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“Journey through digital time of the city”

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Introduction

Nowadays, we're not living in a linear time or a time of flow to appropriate spaces and information anymore. Indeed, it seems that our relationships to spaces have changed with the emergence of hyper-connection and of smart cities and with the increasing possibilities to access different times through the interfaces. If “third place” theory opens and initiates new social ties and unexpected exchanges and hybridizations, we'd rather study here how the objects and interfaces of connection are allowing us to redefine our presence and our relationships to others and to urban space. We will also study how these objects and interfaces are based on temporal contacts to weave embedded spaces, which are multiplied between geography and digital now.

In this communication, we will focus on different disciplines, in particular visual Arts and Communication Sciences, to discuss the concepts that are useful to understand such new issues about spatial, time and embodied modes of interactions and impregnations with urban devices. Thereby, in the first part, the concept of “third space” (Lefebvre, 1974; Merleau-Ponty, 1945) will be especially questioned in order to identify hidden or revealed relations to digital space and time coming from connected area. For the sake of doing a critical and located review, the geography and the phenomenology will also be used. This is done so that this third space will be understood “neither like an abstract place nor a concrete and qualified place but like a place that introduces the time point of view, the body of a memory, the trace of otherness”(Cauquelin, 2007: 15).¹

The methodologies will be multimodal and sensory. They will use approaches coming from visual anthropology (Pink, 2007; MacDougall, 2006), from art creation researches and from mobile methods (Buscher, 2010). Thereof, we will have the opportunity to capture surfaces experiences (spatial, sensory and temporal), which exist in journeys through digital time. For an instance, we will focus on experiments that we currently make with master students (connected

¹ From the French ‘*espace du 3ème type : ni vraiment espace abstrait ni non plus lieu concret et qualifié, introduisant un point de vue temporel, le corps d’une mémoire, la trace d’une altérité*’

park and places in @boo project at Chambéry). These fields will specifically allow us to understand times and spaces that are lived in contemporary cities.

According to Augustin Berque, we will finally interest and highlight the Japanese concept of *Ma* to see how the oriental view is today required to sense and build our connection systems and our relationships to the world and to the others...

1/ First steps on a third place like a moon

At the beginning, the work we'd speaking about in this paper is an order coming from the town council of Chambéry. This institution had just changed its policies on digital with the renewal of its council in Spring 2014. They wanted to make Chambéry becoming a "smartcity". Our institutional partner, who was studying the possibility to propose free wifi in chosen places of the city center, was expected us to make first a study on uses of these chosen spaces located in the city of Chambéry. Thus, they expected us to answer their questions about the frequenting of three different places in the city:

- an urban park called 'le parc du Verney' ;
- a big square called 'place du palais de justice' where there is the tourist office ;
- an enter in the pedestrian and commercial area of the city called 'place de Genève'.

SCREENSHOT VIDEO 3 PLACES / VIDEO REC OF STUDENTS

Then they also expected us to propose an original scenario of using free wifi in such places. Chambéry, as a dynamic and attractive city, seeks to follow its inhabitants. That's the reason why they ask our laboratory to think the setting of a digital and connected device into the city. But their perception of space and time in the city remains mostly a political and geographical one, just like in the metaphor of "third space", in terms of French concept of "tiers lieu" (Lefebvre, Soja). The term for Soja is conceptualized within social science and from a critical urban theory. Then, third spaces are spaces that are "both real and imagined", spaces in which "everything comes together... subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history".²

Indeed, the council first asked us to measure the traffic and the frequenting of each located and separated places. But we had the aim with the students to see the circulations in space and time of the city, and to consider how people's motions or "flâneries"³ can configure their social territory (Couldry & MacCarthy, 2003). We tried to capture the "gap, all practices of do-it-yourself"⁴, all these tactics and daily practices invented in their use's location, allowing to find a

² Soja, 1996: 57.

³ In reference to Benjamin's metaphor of 'the flâneur' (100 notions ?)

⁴ In reference to the concept of *bricolage* (Certeau, 1980).

personal path depending upon his pleasure, rhythm and desire" (Hert, 1999: 94).⁵ The human's desire for ubiquity for example. That's reason why the study of uses is based on visual documentary, filmed interviews and filmed conversations⁶. This approach is closed to visual anthropology (MacDougall, Ruby), sensory ethnography (Pink) and mobile methods (Busher et al) to highlight feelings and emotions expressed in places.

The "third space" we were initially interested in a sociological approach of a territory, can be defined as a place of exchange and different relationships from the standard uses imposed by urban spaces. In the current infatuation for smart-cities, Chambéry, although interested in the issue of a "outdoor" third place, asked us as teachers-researchers to analyze the three places and imagine a digital device. For this request resulting from the free wifi policy of Chambéry, we worked with our master1 hypermedia communication students in the context of a course module called "Mobile phone: uses & sociabilities".

The third place actually promotes economic exchange. Its intrinsic hybridization between unexpected meeting (cultural, social, political...) is part of a new kind of social body (Foucault, 1994)⁷ and community ideology. Third place redefines our economic relations to others.

Parallel to the targeting and organization imposed from usual social and marketing relationships, the third place "is a polymorphic modular space with a physical location and / or a symbolic community of users. 'Polymorphic' because it can take many forms depending on the needs of a territory and communities of users. In this sense, we can therefore define third place type".⁸

However, if the third place is built on the concepts of sharing and collective, incorporating varied and unique forms, it remains dependent on imposed and standardized time of cities. The third place moved necessarily in "normed spaces and calculated amenities of urban order to describe and participate in the general organizational scheme of the society".⁹

Indeed the request of the city of Chambéry impulses a strong economic will to develop this third place in outdoors in order to animate and activate local trades, to awake a tourist's attraction and of course to boost relations between inhabitants and their urban spaces. Finally, for the town hall, this "consumption time", born from usual traders spaces, is simply extended in other outdoor areas and places.

⁵ Traduced from French "des interstices pour les vagabondages, les braconnages, toutes ces tactiques localement inventées sur le moment pour justement trouver son cheminement en fonction de son plaisir, son rythme, son désir".

⁶ 27 filmed interviews and a whole of 40 people interviewed.

⁷ "The body is the inscribe surface of events (traced by language and dissolved by ideas), the locus of dissociated self (adopting the illusion of a substantial unity) and a volume in perpetual desintegration".

⁸ http://movilab.org/index.php?title=Le_manifeste_des_Tiers_Lieux

⁹ Traduction from "des espaces normés et des aménagements calculés de l'ordre urbain pour désigner et participer au schéma d'organisation générale de la société" (Cauquelin, 2002: 78).

Similarly, on the question from interest of free wifi in the city, the interviewed mainly answer that they would like listening to music ; as if having access to an internet connection in public spaces, simply duplicates urban use. It provides an additional "service" to enrich this downtime even so induced in their function as park and squares. We seem totally conditioned by the modernity and the relativity of Albert Einstein in which in space-time, metric space seems inseparable from the temporal metric.

People used to live the places by taking care of the sensory ambience released from each and not only like places to cross and to frequent. The sensory ethnography of places was very useful in this research based on places that could not be thought only like "third place" (tiers-lieu) but also like "sights, landscapes and sites" (Cauquelin, 2007). "Walking with video provides ways of (to paraphrase Feld and Basso) sensing place, placing senses, sensorially making place and making sense of place" (Pink, 2007). The digital device is also a place full of senses and of embodied practices. Its use is accompanied by sensory, tactile, visual and affective feelings that are producing a whole of social meanings, for example identity and ethical meanings. As an example, many people underscored the greenery of the park ("la verdure enchante"). But the acoustic atmosphere and the park's musicality were specially stressed in video interviews too.

Even if the connector object (laptop, ipod, mp3), intervenes more than creates relationship between these two geographical and digital spaces, the new sensory landscape embeds himself in this urban landscape as flow of our journey; the imagination of the users reproduces automatically the spatial physical function and their experiences of the places (insulation from the total time, a social time, a halt) in the digital space: like a mirror, a repetition of these slow and transit times....

Ultimately, in these situations, this is rather a question of sensations of being than a question of spaces, as if the digital space could be considered as a heterotopic¹⁰ space opening a kind of off-time (emotional here).

2 / Journey through a strange heterotopic space

For Michel Foucault, if utopia opens place without real location, heterotopia refers to real location however from the image of utopia, heterotopia indicates more dissimilar "places out of all the places but effectively locatable"¹¹, "a space of otherness, neither here not there", both real and virtual like the real spaces we use for a practice of illusion.

Like the Wrapping works by Christo, the artist covers and temporarily hides a monument, an island, a valley. He locates his intervention highlighting the object from the rest of the

¹⁰ Foucault M; (1984)., *its et écrits, des espaces autres*, Conférence au Cercle d'études architecturales, 14 mars 1967, in *Architecture, Mouvement, Continuité* n°5, octobre 1984: 44-49. (Michel Foucault authorized the publication of this written text from 1984 only the spring 1984 n'autorisa la publication de ce texte écrit en Tunisie en 1967 qu'au printemps 1984).

¹¹ *ibid.*, p 47, traduction: "des lieux hors de tous les lieux mais effectivement localisables".

landscape. Object of seduction and desire: unreachable spatially yet temporarily floating in a suspended and desynchronized time.

Precisely the fourth principle of heterotopias is a break with the traditional time that Michel Foucault appoints "heterochrony"¹², in which finally flows another kind of time: either an infinite accumulation (cemeteries, museums ...) or a break in the continuous flow of that time (military service, the wedding night, prison...). This off-time is like an heterotopia, namely outside, suspended in relation to the Judeo-Christian times, seen as a line with a beginning and an end, a direction and an increasing to a goal.

Indeed, we are interested to the heterotopic feature of a digital space, reachable from urban space. Neither for boundaries and spatial limits they impose nor their function in the society (what brings them precisely close to third-place) but by their heterochronies.

In his time, Michel Foucault has written: "I think the today concern is fundamentally about space, probably far more than time"¹³. Because before the arrival of internet, institutions and practices "did not dare impair the oppositions that we all recognize as effective: between private/public space, family and social space, cultural and useful space, leisure and work space".

These boundaries are now porous in our digital world indeed dangerously erased. Thus, accepting to give free wifi access from urban space to digital spaces, is to lean back the geographical and architectural anchor of these areas: allowing transfers between different lived and individual times through layers of temporality. "The passage of time can be interpreted in multiple ways, such as cycle or as decadent, as a base or as instability, such as return or continued presence. Temporality is the interpretation of this passage to distinguishing it from the time".¹⁴

The temporality as interpretation depends on our perception. Not only because that interactivity shoves us continually in real time, but because the imbrication of different time experiences (past, present, future) is no longer organizes on a straight line but as an individual mosaic. That's the reason why we decide to consider those 3 areas (a park and two squares), as a single and surface. As the in-situ work of art the two plateaus¹⁵: its a visual game of black and white checkerboard needing to be experimented inside to discover movements and heterogeneity... from top view, it's one surface: the floor, the architectural plan, guidelines, iconic mapping points. Daniel Buren digs and reveals each layer (from the basement with water

¹² *ibid.*, p 48.

¹³ *ibid.*, p 45, traduction : "Je crois que l'inquiétude d'aujourd'hui concerne fondamentalement l'espace, sans doute beaucoup plus que le temps (...) n'ont pas osé porter atteinte à des oppositions que nous admettons tous comme données : entre l'espace privé/public, espace de la famille et espace social, espace culturel et utile, l'espace de loisir et de travail."

¹⁴ Latour Bruno, *Nous n'avons jamais été modernes, Essai d'anthropologie symétrique*, éditions La découverte, Collection Poche, Paris, 1997, p 92, Traduction "le passage du temps peut s'interpréter de multiples façons, comme cycle ou comme décadence, comme chute ou comme instabilité, comme retour ou comme présence continuée. Appelons temporalité l'interprétation de ce passage pour bien la distinguer du temps".

¹⁵ Daniel Buren, *les deux plateaux*, commande publique, installation pérenne in-situ, 1986, cour d'honneur du Palais Royal, Paris.

to the aerial view) in the same way that we are trying to create through our hypermedia device: a mesh of space and time. The ripple effect of undulating surfaces shakes links with all the elements of the site only if the body of the visitor is integrated instead and use it.

We also consider these 3 areas as lived spaces. *Lived space's*¹⁶ definition is simple. This is the space seen by human beings, either for their movements and motions but also for the meanings they give to these spaces. This approach is clearly opposite to a geographical one as it's the living, the feeling of a place that is of importance. The objective vision of the space, too cartographic, is definitively excluded in our research. And social dimensions present in space and time uses are reinforced. Here it's the subjective relationships of social individuals with their spaces, which is highlighted.

Our device asserts the surface as an extent, to work on temporal depths. As written by Paul Virilio quoted by Françoise Parfait, "the new mode of perception are planned versus our actual such as technological machines reconfigure it".¹⁷

We would rightly question the role of the connected-object as the initiator of social nexus (between urban space and digital space) and the role of the digital interface as fictional projection surface.

This connection between the 3 different places at the same time (via the interface), and between different times (experienced users) interested us as a trigger for a porosity of meeting, hybridization and possible dialogues.

In this research, the digital device has been created to experiment time and the three spaces uses in the city. Thus, some connected but also non-connected areas have been created. It permits us to see that digital devices created specific spaces with kind of "heterotopian" uses rather than *tiers-lieu*. This has also been revealed by the research works of Hert when he observed that "a device has the aim to produce a form of mediation and makes a particular space existing. The device does not guarantee the mediation but, thanks to the space that it creates, it makes mediation possible, organizes it and eventually creates a new meaning, separated from exchanged contents" (Hert, 1999: 93).¹⁸

Students had to consider the request of the Town Hall from this angle. Then they proposed to demarcate hyper-connected areas and disconnected areas. We define "hyper-connected area" as the area where free wifi will connect to work, play, have access to our application @boo. These areas are materialized through specific street furniture (table with electrical outlets, benches and planters shares). Transit areas and at the same time, some nodes in the city, whose uses are as varied as the users. On the contrary, the "disconnected areas" restrict access to free wifi. These areas stand out for other activities: invitations to group games

¹⁶ In reference with the concept of "espace vécu" (Fremont, 2005; Hoyaux, 2006 ; Lefebvre, 1974)

¹⁷ Françoise Parfait, video, un art contemporain, éditions du regard, Paris, 2003 p.123, traduction "les nouvelles modalités de perception sont envisagées par rapport au réel telles que les machines technologiques les reconfigurent."

¹⁸ Traduced from French 'un dispositif dont le but est de produire une forme de médiation, fait exister un espace particulier. Le dispositif ne garantit pas la médiation mais grâce à l'espace qu'il crée il la rend possible, l'organise et éventuellement crée une signification au delà des contenus transmis ou échangés'

(checkerboard floor, signposts with new games), a free library book in reference to the book crossing.¹⁹

In Chambéry, these imagined areas as connections nodes (connecting or not) become areas of appropriation of urban spaces: they are reinvented in every relationship. Therefore, it is not to repeat the uses of physical spaces in digital but to create forms of open third space generating heterochronies to drive and encourage new human and social relationships and new uses of the site.

This particular weaving exists because of our connected objects that act as a form of "mediance" that "characterizes the relationship a society has with its environment" (Berque, 1990). Because, finally, spray the sacred borders of opposing spaces and imposed by Western modernity is to accept instability and transience. This "unwanted advances of modernity and major dualisms"²⁰ refused heterogeneity. It only offers exclusion relationship (heterotopias?), especially the separation of those two ontological areas of human and nonhuman.²¹ It separates the feature of every place to be both map (topos) and existential place (chora). But the modernity has only kept the greek topos.

3 / In the bubble between space and time

Indeed, @boo is a participatory game based on urban legends in order to build the social portrait²² of the use of the territory (the park and both places), in a real-time. This social portrait will be achieved through @boo, involving both the History of Chambéry, heritage and personal histories of users posting from the three target areas.

This game will be designed as a ballad that is reintroducing the *Flânerie*, which is so precious for Charles Baudelaire for whom "the navigation experience /associated to digital objects/ is related to some 'flâneries' / interactive moving through screens and devices/" (Chabert, 2012).²³ The Flâneur can be defined as "one who walks without haste, at random, abandoning himself to the impressions and sights of the moment" (Pink, 2008).²⁴ This behavior expresses a way to live the urban territory that is very closed to the idea we're defending in @boo project. A way we have already observed in a past research called "les flâneries interactives" made on mobility practices of *smart* screens and the movement anthropology. In this first work, we had focused on embodied and social rituals that people use to experiment by moving in cities and had concluded on the role played by screens to live and inhabit floating territories. That is precisely these interlinked practices between various spaces that become *The place*, an "eMOTION

¹⁹ Exchange books freely and without constraints: drop a book on a bench in a waiting room and someone else gets the to bring home, the read and re-file in turn.

²⁰ Christine Buci-Glucksmann, 2008, p.37, Trad. "Modernité intempestive du progrès et des grands dualismes".

²¹ Latour, Bruno, op cit, p.92

²² A social portrait is defined by a graphic representation of data left on social networks. In reference to the work of art of Marc Veyrat & Franck Soudan, WWWWell.com in *U-rss L'art de l'hyperportrait : entre donnée et information* en collaboration in *Hypertextes et hypermédias : produits, outils et elepho*, H2PTM'11, Imad Saleh, Khaled Ghedira, Belhassen Badreddine, Nasreddine Bouhai, Bernhard Rieder (dir), Coll H2PTM, Hermes, Lavoisier, Paris, 2011: 207-212.

²³ Chabert G., 2015, *Flâneries*, in *100 Notions pour l'Art Numérique*, sous la direction de Marc Veyrat, Éditions de l'Immatériel, Paris : 102

²⁴ In reference to Walter Benjamin's figure of 'the flâneur'

space" (Chabert & Veyrat, 2015)²⁵ between the physical space, the imagined space and the space of the interface. And where various times are also tangled: a temporality of the moment (the ephemeral trace of an event catch through the smartphone) with a temporality of the duration (the narratives of the places in the time).

Our mobile phone application is only accessible through connected areas. It appears on the screen as an interactive map. To supply this "deep memory" in the daily life of the city, users can leave messages (visual, text and voice) as bubbles where they wish, in the grid of 3 places. Like pop-up, generally "bubble" may arise at any moment in the field of view of the mobile phone screen. Unexpected and ephemeral, they have the feature to display messages to users, or informational and commercial content when connecting to specific applications. Here they give freedom to users to tell their real or fictional life stories, to create a memory, keep track of their passages and tell the city differently.

The idea of bubbles refers to "In the Bubble"²⁶, because the author is inspired by an expression of air traffic controllers. "In the bubble" means the level of concentration required to treat "the incessant flow of information that reaches them." From design examples of very different objects, John Thackara defends the quality and time management, systems thinking, networking thinking, and promotes the "slow" (slow food, slow cities)....

"Being in the bubble" is also an illustration of a bodily position and expression when we are connecting to social networks or internet in public areas: we literally fall into the stream and news as soon as we are connected, isolated in a bubble.

Because of Paul Virilio says: "the real is perceived more and more from a real in moving situation, along more or less fast speeds ; it's the end of the representation of spaces organized by a vanishing point".²⁷

This is probably why it is not so much the proliferation of spaces offered by digital which disturbs us and transforms our socially relationships but this teleportation in the flow of increasingly fast. Slowing down is resisting: to understand the context and replace the body in time of nature that the modernity has bustled to separate. Here, are the works of Marcus Banks full of interests. Indeed, in connection with the Japanese culture, he explains us the issue of "breathing space"²⁸ with slowness in slow cities, with slow feels and slow research. Just like if people in the city felt spatial but also atmospheric phenomena. Beside, don't we speak about *cloud computing* in reference to the air, *immersion* in reference to the water, or *site* in reference to the earth... in our *liquid* and gaseous cities?²⁹

That's reason why, we proposed users to create, to play with and to blow bubbles in @boo. @boo proposes two types of bubbles differentiated by their color:

> editable bubbles: either it's possible to create his own bubble where you wish on the 3 places, or delete existing bubbles, once created these bubbles contribute to data collection for the Social Portrait.

²⁵ To quote the concept developed by Chabert and Veyrat, 2015, 'eMOTION' in *100 notions pour l'Art Numérique* : 79.

²⁶ John Thackara, "In the Bubble, the complexity of sustainable design", Cité du Design ed, 2008.

²⁷ Paul Virilio, "le regard et la mort entretien avec Catherine francblin", Art press n°82, juin 1984. Ttraduction from "le réel se perçoit de plus en plus à partir d'un réel en mouvement, selon des vitesses plus ou moins rapide c'est la fin de la representation des espaces organisés par un point de fuite."

²⁸ To refer to "Slow research or letting the image breathe", keynote of the visual anthropologist Marcus Banks, Visual Methods Conference, Leeds, 2009

²⁹ Quotation of Bauman's metaphor of 'liquid society' as the emblem of the post-modern society.

> fixed and unchangeable bubbles will also be available. Officially bubbles writing from the heritage and history department from the city, and bubbles for games rules to play in urban spaces provided for this purpose.

4 / Weaving of urban legendary

To access these spaces and time, you have to be physically located: being in place gives a concrete and stable aspect of the connection, and hosts the imagination. Messages do not raise the question of the authenticity and their consequences because they create precisely what we call urban legends here. The digital limitless space and the nest of different possible times provide to power the human imagination, totally necessary for the social balance.

For questions about the history of these places (where echos historicity but also the experience of urban space), the majority of interviewers did not know anything. However they used to imagine their own stories with the places and the city, based on their souvenirs or imaginary. Without knowing the history of each place, they invent the story of them in their speeches. Only elderly people from Chambéry, told some anecdotes about the history, the heritage of the city. "Under almost infinite forms, narrative is present in all times, in all places, in all societies, there is not, there never was people anywhere without narrative".³⁰ For Certeau, "to live is to narrate". It's just like if the produced device here "was waking up old stories, urban legends, all the narratives that were sleeping in the city".³¹ First by moving in a space, people imagined narratives that are associated to this space. Dawdling in a space enhances narrative features. We can notice that this is a special feature of new media for a lot of researchers, in particular for those coming from videogames researches (Jenkins, 2004 ; Rufat & Ter Minassian, 2011). Finally, "if there is a role played by the narrative in the construction of the place, the contrary is also true : that there is a role played by the dawdling in a space in the construction of a narrative".³² Indeed, here, the digital device is a place where a lot of narratives and legendary stories are existing and coexisting.

Strange, disturbing, but especially intriguing the urban legends do speak of them. Indeed, extraordinary stories live often from popular anecdotes and can spread by word of mouth, bubbles to bubbles... Developed, sometimes from real facts, they embellish our beliefs, our fears, our fantasies, to anchor our experiences in the territory. "Places bore a hole the surface of the map of their emergence (...). So many details and individuations related to the narrative. Or the place as narrative".³³

Here, the special relationship of individuals with the objects which were in the various places, was really pointed out. People show their deep attachment to their places in the city. For

³⁰ Roland Barthes, introduction à l'analyse structurale du récit, éditions Seuil, Paris, 1981. Traduction "Sous des formes presque infinies, le récit est présent dans tous les temps, dans tous les lieux, dans toutes les sociétés, il n'y a pas, il n'y a jamais eu nulle part un peuple sans récit."

³¹ Traduced from French '*Habiter c'est narrativiser. Il faut réveiller les histoires qui dorment dans les rues. Certes les récits ne manquent pas dans la ville*' (De Certeau, 1980). Beside, we can notice here that Michel de Certeau was born in Chambéry.

³² Traduced from French "S'il y a un rôle joué par le récit dans la construction du lieu qui justement le différencie d'un simple endroit, il y a aussi un rôle joué par le déplacement dans un espace dans la constitution du récit".

³³ Traduced from French : "Les lieux trouvent la surface de la carte de leur surgissement légendé (...) Autant de détails et d'individuations liées à la narration. Ou du lieu comme récit." (Cauquelin, 2002: 79).

instance, people said that the trees in the park, the statues in the places, the fountains but also the ground, that were present in places for a long time, would have things to tell, could ear secrets and that it would be nice to make them speaking. It seems that they became some kind of *persona*.

We worked on these two characteristics: at first, the anecdotes, or how urban legends are born, and then about their mode of distribution, today proliferation mode or virality.

We desired to involve inhabitants of Chambéry in a dialogue and a portrait they will be the actors. Users tell their stories, their experiences, their feelings from places while creating the present and current news as social portrait (born inseparably from everyone and from everybody).

In connected and disconnected areas, we propose the establishment of meetings via street furniture, games and collections of stories. The opposite of storytelling, which "tackle on the reality, some artificial stories, blocks exchanges (...) does not tell past experience, draws lines and directs the flow of emotions."³⁴

From experiences, accumulated experiences, we promote meetings and generational transmissions rather occurs the line of myths because "with the fiction the possible can not pretend to achieve, do not call to be realized, or updated (...) it, it has several degrees in the joint as fictional possible to the reality to the current "(Cauquelin, 2002).³⁵

The device allows users to discover legends that people have collected and posted in @boo virtual app. These narratives are linked to a specific point in the place. When other people cross and go to chosen emplacements in the place, they receive alerts, images and messages in their smartphone coming from these others inhabitants.

The application seems to activate the infinity of sensations or emotions. A way to avoid the travesties in what appears to us to be true or confirm, is lost. We are isolated from the world. "Shows like Barbara Cassin, the rhetoric of time (specific virtual mobility and simulation games it generates) opens on fiction and stands out in its values and its orientations of the rhetoric of space"³⁶ because as it's specify above, fiction opens break in amass times from digital space, in which urban legendary, in this case, feed and model the landscape. Landscape we had to live and to contemplate at the same time.

The novelty here is that the digital connection via our phone does not create a break (as heterotopias) with the traditional time: the application reveals transient and instant information, but implants for those left (which constitute a memory places) in immutable and fixed locations. As in <http://i-remember.fr>, if we don't power the website with memories they fade. Here indeed, the messages have no link between them except to supply a constellation, a cloud, to establish

³⁴ Christian Salmon, storytelling, la machine à fabriquer des histoires et à formater les esprits, éditions la Découverte, Paris, 2008, p.16-17, traduced from french " *plaque sur la réalité des récits artificiels, bloque les échanges (...) ne raconte pas l'expérience passée, trace les conduites et oriente les flux d'émotions.*"

³⁵ Anne Cauquelin, le site et le paysage, p.115, traduced from "avec la fiction le possible ne prétend pas à la réalisation, n'appelle pas à être concretisé, actualisé (...) il y a ainsi plusieurs degrés dans l'articulation du possible fictionnel à la réalité en présence, à l'actuel."

³⁶ Christine Buci-Glucksmann, philosophie de l'ornement, d'orient en Occident, éditions Galilée, Paris, 2008, p.171 traduced from french : "comme le montre Barbara Cassin, cette rhétorique du temps (spécifiques des mobilités virtuelles et des jeux de simulation qu'elle engendre) ouvre sur la fiction et se distingue dans ses valeurs et ses orientations de la rhétorique de l'espace."

a digital body; this data-body varies only about quantities to talk about Alzheimer's disease. (They do not create fiction).

For Chambéry, the 3 places are unchangeable: only relations between users (because it is not always the same people) and left information change: the body (the social portrait finally) consists of individual stories and thus temporal matters, is a hybrid mutant, in real time, unexpected, unpredictable. A meeting from the striated and the smooth³⁷ where in-between, every combination stays possible.

The application offers singular gaps in the space-time of modernity, not in the sense of the infinite line events structuring the Western time but can be a seam in the permanent weaving from the Eastern time: feature that does not have the third space and the heterotopias but has Japanese floating space, called MA. "The contemporary time now couples the cycle of nature and the development of technological progress in a plurality of times".³⁸

5 / Ma, a breathing space

Certainly, the concept of time varies across cultures and also perception of individuals and context. We learned from Fremont that two conceptions of spaces and territories are complementary in occidental world (Fremont, 2005). The first one is that people consider space of their life as places of protection, of rooting. The second is that they think the same space as places of discovery, trip and adventure. The conception of space is clearly different in Japanese world, less territorialized. That's what we'd like to explain now with the Japanese concept of *Ma* by showing how this cultural view and meaning is more appropriate for our understandings of digital devices and uses, specifically for time practices' understandings. How is the East necessary here as a referent to understand, assimilate and create connections our systems and our relationships?

East perceives reality in a plurality of times, as explained Katô Shûichi, in the current conception of time in Japan, there are three types of time: "Three different times coexist within the Japanese culture. It is otherwise known as the linear-historical time having neither beginning nor end (where "nows" arise), the daily cyclic-time on a circumference having neither beginning nor end (seasonal time) and universal life time with a beginning and an end. and each of the three time tends to insist on living in the "now".³⁹

This eastern time can not be entered as a succession of moments or events as in Western, it concentrates itself in a "here and now"; now is not the moment for Japanese now contracts, relaxes as an elastic thread.

Precisely the role of the bubble and the entire organization of the device in our project to Chambéry : it links and separates at the same time, it is "a space charged with meaning" it is a space of time and a space, as defined by Augustin Berque, about Ma, "meaning its semantic

³⁷ Gilles Deleuze et Félix Guattari, Mille plateaux, éditions de Minuit, Paris 1980, p.595

³⁸ Christine Buci-Glucksmann, philosophie de l'ornement, d'orient en Occident, éditions Galilée, Paris, 2008, p.143, traduced from french "le temps contemporain couple désormais le cycle de la nature et le développement des progrès technologiques dans une pluralité de temps."

³⁹ Traduced from "trois types différents de temps coexistent au sein de la culture japonaise. Ce sont autrement dit le temps linéaire-historique ne comportant ni début ni fin (où les maintenant surgissent), le temps cyclique-quotidien sur une circonférence ne comportant ni début ni fin (temps saisonnier) et le temps universel de la vie comportant un début et une fin. et chacun de ces trois temps tend à insister sur la vie dans le 'maintenant'", Katô Shûichi, 2009: 48.

force varies depending on two conditions: its place in a set (which allows us to connect to information and numerical data as part of our hypermedia) and scale (opening larger or smaller spacing) one and the other are guided by some combination.”⁴⁰

Hence the idea of an interval, weaving from the concrete.

By specially permitting to ‘breathe the space’ (Banks, 2009) in order to breathe the time that is lived in such in-between areas. This is these goings and comings between different modes of being in space and time that becomes the lived and experimented place for people. The times spent with the device that we have presented before, can be related to a journey. It’s just like if people had traveled and discovered new areas, unexplored but also ubiquitous breathes in city. It has given to them the same feelings they experience with a journey⁴¹. In conclusion, we’d like to argue that we have to learn more than ever ‘how to give a rhythm to the space and to manage the coexistence’⁴² (Berque, 2004) from the Japanese view.

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⁴⁰ Berque, 2004: 30.

⁴¹ Michel de Certeau's works had also shown that the space was a practical place and that it was by the journey, the route, that the individuals appropriate a place, that the place makes sense for them (Certeau, 1980).

⁴² Traduced from the french ‘*donner un rythme à l’espace et aménager la coexistence*’.

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