

The landscapes of mega sporting events before, during and after the Pandemic:

The case of the Rio de Janeiro Marathon

As paisagens dos megaeventos esportivos antes, durante e depois da Pandemia:

O caso da Maratona do Rio de Janeiro

Tatiana Cioni Couto

PhD in Communication at UERJ. Lecturer in journalism and marketing communications. Freelance digital marketing consultant for Sebrae Nacional.

UERJ, Programa de Pós-Graduação em Comunicação Social, Rio de Janeiro (RJ), Brasil.

Abstract

Mega sporting events attract media, public and financial return to their venues (ARANTES, 2020). At the beginning of the Pandemic in 2020, the Olympics and the World Cup were canceled because they attracted concentrations of people, but some sporting events remained at the height of the Pandemic in virtual mode, such as the Rio de Janeiro Marathon (COUTO and FREITAS, 2023). In this article, we will address how the landscapes of mega sporting events were transformed before, during and after the Pandemic. For this, two methodologies will be adopted: ethnography (GEERTZ, 2008), with trips to the field and observant participation (PERUZZO, 2014). It is observed that the Rio Marathon explored the imaginary landscape of the Marvelous City during the Pandemic and with the release of

<https://doi.org/10.46391/ALCEU.v24.ed52.2024.399>

ALCEU (Rio de Janeiro, online), V. 24, Nº 52, p.158-175, jan./abr. 2024

physical activities by Rio Mayor Office's, it created a trans-aesthetic and spectacular landscape in 2022.

Keywords: Rio Marathon. Landscape transition. Merchandise City. Wonderful city.

Resumo

Os megaeventos esportivos atraem mídia, público e retorno financeiro para suas sedes (ARANTES, 2020). No início Pandemia em 2020, as Olimpíadas e a Copa do Mundo foram canceladas por atraírem concentrações de pessoas, mas alguns eventos esportivos se mantiveram no pico da Pandemia na modalidade virtual, como a Maratona do Rio de Janeiro (COUTO e FREITAS, 2023). Neste artigo, abordaremos como as paisagens do megaevento esportivo foram transformadas antes, durante e depois da Pandemia. Para tanto, serão adotadas duas metodologias: a etnografia (GEERTZ, 2008), com a ida ao campo, e a participação observante (PERUZZO, 2014). Observa-se que a Maratona do Rio explorou a paisagem do imaginário da Cidade Maravilhosa durante a Pandemia e, com a liberação das atividades físicas pela Prefeitura do Rio, configurou uma paisagem transestética e espetacular em 2022.

Palavras-chave: Maratona do Rio. Transição de paisagem. Cidade Mercadoria. Cidade Maravilhosa.

Resumen

Los megaeventos deportivos atraen retorno mediático, público y financiero a sus sedes (ARANTES, 2020). Al inicio de la pandemia en 2020, los Juegos Olímpicos y el Mundial fueron cancelados porque atraían concentraciones de personas, pero algunos eventos deportivos permanecieron en el pico de la pandemia en modalidad virtual, como el Maratón de Río de Janeiro (COUTO y FREITAS, 2023). En este artículo abordaremos cómo se transformaron los paisajes de los megaeventos deportivos antes, durante y después de la pandemia. Para ello se adoptarán dos metodologías: la etnografía (GEERTZ, 2008), con viajes al campo y participación observadora (PERUZZO, 2014). Se observa que la Maratón de Río exploró el paisaje imaginario de la Ciudad Maravillosa durante la Pandemia y con la liberación de actividades físicas por parte del Ayuntamiento de Río, creó un paisaje transestético y espectacular en 2022.

Palabras clave: Maratón de Río. Transición del paisaje. Ciudad de la Mercancía. Maravillosa ciudad.

Introduction

Mega sporting events transform the cities that host the championships with urban restructuring, modernization of the main points of competition, creation of entertainment, attraction of tourists and the consequent return in financial resources (HERSTEIN and BERGER, 2013; ARANTES, 2000). The Olympics and the World Cup are some examples of mega sporting events that manage to win over the media and public in the capitals hosting the games (ARANTES, 2000).

The first marathon to take place at the Olympic Games was in Greece in 1896, to reactivate the mythological story of the first 42 km race that took place before Christ with the story of Pheidippides. The race took place within a mega sporting event, however, the format of the Greek Marathon was 40 km. With this, the first 42 km marathon took place at the London Olympics in 1908, exploring the local landscape, using the city's main postcards and basing the route so that the Reign of the Princess of Wales could watch the castles competition and the public follow closely.

From the 18th century onwards, local marathons also became mega sporting events. The first and most famous is the Boston Marathon created in 1897 and which became a major marathon in 2006 and was included in the World Marathon Major (WWM). Between 1897 and 2020, several international and local marathons based their landscapes on tourist landmarks to promote the city. In March 2020, the pandemic transformed the sporting landscape. Sars-Covid-19 appears in China as a virus that spreads quickly in the air and kills thousands of people (NICOLINI and MEDEIROS, 1988). As the competitions attracted large audiences, it was necessary to postpone competitions such as the World Cup and the Olympics. Local governments also removed sports championships (COUTO and FREITAS, 2023). The so-called major marathons were cancelled, however some local marathons did not end competitions and began to promote a new type of competition: the virtual marathon (COUTO and FREITAS, 2020).

During the period of global lockdown, with the closure of cities and restriction of movement of people in 2020, sports landscapes were based on mobile devices and the imaginary consumption of the city (COUTO and FREITAS, 2023). In this article, we will look at the transformations in the sporting landscape during and after the Pandemic through the case study of the Rio de Janeiro Marathon. As a methodology, we will use ethnography (GEERTZ, 2008) applied with observant participation (PERUZZO, 2014). Between 2019 and 2022, four competitions to the Rio de Janeiro Marathon field were made. The competition formatted as a

<https://doi.org/10.46391/ALCEU.v24.ed52.2024.399>

ALCEU (Rio de Janeiro, online), V. 24, Nº 52, p.158-175, jan./abr. 2024

mega sporting event extends over four days in the city, with lectures, exhibitions and five races: 42km, 21km, 5km, 10km and the Marvelous City Challenge, with two races of 42km and 21km (COUTO, 2023). To carry out the ethnography, the 42km, 21km and 10km competitions were observed and with observant participation, four registrations were made in the 5km competitions, with the race taking place during the years 2019 to 2022.

In the dense description of the event, the marathons (42km) were chosen as the main point of direct observation, with a description of the route, photos of the runners and the route, interviews and the creation of a field diary with the annual description of the Rio Marathon (COUTO, 2023). In observant participation, 5km runs were carried out and a field diary was created with the researcher's personal experiences.

To analyze the mega sporting event phenomenon before, during and after the Pandemic, the landscapes of the Rio de Janeiro Marathon in 2019 (before the Pandemic), 2020 (pandemic period) and 2021 and 2022, post-pandemic, will be used.

Sporting events as an element of city promotion

Herstein and Berger (2013) argue that sporting events, whether small, medium or large, can attract passionate audiences and local investment. For example, international sporting events such as Wimbledon, US Open and NBA end up becoming platform events for the city's brand. Smaller sporting events, such as school championships, can promote the city's image through the competition's flags, photos and medals, add Herstein and Berger (2019).

Medium sporting events, such as hockey, rugby and football championships that do not require high financial investment because they use existing infrastructure in the cities where the competitions are held, and that result in a return to the local community, generating improvements in the streets and surroundings of the event, point out Herstein and Berger (2013).

Football championships can generate local revenue. Barcelona is an example, as it has the construction of the FC Barcelona museum, the Barcelona stadium and local events that generate interest from spectators (HERSTEIN and BERGER, 2013).

Hallman, Kaplanidou and Breuer (2010) point out that sporting events form representations of a place, configuring the event headquarters as a potential image of a tourist destination. They cite bicycle

tours as events that attract local consumers. Rein and Shields (2007) reinforce that sporting events can bring strength and internal and external visibility to the host city that hosts the competition. Sport promotes place as a brand, say Rein and Shields.

Freitas and Fortuna believe that small, medium or large events transform the host city historically and economically, changing its status quo and being "(...) a watershed" (FREITAS and FORTUNA, 2009, p. 108-109).

Mega sporting events such as the Olympics, FIFA World Cup and Super Bowl generate global returns, as they include spending on infrastructure such as restructuring the city with the modernization of competition points, the construction of entertainment attractions, urban redesign and other economic activities developed areas that end up attracting tourists (HERSTEIN and BERGER, 2013). Rein and Shields (2007) add that the annual sporting mega-events, the Olympics and the World Cup, attract thousands of dollars in tourism and at the same time a sense of self-esteem in cities.

Marathons around the world and their landscapes before the Pandemic

The Marathon is a sporting event that promotes local tourism and spreads the city's brand (COUTO, 2023). Fu et al. (2020) point out how running stimulates awareness of physical fitness and at the same time spreads urban culture and builds a positive image of the city. By holding the 42km competition, the city gains in infrastructure investment and at the same time links the city to a sporting image.

Hallman, Breur and Kanaplidou (2010, p. 43) prove in research with active consumers of marathons that the race disseminates images of the city, which involve stories and sensations. Furthermore, the 42km competitions involve logistics that require spending on accommodation and transport. For Berking and Neckel (1993), there is an urban experience in the Marathon, in which the city is the main stage where runners pass and tell their stories.

The first marathon took place at the Olympic Games in 1896 in Greece. The format of the first race was not yet 42 km but 40 km and resumed a mythological story of the so-called Battle of Marathon, recalls Couto (2023). A civil war was taking place between Athens and Persia, over a city in Greece called Marathon. The battle was won by Athens and to communicate the victory, the warriors sent Pheidippides to cross 42 km bringing the message. At the end of the race, Pheidíppides died of exhaustion (COUTO, 2023).

The second marathon includes the 42 km format and is held in 1908 at the London Olympic Games. What is new is the route based on the city's landscape and tourist landmarks, such as Buckingham Palace, Trafalgar Square, St. Paul's Cathedral, River Thames and the Houses of Parliament (POOLEY, 2009).

The route was designed with the Princess of Wales, Mary, in mind, so she wouldn't be cooped up for two hours inside Windsor Castle while the marathon runners ran through the city (COUTO, 2023). In this way, the departure of the London Marathon takes place in the eastern part of the Castle terrace and the arrival is made via Ducane Road, so that 1/3 of the Reinado could watch the competition and the public could follow the event by watching the competitors who came running following the direction of the clock (WILCOCK, 2008).

The London Marathon route excluded parts of the city that were not known such as Slough, Uxbridge, Ruislip and Harrow and maintained the glamorous areas of London (COUTO, 2023). Mixing landscapes with city landmarks was a successful strategy that ended up being repeated at "(...) Olympics in Paris, Mexico, Moscow, Atlanta, Seoul and Beijing", points out Pooley (2009, p.164).

Song (2019) adds that the use of the city's landmarks ends up being the target of photos taken and distributed among runners and transforms into running scenes, experiences of the city and shared feelings. Song (2019) recalls that the Leschan International Marathon in 2017 promoted the local landscape with the use of the route crossing areas of the Shawan district, which had Buddhas and mountains, such as the giant Buddha of Lechan and Mount Emei.

Other marathons include entertainment within the event, such as the São Paulo Marathon created in 1995, which has music at the start and finish (CARLASSARA et al., 2016). The Canada Marathon includes a costume contest for runners in the "Toronto Waterfont Experience", an event that is based on recognizable Toronto cityscapes and generates high visibility in television reports and a return to the public coffers of 33 million dollars (BROOKES, 2012).

In 2006, large marathons appeared, called World Marathon Majors (WMM). The main sponsor Abbott is a medical company that offers the winner of the 42 km competition the value of one million dollars (COUTO, 2023). The six cities chosen to be WMM are: Boston, London, New York, Berlin, Chicago and Tokyo.

The last city that manages to be accredited as a Major is Tokyo, created on February 18, 2007, with 30,870 participants. It is included in the WMM circuit in the year of its creation (COUTO, 2023).

The best-known World Marathon Major is in Boston. The Boston Marathon was created in 1897 and uses the Heartbreak Hill slope on its route, allowing views of the city from above. According to Ferreira (1984), the Boston Marathon is successful due to the significant number of entries, which forced the organization of the competition to require minimum rates to participate in the race. Years later, extensive media coverage of the Boston Marathon ultimately attracted a terrorist attack in 2013 (HOLMAN et al., 2014).

In 1970, the New York Marathon began and finished in Central Park, on a route that was based on natural landscapes and the park's built landscape with bridges, underpasses, lakes and wooded areas (COUTO, 2023). The race was seen as a city experience and a major festival, having been published in the London Observer media as a marathon that attracted thousands of spectators (COUTO, 2023).

The Berlin Marathon was created in 1974, however the landscape of the route changed with the fall of the Berlin Wall in 1990, when the country was unified. The race begins and ends in a postcard of the city: the Brandenburg Gate (COUTO, 2023).

The Chicago Marathon began in 1977, but as it changed the route many times, it was criticized by the media and took a long time to gain prestige and strength, states Burfoot (2007). The race in 1990 defined a straighter route with the inclusion of runners crossing historic parts of the city (COUTO, 2023).

According to Neto (2014), large marathons have a great economic impact, attracting five million viewers and generating a financial return of 400 million dollars for the six cities of New York, Chicago, Boston, Berlin, London and Tokyo.

The management of the Rio Marathon in 2018 tries to accredit itself as a Major, however it fails to obtain the three necessary bronze, silver and gold seals required by the International Athletics Foundation (IAF), states Couto (2023).

Before the Pandemic, the numbers of registrants and spectators in the Majors were significant: the Berlin Marathon in 2019 had 46,983 participants. In Tokyo, around 37,000 participated in the 2019 edition

with the race route passing through the Tokyo government building (COUTO, 2023). The Boston Marathon had the maximum number of participants (B.A.A Org).

During the pandemic period, marathons within the Olympics and the circuit of the six great marathons (WWM) were cancelled. After the pandemic, the first edition of the Boston Marathon, the most famous on the circuit, had a restriction of 20 thousand participants in 2021 due to Covid-19 (AGÊNCIA BRASIL, 2021)

The Rio de Janeiro Marathon before, during and after the Pandemic

The Rio de Janeiro Marathon was created in 1979 by marathon runner Eleonora Mendonça during the dictatorship. The landscapes of the race even included the military historical period with the start and finish at the Army Physical Education School, in the 1979 and 1980 editions and in the 1981 and 1982 editions with the start at the Naval Academy (COUTO, 2023).

Until 2003, the Rio de Janeiro Marathon continued as a single event and changed its route many times according to each event organizer, points out Couto (2023). *Jornal do Brasil* promotes it from 1980 to 1989 with the start and finish in Leme. Except in 1989, the JB starts at the Rio-Niterói Bridge and ends in Leme. Between 1987 and 1989, the company Circuito 1 used the Sambódromo to hold the start and finish of the Rio Marathon. In 1990, the company Sports & Marketing promoted the start at Barrashopping in Barra da Tijuca with the finish at Quinta da Boa Vista. Between 1991 and 2001, Universe Sport once again adopted the original route of the Rio Marathon with the start and finish in Leme (COUTO, 2023).

The Rio de Janeiro Marathon begins in 2003 under the new management of Spiridon Events, transforming into a mega sporting event. Spiridon manager João Traven includes other distances along with 42 km. In 2003, he created the 6km Race for Peace, in 2007 he implemented the Family Run (6km) and half marathon (21km), points out Couto (2023). Between 2003 and 2018, the landscape of the Rio de Janeiro Marathon included the west zone, south zone and center of the city, leaving Recreio dos Bandeirantes and passing through Barra da Tijuca, São Conrado, Avenida Niemeyer, Leblon, Ipanema, Copacabana and Aterro do Flamengo (COUTO, 2023).

In 2018, the Rio de Janeiro Marathon adopts the expression “Race Festival” as it occupies four days in the city's calendar, with lectures, exhibitions and two days of competitions in Corpus Christi with six races:

42km, 21km, 10km, 5km, Maratoninha (children's race) and Desafio da Cidade Maravilhosa, in which the athlete participates in the 21 km race on a Saturday and 42 km the following day, on a Sunday (COUTO, 2023).

In 2018, the Rio de Janeiro Marathon is included in the Government's annual calendar and appears as a race that generates a financial return of 75 million reais for the city and attracts around 37 thousand street runners (MINISTÉRIO DA CULTURA, 2018). It becomes a mega sporting event as it generates spontaneous media before and after the race, attracts many participants and increases demand for hotels in the region (COUTO, 2023).

The landscape of the Rio de Janeiro Marathon until 2018 includes Recreio dos Bandeirantes, Praia da Reserva, Barra da Tijuca, São Conrado, Avenida Niemeyer, Leblon, Ipanema, Copacabana, Praia de Botafogo and Flamengo, thus passing through various elements of the city's imagination. Imaginary, like the coast of Ipanema and Copacabana, Sugarloaf Mountain and Christ the Redeemer (COUTO, 2023).

In 2019, a landslide that occurred due to flooding in Rio de Janeiro ended up closing Avenida Niemeyer, which caused another change in the route: the inclusion of Boulevard Olímpico. The landscape of the 2019 Rio Marathon thus includes an element of chaos (COUTO, 2020): the landslide on Avenida Niemeyer, with the death of local residents. However, the narrative of chaos is omitted by the organization of the event with the affirmation of the inclusion of the Olympic Boulevard. The affirmation of the Rio Marathon is highlighted in numerous press reports at the time, praising the new route without propagating the chaos that was occurring in the city of Rio (COUTO, 2020). Race organizer João Traven sees the solution as using Porto Maravilha, guaranteeing a route that used the landscape of the Olympics (COUTO, 2020). However, Traven is unable to obtain permission for the runners to pass in front of the Museum of Tomorrow. Thus, some elements of Porto Maravilha, such as the Museum of Tomorrow and the Ferris Wheel, will only enter the Marathon route in 2021.

On the first trip to the field in 2019, interviews with marathon runners showed that the runners were divided by the change in landscape of the Rio Marathon route. Some liked the race because the route was straighter and therefore faster. Others harshly criticized the number of turns that were made within the city center to complete the 42km and many complained about the use of two tunnels: Túnel do Pasmado (connecting Copacabana with Aterro do Flamengo and Túnel Rio 450 inaugurated at the time of the plan

Porto Maravilha (COUTO, 2023) Even though the runners passed through two tunnels, the organization of the race managed to base the landscape of the imaginary of the marvelous on the historic center of Rio de Janeiro, with the icons of the Candelária Church and Praça Mauá.

The 2019 shirt brings three elements from the imagery of the Marvelous City: the use of the image of Morro Dois Irmãos for the distance of 21km, the image of Morro Pão de Açúcar for 5km and the junction of Morro Dois Irmãos with Pedra da Gávea for the 42km shirt (COUTO, 2023).

In March 2020, the Coronavirus was registered in Brazil and several sporting events were cancelled. Mega-events such as the World Cup or the Olympics are removed from calendars because they attract crowds, say Couto and Freitas (2013). Smaller sporting events are canceled as they could cause contact between competitors or have a distance of less than 1 meter between one person and another. One of the sporting events that continued in 2020 is the marathon, adopting a virtual form around the world. In this format, there was both the use of mobile devices with applications aimed at competition and even the use of image galleries in videos for competitions held on the treadmill at home (COUTO and FREITAS, 2013).

The Rio de Janeiro Marathon takes place between the 9th and 12th of October in 2020 in virtual mode. In reality, the organization of the race did not make it clear in the Runner's Manual whether the athlete should compete at home or go out on the street to run. The race's slogan adopted was "(...) not running was never an option", which revealed the organizers' intention to hold the event during the pandemic period (COUTO and FREITAS, 2013).

The use of race tracking applications was based on geolocation (GPS), which was able to gather the following race data: the day of the race with the exact time, the athlete's speed per kilometer, the weather conditions at the time of the race and the route taken. by the athlete. The route generated a virtual landscape of the city, with a map generated by the application itself (COUTO, 2023).

The second Running Heroes application worked integrated with the tracking application and provided comparative data about the competition, such as overall placement and placement between genders (female or male), describes Couto (2023).

They were chosen for the trip to the field, using the Nike Run run tracking application. The 5 km run was carried out on time in the morning on Barra da Tijuca beach, avoiding contact with other people and maintaining distance.

Figure 1 – Print from the Nike Run Route map

Hoje - 08:45

Sexta-Feira Corrida Ma... 

3,30

milhas

16'12"

Ritm. médi.

53:32

Duração

289

Calorias

--

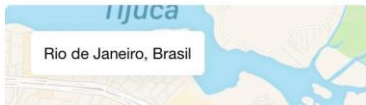
Ganho de elevação

0 

Freq. card.

131

Compasso



Source: Couto (2023).

You can see in the printout that the route is transformed into a geolocation map with the exact route taken during the test. The landscape is considered virtual, as it has graphic elements, GPS and is connected to a mobile device, a cell phone (COUTO, 2023).

The 2020 virtual Rio Marathon had low participation compared to the in-person one in 2019, with 1020 participants in the half marathon, 838 in the marathon, 238 in the Marvelous City Challenge and 487 people in the 5km, points out Couto (2023). Some marathon runners who responded to online interviews stated that they left home to run, however, they didn't like it because they weren't in the crowd of runners. Other marathon runners refused to participate in the virtual edition because they could not "(...) be together" with other athletes. One of the marathon runners who does not live in Rio de Janeiro, Joel Vieira commented that he transferred his registration to 2021, as he found it contradictory to run outside of Rio de Janeiro in the Marathon named after the city (COUTO, 2023).

The shirt and medal race kit were delivered by post after the virtual race. On the shirt, the two main postcards linked to the imagery of the Marvelous City appeared: Sugarloaf Mountain and Christ the Redeemer. Thus, bringing the main icons of Rio de Janeiro recognized nationally and internationally (COUTO, 2023). In 2021, Spiridon also held another virtual test between the 3rd and 10th of June, when there was still no authorization from the State Government or the City of Rio de Janeiro to carry out the in-person test.

Rio Mayor's Office authorization for outdoor physical activities (PREFEITURA DO RIO, 2021) allowed the Rio de Janeiro Marathon to be held again. This time, the route intended to involve the Olympic Boulevard: the MAR, Museum of Tomorrow, the Ferris Wheel and AquaRio, however it was unable to obtain authorization to pass in front of the Museum of Tomorrow. The route is based on the historic center with Candelária and Praça Mauá.

In 2021, a vaccination passport and the use of a mask were still required at the start and finish of the race. Entry into the Casa da Marathon in Marina da Glória, where the competition shirt was handed out, required the athlete to show their vaccination passport.

Upon returning from the in-person race, pre-registration for the event draws attention: 20 thousand people interested (VETTORAZZO, 2021) in running the Rio Marathon in 2021. Rio Marathon posters with instructions were spread across the Aterro do Flamengo and kept the images of Morro do Pão de Açúcar and Corcovado, the two main postcards in the imagination of the Marvelous City and institutionally adopted by the race on shirts, porticos, medals and maps (COUTO, 2023).

In 2022, the end of health restrictions was celebrated by the organization of the Rio Marathon with the slogan "back to the streets". At the same time, Spiridon celebrated the 20th anniversary of the Rio de Janeiro Marathon (COUTO, 2023). The race organizers obtain permission for the runners to pass in front of the Museum of Tomorrow. As an event based on the Rio Brand, the Rio Marathon is based on the speech of the Olympic Boulevard to adopt the idea of transformation and requalification of the city, eliminating any negative points from the institutional narratives, such as the gentrification that has occurred in the city or even the chaos of the city after the flood that closed Avenida Niemeyer (COUTO, 2023).

The landscape of the 2022 Rio de Janeiro Marathon then becomes transaesthetic by adding elements of modern design, museums and spectacular landscapes (COUTO, 2023). On June 18, 2022, a trip to Casa da

Marathon, in Marina da Glória, took place and the first change was noticed in the VIP area, where runners pay an extra fee to be able to use the space. In 2019, the VIP area was much smaller compared to 2022.

Figure 2 – Comparison of the Vip area : 2019 e 2022



Source: Couto (2023)

While in 2019, the VIP area is a tent, in 2022 it is an infrastructure set up with ample space and railings. Still in 2022, a stage was created for musical shows that runners could watch. The second point that draws attention is the public watching the Rio de Janeiro Marathon, there is an exponential increase in observers along the route at Aterro do Flamengo (COUTO, 2023).

Figure 3 – Comparison of Audience watching in 2019 and 2022

Source: Couto (2023)

The 2022 Rio de Janeiro Marathon had 40 thousand participants and coverage by ESPN in addition to live broadcast by Star Streaming (Corrida Informa).

Conclusions

The Rio de Janeiro Marathon was one of the few mega sporting events that took place during the Pandemic. Even with a low number of registrations, the event in 2020 managed to maintain the imagery of the Marvelous City in the material of the race kit with images of Sugarloaf Mountain and Christ the Redeemer, the two main postcards of Rio de Janeiro on the shirts and medals of the event.

The use of mobile devices allowed the recording of the runner in movement based on GPS (geolocation), generating a virtual landscape of the route chosen by the athlete. The series of restrictions, such as the ban on travel and crowds, meant that the majority of runners did not register for the virtual race, with low participation compared to the 40 thousand athletes who usually register for the Rio de Janeiro Marathon.

<https://doi.org/10.46391/ALCEU.v24.ed52.2024.399>

ALCEU (Rio de Janeiro, online), V. 24, Nº 52, p.158-175, jan./abr. 2024

With the reopening of cities after the endemic period, mega events return with more force and attracting a larger audience than usual, as in the case of the Rio Marathon. When face-to-face races return, there are still some health restrictions with the requirement for a vaccine passport, pre-registration for the event reaches 20 thousand athletes in 2021. The landscape of the Rio Marathon is based on the route of the historic center of Rio de Janeiro, supported by icons such as the Candelária Church and Praça Mauá.

In 2022, with the approval of Rio de Janeiro City Hall, the Rio Marathon has the motto “back to the streets” and reaches 40 thousand registrants. The event structure, this time, doubles in size with a VIP area larger than 2019 and space for musical shows (inaugurating an entertainment part). The audience watching the competition increases exponentially compared to 2019.

The landscape of the Rio de Janeiro Marathon in 2022 becomes transaesthetic with the inclusion of the Olympic Boulevard: Museum of Tomorrow, MAR and Ferris Wheel that guarantee grandiose architecture and spectacular images. In this way, the landscape transition before, during and after the Pandemic shows that the Rio de Janeiro Marathon transforms the event into a spectacle to be seen.

Tatiana Cioni Couto

ORCID: <https://orcid.org/0000-0003-4136-5244>

UERJ, Programa de Pós-Graduação em Comunicação Social, Rio de Janeiro (RJ), Brasil

PhD in Communication at UERJ

E-mail: tatianaccouto@hotmail.com

Received on: January 26, 2024.

Approved on: March 27, 2024.

References:

AGÊNCIA BRASIL. **Maratona de Boston será limitada a 20 mil corredores devido à covid-19**. Disponível em: <<https://agenciabrasil.ebc.com.br/esportes/noticia/2021-03/maratona-de-boston-sera-limitada-20-mil-corredores-devido-covid-19>>. Acesso em: 23 jan. 2024.

<https://doi.org/10.46391/ALCEU.v24.ed52.2024.399>

ALCEU (Rio de Janeiro, online), V. 24, Nº 52, p.158-175, jan./abr. 2024

ARANTES, Otília Beatriz Fiori. Uma estratégia fatal: a cultura das novas gerações urbanas. In: ARANTES, O. B. F.; VAINER, C.; MARICATO, E. **A cidade do pensamento único**: desmanchando consensos. Petrópolis, RJ: Vozes, 2000.

B.A.A ORG. **Registration for the 2019 Boston Marathon**. Disponível em: <<https://www.baa.org/registration-2019-boston-marathon-has-now-closed>>. Acesso em: 23 jan. 2024.

BERKING, Helmuth; NECKEL, Sighard. Urban Marathon: The Staging of Individuality as an Urban Event . **Theory Culture & Society**. London, v. 10, p. 63-78, 1993.

BROOKES, Alan. City Marathons: Ideas on Neighbourhood Engagement & Activation. **19th World Congress of AIMS**. Prague, may 2012. 25p.

BURFOOT, Amby. A História da Maratona. Medicina Esportiva. **Current Urban Studies**, v.9, n. 3, p. 284-287, 2007. Disponível em: <<https://doi.org/10.2165/00007256-200737040-00003>>. Acesso em: 29 abr. 2023.

CARLASSARA, Eduardo de Oliveira; PAROLINI, Pedro Lucas; ROCCO JUNIOR, Ary José. Análise do comportamento do consumidor esportivo em relação à associação, consciência e fidelidade de marca: um estudo de caso da Maratona de São Paulo. **Podium Sport, Leisure and Tourism Review**, v. 5, n. 2, p. 147, maio/ago. 2016.

COUTO, Tatiana Cioni. Maratona do Rio de Janeiro: o branding da cidade maravilhosa mesmo no cenário de caos. In: MUSCO, Leticia de Toledo Quadros; MONTANHA, Fausto Amaro Ribeiro Picoreli; FONTENELLE, Carolina Alves. (Org.). **Anais IV Seminário LEME**. 4ed. Rio de Janeiro: Rio de Janeiro, 2020, v. 4, p. 84-93.

_____. **Maratona do Rio de Janeiro: Corpo, Cidade e Imaginário**. Tese (Doutorado em Comunicação). Universidade do Estado do Rio de Janeiro, 2023.

_____.; FREITAS, Ricardo Ferreira. As maratonas e as paisagens na pandemia do coronavírus: Estratégias de branding. **Revista Dispositiva**, v. 12, n. 21, p. 116-131, jan./jun., 2023.

FERREIRA, Ayrton. **Maratona**. Salvador: Bureau, 1984. 302p.

FREITAS, Ricardo Ferreira; FORTUNA, Vania Oliveira .O Rio de Janeiro continua lindo, o Rio de Janeiro continua sendo um grande palco de eventos. In: FREITAS, Ricardo Ferreira; BORELLI, Silvia Helena Simões (Org.). **Comunicação, Narrativas e culturas urbanas**. Rio de Janeiro, EdUERJ, 2009.

FU, Qiang; LI, Huarui; CHAI, Junda. Influence of Large Marathon on City Brand Building Based on Big Data Analysis. **Journal of Physics: Conference Series**. IOP Publishing. AICNC 2020. p1-8.

GEERTZ, Clifford. **A interpretação das culturas**. Rio de Janeiro: LTC, 2008.

HALLMAN, Kirstin; KAPLANIDOU, Kiki; BREUER, Cristoph. Event image perceptions among active and passive tourists at Marathon Races. **International Journal of Sports Marketing and Sponsorship**, p. 37-52, out., 2010.

HERSTEIN, Ram; BERGER, Ron. Much More than Sports: sports events as stimuli for city re-branding. **Journal of Business Strategy**, v. 34, p. 38-44, 2013.

HOLMAN, Alison; GARFIN, Dona Rose; SILVER, Roxane Cohen. Media's role in broadcasting acute stress following the Boston Marathon bombings. **PNAS**, v. 111, n. 1, p.93-98, jan., 2014.

MINISTÉRIO DA CULTURA. **Calendário de Eventos Culturais, Esportivos e Corporativos com Potencial de Impacto Socioeconômico para o Rio de Janeiro**. 2018. Disponível em: <<https://www.riodejaneiroajaneiro.com.br/>>. Acesso em: 09 jun. 2021.

NICOLINI, Cristiano; MEDEIROS, Kênia Érica Gusmão. Aprendizagem histórica em tempos de pandemia. **Estudos Históricos: Tempo de Pandemia**, v. 34, n. 73, mai.-ago. de 2021.

NETO, César Humberto Pimentel. **O poder comunicacional da Maratona. Uma perspectiva de Relações Públicas**. Tese. Instituto Universitário de Lisboa. 2014. 314 p.

PERUZZO, Cicilia Maria Krohling. Observação participante e pesquisa ação. In: DUARTE, Jorge; BARROS, Antônio. **Métodos e técnicas de pesquisa em comunicação**. São Paulo: Atlas, 2014. P. 125-146.

POOLEY, Martin. From Windsor Castle to White City: The 1908 Olympic Marathon Route. **The London Journal**, v. 34, n. 2, p. 163-178, jul., 2009.

PREFEITURA DO RIO. **Prefeitura libera eventos em locais abertos a partir da próxima terça-feira**. 2021. Disponível em: <<https://prefeitura.rio/saude/prefeitura-libera-eventos-em-locais-abertos-a-partir-da-proxima-terca-feira/>>. Acesso em: 02 mai. 2022.

REIN, Irving; SHIELDS, Ben. Place branding sports: Strategies for differentiating emerging, transitional, negatively viewed and newly industrialized nations. Palgrave Macmillan, **Place Branding and Public Diplomacy**, v. 3, n. 1, p. 73-85, 2007.

SONG, Jia. The Impact of Marathon on Urban Development from the Perspective of Experience Economy. Taking Leshan International Marathon as an Example. **Advances in Social Science, Education and Humanities Research**, v. 310. p. 1995-1998, 2019.

TOTTI, Lúri. **Maratona do Rio vai ter transmissão ao vivo neste domingo**. Disponível em: <<https://corridainforma.com.br/maratona-do-rio-vai-ter-transmissao-ao-vivo-neste-domingo/>>. Acesso em: 07 jun. 2023.

VETTORAZZO, Lucas. **Com avanço da vacina, Maratona do Rio já tem 20 mil pré-inscritos**. Disponível em: <<https://veja.abril.com.br/coluna/radar/maratona-do-rio-ja-tem-20-mil-pre-inscritos/>>. Acesso em: 02 mai. 2022.

WILCOCK, Bob. The 1908 Olympic Marathon. **Journal of Olympic History**, v. 16, n. 1, p. 311-47. Disponível em: <<http://isoh.org/wp-content/uploads/2015/03/177.pdf>>. Acesso em: 13 jul. 2020.

Este artigo é publicado em acesso aberto (Open Access) sob a licença Creative Commons Attribution Non-Commercial (CC-BY-NC 4.0), que permite que outros remixem, adaptem e criem a partir do seu trabalho para fins não comerciais, e embora os novos trabalhos tenham de lhe atribuir o devido crédito e não possam ser usados para fins comerciais, os usuários não têm de licenciar esses trabalhos derivados sob os mesmos termos.