The aesthetic look of affect: reterritorializing Rio de Janeiro

O olhar estético do afeto: reterritorializando o Rio de Janeiro

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Abstract

This article seeks to present the aesthetic look of affection as a possibility to sensitize and reprogram social perception in Rio de Janeiro based on the perspective of the Shantytown. This is a technique to "make you see", to "transform looking into seeing" and to "make you act on" through the photographic experience - an alternative to reimagine the city from another perspective and to be able to reconfigure the image of Rio de Janeiro and its relations through the virtualization and projection of photographic images produced in the Shantytown, that is, a resource to reterritorialize the city. This proposal was built on the concept of deterritorialization proposed by Pierre Lévy and on Josep Català Domènech's complex image theory, having the "Phenomenology of Perception" by Maurice Merleau-Ponty as the methodological reference.

Keywords: reterritorialization; aesthetics; photography; perception; affection.

Resumo

Este artigo busca apresentar o olhar estético do afeto como possibilidade para sensibilizar e reprogramar a percepção social no Rio de Janeiro a partir do olhar da Favela. Uma técnica para "fazer ver", "transformar o ver em olhar" e "fazer agir sobre" através da experiência fotográfica. Uma alternativa para reimaginar a cidade sob outra perspectiva e poder reconfigurar a imagem do Rio de Janeiro e suas relações a partir da virtualização e projeção das imagens fotográficas produzidas na favela, ou seja, um recurso para reterritorializar a cidade. Uma proposta construída a partir do conceito de desterritorialização de Pierre Lévy e na teoria de imagem complexa de Josep Català Domènech, tendo como referência metodológica a Fenomenologia da percepção, de Maurice Merleau-Ponty.

Palavras-chave: *reterritorialização; estética; fotografia; percepção; afeto.*

Introduction

In this research, we try to think the city of Rio de Janeiro from another perspective, a city reimagined through the eyes of the Favela. A possibility of perceptual reprogramming and sensitization based on image, aesthetics and virtual studies, which would allow thinking of a "post-neoliberal" city, a reterritorialized city. The aesthetic look of affect could promote the reconfiguration of the city image and its relations through aesthetic experience. Research that has in Maurice Merleau-Ponty's "Phenomenology of Perception" its methodological reference, mainly because phenomenology is a method of apprehending reality committed to experience and criticism, as well as a precious cognitive instrument, as Lopes and Pimentel highlight (2011, p. 93). Merleau--Ponty´s phenomenology is an invitation to what is essential in perception: "opening up to another and leaving yourself" (ibid., 1999, p. 571); allowing the observation of reality construction and the description of perceptual experience, one that allows going beyond empathy, inaugurating an identification process that promotes sympathy with the other, as Cortina suggests (2017). These perceptual changes are reflected in the surroundings and imply a commitment to the other from the reformulation of the communicative pattern.

A research work divided into three stages, starting with the presentation of the aesthetic look of affect, to then develop the concept of reterritorialization and what would be the process of reterritorialization through aesthetic experience. The aesthetic look of affect was developed during the doctoral research at the Graduate Program in Law of the Federal University of Rio de Janeiro, seeking to offer an alternative to confronting violence in Rio de Janeiro. A technique built from the hypothesis that the city is structured under a circular dynamic of violence, as Watzlawick (1991, p. 93) describes the pattern of interdependence, being possible to break up it through aesthetics, that is, from the change in perception, it would be possible to modify the modulation of this communication and break the circularity of violence that marks relations in a city divided between spaces of inclusion and other marginalized ones. An aesthetic of segregation that reflects the own circularity of violence, between concealed racism, unnoticed aporophobia and other forms of violence that remain normalized. The order is fixed under a communicative dynamic of constant and reciprocal threat, a perception amplified by the media that ends up promoting the legitimation of containment and control measures that feedback and enhance the circularity of violence in Rio de Janeiro. A social dynamic that adopted a form of spectacle, as Debord (1997) described the contemporary society, responsible for shaping the image of a wonderful city in a portrait of violence. A form of communication that perceives the other – different – as an enemy to be slaughtered, legitimizing violent measures that provoke a recrudescence of violence. Even peace presents itself as a face of the city's violence when it links the perception of security to the image of the police that wields violent symbols, which stimulates the replacement of the image of justice with an idea of punishment.

The aesthetic look of affect intends not only to make visible the forms of this violence in Rio de Janeiro, but to change the perception of Favela as a portrait of violence from the images produced by the Favela itself. It is not the Favela that needs to be transformed, but the look that insists on seeing the Favela as a locus of violence is what needs to be changed. This change in perception is possible from another perspective, capable of projecting another image of the Favela and the city. A technique based on the perceptual experience awakened by affect, which would allow shifting the focus of the issue of violence in Rio de Janeiro to print another way of seeing violence and, therefore, another pattern of communication anchored in the Spinozian conception of affect. Photography would be the medium to build another portrait of the Favela, not that image associated with threat, fear and stigma, but to be seen as a space for affective and transforming experiences. A new way of thinking about the city through the deterritorialization of images produced in the Favela, according to the concept built by Pierre Lévy, in which virtualized images in cyberspace would be projected through aesthetic experiences, as Català Domènech reflects on a complex image. This would be the process of reterritorialization of Rio de Janeiro. A proposal to reimagine Rio de Janeiro and its relations from the virtualization and projection of the photographic experience, not being a digital city, but a perceptual reconfiguration from the perspective of the oppressed subject, different from that image that was responsible for modulating the relations of a city under the eyes of the oppressor.

Figure 1 – The Favela´s complex sound

Source: Bruno Itan´s photo.

The aesthetic look of affect

The aesthetic look of affect offers the possibility of the enlargement of perception, the emancipation of seeing to transform it into looking. It is the opportunity to reconstruct the communicative pattern translated as violence. A look that allows the radicalization of perceptive synthesis, that is, another way to perceive, to affect and to act. It is from the photographic experience, through the lens of affect, that the elaboration of the perceived content and the production of a new reality could be established. A process of "to affect and to be affected" through the relationship with the perceived world, from another perspective, which in this proposal is the Favela. Photography, as Azoulay (2008, p. 129) reminds us, acts by making others act, in addition, to operate as a mediator in the relation between subject and metropolis, locating the "I" in the urban space, even if it is increasingly evident that the metropolis visuality regime itself is responsible for calibrating the subject sensoriality, notes Costa (2010, p. 50).

The aesthetic look of affect allows the production of the look. To see, to perceive and to look are distinct phenomena and are not related to vision. According to Català Domènech (2011, p. 19), vision is part of the whole body, as its property, hence it is common to say that we see through the body, as our visual field occurs from the body's location, making the visual experience a body experience. The visual is, therefore, a complex phenomenon inscribed in visuality; to see "is to think reality, in a degree or another of intensity" (ibid., p. 52). But we must attempt

that our emotions are the result of a visual culture that can modulate and calibrate our perception. Society imposes particulars filters on what we see, controlling, limiting, restricting the capacity of our vision; the aesthetic look of affect aims to unblock the perceptual experience through another filter: affect. A visual experience that, combined with the affective experience, is capable of executing the transition from contemplation to action, as thought by Arendt in her book "The Human Condition", and that Didi-Huberman (2016) defends to be related to emotions, despite questioning their relation with images, exposure and social imposition in a regime that tames our feelings to answer a form of appearance. The transformation of the look from passive vision to active vision is the synthesis of perceptual experience, it is the complex image described by Català Domènech, considered as our conscious vision, capable of interrogating and supporting a complex reflection of the world (Català Domènech, 2011, p. 54). This ability translates into the strength of our actions. The look can transform the environment from perception, preconizing the visualization. It is the image that makes us understand reality and not vision, explains Català Domènech, because visualizing "is putting the phenomenon in images through different visual resources" (Ibid., p. 59).

The relation between looking and photographing is related to the "certain use of the look" preconized by Merleau-Ponty. The view, according to Català Domènech (2011, p. 53), is "to see the limit of our vision, it means to see the image even in reality: to see reality as an image" is, therefore, to see the unlimited of the real in the image. Photography arises as to the *medium* of this look, of this way of

perceiving and conceiving images. Images that are capable to affect and to act, that transcend representation and can break a communicative pattern. These are images that raise awareness and promote commitment to the other, to the other space. It is from its paradoxical aspect that the possibility of deterritorialization emerges, thought by Lévy (2007); after all, as Barthes pointed out, photography separates attention from perception, freeing attention and the production of meaning by the receiver in relation into the photographed image. This is the energy of the images, which Sontag diagnosed as originating in the reality of photography (2004, positions 2412 to 2414), leading her to defend the complementarity between the notions of image and reality (ibid., position 2139). It is in this power that the possibility of reterritorialization through the image resides.

Photography, in addition to being a medium of seeing reality from a certain perspective (to photograph), is a form of communication through the image photographed with the spectator of the photographic record, carrying the ability to go beyond the seen when authorizing the production of the look, or that is, the synthesis of perception, according to the Merleau-Ponty´s conception. This synthesis concerns seeing and seeing oneself, according to Martins (2017), radically inscribed in the reality of social relations, fundamental to sociology, even though the material is not the reality. Photographing is a way of constructing reality and modulating perception. The photographic look would be a kind of reality decoding, according to Sontag, an expression of the experience of the real and the search for meaning in the face of the mirror, "the only way to make Photography cross the mirror" (Martins, 2017, p . 55). This would be the ability of Photography to train for "intensive vision", according to the visionary Lazsló Moholy-Nagy (1995).

According to Benjamin (2013; 2017) and Barthes (2015), the *punctum* would be responsible for the ability to affect through photography. *Punctum* is the affect that makes possible the opening of space and time. The *punctum* is what affects me, pushes me, awakens my look, and could transform me, because it provokes my action. The look as a synthesis of the perceptual experience, described by Merleau-Ponty (1999), takes place as in a plunge into the image of photography through my look under the look of the other, in order, thus, to return to me – that realizes. The *punctum* can organize not only our look, but also bring together several looks on the same reality, expanding the field of vision and, thus, reaching beyond the perceived, confirming the photographic experience as an opportunity that everyone gains in seeing through the eyes of the other, emphasizes Azoulay (2008, p. 107). The photographic experience is a projection of my world. From this projection, a new world is constructed, a new reality. A world that, according to Lévy, is the subject himself, "with the condition of extending by this term all that affect involves"; the subject, therefore, "is a world bathed in meaning and emotion" (2007, p. 107). This subject located in the virtual is an affective subject that "unfolds out of the physical space" (Ibid.), a deterritorialized subject and that may have altered his perception. Upon returning as a projection, the subject reterritorializes from the aesthetic experience, changing again his self-perception and his surroundings,

the same occurring with the images, especially images of the city, capable of reterritorializing urban space and its relations, that is, to reconfigure the social perception. The affects, according to Lévy, would be responsible for updating the virtual (ibid., p. 108). This update would provoke the emergence of new types of affects, which could be considered an "affective inventiveness" (Ibid., p. 108), being this "the immense affective game that produces social life" (ibid.). It is this affective inventiveness that authorizes the process of reterritorialization.

The aesthetic look of affect exposes this prerogative of the image to arouse some type of emotion in the viewer so that it is possible to process the perceptive synthesis, that is, transform the seeing into looking. This transformation is the essence of the aesthetic experience, given that aesthetics is "a way of qualifying an intrinsic emotional property of any visual function" (Català Domènech, 2011, p. 28). This is the emotional function of the images identified by Català Domènech. It is the power of the visible to affect the image's receiver, "before what we see and, even more, if we see it represented" (ibid.). However, we can also access the invisible in the image, warns Merleau-Ponty, which would be the punctum effect awakened in the photographic experience and, therefore, of the sensitive key. For Català Domènech, visual representation would be a way of controlling our emotions in the face of the visible, mainly because emotional images, those that put the emotional factor in the foreground, make it possible to experience the real through an emotion. Despite the belief that the photographic image is eminently technical, and, thus, eliminates any trace of

subjectivity in capturing the real, or emotion, the author of imagen compleja concept (Català Domènech, 2005) points out the preponderance of desire – of affect – in that relation with the image, and not the reality itself; after all, according to Català Domènech, the very absence of emotion is an emotion that is also experienced emotionally (ibid., p. 30). For Didi-Huberman (2016), emotion refers to movement, "an e-motion, that is, a motion, a movement that consists of putting us out (e, ex) of ourselves" (p. 26). It is the possibility of leaving the contemplative status to act, as Arendt (2007) thought about the transition from the passive to the active status. It is from sensitive knowledge that the active transformation of our world takes place, as preconized by Merleau-Ponty, an affective moment that makes it possible to change the individual when he interacts with other worlds. It is the "pregnancy of emotion" that carries the symptom image thought by Charaudeau (2006), that "image already seen, which refers to other images, either by formal analogy or through verbal discourse" (p. 245). An image converging to that imagined by Didi-Huberman, structured from the Benjamin´s dialectic image and his construction of a dialectic of seeing, close to the Merleau-Ponty´s perceptual experience, between body and imagination, which, to a certain extent, reflects the Spinozian conception, that is, to be affected by the lived crystallized as an image semantically reverberated.

Photography of a divided city can open a visuality, believes Martins (2007). A visuality that is offered as a challenge to the photographer for constituting the image of social reality. However, they are images that need information to be understood, as they are

not self-referential, emphasizes Martins when referring to the "polysemy of photography" to explain the power of photographic images. This power not only allows multiple readings but also carries "a load of multiples meanings that the photographer's documentary intention can nullify or mutilate" (ibid., p. 169), being part of the reality production itself and its function of deciphering or decode the disorder and mismatches of the urban space, an integral part of the field of photography visuality. For the sociologist, the important thing in photography would lie in the social imaginary of which it is a *medium*, in the mediator imagination it arouses. In this perspective, Martins identifies a tension between the *punctum*, "as a point of visual impact and the coadjuvation of the complementary components of the image, residual and imprecise, which can be read not only from the image, but from the imagined that situates and defines it" (ibid., p. 173). This impact of the *punctum*, if considered as a fragmented and decontextualized aspect, according to Català Domènech (2005, 2011), would be part of the society spectacularization phenomenon, which would explain our attraction – for the *punctum* – for decontextualized images that ends up emptying, losing power, meaning and capacity for affectation and contagion.

When questioning whether our basic emotions would be linked to the visual much more directly than one might think, implying in the hypothesis of aesthetic emotion exceeding the content of all our emotional architecture, Català Domènech (2001, p. 28)finds in his investigations the potency of the emotional image, of his power to modify perception from the emotion it arouses, expressed in the spinozian conception of the potency of affect.

According to the author, the images both keep an autonomous condition, related to the concept of symptom and, therefore, linked to visualizations, according to Charaudeau (2006) understands the symptom image; how they carry an expressive load, capable of transforming themselves into emotional vision and awakening the spectator look from the emotion that each image carries. This emotion is able to displace the look and cause oneself defocus of the individual. This process of transferring focus implies a change of the individual priorities and the sharing of the look, precisely because "the world is pulverized in sensible qualities" (Merleau-Ponty, 1999, p. 305), because this other look causes the awakening of another look at the real, and this whole process is imprinted on the body, a perception felt bodily in an overflow of sensory records, as Merleau-Ponty noted. Seeing the other and the other space through Photography and letting oneself be affected by this image of the other and the other space, allowing the production of other looks on the image, building another image, that is, the aesthetic look of affect. It is the possibility of reprogramming the communicative pattern from the aesthetic experience that promotes the production of other images, replacing our lenses, and educating our view. This is the power of reterritorialization.

Reterritorialize: a new urban aesthetic

The concept of virtual formulated by Lévy (2007) allows us to think about, what would be the reterritorialization based on a new aesthetic

sensitivity. For the author, the virtualization would imply the deterritorialization[1] of the body, be it the subject or the object, opening the possibility to erect collective frames of sensitivity. It is worth remembering that Deleuze and Guattari also thought about the deterritorialization; however, Lévy locates the concept in the virtual, essential for the proposal of reterritorialization. A concept associated with perception.

Before continuing, it is necessary to highlight some aspects of the aesthetic experience. The first aspect was Aristóteles (2018) who pointed out when inaugurating the studies on aesthetics, relating this concept to perception and affect. Aristóteles observed that in the act of perceiving, the subject is affected by the perceived object, composed of form and matter, even affecting the body of the one who perceives. Aesthetics, therefore, refers to those who notice, perceive, affect, and are affected. Aesthetics is the theory of sensitive knowledge (esthesiology), of awakening, "aesthetics is a way of qualifying an intrinsic emotional property of all visual function" (Català Domènech, 2011, p. 28), confirming that we are affected in several possibilities of graduation, being the visual representation "a way of controlling our emotions in the face of the visible" (Ibid.). Merleau-Ponty (1999, p. 45) deposits in the sensible the origin of perception, considered as the transit of signification. It is in the enlarged perimeter of the visual field that the reflections of sensible surfaces are located that makes possible the look, the synthesis of perception. The aesthetic look of affect would reveal what for Rancière (2018, pp. 13; 15-18; 26; 28; 32-44; 63-65) is an aesthetic policy through the distribution of the sensible.

Another important aspect of the perceptual experience is the indispensability of the other, as the perception only comes into existence when someone perceives it, because the seen cannot be reduced to the individual experience. It is the enlargement of my vision field from the vision of the other, of how the other sees, because it is through the perception of others that I can find myself in a relationship with another self; a perception realized from another subjectivity, points out Merleau-Ponty, who in the case of deterritorialization is the subjectivity of the oppressed subject. It is the perceptual channel that allows us to affect and be affected, being possible to establish new communicative patterns and to provoke our imagination. The world of Merleau-Ponty´s conception is not what I think, but what I live in; it is my experience that expresses what I understand about the world. Perception is the door to question and to reflect on the very structure of what is seen by the subject so that, thus, he can reconstruct his look and, consequently, his environment.

The last aspect that deserves to be highlighted before progressing is Merleau--Ponty´s conception on photography, appointed as a medium to describe the perceptual experience. Based on this experience, what Merleau-Ponty understands as "true communication" is established, that founded on the elements of the description of the perceived world, of the synthesis of a photographed world. From this form of description, it would be possible to modify the perception of an image communicated as reality and produce another reality mediated by affect. A perception that is the result of a certain experience; this is the thought

of perceiving, defends Merleau-Ponty. For Tomkins (1962, p. 13), the precursor of the Affect Theory, what is consciously perceived is imagery, created by the organism itself. The perceived world is, according to Tomkins, the one apprehended from an unwritten script by the perceiving subject. All the subject's willingness and unwillingness, whether positive or negative, his report of purposes, that is, his Image, according to Tomkins, are mainly aesthetic experiences, reflecting on his behavior and on the environment. Massumi, another reference in studies on affect, developed his theory from the distinction between the factual and the emotional, considering the primacy of the affective in receiving the image, marked by the gap between content and effect, or rather, on the connection between effect of the image and its content. For Massumi, affect would be the double face of "the simultaneous participation of the virtual in the real and the real in the virtual, as it originates and returns to the other" (Massumi, undated, p. 14). Affects, according to Massumi, are "virtual synaesthetic perspectives anchored in (functionally limited by) the existing particular things that incorporate them" (ibid.). This conception of affect helps us to reflect on contemporary interaction between man and technology, body and machine, between touch, device, and image. For Massumi, the autonomy of affect is his participation in the virtual, his autonomy is his structure, and the autonomy of emotion would be the autonomy of affect.

The concept of virtual is not new but gains a new perspective when it is thought of as "a process of transformation from one way of being in another" (Lévy, 2007, p. 12), that

when it is reflected on the transit of the real or the actual towards the virtual, which consists of the concept of deterritorialization alluded by Pierre Lévy.

We propose to think about the reverse process, this new virtual projected into the real, implying a perceptual reconfiguration from the photographic experience. An experience reflected from the empirical research on the "Olhar Complexo" Project created by photographer Bruno Itan, resident of Complexo do Alemão,[2] as well as the observation about his photographic work.

A project founded in 2017 seeking out to change the look on the Favela, according to Bruno Itan's explanation, aiming to transform the negative look into a positive one, as well as building a memory of the Favela, starting from changing the look of the Complexo do Alemão´s resident himself (Torraca, 2019, p. 206). The "Olhar Complexo" Project means for most of students the opportunity for change, including in relation the issue of violence, as is explicit in the speech of a student: "*this work can change this violence very, very much*" (ibid., pp. 251-252). Both Bruno Itan's individual work and his "Olhar Complexo" Project carry the power to unleash a revolution through the look. Bruno Itan managed to find a strategy to build another look at the *favela* from the *favela* itself, a space communicated as risky territory, associated with criminality and which some intend to delete from the map.[3] Bruno Itan´s complex look is the look on himself and on the other, a look that makes it possible to reconfigure the favela's resident own perception of his image and what he sees reflected in the place where he lives, where he built his bonds of affect and your identity. This other look can make a

Figures 2 and 3 – The Olhar Complexo Project

Pictures: Lia Beatriz Torraca.

difference when confronting violence in Rio de Janeiro, as exposed in the speech of the "Olhar Complexo" Project students. An experience that goes beyond *favela* to promote another perception of *favela*, no longer as an image associated with violence, but to be looked at from another perspective.

The aesthetic experience promoted through the aesthetic look of affect and the possibility of reterritorialization of Rio de Janeiro converge with Professor Cristovão Fernandes Duarte's proposal to "reinvent" the city from the *favela*, "understood as the place of encounter and exchange between the different "(Duarte, 2019, p. 197)," built in response to the processes of spatial exclusion and segregation "(ibid.), as the "solution for the *favelas* "– and for the city – according to him, "is not outside the *favelas*, but in the recognition that the *favela*, [...] represents the 'reinvention' of the city itself" (ibid.). A "reinvention" of Rio de Janeiro from another space-time, that one printed by cyberspace,

which institutes another meaning to the concept of territoriality, turned to perception, as thought by Deleuze and Guatarri about the possibility of deterritorialization, and that Pierre Lévy invests in his research on virtualization by shifting the perspective. Lévy (2007) highlights the fact that perception represents an approximation of the world for the one who perceives, arguing that "the symmetric function of perception is the projection in the world, both of action and of image" (p. 28), being the virtual reality systems capable of transmitting more than images, as they allow the possibility of "almost reliving the complete sensory experience of another person" (ibid.), that is, an experience of almost presence that can be intensified through aesthetic experience.

The projection of virtualized images produced by Rio de Janeiro's *Favela* resident is a power in itself and offers the possibility of opening space-time, as reflected by Merleau--Ponty in his "Phenomenology of Perception",

and defended by Lévy when conceptualizing virtual, virtualization and deterritorialization. For Lévy, the difference between real and virtual would transit in the perception of time, the real in the present and the virtual in the projection of the future time (Lévy, 2007, p. 15). The author argues that the opposite of the virtual is not the real, but the actual (ibid., p. 16), as a becoming that feeds back the virtual (ibid., p. 17), in a permanent reconstruction (ibid., p. 42). For Lévy, virtualization as dynamic can be defined as an inverse movement of updating, consisting of the transition from the actual to the virtual, in a kind of problematization, causing the continuous rethinking of a problem and another capacity of existence (ibid., p. 20-ss), embodied in deterritorialization (ibid., p. 21), when it becomes "non-present". The body, according to Lévy, would multiply in the virtualization process, implying a change of identity, in a kind of transition from a particular solution to a general problem. Virtualization would allow the opening of new spaces and new speeds by releasing what was only here and now, explains the author (p. 68), which would establish a language complexity, very close to the complex image described by Català Domènech (2005, 2011), relative to complex emotions (Lévy, 2007, p. 68). Lévy defines virtualization as "the inverse moment of updating" (ibid., p. 17), which he understands as "invention of a solution required by a problematic complex" (ibid.), imposing a change in the virtual "as a way of being, but virtualization as a dynamic" (ibid.), which would imply a "mutation of identity, a displacement of the ontological center of gravity of the object under consideration" (ibid., pp. 17-18), as well as alteration of the

perception about the presence due to the interference in space-time that virtualization causes (ibid., pp. 18-ss).

The aesthetic look of affect would be a form of reterritorialization of discourse based on an image that is deterritorialized by being virtualized, which is the essence of Photography as activism to a social change, described by Bogre (2012). Bogre argues that an issue can cease to be abstract when it is portrayed. This is also the proposal of Azoulay (2008) with her *Civil Contract for Photography*, in which she seeks to reflect on the concept of citizenship practice through the image of those she points out as "on the verge of catastrophe" (ibid., pp. 195-ss). A contract in which photographer and photographed are part of the same reality, that is, "on the verge of catastrophe". An invitation to rethink the divisions, the walls, the enclaves, and the exclusions based on images of the palestinian territories occupied by Israel, allowing a parallel to be established with slums in Rio de Janeiro. It is in this sense that Azoulay proposes to deterritorialize the field of vision (ibid., p. 277). For Azoulay, photographing means being able to mediate social and political relations between citizens, as well as relations between citizens and power (ibid., pp. 137-138).

Photography that portrays a social issue carries the possibility of individually affecting and arousing sympathy, that is, an image that can drive the transit from contemplation to action, making the photography spectator commit to the issue exposed by the image, reflecting in the transition from empathy to sympathy, which is a way to reterritorialize, that is, the spectator experiences another perspective to look, feel and act. It is the affect

that awakens empathy and makes sympathy operates. When you virtualize this image, you expand the possibilities of this image, which is in the order of deterritorialization, as Lévy points out. In this sense, the experience of the "*Olhar Complexo*" Project is the very experience preconized by Benjamin (2017) of a dialectical image, turned to what we understand as the future time, but grounded on the construction of the past time. It is this the possibility of dialogue between an image already formulated and a complex image, as proposed by Català Domènech. A look at an image capable of affecting, provoking critical reflections, and altering perceptions of the lived in the possibility of the future, according to Lévy's understanding. This is also the aesthetic look of affect, as a possibility of building a perceived memory and the one that is structured in the opening of time. This issue is intensely present in the photographic experience, having photography as a "living thing", which Roland Barthes (2015) understands as the projection of "a perverse confusion between two concepts: the Real and the Live" (p. 69), in a sort of opening time. The experience of the Bruno Itan´s Project confirms the potency of the sensible quality of photography. The form of a complex look that allows to see the other and the other space through the photographic experience. This look allows to focus through the awakening of the sensible quality, of the contagion of affect. It is from the look that I transform the environment, the world around me, defends Merleau-Ponty. It is the possibility of the overture of time and space through aesthetic experience that can transform the look of the residents of Rio de Janeiro themselves from a

look produced by the *favela*. If the violence in Rio de Janeiro is the projection of a perceptual modulation that reflects a divided city and deposits the image of this violence in the *favela*, by changing the perspective I would be allowing to interfere in the perception of what is communicated as violence, opening the possibility of projecting other images, building other relations and another social memory through another look at the *favela* from the *favela* itself.

There are several moments in which it is possible to observe the relationship of the photographic image with the opening of time, as "a privileged moment, converted into a tiny object that people can keep and look at again" (Sontag, 2004, positions 228-245). A relationship with time that, according to Badiou (2018), is the possibility of finding real happiness, which supposes "a release from time" (p. 35); although most photos do not conserve their emotional load due to the time course, because, according to Sontag, "the specific attributes and intentions of the photos tend to be swallowed up by the generalized pathos of past tense" (ibid., positions 294-295). In this sense, the photographer, according to Sontag, would reflect this ambiguity in the temporal dimension of Photography, between a desire to "pick up antiques in reality", in the "artificial ruins" (ibid., position 1053), making the photos themselves be considered instant antiques, confirming the perishability printed by the contingency (ibid., position 1093). Through photography, through the act of photographing, we search an understanding of the world, even an animation, points out Barthes (2015, p. 25). The strength of a photo lies in its ability to keep our perception awake,

in addition to the possibility of the opening of time, although should not discard the influence of context in the act of seeing.

The way we interact with the environment through images transforms our perceptive world into a kind of metaphor, a complex way of translating our relation with the world, as Català Domènech (2011, p. 56) thinks the image of "our time", una imagen compleja. It was Spinoza (2017, p. 111) who first sought to understand how man is affected by the image and its relation with time, its reflection in the opening of time through the perceptual experience, including the existence of the relation of proportionality between the number of things an image is referred with the space it occupies in the mind. Spinoza intended to connect the images of things to things that we understand clearly and distinctly and the number of images that are linked to its capacity to enlarge and to become vivid (ibid., p. 223). From this proposition, it is possible to understand imagining in the Spinozian conception as an affirmation of the existence of the body, considering affect as a reference point of the observation x time relation (ibid., p. 112). Reterritorialization is the process related to the opening of the perceptive channel through the opening of time and space provided by the photographic experience. An experience that would allow the reterritorialization of these relations through affect and to process the identification; then, time and space are opened for another affective dimension to be established.

Deterritorialize to reterritorialize

The deterritorialization process for a reterritorialization is the essence of the aesthetic experience thought by Berleant (2000); one that seeks to describe the perceptual experience as the potency of what we look at as aesthetics, that is, an investigation about the aesthetic experience and about situations in which the aesthetic phenomenon happens (ibid., p. 22). The aesthetic experience conceptualized by Berleant is recognized as intrinsic to perception (ibid., p. 121), considered as the most complete and fullest perceptual experience (ibid., pp. 121-122). For Lévy (2007), virtual reality systems offer this experience, as well as allowing "dynamic integration of different perceptive modalities" (p. 28) and the possibility of the "almost presence". An experience that subverts the extraction of urban images during the process of virtualization of images produced by the *favela*. The projection of these images through various aesthetic experiences, including those of interactivity that encompass the entire perceptual process (Català Domènech, 2011, pp. 56-ss), such as those that use virtual reality devices, allows the implementation of the reterritorialization regime, as a kind of reversal of imagery virtualization, but that means interference in perceptual modulation, individual or collective.

For Català Domènech, Martin Jay and Appadurai, among other authors, virtual

reality is intrinsically related to the globalizer aspect of contemporary images. Virtual reality, according to Català Domènech (2011, p. 91), is the paradigm of digital fluidity because it makes reality coincide with the image, responsible for creating an image that grounds the unitary visual experience. It is the era of the screens-world, of the digital museums, of the programmed visual experience, of the interactivity. It is the image of the realistic illusion, of the attempt to reorganize what is usually exposed in conventional museums and galleries, which, according to Rancière (2012), seeks to "evoke the feeling of detachment between two orders – between everyday appearances and the laws of domination – that revives a new sensitivity to the signs and traces that testify to a common history and world "(p. 77). Català Domènech (2011, p. 92) believes that these experiences prove the power of the image as resistance through the immersion mind-body in the image when the fluid image loses its reference and becomes a substitute for the own reality that overlaps itself. It is the possibility of transforming the observer into an actor, who passes from the visual experience to the action through his body (ibid., p. 92) as if it were a body awareness according to the sensations caused by what he sees; after all, what "the subject perceives becomes his world of perception, while what he does is his world of action" (ibid., p. 56).

If Spinoza (2017, pp. 111-116) sought to demonstrate that man is affected by the image; Català Domènech (2005, p. 268) transports this search to the imagined and the imaginary. Català Domènech proposes with the complex image a different way of seeing the image from the relation that the spectator has with the image, considering the photographic image as a static image, one that is "full, agglomerated: it has no vacancy, nothing can be added to her" (Barthes, 2015, p. 77), from which its completeness makes it flow back from the presentation to retention (ibid.). Català Domènech (2005, p. 92) defends that complex perception is characterized by experience converted into a potentiality of itself, that is, "when the mental image is represented in an image and we observe it" (ibid.). Thus it means that the dichotomy between existential and imaginary spaces ends up becoming a force of articulation between objective visual perception and the imaginary potentiality of their experience, as the author explains. In that sense, it is interesting to think of these interactions as performances in digital arts or digital museums to promote more intense and directed perceptual experiences, which can also be achieved through electronic imagery interventions in urban and architectural configurations, as suggested by Català Domènech (ibid., pp. 145-146), causing a kind of mutual reinvention of the internal/external relationship. The complex image, according to Català Domènech, projects the transit between the imagined reality, considered a communicated image, and an accomplished image, the one that allows us to objectify an emotion (ibid., p. 166). The author highlights the importance of distinguishing the limits of the look, establishing the differences between the act of seeing and the act of representing the seen, recommending that the act of seeing be dismembered, in addition to thinking about images in relation to complex mechanisms, such as essential cognition devices, symbolic cultural and psychological procedures. Català Domènech believes that can be instituted a "visual literacy"(ibid., p. 89), that is, a form

of "enunciation of the hybrid condition of knowledge and of the cognitive conditions that it holds", of learning of visual phenomena, of verbal expression of what is produced visually, being essential "to know what is produced visually in the intrinsic scope of the image" (ibid., p. 17), in short, educating the look (ibid., p. 89). This possibility of "visual literacy" was observed during the empirical research in relation to the works developed by Bruno Itan at the "Olhar Complexo" Project, in Complexo do Alemão. Learning that is structured based on the development of sensibility and corresponding knowledge that allows "to know how images think, how they contain and indicate ideas and emotions" (ibid., p. 17), so it would be possible to access the power of perception, because "images are capable of conducting reflective processes: clarifying ideas or proposing them" (Ibid.).

The interactivity and interface techniques that make possible the association between body and image, as in the proposals of hybrid televisions, touch devices, virtual reality devices, digital museums, or interactive installations of virtual reality, would be part of the countless possibilities of the aesthetic look of affect, of alteration, modulation and calibration of the spectator perception, from the transition of passive to active status, from the process of deterritorialization to reterritorialization. It would be a kind of canalization of the spectator's imagination devices that would allow the transition from contemplation to action, in a kind of conjugation between the image and the imagination, separated before (Català Domènech, 2011, p. 94), depending, necessarily, on the movement. This is the possibility of having the direct experience,

referred by Merleau-Ponty (1999, p. 141) of experiencing a kind of discontinuity between representation and the real, building a visibility regime very close to the Merleau-Ponty conception of perception. This is the channel to reterritorialize the city.

These are reflections that provoke us to rethink the screen in the relation between photographer, photographed, receiver, and the image itself. Professor Mauro Carbone (Carbone, 2019) brings the concept of archi--écran to reflect on the screen beyond the visual representation, as a condition of vision and imagination in the current regime of visuality and visibility, of the game of "hide and show", of that transition from contemplative to the active status as described by Arendt (2007), that is, a movement to exit the picture and leave the frame, to see through the window. Reflections that fit together with those proposed by Català Domènech; after all, "now, virtual reality offers us the possibility to cross that window and have access to reality on the other side: the distance between frame and spectator on which perspectivist illusionism was based has been annulled and it is possible to penetrate images" (Català Domènech, 2011, p. 93). This is immersive techno realism, the interactivity, the interface, augmented reality (ibid., pp. 99-ss); a new way of reality impression, the very omnipresence of screen in the actuality, anchoring the desire – anthropophagic – to see and see oneself. These are screens that project spectacular models of representations with the pretension of reproducing reality in the most perfect way, not restricted to the construction of another real. However, the windows of the new devices can free us or imprison us, either in the way of seeing or in the way we produce what we

Figure 4 – The look frame

Bruno Itan´s Photo.
Image source: https://www.instagram.com/p/BmObcUPAd20/).

desire to see, what to be seen, and to see ourselves projected. They are interferences in the affective dimension, provoking a reflection about affect in a society that is divided into a lived in double experienced, between physical and virtual; in a city divided between spaces for inclusion and others communicated as violent.

Català Domènech (2011, pp. 95-96) defends that the interface is the authentic novelty in the contemporary image; a new way of constructing reality, an image that has no precise limits, inscribed in the frames interior, sceneries, or screens, that overflows the computer screen and is empowered in its peripheral accessories, becoming to be part of this new form of image in a kind of operational visuality: "the body of this user--manager and the representation forms an operational unit that acts together" (ibid., p. 96). These are the windows that open to a new visual regime and another image of society. The interface brings the possibility of the tactile experience, approximated to the Merleau-Ponty´s concept (Merleau-Ponty, 1999, pp. 293-294), associated with a potentialized visual experience, transferring us to the space of the other to experience his life, incorporated virtually. According to Merleau-Ponty, "all sensation is spatial because, as a primordial contact with being, while resumed, by the subject who feels, in a form of existence indicated by the sensible, while coexistence between that one who feels and the sensible, it is itself constitutive

of a means of experience, that is, of a space ”(ibid., p. 298), which translates the essence of reterritorialization. An experience shot by the camera. The photographic camera for Lévy (2007, p. 97) would be a tool of long memory, a machine to perceive that works at the direct level and extends the reach to transform the nature of our perceptions. When allied with computer networks, in its indirect dimension, the camera would be responsible for changing our relationship with the world, with space, and with time at a level that cannot be said if they transform the human world or our way of perceiving it (ibid.).

Carne y Arena, a virtual reality project written and directed by Alejandro González Iñarritu (2017), is an example of this aesthetic experience that can promote the reterritorialization. An experience that offers the power of astonishment, which is the essence of photography, according to Barthes (2015, p. 71), and of surprise affect, as a resetting affect, as preconized by Tomkins (1962; 1963), able to restart our perceptive programming from the incorporation of the experience of the other. It is the demonstration of the possibility of mental projections, of the time-space reconfiguration and its reflection in the perceptive channel. It is the possibility for the spectator to have the experience of an immigrant, feeling in his skin the struggle to survive the crossing between Mexico and the United States. An aesthetic experience that uses virtual reality technology in which the spectator sees and feels what he usually watches in the form of news, distanced from that experience of a different and distant other. Augmented reality can promote the transition from empathy to sympathy when the viewer experiences the suffering of this other. An experience that effectively puts the spectator in the place of the other, making him feel the “place” of this other, at the same time that deterritorializes his image and processes the reterritorialization of the spectator through a projected image, allowing that experience to extend to the reterritorialization of the spaces and relations affected by the spectator. You are the reference point of this experience, as it is of any photography, as prescribed by Barthes (2015, p. 72), “and is in this what she induces to astonish me, addressing me the fundamental question: why do I live here and now?” (ibid., p. 72). You have the possibility to look differently from that experience, to change yourself from what you felt and saw because you were affected by the experience; this is because photography, explains Barthes, places an immediate presence in the world (Ibid., p. 72), a “political presence (‘to participate in contemporary events through image’) and also metaphysics” (ibid.); moreover, it is the virtual reality experience that viscerally demonstrates the power of Photography, image, imaginary, emotion and affect.

Projects like *Carne y Arena* offer the possibility of reterritorialization, in addition to the deflagration of cathartic movements from a series of psychological-imaginative relations (Català Domènech, 2011, pp. 97-98), in which "an imaginary relationship is produced between a passive spectator and an active representation destined to transform the soul of this spectator" (ibid., p. 98). It would be a kind of inversion of the relations between representation and spectator materialized by the interface (ibid.), concentrated in one side: “the user-manager not only experiences mental transformations but also acts physically through his gestures, which influence in the

transformation of the image, which thus receives part of the consequences of mental activity" (ibid.). In this way, defends Català Domènech, "the form of the image is partly an echo of the imagination of this user-spectator, just as his imagination is the echo of the activities of the representation" (ibid.), in a process of identification and detachment (ibid.); as a kind of reflective analysis preconized by Merleau-Ponty (1999, p. 295). It is the possibility of experiencing a world as an open totality, but whose synthesis cannot be finished (ibid., p. 296); after all, "there may be, either in the sensory experience or in each consciousness, 'ghosts' that no rationality can reduce" (ibid., p. 297).

In this new imagetic regime, machinima presents itself as a possibility for this process of reterritorialization. Machinima is a production technique that uses video sequences or photographs captured inside virtual spaces in real-time, usually produced through the internal or external software of a video game, which is the narrative mediation of this interaction. The player – machinimamaker – becomes the director of the film of videos or photographs and spreads his productions on the networks themselves or on game websites, where they are usually users/players who demonstrate the resizing of the image, the role of the spectator himself. The machinima represents the erasure of the differences between spectator and creator. This is the language of Isabelle Arvers[4] in her performances, installations, and productions, establishing a new way of experiencing the real, demonstrating that this practice is also a way of building memory.[5] The machinima presents itself as an alternative to rediscover that pure enchantment of images mentioned

by Rancière (2012): "the mythical identity between the identity of 'that' (*ça*) and the otherness of 'was' (*a-eté*), between the pleasure of pure presence and the bite of the absolute Other "(pp. 31-32). It is an immersion experience and the possibility of other intensities of affect, that is, another perceptual experience provided by the projection of images in another time-space dimension. Arvers seeks immersion in spaces – virtual and physical – and the possibility of exploring them from another perspective, through her virtual camera. The gameartist creates new abstract spaces that move in front of the spectator, locating them in a kind of "time-space" window, as if they were in the window of a moving vehicle. A way to see, watch and look at the landscapes in motion through this window/screen, in a new interactive and visual interface experience, as mentioned by Carbone (2019). A horizontal experience, in a kind of visual writing, as described by Català Domènech (2011, p. 97), "based on the combined body and imagination". Arvers believes create in these abstract spaces another possibility of action and to feel, as in the machinimas "Mer Bleu Rose", "Mer Violette", "Mer Superpink",[6] in which "you physically feel the colors moving around us; a sea that does not make it wet, that is not dangerous".[7]

To what extent this type of immersion could feedback patterns of interdependence is a reflection that is necessary in this work, since the amplitude of a perceptual calibration in relation to the security printed by an apparent protection in this kind of interaction, can awaken a distance and isolation of the user, who starts to experience a kind of encapsulation, even though these

interface images can be read as "purely cognitive representations" (ibid., p. 97), indicating a "materialization of the look", that is, the interface would manifest a moment of complexity not only of the image but also of the look, as observed by Català Domènech (p. 97), especially in the experiences of virtual reality. Aesthetic experiences like machinima offer new ways to perceive, affect, affect oneself and act; after all, according to the author, the interface is not just the space of the visible, restricted to the demonstration surface, but a whole virtual space, "which is partly a projection of the computer in the sense of the user-manager and partly projection of the user-manager in the sense of the computer "(ibid.), in the projection of equivalent images and the possibility of visualizing the transformations of these images from the body-device interaction, forming another image from another *corpus*. It is a way to potentialize the experience of immersion in the imagined content of what we see in the photographic records, bringing us closer to the context in which it was produced, understood by Kossoy (2016, p. 132) as a "mental reconstitution exercise almost intuitive". A format also observed in the machinima "Zimako, de la jungle de Calais",[8] an example of reterritorialization based on the juxtaposition of images of the real with virtual creation in cyberspace. A machinima that makes us think about refugee camps as spaces of exclusion. It is a form of photorealism and the questions that this aesthetic raises. A new way of constructing the reality of spaces that are invisible or communicated in narratives different from those that occupy and usurp those spaces. Machinima is a new way of perceiving these spaces, the

communication inside/outside and, mainly, the other. Machinima is the chance to create a common space of communication mediated by affect, an alternative *medium* to affect and be affected by a resizing of spaces and the participation of the user/spectator/agent. It is the reconfiguration of perception and the imaginary, conjugating two spaces and multiple realities produced by the user/spectator/agent.

Perhaps it is augmented reality the easiest and least simple aesthetics to adapt to the process of deterritorialization-reterritorialization, not because of the fluidity of images that is the keynote of contemporary visuality, but because of the possibility of replacing the real by the virtual in a more radicalized way. An aesthetic that would extrapolate the possibility of being a new spatial relationship by transforming itself into the fragmentation of "real life" itself. This is the aesthetics of a time that is particularized in these fractal images (Català Domènech, 2011, pp. 104-ss), the time of technical images, of a new form of photography, or of the location of space-time relation, because if it is true that photography incorporates reality itself into images, as Català Domènech points out, it is undeniable that time is part of this incorporation, of the very projection of this real to a new conception of movement, perceptible from the strangeness of the real and its representation, making us reflect on the very meaning of "copy", commonly associated with the virtualization process. Lévy reminds us that one of the complementary dimensions of macropsychism is the energetic dimension, responsible for specifying the strength of the affects linked to images (Lévy, 2007, p. 65), related to the main operations

of megapsychism, those that create or modify representations and images, in addition to modifying, displacing, increasing or decreasing the strength of the affects linked to this or that representation in circulation, as well as creating, transforming or maintaining social affects (ibid., pp. 65-66). It is a new perceptual experience that opens through the photographic image technologically affected, an image that is deterritorialized and when projected can promote reterritorialization. This process allows thinking of Rio de Janeiro from another perspective, from other actors and technologies. A city that begins to reimagine itself from its reterritorialization, through the eyes of the *favela*.

Conclusion

With this research work, we seek to think of a post-neoliberal city, based on what we call reterritorialization; a proposal to reprogram the communicative pattern of relations of the city of Rio de Janeiro through aesthetic experience, reuniting perception and affect. Transforming the way reality is perceived is the function of the aesthetic look of affect. A technique that seeks to build new relationships from new perceptual experiences and promote new ways of calibrating and modulating perception from the photographic experience, anchored in the Merleau-Ponty´s conception that our perception is influenced

Figure 5 – The favela´s ties of affect

Bruno Itan´s Photo
Image source: https://fhox.com.br/albuns/exposicao-olhar-complexo-bruno-itan/.

by perspective. Photography would be the *medium* of this technique that intends to "relocate" the subject in front of the other, the other space, in a city marked by a segregationist aesthetic. It is the perceptual reprogramming from another perspective: the *favela*. Photography is capable of countless communicative configurations between photographer, photographed, and photographic image. If the photographic experience can reconfigure the image of the city, the aesthetic look of affect goes further to promote the reterritorialization of their relationships by printing a new look, a new way to perceiving, imagining, communicating, and acting. The affect, inserted in the very act of perceiving, acts radically transforming the look and making to act. I stop seeing only the image to commit myself to what I look at. This commitment alters not only the subject's perception but generates other patterns of communication awakened by affects and capable of multiple affective contagions.

The aesthetic look of affect allows the process of deterritorialization and reterritorialization based on the virtualization of images and their projection. As the intention is the city reterritorialization and the change of its communicative pattern, we propose the virtualization of images produced by residents of *favelas* in Rio de Janeiro, which would reveal the look of the invisible, giving as an example the work produced by the "*Olhar Complexo*"

Project, founded and directed by photographer Bruno Itan, resident of Complexo do Alemão. Projects linked to virtualization technologies, as is the experience of augmented reality, that can process reterritorialization from another perspective: the look of the oppressed subject, the favela resident. This is the case of *Carne y Arena*, created by Alejandro González Iñarritu, an aesthetic experience that promotes deterritorialization and reterritorialization in the same act, in a simultaneous opening of time and space, experienced in another dimension, making the feeling to be fixed in double, between real and virtual, such as the photograph of the person who died, or of an image that you have already lived: you relive, live, experience, feel, and affect yourself again, in a single time, the same dimension and with the possibility of modifying their perception and affects, reprogramming your way to look at the other, at the other space and reconstructing spaces and relationships from the perspective of this other, as it is possible to experiment with the machinima "Zimako, de la jungle de Calais", created by Isabelle Arvers. It is these experiences that help us to think about what would be the reterritorialization from other perspectives, responsible for reconfiguring images and relations in the urban space. Reterritorialization is the reimagined city, it is the possibility of Rio de Janeiro reinventing itself through the look of the *favela*.

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Notes

(1) It is worth registering that Guattari (1992), in his book *Chaosmosis: a new aesthetic paradigm* refers to Pierre Lévy's thoughts when talking about deterritorialization; about the possibilities of existential territories to transmute, to germinate and to transfigure; about the image transported by becomings; about aesthetic affects, always from their perspective of "transiting human sciences and social sciences from scientific paradigms to ethical-aesthetic paradigms" (ibid., p. 21). It is from this perspective that Guattari and Deleuze thought about another meaning for territoriality, not only as a concept associated with geography and spatial control, as it is possible to observe in the series *A Thousand Plateaus* (Deleuze and Guattari, 1995; 1997), even because the concept of territory has always served to politics as part of the language of – dispute – power. It is worth mentioning that it is Henri Lefebvre who first sought to oxygenate the concept of territoriality when thinking about space associated with perception in the social production of space. On the concept of territoriality, space, and the right to the city, see Lefebvre(1974 and 2001).

(2) *Complexo do Alemão* is one of the largest group of slums in Rio de Janeiro, located in the north zone of the city.

(3) In September 2017, before the Rock in Rio event, Riotur, the institution responsible for the tourist promotion of the city of Rio de Janeiro, distributed official maps subtracting some *favelas* in Rio de Janeiro, such as the *Rocinha favela*. See Torraca (2019, p. 15).

(4) See pages: <http://www.isabellearvers.com/>; <http://www.isabellearvers.com/wp-content/uploads/atelier-machinima>; <https://www.slideshare.net/ICASL3/les-machinimas>; <http://www.isabellearvers.com/2018/05/residence-videoformes-2017-2018/#haut>; <http://www.isabellearvers.com/2019/01/residency-in-platohedro-medellin-august-18/>; accessed in: March 5, 2019.

(5) *Carte Postale Voyage* is one of Arvers' projects as memory construction, but it also demonstrates the potentialities for reterritorialization through emotions, captured in the spaces projected in the machinima, which includes photographic images of a slum, in a montage between the real and the virtual printed in a video postcard. Video available at: <https://youtu.be/Jh94K9WIo9U>; accessed in March 5, 2019. About postcards and the "civilization of the image", about the possibility of visual knowledge of the world, of the reproduction and accessibility of mental images of the real world, both individual and collective, and the liberation of fictional imaginary, see Kossoy (2016, pp. 61-ss).

(6) Machinima available in: <https://www.gamescenes.org/2019/01/game-art-isabelle-arvers-la-mer-2019.html>; accessed in March 5, 2019.

(7) Information available in: <https://youtu.be/HjbLPWoiAF0|>; accessed in March 5, 2019.

(8) Machinima available in: <https://www.youtube.com/watch?v=eIqX2iclEts>; accessed in March 5, 2019.

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