/or meetings arranged by players through online social media (Facebook) or via smartphone softwares (Whatsapp or Telegram).

We recorded the interviews with a tape recorder and we also took photographs of the meeting. The photographs preserve people's identities due to the blur filter applied on people's faces.

Semi-structured interview script

How old are you?

Since when do you play video games?

How often do you play it?

How do you play it?

Have you ever played a video game that requires real physical interaction with the virtual game?

- Which one? Was it possible to play this game with other people?

Have you ever played a game that required you to leave the house and walk? Which one?

Have you ever played Pokémon GO ?

- What things did you like and what did you like most about the game?
- Did you make any discoveries in your city thanks to the game? Which one(s)?
- Have you been to new places because of the game?
- Have you ever left your house exclusively for playing?
- Have you played with your friends and/or family?
- Have you ever identified an opponent (user) when fighting a Pokémon battle?

APPENDIX 2 -



**UFRGS - Universidade Federal do Rio Grande do Sul (Federal University of Rio Grande do Sul) -
Urban and Regional Planning Postgraduate Program/PROPUR**

FREE AND INFORMED CONSENT FORM

Porto Alegre, _____ 2017.

Dear Participant:

I am a student of the Urban and Regional Planning Postgraduate Program (PROPUR) of the Federal University of Rio Grande do Sul, and I am carrying out a research under the supervision of Professor Daniela Marzola Fialho. The objective of this study is to understand the appropriation of public spaces by the users of Information and Communication Technology (ICT) through the games of extended reality. The purpose is to understand how the new relationships between the community and its city can take place in the 21st century, increasingly connected to locative media. In this sense, their participation involves interviews that will be recorded in order to identify and understand how the appropriation of the public spaces in relation to the virtual games is.

Participation in this study is voluntary and if you decide not to participate at any time, you are free to stop doing so. Since participation in this study is voluntary, as mentioned before, there are minimal risks for the interviewees, and when the results are published, based on the topics listed in the interview script, their identity will be kept confidential if they wish so. In this case, all information that identifies you will be omitted. Upon completion of the Free and Informed Consent Form there will be an agreement to disclose or publicize the information given by the interviewee and/or their legal representative, free from vices (simulation, fraud or error), dependency, subordination or intimidation after the full and complete explanation about the nature of the research, its objectives, methods, expected benefits, potential risks and discomforts that this may entail, formulated in this consent form.

Even if there are no direct benefits in participating, the interviewee will indirectly contribute to the understanding of the problem studied and to the production of scientific knowledge, since the reports will bring direct benefits in the study of the relationship between identity and memory, insights on space as well as the symbolic aspects formed through the imaginary and the way of life of that social group and the influence that the game exerted on that perception.

Any questions related to this research can be clarified by the researcher in charge - Master's Degree student Rachel Berrutti Pereira da Cunha - via email rachelbpcunha@gmail.com; or her tutor - Professor Dr. Daniela Marzola Fialho via email

dfialho.voy@terra.com.br or phone: (51) 3308 3145; or contact with UFRGS Research Ethics Committee by phone: (51) 3308-3738.

The interview will last approximately 15 minutes.

Regards,

Rachel Berrutti Pereira da Cunha
PROPUR/UFRGS Master's Degree Student
Enrolment No. 270428

Daniela Marzola Fialho
PROPUR/UFRGS Tutor
Enrolment No. 10122

I agree to participate in this study and I _____, authorize my identification and the use of the data collected in the interview in publications such as articles, books, magazines, annals, texts in newspapers and any material produced for congresses.

I further declare that I have received a copy of this consent form.

Participant

Location and Date



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INTERVIEW SCRIPT

Interview No.: 01

Name: Player-01

Interview location: Farrroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 41

Since when do you play video games? I used to play some silly cell phone games.

How often do you play? Only sometimes.

Have you ever played a video game that requires real physical interaction with the virtual game? No

Have you ever played a game that required you to leave the house and walk? Which one? Pokémon was the first.

- **What things did you like and what did you like most about the game?**

I found an interesting thing about the game: the children of some friends of mine, they are always closed indoors, even when they are at school, they don't interact with people, they don't talk, and the game made them go out, today they are totally

¹⁴¹ Not all the interviews have been transcribed yet.

different people. They go to CCQM¹⁴² and interact with everyone, talk to everyone.

And before they were in the house on the computer in their fantastic world. And this is what I found interesting: interaction with other people. People who are very closed off interacting with other people.

“There are children playing...but this game attracts an older audience. An age group of 25 upwards, because the game and the cartoons are from when we were kids and teens, it was on TV, that's why we like it so much

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

It's cool to go out on the street because we end up knowing a lot of places that we didn't not know before. For example, I travelled to Guarapari, my idea was to meet DouglasGeo who is one of the youtubers that talk about the game. In the end I didn't meet him, but I visited Espírito Santo, which is fantastic and the wonderful beaches there. My first intention was to travel there because of the game, and I went there and I visited a wonderful city, so the game brings these possibilities to us. Without wanting to add a lot of knowledge, there are places here in Porto Alegre that I didn't know before, and I ended up getting to know them through the game.

You end up getting to know the streets you've never seen before, neighbourhoods you've never seen before. You know your city in a more pleasant way, you are playing, interacting, walking and doing physical activity, otherwise you would be living a sedentary lifestyle indoors in front of a computer. 80% of the players are nerds. And nerds stay at home in front of the computer.

It's a very cool thing, it added a lot.

Did you leave the house exclusively for playing?

Of course! Sure. I have also changed my route.

Once I was coming back from lunch, and a Dragonite appeared (rare Pokémon to be found), that would be my first Dragonite. I was at Borges (Borges de Medeiros Avenue) and ran to the front of the Cathedral (Metropolitan Cathedral of Porto Alegre) and couldn't get it.

I've already entered the Redenção Park at 4:15 in the morning. I stayed until 8:00 at night as well, but we only stayed in the lit part. We didn't stay in the dark. I could only see the little legs out there.

- **Have you played with your friends and/or family?**

¹⁴² CCMQ is *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Our group is a WhatsApp group that we have from CCMQ. We made a group on facebook to invite the folks to come and get these community day here today inside the Redenção Park, that's why everyone came here. Usually everyone is located inside the CCMQ, in fact it is more spread, but since this event makes everyone come here to comply with today's steps, we have to help the personnel to capture Pokémon. Since there are as many PokéStops here we can get as many Pokémon as possible. The staff spends all night playing CCMQ.

My girlfriend understands it, at least I am after Pokémon and not after anyone else, she knows that it is a vice that I have and that has no way to fight it. I get a rental bike and I cycle 35 laps here at Redenção and then I go home.

- **Have you ever identified your opponent on a Pokémon battle?**

Yes, I met Vinicius (a friend who was playing with him) in a Raid Battle in our neighborhood (in Canoas), I saw that he was carrying a cell phone and we started to talk. Today we came to *Redenção* together.

In WhatsApp groups, people keep debating which raid they did, how they got it, who was there, the team fights ...



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INTERVIEW SCRIPT

Interview No.: 02

Name: Player-02

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 26

Since when do you play video games? I've always played, I've been playing since I was little.

How often do you play? Every day I play some game.

How do you play it? Computer, cell phone, video game depends on what I feel like doing.

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, Wii.

- **Was it possible to play this game with other people?** Yes, you can play tennis, dance, do various things.

Have you ever played a game that required you to leave the house and walk? Which one? No, only Pokémon. I've been playing it since it was launched.

Did you make any discoveries in your city thanks to the game? Which one(s)?

I was in São Paulo when the game was out and I went to *Ibirapuera* to play, and then it was crazy like that, everyone getting out of the car, madness!

"I did not know Ibirapuera (Park), so I enjoyed the opportunity provided by the game, so I went there to visit the park as well as to play Pokémon. What really motivated me to visit Ibirapuera Park was the Pokémon. "

Now I'm here just to play, and I've done it several times, I've been to CCMQ. Here in Porto Alegre, I've never entered Cais Mauá through that new door, I only entered because of it.

- **Have you been to new places because of the game?**

Yes, Ibirapuera Park.

- **Have you already deviated from your route to get Pokémon?**

I deviated from my route several times. I was late to a commitment because I was catching a Dragonight, (Pokémon), yeah anything, even less important Pokémon...

- **Have you ever left your house exclusively for playing?**

Yes! (Laughs), I was watching a movie with my girlfriend and I turned on the game just to see what was happening... Then a Pokémon appeared, and I said: "Well, I hope you forgive me, but I will have to go and get this Pokémon."

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

Yes, all the people who are playing.



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INTERVIEW SCRIPT

Interview No.: 03

Name: Player-03

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 54

Since when do you play video games?

I've never played anything before, nothing at all. I work with computers and in my opinion, computer always means work. My whole life I have never enjoyed a game of patience and my Pokémon story began when I was at my uncle's funeral.

At night in the memorial service I started to feel 'restless' and I decided to read some news ... Then I was reading, and I saw an advertisement came out saying: "Pokémon is out now in Brazil – click here" So I clicked, installed and didn't understand. Then I researched videos, I knew very little about Pokémon... hence I started to play ... The burial was going to start, and I said: 'Wait! There is one more here.' So, I didn't stop playing for a single day.

- **What things did you like and what did you like most about the game?**

I thought it was cool.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

I went to São Paulo especially to play at Ibirapuera Park just to get the Dranitrine (a rare species of Pokémon), my main account is the highest level, it was the first Mystich of Porto Alegre to reach level 40, and my second account is 38 almost 39.

I have three main accounts that I play in the right way and I have some other accounts to do tests. I have three cell phones, two Power Bank (batteries), I bought this special bag, where I put all these things inside.

- **Have you been to new places because of the game?**

I play at CCMQ, Redenção and Germânia Parks and elsewhere.

- **Have you ever left your house exclusively for playing?**

Yes! I am here at the Park because of it.

- **Have you played with your friends and/or family?**

Yes, I play with many people, I know a lot of people because of the game.

- The player- 03 decides to tell a robbery case:

We were at Assis Brasil, in the Cristo Redentor Church, we were 14 people, 12 men and two women. We were taking over a Gym there between 12:00 - 01:00 a.m. And out of nowhere, two kids appeared, one of them had a gun and they asked for our cell phones. Everybody was staring in shock, nobody understood anything, and then everybody ran away. I put the phone in my pocket and stood still because I was with Rachel's daughter by my side. Then we ran away and in the end, we only gave them one cell phone. Nobody was hurt.

In Ipanema a couple were inside the car playing under a Gym, and then when they realized a guy approached them with a gun and said it was a robbery. When he tried to drive off, the robber fired at them and the driver was shot under his arm.

The Redenção Park itself, which in the beginning was the centre of all Pokémon activities in Porto Alegre, 90% (unreliable data) of the players used to come here. Over time people stopped coming here because of the robberies, then we started looking for safer places, so we spent a lot of time farming, picking Pokémon, playing and interacting with other people at the airport that is open 24hrs and it is a safe place, another place was the

CCMQ, we would also spend some time at the Parcão Park but as time went by some other players were robbed there too and we stopped going...

Germânia Park is good, but it is very tiring, it has little shade and lots of stairs. The Praia de Belas mall was one of the places we used to go for a while. Then things were changing/migrating, it was the Redenção Park, then the Praia and Belas mall, then Parcão Park for a while, then the airport and now CCMQ. (He reports that his favorite park is Redenção Park) "the best place of all would be Redenção, it has good shade and places to stay, but it is complicated because of safety" and "around 5:00 p.m. the person needs to leave the park". I'll tell you that today there must be 15/20% of people playing at most when compared to the beginning. Before, in the beginning it was as it is today, like 100/200 people, it was quiet, but then there were times when I had to come to the park during the week that there were only three or four people playing, so it is not possible to stay in the park playing, even at day light. Even at the weekends,

one of the biggest reasons why many people stopped playing Pokémon was because of crime. (audio 17 gives the example of the bell tower).

Player-10 complements: "Germânia Park is good! Is good to go to the parks during weekdays."



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INTERVIEW SCRIPT

Interview No.: 04

Name: Player-04

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 25

Since when do you play video games? Yes, I have always played.

How often do you play it? Every day I play some game.

How do you play it? On the phone, on the video game and on the computer.

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, Wii and Xbox.

- **Which one? Was it possible to play this game with other people?** Yes.

Have you ever played a game that required you to leave the house and walk? Which one? Yes, Pokémon.

- **What things did you like and what did you like most about the game?** I think it's about leaving the house.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

The Redenção Park itself. This is the first time I come to Redenção Park. Even though I am from Porto Alegre.

- **Have you been to new places because of the game?**

I didn't come here before because I was afraid, now I have seen that it is not as dangerous as I imagined.

- **Have you ever left your house exclusively for playing?**

Yes.

- **Have you played with your friends and/or family?**

Yeah, I also met people that were playing.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

Yes, of course, in order to raid you need to meet up with people.



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INTERVIEW SCRIPT

Interview No.: 05

Name: Player-05

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 36

Since when do you play video games? Curiously I didn't use to play, I've never really been very fond of cell phone games.

How often do you play? Whenever I can.

How do you play it? Alone or with friends.

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, I played the Wii, but I just find it fun with friends.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon. I found the Pokémon GO game very interesting, and that's when I started to play.

- **What things did you like and what did you like most about the game?**

I found it interesting because you could go out and walk in places and walk until finding the Pokémon, I found this idea very different, I've never seen anything like this before, later I learned that this type of game already existed. But the Pokémon appeal didn't exist yet, I thought it was a very interesting idea.

- **Have you been to new places because of the game?**

Many times, I followed different routes because of the Pokémon, mainly when we had the maps¹⁴³. I think this greatly benefited the game while it existed. I think after it ended the game wasn't so much fun anymore because when we had the maps we could see for example: "Ah! There are cool Pokémon on the other street or in the other neighbourhood, sometimes we ran out to other neighbourhoods to get Pokémon. Because of that I have already been to many different places. Because I knew I was going to that place and I was going to get that Pokémon.

Nowadays, because maps don't exist anymore, we end up playing basically in the same place, we know that it is not worth going to far places, to risk and might not find anything interesting.

- **Have you ever left your house exclusively for playing?**

I was out of the house many times just to catch Pokémon. Especially when there were maps. I looked at the map, sometimes I just got home, but then I looked at the map and spotted a good Pokémon, then I would go out again to get it.

I've never been to a place, I never travelled just to catch Pokémon, but one thing I like to do when I travel to a place is to bring a souvenir Pokémon from the place. I have a Pokémon from Florianópolis, the Caribbean, Uruguay and from various places that I have been to, so I thought 'I'm going to get a Pokémon here just to add to my Pokédex and keep that memory.

¹⁴³ There was a map of the Game where it was possible to see the Gyms and the Pokémon locations. These maps do not work anymore.



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INTERVIEW SCRIPT

Interview No.: 06

Name: Player-06

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 32

Since when do you play video games? I didn't use to play it a lot.

How often do you play it? Whenever I have time.

Have you ever played a video game that requires real physical interaction with the virtual game? No

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

Leaving the house, I play with my husband Diego, we play for fun. The Pokémon helped me get out of the house, make 'chimarrão' (yerba mate beverage) and stroll around, otherwise we would stay home lying on the sofa and watching movies. So we go to the park, there's sun, "chimarrão"... sometimes we do crazy things like that, we leave at

11:00 p.m. to take down the gym... And sometimes we spend the whole night on the street. Being careful and everything.

Have you been to new places because of the game?

I went to my mother's house on the beach in April 2017, because my mother went travelling and I had to look after her house and feed her dogs. I stayed there for 20 days and my life was about going to the supermarket and back. Four months later, the game was out, and I started to play. At the end of August, I stayed at my mother's house for a week, and then I went out every day and spent the whole afternoon walking by the sea shore to catch Pokémon, right on the sea shore, and it was cold, huh. I kept coming and going, I used to walk 10 km a day. I would hatch several eggs, and if it was not Pokémon I would stay inside the house all day.

- **Have you ever left your house exclusively for playing?**

Yes, to take a walk and play.

- **Have you played with your friends and/or family?**

Only with my husband.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

We see them, but we are people that talk a lot, we prefer to play with each other.



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INTERVIEW SCRIPT

Interview No.: 07

Name: Player-07

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 26

Since when do you play video games? Since I was a child.

How often do you play it? It depends a lot on the day.

How do you play it? Alone, or online.

Have you ever played a game that required you to leave the house and walk?

Yes, Pokémon.

What things did you like and what did you like most about the game?

I was in São Paulo when the game was out and I went to Ibirapuera to play, and then it was crazy like that, everybody getting out of their cars, madness!

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

"I did not know Ibirapuera, so I enjoyed the opportunity provided by the game, so I went there to visit the park as well as to play Pokémon. What really motivated me to visit Ibirapuera Park was the Pokémon. "

- **Have you been to new places because of the game?**

Now I'm here just to play, and I've done it several times, I've been to CCMQ. Here in Porto Alegre, I've never entered Cais Mauá through that new door, I've only entered because of the game.

Player-07 (2017) says that "I deviated from the route several times, I postponed something I had to do to catch a Dragonite (a type of Pokémon). Ah I avoid anything less important, even less important Pokémon.

Have you ever left your house exclusively for playing?

I was watching a movie with my girlfriend and I turned on the game just to see what was happening... Then a Pokémon appeared, and I said: 'Well, I hope you forgive me, but I have to go and get this Pokémon'".

- **Have you played with your friends and/or family?**

I play with the players here, you can tell they are my friends.



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INTERVIEW SCRIPT

Interview No.: 08

Name: Player-08

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 23

Since when do you play video games? Since I was little, I played games before Pokémon. And I saw the cartoons too.

How often do you play it? Whenever I can.

How do you play it? Online, alone... Depends, sometimes with my friends.

Have you ever played a video game that requires real physical interaction with the virtual game? No, but I know Wii and Xbox.

Have you ever played a game that required you to leave the house and walk?

None, just the Pokémon.

- **What things did you like and what did you like most about the game?**

I think it's this thing of being able to play on the street, even if it's dangerous. They tried to rob me once and the other time I was mugged. Once they tried to rob me at Tristeza, but I ran away. Then on the second time I realized it in time and managed to escape, on the third time there were 6 guys, they caught me and I couldn't get away and I even got beaten up. I didn't play for 6 months, I left the house without a cell phone.

- **Have you ever left your house exclusively for playing?**

I was going to my friend's house, I was late, and I got off the bus and ran four blocks just to get a Dragonite. Another time we were here (at Redenção Park) and ran a mile to get the Snorlax on the other side. I grabbed his cell phone and ran. I got it for both of us.

- **Have you played with your friends and/or family?**

Yes, I play alone and with my friends.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

Yes, without talking to each other we can't make arrangements to raid. We need the code.



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INTERVIEW SCRIPT

Interview No.: 09

Name: Player-09

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 28

Since when do you play video games? I used to play when I was little, but I didn't play a lot.

How often do you play it? When there is nothing to do.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

Have you ever played Pokémon GO ?

- **What things did you like and what did you like most about the game?** To go out to the street, to see people, go to the Park.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?** No
- **Have you been to new places because of the game?** No, I may have been to the same places more times.
- **Have you ever left your house exclusively for playing?**

Yeah, I'm here at Redenção for that, and to be with my friends too. Once a Snorlax appeared here at Redenção Park at 10:00 p.m., my friend and I got into a taxi, got out, ran and caught it and then left the park."

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?** Yes, but no big deal.



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INTERVIEW SCRIPT

Interview No.: 10

Name: Player-10

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 58

Since when do you play video games? I did not play video games, I played on Facebook itself.

How often do you play it? I play a little everyday. I've started playing since the beginning, from the second day! I play regularly, more than I would like. Everyday for sure. I met these people through Facebook, WhatsApp, and at Redenção Park.

Have you ever played a video game that requires real physical interaction with the virtual game? No, I heard about it, but I didn't play.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

What things did you like and what did you like most about the game?

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Being out in the street we make discoveries, right? Walking. It is very good to get out on the street, a lot of things that I haven't seen before, a lot of things that I couldn't see while driving, I saw now during the game. Buildings, these things, and look, I was supposed to know, but I only got to know now (because of the game).

Have you been to new places because of the game?

I often take different routes. Sometimes I leave the house and I look for what is there (through the map) and then I make a different route. Or when I take my daughter to class. I'll leave her there and take another stroll before going home.

About traveling to other places, I did not go to other cities exclusively for the game, but sometimes I go to Rivera so I enjoy it and I take a walk too.

- **Have you ever left your house exclusively for playing?**

The people from the group organize it: within the large group Instintic (yellow team), which is my team, we have a smaller group, the YWT (Yellow Win Together), and they arrange meetings (through the Whatsapp group) at the airport, at the *Casa de Cultura Mário Quintana* and then people go and I take the opportunity and go along. We stayed there because it is safer, it has power outlet, hence it is easier to play. I become a friend and kind of the mother of the group. I feel good because they accepted me well, I don't feel out of place, I feel good about it.

There were more people who played before, the cool thing was when there was a Dratine on the other side, everyone would run that way. There was a cloud of dust, it was a lot of fun.

- **Have you played with your friends and/or family?**

I played with my daughter, but she stopped, she prefers computer games.



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INTERVIEW SCRIPT

Interview No.: 11

Name: Player-11

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 35

Have you ever played a game that required you to leave the house and walk? Which one?

Yes Pokémon, I've been playing since the beginning.

- **What things did you like and what did you like most about the game?**

I think it's about going out, playing with friends. Friends I met playing because of the game.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, because of the new routes I've made, I change the routes because of the game, 99% of the time.

- **Have you been to new places because of the game?**

Yeah, I ended up coming to the park more times because of it.

- **Have you ever left your house exclusively for playing?**

Yes, but I usually play when going to places. I have changed my route to work since Pokémon started, now I go on foot and make different routes to pass by the PokéStops.

- **Have you played with your friends and/or family?**

Yes, with the friends I made during the game.

INTERVIEW SCRIPT

Interview No.: 12

Name: Player-12

Interview location: Farroupilha Park in Porto Alegre (known as *Redenção* Park)

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? Not informed. (About 50 years old).

Since when do you play video games? I didn't play.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon with my son. (The youngest son who was with him.) We have been playing since its launch. In the summer, at the beach we go for a walk and play together.

Have you ever played Pokémon GO ?

- **What things did you like and what did you like most about the game?**

I think it's the walking thing, it forces you to walk, walk the dog.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, we got to know some new streets because of the deviations we make to catch Pokémon.

- **Have you been to new places because of the game?**

We take a detour to downtown or to some Gym when we leave the house. I met new places in Porto Alegre, and I met new people, many people.

Have you ever left your house exclusively for playing?

It's the first time we come here for this reason (at Redenção Park), during the week when I go to work and come back, I play. Playing it on your way, it is a game that allows you to do it, count kilometres. I did not play any other games before, I started playing because I liked it. It forces people to walk, walk the dog.

Have you played with your friends and/or family?

Yes, because of the game we started to make friends with the blue team, our team. To talk about the battles and so on



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INTERVIEW SCRIPT

Interview No.: 13

Name: Player - 13:

Interview location: *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 25

Since when do you play video games? Yes, all kinds.

How often do you play it? When I was younger, I played a lot, now that I work I play less.

How do you play it? Video game, computer, cell phone, everything.

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, the Xbox. A friend has, we play a dance game.

- **Which one? Was it possible to play this game with other people?** Yes, we play among friends at her house.

Have you ever played a game that required you to leave the house and walk? Which one?

Pokémon.

- **What things did you like and what did you like most about the game?**

Hang out with friends.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, many places. I have been to many parts of the city, which I didn't know before, I have seen whole neighbourhoods." I know Porto Alegre through the game, I am guided by the Pokémon. We get guiding directions through the Pokémon. I use it a lot for reference. When my friends were at my neighbourhood, I told them: "pass by the Gym and turn right". I don't use Google Maps, I use Pokémon. Only those who know the game know of some places.

Have you been to new places because of the game?

Yes, we went to São Leopoldo to play, we crossed the São Leopoldo. We walked all around São Leopoldo, places we didn't know before.

I did not know the house of culture for example.

The Parcão Park is good, it's safe. But Sunday is at Redenção Park, it is bigger, and the crafts market makes it safer.

I just know the name of the General Osório Monument here in the Center because of the game.

- **Have you ever left your house exclusively for playing?**

Yes, São Leopoldo, Porto Alegre.

I did North Zone on foot and by car depending on the game.

I play with the cell phone on the street and I don't care, if you keep an eye out, nothing happens.

- **Have you played with your friends and/or family?**

There are about 100 acquaintances. But in the group, there is much more, but they are all fly.

(Some of them, at that day, had loving relationships thanks to the game)

We used to go to Canoas to take down to the Gyms. Before the Raid Battles we organized ourselves into fewer people. Now it takes more time.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

- I went after a fly, it would knock me down, then I found out who he was. Then I saw his face, and when I was walking in the street, I saw him at Andradas street, I

went after him and said "Hey John Doe why do you keep knocking me down? Let's stop that! And after that it never happened again.



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INTERVIEW SCRIPT

Interview No.: 14

Name: Player 14

Interview location: *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 40

Since when do you play video games? I used to play Game Boy and Gta in video game.

How often do you play it? All the time. I play a little everyday.

How do you play it? Video Game

Have you ever played a video game that requires real physical interaction with the virtual game? No

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

Playing together and be out and about.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, that the city is not as dangerous as it seems. Of course, if you know where to go.

- **Have you been to new places because of the game?**

I don't know about knew places, but it made me come here at Redenção Park more often.

- **Have you ever left your house exclusively for playing?**

Yes, we came here in the Redenção in the early hours just for this. At the time there was the Pikachu nest we used to come here at night, we were about five people. Redenção Park is quiet and very cool at night. It is well lit, only this eastern part is very dark. There are some people, strange people, but there are a lot of 'normal' people passing through the Redenção Park. We stay until 3:00 - 4:00 a.m.

- **Have you played with your friends and/or family?**

Yes, friends I made because of the game. We make several friends and enemies, when we go out at dawn to knock down gyms, the next day is the day when the other teams start whining.



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INTERVIEW SCRIPT

Interview No.: 15

Name: Player 15

Interview location: *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? (About 25 years old)

Since when do you play video games? Since I was little, with my brother.

How often do you play it? I don't play so much now, but I used to play every day.

How do you play it? I used to play video games and computers.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

Take to the street with a purpose. (laughs)

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

No

- **Have you been to new places because of the game?**

-

Left the house and started the game, to hatch the egg, to count kilometer. For example: I'm going to such place. Then it shapes the way ... Let's see where I can go. If I don't have to go through some Gym, knock down ... Place a Pokémon there... You leave half an hour before just to knock it down.

- **Have you ever left your house exclusively for playing?**

I leave the house more now due to the new events, they are gathering players.

- **Have you played with your friends and/or family?**

Yes, I played with friends who don't even play anymore. Now I play with the friends I met because of the game.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

Yes, this is necessary to get organized. There are WhatsApp and Telegram groups that we can use to gather people, even to do the battles in group, then we agree if a Pokémon X appeared in such a place, until what time does it stay there? Who's coming? Write a list ... and decide 15 minutes before its time to leave ... these are the raids.



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INTERVIEW SCRIPT

Interview No.: 16

Name: Player 16

Interview location: *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 23

Since when do you play video games? Since I was little.

How often do you play it? I play something everyday.

How do you play it? Cell phone, computer, video game. I like computers best.

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, I have but I don't like it.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

This thing of playing in the street with people.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, I did with the players of São Leopoldo and Porto Alegre. I'm from Canoas, and I went to Porto Alegre because of the game, because there are more Gyms and PokéStops.

The Monuments I've visited and researched here was because of the game. I only know about the Communication Museum because of the game.

- **Have you been to new places because of the game?**

The places I like to go the most are the CCQM and the airport, there are sockets and wi-fi.

On the street I really like Parcão, it's quieter. Safer.

I don't farm in the street anymore.

- **Have you ever left your house exclusively for playing?**

Yes, I've already travelled, Yes, São Leopoldo, Porto Alegre.

- **Have you played with your friends and/or family?**

Yes, acquaintances to appear to play there are hundreds.

We have dominance, the Redenção has been red for long, the South Zone is red and Sarandi is yellow.



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INTERVIEW SCRIPT

Interview No.: 17

Name: Player 17

Interview location: PUCRS.

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 23

Since when do you play video games? I played video games when I had more time.

How often do you play it? Not much now.

How do you play it? I used to play on the console.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

The fact of being the story of when I was a child seems like dream come true.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Actually, not much, I don't change my route because of the game. As I study and live near PUCRS (Pontifical Catholic University of Rio Grande do Sul), and there is a Gym there, we get together to go to the raids... Through the WhatsApp groups.

- **Have you been to new places because of the game?**

Yes and I noticed things I haven't seen before. You kinda force yourself, sometimes Pokémon appears in a place where you have never been before... Then a Pokémon appeared there, I got there with the car and then I discovered that the street had no way out. (laughs)

- **Have you ever left your house exclusively for playing?**

Yes, when I have time. I played every day until I got hurt.

- **Have you played with your friends and/or family?**

Yes, with my wife.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

Through a Facebook group we have organized the WhatsApp group of PUCRS Pokémon hunting. So, we actually met each other there.



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INTERVIEW SCRIPT

Interview No.: 18

Name: Player 18

Interview location: Redenção Park.

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 34

Since when do you play video games? No, just those silly cell phone games.

How often do you play it? Not much now.

How do you play it? Only on my cell phone.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon.

- **What things did you like and what did you like most about the game?**

It is an excuse to go out. (Laughs) We go out with the dog 'Lady Mow', go for the PokéStops, go after the Raids...

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

I've lived in Porto Alegre for 4 years, and we (her and her husband) ended up always going to the same places, but since Pokémon was launched, I have been to many places. I visited Parcão, which I didn't know before, I didn't know the Jardim Botânico, I went there because there was a PokéStop. We know Parcão because it had a 'girafarig' (a type of Pokémon), I also visited Germânia... we were there because of a 'Saimabi' (another type of Pokemon). I think our routine has changed a lot.

- **Have you ever left your house exclusively for playing?**

Yes, we're here just drinking "chimarrão" because of Community Day.

- **Have you played with your friends and/or family?**

Yes, with my husband and the friends we meet. Now that I got the hang of it my husband lost it. But I encourage him.



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INTERVIEW SCRIPT

Interview No.: 19

Name: Player 19:

Interview location: *Casa de Cultura Mário Quintana* (Mário Quintana's House of Culture).

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 28

Since when do you play video games? I've always played.

How often do you play it?

I think about four times a week or so. I don't know, maybe every day.

How do you play it? Computer, video game and cell phone. Whatever is available.
(laughs)

Have you ever played a video game that requires real physical interaction with the virtual game? Yes, Wii.

- **Which one? Was it possible to play this game with other people?**

Yes, we play that dance game.

Have you ever played a game that required you to leave the house and walk? Which one?

Pokémon.

- **What things did you like and what did you like most about the game?**

Being able to play like in the past and at the same time with the game.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Not much, I'm from Canoas and there is not much there. I discovered things here in Porto Alegre.

- **Have you been to new places because of the game?**

Yes, I got to know Redenção better.

- **Have you ever left your house exclusively for playing?**

Yes, I come to Porto Alegre, through downtown and Redenção just for that.

- **Have you played with your friends and/or family?**

I used to play alone, but now I play with friends from the game.

- **Have you ever identified an opponent (user) when fighting a Pokémon battle?**

I live in Canoas and I used to play alone, but since the Raids started, I've known Fabiano and since then I've joined this people you know... Because if it wasn't me playing alone and most of the time playing at home too.



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INTERVIEW SCRIPT

Interview No.: 20

Name: Player 20

Interview location: Redenção Park.

Interview date:

Interview Transcript:

Semi-structured interview script

How old are you? 24

Since when do you play video games? Yes.

How often do you play it? I don't know maybe kind of day in day out...

How do you play it? Cell phones more often, rarely on video game.

Have you ever played a game that required you to leave the house and walk? Which one?

Yes, Pokémon GO.

- **What things did you like and what did you like most about the game?**

I can't say, a little bit of everything. Like going out on the street, playing a game from when I was a kid.

- **Did you make any discoveries in your city thanks to the game? Which one(s)?**

Yes, I went to several places and we do crazy hours, we went out hunting at night at Parcão, Redenção and the Airport. Hunting in the South Zone is pretty cool.

- **Have you ever left your house exclusively for playing?** Yes.
- **Have you played with your friends and/or family?**

I started the friendship with these people here because of the game. We started our friendship through playing Pokémon. But now we always hang out together, not long ago we were having lunch, last night I went to a party with the Pokémon players. In summary, Pokémon was what brought us together.

I've been out in the rain to get Pokémon. I bought Pokéballs because I ran out of it, and the Dragonite ran away. I've already broken the law to get Pokémon when I was driving, and I got a fine. But I got the Pokémon! Wow, many stories.

ANEXO – I – TIPO DE POKÉMON POR LOCALIDADE.

“Tipos de Pokémon e locais que aparecem no Pokémon GO

- **Fire (Fogo):** Pokémon tipo Fogo são mais comuns em lugares quentes. Quem mora em locais mais secos ou próximos ao litoral diz que consegue uma boa variedade (é claro que isso varia e não deve ser levado como critério principal). Geralmente, Ponyta e Growlithe são os que mais aparecem.
- **Water (Água):** Por motivos óbvios, estão próximos a pontos aquáticos: lagoas, rios e praias. Horsea, Goldeen, Psyduck, Poliwhag, Staryu e o ‘querido’ Magikarp são os mais fáceis de encontrar por aí.
- **Grass (Planta):** Quem mora mais perto do mato e áreas rurais encontra mais Pokémon tipo planta. De fato, por experiência própria, faz sentido. Além dos milhões de Zubat e Pidgey, o que mais tem nas áreas verdes (como aqui) é Oddish, Exeggcute, Bellsprout e Bulbasaur.
- **Electric (Elétrico):** Dizem que estão próximos às indústrias, escolas e universidades. Nesses lugares você pode conseguir o Pikachu dos sonhos, Voltorb, Magnemite, Electabuzz, entre outros.
- **Normal:** Costumam aparecer em todos os lugares, inclusive dentro de casa, alguns com mais frequência – como o Clefairy, Rattata e o Pidgey – e outros mais raros (Jigglypuff, Chansey e Meowth).
- **Ice (Gelo):** Má notícia para os brasileiros (ou não). Pokémon tipo gelo são comuns na neve, embora muita gente já tenha encontrado alguns raramente nas ruas – ou ganhado por meio dos ovos, geralmente Seel ou Jynx.
- **Fight (Lutador):** Aparecem em estádios, academias e centros esportivos. É frequente achar Machop, Hitmonlee, Hitmonchan ou Mankey nestes lugares.
- **Steel (Metal):** No Pokémon GO, só o Magnemite é tipo Metal. Além de ser visto nos mesmos locais dos tipos Elétrico, ele é encontrado em prédios ou estações de trem/metrô.
- **Flying (Voador):** São bem fáceis de achar e comuns, assim como os Pokémon do tipo Normal. Presentes em jardins, casas, áreas urbanas, ou seja, em todo lugar tem um Fearow ou um Zubat esperando para ser capturado.

- **Fairy (Fada):** Ficam próximos a pontos turísticos e lugares conhecidos. No Pokémon GO , há poucos dessa forma, apenas Clefairy, Clefable, Jigglypuff, Wigglytuff e Mr. Mime.
- **Ghost (Fantasma):** Não há uma regra, mas muita gente relata que encontra Pokémon Ghost próximo às igrejas, cemitérios e estacionamentos.
- **Bug (Inseto):** Assim como Pokémon Grass, os insetos também estão próximos às árvores e locais com mato. Parques são uma boa opção para pegar Weedle, Caterpie, Paras, Venonat, entre outros.
- **Psychic (Psíquico):** Abra, Hypno e companhia são visto próximos aos hospitais e em áreas residenciais, revelam muitos jogadores de Pokémon GO .
- **Ground (Terra):** Aparecem em áreas urbanas, playgrounds e jardins. Ainda não há uma regra clara para caçar e encontrar Pokémon Ground.
- **Poison (Veneno):** Córregos, áreas aquáticas e indústrias são os locais preferidos de Pokémon venenoso, como o Muk, Ekans, Koffing e Tentacool.
- **Dragon (Dragão):** Quer pegar um Dratini? Então, vá para pontos famosos da sua cidade. Como são raros, Pokémon Dragon surgem geralmente em áreas conhecidas e pontos turísticos.
- **Rock (Pedra):** Pedra entra na mesma do tipo Terra, embora muitos gamers afirmem que esses Pokémon são comuns em shoppings e rodovias.
- **Dark (Sombrio):** Ainda não existem tipos Dark em Pokémon GO , já que nenhum Pokémon da primeira geração se encaixa nesta característica. Eles só aparecem a partir de Johto, como Umbreon e Hondour e Murkrow.”¹⁴⁴

¹⁴⁴ <http://www.pokemongobrasil.com/onde-encontrar-cada-tipo-de-pokemon-no-pokemon-go/>

ANNEX II - ACCEPTANCE CRITERIA FOR NEW LOCATIONS.

Candidate Portal criteria

ACCEPTANCE CRITERIA

High-quality Portal candidates are those that help Agents discover and enjoy their community, such as:

A LOCATION WITH A COOL STORY, A PLACE IN HISTORY OR EDUCATIONAL VALUE

Interesting story behind the location/object

Historical significance (apart from just being old)

A COOL PIECE OF ART OR UNIQUE ARCHITECTURE

Statues, paintings, mosaics, light installations, etc.

Venues that showcase fine art (e.g., performance art theaters and museums)

Buildings designed by renowned architects/structures famous specifically for their architecture

A HIDDEN GEM OR HYPER-LOCAL SPOT

A popular local spot that you would take a friend visiting your community for the first time A popular spot where locals gather, but may be lesser-known outside the community Tourist spots that showcase local flavor and culture and that make your city/neighborhood unique More off-the-beaten-path tourist attractions (i.e., if you weren't a local, you wouldn't necessarily know to go here)

Adventurous tourist attractions - think lookout towers, observatories, signs or markers atop mountain peaks, etc.

In addition to using the above acceptance criteria, we often add candidates that are a special nod to industries and networks that connect people around the world, just as Ingress connects Agents around the world. These include:

PUBLIC LIBRARIES

A nod to education and discovery, cornerstones of Niantic & Ingress

Includes little free libraries, provided they are not on private residential property; does not include mobile libraries.

PUBLIC PLACES OF WORSHIP

A nod to the other worldly, which is integral to the story of Ingress

Taking a clear, bright photo for your submission that shows the subject and its surroundings helps us more easily determine if the candidate meets our acceptance criteria and confirm it is physically located in the suggested location.

However, candidates do not necessarily have to be visually impressive to meet our acceptance criteria.

Similarly, while descriptions are not required, they are highly encouraged, and they often provide context and help us more clearly understand how your candidate meets the acceptance criteria.

PLEASE DON'T SUBMIT

Please refrain from submitting these candidates, as reviewing these submissions slows down the process for everyone.

Candidates in locations with NO SAFE PEDESTRIAN ACCESS.

Candidates of PEOPLE, BODY PARTS, LIVE ANIMALS, etc.; please, just don't.

Candidates that are NATURAL FEATURES (Includes pictures of landscapes as well as submissions where the subject is a lake, river, stream, mountain, volcano, waterfall, etc.; does not include man-made points of interest - plaques, signs, etc. - near natural features).

Candidates that are NOT PERMANENT, including SEASONAL DISPLAYS that are only put up during certain times of the year.

Candidates submitted with a PHOTO THAT YOU DID NOT TAKE YOURSELF (i.e., pulled from a third-party source); these will be rejected even if the candidate itself meets acceptance criteria or is on the list of things we generally accept.

Candidates on PRIVATE RESIDENTIAL PROPERTY (including farms)

Candidates that may interfere with the operations of FIRE STATIONS, POLICE STATIONS AND HOSPITALS

Candidates on the grounds of PRIMARY/SECONDARY SCHOOLS

TIPS & TRICKS

How to increase the chances your new Portal candidate is accepted

Include a description: we verify them and then will use the information to determine whether the candidate meets the acceptance criteria.

Take a clear photo: the easier it is to see what you're submitting (i.e., a photo taken during the day at a reasonable distance and that gives an idea for the scale and placement), the easier it can be evaluated. In addition, a low-quality photo (e.g., pitch black/blurry photos or photos taken from a car) may cause a candidate that otherwise meets the Portal criteria to be rejected.

Provide a detailed title: helps us verify whether the candidate meets any acceptance criteria (this is much more difficult to do with titles like "Historic Building" or "Street Art"); if possible, use the subject's official title.

Before submitting, ensure the location pin is correct: if it's submitted in the wrong spot and we're not able to find the right spot, even if it appears to meet the acceptance criteria, it may not be accepted.

Guidelines for Portal titles

Titles may be submitted in any language

Where there is no "official" title for the Portal (i.e., fountains and statues without names), we welcome creative titles to distinguish the candidate Portal from other similar Portals

Please do not include real names, codenames, faction or group names in titles

Please do not include HTML in Portal titles

Note: We cannot accept title or description edits for historical markers. Please direct these edits to hmdb.org

Guidelines for Portal descriptions

The "Description" field on candidate Portal submissions may be used to populate the More info >> link from the Portal details page on your Sca."¹⁴⁵

¹⁴⁵ <https://support.ingress.com/hc/en-us/articles/207343987-Candidate-Portal-criteria>