

Parkour and Human Movement; Meanings and Significance of its Practice in Bogota

Jhon Carlos Cortés-Murillo  <https://orcid.org/0000-0001-8160-7979>

Corporación Universitaria CENDA, Colombia jhon.cortes@cenda.edu.co

Ita del Pilar Perea-Baena  <https://orcid.org/0000-0002-4496-9863>

Corporación Universitaria CENDA, Colombia ita.perea@cenda.edu.co

Johan Sarmiento-Rojas

Corporación Universitaria CENDA, Colombia johan.sarmiento@cenda.edu.co

Abstract: This study aims to interpret the experiences and meanings that *traceurs* (practitioners of parkour); configure in their relationship with the public spaces of the city of Bogota. This analysis is located in the perspective of human kinetics, taking the intentional movement as a central category. It is an interpretive and phenomenological study about the relationship between subject-space through movement-experience. This study used semi-structured individual interviews, as well as group discussion interviews, with the aim to understand the subjective characteristics and collective sense that defines such practice. The findings show creativity, adaptability and ecology of movement as fundamental characteristics of the activity, in which movements require a greater degree of delicacy to harmonize with and preserve the spaces of the city.

Key words: parkour, mobility, intentional movement, body.

Resumen: Este estudio tiene por objetivo interpretar las experiencias y significados que los *traceurs* –practicantes de parkour– configuran en su relación con los espacios públicos de la ciudad de Bogotá. Este análisis está situado en la perspectiva de la motricidad humana y retoma el movimiento intencionado como categoría central. Metodológicamente es un estudio fenomenológico abocado a la relación sujeto-espacio a través del movimiento y la experiencia, razón por la cual recurre a entrevistas semiestructuradas individuales y entrevistas grupales de discusión, con el fin de interpretar las particularidades del mundo subjetivo y del sentido colectivo que define la práctica. Los hallazgos muestran la creatividad, la adaptabilidad y la ecología del movimiento como características fundamentales de la práctica en la que los movimientos requieren mayor grado de delicadeza para armonizar con los obstáculos y preservar los espacios de la ciudad.

Palabras clave: parkour, motricidad, movimiento intencionado, cuerpo.

Recepción:
06/02/18

Aprobación:
20/05/18



Introduction

Bogota, as any other city in the world, configures as a multicultural and diverse stage. Its spaces provide numberless forms of expression that recreate it constantly. Among such expressions, one finds parkour (PK), an alternative physical activity that reclaims a place in the life of the city; it is characterized by moving over physical obstacles such as “buildings, walls, chairs, boxes, among others” by means of the versatility of human movement and motor skills. Its practitioners are called traceurs, a French word which means tracers; and they call it *the art of displacement* and claim that the practice is supported on the philosophy of *being and endure* (Cortés and Certuche, 2014).

At present, it seems as though its growth has produced tensions that challenge the conventions of infrastructure use from the relation space-practices-body. This way, the configuration of the city and its inhabitants’ subjectivity expresses in particular ways of appropriation and creating the meaning of space in daily life; such processes, as time elapses, become sensitive referents for those who partake of urban life (Sennett, 1987). Due to the above, it is important to point out that the valuating and specific nature of the use of the city infrastructure is defined by the historicity, diversity and signification of the stages.

It is a process of collective and individual actions that surpasses any preconceived intention; for example, the invisible borders, those in which any neighborhood’s corner may be considered a territorial boundary, which by being transgressed produces violent reactions between youths from one side and the other. This situation shows that valuations about space go beyond any functional purpose of architectonic design. In this sense, parkour and the temporary appropriation that its practitioners make of the various places of the city displays a rupture with the conventional use of design, since in their bodies’ movements other ways of moving and living the space are expressed.

As regards the knowledge about parkour, authors such as Viera and De Sousa (2016) review twenty studies, their theoretical and methodological standpoints, underscoring in each of their analysis lines, among which they mention the implications of the activity for society, the practitioners’ personality and behavior regarding risk, the appropriation and reformulation of the urban space, the injuries that come from reckless training, the emotions from practicing the activity, the aspects of the cinematographic representations of parkour, the influence of technologies and sports processes, without forgetting that most of the studies are to be found in the sphere of sociology. The utilized methods vary and comprise qualitative and quantitative research, as well as bibliographic reviews.

Other studies, such as those by Gutiérrez and Rosales (2011) and Redondo (2011), consider that parkour is basically an activity which utilizes various sorts of urban architecture to follow a route, overcoming the obstacles the traceur finds, reason why it acquires reflective intentionality on the body and urban architecture that spatially positions them. This way, the configuration of the practice goes beyond the technique and development of skills, as it is a lifestyle that faces the naturalization of the relation *spatial body-functioning action*, a stance from which traceurs contest and re-signify body and the spaces through movements loaded with meaning.

In order to contextualize the above, Carvalho and Pereira (2008) analyze a group of parkour practitioners in Sao Paulo. Their aim is to understand the practice as a subculture; for the authors, parkour has built its own identity, a proper character of social resistance that manifests mainly as a struggle for a space to express. In this same line of cultural analysis, Scarnatto and Díaz (2010) put forward some reflections taking the culture-body dialectic in the urban context into consideration. The present work concurs with the study carried out by Silva (2012), who observes collectives of traceur youths in Teresina (Brazil), in which the shared identities make them socially visible. From a different perspective, Ferro (2011) offers elements as regards the origin, projection and implication of the activity in the urban environment, particularly in the way of inhabiting, traversing and using the spaces.

As for the context of Bogota, Rotawisky (2013, 2015) explores the incorporated experience; she intends to understand the way in which the practitioners produce nomad subjectivities and how, by means of body transformations, they create heterotopies in contemporary cities. The author defines parkour as a discipline that builds a body capable of tracing routes in the city (Rotawisky, 2013). This review of studies associated to parkour allows identifying certain concurrence of the cultural and group standpoints, reason why the present research reorients the approach and enquires on the practitioner's individual character, without losing sight of the collective fabric configured in such place.

Therefore, the question that drives this research is: which are the experiences and feelings that traceurs configure in their relation with the spaces of the city? To do so, physical education has proposed some debates and reflections on the body and experience, in which the phenomenological experience of the science of Human Movement (Sergio, 1996 and 1999) is underscored, such epistemological proposal advocates for understanding and building the body from the experience of actions, especially those which denote sense and meaning through movement's intentionality.

Motility and intentional movement

For the Human Movement Science, movement goes beyond mechanics, as it is loaded with intentionality in virtue of its *raison d'être*, nested in daily life, society and culture. The concept of body only related to the functional here takes a resignification, it is now a significant and signifying body, a body provided with thinking, emotions and movement that acts as a totality closely related to the word (Benjumea, 2010).

The intentionality of movements implies the exaltation of the human as transcendence and betterment. In the face of that, it is important to point out that movement belongs to the physical and dichotomic body; however, a body phenomenology is opposed to such consideration, since the body, beyond substance, is essence. In this sense, such essence is construction, formation, remembering, narration, expression, communication which in the light of phenomenology is corporeality, it is a body-experience to which corresponds intention, will, desire, remembering, since living such body means “feeling, thinking and loving [...] think and feel at once I do; I act because I feel and think. Human body does not only do” (Trigo, 2000: 32); a conception in which the symbol, the matter and the desires coexist. Intentional movement goes beyond a physical expression, it is a form of contextualized human existence, reason why it is essential to understand the feelings anchored to body practices.

In intentional movement it is possible to notice the motile, thinking, social interaction and the valuation which concur in the subject and their body, it is a “motile project, a motile intentionality [...] every movement is indissolubly movement and consciousness [...] a single totality” (Ponty, 1994: 127). However, this perspective does not intend to be hegemonic and be the only one and from which human movement should be understood: else, it is broadening the horizon of understanding, of clarifying that the knowledge of the body and its movement is not reduced to the functional, but it is functional-significant-existential (Martínez, 2009).

The functional explanation fits into human movement, however studying the intentionality of these movements implies focusing on the experience of the subject and discovering that node of signification. Therefore, every explanation of motility from the functional-organic perspective is incomplete; with it the causal mechanics can be elucidated, though not the intentionality that conveys meanings that manifest in the expressions of the body. For those who practice football, the field is lived in a significant

manner, playing in the defense zone may mean anguish, or as a goalkeeper may mean hope, ambition or anxiety.

Consequently, intentional movement occurs in a space that overcomes the theoretical geometric configurations and places it in an experience frame that involves desires, relationships, communication and emotion, among other aspects that define the human condition. Moving is living, evoking, feeling and valuing, but also is the trajectory of the body in time and space; intentional human movement is sign, signifier and significance; it is an experience that goes beyond the natural function; intentional movement is word and memory, moving is being.

The conjugated body

When it is needed to reflect on the human, this is to say, on the experiences that make us what we are: reason, emotion and corporeity, it is fundamental to recognize the body lived, felt, remembered, cut, modeled, figured not as a support structure that denotes presence independent from subjectivity, but as an existential condition articulated to the world. This is to say, human existence is configured in the body, in its experiences, actions and creations, in its movements and displacements in the tensions and agreements, in the decisions and acts.

Which by means of the body's instrumentality [...]; presents and represents itself as an expressive and dramatic being that acts on the great stage of the world responding, diurnally, to the questions, challenges and novelties that appear as a consequence of its constitutive radical non-finitude (Goffman, 1989: 76).

The usualness of the body works the particular and subjective ways necessary to face the sensitive and symbolic obstacles, but at once underscores the importance of the constructed space as the structuring element of such relations; "it is evident that the spatial relationships of human bodies define to a good extent the way in which people react to one another" (Sennett, 1987: 19). Therefore, sensitive interpellation by means of movement gradually configures the meaning of the body actions; this is to say, body and the substances that support it are part of a constant relation that flows, moves and communicates.

Not only is the body organs or systems that respond to environmental conditions; according to Le Breton (2002: 6) "each society outlines, inside its worldview, singular knowledge regarding the body: its contributions, uses, correspondences. It provides the body with meaning and value. The conceptions of the body are tributaries of the people's conceptions". In them,

a schema of relations that become meanings on actions and objects are made explicit, which means appealing to common language that produces them as key for understanding, in the first place; secondly, paying attention to the call of an embodied being, for the intentionality of human movement transcends biomechanical schemas, according to Trigo (2000).

Humanes does not only have a body which only does, but its existence is corporeity, which implies speaking of its integrality and not a part of the being, that person who lives, thinks, makes things, displaces, grows, thrills, relates with others and with the world around them (Trigo, 2000: 7).

In the face of this, it may be stated that body is communication means and action of socialization, it is expression, sentiment and emotion; according to McLaren (1997: 90) there is an embodied appropriation process called incarnation: “being incarnate not only is appropriating symbols, but also identifying with the symbol one appropriates, this is to say [...] reaching a correspondence between [...] discourse and subject”. Therefore, in the corporal the identity that transcends as a lifestyle configures; which is nothing but the recognition of the human condition expressed in the actions of being in and with the world. Making, feeling, thinking and wanting of the individual, the human essential are and live in their corporeity.

Corporeity is being aware of our body. It implies the fact of finding and facing with the world, with the other, with a regime of meaning and a way to build, from inherited and assumed regularities, our own reality. Becoming aware of our body not only is the experience of what we feel through it, but the set of significations that from it we attribute the world with, inserted into a game of reciprocal recognition with the others (Moreno, 2009: 152).

Corporeity is structured on that which Mèlich (1994: 79) calls the corporeal being, whose meaning is to “open to a series of anthropological and social dimensions, means to being-oneself, but also being-you, being-with and being-in in the world [...]; but not being in the receptive world, patient, but basically being with the world”. Consequently, the individuals exist to the extent they appropriate the transitions and experiences that occur in their bodies thus, they share with the others what Ponty (1994) calls the intersection of subjective and intersubjective experiences, “condition of presence, participation and signification of man in the world” (Trigo, 1999: 60). From this phenomenological standpoint, corporeity is the form and meaning the body acquires, it is the organization of the experiences that are imprinted by means of actions and movements.

Corporeity means to be in the world as an expression, linked to space and time; according to Eugeni (1991: 16) “are a dialectic set, since, hardly, we will

be able to understand one without the other”. However, such understanding depends on the interaction of the subject with themselves, with space-time, as by means of these links their existence is evinced. This way, movement ceases being a natural manifestation of forces and transcends toward the intention, process of interaction between awareness, corporeity and the environment represented in the senses, in the finalities, in the desires.

The intention or desire of movement becomes models of expression that communicate, enunciate and signify body action; according to Maturana (1996), the quality of these dimensions’ interactions in action will depend on the intention of that who moves in relation to their organic processes and sociocultural context, albeit among them there is interdependence that cannot be underestimated and that it only makes sense to separate them to talk about them. Each subject, each corporeity denotes intentionality; aspect, which according to López (2008), is subject to the knowledge we have of ourselves and the outside world, it is the distinctive feature of mental life, which means that human actions are neither isolated from their production environment nor from the forms of subjective interpretation.

Methodological design

This is a phenomenological research that interprets the experiences and meanings that traceurs assign to parkour and their relation with the city. In this sense, the observation falls upon the specialized commonness that provides practice with meaning. To do so, the approach is proposed from the perspective of Human Mobility produced by Sergio (1999) and the methodological comprehension of Moreira’s (1998) and Leal’s (1997) phenomenology. Information gathering was carried out by means of group discussion interviews and semi-structured individual interviews, which allow contrasting the collective and subjective worlds. For the interviews two question scripts and two application protocols were designed, their contents and formats were validated by three experts in qualitative research and with a pilot test.

About the participants

The participants belong to parkour groups which use the public space in the urban perimeter of the city of Bogota. They are groups that periodically gather and are somewhat organized formally or informally structured. They were included on the basis of three criteria to secure the development of the

work: a) show interest to participate in the research; b) that the participants had more than five years of experience in parkour; and, c) practice frequently, at least four hours a week.

These aspects ensure the permanent subject's link to the practice; therefore, the existence of a relation which is the subjective nature that becomes meanings associated to parkour and its relation with the frequent use and transformation of the common spaces of the city. It is important to point out that as this is a phenomenological research, it moves away from the statistical representativeness criteria; the selection of the participants was carried out considering the relevance of the cases and expectations theoretically generated for the fieldwork.

Fieldwork

Over fieldwork four group discussion interviews, three meetings each, were carried out with five traceurs, which were selected by the members of the groups. This means twelve work sessions with an average of one hour seventeen minutes of recording for each session (see table 1¹).

As regards individual interviews, 12 were carried out; likewise, each interview comprised three meetings with each individual, totaling 36 sessions. On average, each encounter lasted one hour thirty-six minutes recorded. This schema, which was also applied in the group discussion interviews, was designed with a view to focusing and gradually adjusting the enquiry. To do so, the information recorded in each meeting was subjected to an analytical or inferential reading which allowed gradually analyzing the information collected and identifying aspects which later produced new questions dealt with in the next meetings.

About the ages and respondents, in each group the traceur with the most experience was selected. For group A-P 4, group B-P 5, group C-P 1, group D-P 1, as shown in table 2. Looking for a comparative and broad information framework for the subjective meaning of the practice, the rest of respondents (8) corresponds to practitioners that enjoy recognition and are appreciated by the parkour scene in Bogota and do not belong to the interviewed groups. The interviews were held once the work with the groups, between August 2016 and February 2017, was concluded.

All the respondents, individuals and members of the groups, in this research are men. The participants' (P) ages and years of experience (YE) distribute as shown in table 2.

1 Tables are in the Annex, at the end of the present article (Editor's note).

All the participants involved from beginning to end completed the process. Regarding, information capturing, the recording was made with a voice recorder, with previous authorization and signed informed consent and protecting the respondents' identity

Analysis schema

In order to organize, treat and analyze the information, it is important to stress that the phenomenological dimension of analysis resorted to in this study is the space, this is to say, the relation of the traceurs and their movements with the city and the places to practice it. To do so three moments were defined: 1) it corresponds to the axial codification of the interviews (Strauss and Corbin, 2002), the purpose of this step is to identify in the transcriptions declarations associated to the subject-space dimension; 2) in this moment, a dual-entry matrix is designed, in which information is classified considering the subject-space dimension as a case, while the gathering techniques as variables; this structure allows identifying the differences between individual and collective declarations, at once it makes it easy to understand the subjective load, influence and discursive features of the respondents; 3) the information thus classified undergoes an open codification (Coffey and Atkinson, 2003), with the purpose of building a network of meaning from the identification and the relation of recurring elements, from the discursive emphases and dissonances, from the sorts of experience and the meanings the practitioners attribute the space with and the experiences elicited in practice.

With these elements a theoretical description is produced, which expresses the relations displayed in Results. In order to validate the information, two processes were carried out; the first was to select, group and send the respondent a document with all the answers they provided. Such document was structured from three elements: 1) the question in the interviews; 2) the respondent's answer; and, 3) a box for observations on the information in case the answer was to be clarified.

The second process corresponds to the valuation of the theoretical descriptions by the respondents. To do so, the descriptive texts were sent with a questionnaire of five Likert-scale questions, with the purpose of establishing the degree of acceptance among the participants in the research. It is worth underscoring that to identify the respondents' declarations or textual quotations the following letters and combinations were used: II= individual interview; GI = group interview; P= participant; and, G=group.

Results

The analysis discloses various tensions associated to the appropriation and use of the places among which distinguishable is the perception of space, the ephemeral forms of inhabiting, the creative imagination and the new uses of infrastructure. Practicing parkour is a challenge, the tensions between those who live in a place and the traceurs locate other bodies, those which even in their differences are perceived, pointed out or admired in other forms of expression, other ways of moving across the space and other meanings.

They say that all traceurs are vandals, PK is frowned upon, but they don't see the actual discipline, it is not a sport, it is a discipline, we train mind and body and put our hearts into each movement [...] people look at us and think "they are climbing a house" or a cop passes and tells us "get down, potheads", things are not that way, we train because we want to be better every day (II-P4-GA).

Activities such as parkour express the changes in the meaning and intentionality experienced by the space from its relation with the body. Bollards, beyond making a barrier that prevents cars from parking, are a route, a chair, a challenge, support for the motile gesture and motivation for creativity. The solid object is surmountable by means of body fluidity; links that in many a case are contrary to the purposes of the planners and builders of the city with functionality in mind; because of this, the expression "being in the world" becomes especially important in this practice, "it is living in intentional movement, being an aware and communicating body. The existence, via mobility, is a continuous creative act; one of an I that implies making, knowing, thinking, feeling, communicating and loving (Kon-traste and Trigo, 1999: 375).

Consequently, the city as a support, chaotic and planned, in interaction with the activity contributes to produce a mental landscape in the traceur; from that moment on, stairs, walls, fences, pipelines and other objects are referents that structure the traceurs' mind and movements. For them, the physical city is thinking, while the objects that configure are source of reflection and action:

The city has given me its landscapes, solid constructions that encourage you to train, you see a wall... Uh, I wanna climb it! All of a sudden you see a bollard and you want to step up, but you think of all the possible ways to do it (II-P1-GC).

Parkour is a practice that allows potentiating the capabilities, abilities and mental and physical skills using the adaptive movements and virtues of the body as starting point to unfold creativity.

PK's philosophy seats on the freedom of movement, the liberty in all the environment that is observed, that is good about PK, each time you reach a place you want to try your own ability, your own body (GI-P3-G2).

Parkour recognizes the city as a landscape full of possibilities and challenges that are beyond the passive, functional, empty and devoid of meanings.

The city, in the fashion of Calvino's fiction, has its dimensions (one may prevail), the visible and the invisible or the invisible, its legitimate and illegitimate side, its ground and underground sides, its happy and unhappy dimensions, its clean and dirty sides, abstract, aerial, subtle, double, hidden, utopic (to be discovered), macabre cities, they accomplish their condition (Moreno and Pulido, 2007: 11).

Within this context of sensible and imaginative references, traceurs head toward the personal growth and understanding themselves. Their repertoire of movements develops an identity that is projected in their attires, speech, relate to themselves, to one another and to the environment, but also by means of emotions and communicable, estheticized, sensitive and reflective experiences intended to face the proper and alien fear.

Body movement and imagination as complaints

One of the most important characteristics in parkour is imagination, not only as a condition for practicing it, but as a process and result of the traceurs' actions. Their imagination turns the city into a park and even though it comprises everything needed to do it, traceurs claim for formal spaces to position parkour as a discipline. It is a demand from citizens who ask for a place, a formal spatiality for their bodies. "It is the imagination which allows expressing and understanding ideas. Such combining power of imagination appears when an image is summoned in the mind in a significant manner and it induces deep feelings in its presence" (Suarez, 2009: 171).

Demanding the construction of such stages is part of a set of reasons, actions and processes that belong in the city and formation proper to the activity that define its meaning; for instance, a place designed and built to practice parkour ensures to a certain extent the integrity and care for the own and alien body, i.e., a process that focuses on co-responsibility. Owing to this, some practitioners point out that building this sort of facilities is an open invitation to all the citizens interested in practicing parkour to overcome fears, earn confidence and generate collective responsibility. It is worth clarifying that practicing parkour in places built for such purpose does not imply limits to the imagination and diversity, demanding them is part of a civil claim that invites to recognize it.

The city offers many places owing to its compact, solid and built nature, which operates at an undefinable pace, most of the times from group interests in which state entities lose value; hence, the practitioners resort to public spaces and, on occasion, private to show what they are.

Because of this, from parkour, for parkour and for society in general, it is proposed to link subject and space more tightly; for example, teaching kids to climb trees or visit parks, relations that foster and potentialize creativity and learning.

The city is a living being, which can breathe, which feels and is felt, that's why every time I use an obstacle, I try to take care of it, I have to be good with the city and she will be so with me, the city is an adaption of our stage, this way I get to know her (EG-P4-GA).

Parkour is learnt by becoming familiar with the space, it is necessary to traverse, feel, understand it as a possibility, for each one imagines various ways to overcome the objects, from here that some traceurs see the city as a park where to play with body schemas, they love it as their home. Not only is the city their home, but also freedom, particularly to move and be from the body; owing to this, when they meet with other groups, they agree on the route defining movements and the patterns to carry out over the displacement, not leaving aside the general rule, which is to care for the safety of the group. However, the variation that each subject can offer the movement and obstacles vary.

Consequently, parkour is noticeably exploratory and imaginative and brings to light the various possibilities that may be generated on the street; some of them, as expected, generate momentary or transient tensions with other citizens as a consequence of the nomad nature of the practice. These conflicts are usually related to the use of spaces in which other conventions have been established, namely: tourism, recreation, sports, transit, among others.

Home body

For traceurs the city is alive and it is needed to take care of her as one would take care of the proper body. Ruin the city infrastructure is lack consideration to oneself, reason why it may be said that the relation intentional gesture and space are the founding dialectic tension of parkour. Even if this is true that the objects of the physical city oppose, condition or harmonize the movements or needs of the body, it is also clear that this brings along other relations that express the unfinished character of the city, as well as the bodies' movement and intentional possibilities.

In the ephemeral of the movements of the body the subject is redefined; however, for traceurs, nothing is immovable, the new condition challenges the new state. Reflecting on the new form to approach the occurrence is the condition to start a new trajectory: this is to say, a new way to approach and overcome the obstacle. This way, the harmony and fluidity of the movement concur with the preservation of the infrastructure; indulge implies letting the city shapes them. Simultaneously, a new movement order appears that changes soon, being well with oneself is to indulge: let the city configures the traceurs' bodies when they travel across it.

Traceurs describe and traverse the city as an analogy of their own bodies; the interaction with the space enables them to organize their movements. Their relations recognize that the city cannot be seen disconnected; "the contemporary city holds various traditions and orientations inside its symbolic walls; inside the city, cultures, vital experiences, angsts, fears and needs, both individual and social, are blurred and mixed" (Hoyos, 2012: 64).

The actions of the traceurs are nodes in which the subject and the city concur, as it allows the fluidity of creativity and the particularities of the activity and its inhabitants. It is worth underscoring that the construction of the city and other territories as an analogy of the body is not new. A number of social groups assume the spatial referents in a functional key and homologous to an organic body, albeit, under these lines there are schemas of relation properly systemic and ecologic that articulate the forms of perception, feeling and providing meaning with their own body representations.

This way, traceurs recognize the city as part of themselves and the activity. The fixed historic, relational and imaginative referents are part of the vitality that traceurs provide the city with, its spaces are integrated into their bodies; taking care of the city from the activity is a proper state of wellbeing.

Traceurs see and feel parkour according to the context; it is a practice in which attachment feelings are undeniable, the city is their home, it is the body that is lived, there is no distinction between north and south, for the city receives them anywhere: "the city is our place, our home, either north or south it is the place where we are received and we can make our movements, the city means that for us" (EG-P2-GD).

The space of the city makes them feel well, even though on occasions they understand it as a container of object-obstacles and experiences that asks them to develop a set of abilities adapted and adaptable to several places, and makes them take care of the environment.

Their philosophy summarizes in the expression "being and endure", not only as a subject but as a part of the context. Because of this, the essence of the

space depends on the traceurs' actions; this means a long-lasting relation as it is needed to preserve as best as possible the stages where parkour is practiced. In this sense, the artistic value of the activity displayed in the phrase "the art of displacement" makes them perform soft, aesthetical, delicate, harmonious and fluid movements that preserve the spaces"

Changing perception

The way to face the environment is another of the particularities of the activity; move from point A to point B in various manners, it means a fissure in the prevailing linear logic of planning, design and construction of the city, not only normative but formal. For traceurs, the city and its obstacles produce fear, but incite risk, there are no limits, particularly when the purpose is to surpass them with the body, for a same obstacle hides multiple forms to overcome it. On occasion, places which have lost value for other citizens imply open possibilities for traceurs.

The ruins and derelict places of the city are also used by the practitioners, as declared by one of them: "there was this abandoned hospital and we got up there, we entered because it was cool, obviously there was no place to enter and make PK, then the neighbors called the police and took us out" (GI-P1-GC). According to Rotawisky (2015: 200), "watching a group training evinces the closeness of the relation the participants establish with urban infrastructure, with the materialness of the city that is frequently overlooked in social analysis". The material city constituted as a deposit of communities (Massey, 2005) is unequivocally unfinished, traceurs and onlookers or by-passers relocate, the former in movement, the latter by their perceptions.

On the basis of the above, the use of the environment also manifests as many of the objects refused from other activities: bus tires, boxes, metal structures, among others which may be reutilized owing to the adaptive spirit of parkour; beyond the adaptations of the body to the objects, these acquire a new value inserted in the landscape, with other ends than those implicit in their design: "sometimes we come across things left on the street, old tires, boards, containers or the sort and take to parks or lots and adapt them to our stages" (II-P1-GD).

The practitioners of parkour claim they do not invade public spaces, they use them for a short time as they move, they fugaciously adapt to them. Parkour is adaption from autonomy, willingness and not only from stimuli. To do so, the natural method is resorted to, move fluidly to face the obstacles: "I don't know how to climb, I'll begin climbing a tree" (II-P4-GA).

The method becomes meaningful when decision and will meet space and its content; learning it implies assuming a risk even if this is accomplished by means of caring for the other.

Its logic revolves around the adaption and harmonization of actions and thoughts; by means of the manifestation of man takes his place, specific actions o relation of human beings with himself, with the world and his peers, a form of relating by means of the body and the human action that is loaded with meaning (Pazos and Trigo, 2014).

Beyond the devastation and deterioration of the places, parkour is an assimilation practice in which the space integrates into the subjects' movement schema; this way, the schemas appear soon vanish leaving no trace in the obstacles; however, it lasts in the traceurs, as a part of the spirit of the practice. On occasion, the responsibility for the space goes beyond taking care of it with soft, fluid movements, since damage to the infrastructure implies a commitment to the environment, which makes them repair it using their own resources; sometimes money, sometimes work:

Sometimes, we have damaged already deteriorated spaces, loose bricks, unsteady handrails and thinks of the like. When this happens, we put money in and repair them; if we have no money, we pay in-kind with labor force (EG-P2-GD).

Although practice intends to take care of the spaces, it is unavoidable to affect them, this is why movements require the most finesse, any attempt to face the city by force is unviable; therefore, the perception of the objects changes, they become adverse though necessary, without them there is no option to move and recreate the urban landscape with their minds. A practitioner claims: "everything you have in the city is very good, all the infrastructure is seen as an obstacle, for me, the city is a park" (EI-P5-GB). The city is recreated and vanishes in the movements of the body.

Two are the spheres in which such claim is verified:

1. *Traceurs* practice in public spaces, fixed places that are part of the urban landscape. Solid constructions pose a challenge, the city potentiates, not on its own, but because of the relation it establishes with the subject; "reality is socially built and it always acts by means of the interpretation of social beings in situations and spaces historically-socially determined" (Gergen, 1996: 74).
2. The spaces experience modifications on which objects add. These places may be public or private, support structures are built there, namely boxes or bars, large tires among which are preferred the large are piled up, logs are buried, depressions or superficial changes are adapted, among other actions that configure the fields of practice.

Final considerations

Parkour, as opposed to what may be thought, produces in its practitioners a valuable sense to care for the city, not as an untouchable museum item, but as a place to live: necessary, kind, possible, but adverse as well, which is necessary to face in order to transform it. This way, the traceurs' actions in spite of expressing emotion, ecstasy, diversity, harmony, also communicate responsibility for the common and spaces necessary as a condition for dialogue between citizens, not only as practitioners but as communicants of the form of traceur; this is to say, of moving and living the city. The fluidity of their doing is nothing but a message that interrogates the ways of ordering the city, its systems and places.

According to the above, parkour uses each place's natural structure, its layout and location to turn it into an obstacle. The traceurs' mind demands new challenges, not only as regards motor dexterity, but in function of fun, preference, pleasure, aesthetics, inspiration, contemplation and awe; circumstances because of which the imaginative possibilities lead to the positive construction of a practice and a set body techniques useful for the human world.

The present study evinces a new form of struggle for social recognition and value; here, body is still a protagonist, now owing to a set of movement techniques, located in the public spaces, imaginative and sometime unpredictable, which claim for a place without disrupting other bodies, annulling them, avowing the violent trap of the strongest, possessive with the space, intimidating, inviting to take care of the environment, of the city, of their own house. Parkour is staking to fix the links with the space and directly with those occupying it.

It is worth saying that parkour stakes on producing subjects from the integration of the urban space into the body schemas, new links with the world that ask for spaces to mature their spirit. Traceurs have built another in their own bodies, their spaces are constituted of movements and emotions that remit them to asphalt, bench, wall as a way to integrate each entrance, exit, urban space in their forms of moving.

Following Viera and De Sousa (2016: 237) indications "it is suggested carrying out research to find out the representations that practitioners have of their activity". The present research stresses one of the conclusions which the authors reach when they point out "that body practices are at risk of having their value principles distorted, which points at the need of being cautious with biased media discourses" (Viera and De Sousa, 2016: 237).

Such distortion seems to concur with the observation standpoint that refrains from intentionally face the negative behaviors, valuing, ideas, relations and meanings that limit this activity, reason why the information from sources alien to it may be contradictory or invalid when contrasted with the information supplied by the practitioners, hence the incongruence and wrong assessment, which is nothing more than another interesting aspect in the relations that take place everyday, and which in view of objectivity, need to be object of analysis in the studies on practice.

References

- Benjumea, Margarita (2010), *La motricidad como dimensión humana*, Colombia: Colección Léeme.
- Carvalho, Rui and Pereira, Ana (2008), "Percursos alternativos: o parkour enquanto fenómeno subcultural", in *Revista Portuguesa de Ciência do Desporto*, vol. 8, no. 3, Portugal: Universidade Nova de Lisboa.
- Coffey, Amanda and Atkinson, Paul (2003), *Encontrar sentido a los datos cualitativos. Estrategias complementarias de investigación*, Colombia: Universidad de Antioquia.
- Cortés, Jhon, and Certuche, Johao (2014), "Parkour y ciudadanía: prácticas corporales alternativas en la ciudad", in *Memorias Congreso Asociación Latinoamericana de Estudios Socioculturales del Deporte (ALESDE) 2014*, Colombia: ALESDE.
- Eugeni, Joan (1991), *Espacio, economía y sociedad*, Spain: Siglo XXI.
- Ferreira, Lúcia (2011), *De la calle al mundo: configuraciones del graffiti y del parkour y campos de posibilidades urbanas*, Portugal: Instituto Universitario de Lisboa.
- Gergen, Kenneth (1996), *Realidades y relaciones: Aproximaciones a la construcción social*, Spain: Paidós.
- Goffman, Erving (1989), *La presentación de la persona en la vida cotidiana*, Argentina: Amorrortu.
- Gutiérrez, Rodolfo and Rosales, Diego (2011), "Parkour como medio motriz", in *9º Congreso Argentino y 4 Latinoamericano de Educación Física y Ciencias*, Argentina: Universidad Nacional de la Plata.
- Hoyos, Jesús (2012), "La ciudad: espacio de construcción de sujeto", in *Informes psicológicos*, vol. 12, no. 1, Colombia: Universidad Pontificia Bolivariana.
- Kon-traste, Equipo and Trigo, Eugenia (1999), *Creatividad y motricidad*, Spain: Inde.
- Leal, Néstor (1997), "El método fenomenológico: principios, momentos y reducciones", in *Revista Electrónica de Investigación Científica, Humanística y Tecnológica*, vol. 1, no. 5, Venezuela: Universidad Nacional Abierta.
- Le Breton, David (2002), *Antropología del cuerpo y modernidad*, Argentina: Nueva edición.
- López, Daniela (2008), "El problema de la subjetividad en la explicación sociológica. Una mirada a partir del debate Schütz-Parsons", in *Revista de Estudios Sociales*, vol. 1, no. 31, Colombia: Universidad de los Andes.
- Massey, Dooreen (2005), *For space*, England: Sage.
- Maturana, Humberto (1996), *El sentido de lo humano*, Chile: Dolmen.
- McLaren, Peter (1997), *Pedagogía crítica y cultura depredadora. Políticas de oposición en la era posmoderna*, Spain: Paidós.

- Mèlich, Joan (1994), *Del extraño al cómplice. La educación en la vida cotidiana*, Spain: Anthropos.
- Martínez, Jaime (2009), *El movimiento humano, ciencia, competencias y estándares*, Armenia-Colombia: Kinesis.
- Moreira, Virginia (1998), “Técnicas de intervención fenomenológica en psicoterapia”, in, *II Congreso Iberoamericano de Psicología*, Spain: CD da Sección Psicología Clínica y Salud Mental.
- Moreno, Laura (2009), “Enfermedad, cuerpo y corporeidad: una mirada antropológica”, in *Gaceta de Medicina Mexicana*, vol. 2, no. 146, México: Universidad Nacional Autónoma de México.
- Moreno, William and Pulido, Sandra (2007), *Educación, cuerpo y ciudad. El cuerpo en las interacciones e instituciones sociales*, Colombia: Funámbulos Editores.
- Pazos José and Trigo, Eugenia (2014), “Motricidad Humana y gestión municipal”, in *Estudios pedagógicos*, vol. 11, no. 1, Chile: Universidad Austral de Chile.
- Ponty, Maurice (1994), *Fenomenología de la percepción*, Spain: Gráfica.
- Redondo, Cristina (2011), “¿Qué es el Parkour?: origen. Habilidades: educación física en primaria como base para esta nueva modalidad deportiva”, in *Revista Digital Innovación y Experiencia*, no. 38, Spain: Universidad de Granada.
- Rotawisky, Jennifer (2015), “El arte del extravío: corporalidades y afectos en el Parkour”, in *Revista Corpo-graftas: Estudios críticos de y desde los cuerpos*, vol. 2, no. 2, Colombia: Universidad Distrital Francisco José de Caldas.
- Rotawisky, Jennifer (2013), “Parkour, cuerpos que trazan heterotopías urbanas”, in *Revista Colombiana de Antropología*, vol. 49, no. 2, Colombia: Universidad Nacional de Colombia.
- Scarnatto, Martin and Díaz, Julieta (2010), “De peatón a traceur en una diagonal. El Parkour en la ciudad de La Plata. Nuevas prácticas, patrimonios motrices y formas de socialidad”, in *IV Jornadas de Investigación en Educación Corporal*, Argentina: Facultad de Humanidades y Ciencias de la Educación.
- Sergio, Manuel (1999), *Um corte epistemológico. Da educação física á motricidade humana*, Portugal: Instituto Piaget.
- Sergio, Manuel (1996), *Epistemología de la motricidad humana*, Portugal: Instituto Piaget.
- Sennett, Richard (1987), *Carne y piedra. El cuerpo y la ciudad en la civilización occidental*, Spain: Alianza.
- Silva, Valeria (2012), “Coletivos juvenis e Parkour no Brasil: percursos interculturais e Identidades”, in *Tomo*, vol. 5, no. 21, Brazil: Universidade Federal de Sergipe.
- Strauss, Anselm and Corbin, Juliet (2002), *Bases de la investigación cualitativa. Técnicas y procedimientos para desarrollar la teoría fundamentada*, Colombia: Universidad de Antioquia.
- Suarez, Mónica (2009), “La experiencia de la imaginación creadora como elemento primordial de la creación poética en la infancia”, in *Civilizar*, vol. 9, no. 17, Colombia: Universidad Sergio Arboleda.
- Trigo, Eugenia (2000), *Fundamentos de la motricidad*, Spain: Gymnos.
- Trigo, Eugenia (1999), *Creatividad y motricidad*, Spain: Inde.
- Vieira, Alessandra y De Sousa, Lilian (2016), “Parkour e valores morais: Ser forte para ser útil”, in *Motrivivência*, vol. 28, no. 47, Brazil: Universidade Federal de Santa Catarina.

Annex

Table 1

Groups and dates of interview meetings

	Group A	Group B	Group C	Group D
Meeting 1	February 9 th , 2016	March 16 th , 2016	May 5 th , 2016	July 7 th , 2016
Meeting 2	February 23 rd , 2016	March 30 th , 2016	May 25 th , 2016	July 27 th , 2016
Meeting 3	February 9 th , 2016	April 11 th , 2016	June 14 th , 2016	August 10 th , 2016

Source: own elaboration.

Table 2

Ages and years of experience of the practitioners

	P 1	AE	P 2	AE	P 3	AE	P 4	AE	P 5	AE
Group A	18	6	21	6	22	6	<u>29</u>	12	20	5
Group B	25	5	25	5	23	6	20	5	<u>32</u>	7
Group C	<u>23</u>	5	20	6	19	5	19	5	18	7
Group D	<u>34</u>	14	30	6	23	5	20	6	21	9
Individual respondents	23	4	29	14	26	9	30	7	29	10
	25	7	27	8	23	7				

Source: own elaboration.

Jhon Carlos Cortés-Murillo. Candidate to master degree in social Studies, Universidad Pedagógica Nacional de Colombia. Anthropologist, Universidad Nacional de Colombia. Graduate in Physical Education, Universidad Pedagógica Nacional de Colombia. Director of the research line Motility and Human development, in Corporación Universitaria CENDA. Professor and researcher in Corporación Universitaria CENDA, Colombia. Research lines: body and postmodernity, history of physical education in Colombia, space and everydayness, school violence and physical education. Recent publications: Cortés, Jhon and Certuche, Johao (2017), “Éramos niños y queríamos correr y jugar. La educación física más allá de las normas y los muros de la escuela”, in *Lúdica Pedagógica*, vol. 1, no. 24, Colombia: Universidad Pedagógica Nacional; Cortés, Jhon and Certuche, Johao (2015), “Sobre el hecho de ser ciudad y ciudadanía. Condiciones espaciales de práctica en educación física”, in *Revista Horizontes Pedagógicos*, vol. 17, no. 2, Colombia: Universidad Iberoamericana.

Ita del Pilar Perea-Baena. Magister in Business Management with specialty in Project direction, Universidad Viña del Mar, Chile. Graduate in Basic Education with emphasis on Physical Education, leisure and sport. Researcher-professor in the field Motility and Human development, in Corporación Universitaria CENDA, Colombia. Research lines: didactics of physical education, community social sport, sport, society and culture.

Johan Sarmiento-Rojas. Candidate to master in Sports Sciences UDCA. Professional in sports and physical education, Universidad Cundinamarca. Candidate to master in Sports Sciences from Universidad de Ciencias Aplicadas y Ambientales. Researcher-professor in the field Motility and human development, in Corporación Universitaria CENDA, Colombia. Research lines: sports and movement, technologies applied to sports.