

# **Parkour and the City:**

**THE ROLE OF HUMAN MOBILITY IN PLACE-MAKING**

Thesis submitted in accordance with the requirements of the University of Liverpool  
for the degree of Doctor in Philosophy by Michael Otchie, May 2013





Dedicated to my parents

## ACKNOWLEDGEMENTS

At the start of this PhD during the July of 2009 I undertook a five-day pilgrimage to Santiago de Compostela with two good friends of mine. Walking the 120 kilometres or so along *El Camino*, gave me time to reflect on the M.Arch course that I had graduated from the day before I flew to Galatia, and a chance think about the path ahead of post-graduate research. Although similarities can be found between the subject matter of this study and nature of pilgrimage, what is perhaps more significant about this story is how this event parallels that of the journey that this PhD has been.

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## ABSTRACT

*Parkour and the City: Exploring the relationship between human mobility and the built environment.*

The intention of this thesis is to frame the emerging discipline of parkour into the context of architectural research. The thesis takes into consideration a range of research methods including interviews, literature and film reviews, and filmmaking exercises. The subject of the documentary films produced for this study, are a series of tours of the city of Liverpool that are carried out by practitioners of parkour, so-called *traceurs*, and university architecture students.

By using these tours of Liverpool as case studies, the research project provides a novel approach to understanding the multi-sensory qualities of urban spaces, and builds upon practices found within the emerging field of sensory-ethnography. These tours are used as a means to gather qualitative data that extends beyond verbal responses, as physical interactions between individuals and their surroundings are documented and analysed.

The use of filmmaking techniques within this piece of research allows for it to build upon pre-existing practices found within the culture associated with parkour. By examining video filmmaking as a tool for documenting the relationship between traceurs and city spaces, this research study makes reference to the growth of the parkour movement via Internet based social networks and the proliferation of digital videos.

The thesis concludes with a novel approach for understanding traceurs as an architectural figure, akin to the concept of the *flâneur*, which has significance for the interrogating multiple layers of meaning within contemporary urban space. The study also provides support for critically examining the development of subject knowledge and epistemological knowledge in relation to architecture and the body.

## PREFACE

In my application to undertake a PhD at the University of Liverpool I proposed that I would build upon my interest in the research field of Cinema and Architecture in order to explore the subject of parkour. Parkour is an athletic activity that involves the built environment of being perceived as an obstacle course. Although parkour can be practiced anywhere it has a reputation as an activity largely associated with the built environment. Consequently practitioners of parkour – so called traceurs – engage with urban space in an unconventional manner as they seek alternative methods of moving through spaces. Due to the infancy of the research that has been conducted with regards to parkour, I had a keen interest in contributing knowledge to an emerging subject. Parkour not only offered an opportunity to interrogate the experiential qualities of the built environment, but it also displayed a chance to build upon research which examined the use of digital filmmaking technologies as a means of documenting the urban landscape. The key questions that I had a desire to engage with through the study, is how the practice of parkour related to the urban codes that architects, urban designers and planners helped to inform in order to define a sense of place. To use the analogy of a computer program, I suggested that traceurs hacked the built environment to discover flaws and opportunities that were overlooked by its creators. This notion of hacking the built environment as if it could be interpreted as a computer, or a machine, informed a previous title of my study – *breaking the urban code*. I believe that the value of the study is due to the fact that it investigates an urban phenomenon that is unintended and uncontrolled yet has the potential to give a considerable amount of insight into the relationship between the urban realm and the human body.

I first became aware of parkour through film and television appearances such as the BBC's advert entitled *Rush Hour* (2002) and the French feature film *Banlieue 13* (Morel 2004). Representations such as this reinforced the notion of parkour being a contemporary sub-cultural movement that occurred within the density of culturally dynamic cities such as London or Paris. Parkour is also presented as a movement that had distinctly cinematic qualities as it emphasised intense emotional connections with an individual's surroundings, as practitioners displayed great feats of athleticism and risk-taking in order to master their ability to negotiate terrain. This contrasted with the idea of passively engaging with the



urban landscape, and in doing so demonstrated a novel form of reading architecture. I distinctly remember witnessing people practicing parkour first-hand for the first time in an open public area just outside London's Euston station. I was particularly impressed by how much attention was directed towards every day and ordinary objects such as street furniture. Although I was aware of what parkour was as an activity, it also stood out to me how it could so easily be misunderstood as a form of transgressive behaviour like hacking. As the traceurs used expressive bodily gestures to challenge the inscribed functionality of buildings they demonstrated the powerful effect of intentionally being *out of place*. As a result the practitioners presented a novel questioning of the relationship between the social codes that govern the relationship between the body and contemporary urban space. The group of traceurs that I saw was made up of a collective of young males that were in a range of ages that appeared to range from early teenage years to their early twenties. The individuals climbed on top of buildings that were clearly not intended for public access such as emergency stairs and performed jumps and flips that had the potential to result in serious injury. As a result I became intrigued by not only how people were able to do such this with their body but also what was the motivation for them to do such things.

Due to my background in architectural education I was also aware that the parkour activity deeply resonated with other forms of creative urban phenomenon such as graffiti and skateboarding that involved the unintended appropriation of spaces. It was also apparent that activities of this nature had the potential to be the cause of conflict (see Ferrell 2001). Although this study is not intended to be a piece of ethnographic research which attempts to explicitly argue for the benefits of parkour from a sociological or psychological perspective, it will address the influence of social factors in determining the way in which individuals identify with urban space. Other authors have discussed the positive impact of parkour as a means to reshape perspectives on the built environment. For example Julie Angel's documentary film of parkour entitled *Jump Westminster* (2008a) examines the potential of parkour as a means to create a diversionary tactic that addresses the prevalence of youth crime in urban centres. The film documents a parkour orientated outreach project that was conducted in conjunction with Westminster Police and a group of practitioners called parkour *Generations*. Consequently, the documentary work of Angel provides a distinct portrait of the practices of the parkour community within the south of England. In contrast the focus of this study will be on the city of Liverpool rather than a particular geographically based community. As a result the study re-envisages the city from

a parkour perspective and highlights how these readings offer a new way of understanding the complexity of a city that is known for both its cultural and architectural diversity.

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## 1.0 INTRODUCTION

A key term for comprehending this research study is parkour, as the term has yet to be defined by the Oxford English Dictionary, to understand the movement within a scholarly context, it perhaps best considering the description offered by Jimena Ortuzar, a multi-disciplinary video art practitioner;

The urban practice of parkour, also known as *l'art du déplacement*, tracing, and free running, is neither an extreme sport nor a martial art. It is not linked to a particular urban youth movement or underground culture. It has no points of departure or destination. It is neither governed by a fixed set of rules, nor limited by pre-established boundaries. This stubborn refusal to be defined or pinned down, and parkour's escape from easy classification, provide a glimpse into its very nature. Parkour is perhaps best characterized as an act of fleeing, of escape; it is an act of flight (Ortuzar, 2009).

Ortuzar's emphasis on identifying what parkour *is not* rather than what it explicitly *is* highlights the common misconceptions and contradictions that can be associated with the movement. The notion that parkour is defined in the absence of the conventional factors that are often associated with physical or social movements such as predetermined goals or spatial constraints also helps to establish its contingent and spontaneous character. As a result parkour challenges the planned or intended nature of city spaces. Parkour also presents a performative means of deconstructing the functionality of cities, and the boundaries and obstacles that they present towards human mobility. Ortuzar's references to parkour as both a literal and figurative form of escapism also help to identify the movement's connection not only with the physical qualities of urban space, but also the metaphysical. Consequently, the activities of so called traceurs, the term given to practitioners of parkour; engender a means of testing the abilities of the human body, and way of questioning the value of man-made space. Additionally, traceurs present a novel figure for viewing the dialectical relationship between the human body and the nature of the city. The term *l'art du déplacement*, or its English translation – the art of displacement, is also of great significance to this study as it highlights how parkour is essentially a movement that challenges the notion of *place*. Arguments surrounding the importance of place as concept to be considered by architects have long been espoused by architects and theorists that are concerned with seeking a greater phenomenological understanding of the subject (see Harries 1997, Norberg-Schulz 198, Pérez-Gómez 1983, and Vesely 2006). Therefore by examining the notion of displacement as a condition which actively

deconstructs the meaning of place rather than being the absence of it, this study seeks to explore the significance of place within the contemporary urban context. Moreover, the social and political connotations that are associated with the term displacement are also explored as a means to identify the strategies that are deployed within cities to cause events of forced migration. As a result, this study is an investigation of the qualities that are a product of the metaphysical dynamics of the city and its social relationships rather than an analysis of its static or historical properties.

In order to fully comprehend parkour and its associations with both the contemporary urban landscape and youth culture, it is important to understand its origins rooted in military traditions. In the early part of the twentieth century, the French Naval officer Georges Hébert developed a form of physical training known as *Method Naturelle*, which is based on studies of human movement that he had conducted on his tours around West Africa.<sup>1</sup> These teachings were widely taught as exercises to deal with crisis situation, however, were translated to the domestic setting by way of military servicemen that returned to civilian life. The origins of parkour are strongly connected to the *banlieue*<sup>2</sup>, residential areas situated on the periphery of Paris, a spatial condition that conveys similar notoriety to that of the housing estates of England or the ghettos of North America. The first groups of traceurs toured around various towns in their locality, exploring them with their athletic forms of play and thus they became the setting that the physicality and philosophy of parkour was initially intended to respond to.

Parkour experienced a sudden rise over the last decade despite its humble origins as a means of recreation shared between small communities of athletes. It has been featured in a number of high profile films, adverts, and computer games and as such contemporary representation of city life. Examples of two such high budget films include *Casino Royale* (Campbell 2006) and *Banlieue 13* (Morel 2004)<sup>3</sup>. Although parkour's presence within these feature films could be considered as a reflection of the film industry's

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<sup>1</sup> A number of detailed accounts of Georges Hébert's relationship to the origins of parkour have been recorded in previous studies of the subject, such as in Julie Angel's *Ciné Parkour* (2011)

<sup>2</sup> The term Banlieue is translated as suburbs, as these are also residential areas on the periphery of a city. The reputation of the term in France is significantly different from in English-speaking countries as it has negative connotations.

<sup>3</sup> The movie title *Banlieue 13* was translated to *District 13* in the English speaking countries.

strive towards greater realism, it is also important to consider that the origins of the movement were largely inspired and reciprocated by a wide range of on-screen influences. As this study will describe, parkour has been influenced by movements such as the choreographed scenes from martial arts and action movies, as well as the break-dancing styles that are prevalent in Hip-hop culture. The result of the attention parkour has gained from filmic exposure has been its transformation from an exclusive sub-culture to an internationally recognised discipline. The dramatic growth of the parkour culture has largely been the result of the ubiquity of digital home film-making equipment and the prominence of social media websites such as *YouTube*. Consequently, the phenomenon of parkour demonstrates the influence that communication technology has on current forms of interaction with urban space. The result of parkour's international recognition has meant an increasing media emphasis away from the French context where it originated. Bavington (2007) argues that the emphasis of parkour's global expansion is shifting to the United Kingdom, and his being led by the *Urbanfreeflow* collective. The emphasis of this and other developments helps to identify parkour as an evolving culture, rather than one that is focused on the beliefs and activities of the movement's founders, and their original intentions.

The migration of parkour to the English-speaking world reflects the movement's connection to not only the post-modern nature of cities but also, as I argue, the all-pervasive influence of capitalism within youth culture. Consequently, through this study I will use parkour as a means to build upon notions of the *post-modern city*, both in terms of how post modernism theory applies to the aesthetics of design, and to how it informs the social relations that govern patterns of inhabitation. Of particular interest within this piece of research, is the disparity found between ways in which individuals identify with the urban realm, and the strategies that are implemented to govern the formal codes of conduct. Additionally, the study investigates the tactics implemented by traceurs in the process of establishing places for parkour in the pursuit of unique, authentic, urban experiences, rather than that of controlled or manufactured responses. Conversely, the study will also consider the notion of displacement as a strategy implemented by those that govern spaces as a means to determine the social conditions of places.

Parkour's associations with anti-social behaviour reflect other contemporary issues concerning the appropriation of space within the public realm. The arguments surrounding the suitability of parkour within public spaces is paralleled with discussions surrounding the way in which public space is increasingly being controlled and privatised, and as such helps



to establish the context of this study. In the report produced by the Royal Institute of Chartered Surveyors entitled *What kind of world are we building?: The privatisation of public space*, Minton argues that,

The post-modern city is also termed the post-Fordist city, so called after the decline of the mass assembly lines of the car manufacturer [...] as a stereotype, this city is characterised by growing polarisation and inequality between social groups (Minton 2006, p. 5).

The result of this social dichotomy has been the developments made towards urban spaces that are controlled and managed. The report describes how the urban realm is reshaped to reflect an economic model that put the interests of big businesses above those of its inhabitants. The result of these developments is that city centres are increasingly becoming 'placeless places' that are intended to facilitate controlled events similar to that of a theme park rather than embodying the unique characteristics that are the result of the local environment (Minton 2006, p. 4). The characterisation of post-modern cities having placeless qualities is largely attributed to its connection with 'changing technologies and the pressures of consumerism – selling 'experiences as products' (Minton 2006, p. 6). The report also emphasises that the process of capitalising on how individuals experience a city lead to 'the triumph of image and unreality over authenticity in places (Minton 2006, p. 6). Although Minton's arguments are discussed in relation to case studies, they are not supported by the opinions of those who use the spaces that are mentioned. Therefore, one of the aims of this research is to examine the relationships between the types of contemporary spaces that are examined and the way in which they are experienced.

One case study that is examined in detail throughout the report is Liverpool's *Liverpool One* development that was completed in 2008 at a cost of over £750 million and developed 42.5 acres of city centre land, including thirty-four existing streets. Although the *Liverpool One* development is unenclosed and has the feel of public space, it is governed along shopping mall principles due to it being situated on land that is on a long-term lease to the developers; therefore there are restrictions upon public access and behaviour. Private security guards therefore have the power to remove individuals that participate in activities that are banned such as begging, skateboarding, rollerblading or protesting without permission. The report emphasised a form of policing that displaces problems from one space to another, thus creating an atmosphere of exclusion for certain sectors of society. Another symptom of developing a privately controlled form of public space is that there have been fears that it undermines the values of civil liberties that are afforded by traditional public spaces. As parkour is an activity that is closely related to that of

skateboarding, the reports highlights that the policing of public space directly relates to how parkour is interpreted within the context of government policy and corporate agendas. Although no direct reference is made to parkour in the report it is apparent from other examples used that it is an activity that challenges the private interests of post-modern cityscapes. It is for reasons of planned *displacement* that the study of parkour is suitably situated Liverpool, as it offers an opportunity to investigate how systems of control affect the way in which contemporary city life is understood and additionally how the meanings of these systems of control can be deconstructed.

By engaging with the politics surrounding parkour and its relationship with public space I intend to build upon the theory surrounding the economics of how space is consumed. Although this study is not to be considered Marxist in its approach, a key reference point is the work of the philosopher and sociologist Henri Lefebvre. Lefebvre argues that space is both a 'product' and 'a means of production' (Lefebvre 1991, p. 15), subsequently his writings have largely informed architectural discourse and relate not only to the factors that govern the way in which buildings are designed and constructed, but also engages with the politics of how they are inhabited. The text – *Space, Skateboarding and the City* – written by the architectural theorist Iain Borden (2001) and inspired by the work of Lefebvre is also a key reference. Borden demonstrates the broad range of issues surrounding Skateboarding culture and how it relates to the dynamics of the built environment and their connection to the wider context of defining an identity within contemporary urban conditions. Consequently, by examining a study on an activity analogous to parkour, the issues surrounding research on parkour are evident, as Borden stresses that urban spatial practices reveal alternative histories of the city. What's more Borden's conclusions on skateboarding highlight that a study of the performative and every day may require the use of non-traditional methods of analysis to capture the experiential qualities of the city (Borden 2001, p. 266). Therefore, this study can be seen as a means of continuing the documentation of the history of the human relationships with the built environment in a similar vein.

In addition to the spatial politics surrounding the privatisation and control of public space, the culture of parkour also engages with the contentious issues that are connected with the relationship between physical and social mobility. As the culture of parkour is strongly associated with the social dynamics of the French suburban areas, it has often been used in films such as *Banlieue 13* (Morel 2004) to visually represent the tension between conflicting aspects of society. This disparity has been used to communicate that

the notion of the city as an environment that is culturally and economically diverse, and physically segregated. Films such as this also illustrate the phenomenon of displacement within cities on an international scale, and in doing so, highlights the globalised cultural context in which parkour has emerged.

More significantly, this study of parkour contributes to a much larger body of architectural discourse surrounding the dialectic between objective and phenomenological methods of examining the relationship between space and its inhabitants. The full bodily engagement required for parkour, means that it correlates with arguments made to give greater consideration to multi-sensory experiences in the process of architectural design. Therefore this investigation addresses the prevailing issue of the bodily relationship with contemporary architecture. As Juhani Pallasmaa discusses;

The fact that the modernist idiom has not generally been able to penetrate the surface of popular taste and values seems to be due to its one-sided intellectual and visual emphasis; modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless (Pallasmaa 2005, p.19).

Pallasmaa's comments reiterate a number of criticisms made towards contemporary buildings that have been constructed in the so-called modern or postmodern era. The aesthetic that Pallasmaa is critical of is often restricted to the constraints of standardisation and efficiency and is the result of industrialised processes that are measured by quantitative rather than the qualitative methods of analysis. Subsequently, by studying parkour I engage with a form of interaction that pushes the potential of user feedback for the built environment. In doing so, I hope to contribute both to an understanding of how the individuals relate to buildings physically, but also to how socially constructed urban codes determine the way in which individuals interpret notions of place and displacement. Furthermore, the work of Pallasmaa makes little reference to types of bodies and the alternative ways in which individuals interpret a space. With this piece of research, one of the aims will be to examine how different forms of meaning are created when interacting with an environment in various ways.

The key questions that will be addressed in this study are shown below. Reasons for their exploration will be discussed in more detail in the literature review which appears later in this chapter.

- In what ways does parkour influence the way in which individuals *read* architecture?
- What boundaries does parkour reveal within city conditions?

- How can traceurs' engagement with the city be used as a means to challenge conventional representations of cities?
- Can traceurs' interpretation of their surroundings be used as a means to investigate the dialectic between architecture's functional properties and place-making qualities?
- How are places for parkour defined?

## 1.2 AIMS AND OBJECTIVES

Studies of architecture throughout history have been synonymous with studies of the human body; examples of this are perhaps most easily recognised in architectural figures such as the Vitruvian man, and more recently with Le Corbusier's *Le Modulor*. Consequently, the primary aim of this research is to place the traceur in the context of architectural discourse, as a figure for understanding the relationship between the human body and the contemporary urban landscape. In order to establish a scholarly perspective of parkour I draw upon a much wider body of primary and secondary sources that examine the interplay between human mobility and the cityscape and produce my own research findings through the use of original film-based studies. As the study is focused upon the connection between architecture and parkour, it is not intended to be an in-depth history of the movement, but rather, an examination of its value within a particular city context.

Much of what has already been written about parkour largely rests upon the notion of it as a form of *resistance*, however; my examination of the movement also takes into consideration the argument that it is equally a form of *entrepreneurialism*. By examining a counter argument to current readings of parkour, I aim to present an examination of traceurs appropriation of city-space that is nuanced with the diverse a range of influences that reflect the complexity of contemporary cities. Due to the inquisitive nature of traceurs, the study seeks to examine the methods used to question and *deconstruct* the intended purpose of architecture.

Due to parkour's reputation for catering only for a niche audience on the fringes of main stream society, the study attempts to address misconceptions that prevent it from being understood as a discipline with valuable insight into the general nature of place-making. By investigating the methods by which traceurs learn about the built environment through practicing parkour, the study also seeks to identify ways in which it can be understood alongside other urban practices within the context of architectural education.

Due to the intimate consideration traceurs and architecture students have with their surroundings, and the associations that these physical engagements have with notions of *topophilia*<sup>4</sup>, my research aims to use filmic techniques as a method of documenting the qualities of *place*. This form of documentation is used as a means to investigate the

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<sup>4</sup> Topophilia is a term that refers to the love of a particular place, and was one of the key concepts discussed in Gaston Bachelard's *The Poetics of Space* (1969).

importance of architectural and urban design propositions that give greater consideration to creation of spaces that are based upon the qualities of embodied perspectives and the human scale.

## 1.3 LITERATURE REVIEW

### 1.3.1 PARKOUR EDUCATION

My research is informed by the factors leading to the emergence of the parkour culture and thus considers key texts that have been written by members of the parkour community to promote its growth. However, the infancy of the movement meant that there are only several texts to refer to. Following an in depth literature study, it appears that the first time the term parkour appears in a book is in 2001, and in the entirety of the year there were only two references to the word in total. The trend in the use of the term consistently grew in the subsequent years and by 2010 the number of times parkour is mentioned in books, magazines and journals is 1,280 times<sup>5</sup>, however, there were still relatively few texts suitable for referencing for this piece of research as many featured in lifestyle magazines and works of fiction. The increased use of the term does however help to identify parkour's emerging nature and its growing popularity. The inclusion of references to parkour in a range of literature types, from architectural texts to fitness magazines, also illustrates the nebulous nature of the practice and the range cultural and theoretical connections that it has.

The initial books that I encountered which are parkour specific carried with them a strong agenda to promote the parkour movement, by providing information about the philosophy and cultural background associated with it. In addition, these texts also provided guidance on appropriate types of physical exercise in order to develop more complex forms of bodily movement.

One text that is particularly relevant to this study is *the parkour & freerunning handbook* (Edwardes 2009). The book is written by Dan Edwardes a professional parkour practitioner involved with setting a group called *Parkour Generations*. On the group's website they claim that they are 'the largest global collective of experienced and professional practitioners'. The text provides an overview of anatomical information pertaining to human mobility, and the psychology of engaging with the built environment in an immersive way. One term – that is looked at in brief, which is examined in more

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<sup>5</sup> This count was achieved using the Google Ngram Viewer (<http://books.google.com/ngrams>). The web-based service displays a graph showing how selected phrases have occurred in a corpus of books over the selected years.

comprehensive detail in Mallgrave's text on the relationship between architecture and neuroscience – is *Proprioception* (see Mallgrave 2011). This term highlights the role of the senses in the coordination of bodily movement and how individuals are affected on a visceral level by the physical conditions that surround them. Edwardes identifies the value of a number of exercises as the basis of performing certain types of bodily movement within an urban environment. Consequently he makes reference to the functionality of standardised elements commonly found in everyday spaces, such as railings and lamp-posts from a parkour perspective. The book is illustrated with photographs of practitioners performing acrobatic movements and diagrams explaining how these movements should be correctly carried out in order to prevent injuries, although information is not provided on actual events where injuries had occurred.

The text is also particularly useful as it highlights the key figures and events in parkour's origin and provides an indication of the lifestyle that is associated with parkour. Edwardes states that:

Parkour is a way of life as well as a way of travelling. It's a way of thinking, an art of movement, a discipline of physicality. Parkour is a pathless way, a method that has no one method of practice and it is for the individual alone to find his or her own route (Edwardes 2009).

Through statements such as the above, the text made it apparent that parkour is distinct from traditional sporting activities, as practitioners did not adhere to the rules of a competition but rather entertained a unique philosophy. The nature of the parkour philosophy is also the central theme of another parkour specific text that I reviewed entitled *Freerunning: find your way* (Foucan 2008). *Freerunning* is the term that Guillaume Pelletier had developed to communicate the concept of parkour to the Anglo-phone audience. Subsequently, freerunning is regarded as an offshoot of parkour, which emphasises acrobatic ability rather than practice of overcoming obstacles, (see Gerling, Pach 2011, p. 24). Sébastien Foucan, a key figure in the parkour community, regarded as one of the co-founders of the movement, had authored the text. Foucan's appearance in a number of high profile films and adverts, perhaps most notably his cameo role in *Casino Royal* (Campbell 2006) a reboot of the James Bond franchise. Consequently, Foucan has an international fan base, and is regarded as playing a significant role in introducing parkour to the public consciousness.

Foucan's text paid little attention to the science behind physically demanding athletic movements and instead focused on the belief system that sustained decisions to carry them out. Foucan's emphasise, much like what is found in the work of Edwardes, is on



developing ways of perceiving environments in personalised ways. The book reads as a motivational piece with sayings such as 'walls aren't always barriers', as a way of communicating the relationship between the mental and physical process involved with overcoming obstacles through parkour. Additionally, the text concentrates on promoting parkour, advertising its benefits in a visual manner and has no real scientific or theoretical references to support the arguments that are being made.

A more comprehensive study that was supported with references to both the scientific and theoretical aspects of parkour was *The Ultimate parkour and freerunning: Discover Your Possibilities* (Gerling, Pach 2011). The book is authored by members of the U.S based World *Freerunning* and Parkour Federation (WFPF) and is written to satisfy the growing interest in parkour and freerunning in the North American market. Despite the interest in appealing to an American audience, the book included perspectives on parkour from throughout the world with particular reference to practitioners in the U.K. The book offers a researched view on the origins of parkour and freerunning, and makes reference to theorists on human mobility that influenced the founders of parkour such as the nineteenth century physical educator, Georges Hébert, and the *Educational Progressivism* movement that he influenced. The book also highlights the differentiation between the meaning of parkour and freerunning, and the reasons for parallels between the two practices in the way that they developed.

The book emphasises the potential of teaching parkour in the school setting and supports discussions on the benefits of practicing parkour with the results of a series of interviews. These interviews also help to give greater insight into individuals' influences for choosing to participate in the practice. As the book is written by members of the WFPF it is very much in line with their agenda for promoting competition within the parkour and freerunning community, as the group is actively involved with the organisation of competitive events. The text also lacks critical comments, as they primarily focused on promoting the potential of the practice as form of positive activity that would enable self-improvement of those who practice it.

Although parkour and freerunning had frequently been featured in magazines since the early 2000s it was not until February 2009 that the first parkour and freerunning magazine was published which is entitled *JUMP*. The magazine is published monthly and follows the trend of many other aspects of the parkour community by being solely published online enabling it to be accessed by a global audience. The magazine is the creation of *Urbanfreeflow*, a parkour collective based in London. The magazine is designed

to be freely downloaded and is published as an extension of the content of the group's website, to offer a perspective of the development's being made in the *scene* amongst an international parkour community. In doing so the magazine has many parallels to other types of lifestyle and entertainment magazines such as *Thrasher*, *Rolling Stone* or *NME*, which have helped promote other forms of youth orientated activities and art forms.

Additionally, the magazine includes tutorials of physical movements and due to its online nature enables readers to link directly to videos on the Internet, held on websites such as YouTube and Vimeo. Unlike the previously discussed books, *JUMP* openly discusses injuries that have occurred during parkour and freerunning training, highlighting the realities of physical strains on traceurs as they train. Readers are also encouraged to submit photography to be featured within articles that provide a significant proportion of the visual content. This level of interactivity largely reflects parkour's status as a pursuit that emerged in a context heavily influenced and assisted by the level of communication afforded by the Internet. Readers also provide links to films that they have created and uploaded online which are then discussed by the authors of the magazine.

The perspective on parkour and freerunning that *JUMP* offers is primarily one that attempts to promote the growth of the movement on an international level. Although there is a degree of commercial influence from companies who are trying to reach the community through advertising, the publication maintains a strong level of grassroots authenticity, with the audience that it serves voluntarily contributing a considerable amount of the content which it publishes. The interviews and discussions throughout the magazine provide a comprehensive insight into the similarities and differences found with parkour and freerunning practitioners found in countries around the world and subsequently are a valuable source of primary information.

In contrast to architectural publications that feature idealised images of buildings and urban environments that are largely absent of people, *JUMP* animates the urban landscapes as a setting for spontaneous interaction, and unregulated places of creativity and discovery. This unorthodox portrait of cities that *JUMP* conveys, highlights parkour's significance as a means of reinterpreting the value and meaning of the spaces that practitioners appropriate. These images provide a challenge to the conventional notions of how the human body contributes to the ideas of place and the functionality that architecture is intended to accommodate.

To date studies of parkour have largely centred around discussions on theorisations of power and resistance (see Bavington 2007, Daskalaki, Stare et al. 2008, Atkins, Jackson et

al. 2005) although counter arguments have begun to emerge that examine the entrepreneurial aspects of the movement displayed by its practitioners (Stapleton, Terrio 2010). However, little has been written on the impact of parkour as a form of education. In texts that have been written specifically to promote parkour and freerunning (Edwardes 2009, Gerling, Pach 2011) a considerable amount of attention is given to the uniqueness process involved in learning it as a subject. It has been argued that as traceurs train over time they develop a *vision* which encourages them to read ubiquitous building elements such as walls and railings as components to be integrated into their movement (Edwardes 2009, p. 29). Through the development of this *vision* or *gaze* it has also been suggested that new opportunities become apparent, as the boundaries that structures represent are redefined by the ability to overcome them. Consequently, this study seeks to examine the question of, in what ways does parkour influence the way in which individuals *read* architecture?

### 1.3.2 PARKOUR AND RESISTANCE

Within the academic context, the parkour movement has been examined in relation to a broad range of research subject fields. Scholars have aligned parkour to a diverse collection of theoretical work that critically examines a number of tropes that contextualise the movement's cultural significance. A number of different approaches have been applied to these studies that demonstrate a diverse range of methods for examining the subject matter.

It has often been cited that the founders of parkour did so with a distinct ideology towards the meaning of their mobility and their engagement with their chosen surroundings, see (Ortuzar 2009, Daskalaki, Stare et al. 2008, Mould 2009). Consequently a number of authors have highlighted the associations between the emergence of the practice and theoretical conceptions of human engagement with the contemporary city. Gilles Deleuze and Felix Guattari's theoretical idioms of 'smooth and striated space', the focus of their seminal 1987 text – *A Thousand Plateaus* is looked at in relation to the activities of traceurs (Ortuzar 2009, Mould 2009). By aligning parkour with the process of creating 'smooth' space it is argued that practitioners represent a form of resistance against the controlling 'striated' spaces of the city. By framing parkour within the dialectic between negotiating smooth and striated spaces, both Mould and Ortuzar highlight the political connotations of different types of movement. The free and the controlled types of movement that the terms *smooth* and *striated* respectively suggest, demonstrate the significance of understanding movement as a mediator which determines individuals' connection to their environment. Thus, Mould and Ortiz's arguments suggest the importance of investigating the dynamics of different typologies of movement to understand the existential relationship between urban space and its inhabitants. Moreover, as the studies focus on the symbolic value of cities, they emphasise their meaning as organising structures that determine the flows of capital and the establishment of social hierarchy.

Mould stresses that a study of parkour addresses the dualism found between the capitalist usages of the city and 'underground' techniques that are based around reappropriation. Mould builds upon this notion to examine parkour in relation to Alain Badiou's idiom of the 'event'. By using this theoretical lens to examine the actions of traceurs, their activities are seen as an alternative form of play and discovery, rather than

political subversion. Alternatively, Ortuzar's comparison between parkour and the notion of smooth space presents the concept that the activity should be regarded as a *Kinetic Urban Utopia*, (Ortuzar 2009) which has the potential to generate new types of relationships between human bodily movement and the urban environment. Ortuzar not only critiques the social and physical structures found within modern cities but also modernity's ontology, as being one that is defined by motion. Ortuzar concludes that parkour has the potential to facilitate the conceptual notion of 'ground making', which counteracts a passive relationship with the urban environment. In a manner similar to that of Ortuzar, it is the idea that parkour has the ability to inform the process of *place*-making which is the focus of this study. The figurative language that Deleuze and Guattari use to describe contemporary urban conditions suggests that the process of engaging with urban space could be understood as a type of *friction*. Again, it is the use of analogies such as the idea of *friction*, that are used to understand the city as the setting for conflicting forces that determine the significance of parkour as a dynamic presence within the urban landscape.

Philosophical approaches to the understanding of parkour have also allied it with the work of theorists that have focused distinctly on the relationships found between the commercialisation of public spaces within cities and the power relationships found within them. Consequently, studies have largely been influenced by Marxist theory (Daskalaki, Stare et al. 2008, and Thompson 2008). The actions of the human body have thus been presented as a means of demonstrating an alternative form of inhabitation, which alludes to the alienation caused by the influence of corporate agendas in the planning and design of urban space. The experiences created through parkour are also associated with the conceptual notions of the *banlieue*. By aligning parkour with the symbolism used to represent the dialectic between urban cores and deprived suburban hinterlands, the discussions help to introduce gendered and racial dimensions to understandings of parkour (Daskalaki, Stare et al. 2008). Daskalaki argues that the politics of the modern city have caused individuals to no longer actively participate in the life of urban space, and this has directly resulted in their disempowerment. Parkour is thus regarded as a form of *urban activism*, a means of actively engaging with the built environment in a way that challenges the institutions of power to create authentic experiences that are not governed by the constraints of consumer culture. Parkour's relationship to the theoretical discourses mentioned in the aforementioned academic papers is largely reliant on its symbolic value, rather than being based upon direct relationships between what practitioners do and in depth studies of their perception of their actions.

Ethnographic research is also used to gather primary evidence to support theories on traceurs' subjective conceptualisation of urban environments. The study of traceurs' subjective responses to the built environment in parallel with conceptual notions of the nature of these urban spaces provides key sources of information on the significance of practitioners' personal experiences. Rather than simply observing parkour directly, the authors of the aforementioned studies introduce a number of theories in order to understand the mechanisms that have influenced its development, and evolving socio-economic significance. One such belief system that parkour has been aligned with is *Anarcho-environmentalism* (Atkinson 2009). This study references the work of philosopher's such as Martin Heidegger and Immanuel Kant to identify how the mobility of parkour has political meaning that addresses hegemonic attitudes towards relationship between *natural* and man-made environments. Studies such as this are structuralist in their nature, as they stress the struggle that practitioners engage with in order to overcome the constraints imposed upon them by the powers that govern spaces that they interact with. Parkour's reputation as a way of life rather than a pastime activity also helps to sustain arguments that it is a distinct form of behaviour that intentionally resists the consumption of urban spaces in the way in which their designers intended them to be. In doing so, it is stressed that parkour performs as a physical form of protest which challenges capitalist hegemony (Atkinson 2009, p. 192). One of the prevailing issues with the structuralist approach to researching parkour in this context, is that parkour is largely understood as a symbolic form of representation. Consequently, I would argue that the necessary evidence is not presented to justify the meaning that authors have ascribed to traceurs actions. In the case of the comparison between parkour and the *anarcho-environmentalist* community, the parallels between the two are identified with little substantiation that the differences between the two had also been considered.

In contrast to such comparisons, studies also attempt to address the disparity between how theories have conceptualised parkour, and how its practitioners perceive it. These studies have largely focused upon qualitative research methods such as interviews (Atkinson 2009), and discursive analysis of media articles (Bavington 2007) in order to examine practitioners' perception of their behaviour. In doing so, these studies help to inform an understanding parkour from the traceurs perspective and the social systems which they intentionally seek to challenge. Bavington's poststructuralist approach provides an examination of the most current trends found within parkour culture, and offers a deep analysis of the discourses surrounding them. One of the most significant issues that he

raises, which relates to the nature of my own study, is his indication of the cultural centre for parkour. Although parkour is widely considered as originating in Paris during the early 1990s, Bavington's study argues that the impetus for the movement's growth is now based in England and is being led by the *Urbanfreeflow* collective. Bavington investigates the re-conceptualisation of constraints within leisure environments, by employing a perspective grounded upon Foucauldian principles of power/ knowledge as discourse. Bavington's arguments are based upon the notion that leisure-as-resistance has the capacity to create experiences that are self-determined and autonomous, which demonstrate resistance as an exercise of power rather than a struggle against power. Bavington also argues that the constraints that traceurs overcome within public spaces whilst engaging in parkour activity add to the experiences of greater freedom. To support this argument, Bavington focuses his attention on understanding the subjective experiences of traceurs in their own terms. In doing so the research employed a methodological framework of investigation that adopted Denzin's formulation of multi-method triangulation (2007, p. 239) that was used to analyse the language used by practitioners to articulate the perceptions of their own behaviour.

The geographer Stephen John Saville's (2008) ethnographic and phenomenological research provides an in-depth examination of the physiology and psychology of traceurs. These studies concentrated primarily on how the practice of parkour enables individuals to learn to comprehend urban environments through the multi-sensory capabilities of their body. The research documented a number of studies conducted on practitioners, and examined them in relation to theories regarding the causes and consequences of heightened emotions, and experiences that relate directly to embodiment which is a key theme within this study. The research offers comprehensive insight into how practitioners engage with the pre-existing environments, and additionally highlights their interest in developing spaces created specifically for parkour and freerunning. The study makes reference to an analogous study between urban space and the urban environment conducted by Iain Borden, and emphasises the work of Merleau Ponty due to it being a key contribution to the field of phenomenology and the sensory relationship with space. The study demonstrates the importance of investigating parkour holistically, taking into consideration the social, physical and psychological influences affecting practitioners. The reference to the spaces that traceurs envisaged demonstrates a relationship between personal awareness of the body and the process of creating spaces to accommodate it. However what the study does not consider are the particular qualities of the environments that the traceurs engage with, which is a topic that this research seeks to address.

Studies of parkour that have concentrated on the symbolic value of parkour have also attempted to align the practice with post-colonial theory, see (Marshall 2010, Rubenstein 2008). These studies have built largely upon parkour's historical associations with the spatial politics surrounding the *banlieue*, and the urban periphery of Paris. The studies examine the parallel between the economically deprived spaces that compose the *banlieue*, and practitioners of parkour, as metaphors for the social marginalisation caused within France as a result of its colonial past, and contemporary issues pertaining to globalisation. The mobility of parkour is thus examined in relation to concepts of immigration, social mobility and economic disparities. Throughout these texts, filmic representations of parkour are highlighted such as *Yamakasi* (Zeitoun, Seri 2001) and *Banlieue 13* (Morel 2004) to further examine the symbolic value of parkour. Both Marshall and Rubenstein build upon the notion of parkour as an act that challenges conventional interpretations of urban space and draw attention to the significance of the ethnic diversity of the cast to draw parallels between parkour and post-colonial theory. Morel and Zeitoun's films are also compared to Kassovitz's seminal work *La Haine* (1995), a film that portrays the disparity between the economic and cultural opportunities found within the city proper of Paris and the civil unrest that existed within its hinterland. The experiences found within Kassovitz's film are discussed in relation to the urban practice of *dérives*,<sup>6</sup> which are akin to the activities of traceurs in that they are based upon a bodily and spontaneous response to the stimuli of the city. The parallels made between these forms of engaging with cities emphasise the political nature of re-appropriating urban space in order to seek authentic personalised experiences. In doing so, both Marshall and Rubenstein present an examination of parkour as not only a method to interrogate the physical construction of cities, but also its social construction. This is due to both articles presenting a critical response to the orthodox codes that have to come to govern the rights of individuals to consume the affordances which cities have the ability offer. By aligning parkour with post-colonial theory, a theoretical connection is created between the bodily displacements of traceurs and displacement on a global scale that involves the often-involuntary migration of individuals and their culture between countries.

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<sup>6</sup> The term *dérives* is perhaps most commonly associated with the 1960s avant-garde art group – the Situationists International – and is an activity related to the actions and observations made by *flâneurs*, famously theorised by Walter Benjamin.



The research of Scott Stapleton also examines how the commercialisation of parkour is increasingly shaping its culture (Stapleton 2010). The study uses sub cultural theory to highlight the significance of parkour's presence not only in films, but also in high profile advertisements for brands such as *Nike*. The underlying narrative of parkour as being an urban phenomenon affiliated with the *banlieue* is likewise branded as a means to commoditize the parkour movement and identify it within the global cultural economy. In doing so, Stapleton argues that 'filmmakers, corporations, and the practitioners themselves exploit (...) complex flows to construct elaborate mythologies about the sport and its community of practice.' (Stapleton 2010, p. 4) In contrast to parkour's prevailing narrative, the paper argues that the social and economic value of the movement is not created by its founders in the *banlieue*, but rather through the influence of mass media representations and consumers that operate within the constraints of the formal economy. Consequently the authors claim that 'Capitalism's infinite capacity to make the subversive spectacle an ordinary and consumable commodity may limit the possibility of any true stylistic resistance to the economic status quo', (Stapleton 2010, p. 13) and in doing so, demonstrate an opinion that parkour has been normalised by mass media. This statement is in contrast to the theories presented in previously mentioned papers that emphasise parkour's role as a form of political resistance, and stresses the significance of understanding parkour in terms of visual culture. Placing parkour within the context of visual culture is a key theme within this body of research as it offers an opportunity to deconstruct the meaning embedded within representations of the cityscape. What helps to support the work of Stapleton, is his use of firsthand interviews to document practitioners own interpretations of the social context that has informed their actions.

Due to the dynamic nature of parkour it is necessary to examine how the culture could be understood in relation to other forms of human mobility. The literature that I read represented the perspectives found within the fields of different social sciences, humanities, and architecture. Consequently, the texts that were deemed relevant and were subsequently reviewed considered questions of ethics, functionality, and existential experience relation to human movement. These texts represented a diverse selection of authors that explored a variety of issues associated with different types of bodily movement, ranging from transportation, migration, and self-expression. A number of terms and concepts were particularly relevant to discussions to parkour. The work of the human geographer Tim Cresswell in particular has been a key contributor to discussions on mobility for this research study. Cresswell demonstrates that the relocation of different

types of human mobility around the world indicates a dramatic shift in the way in which the human body has become to be understood in the twentieth and twenty-first centuries. Cresswell uses the example of ballroom dancing to demonstrate changing attitudes towards race and sexuality, highlighting the ideologies that are associated with the idea of placing and displacing different types of human movement. Cresswell's critique of the aesthetics of dance questions its role within a larger social context. Consequently, he interprets historical references to various forms of dance, in order to examine various movements in relation to a wider context of regulations and social theory. Within his arguments there are a number of parallels to the issues surrounding the practice of parkour, as it both resists regulation and represents the international migration and amalgamation of expressive bodily movements. Cresswell's explorations into dance are part of a much larger body of work that examines mobility, and the way in which it has been represented in the modern western world. His study of the pioneering photography of Eadweard Muybridge also relates directly to examinations of parkour due to the attention that is applied to understanding patterns of anatomical movement. Cresswell argues that the images of movement captured by Muybridge not only heralded a new way of communicating information regarding the mobility of the body, but symbolised the modern era's preoccupation with quantifying the speed at which life situations occurred. Cresswell's study of the visual language associated with bodily movement in this form is again analogous to parkour as both examine mobility at the scale human body to interrogate a much larger sociological context. This emphasises how physical movements and the movements of ideas are intertwined, suggesting how the expressions of the body are inextricably linked to communicating statements.

The research of Finnish philosopher Jaana Parviainen also examines the social role of human mobility in her examination of choreographed dance as tool in activism work (2010). Parviainen examines forms of human movement used as political statements in relation to the educational theorist Howard Gardner work on multiple intelligences. The study focuses upon kinaesthetic intelligence and the physical language that is articulated through different types of gestures. In a manner similar to dance, the concept of kinaesthetic intelligence is of great significance to studies of parkour as the practice involves using the movement of body to essentially learn about the space in which it is situated. Parviainen emphasises the conceptual and etymological connection between the words 'motion' and 'emotion' and consequently highlights the importance of investigating kinaesthetic sensations as a method of analysing movement. Parviainen's method of

analysis is applicable to investigations of parkour as it has the potential to reveal understandings of traceur's experiences with reference to perceptions of themselves and the environment that surrounds them. Parviainen draws largely from theory associated with the choreography of dance that differs considerably from the practice of parkour due to its spontaneous nature. However, as the study concentrates on movement that acts as resistance and encourages interaction within uncontrolled environments it constructs an engaging narrative that is akin to the experiences of traceurs. The work which builds upon notions of phenomenology for developing methods of analysing movement, is well supported by theoretical references, although lacks qualitative data, such as the results of questionnaires or participant interviews. Additionally, the study also offers little insight into the qualities of the spaces in which the participants are interacting with.

Current discussions on parkour's relationship with the built environment have been greatly influenced by examinations on the development and culture of skateboarding by the architectural theorist Iain Borden (2001). Borden's study addresses the subject from a Marxist viewpoint, presenting skateboarding as a form of resistance against the forms of capitalism that govern the economy of contemporary urban environments. Consequently, a number of significant Marxist theorists have helped shape understandings of the sub cultural phenomenon that is ubiquitous within contemporary cities. Perhaps the most notable figure to shape Marxist discourse in relation to the perception of space is the sociologist and philosopher Henri Lefebvre. The work of Lefebvre has been used extensively as a theoretical lens for analysing the organisation of space to fulfil the demands of capitalism. Lefebvre has been regarded as a figure of such importance, because he has been successful at putting space rather than time at the centre of Marxist theory. However, it has been argued that the complexity of his writing has led scholars to interpret the meaning of his work in a number of differing ways (Knox, Pinch 2010, p. 201). Lefebvre discussions on concepts such as *spaces of representation* have a considerable amount of parallels with the practice of parkour, as it has been used as a means to demonstrate the personal feelings that individuals have towards the spaces they inhabit through everyday interactions. These perceptions Lefebvre argues, are often in conflict with the official *representations of space* that are dominated by the norms defined by the capitalist system (Knox, Pinch 2010, p. 201).

The conflict between dominant and individualised perceptions of the everyday life<sup>7</sup>, have also been the focus of another notable critic of urban life – Michel de Certeau (1984). De Certeau builds upon Lefebvre’s practice of examining the dialectic between the institutions dominating the culture of a city, and the individuals that involve themselves in practices that resist them. De Certeau stresses that everyday acts can be used as a means of resistance and activities as ordinary as walking can be used as a demonstration of resisting power (De Certeau 1984, p. 91). De Certeau identifies these acts of resistance as *tactics*, and the protagonist for understanding how they are enacted is the *flâneur*. Conversely, De Certeau argues that the method in which the hegemonic identity of a place is communicated is through *strategies*, which define the unseen boundaries within a city. Thus, through examining parkour’s complex relationship with the built environment, and the factors that govern its control, this study addresses the question of what boundaries does parkour reveal within city conditions?

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<sup>7</sup> In order to appreciate parkour in the context of the complexity of everyday life, the study could be seen as reflecting aspects of *montage theory*. As the cultural theorist Ben Highmore explains; ‘The idea that the collaged fragment has some kind of ‘charge’ that is released when it is brought into contact with a different kind of element: thus one charged fragment detonates another, which in turn produces a reaction. In the heterogeneous world of everyday life, such collisions are inevitable’ (Highmore 2002, p. 93).’

### 1.3.3 DOCUMENTING PLACE

In addition to the discourse surrounding contemporary architecture, my research considers the debates surrounding the way in which spaces and places are documented and mapped, in particular considering discussions in the fields of urban social, human and neo-geography. Geographical references are of great significance as they engage with the use of contemporary technology to collect and visualise spatial data in relation to economic, demographic, cultural and political changes. In addition, I examine these subjects to help provide insight into current developments into the documentation of spaces to represent the way in which they are interpreted through inhabitation.

There is a growing trend amongst present day geographers to use mapping as a means to critically describe socio-economic qualities of an environment. The culture of critically approaching the mapping process by geographers is largely attributed to the work of Brian Harley. Harley's seminal essay entitled *Deconstructing the Map* (1989) is built upon postmodern concepts to challenge traditions of cartographic representation. He argues that mapmakers should recognise that their standpoint is not objective, but rather represents the bias of those that are responsible for the commissioning of maps. He does this by proposing an alternative epistemology to provide greater consideration to social theory, rather than scientific positivism in analysing the history of cartography. To support his claims Harley references a number of key post-modern and deconstructionist theorists such as Michel Foucault and Jacques Derrida, who question the authority of official representations of spaces.

Harley regards maps as a form of non-book text, comparable to buildings or music, in the sense that they present an act of construction, and require an interpretation of a conventional sign system. In manner that parallels the post-modern and deconstructionist movements in Architecture, he highlights the notion that maps represent voices of *power*, and are used to legitimate the status quo. Harley's work helps to engender a movement within the field of Geography namely *Critical Cartography*, which questions the neutrality assumed with maps. Other key contributors to this field have been figures such as Jeremy Crampon (2001, 2006) and Denis Wood (2002). Recent manifestations of these ideas can also be found within the work of Daniel Dorling, (2010) who contributes to the *Worldmapper* Project – a Cartogram system that uses novel techniques to visually represent the relationship between territory and a number of social and economic factors

on a global scale. Consequently, Dorling has written comprehensively on the role of visualisation in representing the social and spatial inequalities found throughout the world. Other notable projects of this nature can be found within the digital humanities departments at both the University College London and University College of Los Angeles such as *hyper cities*, which offers a hyper-media environment to explore the historical layers of the city.

I also examine the use of contemporary maps as playing a pivotal role in the marketing and branding of cities. Gary Barnaby (2010) examines the significance of city guides as a device for mediating urban centres in relation to the promotion of shopping experiences. Despite the contrast between retail experiences and practices such as parkour, there are a number of factors that make Warnaby's research significant to this study. The relationship between cartographic forms of representation and behaviour raises pertinent questions on the nature of branding as a means of developing particular types of interaction between individuals and the built environment. Subsequently, Warnaby's work explores the idea of maps as communication models, which require the encoding of data by a source and the decoding of data by a receiver. The interpretation of maps in such a way resonates with the work of De Certeau (1984) and his examinations of urban experiences. Warnaby's work builds upon De Certeau's discussions on *spatial stories* and his descriptions of places in terms of *tours* and *maps*. Barnaby highlights via De Certeau the significance of describing space with respect to movement through the act of the tour. Thus, tours are distinguished as individualised journeys that have the ability to contrast and contradict static representations of places found within maps. Warnaby's focus on the marketing value of maps means that much of his discourse on De Certeau gives little recognition to his work on *spatial tactics*, a concept that is associated with parkour, and instead focuses on what De Certeau regards as *Strategies*.

This research project also considers the advancements in communication technology that enable the information for maps to be gathered by non-professionals, thus, the field of NeoGeography is considered. The work of Michael Goodchild states that NeoGeography is a 'blurring of distinction between producer, communicator and consumer of geographic information' (Goodchild 2009, p. 1). The blurring of these traditional roles is achieved with the introduction web-mapping in Web 2.0 applications, where volunteers can collaborate in process of compiling data, an example of this being OpenStreetMap (see <http://www.openstreetmap.org>). NeoGeography contrasts with academic geography, and brings into question the distinction between data, information and knowledge.

NeoGeography practices are also distinct from contemporary commercial practices within mapping such as the ones found with Google Maps, which focuses upon correlating mapping data with advertisements and business listings. Additionally, NeoGeography provides individual volunteers with the opportunity to act as experts contributing information to maps based on their personal experiences along the principles of a *Wiki*, and can therefore be added to or edited by a community of users. The result is that multiple authors can construct maps, which reflects a form of collective intelligence. The open source nature of NeoGeography and its reliance on crowd sourcing has many parallels to the development of the parkour community, as it is a culture that is reliant on individuals' contribution of video films, photographs, and blogs, which are in turn received by a much wider audience. Goodchild introduces the term neo-explorer in reference to the collectors of volunteered geographic information (VGI), which again resonates with the practice of parkour due to the emphasis that is attached to individuals exploring space. Although, parallels can be found between Goodchild and Warnaby's work, Goodchild focuses primarily on research done within the field of geography and makes no reference to the theoretical work of figures such as De Certeau. Goodchild's overview of the communications technology available for crowd-sourced maps does however provide clear guidance and inspiration for applying the principles of NeoGeography to the process of documenting parkour. The notion of documenting the spaces associated with parkour therefore raises the question of how can traceurs' engagement with the city be used as a means to challenge conventional representations of cities?

#### 1.3.4 THE BODY AND THE DESIGN PROCESS

As the focus of this study is concerned with the connection between the mobility of the body and architectural design, the literature review requires an in-depth analysis of research that considers how the design process is shaped by changing understandings of human movement.

The work carried out by Bill Hillier and the Space Syntax group provides a scientific method of analysing patterns of human movement and inhabitation in order to provide empirical reasoning to inform a spatial language based on normative readings of city conditions. The group establish that,

Architectural theories are not and cannot be simply normative, but are at least analytic – normative complexes, in which the normative is constructed on the basis of the analytic (Hillier 1996, p. 42).

Consequently, the aim of the research is to enhance the dialogue between project teams who are involved with the design and planning of spaces, and their stakeholders. In order to do this, their research highlights the importance of architects and urban designers to challenge their own assumptions of how spaces are inhabited, and instead to use mathematical models to support their decisions. Although the study seeks to provide evidence of the reality of human occupation of spaces over time by using quantitative data on an urban scale to evaluate the design of cities, it does not take into consideration the effects of alternative forms of inhabitation such as parkour.

Although the work of Hillier has been made achievable through the use of contemporary computational models, the relationship between human mobility and the design of spaces has nevertheless long been of great interest within architectural discourse. The writing of the urban planner Edmund Bacon for instance reflects on a broad range of historical examples of man-made environments and investigates their movement qualities. In doing so, Bacon's research highlights how the study of human movement is connected to a larger body of theoretical concepts relating to architectural and urban design. The book uses maps and diagrams to visually represent patterns of movement and presents a concise history pertaining to the role of technology in shaping the morphology of cities. Bacon presents the argument that the architectural language of cities should be understood in terms of *movement systems* that determine human perception of time and space. Bacon's studies of cities examine in detail the continuous experiences that architects are involved



with, in order to comprehend buildings in terms of their relationship between individuals' cultural perceptions of spatial apprehension, representation, and realization (Bacon 1974, p. 31).

Unlike the work of Hillier, Bacon's text relies heavily on the support of his own qualitative assessments of spaces in order to understand the notion of successful place-making. Bacon's position, writing as a prominent urban designer, demonstrates his response to understanding human movement in consideration of his own agenda to shape the qualities of North American cities in the context of the mid-twentieth century.

In addition to Bacon's analyse of the various systems of movement that define the characteristics of cities, his work also touches on the importance of incorporating the use of the body in architectural education, and the importance of feedback in the design process. He criticises sedentary lifestyles for architects, as he felt it lead them to perceive buildings simply as static forms, and argued that architecture should incorporate kinaesthetic forms of learning, stating 'that anyone intending to practice architecture or planning should be able to run up three flights of stairs without noticeable loss of breath and take joy in doing it.' (Bacon 1974, p. 48) Bacon bases his viewpoint on studies that had been conducted to examine the relationship between psychology and space by figures such as the psychoanalyst Erik H. Erikson. He also contributes to theory on the significance of movement on determining the design of spaces, using comprehensive historical studies of cities as a method of informing planning policies. As a result Bacon advocates the role of the inhabitants of spaces to participate in the decision making process that informs the way that spaces are designed and governed (Bacon 1974, p. 254). When skateboarding was banned in Love Park, a project that he had contributed to his native city of Philadelphia, at the age of ninety-two, he protested by skateboarding through the park himself with the assistance of aids from the Philadelphia *City Paper* to hold him up (the Independence Hall Association 2008). The act illustrates the reciprocal connection that some designers have with the appropriation of the spaces that they plan. Bacon's demonstration also highlights the complex issues associated with the design, governance, and inhabitation of spaces that are used as a setting for unintended situations. Parkour can therefore be seen as a means to test the hypotheses that Bacon postulates, as certain theories that he discussed were not supported by evidence.

The Danish architectural practice – Bjarke Ingels Group contribute to a study that parallels the discussions presented by figures such as Edmund Bacon. The film – *My Playground*, (Schröder 2010) is the first of its kind to examine a direct correlation between

the activities associated with parkour and the environments in which it occurs. In doing so, the film describes the potential experiences that the buildings designed by the Danish firm offer. In a manner that is reminiscent of the statements made by Bacon, Bjarke Ingels uses parkour as a way of highlighting possible interaction between the buildings that he designs and potential users. In doing so, the architecture of Ingels is envisaged as a terrain that accommodates the intensity and excitement associated with the cinematic qualities of parkour films. In addition, the film incorporates footage from a number of locations around the world, which reflect the international nature of both parkour and the architecture firm. The film pays particular attention to a newly created suburb of Copenhagen called Ørestad which is home to a purpose built parkour facility, and stresses the parallel significance of parkour and architecture as a means of engendering place. The film also demonstrates the manner in which filmic techniques can be used as a means to communicate a sense of place and the social praxis that are implemented as a way of identifying with it. In doing so, Ingels and Schröder present a kinetic architectural image which demonstrates the traceur as a figure to represent a form of inhabiting contemporary urban space. By challenging conventional representations of architecture, the architect and film-maker explore the potential of alternative praxis as a means to question the meaning of architectural design and the relationship it has to place-making. This leads to the question of can traceurs' interpretation of their surroundings be used as a means to investigate the dialectic between architecture's functional properties and place-making qualities?

### 1.3.5 ARCHITECTURE AND THE SENSES

As this study considers place and the processes associated with place making, an essential text to consider in the formulation of arguments is *Genius Loci: Towards a Phenomenology of Architecture* (Norberg-Schulz 1980). Throughout this text, the Norwegian architectural theorist Christian Norberg-Schulz considers the significance of architecture's existential dimension. This position of developing an understanding of environments in terms of *atmosphere* and *character* resonates with a tradition of scholarly work from Scandinavian authors that explore bodily experience as the locus for understanding architecture's role in defining place. One of the key issues of discussion that Schulz introduces that are of particular interest to my study is the concept that individuals determine a sense of place through the functions of *orientation* and *identification*. Schulz suggests that when individuals analyse the space and character that constitute the meaning of a place use these two independent psychological devices. Although these concepts appear to resonate strongly with the practice of parkour, Norberg-Schulz's work is not supported with evidence of how different individuals applied them practice.

Norberg Schulz' sensory theories are however influential in the field of architectural discourse and relate to one of the first books to mention the term parkour is a monograph on the Norwegian modernist architect Geir Grung (Bøe 2001, p. 22), a text which complements discussions on the role of phenomenology in architecture. Throughout the work, Grung's built projects are evaluated in relation to how individuals perceive architecture, and the experiences that are created through the inhabitation of particular types of spaces. Although parkour is only mentioned once within in the text, the reference made demonstrates the significance that the topic has in discussions on the relationship between architecture and the entirety of the body's sensory system. The author; Alf Bøe makes reference to scientific investigations of the brain and discusses the sense of *proprioception* in relation to the expressive movements of parkour. He emphasises the non-visual qualities of architecture, arguing that practitioners are particularly attuned to this sense in a manner that distinguishes them from conventional users of urban space.

The sense of *Proprioception* is also a point of discussion for architecture theorist Harry Francis Mallgrave (Mallgrave 2011, p. 201). Mallgrave's text entitled *The Architect's Brain: Neuroscience, Creativity, and Architecture*, (2011) investigates a broad range of attitudes towards spatial design from throughout history in relation to the human senses.

He traces a lineage of architectural theorists from Vitruvius, whom he associates with the *Humanist Brain*, to the present-day, who he aligns with figures such as Merleau Ponty and the idea of a *Phenomenal Brain*. Mallgrave's work considers a number of key figures in the fields of both architecture and neuroscience and shapes a comprehensive study on the dialogue between the design process of architects and the perceptions of the users for which they design for. Mallgrave's discussions focus largely on how architectural experience is informed by the entirety of human's sensory faculty. In doing so Mallgrave highlights the work done within the field of neuroscience to explain how the brain works in conjunction with the rest of the body to interpret its surroundings and translate it into forms of interaction. He highlights how buildings have the ability to stimulate the mind in various different ways based upon abstract associations rather than a purely rational interpretation. Mallgrave's work has a great deal of significance for understanding the psychology of parkour practitioners, and their cognitive responses to reading urban space.

Mallgrave's discussions stress the influence of a number of architects and theorists that have critically questioned the experiences created through the design of built environments, and throughout the text he provides scientific evidence to support their arguments. One of the key authors that he examines is the Danish architect and urban planner Steen Eiler Rasmussen, who has written extensively on the experiential qualities of architecture.

Rasmussen's seminal text *Experiencing Architecture* (1959) is written to emphasise the experiences and meaning associated with different aesthetics. Rasmussen's work stresses the significance of artefacts that have been designed anonymously such as traditional vernacular housing, which has a strong connection to context in which they are situated. Rasmussen's work predates discussions on post-modernism, and in many ways is regarded as a precursor to the arguments that have been discussed in relation to figures such as Charles Jencks (1977) who are critical of the modern movement. Rasmussen's work highlights the temporal aspects of architecture, emphasising how architectural experience needs to be understood as a process that is revealed over time. Rasmussen's text also stresses the importance of performing the role of a designer from the embodied perspective rather than attempting to disconnect the body from the design process.

In examining the static nature of architecture in contrast with its temporal qualities my review also considers the work of Finnish architect and theorist Juhani Pallasmaa, who has also been influential in current discourse on architectural experience from a phenomenological perspective. Pallasmaa suggests that contemporary architecture is

conceived, taught and critiqued with a bias towards vision, and the suppression of other senses, the consequence being of this being the disappearance of sensory and sensual qualities from the arts of architecture (Pallasmaa 2005, p. 10). Pallasmaa introduces the term *ocularcentricism* to describe this phenomenon and highlights the built work of architects such as Alvar Aalto and Stephen Holl who have gained a reputation for working with the sensual qualities of buildings to create a multi-sensory experience. Pallasmaa places particular emphasis on the importance of architects to appreciate the sense of touch when selecting materials for buildings, as this provides individuals with a sense of 'spatial depth' and 'weight' (Pallasmaa 2005, p. 42). Understanding architects' response to the tactile qualities is of great significance to a study of parkour due to the full bodily engagement with buildings that the activity requires. Pallasmaa is critical of the idioms connected with modernist design, and of architects such as Le Corbusier who have concentrated on accommodating an intellectual and visual emphasis. Instead, his phenomenological approach to architectural criticism that stresses the importance of the work of theorists such Merleau Ponty. Advocating the importance of an embodied vision whilst perceiving the interaction between individuals and the spaces in which they inhabit. Pallasmaa discusses Ponty's notion of the 'flesh of the world', to describe how the human body and its environment mutually define one another (Pallasmaa 2005, p. 19). This discussion is also held within the work of Michel De Certeau on his work on the social practises found within contemporary culture. Unlike De Certeau, Pallasmaa does not give much consideration to the places that have been conceived as part of the normality of everyday life, but instead discusses built projects that have been intentionally built to provoke sensory reactions. Pallasmaa does however; give consideration to the influence of popular culture on architectural space with his work on the relationship between architecture and cinema in his text entitled *The Architecture of Image: existential space in cinema* (2001). Pallasmaa examines film directors' use of architectural images to prompt emotional responses. In doing so Pallasmaa suggests that the poetics of filmmaking has the potential to influence architectural design. Additionally, Pallasmaa applies film theory methods to analyse the motives of directors in their use of architecture and addresses the connection between filmic semiotics and architectural aesthetics. The dialogue between film and architecture is particularly relevant to examinations of parkour as traceurs present an emotional response to conventional aspects of the built environment through the creation of their videos to create places of meaning. An approach towards architecture that is focused on bodily experience rather than objective reasoning parallels contemporary

anthropological discourse. As the anthropologist Marcus Banks states when discussing the importance of understanding visual systems in his field of research,

In recent years there has been an apparent shift in anthropology away from the study of abstract systems (kinship, economic systems and so forth) and towards a consideration of human experience, this has resulted in a focus of the body, the emotions, and the senses. Human beings live in sensory worlds as well as cognitive ones, and while constrained and bounded by the systems that anthropology previously made its focus, we not only think our way through these systems, we experience them. For anthropology, this has involved a shift away from formalist analytical positions – functional, structuralism and so forth – towards more phenomenological perspectives. (Prosser et al 1998, p. 9)

It is for these reasons that this study into architecture borrows heavily from the methods developed within the field of anthropology, addressing the connections created between people and places, and the ways by spatial significance is engendered through the senses. Furthermore, the distinct multisensory nature of parkour and its requirement of a full bodily engagement with architecture leads to the question of how are places for parkour are defined?

## 1.4 THESIS STRUCTURE

- Chapter 1.0 – Introduction

The first chapter establishes the context for the study, and identifies key research questions. The questions that are raised relate directly to the texts that are discussed in the literature review. Due to the nature of the study, the primary and secondary source material that is discussed also includes films.

- Chapter 2.0 – Methodology

The methods that are identified in this study as a means for examining traceurs relationship with the built environment relate strongly to the concept of sensory ethnography. As such, in this chapter the notion of using video filmmaking techniques as a way of identifying qualitative data that goes beyond verbal feedback is examined.

- Chapter 3.0 – Reverse Place-making

This chapter provides a clear definition of the term parkour and the culture that it is associated with; in doing so the study identifies the movement's context and its influences. The study concentrates largely on parkour's relationship with mass media and how it attempts to challenge conventional approaches to self-expression, and is influenced by notions of place from a global perspective.

- Chapter 4.0 – Filmic Tours

Here the tour exercises are discussed in more detail, with further information about the research participants and the documentary filming process. The natures of the tours are also discussed in relation to the data that they are intended to provide.

- Chapter 5.0 – Architecture student participants

The chapter provides a breakdown of each of the architecture student participants' tours of the city. Each of the individual tours is examined in detail exploring the key themes that are discussed throughout the journeys.

- Chapter 6.0 – Traceur participants

A summary of the traceur participants is also provided in the same format as the architecture student participants. Again key themes are identified, which address the way in which the two subject groups relate to the city.

- Chapter 7.0 – Tour Analysis

An overview of the data provided by the research exercise is provided, which addresses the key themes that are identified, and the differences that exist between the tours carried out by the two subject groups.

- Chapter 8.0 – The city of Architects

Building upon the analysis of each of the tours I then go on to examine the commonalities between the architecture students that participated in the study. This is also aligned with architectural theory to highlight the ways in which the documentation of place relates to theories surrounding architectural design.

- Chapter 9.0 – The city of *Tracuers*

In this chapter I interrogate the places of significance for traceurs and highlight the relationship between parkour and different spatial qualities. This examination also takes into consideration the theory surrounding movements that are analogous to parkour in the way in which individuals engage with urban space.

- Chapter 10.0 – Conclusion

To conclude I provide an overview of the study with an analysis of the results, in doing so I address the overarching argument that studies of human mobility can contribute to the process of place-making. Additionally I highlight the limitations of the research study and the ways in which the study could have been improved with scope for further research.



## 2.0 METHODOLOGY

This study uses a range of methods including a selection of primary and secondary materials. The primary sources of data include interviews<sup>8</sup> and in-depth ethno-documentary studies with both practitioners and non-practitioners of parkour, and have been produced specifically for this piece of research. Whereas the secondary sources include a comprehensive series of texts and films outlined within the Literature Review. Moreover, due to the experiential qualities that are the focus of the research, a considerable amount of attention is placed upon the use of film-based methods as a means to record and analyse the temporal nature of parkour. As a result of the contribution made by members of the parkour community, this study also considers a number of vital personal connections developed for the purpose of this research. Consequently, my perceptions of parkour are supported by personal experiences of questioning individuals who practice the discipline. My initial investigations for this study required the examination of a comprehensive body of texts that directly engage with the phenomenon of parkour. I identified, and critically reflected on the key themes and arguments that these texts addressed, and reviewed the different approaches to supporting their different arguments. My literature review also takes into consideration a broad range of associated primary and secondary sources that highlight the theoretical concepts that are indirectly connected to the practice of parkour and the concept of place making. As the subject of parkour has been little explored in a scholarly context, in addition to literary texts that I have studied, my analysis of background sources also includes films, websites, and buildings as references to be interpreted and discussed.

As a method to collect first-hand original data, I demonstrate the use of film-making methods to examine the meaning attributed to elements of the built environment by traceurs through their sensory experiences. Thus, the films provide a method for interrogating the alternative ways in which contemporary urban spaces can be interpreted, and challenged through direct interaction with the body. Additionally it also exhibits an

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<sup>8</sup> As part of the research study in addition to informal interviews held with practitioners of parkour, a more formal interview was held with the architect Jakob Lange of B.I.G architects and the filmmaker Kaspar Astrup Schröder. The interview took the form of an unstructured discussion, which allowed me to ask a range of questions relating to how the film *My Playground* (2010) developed in response to both architectural design and parkour.

innovative way of using filmmaking techniques to document city spaces in order to provide ethnographic responses to design of the urban realm its temporal qualities.

In addition to understanding parkour as a means for exploring the relationship between human mobility and architecture, I also aim to use the figure of the traceur as a means for investigating the influence of different forms of education on perceptions of the city. This is achieved with the participation of both traceurs and university architecture students in the aforementioned filmmaking studies. The intention for this is to examine the disparity in way-finding methods and how they relate to formal and informal approaches to learning about the qualities of architecture and cities. This approach to the research study has also been largely influenced by my position as an individual who is not a non-practitioner of parkour, but who has studied the prescribed degree courses which are necessary for becoming a registered architect in the U.K.

One of the key aims of the study is to examine how film could be used as a way of analysing human interaction with the built environment as a means to communicate notions of place. By using filmmaking as a research tool my study hopes to develop innovative ways of observing the way in which individuals evaluate the spatial qualities of cities. The study of architecture through the medium of film therefore offers the opportunity to explore the multi-sensory qualities of city spaces and the practices involved with distinguishing them as places of significance.

## 2.1 SENSORY ETHNOGRAPHY AND PLACE-MAKING

The study is underpinned by theories relating to notion of place and place making, and is influenced by the scholarly work of authors from a range of different disciplines. The convergence of spatial theory and phenomenology particularly in the work of sensory ethnographers offers a wealth of resources for understanding effective practices for documenting and examining the realities of people's spatial experiences. The social scientist Sarah Pink describes the goals of a sensory ethnographer as being such,

To seek to know places that in other people's worlds that are similar to the places and ways of knowing of those of others. In attempting to achieve this, she or he would aim to come closer to understanding how those other people experience, remember and imagine. This perspective, while rooted in social anthropology, is interdisciplinary in that it also draws from theoretical approaches developed in human geography and philosophy. Thus I argue for a rethinking of the ethnographic process through a theory of place and space that can engage with the both the phenomenology of place and the politics of space. Such an approach is particularly appropriate to and supportive of the formulation of a sensory ethnography (Pink 2009, p. 23).

Pink's proposal that studies of place and space require researchers to 'come close to understanding how those other people experience, remember and imagine' is particularly pertinent to this research. Not only does this study seek to examine the ways in which relationships between individuals and cities are created through interrogating the sensual qualities of buildings, but it also addresses the social implications of doing so. Pink defines Sensory Ethnography as a 'way of thinking about and doing ethnography that takes as its starting point the multi-sensoriality of experience, perception, knowing and practice' (Pink 2009, p. 1). Pink's statements highlight a certain correspondence between her own investigations into the possibilities afforded by examining the senses, and the ethics underpinning the multi-sensory philosophy of the architectural theorist Juhani Pallasmaa (Pink 2009, p. 59). This relationship between a sensory approach to ethnography and architecture can be understood as paramount to this study as both address key themes of embodiment and emplacement. Particularly in the case of Pink, existing approaches used within sensory ethnography demonstrate effective methods for obtaining data that reflects the dialogue between body-experience and environment. Furthermore, concepts of embodiment and emplacement are integral to understanding the position of the researcher. As Pink argues;

If place is central to our way of being in the world and that we are thus always participating in places, the task of the reflexive ethnographer would be to consider how she or he is emplaced, or entangled, and her or his role in the constitution of that place. By attending to the sensoriality and materiality of other people's ways of being in the world, we cannot directly access or share their personal, individual, biographical, shared or 'collective' memories, experiences or imaginations [...] However, we can, by aligning our bodies, rhythms, tastes, ways of seeing and more with theirs, begin to become involved in making places that are similar to their and thus feel that we are similarly emplaced (Pink 2009, p. 40).

The methods employed in this study into parkour can therefore be understood as a means to offer more than a mere interpretation of the social and political meaning of the activity. Rather, what makes this study unique is its approach as an opportunity to examine empathetic experiences that are generated from the sensorial and material qualities of particular places. By engaging in walking tours of the city, this study documents through film, shared experiences between the researcher and research participants. Although the tours can be understood as designed events, rather than naturally occurring, they have an unstructured and spontaneous nature. Thus offering participants a chance to discuss the city and their way of moving through it in relation to their memories, tastes, imagination and effectively their way of seeing. Through this practice of touring city space, the authority of subject knowledge (how/ why architecture is made) is examined in relation to the authority of epistemological knowledge (how meaning is made from architecture). In doing so, what this study emphasises is the multi-sensoriality of epistemological knowledge, as it goes beyond examining verbal responses as a means to gather qualitative data.

## 2.2 SETTING THE CITY AS A STAGE

From the start of this research project it was apparent through the informal meetings and interviews that I did with practitioners of parkour that there was an increasing demand for specially designed facilities<sup>9</sup> that enabled them to train without the disturbance from property owners, security guards, or other members of the general public. It was also apparent that local authorities were undertaking measures to prevent parkour and freerunning occurring in areas that were becoming popular within the parkour community.<sup>10</sup> As a researcher this raised both questions about the political implications of parkour, and concerns in relation to ethical implications of engaging with an activity where I could be seen as encouraging activities that could potentially be seen as being anti-social or dangerous. It is for these reasons that the research activities were designed in the way in which they were. It was also clear from the dialogue that I had with the parkour community that there was a considerable degree of variation between practitioners with regards to their experiences and their reasons for participating in the discipline. It was also for those reasons that I chose not to focus on attempting to record their life simply as it was, in order to concentrate on creating situations that enabled them to engage directly with their sensory relationship with the built environment. Although this method could be criticised for creating an inauthentic scenario, it is important to be aware of the lengths by which practitioners create events to be filmed, which in themselves could also be considered as a form of fiction.<sup>11</sup> It is important therefore to consider the work of anthropologists such as Jean

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<sup>9</sup> One of the places visited on several occasions throughout the course of this research was the council run gym on Park Road, in the Toxteth area of Liverpool. This gym was nationally recognised as a centre of excellence for gymnastic training and offered practitioners of parkour opportunities to experiment with movements in a relatively safe environment.

<sup>10</sup> An example of this can be found in the Wirral peninsula. In the summer of 2009, the local council sent letters to local residents that identified parkour and freerunning as having connections with 'anti-social behaviour and damage to public buildings'.

<sup>11</sup> Parkour videos that are distributed on video sharing websites such as YouTube are commonly made up of edited footage, montaged together to cinematic type sequences. The value placed upon

Rouch and documentary filmmakers such as Robert Flaherty that construct fictions in order to create meaningful events and representations between research participants, filmmakers and the audience.

Additionally, due to the growing interest in the aforementioned parkour training facilities, I felt it was important as a researcher to document the city from the perspective of practitioners at a particular moment in the movement's history. Furthermore, as an individual that has received architectural training this approach offered a unique opportunity to examine the unplanned scenarios those urban spaces engendered. Consequently, I developed a research methodology orientated around touring the city of Liverpool, gathering the participants' audio-visual responses using a video camera.<sup>12</sup> Not only did using the city as a backdrop for these exercises offer an opportunity to define their perception Liverpool based on the references of their choosing, it also provided an opportunity to examine individuals' non-verbal responses, as it communicates how the entirety of the body can be involved with communicating what is important to them about the places they inhabit. As Pink highlights,

Walking with video demonstrates how phenomenological audio-visual research methods might serve a sensory ethnography that recognises the significance of movement. [...] More generally, a sensory video-ethnography-in-movement approach thus offers exciting possibilities for ethnographers seeking to combine their empathetic co-presence with participants in movement *and* verbal reflection about participants' everyday practices (Pink 2009, p. 110).

In the case of this study, my role as a researcher could be seen as one of a sensory ethnographer, and my presence with the participants offered significant opportunities for reflexive analysis. This analysis orientated around what practitioners of parkour saw around them compared to what I, and the university architecture students saw when examining urban spaces. Both my conversations with parkour practitioners and what I had read on parkour highlight the concept of *parkour vision*. This could be understood as a certain type

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sharing videos this way can be seen as blurring the distinction between events that are and are not staged for the camera.

<sup>12</sup> The video camera used recorded the footage directly into a digital format onto a memory card. A DV video camera had been used in a pilot exercise however there were problems with the footage and the decision was made to use a video camera that was not tape based. Having the footage saved directly onto a memory card also made it file transfers considerably quicker.

of gaze that develops within practitioners as they develop their methods of training to overcome an ever more diverse selection of obstacles. The multi-sensory aspect of this gaze is again intertwined with discourse surrounding sensory ethnography. As Pink argues;

'The anthropology of the senses is characterised by three main issues/ debates. It explores the question of the relationship between sensory perception and culture, engages with questions concerning the status of vision and its relationship to the other senses, and demands a form of reflexivity that goes beyond the interrogation of how culture is 'written' to examine the sites of embodied knowing. (Pink 2009, p. 15)'

This study can therefore be understood as examining vision not simply as a means for understanding how space is 'written' but how it connects in conjunction with the other senses, in this case primarily touch, as an embodied form of developing knowledge of a place. The tours thus create a setting to test the concept that practitioners of parkour having a certain way a reading space, and creating meaning based on the uniqueness of a place. There are however limitations with this setting pertaining to the collection of sensory data, which will be discussed when analysing the data that the research provided.

## 2.3 DOCUMENTING WAYFINDING

In order to examine the relationship between the behaviour of practitioners of parkour and architecture students with the environment that they physically engage, the methodology takes into consideration an analysis of their reaction towards a designed tour of the city centre of Liverpool, which allows them to represent the city as they wish. These forms of touring play an important role in understanding spatial cognition and perception, as the urban geographer Paul Knox describes,

Cognition and perception are associated with images, inner representations, mental maps and schemata that are a result of processes in which personal experiences and values are used to filter the barrage of environmental stimuli to which the brain is subjected, allowing the mind to work with a partial, simplified (and often distorted) version of reality (Knox, Pinch 2010) p. 225).

Due to the degree of psychological analysis that is required, understanding cognition and perception of mental maps are deemed as being beyond the scope of this research and are concepts that are only partially discussed by authors such as Knox. One author who does investigate these concepts in more detail is the urban design theorist Kevin Lynch and his concept of imageability. Consequently, Lynch's work has largely influenced developing an approach in this study for understanding how individuals moved through cities in relation to how they interpreted its visual qualities. In his seminal text *The Image of the City* (Lynch 1960), Lynch uses a series of interviews to investigate how the visual descriptions made by individuals from different sectors of society corresponded to their experiences of the cities in which they lived. Lynch revealed that participants constructed mental maps around five distinct urban elements: paths, edges, districts, nodes and landmarks. The outcome of Lynch's analysis was that it offered a sophisticated system for understanding individuals' process of way-based on a visual language.

The application of data collection techniques comparable to the Lynchian model was chosen for this study as it provides a system for developing the sensory process in which individuals define their engagement with urban spaces, and their sense of being within it. By examining multi-layers of experience, this study builds upon the role of the embodied perspective as a means to record and analyse visual and non-visual urban qualities. Unlike the work of Lynch, for the purpose of this study, the practice of video film-making has been identified as a more appropriate form of documenting the relationships between people and spaces, rather than the creation drawings. A significant amount of



critical attention has been developed around the notion of filmmaking as a method of documenting the architectural qualities of cities. This theme is reflected in but not limited to, the work of Bruno 2002, Koeck and Roberts 2010, Penz, and Thomas 1997, and Webber 2008. I would also argue that the notion of using filmmaking as a means of mapping could also be seen as a means of capturing a sense of place. The aforementioned authors have emphasised filmmaking as being part of a lineage of efforts made throughout history such as painting and photography to create representations of the existential qualities of place. As Castro argues the desire to capture or communicate the qualities of a place is innate to human consciousness, and she describes how, 'cinema is traversed by what could be called a mapping impulse' (Castro 2011, Koeck & Roberts 2010, p. 144). Castro's argument is largely informed by the work of the critical geographer Brian Harley and his belief that;

There has probably always been a mapping impulse in human consciousness, and the mapping experience – involving the cognitive mapping of space – undoubtedly existed long before the physical artefacts we now call maps. For many centuries maps have been employed as literary metaphors and tools in analogical thinking. There is thus also a wider history of how concepts and facts about space have been communicated, and the history of the map itself – the physical artefact – is one small part of this general history of communication about space (Harley, Woodward 1987, p. 1).

Castro goes on to elucidate by identifying three strategies that distinguish cinema's visual mapping of urban space: *topophilia*, *descriptive*, and *surveying*. Here, the act of filmmaking is examined as a practice that highlights a study of the personal and emotional connection to places rather than a rationalised and standardised analysis of space. The term *topophilia* itself was made famous by the French philosopher Gaston Bachelard in his seminal text, *The Poetics of Space* to heighten awareness about the existential relationship that exists between individuals and the environment that they are situated (Bachelard 1969). The concept of *topophilia* is of particular importance to this study as it identifies the intimate connections that individuals can develop with their surroundings over time. *Topophilia* also presents a way for examining the role that memory plays in differentiating between *spaces* and *places*. Scholarly work that examines the critical distinction between the conceptual view of *spaces* and *places* has been closely examined by a number of notable academic figures, such as Henri Lefebvre, David Harvey, and Yi Fu Tuan. What is perhaps most significant about video filmmaking as a means to represent place in comparison to other methods is the way in which it introduces time as a quality that can be experienced alongside visual and audio characteristics to create a multi-sensory experience.

Although this study does consider the aforementioned theories of film as a form of documenting place, it is instead focused on participants' ways of seeing, meaning that it is more appropriately understood as an ethno-documentary of city-space. The emphasis of the term ethno-documentary highlights that capturing the audio-visual qualities of the tours through video is used to document an individualised response to a specific series of places, rather than the creation of a cartographic product, which attempts to visualise the configuration of spaces.

## 2.4 EXPLORING THE PHILOSOPHY OF PARKOUR

One of the aims of this research study is to expand upon philosophical arguments made concerning parkour that were highlighted in the literature review. On critical reflection of the texts that were written prior to this research study there had been a disparity between studies that examined parkour as being an act of resistance and those that examined its entrepreneurial qualities. It was also evident that there appeared to be an emphasis of applying philosophical meanings to parkour by researchers which were not supported by evidence that these meanings were a true reflection of the parkour community that were being commented upon. For these reasons, the verbal responses of the participants and their ways of interacting with their surroundings will be examined in relation to some of the philosophical concepts which have previously been discussed within other research studies concerning the subject of parkour. These key theories are highlighted as place making,<sup>13</sup> smooth and striated spaces<sup>14</sup>, urban codes,<sup>15</sup> and friction<sup>16</sup>.

Although each of these concepts were examined through the literature review, not all of them had been discussed in relation to the subject of parkour. By contributing evidence, in the form of documentary film exercises, to support understandings of these

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<sup>13</sup> The notion of place making is found throughout a broad range of subjects within the social sciences, and can be understood as the subjective response towards a specific space that associates it with a particular character.

<sup>14</sup> Gilles Deleuze and Felix Guattari's theoretical idioms of 'smooth and striated space', are the focus of their seminal 1987 text – *A Thousand Plateaus* and is looked at in relation to the activities of in previous research studies of parkour traceurs (see Ortuzar 2009, Mould 2009).

<sup>15</sup> The concept of urban codes that define the meaning of a place and in turn provoke certain types of human behaviour influenced key decisions in this research project. As such urban codes can be understood as the factors that subliminally influence the way in which individuals interpret the environment around them.

<sup>16</sup> The concept of *friction* relates to theories of *smooth* and *striated* spaces, and the physical factors that determine how personal connections with a place are made. The focus on the concept of friction is intended to highlight the significance of physical movement when understanding the relationship between the body and space.

theories in relation to parkour, this research study builds upon the body of knowledge that relates the subject of parkour to that of architectural discourse.

As this research study is limited in participants, it is not intended to stand as a definitive examination of how certain theories relate to the international community of parkour practitioners that practice the discipline around the world. However it does offer important insight into how certain concepts can be applied within a certain context. Due to the scope of this study, future research could therefore be developed to further understandings of how the theories that are relevant to this one could be applied elsewhere.

### 3.0 REVERSE PLACE MAKING

This chapter focuses upon the spatial factors that influence parkour's social and historical context. By concentrating on parkour's complex relationship between notions of place and its visual representation, I address the influence of global culture the concept of *displacement*.

Through the examination of whether traceurs engagement with the built environment can be seen as a means of creating place, I reflect upon on different understandings of how urban space shapes human experience. In doing so, I pay particular attention to the competing ideas of a grounded ontology of place that is based upon *being* in space, as opposed to the concept of a socially constructed *becoming*<sup>17</sup> in space. This in turn, creates the opportunity for me to explore both the singular and multiple narratives that are attributed to a place, in order to reconcile the division that exists between understanding it in terms of spatiality and sociality. Throughout the chapter I make references to a number of key theoretical concepts, such as the process of *territorialisation* developed by philosophers Giles Deleuze and Felix Guattari and the notions of *Supermodernity* and *non-places* that were developed by the anthropologist Marc Augé.

Therefore this study stands not solely as means to contextualise parkour within an academic context, but equally as an enquiry into an investigation of the manner in which the communication dynamics of contemporary culture condition a sense of place.

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<sup>17</sup> An ontology of place as *becoming* is aligned with the Deluzian concept of *becoming-in-the-world*. The urban theorist Kim Dovey highlights that theories of *becoming* challenge the fixed, static and essentialist notions of place that are based on the concept associated with Heidegger of *being-in-the-world* (Dovey 2010, p. 6). Dovey argues that when examining urban places, focusing on *becoming* offers an opportunity to address both spatial - socio, and object – subject divisions that are evident in research practices.

### 3.1 DEFINING PARKOUR

Parkour's emergence as an internationally recognised activity throughout the first decade of the twenty-first century, both expresses the growing influence of communication technology on everyday life, and the re-envisaging of the spaces in which it is situated. The activity is largely associated with developing innovative ways to express physical mobility in order to transform the urban environment into an ever-evolving terrain of challenges, which are to be creatively negotiated. Consequently, on the surface it appears to parallel other thrill seeking activities such as skateboarding or surfboarding, however, as the following investigation suggests it has many underlying differences. I argue that the distinct nature of parkour as a practice that requires a minimal amount of equipment makes it an appropriate subject for the human body's connection to the conditions of contemporary urban space. As the term parkour has only been in use by a relatively small group of people up until the last decade, it has yet to be included into a formal dictionary. When discussing the nature of parkour Dan Edwardes a coach in the discipline explains,

On the physical level, parkour aims to enable you to move freely through and over any terrain, in any conditions. In practice, it focuses on developing the fundamental attributes required for such movement – balance, strength, dynamism, endurance, spatial awareness and creative vision. The discipline is a way of training your body and mind in order to be as completely functional, effective and liberated as possible in the physical realm. It is also a way of thinking, based on rigorous self-discipline, autonomous action and self-will (2009, pp 10–11).

Edwardes also explains that 'running, jumping and climbing' are essentially the building blocks that are at the core of developing movement within parkour. Although these movements can be found within other formalised physical activities such as martial arts, it is regarded as a distinctly different practice due to the focus on individuals establishing an individualised character of movement. Practitioners also focus upon overcoming personalised goals rather than working within a system of contest. As parkour emphasises the internal aims and objectives of individuals rather than predefined rules, as in a game or other form of competition, the boundaries of what exactly constitutes parkour are not easy to delineate. The practice thus becomes not simply established by events but by a process of learning that is prompted by examining the mobility of the body and a questioning of the meaning of the environment that surrounds it. As Edwardes points out;

Parkour has existed for as long as man has moved either out of necessity, for enjoyment or for practice. It exists as the basis of all human movement, from the play of children to the lifestyles of tribal cultures and from the discipline of the traditional martial arts to the methodology of modern athletics (Edwardes 2009, p. 8).

Parkour or *L'art du déplacement* as it is also known should therefore be seen as a primitive investigation of bodily movement that defies the governance of conventional social codes to examine the potential of spatial conditions. The linguistic connotations of the term *déplacement* or its English translation *displacement* are of particular importance for this study. From a social science perspective the notion of displacement is associated with a migration of peoples on a global scale, which puts them into an unfamiliar context. The notion of *displacement*, unlike *mobility*, the term suggests a sense of *being out of place*, and a 'reaching beyond the boundaries of residence to include that wider sense of belonging more usually described as a "sense of place"' (Cresswell 2004, p. 116).

This unfamiliar relationship between individuals and environment creates a perception of them and perspective from them that is considered *out-of-place*. For the geographer Tim Cresswell, to be out-of-place is synonymous with transgression, a crossing of both a geographical and socio-cultural line. Cresswell suggests that just as *anachronism* defines things that are out of time, the term *anachorism* can be used for discussing things in the wrong place (Cresswell 2004, p. 103). Subsequently, parkour could be seen as such – not simply an expression of mobility, but a movement which is seen as being out-of-place from its socio-cultural/ spatial context. This leads to participants taking a viewpoint that is contradictory to the conventions that govern the environment in which they are situated.

The term *place* has long been held as a means of understanding the way in which individuals develop an empathy with spaces in order to define a connection that creates a sense of belonging. Notions of place-making are therefore examined by scholars as a way of understanding the connection human beings establish with their surroundings. Christian Norberg-Schulz's examination of the work of Martin Heidegger presents the argument that the practice of place-making requires two psychological functions; it involves *orientation* and *identification* (Norberg-Schulz 1980, p. 19). Through these two functions, Norberg-Schulz argues that the principle of *dwelling*, a concept that he defines as being at 'peace within a protected place' (Norberg-Schulz 1980, p. 22) can be achieved. Thus, I would argue that although parkour is intertwined with the functions of orientation and identification, the condition of dwelling could be seen as the antithesis of the aforementioned notion of *displacement*. Traceurs preoccupation with the orientation of space in order to create a personal interpretation of it questions the normative codes of attributed to a place, and in

doing so, exiles them from a state of belonging to it. As a restless wanderer of space, a *homo-viator* so to speak, a practitioner of parkour seeks to identify with architecture in a manner that is at odds with the values of the society in which it is placed. It is therefore important to consider this body–building relationship is not a negation of the factors that constitute a sense place, but rather, it is a means of examining a sense of belonging that contradicts the hegemonic identity associated with a location. In doing so, parkour is inextricably linked to the notion of *becoming*, as it provokes practitioners to test the limitations of their bodily interaction with their environment. Parkour’s challenge to normative forms of behaviour raises a number of key questions regarding the evolution of human movement, and to what extent it is determined by human nature or by man–made culture. Parkour’s reputation as an activity associated with the built environment also helps to examine arguments, such as that of the anthropologist Tim Ingold (2004), that movement should be neither attributed to nature or culture but rather to environmental context in which individuals have a connection to. By examining the urban context as the environment in which parkour has developed, this study raises questions about the significance of the body’s mobility in understanding a sense of place.

By taking into consideration both the historical accounts of traceurs activities and their visual representation, this study will demonstrate their importance as a figure for understanding contemporary urban space both in terms of function and in context of contested ideas surrounding the concept of place and its meaning.



### 3.2 THE FIRST PRACTITIONERS

The origins of parkour as a contemporary urban activity have been well documented as an innovative movement first developed by the French practitioners David Belle and Sébastien Foucan (see Atkinson 2009, Angel 2011, Stapleton, Terrio 2010, Thompson 2008, Wilkinson 2007). It is in studying these early beginnings of parkour that its intrinsic philosophy is revealed, which presents reasons for parkour's distinction from other forms of athleticism. An examination of parkour demonstrates the conflicts and correspondence between certain forms of behaviour and differing spatial conditions. Although this study does not attempt to add to the archive of data that provides a history of these innovators, this study does recognise their significance in determining the cultural trajectory that parkour is associated with. In particular the documentary film work of Angel (2011), Daniels (2005), and Christie (2003, 2005), demonstrates the tradition of video filmmaking as a method for documenting the ethnographic research that has been carried out into parkour as a subject of examination.

Both texts written on parkour and video films that attempt to uncover the history of parkour as a movement describe how the central figure in the creation of the parkour is widely recognised as David Belle.<sup>18</sup> The filmmaker Julie Angel's history of the origins of parkour, which is based on interactions and interviews with parkour community over a six-year period of fieldwork, offers important insight into the motivation behind the first practitioners (Angel 2011 p. 8). Angel's work reinforces the notion that in order to understand the reasons for developing an iconic form of engaging with built environment, it is necessary to examine the inter-personal relationships of traceurs'. By exploring the sensitive family issues surrounding the life story of David Belle and his father Raymond Belle, Angel highlights suggests the level complexity and difficulty that can be associated

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<sup>18</sup> Despite parkour's allusions to military language and practices, it is a movement that is adamantly opposed to violence. Instead, one of the key themes running throughout the culture of parkour is the ability to prevail over barriers in a holistic sense, not simply through physical movement, but also through overcoming mental and social obstacles. Thus, the visual representations of parkour, such as those in feature-films, have often played upon the notion of the city as a potentially dangerous setting abundant, with man-made threats and difficulties.

with an individual's decision to develop or participate in a movement such as parkour. Thus, Angel highlights the concept that practitioners of parkour attempt to overcome physical, psychological and social challenges through their bodily movement. Angel's work also demonstrates the significance of filmmaking as a means of studying parkour as a subject, and recording its history.

Through their ambitious athleticism David Belle and his peers challenged the boundaries of both their physical ability and those of property ownership. By taking Hébert's teachings out of the training grounds known as *parcours*, which the term parkour derives from,<sup>19</sup> the group no longer simply expressed movements designed for emergency situations, but turned them into a dramatic dialogue with the everyday environment. Their playful and improvised interactions with their surroundings enabled them to test their bodies' ability and explore their knowledge of the world that they inhabited and surveyed. In doing so, it enabled them to dissect the nature of the familiar and ordinary, thus, practitioners of parkour engendered an immersive alternative reality formed from the mundane and standardised.

It is suggested that for some parkour has become a way of life (Gerling, Pach 2011, p. 16); a more appropriate description would be that it is a way of *interpreting* life that encourages particular patterns of thinking and behaviour. Parkour emphasises the entirety of the body in learning about space, and encourages practitioners to push their understanding of motor skills in every possible way. A great deal of interest is also found in the fact that unlike conventional sports it is not restricted to the fixed constraints of rules or the conditions of a specified pitch, ground or track. The result of this is practitioners have the ability to combine aspects of life that are conventionally regarded as being disparate, and in doing so practitioners create an identity that combines elements of artistic expression and athleticism. The creative acts associated with parkour disrupt the assumptions that elements of the built environment should remain separate. Instead, practitioners explore the potential situations of risk and adventure that are embedded

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<sup>19</sup> A number of previous studies on the history of parkour have highlighted that the term itself is derived from the French name *parcours du combattant* – which is the name given a type of obstacle course used in physical training exercises used by the military during the Vietnam war see – (Lamb 2010, p. 93).

within it when combining them together in continuous journeys and physical meditations on a space.

Since its inception, originators of parkour such as David Belle and Sébastien Foucan have been active in the growth of the movement, and advocate it as a method of dealing with the issues associated with contemporary living. The goals associated with parkour therefore parallel that of architecture as it considers ways of shaping the relationship that exists between an individual and their surroundings. Parkour could also be read as a form of design, which deals with the residual effects of architecture. I propose that rather than focusing on the construction of new physical artefacts as a way of developing place, traceurs contribute to a concept that deals with creating a sense of place by providing new ways of interpreting what originally exists. The process of alternative interpretation that has been advocated by figures such as Belle and Foucan has perhaps become best known to us most noticeably through film. Although mass-media plays a large part in this, as a result of the feature films, television documentaries and adverts that parkour appears in; it has also been perpetuated through the video films of amateurs. This has been largely due to the availability of video technology for the domestic market and the opportunities that have arisen to self-publish videos online.

By capturing their actions on film as they test the body's relationship with its surroundings, traceurs meditate on everyday objects such as bins, lamp-posts, railings and rooftops and examine their alternative purposes to an audience. These practices animate the products of standardisation and create a new rationale for interpreting architectural artefacts. Parkour challenges the standards and codes of safety as practitioners test their bodies' capabilities against considerable heights and distances as a way of fully immersing themselves in the process of learning.

What also stands out about parkour is the distinctiveness of the community, and the mutual support that is shown to one another. Unlike the Parisian suburbs where parkour first developed, from my own fieldwork it became apparent that the parkour community of England is widely dispersed throughout the country. Despite the geographical separations that exist, there is a strong culture of moving around various different cities to experience different places and maintain a diverse group of friendships. Such as the case of the Belle family, it is common for individuals to offer up their homes as places to stay to ensure that others can share in their experience of their local environment. Due to the nature of parkour, spaces that are normally considered as being every day and ordinary become destinations, embodied with the memories of significant

athletic events. Thus, through the eyes of traceurs, the values of places are redefined by the connection that exists between them and the actions of individuals that they share an affinity with. Traceurs visits to these landmarks are more than an expression of tourism but rather express their immersion in the emerging history of the movement, and a desire to relive the fleeting incidents of others to further build upon the meaning of a place.

When visiting the homes of practitioners during the field research carried out as part of this study, I often witnessed other practitioners visiting from other towns, cities or countries. This revealed to me the emphasis that the community placed upon travelling to destinations to train rather than staying within their own locality. I also observed the difficulty that practitioners faced when training in certain areas. One notable example was in the town of Moreton, on the Wirral peninsula, which draws examples with Lisses and Sarcelles, as it is suburban setting. In July 2009 the local authority of Moreton attempted to ban the practice of parkour in the area their area of jurisdiction. The location was familiar to me as it was where a number of parkour practitioners lived that I personally knew, and had subsequently become a hotspot for parkour activity. The Wirral council attempted this ban by sending out a notice to local residents that stated that '*freerunning* will no longer be tolerated in this area.' Individuals engaging with *parkour* or *freerunning* as it is also known were warned that;

If freerunning activity continues in this area, this may result in it being designated a (Section 30) Dispersal Area. This would give the police the power to disperse groups and exclude individuals from the area for up to 24 hours. Any refusal to follow an officer's direction to disperse is an offence.<sup>20</sup>

The warning emphasised the political nature of *parkour* and how despite its value as a means of engaging the youth it had carried with it associations of anti-social behaviour. In response to this attempted ban local news reporters from *Granada Reports* interviewed a number of traceurs from the area to provide them with an opportunity to respond to the general public to inform them about how they felt about the local authorities actions. One of the figures featured in the interview was a practitioner named Daniel Ilabaca. In response to the situation, Ilabaca stated that,

The people who have banned it have the total wrong idea of what it's about. Because they see kids on rooftops, and graffiti, and causing trouble, they assume that it's people who are practicing *parkour*. (Granada Television 2009)

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<sup>20</sup> A letter was distributed to the residents of Moreton. A copy of this letter was also available to download from the Wirral Borough Council's website.

The reporter's comments emphasises that one of the predominant reasons that the council took the action that they did was due to an incident several weeks prior where a large group of practitioners from around the world descended on Moreton as a place for practitioners to train. Throughout the report it was also made clear that within public spaces, practitioners of parkour were constantly forced to move on for fears that their behaviour may cause damage to buildings or intimidate other sectors of society. The attempt at a parkour ban and its associations with anti-social behaviour reflect contemporary issues concerning the appropriation of space within the public realm and it is for these reasons that this study parallels the wider discourse surrounding the relationship between mobility of individuals and the design of cities.

### 3.4 SPACES FOR PARKOUR

Although the athletic nature of parkour means that it is often categorised as a sport, it contrasts with this notion considerably as it does not work within a system of rules, and it is not directed towards a predefined aim. Rather than being a fixed and equal setting for athletic performance to measure against, which is the case with football grounds or athletic tracks for example, the terrain for traceurs is ever changing, which establishes the need for constant awareness of how to adapt to surroundings. Unlike conventional sports spaces, parkour is not concerned with orientating the rules of a game within an abstract space, but rather it is an activity that concerns itself with identifying with particular characteristics of a specific place. In appropriating places, practitioners engage with not only the physical qualities of a space, but they also negotiate the social codes that define its intended use. Thus, understanding the notion of environments for parkour is not simply concerned with material objects that afford certain functions, but rather it is related to the social construct of territory.

Because parkour has developed in response to built environments that were already in existence, practitioners rely upon found spaces rather than ones that have been purposely created. This largely contrasts with sports facilities that are built in accordance with the restrictions that correspond to the rules of the sport. This again highlights the emphasis that is placed upon freely exploring human movement from an internal perspective, rather than one that is closely linked to social codes and expectations. Due to the unregulated nature of the spaces used for parkour, in comparison to spaces used for traditional sports there is a greater sense of risk and uncertainty, thus practitioners negotiate spaces with a heightened sensory awareness of the threats that exist around them. By placing their bodies into positions of danger, practitioners fully immerse themselves within their surroundings in a way that parallels extreme sports such as free climbing, or base-jumping. However, unlike those involved with such activities, practitioners do not necessarily seek out spatial features of substantial heights and physical complexity, or detach themselves from their conventional surroundings to explore the vastness of the wilderness. Rather, practitioners often situate their interest within public and residual spaces that are intended for passive engagement, or non-places that could be overlooked altogether.

Spaces used for parkour also differ greatly to those that have been prescribed for sporting functions, as they are not created to accommodate a crowd. Because traditional sporting events such as football, or tennis matches are held at specific times and specific places, the role of the crowd operates with an awareness of these constraints and tends to behave in a predictable pattern. The spontaneity of parkour however, means that the audience too is fluid and irregular in its nature. By appropriating spaces that have been designated for other functions, practitioners are aware that their actions may attract criticism due to fears that they have an interest in vandalism or trespassing upon private property. The response within the parkour community has been to promote a policy that encourages each other to *leave no trace* (Edwardes 2009, p. 24). The emphasis within the parkour community to interact with an environment and depart without there being physical evidence of their time spent there is a key aspect of understanding how the movement contributes to the creation of a place. Although traceur's fleeting presence reveals the potential for individual movement within it, the actions of practitioners have been known to be misunderstood as being intimidating, as their motives are not clearly recognisable (Corkery 2010, pp. 84–96). This interpretation of parkour has meant that the movement has remained as a fringe activity in certain places, and for the demand for spaces where it can exist within a contained environment. Subsequently, despite traceurs interest in mastering existing built spaces, in recent years there has been a growing trend in the development of parkour specific facilities. The intention for these facilities is that they will offer a relatively safe environment, where practitioners have access to obstacles that they can overcome without being a concern to others.

This development of parkour specific facilities clearly parallels that of the purpose built skate-parks that were constructed in the late seventies to serve the millions of skateboarders that were located around the world (Borden 2001, p. 57). The intention of many of the early designers of these parks had been to mimic and enhance the pre-existing spatial forms that skateboarders had sought to appropriate. Prior to the creation of Skateboard parks, the terrain par excellence for skateboarding had been the outside swimming pools found throughout California. As accessing these structures often required illegal access to private property, a number of spatial tactics were implemented by skateboarders to avoid being caught by the police or property owners, which helped make the pursuit of these spaces more enticing (Borden 2001, p. 48). The elaborate forms of these pools offered an extensive amount of opportunities for the early thrill-seeking skateboard community, and did a great deal to establish the excitement of the movement

to an international audience. The creation of skateboard parks were therefore largely governed by two major factors; the need to provide spaces for skateboarding which did not require trespassing onto private property, and the replication of complex built forms that would otherwise be unavailable.

Although skateboard parks have been financially successful since their initial development in the late 70s, a large part of skateboarding culture still orientates around the process of finding possibilities in conventional urban architecture. This practice highlights the complexity of the culture, as the introduction of skateboarding facilities only caters for a section of it, whilst others maintain the importance of engaging with uncontrolled conditions in order to maintain an authentic pursuit of the activity. The thrill of finding spaces and appropriating them for an unintended function is equally an issue found within parkour and despite growing interest in purpose built facilities, skateboarding has demonstrated how these can operate in parallel with the spontaneous use of found spaces.

What parkour and skateboarding both help to emphasise is the potential that exists for designers of spaces to engage with the multi-sensory aspects of the human body. By considering an active and athletic rather than passive engagement with the built environment, traceurs and skateboarders demonstrate an alternative form of interpreting space at different scales as micro spaces are interrogated just as much as those on an urban scale. As Iain Borden points out,

Skateboarding is a destructive-absorptive-reproductive process of both body and architecture. Consequently its mode of spatial composition is very different to that of architecture, replacing architecture's 'classicist' mode with one of 'romanticism' (...) In the organized cosmos of architecture-classicism's cohesion, internalized hierarchies, imitation and balance, there are waves, vibrations and oscillations of skateboarding's ludic procedures, suggesting conflict and contradiction, chaos and confusion, internalization of the external world, emotion and spontaneity (Borden 2001, p. 112).

The notion of rhythms is equally pertinent to parkour as it is an activity that demonstrates personal interpretations of built spaces as a form of individual expression. This 'romantic' rather than 'classicist' perspective of architecture builds upon Henri Lefebvre's phenomenological concepts of spatial-temporal rhythm analysis, and the internalisation of one's surroundings. Rather than perceiving architectural space as a predominately visual and linear experience, parkour in a similar fashion to skateboarding manifests an enhanced multisensory familiarity with environments, which promotes slowness and intimacy. Parkour however, unlike skateboarding requires no object to mediate between architecture



and bodily experience. Traceurs activities thus directly examine the haptic nature of materials as much as their visual characteristics, and are therefore attracted to spaces due to their non-visual qualities. This haptic perception of space is used to read the urban terrain as a source of limitless opportunity for athletic demonstrations of personal expression, in doing so; the eye is engaged in what has been described as parkour *vision* (Lamb 2011, p. 130). Although this form of reading is largely associated with continuous movement and a series of urban spaces, it also influences engagements with constrained areas. As Saville points out;

Parkour is not always the super-mobile practice one might imagine. Hours spent in a relatively small area slowly 'getting to know' the space is the norm. Embodied knowledge and familiarity of place is gained as place is tried. Here the body, while repeating similar movements many times, is slowly building embodied knowledge of itself and its relation to spatial forms (Saville 2008, p. 892).

Through this process, relationships between specific locations and practitioners are formed, leading to the notion of parkour hotspots that are favoured by members of the parkour community. In these settings material qualities and spatial forms are intimately known by a collective and are used as a stage for sharing bodily experiences that inform a repository of tactile memories.

Facilities that are purposely built for parkour therefore reference to this collective knowledge as a source of inspiration and a means of connecting to the narrative of parkour culture. Parkour facilities contrast significantly with found spaces as practitioners no longer engage in the process of subverting the intended meaning of architecture but instead operate within it, in a similar manner to events practiced within conventional sporting facilities. However, the example of skateboard parks, demonstrates how the embodied knowledge gained within such spaces has the potential to continue to influence the reading of public urban spaces. Additionally due to the interruptions caused by weather conditions to traceurs training within the urban context, parkour facilities could also be seen as much as an environmental response as it is a political response to the conditions of city space.

The concern though however, is that by having purpose-built facilities for parkour, traceurs will simply belong to particular spaces and create their own form of ghettoisation. By having the activities of parkour isolated within certain areas, traceurs will be displaced from the act of appropriating the mundane, everyday spaces that they have a reputation for animating through their performative acts of deconstruction. Having a designated place for parkour will create events that are divorced from questioning of the conditions of contemporary culture, effectively creating a *smoothed* space in Deluzian sense, demonstrating a path of least resistance. The free nature of parkour as a discipline that is

unfixed to specific locations means that it is difficult to distinguish between the importance of place for the spectator and for the benefit of the observed, as the relationship between the two are inextricably linked. This tension between how parkour is perceived and the perspective that it creates for practitioners is at the centre of understanding the reasoning for spaces for parkour. Whether spaces are created to serve the function of accommodating parkour or not, it is apparent that the method of spatial reading that parkour engenders creates opportunities to investigate the role place plays in helping to shape collective identities.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from SCHRÖDER, K.A., 2010. *My Playground: A film about movement in urban space*. First edn. Copenhagen, Denmark: KSPR.

**Figure 1 – Image from *My Playground: A film about movement in Urban Space* (Schröder 2010) that features a purpose built facility for parkour.**

### 3.5 THE TEACHING OF PARKOUR

Numerous U.K. based groups such as parkour *Generations* and *UrbanFreeflow* demonstrate the entrepreneurial ability of practitioners to pass on their knowledge to others through their own parkour education programs. The emphasis of these educational projects is largely to encourage individuals to explore movement as an art form and as a means to express their identity. In doing so, parkour is presented as a discipline of personal discovery rather than the correct demonstration of prescribed forms of movement. As Edwardes states;

Parkour is a way to recapture your true potential, through the seemingly paradoxical combination of intense discipline and absolute freedom. Both are central tenets of the art of displacement, and it is only through such disciplined training that you can come to move so freely in your environment as well as within yourself. (Edwardes 2009, p. 11)

As the logic of parkour education is built upon this dialectic between freedom and discipline there is no clear establishment of hierarchical systems, and there is no ranking system that determines whether one practitioner should be considered greater than another. This has meant that the large proportion of information regarding parkour has occurred in informal gatherings known as *Jams*, a name that echoes impromptu musical performances. Kidder describes how these *Jams* are distinct from parkour training – which tends to involve a smaller number of practitioners (between one to five individuals) – and reflect more of a ‘party’ atmosphere (Kidder 2012, p. 232). Within these events groups of practitioners meet up at a predetermined time and place, arrangements for which are commonly done on the Internet via social media websites or forums. Throughout these *Jams*, traceurs explore different places as a collective, experimenting with different types of movement and group challenges. These situations are also intended to be open allowing new practitioners to have exposure to the culture, and to encourage existing practitioners to extend their social connections within the larger parkour community. *Jams* allow for practitioners to share ideas and information rather than compete against one another and are seen as a key component of the development of the culture surrounding parkour. As one practitioner states in *JUMP* magazine;

Once you’ve been training for a while, going to the big jams turns into more of a social gathering and you don’t spend so much time training. It’s more a case of just catching up with friends (Corkery 2011, p. 101).

Attending these *Jams* can be a large undertaking, with practitioners travelling nationally and internationally to be involved with them. The numbers of individuals attracted to these events relies largely upon the location and the theme. Often traceurs will celebrate their birthday with a *Jam*, and an individual will become the focus of such an occasion, or it might be an event that is intended to promote parkour in a particular geographical location. With *Jams*, the entirety of a city has the potential to be included with its physical and social structures becoming a part of the parkour learning experience. As a collective, the practitioners redefine the sense of place of an area and have the ability to turn a banal or residual space into a place of emotional intensity as they search for spatial challenges to overcome with one another. It is for these reasons that the teaching of parkour offers not only an opportunity to learn about their own physical prowess but also about how their actions can contribute to an environment of conviviality. Due to the social aspect of *Jams* and the disparity that exists between individuals' different skill abilities, the settings where these events occur become a territory that accommodates both athleticism and spectatorship intertwined with one another. Although *Jams* will begin with a predefined start destination that is used as an initial point, the traceurs movement will stem from this point organically and lasts for hours, allowing for decisions to be made spontaneously throughout the day. The movement of these traceurs will also reflect the constraints of the places that they come across such as the way in which they are policed. The organic social dynamics of *Jams* reflect the origins of parkour, and as such maintain a sense of authenticity for those that participate within them. In the social context of parkour, *jams* offer an opportunity for the traditions of the movement to be reiterated as they are not governed by the demands of competition and are not intended to be choreographed as staged events.

The teaching of parkour and the type of creativity that it promotes echoes the pedagogical models of change advocated by key thinkers in contemporary educational reform such as Sir Ken Robinson (2011) and Howard Gardner (1983). Rather perceiving parkour as a fringe activity, it could be considered as an expression of an alternative form of kinaesthetic learning about the built environment. Here parallels can be found between the pioneering work of educational reformists from the twentieth century – such as Maria Montessori and Loris Malaguzzi – who promoted the belief that everything that is material affects the way in which individual's learn (O'Donnell Wicklund Pigozzi et al. 2010). Like Malaguzzi and Montessori, figures such as Robinson and Gardner continue arguments surrounding the rules and expected behaviour within the educational system and challenge

the logistical, budgetary, and bureaucratic constraints. In doing, so these figures embrace the notion of developing forms of education that cater for multiple types of intelligence. Similarly, parkour can be seen as a system of learning that permeates throughout the settings of everyday life and cannot be confined to the teaching within specific classrooms or to coincide with a set curriculum. Evidence of a synthesis between parkour and innovative forms of teaching architecture have started to emerge in the form of workshops as part of both the *Architecture for Everyone* (PlacesMatter! 2010) and *Urban Pioneers* projects (The Architecture Foundation 2010). These projects were part of a campaign to encourage a greater amount of diversity within professions relating to the built environment and therefore demonstrated innovative ways to engage with a young audience. By introducing ideas to the participants that architectural education could exist within performative acts such as parkour, the two initiatives challenge the conventions of architectural education, and the role of the body in understanding the way in which spaces are designed.

The exercises also inadvertently engaged with pedagogical teachings of Edmund Bacon. The American urban planner and theorist Bacon argues that,

Training in muscular skill and muscular and sensory perception should be part of every architectural and planning school [...] anyone intending to practice architecture or planning should be able to run up three flights of stairs without noticeable loss of breath and take joy doing it (Bacon 1974, p. 48).

In response to such educational beliefs, this study therefore addresses parkour's unique position as an unmediated means of physically engaging with the built environment, as a way of investigating alternative forms of learning about contemporary urban space. It is for these reasons that I wish to examine the relationship between parkour and architectural education. This study builds upon existing examinations of parkour to develop a means of understanding its significance for architects, however, there are limitations to the degree in which this can be achieved due to the various ways in which architecture is taught and parkour is practiced.

### 3.6 PARKOUR AND COMMERCIALISM

Due to the sub-cultural nature of parkour it is also important to highlight how recording the characteristics of *place* is continually used as a means to document the emergence of new cultural forms. One example of a cultural form of expression in response to the qualities of the urban environment is the musical genre *Hip Hop*. Many aspects of the culture surrounding the hip-hop movement parallel that of the parkour community. Comparisons can easily be found between these two movements due to the associations that they have with subverting the hegemonic meaning of the built environment and the social codes that govern it. Both of these movements can also be seen as simultaneously playing on notions of *topophilia* (the love of a place) and *topophobia* (the fear of place). Although the value of hip-hop can often be interpreted in contradictory ways due to the nature of subject content, it is important to consider its significance as a way of documenting the social practices which define the identity of a place. As the cultural theorist Murray Forman explains,

In hip-hop and rap, the naming of streets and neighbourhood locales, cities, and regions of production activity reflects this spatial pattern with impressive consistency. This approach to place and scale returns us to the crucial notion that social relations produce and reproduce our comprehension of spatiality; there is no sense of place that can be derived in the absence of social processes, for it is lived processes themselves that ultimately inform our affective affiliations to sites of significance (2002, p. 8).

It is important to stress that a hip-hop soundtrack often accompanies the filmic representation of parkour to create music videos that exist as a hybrid of the two forms of creativity. By bringing these two movements together it is important to consider that both are regarded as expressions of being situated in an urban setting where one's experiences are at odds with prevailing social conditions. Thus, Forman's work speaks directly about the significance of personal acts of creativity as a means to signify the contemporary nature of the urban landscape, and essentially map its cultural milieu. This form of mapping that is prevalent within hip-hop culture can be seen as part of the impulsive behaviour that has been discussed by figures such as Harley (Harley, Woodward 1987, p. 1) and Castro (Castro 2010, p. 144). Thus, the references to particular streets, neighbourhoods, and cities within the lyrics of hip-hop and rap act as a record of a form of mapping that reflects a sub-cultural topophilia. It is important to highlight that hip-hop and rap have been a movement

that has emerged along with the music video culture of the 1980s that was propagated by satellite television such as MTV (Music Television) (Dahlgren, Murdock et al. 2000).

Hip-hop's associations with satellite television suggest the movement's transition from a means of representing the spatiality of the marginalised, to a business with global outreach. Forman explains that as hip-hop has been transformed from a tactic of sub-cultural communication, to a corporate strategy to produce commercialised forms of entertainment, the movement has become situated in a global-local nexus. Consequently, places that were characterised as being a 'ghetto' or 'hood' have become the 'foundational geo-cultural references for a myriad of globalizing forces' (Forman 2002, p. 342).

The commercial nature of hip-hop has meant that the documenting of place through the movement no longer serves as a means to communicate a personal affinity with a location, but rather as a means to turn the reputation of urban spaces, whether positive or negative into a commodity. By turning the narrative of a place into something that can be consumed around the world, hip-hop like parkour demonstrates the role that popular culture plays in relating the poetics of spaces to a global audience. The creation of music videos in both instances also demonstrates the role that film plays in communicating the characteristics of a place as a way of reinforcing a cultural identity that subverts the *proper* meaning that is established through normative behaviour.

Other sub-cultural practices that resonate with that of parkour include that of the *dérive*. The notion of the *dérive* devised by the Situationists as a tactic to critically address the conventions of touring a city, involves documenting wanderings or *drifts* through the city-scape. In a similar fashion to parkour, *dérives* are intended to be acts of creativity that allow for the demonstration of personal expressions of how the city is interpreted, rather than how it is prescribed via the commercial endeavours of others. Thus, these psycho-geographical tours allow for the spontaneous and unplanned nature of the urban places to be examined as a method of experiencing the authentic qualities of city-life. It could equally be said that parkour critically addresses the nature of the contemporary city in order to achieve an authentic presence within it, in the sense that a narrative of participation and production rather than consumption defines it.

Through this study I build upon Debord's questioning of urban culture, by examining the contemporary nature of the city of Liverpool as a retail destination and thus, a place of consumption. By actively engaging with the built environment, participants will have the opportunity to demonstrate the production of a city narrative rather than being a

passive consumer. In doing so the tours are examined as a means to communicate unique multi-sensory representation of the city.

As both the development of *hip-hop* and the *dérives* of the Situationists have shown, representations of city spatialities have been used both to subvert the intended meaning of the urban landscape, and to connect the locality of a place with a global context. As a result, these processes use the role of human experience to explore place as a condition that is socially constructed. The aforementioned movements also parallel parkour in their questioning of normative behaviour, which equally create opportunities for enterprise and political resistance in relation to the local–global nexus that shapes contemporary interpretations of cities.

Parkour's connection to the local-global nexus is also evident in its affinity with the sports industry, and the desire within it to capitalise on concepts surrounding the urban environment as an athletic terrain. It is important to recognise that there is no singular way of understanding traceur's relationship to the influence of sports companies. Although the philosophy of parkour has a number parallels with the ethos of major sports companies, many practitioners view them with irreverence, and favour a style of dress that negates the trends of mainstream sporting fashion. It is also important to stress that as an activity that requires no other equipment than the clothing of the individual, footwear is the most notable issue of great significance to practitioners. Due to the intense level of wear, their choice of footwear is not primarily driven by the visual aesthetics, but rather the physical integrity to resist damage and offer tactile qualities such as grip that allow for a desired engagement with the terrain and obstacles that they encounter. Footwear thus becomes the structure that enables practitioners to take on not only a literal foothold within space but also an existential one. Furthermore footwear mediates the way in which the psychological functions of *orientation* and *identification* discussed by Norberg-Schulz (1980) are expressed by traceurs. Traceurs preoccupation with footwear emphasises the negation of feet within contemporary society as a means to understand the world in which the body is situated. As the anthropologist Tim Ingold states, 'boots and shoes, products of the ever more versatile hand, imprison the foot, constricting its freedom of movement and blunting its sense of touch' (Ingold 2004, p. 319). In the context of parkour, footwear finds itself within a complex relationship with practitioners. Although low budget shoes such as *Kalenji*, produced by the French sports company *Decathlon* has become iconic amongst the community internationally, the sign value of parkour has meant that it has become the subject of great interest to the biggest sports companies.



Companies such as *Nike* have long had a reputation of marketing their brands using the visual language that articulates the cultural narratives associated with the intricacies of urban space and the proliferation of ideas that emerge from their culture. The presence of *Nike's* distinctive swoosh logo is ubiquitous within youth culture, corresponding to the manner in which the brand is advertised to its target audience in order to maintain credibility. As Goldman and Papson argue;

For *Nike*, the symbolic value of the *swoosh* is rooted in its connection to authenticity of cultural expression. *Nike's* approach to the ghetto is to confront its "authenticity", both positive and negative. The ghetto basketball court, like the barbershop and the street corner, are public spaces in which cultural and political matters are socially expressed and bandied about [...] it is no accident that these are spaces which *Nike* ads adopt as settings (Goldman, Papson 1998, p. 103).

This desire to represent sports settings that counter those of officialdom is also prevalent in the company's marketing campaigns that reference *freestyle* sports. The focus of freestyle sports such as football or basketball is their *displacement* from the controlled conditions of the pitch and the court to public spaces, opening up new opportunities for spontaneous events to take place. Ordinarily sports such as football could be considered as games that play on the *orientation* of space, and as such freestyle football puts greater emphasis on the *identification* of a place's particular characteristics. In the marketing of products using freestyle Sports, companies such as *Nike*, not only stress the informal origins of sports, but also amalgamate sport with other aspects of contemporary entertainment culture such as music, dance, and film.<sup>21</sup>

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<sup>21</sup> In 1999 the Nike brand was manifested into the flagship *Niketown* store in Berlin. The marketing strategy accompanied this store used the concept of *urban interventions* as a means to create a bond between the values of the company and narrative of the city. As Von Borries explains; In the campaign for the opening of Niketown Berlin, Nike formulated a counter – image to the existing city, describing a new city that would be freer, less controlled, more spontaneous. But this city must be first fought for, conquered, and Nike lays claim to the role of organizing resistance against the regimentation of the city, presenting itself as an actual resistance movement (Borries 2004, p. 33). This campaign alludes to the acts of resistance by urban guerrillas of the 1970s and, sub-cultural movements such as graffiti, fake-media guerrillas and campaigns á la action art (Borries 2004, p. 33). In addition to the visual language applied by Nike, the sports company also orchestrated sports events that communicated their brand identity in a parallel nature; consequently Niketown Berlin was used as a hub for the promotion of *freestyle* football events. The aim of these events was to

Nike's strategy to co-opt unorthodox *freestyle* sports was also greatly assisted by the emergence of video sharing websites such as YouTube, which allowed athletes such as non-professional footballers to showcase their skills to a global audience. Building upon the strategies developed in places such as Berlin, *Nike* began to use the visual language of sub-cultural movements that were emerging with assistance of the Internet to promote their brand.<sup>22</sup> I argue that the use of the traceur's athleticism along with other street sports, suggests the ability that *Nike* products have to offer consumers as a means to master the urban environment and find a sense of place within it. Due to the uncertainty and intimidation associated with environments such as the French banlieue and the American ghetto, dwelling cannot be understood as simply being rooted in the primordial and essentialised sense being discussed by Heidegger. Rather, when examining the sign value of place in the context of marketing freestyle sports, it extends beyond the traditional processes that define a sense within a protected place, and should be considered in light of the work of figures such as Doreen Massey and theories of becoming.<sup>23</sup>

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associate the Nike brand identity with a form of football that did not conform to the sensibilities of classical club sports (Borries 2004, p. 33).

<sup>22</sup> In 2002, *Nike* commissioned a series of adverts that used parkour as a centrepiece for the launch of the *Presto* shoe line. *Nike's* reputation as a company at the cutting edge of cultural trends highlights how parkour was identified as a practice that captured the spirit of the times and represented the nature of the brand's often-subversive character. The adverts used Parisian suburbs as their backdrop, and despite the intended Anglophone audience, featured a French voiceover with subtitles that gave the piece the feel of a foreign language documentary. *Nike's* use of this environment parallels its more common use of the ghetto in the American context in its advertising strategies, and highlights the associations that academics have discussed that exist between the two spatial constructs (see Wacquant 2008).

<sup>23</sup> By examining the notion of place in terms of its social relationships Massey argues that place identities are provisional and unfixed and is linked to the process of *becoming* rather than a state of *being* (Dovey 2010, p. 5). Thus sports companies such as *Nike* express a reflexive awareness of the notion of displacement and the novelty of unorthodox readings of urban place identities. This can be seen as a continuation of *Nike's* ability to identify with the sign values of; 'hipness, irreverence, individualism, narcissism, self-improvement, gender equality, race equality, competitiveness, and health.' (Gereffi, Korzeniewicz 1994, p. 258)

*Nike's* adoption of parkour as a cultural extension of the banlieue has been accredited with boosting their sales by almost \$200million (Stapleton, Terrio 2010, p. 4), a clear demonstration of the ability that parkour's aesthetic has in permeating through global popular culture. The documentary style characteristics of the adverts also highlighted *Nike's* desire to capture the authenticity of parkour as an activity that promotes athleticism as an individualistic pursuit rather than a movement that coerces the social ordering associated with conventional sports. By having traceurs effectively endorse *Nike* running shoes, and the *Nike* brand equally approved by the parkour community, both parties helped to establish the notion that both parkour and *Nike* had the ability to enhance the contemporary urban experience. Therefore, the revenue that is attributed to *Nike's* use of parkour as a marketing tool demonstrates the financial value of the movement as an alternative expression of athleticism.

The traceurs appearance in the adverts expressed a growing interest in the commercial use of parkour as a visual sensation, and helped to establish traceurs ability to develop themselves as 'brands' akin to professional footballers. Similarly the visual aesthetics associated with these freestyle sports plays upon an identity that is defined by the mediation of footwear between an individual and the cityscape. Companies such as *Nike* therefore capitalise upon the sign values of their products, the athletic body and the urban landscape to reinforce the notion of an urban code that defines feelings of being-in and being-out of place. Additionally, the affinity that individuals have developed with parkour both as a source of entertainment and as an activity to participate in demonstrates the importance of human mobility as a way of creating a personalised sign value. The messages communicated through expressive forms of mobility within the urban environment are inevitably interpreted in a number of different ways, however due to the nature of parkour's origins, it is appropriate to consider it as a demonstration re-territorialising the environment one is situated within.

As parkour continues to be identified as a recognised activity there is an increasing amount of entrepreneurialism amongst practitioners to develop their own parkour branded clothing. The appropriation of the strategies developed by *Nike* demonstrates how the parkour community both represents a culture that is influenced by, and influences the practices of brands that are globally recognised. In so doing, parkour has evolved into a commodity sign which does not exist in isolation, but rather speaks directly to the ideas of self-empowerment and transcendence generated by corporations such as *Nike*, expressing their mantra of *Just Do It*. Perhaps more notably, the creation of parkour specific brands

demonstrates the use of clothing to situate the body within an assemblage which mediates the experience within urban space. Groups such as the aforementioned *UrbanFreeflow* and Parkour *Generations* market the designs of their clothing as both a means to help identify with the challenges found within the urban terrain, and as a signifier that allows individuals to be identified with those challenges. This direct connection with the very textures of an environment creates a full bodily sense of authenticity, a condition that speaks directly to the essence of dwelling.

### 3.7 THE ORIGIN OF PARKOUR IN FILMS

When examining parkour's relationship to film it is important to remember that it has not simply been as means to document the activity, but it has a reciprocal dialogue with the medium, being both the source of inspiration that its founders built upon, and a resource of influence itself. Whereas *method naturelle* training exercises lay the theoretical foundations for traceurs' perception of bodily movement, science-fiction, action and martial arts films have all served an important role in determining its narrative qualities.<sup>24</sup> Due to the quasi-militant nature of the practice, filmic portrayals of parkour demonstrate the acts of resilience required to deterritorialise a space in order to redefine its meaning and challenge conventional notions of place-making.

*Yamakasi: les samouraïs des temps modernes*, along with films such as *Banlieue 13* (Morel 2004) and *banlieue 13 Ultimatum*, (Alessandrin 2009) both written by the distinguished French writer, director, and producer Luc Besson, include many of the conventional tropes found within contemporary action cinema. These include elaborate chase and fight scenes that are used to build up a narrative based upon emotional intensity. Additionally these films also serve as commentary on the issues of social polarization facing contemporary western cities. Both of the *banlieue* films depict dystopian near-future narratives, which see a district of Paris literally walled off to restrict the spread of endemic

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<sup>24</sup> The founders of parkour have been raised to an almost mythological status due their appearance in big budget films that have been aimed towards the masses rather than a niche audience. The first of such films, which featured the Yamakasi group, was entitled *Taxi 2* (Krawczyk 2000). Besson later cast the *Yamakasi* group in his film after their creative spontaneity and ethnic diversity caught his attention in public performances that they were involved with (Stapleton, Terrio 2010, p. 3). Besson subsequently cast the *Yamakasi* in their own feature film entitled *Yamakasi: les samouraïs des temps modernes* (Zeitoun, Seri 2001). The film turned the group into caricatures, portraying them as a group as heroes rebelling against figures of authority, in a battle constructed from the realities of their deprived city surroundings. The film enabled the group to depict characters that contrasted with the clichéd figures that were associated with the negative aspects of the Parisian *banlieue* such as high levels of unemployment and racial segregation. The visual representation of parkour within films can therefore be seen as playing on the fears and anxieties associated with contemporary youth culture by focusing upon narratives that engage with the pervasive influence of criminality.

crime. The use of urban space to bound and effectively imprison individuals deeply resonates with concepts of ghettoisation and segregation, scenarios of failure that planning policies are established to prevent. Social divisions are also illustrated by the demonstration of traceurs' uncomfortable relationship between state governance, in the form of police, which control the order of urban space, and illicit gang forces that challenge its codes and boundaries.<sup>25</sup> In doing so, the films help to highlight the complex and polymorphous nature of the influences that continually defines and redefines the notion of a parkour philosophy.

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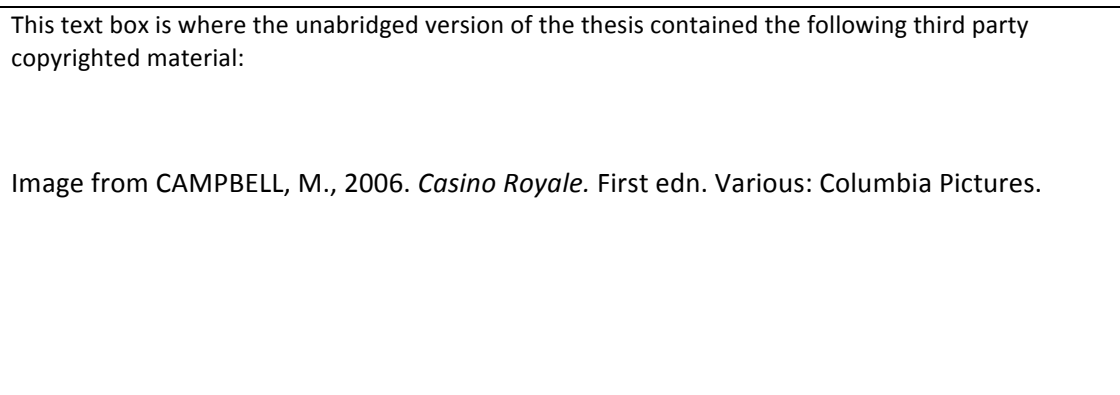
Image from MOREL, P., 2004. *Banlieue 13*. First edn. Paris, France; Pitesti, Romania: Canal +.

**Figure 2 – Image of David Belle in his appearance in *Banlieue 13* (2004).**

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<sup>25</sup> The tensions portrayed between these two opposing forces mimicked the struggle between real-life banlieue residents, which are made up largely from ethnic minority groups and the police that manifested in the French riots of October and November 2005. The two weeks of rioting were triggered by the accidental deaths of two Muslim youths who had been electrocuted during an attempt to flee from the police. These disturbances caused considerable devastation, including the torching of between 9 – 10,000 cars, the burning of around 300 buildings and an estimated 4,700 arrests (Knox, Pinch 2010, p. 290). The images depicting the events had many striking similarities to violent and destructive acts which have been witnessed in other Western cities in recent decades, such as, the widespread looting in Los Angeles in 1992, the Greek riots of late 2008 and the unrest throughout the U.K. during the summer of 2011. Consequently, films such as *Banlieue 13* used fictional devices to exaggerate the issues found not only in the suburbs of Paris, but also in cities throughout the world. Therefore, the films' depiction of monumental destructive events, bring to attention the role of agency in reconciling their conflicts on an urban scale through the empowerment of disenfranchised members of society.

Traceurs have also been used to play antagonist roles in feature films, most notably in the storyline of *Casino Royale* (Campbell 2006). The ‘reboot’ of the James Bond franchise places the James Bond character who was developed in the cold war era in the context of post–September 11<sup>th</sup> counter terrorism strategies. In the opening sequence the James Bond character played by Daniel Craig pursues the traceur Sébastien Foucan’s character – a member of a terror network – in a chase sequence that takes him on an elaborate route through buildings, across a construction site, and ending up at the top of a mechanical crane where he is finally eliminated. The disparity in the characters’ types of movement is again reminiscent of the dialogue between *smooth* and *striated* space. Craig’s character utilises force to destroy the obstructions that get in his way as a means to navigate the terrain, Foucan conversely focuses on elaborate forms of agility to manipulate his path around the environment and demonstrates how it can be incorporated into his movement to temporarily re–territorialise his surroundings.



**Figure 3 – Image of Sébastien Foucan's appearance in *Casino Royale* (2006).**

Returning again to the *banlieue* as an iconic setting for parkour in film, the proximity of these areas to the nation’s capital has also been used to highlight the juxtaposition between spaces that are prosperous and well maintained and those that are neglected or redundant. This complexity expresses a tension between practices of dwelling that establish forms of *being* and *becoming* in place.

In addition to the urban deprivation and the resulting social hostility of the Parisian *banlieue* as reoccurring themes found within visual representations of parkour, alienation is also consistently examined as a theme that parallels the physicality of urban conditions. The filmic portrayals of the *banlieue* parallel discussions on the notion of anthropological place and non–places, which are characterised as spaces that are the result of social transiency found within late modernity. As the anthropologist Marc Augé states,

'If [anthropological] place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place. The hypothesis advanced here is that supermodernity produces non-places, meaning spaces which are not themselves anthropological places.' (Augé 1995, p. 77)

Fears of the destruction of anthropological place are evident in the settings where the narrative of *Banlieue 13* films occurs. It is also evident that the destruction of meaning in places is the result of both state control and gang violence. Subsequently, the protagonist of the film played by David Belle has an ambivalent relationship with the state, neither truly working with or against them, but rather his attention is on opposing the negative influences of the gangs that render the banlieue uninhabitable. Again this parallels the existence of parkour in reality, which often finds itself policed by figures of authority but offers practitioners an activity that is not intended to disrupt the civic stability of a place.

Matthew Kassovitz's<sup>26</sup> iconic film *La Haine* (1995) also uses the banlieue as a subject that epitomises the social segregation of Jacques Chirac's post-colonial France. Hence, the multi-ethnic youth that starred in *La Haine* and the *banlieue* surroundings in which they inhabited became a symbol of the conflicting attitudes towards the political state of the nation. *La Haine* does not contain the sophisticated action sequences of conflict found within the *Banlieue 13* films, but instead conveys the violence of the city in a more realist manner, highlighting its psychological impact. The narrative of the film follows a day in the life of three friends living amongst the civic unrest of the *banlieue* and their tortuous journey across Paris. The film documents the characters ever-fluctuating relationship with the social diversity of the city and highlights the urban codes that create their sense of being-in and being-out of place. The spontaneity of the events that they come across throughout the film are akin to those of the Situationists' psycho-geographical *dérives* that demonstrate a desire towards an authentic representation of the city, rather than one that

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<sup>26</sup> In the journal article entitled; *Mathieu Kassovitz's La Haine and the Ambivalence of French-Jewish Identity*, Sven-Erik Rose questions how the film self-reflexively explores the place of Jewishness in the social crisis it dramatizes. The film can therefore be understood as espousing qualities of an ethno fiction; a term made famous by the anthropologist Jean Rouch, as a method of intertwining documentary with fiction in a manner that recreates actual or possible events. This approach to filmmaking also examines how the actual lives of the filmmaker and those who are the subject of the film are evident within it.



has been produced for mass-consumption. As the storyline progresses it becomes evident that their presence within parts of the city is at odds with the characters that dwell within the places they encounter. This in turn parallels the narrative consistently present with traceur's journeys through the cityscapes which highlight how performative actions demonstrate the existence of underlying conflicting social identities that are associated with a particular space. As Norberg-Schulz points out

'The identity of a person is defined in terms of the schemata developed, because they determine the "world" which is accessible. This fact is confirmed by the common linguistic usage. When a person wants to tell who is, it is in fact usual to say: "I am a New Yorker", or "I am a Roman"[...] we understand that human identity is to a high extent a function of places and things.' (Norberg-Schulz 1980, p .21)

In the situations portrayed within *La Haine*, it is apparent that the world which is accessible to the protagonists of the film is not restricted by geographical distance but by the social boundaries that they are unable to negotiate. Consequently, throughout the film, the characters are represented as being displaced on two levels – from countries that their ethnicity is connected to, and from the neighbourhood that they are familiar with.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from KASSOVITZ, M., 1995. *La Haine*. First edn. Paris, France: Canal +.

**Figure 4 – Image taken from *La Haine* (1995) showing the three protagonists played by Vincent Cassel, Hubert Koundé and Saïd Taghmaoui**

Parkour's relationship with the banlieue thus emphasises and challenges urban codes that govern which spaces are accessed by whom. Moreover, the use of filmmaking techniques in the narratives that are addressed here, demonstrates ways in which film can be used as a means to document social boundaries that are associated with the qualities of a place. In so doing, films that feature parkour and other activities that parallel its subversive nature,

offer an important cultural artefact that documents the dialectic between individual identity and the essentialised character of a place.

### 3.8 PARKOUR AND VIRTUAL SPACE

Although parkour's reputation is largely accredited to its appearance in feature films such as *Casino Royale* (2006) and *Banlieue 13* (2004), it has been a movement that has been largely reliant on the participation of amateurs. In a similar fashion to the video representations of skateboarding culture, parkour films produced by a nebulous and ever-growing community have been instrumental in their viral distribution over the Internet, enabling practitioners to have a degree of autonomy over the parkour culture which is communicated. Parkour's affinity with filmic representation also illustrates a fragmented and disorientating view of documenting urban spaces in a way that articulates experiential qualities. Although the political dimension of parkour may be far less apparent than that of the Situationists, its ability to accommodate the dynamics of mass media and popular culture may have the ability to have a much longer lasting and far-reaching effect. By relating to both the commercial world of mass media and the subversive acts of sub-cultural practitioners, the types of movement associated with parkour have demonstrated an ability to have a transformative effect on a global scale. One of the most significant characteristics in films produced on the subject by both professional filmmakers and amateurs alike is that they use the urban environment as a setting to blur social and political boundaries. Consequently, the culture that exists within the parkour community of filming expressive forms of movement around the cityscape serves as a record to capture a sense of place, both in terms of spatial and material qualities, and in terms of social dynamics. If we are to understand parkour films a visual-ethnography of the culture then it is important to consider them in relation to the work of anthropologists such as Jean Rouch, Colin Young and David MacDougall who argue that;

'From being used simply as a passive means of recording visual data, the camera should be an active, catalysing element within the triangle of relationships between film-maker, protagonists, and audience, and should be used as such to generate meaningful events and interpretations.' (Prosser 1998, p. 49)

The narrative found within these films often emphasises the overcoming of physical boundaries in parallel with the psychological and social ones, and in doing so portrays traceurs to an anonymous audience as protagonists over their surroundings. These amateur films are illustrated with visual iconography that connect to a range of influences, including

amongst other things sporting events, music videos, computer games and range of movie genres. By using film to portray the built environment in such a way, traceurs actively engage with the complexities of urban conditions and create connections between aspects of life that are conventionally regarded as being separate. This is due to parkour's nature as being labelled neither a sport nor an art. Through traceurs appropriation of space for such purposes, parkour could be seen as an alternative form of not only using, but also *branding* urban space.<sup>27</sup> By projecting an edited image of their engagement with places, it is evident that traceurs embrace film as a medium to construct a virtual identity that embodies its own exchange value. As a result, parkour films can be read as a means of engendering an audience that is not restricted by physical constraints, as they capitalise on the Internet as a place to broadcast themselves.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 5 – Image of the YouTube interface that has been instrumental in the development of parkour.**


Similarly practitioners' films can be seen as a method of visually representing an enhanced sense of place, which is constructed around spontaneous and fluid assemblages of bodily activity, which question the meaning and value of the physical terrain. Traceur's self-awareness of the visual values of their physical accomplishments is evident in the amount of videos published on the video sharing website YouTube. When examining the viewing figures of videos uploaded on to YouTube, data is revealed that challenges an initial

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<sup>27</sup> The term *brand* is of considerable importance when examining the dialogue between traceurs and cities due to the manner in which they consume space and create a dialogue with an audience by utilising its sign value.

assumption that the community, for the community, solely produces parkour videos. This reflects the outcome of parkour being viewed by a much wider audience than the traceur community.

Title	View count	Category
Parkour and FreeRunning	26,159,090	Sports
PARKOUR	13,733,135	Sports
Evolution– Le parkour	13,355,089	Entertainment
Damien Walters 2010	12,014,451	Sports
parkour	11,882,660	People & Blogs
South park YouTube episode	11,175,357	Comedy
David Guetta vs. The Egg – Love Don't Let Me Go	10,602,710	Music
Best of David Belle's videos	7,900,702	Entertainment
EXtreme Parkour Team 2007	5,223,020	Sports
Parkour accident	5,067,108	Sports
UrbanFreeflow.com – Crazy Jump 100% – Parkour & Freerunning	4,762,397	Sports
Yamakasi 1	3,765,764	Sports
David Belle Speed Airman	3,574,963	Sports
Extreme PARKOUR Face Plant	3,384,977	People & Blogs
TEMPEST FREERUNNING ACADEMY – GYM VIDEO	3,180,562	Sports
TreT – PARKOUR DOG FROM UKRAINE	2,866,732	Pets & Animals
Killer Parkour	2,756,271	Comedy
Extreme Moves (Freerun and Parkour)	2,470,993	Entertainment
One of the most dangerous Parkour jumps	2,461,120	Sports
Parkour Generations: Visions	2,397,252	Sports

 Indicates the video contains copied footage

**Table 1 – Table describing the list of most viewed YouTube videos retrieved when searching 'parkour' in June 2011.**

2007 3run academy accident agility amazing art awesome b13 backflip balance banlieu  
 bassnectar belle best blaze bond crazy david de déplacement dog du  
 extreme flip football free freerun freerunning gym  
 gymnastics jump l'art le levi parcour  
**parkour** running super team tempest  
 traceur training urban videos yamakasi дрессировка супер

Table 2 – word cloud describing the most occurring tags associated with the 20 highest ranked YouTube videos retrieved when searching for 'parkour'.

Parkour and FreeRunning	26,159,090	Sports
Damien Walters 2010	12,014,451	Sports
South park YouTube episode	11,175,357	Comedy
UrbanFreeflow.com – Crazy Jump 100% – Parkour & Freerunning	4,762,397	Sports
Ab Workout ( 6 pack abs ) [ ab exercises for ripped abs ]	3,630,209	Howto & Style
TEMPEST FREERUNNING ACADEMY – GYM VIDEO	3,180,562	Sports
Extreme freerunning	2,999,904	Entertainment
Killer Parkour	2,756,271	Comedy
Storm Freerun – Volume 1	1,971,639	Entertainment
Crash Parkour/Freerunning	1,919,183	Comedy
Extreme Free Running, parkour, stunts, acrobatics	1,605,190	Sports
Parkour / Freerunning best of 3run family	1,232,515	Sports
Damien Walters & Livewire interactive freerunning game!	1,007,629	Sports
American Freerunner	964,027	Sports
Parkour and Freerunning: UF Pro Showreel	946,091	Sports
Freerunning Volume 1 (Check out V2 + V3)	818,764	Sports
Damien Walters & Livewire interactive freerunning game!	808,587	Sports
DJ Fresh & Sigma – Lassitude (Official Video)	772,26	Music
Le Parkour FreeRunning Stunts	613,652	Entertainment
Freerunning sleddogs	596,098	Pets & Animals

Table 3 – Table describing the list of most viewed YouTube videos retrieved when searching 'Freerunning' in June 2011.



Table 4 – word cloud describing the most occurring tags associated with the 20 highest ranked YouTube videos retrieved when searching for 'freerunning'.

Alternatively, rather than being a virtual space for constructing a singular narrative for parkour, YouTube has the traits of an anthropological place, as it is a place where the parkour's identity is open to interaction, imitation and scrutiny. As Table 1 describes, some of the most viewed 'parkour' videos contain footage that has been copied from an original source such as a feature film or television programme, and is therefore not a true reflection of the parkour community. For this reason, YouTube cannot be studied alone in order to comprehend how the culture of film-making operates within the parkour community, but rather gives an indication of parkour's significance within popular culture. Thus, YouTube in many ways can be seen as epitomising the nature of *Supermodernity* discussed by Marc Augé (1995). This is due to the way in which it highlights Augé's discourse surrounding *non-places*, due to the manner in which YouTube manifests a platform for the overabundance of contemporary events to be seen, allowing for the immanence of history to be viewed. However, unlike events that are broadcast through movies and television programmes, the crowd that witness these events as online viewers have the opportunity to discard their anonymity, and offer personalised responses, in the form of posting comments, and films themselves for others to see. In so doing, YouTube creates an environment that reveals the qualities of the heterogeneous nature of the crowd and can be read in a similar fashion to

the spectators of the performances found within physical public places. Augé argues that place can be defined as ‘relational, historical and concerned with identity’ (Augé 1995 p. 77) and it is for those reasons that I feel Internet sites can be considered not simply virtual space but anthropological place. The factors that I believe contribute to YouTube having the qualities of an anthropological place that is used to hold performances are due to relationships between films and their viewers. The following is a brief examination of the concept that YouTube engenders the relationships found within anthropological place, this is done to highlight the factors influencing the development of parkour. I believe that one way of interpreting these relationships would be to characterise them as *stage*, *crowd*, *critical*, *entrepreneurial*, and *archival*. The interpretation that is described in this research study is not however meant to be understood as definitive, but rather serves as an illustration of how parkour and movements like it create it, define places that are based on ever-fluctuating social relationships.

I used images from a musical festival that was held in the in Liverpool’s Sefton Park, during the summer of 2011 to describe how these concepts relate to anthropological space. These images are intended to highlight the role of individual agency in the shaping of places rather than the presence of buildings. As a result of my research of the event and of YouTube, I have interpreted the relationships to exist as following,

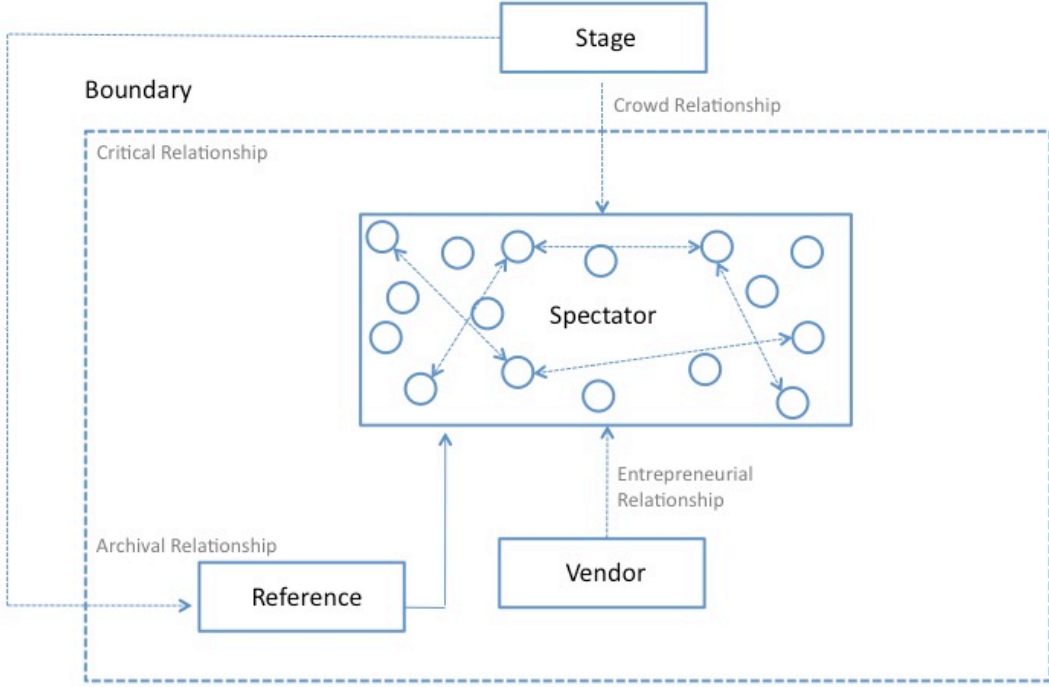


Figure 6 – Diagram illustrating the relationships that exist within both the YouTube interface and anthropological spaces.



- Stage – this is the intended relationship between the film and the viewer where individuals perceive the film as intended. The film thus acts as a stage. The performances the stage holds cannot be directly manipulated by viewers, although allows for interaction by creating a setting where their responses can be staged. This parallels the interactions within performances found within anthropological space, where crowd participation becomes an aspect of the event.



**Figure 7 – Image of Africa Oyé festival stage: The *stage* as a transmission point for determining the significance of a space.**

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 8 – Image of the video player on the YouTube that is reminiscent of a stage.**

- Crowd – Individuals are able to contribute to the performance in the form of feedback, however there are boundaries to the extent that this can be achieved. The level of interaction displayed by the crowd largely determines the successes of events in both the physical and virtual realm. Interactions between members of the crowd within the virtual realm can be considered in the form of sharing videos via email, or social media, such as Facebook or Twitter. These interactions provide the means by which videos become known to an audience as something that has the potential to be experienced, and accordingly are the means by which virtual spaces become inhabited.



**Figure 9 – Image of Africa Oyé’s crowd: Individuals that view the stage are able to offer feedback to the event, although boundaries exist which determine to what extent.**

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 10 – YouTube offers the opportunity to provide feedback in the form of comments and the indication of 'likes' and 'dislikes'. In addition to viewing figures, this provides quantitative and qualitative data for examining the response to content uploaded onto the website.**

- Critical – Within anthropological space, the openness of performances allows for events that can undermine the meaning of the stage such as abusive comments made by hecklers. Similarly, comments and videos posted on YouTube question are able to question other individuals taste and ability of filmmakers or performers. The interactive nature of these discussions and video responses within YouTube creates a process where space is territorialised and subsequently re-territorialised by others through the questioning and appropriation of the spaces.



Figure 11 – Image of policing at the Africa Oyé music festival: The *critical* relationship with the event that challenges the meaning of the space.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 12 – The flagging tool that enables users of YouTube to highlight content that they feel is inappropriate, which enables it to be removed by the website’s administrators.**

- Entrepreneurial – YouTube offers vast marketing opportunities and as such films are embedded with and/ or superimposed with the signs of advertising. However, this differs from advertising that is broadcasted on television channels, as adverts can be individualised to the viewer, rather than just to the film that they are linked. In the context of the parkour community, practitioners use YouTube as a means to market themselves as brands by creating show–reels to demonstrate their skills to potential employers or to create a following of fans.



**Figure 13 – Image of a trader’s stall at the Africa Oyé music festival: The *entrepreneurial* relationship with the space that presents the exchange value of the spaces meaning.**

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 14 – Advertising embedded within YouTube that turns it into a place of sharing to a place of commercial enterprise.**

- Archival – YouTube serves as a repository to store people’s memories, allowing them to return to events and recreate them. This is particularly important for activities such as parkour, a practice that is inextricably linked to the development of identities based on shared events. This creates a layering of meaning that traces the history of individual’s interaction with spaces.



**Figure 15 – Image of DJ at the Africa Oyé music festival: The *archival* relationship, which relates the space to the memories associated with other events.**

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from YouTube, Choose not to fall [Uploaded 28,11,2011], [Online]. Available:  
<http://www.youtube.com/watch?v=nRSOe-rDa9Y>

**Figure 16 – YouTube is used to create links between content of a similar nature, creating associations between different memories.**

By using YouTube as a platform to host video footage, it not only allows practitioners the opportunity to engage directly with user feedback but it also affords a geographical reach that has not been offered previously. Individual producers of films have enabled the movement to spread rapidly, with practitioners around the world having the ability to communicate and create personal connections using the language of the moving image.

The ever-changing nature of digital technology has meant that the production standard of parkour films has significantly developed over the time YouTube has been used as a sharing platform. The introduction of film-making equipment such as digital Single Lens Reflex (SLR) cameras with video recording capabilities has enabled traceurs to capture footage that mimics the cinematic look of the professional high-end cameras that are used to create commercial budget movies. More investment has also gone into equipment such as steady-cams which give the impression of a viewpoint that is able to move freely without being held by a person. Conversely wearable cameras have provided an opportunity for spectators to experience a perspective that closely resembles the embodied point of view of practitioners as they move through space. These films also imitate the experience of controlling a video game character within a virtual environment, additionally highlighting parkour's reciprocal relationship with the spheres of pop culture and the realms of fantasy.

By storing these exploits on websites such as YouTube, the history of parkour, despite the ephemeral nature of the activity, has been given an anthropological place. Therefore, by situating parkour within cyberspace, the Internet becomes an extension of the anthropological world that traceurs inhabit. In turn this informs their understanding of their physical world, both in terms of existential perspective and global geography. I would therefore argue that websites such as YouTube are places that inform the traceurs' views on urban space as they find ways of *becoming* within it.

### 3.9 THE PARKOUR 'INDUSTRY'

The childhood games of David Belle and his peers that began in the suburbs of Paris during the 1980s have developed into an international movement with practitioners residing in countries throughout the world. This has been largely due to its filmic representation. In such appearances practitioners of parkour have demonstrated movements that push the limits of their physical and psychological ability in situations that convey heroic risk-taking. Parkour is therefore largely considered as a movement that is a continuation of extreme sports, because it is accepted that there is a high level of danger associated with the activities practitioners participate in.

Behaviour associated with parkour demonstrates an expression of reading space in a way that takes into consideration an acute understanding of the body's physical and sensory capabilities. Although particular bodily movements such as running, rolling and climbing are considered as expressions of parkour, there are no restrictions on the type of mobility that practitioners choose to explore. Unlike conventional athletic pursuits traceurs project their identity through movement on to spaces that they have appropriated rather than engage with places that have been socially dedicated for the purpose of recreation. The culture of parkour is therefore intertwined with issues of subversion and conflict as the social and physical boundaries of architecture are tested. What is therefore pertinent about parkour is the desire articulated by practitioners to reject the rules or codes prescribed to a space in order to create territory for an individualised relationship and meaning.

The visual aesthetic presented through parkour activity can also be read as juxtaposition between subjective understandings of place, and empirical measurements of space. This contrast again highlights the dialectic found between the strategies of designing architectural space and the processes that constitute how it is inhabited and perceived by its users. Parkour's relationship to sports, film, and other aspects of popular culture demonstrate that it has evolved to become a movement that is intertwined with the nature of contemporary capitalism like other movements that were once regarded as being sub-cultural. Although criticism has been attracted to the commercialisation of parkour, such as Mason's suggestion that; 'parkour was instantly devoured by media piranhas because of its incredible visual appeal ... It was a real movement, but it was turned into a corporate circus almost instantly.' (Mason 2008, p. 223) Due to the level of autonomy that exists within the culture, it is also important to consider that parkour practitioners have created their own



industry. This industry has flourished based upon a widespread desire to consume the urban environment in an approach based on individuality rather than based on its prescribed functionality. Consequently the influence of mass media representations of parkour should not simply be read as spectacles intended for a passive audience, but equally the inspiration for individuals that have chosen to become participants in the culture.

As much of the activity associated with parkour challenges the constraints of capitalism by way of questioning the purpose of architecture through performative acts, it demonstrates an alternative economy of creative interactions between the body and the world in which it inhabits. The involvement of traceurs in facilitating the visual representation of parkour and dissemination of its beliefs present a considerable degree of entrepreneurship, displaying their ability to promote their own athletic accomplishments and the virtues of parkour culture. Parkour videos therefore present a variety of enhanced multi-sensory narratives that amongst other things are used to develop the reputation of traceurs and their ability to engage with testing situations. They are also used to highlight the haptic qualities of architecture and demonstrate unconventional forms of experiencing it, and in doing so, present an alternative means to express the spirit of a place. Criticism towards the commercial usage of parkour however does raise questions of authenticity, due to concerns surrounding the extent to which the original philosophy of parkour is embedded within the growing community.

Rather than regarding parkour as a means of appropriating spaces it is important to consider its value as form in relation to the concept of dwelling, in order to build a lasting connection between individuals and the environment in which they inhabit. Although it is apparent that parkour speaks directly to the notion of displacement and the world in which individuals have access to, it also highlights the role of human mobility in place-making. As the Geographer Tim Cresswell points out how the notion of displacement helps us to understand the wider sense of belonging that an individual ascribes to places that extend beyond the boundaries of which they inhabit (Cresswell 2004) Therefore, displacement should not be considered as dialectically opposed to place-making but rather demonstrates the complex and often contradictory relationships that are embedded within anthropological place.

As this chapter highlights, parkour presents a new reading of architecture that has evolved around the philosophy of overcoming the challenges that are embodied within it. Traceurs interrogation of the tactile qualities of buildings therefore demonstrates an

understanding of architecture that is only apparent when being situated in a space. This reading of architecture and of place resonates with Heidegger's concern for the nearness of a place. As Malpas states, 'nearness is not a matter of coming into the vicinity of some single, unique place, but rather of coming to recognize the placed character of being as such' (Malpas 2006, p .297). Heidegger's concern of a loss of nearness is associated with a belief that although the modern world has overcome the problems of distance it undermines the experiences of true dwelling. I would therefore argue that traceurs develop sense of place based on nearness and an ability to engage with the particularities of a site. It is also evident from the interest that exists in the visual representations of parkour, as an alternative way of decoding the urban environment that it presents a way of questioning the codes that govern the use of urban space. For these reasons the next part of the study will closely examine groups of architecture students and traceurs to compare and contrast their reaction to the physical and social conditions of urban spaces. The aim of this will be to investigate the benefits of considering readings of environments that focus upon personal explorations. This will be achieved by using filmic tours of the city of Liverpool to document the specific ways in which individuals associate themselves with the characteristics of a place. By recording tours of the city, this study builds upon the use of filmmaking as an academic tool to capture a sense of place that can be analysed.

#### 4.0 FILMIC TOURS

The focus of the research study is a series of tours around the city of Liverpool with a sample group of nine architecture students and nine traceurs. The number of individuals in each of the sample groups was determined by the availability of prospective participants during the time period that the study took place in. By focusing on the subjective responses of these individuals in conjunction with objective data such as their patterns of movement, the study will examine the significance of collaborative methods of mapping urban space. Due to the nature of the methods used, the act of *walking* will be highlighted as a social act, and a means to negotiate the city on an entirely human scale. The demonstration of more expressive acts such as running, jumping, and climbing will also be looked at in contrast to walking, and observations will be made with regards to where these activities are located.

In addition to observing physical data, the tours will also be an opportunity to examine the memories that participants associate with certain places, and thus the meaning that is embedded within them. This will be used as a means to analyse understandings with regards to how urban space is *read*. By combining participants' responses to both visual and haptic stimuli, the study will demonstrate the use of filmic making techniques as a means to document the multi-sensory qualities of urban life.

## 4.1 RESEARCH PARTICIPANTS

In order to examine the way in which practitioners of parkour relate to their surroundings, it is important that their views are examined in relation to the more conventional readings of the city. Therefore, in consideration of the social context in which the tours occur, this study involves the participation of two distinct participant groups – traceurs and university architecture students that are based local to the Liverpool area. Furthermore, the participation of architecture students within this study presents a chance to observe the influence of two distinct forms of learning about cities and how they determine how individuals engage with urban space. The two forms of learning could be seen as emphasising the distinction between subject knowledge (how/ why buildings are built) and epistemological knowledge (how is meaning made from architecture). By having two sample groups it will be possible to acquire the data necessary to draw conclusions on the particular effect parkour has on individual's ability to interpret the qualities of urban space.

<sup>28</sup> The sample group of traceurs has a comparative mean age very similar to that of the architectural students. The average age for the participating architectural students is 22, whereas the average age of the traceurs participating in the study is 23. With both of the sample groups, the entire selection is made up of male participants. The male dominance of this study was intended to reflect the cultural makeup of the parkour community that I observed throughout my fieldwork. Although I am aware of female parkour practitioners, I did not come into contact with any whilst conducting field research.

Although the reasoning behind the selection of traceurs is clearly apparent due to the nature of this research, the decision for selecting architecture students as research subjects can be understood as the following,

- Throughout the architecture courses at both undergraduate and postgraduate level at the University of Liverpool and at Liverpool John Moores University, students are given design projects to conduct that are based within the city. It is reasonable to

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<sup>28</sup> As the sociologist Anssi Peräkylä states, 'the comparative approach directly tackles the question of generalizability by demonstrating the similarities and differences across a number of settings.'

(Silverman 1997, p. 141)

suggest that after two years of experience, students have gained a considerable degree of experience actively engaging with the physical qualities of the city.

- In addition to the physical qualities of the architecture, in completing design projects, students also have experience of considering the social activity of urban sites and the situations that are connected with them.
- The majority of architecture students enter into their university course at the age of eighteen, and are therefore generally in their early twenties after a couple of years of experience, making them of a comparable age to the traceurs that I wish to participate in this study.
- Both the University of Liverpool and John Moores University run architecture courses where there are significant numbers of students that identify themselves as being local to Merseyside, thus reflecting the geographical background of the traceur participants in the study.

By integrating the involvement of architecture students, this study presents a distinct opportunity to investigate Edmund Bacon's belief that architectural education is lacking in a kinaesthetic dimension. In doing so, this study addresses the question of how the body can be used as a means to enhance an understanding of the built environment that is based on touch as much as it is based on the language of the image.

The first constraints that needed to be identified were the start and destination points. These were the respectively the Metropolitan Cathedral and the Royal Liver Building. Both of which could be considered landmarks in Lynchian terms. The reason for choosing the Metropolitan Cathedral was influenced by logistical concerns. As a landmark building it was easy for participants to find, and it was relatively close to the centre of the city, which made it close to different modes of public transport. It also offered a view down to the city's waterfront where the Royal Liver Building is located; this meant that participants could easily identify the end destination for their journey. In Lynchian terms the area around the Royal Liver Building is considered as an edge, a boundary that would naturally terminate the participant's movement and bring their journey to a clear conclusion.

## 4.2 THE FILMING PROCESS

Each of the participants was asked to meet at the top of the steps of the Cathedral at the arranged time of one o'clock in the afternoon. It was important to maintain a level of consistency in the time that we meet due to the patterns of social activity that occurs within the city throughout the day, although the time those participants took to do the study to a great extent varied. Whenever possible, exercises were also conducted on the weekdays due to the significant change in the city's usage during the weekend period.

At the start of the study, each of the participants were reminded that throughout the study they were to provide a tour of the city from their own perspective, highlighting the elements of the city that were of significance to them. Consequently, they were asked not to engage with me while I was recording, but rather, to focus on addressing the camera. Consequently, through this arrangement, my role within the exercises was primarily to move the camera through the space, and actively focus the camera on the participant throughout the journey. The limitations of the camera's viewing angle<sup>29</sup> also meant that I had to maintain a suitable distance from the participant at all times. However it was restricted by the need to ensure that I was close enough to be able to record the sound of their voice. Although this was not a strict constraint that could be considered in the same way as the controls on the time and place of meeting, it was still a significant factor that influenced the participants to a greater or lesser extent. Participant's familiarity of being filmed appeared to affect their responses to the situation, and therefore this issue is considered in the analysis of the study's results.



**Figure 17 - Image of the Canon Legria HF S10 video camera that was used for filming the tours.**

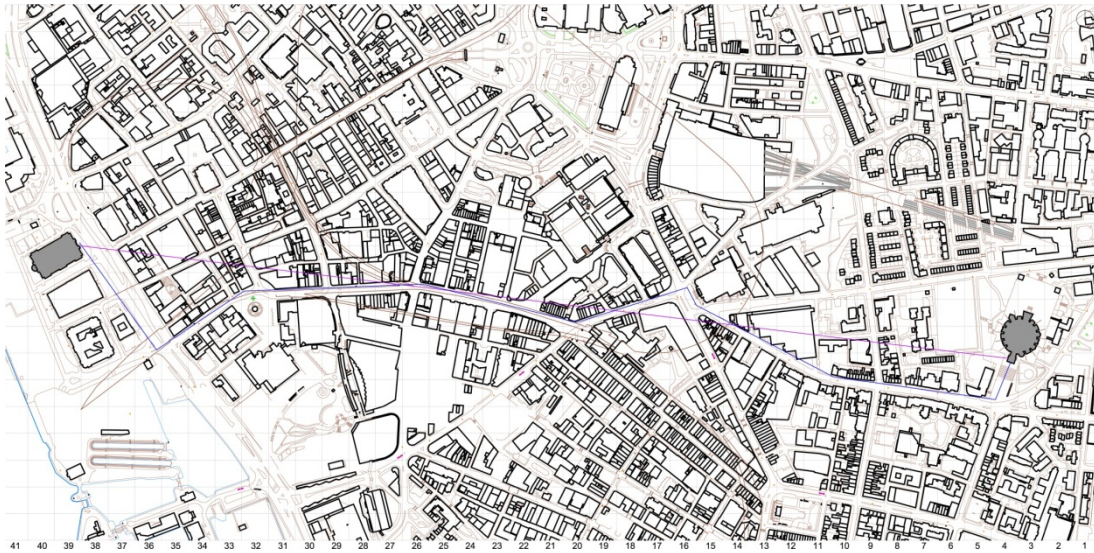
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<sup>29</sup> The camera used for filming was the *Canon Legria HF S10*. Its hand held size meant that it could be carried discretely on the tours.

The primary uncontrollable environmental variable affecting the study was the weather. This demonstrated the unpredictable nature of urban space and the difficulties with examining their experiential qualities. It is for these reasons that in the days preceding the weather forecast was monitored, and if there were a high chance of adverse weather, then the exercise would be cancelled. Although this method could be considered as being contingent, it would be unreasonable to attempt to ensure that all participants conducted the study within the same weather conditions.

In both the instances of the architecture students and the traceurs, they were asked not to share information pertaining to the exercises to other members of their community so that they would not influence the journeys of others. This appeared to be a pertinent issue for parkour practitioners, as there was an expressed interest in demonstrating movement through the city in a unique way. My observations of the parkour community are that members often express a clear desire to perform expressive acts that would produce impressive scenes of video footage. For example rather than just explain what could be done with an architectural feature, practitioners often wished to demonstrate a different types of movement using them, such as jumps or flips. Although this did not compromise the study, it did mean that it was essential to emphasise the importance of discussing architecture and the built environment and the affordances that it offered, rather than simply talking about their own physical mobility. This could also be seen as a limitation of the study as it highlights the alternative ways in which participants interpreted the instructions that they had been given. Observing the differences between the ways in which participants engaged with the exercises, it would have been beneficial to of provided tighter constraints for how the exercise was to be carried out in order to gain more consistent results in the data retrieved.

Once the participants had reached the destination of the Royal Liver Buildings, they were debriefed on their involvement with a debriefing sheet that gave them contact details should they wish to contact me regarding the nature of the research and their contribution to it. Following the completion of each of the tours, the film footage was uploaded onto a computer and stored onto an encrypted hard drive.



**Figure 18 – Map of the city centre of Liverpool. The Metropolitan Cathedral and Royal Liver Building, which were the start and end points for the exercise, are highlighted in grey.**



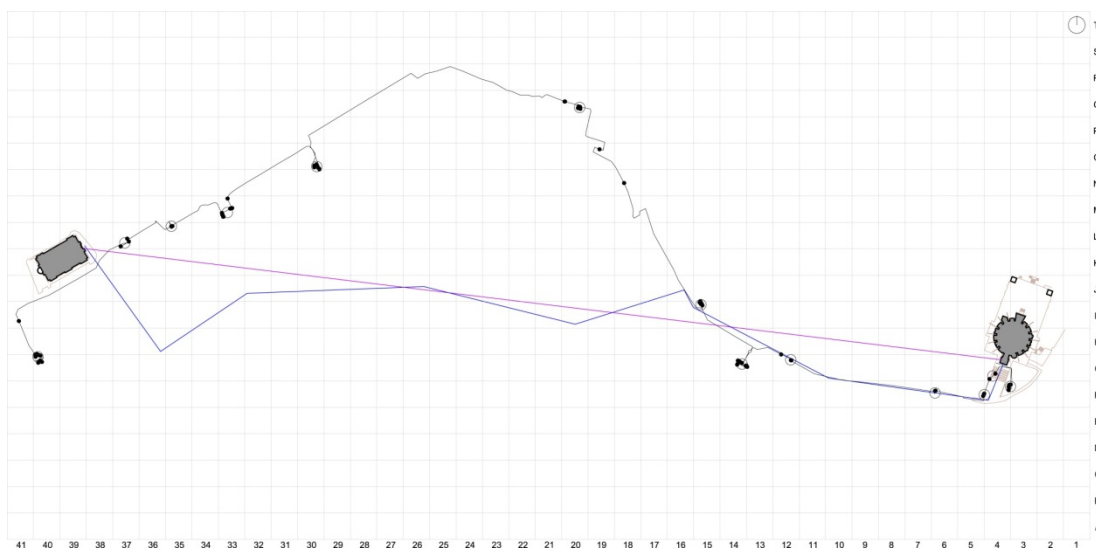
### 4.3 ETHICS

The process of selecting the eighteen individuals for this study primarily involved contacting students from both the University of Liverpool and Liverpool John Moores University, and making links with the parkour community in Merseyside. Each of the potential participants was given an information sheet, either as a hard copy or via email, which outlined the nature of the study and informed them of the involvement that would be required of them. The information sheet offers a transparent account of the purpose of the study and was developed in line with the requirements dictated by the University ethics board. Participants were also informed that the observations recorded during the exercises are regarded as the confidential property of the researcher and it will not be used for anything other than the purpose of the study. Due to parkour's associations with risk-taking, the information sheet also serves the role of mediating the responsibilities of the researcher, and informing participants that the University is not liable for any adverse events that may occur during the exercise.

## 4.4 THE DATA

In order to understand the tours as research data, the comments that were recorded on video were transcribed with each of the transcripts featuring in full at the back of this study for reference. The route taken by each of the participants was also traced using drafting software, in order to offer an inscription of their pattern of movement. These two data elements offer a comprehensive body of qualitative and quantitative data respectively, and play an integral role in locating the common experiential qualities associated with Liverpool.

Firstly, in order to be able to locate the movement of each of the participants, the route that they took was depicted in a two-dimensional digitally drawn map of the city. A grid was placed over the city to break it down into fifty metre-squared cells. These cells allow for the movement of the participants to be understood on an urban scale.



**Figure 19 – A map of Liverpool with a grid placed over it, showing a route between the Metropolitan Cathedral and the Royal Liver Building.**

Additionally, in order to translate the content of the video footage into a form that can be processed, a notation system is used to codify the actions of the participants along with the words that they say. The notation system used in the analysis of the footage was influenced by the work of Rudolph Von Laban, a dance instructor who had significant influence throughout the early twentieth century. This method has been used as a means to interrogate the movements of movie characters within film analysis. As Cynthia Baron states, ‘Laban terms enhance performance analysis because they highlight the expressive

qualities of actor's choices that are revealed by the relationship of expressions, gestures, and movements to space, time, weight, and flow' (Baron, Carnicke 2008, p. 192). Although I had not been working with actors, applying a Laban type of notation system allowed me to create a system to record the reoccurring patterns found within this exercise.

The characters of the notation system works as following;

O – Is used to register the references made by participants on their journey to the visual qualities of buildings and the cityscape. This encompasses a range of references from the elements of buildings to the views of the entire context. An example of this would be when a participant discusses a building that they consider to be visually significant.

X – Denotes where participants demonstrate a form of physical engagement with their environment that deviates from walking. This covers a broad range of gestures from subtlety of touching a railing, to more expressive acts such as vaulting over street furniture.

Y – Is used to represent the instances where potential forms of physical engagement are verbally communicated. Registering these instances is as important as the physical actions themselves as not all participants felt it was appropriate to demonstrate any notable forms of physical interaction with their surroundings, in doing so, participants project an understanding of the body onto structures.

Z – Refers to the instances where social interaction is discussed. The instances helped to locate where participants felt a strong connection with the qualities of public space. An example of this would be where participants discuss places such as clubs or coffee shops where they associate themselves with the social activity that occurs there.

^ – Is applied to instances when references are made to changes in height. These are both reflected in both physical gestures such as a jump onto a wall, and visual observations, such as discussions about the rooftops.

Time	CODE	Action	Cell	Speech
00:00:02				Thursday 13 <sup>th</sup> 2011
00:00:05				Hello, my name is Frank Somdee, I'm part of Airborne entertainment, I'm 19 years old, I'm a professional freerunner and I'm from Widnes.
00:00:18	Y: +1 Z: +1		02,K Landmark	Right, so the next spot that we going to go is a spot that like has railing and has got grass and it's a spot where we go when it's summer, when it's dry and not wet.
00:00:31	Y: -1		02,K	I mean if we go there when it's winter it's going to be slippery everywhere. I'm just gonna show you the first spot that I go to train.
00:01:02	Y: +1 Z: -1		04,J Landmark Edge Node	I mean the spot round here is like good for training as well, but the fact that it's public area, that's why we can't really train here.
00:01:15	Y: +2 Z: +1		02,K	This is one of the spots that we train in the summer because we've got rails and we've got stairs to flip off.
00:01:22	Y: +3		02,K	Like here we've got a lot of possibilities. You can like just hang from there and flip off, you can just, or maybe you can just run and flip the whole thing.
00:01:30	X: +1	Touches railing	02,K	
00:01:35	Y: +1		02,K	So what I will be doing is, I'm just gonna run and flip. Flip the whole thing, just flip it. O man it's too early!
00:01:50	Y: -1		02,K	Right, before we do these, I always check the landing surface and all that, just to see if it's safe to land on or if it's not. If it's too wet then it's too unsafe to do but if it's good, it should be safe.
00:02:14	X: +1	Rubs feet across the ground	02,K	It's not slippery.
00:02:50	X: +1 Λ: +1	Performs a front somersault over railing and land on ground	02,K	

Figure 20 – Example of one of the participant the transcripts

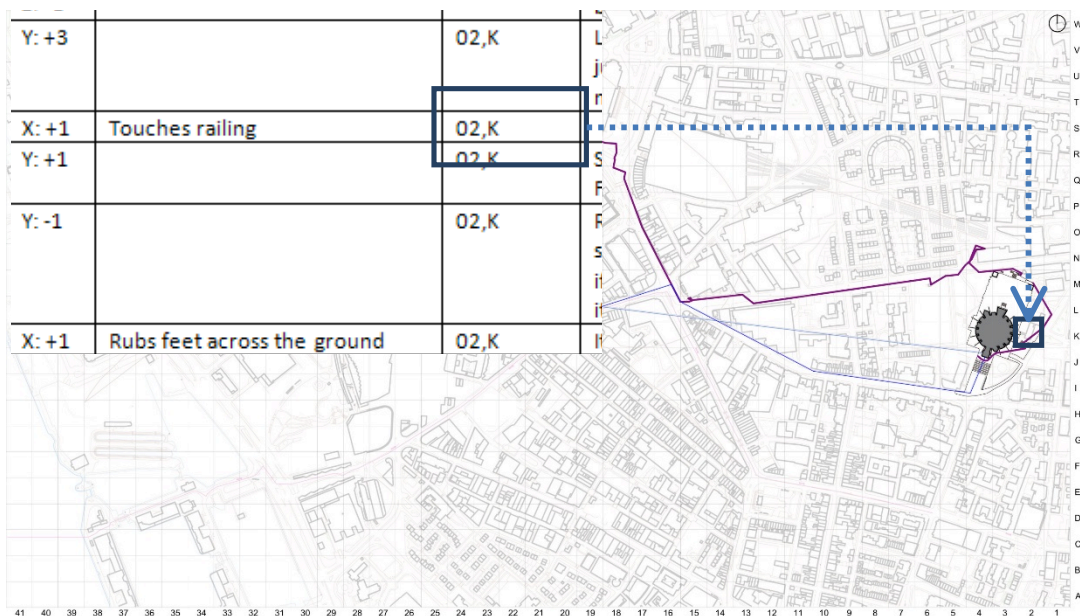


Figure 20 – Diagram to illustrate the how transcript data corresponds with cell locations on the map.

In addition to the O, X, Z, and Λ characters, the + symbol in conjunction with a numerical value is used to register the amount of instances of the codification occurring within a

spatial area and time frame. Additionally the – symbol is used in conjunction with a numerical value to register the instances where there is a negative expression of a variable, an example of this would be where participants discuss the off-putting characteristics of a buildings visual character. A demonstration of the use of the notation system can be found throughout the transcripts that are illustrated with Figure 19. Once the transcript is codified each instance is located within one of the corresponding geographical cells situated on the aforementioned map.

Although I observed a considerable amount of differences between the responses from each of the individuals that took part in the study, there were definite commonalities that were expressed which helped to reinforce the significance of using filmmaking techniques for understanding city space in terms of the qualities of place rather than quantities of space. The following are summaries of each of the eighteen participants that contributed to the study, each of which highlights the key themes addressed during their personal tour of the city. The accounts given are not intended to reflect the extent of all of the spatial conditions encountered along each tour, but rather, highlight the uniqueness of each of the participants.

## 5.0 ARCHITECTURE STUDENT PARTICIPANTS

The following is a summary of the tour exercises for each of the nine architecture student participants. The names given to the participants are intended to reflect key themes that each of the participants helped to emphasise in the study. For example the name of the first participant is *Traveller*, reflecting the routine that he discusses of commuting to the city during the week to attend the University. I have addressed the key events that occurred on the tours that made them distinct. When observing each of the cartographic representations of the tours, there is a spatial signature for each of the participants. Therefore the summaries explain how the uniqueness of these signatures was experienced as a result of the social and environmental conditions that they encountered. The summaries also reveal the relationship between the tours and different aspects of architecture and urban theory.

By discussing each of the students individually, I will address the diverse ways in which the cityscape is interpreted by users and the common patterns that exist between particular aspects of the urban landscape, and types of behaviour within it. In contrast to conventional interviews, this research exercise pays particular attention to the relationship between the participants' verbal responses and the environment in which they are situated within. It is therefore to be seen as an examination of their emplacement, and wherever possible references will be made to indications of their sensory engagement with the environment in which they are situated within

## 5.1 ARCHITECTURE STUDENT PARTICIPANT 01 | TRAVELLER

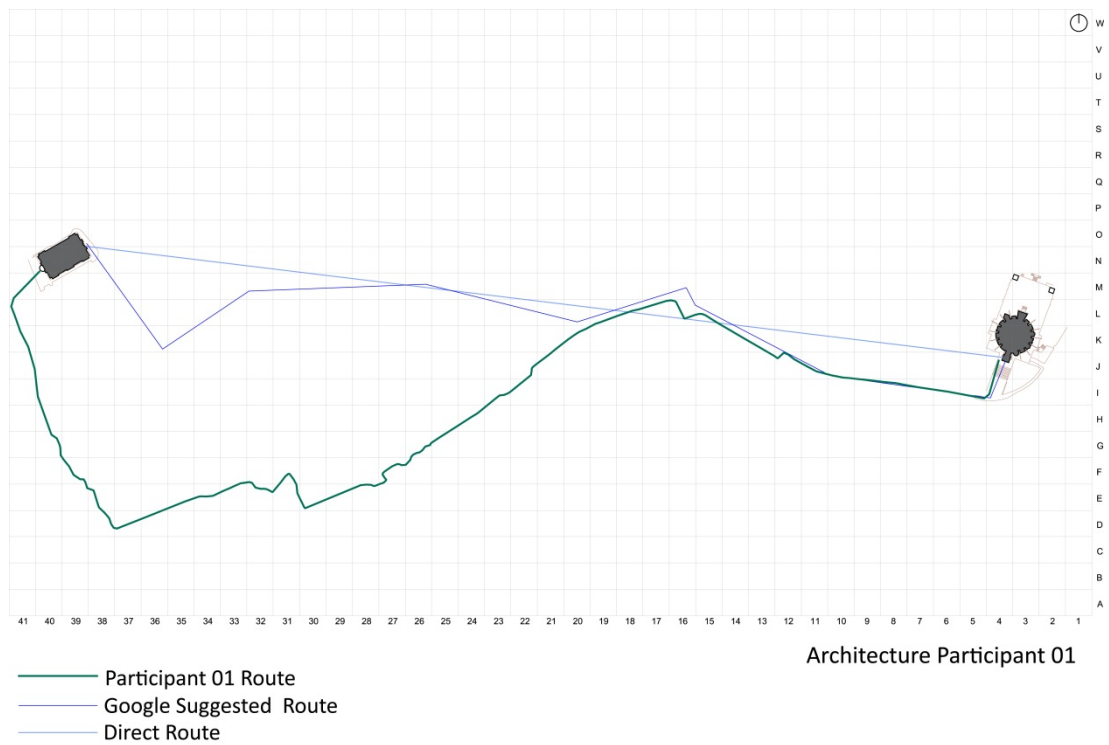


Figure 21 – Route describing the architecture student participant 01’s tour of the city.

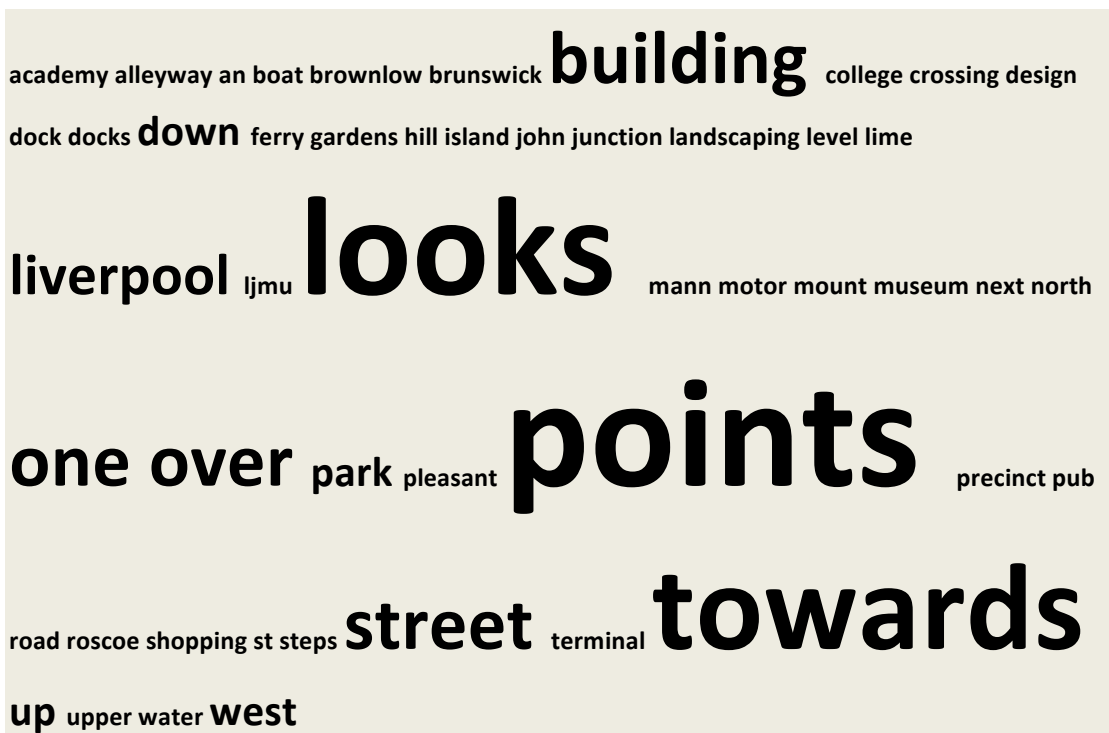


Figure 22 – word cloud to illustrate the most used terms to describe participant 01’s interactions with the surrounding environment during the tour.

*Traveller* is an architecture student at the University of Liverpool, undertaking the third and final year of his Bachelor's degree. *Traveller* grew up and lives outside of Liverpool and has commuted to Liverpool throughout his time studying on the course. Consequently, he discusses his experiences of the city in relation to the routines associated with his regular commute, and experiences he had of visiting as he grew up.

*Traveller's* tour is very direct and deviates little from the quickest possible route. Throughout the journey, he also verbalises that he is conscious of the fact that he was visiting places that he had not visited before. He also appears to be reluctant to explore spaces that he feels unfamiliar with and is critical of areas that appear to be neglected, he stresses that, 'I've never liked Liverpool's alleys. There's one behind Rapid and it's really dull and dodgy'. One of the main themes that *Traveller* discusses on the tour is the adaptive nature of buildings and their ever changing prescribed use. In one instance he states,

I think it's brilliant and not because of its design, it's a bit ugly. But in terms of the amount of times I've walked past here and two three times a year it changes function to be a roller disco, or to be paint balling, a gym, it's just so flexible. I've never been inside, it just seems like it must be such a flexible space to have all these strange things inside, and it always astonishes me.

*Traveller's* references emphasise the use of film as a means to map the qualities of urban spaces nuanced with change, rather than documenting buildings as holding a fixed and permanent function. *Traveller's* discussion on the significance of use value of architecture despite the absence of desirable visual qualities, emphasises how the presence of spaces that afford engaging activities help to define important characteristics of place.

Another theme that *Traveller* stresses is the importance of regarding the city as a visual composition. This theme is also highlighted by the majority of the other architecture students, which contrasts with the sample of traceurs who tend to discuss architecture in a more fragmented manner. This involved using their body as the key reference point, and in doing so the architecture that was talked about was generally in immediate proximity. For *Traveller* in comparison, there was a tendency to talk about buildings in relation to the totality of the city. This is evident in the way he describes key features of the cityscape; 'I really like the skyline of Liverpool because you always have a reference point, whether it be the Liver birds or Radio-city Tower. As you walk around you always have these datum points so you can always locate yourself.'





**Figure 23 – View of the Radiocity tower that was discussed as a key reference point for navigating through the city (11,J on map).**

In discussing the places in terms of their relation to a composition rather than simply a fragmented perspective, *Traveller* also highlights the feelings associated with different areas of the city. He describes at one point how ‘to me this is kind of like the threshold into town. This is where I feel like I can shop. If I come to shop then this is where I shop, this is business, whereas up there is University if I was going up that hill.’ The distinction of elements of the city on a macro scale resonates with Lynch’s notion of the district, as he states,

Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters “inside of”, and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside (Lynch 1968, p. 47).



**Figure 24 –Traveller discusses the transition from the University to the Retail district. (16,L on map).**

*Traveller’s* response throughout his tour, again in a similar fashion to the other architecture students, was directed towards critical examining the visual composition of the scenery that he came across. An instance where he feels there is a breaking of visual consistency of the city is with the Mann Island development on the city’s waterfront, traveller describes how ‘I think in such a dense city, the space around those buildings the three Graces originally had them stand apart and set them off from the back drop, it just feels that they’re kind of shrouded and a little bit spoilt.’

Path	Node	Edge	District	Landmark
	Roscoe Gardens	Wood Street	Business	JMU Design
	Bold Street	Hanover Street	Shopping	Radiocity Tower
	Waterfront		University	L1 Staircase
			Liverpool One	Mann Island
			Docks	One Park West

**Table 5 – Urban elements significant to Architecture Student Participant 1**

## 5.2 ARCHITECTURE STUDENT PARTICIPANT 02 | EXPLORER

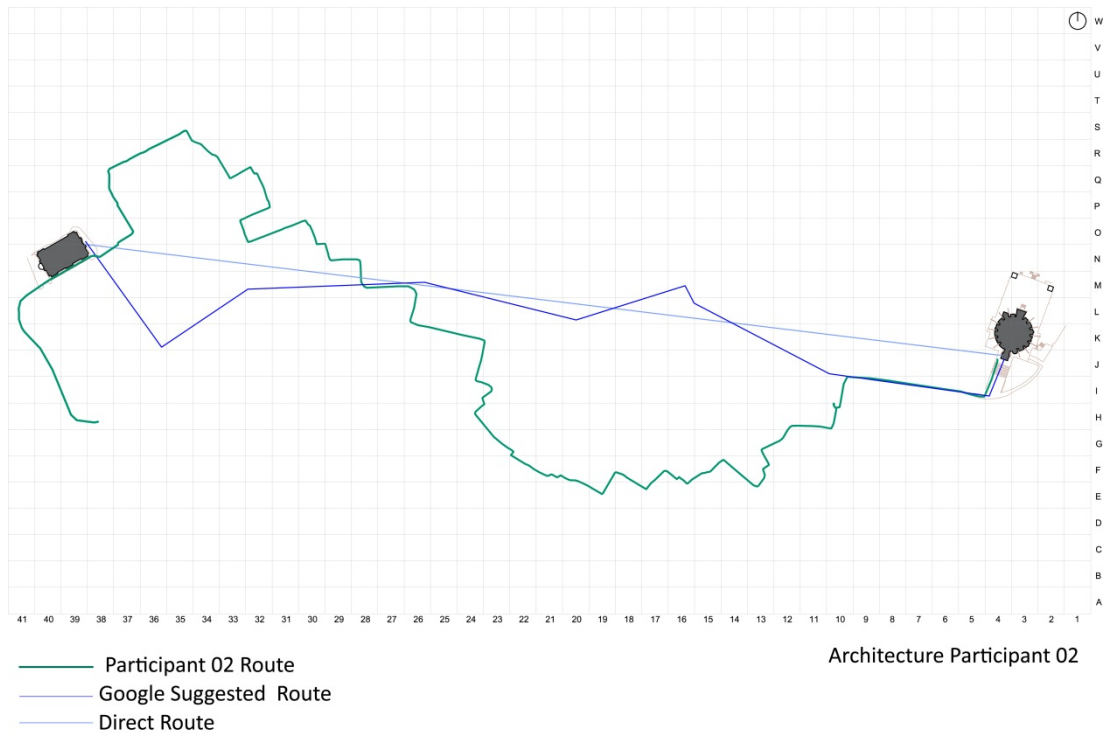


Figure 25 – Route describing the architecture student participant 02's tour of the city.



Figure 26 – word cloud to illustrate the most used terms to describe participant 02's interactions with the surrounding environment during the tour.

*Explorer* is an architecture student is on the Masters of Architecture course at the University of Liverpool and is in his fourth year of studying the subject. *Explorer* also gained several months of professional work experience after completing the bachelor's programme and beginning the masters.

*Explorer's* tour meanders around the cities alleys, by-passing a significant amount of the densely populated areas of Liverpool where the majority of the commercial activity occurs. The tortuosity of the journey appears to relate directly to the way in which he identifies with the character of the city as a means to develop social relationships, he states,

So then there's an alley down here that I always cut through. It is quite a bit of a haphazard way but there's a bike shop there and I always tend to pop into this bike shop and just check out the old bikes and have a chat to the guy there. It's quite interesting some of the stuff they do, that's why I always like to do these little things on the way to somewhere to break up the journey and to meet new people and things.

This instance highlights how *Explorer's* contorted route through the city integrates retail establishments that emanate a discreet atmosphere, that is conducive to personalised experiences, rather than those that are saturated in the commotion of crowds of people. The subdued qualities of the city highlighted throughout the tour could also be seen as a form of consumerism that counters the mainstream flow of pedestrian movement in favour of destinations that offer a sense of exclusivity. Consequently, it cannot be assumed that by moving through the city in such a way there is any greater or lesser desire to explore the city in terms of the consumer opportunities that it affords.

Additionally *Explorer* displays an awareness of the undesirable qualities of the spaces he passes through explaining that; 'I think they're quite dodgy spaces here, where I always walk down. It's quite desolate; you won't get many people walking down here. But I don't mind the edginess, it's alright.' In this instance, the significance of film is highlighted as a method of analysing the visible conditions of environments that causes visceral response to the participant, and demonstrates its temporal qualities. The engagement with the surroundings in such a way could also be attributed a desire to familiarise himself with the virtues of the city's authenticity. As *Explorer* points out, areas of the city that have long been left neglected in the wake of industrial decline are intermittently used as the sites for temporary gallery spaces for artists and designers to exhibit in, and accordingly is an activity that he has participated in. *Explorer* therefore helps to illustrate how the routes that serve

Liverpool's post-industrial landscape, despite their fractured state, provide a suitable setting for the creative industries.



**Figure 27 – View of the bike shop accessed from Roscoe Street (10,H on map).**

Additionally, the changing economy of these tributary connections throughout the city parallel the wider discussions surrounding the role of art and the creative classes in redefining the meaning and the value of buildings.<sup>30</sup> In describing how he feels about being an inhabitant of the city, *Explorer* describes how the physical reality of his surroundings stimulates and fosters social engagements, and goes on to state that,

I would say in the city there are not many landmarks I'm drawn to its more public spaces and places of interaction. There are a few places down Bold Street as well. I'm a frequent regular to a lot of the coffee shops, especially Bold Street Coffee. And I'll always pop into the cinema, see one of my friends and then check out the exhibitions.

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<sup>30</sup> This appears to be particularly prevalent with buildings that have become divorced from their intended function in order for them to contribute to an urban renaissance, see (Great Britain. Urban Task Force, Rogers et al. 2004).



**Figure 28 – One of the node spaces discussed by *Explorer*, used for a variety of functions throughout the day and night (17, F on map).**

Here *Explorer* indirectly applies the Lynchian devices of the landmark, node, and path to discuss his awareness of the constituent parts of Liverpool, focusing ultimately on the value of nodes as his preferred spatial element. By using such terms, *Explorer* again speaks about the city in terms of its totality and the iterative layers of activity that define the way in which he identifies with the city and the way in which he chooses to dwell within it. Moreover, the nuances of *Explorer's* tour suggest a correlation between settings that are anachronistic in their character and feelings of authenticity.

Path	Node	Edge	District	Landmark
Bold Street	Bold Street	Mount Pleasant	Shopping District	Wellington Building
Roscoe Street	FACT	Gradwell Street		Georgian Terraces
FACT	St Peter's Square			Liverpool Village
Bluecoat Arts Centre	Exchange Flags			(Under Development)
				St Lukes'
				NHS offices – Fleet Street
				Hanover Street
				(Construction site)
				St Nicks

**Table 6 – Urban elements significant to Architecture Student Participant 2**



experiences help to identify the associative and subliminal process that informs the way in which cities are read. The use of film for this study thus helps to shape an understanding of the fragmentary nature of how cities are perceived. By examining memories of individuals in relation to their embodied perspective, there is an opportunity to highlight the role of the body in reading the urban landscape through passive engagements.<sup>31</sup>

The nature of the memories that *CityDweller* describes in relation to the city parallel many of the comments made by traceurs in relation to the process involved with gaining in confidence with the spaces that surround them. *CityDweller* describes how as a teenager he was; ‘In a weird way kind of terrified by the city, and over the years I’ve become more comfortable with it.’ *CityDweller*’s account emphasises the psychological boundaries that cities present to individuals. Accordingly, I would argue that it is the type of fear that *CityDweller* speaks of provides the motivation for traceurs in their pursuit of mastering their ability to negotiate particular environments.



**Figure 30 – The Lime Street area that *CityDweller* associates with an arrival point to the city. 16, M on map.**

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<sup>31</sup> This reading of architecture reiterates the work of the architectural theorist Harry Francis Mallgrave and his work on the relationship between architecture and neuroscience (2011). The purposes of this study however, is not to advance an understanding of the subject of architecture and neuroscience, but rather to identify the potential of filmic methods as a means to analyse city space.



*CityDweller* speaks in depth about the patterns of life that he observed when living and working within the city, he describes how 'It's really versatile. In the morning everyone moves really quickly, everyone's in a rush. There's people everywhere, it's really, really busy. And by ten o'clock, eleven o'clock it's almost like an eerie ghost town.' In contrast to traceurs, *CityDweller* does not differentiate himself from the crowd but instead places himself as going with the motion of the city. His comments also illustrate the importance of movement in determining the character of place. *CityDweller* reiterates the sense of critical judgement that is associated with different spaces that have the ability to provoke an almost involuntary visceral response. When describing the area in front of Lime Street Station he observes, 'There seems to be lots of eyes around here and the eyes are a lot older, so I feel a bit out of place if I'm not wearing a tie, it's that kind of place.'



**Figure 31 – The area around Lime Street station was described as a place where the users of the space tended to be 'older', and therefore *CityDweller* felt 'out-of-place' (18, Q on map).**

*CityDweller's* journey continues to highlight the changing nature of urban spaces throughout the day as he discusses how areas of the city change in character as a result of accommodating a nightlife that is orientated around the entertainment industry. When describing how the ambience of the business district alters in the evening he says, 'There's also this kind of lock down. Seven o'clock there's lock down; you just don't go out because you get harassed. It's just too noisy. Which I guess is a kind of interesting element of this part of town. It was interesting, but difficult as it happened right outside of the front door over there.' *CityDweller's* comments illustrate how the time-based mood of urban space creates continuously changing liminal conditions that foster feelings of being in and *out of*

*place*. Consequently, the temporal nature of film highlights its significance as a means to capture and reflect these emotive aspects of the cityscape and the way in which individuals identify with them.

Path	Node	Edge	District	Landmark
Mount Pleasant	Temple Square	Lime Street	University Life	Metropolitan
Rodney Street	Victoria Street	Hood Street	Shopping District	Cathedral
Clarence Street	Waterfront		Business District/ Working Life	Adelphi Hotel
Great Orphan Street			Living area/ Victoria Street	Old Haymarket
Castle Street				Doctor Duncan's Observatory
Dale Street				Town Hall India Building

**Table 7 – Urban elements significant to Architecture Student Participant 3**

5.4 ARCHITECTURE STUDENT PARTICIPANT 04| STYLIST

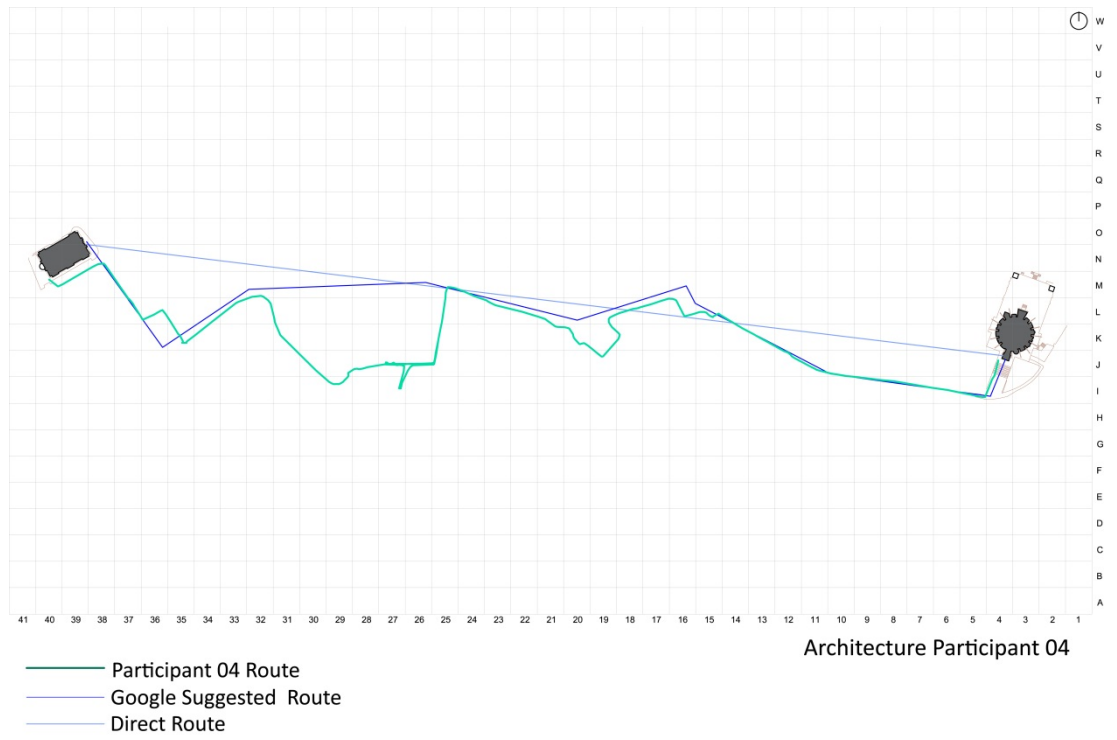


Figure 32 – Route describing the architecture student participant 04’s tour of the city.



Figure 33 – word cloud to illustrate the most used terms to describe participant 04’s interactions with the surrounding environment during the tour.

*Stylist* is a fourth year architecture at the University of Liverpool's school of architecture and is enrolled on the master's course. Prior to starting the course he had completed an undergraduate course in architecture at another university. *Stylist* discusses how his decision to move to Liverpool from Manchester was largely influenced by experiences that he had when he had previously visited which were based around the city's vibrant nightlife. Consequently, *Stylist's* tour around Liverpool largely involved retracing the spaces that for him, contributed to Liverpool's identity as a destination for clubbing culture.

*Stylist's* complex tour was animated with a diverse range of anecdotal narratives that illustrated the systems of leisure that the city consisted of. It was evident from the tour exercise that *Stylist* read the city predominately in terms of ever-shifting social relationships. This complex web of consumer based personal interactions contrasted with the routes taken by traceurs, as the emphasis was on locating the spaces of busyness and following excitement created by the flow of the crowd. Consequently, when speaking of his preferred form of movement through the city he explains,

'I always like to walk through the place with the most activity, that's usually the city centre. I like all the bright lights, all the shops; all the things like that. And I see people walking around. Some people would prefer a more scenic route but I prefer a route that's got the most energy.'



**Figure 34 – A view of Church Street, an area that *Stylist* commented had 'the most energy'. (23, L on map).**

Despite *Stylist's* attraction to movement of the masses, he is keen to discuss how he identifies with the tactics that enables him to exploit the opportunities that exist as a result

of the culture that is dominated by consumer based relationships. *Stylist* pays particular attention to describing how important fashion is to him, which again suggests how important the body is a signifier for being *in place* in the city. *Stylist's* comments on the financial cost of maintaining a look that is in keeping with current clothing trends, highlights the economic pressure that contemporary culture places upon individuals in creating a public identity. It is therefore also worth considering the significance of parkour as a tactic of avoiding this pressure, as through the discipline the dynamics of the body are valued over its static visual aesthetic.<sup>32</sup>

The routes that are navigated throughout the tour focus on the negotiation of the *Liverpool One* shopping precinct. *Stylist* speaks of its aesthetic virtues and expresses how the newness of this area appeals to his tastes. Additionally, *Stylist* is keen to demonstrate his awareness of the negative visual characteristics of the cityscape and highlights a number of buildings that he finds visually unattractive. In addition to the references made to his experiences of the city, *Stylist's* tour is punctuated with a series of events that give it a unique narrative of its own.

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<sup>32</sup> The questioning of cultural practices that are orientated around the conspicuous consumption of products with low use value but high symbolic value is of course nothing new, (see for example the work on the leisure class and conspicuous consumption by the economist and sociologist Thorsten Veblen (1994)).



Figure 35 – The staircase in *Liverpool One* that *Stylist* playfully engaged with (27, J on map).

*Stylist* displays a concerted effort to reveal the potential of a public staircase found within the Liverpool One shopping precinct by running up it whilst the point of view of the camera follows him from the moving position of an escalator. In doing so, *Stylist* plays with the dialogue that exists between the two movement systems, that of his own body which is able to move freely and spontaneously, and that of the escalator which is fixed to a predetermined mechanical system. The unnecessary nature of this movement is reminiscent of the Situationist's *dérives*, which sought to highlight how playful drifts along ad-hoc routes offered an opportunity to challenge increasingly controlled systems of mobility. *Stylist's* journey conveys a lack of inhibition with regards to questioning how the environment ought to be used, paralleling that of the *traceurs* journeys. Consequently, I would argue that *Stylist's* movement through the city environment reflects a degree of ambivalence towards the notion of a governing *urban code*. *Stylist's* conflicting desires to challenge the functionality of everyday surroundings whilst at the same time being a part of their meaning, demonstrates how the idea of an *urban code* is inextricably linked to the notions of being *in* and *out* of place.<sup>33</sup>

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<sup>33</sup> *Stylist's* interest in deviating from normative behaviour could be seen as a way of revealing the urban code in a manner similar to how a study of tourism has the ability to identify significant unrecognised characteristics of the 'normal society' discussed by the sociologist John Urry (2002).

Path	Node	Edge	District	Landmark
Hope Street	Metropolitan	Lyceum Building	Liverpool One	JMU building (under construction)
Mount Pleasant	Cathedral	Law courts	Shopping district	John Foster building
Great Orphan Street				Anglican Cathedral
Bold Street				JMU design academy
Keys Court				Wellington Rooms
Dock Road				Radiocity tower
				Chavasse Park
				Pavilion
				Mann Island

**Table 8 – Urban elements significant to Architecture Student Participant 4**

## 5.5 ARCHITECTURE STUDENT PARTICIPANT 05|SKATER

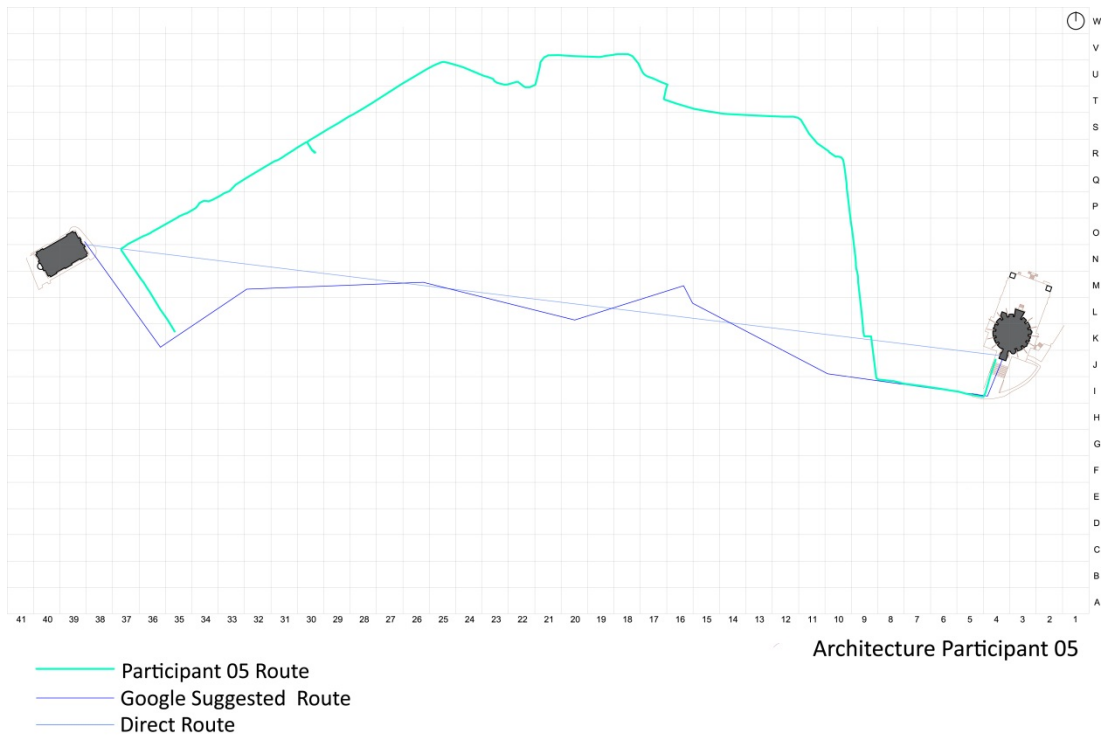


Figure 36 – Route describing the architecture student participant 05’s tour of the city.



Figure 37 – word cloud to illustrate the most used terms to describe participant 05’s interactions with the surrounding environment during the tour.



*Skater* is a third year architecture student at the University of Liverpool, and lives in the city centre, although is originally from the Wirral Peninsula. Throughout *Skater's* tour around Liverpool, he makes references to both his understanding of the historical context of the city that he has gained through his architectural education, and personal memories that have been orientated around using the urban terrain as a place of recreation, most notably through using it as a setting for skateboarding. *Skater's* interest in the latter activity helps to identify why there are parallels between his tour and those of practitioners of parkour. Additionally, *Skater* speaks about the routines associated with dwelling within the density of the city's centre, and the opportunities and difficulties that it presents.



**Figure 38 – The area outside of St Georges Hall, which is associated with memories of skating (19,V on map).**

*Skater* expresses a keen awareness of the totality of the city, and the way in which it is connected by movement. In describing the nature of the route he explains; 'I really like Hope Street there, it wouldn't normally be a route that I'd take to the Liver Bird Building but it's a nice axis between the two cathedrals.' His reference to the term *axis*, demonstrates his non-fragmented reading of the city, which brings together the visual and dynamic qualities of space. *Skater's* observations are not simply passive as he critically approaches the subject questioning the composition of both building forms and choices of materials. In describing a continuation of buildings leading from Dale Street to Lord Street in the city's central business district he discusses; 'As you can see the old architecture flows

right down to the city centre. You've got an attempt of something a bit more modern trying to fit in, it's actually not so bad, just the prominence of the sandstone.'



**Figure 39 – An example of the architecture that is discussed in relation to the visual composition (27, T on map).**

His admiration of certain material decisions is coupled with comments with the misuse of materials, such as when he describes the palette of materials used to create Temple Square, which is again in the business district; 'I've always liked Corten Steel but it seems like it's badly detailed. It's a quite nice little square. It doesn't seem to be used that much.' Due to the impromptu nature of the exercise though it is difficult to extrapolate exactly to what degree he disagrees or agrees with the choices of materials and what his preferences are based upon. Unlike the traceur participants, his attention appeared to be focused upon the visual properties of the materials rather than their physical or haptic qualities.

*Skater* carefully considers the historical value of the buildings that he deemed to be of significance and using his educational background was able to put them within a context of stylistic categories. As a result of his interest in contemporary architecture he demonstrates a keen interest in highlighting the presence of buildings that were under construction, and the sites that accommodate potential buildings. Subsequently, *Skater's* reading of the city appeared to be inextricably connected to a meta-narrative of economic development. An example of such a situation was displayed when *Skater* observed the derelict Presbyterian Church – St Andrew's on Rodney Street. He comments how; 'I always look at the site down there on the left on the way into town and think it would be a good

place to work on and wonder why nobody has developed it since it's been there. It looks like an old church or something.' This again contrasts with the tours of the city demonstrated by traceurs where emphasis is placed upon the use of neglected sites as they are through appropriation, rather than emphasising physical change. However, *Skater* does speak of the ways in which his personal experiences have informed his perception of the value of buildings, and maps a number of locations in relation to both daytime and nocturnal events. In describing the public landscaping around St Georges Hall, he describes how,

I really like this area. Probably one of my strongest memories from around here was a night out with a few friends. When we were walking back to my old accommodation we just sat under there, under the colonnade, no one asked us to move on or anything, we sat there for about an hour and a half. It was good, just taking it in.

The description of this nocturnal event again demonstrates the feelings that individuals attribute to places as a consequence of the time in which they experienced them. The situation highlights the value of an embodied perspective to create a sense of *oneness* with atmosphere of a space. In a similar fashion to parkour this affinity with the space differentiates with the conventional regularities of consuming the urban environment that are in accordance with the flows of movement created by the general public. *Skater's* tour at points also highlights how the absence of architecture can similarly result in contradictory feelings. This is evident when *Skater* describes how he feels 'exposed' in an area that is dominated by the open expanse of a road network.



**Figure 40 – The road network around the Queensway tunnel where Skater feels 'exposed' (22 U on map).**

*Skater* discusses how his awareness of the bodily presence within the urban environment is an issue that he considers increasingly in his design process, as it is a factor that ultimately determines ‘good’ architecture. When questioning the factors that create such buildings, *Skater* identifies a warehouse that has been converted into apartments as a ‘favourite building’. The function of the building suggests that the feelings towards the building extend beyond the aesthetic qualities of the architecture but reside in the fact that it is a place that can be fully consumed through the iterative and intimate processes of dwelling.

Path	Node	Edge	District	Landmark
Hope Street	Russell Street	Lime Street	Commercial/	JMU Design
Lord Nelson Street	Football Pitch	Victoria Street	Business	Academy
Birkenhead Tunnel	St Georges Hall		Shopping	Engineering building
Dale Street	Museum		Liverpool One	JMU building (under construction)
Castle street	Queensway Tunnel			St Andrews Church (development site)
	Entrance			Victoria Tower
	Eberle Street			Royal Mail
	Dale Street			distribution centre
				Bullring
				Lime Street Station
				Georgian Terraces
				O2 Academy
				North Western student residence
				St Georges Hall
				Empire Theatre
				Radiocity Tower
				Museum
				Old Haymarket
				Oriel Chambers

**Table 9 – Urban elements significant to Architecture Participant 5**

## 5.6 ARCHITECTURE STUDENT PARTICIPANT 06|THINKER



Figure 41 – Route describing the architecture student participant 06’s tour of the city.



Figure 42 – word cloud to illustrate the most used terms to describe participant 06’s interactions with the surrounding environment during the tour.

*Thinker* is a third year architecture student at Liverpool John Moores University. *Thinker* has resided within the city centre for the past two years and recounts his experiences of living with other students in Liverpool. *Thinker's* route through the city follows a route that parallels that of many of the traceurs; however the emphasis is on documenting the buildings and spaces that have contributed to his understanding of architecture as an academic subject rather than the places significant for parkour. Subsequently, throughout the tour *Thinker* highlights the locations of key university buildings, and situates a number of buildings into a historical context. The variety of spaces and situations that *Thinker* describes provides a distinct portrait of the city through the gaze of a student. *Thinker's* tour, like that of other student participants, highlights the transient nature of the student community. Thus, when interpreting the representation of the cityscape it is important to consider how a relatively short-term presence living within the city influences the manner in which it is identified with.

One feature that is unique to *Thinker's* tour is his movement of Lime Street station that results in his inclusion of a subterranean aspect of the city. In a manner that again is akin to parkour, the decision to tour the city in such a way reveals an aspect of its three-dimensionality. Like the stair highlighted by *Stylist*, *Thinker* discusses the potential of escalator that takes him beneath the ground level in relation to the affordances it offers for physical play by suggesting one could slide down it, but explains how rivets have been placed as a strategy to prevent this from happening.



**Figure 43 – *Thinker's* tour goes underground revealing a three-dimensional perspective of moving through the city (18, R on map).**

*Thinker's* tour is critical of the general culture of the city as a place dominated by consumer culture and explains; 'I tend to avoid town, because every time I go there I feel tempted to buy something'. Consequently, *Thinker's* critical response to contemporary culture leads him to highlight buildings that speak of permanence. When discussing St Georges Hall he describes how; 'after coming back from Rome, I look towards this Neo-Classical building and I just feel as if I take this building for granted as well. Not only compared to what some of the Romans have built during the golden age of architecture but it's outside our doorstep.' Thus, *Thinker's* ability to read architecture in terms of historical context assists his awareness of both the physical and social qualities of his surroundings. His description of the value of such buildings could also be seen as a romanticised view of the symbolic meaning of neo-classical architecture.



**Figure 44 – Thinker discusses St George's Hall within the context of Neo-Classism (20,5 on map).**

Additionally, *Thinker's* consciousness of spatial qualities is reflected in his description of a district, the Lynchian element associated with areas that provoke a distinct subliminal reaction. Whilst crossing a busy road in the city, he explains how; 'This is almost a barrier, this street here that divides town to the business district.' *Thinker* goes onto discuss how he feels as if he is in a more 'respected area' and how he is 'surprised we haven't had any funny looks yet', both indicators of the atmosphere that he feels that the environment creates. This instance provides further support that unseen urban codes that are a by-product of the spatial and functional qualities of cities, create the binary conditions of being either *in* or *out* of place. This also relates to *Thinker's* observations of an adapted form of street signage that is used to indicate Liverpool's Gay district as he highlights the role of semiotics in identifying the gendered identities associated with specific places.





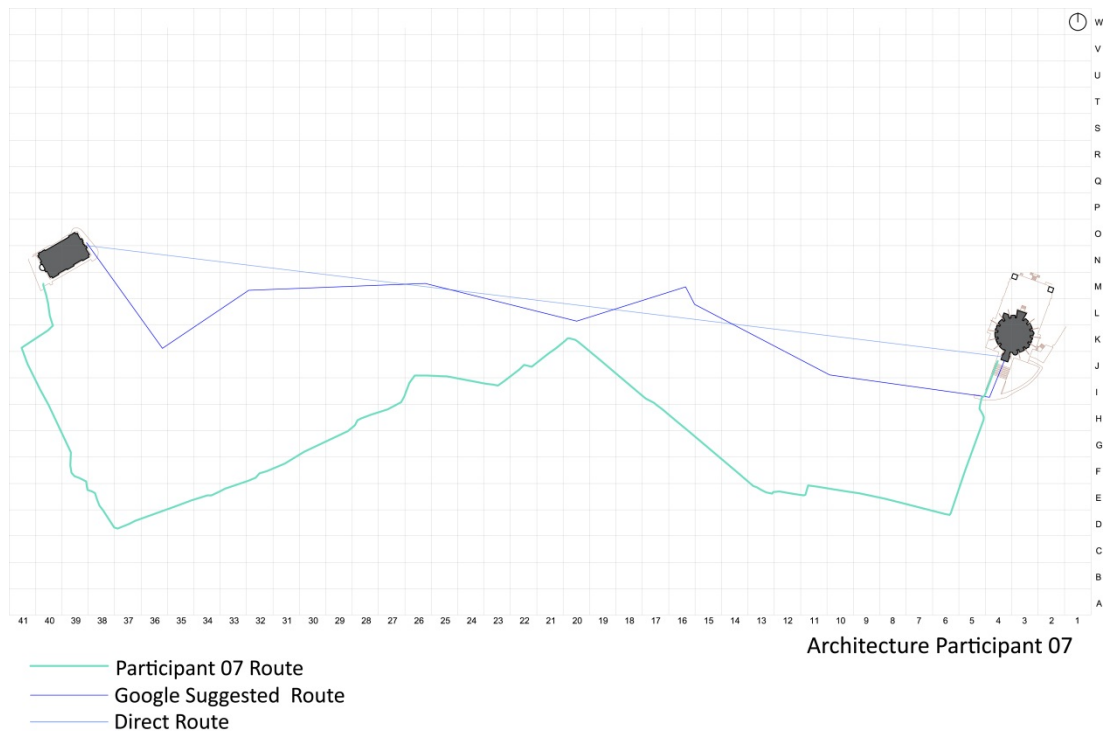
**Figure 45 – Thinker highlights the use of signage to communicate the type of user associated with a district (30,R on map)**

Documenting the use of signage and symbols in such a way also provides an indication of how the identity of a place relates to beliefs about the body.

Path	Node	Edge	District	Landmark
Brownlow Hill Ainsworth Street Lime Street	St Johns Gardens	Victoria Street	Town Business Gay	JMU Design Academy JMU Building (under construction) Grand Central Halls Museum St Georges Halls JMU Library Liver Building Town Hall

**Table 10 – Urban elements significant to Architecture Student Participant 6**

## 5.7 ARCHITECTURE STUDENT PARTICIPANT 07| CODER



**Figure 46 – Route describing the architecture student participant 07's tour of the city.**

*Please note – Coder demonstrated insufficient amount of interaction with the environment to generate a word cloud to describe his actions.*

Coder is a third year architecture student at Liverpool John Moores University; he has lived in the city for over two years. Coder's response to the tour takes into consideration a number of key places of interaction for him throughout the city, thus highlighting a network of points of social activity. Coder highlights throughout his journey both how his surroundings reflect the intentions of architects and designers, and the meaning of places that are the result of unplanned occurrences. When reflecting on this tour there was an insufficient amount of interaction with the environment to generate a word cloud to describe Coder's actions using the same methods that were used with the others, this as also the case with two of the other architecture student participants. This highlights the limitations of the tour as a research exercise. Due to the staged nature of the research exercise, its success can be understood as being directly determined by the participants' willingness to engage with the exercise. Although verbal responses were recorded which

related to the Lynchian elements, the lack of noticeable forms of physical, such as pointing or touching, emphasised the difficulty of documenting an individuals emplacement and sensory reactions in relation to city space.

*Coder* uses the Lynchian term landmark, to describe St Luke's, a Neo-Gothic church situated on Rodney Street in the city's Georgian quarter. He describes 'to me one of the most important landmarks in Liverpool is the bombed-out church. I remember seeing this church the first week of Uni. I went in there with some of my friends that I met, and we had an outdoor movie ... It's a really nice space to be in'. *Coder's* reference to the former church building used for cinematic performances suggests the meaning that he inscribes to it from being *in* it. It is therefore not simply considered for its superficial merits but a place that derives its value from inhabitation.



**Figure 47 – The framed view of St Luke's church observed from Bold Street (17,1 on map).**

Additionally, *Coder* stresses how the church is perceived from a distance, examining how it is framed on Bold Street, a key pedestrian route that connects St Luke's church with the city centre. He emphasises how the image of the building is best viewed from the 'bottom when you're working your way back up the street', given an indication of how a dynamic embodied perspective shapes an evocative understanding of a buildings temporal qualities.

*Coder* identifies a psychological boundary running throughout the city, as he explains; 'to me this is the borderline of the new city of Liverpool One. To me this is where the modern architecture starts. So I'm on the boundary of entering the new city as it was.'

*Coder's* recognition of the transitional point at which he enters into the Liverpool One development again highlights the Lynchian district element. Within this district *Coder* assesses the design considerations made by the designers of the space and describes how,

I think it's a really big improvement of the city, especially safety-wise. The Odeon cinema is right in front of me, and I finished a film there, twelve/one o'clock in the morning, and I've walked through this part of the city and still felt completely safe. And I think for the reputation that Liverpool had for being an unsafe city, I think this development has improved it and really made people feel a lot safer about using urban spaces.



**Figure 48 – The Liverpool One shopping district that is described as creating a greater sense of safety in the city (25, J on map).**

*Coder's* reference to feelings of safety highlights the importance of incorporating an embodied perspective for understanding the experiential qualities of a city. From a design perspective, *Coder's* comments also highlight the ability that new buildings can have on the perception of negative social activities that are displaced from an area. The feeling of safety is undoubtedly an issue of complexity that is derived from various layers of spatial and social characteristics. The subjectivity of the participant is influenced by personal memories and perceptions of self. Thus, I would argue that further research that uses the filmic tour principles demonstrated within this study could be implemented to specifically map individual responses to the notion of safety within urban spaces. The reason for this is that *Coder's* tour highlights that the feeling of safety is an important phenomenological factor

that determines the value of spaces, and as such the ability that individuals have to engage with them.

*Coder's* discussions on safety appears to contrast with the attitudes of traceurs who appear to push their bodily relationship with situations that are deemed as being unsafe as means of self–development. The documentation of the spaces in which traceurs do this is equally important for identifying how the urban landscape engenders feelings. The feelings created through the physical engagement with the Liverpool One development could also be seen as being interpreted in terms of an *urban code*, and the restrictions associated with the space. When reading the spaces of Liverpool One as a safe place, it is important to consider how this relates to the developers policies towards the policing of the site, which reflect the level of control that they have over it.<sup>34</sup> Consequently, as the privatisation of urban space is such a contentious issue, it is important that in order to fully understand the impact of such developments on a wider urban context the embodied sensation of safety within the city is mapped further.

Path	Node	Edge	District	Landmark
Hope Street	Bold Street		Liverpool One	Anglican Cathedral
Bold Street	Chavasse Park		City / Business	Catholic Cathedral
Hanover Street	Albert Dock		Docks	St Lukes
	Waterfront			Bling Bling Building
				Mann Island
				Liverpool Museum

**Table 11 – Urban elements significant to Architecture Student Participant 7**

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<sup>34</sup> As Minton states on the appropriateness of Liverpool One becoming a privatised space; 'organisations ranging from human rights group Liberty to the Open Spaces Society have voiced serious concern about the restrictions on public access and behaviour.' (Minton 2006, p. 14)

## 5.8 ARCHITECTURE STUDENT PARTICIPANT 08 | TOURIST

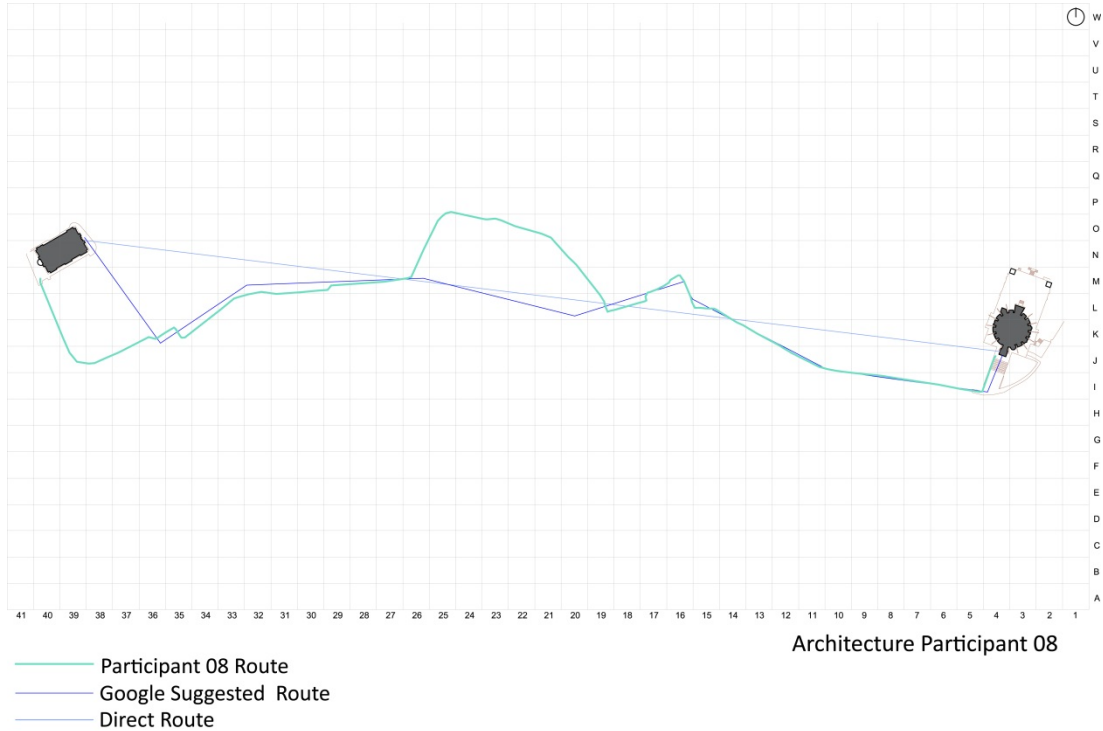


Figure 49 – Route describing the architecture student participant 08’s tour of the city.

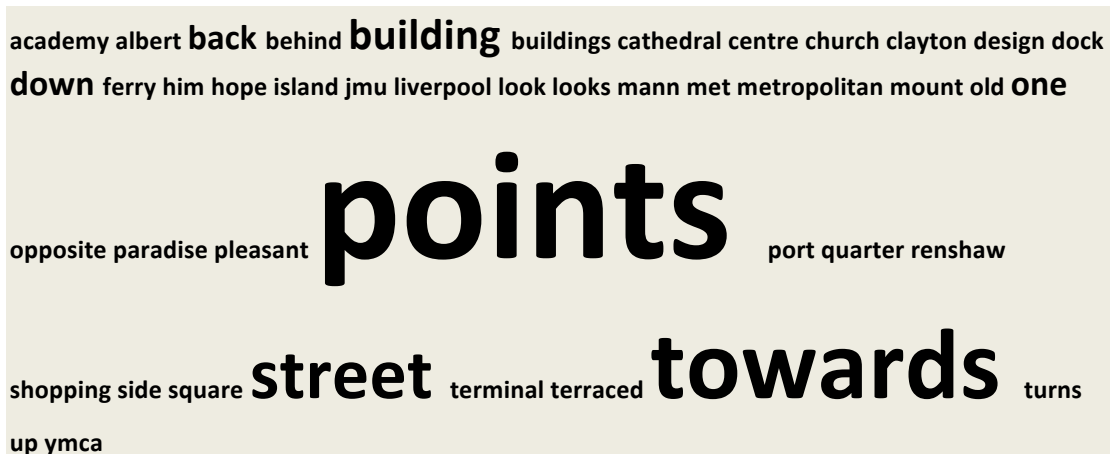


Figure 50 – word cloud to illustrate the most used terms to describe participant 08’s interactions with the surrounding environment during the tour.

*Tourist* is a third year architecture student based at John Moores University's school of art and design. *Tourist* has lived in the city throughout his course, although he is from Ireland. *Tourist's* response to the tour highlights Liverpool's physical connection to other cities, and comparisons are made between the urban grain of Liverpool and that of Dublin. The city is described from a tourist perspective highlighting how urban space has been commoditised to offer a variety of places for consumption.

*Tourist* speaks of his memories of experiencing the city, stressing the points of interest that he has identified on tours that he carried out with visitors to the city on various previous occasions. In reconstructing these journeys *Tourist* projects sentimental responses that suggest his understanding of the palimpsest of narratives that extend through history and that have shaped the fabric of the city. *Tourist* appears to be conscious of the erosion of the long-existing retail establishments that define Liverpool's distinct identity, to make way for chain stores that are homogenous in their nature. When seeing the redundant Lewis's store which is earmarked for conversion into a hotel as part of mixed-use development, he explains how he feels as if 'It seems like the Liverpool One area is crawling up to this part of the city.'



**Figure 51 – The conversion of the Lewis' department store which is associated with the influence of the *Liverpool One* district encroaching upon the rest of the city (17, L on map).**

Thus, his comments establish a clear distinction between the manner in which he reads the development of purpose-built retail areas and buildings that reflect the city's heritage.

*Tourist* describes how disorientating the city can be and the tactics that he implements in order to comprehend its complexity, he explains,

This is Clayton Square. I normally bring my friends on a small lap around these streets here, just to get them familiar with the city, as in Liverpool is similar enough to Dublin, in regards to way that the city is laid out I suppose. How it just sprawls from the main river, from the Liffey or the Mersey. It can be a little hard to weave through all these streets.

His comments suggest how the Lynchian elements of the node, in this case Clayton Square, and edge which are represented here as the river Mersey and Liffey, can be used as a means to establish reference points for navigating dense urban settings.



**Figure 52 – Clayton Square a node that is used as a reference point to navigate the city (20, M on map).**

It is apparent throughout this journey that documenting the physical process of negotiating the morphology of the city offers an opportunity for the designers to assess the experiential qualities and social situations that occur with different urban conditions. Recording the movement patterns of individuals in conjunction with narratives such as this provides us with an opportunity to examine the connections that individuals create between geographical separated spaces. This reflects a psychological understanding of the connections that exist between disparate places. *Tourist's* questioning of the integration between different layers of the city's evolution, and conflicting socio-economic agendas



demonstrates how filmic tours can be used as a means to record how patterns of movement through the city interplay with the forces shaping its identity.

Rather than interpreting the cityscape as a reflection of a totalizing meta-narrative *Tourists* tour highlights how it can alternatively be interpreted as a system of fragmented narratives. This resonates with the postmodern discourse that surrounds the contradictory nature of contemporary cities in their provision of collective and personalised experiences. *Tourist's* discussions on the dialectic that exists between the older and newer parts of the city also highlight the tension that exists within cities between elements that are perceived as being authentic and inauthentic. In the case of this exercise, the unique qualities of the city are not only referred to in relation to a dislike towards the homogeneity of newer developments in the city, but are also discussed in relation to way-finding. Negotiating tortuous routes and having the natural edge of the Mersey River are discussed as key components of the city's identity that the *Tourist* appreciates. The concept of moving through a space and immersing oneself in a journey to understand a place again stresses the significance of understanding the notion of place based on the duality of the psychological functions – orientation and identification – discussed by Norberg-Schulz (1980, p. 19).

*Tourist's* filmic tour of the city demonstrates how fragmentary readings of the history of buildings also suggests that tours of the city not only allow for an understanding of the city's imageability but also links to the psychology of memory discussed by Colin Rowe in his text *Collage City* (1978).<sup>35</sup> *Tourist's* use of narratives throughout his tour highlights architecture's role as a mechanism to connect individuals to the events that occurred in the past, thus creating a link between the process of way-finding and the role that architecture plays to recollect the memories embodied within a particular place.

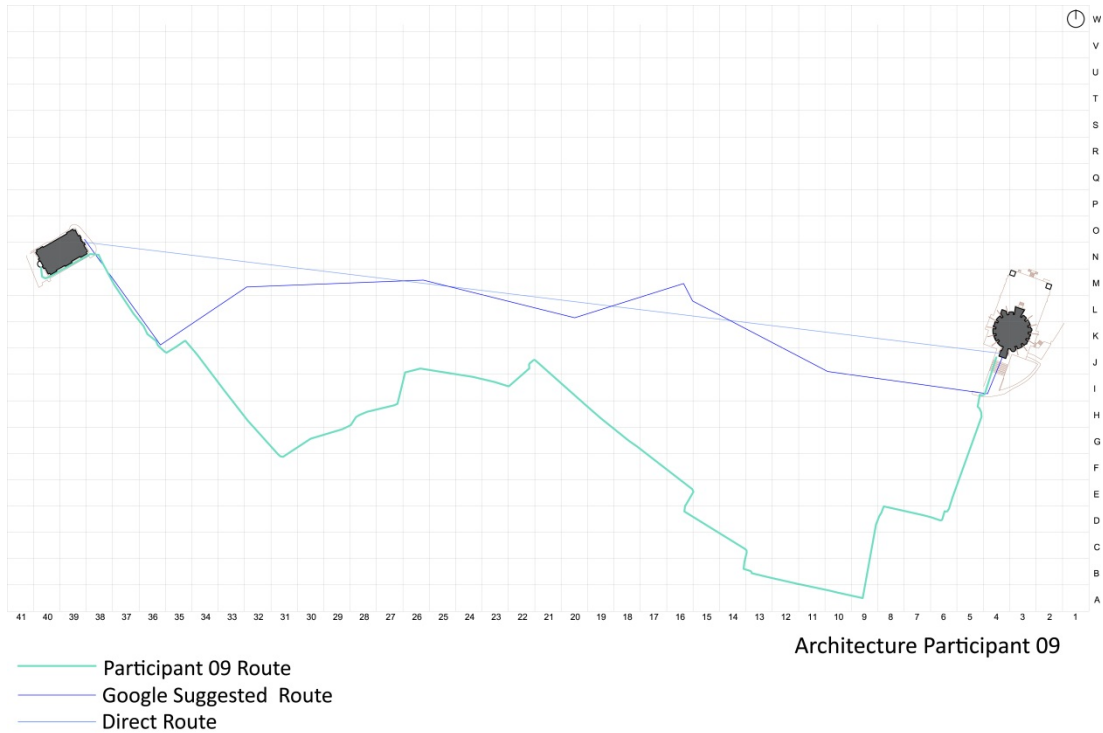
Path	Node	Edge	District	Landmark
Lime Street	Clayton Square	Lime Street	Commercial Retail Residential Liverpool One	JMU Design Academy Lewis' Georgian Terrace Met Quarter Albert Dock Liverpool Museum

**Table 12 – Urban elements significant to Architecture Student Participant 8**

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<sup>35</sup> *Collage City* offers a critical analysis of Modernist city planning and its relationship to traditional forms of developing urban space.

## 5.9 ARCHITECTURE STUDENT PARTICIPANT 09| CLUBBER



**Figure 53 – Route describing the architecture student participant 09’s tour of the city.**

*Please note – Clubber demonstrated insufficient amount of interaction with the environment to generate a word cloud to describe his actions.*

*Clubber* is a third year architecture student at Liverpool John Moores School of art and design. *Clubber* is from an area to the south of Liverpool and has therefore his familiarity with the city is defined by growing up in relatively close proximity to it compared to the other participants. Despite the minimal dialogue and physical forms of interaction throughout the tour, *Clubber’s* journey epitomised the differences between the tours of the architecture student participants and those of the traceurs. Again this highlights the limitation of the study as a means of recording urban elements that act as a stimulus to the senses, as they were unable to provide comparable responses from each of the participants.

Throughout the tour, *Clubber* focuses on the places that he associates with his experiences of the city’s nightlife. From a Lynchian perspective, the spaces can be characterised as being nodes, as they are open urban squares that allow for people to freely move through them.

They are also spaces that encourage social activity, as a result of the presence of bars and clubs that they are characterised by. The spaces which *Clubber* highlights exist as part of a strategy to convert former industrial buildings to accommodate recreational functions, and in doing so suggest the significance of the nocturnal economy both in terms of defining an urban identity of the people that inhabit the area, but also in maintaining the continual use of buildings.<sup>36</sup> What is perhaps most significant about Clubber's emphasis of the cities nightlife is that it is intertwined with the notion of becoming in place that resonates with a spirit of freedom. Rather than connecting with a concept of being in place that is rooted in an essentialised ontology of the ground, Clubber's affinity with particular places suggests a perception of place that has the ability to break away from the confines of the past. The argument as to whether the identity of a place should be considered as fixed or remain in a state of constant state of change has been addressed by a number of key authors (Dovey 2010, Norberg-Schulz 1980, Rajchman 1998, Rowe, Koetter 1978). The issue remains contentious due to the conflicting agendas of designers and policy makers that shape the physicality of place. For the philosopher John Rajchman, overcoming a belief that a place has a fixed or 'grounded' identity allows us to truly experience place as existing within a constant state of change or becoming. Consequently, I would argue that Clubber's relation with the city could be seen as one that is not primarily determined by the particularities of place but rather one that is dependent on the trends and fashions that represent the spirit of the time.

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<sup>36</sup> This type of engagement with the city parallels Marc Augé's discussions on the notion of contemporary society being characterised as an era of *supermodernity*. As Augé argues; 'it is our need to understand the whole of the present that makes it difficult for us to give meaning to the recent past' (Augé 1995, p. 30). The ever-changing assemblage of activity that defines the city's nightlife can thus be seen as an entity that exists separate to a historical understanding.



**Figure 54 – Concert Square, a discussed in relation to the city's night time economy. (19, H on map)**

Although the identity of the city that is compelling to *Clubber* is absent during the daytime, there are clear traces of its existence such as the existence of fly posters, and signage that communicates the experiences that the city offers in the later hours. The routes that *Clubber* takes are secondary in their nature and expose the transport systems that are necessary to service the activity of the area, such as deliveries and refuse collection. Thus they can be seen as what the Augé describes as *non-places*, as they are spaces which lack the presence of meaningful social relationships and are intended to be experienced in transition, therefore becoming residual in their nature.

*Clubber* also uses the gaze of the camera to frame a particular view of the Anglican Cathedral, a landmark building in Lynchian terms, which he gained a strong affinity due to it being the site of a student design project that he had been involved with.



**Figure 55 – One of the key views of the Anglican Cathedral observed from Pilgrim St. (9, E on map).**

In discussing his relationship with the building, *Clubber* identifies it's framing as an image that represents the city. I would argue that this selective framing of views resonates with conventional place making practices, where specific locations are used to enhance narrative.

Path	Node	Edge	District	Landmark
	Fleet Street St Peter's Square Concert Square			Anglican Cathedral

**Table 13 – Urban elements significant to Architecture Student Participant 9**

## 6.0 TRACEUR PARTICIPANTS

The following are summaries of the traceurs that participated in the study. They are summarised in a way that emphasises the nature in which each of the participants interpreted their tour of the city. Unlike the architecture students that participated in the study, the traceurs physically interacted with their surroundings questioning the functionality of the built environment and describing it as a series of obstacles to be overcome. As a result, in addition to the Lynchian elements that inform a documenting of the city's imageability, the study focuses on features that strongly relate to touch. This provided important qualitative data for examining the non-visual qualities of the city.

Although documenting the tours requires the filming of staged events rather than events that would occur independently of the research study, they do offer important insight into the routines associated with parkour. The participants also discussed their personal relationship with the parkour community along with information with regards to what the movement of parkour meant to them. The filmic exercises not only helped to illustrate the places that were significant to traceurs, but also highlighted the benefits and limitations that they offered. A reoccurring issue for a number of the traceurs was the opposition that existed towards activities associated with parkour. The filmic tours were therefore able to capture the traceurs' temporary appropriations of space and document the affordances that they pursued on their journey.

Rather than understanding the traceurs' reading of the city in terms of its imageability, their tactile response stressed the significance of urban elements that existed outside of the framework of the Lynchian urban element model. Therefore, in addition to urban elements that are discussed, a number of additional features have been noted to convey the significant points of interaction. These features not only help to communicate the city's tactile characteristics and social qualities, but also as the following participant descriptions show, reveal aspects of how physical spaces are related to the virtual realm.

Word clouds are again used to highlight each of the traceur participants' forms of interacting with their surroundings produced using the same methods as that used with the architecture student participants. Due to the tactile way in which the traceur participants engaged with buildings and spaces the results are significantly more discernable, and there is noticeably more consistency between the participants.

## 6.1 TRACEUR PARTICIPANT 01|BREAKDANCEFREERUNNER

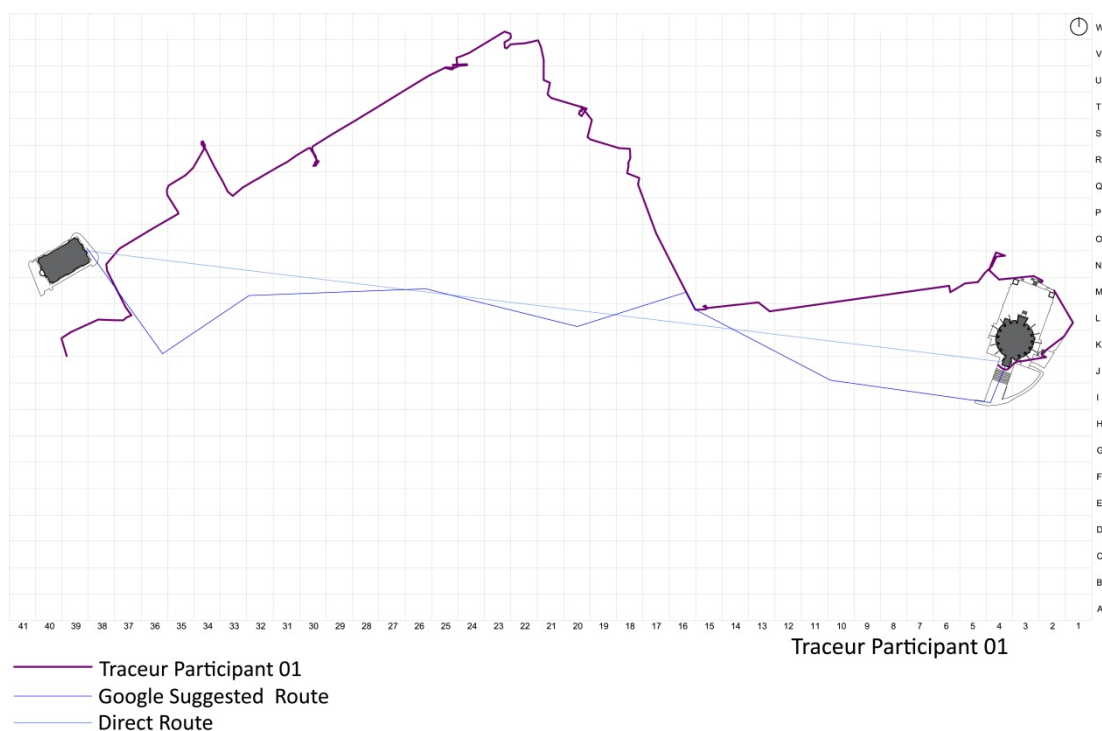


Figure 56 – Route describing traceur participant 01’s tour of the city.



Figure 57 – word cloud to illustrate the most used terms to describe traceur participant 01’s interactions with the surrounding environment during the tour.

*BreakDancefreerunner* is a full-time parkour and freerunning practitioner and is a member of a group that are involved with the coaching of parkour, martial arts and freerunning, and are additionally a film production company. The main teaching space that the group use for their tutorials is situated within a council run gym that is situated in the city which has become renowned as a regional centre for gymnastics.

Throughout the tour exercise, *BreakDancefreerunner* was keen to not only identify where the significant places for parkour were for him in the city, but also to demonstrate the way in which he and practitioners such as himself appropriate such spaces. Although it was explicitly stated prior to the exercise that participants only needed to discuss the spaces that were of significance to them throughout the journey, *BreakDancefreerunner* displayed a full bodily response to the environment that surrounded him. This entirely active engagement with the environment was a theme that continued with the majority of the traceur participants.

There were a number of reoccurring themes that are appropriate to highlight from this particular study. The first of which was that *BreakDancefreerunner* was very conscious of the prevalence of policing around the city and the opposition towards his actions. During the study, there were two times when security guards asked him to stop what he was doing. This led to discussions of instances when police had previously stopped him. When talking about the way in which figures of authority intervened with his activities, *BreakDancefreerunner* often talks about spaces in terms of the time that it affords. *BreakDancefreerunner's* references to the amount of potential time spaces offered, reflected his perception of the level of security that governed it. The limited amount of time that *BreakDancefreerunner* attributed to the spaces that he deemed as being *spots* highlights the temporary nature of parkour. *BreakDancefreerunner* often referred to fragmentary moments of time, such as five or ten minutes as the periods in which he would appropriate a space for. Within this time *BreakDancefreerunner* interrogates the material qualities of the surfaces that he came into contact with and discusses them in relation to potential opportunities. In doing so, *BreakDancefreerunner* seemed to read the non-visual substance of architecture as a composition that enabled a corresponding series of athletic gestures; this is reflected in the following statement;

And you've got this stair to flip off. You can flip up over the rail to the floor. And most people may not notice this but this is the similar stair that we went to. From that one to the grass and this one is straight to concrete.





Figure 58 – A stair that is discussed in terms of its composition as a physical obstacle. (3, M on map).

*BreakDancefreerunner's* way of talking about structures as something to be performed upon emphasises his awareness of how his activities were perceived by others, whether part of the parkour community, or completely unfamiliar with the movement. The reflexive aspect of the parkour community was perhaps most apparent in one instance when he highlighted a spot situated by the Queensway tunnel, which was used as a setting for a number of parkour videos. Whilst describing the qualities of the site and the possibilities that it offered him as a practitioner, he pointed out a sticker that had been placed by another traceur that advertised the clothing brand that he was sponsored by.



**Figure 59 – An image of a brand associated with parkour that had been applied to a surface of one of the structures associated with the movement (23, V on map).**

Although Parkour’s affiliation with brands had become well known to me through advertisements such as in JUMP magazine, the image was evidence to suggest that not all traceurs adhered to the philosophy of leaving no trace and were in fact conscious about tactics that could leave an indication of their presence within the public realm.

Path	Node	Edge	District	Landmark
Hanover St	Cathedral garden	Met Cathedral	Met Cathedral	Kings Dock
Lime St	Entrance to Crypt	Exchange Flags	Rooftops	Queensway Tunnel
Marylebone	University Car-park	Adelphi	Docks	
Moorefield’s	Adelphi Entrance	Rooftops	Town	
	Lime St Entrance	Queensway Tunnel		
	St John’s Gardens			

**Table 14 – Urban elements significant to traceur Participant 1**

Additional features of significance;

- Met Cathedral – railings, steps low level walls, bollards
- Mount Pleasant – School’s Roof
- Adelphi Hotel – Walls
- JMU Design Academy – Metal bar
- St John’s Gardens – walls, grass
- Queensway Tunnel – walls, roofs, raised flooring
- Dale Street – scaffolding
- Temple Square – raised planters, raised flooring, railings
- Exchange Flags – stone banisters

6.2 TRACEUR PARTICIPANT 02 | COLLEGE FREERUNNER

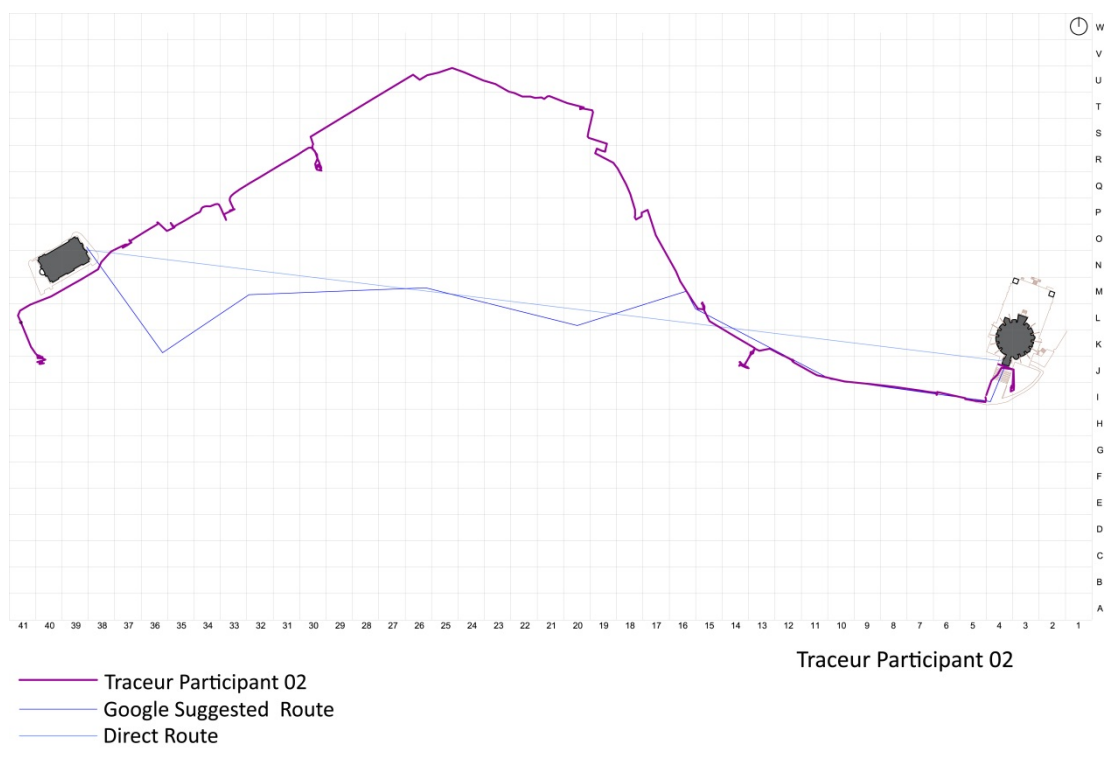


Figure 60 – Route describing traceur participant 02's tour of the city.

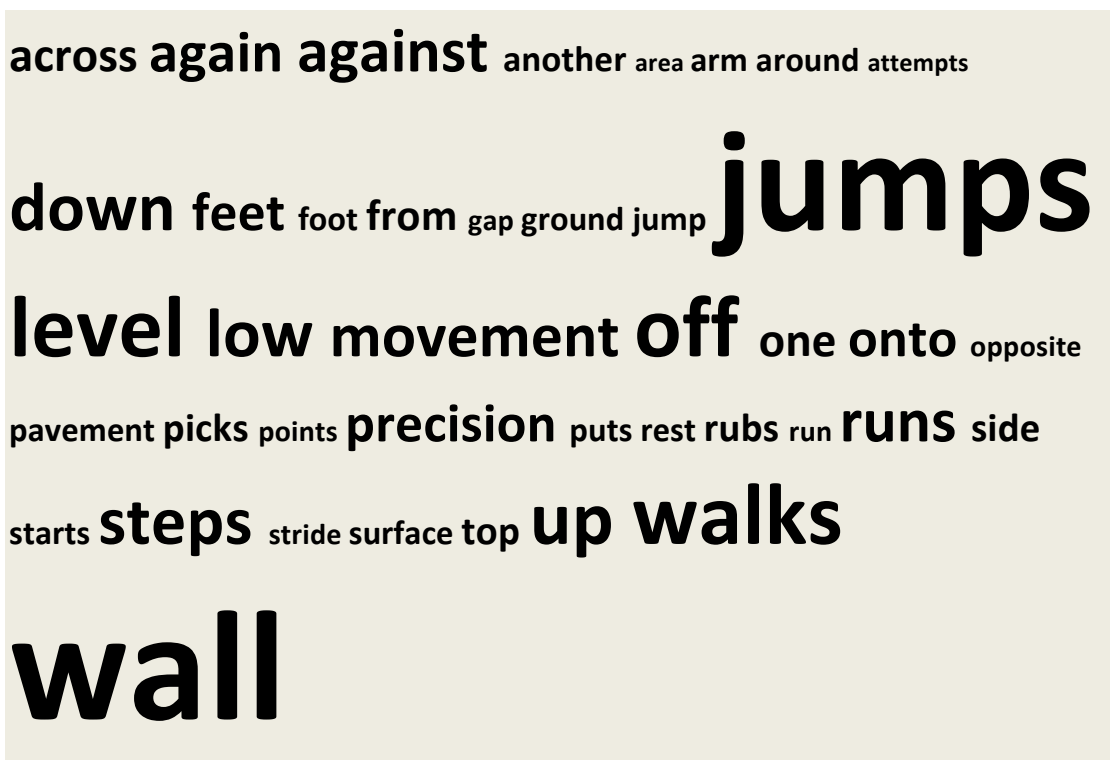


Figure 61 – word cloud to illustrate the most used terms to describe traceur participant 02's interactions with the surrounding environment during the tour.

*College Freerunner* identified himself as a college student who practices parkour as a recreational activity. He also attends a local gym and identifies himself as being a part of the Liverpool parkour scene. Throughout the tour *College Freerunner* highlights spaces that are of significance for parkour practitioners by demonstrating the athletic gestures that he associates with them. The process of interrogating the potential of different spaces meant that rather than the journey being fluid and constantly changing, there was a repetition of movements that meant the course of the study was iterative. Consequently, *College Freerunner's* engagement with the city, like that of other practitioners, could be regarded as a physical form of meditation on architecture that extrapolates a deeper meaning than that which exists at surface level. *College Freerunner* was also aware of the disparity between his techniques of drawing out the meaning of a space, rather a passive linear motion, and was reflected in statements such as; 'But with people as well they get confused why we're doing it. They're like 'why are they jumping on that?' why aren't you jumping on it, be creative and have some fun.'

*College Freerunner's* reaction towards other members of the public also demonstrates the belief that I observed with a number of traceurs, that traceurs had an identity that was distinct from others in the city. Consequently, *College Freerunner* referred to the 'ordinary people', as people that view what he and other practitioners do with suspicion, and dismiss it as an unnecessary activity. Statements such as this also highlight the awareness that practitioners had, that it was not simply figures of authority such as security guards and police that were a potential overcome, but also members of the general public. Despite the fringe or alternative view that individuals such as *College Freerunner* have, there was no discussion of instances where there had been expressions of physical hostility or conflict. Instead there was a sense of unease that came about through being questioned, rather than immediately accepted. *College Freerunner's* references to 'ordinary people', could be understood in figurative terms as, his belief in going against the grain of society and a critical examination of the conventions of moving along the path of least resistance so-to-speak.



**Figure 62 – Demonstration of a flip against a wall that was performed amongst the flow of pedestrian movement, highlighting parkour’s active engagement with space (6, 1 on map).**

*College Freerunner* also provided insight into the events that often preceded the defining of parkour spots. *College Freerunner* mentioned that Temple Square – one of the sites that members of his parkour community were known to visit – was a place they referred to as ‘Apocalypse’. The reason for this name was due to the nature of the conversations that they had had when they initially visited the site. In the naming of places, there is evidence of connecting to past experiences and explorations of the cityscape. The desire to regard a space in such a way can be seen as a means to personalise it and create a connection that is not readily offered through the conventional reading of the area. Also the nature of the name *Apocalypse*, demonstrates the re-envisaging of an everyday space as something that has a dramatic atmosphere where the normal rules of civil obedience no longer apply.



**Figure 63 – Temple Square that is referred to as by one of the practitioners as 'Apocalypse'. (30, R on map)**

Path	Node	Edge	District	Landmark
	Roscoe Gardens Adelphi Entrance St John's Gardens Temple Square	Adelphi	Met Cathedral Rooftops Docks	

**Table 15 – Urban elements significant to traceur Participant 2**

Additional features of significance;

Met Cathedral – Steps

Mount Pleasant – kerb, railing

Roscoe Gardens – walls, stone banister

Adelphi Hotel – Walls

St John's Gardens – walls, grass, bench

Dale Street – Scaffolding

Temple Square – raised brick planters, raised flooring, railings, grass

India Building – walls

Port of Liverpool Building – walls

### 6.3 TRACEUR PARTICIPANT 03| MASTERTRACEUR

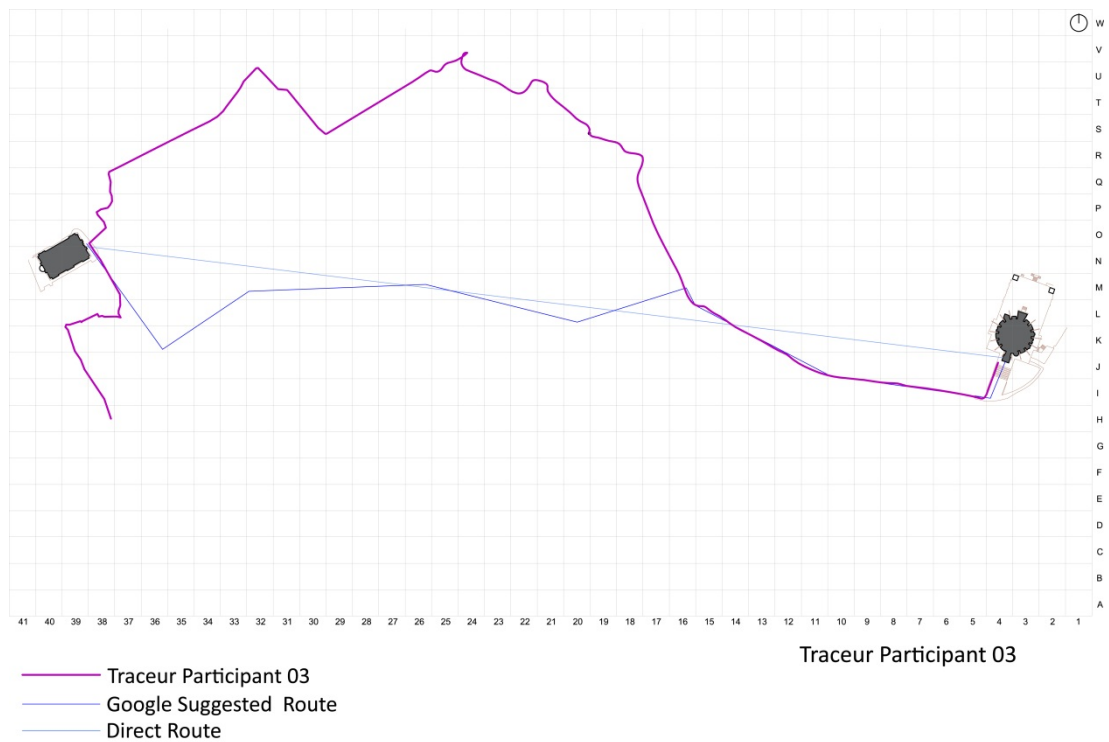


Figure 64 – Route describing traceur participant 03's tour of the city.

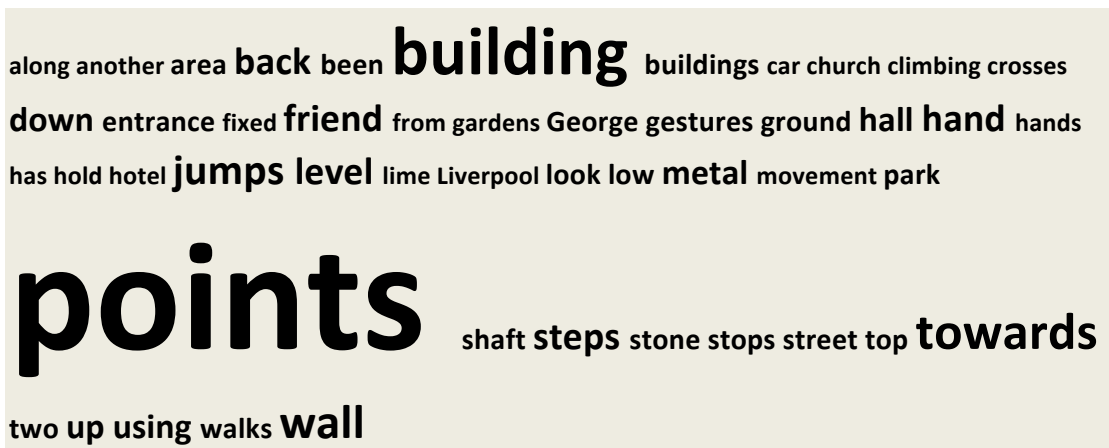


Figure 65 – word cloud to illustrate the most used terms to describe traceur participant 03's interactions with the surrounding environment during the tour.

*Mastertraceur* is a professional traceur who is well known throughout the parkour community on an international level, primarily due to the reputation that he has gained as a result of his appearances in films and television programmes. In addition, he features in a number of highly viewed videos posted on YouTube. Consequently, his association with parkour epitomises the impact that digital media has had on providing practitioners with a global audience. *Mastertraceur* spoke at great length about Liverpool in relation to the philosophy that he had developed through practicing parkour, and in doing so is critical of the society that is responsible for the urban conditions that he comes across. Throughout the tour, *Mastertraceur* emphasises his disdain for the commercial aspects of the city and the types of inhabitation that it engenders. In this, he communicates a belief that retail areas deny him opportunities to express himself. This is reflected in statements such as

I think this is a great place to start, but the problem is, as we walk through the city things become less interesting on the basis that the more you're surrounded by the population the harder it is to kind of like practice your art form because there's a lot of people around, people watching and stuff. It's not necessarily something you do to impress, it's kind of like you're looking for those key areas and those little quiet places amongst the city environment.

*Mastertraceur's* belief about the built environment extends beyond reading the structures that surround him in terms of physical affordances, and offers presuppositions regarding their origins. These opinions appear to be based around the premise that architecture no longer fulfils an aesthetic agenda, and has instead come to reflect a culture that emphasises speed and efficiency over quality, and user experience. As *Mastertraceur* puts it, 'It's a shame the world's too fast to focus on building generally beautiful things.' The views of *Mastertraceur* can be seen as *anachronistic* or even romantic, as there is a deep questioning of the value of human labour being embodied within architecture.

*Mastertraceur* describes aspects of landscaping and architectural design that are intended to prevent activities akin to parkour, such as skateboarding. Consequently, *Mastertraceur* inadvertently touches on De Certeau's notion of *strategies*, the methods implemented by figures of authority to control the use of space in order to maintain its *proper* function. The aspects of design that are highlighted are mainly micro-details such as the notches in paving that could be measured in several millimetres which prevent them from being used as platforms for jumping from whilst skateboarding.





**Figure 66 – Indents within stonework demonstrate the existence of strategies embedded within architecture to prevent activities such as skateboarding (17, Q on map).**

*Mastertraceur* also shows criticism towards other members of the parkour community, which reflects his maturity within the scene, and the pressure he feels to act conscientiously. When discussing the Exchange Flags square area in the city's central business district, an area that had been described as a significant place for parkour by other participants, he displayed a resistance towards physically engaging with it. As he describes;

I quite like this area of the street, but not fond of this area of the street. Yet again I think the reason why I like this area where we are now is that you can go on the inside and it's got like a courtyard, you can't move round there without being disturbed, not necessarily being disturbed because I'm not bothered if people want to come up to me, I'm just saying that I don't want to disturb people.

*Mastertraceur* highlights the Mersey tunnel ventilation building situated by the King's dock on the city's waterfront as a key site for parkour activity. Not only does the area offer the material and physical qualities necessary for practitioners to experiment with performing certain types of movement, but it is also described as having less security. This meant that there was chance disruption from authority figures that allows them the freedom they desire. This again demonstrates an awareness of ways in which movement through the city can be done in such a way as to circumnavigate places of opposition and confrontation.



**Figure 67 – The area around the King's Dock ventilation tower which is associated with challenges that allow for training with little public disruption (37, L on map).**

Path	Node	Edge	District	Landmark
Mount Pleasant	Lime St Station	Exchange Flags	City Centre	Wellington
Dale St	St John's Gardens	City Centre	Outskirts	Rooms
	Queensway		Cathedral	New JMU building
	Tunnel		3 Graces	

**Table 16 – Urban elements significant to traceur Participant 3**

Additional features of significance;

- Cathedral Plaza – Walls, Gap between walls
- Mount Pleasant – Iron Fencing
- Mount Pleasant Car Park – Concrete structure
- Gap between car-park and opposite building
- St John's Gardens –Walls
- Queensway Tunnel
- Science Park – Metal studs
- Lime St –Textured flooring
- Travel lodge – Metal Capping

## 6.4 TRACEUR PARTICIPANT 04| HACKER

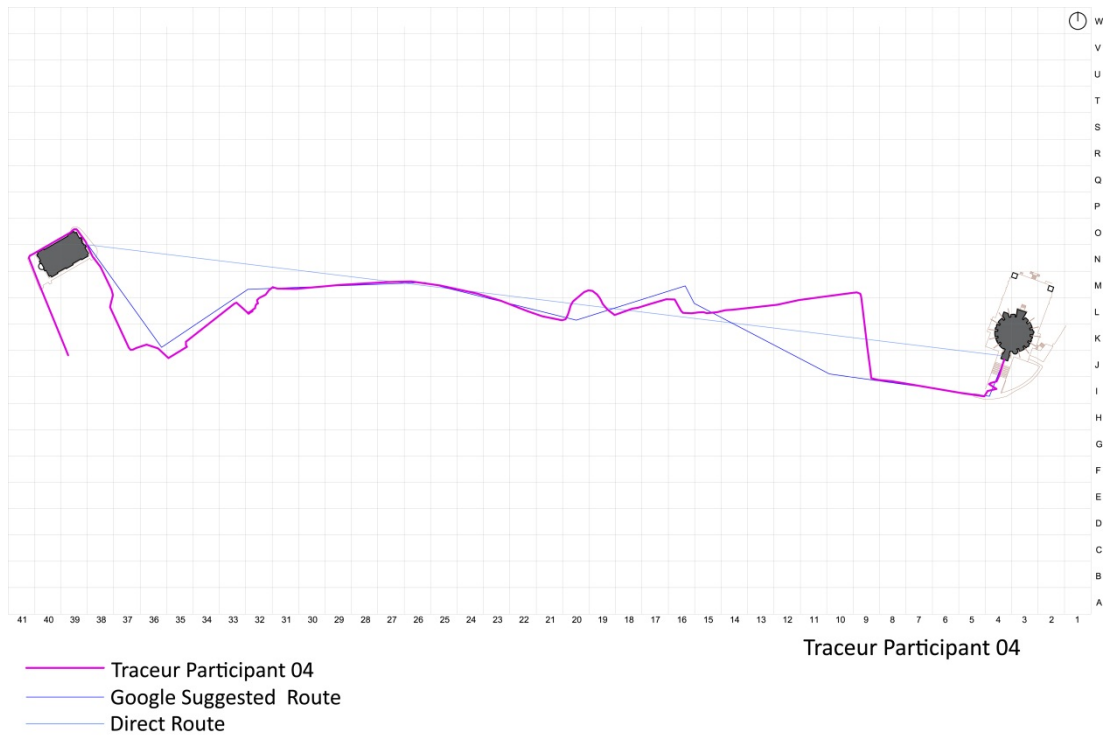


Figure 68 – Route describing traceur participant 04's tour of the city.



Figure 69 – word cloud to illustrate the most used terms to describe traceur participant 04's interactions with the surrounding environment during the tour.

*Hacker* is a founding member of a film production and coaching company. Although he does not come from a background of practicing parkour per se, he is actively involved with running the classes at a gym within the city that orientates around martial arts tricking<sup>37</sup> and free-style gymnastics. *Hacker* also has a comprehensive understanding of the parkour community on an international level through the experience he has gained working with his brother who is a professional traceur who is sponsored by a soft drinks company.

*Hacker's* movement through the city is augmented with the assistance of the *heelies* that he wears – training shoes with wheels embedded within them – these allow him to skate on his heels, resultantly his movement was often playful. *Hacker* uses his playfulness to highlight questions about the conditions of contemporary urban space, not only in terms of what exists but also in terms of what is absent. *Hacker* made a number of references to the value of *nature* within the cityscape. In his discussions, *Hacker* describes a dialectical tension between nature and the man-made world, and questions ways in which a balance between the two in contemporary cities could be re-addressed. He argues 'when you're born, you have so much freedom; you know everything is like a playground. And as you progress you realise the boundaries the rules. But what happens is you forget the beauty, you forget the things like the nature.' *Hacker* speaks about the value of nature being made manifest in the aging process of architecture. When describing the evidence of weathering on a stonewall he says;

I like stuff like this, this is going to sound really bad, because you've got a gorgeous piece of wall but you've got time, do you see the colours making patterns in it, the colours of it. And that's because of nature not because of what man has built. This rock in itself represents that equilibrium between nature and the urban.

It is the *equilibrium* between the urban and natural world as a habitat for individuals that appears to be of primary interest to *Hacker*, and he discusses the practice of parkour as having the ability to reconcile these two despairingly different spatial conditions.

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<sup>37</sup> *Tricking* refers to martial arts tricking, an offshoot of martial arts which focuses on the display of athleticism rather than combat.



**Figure 70 – Weathering on a monument reflects an ‘equilibrium’ between the man-made and nature (32, L on map).**

*Hacker’s* discussion on the relationship between the body and the environment that inhabits leads him to discuss his interest in the relationship between cities and human evolutionary theory. *Hacker* notes that,

‘Our great ancestors, the apes, they spent all their time in the trees, they swung around. That type of risk taking, that is still within us. But people ignore that now and we’re sort of losing our heritage really with our ancestors. So that whole conforming business, that’s what Parkour and freerunning is about really, not viewing the world as like a construct, not viewing it as a narrow minded tunnel.’

*Hacker’s* arguments parallel those of work done by anthropologists such as Morris (1969) and Ingold (Ingold 2000), who seek to explore the correlation between human biology and the culture of our dwelling.

*Hacker* reiterates parkour’s connection to the culture of cinema, and explains that the narrative of the science fiction film – *The Matrix* (1999) can be used as a means to understand the way in which traceurs question the society in which they live. *Hacker* argues that,

I think architecture-wise the best example media-wise is the Matrix. That scene when everyone is crossing the road ... and he says, all this is a construct, it’s a program and it’s a program that we’re told to conform to. Go to work living out our lives, but what it does it very, very slowly, it’s so minute throughout your whole life, you actually don’t even notice the process. Civilisation itself, it slowly conforms you.

What is perhaps most significant about the film he discusses is how the visual language of bodily movement is used to communicate ideas concerning computer hacking. In doing so,

he raise questions about the conditions that control a hegemonic understanding of everyday life and normative behaviour within it.<sup>38</sup>



**Figure 71 – The crowds of Church Street that are described as being a part of the challenge of the environment (25, M on map).**

Hacker’s arguments therefore bring to attention the reciprocal relationship between activities such as parkour that occur in everyday and ordinary places, and the scenes which feature in big budget films experienced by mass audiences.

Path	Node	Edge	District	Landmark
Clarence St	St Georges Hall	Pleasant St	City Centre	St Georges Hall
Clayton Square	St John’s	School	Outskirts	Queen Victoria
Church St	Garden’s	Queen Victoria	Cathedral	Statue
Lord St		Statue	3 Graces	Mann Island
				Costa – Lord St

**Table 17 – Urban elements significant to traceur Participant 4**

Additional features of significance;  
 Cathedral Plaza – steps, railings, flag poles, plinths

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<sup>38</sup> The American media scholar – Henry Jenkins, has also addressed the film’s connection to the movement of parkour. In his discussions on *The Matrix* franchise he discusses how ‘the films’ Computer Generated Images push characters beyond hacking or Parkour – walking on ceilings, stepping across the air or running along the sides of walls, all stock images in the Hong Kong action films’ (Jenkins 2008, p. 182).

## 6.5 TRACEUR PARTICIPANT 05| VETERAN

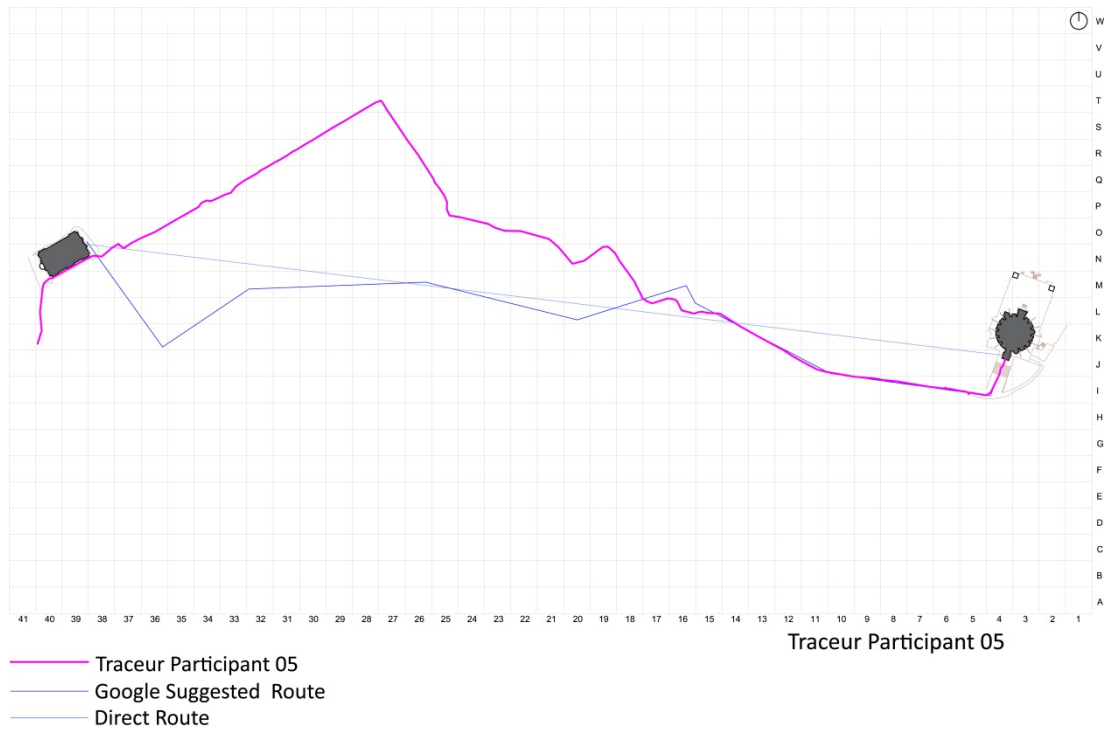


Figure 72 – Route describing traceur participant 05's tour of the city.



Figure 73 – word cloud to illustrate the most used terms to describe traceur participant 05's interactions with the surrounding environment during the tour.

*Veteran* describes himself as a coach and founding member of an entertainment company that produces films and offers freerunning and martial arts training. *Veteran* emphasises the dominance of the parkour community by males in their teenage years and early twenties and thus discusses the distinction of pursuing the activity in his late twenties. Throughout the tour *Veteran* performs expressive physical movements but they are more subtle than the movements demonstrated by younger traceur participants, additionally, they are intended to complement his efficient route through the city. In addition to his own background in martial arts, *Veteran* speaks about parallel movements such as break-dancing and Capoeira<sup>39</sup>, which are integrated into parkour in order to express a distinct personal way of moving.



**Figure 74 – The steps to the Metropolitan Cathedral that are compared to an obstacle created for a freerunning competition (4, J on map).**

*Veteran* speaks about how his interest in parkour paralleled the emergence of the discipline within the U.K. Accordingly, he speaks of younger practitioners as being of a different generation that are willing to push the boundaries of expressive mobility even further, he states;

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<sup>39</sup> Break dancing is a dance movement that emerged in parallel to rap music as part of the wider culture of hip-hop, and Capoeira is a Brazilian martial art that combines elements of dance and music.



Teenagers of today around about sixteen, seventeen, eighteen, they've got a crazy amount of ability. A lot more skill and a lot more bottle than I had when I was at their age. So to keep up with that age group is pretty difficult nowadays. So I don't know how I would probably fit in. The only thing that I can offer them is the opportunity to practice those tricks<sup>40</sup> in a safer environment with my teammates and me. Give them some pointers on the basic gymnastic techniques behind them.

*Veteran's* emphasis on safe environments for parkour highlights the tension that exists between arguments for and against parkour specific facilities. It is also a reflection of the concerns surrounding the maturity of practitioners due to the pressure that can be placed upon taking unnecessary risks without adequate training.



**Figure 75 – Concrete bench used to communicate the potential threats that exist for traceurs if they imitate movements without a correct awareness of the dangers involved (14, L on map).**

*Veteran* also speaks about the city as a place for practitioners that represent the dialectic between; a terrain that facilitates incremental physical development, and a backdrop for spectacular performance, as he states;

It's also probably a huge factor to take into account who's watching, because although some people who are purists of parkour, who tend to think about their movement being for them, and practice only for their ability, for their creativity and their development. Freerunners tend to look at it a little differently; they've got a little bit more of a showboating attitude about them. So they'll look at from the perspective of what can I trick off next? What can I do? Who's watching? What will it look like and what will they think?

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<sup>40</sup> *Tricks* refers to martial arts tricking, an offshoot of martial arts which focuses on the display of athleticism rather than combat.

*Veteran's* observations on traceurs image consciousness lead him to discuss the value of visual character of parkour as a commodity within the film industry. *Veteran* speaks of the potential for traceurs to apply their skills within the stuntman occupation. In doing so, he posits the notion of the urban terrain as a training ground for the choreographed scenes of action films, again highlighting the reciprocal relationship between parkour and the visual language of movies. *Veteran* comments; 'But I think when you're winding down at the end of it all, the only way to go with it is to look at probably teaching other people, coaching and mentoring other people like I do, or taking it to another level and coordinating situations or scenarios in films or on stage.' *Veteran's* remarks reflect his interests in the long-term application of the skills associated parkour. He also expresses his concerns regarding the physical demands connected with parkour again portraying it as a discipline that culminates only at a certain point in an individual's life. He describes this period as being strongly connected to individuals' desire to visibly manifest a social identity and describes,

If I was seventeen or eighteen it would be the idea of having a secret identity appealing to me more, to do all of those freerunning skills and parkour skills but without having anybody to know who you were. You'd need to develop some kind of a.k.a and alter ego. When I grew up it was a fascination with the likes of Spiderman and stuff like that, but I think the most interesting concept of it is not what they can do, because a lot of human beings can do that sort of stuff if they push their minds to it, it was the fact that nobody knew who he was and that he had a double identity, he lived two lives – one on the roof and one on the street and that was the fascinating bit for me, that was the interesting side.

*Veteran's* statements about anonymity emphasise the complex system of social *exchange* that inform the introversions and extroversions of city's inhabitants. *Veteran's* comments regarding interaction with the cityscape and public identity resonate with scholarly work that examines the notion of the *flâneur* (Mitchell 2005, p. 158)<sup>41</sup>. This again helps us to realise the significance of traceurs as figures for critiquing the contemporary nature of urban space and the identities that they help to engender.

Path	Node	Edge	District	Landmark
	Chavasse Park		Town	Liver Building
	Waterfront		<i>Liverpool One</i>	Wellington Rooms
			Roof-scape	

**Table 18 – Urban elements significant to traceur Participant 5**

<sup>41</sup> W.J. Mitchell argues the comic book character Spiderman can be understood as being to the traceur, what the painter is to Walter Benjamin's musings on the flâneur.

Additional features of significance;

Cathedral Plaza – Steps

Lime Street – Railing

Brownlow Hill – Concrete Bench

St John's shopping centre – Stairway

## 6.6 TRACEUR PARTICIPANT 06|DRPARKOUR

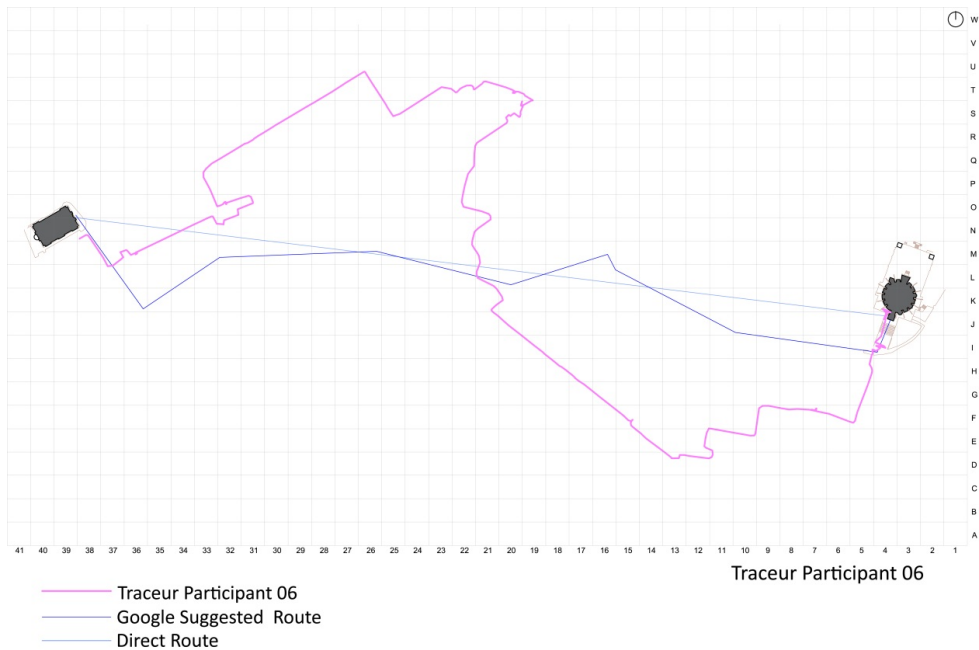


Figure 76 – Route describing traceur participant 06's tour of the city.

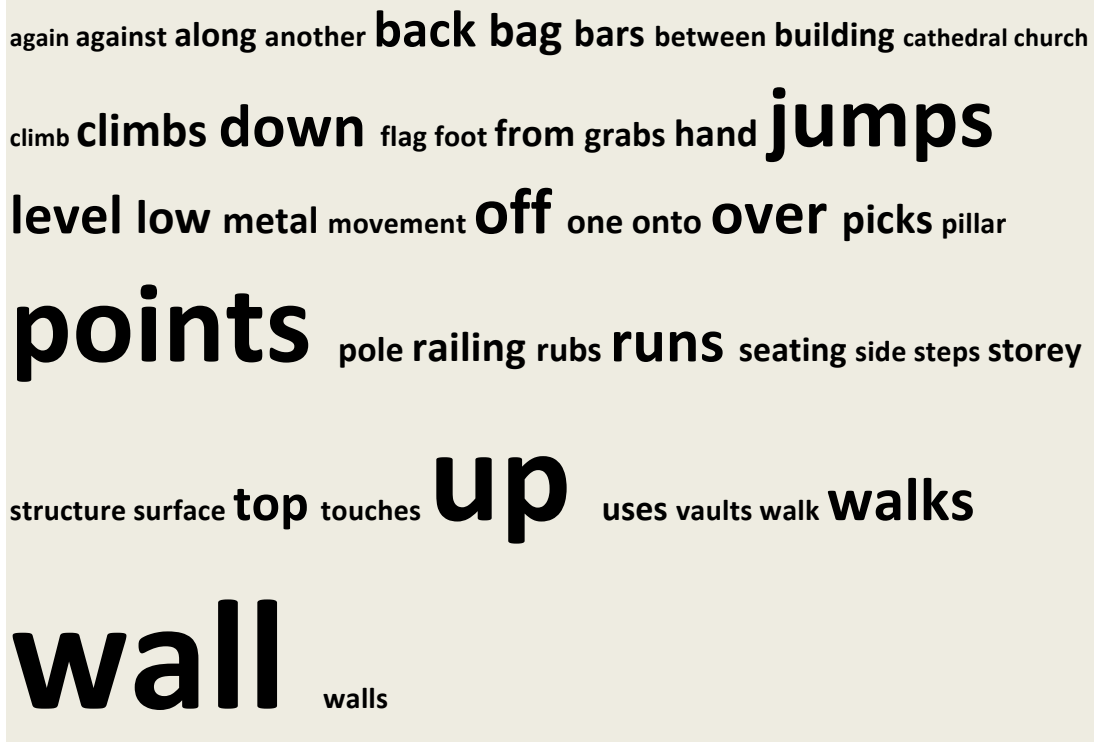


Figure 77 – word cloud to illustrate the most used terms to describe traceur participant 06's interactions with the surrounding environment during the tour.

DrParkour is a researcher who regularly practices parkour as a recreational activity during weekends. DrParkour explains that he began practicing parkour in his mid-twenties, and had actively participated in martial arts training prior to that. DrParkour discusses how he had only moved to Liverpool in the past year and subsequently carried out the initial stages of his training in Manchester and Japan. DrParkour's background in scientific research undoubtedly influences his response to parkour as a considerable amount of emphasis was placed upon understanding the bio-mechanics of the body in relation to the wider sphere of society. DrParkour argues,

Sixty per cent of the U.K. population are classed as overweight technically. And the levels of activity are actually extremely low. Diets aren't good that contributes but as computers, industrialisation's come in, the world's just stopped moving and apart from running etc. the majority of people just aren't moving enough, they're not getting outside enough so people are just inside sat in front of computers, it's just not a healthy situation, it's not what we've evolved to do, it's not what our bodies are adjusted to. And I'm not sure what the answer to that is really. Parkour's one part of the answer, so focus on the skills to take care of the body, it just gets you outside and moving. So young people come into the sport are moving and that gets you to develop skills for life.



**Figure 78 – A set of utilitarian rails that are used to develop balance and control over the body. (7,F on map)**

DrParkour's references to his concerns about contemporary culture and the holistic benefits of parkour reflect a clear desire for the movement to be understood by its positive merits and appreciated by the wider public. Consequently, as he journeys along his route he highlights a number of apparent obstacles that traceurs negotiate in order to maintain the integrity of the practice's reputation.



**Figure 79 – One of the closed-circuit television cameras that present themselves as a perennial issue for traceurs.**

An example of this is the reference he makes to the closed-circuit television cameras that are used to monitor the use of spaces. DrParkour brings to light how,

This is a general problem of parkour, cameras are everywhere now, that's just part of our society. Generally that attracts security so with every building there's cameras and some sort of security. Although we're not doing any harm they feel some sort of responsibility because of health and safety regulations, that's something that has the potential if someone should hurt themselves, which actually happens very rarely. As I say, it's about controlled movement.

DrParkour's emphasis here on the importance of using one's environment as a means to develop bodily control suggests the significance of understanding parkour as a discipline that enables individuals to manage risks, rather than to eliminate them. DrParkour expresses that identifying risks and opportunities is a constant part of the way in which traceurs read the space around them. DrParkour highlights the vision or '*sight*' that practitioners have and how it informs their attraction to various elements of the urban fabric. He describes how,

One of the principles of parkour in every city is that in your day to day walking around, some people call it the sight, that's the term they use, but you get an increased awareness of just what's around you. Because you're always looking for possibilities, things running through your mind that you could be doing. So you find people walking around looking around more. And you do start to notice as you get more experienced, I mean I'm not that experienced, and people say let's try that and I say what? – I don't see anything. You just start to be able to pick out potential movements.

DrParkour's description helps to identify the way in which traceurs mature through their discipline and how the reading of space becomes more sophisticated as they learn more about the capabilities of their body.<sup>42</sup>



**Figure 80 – A successful completion of a challenge that is discovered whilst walking through the city (32, P on map).**

DrParkour's tour also provides valuable insight into the dynamics of the parkour communities in the North West of England. He makes a number of references to the similarities and the differences between the practitioners that he has come across during his time living in Liverpool and Manchester. DrParkour describes how,

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<sup>42</sup> DrParkour's comments reiterate the notion of the *parkour gaze* made by other authors that have discussed the perceptions associated with parkour development (see Edwardes 2009, Saville 2008). Despite the significance of this finding the notion of fully studying the concept of parkour 'vision' or 'sight' is beyond the scope of this study, as it would require a comprehensive understanding of the cognitive functioning of practitioners over a prolonged period of time.

It is common for large groups to form into smaller organisations. The one in Manchester is very organised; they train three times a week, plus a gym session. The one in Liverpool is more ad-hoc, there are associations of people, they're not organised. There's no central website, it's just on Facebook, and social media, things are arranged. And just recently there has been an effort to make a regular Saturday training session.

DrParkour's observations help to provide evidence of the role that social media plays in shaping of the networks that define the parkour community. He also highlights the complementary role that training facilities such as gyms play in shaping the landscape of places that are significant for traceurs.

Path	Node	Edge	District	Landmark
Wood St	Cathedral			Port of Liverpool Building
Union Court	JMU Library			St Luke's Church
	Queensway Tunnel			
	Temple Square			

**Table 19 – Urban elements significant to traceur Participant 6**

Additional features of significance;

Cathedral Plaza – walls, handrails, steps, stone plinth, flagpole, wall gap

JMU Library – railings

St John's Gardens – walls, grass

Queensway Tunnel – walls

Hardman Street – Barbed Wire

Wood St – Cameras



## 6.7 TRACEUR PARTICIPANT 07| CLIMBER

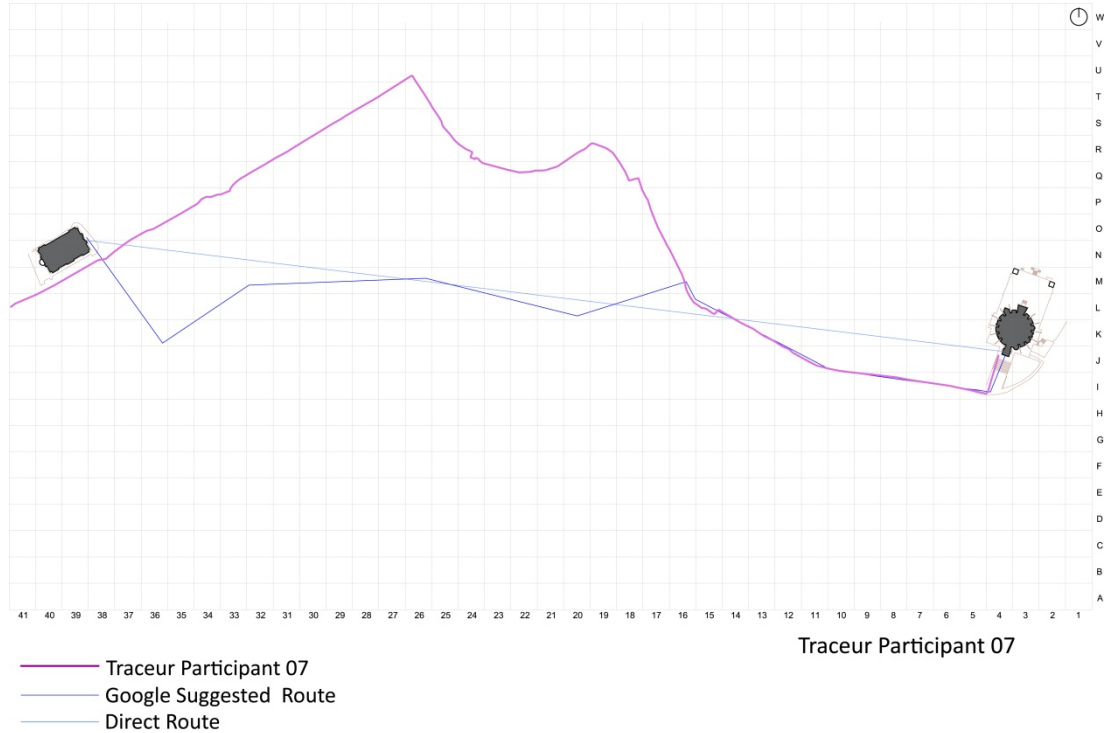


Figure 81 – Route describing traceur participant 07's tour of the city.



Figure 82 – word cloud to illustrate the most used terms to describe traceur participant 07's interactions with the surrounding environment during the tour.

*Climber* is a teacher working in the north of the city. Through his job, *Climber* has had the opportunity to work with adolescents that have been excluded from the conventional school system due to disciplinary issues. Consequently, *Climber* has been involved with the teaching of parkour alongside more traditional forms of education.<sup>43</sup>

*Climber's* tour of the city highlights a range of structures that relate to different forms of physical movement, with a particular emphasis on climbing. Accordingly, the buildings that he discusses have qualities that offer micro-spaces to hold on to, and surface textures that enable a significant amount of grip to prevent unwanted additional movement. When investigating the stone work of one of the city's administrative buildings he concludes; 'See if you look inside the bricks there, there's cut-outs in each of the bricks so you can climb up and shimmy across. Climb on top of the balcony there. And obviously because it's an older building it's a lot easier to climb on, it's a lot easier to train on.'



**Figure 83 – A stone feature in the city's business district that is discussed in terms of a platform to jump from and on to (26, U on map).**

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<sup>43</sup> The educational benefits of parkour could also be seen as a manifestation of the arguments proposed by Loris Malaguzzi in his belief that after human interactions, the space in which an individual inhabits is responsible for their development (O'Donnell Wicklund Pigozzi. et al. 2010).

Additionally, *Climber* expresses a keen interest in indicating the route of movement between buildings. In one instance he explains, ‘It looks like all the buildings are interlinked so you can actually go across from one roof to another, you can climb up right across it.’ Thus, he demonstrates how building forms correspond to combinations of movement.

In describing his feelings towards buildings, *Climber* projects his imagination onto them and makes a number of parallels with pop-cultural references. When describing the neo-classical facade of the Wellington Rooms building he associates it with the setting of a popular video-game. He explains, ‘There are also possibilities of climbing straight up. They’re like *Prince of Persia* pillars.’<sup>44</sup> Again, comments such as this help to direct attention towards the reciprocal relationship that parkour shares with the virtual environments that are simulated within both the film and the gaming industry. Perhaps more pertinently, situations such as this also highlight the interest that is held by traceurs to read the city as an immersive gaming environment, challenging conventional notions of the conditions appropriate for play.<sup>45</sup>



**Figure 84 – *Climber* using his body to measure the size of a piece of stonework.**

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<sup>44</sup> Prince of Persia refers to a popular video game franchise and film adaptation which was released 2010.

<sup>45</sup> The intention of engaging with real-world dangers that are absent from virtual counterparts reiterates long running arguments by figures such as Lady Allen of Hurtwood, and her polemic for developing playgrounds as places for multisensory based learning (Allen of Hurtwood 1968).

*Climber* was keen to emphasise its value as an alternative form of tourism. *Climber* discusses the phenomenon of traceurs travelling to Liverpool specifically to experience particular places that the city offers and describes how ‘a lot of people come down from parts of the U.K; they come to places like this to do some training. But generally down by the docks is where they like to train most, just because it’s out of the way and less people to bother them.’ Again one of the key issues that determine significant places for parkour is the role that people play. The types of people that are associated with a place are considered just as integral to the challenges within an environment as the actual physical landscape, and therefore can influence traceurs to either embrace or avoid a place whilst training. *Climber’s* comments also highlight the convivial qualities of parkour on both a local and national level, as he describes the culture of travelling that exists within the community to learn from one another.

Path	Node	Edge	District	Landmark
Dale St	Temple Square		Rooftops	
Queens Arcade	Queens Arcade		City Centre	Lime St –Old
Mount Pleasant –Roofs			Docks	Cinema
			Waterfront	St Georges Hall
				Royal Court
				Theatre
				Martins Bank
				India Building
				Beetham Plaza
				Liver Building

**Table 20 – Urban elements significant to traceur Participant 7**

- Cathedral Plaza – walls, handrails, steps, stone plinth, flagpole, wall gap
- Mt Pleasant Car–Park – concrete structure
- Barbed Wire
- Mount Pleasant –Shop Fronts
- Dale St– building details

## 6.8 TRACEUR PARTICIPANT 08 | PROJUMPER

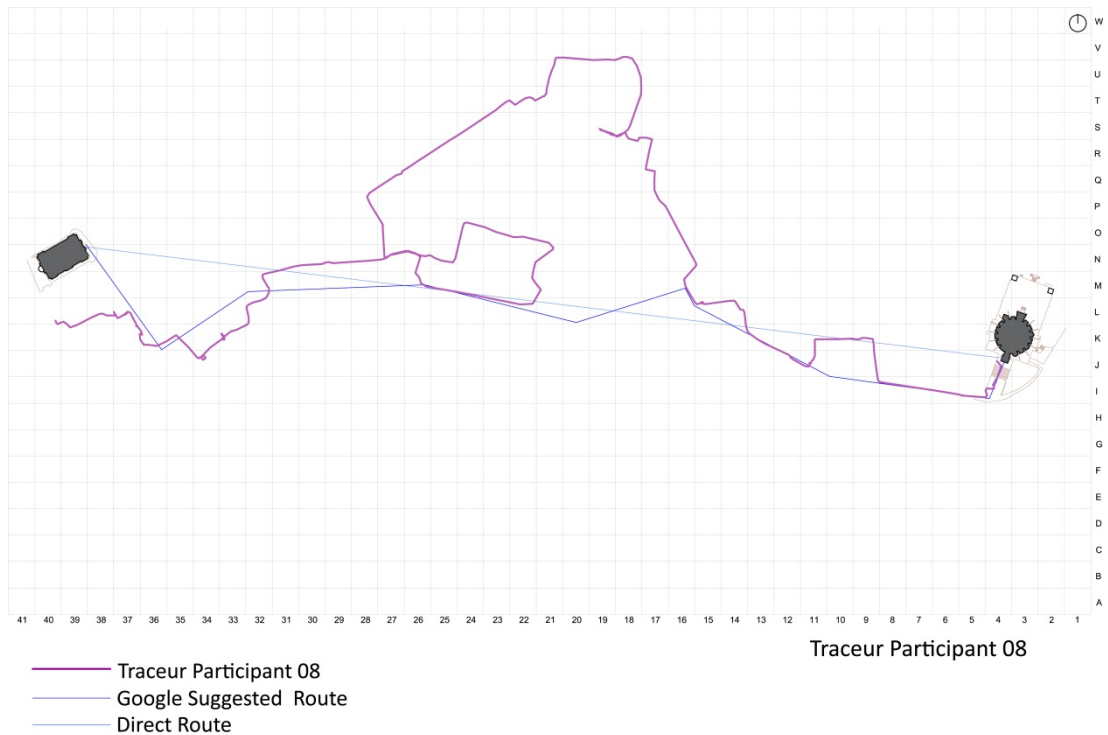


Figure 85 – Route describing traceur participant 08's tour of the city.

across adelphi again against another back begins benches between building  
 cathedral climbing demonstrate describing **down** drain emergency explain gap  
 gestures gothic grabs ground hand hands him hotel **jumps** kerbs leans level  
 low movement over places **points** railings  
 shaft side staircase steps street surrounding top two up ventilation walks  
**wall** walls

Figure 86 – Word cloud to illustrate the most used terms to describe traceur participant 08's interactions with the surrounding environment during the tour.

*ProJumper* is a professional acrobat from the Wirral Peninsula, additionally he has spent a number of years practicing parkour, and is familiar with the city of Liverpool as a place to train. *ProJumper* pays particular attention to describing potential *missions* that he comes across throughout the tour. He speaks about missions as challenges that involve getting from an *A* to *B* point whilst working with constraints such as being unable to touch the pavement. These challenges situate his body in a fully immersive narrative that contests his physical ability with the structures that surround him. These missions are intended to be ad-hoc and reflect the spontaneous nature of traceurs to inscribe meaning into urban space by associating it with personal challenges. *ProJumper* gives careful consideration to the type of architecture that lends itself to these narratives. When describing the architectural qualities that he searches for, he says,

I found the newer buildings aren't really as good for parkour. They tend to build them in such a way, that tend to be too simple and plain and I'm not sure really. The older buildings tend to be much better for parkour because of the way that they're designed. The newer buildings don't tend to be as good for it to be honest.

*ProJumper's* affinity with what he describes as being 'older' buildings was reflected in his continual attraction to buildings that were constructed largely from stone, and thus intended to be monumental in scale as a means to communicate an architectural language of permanence. The structural integrity of the material also lends itself to parkour due to the collision of dynamic forces that the movement entails. *ProJumper* is aware that his actions may be considered irresponsible due to the potential threat of damage to buildings that are widely regarded as signifiers of the cities heritage, but argues that;

When I come to old buildings like this, beautiful buildings, I always try and respect them a bit more because of the way they were built. When we train on something, people often think that we're damaging the buildings. We actually respect them quite a lot and we try and preserve what we're training on as much as we can.

Statements such as this emphasise how *ProJumper's* and other traceurs' activities are carried out with a great deal of accuracy to work with the heritage value of architecture rather than in ignorance, or, further still, against its historic attributes. *ProJumper's* differentiation between older and newer buildings draws attention to the way in which traceurs read architecture and highlights the forms of movement that are associated with different types of construction methods. Thus, the general view of the minimal aesthetic associated with *modern* architecture as a signifier of efficient construction systems could also be regarded as an indication of minimal affordances for movement on a human scale. *ProJumper's* reading or mapping of the patterns and rhythms in architecture is also reflected in the movements that he projects onto space. *ProJumper* stresses that the body

can be trained to complete bold movements in a familiar location, in order for them to later be applied to an unfamiliar setting that could be considered as having a greater level of risk associated with it. Through this process of repetition, *ProJumper* indicates how traceurs are able to develop the relationship between their physical abilities and their readings of the cityscape. As he states;

I mean, if I'm capable of doing this a thousand times without falling and without hurting myself, I know for a fact that I can do it at a higher height. Obviously it's very safe jumping across this. And once you've mastered it at this level you can actually take it to a higher height.

This iterative progression of learning the city's qualities and applying accumulated embodied memories again emphasises the correlation between traceurs and the characters of movies in their negotiation of their surrounding environment.



**Figure 87 – Jumps at ground level from one kerb to another, highlight the gradual development that is needed for traceurs to be able to perform movements at higher heights (16, 0 on map).**

The internalisation of a city through a rapid series of events resonates with Giuliana Bruno's discussions on *Le Samourai* (1967), the French crime film directed by filmmaker Jean-Pierre Melville. As she describes;

Our urban hero knows his city "intimately"; that is he knows all its inner workings. He has interiorized the subway map, practiced each of its pivots and sites of junction, and digested every part of entry and exit. So familiar is the streetwise Delon with this map that he can move jointly with it. He knows it "comme ses poches," like his pockets... he is "wearing" the map. Like a skin.'

The intimacy that traceurs such as *ProJumper* display towards the cityscape results in a form of exploration that negates accepting a passive response to spaces, and instead

orientates around a form of deconstruction that involves physically and psychologically meditating on the potential challenges that they offer. Accordingly, traceurs' readings of the cityscape do not simply reflect a palette of haptic experiences that are intended for individual enjoyment, but rather denote a form of mapping that reconcile a unique form of personal maturity. Through developing one's mental and physical abilities in such a way, *ProJumper* suggests that individuals are able to further improve their public identity in a way which challenges the consumer relationships that govern contemporary urban space. *ProJumper* indirectly emphasises how parkour has the ability to influence the notion of *Social capital* found within cities, see (Putnam 2000). *ProJumper* describes the feelings of training with a group as such,

I kind of see it as a way of expressing yourself and in expressing yourself it helps you to bond with people. Everyone that I've met that does Parkour, you kind of instantly have that connection, you instantly have that thing in common. And when you train together, you pretty much don't need to speak really because you've got that thing in common with each other, you kind of just move together and you kind of just understand who they are by the way they move.

*ProJumper's* differentiation between practitioners of parkour from members of the general public again emphasises how the public identity of traceurs conflicts with the notion of uniformity and the fixation with following the crowd. A consequence of this is the interest that is expressed by traceurs to appropriate spaces that enhance the feeling of seclusion, where they will be out of the gaze of the general public.



**Figure 88 – An unpopulated office area of the city that was described in terms of its potential for training (33, K on map).**



For these reasons, *ProJumper* describes how ‘the best place really for a Parkour practitioner is a derelict building or an abandoned building ... you tend to find buildings in derelict places which are perfect for training because obviously there’s no one around, and there’s no one there and you’re not bothering anyone.’ Parkour as a practice is thus immersed in the politics of functionality of buildings. Thus, in discovering structures that are absent of a prescribed architectural function, traceurs find opportunities of freedom, and affordances to internalise, in order to redefine the meaning of the environments they encounter throughout their everyday lives.

Path	Node	Edge	District	Landmark
Mount Pleasant	Cathedral Plaza		Rooftops	St Georges Hall
Mount Pleasant– Alley	St John’s Law Courts		City Centre	Law Courts
Adelphi Hotel – Walls	Kings Dock			
St Georges Hall				
Victoria House				
Cook St				

**Table 21 – Urban elements significant to traceur Participant 8**

Additional features of significance;

Cathedral Plaza – walls, bollards, steps, stone plinth, flagpole, wall gap

Mt Pleasant Car–Park – concrete structure

Adelphi Hotel – walls

Crane

Cook St – Open Stairs

Kings Dock – ventilation shaft

## 6.9 TRACEUR PARTICIPANT 09|GRIPPER

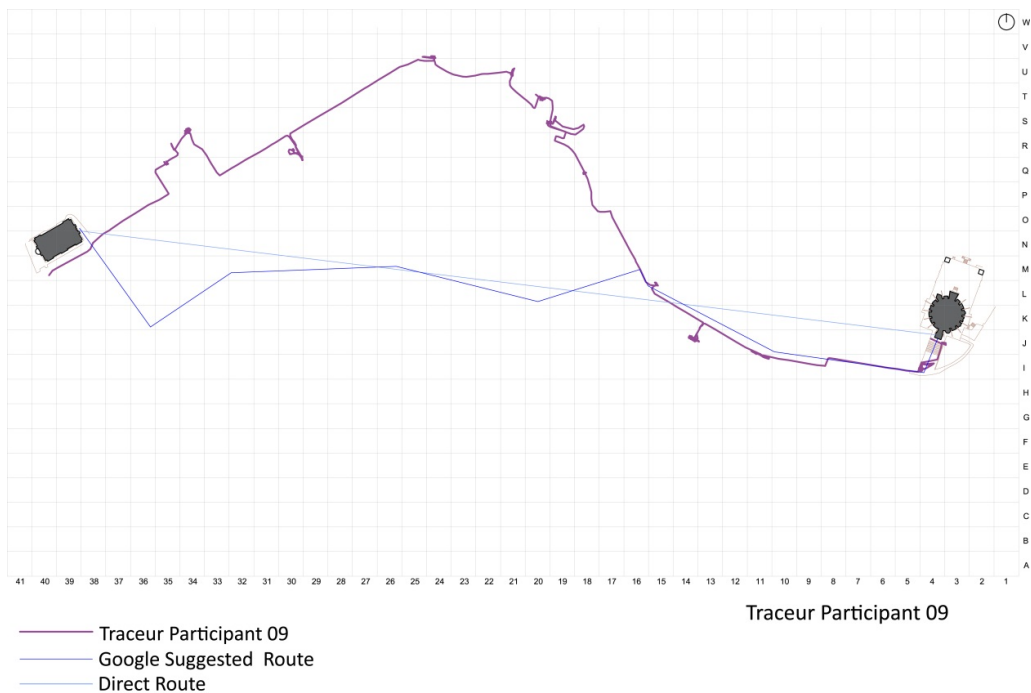


Figure 89 – Route describing traceur participant 09's tour of the city.

across adjacent **again** against along another around **back** banister  
 between **brick** cat climbs coping demonstrate **down** forward from gap  
 ground him jump **jumps** kerb lands leaps ledge level  
 low lower metal off **onto** over parallel pillar planter railing **runs**  
 section side steps **stone** strides top two up vaults walks  
**wall**

Figure 90 – word cloud to illustrate the most used terms to describe traceur participant 09's interactions with the surrounding environment during the tour.

*Gripper* is a college student who practices parkour as a recreational activity, and regularly travels to Liverpool on the weekends from his home on the Wirral peninsula to meet up with other members of the parkour community to train within the city centre. *Gripper* highlights that although there are suburban areas close to him that he is familiar with as places to train, in Liverpool the parkour community is focused upon the city centre, and is unaware of places on the city's outskirts that are of significance. *Gripper's* tour through Liverpool documents a number of key spaces for the parkour community and indicates their potential by demonstrating a number of athletic movements. In so doing, *Gripper's* physical engagement with the sites provides insight into the rigorous practices traceurs go through in order to develop their personal capabilities.

*Gripper* stresses the importance of the correct form of footwear when practicing parkour and explains how the material composition of particular types of sports shoes is adept for the movements traceurs wish to perform. The sole of the shoe in particular as the liminal point of contact between the foot and the surfaces of buildings, and is described as playing a fundamental part in physical ability of traceurs. *Gripper* describes how; 'if you've got good grip, it's just as important as the walls themselves, if you've got a shape that's used to it, it's all about the grip. So the wall and the shoe matter so much.'



**Figure 91 – The Kalenji training shoe produced by the French sports company Decathlon that has popularity throughout the parkour community (4, J on map).**

It is important to consider that within parkour the shoes which practitioners use, become not only a micro-space which they inhabit but they also become the mediating structure

between the urban terrain and their bodily presence. The visual aesthetics of the shoe thus become secondary, as the properties of the material integrity of the shoe's underside are considered in relation to rigorous testing. *Gripper's* consideration of the shoe's sole demonstrates it is not only buildings that are read in terms of tactility in parkour, but also the body itself, which again emphasises how traceurs engage in a reciprocal process of learning about the city and their physical existence within it.<sup>46</sup>

*Gripper* highlights the strategies that are implemented on a tactile level to distort the friction of materials in order to prevent the practice of parkour happening in particular areas. In one instance he indicates a high-level wall which that he cannot use and explains how 'there's this thing called vandal grease, paint basically so it stops people going on, so it's like coated in it'. This reflects his belief that there are unnecessary concerns surrounding the activities of the parkour community that they will inevitable cause buildings to become damaged. *Gripper* counters that argument by stating,

A lot of the time buildings are suffering from weathering rather than from actual physical damage. If you think about it a lot of the time walls aren't going to come down because of a small human like myself. It's going to take a lot of pressure to get knocked down. So that's like a misconception for most people, that we're going to damage the walls but why would we want to damage the architecture if we use it.

His statement emphasises the vested interest that traceurs have in the built environment and their immersion into the life and history of buildings.

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<sup>46</sup> *Gripper's* close investigation of the texture of the shoe resonates with the term displacement on a micro-level. I would argue that this study reinforces the conceptual connection between the term *displacement* in a variety of different contexts and scales. In a computer modelling sense, the term *displacement mapping* is used to describe a method of providing an object texture by altering the geometric position of points on its surface, thus giving the impression of tactility. As this modelling takes place in the virtual realm it is a process which is applied to help provide non-existing objects with the impression of the micro-depth and detail necessary for them to be read as things that are authentically tangible. I therefore elucidate that parkour is not simply an activity that relates to the physical action of displacement but it also requires a reading of material displacement as the friction that materials offer determine the affordances available to traceurs.



**Figure 92 – Vandal grease that is used to prevent access to specific surfaces, presenting a potential danger to traceurs (14, J on map).**

*Gripper's* reading of materiality and the sensorial also addresses the impact of climatic conditions on the material qualities of places. *Gripper* stresses his concern that; 'in the wet, and obviously it's in England so it's wet all the time, so it gets really mossy because of the texture. So that's a bit of a problem with the older style in the gardens, that type of architecture can get really slippery and dangerous in the wet.' *Gripper* uses this apprehension to argue for the importance of parkour specific environments where the material conditions can be controlled. He also emphasises that covered environments such as the portico of St George's Hall are significant to traceurs as they offer a limited but valuable place to train. He explains that,

There's only like two or three movements that you can do but it's nice to have an undercover spot where the walls are grippy as well. Because when it rains it's such a big problem because everything becomes really slippery. You get the odd brick type which is just perfect and it's almost trainable in the rain, but even if it's amazing bricks that you're not going to slip on you've still got to be cautious as there is always the possibility.'

*Gripper* therefore explains how an intimate reading of a material's surface is necessary for a traceur to understand the possibilities that it offers and the threats that they must navigate away from. As a result, *Gripper* highlights traceurs' sensitivity to the layers of meaning that are embedded within materials that fluctuate with the passage of time.

Path	Node	Edge	District	Landmark
Rumford St	Roscoe Garden	Roscoe Gardens	City Centre	St Georges Hall
	St John's Gardens	Vandal Grease	Docks	
	St Georges Hall	Shopping Centre	Museum	
	Queensway	Exchange Flags		
	Tunnel			
	Temple Square			
	Exchange Flags			

**Table 22 – Urban elements significant to traceur Participant 9**

Additional features of significance;

Cathedral Plaza – walls, handrails, steps, stone plinth, bollards, wall gap

Adelphi Hotel – walls

Mt Pleasant – low-level walls

St John's Gardens – walls, grass

Temple Square – brick planters, metal benches, brick sundial

Exchange Flags – stone banister, kerbs, wall gap

## 7.0 TOUR ANALYSIS

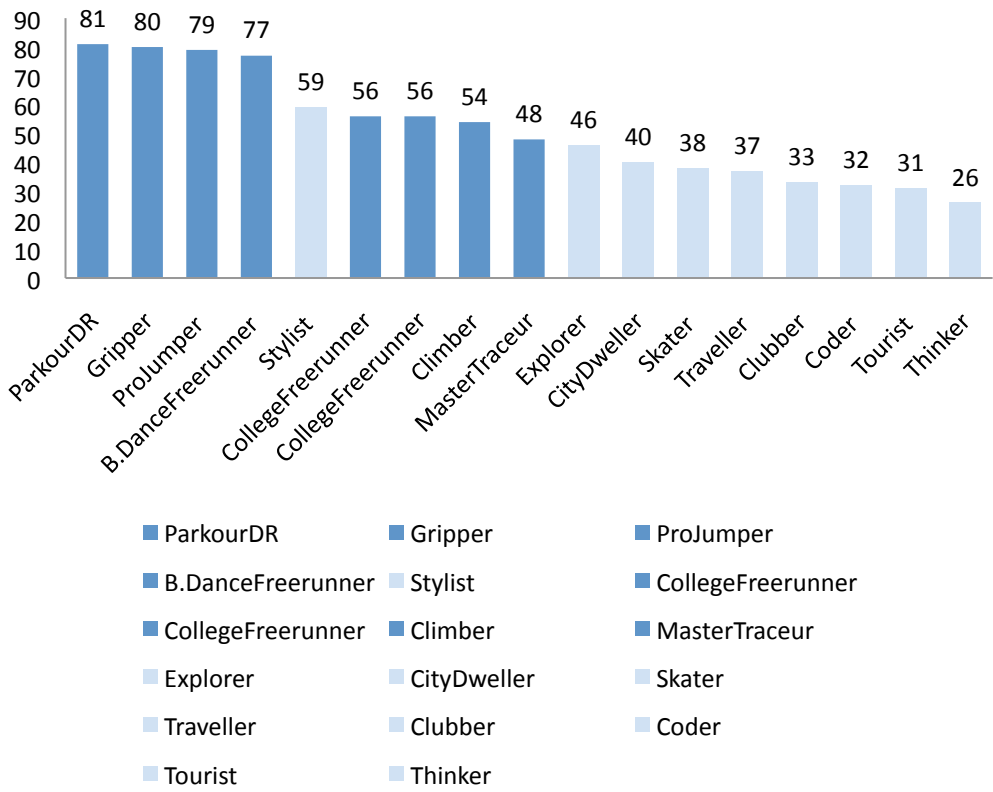
The designed tour exercises generated a substantial amount of both qualitative and quantitative data that represented a diverse range of readings of the cityscape. The variations in these readings were influenced by a number of uncontrollable environmental factors, such as the nature of the other inhabitants of spaces and weather conditions. The cartographic representations of these tours that were produced in order to codify the data found within the video documentaries illustrate the individual nature of each tour, with each one appearing as a unique spatial signature. The observed characteristics of movement parallel Laban's notation system for documenting the movements found within dance discussed in chapter 4. This is due to the way in which places of intense physical interaction and places of passive relations are manifested in the visual language of the maps.

Additionally, it was evident that the familiarity that traceurs had with video film-making techniques meant that they were able to confidently express how they felt about the built environment and how they perceived it in relation to the concept of a sense-of-place. This emphasises my belief that traceurs use video film as an extension of the places they inhabit in order to develop social relationships. Additionally, there were clearly defined patterns in the routes and buildings that the traceurs defined as places of significance. Perhaps most notable was their attraction towards the openness of St John's Gardens, and their irreverence towards retail orientated aspects of the city centre. Consequently, despite the variable conditions that the studies were conducted within, the traceur participants' response to the tours offer narratives that contain coherency to the nature of the city, which challenges prescribed meaning that are embedded within it. These readings of the city articulate the significance of filmmaking techniques as a means of capturing the haptic qualities of the city, such as its tactility as a contributing factor to an environment's sense or spirit of place. By observing traceurs interactions with the city, I was also able to demonstrate how video filmmaking techniques can be used to document events that are ephemeral and contingent, rather than those that are a reflection of fixed functionality.

Conversely, the architecture students that participated in the study provided far less information regarding the immediacy of architecture as objects to be touched. Alternatively, the architecture students that participated in the study provided far greater insight into the meta-narrative of the city in terms of its history, and the manner in which it

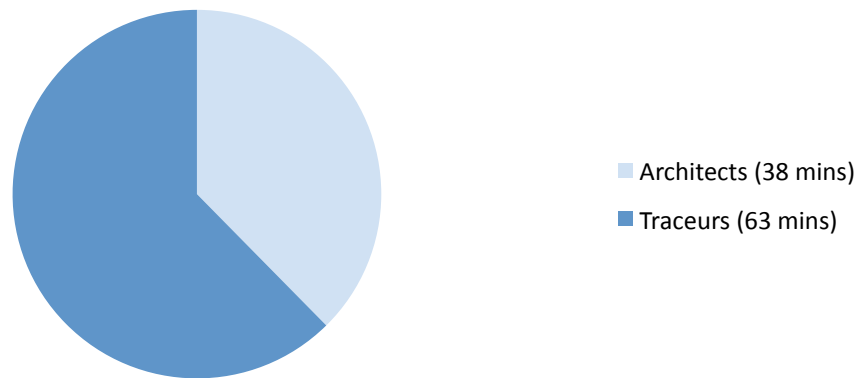
can be understood as a visual composition. Although the architecture students did not demonstrate a distinct reading that could be regarded as a coherent voice, it is worth noting that their tours also brought to attention the notion of feeling out of place in spaces within the city. The results of this emphasises the importance of recording phenomenological aspects of the city. The variation displayed in the journeys both in terms of the routes taken and the elements that were deemed as points of significance reinforced arguments made by Michel De Certeau that to walk in the city is a creative act, building upon that statement, I would argue also that this study emphasises how creative acts whether it be within it an academic or non-academic setting, have the potential to reveal new truths regarding how the built environment is valued and how it functions.

It was also evident that the traceur participants on average took approximately 50% longer to complete the exercise. From the perspective of a researcher that participated in the tours along with the research subjects it was evident that the additional time taken reflected the traceurs intimate interest in examining the material qualities of buildings in detail. On reflection on the exercise however, it is worth considering whether a similar pattern of amount of time taken to complete the exercise would have been evident had the participants been given a fixed route to move through.



**Figure 93 – Diagram comparing the amount of time taken to complete the exercise by each of the traceur participants.**

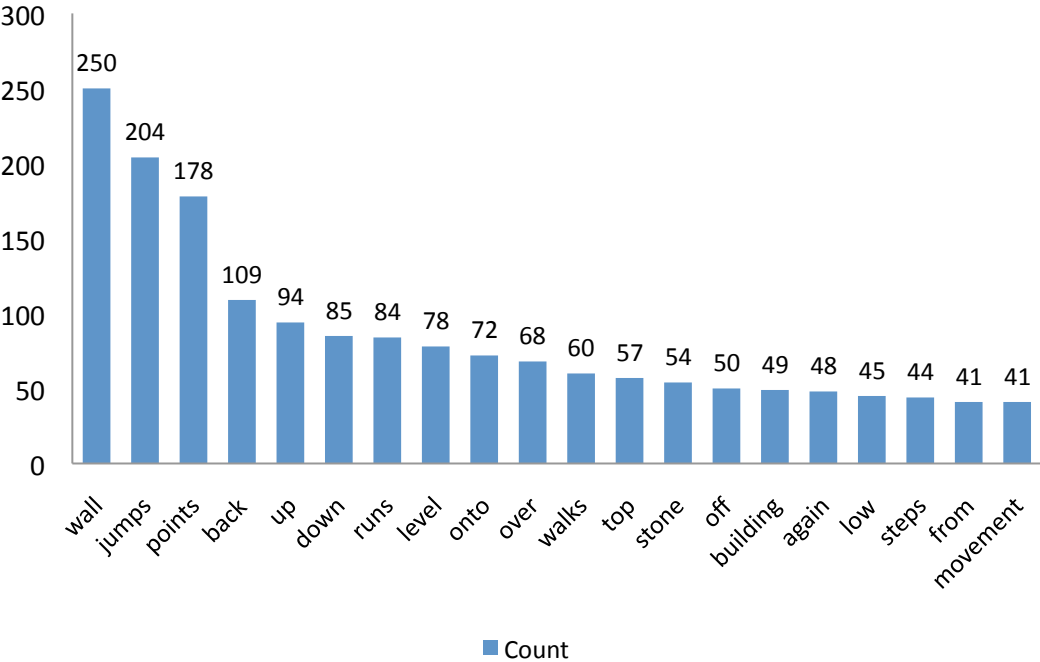




**Figure 94 - Diagram comparing the amount of time taken on average between the two participant groups.**

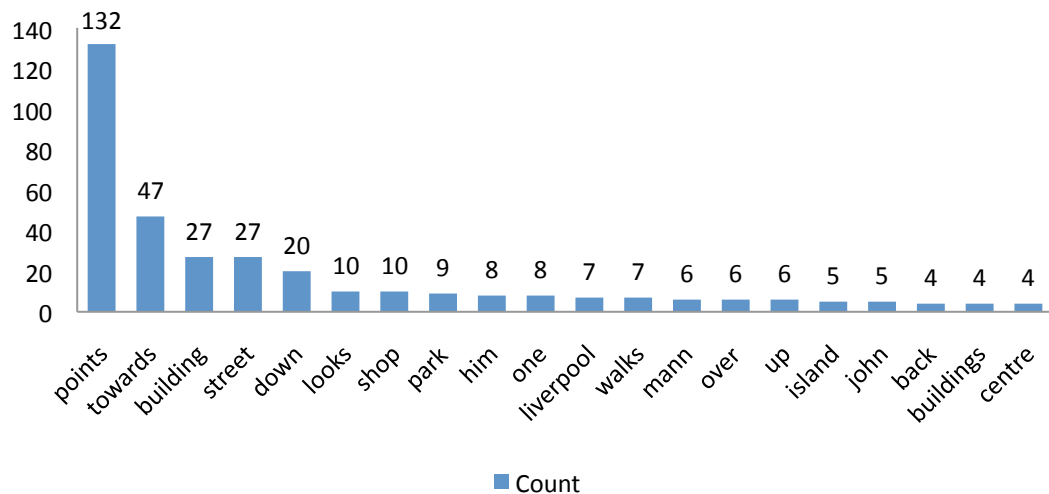
When examining the terms used that I used to describe the actions of the two participant groups, it becomes apparent that there are reoccurring patterns that help to highlight the differences between them. The following diagrams are used to illustrate the most significant terms used to explain how traceurs and architecture students interact with their surroundings. It is important to stress that these are terms used in response to the data collected as part of the analysis, rather than verbal expressions used by the research participants. What is clearly apparent is that through the analysis of the video films, the terms 'wall' 'jumps', and 'points' are attributed most frequently for traceurs. This helps us to understand not only the traceurs methods of interacting with space, but also emphasises their fragmentary approach which I observed, for understanding architecture as references to parts of buildings and different materials are displayed. Additionally, this diagram helps us to see how prevalent different types of physical movement such as running, flipping, touching, striding, and climbing were throughout all of the exercises. The frequency by which the action of jumping occurs also presents an indication of the physical impact that the bodies of traceurs have on the built environment, and similarly the impact that buildings have on the bodies of traceurs. By using the city's architecture as a platform for projecting the body from, and accordingly onto, the traceurs relationship with the city can be seen as one that is both preoccupied with the existence of physical structures in their immediate proximity, and their absence which allows for space to potentially exist within. What is particularly useful about the word cloud diagram therefore, is the ability that it has to summarize the connection between materials and affordances. For example when examining an area that was populated with railings, there were high instances of the space

being used for precision jumps. The visual nature of these diagrams is intended to communicate succinctly the way in which the interactions between the participants and the environment surrounding them throughout the tours can be quantified to an audience.



**Figure 95 – Chart to illustrate the most significant terms for all the traceur participants.**

In comparison to the traceurs, the terms I used to describe the actions of architecture student participants are limited to gestures that are intended to communicate an interaction with the city on a larger scale, and emphasise an interaction with the built environment that is based on subject knowledge. References focus on the entirety of buildings and urban elements such as streets and alleyways. Other than pointing and walking, the terms used to describe their ways of interacting with the city suggest no actions are indicated that demonstrate a bodily engagement with the architecture that surrounds them.



**Figure 96 – Diagram to illustrate the most significant terms for all the architecture student participants.**

As a researcher who shares educational experiences with the architecture student participants, I observed how their way of seeing the city amongst other things, reflected a culture of understanding city spaces in terms of design, and the subject knowledge that was gained at University. This meant both relating what they came across on their tour to established statements of architectural knowledge, such as referring to buildings that are considered as having historic significance, and discussing spaces in terms of their memories of finding design opportunities.

For the purpose of this study it is the latter of these two issues that bears most significance. By examining these tours as a reflection upon the impact of architectural education it offers an important opportunity to consider how ways of seeing urban space precede the process of design. With this in mind it is important to consider the significance of architects and other designers evaluating their gaze upon the built environment in similar way to how sensory ethnographers questions the cultural assumptions of vision to the other senses. As Sarah Pink argues;

To deconstruct the argument that in different cultures different sensory modalities are dominant we need to separate out the idea of there being a hierarchically dominant sense on the one hand and, on the other hand, the ethnographic evidence that in specific cultural contexts people tend to use particular sensory categories to conceptualise aspects of their lives and identities. (Pink 2009, p. 13)

Reflecting upon this study, it is apparent that although vision is used as the primary sense for way finding through the city for both participant groups, the traceurs demonstrated a much stronger awareness of their sights interplay with the sense of touch. If one of the

objectives of an architect were to come to know the significance of places as others do, then I would argue that architects considering vision in relation to the other senses highlight a trajectory for methods of analysis that can help them achieve this.

## 7.1 PARTICIPANT CONCLUSIONS

The diversity of responses from the participants that undertook the study demonstrated the complex ways in which individual users can interpret urban space. There are however, a number of key themes that I will outline below which characterise the key findings that are identified as a result of the study. Some of the themes relate only to traceurs whereas others relate to both participant groups, and helped to differentiate the significance of the two.

- Aesthetic and Kinaesthetic experiences – One of the key factors which clearly differentiated the traceurs and architecture students was the sensory interpretation of buildings. The traceurs appeared to read the entirety of a building in relation to their body, in terms of form, materiality, and construction. They expressed a keen understanding of interrogating a building's tactile qualities, especially with regards to the grip that various materials offer, and the connection that could be achieved to them through both the hands and the feet. It was clearly expressed that their perception of the built environment changed with different weather conditions, as they had to negotiate the material changes caused by rain by adapting the way in which they moved on surfaces. Traceurs were consistently attracted to older buildings and were critical of the mundane nature of buildings that reflected contemporary styles of construction. It is important to point out that their interest in ornament, detail, and robust construction methods did not appear to be limited to what they offered for parkour training, but was also considered in reference to an appreciation of the craftsmanship that went into creating them. The architecture students conversely appeared to comprehend the city on a wider scale, looking at its visual composition. As such they were therefore critical about the visual quality of a place and the ability that individual buildings had to be situated within it.
- In/Out of place – Both the architecture students and the traceurs identified places throughout the city where they felt *out-of-place*. Although this sensation appeared to be more prevalent with the traceur participants due to opposition that was actively expressed towards engaging in parkour activity, it is important to consider how it also influenced the architecture students. While the behaviour of the

architecture students could be considered as normative throughout the studies, as they described their presence within certain spaces as a form of transgression. This could be seen as an indication of how filmmaking methods can be used to document the social codification of the city, and the invisible boundaries that determine individuals' process of negotiating cities whilst walking.

- Displacement – Although film has long been used as a means to communicate traceurs' ability to overcome physical obstacles, the tour exercises were able to reveal information about strategies that are used to prevent them from appropriating space. Within a number of the tours the traceurs were told by security guards to stop what they were doing and to leave a property. Information provided by these practitioners also revealed from previous experiences the amount of time that the space usually affords, and thus what they are able to achieve within that time frame. These disruptions to their practicing of parkour provided insight into their reasons for using established gyms and the purpose-built facilities where traceurs could train without interruption. The short-lived encounters that traceurs had with the spaces that they interrogated also highlighted the philosophy found within parkour that encourages practitioners not to leave a trace of where they have been. The demand for parkour facilities and the reaction from security guards suggests that the idea of leaving a trace is integral to the evolution of the movement and the development of individual practitioners. I would therefore argue that parkour and displacement with the urban context shouldn't be thought of either as an activity that leaves a trace, or as an activity that doesn't leave a trace, but rather should be understood as activities that question the traces that are left.
- Virtual influences – The dialogue used by the traceurs to express their connection with their surroundings conveyed a sense of disillusionment with the intended meaning of the many places that they came across along their journey. Rather than appreciating the commonly accepted codes of conduct, the traceurs questioned their meaning and the reasons why other users of the space did not challenge them equally. The practitioners made reference to utopian visions of what the city could be if social restrictions were removed. Furthermore, they made references to dystopian visions of cities to communicate how they viewed the social conditions of contemporary urban life. One film that was referenced was the *Matrix* (Wachowski,

Wachowski 1999) as it dealt directly with the manipulation of space and time in order to question the perceived nature of reality. This resonated with practitioners as they felt it was important for them to personally deconstruct the world around them and the way in which it is governed through creative acts, in order to find an alternative meaning. The result of this was that there was also an expression of disregard towards the consumer culture that was prevalent within the city as it was associated with conforming to authority. The level of discussion was at times highly sophisticated and resonated with line of questioning that is aligned with the critical theory of Neo-Marxists such as Theodore Adorno.<sup>47</sup>

- Evolutionary theory – The responses from the traceurs also questioned the way in which urban space has developed in response to the evolution of the human body. The practitioners were critical about the way in which contemporary cities appeared to suppress our physical abilities and were concerned about the redundancy in our natural aptitude for risk management. The evolution of the body was also discussed in relation to health concerns, for fears that a lack of physical activity in contemporary life has diminished the quality of individuals' well-being. Traceurs questioning of different attitudes towards the engagement with space. This also challenges assumptions towards how the urban environment reflects the evolution of prescribed forms of thinking and patterns of behavioural imitation.
- Urban identity – The tour exercises highlighted a number of ways in which both architecture students and traceurs used tactics to express particular identities based on self-image within urban space. In the case of the traceurs, these identities were also related to a form of branding space. I would argue that this branding of space was mainly achieved by appropriating it for parkour training, and was assisted by sticking images to surfaces to mark their access to certain areas. As a result of this process of branding, traceurs appear concerned about their filmic representation as they showed familiarity of how to be filmed for the purpose of parkour videos. Architecture students also appeared to be concerned about their

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<sup>47</sup> Theodor Adorno was a German sociologist, and philosopher who was a leading member of the Frankfurt School of critical theory.

public appearance but it seemed to be limited to how they were viewed in the space they were located at that particular time. They also expressed a strong affinity with areas of the city that have been branded as key destinations for the city's nightlife which provided insight into how aspects of the city's identity are reproduced through modes of inhabitation.

- Friction – From analysing the documentary films, it was clearly evident that the traceurs had a much more consistent way of moving through the city than the cohort of architecture students that participated in the study. The patterns of movement throughout the city directly correlate with the location of particular places of significance. The traceurs' attraction to these places demonstrates an active relationship with them based upon physical engagement. This relates directly to Deleuze and Guattari's concept of smooth and striated space. In the context of examining the relationship between movement and a meaningful connection with a place, I would describe this type of relationship as a high level of friction. Equally, the social relations that they associated with them and their visual qualities defined the places that would be considered as having a high level of friction for the architecture students. Conversely, places which individuals passively engaged with and had ambivalence towards, I would portray as having a low level of friction. Friction is an important concept within this study as it helps us to understand how the relationship between the movement of the body and the environment in which it is situated results in place-making.



## 8.0 THE CITY OF ARCHITECTS

In the following chapter I analyse data from tour exercises to examine attitudes towards way-finding from the perspective of architecture students. The study builds upon a diverse range of work within architectural discourse to interrogate the methods by which the theory and practice of architecture complements and contrasts with the activities associated with parkour. By considering the relationship between designers and the identities of places, I intend to demonstrate how filmic methods can be used to map participants' interaction with the elements of the city identified by the urban theorist Kevin Lynch. The categorisation of the participants' tour of the city into a Lynchian framework of analysis demonstrates the use of embodied readings to understand how different typologies of urban space are experienced. The use of film within a Lynchian study is also used to help identify how embodied experiences contribute to defining the imageability of the cityscape. Drawing upon these situations, I use this study as a means to bridge understandings of place as an environment that is designed, and place as a product of the situations that occur through inhabitation. It must also be expressed that although the Lynchian framework is a relevant and effective model for analysing cities, it is problematic in the sense that spaces and buildings throughout the city can often be characterised by more than one element type.

By stressing the correlation between subjective readings of architecture, this study contextualises individualised histories that are embedded within the built environment, and connects them to a wider body of architectural discourse. In doing so, the tours that are discussed emphasise the cityscape's role as a mediator of multiple intertwining and contradictory narratives that accordingly shape perceptions of place. This study therefore addresses the importance of multiple narratives, by taking into account the views of a collective contribution rather than that of a singular author. As a result, this exercise should be considered a postmodern investigation into place and into the complex ways in which the spatial phenomenon is interpreted.

The participants from the previous chapter are highlighted to help us to understand how elements of the city are characterised in response to the activities that take place within them. The use of research participants will also be examined to identify the ways in which architects construct *architectural figures* that are used to establish normative behaviours and a *proper* way of interpreting space. What becomes evident through the participants process of touring the city, is the way in which the characters discuss the

physical *placing* of architecture and the elements from which it is constituted. The role of participant agency in these instances presents a critical response to the construction of the city at multiple scales. It should therefore be understood that this study is not intended to articulate the full complexity of spatial perception, as there are numerous psychological implications for doing so which are beyond the scope of this study. Rather, this chapter highlights the use of film as an analytical tool to contextualise architecture within the social life of the city. Additionally, the participants questioning of the codes that define urban space are examined to not only understand the rules that govern the use of space, but also to comprehend the manner by which material, spatial, and functional relationships are intertwined to create meaningful places. Thus continuing studies regarding the existential nature of space made famous by theorists such as Christian Norberg-Schulz (1980, 1971) and Marc Augé (1995).

The comparisons made between the architecture student participants and the traceurs are used to help identify ways in which different forms of education engender different forms of experiencing the cityscape through the interpretation of its meaning. This in turn helps us to understand the influences that determine how places are produced which reflect patterns of behaviour that in turn are a demonstration of the perceptions of the social codes that govern the inter-relationship between the body and the built environment. The uniqueness of parkour as a contemporary movement associated with the urban terrain, offers a novel line of enquiry of investigating the potential ways in which architectural education could be adapted to respond to alternative forms of learning, and to consider unconventional methods of inhabiting city-space.

## 8.1 SPATIAL SIGNATURES | PATHS

When engaging with the work of Lynch it is important to reflect upon his interest on the dynamic qualities of urban life. He states;

Moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts. We are not simply observers of this spectacle, but are ourselves a part of it, on the stage with other participants. Most often, our perception of the city is not sustained, but rather partial, in operation, and the image is the composite of them all.(Lynch 1968, p. 2)

This emphasises the importance of understanding notions of place being inextricably linked to dynamic perspectives that are experienced through movement, rather than a point of view that is fixed. Notions of vision is a key component for this study, and the correlation between movement and vision has the potential to offer important insight into the way in which the two subject groups construct notions of place.

The use of film has long been utilised to help understand the relationship between human movement and the environment in which it is situated. In particular, architects have long understood walking as the means by which individuals fully experience the visual qualities of a building.<sup>48</sup> The methods associated with the filmic tours that are used within this study play a significant role in understanding the relation between the paths found within the built environment and how their inhabitants view them. Furthermore, the ever-changing composition of images that constitute the participants spatial experience provide

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<sup>48</sup> The use of film has long been utilised to help understand the relationship between human movement and the environment in which it is situated. The act of walking has long been regarded by architects as the means by which individuals fully experience the visual qualities of a building. By examining walking as the method by which the qualities of a building are fully revealed we come to understand how sight works in conjunction with the rest of the body to both negotiate and appreciate space. As Giuliana Bruno stresses when examining the relationship between cinema and the architecture of Le Corbusier, Further developing the idea of the promenade architecturale, Le Corbusier stated that architecture “is appreciated while on the move, with one’s feet [...]; while walking, moving from one place to another [...] A true architectural promenade [offers] constantly changing views, unexpected, at times surprising.” Here, again architecture joins film in a practice that engages seeing in relation to movement.’ (Bruno 2002, p. 58) The correlation between cinema and architecture that Bruno expresses highlights the transitory nature of paths as a means to interpret architecture as a linear progression of events.

further insight into the concept of anthropological places. When examining urban space from the standpoint of how it is perceived on a human scale, examining a city's paths provides a valuable indication of how anthropological places are connected together as an assemblage, and conversely the rules by which they are separated. By using video film making as a means to record the stimuli that the participants encountered on their tours, the embodied perspective of the researcher is communicated as one that resembles, but not exactly the same as that of the research participants. What the audio-visual recordings of the camera do try to communicate however are the paths that participants chose in order to construct a personal narrative of the city.<sup>49</sup> Additionally, by recording from a viewpoint that records how the research participants moved within certain contexts, information about how individuals looked at parts of the city in relation to how they used their body to negotiate and appreciate spaces is revealed.

Below is a diagram that traces each of the participants' routes through the Liverpool layered on top of each other. The individuality of each journey can be understood as a *spatial signature*, illustrating way finding within contemporary urban space from an abstracted cartographic perspective. These unique ways of moving through the city which are identified when looking communicated as two-dimensional forms, could also be understood as a reflection of the individual ways of seeing that are specific to each of the participants. This however, demonstrates a limitation of this study, as there is little other qualitative data to determine exactly what influenced the participants to move through the city in such a particular way.

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<sup>49</sup> When observing the conditions of Liverpool's diverse urban fabric that served as a backdrop for this study, it is necessary to consider the meaning inscribed within the different layers of history that are embedded within the city's pathways. The influence of transportation systems that have developed over the last century has undoubtedly created a paradigm shift in the way in which individuals identify with the relationship between space and time. Although social and technological changes such as car-ownership have enabled an increased level of freedom in the way in which people move, it is not without its adverse effects. Augé argues that the pursuit of this freedom has led to the diminishment of anthropological space and replacing them instead with non-places (Augé 1995, p. 79).<sup>49</sup> Therefore, when examining the epistemological context surrounding the development of urban space, it is important consider the triumvirate relationship between place, space, and the mobility of our bodies.



**Figure 97 – Each of the participants' movement signatures layered on top of one another.**

Within the context of this study walking serves as the default activity of each of the participants as they were all asked to tour the city from a specific start point ending at a specific destination. The architecture students unlike the traceur participants, rarely deviated from the action of walking, and as a result the stimuli that they perceived as having significance on their tours was not as clearly evident through non-verbal responses. As the architecture students walked through the city they made reference to what they saw and related them to anecdotal accounts of personal memories, and stories relating to how and why buildings were designed in such a way. This contrasts with the traceur participants who appeared to integrate their way of seeing the built environment in relation to their sense of touch and opportunities to demonstrate expressive forms of bodily movement.

A limitation of using architecture students could then be seen as that although they share a common body of subject knowledge with each other, their attitudes towards opportunities for physical/ multi-sensory experiences has far less commonalities than that of the traceur participants. References were made however to how certain paths through the city provoked certain feelings and memories, such as, the nostalgia of walking a route associated with working or academic life. This highlighted the attitudes that can be associated with places through routine practices, although there was little indication of common memories shared amongst the group.

A more appropriate way of conducting this exercise with the participants could therefore be to instruct each of them to discuss their way of seeing particular paths in relation to the paths potential for activity, their own memories, or their body as they

moved along it. The intention for this would be to encourage a greater level of consideration by the student participants of how their movement through urban space reflected a dialogue between their body and the environment in which it is situated within.

## 8.2 THE BOUNDARIES OF TERRITORY | EDGES

The edge, which Lynch describes as an integral element of a city's imageability, is synonymous with both physical and psychological boundaries. Edges within the context of the tour exercises were communicated as the features that fragmented participants' spatial identities of the city. Rather than regarding edges as obstructions for potential forms of movement, they can equally be understood as the conditions against which the inhabitants of a space subliminally prevail. Thus the edge can be regarded as establishing both protagonist and antagonistic qualities of a city's meta-narrative. For that reason, edges can be understood as defining the rules by which the binaries of an *urban code*<sup>50</sup> are experienced, and by which feelings of being-in and being-out of place are determined. This codification illustrates the city as a complex network of spaces that attract and repel its inhabitants and demonstrate the rules that govern the dialogue between places and people. These rules highlight self-imposed restrictions for individuals that are used to shape a personal relationship with urban space. This personalisation of space contradicts the notion of a singular narrative for the city, one that is completely dominated by hegemonic planning or an ontology that is essentialised by the qualities of the terrain.

When examining the existence of edges within the contemporary built environment, it is important to express that it is synonymous with otherness caused as a result of the use of boundaries to codify cities. By existing in-between two alternative

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<sup>50</sup> The idea of an urban code is synonymous with modernist planning idioms and the normative urban model that Lynch defines as the City as a Machine (1984). Lynch uses the City as a Machine model to describe how the flow within city space is used to connect disparate elements that are segregated by industrialization. As David Grahame Shane explains, 'theory underlying the City as a Machine assumes that a city is a system of mechanical parts that interact in a network and are not bound to any particular place.' (Shane 2005, p. 46) The idea of interpreting the city as a totalising machine informed the design methods of figures such as those that were members of the CIAM (the Congrès Internationaux d'Architecture Moderne), and the 1933 Athens Charter, who were influenced by post-war city-planning principles. The aim of this approach to urban planning was to eradicate the polarisation of inequality found within nineteenth century cities. In order to achieve this, the fabric of the city was codified into four distinct elements that comprised of – residential, work, leisure and transportation (Shane 2005, p. 46).

spatial identities, edges can thus be regarded as a window into environments that can be regarded as unfamiliar or even hostile towards those that perceive them. Edges have long been a concern within urban planning as an obstruction to movement and one's ability to empathise with an environment. The dialogue between the natural and manmade environments plays a significant role in defining boundaries in cities<sup>51</sup> and during this study this is demonstrated. The river Mersey performs the role of an edge, and was discussed by the architecture students as a focal point of the city's identity.

It was also in this area that the most criticism was expressed to buildings that acted as barriers that disrupt the syntax of visual familiarity with city. The participants' reaction towards the newly constructed mixed-use Mann Island development offered confounded views on its contribution to the city's identity. Although the Mann Island project obstructed long established views from the Albert Dock to the Three Graces, there was interest in its ability to convey how the city was changing. As one participant stated; "To me, I think it's quite important because the docks are one of my favourite places. I think it's really moving the city down towards the docks, bring it towards the river Mersey. So I'm all for the new developments."<sup>52</sup> In this instance it is worth contemplating that edges not only develop and alter over time but also reflect personal ideologies towards the meaning and value of places and their visual qualities. What consistently unified the perspectives of the architecture students was the preoccupation with narratives of the city that emphasised the city as existing within a context of urban development. Accordingly, their statements consistently made reference to architecture as a particular type of subject knowledge highlighting their

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<sup>51</sup> In the mid part of the twentieth century, Richard Neutra stated that the ubiquity of obstructive train tracks throughout major cities in North America has created endless stretches of wilderness that has resulted in human beings inhabiting jungles of their own creation (Neutra 1968). Neutra's concerns are reflected in his physiological approach to design, which stresses the importance of the reciprocity between the natural and the artificial world. Thus the significance of spatialities of *jungles* and *wilderness* can therefore be seen as having parallels with man-made edges, as a condition that it is oppositional to the familiarity of a place that is referred to as a home or of well-defined civic space.

<sup>52</sup> This opinion can be seen as complementary to the philosophical work of figures such as John Rajchman that seek to challenge the preconception that the identity of a place ought to be permanent. Rajchman rather argues that 'we may thus come to a point where ungroundedness is no longer experienced as existential anxiety and despair but as freedom and lightness that finally allows us to move.' (Rajchman 1998, p. 88)



bias as a group of participants as seeing the city in a state of change rather than ones that signified it to be fixed.

The filmic tours also indicated the social edges that had been removed from the city to improve individuals' ability to interact with spaces. As one participant highlighted when walking through the centre of the city;

'To me this is the borderline of the new city of Liverpool One. To me this is where the modern architecture starts. So I'm on the boundary of entering the new city as it was. I think it's a really big improvement of the city, especially safety-wise. The Odeon cinema is right in front of me, and I finished a film there, twelve/one o'clock in the morning, and I've walked through this part of the city and still felt completely safe. And I think for the reputation that Liverpool had for being an unsafe city, I think this development has improved it and really made people feel a lot safer about using urban spaces.'

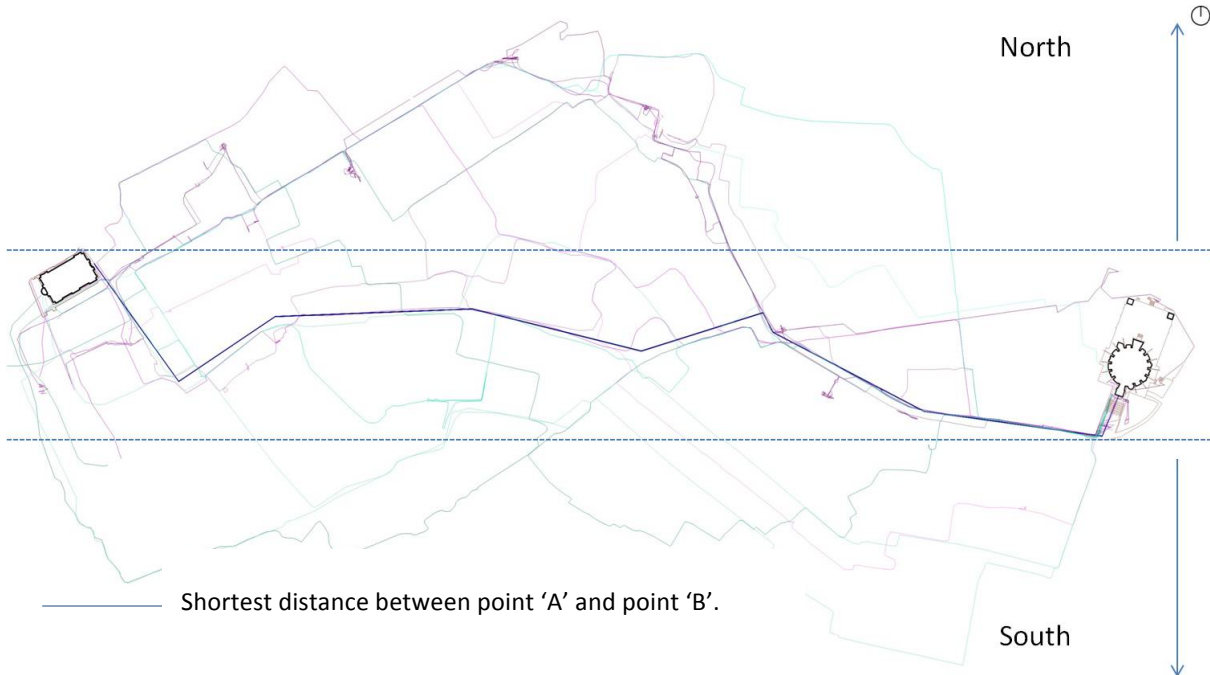
In this instance, the participant's indication of the potential role of architecture as a means to manipulate and eradicate pre-existing social boundaries demonstrates how edges disrupt the consumption of the city. The financial investment into an area of a city to adapt it into a place that can be freely consumed highlights a post-modern identity and the prevailing influence urban development based upon late-capitalism. The priorities that this engenders raise critical questions posed by academics about "whose city", and the strategies developed to impose a hegemonic identity over places (Zukin 1991).<sup>53</sup> Consequently, building upon Lynch's definition, the edges that the participants highlighted can therefore be seen to represent a spatial disruption in the hegemony that governs the value of urban places. The concept of *imageability* can therefore be aligned to the existential meaning of urban space in addition to understanding the experiences that they create. The participants' reference to experiences of the city at night, also stress the temporal nature of edges within a daily context. Rather than regarding edges as spaces that encroach upon a city through the long-drawn out process of urban development, it is equally important to consider them as elements of the city that fluctuate through the daily patterns of everyday life. This was particularly pertinent in the study of traceurs, which will

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<sup>53</sup> The American Sociologist Sharon Zukin examines how cities use culture in the contemporary context. Using New York as an example of *culture capital*, Zukin demonstrates how concepts of culture are redefining urban places. Zukin challenges the authenticity of singular urban identities that are portrayed in the media, entertainment, and real-estate industries, arguing that they should be questioned as a culture that is imposed on the public for the purposes of social control.

be examined in detail throughout the next chapter. Examining these patterns offers an opportunity to understand the dynamics of individuals' identification with the urban space and the activities that they stimulate. For the traceurs that participated in the study, there was a distinctly different appreciation of the patterns of usage throughout the city that highlights the alternative ways in which edges can be interpreted; this will be explored in detail in the following chapter.

From examining the movement paths of the participants there is also an indication of the edges that are defined by the limitations of the spaces that they access. Although all of the participants were given a fixed start and end point, they were given the freedom to move as they wish between the two. As these points were on an East to West axis, this determined the primary direction of their over their movement, and the movement across the North to South axis was secondary.



**Figure 98 – Diagram emphasising movement across the North–South axis.**

The map above illustrates how movement across the North–South axis reflected the decisions made by each of the participants and the extents by which they moved along it. Due to nature of the study and the emphasis on a start point and destination, rather than understanding edges as elements in isolation, it is important to consider that edges are produced in conjunction with points within the city that they provide a route to. Additionally, when examining the movement of participants along the North–South axis, it is possible that the landmark buildings around the city such as the Anglican Cathedral and

St Georges Hall played a role in determining the extent to which participants toured the city.

By permeating beyond the confines of restricted routes, individuals are able to create an account of a cityscape that reflects personalised meanings. Thus, a broader view of the city is revealed which documents both connections and fissures in the linear imageability of the city. This reinforces an argument that, how the urban environment is visually interpreted is synchronous to social codes. Therefore, the documentation of edges through collective filmic exercises can be understood as capturing the elements of cities that restrict an individuals' sense of belonging within the space in which they inhabit. In so doing, it shapes our understanding of the limitations of meaningful urban space.

### 8.3 POINTS OF SOCIAL EXCHANGE | NODES

Kevin Lynch describes Nodes as being, ‘primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another’. These hub elements, so to speak, are where the diversity of the city’s activity is concentrated. The meeting of different routes creates enclaves of social interaction that are the foundational elements of normative urban models described by Lynch. The qualities that these enclaves are inscribed with, inform the essence of anthropological place.

Understanding the nature of node spaces was the subject of examination in the work of the urbanist William Whyte. During the 1980s Whyte, who had a reputation for his concern of the impact of urban sprawl on open space (Rome 1998), headed the *Street Life* research project. This research project owes to the *Street Life* as it demonstrates the manner by which people use public space and define their presence within it by using gestures of appropriation. Whyte’s observations are documented using observational film methods to examine the patterns between types of behaviour and different environments, and in doing so are successful in highlighting the factors that govern patterns of behaviour.<sup>54</sup> Thus the *Street Life* research project demonstrates the value of using filmic techniques as a tool for empirical research, as it is able to record the short-lived relationships that exist between space, time, and human behaviour. Within this research project, the temporal aspects of nodes are discussed both in terms of their day-time and night-time identities, and thus demonstrate how the city changes with daily cycles of appropriation.

It is also important to highlight the distinct difference between Whyte’s approach to filming and those that are evident within this research. Unlike the scenarios which are created within this research, Whyte’s work observes how the natural events that occur within particular types of places. In so doing, it can be seen as highlighting the limitations of

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<sup>54</sup> The project also illustrates places that could be considered under-used within the city by revealing the periods of time when a place is and is not concentrated with activity. Furthermore, the identities of the nodal points discussed by Whyte that changed throughout the day, week, and seasons were a reflection of the reoccurring characters such as street performers and vendors that used them as places of social exchange.

my own research, as Whyte's work allowed for events to occur naturally, rather than constructing a setting that was comparable to that of ethno-fiction documentary.

Whyte's preoccupation with the organic qualities of public spaces can therefore be understood as stopping points rather than the routes of the city. As the human geographer Yi Fu Tuan<sup>55</sup> explains, 'if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place' (Cresswell 2004)(Tuan 1977, p. 6). Considerations of time in relation to space and place is evident in the tour exercise as the participants directed there, focused their attention upon the places of significance. Personal memories of participants were also discussed to recollect certain experiences associated with aspects of the city, along with references to events that define the city's collective memory. This helps demonstrate the social aspect of the tours, as it expressed how dwelling upon personal experiences, and those of friends and family could be interwoven into a rich tapestry of combined narratives.

The dialogue between the city's visual and haptic character also allows us to consider the speed at which participants pass through urban space. One of the main concerns that are brought up by participants was their ability to negotiate roads around the city that are used for vehicular traffic. It was highlighted that the disparity between the different systems of movement was regarded as a potential threat, and at times a cause of frustration due to the obstacles that were presented. Therefore aspects of the urban grain that were denser and privileged the pedestrian over vehicles demonstrated the value of traditional forms of urbanism that primarily cater for human mobility. Although this issue may appear rudimentary in the context of urban design, what I would like to highlight is that along with points of interest, the pace by which an individual experiences an environment also contributes to the concept of friction. As the commentators such as Marc Augé suggest, the infrastructure of non-places that accommodate auto-mobility and are intended to be free-flowing are the anti-thesis of places of pause and meaning that are discussed by Yi Fu Tuan.

The pace by which cities are examined demonstrates that place-making within the urban context is very much the synthesis of architecture and the passage of time, it is important to consider how cities are made up of elements that establish its imageability but also a structure of what the urban designer Edmund Bacon describes as Simultaneous

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<sup>55</sup> The work of Yi Fu Tuan has particular relevance to this piece of research as it deals directly with the distinction between space and place, and their relationship to movement.

Movement Systems (Bacon 1974, p. 31). Although Bacon discussed that these systems could be apprehended through the examination of the relativity between space and time, he was uncertain of the way in which they could be represented and realised. I propose that in order to comprehend individual perceptions of the relativity between space and time, one must consider the use of *friction* as a measurement of the qualities that an individual attributes to a place. Thus, the notion of friction requires an examination of both the textures of a place – which could be considered as levels of physical displacement – and the speed by which they are actively engaged with.

The textures of a space are often evidence of the level of time and the processes that were involved with defining a place. Therefore, the concept of textures can closely be aligned with that of weathering and the relationship that a building has with the environment in which it is situated. Additionally, when examining the approaches to the design of buildings, I would also suggest that friction helps us to understand the notion that there exists a competing ideology between interpreting architecture as a *text* and as a *textile*. By reading architecture as a text, there exists a strict set of rules by which buildings should be interpreted – the meaning of which can be abstract from the space in which it is situated, and is primarily visually orientated. Conversely, the notion of the architecture as a textile takes into consideration its multi-sensory qualities and the meaning that is found in the concept of emplacement, or the relationship between body, building and context.<sup>56</sup>

One of the themes that came out of the analysis of the individual tours that could be analogous to friction is that of *branding*. This theme is vital for understanding the exchange value of places, especially with regards to nodes and the processes that are involved to establish them as a product to be consumed. With the node elements of the city, the participants constructed notions of place that defined themselves in relation to the spaces that had been branded as destinations of consumption, and thus had a high level of friction. For the architecture students that participated in the study their emphasis of the

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<sup>56</sup> An important aspect for understanding the concept of friction is, that the relationship that textures have with individuals are defined by the speed by which they are experienced. Consequently, if this study was developed further to examine how the city is mapped when travelling using different forms of transport; it would be worthwhile exploring to what extent textures become abstracted depending on their scale and depending on the speed by which an individual is moving.

city's nightlife highlighted their interpretation of the material world that they choose to interact with as one that is constantly changing. The transient nature of the events that they discussed offered an opportunity to investigate ways in which the identity of a person and a place adapt synchronously. In doing so, participants celebrate the ephemeral qualities of Liverpool such as nightclubs and cinemas which contribute to the trends that define the city's zeitgeist. With these descriptions of the city, architecture takes on the role as a facilitator of the furore of short-lived encounters rather than a monument to the long established traditions of everyday life. These nodal points can therefore be seen as not simply the sites of consumption<sup>57</sup>, but rather the places where the city is performed, and a means by which memories can be embedded into an environment. The nightlife of the city was discussed as an indulgence, an opportunity to explore spaces in a way that was not available during the daytime hours. As one participant stated;

‘What really brought me to Liverpool originally sounds really sad, was the nightlife. I came over to visit a few friends, looking and searching at different universities and they kind of convinced me that this was the place to be, and I kind of fell in love with it immediately’.

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<sup>57</sup> The student's statement also emphasises the meta-narrative of competition that exists between cities to offer a unique nightlife experience. This can be seen as one of the contradictions of globalisation. Frederic Jameson asserts that, globalisation 'intensifies binary relations between its parts' (Krause, Petro 2003, p. 49). The tension between binaries such as homogeneity/ difference, tradition/modernity, and the local/the global, are all reflected in the contemporary nature of the city of Liverpool and the experiences that it offers. As the cityscape fashions itself around these binaries, the participants embrace the subversion of authenticity which is of concern to Heidegger. This subversion of a place's character is dictated by the marketing and commoditisation of urban experiences. It could also be regarded as a reflection of a fast consumer based culture, which is built along the premise of offering an environment that can conveniently be accessed as if it was a place of play, or a spectacle. This post-modern appreciation of the city is synonymous with post-industrial urban renaissance that embeds new meaning into the built fabric. This renaissance has long been the focus of architects such as Richard Rogers (2004) who have championed the use of architecture as a way to transform the economies of cities that have suffered from long-term economic decline.

One particular space that participants gravitated towards was Concert Square in the Ropewalks district of the city. This urban square embodies the schemes of creative re-use and adaptation that started to emerge throughout the city centre during the 1990s.<sup>58</sup>

The diagrams below illustrate the areas of social activity for the architecture student participants. The darker the colour of the cell within the grid denotes the more references made to social activity within that area of the map. In comparison to the traceur sample group there was a greater emphasis on spaces that were considered as places for social activity, with these locations being distributed over a larger area of the city. There were also a greater variety of spaces highlighted, which helps to suggest that the architecture students offer a different reading of the city than the traceur group. This also helps indicate that the interaction with nodes is influenced by personal identities. When comparing the ways in which the two participant groups engaged with nodes, it is evident that the importance of specific places for each of the communities is made manifest. The key nodes that are described by the architecture students can therefore be understood more as a reflection of the general culture of the city, rather than places that are particularly important to individuals studying architecture.

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<sup>58</sup> Concert Square was completed in 1994 and included the conversion of a nineteenth century chemical factory into residential apartments, and a series of open fringed bars (Sharples 2004, p. 40). Thus, the conversion of a space that was long considered run down, not only symbolises the economic changes that have occurred with regards to city centre spaces in the latter part of the twentieth century, but also demonstrates the ability of capital to mobilise the places where cultural production is located.



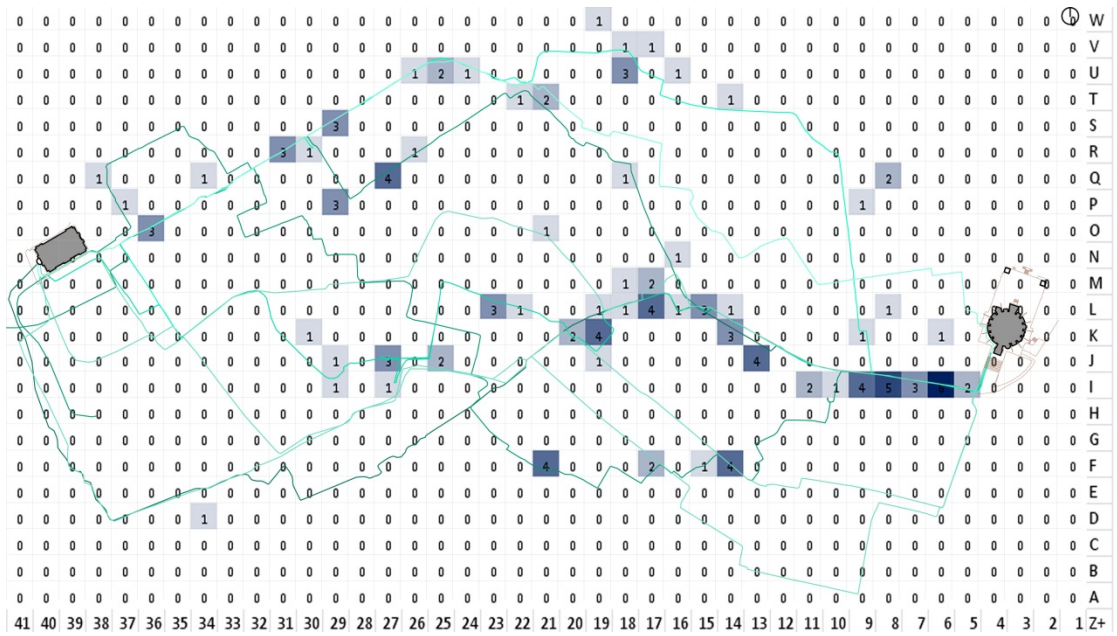


Figure 99 – Diagram to illustrate the spaces associated with social interaction (Z+) within the city by architecture students.

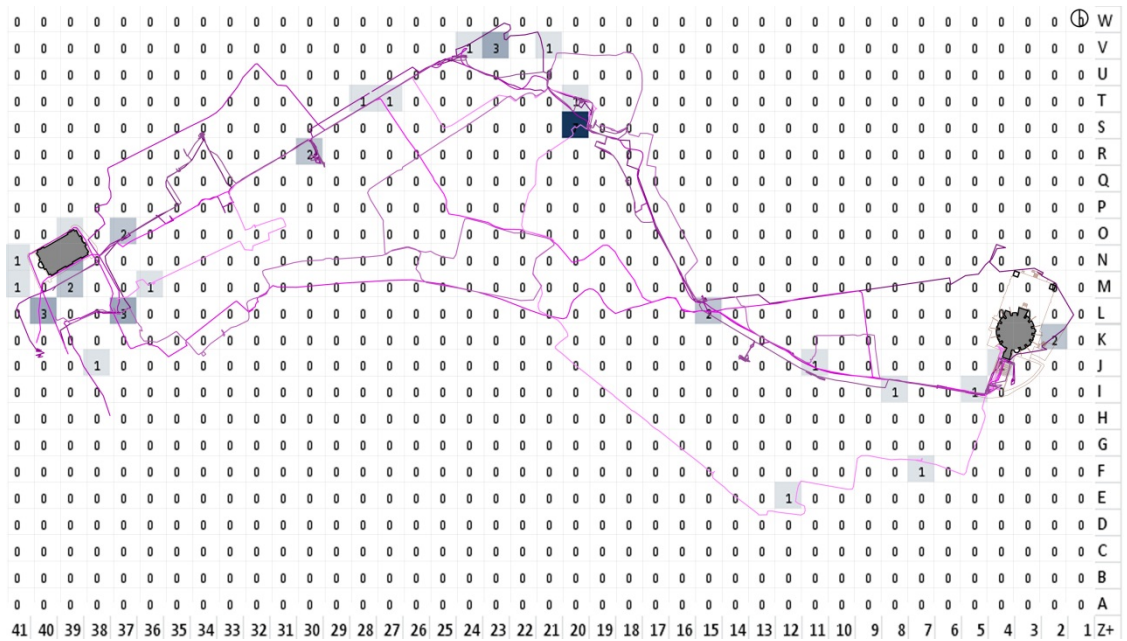
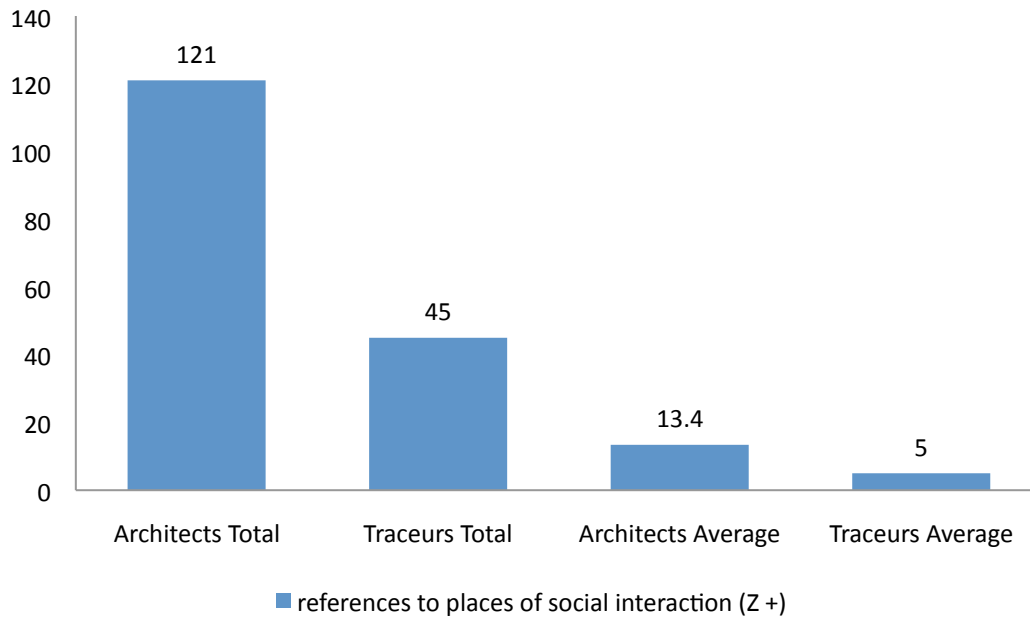


Figure 100 – Diagram to illustrate the spaces associated with social interaction (Z+) within the city by traceurs.

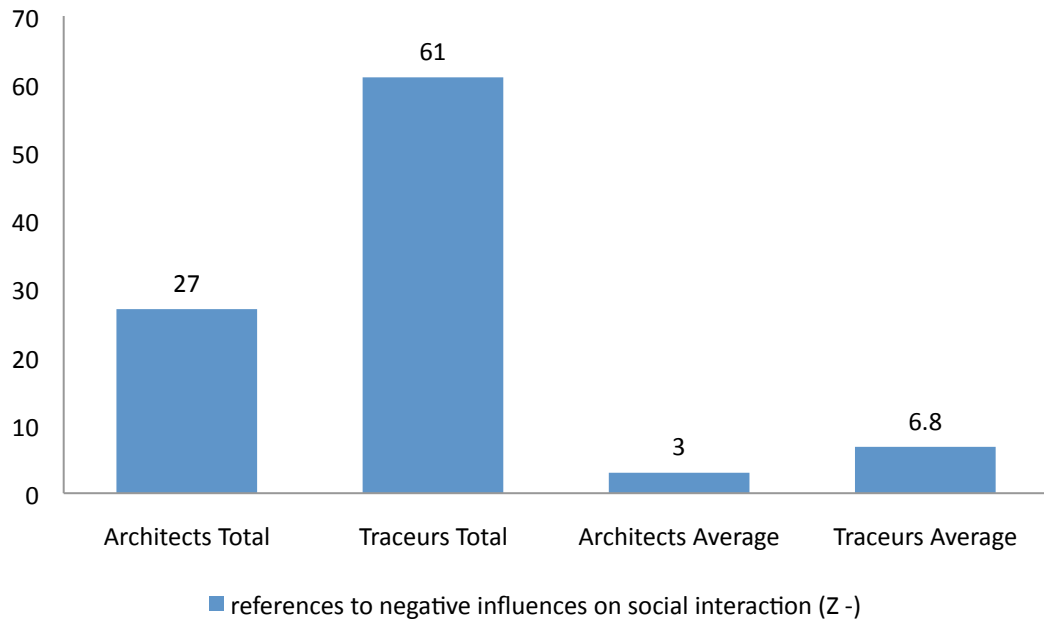


**Figure 101 – Diagram comparing references to places of social interaction (Z+) between the two participant groups.**

Although the idealisation of place through advertising can be understood as a key component for understanding the narratives associated with urban space, the tour exercises also demonstrate how individuals can feel out of place within them. One participant explained when discussing the city’s nightlife that;

There’s also this kind of lock down. Seven o’ clock there’s lock down; you just don’t go out because you get harassed. It’s just too noisy. Which I guess is a kind of interesting element of this part of town. It was interesting, but difficult as happened right outside of front door over there.

This statement emphasises the disparity that exists between consuming the city by participating in its club culture and living as a resident within the city. This situation demonstrates how those who dwell in urban space can be made to feel displaced by the activities of recreation that codify the definition of the place. As the performative celebration of these nodes spaces becomes the normative form of behaviour there is the creation of a form of contradictory freedom. Through the activities that are promoted in the areas, individuals are encouraged to express themselves whatever they choose, so long as it reflects a spirit of revelry relating to the place.



**Figure 102 – Diagram comparing references made to negative influences on social interaction (Z-).**

The participants’ discussions on being out-of-place also highlight the counter-narrative that exists with contemporary forms of consuming the city, which can equate to feelings of isolation and intimidation.

The correlation between consumption of urban space and the way in which it is portrayed through idealised representations also parallels the relationship that is expressed between the meaning of places for individuals, and the manner in which they expressed their self-image. The exercises therefore reveal aspects of the complex nature of how nodes are interpreted as a spatial element that is subject to a transformation of identity to reflect different aspects of the city’s economy. The tactics of the participants can therefore be seen as a direct reflection of these economic considerations, and their ability to negotiate the social codes that are created within different urban conditions.

## 8.4 THE TEXTURE OF THE CITY | LANDMARKS

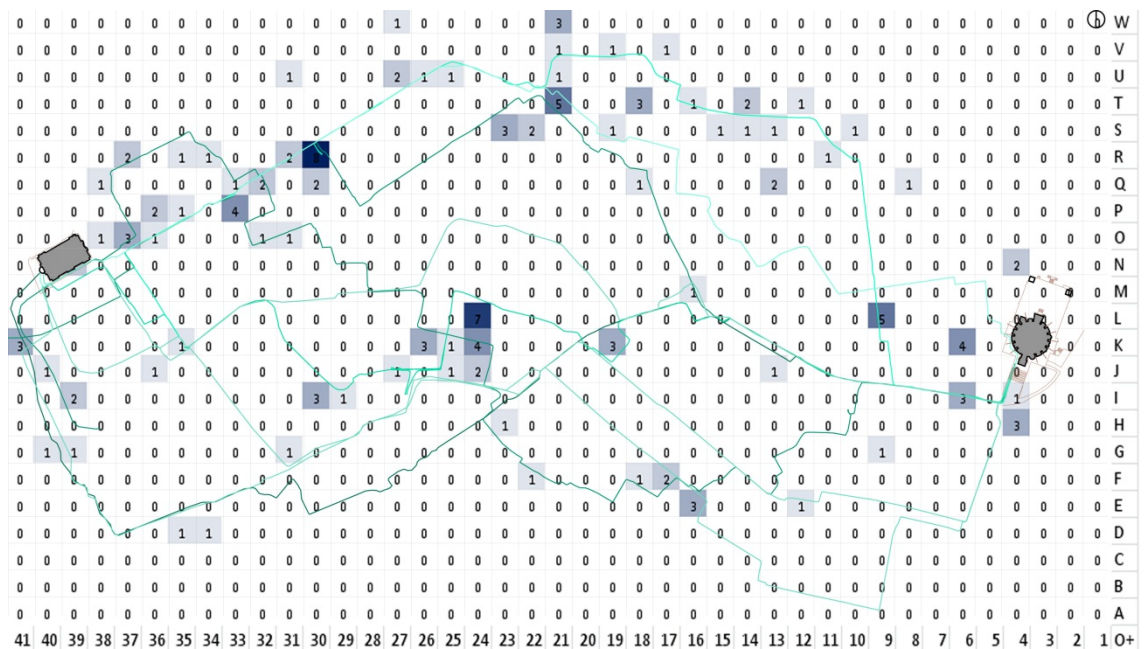
The architecture students' tours of Liverpool highlight a number of landmark buildings that defined the way in which the visual composition of the cityscape is punctuated. This helps to establish places of significance for understanding both their personal relationship with the Liverpool and the city's collective memory. Like the routes that the participants took, there are not consistent patterns with regards to the buildings that were mentioned. However, the qualities of the buildings that they do discuss are often consistent with the notion of landmarks that are identified by Lynch.<sup>59</sup> The Landmark buildings that they discussed can be seen as not only the reference points for orientating oneself through urban spaces, but signifiers of the prevailing cultural narrative within the given location. The symbolic meaning embedded within these buildings thus takes on the role of the built environments iconography. The way in which the participants are physically able to engage with these buildings and spaces also provides clues to the cultural values that they represent. The interaction between landmark buildings and the individual participants reveals the theme of friction. The notion of friction helps us to understand the concept of emplacement and the points of interest within urban space that play an important role in the process of place-making. These points of interest can reveal to us the type of texture, which give the space a unique and authentic quality. In the case of the architecture students, landmarks offer a concentrated point of visual interest that prevents them from passively engaging with the space in which they are situated. Throughout the tours

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<sup>59</sup> One parallel that also exists between the traceurs and the architecture student participants was the interest in building sites. These locations were read as emblematic of the changes and the potential changes happening within the city, and as such construction cranes were described as being a temporary form of landmark. Both groups also critically engaged with the nature of the buildings being constructed, questioning whether they felt the new buildings were suitable for the context that they were being built for, and whether the construction quality was to an appropriate standard. This type of critical response again demonstrates that the landmark buildings which individuals are aware of during the way finding process is not necessarily complete, or celebrated with high regard. Their incompleteness can also be seen as an indicator of how way-finding is contingent to the present state of the city and as such describes how routes through urban space are subject to a constant process of *becoming*.

references were made to the landmarks' relationship to time on both a macro and micro scale, highlighting the participants' awareness of the conditions of the immediate environment surrounding them, and of the city's connection to a historical continuum.

As expected, the visual qualities of landmarks were discussed in both positive and negative terms suggesting greater degree of subject knowledge of the architectural history of the city than the tracer participants. As the diagrams below describe with the notation system, there was a much greater consideration of the visual qualities of buildings. In reading their stylistic traits the architecture students were able to place the buildings in their correct historical context. Thus, the physical manifestation of landmarks helps to create bridges between the individual perceptions of the city of today and points of collective histories. As Cresswell argues 'the very materiality of a place means that memory is not abandoned to the vagaries of mental processes and is instead inscribed in the landscape – as public memory' (Cresswell 2004, p. 85). Landmarks can thus be considered an expression of space and time, a demarcation of both a geographical location and a historical episode.



**Figure 103 – Diagram locating the parts of the city associated with positive visual qualities (O+) by architecture students.**

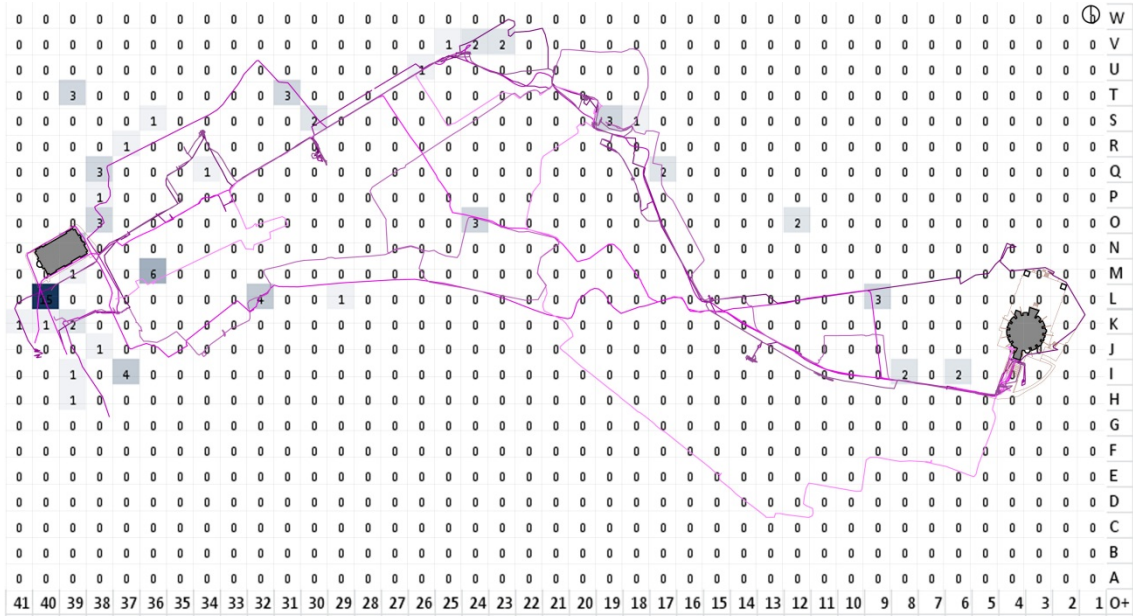
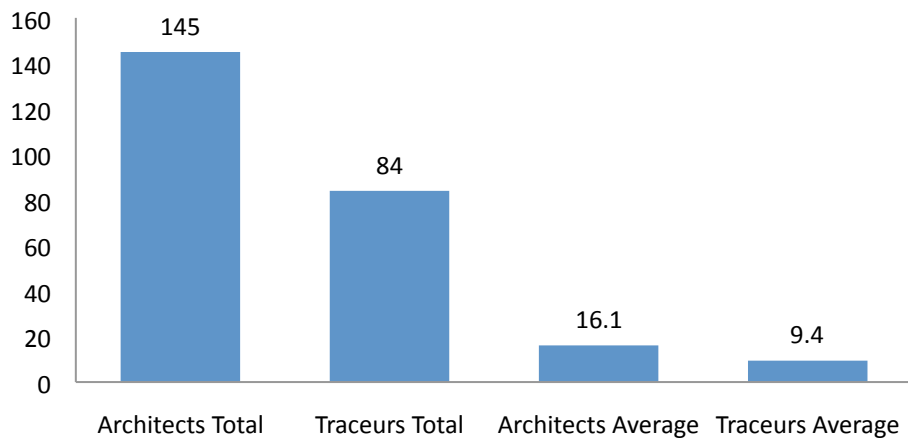


Figure 104 – Diagram locating the parts of the city associated with positive visual qualities (O+) by traceurs.



■ References to the parts of the city associated with positive visual qualities (O+)

Figure 105 – Diagram comparing references to parts of the city associated with positive visual qualities (O+) between the two participant groups.

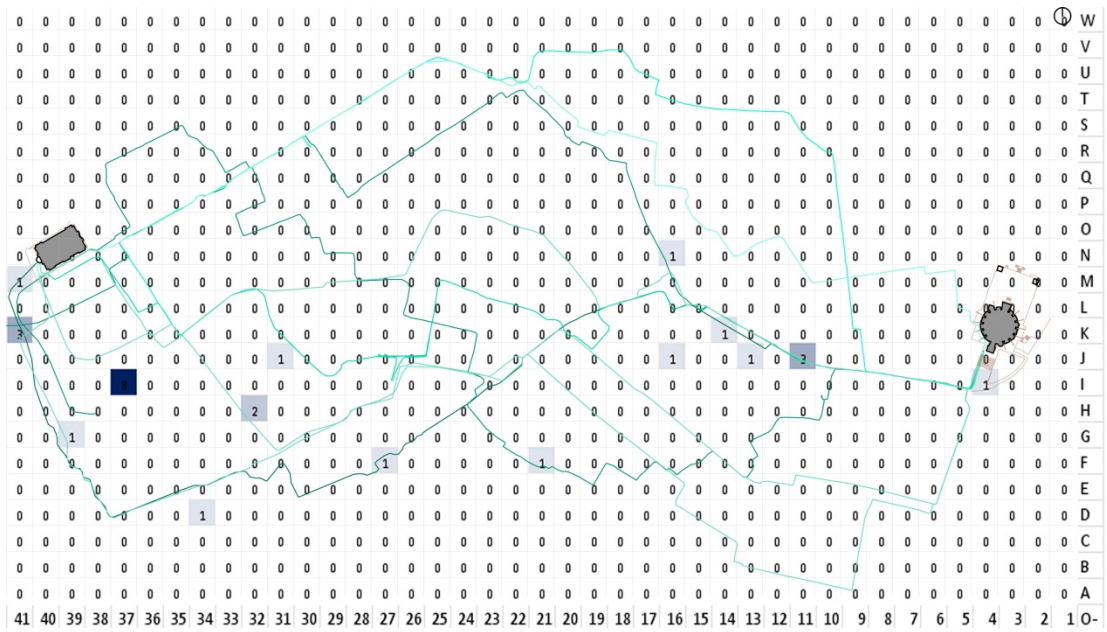


Figure 106 – Diagram locating the parts of the city associated with negative visual qualities (O-) by architecture students.

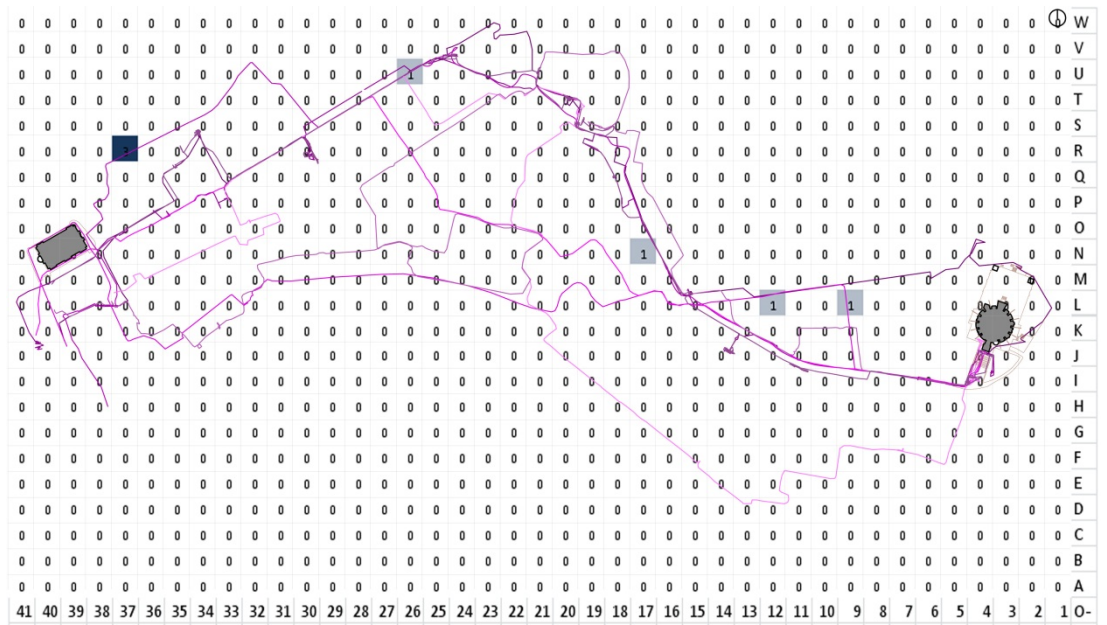
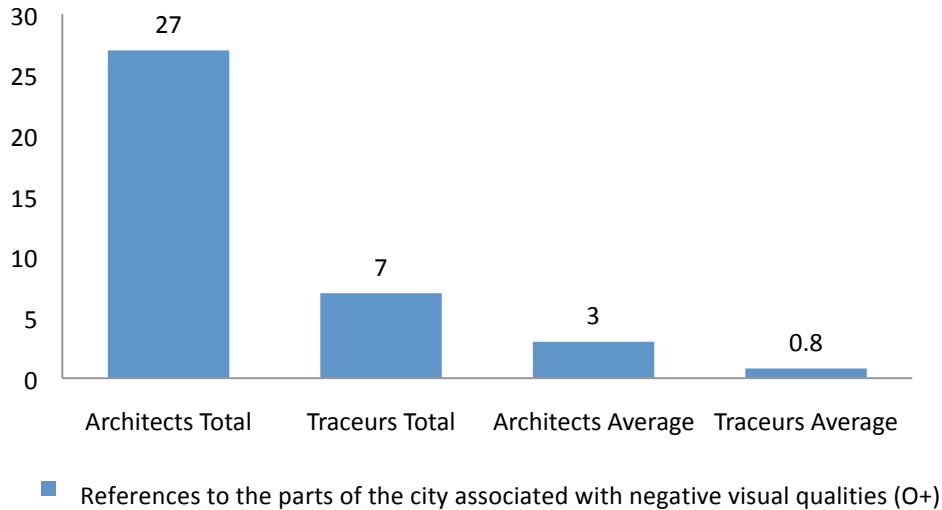


Figure 107 – Diagram locating the parts of the city associated with negative visual qualities (O-) by traceurs.



**Figure 108 – Diagram comparing references to parts of the city associated with negative visual qualities (O–) between the two participant groups.**

Architects have long debated the role buildings play in providing a link with the past, and have argued the methods by which this is achieved. In particular, figures such as Colin Rowe and Fred Koetter (1978), Aldo Rossi (1982), and Eran Ben–Joseph (2005), offer a perspective on understanding the history of the built environment where time, form, and scale contribute to the qualities of place. In the text by Colin Rowe and Fred Koetter – *Collage City* (1978) – two–dimensional drawings are used to reveal the transformation of spatial qualities over time. The authors demonstrate the use of figure–ground drawings, or black plans as a way of tracing the history of a space through comparisons between what could be considered *traditional* and *modern* urban spaces.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from ROWE, C. and KOETTER, F., 1978. *Collage city*. Cambridge [etc.]: MIT Press.

**Figure 109 – Figure Ground drawing of Le Corbusier’s design for Saint–Dié that describes what could be characterised as a *modern* organisation of space (Rowe, Koetter 1978 p. 62).**

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from ROWE, C. and KOETTER, F., 1978. *Collage city*. Cambridge [etc.]: MIT Press.

**Figure 110 – Figure Ground drawing of Parma which describes what could be characterised as a *traditional* organisation of urban space (Rowe, Koetter 1978 p. 63).**



The traditional European model for cities that Rowe and Koetter refer to is described as being ‘an accumulation of voids in a largely un-manipulated solid’, in comparison, the modern city is understood as being ‘an accumulation of solids in a largely un-manipulated void’ (Rowe, Koetter 1978, p. 62). Rowe and Koetter’s use of the figure-ground plan presents a dialectic discussion between the modernist idea of exploring architecture as an *object* that is defined by its relationship within a void, and as *texture*, that is part of a continuous solid or matrix. Due to the alternative contexts for architecture which can define it as either a solitary object or as part of a continuous matrix, it is necessary to understand the notion of landmark buildings in relation to the other urban elements that it is situated amongst, such as nodes, paths, and districts. Interpreting architecture as objects and textures is evident in the way in which the participants engage with buildings on the tour, and offers important evidence to suggest how the alternative figure-ground relationships are experienced by individuals. For example a number of buildings viewed on the tours are criticised for appearing out of place as they broke from a prevailing visual composition of the city. It could be considered that participants’ feedback, which included their methods of way-finding, highlighted how film can be used as an analytical and critical tool for comparing different urban typologies and morphologies. One typology that stood out amongst the architecture student participants was that of the Georgian terrace. This type of dwelling could be considered as part of the city’s matrix, and the frequency in which it is mentioned compared to other types of buildings suggests that it is considered as a key feature of the city’s iconography for architecture students.

Rowe and Koetter’s discussions on architects’ preoccupation with the objectification of a building not only stresses the role of continuity within urbanism, but also points towards a critique in the way in which the body is considered in relation to the design of cities. Rather than considering the terms *object* and *texture* as ways of interpreting a building’s context in relation to the manipulation of solids and voids, the terms could also be used to indicate the scale at which buildings are to be appreciated. The term *object* suggests a visual appreciation of a building that takes into account its entirety; conversely, the term *texture* implies a reading of a building that is fragmentary and tactile.<sup>60</sup>

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<sup>60</sup> The distinction between *texture* and *object* can also be understood in relation to understanding the concept of emplacement, and alternative cultural appreciations of sight in relation to the other senses that Sarah Pink highlights are the focus of debate within Sensory Ethnography (Pink 2009, p. 15).

Despite the ethno-fictional qualities of the documentary footage used throughout this research project they remain as unedited recordings, however manipulation of the footage could be used to reflect the sensory nature in which the tours are experienced. An example of edited film studies being used to express the textural qualities of architecture can be found in the film *My Playground: a film about the impact of modern movement in urban space* (2010), by the film-maker Kasper Astrup Schröder. *My Playground* was produced in collaboration with the architecture Danish practice Bjarke Ingels Group (BIG), and demonstrated the way in which film can be used as a way to not only observe but also to help establish landmarks. The film is of significance to this study as it examines the relationship between parkour and architectural design, and documents events that were staged for the purpose of how traceurs could potentially interpret an environment.



**Figure 111 – The Mountain building by B.I.G architects**

Schröder's collaboration with the firm of architects brought together the observational qualities of documentary films and the techniques of visual spectacle more commonly associated with music videos and commercial advertising. The film plays upon traceurs' interaction with buildings designed by BIG architects and the affordances that they offer. By employing these filmic techniques, the architecture firm used parkour as a means to help reinforce the company's brand identity, and also helped to establish a landmark identity for their buildings. One building that was given considerable amount of attention and was the

inspiration for the film<sup>61</sup> was *The Mountain* building situated in Ørestad – a newly developed part of Copenhagen. The name of the building is derived from its form, which was developed as a synthesis of playful and functional ideas, a design process that has been described by the architects as *pragmatic utopianism* (Ingels 2009. p. 13). The building was a direct response to the fears that Ørestad, as an entirely new master-planned area would be devoid of architectural character and would be a ‘boring’ place to experience (Ingels 2009, p. 78). BIG’s stepped design therefore echoes that of a natural terrain that is absent from the region, and provides not only a focus of visual interest but also demonstrates a unique exploration of a housing typology for high-density living.

The relationship between *The Mountain* building and its topographical namesake is not only suggested in form but is also manifested in the motif of Mount Everest which is used on the perforated façade elements. The image of the mountain expresses the concept of friction that exists in not only urban, but also natural settings. Within this context, it is vital to consider Mount Everest as not simply an iconic feature of the landscape, but an expression of a highly pronounced form of friction, as it is synonymous with being one of the most challenging terrains known to man for physical negotiation. The connection between the image of the mountain and the building’s form could therefore be examined as evidence of the pre-cognitive manner by which individuals interpret their surroundings in relation to their body. *The Mountain* building also highlights the parallels that exist between landmark buildings and the natural terrain as a means to provide an individual with an awareness of their own embodied position with the natural environment, as both are integrated into the process of place-making. Although the *My Playground* film documents traceurs testing the *Mountain* building as a three-dimensional terrain for parkour, it is important to remember that the building itself is designed as a place for living and as such emphasises the value of connecting both naturally and man-made landmarks with the notion of home. Paradoxically, *the Mountain* appears to be *in-place* because it is *out-of-place*, it visually represents itself as a transgression of the conventional architectural rules and suggests a disruption of the natural landscape. Both of these

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<sup>61</sup> This was mentioned in an interview between Michael Otchie and Kasper Astrup Schröder in February 2010.

iconographic tactics allow for the building and the surrounding area to stand out as a place of significance.<sup>62</sup>

It is also important to consider that contemporary dwelling can equally be considered as inextricably linked to consumption, and thus the image that is presented of *The Mountain in My Playground* idealises the method by which it can be dwelled in.<sup>63</sup> Thus the representation of *The Mountain* building in *My Playground* can be understood as a post-modern reading of an architect's interpretation of the notion of dwelling. The synthesis of these ideologies towards architecture and space, suggests that the meaning of contemporary urban space cannot be simply understood by its intended use but rather through observations of the behaviour found within it.

Throughout the tours, the majority of the architecture student participants brought up the subject of living in the city, and it appeared to be the ultimate expression of connecting with the city. As one of the characters expressed; 'With being a student in the city as well I always think one year I'm going to end up living in one of these Georgian terraces, but it never happens. But it is something I'd like to do'. In this instance the historic qualities of the Georgian terrace establishes a landmark of desirable consumption. Unlike other landmark buildings such as the Radio-City tower, or the Anglican Cathedral, buildings such as the Georgian terrace are landmarks that define the highest form of friction for an individual – a place where they wish to have a fixed position within the city. This indication of places of fixity again expresses the importance of understanding mobility in the city as a way of understanding how places are valued. In the case of Georgian terraced buildings, their heritage value also signifies the correlation between movement and change within the city, as the imageability of the houses is considered as an important attribute to be preserved for future generations. Thus, the collaborative nature of the tour exercises helps

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<sup>62</sup> The depiction of *The Mountain* resonates with Sack's discussions on the relationship between an individual and a place being made up of a triumvirate of threads that weave a *tapestry*. These three threads – nature, meaning, and social relations – also correlate with the notion of understanding place as a textile that shapes itself through inhabitation.

<sup>63</sup> Alternatively, Sack uses the examples of an off-road vehicle situated in the wilderness as way to demonstrate the use of the natural qualities of place to sell a product (Sack 1988). Similarly *My Playground* demonstrates the use of the image of wilderness in a domestic setting as a way of marketing a residence. This also exhibits a bodily relationship with an environment to express novel ways of defining the notion of home.

to illustrate how spatial–temporal relationships can be understood as feedback for interpreting how city spaces are valued not only by policies which govern the use of buildings, but also by individual people. From this feedback architects and planners can develop a greater understanding of the figures which inhabit the architecture which they create, and the points of reference within cities that are defined as landmarks for both geographical locations and for periods in time.

## 8.5 URBAN SYNTAX | DISTRICTS

The largest urban element that Lynch discusses is districts. Lynch describes how individuals' sense of being alters with different districts and therefore the element is closely aligned with spatial cognition and the notion of *territory*, making it both spatial and social. The filmic studies that were conducted with the architecture student participants demonstrate how the notion of territory informs an understanding of how individuals interpret the constituent parts of the city of Liverpool. Accordingly, this study will demonstrate how architecture is used to define urban codes that reflect patterns of ownership and the control of space.

The identity of districts requires an understanding of the social codes that define the metaphysical nature of territories. It is therefore important to reiterate that the Lynchian elements cannot be understood in isolation from one another. This is particularly true with districts, as the process of territorialisation requires establishing an affinity with nodes, landmarks, paths, and edges. Lynch also notes that territory is synonymous with the control and ownership of a space. One issue that he stresses that is of particular importance in this study is that 'ownership is a human convention that allocates present control, sufficient for human purpose, among existing people. It is neither permanent nor total.' (Lynch 1984, p. 205) This statement has considerable amount of significance, as concepts of ownership, control, and control are interrogated through the tours, in a way that highlights that these factors are constantly disputed rather than subject to gradual change.

Furthermore, the study can be seen as analogous to a proposition put forward by Peter Smith who argues that buildings create a 'syntax' of visual information that creates a synthesis of 'gut reactions' and 'intellectual reactions' (Smith 1977, p. 54). What is particularly significant here is the reference to a bodily response to the space in which a person is situated. This is not only pertinent for the traceurs who engage in a full bodily interaction with their surroundings, but equally for the architecture students, whose tour is directed by both rationalised and subliminal influences, which is reflected in their unique spatial signatures. Therefore these tour exercises reveal patterns of behaviour along with qualitative data that supports the reasoning for these patterns.

The data gained from these studies also contribute to understanding the districts that were perceived by the participants. From the video footage, four main distinct districts

emerged as territories which each of the participants experienced differently on their tour of the city. These districts were the *University District*, the *Retail District*, *Liverpool One*, and the *Business District*. Although buildings were referred to outside of these districts – such as the Anglican Cathedral and the former distribution centre for Royal Mail – they were discussed in relation to their visual qualities rather than the area in which they were situated. Participants clearly verbalised their passing into one district to another, associating it with different types of activities and alternative ways of identifying with their surroundings. As districts are directly connected with personal feelings about being situated in an environment, they also highlight the locations that are associated with *being-in-place* and *being-out of place*. It is evident that the architecture student participants are aware of the existence of the boundaries of different districts, and often verbalise the point at which they move from one district to another. Although boundaries are discussed, the extents of these are not defined strictly by physical spaces and structures, but are rather a reflection of how cities are socially constructed.<sup>64</sup>

One participant emphasised that he read the city in terms of layers of memories, and as such the city's districts – of which the University was often considered as one – were strongly aligned with periods of an individual's life. For the architecture students, the University district was generally considered as a central point for their relationship with the city due to the familiarity that they had gained through carrying out their studies in the area. Participants emphasise their memories of first visiting the area and seeing particular buildings for the first time and map businesses that they associated with their life at university, such as restaurants and printers. Participants also discuss spaces in terms of how they incorporate them into routines, and how certain locations remind them of feelings of stress relating to university work.

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<sup>64</sup> This reciprocity between buildings and people can also be understood through the work of Edward Soja and his writings on the socio-spatial dialectic (Soja 1980). This continuous two-way process between the conditioning of individuals unfolds as they live and work and in the modification of their surroundings as they do so. The socio-spatial dialectic builds upon Marxist spatial analysis, to critically examine the social production of space as being more than a by-product of capitalism, but nevertheless a factor which intertwined with it. The architecture students' close affinity with the University district suggested a relationship that appeared to be home-like, and thus can be seen as where Soja's concept of the socio-spatial dialectic can be seen as being most evident.

The architecture students' critical response to new buildings that are either recently constructed, or in the process of being constructed could be seen as an expression of Smith's 'syntax', as the participants question what was communicated through the architecture of the district. We can see from the tour exercises that the idea of 'syntax' was addressed a number of times in relation to forms of behaviour that were provoked by being in different districts. The notion that the fabric of the built environment communicates to its inhabitants on a 'non-conscious' level is at the core of this research study. Examining the distinct nature of how different districts are interpreted contributes to our understanding of the rules of this urban code and the consequences of it being broken or disrupted. As one participant described, this syntax could be communicated as such; 'It's nice how you can be on a nice street one moment and the next second you can be somewhere that's almost quite derelict. And run down in some sense, with buildings that have been bulldozed. It's like a mood swing.'

When considering this code of communication, it is important to highlight the significance of the reciprocal relationship between territoriality and the built environment. Architectural design has perhaps been most influenced by principles of human territoriality through the work Oscar Newman. Newman's 'defensible space' theory popularised the idea that successful architectural design can be effective in reducing levels of crime. The theory promoted four constituent parts for successful urban design – of which territoriality was one – the others being, surveillance, image, and environment (Newman 1976).<sup>65</sup> With vandalism and unlawful behaviour being such a contentious issue with the design of cities,

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<sup>65</sup> Newman's arguments for defensible spaces, were based on the notion that successful residential areas clearly defined areas of owner influence, and as such critically responded to developments where the ownership of spaces were not well established. The theory of defensible space developed out of research conducted by Newman during his time as the director of the Institute of Planning and Housing at New York University. The study was intended to investigate the levels of crime and vandalism in various public housing projects, and attempted to understand the role of architecture in determining social conditions. The results of the study highlighted a distinct correlation between criminal activity and certain spatial typologies found within public places.



Newman's work is the target of scrutiny due to its attempts to offer solutions to overarching urban problems beyond the conventional role of architects and planners.<sup>66</sup>

The connection between architecture and the prevention of crime was discussed by one of the participants in relation to the development of *Liverpool One*. He stated 'I think for the reputation that Liverpool had for being an unsafe city, I think this development has improved it and really made people feel a lot more safe about using urban spaces.' He went on to discuss how this feeling of safety has changed his attitude towards using the space late at night, which he believed was also reflected in the patterns of use by a much larger audience of people, who frequented these spaces. Despite these positive improvements that have changed the atmosphere of the area that constitutes the *Liverpool One* shopping district, it received a divided response from the participants. What appeared to divide the opinions of the participants that visited the district were their views on the impact that the development of the area has on what could be considered the traditional shopping district of the city. As such, the *Liverpool One* shopping district was highlighted as a district of the city that defined the contemporary narrative of the city.

As the participants walked through this district, a consistent key theme running throughout their discussions on the surrounding environment had been the city's regeneration. Through this narrative, the meaning of architecture is intertwined with that of the city's economy, and development becomes a way of communicating a drive forward to restore the prosperity of the city.

In comparison with *Liverpool One*, the business district was praised for its long-established identity. There was a clear sense of how buildings should be *placed* to fit within its urban syntax. Accordingly, one participant described the importance of a continuous flow of buildings that complemented one another in style. The 'prestigious' qualities of the buildings did however raise issues surrounding Cresswell's concept of anachorism. Comments were made by one student expressed how they felt as if they expected to be asked why he was in the area, due to the way he was dressed in relation to other people around him. This again highlighted how the perceived connection between bodily representation and the urban environment could fluctuate significantly within relatively small changes in geographical locations. Despite questioning these feelings, participants

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<sup>66</sup> Notable figures within architectural discourse such as Bill Hillier and Reyner Banham have criticised Newman's work arguing that Newman does not pay enough attention to the other contributing factors that influence criminal behaviour (Mayhew 1979, p. 151).

expressed an interest in the scale of older street patterns, which were seen as offering more intimate spaces that one could associate with dwelling.<sup>67</sup> The tension between the participants' attraction to the location as a place to dwell, and their feelings of being *out-of-place* communicate the often exclusive nature of space. As a result, their comments resonate with Lynch's discussions on the introverted and extroverted qualities of city conditions. Lynch's use of these terms suggests that interpreting the syntax of the built environment has the ability to engender a sense of belonging or denial. This concept was only touched upon with the architecture students' encounters with the exercise; however, it appeared to play an important role in understanding the places that were significant for traceurs and is therefore discussed in more depth in the following chapter.

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<sup>67</sup> These feelings of spatial intimacy are aligned with Augé's concept of anthropological place. If the business district is therefore to be considered as an anthropological place – and as such relational, historical, and concerned with identity – it is perhaps because the narrative of the space is primarily concerned with those that identify with the businesses in the district that participants felt out of place. Consequently, when examining methods of way-finding it is important to consider how the identities of individuals and prevailing narratives of places correspond to create patterns of movement.

## 8.6 ARCHITECT CONCLUSIONS

As this chapter highlights, the tour exercises demonstrate the architecture student participants' recognition and interaction with the urban elements outlined by Lynch. These elements were not only discussed in relation to their process of way-finding but also their recognition of the places that were meaningful. The participants' statements therefore highlight the factors that suggest ways in which the identities of urban space are socially constructed and are reflected in different types of behaviour. When examining the patterns of movement that are recorded in the spatial signatures, it is evident that participants demonstrated how spaces are personalised. This process of territorialisation can also be seen as a reflection of the unique ways in which individuals identify with their surroundings. The interrelation of the elements also helps us to understand how the participants read the city as a whole. By appreciating the linkages that are created between parts of the city, the tour exercises help to reveal the notion of spatial narratives.

This study allows for the opportunity to test the assumption that architecture students would engage with the city in a manner that was dissimilar to that of the traceurs. This assumption proved to be correct and was reflected in the visually orientated manner in which the architecture student participants discuss the significance of the city. The comparison between the two sample groups suggest that the architecture students were concerned about the city's composition as a coherent image, and as such demonstrated the importance of understanding Smith's 'syntax' of urban space (1977). How the built environment is interpreted on a 'non-conscious' level helps reveal the different layers of information about space that are communicated through having a presence within a space.

The embodied readings of urban space by the architecture students also helps demonstrate how certain conditions promoted feelings of being-in place and being-out-of place. Although discussions of this nature were expected from the traceur participants, due to parkour being considered transgressive, the student participants help to reveal how passive engagements with space can also be identified as anachoristic. These observations offered an opportunity to build upon Augé's concepts of non-places and anthropological place. One of the findings of this study is that spaces that could be considered as anthropological, engender feelings of being out-of-place, and thus demonstrate how readings of places can be critical of the relationships and histories embedded within them. Therefore, it is important to consider the significance of anachorism within anthropological

space. In the participants' responses to the exercise it is evident that the reason that they felt out-of-place within certain areas of city was due to their identity being at odds with the prevailing narrative that was conveyed by the space. As the documentary studies observe, these narratives are defined by the continuum of social events associated with the place. This concept could be explored further by examining individuals' reaction to areas such as the business district during the evening time, or at weekends, when fewer people are around. This suggests that place-making from the architecture student perspective is to be found in locating layers of memory, just as it was about defining the boundaries of specific uses.

As the next section will also help to emphasise, the tour exercises demonstrate novel ways of capturing a sense of place from a distinctly different type of user's perspective, and as such offer a valuable form of documenting the qualities of contemporary urban space.

## 9.0 THE CITY OF TRACEURS

The following chapter discusses the tours carried out with the traceur participants in relation to an alternative set of urban elements to the Lynchian framework, to examine an interpretation of the city that adds additional information to its imageability. The study suggests how these participants reveal a novel way of reading the features of the city and the interrelation between them to provide a reading of the city as a composition of urban elements that challenge the prescribed meaning of conventional urban space. Thus, the study takes into consideration embodied encounters with architecture, and examines the significance of challenging the intended functionality of space. In doing so, questions are raised regarding the role of the designer in the context of contemporary urban space. I therefore posit that in the case of architecture the actual goal of the designer can be ambiguous due to the multiple ways in which the built environment's audience interprets its function and meaning. Understanding the relationship between the realities of the appropriation of urban space, with its intended inhabitation can present a plethora of contrasting and competing social ideologies. As Jonathan Hill argues,

In architecture, there are two occupations. First, the activities of the architect and, second, the actions of the user. The architect and the user both produce architectures, the former by design and, the latter by inhabitation. As architecture is designed and experienced, the user has creative a role as the architect (Hill 1998, p. 141).

By framing design as a process that is defined by its relationship with the user, Hill presents the notion that design can only be fully understood in relation to how it is perceived by its audience. Central to this argument is the belief that the interpretation of an architectural artefact engenders a design process in itself.<sup>68</sup> In the case of this study of parkour, traceurs offer a unique approach of interpreting the language of the city and what it signifies, in order to test the boundaries of design and the creation of personal forms of inhabitation.

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<sup>68</sup> Hill's line of reasoning reiterates that of the post-structural literary theorist Roland Barthes and his belief that the reading of a text can undermine the intentions of its author, as readers construct their personal text through reading. Barthes questions the language of the city, seeing it as a discourse, arguing that despite the fixed nature of signifiers, signifieds are always 'transient, mythical creatures'. Hence, Barthes argument emphasises the importance of giving greater consideration to multiplying 'readings of the city' rather than 'functional studies', (Leach 1997, p. 165).

Thus when investigating the relationship between individuals and the design of places, it is important to consider how it is interpreted both as a system of functions and of affordances<sup>69</sup> that respond directly to primal bodily capabilities, in addition to contemporary social conditions. By analysing the affordances that are demonstrated by traceurs as they explore the city, this study can be understood as providing important insight into the deconstruction of social codes that are intertwined with the built environment. These codes can often be taken for granted during the process of design, although they contribute largely towards establishing a sense of place. In contrast to functions that are prescribed by designers, studies of affordances allow us to observe patterns of usage that develop through imitation. Thus, the interplay between individual considerations of affordances and socially replicated functions demonstrates how the development of urban space is intertwined with the proliferation of ways of thinking, that in turn reflect alternative ways of seeing. Additionally, as the process of inhabiting space is significantly more complex than that of its planning, due to the multiple levels of interpretation, it is important for designers to develop sophisticated ways of investigating the reciprocal relationship between user behaviour and place-making.<sup>70</sup>

The features that the studies help to identify thus demonstrate the process of learning that traceurs acquire as they deconstruct urban space. These skills will be examined as being analogous to that of the architecture student practitioners who represent an interest in studying the city in what could be regarded as more conventional method, in that it emphasises its imageability. In doing so, the traceurs appropriation' of the built environment reflects not only a challenge to the meaning of architecture but also an engagement with their surroundings that is haptic rather than visually dominant.

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<sup>69</sup> The psychologist Gibson describes affordances as a 'combination of physical properties of the environment that is uniquely suited to a given animal – to his nutritive system or his action or his locomotor system' (Gibson 1977, p. 79).

<sup>70</sup> The connection between behaviour and place has long been of interest to environmental psychologists such as Robert Sommer (1969) who have sought to understand architecture as a non-verbal form of communication. Sommer believes that design is inseparable from behaviour and argues; 'good design becomes a meaningless tautology if we consider that man will be reshaped to fit whatever environment he creates. The long-range question is not so much what sort of environment we want, but what sort of man we want (1969, p. 172).'

Furthermore, the use of filmic studies helps us to understand how affordances can be communicated as fragmented interpretations of the city that challenge the intentions of functionality.

## 9.1 DRIFTING THROUGH THE CITY | ROUTES

When examining the traceurs' interpretation of movement through the city, it is important to remember that the term parkour itself derives from *parcours* – a path that is perceived as a challenge. Thus, traceurs' discussions on methods of training are largely considered in terms of the linearity of urban conditions. The traceurs that participated reiterated their belief that their practice required a continuous interrogation of their surroundings to uncover routes for testing their physical abilities. This reading can be seen as evidence of the parkour vision or gaze which is discussed by Edwardes (2009) and Lamb (2011), a term which suggests that traceurs are constantly actively searching for potential challenges around them. Finding these routes was discussed in parallel to creating *missions* for a practitioner, where they would have an 'A' point and a 'B' point, and they would have to move from one to another, overcoming obstacles along the way. An example of a potential mission was described as moving along a street without touching the pavement; in order to do this a practitioner would climb and support their body along railings and kerbs. Consequently, practitioners scrutinise the structural and tactile qualities of the features around them that allow them to fulfil these missions.

The continuity of buildings was therefore read in terms of affordances. For example environments such as Dale Street were described as offering opportunities for parkour as the robust stone details had the material and structural properties necessary for movements such as climbing. Buildings found on this street which were predominately made of steel and glass, however, were discussed as surfaces that cannot be moved upon. The affordances that buildings offered were therefore discussed in relation to the cultural context in which they were created, and in doing so challenges were made to not only the role of architecture, but the process of thinking that it is intended to serve. As one traceur states;

As we progress as humans, things are becoming more and more efficient because we're trying to get things done faster. So it's kind of like we're forgetting about the values and the importance of our surroundings and each other and everything's about efficiency and that's why things are becoming less interesting. It's pretty depressing.

Rather than discussing the city as visual composition, as the architecture student participants often did, I observed the traceurs viewing urban space as an arrangement of potential events and challenging situations. For traceurs the city also takes on additional



layers of complexity, as practitioners constantly explore the potential to use structures to create three-dimensional routes. In doing so, the rooftops of buildings, in addition to the methods of getting above street level, are considered as spaces to move along and explore, which were spaces that have been unexplored by Lynch as a significant urban element. It should therefore be noted that routes for traceurs are not limited to two-dimensional ground planes but are inclusive of all surfaces that allow for movement.

Traceurs therefore create connections between buildings, structures, and spaces that would otherwise be unseen by other users of the space. They also expressed a keen interest in examining the potential of alleyways as three-dimensional routes, which is again a spatial typology that falls outside of the conventional Lynchian model. Traceurs' interest in alleyways was due to their closed nature, which meant that they offered linear opportunities that are unavailable in other urban conditions. These views differed greatly from the architecture students that participated in the study who discussed spaces of this nature as intimidating spaces, and could thus be seen as edges preventing potential movement. I would argue that this suggests that the architecture students follow the Lynchian model because it is complementary to their formal architecture education. Therefore, it can also be seen how the practice of parkour has the ability to alter the perception of an edge into a *route* due to the emphasis upon finding personalised value and meaning in the materiality of the city. Figures 111 and 112 represent how the traceurs expressed a heightened sense of the three-dimensional qualities of the city, as it maps the references to activity above and below street level compared to the architecture student participants. The darker cells of the grid represent the coordinates of the city that received the greater amounts of attention due to the areas spatial qualities.

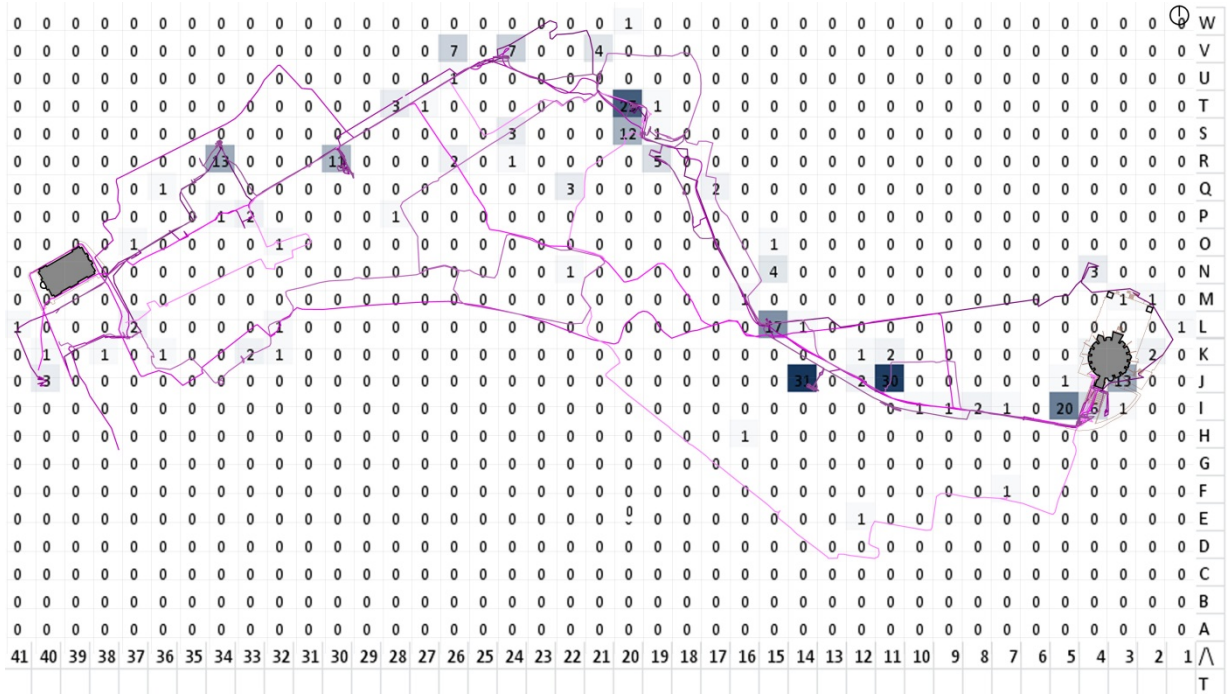


Figure 112 – Traceur participants' references to stimuli above and below street level (Λ).

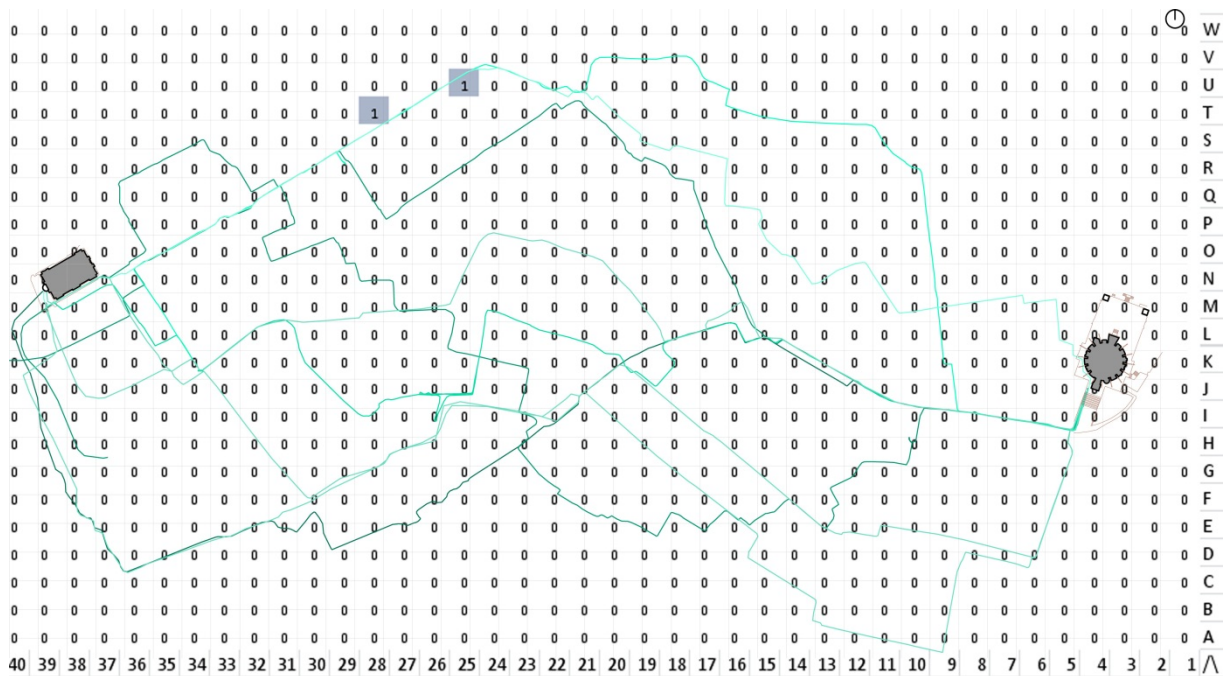
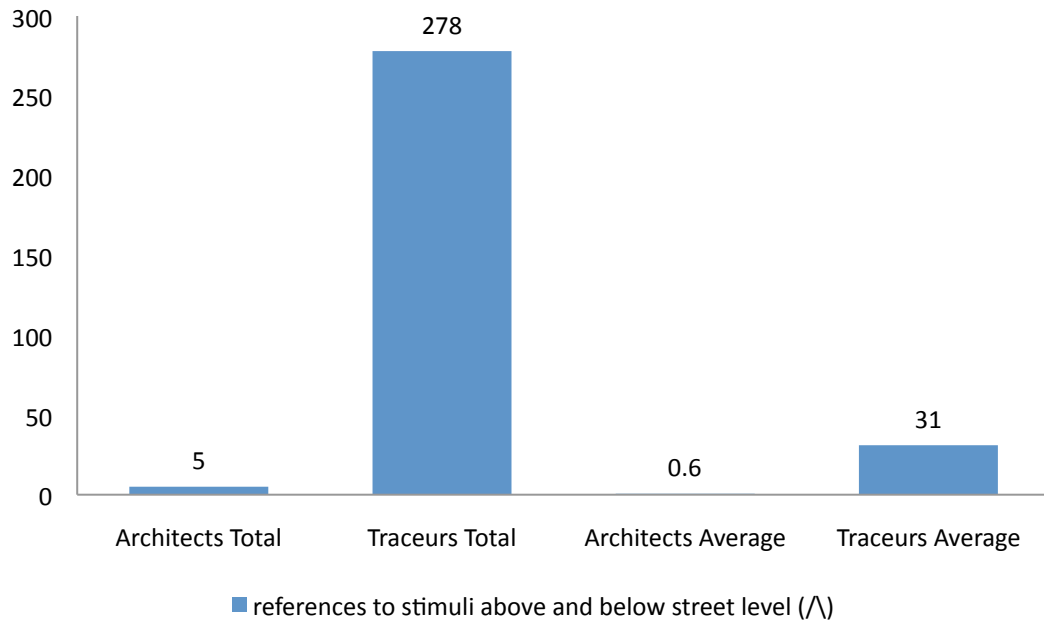


Figure 113 – Architecture student participants' references to stimuli above and below street level (Λ).



**Figure 114 – Diagram comparing references to stimuli above and below street level (/\) between the two participant groups.**

As the diagrams above indicate, traceurs’ method of engaging with the built environment highlights a considerable amount of spatial information that relates to factors found above and below street level. These movements can therefore be understood as communicating three-dimensional qualities of buildings that are overlooked when simply walking through spaces. The chart demonstrates the staggering difference between architecture students and traceurs when considering the stimuli of the city that exists above and below them, emphasising that their perception of their movement through urban space is not restricted to a two-dimensional plane. Traceurs’ pursuit of routes through the city which intentionally incorporate challenges demonstrates how they develop their movement into a creative act, which requires an abandonment of the rules of convention that dictates the patterns of use, and the collective meaning attached to a place. As a result routes were described as being contingent based on unplanned events and required an active rather than passive engagement with surroundings.

These spontaneous and experimental interactions with urban space demonstrated by the traceurs parallel the activities of the counter cultural art group – the Situationists International (SI) – who were active from 1957 – 1972 (Sadler 1998, p. 91). It is important to consider parkour’s link with the Situationists, as they have long been of interest with the academic architecture community when examining the critical reaction towards modernism (see Heynen 1999, p. 151). The subversive ethos of the Situationists has also been the inspiration for a number of subsequent sub-cultural movements. For example, the early

Punk music scene of the late 1970s was heavily influenced by their acts of *détournement*, a practice that involved taking an existing message and using it in a different context so that its meaning was rendered obsolete (Mason 2008, p. 15). Guy Debord, one of the key figures in the movement, was highly critical of the functionalist dogma that architects such as Le Corbusier had helped develop. In response to the notion of urban zoning, Sadler argues that Debord promoted “unitary urbanism”, which attempted to dissolve the boundaries between work/leisure and public/private dimensions of cities (1998, p. 24).

Furthermore, Sadler highlights how Debord and his colleagues challenged the car-orientated redevelopment of Paris that was occurring and attempted to examine the ‘flip side of modernization.’ (Sadler 1998, p. 56) They were also preoccupied by the tele-visual experience of the city – one where the consumer and producer were at a considerable distance to one another and commercial interests were made a priority resulting in the displacement of traditional communities within the city. As a form of resistance to this, the Situationists experimented with the process of drifting through the city. The purpose of drifting was to liberate themselves from the conformity of the crowd mentality in order to embrace more authentic, slow paced and organic city experiences. The Situationists opposed the commercialised nature of tourism that relied on interpreting the information on printed maps into walks along predefined paths, (Sadler 1998, p. 91) and instead, favoured the exploration of neglected areas of the city. Their journeys were not intended to simply act as an alternative tour with set purposes, but rather as flows through the built landscape that adapt in response to impulsive whims rather than fixed destinations. The Situationists transformed the representation of their drifts into an artistic and political act. As drifts dealt with an unconventional surveying of the urban terrain it engendered a novel forms of visual representations. As Sadler suggests;

Rather than float above the city as some sort of omnipotent, instantaneous, disembodied, all-possessing eye, Situationist cartography admitted that its overview of the city was reconstructed in the imagination, piecing together an experience of space that was actually terrestrial fragmented, subjective, temporal and cultural (Sadler 1998, p. 82).

The Situationists fascination with representing Paris in such a way challenged an objective or standardised perspective of the city, which was intended to communicate the proper way in which it was meant to function. Two of the key illustrations of drifts around Paris are to be found in *Guide psychogéographique* (1956) and *Naked City* (1957). Both of these maps act as experimental montages of fragmented urban space and used the opening shots of the 1948 film entitled *The Naked City* to convey the complexities of city life when experienced from street level (Sadler 1998, p. 82).

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Images from DASSIN, J., 1948. *Naked City*. First edn. New York, U.S.A: Hellinger Productions, Universal International Pictures (UI)

**Figure 115 – Stills from the opening shots of *Naked City* (1948).**

Rather than attempting to present an image of the entirety of the city from an objective perspective, these documents were illustrated in such a way that they should read as sequential journeys. The use of film here can therefore be understood as a means by which the qualities of place are contextualised. Additionally, both the urban explorations of the Situationists and that of this study are intended to convey the experiential qualities of places that emerge through chance encounters. Consequently the routes created by traceurs can be seen as akin to the *dérives* or drifts of the Situationists. It is important therefore to emphasise how the routes of traceurs differ from the type of movement attached to paths, which is intended to be visually orientated. The routes should therefore be considered as a form of movement that challenges both the physicality of the city and the ways of thinking that are inscribed within its patterns of use. In doing so, these interactions create connections between the entireties of urban space which are not visible in conventional representations of space such as cartographic maps.

In a similar fashion to the perspective of the Situationists, traceurs' process of creating routes emphasises dissatisfaction for aspects of the Liverpool's commercial centre. Throughout the tours practitioners verbalised their decisions to create routes that lead them away from parts of the city where they feel they are unable to practice parkour without unwanted attention. The tension that exists between commercial areas and the appropriation of space by traceurs is evident when examining the tours of the two different sample groups. What becomes apparent is that the traceur participants create paths that follow a more consistent pattern amongst one another, as they connect a more coherent set of key spaces for their community. Therefore, although parkour is associated with individuality and a breaking from conformity, it can be seen as engendering a more specific way of reading the connections found within the city. This appears to be not only due to the desire to avoid certain parts of the city but also because of the establishment of a series of well recognised *spots* within the parkour community. What also becomes apparent in the

discussions along the tours is that the establishment of these spots for parkour training are associated with more spontaneous journeys through the city that had previously been carried out, that were more akin to the drifts carried out by the Situationists.

The immersive nature of both the Situationists drifts and parkour routes, highlight the relationship between the mental and physical connections to the city. As both groups challenge the constraints determining what a city should be, they question the significance of experiences that come about through chance and traditions, rather than the consumption of urban space as a product produced for the masses. By scrutinising the very fabric of the built environment and the prescribed way in which it is navigated, these movements provide an image of an alternative social role for architecture. Both the Situationists and the traceurs that participate in this study help us to understand how personal identity is informed by our engagement with the city and its layers of meaning, and as such, can be understood as counter-cultural movements. This is due to both activities demonstrating ways in which a certain vision or gaze over the space in which one is situated can be incorporated into tactics that alter the value of a space. These tactics can therefore be seen as a way of engaging with the notion of *non-places* in order to create a sense of anthropological place. What these tactics also highlight is how these places are not necessarily fixed within a set location with boundaries but are expressed with the patterns of movement throughout a city. The routes described by traceurs throughout the exercises also paralleled De Certeau's notion of a tour, which like the dialectic between the tactics and strategies, contrasted with the fixed nature of maps, due to the requirement of action. Understanding these filmic studies in relation to De Certeau's tours, therefore presents a unique way of understanding how the creative acts of parkour creates a new way of revealing how place is produced.

## 9.2 PLAYING BOUNDARIES | THREATS

Just as parkour redefines the conventional idea of a path, it additionally challenges the concept of an edge. By pushing perceptions of both physical and social boundaries, spaces that would normally to be considered edges become features for traceurs to explore. Although traceurs actively engage with elements that would normally be considered edges, there were threats that influenced their readings of the city. Due to the spontaneous nature of parkour, threats were discussed as being temporal and created in response to the activities of traceurs. These responses can be understood as the strategies that are implemented to maintain the *proper* function of urban space. Understanding these methods of control over space helps us to understand the notion of an urban code that creates the conditions for particular types of behaviour. Like edges, threats had a liminal nature, which meant that a study of them reveals the conditions that suggest being *inside* and *outside* of a particular type of space. It also helps demonstrate how threats are used to create a separation between territories. This is the foundation of understanding *transgression*, which Cresswell describes as being both a geographical and socio-cultural 'crossing of a line' (Cresswell 2004, p. 103). This demonstrates how important spatial divisions are for understanding the principles by which society is constructed, and is of particular significance to this study. In the case of the traceurs that participated, the *lines* of crossing that can be understood as an overcoming of a threat, did not define a separation between spaces that had been explored and unexplored, but rather demarcated that which was explored and that which was seen as *unexplorable*.

From the tours carried out by the traceur participants, it is evident that the strategies that deterred and displaced them were primarily a direct response to their appropriation of space. Examples of this type of control over an area can be seen in the deployment of police and security guards. There were also a number of fixed strategies that traceurs were reluctant to negotiate due to the threat of causing physical harm to their body. Throughout the city, traceurs highlighted the use of security devices such as surveillance cameras, barbed wire, and metal spikes to prevent physical movement between certain points. Although these deterrents can be seen as a way of addressing crimes such as burglary rather than parkour, it is important to include how these aspects of city are interpreted as threats by traceurs. The documentary films revealed the traceurs reading of security elements as not simply an indicator of the private ownership of a space,

but also a signifier of the restrictive social codes of that area. It was suggested by practitioners that the city centre was more attractive to them than suburban areas as there was less control prevalent, due to the ambiguity of boundaries demarcating the ownership of buildings.

Certain strategies that prevent parkour activity were also shown to be very discreet. One practitioner revealed a ledge on top of a brick wall that was covered with anti-vandal grease to prevent people moving on top of it. This demonstrated how a loss of friction with a surface can be used as a form of policing – a means by which a space can be governed. Conversely, this suggests the notion that to have a physical connection with a space allows an opportunity to have control over it. The use of this grease was also discussed in relation to the fragility of structures and the misconception that traceurs are intentional about causing damage to properties. On the contrary, traceurs expressed a belief that they ought not to cause damage, and were reluctant to physically engage with structures that had sentimental value to others such as war memorials or graves. Therefore it must be understood that traceurs are not limited to concern about their own body or safety but regard the fragility of collective memorial points with reverence.

It is emphasised throughout the tours that practitioners of parkour are concerned with risk management, rather than being focused on risk taking, as they discussed how they train intensely at low heights to ensure that they can complete movements safely at higher levels. The spaces at which risk cannot be managed are therefore regarded at the points at which uncertainty prevails, and desired explorations no longer become possible without potentially encountering physical harm.

Throughout the tours of the city, the point at which traceurs expressed the highest awareness of a potential threat to their safety was at the entrance to the Queensway tunnel<sup>71</sup> that was known by the practitioners who participated in the study as the *Mersey Gap*.

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<sup>71</sup> The tunnel entrance was designed by Herbert Rowse, a student of the University Of Liverpool School Of Architecture from the early years of the twentieth century. The design of the tunnel reflected Rowse's pursuit of a stream-lined Art-Deco style that was greatly influenced by American-Classicism (Sharples 2004, p. 32). The style that Rowse worked with appears to resonate with traceurs as I observed traceurs' use of his other buildings as the setting for their training. These buildings were the India Buildings, located on Water Street in the heart of the city's business district, and the Queensway tunnel ventilation shaft building that is situated in the King's dock area, on the city's waterfront. Each of these buildings parallels one another in terms of the distinct forms and





**Figure 116 – The Queensway Tunnel Entrance designed by Herbert Rowse, known to the parkour community as the Mersey tunnel (23, U on map).**

The area above the road into the tunnel was regarded as a key spot for parkour due to the monument that was situated there, even though it had been noted by one traceur that the area was under constant supervision by the police. Consequently there was the additional possibility of being moved on, and questioned on the nature of their actions.

In addition to the materials that the structure surrounding the tunnel was built from, its relation to the road, which flows with a steady-stream of traffic beneath it, creates a spatial situation that presents a potential fatal threat to individuals should they fall from it. This could be considered as a very literal urban threat; however, the interplay between traceurs and the environment demonstrates their desire to fully examine it rather than being repelled by its existence. I would argue that it is because of this potential *threat* that traceurs choose to project their athletic ability on to it. The disparity of height between the tunnel and the road below allows for practitioners to play upon the fears that

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material palette that Rowse chose to experiment with in his designs. Rowse's signature use of stone and Art-Deco styling conveys a sense of monumentality or permanence due to the weight of material used and the indication of weathering.

contemporary cities create in areas dominated by auto-mobility. By embracing a space that is a latent hazard, traceurs revel in the opportunity to display a masterly response to a situation that reflects the core ethos of parkour, the ability to overcome obstacles. In this instance the obstacle is not simply a static architectural edifice, but incorporates the dynamic and unforgiving speed of the vehicles below. Consequently, by overcoming the challenges presented with this space, traceurs express how human mobility finds itself in conflict with auto mobility.<sup>72</sup>

In the case of parkour it is important to reiterate that it is a practice that is concerned with risk-management, rather than risk-taking, therefore when examining a space such as the Mersey Tunnel entrance, one must consider how the image of risk can stand apart from the experience of risk. The physical arrangement of the Queensway tunnel road and structures around it offer an environment where practitioners can play with the existence of a *threat* without going beyond it. This was demonstrated by two practitioners who were able to jump onto the wall and climb into an alcove, which both communicated the excitement that the wall encouraged, and its ability to prevent accidental falls down to the road below. The filmic exercises documented a series of demonstrations of athletic leaps onto the wall which stood above the road, once the traceurs came into contact with it, they were able to climb within it, giving the impression that they had possibly entered into a space which lead them to falling down into the road.<sup>73</sup>

Older practitioners discussed their concerns that traceurs that had recently started practicing parkour were not as concerned with, or aware of the uncertainty found within threats as they ought to be. This lack of concern of spaces and structures that were of a potential danger to them was due to the way in which they had learnt about environments through seeing other practitioners' engagement with them. Individuals therefore abandon their fears of the consequences of going beyond limitations, based on a process of mimicry,

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<sup>72</sup> Situations such as this also parallel the *thrills* described by the Psychoanalyst Michael Balint. Balint postulates that these situations require a conscious fear, a voluntary exposure to a danger, a confidence that the fear can be tolerated (Wollen 2002). The mixture of fear, pleasure, and hope in instances found in places such as at Queensway tunnel are heightened due to the speed at which dangers exist, and the danger of losing control of the body.

<sup>73</sup> It is documented in a number of the filmic exercises used in this study that this spatial arrangement has become well known throughout the parkour community through its representation in amateur parkour videos, and could be understood as part of the traceurs' iconography of the city.

rather than developing their own personal abilities to overcome obstacles over a period of gradual change. This demonstrates the ability of parkour's visual culture to distort the perception of threats by communicating the outcome of practitioners overcoming boundaries to a filmic audience, in a way that is divorced from their iterations of development. These types of imitation that are found within parkour again stress the reciprocity between urban conditions, filmic observations, and types of behaviour.

The threats observed by traceurs present an alternative urban element that connects the image of the city to the potential dangers facing the body within city conditions. Unlike edges, these threats are a by-product of the situations encountered with city spaces and are not fixed. Additionally, traceurs' reading of the urban environment reveal that threats exist at all scales and as such can be visually apparent, or hidden. Therefore, it offers a reading of the city that demonstrates how an active, rather than a passive engagement with space can reveal layers of information that would otherwise be unobserved.

### 9.3 CENTRES FOR THE PARKOUR COMMUNITY | SPOTS

Since its inception parkour has been an intensely social activity. However, this is frequently at odds with the privately owned nature of many of the places with which traceurs attempt to engage with. Due to parkour's reputation as a transgressive form of behaviour, the evolution of the movement has been assisted by the presence of spaces that are devoid of function, thus allowing them to freely experiment with different types of movement. Finding such spaces for traceurs often means distancing themselves from man-made spaces, and exploring the lack of restrictions found within settings that are considered to be natural. For the early innovators of parkour, such as David Belle and his relatives, these places were to be found in the forest of Ecoeuven just outside of the town of Sarcelles on the outskirts of Paris (Angel 2011, p. 18). The group were encouraged by Belle's father to run and climb through this environment in order to fully explore it, and to adapt to it (Angel 2011, p. 18). It is important to consider then, how traceurs develop libraries of tactile experiences in response to different environments and associate such material conditions with an ideology of freedom. The first traceurs immersed themselves into the sensuous qualities of the forests as it offered them a space that was free from the social imposition of limitations. The use of such settings has continued to be an integral part of training, and reminds us that although parkour has a reputation for being an urban activity it can be practiced anywhere. The traceur participants in this study discussed their desire to use spaces that allowed for a sense of autonomy, similar to that of provided at the forest of Ecoeuven, which help us to understand how they valued notions of both the natural and man-made terrain. The search for unrestricted space is therefore not simply the search for public places, but for environments that offer a respite from conforming to certain social pressures.

In a similar manner to nodes, spots are focal points of activity. However, what is more significant about spots for traceurs is that they play a vital role in developing a repository for haptic memories, and as such can be seen as the points at which the development of parkour behaviour takes place. Like other forms of cultural expression such as dance, or sport, parkour is a movement both in terms of physicality and with regards to the propagation of ideas. Spots therefore should be considered as the spaces where individuals gather to contribute to the progression of parkour as a culture. Due to the collective nature of traceurs, spots become places where movements are repeated and

refined in order and to develop the capabilities of the body to allow for new forms of movement to be engendered.

Traceurs express that the main gathering location in Liverpool for the parkour community and St John's Gardens,<sup>74</sup> which is situated both a short walk from Lime Street train station, and the Queens Square bus station.



**Figure 117 – St John's Gardens that are a key meeting place for the parkour community. (19, T on map).**

St John's Gardens' proximity to two of the main transportation hubs of the city mean that it is easily accessible for practitioners who live outside of Liverpool, or are unfamiliar with the its centre. Additionally, it benefits from being at a point where multiple paths throughout the city cross and a place that is open continuously day and night, throughout the whole year. It was discussed on a number of occasions that the key reasons for traceurs identifying with the gardens as a central place for parkour were the various structural forms that it offered and the lack of interruption to be found there from authoritative figures. The coupling of these factors has meant that groups of traceurs often see it as a point of convergence at the weekend, and use it as a starting point for exploring other parts of the city. It is for these reasons that the gardens have become a key place for

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<sup>74</sup> St John's Gardens are positioned adjacent to St Georges Hall to the West, which encloses one side of the space with the other sides being surrounded by other key institutional buildings such as the city's library and museum. St John's Gardens was laid out as a memorial in 1902 to replace an 18<sup>th</sup> century church of the same name, and cemetery that existed on the site.

the sharing experiences and the exchange of ideas, a place where the movement of parkour can essentially be nurtured and accordingly grow. The individualised attachment<sup>75</sup> to the place emphasises the significance of iterative development within the practice of parkour. As one practitioner expressed;

The next spot is probably the key place where everyone meets at when they come to train in Liverpool, is St John's Gardens, because it offers mixtures for different age groups or what people want to try, like tricks on grass – tricking people, walls on to grass, walls on to concrete, big precisions<sup>76</sup>, small precisions.

The mixture of building elements that the gardens offer can be seen as a demonstration of the type of variation of material compositions that are sought by traceurs as they progress in the athletic progression. The emphasis put on the gardens' inclusion of grass and concrete demonstrates the resistance of various types of materials plays an important role in how the parkour community define spaces that are suitable as *spots*. The bodily and cognitive memories that are developed in connection with this location therefore provide us with insight into the associative way in which traceurs develop their *vision* in conjunction with material memories. Learning from Mallgrave's studies about the relationship between architecture and neuroscience we can begin to question the role of St John's Gardens as a place for creating memories that are referenced by practitioners in other situations. Although fully comprehending the functioning of a parkour gaze would require an in-depth understanding of human cognition, it is worth considering research into aesthetic taste that suggests;

'For the full perception to emerge, the brain with its associative powers ("imprinted in memory ") must also become involved and what arises from this mixture is the idea of an "improved perception," that is, rough organic perceptions are improved when mixed with associative ideas' (Mallgrave 2011, p. 47).

This helps us to appreciate the similarities between the development of parkour and other arts such as music. As a traceurs appreciation of materials could be understood as akin to a skilled musician's discernment of sound, an example that is provided by Mallgrave to

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<sup>75</sup> These destinations within the parkour community can also be seen as evidence of what is described as 'place-attachment' – a concept that was developed with environmental psychology – and describes a psychological process which is intricately tied up with memories and histories, personal and collective, of places (Minton 2006, p. 28).

<sup>76</sup> '*Precision*' refers to a precision jump, which involves jumping and accurately landing on a specific surface.

describe the way in which associative sophistication can be used to experience aesthetics. The journalist Alec Wilkinson also observes the parallels between musical performance and parkour (Wilkinson 2007). Wilkinson compares parkour to Jazz musicians' process of learning all about an instrument, learning the rules of music, and then forgetting everything and so that they can learn how to improvise as they play. In doing so, the urban terrain can be seen as being like an instrument for traceurs with which they can spontaneously work without compromise. The gardens therefore can be understood as a place that acts an instrument of discipline, as it accommodates the challenges that offer a more formal ground of development, allowing for various types of movement to be imprinted into the memory.

The notion of a garden itself can be considered a manifestation of a culture of place-making that parallels parkour, for a garden is not truly organic but is cultured by people.<sup>77</sup> It has been noted by Atkinson that the line of enquiry by traceurs into what a city ought to be – and as such the role technology should have over society – echoes Heidegger's discussions on the ancient Greeks' notion of *poiesis* (Heidegger, 1977). In contrast to *techne* – a process that is understood as the application of knowledge and empirical measurement apparatuses to discover 'truths' – *poiesis* allows us a more holistic understanding of the world by revealing aesthetic and poetic realities (Heidegger 1977). Heidegger's use of the terms *poiesis* and *techne* presents a dichotomy of thinking towards the construction of architecture and urban space. Both *poiesis* and *techne* could be seen as species of thinking that compete against one another in the proliferation of ideas. As a result, they manifest themselves in creative responses that contrast greatly with one another. Due to complexity of thought that shapes the building of the city as an artefact,

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<sup>77</sup> The garden's purpose as being devoid of the functionality prescribed by consumerism, can be seen as a reflection of the community-orientated, moral, and reflexive nature of parkour. Therefore, choosing this environment as a destination to engender a shared experience raises questions regarding traceurs' use of parkour as a means to connect their sense of being within cities to concepts of both the artificial and the natural world. One traceur explained that as a result of his involvement with the parkour scene, he had come to believe that cities should be an equilibrium between the 'urban' and the 'rural'. The pursuit of this equilibrium is discussed as a means to address what the participant described as a pathological cultural obsession with building what *can* be built rather than what *should* be built.

Heidegger's use of the ancient Greek terms offer us an important model for understanding the multiple narratives that inform the meaning of urban space.

Atkinson puts forward the argument that, due to the environmental awareness of parkour practitioners, it is a movement that could be considered as a form of anarcho-environmentalism – a product of the poesis direction of thought. The term was made famous by the sociologist Nicole Shepherd in her investigations into the environmentalist movement, as a way to explore the role of ascetics in contemporary culture (Shepherd 2002). In doing so, Atkinson's reference to anarcho-environmentalism suggests that parkour should be considered as a performative expression of 'social protest' (Atkinson 2009, p. 169). However, from the feedback of the traceur participants during the filmic study, it was not apparent that their engagement with the built environment reflects a form of conscious protest, but rather, it reveals an interest in blurring the distinction between man-made and natural settings. The interplay between the body and place could also be understood as a contemporary means by which notions of *techne* and *poiesis* are revealed within architecture. The garden as a node is therefore not simply described by the convergence of paths but through the coming together of alternative ideologies of space. Parkour, therefore, is not to be understood as a practice of undermining the significance of the technological development of cities, but it is a means of synthesising its value with poetic meaning.

Throughout the tours it was apparent that locations that were described as key destinations for the parkour community shared similarities with St John's Gardens. Examples of such spaces can be found in Roscoe Gardens, and Temple Square.<sup>78</sup>

The quietness of Temple Square contrasts with that of the roads that run adjacent to it, and reflects the traditional qualities described by Lynch as a nodal point, as having a well-defined sense of enclosure, and sharing characteristics of the surrounding buildings. Like St John's Gardens, the poetic meaning that the traceurs find in this destination is not

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<sup>78</sup> Like St John's Gardens, Roscoe Gardens marks the site of a graveyard, and a demolished place of worship – Renshaw Street Unitarian Chapel (Sharples 2004, p. 210). Similarly the garden features the grassed areas and a monument that alludes to layers of former use and meaning, and thus can be seen as the embodiment of the place's memory. The demarcation of former functions within the city fabric echoes the *gravitas* found within ruins. Temple Square is located between two main arterial routes in the cities business district, Dale Street and Victoria Street, and is a courtyard space that serves a number of office and residential buildings.



defined by understanding the buildings that frame the space in their completeness, but rather by analysing the fragmented structural elements that exist within the boundaries of the space.<sup>79</sup>

One practitioner explained how Temple Square was colloquially known as *Apocalypse* amongst the group that he practiced with, due to a conversation that they were having about the end of the world that they had had the first time they discovered the location as a place to train.<sup>80</sup> This spatial narrative helps us to understand the experiences that inform traceurs' sense of being *in* a particular place that is distinct from any other.

What was apparent from the traceurs' engagement with the aforementioned spaces was that they perceived *nature* not simply as a condition that was distinct from city life or something that could be applied on top as if it was decoration, but rather as a state of being within it. Like the decay of buildings, the manner by which people interpret space cannot be truly predicted; however, the observation of traceurs presents new ways in which we can understand how space is humanised to create a sense of place. This again helps reveal ways in which the performative nature of parkour addresses the poetics of place and the manner by which memory is inscribed within it. Additionally for traceurs, architecture becomes something that is respected or even revered, due to the potential fears found within it that they challenge themselves to overcome.

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<sup>79</sup> In many ways, parkour could be seen as a metaphor of nature's predestined overcoming of the man-made world. It is not to say that parkour is a visual illustration of the eventual destruction of city space; but instead it is a disruption of its meaning. Through the visual representation of parkour comes the presentation of architecture devoid of the intentions prescribed to it by its creators, and thus presents an image of architecture redundant of its intended purpose.

<sup>80</sup> Reading the environment in this way challenges utopian and nostalgic notions of the reciprocity between architecture and dwelling advocated by figures such as Norberg-Schulz and Heidegger, and instead resonates with the radical and critical approach of the philosopher Massimo Cacciari. Unlike Norberg-Schulz's theory, the concept of the 'homelessness' of contemporary man is something discussed by Cacciari as something to be embraced. Accordingly Cacciari, argues that the impossibility of poetical dwelling be communicated through an architecture of empty signs. The concept of sublime uselessness therefore becomes a signifier of authenticity.

## 9.4 BRIDGING THE PHYSICAL WITH THE VIRTUAL | ICONS

Throughout the tours, the significance of parkour videos were discussed by the traceur participants in relation to how they enable them to communicate the meaning of their movement to a much wider audience. As was described in chapter 2, authenticity plays an important role in the representation of parkour. However, as the films are intended to emphasise a sense of how places are experienced, they do not necessarily communicate their spatial context. Throughout the tours, references were made to spaces throughout the city which featured in videos made for the parkour community and had become iconic to them. What the documentary films have therefore been able to do is to trace the connections between these fragmented spaces, which are often disparate, and put them into a geographical context.

The analogy of parkour as a way of *hacking* the city also offers important insight to designers when considering the potential alternative uses of spaces. By taking into consideration the gaze of traceurs which examines the urban terrain as offering a form of *game-play*, designers have the ability to consider boundaries and threats that would not necessarily be apparent to a conventional user. The tours provided by the traceurs help us to understand not only their way of seeing the paths between significant spaces, but also how this vision or gaze is reciprocated in a way of being *seen*. Traceurs described how they are aware of both a physical audience and how a filmic audience perceives them. Consequently, they were conscious of how well they were able display acts of athletic ability.

Practitioners were also critical of unwanted responses to their ways of movement, as they mentioned how they were reluctant to head into the city centre, discussing it is a place where they feel unable to train. The point at which it was discussed that they were moving away from the city centre was at the junction between Mount Pleasant and Renshaw Street, which took the participants onto Lime Street. Participants that went into the area beyond this threshold associated it with certain rules of behaviour that they had to conform to, as one participant stated,

There's all these people coming towards me, stopping me that's like a stream, I'm going against it and they're trying to stop me. That's why I see people as like the environment, these big buildings just stop me from moving on, and that's how I feel sometimes.

This observation that people are part of the environment highlights the significance of social routines in place creation. Parkour in that sense can be seen as a phenomenon that is not only a reading of space, but also the actors that inform it with a sense of place, suggesting a reading of spatial narratives and a questioning of ways in which individuals can add to them or alter them.

When explaining traceurs' relationship to the city and the people within it, one traceur likened it to the science fiction film *The Matrix* (Wachowski, Wachowski 1999). The film was used as a way of conveying how the interaction between architecture and people can create an environment of conformity, which for traceurs is one of the restrictions that they prevail against.<sup>81</sup> Parkour could therefore be considered as a *hacking of space*, an application of the principles found within the computer code to the realities of everyday life, and in doing so, a blurring of the distinctions between virtual and physical space.

Parkour's relationship with virtual space thus leads to an enquiry into the similarities between parkour and computer gaming. Exploring the idea that the two inform one another can be seen as a reflection of the notion that there is a reciprocal connection between the virtual environments of games and the physical urban space where parkour activity unfolds.<sup>82</sup> This correlation was not overlooked by the traceurs, as references were made to reading the city in a manner that was akin to playing the historical fiction game *Assassin's Creed*.<sup>83</sup> Traceurs described how climbing certain structures gave them a sense of being in the *Assassin's Creed* world. This projection of fantasy into reality helps us to

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<sup>81</sup> The reading of *The Matrix* in such a way is not unique to the traceurs who participated in this study, as it is also used by academics to explore how the cityscape is portrayed in contemporary film language. The media analyst Henry Jenkins draws links between the protagonists of *The Matrix* with traceurs and computer code hackers. Two traits that Jenkins outlines for hackers are that they are firstly, able to master computer code, and secondly that they are able to break into and enter spaces that are under somebody else's control, where they often leave some sort of trace without causing damage (2008). These traits are equally important for understanding traceurs' relationship with cities as a process of mastering what is around them.

<sup>82</sup> It could also be argued that an outcome of traceurs' hacking or mastering of space, is that it is transformed from a mundane environment into a fully immersive game environment.

<sup>83</sup> *Assassin's Creed* is a series of video games based along an *open-world* or *non-linear* concept, which allows players to freely roam around the gaming environment, interacting with characters that are a manifestation of computer programming.

understand how traceurs regard themselves as protagonists situated a context of background characters and opponents that reflect the nature of characters conditioned by a computer programme. What is also useful about understanding the reference to games such as *Assassin's Creed*, which allow players to be immersed in a non-linear narrative, is how open an environment the city is perceived as being accessible for exploration.



**Figure 118 – An example of building features that are discussed in relation to the virtual environments of video-games (6, 1 on map).**

By transgressing boundaries that are conventionally understood as edges, traceurs demonstrate a pursuit of a non-linear or open-world narrative for the city, which gives them a sense of transcending conformity. Like the protagonists of *The Matrix* and *Assassin's Creed*, this requires a reading of urban space that rejects the conventional rules or codes of an environment in order to explore its three-dimensional and tactile entirety. Although parkour has numerous parallels with films and computer games, it is an activity that is distinct in its own right and practitioners do not express an interest in engaging in it in order to emulate characters seen in the virtual realm. Both of these examples help us to understand how limitations can be removed from an environment to create narratives and games that allow participants to take an active role in the codes that shape their understanding of place. Traceurs therefore understand their relationship with the city as being a personal narrative that is an outcome of their pursuit of competing against systems of control.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from Assassin's Creed Homepage, accessed 30,09,2012 [Online]. Available:  
<http://assassinscreed.ubi.com/en-gb/home/index.aspx>

**Figure 119 – Image of the Assassins' Creed video game that is discussed in relation to physically engaging with the city's architecture.**

Traceurs affinity with films and video games, also indicates how the parkour culture that develops with assistance from the world of electronic media, is replicated within the confines of the physical environment. In doing so, the significance of non-physical environments for the parkour community, highlights a dialogue between the physical and the virtual in the development of places that can be understood as anthropological.

## 9.5 ARCHITECTURE AS RAW MATERIAL | TESTS

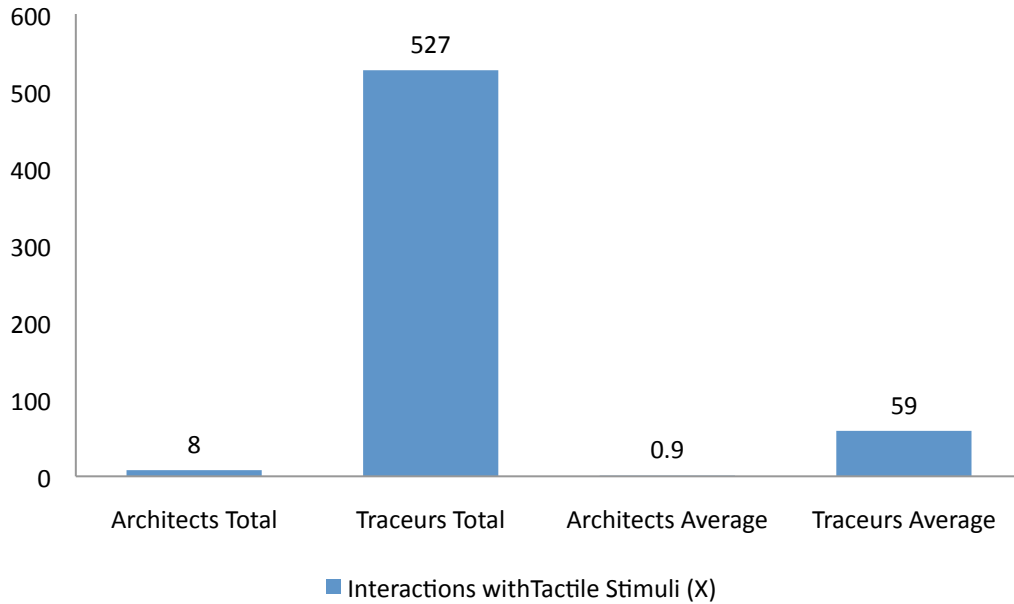
Lynch describes landmarks as reference points for way finding that are external to individuals rather than the spaces that are entered into. For the traceurs external architectural features were not only used as a means of way-finding, but were used as affordances that tested their own physical abilities. Unlike landmarks, traceurs emphasise the use of architectural features to test the tactile qualities of a space. It is these fragmentary readings that create a non-visual syntax of the city rather than one that is premised upon its overall visual composition of the space. The relationship that the practice of parkour helps to create is one of immediate and intimate connections between the body and the architecture of the city, based upon the entirety of its material qualities. Therefore, rather than being receptors of the world around them, traceurs actively search for spaces that complement their ways of moving. This again resonates with the work of the psychologist James J. Gibson who regards the senses as aggressively seeking mechanisms rather than mere passive receivers.<sup>84</sup> Gibson's work examines the way in which the haptic system is processed within the body to provide 'information about solid objects in three dimensions' (Gibson 1966, p. 102). Considerations of the haptic system are of great significance to this study, due to the prominence of touch in traceurs' reading of the three-dimensionality of the city and the materials from which it is composed. Consequently, many of the landmark features that stood out to them were of a much smaller scale than those mentioned by the architecture student participants, and can be seen more as a palette of affordances rather than a collection of images.

As the diagrams below highlight, the traceurs had a series of locations that were given a great deal of physical attention due to their tactile qualities. However, the architecture students had a minimal amount of physical interaction and there were no reoccurring patterns in types of activity.

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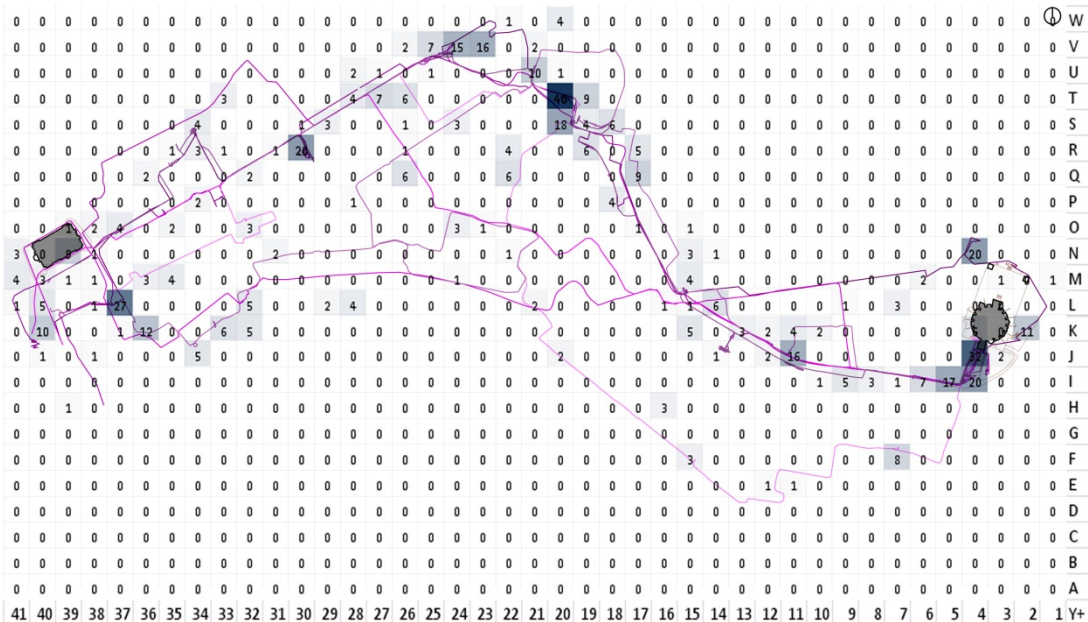
<sup>84</sup> Instead of seeing the body as accommodating five distinct senses, Gibson puts the senses into five sensory system categories; the visual system, the auditory system, the taste system, the basic orientating system and the haptic system (Gibson 1966).





**Figure 122 – Diagram comparing interactions with tactile stimuli data (X) between the two participant groups.**

In addition to the observations made regarding the level of actual physical interaction, the study also recorded the amount of references made to potential points of physical interaction which yielded similar results, as shown with the diagrams below.



**Figure 123 – Diagram to illustrate the places that were discussed as potential points of physical interaction (Y) for the architecture student participants and their level of significance.**



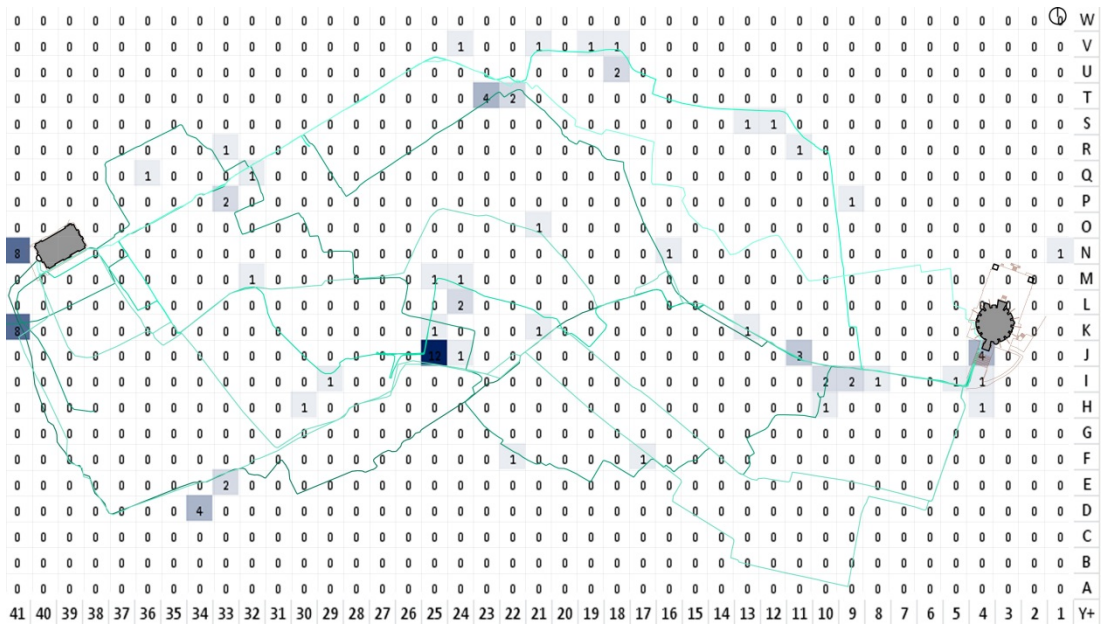


Figure 124 – Diagram to illustrate the places that were discussed as potential points of physical interaction (Y) for the traceur participants and their level of significance.

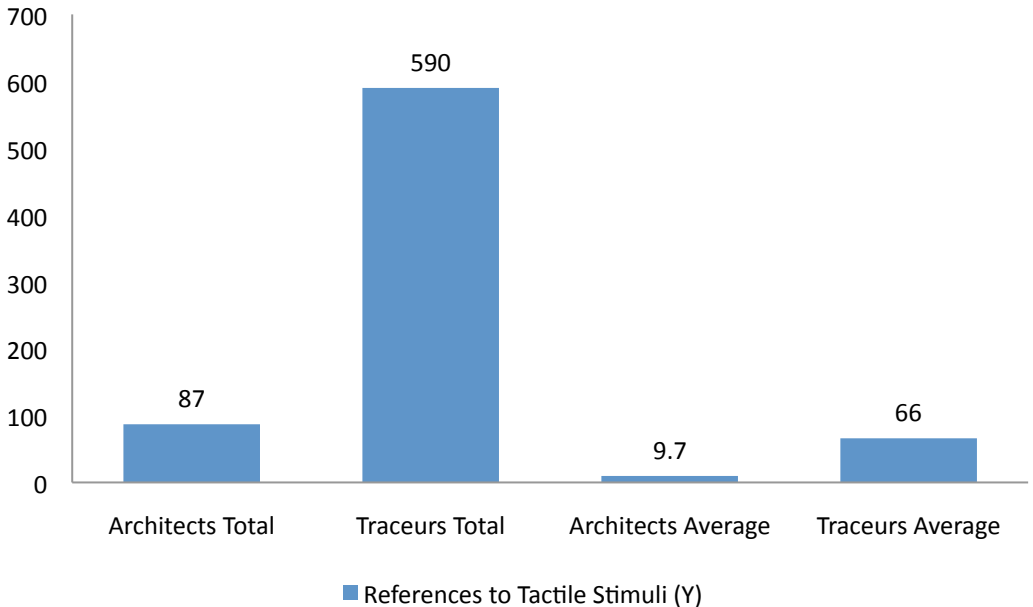


Figure 125 – Diagram comparing references to tactile stimuli data (Y) between the two participant groups.

From observing the movement patterns of the two sample groups, it is evident that the traceurs have a higher level of consistency than the architects in their attraction towards certain landmarks. There was also a greater emphasis of interest in landmarks in restricted localities rather than distant points of reference for way finding. Therefore, rather than

being used as means to offer a sense of direction, landmarks appeared to be the reference points that maintained a traceur's interest within a certain space. Landmarks for traceurs define the conditions where the body is immersed in the multi-sensory qualities of architecture, bringing together the visual with the haptic. Furthermore, landmarks for traceurs are also identified as the signature features that are included within parkour films. These iconic features help to identify traceurs' empathy for specific localities and the emotive virtues of city space.



**Figure 126 – Traceurs celebrate the absence of architecture as much as they engage with places where it is present (4, 1 on map).**

It was evident from the tours, that the key destinations for traceurs were urban elements that revealed themselves over time through their incremental learning of the city. One participant in the statement explained this,

The thing with architecture as well is you don't see it straight away. Like we've been coming to and training in the gardens for about two years and we only just found this jump because we didn't think ability-wise we could do it.

This progression of learning experiences that the traceurs discussed communicated their way of developing their sense of identity in relation to the places of significance to them. The reciprocity between self and place helps us to understand how both are in a continuous

state of transformation.<sup>85</sup> As traceurs adopt a bond with their surroundings that expresses progression rather than stasis, they develop a stronger affinity with a space as they learn to overcome the obstacles that it offers. Practitioners explain how they would often repeat certain movements over and over again in particular spaces so that they could develop greater physical ability, because of this they often looked for patterns in the landscape that would assist them with doing so. These embodied readings of space show how the organisation of space can be experienced when investigating potential paths of movement within them. As one traceur explained when discussing the Temple Square area of the city;

People don't see it as a way to climb or jump, they just go past and go, it's a strange shape or that's nice, it's a bit different. If you're doing parkour you analyse it and pick out the advantages of it and disadvantages, find any challenges. You're constantly just looking. But there is a kind of favoured architecture, so there are spots that everyone knows.

This favoured architecture mentioned by the participant was evident in the reoccurring selection of buildings that the participants chose to discuss during their tours of the city. The structures that they discussed also reflected a palette of objects and materials that were conducive to certain types of mobility. An example of one of these destinations was a multi-storey car park, which is adopted as an elaborate structure to climb, this emphasised traceurs, celebration of not what a building *is* but what it *becomes*.

What is apparent about the traceurs palette of places is that it is a fragmentary reading of architecture, rather than one of completeness. Instead of speaking about buildings in their entirety, practitioners spoke about the virtues of their constituent parts, such as steps, walls, railings, and window ledges. Even the absence of architecture can be a landmark for traceurs as they identify with the gaps between structures. What is clear from the traceurs' recognition of structural parts is that they interrogate the tactility and integrity of the architectural substance. They examine the interplay between their bodies with the material in a way that brings to life Merleau Ponty's sense of sight, as an embodied part of the *flesh of the world* (1969).<sup>86</sup> As traceurs grapple with the very stuff that buildings

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<sup>85</sup> This existential dimension to place has been examined in depth by the Finnish architect and philosopher, Juhani Pallasmaa, as he states; '*the world and the self-inform and redefine each other constantly*' (Pallasmaa 2005, p. 163).

<sup>86</sup> The phenomenological philosopher Maurice Merleau Ponty made famous the term *flesh of the world* when examining the body's relationship with perception, and its role as a mediator between the mind and the world around it (See *The Visible and the Invisible* (Merleau-Ponty, 1969)) .

are constructed from, they are critical of decisions made by architects and designers. Consciously perceiving material properties through their haptic sensory system makes them aware of the dynamics of forces that go unnoticed by the passive users of space. Robust materials such as stone are no longer seen as a visual symbol of permanence but are perceived as points at which the body can jump from and to. Equally, the surfaces of such materials are not just examined as a signifier of the prestige, but as a textured skin, that can grip to hands and feet when the body comes in to contact with it.



**Figure 127 –The Mount Pleasant car park that was discussed as an obstacle to climb.  
(11, K on map)**

Traceurs' connection with their surroundings demonstrates a type of *being* in space that is the result of a particular type of thinking about architecture and the relationship that it has to the body. The experiences exposed throughout the tour exercises introduce a way of thinking about architecture that accompanies the behaviour of traceurs. By exploring parkour as process of rigorous testing, we can understand how it equips practitioners with an understanding of the city beyond the superficial representations offered by images. As a result, traceurs uncover a multi-sensory syntax of the city that is interpreted through the actions of the body.

By uncovering meaning through a process of physical engagement, traceurs demonstrate a way of testing the attributes of the tangible world around them, in a way that allows them to comprehend the value of different forms of construction. These observations found through the study, demonstrate how parkour could be understood as a

form of kinaesthetic architectural education<sup>87</sup> as traceurs use their body as an unmediated tool for analysing the subject of architecture. The outcome of this education can be seen from the differentiation between the ways they discuss the city in comparison to the architecture students that participate in the study, who alternatively stress buildings in relation to their visual and historical context. For the traceurs the context for buildings appears to be focused upon a way of seeing buildings that incorporates the entirety of the body's sensory system. Although it would be inappropriate to attempt to argue that studies of architecture should be removed from their socio-historical context, what parkour does bring to light is this significance of architects utilising embodied readings of space to understand the spatial experiences of others.

The unmediated nature of parkour is also of particular significance for architectural education as it is a discipline that is increasingly augmented by tools such as three-dimensional modelling software, and influenced by the countless digital images of buildings that students do not experience first-hand.<sup>88</sup>

Incorporating practices such as parkour into architectural education could be seen as offering potential for exploring design as a process that has a dialogue with the multi-sensory experiences offered by places, of which the inhabitants of spaces are often not conscious. The use of parkour, or the traceur as a conceptual figure within design methodologies can therefore be seen as a way of acquiring feedback concerning the visual and the non-visual aspects of design. This would also help those who shape urban space to engage with not only what the functions of buildings are intended to *be*, but also helps to reveal what they *become* through inhabitation. The co-ordination between what traceurs see and do around the city also suggests a pre-cognitive way in which passive users read buildings. This multi-sensory enquiry into architecture can be seen as a demonstration of

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<sup>87</sup> Psychologists such as Howard Gardner have discussed the use of pedagogical models that embrace a more critical use of the body (Gardner 1983). Gardner's advocacy for alternative models of education is based on the premise that there are multiple types of intelligence and that different individuals respond better to different types of educational environments. Traceurs, for example, display the characteristics of kinaesthetic learners as they gain knowledge about their environment through the doing of actions.

<sup>88</sup> Architectural educators such as Steen Eiler Rasmussen (1959), Edmund Bacon (1974) and Juhani Pallasmaa (2005, 2009) have also argued for the value of kinaesthetic forms of learning.

Mallgrave's belief that; 'architects may like to rationalize the variables of design, but people largely perceive buildings emotionally through the senses' (Mallgrave 2011, p.188). He elucidates on this comment, by reasoning that we 'feel' our visual imagery due to the library of tactile memories we acquire through childhood development (Mallgrave 2011, p. 203). Mallgrave's statement resonates with the arguments that characterise sensory ethnography (see Pink 2009, p. 15), as vision is considered as being integrated with touch.

The traceurs' intimate understanding of material qualities also leads them to question the effect that climatic conditions have on architecture. They speak in depth about how different types of weather alter their perception of a space and transform the experiences that it affords. As the friction of a surface was displayed as being vital for practitioners to create a path from one surface to another, the presence of rain is described to be a detrimental factor on the way they tested spaces, as it prevents their ability to control their movement within a space. The cold temperatures experienced during the winter months are also discussed as negative consequence of training outside, however it is not spoke about as a potential hazard, but rather a source of discomfort. The issues raised by being exposed to the temperamental elements often cause them to search for covered or closed areas where they could train free from the disruption caused by uncontrollable factors. However, it is highlighted that these spaces, one of which being the portico to the neo-classical St Georges Hall, are limited in terms of the challenges that they offer.

It is for these reasons that practitioners talk about the value of incorporating gyms into their training development in order for them to develop their physical ability in an environmentally controlled setting. One gym that was spoken about in detail had a reputation as a centre of excellence for gymnastics. The centre has a number of facilities such as sprung floors and trampolines that provide traceurs an environment that is distinct from the unforgiving solidity of the urban realm. It was clear from the filmic exercises what the benefits of such facilities are; as it was clearly communicated that parkour is an activity that is constantly displaced due to a mixture of man-made and natural environmental conditions. This displacement brought up questions concerning purpose-built facilities for parkour. As has been described earlier in this study, parkour is a discipline that is synonymous with the appropriation of urban space. The construction of such facilities inevitably provokes concern as to whether having spaces for physical training would disrupt the movement's sense of authenticity. By placing parkour with the context of space intended for it, the actions of practitioners take on new meaning as their body is no longer in a dialogue with the *becoming* of a building or a space intended for a specific use. Rather

by creating spaces for parkour, such as the one shown in Schröder's *My Playground* (2010), traceurs are given the freedom to work with the syntax of a space without the threat of disturbance.<sup>89</sup> The parkour facility featured in the film therefore offers an opportunity for a virtual like experience in a physical environment, as it offers a simulation of pre-existing city spaces. Through her interactions with the parkour community, the film-maker Julie Angel concludes that the reason for such settings has been directed by member of the parkour community optimism that facilities will help to bring parkour 'into a more reasonable debate regarding its potential and benefit as a physical and creative transformative practice' (Angel 2011, p. 224). This argument demonstrates that the movement of parkour finds itself in a conflict with aspects of itself in order to satisfy the difficulties of facilitating both the testing of the ability of the body and the affordances of urban spaces.

In returning to architectural discourse, Le Corbusier states that 'the business of architecture is to establish emotional relationships by means of raw materials' (Le Corbusier 1923, p. 140). It is clear from this study that this foundational belief for architects is equally true for practitioners of parkour. Traceurs interrogation of the rawness of materials offers important insight into the way we come to understand what a city is and what it can become. By interpreting parkour as a form of architectural education, practitioners reinforce the significance of applying kinaesthetic principles to learning, in order to reveal the non-visual qualities of urban space. Such an approach to architectural pedagogy can be seen as a critical response to the widespread use of computer aided design (CAD) in architecture schools and is in line with the teaching of contemporary architects such as Peter Zumthor. Known for his phenomenological approach to architecture, Zumthor stresses that our perception is primarily visceral. His approach to design manifests itself in a philosophy that appreciates the sensuousness of architecture, expressing that; 'to experience architecture in a concrete way means to touch, hear, and smell it. To discover and consciously work with these qualities – these are the themes of our teaching' (Zumthor 1999, p. 66). Zumthor's viewpoint reinforces the belief that haptic experiences play an important role in our ability to shape the world around us, and reminds us that the body is not just situated *in* space, but rather it *inhabits* it and should be

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<sup>89</sup> The facility that is based at the Plug n Play Park, in the Ørestad area of Copenhagen, incorporates features that are based on elements found in several cities that have a reputation for being used by the international parkour community. The facility is stark in its construction, and is reminiscent of a building site with the inclusion of scaffolding and exposed concrete walls.

appreciated as the principle tool for learning. However, as authors such as Zumthor have highlighted, these types of material readings are not unique to parkour. Therefore, rather than interpreting traceurs' gaze as a means to negotiate space it should be considered as having value to reveal how the body's haptic system actively seeks to engage with the environment that surrounds it.



## 9.6 SUBVERTING THE HABITS OF THE CITY | HAVENS

The previous chapter discusses how districts reflect the way in which individuals' project the notion of territory onto the space in which they inhabit. The examination of districts and territories also reveals to us the parallels between the social qualities of places and different types of behaviour. Throughout the documentary films of the tours this was particularly apparent with the traceurs expressing a belief that their presence in certain parts of the city was in conflict with other members of the public, and as such they avoided those areas. As one participant commented when they were making a decision about what route to take,

If you go completely straight, it gets you to the shopping centre, obviously there's literally like nothing there. Even if there was stuff there, you need to be looking out for people.

This instance again highlights parkour's clash with the conventional way of consuming the city, and the way in which it is physically and socially constructed for a passive engagement with space. The apprehension expressed by traceurs to enter certain areas draws attention to what it means to experience city environments.

As traceurs deviate from paths that are defined by codes of behaviour, it can be seen that it is not only the physicality of space that they perceive as an obstacle, but the customs of the city in order to create new ones. As these customs created by traceurs are done in relation to the collaborative habits of the parkour community, the tours could be understood as a means to capture the cultural geography of the city from their critical standpoint. Traceurs perception of city life can be seen as being much like that of the tourist's gaze, as Urry notes; 'to study tourism is like studying social deviance: it is a way to reveal the norm and its ideological content and thereby to study the workings of a dominant society' (Urry 2002, p. 70). The patterns observed throughout the tours therefore help contribute to our understanding on a macro-level of how a sense of friction is created within a place, both in relation to material and social factors.

The observation that the traceurs consistently circumvented *Liverpool One* as they toured the city, makes a pertinent statement about the way in which the retail area pronounces itself as a territory for a particular purpose, and therefore a particular type of user. Whereas, the architecture student participants' reaction to *Liverpool One* was varied, with some being attracted to it as they were interested in the most socially active parts of the city, and others being deterred by its busyness. In the case of the traceur participants, it

can be observed that not only did all of the participants avoid going into the area, its existence was not mentioned in their discussions, apart from praising its ability to bring together 'old' and 'new' buildings in the city, and discussing its public park which allows for basic acrobatic movements to be practiced safely. Areas for 'shopping' were mentioned more frequently however, which were almost unanimously aligned with having a negative reputation as places for parkour activity due to the unwanted attention that they would get there, and as a result the movement patterns of the traceurs avoided them. Rather than regarding these spaces as having a lack of physical structures for the practicing of parkour it could also be deduced, that it is the abundance of a specific type of stimuli found within *Liverpool One* and other more traditionally retail areas that cause traceurs to diverge from such places. As one practitioner remarked;

For me the good thing that Parkour gave me was kind of like the ability to look on the outskirts of cities and find interesting stuff and that become my blank canvas to actually do what it's that I actually want to do and find happiness through life through movement really.

Parkour can therefore be understood as a celebration of openness, and if we are to understand urban space as syntax, then parkour could be understood as a means to fill in gaps, or the absence of architecture. This openness can also be seen as key to understanding the process of territorialisation and deterritorialisation. By engaging with places that are secluded and overlooked in their usage, the tours of practitioners communicated a desire to engender feelings of appropriation rather than that of a staged performance. Their reluctance to demonstrate their athletic ability within a retail environment also suggests a dialogue between introverted and extroverted qualities of a place. By using these humanising terms, Lynch offers us a way of appreciating the ability that certain locations have to connect to their inhabitants (Lynch 1968, p .77). For traceurs it appeared as if they wished to inhabit introverted spaces, ones that in terms of way-finding existed separately from the main routes of the city. The key district that I observed where traceurs challenged the prevailing normative behaviour of the area was in the business district. Unlike the shopping areas of the city, there was a consistent trend found amongst the practitioners to physically engage with certain buildings and public spaces found in an area primarily dominated by offices, banks, and other commercial ventures. Despite the level of security within the area that interfered with their activities, the majority of the traceurs that participated in the study either used public spaces as obstacles to engage with, or their significance.

The introversion of these conditions provides them with opportunities to establish their own personal narratives for the space, even if it was only for the fleeting moments before security personnel ejected them from an area. Conversely, the parkour community's dialogue with retail surroundings highlights the taken for grantedness of urban space as a means to connect with others and establish an existential place within contemporary culture. This allows us to appreciate the placing of the body within the syntax of urban space itself, and the significance that not only extroverted spaces, but also introverted spaces as a means to create an identity that reflects city life.

The notion of parkour as a means of generating a barrier<sup>90</sup> also contributes to our understanding of how readings and writings of urban space are done so with an awareness of individuals' own bodily presence within a space. This also describes how parkour can be considered as a socially exclusive way of interpreting the city. As Sophie Fuggle points out 'the idea of 'reading' the city, the concept that one's surroundings can be read as a form of text, is one which has been around since Baudelaire's flâneur and perhaps even before that' (Fuggle 2008, p. 161). Like the flâneur, traceurs offer us a critical reading of urban space and the role that individuals play in its authorship.

Parkour has been synonymous with the conditioning of the body to gain access to otherwise unattainable spaces since its origin. This is most significantly expressed in the parkour community's affinity with the city's roof-scape. Traceurs' reading of space reveals to them a layer of the city that is most often overlooked by conventional user due to the way they consider its three-dimensionality. The disconnection between this layer and that of the realm of conventional users, transforms the buildings into an introverted district par excellence. As one practitioner describes;

You often tend to find that on top of buildings like this, the roofs are very interesting. There are lots of things to do on top of the roofs as well. Obviously no one's going to really bother you up there as well.

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<sup>90</sup> The individual personalities that become evident with traceurs' engagement with aspects of the city, that are in themselves introverted, highlight the exclusive and disciplinary nature of parkour. As Archer suggests there is a barrier between the real world activities of parkour and the 'passive' or 'virtual' experience of the viewer (Archer 2010, p. 93.).



**Figure 128 – A view of the city's skyline that presents opportunities for traceurs to explore. (20, S on map)**

By transgressing boundaries to access this elevated terrain, traceurs have the freedom to explore the re-imagination of an otherwise uninhabited environment without disruption, and as the artist and researcher Christoph Brunner describes, offers the opportunity for 'the production of new rhythms in relation with the built environment' (Brunner 2010, p. 147). By appropriating vacant settings found on the tops of buildings, traceurs explore the possibility of a territory of their own, where the codes of the city are no longer in force. The uninhabited nature of these roof spaces creates a spatial syntax of emptiness that the traceurs address with the expressive movements of their body, in a way that parallels that of the aforementioned St Johns Gardens. Again, this highlights parkour's ability to present an alternative image of banal urban space and transform it into something of emotional significance.

By placing the body out of the context of ground level, or the confines of the interior of a building, new potential events are revealed which expose it to an intensity that would otherwise be unobserved. These events not only challenge the social codes of the city, but those of gravity itself, and, as such, reinforce the notion of parkour as a means to discipline the body in order to master the environment in which it is situated. They also demonstrate the way in which the non-placeness of the roof plane can be transformed into something that is inhabited, taking on characteristics of what Augé would describe as anthropological place. Although traceurs communicate how it is often problematic accessing the roofs of buildings, their preference of using it as a place of training suggests that it is an environment where they feel *in* place rather *out* of it. Instead of seeing an

urban code as the restrictions that determine the spaces that are used by traceurs, it could therefore be regarded as a factor that establishes how long practitioners are able to appropriate a space for. Traceurs' limited access to roofs can also be understood as a way of reading districts as not simply a geographical environment but as a spatial-temporal condition which they contest with the governance of the city for access. Although traceurs' access to roof-scapes reminds us of their struggle to *be-in-place* in the city, it also helps us to understand how it is a practice that incorporates customs and beliefs that are based upon displacement. By adapting to the physical and social obstacles found in urban space, parkour thus becomes an exclusive practice that is only truly accessible to those that embrace it as a form of movement.

## 9.7 TRACEUR CONCLUSIONS

The traceurs' readings of the city advanced the notion of reading the city in terms of imageability and introduced urban elements to provide a novel interpretation of city from a micro to a macro scale. In doing so, parkour presents itself as an alternative means by which to *be* in city space and to contribute to the life of it. Due to the intimate nature of the body–building relationships that are engendered through the discipline, parkour offers new ways of appreciating the non–visual qualities of the city, and contributes to an understanding of the role that the haptic system plays in determining how the space around an individual is perceived. Although it is beyond the scope of this study to provide in-depth data about the sensory capabilities of the body, it was evident that there was a type of architectural language that was favoured by the parkour community. The traceurs displayed reoccurring patterns of movement, and a familiarity with certain spatial conditions, and with that, building typologies that suggested an attraction to particular types of materials and social settings. Their questioning of the codes that govern conventional uses of the city also present a critical standpoint, which is similar to the tourist's gaze, offers a novel perspective for examining normative forms of behaviour.

In comparison to the architecture students that participated in this study, the traceurs demonstrated what the body can become through sensual qualities of architecture, and how these experiences can be used as a means to interrogate the properties of a place. Their pursuit of affordances also helps us to understand how materials and structures are read in relation to tactile forms of association. By questioning the limitations and restrictions associated with the material world, practitioners of parkour also help us to understand the social boundaries that exist and shape the introverted/extroverted qualities of the built environment.

Traceur's distinct connection with the material and intangible aspects of urban conditions contribute to their position as a unique figure for understanding the contemporary nature of urban space. Their preoccupation with recording their engagement with the affordances found within it through video-film, also presents an important new form of visually representing the city which reveals layers of meaning that are both time and space bound. Parkour can therefore be seen as being as four–dimensional as the city itself and an important depiction of its *becoming*, or its emergence, transition, and change.

Unlike other studies on the subject of parkour that have preceded this one, the emphasis of video documentaries provide important information on how the body is used as a means to interrogate the nature of a space and is used as a means to define the characteristics of a place. This helps to reinforce the notion that embodied experiences within the built environment play an important role in determining the way in which the meaning of architecture is shaped. In doing so, the practice of parkour provides support for architects and theorists such as Juhani Pallasmaa and Peter Zumthor and their phenomenological approach to the subject. However, there are a number of limitations with the methods that have been used throughout the research that will be examined in greater detail in the following chapter.

## 10.0 CONCLUSION

The aim of this thesis has been to build upon existing examinations of parkour to situate it firmly within the context of the architectural discourse surrounding the creation of *place*. In so doing, it is the intention of this piece of research to offer a nuanced perspective of parkour that is not limited to considering it as a form of resistance. By interrogating the subjective viewpoints of both practitioners of the discipline and non-practitioners, my research conveys the distinct disparity between parkour and more conventional ways of consuming contemporary urban space. Thus, the study presents the notion of the traceur as an alternative figure for negotiating the interplay between the body, movement, and the production of place. Consequently, this study demonstrates the traceurs' ability to reveal layers of meaning within the city context in the form of the alternative urban elements described throughout chapter 5. Furthermore, the research study offers insight into how individuals construct knowledge of urban spaces and how they relate to different knowledge experiences.

What is particularly appropriate about studying the figure of the traceur is that through the activity of parkour, there is recognition from the outset of challenging the notion displacement. Therefore this study addresses the constant tension between the human body being *placed* and *displaced*. In testing their physical ability within the urban terrain, traceurs' questioning of the conventional architectural meanings associated with a place, reveal an understanding of what it means for the human body to be displaced from the setting of contemporary culture. Thus the traceurs perspective can be seen as offering a critical standpoint for examining the way in which space is designed, and how place is produced through inhabitation.

Throughout this chapter I will return to the questions outlined in chapter 1 to assess the implications of the study on satisfying the research aims, which are orientated around understanding the role of the traceur as a potential figure for examining architecture. This will also be used as an opportunity to explore the limitations of the research methods and the potential that exists for future related research.



## 10.1 NEGOTIATING THE TERRAIN

On the subject of how parkour influences the way in which individuals read architecture, the video documentary studies documented a number of discussions and interactions with traceurs that conveyed their bodily connection to specific sites or *spots* around the city. This addresses the question; *in what ways does parkour influence the way in which individuals read architecture?* The frequency in which specific areas were discussed demonstrates the parkour community's coherent attraction to certain types of places. The disparity between the movements of participants from the two sample groups is evident in their spatial movement signatures. Additionally, the act of walking through the city also reveals a distinct difference between the manner by which the architect student participants conveyed the city as a visual composition, and the traceurs' interpretation of it as tactile fragments. This divergence in the application of senses to analyse space suggests an alternative form of consuming space that is premised upon direct contact with it as solid and material substance rather than its image. This form of attraction can be understood as a reading of architecture that is primarily governed by the haptic, rather than the visual system, and, as such, presents a reading of architecture that is multi-sensory. This reading can be seen as challenging the ocular bias of contemporary architectural culture described by authors such as Juhani Pallasmaa and instead describes a holistic connection with a space incorporating 'materiality, nearness, and intimacy' (Pallasmaa 2006 p. 323).

The consistent patterns of engagement with architecture displayed by traceurs suggest a reading of architecture that corresponds to a non-visual syntax. The architectural language of the city as understood by traceurs is thus constantly in the process of *becoming*. Additionally the patterns observed throughout the tours can be considered as evidence of the parkour *gaze* or *vision* described by Edwardes (2009) and Lamb (2011), which describes a reading of space in terms of the affordances offered to the body. Although this form of reading the built environment is unconventional, it resonates with studies that have conducted on normative patterns responding to space. Peter Smith suggests that the design of buildings creates a *syntax* that provokes both 'gut reactions' and intellectual responses (Smith 1977, p. 54). Parkour could therefore be considered as a means by which the body is considered to have a sophisticated dialogue with the conditions in which it is situated. The gaze of the traceur can therefore be understood in relation to the concept of having an active reaching out towards their surroundings, rather than a

passive reception of visual information. This is demonstrated in the way in which traceurs examine space throughout the tours, as it is evident that the city is intertwined with a rich tapestry of haptic recollections that inform their sense of the three-dimensional and texture of space. This also corresponds with arguments made by Mallgrave (2011) on his work on architecture and neuroscience, which highlights that readings of space provoke tactile based memories (Mallgrave 2011, p 203).

By expanding upon traceurs' relationship with the Lynchian urban elements to incorporate an analysis of alternative urban elements, the study helps to inform us of traceurs' relationship to the city at different scales. The inclusion of Lynchian language also helps to reveal the multiple layers of meaning that can be found within approaches to way-finding through the city. As such, the act of walking can be understood as a creative act that closely mirrors De Certeau's notion of tactics as being fleeting, mobile, and every day. De Certeau's notion of tactics exists in contrast to maps that contribute to the defining the city's fixed and *proper* identity. By subverting the intended meaning of space in such a way, the traceurs gaze is as much a process of *writing* space as it is *reading* it. This contest to the authorship of the city resonates with Baudelaire's examination of the flâneur and their critical detachment from the habits and customs of the city life that surrounds them. What is also distinctly significant about the traceurs reading/writing of the city is their ability to inform the meaning of spaces that are absent with buildings or regular activity. By actively searching for spaces that are devoid of inhabitation, traceurs engage with an ability to manipulate the syntax of the city where they not only distort the meaning of architecture, but also create entirely new meanings to space where there are gaps in the definition of such a place.

Although the findings did highlight some of the key concepts that had been examined throughout the literature review, such as parkour vision, alternative approaches to the research methodology could be applied to investigate this phenomenon in greater detail. By using more sophisticated tools of analysis this study could be developed further to examine the relationship between sight and movement, and the way in which vision develops in relation to other senses. Moreover, by providing research participants with an opportunity to discuss specific urban elements in relation to their process of way-finding, participants could potentially provide further information with regards to the role of the senses in determining the meaning of places.

## 10.2 DIS[PLACE]MENT

A key concept for understanding parkour is that it is linked both in terminology and practice to the notion of displacement. Throughout the filmic tours, traceurs highlight the opposition that exists towards the subversive nature of parkour, this addressed the question; *what boundaries does parkour reveal within city conditions?*

This helps reveal the seen and unseen boundaries that are present within contemporary city space, and reveal the strategies that De Certeau describes as being associated with 'proper' meanings (De Certeau 1984, p. 24). The studies therefore not only documented the locations of practitioners' training activity, but also helps to indicate the amount of time they were afforded within them, due to the physical and non-physical challenges that were present there. Despite traceurs' awareness of the routines of security guards, they were willing to oppose their authority by practicing movements, such as jumps onto and from structures. This resistance to a *proper* use of space helps us to understand the invisible boundaries that define codes of behaviour. The inevitability of security guard's intervention into the practitioners' actions emphasises that being *displaced* from an area is an accepted aspect of the culture of parkour. Traceurs' embracement of the idea that they had an uncertain amount of limited time within an area, described a practice that was as much about movement as it was about being *moved*. Parkour thus becomes an activity that allows the traceur to take on a relationship with the city that is unfixed, unbounded, and improper.

The parkour films which are hosted on video sharing websites such as YouTube that are discussed in relation to this study are synonymous with the idea of viral videos. These videos organically redistribute the experiences encountered by those who feature in them, offering a reinterpreted perspective of the city that describes the subversion of its urban codes. The meaning of urban space thus becomes de-contextualised from its intended meaning and has the potential to be re-imagined for an international audience. This manipulation of the meaning of space can be understood as both a breaking of the codes that determine its *proper* function, and a temporal re-codification of space to demonstrate its potential as a site for physically expressive forms of creativity. Although numerous references were made to videos throughout the tours and within informal discussions had with traceurs, this research study could be enhanced by carrying out an examination of the significance of certain videos is necessary to understand the way in which the medium

influences individuals. Although this research study highlighted the viewing figures of the most watched parkour related videos, it was evident that non-practitioners of parkour significantly influenced these figures. By examining the subjective meanings that have been attached to certain videos, future research could be conducted to analyse the content of video and video sharing websites, in order to understand how they create cultures that manifest themselves in both virtual and physical environments.

The somewhat counter-cultural act of being moved from one place to another also resonates with the philosophy found within parkour to leave no trace, again a reminder of the traceurs' fleeting connection with the city. Although this transient and somewhat parasitic relationship with the city is foundational to understanding the way in which practitioners appreciate spaces and buildings, it was evident that film was considered as a primary means to capture it. Hence, the recording of the tours mimicked aspects of the cultural practices of the parkour community, and reiterated the visual language that is found within their own filmic observations of the city. These films thus provide us with an understanding of how traceurs communicate their presence within the city to an audience that are physically disconnected to the space. Despite traceurs' interest in developing their athletic ability to overcome personal obstacles, the filmic studies also observe evidence of their self-awareness regarding how filmic spectators view their movement as they made reference to their concern of how their tour may be viewed by others. The role of the Internet in parkour's filmic distribution describes its imminent translation from physical to virtual space, and, in doing so, describes an unpredictable displacement of the image of traceurs.

It is also important to consider, that, like the traceur, the viewer is also displaced in their engagement with the footage. Although efforts were made to continuously capture as much of the interactive nature of the tours as possible, alternative filmmaking techniques could have been used which represented the perspective of the traceurs and architecture students rather than that of the researcher. Further research could therefore be carried out using wearable cameras, which create an opportunity to examine in more detail the multi-sensory approach to interacting with surroundings. This could be an important factor when used in conjunction with the video that captures the perspective of a researcher in order to compare two viewpoints when a research participant encounters urban elements such as a perceived boundary.

The staged nature of the research exercise also generates important questions with regards to how the social codes of the city can be understood. Although references were

made to participants' decisions walk in certain directions rather than others based on social activities they wished to avoid, or they were attracted to, their behaviour could be considered as spontaneous, and not in reaction to boundaries. Furthermore, although the documentary videos provide evidence of how individuals react to an urban environment, further research could be carried out to communicate individuals' behaviour in relation to specific places. Examples of how this could be done include documenting individuals' reaction to an exercise that was to be carried along a specific route, or using observational filming methods similar to that of William Whyte. By examining either one or both of these research methods, this research could be developed further to understand how parkour subverts specific boundaries and proper meanings of the city. Additionally, by examining a research methodology similar to that of William Whyte, the research study could be further developed in a way that analyses how a specific place is populated over a period of time with little or no form of intervention from the researcher.

### 10.3 URBAN FRICTION

The tours of the city that were carried out with the traceur and architecture student convey the subjective responses to places that are to be found within the act of documenting relationships with the city. The subjectivity of the participants is both reflected in their conscious actions and reactions towards the exercise and contributes to our understanding of the notion of space as a syntax that provokes cognitive decisions and bodily reactions. This reiterates studies by Peter Smith (1977) and provides us with an opportunity to examine the reasons for participants' unique approach to way-finding through the city. In so doing, the tours address the question; *how can traceurs' engagement with the city be used as a means to challenge conventional representations of cities?*

From the documentary film exercises, it was also apparent the traceur participants have a different way of engaging with buildings than the cohort of architecture students that participated in the study. These patterns of movement help to describe the type of architecture that offers significant tactile rather than visual qualities. Consequently, by examining parkour as an unconventional means of creating an attachment with a place through the body, it offers a demonstration of how the haptic system contributes to a reading of space. By codifying the actions of individuals in certain areas of the city, the tours therefore offer us an opportunity to quantify the level of hapticity within certain locations that is relevant for the participants. This in turn allows us to understand participants' movement in relation to the stimuli that is of significance to them. The degree of stimuli can be seen as creating a level of friction, which contributes to active rather than passive responses to a site and relates directly to Deleuze and Guattari's concept of smooth and striated spaces (1988). The notion of friction is a key concept for comprehending this research as it helps us to understand how place-making is informed by the body's active response to visual and non-visual qualities of the space in which it is situated. This research has therefore been successful in documenting activities that not only allude to this concept, but also record the factors that identify where it is evident.

The tours also help reveal the role that the habits and customs of the general public play in shaping an individual's route through urban space. Both traceurs and architecture students made statements regarding places where they felt *in* and *out* of place alluding to the privileging of certain types of users of specific places. There is evidence therefore, that the exclusivity and inclusivity identity of space informs readings of the built environment

that reciprocates the notion of introverted and extroverted spaces discussed by Lynch (1968, p .77). In so doing, the way-finding exercises offer an important indication of the manner by which personal identities develop in response to urban conditions. Therefore the traceur offers a figure to critically examine architecture and the social context in which it is situated. That is the traceur offers a means to explore the privileges associated with a location by intentionally testing the boundaries of transgression and placing the body out-of-place. The documentary videos used throughout this research present an opportunity to represent the competing ideologies associated with a place, reflecting the fleeting tactics and fixed strategies that define its proper usage and the means by which it is subverted. However, this aspect of the research could have been enhanced if the research participants were asked to discuss their personal feelings to a specific place. By obtaining a greater degree of verbal responses to specific sites this research could be developed to demonstrate qualitative data that indicates traceurs feelings towards an area differs to that of a different user group.

The act of *walking* the city also portrays places on an entirely human scale, where the intimacy between the body with both the image of the city and its physical qualities are communicated from a subjective perspective. These readings help to communicate how the city functions as a repository for memories, and in the case of traceurs, their interaction with materials provides insight into the way in which they develop their library of haptic memories, and how they apply them to their surroundings. The documentary videos of parkour therefore become a representation of layers of multi-sensory information that depicts an alternative narrative for contemporary space, which are able to exist due to the staging of the research exercise.

#### 10.4 ARCHITECTS AND SENSORY-ETHNOGRAPHY

Throughout this research study it became apparent to question the sensory bias associated with the role of the architect. The bias towards vision is therefore considered as an important factor when examining the reflexivity of the research participants as they are made to consider their own embodiment/ emplacement. In doing so, this study demonstrates how architecture can relate to the emerging field of sensory ethnography and the methods by which the concept of place making are enacted. The methods associated with this study therefore could be further developed to question the role of the architect as a form of ethnographer prior to the process of design. By examining the differences in sensory approaches to architecture it has given assistance to addressing the question of; *can traceurs' interpretation of their surroundings be used as a means to investigate the dialectic between architecture's functional properties and place-making qualities?*

By exploring the notion of place as being an interwoven tapestry of spatial temporal events, we can begin to understand how the significance of architecture is relative to the intensity of experience that it affords. Due to the subjective nature of this reading of architecture, it requires an examination of how space is interpreted both in consideration of direct bodily contact and in terms of subconscious influences. Both of these relate to how participants in this research view architecture and spaces, and how this way of seeing relates to the entirety of individuals' senses. Due to the scope of this research, a sensory analysis of the participants was not fully explored, however the video documentaries did provide significant support for some of the key concepts that were examined throughout the research. In particular the distinct differences between the events discussed between the architecture students and traceurs provided important insight into the alternative ways in which meaning was developed by through sensory engagement.

Traceurs' pursuit of momentary thrills within urban space demonstrates their reading of architecture that extends beyond the functional patterns that are a product of collective human knowledge. By disrupting the meaning of spatial and temporal patterns, traceurs provide us with a novel approach for assessing the dialectic between the process by which architecture is communicated as the spaces where actions and ideas are replicated. What is more, what this research study highlights is how the proliferation of



parkour videos through Internet provides a subject that suggests ways in which digital technologies have the potential to influence new forms of sensory engagement with city spaces. The redistribution of images of parkour through electronic media was discussed by practitioners of parkour as an integral part of communicating the significance of locations throughout the city to a local and to an extended international community. This visual reproduction of place in the consciousness of a disparate audience introduces a new level of complexity to understanding the cycle that exists between an environment, patterns of use, and direct bodily responses. The traceur as an architectural figure thus helps us to re-examine the city not only as a composition of physical components but also as complex body of cultural transmission, that in itself becomes imitated and consequently replicated.

In order to understand this concept in more detail this research could be expanded upon, enabling the participants to analyse their tours in relation to their sensory reactions using a framework that allowed for a level of consistency between each of the participants. This would address a limitation with this research results that meant that the verbal responses of the participants were not consistent with one another, and as a consequence some participants provided a significant amount of qualitative data whereas others did not. This could be done by providing research participants with opportunities to provide verbal feedback regarding specific spaces, and architectural features before, during, or after an exercise such as a tour. The aim of this would be to investigate the connections between sensory reactions, cognitive responses and physical actions towards spaces.

By applying methods associated with sensory ethnography to architectural design, future research could be conducted that builds upon this, to examine how the role of the architect is influenced by cultural assumptions regarding the senses and their significance in determining the meaning of spaces. Furthermore, due to the distinction between the functional properties of architecture and the qualities associated with place making, the relationship between architects and the concept of sensory ethnography has the potential to offer important insight into the process of design.

## 10.5 PARKOUR AND THE PROCESS OF DESIGN

The research study offers a considerable amount of information with regards to the factors that determine why certain spaces are significant to the participants who undertook the exercises, and in doing so addresses the questions of; *how are places for parkour defined?* Understanding the process by which these places are defined highlights the parallels between parkour and the process of design, and the potential of using parkour as a means for understanding the inhabitation of spaces over time.

Although the research exercises were intended to provide an approach to understanding parkour within a specific context they resonated with other studies that have been carried out to examine the subject. In 2007, the video artist Layla Curtis produced a series of black and white films on behalf of Westminster Council entitled *traceurs: to trace, to draw, to go fast*. The films were shot using a thermal imaging camera, and captured ghostly traces of practitioners of parkour as they came into contact with the urban fabric. The camera thus makes visible haptic information in the form of residual heat marks that are transferred onto materials through physical engagement. Curtis describes how these interactions are *drawn* like a 'unique signature' (Penz, Lu 2011 p. 210), demonstrating the proficiency of each traceur. In a similar manner to Curtis, this study has also demonstrated the use of filmic methods to translate haptic information into a visual representation. By placing these ephemeral traces of the body into an architectural context, both the work of Curtis and that of this research present novel ways of re-examining the often overlooked discrete elements of the urban landscape. Curtis' representation of the urban landscape therefore goes beyond that which is visually apparent, revealing layers of information that communicate the residual effects of human presence within a space.

This text box is where the unabridged version of the thesis contained the following third party copyrighted material:

Image from PENZ, F. and LU, A., 2011. *Urban cinematics : understanding urban phenomena through the moving image*. Bristol: Intellect.

Figure 129 – Image taken from *The Making of Traceurs: to trace, to draw, to go fast* (2008), a documentary by Julie Angel following the artist Layla Curtis as she used a thermal image camera to create a series of artists films working with traceurs to record their residual presence within urban spaces.

Curtis' work challenges the visualisations produced by architects that are intended to portray buildings in an idealised fashion, which can often be devoid of people, or inhabited by figures that only reflect a passive engagement with the spaces that they have been placed within. By using the heat sensitive camera to record the kinetic, haptic, and temporal aspects of architecture, Curtis' work also offers an important perspective on the process by which memories are associated with a place. For that reason, despite the counter-cultural nature of parkour, the films offer important insight into how traces of inhabitation can be captured and appreciated. The artistic practice of working with iterations of memory has parallels with architectural design and as such presents an alternative method for understanding how experiences contribute to the creation of places. With the role of the architect being inextricably linked to creation and manipulation of places, Curtis' work can be seen as a unique opportunity to bridge the divide between the practice of art and architecture. This bridging presents questions of what can be learnt by those in the architecture field from other disciplines in order to develop an awareness of the consequences of design that unfold with the passage of time.

By examining the documentary films of the tour exercises that have served as the primary source of data, this research expands upon the notion of filmic tools offering designers more than a means of visually representing the design of architectural space. The exercises provide insight into how the body can be used as a tool for *drawing* in a way that critically examines the qualities of a space from an embodied perspective. In doing so, traceurs offer a distinct reading of their emplacement in a way that considers the experience of displaced routes of movement on an urban scale to the micro textures of raw materials, offering a distinct perspective on the impact of design.

Although there appears to be a clear differentiation between traceurs' and architecture students' response to the exercise, which helps to successfully reveal the significance of haptic system in informing the alternative ways in which spaces are interpreted by an individual, the study is not without its limitations. The uncontrolled conditions of the city in which the exercises were carried out, and the inconsistency in the type of responses to the exercises provided by the participants present both opportunities and difficulties for understanding how the environment is interpreted. Throughout the

tours, environmental factors such as adverse weather conditions and unpredictable patterns of social activity play a role in creating a unique setting for each of the participants to respond to. This emphasises how the experience of the city is contingent upon a number of irregular variables and as such display the difficulties of documenting the realities of urban space. Despite these difficulties however, it would not be appropriate to substitute tours of the city to a study of internal spaces, or of a virtual landscape, as it would negate the value of the bodily presence within the complexity of material and codified qualities of man-made environments.

To retain a focus upon the collective bodily responses to contemporary city life, consideration of alternative response to video and mapping technologies could be considered to enable the research participant to provide data autonomously from the researcher. This would enable the participants to encounter a wider geographical context or to extend their encounter with the city over a longer period of time. An example of such a device that could be used is a smart phone enabled with GPS and video recording facilities. The intention for this would be to build upon Kevin Lynch's methods of providing individuals with the tools to create their own maps of the city, which in turn could be used to present a collective voice. With the use of digital tools, participants would be able to provide unique fragmentary readings of the city that focus on the significance of particular geographical locations for particular individuals, and are able to communicate personalised readings of the city with those created by others. As this study has demonstrated although the Lynchian model offers an effective method for understanding the imageability of the city, it does have limitations, as there are other layers of non-visual information that contribute to individuals' methods of way-finding. By providing opportunities for alternative urban elements to be categorised, filmic tours offer the opportunity for individuals to actively participate in the process of locating urban phenomena and the effects they have on the inhabitants on space. The documentary films enable traceurs in this research study to describe a collective representation of the city that highlights, amongst other things its tactile quality. This reading of the city can be seen as one that is counter-cultural as it challenges the intended types of behaviour within a space and, in doing so, questions the role of the environment in engendering ways of thinking. What is also potentially pertinent about the perspective of traceurs in a process of future representations of city environments through digital tools of communication is that it could help to describe how the cities exist as organisms that integrate the development between social networks that evolve in virtual space, and the concrete reality of the urban terrain.

As this study demonstrates, users of urban space such as traceurs provide valuable feedback for understanding the notion of place as a system which exists in relation to a complex network of types of behaviour that permeate beyond normative patterns. The documentary films of the tours can therefore be considered as creating a means to record the emergence of creative responses to an environment. This presents important methods of feedback for informing the process of understanding the codes of the city that are not only read, but also rewritten through bodily engagement. Moreover, the transgressive nature of parkour and the figure of the traceur help us to understand how the human body can relate directly to how we comprehend the city as an organism, as a sophisticated system which reciprocates to the unplanned and ever-fluctuating patterns of human behaviour. What is also greatly significant about recordings of traceurs is their replication through electronic media. Thus by considering the traceur as a conceptual figure which is analogous to Lynch's city as an organism, we are presented with a means of understanding how contemporary cultures emerge, and proliferate urban space.

To return to the title of this thesis, *Parkour and the City: The role of human mobility in the place-making*, what is perhaps most significant about this piece of research is its ability to challenge assumptions surrounding the body's role in the appropriation of urban space. The examination of traceurs full bodily engagement with architecture highlights a representation of the city that, like the work of Layla Curtis, is kinetic, haptic and based on the immediacy of the body's presence within space rather than static, or orientated upon memories. This research therefore offers important insight for understanding how the design of the built environment connects directly to the embodied perspective of an individual. Furthermore, the study presents evidence to support arguments made by architectural educators such as Edmund Bacon (1974 p. 48), which the learning of architecture and the conditions of cities should be synchronous to the development of confidence in the body's ability to interact with it. The familiarity that the traceurs featured in this study have with the design of buildings, demonstrate an acute awareness of the visible and non-visible qualities of architecture. This provides us with a suggestion to the extent by which the senses have the potential to read space and inscribe meaning within it. Although this study is limited in the number of participants, and the extent of space that is analysed, it leads to important questions of what the future of architectural education, design, and feedback could look like. By moving away from image-based models for analysing space, potential research could be conducted to explore architectural design in relation the centrality of a conceptual human figure that actively pursues a multi-sensory

experience with their surroundings. This approach to examining architecture in relation the human figure again highlights the significance of research methods of architecture that parallel sensory ethnographies as a means of understanding the experiences of others.

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# **PARKOUR AND THE CITY:**

THE ROLE OF HUMAN MOBILITY IN PLACE-MAKING

(Appendices)

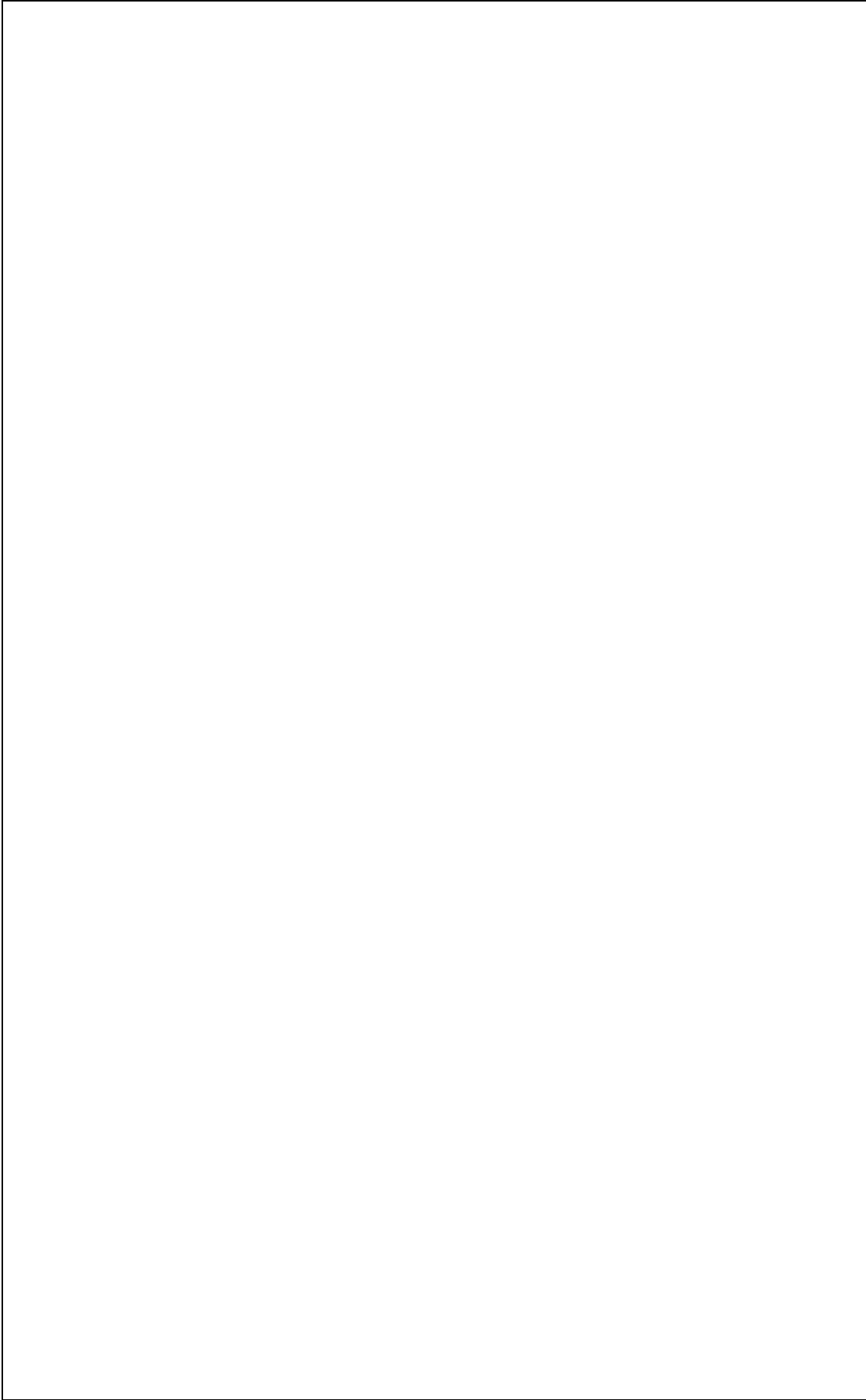


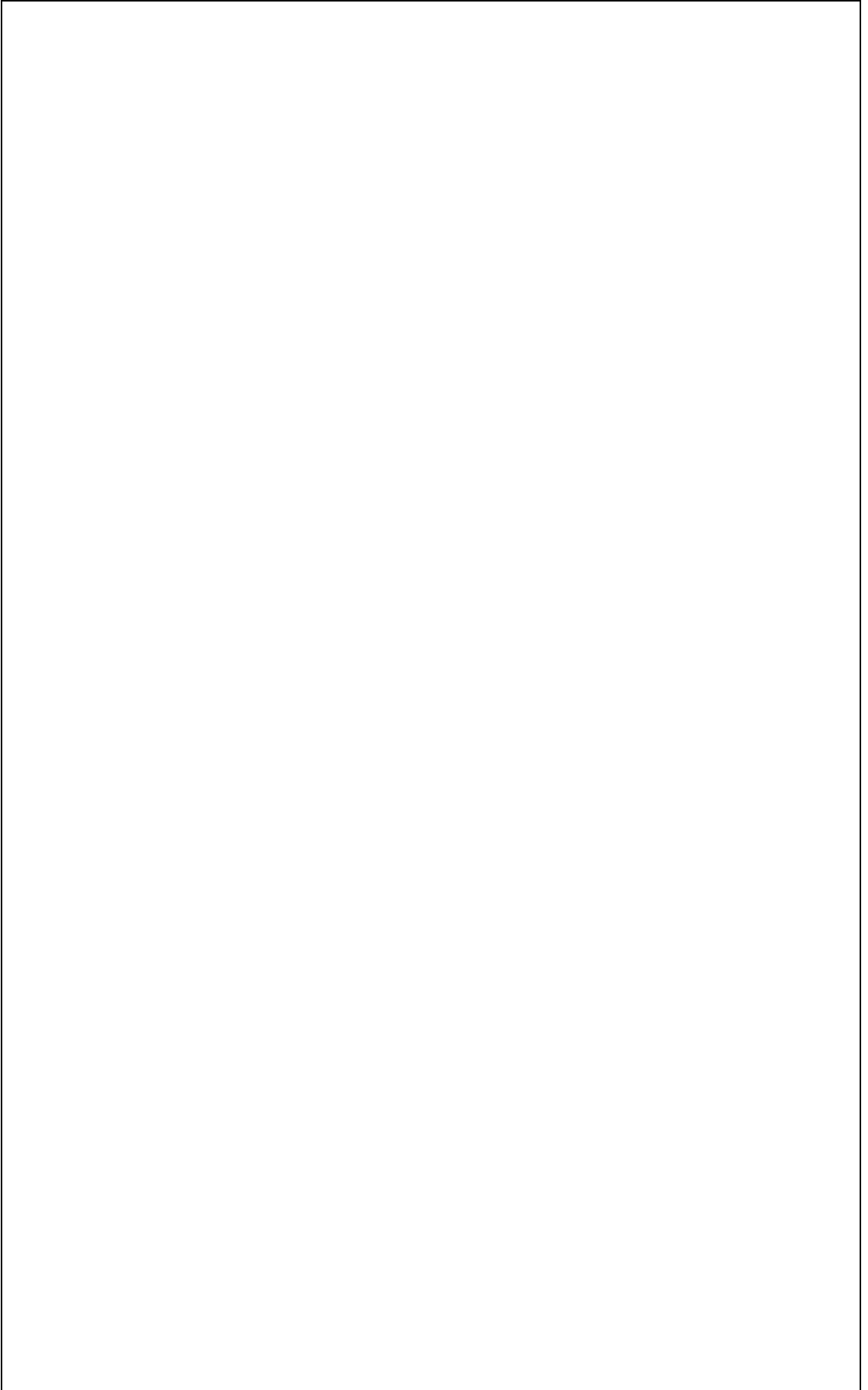
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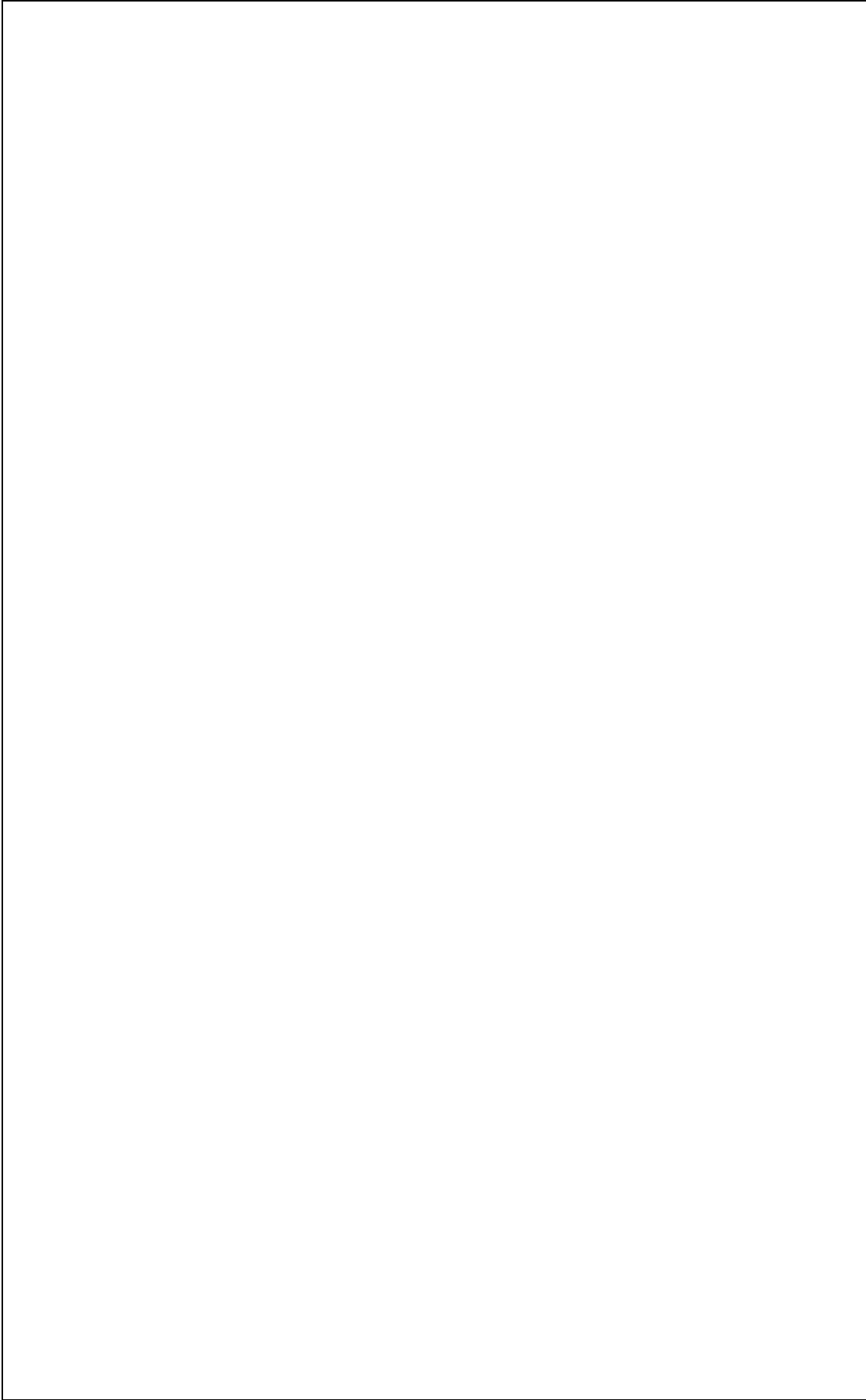
## APPENDIX 1 | INTERVIEW RE: THE *MY PLAYGROUND* FILM

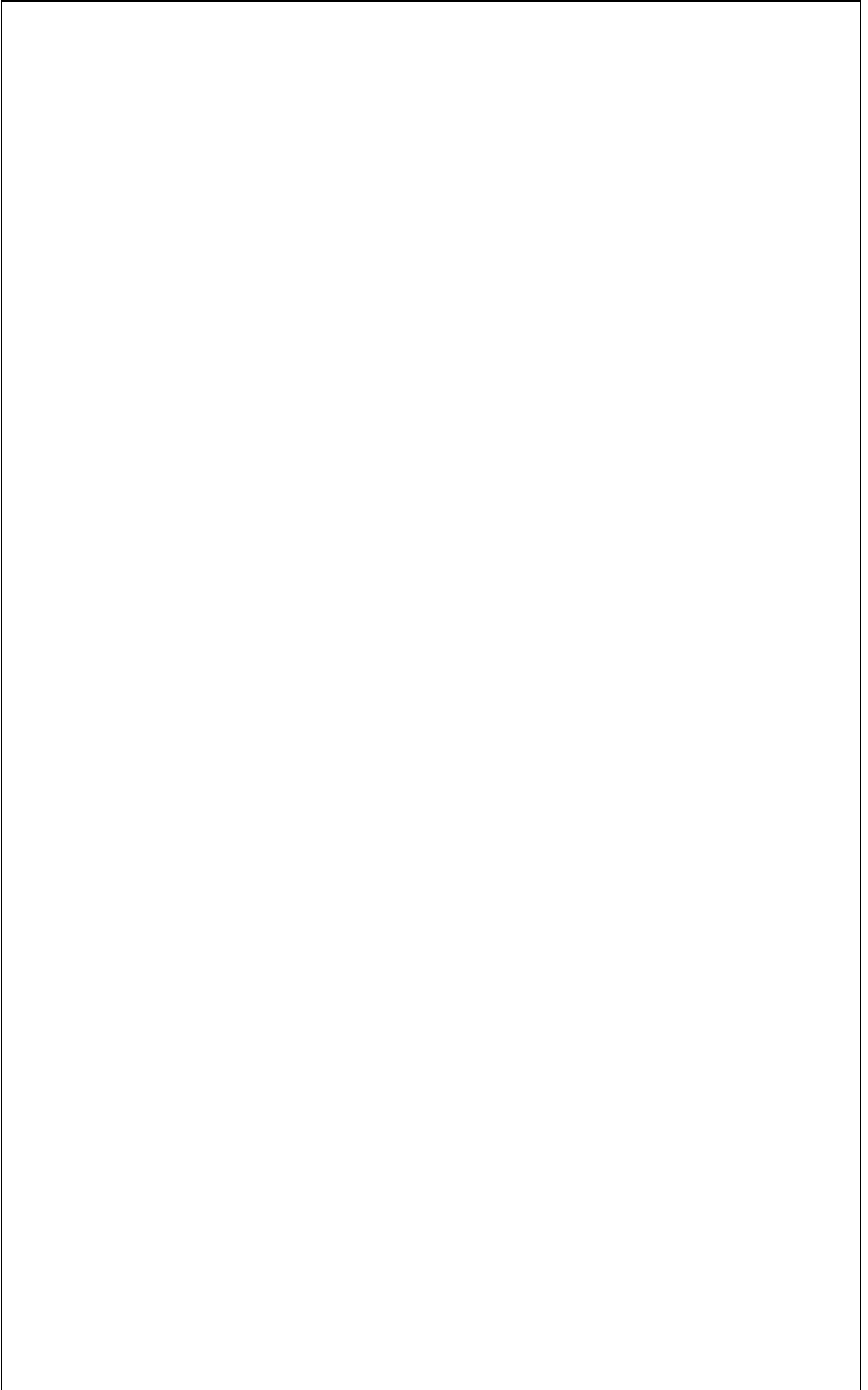
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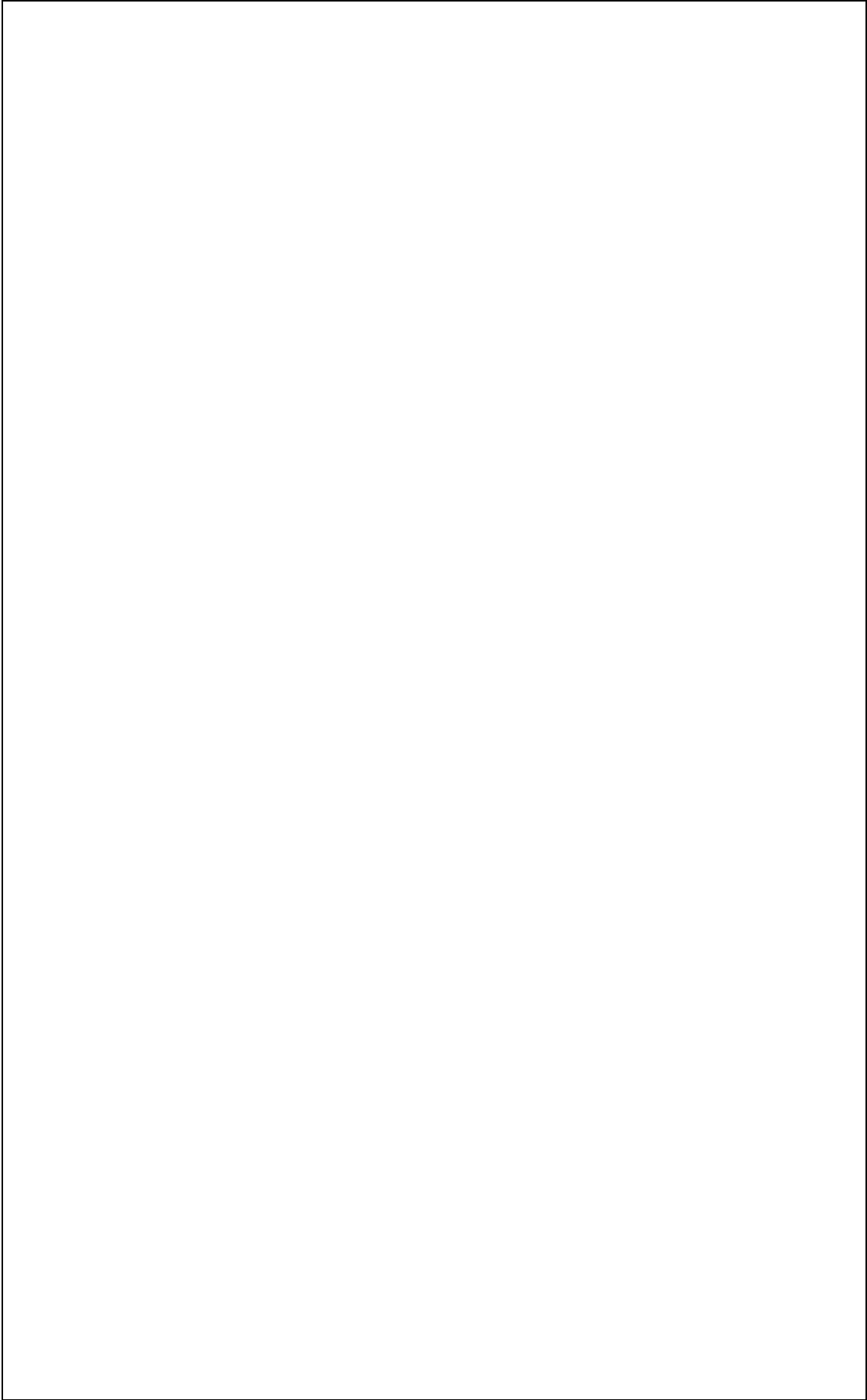
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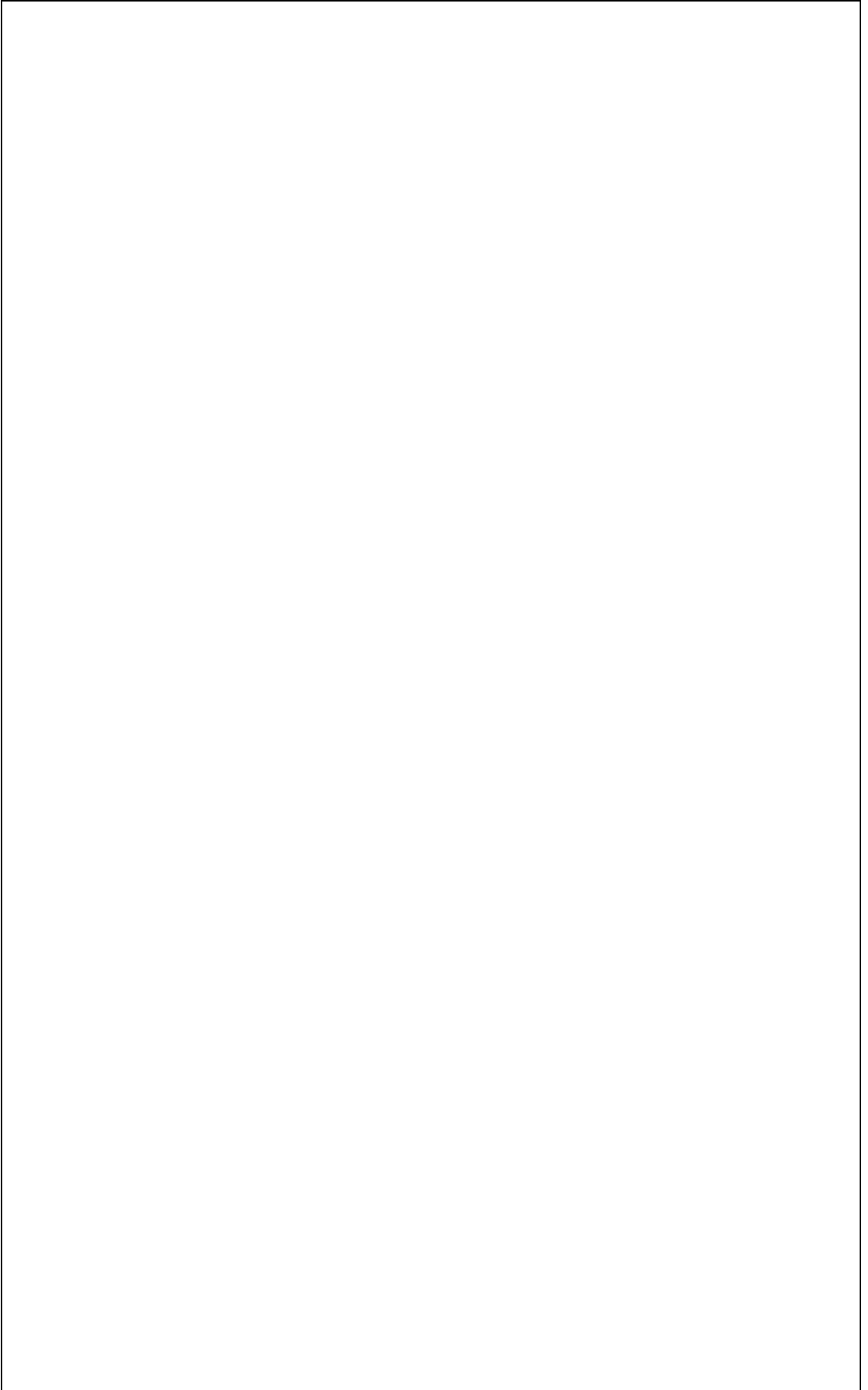




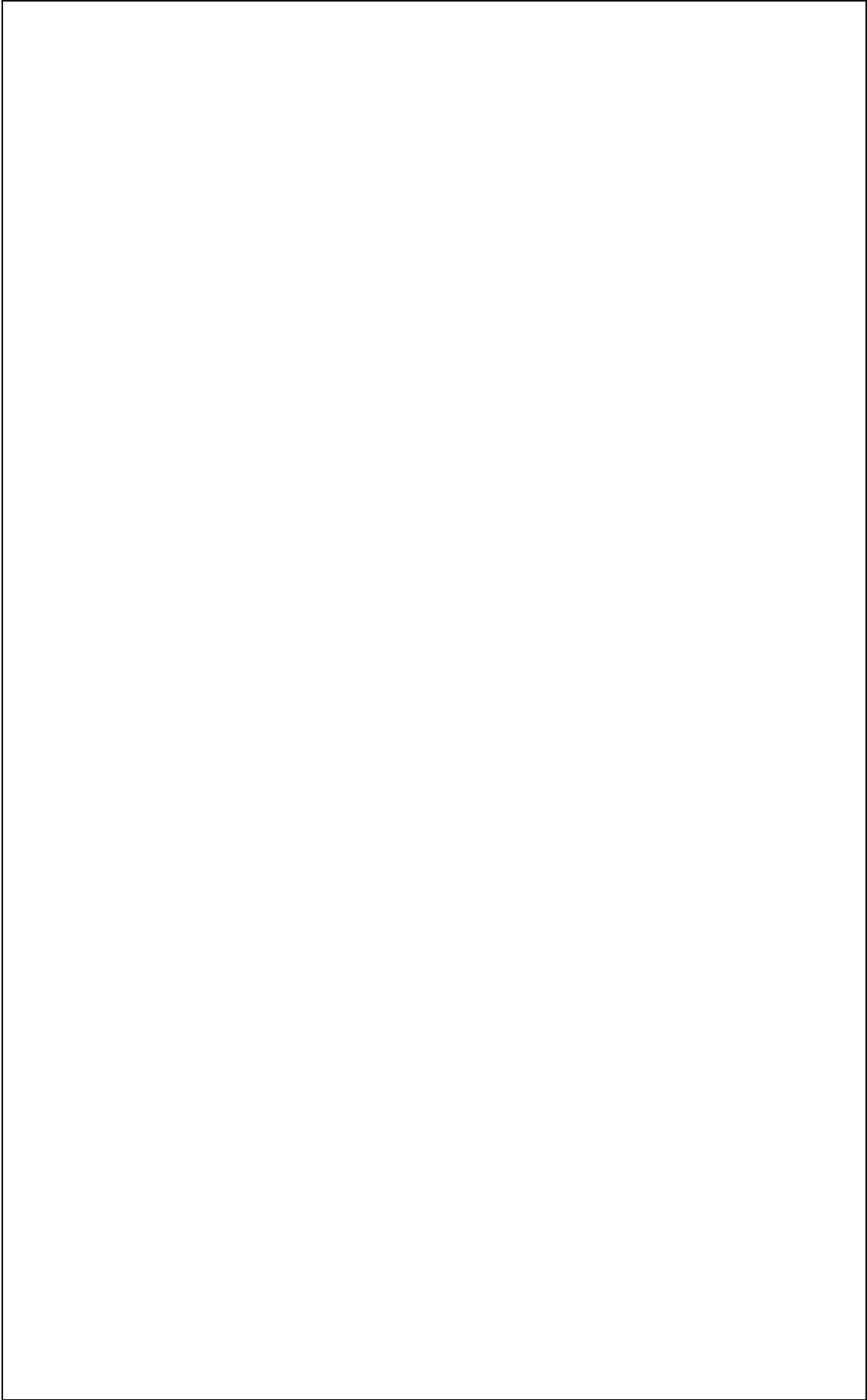


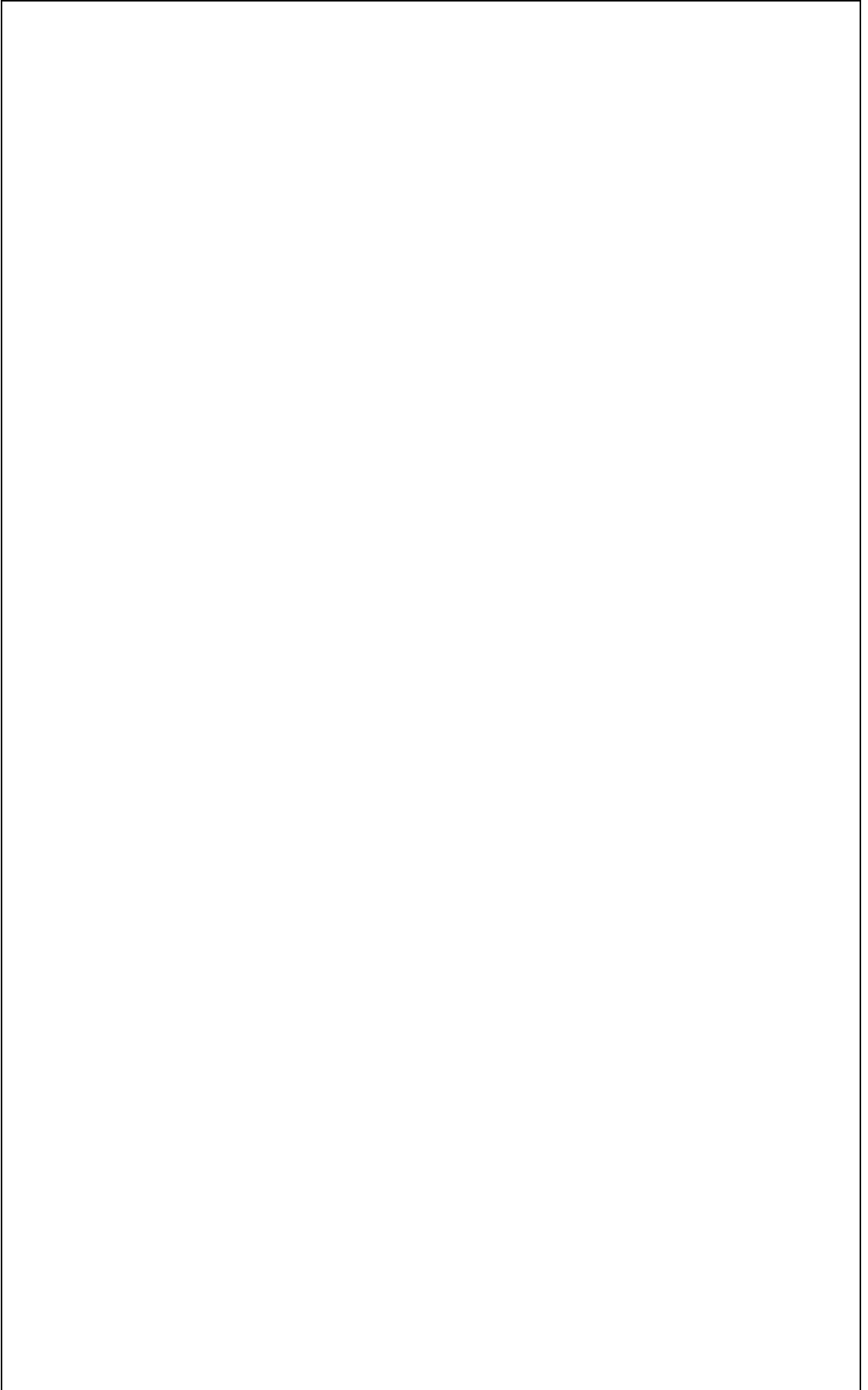


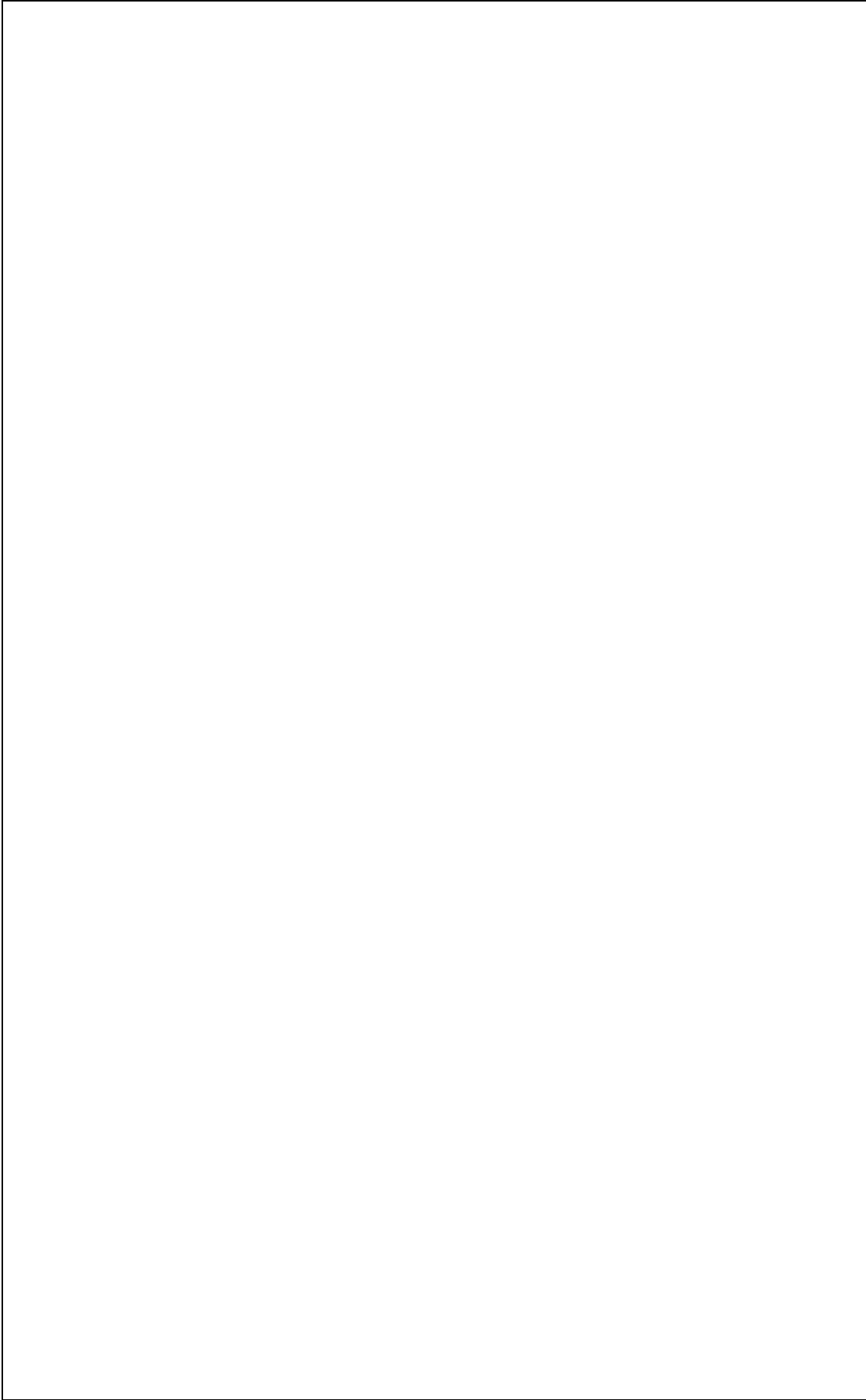


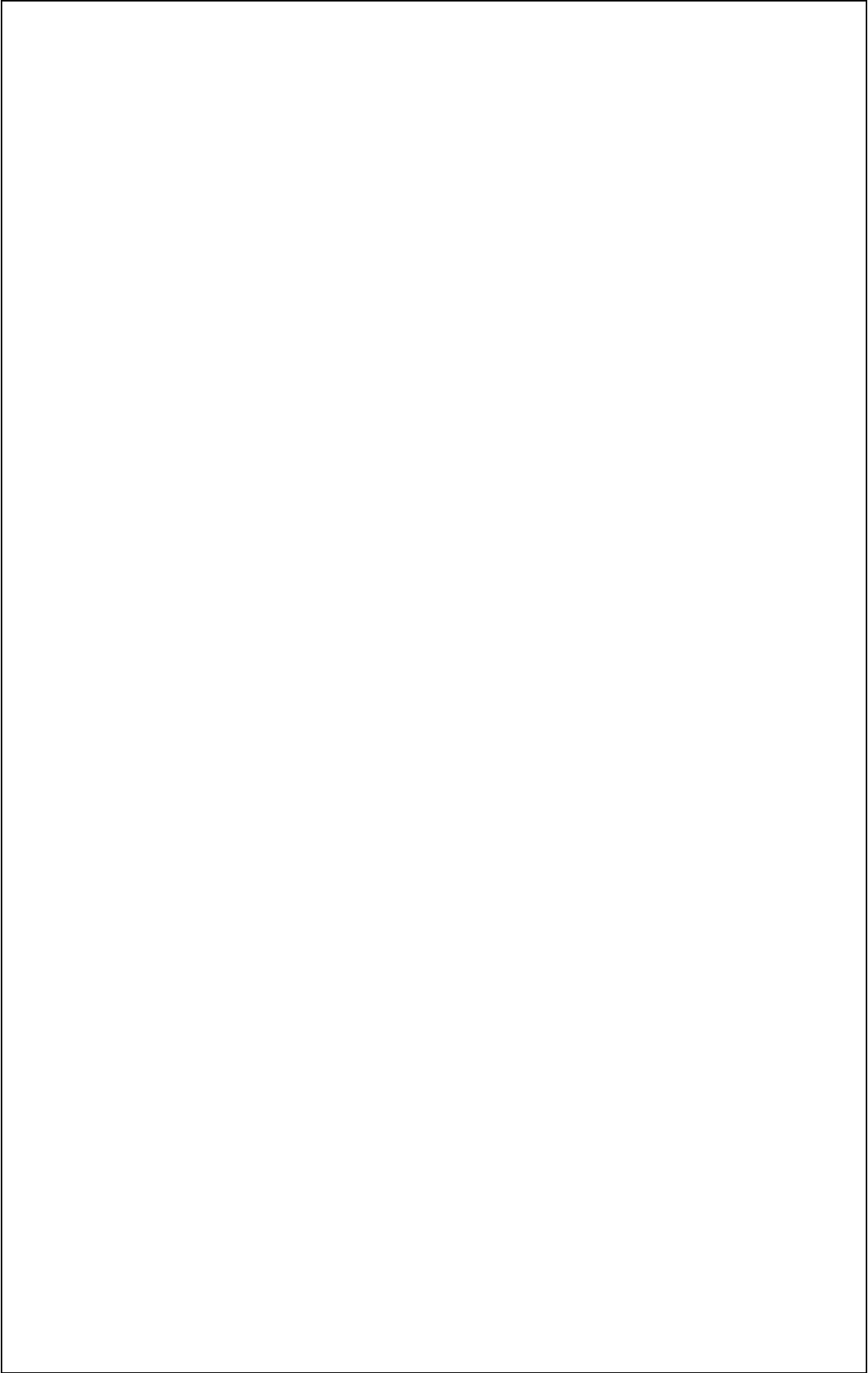












## APPENDIX 2 | PARTICIPANT INFORMATION SHEET

*You are being invited to participate in a research study. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and feel free to ask us if you would like more information or if there is anything that you do not understand. Please also feel free to discuss this with your friends and relatives if you wish. We would like to stress that you do not have to accept this invitation and should only agree to take part if you want to.*

### **Background**

Breaking the Urban Code is a research project that was developed in the University of Liverpool's school of architecture to examine the relationship between human movement and the design of cities. For the purpose of this study we are looking for individuals that have an active interest in interacting with the built environment, consequently we have a particular interest in working with practitioners of Parkour/ Freerunning and architecture students. The purpose of the study is to understand how real life experiences can contribute to the building design process. The study is also intended to highlight the benefits of the Parkour and Freerunning disciplines and the potential that these activities have for enhancing the quality of urban life.

### **Details of the exercise**

**Participants involved with the study will be asked to take a journey in Liverpool city centre travelling from one destination to another taking whichever route they wish to choose** and taking as long as perceived as necessary. Participants are given no further instructions other than that and will not be given a map or directions as they are expected to act in a manner which is natural to them. Consequently there is no set amount time for the study to be completed within and participants are given the freedom to stop on the way wherever and whenever they wish. Please note, **during the exercise participants will be filmed** in order to record the observations made by the research team. It is important

that participants are also aware that **there will be no correct way of completing the exercise as it is intended to be a personal and enjoyable experience.**

### **Taking part**

If you agree to take part you will be contacted via email or phone to arrange a time to conduct the exercise. You will be informed in advance of the location of where the study will take place and given directions of how to get there. If you are unable to attend or have any questions prior to meeting up you will be given contact details of one of the researchers. Due to the nature of the research participants will only be eligible for the reimbursement of travel costs; any other expenses will unfortunately not be covered.

If you are unhappy, or if there is a problem, please feel free to let us know by contacting Michael Otchie ( [m.t.otchie@liv.ac.uk](mailto:m.t.otchie@liv.ac.uk)) and we will try to help. If you remain unhappy or have a complaint which you feel you cannot come to us with then you should contact the Research Governance Officer on 0151 794 8290 ([ethics@liv.ac.uk](mailto:ethics@liv.ac.uk)). When contacting the Research Governance Officer, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

All information about participants will remain confidential and video footage taken will only be used once written permission has been provided. However if the research discloses any information on criminal activity, confidentiality cannot be assured. Please remember that as a participant you are free to opt out of the study at any time if you so wish. In the unlikely event of injury participants taking part in a University of Liverpool ethically approved study will have insurance cover.

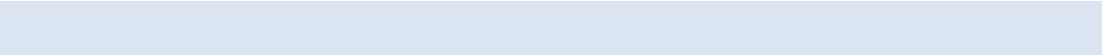
***Thank your interest in this study and taking the time to read through this document, if you have any further questions please feel free to contact Michael Otchie***

***[m.t.otchie@liv.ac.uk](mailto:m.t.otchie@liv.ac.uk)***

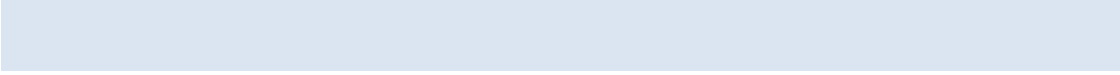
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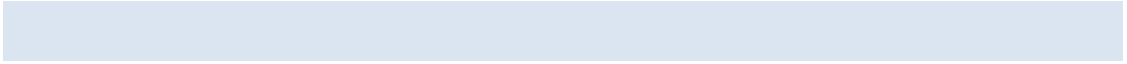


Time	Code	Action	Cell	Speech
00:00:26	Y: +1		04,J	It's a bit strange I've never come up these steps before of all the times I've come past over the past two and a bit years, I've never actually come up to the plinth and walked around and knocked on the hollow columns and been slightly disappointed.
00:02:01	O: +3	Points to LJMU design academy building.	06,K Landmark	I quite like this snapshot, I'm not sure if you've seen it. The old kind of housing that you get in the snapshot as you walked to past here. It's quite a nice contrast, because I've been able to see that come into its own and build up and as you look past it's quite inviting, quite nice.
00:02:27			Landmark	I really like the skyline of Liverpool because you always have a reference point, whether it be the Liver birds or Radio-city Tower. As you walk around you always have these datum points so you can always locate yourself.
00:02:43				I'm hoping to get away a bit from the way I usually go home. I always come this way because I'll always know which way I'm going even if it's just a generic direction, as soon as I see it I kind of landmarks you know exactly where you are.
00:05:33	Z: +2 O: -1	Points to the building at the junction of Mount Pleasant and Brownlow Hill.	14,K Landmark	There is one thing I really like about this car park at the end is the building that's just attached to it. I think it's brilliant and not because of its design, it's a bit ugly. But in terms of the amount of times I've walked past here and two three times a year it changes function to be a roller disco, or to be paint balling, a gym, it's just so flexible. I've never been inside, it just seems like it must be such a flexible space to have all these strange things inside, it always astonishes me.
00:06:52	O: -1		14,K	For such a busy space it's such an ugly building, it seems like such a waste of space.
00:06:57	Y: +1	Points to Roscoe Gardens.	13,K Node	Especially when you've got this lovely bit of serenity right next to it.
00:07:26				You only get little moments of calm as you walk down this street. As far as I've ever seen it's always busy, you only get these certain moments.
00:07:58				Is it a roller-disco or paintballing? I really want to go and see.
00:08:18	O: +1 Z: -1	Points to pub on Lime Street.	16,M	I particularly like that pub. I'm not sure why, I don't think I'd want to go inside.
00:09:34	Z: +1		16,L District	To me this is kind of like the threshold into town. This is where I feel like I can shop. If I come to shop then this is where I shop, this is business, whereas up there is University if I was going up that hill.
00:10:03	Z: +1		17,L	It's a bit more relaxed, even though it's busier to me it feels like it's a Saturday out shopping .
00:10:15		Points towards St John's Shopping precinct.		Normally I'd go that way to the bus, but I think we'll go this way, go a way I've never been before.
00:11:40	O: +1		19,K Node	Thinking of memories as a child I used to come here with my Mum. The only thing I used to remember about the street were the trees which were in the old planters. I think it's nice that still kept that.
00:12:20				It's strange got all these big trees in the middle of the crowded street.
00:12:40	Z: -1	Looks down an alleyway.	20,J Edge	I've never liked Liverpool's alleys. There's one behind Rapid and it's really dull and dodgy and I think I've been down one on a night out once.
00:14:27	O: +1	Looks down College Street(?) towards to steps up to the upper level of Liverpool One.	27,J Landmark	What a stair case.
00:15:40	Y: -1	Crossing road.	24,H Edge	Roads stress me out.
00:16:54	Z: -2		26,G District edge	There's a very clear divide I think between the shopping, obviously with Liverpool One just being built. This road, I've never walked down it before but it's very noisy and very loud, it's in quite a contrast to the gentle patter up and down the streets even though it's just a few metres away.
00:18:12	Z: -2 O: -1		27,F District	All the old dock buildings and all the old warehouses and factories I think there's such neglect to them. I think we've rejected them, all this new architecture sprung up and sometimes seem out of context. Missed opportunities really.

00:19:05	Z: +1		34,D Landmark	Like the regeneration of these dock buildings into houses I think is fantastic. There's so much waste with new buildings.
00:20:55	Y: +4 O: +1 O: -1		34,D District	The docks are one of my favourite parts of Liverpool. As a child this is where we always used to park the car and walk in. we always used to walk around the docks and we always used to look at the boats and get the ferry over which was quite a lot. Just getting off and seeing the three Graces. I think another thing was the open space around them, and as much as I'm for change and new interpretations of the site I don't think I really like the new Museum of Liverpool and Mann Island.
00:21:01	O: -3		37,I Landmark	I mean I can see where they could be considered beautiful and it seems very striking. One of them sits in with the landscape and the other one kind of sticks its head out a bit. I think in such a dense city, the space around those buildings the three Graces originally had them stand apart and set them off from the back drop. it just feels that they're kind of shrouded and a little bit spoilt.
00:21:43	O: -2	Looks over to One Park West.	32,H Landmark	I always thought this building looked a little bit old while it was going up. I'm not sure now, it doesn't look brand new, it looks a little bit weathered.
00:22:05	O: +1	Looks over to Landscaping in Liverpool One	31,G Node	I love the landscaping as well.
00:22:32	Y: +2		30,H	I remember at Christmas they had a huge, massive swing that would swing people round in the chairs. It was interesting looking down on the buildings, seeing all smoking sheds and top of the roofs. Made me laugh.
00:22:52				Such a contrast with all these fine materials and fenestration, really nice type of buildings and you just see people smoking cigarettes and having a chat.
00:23:23	O: -1		37,I	You used to have this contrast between these really nice industrial brickwork buildings and then you look over and there'll be these huge monolithic white brick statements now it's kind of broken.
00:24:02	Y: +1	Looks over to motor boat in the dock.	34,G	You can get a marine tour, which is brilliant.
00:24:18				I remember hearing one time that the Liver building has the largest clock face in Europe and I just couldn't believe it. I don't know whether it's still true but to me maybe because I've seen it so much it just seems normal.
00:24:37				There's similar architecture like this to where I live. Around Birkenhead docks there's big red colonnaded brick buildings, which is just a beautiful type of building. If you look at the way they've been renovated as well.
00:25:25	Z: +1			It's nice to see it busy actually, I've never seen it this busy, I'm not sure if there's something going on.
00:25:51	O: -3	Looks over to Mann Island.	37,I	I don't mean to be mean to it but it just looks, looking at it half constructed it just looks tacky, Mann Island. I mean you can see the cladding. I don't know it looks like it's falling apart. Maybe it just destroys the illusion of these big black boxes looking at it before it's finished. The scaffolding is terrible, it just obscures the view.
00:26:25	O: +1 Y: +1		35,D	I never understood what that spiral was. I think it was from some sort, getting things from top quicker. At first when I was a child I thought it was a fire escape.
00:27:29	O: +2		33,E	It's quite nice to get a bit of the sea and a bit of the city all in one go.
00:28:25	O: -2	Points towards the building next to One Park West.	33,I	I'm not sure what building that is, but it looks a little bit out of place at the moment. A little uncomfortable.
00:30:27	O: -1	Looks up at the Museum of Liverpool.	39,G	I've never been here since it opened, I've never been this close to it before. It's a bit strange. Kind of reminds me of when you walk under the city tower and you kind of have to look up, it looks like it's about to fall on top of you.
00:30:58	O: +1 O: -1	Looks towards the Ferry terminal building.	41,K	I'm not sure I really understand the pier head building, whatever that is; I like the landscaping but that building to me looks a bit

00:30:58	O: +1 O: -1	Looks towards the Ferry terminal building.	41,K	I'm not sure I really understand the pier head building, whatever that is; I like the landscaping but that building to me looks a bit childish for where it is.
00:31:20	O: +1		39,G	I mean with this, you've got a really monolithic thing sticking out of the ground, it really proves a point.
00:31:44	O: +1 Z: +2		40,G Node	It's not the best view in the world but I think this is one of the best places in Liverpool. Such a contrast between the busyness of the street. I can bring my camera down here and take photos for hours. Even though I live over there I can just take a photo of it, get a different perspective on things.
00:32:33	O: +1		40,J	I really like the canal idea, I think it's so much better than what it was before, just a patch of grass in the middle. And it doesn't detract from the Graces either.
00:32:53		Points towards the North docks.		Although I've never noticed those wind turbines either.
00:33:02			Landmark	There's Radio-city tower again.
00:33:43				I suppose it's not really that bad this time of the year. I guess it kind of encloses the space.
00:34:45		Points towards Brunswick Street.		I remember there used to be a bridge that crossed over the road there. I used to always come from town over that bridge and I'd be like crossing over to another place. You'd come through this courtyard and you'd just have this view down to the sea. When they got rid of it was a bit of a shame but it was a bit of a dodgy tunnel though. People got attacked there. Really nice transition though.
00:35:56	O: +1	Points towards Water	32,O	I like the view of the town hall there, I've never noticed that.





Time	Code	Action	Cell	Speech
00:01:16				I think we're going to take this route past the Wellington building, I always use this route and always try to go down and cut through Bold Street. I like the space and just like the people because that street's quite different from any of the direct routes to the Liver buildings.
00:01:39			Path	There's a few places where I always stop off at on Bold Street and get side tracked and things.
00:01:55	Z: +2		06,I Landmark	I've always wanted to get inside the Wellington buildings and a couple of weeks ago it was actually opened for two days, so I managed to get inside and have a little look around. It's quite interesting they've fully restored the bar and nothing else, all the floors are derelict.
00:02:22	O: +1 Z: +2	Points to the Wellington rooms building.	06,I	It's one of my favourite landmarks along this street. It's got a lot of history and a lot of my family all remember it, going there and things. Different theatre was on and bands and things like that.
00:02:5	Y: +2 Z: +3	Points down Roscoe Street.	09,I Path	So then there's an alley down here that I always cut through. It is quite a bit of a haphazard way but there's a bike shop there and I always tend to pop into this bike shop and just check out the old bikes and have a chat to the guy there. It's quite interesting some of the stuff they do, that's why I always like to do these little things on the way to somewhere to break up the journey and to meet new people and things.
00:03:18	Z: +1		08,I Landmark	With being a student in the city as well I always think one year I'm going to end up living in one of these Georgian terraces, but it never happens. But it is something I'd like to do, maybe next year.
00:04:19	Y: -1		09,I Edge	It's something I never do in the city, I never push the light button and I never wait for the traffic lights. I always just wait for an opportune moment. It's a bit dangerous but I think it's because I'm used to the city, because a lot of my friends when we're going into town will always be like <i>Jay what are you doing, you've got to wait</i> . But I just go straight across the road.
00:04:46	Y: +1	Points down Roscoe Street.	10,I Path	Gonna go down this street here, Roscoe Street.
00:05:15	Y: +1		10,I Path	I like walking down this street, it's a bit of a contrast between that road and you just kind of. It's quiet and you feel like you're walking through a different element of Liverpool.
00:05:31	Z: +1		10,I	This is the bike shop I was talking about, maybe pop in for a minute.
00:05:55		Talks to the bike shop owner.		
00:06:56		Walks out of the bike shop.		So yeah it's kind of like that. The local bike shop where they fix your broken bike, sell restored bikes and things like that. But you kind of just don't expect that little shop to be off these streets.
00:07:32	Y: +1	Points down alleyway off Roscoe Street.	10,H Path	I quite want to go that way, never walked down here, well I've never seen that little gap between the fence here. Could end up on a dead end but.
00:08:03	O: -1		16,J Landmark	Not sure about these two towers being built, the Liverpool village development. Not too keen on two big towers being in the middle of the city.
00:08:30				I was thinking it would bring us out here.
00:08:45	O: +1		12,E Landmark	I've never noticed this view of the church. It's got the wrong time on the clock.
00:10:17	Z: +2		14,F Node	I would say in the city there's not many landmarks I'm drawn to it's more public spaces and places of interaction. There's a few places down Bold Street as well. I'm a frequent regular to a lot of the coffee shops, especially Bold Street coffee. And I'll always pop into the cinema, see one of my friends and then check out the exhibitions.

00:10:52				And then I'll always walk round, not necessarily the main high streets so to speak.
00:11:20	Z: +1	Points to Bold Street Coffee.	14,F Node	This is where I spend half my student loan.
00:11:37	Z: +1	Waves to somebody.	15,F	
00:12:02	Z: +1	Walks into FACT.	14,F Node	
00:12:25		Walks out of FACT.		
00:12:27	O: +3	Points to NHS offices	16,E Landmark	One of my favourite buildings in Liverpool. Just the way it's put together and the tectonics of it. The way it expresses the structure. It's very my style of architecture. The sort of thing I'd like to do, like exposing all the elements. It's a quite an industrial feel to it.
00:13:41	O: +1	Enters St Peter's Square.	17,F Node	This is another one of my favourite spaces.
00:13:44	O: +1 Y: +1 Z: +2	Points up to Tea Factory building.	17,F Node	My friend used to live on the penthouse of the Tea Factory. And we'd quite often used to be out there watching all the lads skateboard, just how people use the space. Pop down to the free barbeque.
00:14:28	O: +1	Points down Seel Street.	18,F District	I like the vista you get down this street, down to like Liverpool One.
00:16:01	O: -1 Z: +4		21,F Node	This is another area I like in town, it's like a public square space down here, Walthamstow Square and there's like a gallery space on the left and frequent things going on there. There's exhibitions, gigs, things like that. It's a bit of a derelict building but it's quite a nice atmosphere in the space.
00:16:59	Z: +1		21,F	That's the gallery there. Just recently had an architecture exhibition there, architecture, photography and art.
00:17:56	Y: +1 Z: -2		22,F Edge	I think they're quite dodgy spaces here, where I always walk down. It's quite desolate; you won't get many people walking down here. But I don't mind the edginess, it's alright.
00:18:19	O: +1 Z: -1		22,F	I love all these old warehouses, there are practices finding new uses for them. But a lot of them, because of the windows, they can't put standard room sizes in them so I think they have a bit of trouble.
00:18:46		Points to disused warehouse.		That's why that one's probably not used.
00:20:02	O: +1		23,H Landmark	I find cranes a bit of a landmark as well. It's like the whole temporary nature of them, like you're always wondering what's going on within that space.
00:20:40	Y: +1	Walks into the garden of the Bluecoat Art Centre garden via a small alleyway.	24,J Node	This is another space I always pass through.
00:20:49	O: +1		24,J	It's another one of those contrasting elements of the city.
00:21:06	O: +1 Y: +1		24,J	I quite like the curiosity of the windows looking through the galleries. Sometimes I won't know there's a new gallery on but I'll walk through the space and I'll tend to pop in, see what's happening.
00:22:16	O: +4		24,K	You see as well where the master-plan of Liverpool, there always framing views of the Liver building. Like quite a number of streets get that vista. And down the bottom there, it's a bit of a quirky building called the Bling Bling building but they've attempted to frame the view of the Liver buildings as well. It's kind of an on-going theme throughout the city.
00:23:36	O: +3 /\: +1		26,K District	You may have noticed, I kind of always just wonder round and I'm always looking up. I think there's so much interesting stuff above street level in Liverpool. I think it's because it's become a shopping district but you've only got to look up and you see a lot of beauty of the city, like all the old buildings, like how they were in the nineteenth century.

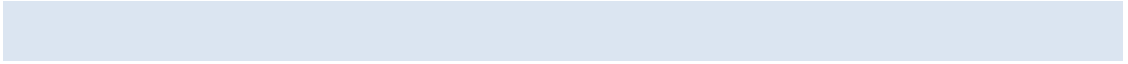


00:29:05	O: +1		31,O	Some of my favourite buildings are on this street here. Like everything above shop level really.
00:30:04	Y: +1		32,P	And I always walk down little streets like this just out of interest and curiosity. I guess I take a lot of detours.
00:32:11	Y: +1		33,Q Node	Lately I seem to walk this way if I'm going to look at the huge model of Liverpool at the Echo arena or just down to the docks but probably because it's where I used to work so I don't know why, it's just quite nice to walk through. I quite like this space as well.
00:32:47	O: +1	Points to Exchange flags building.	35,R Node	I quite like how that building reflects the space, all the glass.
00:34:35	O: +2		37,R Landmark	I quite like how they've kept this wall next to the pub. It doesn't do anything. I just think it looks nice and represents the history of the city instead of just pulling stuff down for the sake of it.
00:35:30	O: +1 Z: +1		38,Q Landmark	I often go in this church, I don't really know why. I just think it's one of the nicest churches we've got.
00:36:45	Z: +1	Points to door way.	37,P	There's usually a guy sleeping there. He was there yesterday but he must of gone today.
00:39:38				And I guess we're here.
00:39:46				"Could I just get you to spend five minutes examining the area from the Liver building to the Museum of Liverpool?"
00:39:58				On the area itself, yeah sure.
00:40:20	Y: +2 Y: -1		41,M	They've tried to obviously stop kids skate-boarding but there always going to find somewhere to skateboard. It's like you can see them doing it over there. I always think it should be embraced. There's a scheme by Glenn Howells up at the Liver buildings and they've specified a certain type of stone on the end of a seating area and that's where everyone skates and I asked one of my friends who works there and it turns out the head landscape designer on that is a mad forty five year old skateboarder. So I think we need more of that and define areas for people to use.
00:41:07	Y: +1 Y: -1	Points to hard landscaping.	41,M	Like this bit here, I think it's quite usable to skate on. Without being a skateboarder I wouldn't know. But it's just like the little rivets they put in the seating areas. I mean no one's really going to sit there so they should really make that area usable.
00:41:34	O: -1 Y: +1 Y: -2 Λ: -1		41,M	I think the area is usable as a public realm but I just think it's too flat. I think it would have looked nice in like a CAD plan but then when you get down to a human scale I think there could have been more to it. Like the canal cuttings could have been celebrated a lot better so you could actually see them, whereas now all you can see is railings. I think maybe they could have introduced another lock somewhere down the line and raised the water a bit. I'm not too sure of the mechanics of all that.
00:42:16	O: -1 Λ: -2	Points towards Mann Island.	41,M	But I would have liked to of seen them celebrate it like they have over by the Mann Island development where it steps down like an amphitheatre and people can sit round it. I just don't think you get that here; it's a bit of a missed opportunity I think. Especially with this area, over there there's like a plateau for public activity but it's a bit more broken up here and I think they've missed an opportunity to make a better connection with the water. Because I mean you've got this overhang here by the Mersey edge but I feel it could have been a lot lower here.
00:43:18	Z: -1		41,K	And I think like service integration, like you've got all these ice-cream vans here and stuff they should have had power sockets so they didn't need generators because that ruins the ambience. You can hear the seagulls, like boats passing

00:43:18	Z: -1		41,K	And I think like service integration, like you've got all these ice-cream vans here and stuff they should have had power sockets so they didn't need generators because that ruins the ambience. You can hear the seagulls, like boats passing by, but I think just the engine noise spoils it.
00:44:06				I think this area should have been what the other one is and like just get rid of all them railings.
00:45:00	O: +1	Points towards the White Star building.	35,K	That's one of my favourite buildings in Liverpool; it's the White Star Line building. It's styled so different than all the rest it stands out on its own, like a kind of monument to the area. I prefer that building to the rest of them.
00:45:40	O: +2		39,I	I think this area's quite interesting, the lines of the museum slope down and frame the views towards the docks and then on the other side it kind of swoops your eye round to the three Graces.

**APPENDIX 5 | ARCHITECT STUDENT PARTICIPANT 03 TRANSCRIPT |**

***CITYDWELLER***



Time	Code	Action		Speech
00:00:35	O: +1 O: -1 Y: +1		04,I Landmark	Coming down the steps here, this is quite a significant place for me anyway. This is where on my year out where I helped to design, well position these two glass towers and even though the design means nothing to me. It's the first thing that I actually drew on a piece of paper and it actually happened in real life. So I spent many a weekend or evening just kind of sat here and sketching in quite a dramatic environment how wonderful it is, I actually decided to change the world. So here they are, and most people hate them, but I love them. They've got a place in my heart.
00:01:21	Y: +1 Z: +2		05,I Path District	What I'm going to do, the route we'll take is down Mount Pleasant which is an interesting place from my memory really. As I said, being originally from a small town, Ormskirk. For the first three years of my degree I commuted in every day on the train which arrived at Central station which sits at the bottom of Mount Pleasant and then I'd have to work my way up in various states of frenzy and panic, being late for a crit and perhaps being not as good a student as I am now. This street always takes me back to that type of feeling and being quite stressed but now it's quite nice to come down here and remember how I used to feel and how things are a bit different now, especially now that I live here and don't have to make that journey anymore. It's become a really different place.
00:02:28	Z: +1		06,I	Just on the right here we have Great Orphan Street and just that street sign alone brings back huge memories of how when I was applying to University and I desperately wanted to be a part of the University of Liverpool. But having no art background or having relevant qualifications it was a struggle to get on to such a prestigious course. The first offer that came through the door was from Liverpool John Moores and I came on an open day and looked around and searched for that one sign that said Great Orphan Street, where the old art department used to be, in a semi abandoned sports hall. And I searched around and having been to the University of Liverpool a few weeks beforehand and didn't have an offer, I walked around trying to make the best of it in my mind, saying that'd be happy here and I was absolutely delighted when I got an offer a few weeks later. But to this day whenever I see that sign it reminds me of that day when I tried to put a brave face on and make the best of I won't say a bad situation but not the best kind of situation.
00:03:48	Z: +2		08,I Path District	I find Mount Pleasant a really interesting kind of place really. It changes so much it has these pockets of interest. On the right we have this series of shop fronts and I think their functions change a lot but just the fact that they're there is really pleasing in a way, it kind of reminds me of being not where we are if that makes any sense.
00:04:38	Y: +1 Z: +1		08,I	The book shop, when I working on my year out, I used to come most Sundays and just browse around as I had nothing better today. It seemed like a nice pretentious way to spend a Sunday.
00:04:49	Y: +1		09,I Path District	Brings me back to another memory crossing over here and the junction of Rodney Street and Clarence Street. When I used to come off the train and walk up being particularly stressed I'd be on that side of the road and there was a never a safe time to cross the road. There wasn't any crossings. It always used to fascinate me how many people made that journey and it was never actually safe to cross the road.
00:05:23	Z: +1		09,I	Just across on the other side is Roscoe street which was the site for one of our projects when I was in second year and it was a centre for the blind and partially sighted, it was an education centre. And it was the first project where I started to understand what the course was about and what I wanted to do in the future. It was the first time I got what the course was about and started to enjoy it and engaged with it. I didn't do particularly well but it didn't matter. Still here. So I didn't do particularly well, but I know a bit more about what it's about now.
00:06:33	O: -1 Y: +1 Y: -2		11,J District	I think this part of the street I don't know why, I think maybe going back to the whole memory of when I just got off the train, maybe I was particularly stressed at this point but I just think the street-

00:06:33	O: -1 Y: +1 Y: -2		11,J District	I think this part of the street I don't know why, I think maybe going back to the whole memory of when I just got off the train, maybe I was particularly stressed at this point but I just think the street-scape you're forced to interact with it. As you come down the street it becomes quite depressing, especially the car park. There's just a wonderful depressing waste of space, these huge paved triangles, which always mystify me and they just seem so devoid of any type of real activity to take place, you can't really see any use for them. And it's always been a bit of a frustration. It changes my perception of the street a bit.
00:07:44	O: -1 Z: +1		13,J Node	I've actually run out of things to say. I suppose you've got Kimos on the left. It's just a weird place to have a restaurant I always think. Every time I go there it just seems so dark, it's just a real shame what could be such a nice place, is totally in the wrong place.
00:08:36	Z: +2		15,L Landmark	Another memory element, well not memory because I wasn't born but in terms of my family history and the importance of parts of the city. When my parents got married, they had their wedding reception at the Adelphi, just around the corner here. At the time going back thirty years now it was one of the most prestigious hotels in the city and it was a real achievement that they were able to afford it, bring their friends and family and all the people they know to the Adelphi. In a weird way it still hold that kind of prestige in my mind when I see it I kind of forget what it used to be and it gets a lot of stick now. It's an important place for my family. So I kind of have to hold it in such a strong regard.
00:09:50				Liverpool for me is kind of layered through various layers of experiences throughout the city throughout my upbringing. Living within just about an hour's journey away. Living so close to the city I've always related to it in some sort of way. This started in my early teens and then I started University and every day I'd still commute so I was still a visitor and then when I came to work and I actually lived here it was like another level on top again.
00:10:32	Z: +3		17,L District	So when I come here it brings me back to my early teens and I used to take myself to Curly Music to play the guitars every Saturday, there's another place down the road, Dawson's music which I used to go as well. It's quite interesting to bring myself back to how I used to feel as a visitor when I was quite young on my own from a small town to the big city. And I can still kind of project myself back to what it felt like. In a weird way kind of terrified by the city. And over the years I've become more comfortable with it. it's quite telling, back in those days I'd get off the train, go directly to the guitar shop and then go directly back, maybe buy a McDonalds. I felt quite intimidated, I felt as if I didn't have any sense of ownership over the city. I felt quite honoured to be able to spend time here.
00:11:50	O: -1 Y: +1 Z: +1		16,N Edge	Now I've lived here for a number of years, I feel as if it's a kind of living room in a way. So this route that we're taking is not the most direct, it's not the nicest, especially this street, it's always baffled me why no one's taken this street and just shook it up. It's prominent location between the edge of the city centre and Lime Street.
00:12:38				But I think it's just telling of my level of comfort coming down here, that I'm taking routes because they make me feel a certain way.
00:12:49				even though I think this is a poor area of planning of city use, I wouldn't cut it out of my route. I couldn't put my finger on why, I probably should.
00:13:15	O: +1 Y: -1 Z: +1		18,Q District	This area of town is one I didn't really experience much as a student and then it became more it to prominence when I worked and I moved into this area five minutes away. And it's quite interesting how the people change, there's not so many young people and everything becomes a bit more regimented. And I think the way in which people interact with the city kind of changes. There seems to be lots of eyes around here and the eyes are a lot older, so I feel a bit out of place if I'm not wearing a tie, it's that kind of place. I think they've tried to break down the regiment with these kind of steps

00:14:23			Landmark	What we'll do know is head down to the Old Haymarket where I used to work. And this last part of the journey goes past majestic where I used to go last year when I was still working as well as being a student and so this again this has a kind of emotive response in me as I feel that tension in a way that I used to feel on Mount Pleasant. Because I was going to be late for something or I hadn't done something properly and the same last year I was generally late for work.
00:15:12				The way I'd use to move to Old Haymarket was really as the crow flies. So this isn't the way I'd used to directly do it but if I could I used to cut directly across the street, take the racing lines to get through. And it's always an effort to tell myself that I'm not in a rush now. I should use a crossing, and judging by this crossing it was a good job I never used to wait for it on my way to get to work.
00:15:58	O: +1		19,S	I should really as architecture student make some sort of comment on St Georges Hall, but don't feel as if I want to. It's never influenced my life or the way that I design.
00:16:20	Z: +1		21,T Landmark	I can talk far more detail about Doctor Duncan's pub just coming up on the left. Which has influenced me a lot, especially in my last two years.
00:16:40	Z: -1		23,T Edge	As we go past the New Penny Farthing, which is not one of the most prestigious pubs in the city, the amount of times I'd see people outside drunk at Nine in the morning. I'd still walk past regardless of how late I was, or how tired I was, how useless I was that day at work, at least I wasn't drunk. It was almost like a bit of a draw to make myself feel better in a weird way.
00:17:52	Z: +1		22,T Landmark	The building on the left, the building on the corner, the top floor was where I worked for a year on my year out placement and the room facing us on that corner was the meeting room, it's kind of nice that is in a prominent position because I learnt so much in that tiny room. Any time I pass, I think it's quite amazing how one little room and how it can influence.
00:18:23	Y: +2		22,T	It's a terribly detailed building, inside and out, it's freezing or boiling. It was a good place to work for a while.
00:19:21			District	Going back to the idea of layers or levels of experience to the city, we're kind of moving very much in to a different one now and my route from work to where I used to live. The front door just being here. Every day or twice a day I used to walk across here.
00:20:12				Is this Victoria street, I get confused as to which one this is.
00:20:15	Y: +3		23,T District	Again this is a very different reaction, I just feel it is different mentally. I used to be able to time my walk to work. I can literally see where I used to work. I could get to work within three minutes if the traffic was good and five minutes if the traffic was bad. It doubled the length of my journey time. So when I walked on the other side of the street there was again tension, so I was usually late, I'm quite good at doing that really. Whereas this way is a lot more calming, it always feels like Friday afternoon when I walk this way, I'm always thinking what do I want to do?
00:22:12	Z: +1		26,R	That place has changed since I was last here, it looks a lot nicer than the last time I was here. It was one of the places that used to change every week because no one would ever go. Every time they'd reopen it I'd always say that I'd go, never did.
00:22:51	Z: +4		27,Q District	This was my home really for a year, it's kind of a really interesting part of the city, it changes so much on an hourly basis. It's really versatile. In the morning everyone moves really quickly, everyone's in a rush. There's people everywhere, it's really, really busy. And by ten o' clock, eleven o'clock it's almost like an eerie ghost town. Because everyone's sat in their offices and it's kind of a nice time in a way. it's quite nice to be here at that time. It's always a nice time to wonder, if I ever felt like wondering round here when I lived here it'd be those sorts of times. Then it suddenly gets to lunch time and it explodes again with activity, and by two, three o'clock it dies

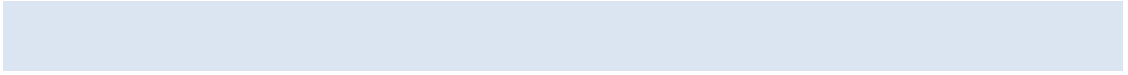
				down again.
00:24:20	Z: +3		29,P District	And then by the evening it's quite interesting change again, because it's quite a vibrant, exciting place, everyone's moving no one stands still. There's just a lot of people about. And then by seven o' clock it turns into the kind of club scene, the kind of going out part of town. And you're kind of doing that, maybe not, when you live here.
00:24:54	Z: -1		29,Q District	There's also this kind of lock down. Seven o' clock there's lock down, you just don't go out because you get harassed. It's just too noisy. Which I guess is a kind of interesting element of this part of town. It was interesting, but difficult as happened right outside of front door over there.
00:25:20	O: +1 Z: +1		30,R Node	But again talking about this spaces that I really appreciate in cities, like this square which always meant a huge amount to me. I remember being so proud when I first moved in that I had this private square. Did I ever sit in it once – no. I still like the idea that it is still there, and if anything happened to it, I would be quite offended. But never used it, might have stood in the middle of the sun dial a couple of times while drunk.
00:25:55	O: +6 ∧: +1		30,R Path	On to Dale Street. I love this place. I think it's architecturally dominate and it's an inspiring and interesting place to be. I just love how everything just changes, from every single façade has its own agenda. I suppose you could say there's elements to try to unify them all, but I don't buy into it, I just think they compete against each other. I don't know why when I come here, it always amazes me. All the balconies, on the fronts, I just have the idea that some time in history before now it was important for someone important to make a speech to some people. I kind of know that it never actually happened or will actually happen but everywhere you look there's just these grand balconies, and I just invent stories inside my mind of what possibly could be so important to tell people that you have to have someone there addressing everybody.
00:27:31	O: +2		32,Q	When I lived here I really got into photography, the whole analogue photography and bought may cameras to experiment with what I could do with them. So I feel I got intimately involved with the spaces of the buildings around here. I spent hours on Sundays trying to set the perfect scene, take the perfect picture. And as it turns out I was useless at it. but I still tried.
00:28:38	O: +2		33,P Path Landmark	Just going past Castle Street now, the old town hall sat at the end of it. I just love the approach from Dale Street, the town hall so obnoxiously sticks itself out and makes the cars go round it. I always thought it was quite quirky.
00:29:00	Z: +1		34,Q	I've had the opportunity to go in there, in the debating chamber, in the planning approval seminar. It really amused me, it felt like I was standing in the middle of the road and I was inconveniencing people.
00:29:19	Y: +1		33,P Path	Well Castle Street always used to be one of my favourite places in the city. I've not been here since they narrowed the road. It's quite interesting, this used to be like a super-highway for some bizarre reason. It was ridiculous, like five, six lanes of colossal road space with tiny pavements on the side. But somehow it's quite an invigorating.
00:30:40	O: +1		35,P Landmark	This building on the other side of the street, whenever I look at it, it always amuses me. My old house mate and I came down here one night after a bottle of wine and looked at this building here and argued about its merits or lack of them and what was actually trying to be achieved and I'm not sure we knew why we argued about it or what side we sided on, I can't even remember whether I was arguing for it or against it but I was arguing passionately I remember that. And every time I wander past I try to remember what was I so passionate about. Maybe I was just being argumentative.
00:31:23	Y: +1 Z: +3		36,O Landmark	You've got the India buildings here on the left. And it is really quite interesting and nostalgia, family, traditions, stuff like that. This is



				where my Granddad worked when he first came from South Wales. He worked the sea for many years and then he got himself a job with, I can't remember the trading company but he had an office in this building. And he told me so many times that he knew he had done well because he had a really heavy door to his office and he knew it was a sign of success and every time I walk past I can just picture that door and that feeling. I've never been in, I've never actually experienced that door. It's just a pride thing, my Granddad was just so happy to have a job here that I'm kind of in awe of this place.
00:33:02	O: +1		36,O	A few years ago I found out it was actually hit by a bomb in the war, it was totally destroyed from the inside and it just left a shell. A few years later it was rebuilt, it was rebuilt with a new steel frame. Very interesting, more than that I just think it's a brilliant building and enjoy the history of it. I always just stop and try and take it in.
00:33:18	O: +3		37,O Path	There's something I really like about the better designed alleyways in Liverpool. Like down there I don't know what street it is. The glazed bricks and as we walked past my old flat, my old flat used to look out onto similar width alleyways. As you looked from one side to the other you could see how the white bricks bounced the light down the walls. It's being quite clever in a way.
00:33:49				A few years ago I went to Lisbon and the tradition is to clad buildings in a certain type of tiles. It's quite similar. And it was one thing that really impressed me.
00:34:32				This is kind of like the final destination as it were and to be honest I don't want to stop here I want to stop a little bit further up.
00:34:58	O: +1 Z: +1		38,O	My biggest experience of the Liver building again happened on my year out. The project that I worked on the entire time that I was there for a charity, we were re-housing a charity. Their headquarters was here in the Wellington buildings and we used to come here for at least once a week for design team meeting, they had an office on the fifth floor, which looked directly over the Liver birds. They were generally on a Friday afternoon and they were quite difficult meetings, for the majority of the time we thought the project was going to be pulled.
00:35:39				I remember I was so passionate that I wanted to see something that I had worked on and designed be built, I used to just sit and look across at the Liver building and just think how does anyone ever manage to get anything built in this world. It was my first experience of buildings. I used to just sit and look at it and think how did you actually get away with finishing the building, that's all I desperately wanted to do, just get something done.
00:36:05				Just one more thought, there's somewhere else I'd like to go.
00:36:29	O: +1 O: -1 Y: +2 Y: -2		41,K Node	This is kind of, when I was working here, there were a huge amount of changes going about in the city and there were still changes going on and one of the most significant was the building of the new museum across the way which is now open and I've actually not been to, which is terrible, I really should. And kind of prior to that landscaping has been a big change and I was always quite a fan of the way it used to be, I don't think it was a particularly well designed space but it was space that people used and I did think that was quite good. So when it got changed, when it got paved with granite, although it was quite interesting and there was a canal brought in, it always felt like a bit of a shame. And when I first moved in to the area, I came down to have a look one evening and found that the way the landscape had been redesigned made a real feature of this new canal and it just struck me that one of the most prominent features of the city being the river, the entire scheme almost turns its back on it in a way. and just to rub salt on the wound they drop a carbuncle right in front of it as well. I don't know why it's there, I don't even know what that building does. It just seems like it's a big gift shop. So I kind of wondered around to just to work out why they had decided to turn their back on the river and what was on the

00:36:29	O: +1 O: -1 Y: +2 Y: -2		41,K Node	<p>This is kind of, when I was working here, there were a huge amount of changes going about in the city and there were still changes going on and one of the most significant was the building of the new museum across the way which is now open and I've actually not been to, which is terrible, I really should. And kind of prior to that landscaping has been a big change and I was always quite a fan of the way it used to be, I don't think it was a particularly well designed space but it was space that people used and I did think that was quite good. So when it got changed, when it got paved with granite, although it was quite interesting and there was a canal brought in, it always felt like a bit of a shame. And when I first moved in to the area, I came down to have a look one evening and found that the way the landscape had been redesigned made a real feature of this new canal and it just struck me that one of the most prominent features of the city being the river, the entire scheme almost turns its back on it in a way. and just to rub salt on the wound they drop a carbuncle right in front of it as well. I don't know why it's there, I don't even know what that building does. It just seems like it's a big gift shop. So I kind of wondered around to just to work out why they had decided to turn their back on the river and what was on the other side of the river and as I wandered round I found this kind of ledge which pokes out over the water and I decided that I needed to get there so I found a way to get down to it, and just sit seemingly</p>
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Time	Code	Action	Cell	Speech
00:00:20	Z: +1	Points towards the JMU under construction on the corner of Brownlow Hill and Clarence Street.	08,L Landmark	By that black building over there, that's where I originally started to study architecture, it was an old building with not too much prospect and we moved to the white building here, the design academy. When I think of the other building the only memory I have of that is driving my car and parking it in the staff car park, and my tutor said to me, if you don't move your car I'm going to drop a brick from the top floor and smash your window. So that was kind of a nice welcome to Liverpool.
00:00:54	Z: +1		06,K	And I remember the second week of being at Uni, I was parked in the car-park and a car reversed right into my car, and kind of wrote it off. So that wasn't funny but I got over it because I was really here to study, so I wasn't too bothered about that.
00:01:15				What really brought me to Liverpool originally sounds really sad, was the night life. I came over to visit a few friends, looking and searching at different universities and they kind of convinced me that this was the place to be, and I kind of fell in love with it immediately.
00:01:24				On the architecture front, I've always been a determined character. I don't talk too much about it, but as soon as I go home when I'm in my own little place, I feel confident in what I can do. So that's what literally happened when I was studying at John Moores. I didn't get on with some of the tutors because they used to think I used all sources of information, I didn't do it myself and I thought that was really ridiculous, so it left a bad taste in my mouth.
00:02:01				When I moved to do my MArch at Liverpool University, I felt as if I could start again, it started to breathe new life into architecture and it felt as if it was my chance to start again.
00:02:12	Z: +1 Z: -1	Points towards John Foster building.	07,I Landmark	So if we move a little bit down here, this is John Moores university, the Foster building. I didn't spend much of my time there but there's the library behind it that I literally lived in. I had my little quilt cover and everything, on AutoCAD or what not. Just working away, me and my friends used to stay there. I used to spend more time there than the actual design academy, mainly because of resources. I'd rather destroy their computer than destroy my laptop.
00:02:51	X: +1 Y: +3	Starts jumping down the steps and pointing at the railing features.	04,J Node	But this place here, these steps remind me of second year of university, when I started dating this girl and I remember jumping off these things and that was quite interesting. I used to laugh my head off when I thought she was going to fall, but she was a dancer, so she naturally flipped over all these things. I tried copying her and I hurt my leg.
00:03:20				We'll walk down here, there used to be a building here. I never went to it, I noticed it doesn't exist anymore. They've knocked it all down.
00:03:34		Points towards hope street.	Path Landmark	But just here this is Hope Street, and that leads all the way to the Anglican Cathedral. Anglican Cathedral has a big significance in my life because that's where I graduated. I always said to myself since first year that when I get my certificate I'm going to start dancing on stage.
00:03:55				So as soon as I got there I had the Chancellor with his hand out and I saw my little brother in this crowd of people and there's a dance that we always do so I started doing it, he initiated it.
00:04:12		Begins dancing.		So I started doing the robot dance on stage and I walked past the chancellor and the crowd were going crazy and I walked off the stage without taking my certificate, but they gave it to me at the end. So on my parents mantel piece is a picture of me doing the robot, me dancing away. So that was a good moment.
00:04:52			Path	This road here Mount Pleasant, it's as if I live on this road, it's a main arterial route that goes from the University to my home, or from the university to the city-centre. You can see the Liver building in the background. I've not been there too many times but it is a very beautiful building. I heard it was one of the first skyscrapers in England, but I don't know much about it.
00:05:23	Z: +1		06,I Landmark	Great Orphan Street this road leads on to the Design Academy.
00:05:28	O: +1	Points to the Wellington Rooms building.	06,I Landmark	I always spent a lot of time looking at this building, this old one and think something needs to be done with it. it might be a conservation project or something or it's probably listed. But John Moores University do own this building but they haven't done anything with it.
00:05:54	Z: +1	Points down Mount Pleasant.	08,I	Just over here is café, me and my friends used to go there, sit down, talk about what we did at the weekend. I'm the sort of person that wouldn't

00:05:54	Z: +1	Points down Mount Pleasant.	08,I	Just over here is café, me and my friends used to go there, sit down, talk about what we did at the weekend. I'm the sort of person that wouldn't want to talk about architecture until I was in the building, when I leave it, I don't want to talk about it. I like that type of break up space. I would never date a girl that studied architecture because I couldn't talk about it twenty-four seven. It's very nice talking about something else.
00:06:28				This year has been very significant for me, because in two thousand and ten I was working in an architecture firm in Manchester. I was always thinking I've got tonnes of debt what am I going to do especially because I was doing a Masters. So me and my friend came up with this idea of organising events, events in different cities, because the idea was just to pay off our Masters. So we started doing a few nights in Coco, Baa-Bar. We did nights in Leeds, York, Manchester. Before we knew it we accumulated all this money and paid off our Masters with it which was really good. Something that stemmed from having a bit of fun turned into something quite serious.
00:07:55				We spent most of our time over the summer holidays planning it and because of the places we were working we had a design facility, the good thing about architecture you can do a lot of things with it. Being an architect is very complicated, a lot of things that you can do in life are a lot easier than that.
00:08:14	Z: -1	Points to Community College.	09,J	Here's the community college, I don't know too much about that but I see all sorts of youths outside and don't really get on with them.
00:08:31	Z: -1		09,J	Sandwich bar where you can get some really nice barmes, they taste magnificent. The dinner lady is very flirtatious.
00:08:57	Z: +1		11,I	The student accommodation here, I've got a funny story about them they used to always ask me for their money, but they'd use to as for it in the summer holiday. So because of all this rifting and rafting, it kind of left a bad taste in my mouth. So I said to my house mate at the end of third year we're not paying our last bit, we didn't pay our last term. The way we saw it if you don't pay your last bit you don't get your deposit. So we kept our seven hundred and fifty and then flew off the Egypt. All inclusive, it was beautiful.
00:10:35	Z: +1		11,I	I'm sure there used to be a YMCA building here, that was about a year ago so I'm not sure what happened. That's kind of disappeared.
00:10:50	Z: +3 O: +1	Points towards Kimos restaurant.	13,J Node	This place Kimos has quite a bit of significance in my life. I spend half my life in here and I'm really particular, I only sit in one place. I just wait by the counter until that place becomes vacant because I like the view looking out to the city centre.
00:11:12	O: -2	Points towards the Car-Park on Mount Pleasant.	11,J	The car-park, one of the guys parked his car here last year. It doesn't have any significance for me. I've never been here in my life. It's quite ugly looking to be fair. It looks like it was built in the nineteen-seventies. It's quite ugly, it's even uglier inside.
00:11:34	Z: +1	Points towards Radiocity tower.	21,O Landmark	The Radiocity, that has a big significance for me. When I was doing all these club nights, we used to advertise at radiocity because one of the dj's was one of our dj's and he broadcast at this radio station. I'd never used to speak on it because I didn't have a scouse accent so we'd get a promotion girl to speak for us. I'd listen in and call in on my phone. That was quite funny.
00:12:21	Z: +1	Points to Tesco store.	14,K	Tesco express, they used to have meal deals for two pounds and then suddenly from nowhere they raised it to two pounds fifty.
00:12:54				Another thing about Liverpool is that the locals are a bit crazy, they like to talk, but it's all banter at the end of the day.
00:13:03	Z: -1	Points to indoor paintball centre.	14,L	I've never been to this place in my life but it always has a Red Indian outside that door over there. It doesn't look like my sort of scene to be fair, you've got drunk forty year olds standing outside, not really my place.
00:13:57	Z: +1	Points to bus stop by the Adelphi hotel on Brownlow Hill.	14,L	This bus stop has a great deal of significance. I remember coming up here once with a group of my mates and they were a quite rowdy type of lads and we were talking to a group of girls. I remember for about an hour because one of my mates wanted to get one of their numbers. I had to sit in a bus stop waiting for him.

00:15:02			Path	I always like to walk through the place with the most activity, that's usually the city centre. I like all the bright lights, all the shops, all the things like that. And I see people walking around. Some people would prefer a more scenic route but I prefer a route that's got the most energy.
00:15:39			Path	While I've been in Liverpool I don't think I've got a bus. I walk everywhere, it just happens that I always live in the city centre, apart from on second year when I lived on Smithdown. Even when I lived on Smithdown I always used to walk to Uni. I used to take a little shortcut through a little park, that used to cut ten or twelve minutes off my journey so it wasn't so bad.
00:16:12	Z: +1	Points to Masala restaurant.	17,M	This Masala place, back home in Altringham there was one guy who was going on about how he was setting up a place in Liverpool and it happened to be this Masala, and it is shockingly rubbish.
00:16:42	Z: +1	Points to McDonalds.	17,M	I used to go here with my student card and get a free burger. I'd get my breakfast and my lunch. I'd have a cold burger for lunch.
00:16:54	Z: +1		18,M	Bella Italia, I used to have one of my friends from second year uni who used to work there. In fact I saw her this weekend at a club.
00:17:25	Z: +1		18,L	Just by the Subway here is one of my favourite places, it's called Wok and Go. I used to just sit there and take my time. Six-fifty for a student is ridiculous that's like three days of lunch. Nowadays I just stand there looking at the menu.
00:18:20	Z: +1		19,L	Liverpool central station reminds me of when I'm working at Aintree, for the Grand National. I used to come here in my black suit, or whatever I had to wear and wait for the train. But now I don't have time to do it.
00:18:44	Z: +1	Points inside the station.	19,K	There's a little cake place here where I always used to go. I used to look at the same cake every single day.
00:19:00	Y: +1		19,K Path	I used to go this way because it's like a shortcut to Bold Street.
00:19:09	O: +1		19,K	I used to look at the same cake every day, it must have been there for at least six months and they never changed it. I went in there and I went you've not changed that cake, and they go, that's just for show.
00:19:37	O: +1	Points to cakes in shop window.	19,K	They used to never change them. They've actually changed them, but only because I've been gone for about a year. That's been there for years you can actually tell.
00:20:16	Z: +1	Points to Games Workshop store.	19,K	Games Workshop brings back a lot of memories. When I was younger back in school, this was my first architectural process. I used to love making these things. I loved making the little forts and everything. It was awesome. It sounds so geeky but it was awesome.
00:20:57	Z: +1		19,K	I also used to think rather than making a model I could send it in here and get the perfect model from these guys. I never did it but always talked about it. but maybe one day, they might be able to build me something ridiculous.
00:21:05	Z: +1 Z: -1		19,J Node	In this place just here, normally on a night, there's usually an old beggar in a wheelchair and he's always asking for money. I feel bad I always want to give him money. He always looks like he's on something, so on something and on this hill, not really a good combination is it. one time I gave him a sausage roll. If I give him money he might do something stupid with it. In fact I don't think I had any money to give him, student living.
00:22:06	Z: +1	Points to shop.	19,K	There used to be a HMV here. I remember I used to get headphones and things like that here.
00:22:16	O: +1 Z: -1	Points to Lyceum building.	19,K Edge	Even though this building looks quite beautiful, people used to urinate here so much that it used to wreak of piss, so I've never actually been up those stairs. Can you smell anything? We've come round on a good day.
00:22:36	Z: +1		20,K	Liverpool city centre reminds me, I used to love coming here shopping. Not even shopping a lot of my mates used to drag me along shopping, more like window shopping.
00:23:02		Points towards Clayton square.		Clayton Square, I think I've only ever been there once in my life.
00:23:13	Z: -1	Points to shop.	20,K	One of my friends used to drag me here and I hated it.
00:23:21	Z: +1		20,K	Lloyds TSB, my landlord her banks Lloyds TSB I always used to go in there to pay all that rent.
00:23:51	Y: +1		21,K	This is the route that I usually take through. Quite lucky today, looks like the German market just over there. I used to go to the German market in

				Manchester but I've never been to the one in Liverpool.
00:24:12			District	Something interesting happened in Liverpool about three years ago. Three or four years ago, Liverpool One opened a brand new shopping precinct, it's actually quite nice I prefer it more than the Trafford centre, just because it's open air. It's quite open and it's got all these types of bridges linking all the different shops and everything. You can see everyone, so I quite enjoy it.
00:24:43	Z: +1		22,L District	Like this place, I used to think when Liverpool One opened it had some sort of controversial effect on this shopping area but as you can see it's still very busy.
00:25:04	Z: +1	Inspects a novelty stand used as part of the Christmas market.	22,L	I don't know what this is. Looks like you could hide someone in there.
00:25:22	Z: +3		23,L	The place that saves lives. If you've got no money and you still want to get a few stuff you go to Primark. Primark is the place to be. I've got friends from quite affluent backgrounds and they used to go around and spend hundreds of pounds on one thing. I used to go to Primark and buy one thing, mix and match it with something else, come out on a night out and my mates would be like where did you get that from. Everybody goes to it, everybody likes to act that they don't go there, but every student lives in it. they're part of the furniture.
00:26:12	Z: -1		22,M	Marks and Spencer's, I don't think I've been there in my life. Trust me when it comes to shopping for food, the only place I'm shopping is Aldi. I used to shop at Asda, then moved down to Tesco, now I go to Aldi.
00:26:41	Y: +1		24,M	Probably wondering why I've chosen the busiest side of town to walk, like I said I like walking through places with a lot of energy.
00:26:51	Y: +1		25,M	Oh my goodness this guys doing flips and stuff. I would challenge him to a dance off but that would be silly, I'd put him to shame. I feel like going up to him and high fiving him. Back in the day I was better than him.
00:27:31	Y: +1 O: +1		24,L Path	Shall we go through Keys Court. Topman I feel like I spend every three weeks in here, just staring at stuff I'm gonna buy.
00:27:58	Y: +1 O: +3	Points to lighting detail in the ceiling.	24,L Path	I like how this. I like all the facades, especially in this corridor. You walk in and you have a change in the ceiling and it opens up into the sky.
0028:18	O: +3	Points to the ceiling of the Topman shop. And uses hand gestures to explain the lighting that he is describing.	24,L	I like the lights in here. You've got the black ceiling then the white then it's offset, it's not flush with the rest of the ceiling. I like little, simple things
00:28:35				I must be the only wanna be architect who doesn't talk too much about architecture, but this part is the type of stuff I like.
00:29:02	Y: +1 O: +1	Points towards Christmas decorations.	25,K	This reindeer, I'd climb on it if I had more time and nobody was looking. I'd put this picture on YouTube or something.
00:30:01				Second year of uni, I used to organise fashion shows for the fashion week. I used to help out with staging and lighting and all stuff like that.
00:30:44	Y: +1 O: +1		25,J Path	We'll take a more scenic route. Probably the most beautiful part of Liverpool One. This ceiling kind of goes over.
00:31:02	Z: +1		25,J	Reiss, I've never even been to in my life, but one day.
00:31:13	Y: +1		25,J	We're actually going uphill, but you don't really feel it.
00:31:18	Y: +2	Points to Christmas decorations.	25,J	These things here you feel like you can reach out and touch them. I would jump up but I'd look like an idiot.
00:31:54	Z: +1	Waves to a person in a shop.	25,J	Sometimes when I'm in town, I wave to random people like this, and they don't wave back, and so I keep on going.
00:32:06	Y: +2	Points to stair case in Liverpool	27,J	This is the place to be. Most people take the lift to the Odeon, I take the stairs. I had a race with one of my mates to see who could get there the

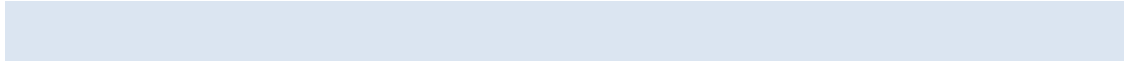


00:32:06	Y: +2	Points to stair case in Liverpool One.	27,J	This is the place to be. Most people take the lift to the Odeon, I take the stairs. I had a race with one of my mates to see who could get there the fastest. By the time I get to the top I fall asleep because I'm tired.
00:32:31	Y: +4 Y: -1	Points to the staircase immediately in front of him.	27,J	Normally when I come here at night, I usually see skateboarders messing around. There doing all sorts, trying to break their legs and jumping off this thing. I think they're always on it because of this, you've got this slope thing and they like playing around with it, doing awesome tricks and everything. I'd never do it in a million years, I'd feel as if I was going to break my legs or something.
00:32:54	Z: +1		27,J	Nando's, who doesn't love Nando's.
00:33:38	Y: +2	Points to staircase.	27,J	Do you reckon we could have a race up here. I go up the stairs and you go up there.
00:33:46	X: +1	Runs up the staircase.	27,J	
00:35:02	Z: +1	Speaks to somebody on the phone.	27,J	
00:35:08	X: +1	Heads straight back down the stairs again.	27,J	Shall we go to Topshop.
00:36:39				I spend most of my days just doing things like this. I don't know what I'm wearing but it'll do, we'll go and say hello.
00:43:19	O: +1	Points to large graphic advertising the Bluecoat Art Centre.	25,J	I like this, 'so close one minute away', very nice image.
00:43:46	O: +1	Points to the shop window of a clothes shop.	25,J	I have actually got a pair of jeans that looks like that.
00:44:39	Z: +1	Stops to talk to friend.	27,I	
00:46:40		Finishes speaking to friend and heads off.		
00:46:57	X: +1	Heads up the escalators, which had been turned off.	27,J	It's kind of weird here you expect them to move but they're just still.
00:47:49	Z: +1		27,J	<i>Yo sushi</i> , I love <i>Yo Sushi</i> , but I've never been in it because they sell Sushi, that's raw fish, it doesn't make sense to me, I expect all my food to be cooked.
00:48:04	Z: +1 Y: +1	Points towards Chavasse Park.	29,I	There's a merry-go-round, I've never been on one in my life. Actually I have Blackpool and my mum was so scared, even though it was going at zero miles an hour.
00:48:27	O: +1		29,I	Beautiful canopy, it doesn't really keep out the rain or anything, I don't know what it is. It might be like some sort of rain water collector or something, or some solar shading.
00:48:53				We'll walk across here, we're very close to our destination, visually close.
00:49:16		Points to novelty Christmas grotto.		This girl looks like a snow queen in her palace.
00:49:26	Z: +1	Speaks briefly to the lady who is attending the grotto.	29,J	
00:49:28				Looks like she can't be bothered, she does not want to be there.
00:49:37	Z: +1	Points to restaurants surrounding Chavasse Park.	30,K	I really like this, <i>Palm Sugar</i> , when you've got real money this where you'll probably go. Right now I've got my one pound fifty and my <i>Blue Angel</i> .
00:49:46	O: +3	Points to the Origami Pavillion	30,I Landmark	I've never been in here but I like the design. It looks like the whole thing is falling over. Looks Daniel Libeskind to me. I don't know who designed it

00:50:04	O: -1		31,J Landmark	This is like the Law courts, very ugly building. If I had my way I'd knock it down. It's not like lawyers doing anything, anyway, pretty useless.
00:50:19				We're just reaching the other side of Liverpool now and very close to the dock road.
00:50:30	Z: -1		31,K Edge	I remember in either first year or second year, walking down here and it was Halloween, and I was a bit drunk, and I remember seeing people wearing pumpkin outfits. There must have been about seven of them walking round underneath this tunnel. You kind of think you're going to get robbed, because you think why are they standing here for in a big group, barricading the road.
00:51:03				I've not been here for such a long time, seeing this statue of the Queen.
00:51:26	Z: -1		31,K	This is the other side of Liverpool. This is where all the banks are and things like that. I haven't been here too many times. It doesn't really have anything that would benefit me because my bank is closer to Bold Street, so I would really come to this side of town. And plus it's really windy.
00:51:53				In the third year of uni, I had a project that involved the Prince's jetty, that was towards the North dock. That was quite interesting. They told us not to climb over the barricade, but I wanted better photographs so I climbed over there. I was walking across the jetty and it was quite dangerous, I would never do it on my own, I went with my friends and they were shaking in their boots, thinking why would you do that when the tide is rising. But somebody's got to do it to get the picture. I sound like a photographer, anything for the perfect picture. That's architecture. Somebody tried to steal my laptop and it just wouldn't happen, that's my life.
00:52:50	Y: +1		32,M Path	I don't think I've ever been on this road. I usually cut across and I walk on the <i>Newz Bar</i> road, further up there, because I never ever walk down this road.
00:53:03				Just ahead is the <i>Echo Arena</i> , I've never been in it, I've never even walked past it, but on the <i>Echo</i> newspaper it looks very good.
00:53:20	Y: -1		35,K Edge	This dock road is one of the busiest roads in Liverpool. One thing I've noticed is that there's a lot of one way systems further that way, very frustrating if you like driving around.
00:53:44	O: +1	Points towards Mann Island.	36,J Landmark	I like how this old building, sits in context with these contemporary new buildings.
00:53:47				Is that the Liver building there, there's another one further right. I've actually been in that building. In first year we had a project to do with the Liver building, and we went into this building to see the similarity between this building and the Liver building. So we went inside but we could only go to the entrance because we kind of got kicked out after that.
00:54:50				Somebody told me that back in the day, Liver building got covered in so much soot from the industrial era, now they just haven't had time to clear it up.
00:55:37				Do I have to touch the Liver building or something.
00:56:16				I never have a reason to come this far, it is kind of out of the way, and you can feel the Mersey breeze from here. It's a lot colder but the air does feel a little fresher.
00:56:39		Looks towards Mann Island development.		Those are quite nice, simple isn't it? One day Mike will be designing buildings like that. Hope he doesn't get sued.
00:57:10				Last year when I was working the practice the senior architect asked me to go on site to do some snags and things like that. Because I was brand new the builders didn't know who I was, so they were instructing me to do things. I was like hold on, I'm meant to be telling you what to do. The true reason why I started studying architecture is because my Dad's into property development, so construction sites are familiar ground to me. One day my dad left me on site and builders gave me sacks of sand to carry up and down, and then this one guy came onto site with his suit and boots and I just remember going, who's that guy and they were like he's the architect. I said why's everybody looking all shaky round him and doing everything he says, and they were like he's the boss. So I said I want to be him then, and that was it. that's the reason I wanted to be an

00:57:10				<p>Last year when I was working the practice the senior architect asked me to go on site to do some snags and things like that. Because I was brand new the builders didn't know who I was, so they were instructing me to do things. I was like hold on, I'm meant to be telling you what to do. The true reason why I started studying architecture is because my Dad's into property development, so construction sites are familiar ground to me. One day my dad left me on site and builders gave me sacks of sand to carry up and down, and then this one guy came onto site with his suit and boots and I just remember going, who's that guy and they were like he's</p>
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Time	Code	Action	Cell	Speech
00:00:23				I suppose the cathedral is a good place to start, as it's kind of central to the area that I've spent most time in over the past three years now. Obviously I moved over to Liverpool, I've been living here three years. I've been spending a lot of time here, I lived just behind the cathedral at the Bullring, which is just behind it. I lived there last year and now I'm living on Bold Street, which is two roads over.
00:00:56				I'm going to take the route which seems most appropriate to me, what I would do normally.
00:01:09	O: +3 Y: +1	Points towards Hope Street.	04,H Path	So I really like Hope Street there, it wouldn't normally be a route that I'd take to the Liver Bird Building but it's a nice axis between the two cathedrals. Obviously you've got the Everyman to your left that I've been to a couple of times, it's under refurbishment now, but it's actually a really nice building. I found out recently, my house on the Wirral was designed by quite a famous architect from the Wirral, who also designed the Everyman theatre.
00:01:47	O: +1		06,K Landmark	There's the new John Moores art building I quite like. I haven't actually walked through there, even though I wanted to.
00:01:55	O: +2		04,N Landmark	Obviously you've got the engineering building which is one of my favourite buildings, the one that lights up at night. I used to have good views from my room in the Bullring.
00:02:09	O: +1 Y: +1		06,I Landmark	You can see the Liver Bird building from here, it's quite a nice axis this, right down to the docks.
00:02:29	Z: +2		07,I	Just coming up to my estate agents then the barbershop that I go to. So I suppose this is quite an important road to me, it's been an important road over the last few years. Also a route that I'd take if I needed supplies for the studio, I'd go to Rennies. I'd cut through just down here.
00:03:06	O: +1		09,L Landmark	I'm not sure what I think of the new JMU building going up there, wait and see when it's finished. I noticed it was quite a fast construction period, as I could see the whole thing from my window last year. I noticed it went up quite fast, it's nearly finished now by the looks of things.
00:03:39				Probably go right here.
00:03:55	O: +1		09,G Landmark	I always look at the site down there on the left on the way into town and think it would be a good place to work on and wonder why nobody has developed it since it's been there. It looks like an old church or something.
00:04:24	O: +1 O: -1		09,L Landmark	As I say I'm not sure about this building. It's pretty powerful. Not sure about the cladding.
00:04:51	Y: +1	Points to the Bullring housing estate.	09,L Path	This would be a route that I would take into town. My old place is just round the corner up here.
00:05:01	Z: +1	Points to printers.	09,K	Also I did a lot of printing at Callprint.
00:05:11	O: +3	Points to new JMU building under construction.	09,L Landmark	I quite like the step back in façade on the upper levels, the change in material. But also I like how the core is expressed with glass, I like to see stairs, lifts. It's actually quite similar to the building that I'm doing at the moment.
00:05:45				It seems to have hit a standstill, since the last time I saw it.
00:06:01	Y: +1	Points to the Victoria tower.	01,N Landmark	One of the University's best buildings up there, University square. It's a really nice axis this.
00:06:30	O: -2		11,P Landmark	In my opinion the royal mail building is one of the worst in the centre of Liverpool, it's awful. It's brutalist, it doesn't work.
00:07:10	O: +1 Z: +1		08,Q Landmark	You can just start to see my old student accommodation through there, the brick chimneys. It actually used to be quite rough council housing, they had a lot of trouble with the Catholic and Protestants back in the day apparently. It's quite an interesting building, it's completely enclosed, one entrance. So you once you go in you can't go out unless you leave by that entrance. My room's actually on this end here. I had quite good views into the campus area.
00:07:52	O: -1		11,P Landmark	And there's another view of the building that I really don't like.
00:07:58	O: +2		13,Q Landmark	You just catch a glimpse of Lime Street, which I really do like. I heard it was nominated for one of the worst train stations in

00:07:58	O: +2		13,Q Landmark	You just catch a glimpse of Lime Street, which I really do like. I heard it was nominated for one of the worst train stations in Europe or something a few years ago, then they did it all up and now it's nominated the best someone told me.
00:08:20	Z: +1	Points to Bullring building.	08,Q Landmark	Here's where I used to live. I spent a year there, I was going to live there this year, but the plan fell through. I ended up moving on to Bold Street, which turned out to be a really good decision.
00:08:38	Z: +1 Y: +1	Points to football cage.	09,P Node	I always really liked the idea of having a game of footie in there but I never got round to it.
00:08:53	O: +1	Points to Georgian terraces.	10,S Landmark	There actually some of my favourite buildings in Liverpool. I really like the Georgian terrace building. I think they're kept in really good condition, I presume, they're listed. Really nice, I really like that type of building.
00:09:46	X: +1	Walks over grass as a short cut.	10,S	Cut across here.
00:09:49	O: +1		11,R Landmark	Never really liked that sculpture in the park. Pretty dilapidated.
00:10:04	Y: +1	Points to the park area around him.	11,R	This is an area that I spent a lot of time in last year.
00:10:12	Z: -1	Points towards a Tesco store in the distance.	09,V	Someone actually stole my shopping outside Tesco over there. They tried to steal my bike as well.
00:10:25				In terms of where I've lived it's probably my least favourite in terms of Liverpool.
00:10:33				I think living right in the centre on Bold Street is pretty good.
00:10:48	O: +2	Points to office building.	12,T	I think there's a little architect's office on the corner here. It's pretty nice, the part of the building where it hits the ground.
00:11:02	Y: +1		12,S Path	This is a route that I find myself taking quite a lot, I'm not sure why. It's a pretty narrow road, back of Lime Street station.
00:11:14	Z: +1		14,T Landmark	The 02 academy on the corner which I've been to a few times, which is quite good.
00:11:21	O: +1	Points to the building ahead of him.	16,T Landmark	Then I quite like the gothic building at the end which is actually student accommodation. I've never actually been in, but I've heard it's pretty boring inside. You wouldn't imagine from the façade.
00:11:42	O: +1		14,T Landmark	Again you've got some Georgian terraces which I quite like. They look like they've been newly built.
00:12:05	O: +1		18,T Landmark	And you'll catch glimpses of St Georges hall, which obviously a famous Liverpool building.
00:12:16	O: +1	Points to St Georges Hall.	18,T Landmark	You kind of don't appreciate the scale of it until you walk up the steps and sit in the colonnade. It's absolutely massive when you sit under there.
00:12:36	O: +1 Y: +1	Points towards the Liner Hotel.	13,S	I think maybe why I take this route is because there's a wicked fish tank in there.
00:12:56	O: +1		14,S Landmark	I suppose interestingly I quite like this route. You catch glimpses on Lime Street there, sort of a view you wouldn't really get from anywhere else.
00:13:18	O: +1	Stops and points to Wellington's column	17,V Landmark	I've never noticed that before.
00:13:33	O: -1		18,T Landmark	Now we've got really strong views of St Georges Hall now. I don't really like the way they've put Christmas lights on it.
00:14:01	O: +1		14,T	That always seems like a characterful pub, interesting.
00:14:16		Points down side alley.		If you go down there, there's a street called Fraser street, which is my street.
00:14:23	O: +1		15,S Landmark	There's Lime Street station. Quite an interesting space in there.
00:14:43	O: +2		18,T	I really like the columns. I think they're Corinthian; I'm not sure from first year. I like how they go from circle to square.
00:14:53	Y: +1		21,V Landmark	I think I'll go past the museum, it's an area I quite like.
00:15:08	Z: +1		16,U Landmark	The Empire building, which is a building above us, which is a building that I've only been in when I was very young. So I

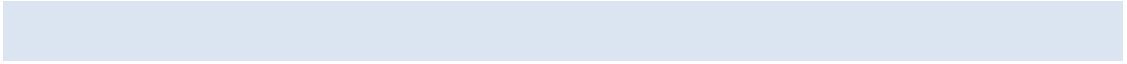
00:15:21	O: -1		16,V Landmark	I really don't like the building on the corner. I don't like the blotchy colours.
00:15:35	X: +1	Crosses road and walks between stationary buses.	17,U Edge	I have a habit of crossing roads, not on pedestrian crossings.
00:15:55	X: +1	Steps over chain link barrier.	18,U	
00:15:59	Z: +3		18,U Node	I really like this area. Probably one of my strongest memories from around here was a night out with a few friends. When we were walking back to my old accommodation we just sat under there, under the colonnade, no one asked us to move on or anything, we sat there for about an hour and a half. It was good, just taking it in.
00:16:35	Z: +1	Points to the protestors camp at the base of Wellington's Column.	17,V	Not sure what's going on there.
00:16:59	Y: +2		18,U Node	Since being in third year, I'm constantly thinking about landscaping to an extent. I think about whenever you cross things like that, whether it's good architecture or bad architecture. Whether it's me just taking the quickest route.
00:17:12	Z: +1 Y: +1	Points to the area around him.	18,V Node	This is probably an area of Liverpool where I've got most memories. I used to skate, spent a lot of my weekends here. When I was that age I never really appreciated what was around me, like St Georges Hall and the museum.
00:17:38	Z: +1	Points to walker art gallery.	19,W	Somebody told me that was used in a famous film. I can't remember what it was. Liverpool's used quite a lot in film.
00:17:59	O: +1 Y: +1		19,V	I quite like this big... there's no need for a roundabout just a big circle and a piece of road.
00:18:10	Y: +1		21,O Landmark	That Radiocity tower, always wanted to go up to the top of that.
00:18:35	Z: +1		21,W Landmark	I used to love coming to the museum as a kid, one of my favourite days out. A lot's changed since I was last year. Extension on the back. It's quite nice.
00:18:56	O: +1		21,W Landmark	It's interesting how raised the entrance is to the rest of the building. The steps just dominate, it gives the entrance a real presence.
00:19:17	O: +1	Points to St John's Gardens.	21,U	That's actually a really nice park, kept in really good condition.
00:19:31	Y: +1		24,V Path	Straight ahead you can see the Birkenhead tunnel which is the route I take home every weekend for the last three years.
00:19:48	O: +1		21,V	I just really like this area, if you look back. It's just really nice piece architecture.
00:20:04		Points to flats in the distance.		I always think with these flats in the distance, re-clad them, make them a bit more, I suppose it's aesthetically pleasing or make them perform better. But I don't think it's doing much for me.
00:20:12				Again I'll be taking not the most sensible route.
00:20:22	Y: -1		21,U Edge	I feel a bit exposed in this area.
00:20:32	Z: +1 O: +1	Points to Doctor Duncan's pub	21,T Landmark	Just on the ground floor of that building is Doctor Duncan's, which is one of Liverpool's really old pubs. My dad took me there a couple of years ago and we've been going there maybe once or twice a month over the last three years, it's a really nice pub.
00:20:45	O: +1	Uses had gestures to describe the space.	21,T	Downstairs it's all like a high vaulted ceiling with tiles.
00:21:03	O: -1	Points towards Liverpool One.	27,K District	And obviously you've got views down to Liverpool One. Which is probably most peoples' favourite place architecturally in Liverpool, but I'm not sure. I do really like it, but, I'm not sure it's my favourite place in terms of that sense.
00:21:25	Y: +1		23,T	We'll go up here, which is a route I quite like.
00:21:33	O: +3	Points to Old	23,S	That's really quite nice how that building deals with the



		Haymarket building.	Landmark	corner, how it turns that corner there. It's actually a really nice building.
00:21:46	O: -2	Points to the Observatory building.	22,T Landmark -	I'm not sure if I like that building. I think it's a site that should stand out and the building doesn't really do that. You've got most people coming over from the Wirral, coming through Birkenhead tunnel, you've got St Georges Hall, and you've got this. I think they could of done with something a little bit more special.
00:22:10	O: +2 Z: +1	Points towards Queen's Square Car-park.	22,S	I actually really like that, the multi-storey car-park there. If you go just round the corner there's like a tight walkway with a few restaurants, it's a really nice place.
00:22:31	O: +4	Points to Old Haymarket building.	21,T Landmark	Now this is one of my favourite buildings in Liverpool. I've always wanted to go inside, whenever I go past I find myself standing for a good few minutes looking at the windows to see the apartments. They actually look really cool inside with the big timber joists. Open plan, really modern, I think it's Urban Splash. I like a lot of Urban Splash stuff, they do a lot of good work. I've always wanted to go in.
00:23:07	Z: +2 O: -1	Points to Ship and Mitre pub.	25,U	The Ship and Mitre through there. I've been there a few times really good pub. Massive selection of ales. Not the nicest building.
00:23:23	O: +2	Points towards the museum.	21,W	Completely different view of the museum from here, this end façade. You can catch glimpses of the extension as well. I haven't been in but I'm assuming there's an atrium, it's got a glass roof and stuff.
00:23:46	Z: +1		25,U	I always thought this looked like quite a cool architect firm.
00:23:57	O: -1 Z: +1		24,U Node	As most of my memories of Liverpool are from skating, this would be an area where we'd used to skate a lot. Pretty ugly but quite an interesting bit of landscape. Presumably they had to raise the land to give them more space for the tunnel to go under.
00:24:29	O: +1	Points towards Marleybone.	27,W	And there's something up here that you don't normally pay attention, you often miss it. I'm not quite sure why I like it but you can see like a steel mesh shaft coming out of the ground, like a cylinder. I'm not even sure what it is. Whenever I walk up there I think it's kind of cool.
00:24:57	O: +1	Points down the road in front of him.	39,N Landmark	There you go you can see the Liver Building again. It always surprises me, not matter where you're from, you can normally always see the Liver building.
00:25:10	O: +1 Λ: +1	Points towards apartment buildings on Preston Street.	25,U	Those are really nice balconies those.
00:25:28	Z: +1	Points towards the court building.	26,U	Got the courts here on the right, I did law at school, so did a day trip there. It was one of the most interesting days, sat in on a few court cases.
00:25:49	O: +1		36,P Landmark	I'd say in Liverpool this is probably my favourite end, as you come up these next few blocks. Oriel chambers which is one of Liverpool's most famous buildings, we did an article style piece on that building.
00:26:15				There used to be a really good joke shop, somewhere along this road.
00:26:27	O: +1		27,U District	I think I like this area so much because they kept so many of the original buildings. It seems like it's got a completely different character than to when you go one block over, you've got Liverpool One and the shopping district. This has got a lot more character. I think Liverpool One can come across a bit cold it's on such a big scale. In here you've got tighter streets. You always find nice little apartment blocks up these roads.
00:27:19	O: +1	Points down Sir Thomas Street.	27,T District	As you can see the old architecture flows right down to the city centre. You've got an attempt of something a bit more

00:27:19	O: +1	Points down Sir Thomas Street.	27,T District	As you can see the old architecture flows right down to the city centre. You've got an attempt of something a bit more modern trying to fit in, it's actually not so bad, just the prominence of the sandstone.
00:27:45	O: +1 Λ: +1		28,T	I always notice the windows, the window level on these buildings are always way above head height. They have quite nice spaces on them.
00:28:38	Z: +3		29,S District	It always seems that everything in this commercial, business district, you hit the town hall and it becomes more civic, there's some really important civic buildings past the town hall down towards the Liver building.
00:29:10	O: +1	Points towards Moorfields.	31,T	You've got the rotating façade up there. I can't remember the artist, but I quite like that.
00:29:39	O: +1	Points down Temple Lane.	30,R Node	Nice little square down there. Might go have a look, I've only walked through here a couple of times.
00:30:01	O: +1 O: -1 Z: -1	Points towards Falconer Chester Hall building.	30,Q Node	I've always liked Corten Steel but it seems like it's badly detailed. It's a quite nice little square. It doesn't seem to be used that much.
00:30:27	O: +1	Points towards Colonial Chambers.	30,R	There's a nice detail there above the entrance. I quite like the sandstone detail, the circular windows.
00:30:57	O: +1 Z: +2		31,R Node	There's another really nice pub. I think it's the oldest pub in Liverpool, or central Liverpool. You wouldn't guess from the façade that there's actually a really nice beer garden in the middle.
00:31:18	Z: +1	Points down Eberle Street.	31,R Node	Some of Liverpool's finest clubs down there.
00:31:37	O: +1	Points down North John Street.	31,R District	There's a really nice kind of, follow that façade all the way down and it progressively gets more modern as you head down towards L One.
00:32:05	O: +1	Points towards Lady of Mann pub.	31,R Node	There's a beer garden down there I didn't realise. It's a surprisingly bright space considering how tall the building is.
00:32:41			Landmark	Last time I was at Oriel Chambers I actually chose the building to do the essay on and when I came to photograph it after writing half the essay, I found it was covered in scaffolding. So I had to write a nice email to the head of year saying can I use photos of the Internet.
00:33:02	O: +1		33,Q Landmark	I kind of feel this building here, the Spar is an attempt to mimic Oriel chambers with the modules sticking out. I can't really pin down what era it's from.
00:33:51	O: +1 Y: +1	Points down Castle Street.	33,P Path	There's a really strong axis down there.
00:34:28	O: +1	Points towards exchange flags.	34,R Node	There's actually a nice square behind the town hall.
00:34:43	O: +1	Points towards Oriel chambers.	36,P Landmark	You can see Oriel chambers which is one of the most famous buildings in Liverpool. It's fascinating one of the first steel structures in the world. You wouldn't think it was steel frame though from the façade.
00:35:29	O: +1	Uses had gestures to try to explain the design that he is referring to.	35,P	Again it seems like the building to the right of it is trying to mimic it, extruded kind of chambers.
00:35:45				They've done a good job, I've not seen it since I did the essay. I think they re-glazed the whole thing. I really like that.
00:36:45	O: +1		39,N	I always found it interesting the famous fact that the Liver birds are the size of tow double decker buses. It kind of puts the scale In perspective. Massive building.
00:37:16	O: -1		41,M	You can catch a glimpse of the building on the waterfront, I don't know what it is. It's not the maritime museum, it's the one next to it. it apparently got slated, I can see why.





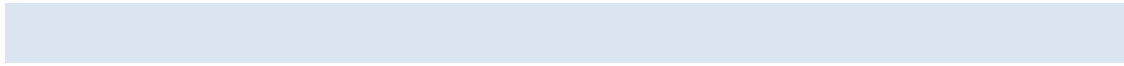
Time	Code	Action	Cell	Speech
00:00:30				In terms of my tour it might not be the quickest way to get from A to B, but it will be my personal journey to actually get there.
00:00:43	Z: +1		04,K Landmark	Here we've got the Metropolitan Cathedral, which is literally right next to my building ( LJMUD A). Quite often I take it for granted sometimes. Probably all the time I've been here, I've been inside three times. Which is quite shocking because people come from all around the world to come see this.
00:01:08	X: +1	Begins jogging down the stairs.	04,K	I'll just jog down these stairs. Try and keep up.
00:01:17	O: -1 Z: +1	Points to Design Academy building.	05,L	Here's where my building ( LJMUD A )is. Not the most amazing building but it does work. I spend a lot of time here.
00:01:44	O: +1 ^: +1	Points to the buildings either side of him.	05,M LJMUD A Science P	Walking down this street, I always find that these two buildings almost contrast each other.
00:02:02	Z: -1		05,M	Everyone uses it as almost like a VIP car park. But as you can see you're not even meant to park here, it's double yellow lines.
00:02:23	Z: +1		06,M Path	Down this whole street (Brownlow Hill), you'll see all kinds of students, from Liverpool or from John Moores.
00:02:52	X: +1	Stops at traffic lights to cross the road.	07,M Path	We'll cross here.
00:03:13	Y: +1		07,M Path	You'll probably find that it's a lot easier to walk down hill.
00:03:51	Z: +1	Points down street.	08,M Path	There are little bits along the backs that take us back to the Liver building quicker, but I feel as if we stay on certain roads at certain times it feels more lively. You get to see cars and you get to see some sort of social interaction between people that walk past.
00:04:16	O: -1	Points to John Moores building under construction.	09,M Landmark	That's meant to be the new John Moores building, but I'm not sure what sort of facility it is. I like to walk past it and almost criticise it for what it could be. For what it is now, I'm not too keen on it.
00:05:01	O: +1	Points in front of him.	09,M District	Walking into town you get to see the whole vicinity.
00:05:08	Y: +1		10,M District	It does seem like quite a long walk but when you measure your distance in terms of their town, you can actually see your destination. It does feel quicker in some sense.
00:05:26	Y: +1		11,M Path	I've seen this route taken before( Ainsworth Street), it's almost a shortcut. It doesn't really look open to the public, but it does take us to our destination quicker.
00:05:56	Y: +1		11,M District	It's nice how you can be on a nice street one moment and the next second you can be somewhere that's almost quite derelict. And run down in some sense, with buildings that have been bull-dozed. <b>It's like a mood swing.</b>
00:06:40	Z: +1		12,N Path	Didn't expect to bump into anyone on this street.
00:06:57	Y: +1		13,N Path	I didn't actually find out about this route myself. I was coming up to Uni once, and there was this old guy, kind of in his thirties/ forties. We were at the same point coming up heading to same destination, but he beat me by a bout ten metres so definitely this way would have been quicker. I consider myself to walk fairly fast.
00:07:34	O: -1	Points to car-park.	14,N Landmark	And on the plus side you get to ignore that ugly car-park (Mount Pleasant).
00:07:59	Y: +1		14,O Edge	Here there's like a blind spot as you walk past you can jump out on somebody.
00:08:18	Z: +2		15,O Landmark	Walk past this part sometimes. Grand Central, student accommodation, brings back a lot of memories, at the same time you bump into some old friends that you used to know.
00:08:33	Z: +1		15,O Landmark	This place is known as the pit, I'm not going to elaborate on that, but it is what it is.
00:08:52	Z: +1 Z: -1		15,P	This lounge here it used to be a spa, but it got burnt down but they actually refurbished it and turned it into a lounge now. You don't really find it being used as much, it would be better off as a spa.

00:09:45	O: +1 Y: +1	Walks into Liverpool Lime Street Station.	16,Q Path	I tend to find on my journeys I like to walk through as many buildings as possible. The more I see on the way the better it is. I'm gonna take you guys to Manchester now. (Lime Street)
00:10:53			16,Q Path	Again not exactly the quickest route but you do get to see a lot.
00:11:04	Y: +1	Points to rivets on the raised section between two escalators.	17,R	These little rivets on the side, it's for Parkour that. Nah, it's actually to stop people from sliding.
00:11:22	Z: +1		18,R Path	You know on the subway you always have some sort of entertainment.
00:11:48	O: +1		18,R	Even if you don't read the newspaper in the mornings, advertisements boards give you some sort of feeling of what's going on around you.
00:12:01	X: +1	Touches sign post with directions to various local sights.	18,R Landmark	Shall we go check out the museum?
00:12:25	Y: +1	Points back towards Lime Street Station.	Path	The walk does seem a bit longer, but then again it's just as long as going across the road.
00:12:46	Z: +1		District	I tend to avoid town, because every time I go there I feel tempted to buy something.
00:13:06	O: +1		Landmark	After coming back from Rome, I look towards this Neo-Classical building and I just feel as if I take this building for granted as well. Not only compared to what some of the Romans have built during the golden age of architecture but it's outside our doorstep.
00:13:35	Z: +1 Y: +1		Node	This park is known to be used for almost like a gathering for some Traceurs. Not too sure on their meeting times or what-not, but they do it here.
00:14:29	Y: -1		Edge	I've seen people have near death experiences on this road here. You've got cars coming in here this way and the same point a blind spot that you don't see. It's an easy way to die here.
00:15:04	Z: +1		Edge District	This is almost a barrier, this street here, that divides town to the business district.
00:15:49	O: +1 O: -1	Points towards buildings around the Old Haymarket building.	Landmark	At the front of this building it does look nice, but when you look over to those buildings it's quite deceiving.
00:16:07	O: +1			You can see the seagulls which mean we're close to the sea. We're almost there.
00:16:35	Z: +1		Landmark	There you've got the second main library of Liverpool John Moores which is quite a walk away to be quite honest.
00:16:56	O: +1	Points directly ahead.	Landmark	There you have the first glimpse of the Liver building.
00:17:36	O: +1			The architecture along here, jumps from being contemporary to Palladian almost.
00:17:58	O: +1			The age of these buildings speaks a sense of quality. How it's all sculpted tells of it.
00:18:32	O: +1	Points towards the Town Hall.	Landmark	When you look at the end. I always think that building at the very end is almost like a portal that looks out on to Wirral. It's quite obstusive how it stands out on the street.
00:19:02	Z: -1	Points to Kebab shop.		Got the worst Kebab place in Liverpool.
00:19:33	Z: +1		District	It's always nice walking around an area that is more pristine where you have people in suits and that mixing. I feel as if, I don't know, it's more of a respected area to be in than when I'm back in an area full of students.
00:20:03	Z: +1	Points to street sign.	District	You see the rainbow? Clear sign of homosexuality.
00:20:22	Z: -1		District	I'm surprised we haven't had any funny looks yet. I think we're doing well.
00:21:05				That place across the street is where I got my flat.
00:21:45				The street is much longer than it actually feels it is, because of the size of

00:21:45				The street is much longer than it actually feels it is, because of the size of the buildings, it's almost an optical illusion. You think it's going to take ten minutes, but the buildings themselves will take several yards to get through. And times that by thirty blocks.
00:23:47	O: +1	Points into the India building.		There's some interesting barrel vaults in there.
00:24:16	O: +2 O: -1 ^: +1		Landmark	The Liver building may not be the best looking building in Liverpool, but then the height of it gives it that sense of importance to it. and obviously the two birds at the top make it instantly recognisable.
00:24:44	O: +1			Anywhere you look in this street is just beautiful.
00:25:22	X: +1			Automatically the wind just picks up as you're by the birds.



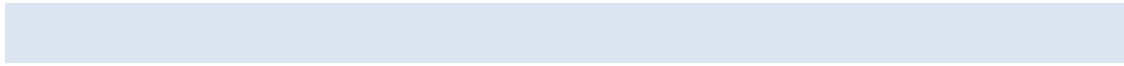




Time	Code	Action	Cell	Speech
00:01:52	Z: +1		05,G Path	This street that I'm walking down at the minute is Hope Street. The reason why I like this street, it's probably my second favourite street in Liverpool, the main reason is because, it's quite an important street, linking the two cathedrals together.
00:02:06		Points to the two cathedrals.	Landmark	One cathedral down one end of the street and one cathedral down the other.
00:02:14	Y: +2		05,G Path	This was the first street in Liverpool that I actually came down. I joined John Moores three years ago and I had an open day at the Cathedral. From walking down this street to University, this was actually the first street that I actually walked down. My first journey in the city.
00:07:12	Z: +1		12,E Landmark	To me one of the most important landmarks in Liverpool is the bombed out church. I remember seeing this church the first week of Uni. I went in there with some of my friends that I met, and we had an outdoor movie night. So they had an old fashioned, outdoor projector and they played old Tom and Jerry cartoons, and they handed out blankets and things. It was quite a nice social experience even though we'd only just met each other for about a week.
00:07:42	Z: -1		12,E Landmark	It's quite sad how it doesn't seem to have a lot of funding because to me it's quite an important part of the city.
00:07:45	O: +2		Landmark	It's a really nice space to be in, how it's at the top of Bold Street. You can see it all the way down the street and it really frames it.
00:09:15	Z: +2		Path	At the minute we're walking down Bold Street. This is probably my favourite street in Liverpool. There's a few reasons why I feel quite attached to it. The first one is probably the social side of it. I'm not a big person to go out to the clubs and things and this street is full of bars and things where you can still have a good social time.
00:09:52	Z: +1		15,G Landmark	This is Leaf which is probably one of my favourite coffee shops in Liverpool
00:11:16	O: +1 Y: +1	Turns round to look back up the street.	12,E Landmark	This is always a good point to turn round to view the bombed-out-Church. It's really nice at the bottom when you're working your way back up the street.
00:	O: +1		22,J Landmark	The minute we're walking down Hanover Street. The reason why I like this street is for this building right here. It's known as the Bling Bling building. It's actually a hairdressers.
00:14:06			District	To me this is the borderline of the new city of Liverpool One. To me this is where the modern architecture starts. So I'm on the boundary of entering the new city as it was.
00:15:55	Z: +1		26,J District	At the minute we're walking through Liverpool One. I think it's a really big improvement of the city, especially safety-wise. The Odeon cinema is right in front of me, and I finished a film there, twelve/one o'clock in the morning, and I've walked through this part of the city and still felt completely safe. And I think for the reputation that Liverpool had for being an unsafe city, I think this development has improved it and really made people feel a lot more safe about using urban spaces.
00:19:18	O: +1 Y: +1		29,G District	I really like this walkway of leaving Liverpool One. I can't quite put my finger on why. I don't know whether it's because we've been in quite restricted spaces with tall buildings and then as you're leaving the space kind of opens up.
00:19:42	Y: +1		30,G Node	Normally they have fountains on which are quite good. In the summer it's fun to watch the kids interact with the water, and it's quite good how they've used a feature as an interactive play.
00:22:14	O: +1 Z: +3		35,D Node	Albert Dock to me is one of my favourite places in the city. Even though it's a tourist attraction, I still think it's got this really nice feeling about it. I still feel a part of it is still mine. Even though it's mainly based on tourism, I still think that the tourism hasn't taken over the dock. It can be quite busy but sometimes if you come at the right time it can be quite quiet. Looking over the Mersey on to the Wirral. It's quite peaceful next to the water.
00:24:13	O: +2		38,E Landmark	You have a great view from this angle of the new modern architecture of Liverpool. You've got the contrast of the old in the background.
00:26:04	O: -1		38,E Landmark	There's a couple of mixed views about the museum and Mann Island development about whether it's spoiling this area of Liverpool.

00:26:14	O: +1		38,E Node	To me, I think it's quite important because the docks are one of my favourite places.
00:26:27			District	I think it's really moving the city down towards the docks, bring it towards the river Mersey. So I'm all for the new developments.
00:28:22	Z: +2		40,J Node	Although these spaces are mainly used throughout the day to me there also quite a nice space to use at night.
00:28:29	O: +1 Z: +1		40,J Node	For some reason they're very quiet and they are very well lit, and it's a really nice atmosphere just to walk along.
00:28:37	Z: +1		40,J Node	And again I feel completely safe. It's a really nice place to clear your head sometimes.
00:30:07				We're approaching the Liver building now. I probably haven't taken the quickest route but it's the route that I get the most out of. It's the spaces that I like to walk through, spaces that I like to socialise in, spaces to clear my head, favourite streets. So although it wasn't the quickest to me it's the most satisfying route.

**APPENDIX 10 | ARCHITECTURE STUDENT PARTICIPANT 08 TRANSCRIPT |  
TOURIST**



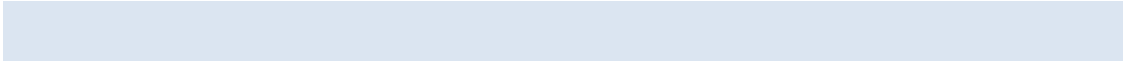


Time	Code	Action	Cell	Speech
00:00:12		Points to Metropolitan Cathedral	04,J	To start with, this is the Metropolitan Cathedral. This area is quite unique for myself I suppose.
00:00:25	Z: +1	Points towards Hope Street.	04,H	I started out in my first year of University. I was living in this Redbrick building across the way, top floor, second window on the left.
00:00:36	O: +1		06,K	Fortunately that gave me a view of the University which was very hard to forget in first and second year.
00:00:44	Z: +1	Points towards JMU Design Academy.	06,K Landmark	This is the university where I've been studying for the past three years and if you follow me, I'll show you things down here.
00:01:06				I'll try not to make up too many lies about the city. But I'm pretty sure it was a maternity hospital when it first started out, so it was a bit ironic for me, as I'm a little bit older than most of the first years that would have started there. So I used to have a little giggle, being the adult in the maternity ward.
00:02:02	Z: +1		06,I	This area is where I would spend most of my time. This section being John Moores and Liverpool University is further up the street, and it's where I spend most of my working week.
00:02:58	Z: +1		09,I	But again, if we're speaking about memories, in first and second year, my folks, family, friends, would come up to this little b 'n' b here. The big hostel at the far side of the street. Most people in my family have stayed in this street, as strange as that is. Most that have come here and that I've hosted in the city.
00:04:36	Z: +1	Turns back to look back up the street and points to one of the terraced buildings.	10,J	Grumpy old landlord. That's home number two.
00:05:33	Z: +1	Points to the old YMCA building on the opposite side of the street.	11,J Landmark	Yet again this is the home that the younger generation would stay at when they came up.
00:05:51		Points towards Renshaw Street	Edge District	We're coming towards the, if I'm not mistaken, the first ring road of the city. It divides the commercial, retail section, to this being a little bit more residential. More offices and the University.
00:06:18				I'll take you this way down the street to Lime Street.
00:06:42	O: -1	Points towards One Mount Pleasant building.	14,K	I'd be interested to hear what people have to say about this eyesore.
00:09:20	Y: +1		15,M Path	I won't take you the whole way down, but just a bit about Lime Street. It's more of a first port of call for me as I'm coming into the city. It's either if I'm arriving back by train obviously I'd arrive back into Liverpool. Or the bus from the airport. It's very much an entrance to Liverpool I suppose.
00:10:34			Landmark	There's a tear in the eye walking past Lewis's here. It was a department store and it shut down last year. It's gonna be a retail development all on the inside of this block here. A little bit controversial. It seems like the Liverpool One area is crawling up to this part of the city.
00:11:22	O: +1 Z: +1		18,L District	This area up here is more independent smaller stores. You get nice coffee shops and you get nice bakeries and things, you can sit down and get a small bite with friends. But further down on the corner of Paradise and Church Street you have Liverpool One which is all the major chains.
00:12:23	Y: +1	Points towards Clayton Square shopping centre.	19,M Path	We'll walk through the shopping centre. A little bit to stay warm.
00:13:45			Node	This is Clayton Square. I normally bring my friends on a small lap around these streets here, just to get them familiar with the city, as in Liverpool is similar enough to Dublin, in regards to way that the city is laid out I suppose. How it just sprawls from the main river, from the Liffey or the Mersey. It can be a little hard to weave through all these streets.
00:14:23	O: +1 Z: +1	Looks behind him.	20,N Landmark	Bad example, but in inner city Dublin, there would be Georgian, all red-brick. You get these larger buildings like this. It's kind of a home away from home I suppose. Just as many pubs.
00:15:45			Node	And this is Williamson Square. Not very much to tell about Williamson Square.

00:15:54	O: +1		23,O	There's a nice fountain that pops up every so often. Other than that, there's a nice theatre there as well - The Playhouse. The Everyman theatre, which we would have passed, which was right in front of the building where I lived in first year. I think it's been knocked down and redeveloped. It's sister theatre.
00:17:32	Z: +1	Points to the Met Quarter.	25,O Node	This place here it's quite new, is my Achilles heel. We'll battle on now, but any other day I'd have to stop.
00:18:29	Z: +1		26,N Path	Down here you have Matthew Street. Which is pubs and clubs, kind of similar regard to Concert Square. Which was up by Bold Street, which is more student orientated, this is more kind of young professionals.
00:19:19		Points down Church Street.	Path	And then here we came down the road parallel, further up you have Bold Street which is that small independent street.
00:19:30		Points down Paradise Street.	District	And then here you have Liverpool One and all the bigger chains.
00:21:35				Again Liverpool One, shopping street where you can spend all of your money.
00:23:03	O: -1		32,L	Statue of Queen Victoria. I'm not sure how true this is, but a taxi driver told me as we were driving past here, during the war in Liverpool, a lot of the main street, church street got redeveloped because it was bombed throughout the war. But, when it came to this they were putting arrows and bulls eyes on it, they wanted it to be bomber. It's not a very flattering statue.
00:25:32	O: -1	Points towards Albert Dock.	35,D Landmark	So here you have Albert Dock. I'm not sure of any of the other docks, but this is Albert dock here, a landmark of Liverpool. They've revamped it with museums at some stage.
00:25:57		Points towards Mann Island.	Landmark	And you can see by that black one, there's new museums there as well.
00:27:18				It's a long time since I've been down here.
00:28:50		Points towards the Port of Liverpool building.		Here you have, I'll have to brush up on my history, but you've got the Liver building, the Cunard and plus one. If you go into the museum over there you'll learn all about it.
00:29:53				Probably not the most rock and roll tour, you've ever done but this is Liverpool.
00:30:07	Z: +1	Points towards the ferry terminal.	41,K	Another bit of data to get out is that the ferry that leaves from here that goes over to Birkenhead is a nice little trip to do.
00:30:25				There you go that's Liverpool.

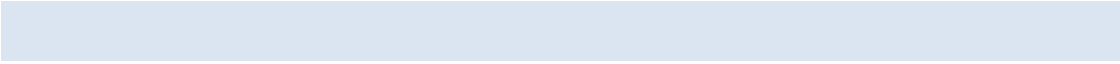


**APPENDIX 11 | ARCHITECTURE STUDENT PARTICIPANT 09 TRANSCRIPT |  
CLUBBER**



Time	Code	Action	Cell	Speech
00:08:40	O: +1		09,A Landmark	This is one of the great views of the cathedral. Probably one of the most spectacular pieces of architecture in the city, and I don't think you get the sense of scale properly until you're right in the grounds.
00:13:58	Z: +1		16,E Node	Another part of life is the social life, this is one of my favourite bars I come to on a Saturday night.
00:14:56	Z: +1		17,F Node	I find St Peter's square quite significant in terms of the congregation and the volume of people especially during the weekend, it's just a complete mix with the interaction with the whole community I think it's really interesting – you don't really see that in other places in town.
00:16:53	Z: +1		19, H Node	Again like St Peter's Square, Concert Square's the sort of space that's derelict during most of the week and again during the weekends it becomes saturated with people.
00:33:07	O: +1		40, M Landmark	So we've arrived at the Liver building, probably one of the most recognised buildings in Liverpool, if not the most recognised.

**APPENDIX 12 | TRACEUR PARTICIPANT 01 TRANSCRIPT |**  
***BREAKDANCEFREERUNNER***



Time	CODE	Action	Cell	Speech
00:00:18	Y: +1 Z: +1		02,K Landmark	Right, so the next spot that we going to go is a spot that like has railing and has got grass and it's a spot where we go when it's summer, when it's dry and not wet.
00:00:31	Y: -1		02,K	I mean if we go there when it's winter it's going to be slippery everywhere. I'm just gonna show you the first spot that I go to train.
00:01:02	Y: +1 Z: -1		04,J Landmark Edge Node	I mean the spot round here is like good for training as well, but the fact that it's public area, that's why we can't really train here.
00:01:15	Y: +2 Z: +1		02,K	This is one of the spots that we train in the summer because we've got rails and we've got stairs to flip off.
00:01:22	Y: +3		02,K	Like here we've got a lot of possibilities. You can like just hang from there and flip off, you can just, or maybe you can just run and flip the whole thing.
00:01:30	X: +1	Touches railing	02,K	
00:01:35	Y: +1		02,K	So what I will be doing is, I'm just gonna run and flip. Flip the whole thing, just flip it. O man it's too early!
00:01:50	Y: -1		02,K	Right, before we do these, I always check the landing surface and all that, just to see if it's safe to land on or if it's not. If it's too wet then it's too unsafe to do but if it's good, it should be safe.
00:02:14	X: +1	Rubs feet across the ground	02,K	It's not slippery.
00:02:50	X: +1 ∧: +1	Performs a front somersault over railing and land on ground a storey below.	02,K	
00:03:03	Z: -1	Security shouts at participant	02,K Edge	As I said, security guard always come so we usually get kicked out in like 10 minutes or whatever.
00:03:25				Right okay! So in Parkour its like people have got to go from spot to spot, do you get me, to get to train. Most people are like 'got to find the best spot to do it'. But to me you can do it everywhere to be honest.
00:03:44	Y: +1	Points to wall	02,K Landmark	Like here, people don't class that as a spot but I do because it's just another obstacle that you've got to get over basically.
00:03:56	Y: +1		02,K	Like that wall there
00:03:58	X: +1 ∧: -1	Jumps onto wall and starts to walk along it	02,K	
00:03:59	Y: +1		02,K	Usually, people don't come and train here but when I walk pass it, I just have to do something if you get me. It's just the way I see the thing.
00:04:16	X: +1 Y: -1	Rubs foot against the surface of the wall.	01,L	You know some obstacles are unsafe to land on but sometimes you've just got to like go with it or if it's really, really unsafe like this kind of thing you've just got to like leave it.
00:04:23	X: +1	Touches wall with hand	01,L	
00:04:45	X: +1	vault over	01,L	The next spot I think is like that way
00:04:47	X: +1 ∧: -1	Single-handed vault over wall to take a short cut walking over a grassed area	01,L	
00:05:26	Y: +1 Z: -1		01,M	You know like round the building. With that building and with that building it's good practice and it's good to train but the fact that is that it's a pubic area and we usually just get kicked out that building in like 10 minutes. Apparently it's illegal to be up there so we can't train there.
00:05:57	Y: +1		02,M Landmark	This can be one of the spots as well. If you like come down here and train you've got a lot of possibilities. You've got like railings, you can do rail precisions, you jump from this rail to that rail and you can do Kong precisions, which is when you're running and you vault and then you land on that rail. So you've got quite a lot of possibilities here.
00:06:17	X: +1	Explains movement with his body and touching railings	02,M	
00:06:30	Y: +1	Points to the stair in front of him	02,M	And you've got this stair to flip off. You can flip up over the rail

	∧: -1	and back to the stair we went to previously.		to the floor. And most people may not notice this but this is the similar stair that we went to. From that one to the grass and this one is straight to concrete.
00:06:50	X: +1 ∧: -1	Runs up the stair	03,M	
00:07:10	Y: +1 Y: -1		03,M	Basically, it's the same obstacle. This rail it's just like the one that we been before but it's just a little bit higher and the surface to land on is not grass so it's just a bit harder. Most people don't train here; they choose to train over there because it's a softer landing. I mean it's always a challenge to do a flip onto concrete.
00:07:20	X: +1	Leans over railing to point to lower level	03,M	
00:08:23				I'm just going to take you through the spot that Liverpool freerunner usually train, I mean we have like Saturday training session which is we have all the freerunner from everywhere, from. Like me, I live in Widnes and some of the people live in Kirby, some live in West Kirby some of the people live in Wrexham and some of the freerunners live in Warrington. And on Saturdays we just get together. West Kirby, Widnes, Wrexham, Kirby we just come together here and this is a main middle part here where people come together and train. And it's just how we keep close to each other by keep training.
00:09:22				"And is that pretty much every Saturday?"
00:09:24				Every Saturday but sometimes it's Sunday when we get to travel to Manchester or ...
00:09:36	Y: +1		04,N	This is one of the spot where we train.
00:09:41	Y: +4	Points to bollards and walls	04,N	Actually we found that spot a couple of months back. It's got a lot of possibilities here. We've got; run and jump, we've got running and jump, we've got running and take off. This obstacle here, and land on that. And we can do a standing precision, which is you can just stand on that jumping back to there.
00:10:10	Y: +1		04,N Node	We've got lots of possibilities here.
00:10:12	Y: +7 ∧: +1		04,N Landmark	And we have flipping off the stair, flipping on the stair and we have this here. You can just to the thing, Kong vault, precision and you have just run and jump or you can jump back, stuff like that, and it's pretty decent.
00:10:48				Should I do a move here?
00:10:54				I'm going to be doing the standing precision here so I'm going to be doing it from this way to that wall over there.
00:11:13	X: +1 ∧: +1	Demonstrates precision jump from wall to bollard. But fails to stay on bollard as planned.	04,N	
00:11:14				Okay! Spring back
00:11:20	Y: +1		04,N	Okay, so that was a little bit of it, we have a lot of thing to do here.
00:11:29				I'm gonna try that one more time.
00:11:31	X: +1	Performs the move again and fails to stay on the bollard after the jump.	04,N	
00:11:44	Y: +1 Y: -1		04,N	Okay, I couldn't stick to it today, God man! Right ok, so we got this standing pre, that I just did then and we can run back, but today we have cars over there so we can't actually run back because you gonna run in the car.
00:12:05				So I think that's it. The possibility that I was talking about the obstacle. Do you want me to show you some more or should we move on?
00:12:18				"So what would be the extent of the area ?"
00:12:20				What do you mean?
00:12:21				"So where people would use. Would people use that as an

				obstacle or would they use those walls over there as an obstacle.”
00:12:32	Y: +3 Z: +1	Points to various different walls in the area within an approximately 5 metre distance.	04,N	Most of the people who come here just use the walls over here, that, that, and that and that wall over there to do a wall flip trick, you know you can flip off the floor as well.
00:12:47	X: +1 Y: +3	Presses foot against wall	04,N	So this wall over here, it's just like, most people come here to just flip off it or whatever, so they got loads, they've got a jump there, they can flip off something and they can just ... there's a lot of possibilities!
00:13:03	Y: +3		04,N	I mean you can create a lot of it to be honest. I mean this wall here I can just flip off it, if I get bored with all the walls over there.
00:13:13	X:+1 ∧: +1	Demonstrates wall flip.	04,N	
00:13:17				Cool!
00:13:19				“And what sort of numbers would you have here training on a Saturday?”
00:13:23				“Ah right, it used to be a lot of people. When we'd have a jam on a Saturday, I would say the maximum people that I have trained with is about, I would say that twenty-five, thirty people in one day. Let's say with that amount of people this spot is packed, you know when it's like we have people walking around and like people walking around everywhere and it's just packed. So yeah, around that.”
00:13:58				“But now you don't have as many people?”
00:14:02				It'd get to that point where like where people would like start to quit and you know lost interest in it. I think it's Parkour, you've got to love it to keep training. Some people think they're not going to make it and they just quit it. That's just their way of doing their thing to be honest. I mean it can get to that point where they just you know, kind of like, 'arh I want to get a job' and all that so when they get a job they kind of don't have the time to train anymore so then they just quit it. But I have no job so I just train all the time
00:14:47				Should we move?
00:15:26				One thing about Parkour is that, before you're practicing Parkour and freerunning you kind of see things in a normal way, so basically, when you see something you don't like recognise it. It's kind of like okay, it's a bar.
00:15:53				It's like a bar, it's just a normal bar. But when you start practicing freerunning you get that little thing that you were talking about before. 'Parkour vision', that's what it is. Like the bar here, before you start you're like okay it's a bar, it's nothing important. But when you get into like freerunning, practicing and stuff, you're like okay this bar you can do a lot of things with it, you know what I mean. So basically it's got a lot of possibilities.
00:16:33	X: +1	Vaults over bar	06,M Landmark	
00:16:38	Y: +1		06,M	You can jump the bar, you can do a lot of stuff with it.
00:16:42	Y: +1		06,M	You can just flip it, you can create a lot of, you know stuff with it. That's how creative a freerunner got to be or Parkour practitioner.
00:16:46				Let's move on!
00:17:07				Have you ever thought about getting into Parkour?
00:17:09				“I've done a little bit of training, I've been to a few different workshops and I know practitioners.”
00:17:24	Y: +3 Z: -2		07,L Node Landmark Edge	That school over there, that's one of the spot where we trained. It's one of the Liverpool famous spot, but the fact that it's a school if we go today we'd probably be kicked out in like five minutes, so let's not do it. Because there are kids everywhere, running round everywhere. They'd be like 'woah!



00:17:24	Y: +3 Z: -2		07,L Node Landmark Edge	That school over there, that's one of the spot where we trained. It's one of the Liverpool famous spot, but the fact that it's a school if we go today we'd probably be kicked out in like five minutes, so let's not do it. Because there are kids everywhere, running round everywhere. They'd be like 'woah! That's Spiderman'. But we usually go there on Saturday and Sundays when not many people are around, the kids are not there and we just go there to you know practice. It's one of the good spot. You have different roof gaps, you have a lot of possibilities, you have a lot.
00:18:34				So is this like your first year of Uni, or is it like the ... how long have you been doing it for now the Uni stuff?
00:18:43				"Well this study of Parkour, I have been doing for two years."
00:18:55				I mean I was going to go to Uni but the loan is too much, my course I'd need to pay like three grand in a year, it's not bad but ...
00:20:56		Points forward		Right okay, so the next spot is probably down that end or there somewhere.
00:21:08	Y: +1 Y: -1		09,L	I mean when I look at the school, inside the park and stuff, it looks good to do stuff on but it's a school that we should never go nearby because the police are going past all the time, so they make it hard for us.
00:21:22	Z: -1		09,L	Cause like one day when I came out training here and I just got kicked out. I just got caught by the police.
00:21:41				"So what happened when they caught you?"
00:21:43				The police. They were kind of like asking what we are doing, I mean if we get caught on the roof, they'll be like 'are you trying to break in?' and we'll be like, 'no, no, we're just training, Parkour, and they're like 'ok'. Some of the police officers are good, they're kind of like 'I know what you're doing, but if you could do it somewhere else,' you know. But some of the police officers, they're kind of like not listening to you at all. They're like you're in here, you're trespassing, we've got to arrest you, whatever. I mean a lot of good police come around all the time so it's all good. I've had some bad police officer that are proper like, you know pushing me, but yeah. I think the worst that I got is the arresting where you have to sit in the van. But I've never been to jail for practicing Parkour so it's good so far. I haven't been to jail yet, I haven't been to jail yet! But it's good so far.
00:23:28				So how long is the study going to take?
00:23:30				"Till next summer, so summer 2012"
00:23:34				Is it going to be online, like Internet, like YouTube?
00:23:40				"Maybe"
00:23:52	Y: +1 Z: -1	Points towards rooftops	16,L District Edge	Every time I come past here, I look at these roofs up there. It looks like something good to like train on but the fact that we can't get up there because we going to get kicked out like straight away.
00:24:10	Z: -1		16,L	I mean everywhere we train is kind of like, it's awkward, we have to look out for police, we have to look out if it's safe or not, we have to look out for if we're gonna get kicked by the security guard and all that.
00:24:27	Y: +1 Z: +1		15,L	Like the next spot, that we're going. Now is a little spot but I mean I see a lot of the people come here and do their stuff.
00:24:43	Y: +2 Z: -2		15,L Node Edge	Here, this is kind of like the hotel property, that's why most of the people get kicked off here every ten minutes, twenty minutes. Last time I came here I just did a precision to front flip, whatever. I just got kicked out in like ten minutes after I done it.
00:25:08	X: +1	Jumps on to wall	15,L	
00:25:11		Stands on the edge		So we got this possibility here.
00:25:19	X: +2	Jumps off edge, onto the wall and	15,L	

00:25:45				Anyway the scene, you know, I started I think it was two years ago, when I first started and the scene used to be very big, it used to be like, from what I heard it used to be like fifty, sixty people practicing in one day. So in one spot like that it's packed, it's like we're queuing for something.
00:26:25		Points down in the direction of Hanover Street and then in the direction of Lime Street.	Path	Okay, so we've got two different routes. We got that route there where we got some spot to train on and we got that one over there. So I'll probably take you to that one over there because it's got more possibilities there.
00:27:15				You know when you finish, what do you gain out of it?
00:27:29				"Well I'm studying for a PhD so I have to do in depth research. So that's why I'm looking at so many different people."
00:27:52				And it's got to be individual as well?
00:28:20				So you know before I started Parkour I had been doing breakdancing before. Basically I started off breakdancing for like two years and then I got into Parkour because it's a similar movement. And breakdancing I think has helped me with my Parkour skill, because I kind of have an advantage from before. I already had the flip down, so I had that mentality, that willing to do things. So breakdancing helps a lot with Parkour. And my style in Parkour as well because every freerunner or Parkour practitioner has different styles, not just like jump, jump, jump, jump and flip, flip, flip, flip all the time. I mean my style, I spend a lot of time doing big jumps and using my arm a lot because that's how I started out breakdancing and stuff.
00:29:40	X: +2 ∧: +1	Vaults on to raised paved area and jumps back down as a short cut.	17,Q	
00:30:02	Y: +1 Z: -1		17,Q Node Edge	I mean this, I never trained here before but this looks like one of the good spot to train on but there's a lot of people walking about everywhere and if you train you'd probably get shouted at by people, something like 'do a backflip' or something like that. It happens all the time.
00:30:36				Let's start at the garden over there.
00:30:58				Luckily it's a nice day today because I thought it was going to be raining. It makes it really hard to walk through stuff and practice when it's raining. I've got a cold as well.
00:32:27	Y: +2 Z: -1 ∧: +1	Points towards rooftops	22,Q Districts Edge	Right as you can see from here, the view is like very good to, I mean you got a lot of building close together, like you can jump from building to building. But yet again, we love, all of us freerunner would love to do that kind of thing but we can't because it's like public area. I mean last time I was on a roof I got two police cars and helicopters on us. I was like 'come on dude, I'm practicing Parkour, I'm not breaking in or anything'. All the police and everything thinking that we're breaking in.
00:33:04				"And where was that?"
00:33:11				It was in Widnes.
00:33:15	Z: -1		20,S Node	I mean here, this was the first spot where I got caught by the police ever, I mean this is the garden, this is where everyone's meeting up.
00:33:25	Y: +8 Z: +1	Points to different walls around the garden.	20,S Landmark	On Saturdays training, everybody meets up here all the time because this is a good little place to warm up. You've got the grass over there. People usually use the grass over there to do tumbling and you know to do some flip and stuff and you got a wall over there with the grass to do a wall trick so you can flip off the wall and stuff. Over there you've got a wall to do precisions, cat leap and a lot of things, this is where everybody meets up, it's here.
00:34:16	Y: +3		20,T	So here you know you have two walls, you can do standing precisions and you have a cat leap. You have cat leap from the stair to there and you can do the same on that wall over there as well and you can just run and flip this.

00:34:30		Uses hand gestures to act out flip		
00:34:31	Y: +2		20,T	Side flip, front flip, whatever
00:34:43	X: +1	Jumps on top of the wall	20,T	
00:34:46	Y: +1		20,T	Here you have the standing precisions which is, you stand here and just jump to that one.
00:34:59	X: +1	Demonstrates standing precision jump	20,T	
00:35:01	Y: +2 Y: -1 ^: -1		20,T	So yeah, you have the standing precision and you have, you can precision back whatever and you have .... I think standing from here, precision to there is a bit scary. Because you get to the edge and getting to the edge you've got a, not a big drop but quite a drop. So that's why people have got a block from jumping from there to here. Yeah it's got that tiny drop but it gets scary sometimes.
00:35:36				Right, so
00:35:42	X: +1	Demonstrates precision jump	20,T	
00:35:44	Y: -1		20,T	So basically you've got to land one hundred per cent, like safe and you've got to stick the jump or else you'll fall that way.
00:35:57	X: +1	Jumps off the wall	20,T	Let's move on!
00:36:02	Z: -1		20,T	You can smell dog poo, can't you? it's a disgusting place man! Disgusting.
00:36:21	Y: +1		20,T	And we have the flip as well, you can flip over that wall to the grass over there, so yeah, another possibility.
00:36:29	Y: -1 Z: -1	Points to war memorial	20,U	But some of the time it is disrespectful to be on that kind of thing. Because it's like got a statue and it's a memorial everywhere and it's kind of disrespectful, but I never get on top of the statue and stuff like that, I'm just using the wall, so yeah.
00:36:58	Y: -1		20,U	Right, there used to be one spot there that are quite alright but now it's shut because they're kind of re-doing it. So that's why they shut the thing.
00:37:27	Y: +2	Points to garden walls	19,T	And they have the wall over there where you can do stuff, you can do standing precision, standing precision. You've got a lot of possibility there. You can do standing and then cat leap.
00:37:39	Y: +1		20,U	So the garden has a lot of stuff to do. You can do a lot. You can spend a whole day here without getting bored, but I never spend a whole day here, cause I get bored, nah, I'm messing it's really, really good.
00:37:54	Y: +1	Points to walls	21,U	These walls here you can just flip off them.
00:38:03	Z: +1		23,V Node	Right the next spot that we going to move on to is the 'Mersey gap'. That's one of the famous spot as well, everybody like goes there all the time because it's famous.
00:38:21	Z: +1 Z: -1 O: +1		23,V Edge	If you search on YouTube, type in Liverpool Parkour, you will see that spot in a lot of peoples' videos. But yet again, it's kind of right next to police over there, so we usually get kicked out in twenty minutes, thirty minutes. But sometimes we are lucky, we can stay there all day.
00:39:06	X: -1	Crossing busy road	21,U	This isn't safe this.
00:39:21				Let's go
00:39:58				Okay so!
00:40:04	Z: +1 Y: +1	Jumps on to wall	23,V	Ok, this is one of the famous landmarks I was talking about. You've got a lot of possibilities.
00:40:20	Y: +1	Points to wall	23,V	Standing cat leap there.
00:40:28	Y: -1	Acts act move described without performing it.	23,V	Walking run up.
00:40:38	O: +1		23,V	And here as you can tell this is one of the famous spot, you've got Drunkmunky stickers everywhere. And that's kind of like freerunning logo, sponsor stuff.
00:40:54				Do you want to get up here and see?
00:40:59				An easy way to get up, with a little bit of climbing is just go that way, go on top if you want to do that.
00:41:05				"I'm quite happy here actually."

00:41:13				I'm gonna do a standing cat leap.
00:41:20	X: +2	Performs standing cat leap movement and climbs on top of building.	23,V	
00:41:26	Y: +4		23,V	Okay so that's a standing cat leap and from here you can do a lot of things here. Like standing precision, or you can just run and flip it or side flip it or front flip it whatever.
00:41:46	Y: +1		23,V	Over here you have Kong precision and a lot of things man.
00:41:48	X: +1	Jumps down on to a lower level.	23,V	
00:41:56				If you can get up here and see there's more.
00:42:04	X: +1	Jumps back up.	23,V	
00:42:12	X: +1	Jumps back down and rolls on the grass.	23,V	
00:42:22				Okay so that's the spot called the Mersey gap, next to the Mersey tunnel.
00:42:38	Y: +1	Points to the other side of the road.	22,W	Over there if you can zoom in is the rock, it's the spot where people go when it's raining. But it's not raining so we'll just leave that for now.
00:43:17	Y: +1 Z: -1 O: +1	Points towards wall in front.	24,V Node Edge Landmark	This is one of the spot as well. It's the Mersey tunnel. This one time that I went up there and did a hand stand on the edge of it and I got fined by the police over there. He just got that on CCTV and apparently that footage of me doing a hand stand is on crime watch on TV. It's stupid man I got fined for it, but the fact that I haven't paid them yet. I'll probably pay them one day when I have the money.
00:44:01	Y: -3 Λ: -1		24,V	Ok this spot, if you're doing something up there like a hand stand or whatever it's quite dangerous because you've got cars running both ways and the drop down if you fall down then you're gone but it's quite a good spot.
00:44:25	Y: +1		24,V	The important part is on the back of it. You've got a running cat leap here.
00:44:31	X: +1	Jumps onto raised area of paving.	24,V	
00:44:34	Y: +2		24,V	This is where people come here you know and do stuff here. You've got, standing here and precision on to that wall over there and you have a running cat leap, which is you can run from here. Do you want to see that?
00:45:02				"It's entirely up to you."
00:45:04				Ok I'll do it.
00:45:12	X: +1	Checks surfaces with his hands and feet pushing them against the wall.	24,V	One of the first things that I do is check the landing, check the run up.
00:45:44		Walks through the trajectory that he is planning to do.		
00:45:57	X: +2	Performs movement but fails to hang on to the wall as planned.	24,V	
00:46:07				Right so that was the first preparation, I mean I haven't warmed up man. Right so the cat leap is going to be performed on the next one. Basically I'm going to perform the same move but I'm going to stick to it.
00:46:39	X: +3	Performs move again, successfully this time, and following his hanging position, climbs into a crevice in the wall.	24,V	
00:46:45	Y: +1		24,V	Yeah that was the running cat leap, so you take off from that platform over there to here and A to B as fast as possible.
00:47:12	Y: +1		24,V	Right so this spot here you have quite a few possibilities to work on so you have that running cat leap over there.
00:47:19	Y: +4		24,V	I mean most people just come here to do that cat leap. Or you can just do like what I done before. You can just run to the wall and hop off it, like running and wall push it, and go off it, like the one I did before with that over there. And a lot of people come here to do that but you can be creative with it because you know that's the way Parkour goes. You've got to

				be creative with your movement, so sometimes I come here and you see the people take off here all the time, you can just change your movement by taking off before here or whatever, it's always good.
00:48:01				So yeah let's move on.
00:48:14	Y: +4	Points towards raised flooring.	25,V	Okay, this is one of the spot, you can flip off it or you can just run at it and just flip on it. It has like a big, good run, a run and jump over there.
00:48:30	Y: +3		25,V	Basically, you can just jump from this platform over here and land on top of that or you can just like run and front flip on that, like what I was saying before.
00:48:45	X: +2	Performs run and flip on to raised level of pavement.	25,V	
00:48:51				Good! Okay let's move on!
00:49:03				Okay, so we're getting there, Liver building I mean, if you want me to take you to all the spot in Liverpool, one day is not enough. But this is the route we always walk on. Because we just work from that spot over there to here basically, so it's the standard route.
00:49:28	Y: +2	Points towards the road on the other side of the street - Marylebone area.	26,V Path District	And you have, it's like a possibility, you could go that way and they have tonnes of spots over there or you could go this way and they have quite a few spots here as well. Man it's countless, the spots it's countless. Liverpool is great for like practicing freerunning and all that but it's the weather that doesn't go with it because there's always rain, even though it was raining in the summer, that's how bad it is.
00:50:06				That's why gym come into use, when it's raining.
00:50:30				So are you still doing the interview tomorrow with J.H?
00:50:39				"Yes, because I had problems with the camera before, are you good friends then?"
00:50:42				Yeah he's from Urban Artists, that's like his team but we train in a gym together because like he go to the gym that I coach at as well in the Airborne one. We're good friends, we train together like lots. But I haven't been out lately because I have a cold.
00:51:18				That's why today I can't even do the stuff that I usually can, I haven't trained in a week. Because I was ill, I got the stupid thing.
00:51:33				Like I said before, before we're practicing Parkour it's good to warm up because it helps a lot and I mean what happened before I haven't warmed up fully, that's why I could only do like half the stuff that I used to. But warm up is the main part so you don't hurt yourself as well.
00:52:00	Y: +2 Y: -2 Z: -1		28,T Landmark	I mean as you can see those scaffolding is always good to do bar stuff, you know like swinging, like a monkey basically, like laché stuff or whatever, but we always get kicked out of that type of place because apparently to people that live there, they say it's dangerous and stuff like that, so we have to move on.
00:52:24				I mean, we get kicked out a lot of the time man.
00:52:39	Z: +1		28,T Landmark	I have to say this is our famous shop, Sayer's or Greg's. you know when we train for like two hours, three hours, we're always like let's go for food. This is the shop that we always ended up. Sayer's it's always either that or Greg's.
00:53:18	Y: +1	Points towards the opposite side of the street, towards Moorfields Station.	30,S Path	Okay, we're coming very close to the next spot that I'm going to be showing you. I mean if we take this route here we've got quite a few spots, but if you were to take that route over there, you've got countless spots. You've got a lot of spots. But I mean this is the way to the Liver building and stuff.
00:53:47				Okay, that's the next spot.
00:54:00	Y: +7		30,R Node	This is the spot that we time ago. It's as you can see, it's got a lot of possibilities. You've got bars, you've got bins and you got

			Landmark	some walls and you got some bits you can run and jump on to and you have grass to flip on to and stuff, so it's good. I mean those spot over here like always help me with something. You can just running from here, take off from here, land on that you know.
00:54:35	X: +1	Handles the bushes in the planter to reveal the brickwork he wishes to land on.	30,R	But first check the landing.
00:54:40	Y: +2		30,R	So you have. You can flip on to this. You can do a lot of things with it basically. You know if you've got grass there you can flip on to it.
00:55:02	X: +1	Demonstrates flip on to grass.	30,R	
00:55:04	Y: +1		30,R	You can just flip off it as well.
00:55:05	X: +1	Demonstrates flip off the grass on to the surrounding pavement.	30,R	
00:55:07	Y: +2		30,R	A lot of possibilities. And then you have bar, you have the standing precision, you can stand on here and jump to there and grab the bar.
00:55:22	X: +1 ^ -1	Demonstrates standing precision movement and jumps over railing onto lower level of paving.	30,R	
00:55:29	Y: +1		30,R	And you have like, you know when you're standing from there to the bar, you can stand on the bar and go back to there.
00:55:42	X: +1	Demonstrates precision jump, standing on bar and jumping on to grass.	30,R	
00:55:43	Y: +1	Points to the raised brick planters in the area.	30,R	So you have a lot of possibilities like I said and them walls there – you can stride them. You can do stride jumps. Stride jump, stride jump. And you can jump from here to there.
00:56:00				Okay let's move on. I'm gonna perform the running precision.
00:56:14	X: +2	Performs the running precision movement and precision jumps back down.	30,R	
00:57:21				So as I was saying before, the people that are practicing Parkour and freerunning are basically just people that doesn't want to grow up basically. As you can see, I'm nineteen and you'll see twenty-five, thirty year olds practicing Parkour – why? Because they just want to play even though they're old. Me I don't want to grow up because I just want to practice. I just want to play with obstacles all the time so that's how freerunner and all that think, because they just want to play with obstacles. Like when we used to play when we were, what is it four, five, six, seven, eight, nine? We just want to play on a swing whatever. We just want to jump off stuff and basically like now, what we're doing it's just like we're going back to our old nature, when we were nine. We're just trying to jump off stuff, but it's just bigger stuff you know, and express our self by jumping off something. So it's just like when we were kids. I mean, I've got this clip of me when I was a kid, I was playing on a swing, I was laughing, I was happy. Why was I happy? Because I was I was swinging on something, I was jumping off something and now it's kind of like 'yeah, we jump off something and we're happy, it's expressing yourself.' I feel good when I do it.
00:58:51				Okay, we're nearly there. When we get there I mean there's a lot of possibilities and a lot of thing to do there, but the fact that it's windy. The first time that I came to Liverpool, the first spot I went to ever was the docks and that was winter. I think it was two years ago. It was winter two years ago and it was freezing, frost everywhere, it was freezing. It was good old times.
00:59:45				Have you ever heard that basically Parkour and freerunning is

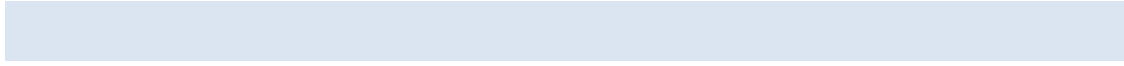
				not the same thing, have you heard that before?
00:59:54				I think it's stupid, because the way I think of it is that it's the same thing. Because you get to express yourself and freerunning you get to do the same thing but the fact that people were saying something like freerunning is about flipping off stuff. Basically it's getting from A to B in a more stylish way, you get to flip from A to B, and Parkour you get from A to B as quick as you can. I disagree with all that I mean because I think that Parkour and freerunning it's the same thing, you express yourself. I mean I don't class Parkour, I'm doing this and freerunning I'm doing that, I just class it as the same thing. I mean mix them together and all over its Parkour. Basically when people say something like, 'oh, you go out to do freerunning?' it's like like 'yeah, I'm going out to do freerunning', but freerunning is Parkour and Parkour is freerunning. You get me? So when people are saying something like 'this is freerunning, this is Parkour, this is urban jumping', no, what we're doing is the same thing.
01:02:06	Z: -2		34,R Edge Node Landmark	Right, so the next spot is one of the spot that we go all the time, but the security guard here is very, very strict and they kind of like caught us every time and basically, the maximum time we can get here is five minutes. But let's get into it anyway and see what happens. I mean you get two types of freerunner that come here. I mean like me, which is, if I get kicked out, I get kicked out I'm not going to argue and you have another type of freerunner and if they get kicked out, they will argue with the guard. I don't argue because it's their property, I'm wrong for coming here to practice, it's their property. I come here without their permission. That's our fault, that's not the fault the guard's fault. They're there to do their job to be a security guard and stuff.
01:02:58				I mean you might find it's difficult with different freerunner that come here, that come here to do the interview. They might argue with the guard because like some of the freerunner think that 'right, we not you know? Breaking any walls over there'.
01:03:19				So let's just see the reaction from the guard now.
01:03:26	X: +1 Y: +3 Z: -1	Touches wall	34,S	Okay, so here you got a lot of possibility. You got Kong precision and you have stride, stride and you have precision and you have a lot of thing here, so yeah it's great. I mean if we didn't get kicked out straightaway it's one of the good spots here. So I'm just gonna demonstrate the stride, stride to front flip and the guard will probably kick us out because he's eyeing us right now.
01:04:00	X: +4	Jumps on to wall and window ledge and proceeds to perform stride, stride, precision jump with a flip, however doesn't land correctly.	34,S Landmark	
01:04:17	X: +1	Jumps back on to wall.	34,S	I just failed!
01:04:22	X: +1 X: -1	Side flips off the wall, after the security guard shouts; 'excuse me, whoa, whoa, no, it's not a playground.	34,S Edge	
01:04:33	Z: -1		34,S	Right okay, so the next spot we gonna go is over there. As you can see, I didn't even land that front flip but the guard came and kicked me out anyway. I mean he should have let me do it. I could have done it again and landed it you know. So yeah – that's the reaction of the security guard, they're kind of against us.
01:05:01	Y: +1 Z: -1		35,R	So like you've got a similar wall over there as well. He's already waiting for us look. And you know I completely disagree with what that guard says over there, because he said

				that 'this is not your playground'. Have you ever heard that song called the world is your playground? No he never heard it, he never listened to it.
01:05:35	O: +1		35,Q Landmark	Well you can see two buildings together and stuff like this it would be good if we could get up top but we can't.
01:06:40				Ok so we heading to the docks now it's like near to the Liver building. Basically like round there you have a lot of spots. So basically it's similar to the garden, it's quite wide and you have lots of things to do there. I mean most people get bored of it because first it's cold and second, I mean when I train I never get bored of the spot ever because you'll always find something new to do but people these days like the ones that I train with, they all always get bored of stuff like, 'ah this is so boring – we do this like ten times', stuff like that you know, it's just the way it is.
01:09:01				Okay so here we are at the Liver building. I mean this is meant to be the last stop that we are going to stop at but really I just want to show you some spots around the liver building then we can just stop.
01:09:29	Y: +1 Z: +1 Z: -1 ^: +1 O: +1		39,N Landmark	I mean as you can see from the documentary, I think it was Top Gear, when you had two freerunners racing from the town to here and they got to go on top of that which is amazing. It's illegal; it was legal when they went on top. But for us it's illegal, it's unfair. You can see up there they've got a different wall, different structures. They've got a lot more possibility, which is great, always good.
01:11:26	X: +7 O: +1	Points to the structures surrounding him at ground level.	37,L Node Landmark Edge	Okay, so the next spot where we're heading, you can see a lot of this in the videos as well. It's got quite a lot of possibility here as well. Basically you've got these walls over there to flip off, or if you like climbing you can just climb this wall to the top. You have the walls to perform, tic tac to precision. So you can just run, take off this, land on that, and do a somersault, or you can just stick to a jump.
01:12:20	Y: -1 ^: -1		37,L	Now I think that this is the thing that I done last year and haven't done it since, because it's quite dangerous stuff.
01:12:29		Touches the wall and then steps back to act out the described vault and cat leap movement.	37,L	So here you run, what I did last time was I ran, I vaulted this and I cat leaped on to that. So yeah, it's just one of the things you can do here. Like this thing itself is not actually big, but the fact that there's a drop. I mean not many people have done this because the drop has put them off. But really you got to work your mind also, if your mind is working around the stuff, you got to commit to it, to the move itself. It's quite a big drop
01:13:08	Y: +2		37,L	And you've got the run and jump over there. And you can climb that thing if you want to. There's a lot to do here.
01:13:26		Points to the no skateboarding sign.		A good job about this place, we never get kicked out, because they say no skateboarding, they're not saying no Parkour. That's why we never get kicked out.
01:14:34	Y: +4	Points towards the waterfront.	40,L District	Okay, so the next spot we going is the docks over there. You have a lot of stuff to do here. I mean you got, in summer you got grass over there where you can do a flip, some tumbling, gymnastics tumbling on the grass over there. And then you have the dock like wall over there, which is coming up and down, up and down. And it's good, like back in the day when we had a meet up, freerunner come together and kind of like go into the water. But back then was not in the scene and I had not started doing freerunning then.
01:15:48	Y: +2 ^: -1		40,K	So as you can see here, you have water and you have a lot of different wall, different level. And you can just work your way into it. You can do a lot of thing here, it's countless.
01:16:04	Y: +4		40,K	As I said before, like here you can just precision, precision you know, you can do a lot of stuff. You can side-flip, precision,



01:16:04	Y: +4		40,K	As I said before, like here you can just precision, precision you know, you can do a lot of stuff. You can side-flip, precision, you can front flip precision, you can back-flip precision. It's countless like here.
01:16:29				If you want to get a view you can get someone do a back-flip over there with a background, it's great.
01:16:44	O: +1		40,K	You got the view behind there, it's quite good so let's do it, back-flip!
01:16:55	X: +1	Performs back flip.	40,K	





Time	Code	Action	Cell	Speech
00:00:34			03,07 Landmark	The first spot we going to we don't really train that cause there's not much to do here, there's basic precision that's it really. It's a good place to warm up.
00:01:03	X:+1	Places bag down, stretches arms up and starts rubbing feet against steps.	03,06	This texture as well is good to train on as it's dead grippy so I'll be able to stick to the floor.
00:01:10	X:+2	Precision jumps from steps to the wall and back again so that he can repeat the movement.	03,06	
00:01:31			03,06	It's not too bad here.
00:01:39	X:+2 ∧: +1	Jumps on to the wall and starts to rub feet against it.	03,06	You see this material is not as grippy but it's ok.
00:01:47	X:+2	Jumps across the gap between walls.	03,06	
00:01:56			03,06	I'll take you to the next spot.
00:02:01			03,06	Cathedral area offers about four spots, these are probably two of the main ones.
00:03:03	y: +1		04,07	Even stairs can be used as like just a basic thing to train on.
00:03:09	X:+1	Jumps down several steps at once.	04,07	Just a simple jump down.
00:03:23	X:+1 ∧: +1	Jumps onto a wall.	05,06	When we're training also we have to be aware of what we're actually training on. We need to make sure the surface that we're training on keeps us stuck on to it. We don't want to go quickly flying off. Kalenjis are really good to train in.
00:03:56	y: +1	Puts his bag down.	05,06	This spot here is good for a basic precision jump. There's about five things you can do here. But we do get kicked off because it's like owned.
00:04:05	X:+3	Rubs feet against the wall surface and the proceeds to run across it and jumps between the gap between the end of the wall and the adjacent one.	05,06	
00:04:18	X:+1	Jumps back down and walks towards the spot where he put his bag down and climbs back onto the wall. And repeats the jump across the gap again.	05,06	
00:04:47		Picks up bag and walks off.	05,06	
00:05:48			06,06	Obviously, nothings been built for parkour but it's how we see it and how we can change it to use it for want we want to do with it.
00:06:05			06,06	Basic wall.
00:06:09	O:+1	Puts bag down on the ground.	06,06	<b>Everybody just looks at it and thinks that's just a wall and just walk past it. We walk past it and think we can do many things with it.</b>
00:06:14	X: +1	Begins to rub feet against the surface of the wall.	06,06	This is a first for me, doing this one.
00:06:29	X: +2	Runs up to the wall and uses it to jump against to perform a forward somersault.	06,06	
00:06:40	X:+1	Begins rubbing his feet against the surface again.	06,06	When you look at the texture, when you first go on to it, you think that's a little bit slippy, but once you actually apply force to it you actually get that grip. That's a first for me doing it.
00:10:14	X: +1		12,07	For the younger generation as well, who are just starting out doing Parkour, Basic kerbs would help them to do what they do.
00:10:21	X: +2	Precision jumps from one kerb to another which either side of a bit of road.	12,07	
00:10:23		Fails to land correctly.	12,07	Cut that one.
00:10:25	X: +2	Retries movement and lands successfully.	12,07	Basic precisions, can just do that, instead of doing anything high up or quite big, simple kerbs.
00:10:57	X:+1	Vaults over railing.	12,07	Rail.

00:11:02	y: +1		13,08	Everything can be used for Parkour. Doesn't matter it is, in some way or another it can be used.
00:11:43	y: +1		14,07	This spot where we're at now, we've got a thing that we call Kong precisions. It's a wall and then a gap and then another wall and you Kong over that and land on that with both feet. There's not many of these around Liverpool but this is like a nice setup you got here.
00:12:15	X:+1	Places bag down and runs up steps.	14,07 (Roscoe Square) Node	
00:12:23	X:+3 /\: +1	Jumps on to the top of a low level wall and jumps to a wall in front of it at a lower level.	14,07 Landmark	
00:12:28	X:+1	Rubs feet against the surface of the wall.	14,07	
00:12:32	X:+2	Performs the Kong precision movement that he previously described.	14,07	
00:12:40	X:+1	Starts to perform the movement again, but this time stops to check the surface by rubbing his hands on top of the wall.	14,07	
00:12:55	X:+4	Performs a combination of Kong precision movements and then walks across the wall and then jumps off.	14,07	
00:13:15	X:+1	Surveys another low level wall.	14,07	Another part. Nothing much, but can still be used.
00:13:24	X:+4 /\: +1	Performs Kong precision movement and then runs back in opposite direction and jumps on to wall and begins to walk around on top of it.	14,07	
00:13:37			14,07	Also these are set up for what we call Plyos, where we continuously bounce between each one.
00:13:49	X:+3	Performs the Plyo move between three bits of wall.	14,07	
00:14:19		Picks up bag and starts to walk off.	14,07	
00:16:15	y: +1 y: -1		15,09	The next spot has really grippy walls, perhaps a bit too grippy cause it can rip your hands. This spot we don't necessarily train at most of the time cause there's too much public and we like to train in private really.
00:16:34	X:+2 /\: +2	Jumps on to wall which is about head height and then onto a higher level ledge and surveys the area.	15,09	
00:16:45	X:+2	Performs a precision jump, back down to lower level.	15,09	
00:16:52	X:-1	Presses foot against stone capstone and demonstrates how it has become unfixed.	15,09	Unfortunately from no fault of my own, from lets just say accident we can sometimes damage some of the property. This is by accident, that's what it results in. We can't use it sometimes.
00:17:12	X:+2 /\: +1	Jumps back up on to higher level window ledge.	15,09	
00:17:25	X:+4	Precision jumps onto lower level wall and then side flips off back on to pavement.	15,09	
00:17:36		Picks up bag and walks off.	15,09	
00:21:04	y: +1		19,15	This part as well. It's not a training spot it's just something to do

				on the way to the next spot. You just do it, but as I was saying before you're always having to check what you're training on.
00:21:13	y: +1		19,15	A few years ago when I first started, I never checked mine. I did a basic Kong over the rail on to the grid, straight down on the grid, that was it. And what was worse I had two police officers laughing at me. So always check your surfaces.
00:22:45	X:+1	Touches hand rail as he walks across pedestrian crossing island.	20,16	
00:23:22	Z: +1		20,16	Next spot now is probably the key place where everyone meets at when they come to train in Liverpool, is Saint John's Gardens, cause it offers mixtures for different age groups or what people want to try, like tricks on grass - tricking people, walls on to grass, walls on to concrete, big precisions, small precisions.
00:23:55	y:+8	Points around one of the walls at the entrance to St John's Gardens.	20,17 Node	This is a spot right here, from there to there, or from there to there. From both pillars and it's really quite grippy aswell to train on. These walls here, people train on, doing all flips on there and don't necessarily like it because of the gaps in it, but some people like that, the way it's been done.
00:25:01	y:+5 ∧: +4	Points to the features of a wall within the gardens.	20,17 Landmark	This is the main spot in the gardens for people who want to do precisions. Because here's you've got here, there, there, all different parts.
00:25:08	X:+1 ∧: +1	Jumps on top of the wall.	20,17	
00:25:16	X:+4	Performs a series of precision jumps from one wall to another and then jumps back down to the ground.	20,17	
00:25:45	y:+1 y:-1		20,17	And the way the walls have been designed as well, with little slopes that's how we like to train on them. If they're just perfectly straight it's a bit more difficult for us.
00:26:10	X:+1	Presses foot against the seat of the bench.	20,17	Even a bench. Everything has potential for us.
00:26:18	X:+1	Runs up to bench and side flips over it.	20,17	
00:26:24	X:+2 ∧: +1		20,17	You can do quite a bit on the bench. Stand on top and to sit down, be all creative with it
00:29:01	y:+1 y: -2 O: +1 ∧: +5		24,19	Also like the bridge there, people have trained on that, they've done a handstand on it because of the height of it, so that it'd look good in a video. But then because it's a bridge and it's part of the Mersey tunnel there's a chance you can get fined. I've had some of my mates who have been fined for training on it.
00:29:26	y:+1		24,19	Running cat leap from the slopes to the bridge, pretty big one.
00:30:05	∧: +7		26,19	Rooftops a well, the top of the buildings, they're probably one of the best places to train because they offer a whole different environment to train on. Instead of it all being all solid and all that so bits sink in, air vents and all that. Not the best thing to train on but it's something different.
00:31:21	y:+1 y:-2		27,18	Scaffolding also, buildings that are getting rebuilt or brand new buildings that are still in construction, they offer a whole new environment to train on. Its things like dust that make it difficult to train on as you can slip straight off.
00:32:13	y:+1 y:-1		28,17	Old buildings are good to train on as well because they've got all these nice little designs put into them so you can climb up where as the more contemporary buildings it's just perfectly straight, slippery walls.
00:34:23	Z: +1		30,15 Node	This is a spot as well that we found only a couple of months ago. All our spots they have names, for instance this one is called <i>Apocalypse</i> only because we were talking about the end of the world.
00:34:38			30,15 (Temple	It's a good little place to train. There's a lot of thing you can do here, run and stride. It's things you don't see around Liverpool

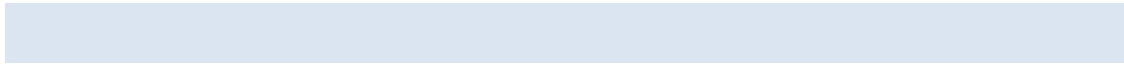
			Square) Landmark	you have to go into little alleyways and you find them.
00:34:54	∧: +1 X: +1	Steps on to low level wall and begins to walk around it.	30,15	
00:35:03	X: +2	Tests the surfaces of walls and floors with his feet and wipes his feet with his hands.	30,15	
00:35:15	∧: +1	Jumps on to raised brick planter and then jumps back down.	30,15	Whoa, a little bit slippery.
00:35:47	X: +2	Walks around low level wall and strides onto pavement and onto a brick sun dial at the centre of the space.	30,15	
00:35:37	y: +1		30,15	We use the floor as part of our training. If something's really long we'll use strides.
00:36:03	X: +2	Repeats stride movement in opposite direction and jumps back off the low level brick wall on to the pavement.	30,15	
00:36:15	X: +1 ∧: +1	Jumps on to brick sun dial and jumps back off and walks over to low level wall on the opposite side to the one he previously jumped off.	30,15	
00:36:25	X: +1	Attempts stride movement again from opposite direction but fails to stay on. And so walks back to low level wall to attempt the movement again.	30,15	
00:36:44		Fails to stay on the sun dial and walks back to the low level wall to attempt the stride movement again.	30,15	
00:36:56	X: +2	Attempts the movement again and is successful and steps back down off on to the pavement and begins exploring the area again.	30,15	
00:37:21	X: -1	Puts foot on to metal bench and rubs it against it.	30,15	Too slippery
00:37:31		Picks up bag and walks off.	30,15	
00:40:18	X: +3 ∧: +1	Steps onto bench, walks across it, rubs his foot on the arm rest, then steps off and walks away.	33,13	
00:40:47	X: +1	Begins examining another bench and rubs his foot against the arm rest.	33,13	
00:40:51	y: +1	Places bag down on the ground.	33,13	Bar precisions as well on the bench. I'm not so much of a bar person but this is the best you're getting from me.
00:41:04	X: +3	Jumps from one arm rest to the other and jumps back again, then does a side flip off the bench.	33,13	
00:41:25		Picks up his bag and walks off.	33,13	
00:41:37	X: +1 ∧: +1	Begins walking across a bench on the other side of the street.	33,13	
00:41:48	X: +2	Acts out a run a jump move across the bench and tests the surfaces with his feet.	33,13	
00:42:05	X: +2	Balances on the edge of the bench's arm rest then jumps down on to the pavement.	33,13	
00:42:15	X: +4	Balances on the edge of the	33,13	

		bench's arm rest again but this time jumps onto the neighbouring bench. He then steps off the bench and runs back to the other one.		
00:42:31	X: +2	He attempts the jump again and then after jumps off the bench picks up his bag and walks off.	33,13	
00:42:42			36,12	There just ordinary people on the street there they wouldn't look at that and think I'll jump to that.
00:43:15			36,12	But with people as well they get confused why we're doing it. They're like 'why are they jumping on that?', why aren't you jumping on it, be creative and have some fun.
00:44:13	Y: +1	Puts bag down.	35,12	So this move is called the Kong cat, it's where you Kong over an object and then cling onto the wall, this wall is particularly good cause it's got little edges sticking out. What you'd usually do is you'd go onto a flat wall because it makes it a bit more difficult.
00:43:37	X: +1	Walks out into the middle of the road so that he has enough room for a run up to perform the movement described.	35,12	
00:44:46	X: +2	Performs movement successfully and then jumps back onto the wall behind him and stands on top of it.	35,12	
00:45:01	X: +1	Performs a back flip off the wall.	35,12	
00:45:26			36,13	Just popping in the shop here.
00:46:02		Goes into printers to get a bespoke jumper he has made with his Parkour teams logo on it.	36,13	
00:47:28	X: +1 y: +1	Points and touches window sill. (India Building)	37,12 Landmark	We use every part of the building as much as we can. So like this part.
00:47:36		Walks into street to prepare for a run up.	37,12	
00:47:43	X: +3 ^: +1	Runs up to low level wall, jumps from it and on to window sill and then jumps back off it.	37,12	
00:48:13	X: +2	Runs along low level wall and jumps across a gap between it and another piece of wall.	37,12	
00:49:50	y: +1 Z: +1	(Port of Liverpool Building)	39,10 Landmark	I've got a mate as well called Blaze, and I was down here one time with my mate and he was just there on his own, just training on a single piece of wall. Just doing basic vaults and all that. Just come down to train on a single wall, doing lots of different things. You can do thousands of different variations of moves just off a single wall.
00:50:16	y: +1	Points to steps and base of the building.	39,10	Even here you can run stride to the bar.
00:51:04	y: +1		41,09	This part as well where trickers come to train. It's not soft grass but it's good enough grass to train on plus they've got the walls they can use that too and add that to the combos that they do.
00:51:32		Puts his bag down and runs along low level wall and then performs a side flip.	41,09	
00:51:43	X: +1 ^: +1	Walks on to raised grassed area and rubs his feet against the ground.	41,09	Too slippery.
00:51:52		steps off the wall, picks up his bag and walks off.	41,09	
00:53:30	X: +3	Steps on to low level wall and rubs his feet against it. Precision	40,07	



00:53:30	X: +3	Steps on to low level wall and rubs his feet against it. Precision jumps to the wall in front of him.	40,07	
00:53:40			40,07	There's all sorts of types of precision stand, that was just a basic precision, or then you've got the Plyo.
00:53:46	X: +2 /\: +1	Runs and jumps onto the low level wall and then immediately on to the one in front of that (plyo).	40,07	
00:53:51		Runs back.	40,07	Or then you've got the stride.
00:53:58	X: +2 /\: +1	Performs stride movement and then runs back and walks up to the top of a series of steps.	40,07	
00:53:22			40,07	Simple things as well , basic handstands.
00:54:28	X: +1	Performs a handstand on a low level wall/ seating.	40,07	
00:54:44			40,07	Some of the things, even it can be so amazing that you can do but you still stick to the basics for technique.
00:54:59			40,07	It's hard to think when you've got so many things that you can do.
00:55:10	y: +1	Starts pointing to the landscape around him and counting steps, in order to work out what movements he can perform.	40,07	
00:55:33	X: +4 /\: +1	Walks up to the top of a series of steps and precision jumps onto a metal box and then back on to the ground, runs forward and precision jumps from one low level wall to another.	40,07	





Time	Code	Action	Cell	Speech
00:01:13				Erm well I don't know really, I've never really explored Liverpool that much so it's kind of a new experience for me as well so. But I think this area is a great place to start as everything's quite blocky and new and modern, it has a bit of an old twist as well with the surrounding buildings and stuff but there's just a lot of blocky architecture which kind of really standard for parkour so there is quite a lot of potential with the bars and stuff here, you can swing around.
00:01:41	X: +1	Points to another practitioner swinging on a bar designed to hold a large scale banner.	04,J	As you can see one of our friends is giving it a go now.
00:01:50				I think this is a great place to start but the problem is, as we walk through the city things become less interesting on the basis that the more you're surrounded by like the population the harder it is to kind of like practice your art form because there's a lot of people around, people watching and stuff, it's not necessarily something you do to impress, it's kind of like you're looking for those key areas and those little quiet places amongst the city environment basically.
00:02:14	Y: +1	Points to two pieces of wall that have been separated to make give space for steps and a walkway.	05,I Landmark	I did this a while ago. Just basically training and stuff and then I was just jumping across.
00:02:30		Takes a moment to stop and look at the walls and around them.		Pretty cool.
00:02:59		Shouts to two other practitioners.		We've got to walk to the Liver building. Just walking and talking about the environment.
00:03:21	Y: -1	Points to low level stone wall and metal studs fixed to it.	05,I Edge	As you will notice here obviously the city environment isn't just used for parkour it's used for rollerblading and skateboarding and bmx-ing and stuff. And as you can see the council have like put up things to prevent people from having the ability to do this sort of stuff, where like in my belief their concern is they don't want these people to kind of mess with the environment and break things and I think if they supplied something that gave them the ability to do it with affecting the infrastructure of the actual building then I don't see it being a problem, or something that can't be added in as a feature so that everyone in society could have the ability to take part in different things. It's not one of those things that's negelect, kind of pushed aside. Kind of the same with parkour really. The good thing about parkour is that regardless of whether anyone creates obstacles in front of you it's like as far as I'm aware there's no obstacle that you can't overcome. So whatever gets put before you, you learn to adapt to, it's the difficult thing about parkour I guess.
00:04:33	O: +1	Points to old Wellington Rooms as he walks down Mount Pleasant.	06,I Landmark	Most of the old buildings are what interest me to be honest because they kind of remind me of the Assassins' Creed computer games where you literally have to scale from there to the top and you just use the grips or the doors or the door frame and then the window, then the side panel then up. And I just think it's pretty sad, not always does it have to have a major use to me, but it's pretty attractive to the eye, it's something that is, something that you wow at in the sense of how many man hours have gone into it to building that structure and nowadays everything's kind of, everything's built really simply and it's all just glass and metal and it's not built to last it's built just to suit it's purpose and once it's done it's kind of just taken down and restructured into something else. I don't know I just think we're kind of heading in that direction, more difficult things are going to get so.
00:05:29				I just think that the more we kind of just block things off and just structure things not to last I think the more depressing it is, as you don't have a sense of culture anymore, everywhere looks the same in the world.
00:05:44	O: +1	Points to metal railings at the	08,I	That's one thing about this place, the old cast iron beams and

		front of a terraced Georgian building.	Landmark	stuff.
00:06:02				It's a cold day.
00:06:12	O: +3 O: -1	Identifies a university building under construction.	09,L	That's a perfect example right there, you look at that building in the distance you can clearly see that it's not built to last, then you look at it in comparison to this brick building here, it's like why add such a feature, when it looks really beautiful, it's got the wooden frames in the door and stuff, it shows passion, it shows design in its features whereas today it's not like that, that's why I think it's pretty depressing. I mean this area of Liverpool in general is quite nice, because you've got all the old style buildings and stuff and I don't know it's kind of give you a sense of realness to it – interesting.
00:07:10	Y: +1 Y: -1		09,I District	It's weird actually because the more I'm walking down here now the more I'm kind of, I know we're not going to be able to find much the more towards the city centre because it's kind of always been a place its purpose is for shopping or just going and getting something to eat and then going home type thing. It's a central place for you know people to get things that they need, but also a lot of culture is built up around the actual city centre. I don't know It's awesome to see these places and stuff, I don't know, I think we rely on the resources of cities too much, so for me the good thing that Parkour gave me was kind of like the ability to look on the outskirts of cities and find interesting stuff and that become my blank canvas to actually do what it's that I actually want to do and find happiness through life through movement really. So as we're going from the cathedral there and we're heading towards the city centre, it's going to be less interesting in my opinion so.
00:08:30		Stops to look at the duck tour bus.		That's awesome.
00:08:39	Y: +3	Points towards car park	11,J Landmark	This is pretty cool here. There's an interesting like corner point to this car park as we go round here. We used to climb up the top of it. You can like traverse round the ledges as well, then you get to the first point and then up climb up as you go.
00:09:01				It's weird really, it was something I was speaking about the other day, it's funny now that people have kind of like to a certain degree accepted what it is that we do nowadays, whereas just because it's got a name doesn't mean it's something. Do you know what I mean kids have always climbed roofs for years, kids have always built movement for years so it's kind of like, it's weird that people are kind of now it's too dangerous that you know it's something that shouldn't be practiced it's you know something new that we're unfamiliar with but that baffles me because as I said people have been doing it for years.
00:09:34				It's like yeah, a lot of the problem we get back home, when kids are up to stuff and they're climbing on roofs they assume that it's to do with Parkour but it doesn't necessarily mean it is. So we get a lot of stick people just assume that we're just misbehaving or participating in something that's classed as antisocial or what have you. But I guess that's to do with the lack of people explaining what the arts about which is obviously an essential part of what we do, which is we try to explain what it is that we practice.
00:10:10	Y: +3	Points to the car park again. And explains the structure of the building and demonstrates the climbing movement up the building using his hands.	12,J	But yeah that's, this is the car park. We climb on to this wall and then you just keep climbing the whole way up. I mean there's another side round this way. On this side it's like this and on that side it's like this so it's easier to climb up. That's it's not that difficult to traverse up basically.
00:10:53	Y: +1	Points up to the gap between two buildings.	14,K	That's pretty awesome, that roof gap up there across to the glass building.
00:11:11				I think the thing is, I think a lot of people get the wrong

				perception about what it is that we do as well I mean. Like me pointing that out a lot of people are going to be like what's the point it's too dangerous, it's like you're just being stupid risking your life and it's all for adrenaline for you but I think for me it's a way of appreciating the surroundings that we have and just trying to create something beautiful from the urban environment.
00:11:38				I think what it is that I take away from it is not the achievement from being able to do the movement it's being able to appreciate the environment around me but also to be happy to look at things and interpret them in a different way and express myself in way that's different to everyone else down here. It's a way of feeling different.
00:12:13				It's funny because as you get towards the city centre you find that there's so much more wind travelling through because it attracts the wind.
00:12:43	Y: -1		16,M	If we walk down this way now but as I said all I would be able to share with you is how depressing it is to be amongst people just walking so what I think we'll do is we'll avoid the very heart of the city, we'll kind of merge round and then head towards the Liver Building.
00:13:18	Y: +1	Points towards Adelphi hotel.	15,M	I mean I'm sure you'll notice that most of the buildings that we're going to see around are mainly concrete based because obviously you can't move very well on glass and metal what have you so it'll always be these types of buildings that we'll be around
00:14:11	O: -1	Points towards buildings on Lime Street.	17,N	It's funny how most of the structures are built nowadays is from glass and metal, then these buildings that you see here are semi-between the old age buildings and old brick and hard effort, this is kind of heading into the more efficient structure and process of life, in the sense that as we progress through life, culture, as we progress as humans, things are becoming more and more efficient because we're trying to get things done faster and then. So it's kind of like we're forgetting about the values and the importance of our surroundings and each other and everything's about efficiency and that's why things are becoming less interesting. It's pretty depressing.
00:15:13	O: +3	Points towards St George's Hall.	19,S Landmark	If you look into the distance there, you've got those giant columns and you've got that amazing gallery that was built to house art and various other things, to me that's beautiful and it's a pleasure to live in a place that has stuff like that.
00:15:34				It's a shame the world's too fast to focus on building generally beautiful things.
00:15:29	Y: +1		17,Q	That's pretty cool there's an older guy he's got these shoes on that gives you the ability to roller blade, that's pretty interesting because it's rare that you see people take advantage of things that you usually only see kids take advantage of.
00:16:17	O: +1 Y: -1	Points towards the entrance of Lime Street Station.	17,Q	I really like what they've done with the new Lime Street, I really feel that the structure and how they've done the trees. This stuff is pretty interesting. But obviously another case of conformity is how they've applied kinks into the brickwork to stop people actually skating on it and stuff. It's like in architecture nowadays when they're thinking of structures and stuff there always thinking of it in terms of what can we do to prevent these kids from continuing their activity. It's a shame because it's just pushing people on to the outside so that people can get on with their daily lives and their standard routine, not to be alarmed, not to be taken out of that mind-frame. It's a shame because it's always good to see something new, it's always good to see people express themselves in many different ways, not see it as anti-social and embrace what is.
00:17:16	O: +1	Points to engraving in the	17,Q	I'm fond of stuff like that, that's pretty cool. Just little designs

		paving and steps on it.		put into the concrete, that's pretty awesome.
00:17:36	Y: +1 Y: -1	Steps onto textured flooring.	17,Q	These things here are actually to prevent skateboarders to get them off stair sets and stuff. But for blind people that's understandable as well but I think one of the main reasons is to stop skaters. Before skating there was none of these.
00:17:48		Crosses road.		
00:18:20	Y: +1	Stops on pedestrian island and points to textured paving and the ground.	18,R	I mean yeah, that's understandable.
00:18:34	Y: +1	Points to the plinth of St Georges Hall.	19,S	I did a side flip off that once when I was sixteen. That's what I did back in those days. Just went over the railing onto the floor.
00:18:49	Y: -1		19,S	This is an amazing structure. Obviously there's a lot of respect around this, I mean I wouldn't be climbing on the statues and various other things, there's a lot of history behind it, there's a lot of things you've got to respect about this type of environment. Whereas we can move in certain environments where we jump on a wall and a brick falls off and we'd be more than happy to get some cement and put it back on, put my own money into it. Make sure that place is suited to what people like to see and put it back to its original state. Obviously stuff like this you've got to be a lot more cautious about. There's certain things I won't do because I know the age of the structure and how important it is to respect that.
00:19:45	X: +1	Runs and jumps on to a wall at waist height and proceeds to walk on the grass in behind it in St John's Gardens.	20,S	Look at this.
00:20:03	Y: +3 Z: +1	Points to the surrounding walls in the St John's gardens.	20,S	It's quite strange actually because this is like a well-known spot where a lot of people train because it's quite quiet in the park and obviously you've got the surrounding city and stuff. But people like this area because of the precisions and stuff, all the runs you can do and various other things.
00:20:16	Y: +1	Points his friend standing on the wall at the entrance to St George's Hall.	20,S	As you can see Josh is on the wall
00:20:40	Y: +1	Points to an area in the grassed area where the soil has been revealed.	20,S	There's a good jump there.
00:20:52	Y: +1		20,T	This would be a nice skate spot for Will as well wouldn't it. I've got a skater friend who I'm always thinking about, not just to do Parkour, but also more creatively what he could achieve with this type of environment as well.
00:21:11			20,T	I think this is one of my favourite areas of Liverpool though. The University, back where we started is pretty awesome as well but I think this is pretty cool stuff.
00:21:25	Y: +2	Turns back to look at the steps up to St George's Hall.	20,T	Wait have I done that? I'm sure that I've Cat-Leaped that. I'm sure I've Cat-Leaped across the top. Either this one or that one over there.
00:22:42	X: +1	Jumps off the top of a low level wall to exit the park.	21,U	
00:23:01				It's almost like we're crossing an island, it's like we've gone from one place and now we're on the adventure to find somewhere else.
00:23:11	X: +1	Grabs hold of railings and rubs his hand along it.	22,U	It's like everything in between is stuff like this, which is pretty awesome.
00:23:28				I mean it's not like. One thing I don't agree with it's not like there are specific places for Parkour because people tend to look for particular things and that's what I mean by particular places, you travel from one place to another. For me I'd like to think I could approach everything in that way. Rather than set places.
00:23:54	Y: +1	Points towards the entrance of	23,V	A lot of kids train on these walls and stuff a lot of people used to

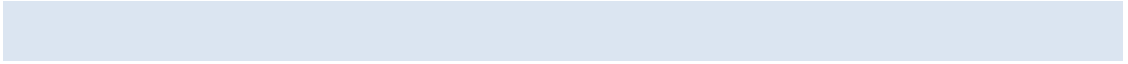
	Z: +1	the Queensway tunnel.		come here and stuff.
00:24:33	Y: +2 Y: -1 Z: +1		24,V	This is pretty awesome for a skate spot. There's another thing, for the skateboarders that used to skate here a lot they put stoppers on the wall to prevent them. It's pretty awesome though here isn't it. I'm sure Will would love to film here.
00:25:32	Y: -1	Discusses with friend the types of movement that could be achieved by using the bridge and surrounding structures, using bodily gestures to communicate his ideas.	24,V	You could take a risk and step out trying to get to the corner, risking yourself on those stairs there. Awesome.
00:26:28	O: +1	Points towards a pub.	25,V	Those fake hedges are pretty interesting. It's a shame they're not real though.
00:26:47	Y: +1		24,V	Yeah Will might find this area quite interesting.
00:26:53	X: +1	Jumps from one metal bike rack railing to another.	25,U	
00:27:15	Y: +1	Points to a ground level window ledge which has been fixed with a metal capping.	25,U	That's a shame. That's what I mean they should install more of these, less of the stoppers and more of the metal caps just to give kids the capability to do it in not such busy areas.
00:28:18	Y: +2	Uses hand gestures to signify climbing the building.	26,U	You see the rooftop up there. I'd go up right to the middle of the window and then grab round, grab round.
00:28:32	∧: +1		26,U	I don't often look at like scaling stuff, but it is pretty awesome a lot of the stuff you see.
00:28:56	O: -1		26,U	That's one thing that's quite depressing, yet again the mix between the old and new, it's just ugly.
00:29:09	O: +1		26,U	I kind of like the approach that architects are taking nowadays and the council, taking when it comes to structure and stuff in the sense that there's a mixture between the old and the new.
00:30:08	∧: +2		28,T	I meant that's the other thing, it's like with built up areas like this, it's because the floor is built for people that just walk, or choose to just walk, it's rare to find anything that is interesting, that's why people do look up when it comes to Parkour, because all the stuff that they don't care about or think needs a risk assessment or if they're not worried about whether it gets in people's way, they put it up there on the roofs and that. That's why we tend to look up a lot of times because the obstacles are up there not down here so. I don't see nothing wrong with having a few obstacles on the sidewalk to move on. A few concrete structures don't bother anyone.
00:31:02	O: +1	Crosses the road to head towards back roads.	30,S	The back roads are a lot nicer than the main roads here anyway so.
00:31:18	O: +1 Z: +1		30,S	We came down here the other night, scouted a place to shoot a skate video for Will.
00:32:32	O: +1	Points to the 'Turning the Place Over' art piece.	31,T	That things pretty interesting, that's one thing that really fascinated me, I've seen it on TV and stuff but I've never actually been to it, but this giant circle in the middle of the building here it revolves and turns around, it's pretty cool.
00:33:11	O: +1	Stops at Moorfields station.	31,T	See that's interesting that, the fact that they've got the brick work that's kind of like that on the outside it's rare you see stuff like that.
00:33:41	O: +1		31,T	It's pretty interesting in the middle of all these old buildings and stuff you're seeing some of these really old brick buildings. It's pretty awesome.
00:34:49	Y: -3 Z: -1		33,T	As you can see I'm completely uninterested in this, not necessarily uninterested but yeah. Yet again I'd love to utilise this area but it's one of those places that as soon as you step onto anything you know straight away that you'll get moved on. And I don't want to be seen as someone who is anti-social or someone who is being a nuisance to the people of Liverpool, I'm not that type of person. Do you know what I mean I'm not that



				type of person so I try to respect that and don't involve myself in that area but if that wasn't the case I'd be more than happy to train here.
00:35:33	Y: +3 Y: -1	Points to stone seating area.	33,T Landmark	These things are pretty cool. Yet again they've put skate stoppers on them. They've put skate stoppers on the side. Put when it's raining, it's pretty cool to slide across them then jump and try and slide again.
00:36:52	Y: +1 Y: -3 Z: -1		34,S Edge	I quite like this area of the street but not fond of this area of the street. Yet again I think the reason why this area where we are now is that you can go on the inside and it's got like a courtyard, you can't move round there without being disturbed, not necessarily being disturbed because I'm not bothered if people want to come up to me, I'm just saying that I don't want to disturb people.
00:37:43	O: -3	Points to Unity building and then to the neighbouring Yorkshire Bank building.	37,R Landmark	See what I think's unattractive is that building over there, it all looks pretty plastic, pretty uninteresting. Then you look at it in comparison there.
00:37:47	O: +1	Points to Marco Pierre White Hotel	36,S Landmark	I like that as well with the colours, it's pretty interesting.
00:37:58	O: +3	Points to Capital building. Uses hand gestures to describe why he likes the building.	39,T Landmark	I'm quite interested in that building as well, it's all like bits of Lego just coming out at different heights and sizes and stuff, but it's all really man size, it's all really big.
00:38:12	X: +1 O: +1	Puts hand on ruin.	37,R Landmark	This is really cool, this piece of wall, the way it comes off. It's like what remains of an old building.
00:38:58		Heads into the St Nicholas church grounds.		Let's go this way.
00:39:10	O: +3		38,Q Landmark	Yeah, this is all pretty awesome, this old church, it's been here for like I don't know, who knows how long, but I'm always fascinated by buildings like this not in a Parkour perspective but in amazement for how much effort went into building structures like this. It kind of shows that someone cares it was built to last, it was something that was intentionally built for its purpose, obviously it was built for its purpose to be used and stuff but it was kind of built so that people would be surrounded and new generations would come here and utilise the place as much as anyone else really. I like that, you get the sense that someone built it for as long as possible.
00:40:09		Points back to St Nicholas' Church and the Unity tower.		One thing that's really strange about this area is that there's quite a mixture of interesting buildings. You've got the Liver building here which is an iconic location, it represents Liverpool, it's pretty awesome but then you've got the mixture of the new and the old. This old church and then you've got the buildings there. That's quite interesting what they've done on the top, how they've brought it out a bit, yeah it's pretty interesting.
00:40:41	X: +1	Jumps on to handrail and slides down it instead of taking the stairs.	38,P	
00:41:09	O: +1		38,P	The most interesting thing about this place is literally these three buildings just here, because of their age they have a lot of uses and stuff.
00:41:46	Y: +2 O: +3	Points to the buildings on the Strand.	38,O	So it's like all of these buildings round here some of the ones on the front, like marble looking ones, all these types of buildings are pretty awesome and I've always been fascinated with this area because there's a lot of potential for movement. It's like yet again things are made to look interesting some are made to look beautiful and within that we're able to express ourselves because they provide places like this.
00:42:15	Y: +1 Z: +1		39,O	And the good thing about this area is that in my opinion, every time I've been down here it's not very populated. There's not many people who come here. You get the occasional visitor, the occasional tourist but I just think this area in general is quite

00:42:15	Y: +1 Z: +1		39,O	And the good thing about this area is that in my opinion, every time I've been down here it's not very populated. There's not many people who come here. You get the occasional visitor, the occasional tourist but I just think this area in general is quite quiet so it's good for training.
00:42:59	O: +2 Y: +1		39,H	There's a new place that's been built around here as well. It's the new shipping port, the new water front that they've just built, it's really beautiful and I like the fact that they worked hard on it and built most of it out of concrete and it's all pretty awesome. I kind of like the modern edge that it has but how the ground is pretty awesome for movement and stuff.
00:43:53	O: +1		37,L	I've always found this place really interesting because I have no idea what its use is.
00:44:08	Y: +1 /\: +1	Points to friend who is beginning to climb structure next to the Kings Dock ventilation shaft building.	37,L	It's like what's that supposed to be. These two structures either side are like air vents. When you climb on top it's like a hole going right down into the tunnel. This is one of the main towers for I think the maintenance for the tunnel and stuff.
00:44:45	Y: +3 Z: +1	Friend walks across top of shaft.	37,L	This is an area where we train a lot because yet again it's quite quiet, there aren't many people around here, there's no security, no one to bother us.
00:44:34	Y: +1		37,L	There's a wall over here we usually jump off as well.
00:44:38	O: +1		37,L	That's pretty cool because it looks like a missile silo.
00:44:46	X: +1 Y: +3	Places hands on low level wall.	37,L	So we do a movement here where we cat-pass and grab onto the ledge and jump back and various other things.
00:44:56	Y: +1 /\: +1	Points back to his friend on top of ventilation shaft.	37,L	Doing what he's doing.
00:44:59				But other than that this is one of the only places we know to train in Liverpool.
00:45:10				"Could I get you to talk about the other side."
00:45:24	X: +1 /\: +1	Runs up the steps of the Port of Liverpool building.	38,K	
00:45:33	X: +3	Slides down stone hand rail and walks and jumps along the wall which surrounds the building and separates it from the street.	38,K	
00:46:09	X: +1	Jumps back down to ground level.	38,K	
00:46:25	O: +1		39,H	Pretty interesting because that new building there, the museum of Liverpool. I didn't even know it was a museum, I thought it was a boat place to be perfectly honest. But I like the look of it, it's pretty interesting the way it's made.
00:47:05				Yeah the sea's really choppy today.
00:47:08	Y: +3 Y: +1	Points to the grooves in the stonework using his foot.	40,K	This is a place where we train a lot because it's a great set up in general. Any sort of movement. Obviously it's very difficult to skateboard because you got some of that. Other than that it's a





<i>Time</i>	<i>Code</i>	<i>Action</i>	<i>Cell</i>	<i>Speech</i>
00:01:40	X: +1	Slides forwards using the wheels embedded in his shoes.	04,J	Should I just walk now? I'm going to heeie round instead.
00:01:46	X: +1	Places hands on railing.	04,J	For example the thing with Parkour guys is that, they see the world very differently than most other people. It's like a playground, without the rules and without the boundaries. This piece of apparatus for example – a handrail.
00:02:02	X: +1	Starts to walk around the handrail whilst still holding on to it.	04,J Landmark	You have, and you go down here for safety.
00:02:06		Begins to use bodily gestures to demonstrate his argument.		But what it is, in this day and age there's a type of social repression, where we're taught that we have to go in queues we have to line from when we're in the playground. When you're a kid, you're in a queue all the time. It's sprt of about breaking that mould.
00:02:23	X: +1	Begins to grab onto hand rail again.	04,J	So you know what, there's so many ways of getting around this piece of aparatus.
00:02:28	X: +2	Vaults over the handrail and back again.	04,J	Just so many ways of getting round it.
00:02:35	Y: +1		04,J	But people might think why are you doing it? what is the point? It's built for safety, it should serve its purpose, no, because that's such narrow minded thinking really.. you only use it for one purpose, it's a fantastic bit of architecture really, there's no point in staying in that mould, sometimes you just need to break it. Not conforming sometimes.
00:03:03		Makes hand gestures to help explain his ideas.		Our great ancestors, the apes, they spent all their time in the trees, they swang around. That type of risk taking, that is still within us. But people ignore that now and we're sort of losing our heritage really with our ancestors. So that whole conforming business, that's what Parkour and freerunning is about really, not viewing the world as like a construct, not viewing it as a narrow minded tunnel. Getting from start to finish – you're born, get rich, or try and get happy and then you die. It's not like that, don't even look at it like – one day, two day, three day, four days, it's like one long life, that's all it is and you have to make the most of it. So it's best you make a, create your own path but leave a trail. That's how they try to look at it as. Freerunners make a path leave a trail for someone else to find.
00:04:01				Shall we just go on do.
00:04:36	Y: +3 ∧: +1	Points up to the banner poles.	04,l Landmark	This place is built up quite well actually, it reminds me of a type of Lego brick, the way it's all patterned, just the little squares all round. And what some of the freerunners might do is you know with Lego, how you construct your own environment, the possibilities are endless. The thing with something like this, there's so many fantastic ideas, that you could do with an environment like this. Like this to me looks like a ship with sails. And a ship represents freedom for me – being on the oceans .
00:05:18	Y: +1	Points to raised landscaping feature.	04,l Landmark	Those two platforms, I could do a really good jump across them.
00:05:23	X: +1	Skates across the open space on the heels of his shoes.	04,l	
00:05:32		Points to his shoes.		Using my heeies is being efficient, it's Parkour isn't it. There's no excuse for not being efficient. I've got a wheel in my sole - do you get it.
00:05:59	Y: -2 ∧: +2	Points to the buildings on the other side of the street.	05,l	Do you notice the way all the buildings are just up, that's all they do, they just go up. I personally find that quite boring to be honest with you. If I was an architect , I'd try to create it as crazy or accessible as possible. I suppose the whole idea is to keep people off it. But that's not really in the Parkour and Freerunning code of practice. What these guys want to do is they want to scale it, they want to be one with the environment. Even so much as just touching the brick, you don't want to lose that touch with the environment.
00:06:44		Points forward in the direction		Like just right now, I'm walking down a straight path, where

		he's walking		if you want to try and get into that mind-set, I could zig-zag, I could go in so many different directions but with the way the building are we don't really cater for that and that's not saying that they should, that they should just be crazy designs for people to start scaling all over it but it wouldn't hurt to have a bit of creativity do you know what I mean.
00:07:18	X: +1	Skates forward on his heels for a couple of metres.	07,l	
00:07:21	Y: +1 /\: +1	Uses hands to gesture upwards movement.	04,l	I think that with some of the paths, I don't know why it would hurt if some of the paths took us up and around the buildings. In fact I've never seen a building in my life where you can scale it from the outside, but safely and it's open to pedestrians. It's either you go around it or you go through it. Why don't we just go over it, it would be fantastic. There should be, in L One for example, they've built bridges that go right up and around it and it's like with the park area, like you are the environment. And there's grass there as well, that's a great place, it's a shame that they haven't done places like that more often. But with your just common everyday street.
00:08:25				A bit more colour wouldn't hurt as well. Because this world's so dull, especially on rainy days.
00:08:38				I always wanted to put a slide in, at the top window with a fireman's pole, or something like that. My Dad said he'd build me one when I was little and he still hasn't done it yet.
00:08:49				Also, I'd make the roads – the paths one smooth surface for my heeies, so I wouldn't have any bumps.
00:09:00				I really do think that the environment we're in is just very one system, it's just very one way. It should be, it's two-thousand and eleven, there should be really interesting things to see along the way, there should be interesting things to do, all things to keep the creative mind active at all times. It'll probably be unrealistic, but that's in an ideal world.
00:10:03		Points to side street.		Can't go that way!
00:10:07				The thing is as well, I see, I try to look at people as actually part of the environment as well. I've never seen a building that's been made out of a man yet. Actually in the form of a person, that would be really interesting. You get a very inside way of looking at things that way.
00:10:33	X: +1	Skates forward on his heels for several metres.	09,K	
00:10:57	Y: -2 Z: -1		09,L	You look at things like these bars and it basically just says no, get out, limited, restricted, it's not very friendly is it. It's like I know what it stands for but I'm just thinking those little bars they're really designed to impale me, that's what they're designed for, to impale me to put me off from risking myself in getting over there. I know that's the culture that we live in today where people do that, but there a small group that, if that was just, it could be better designed, something as simple as a fence.
00:11:33				In fact there wouldn't be any fences at all if I had my way. Just big open spaces.
00:11:45				I think it's really important that the urban environment finds a type of equilibrium. Where the rural environment, for me this area says concrete jungle, it's like Liverpool is like a concrete jungle, London concrete jungle, New York concrete jungle. I think people get themselves so wound up with constructing and building all the time that they never actually think to themselves, they're too obsessed thinking about whether could, rather than thinking about whether they should. There should be a rule fifty per-cent; every

				street should be fifty per cent rural and fifty per-cent urban.
00:12:33		Indicates the height of a built form using his hand and acts out a movement.		It's like as I said, back to nature with the environment. I pray the day when I see like a step a little ledge that high, and instead of someone walking around it, someone who's old as well puts a hand on it and jumps and flips over it or something like that. Something dead easy.
00:12:52				It's like finally they've broken the mould. It's like people say to me when did you start doing Parkour or Freerunning tricking and to that I always say – when did you stop doing it. The whole thing is Tim Liverwire – a freerunner, he said; people don't stop playing because they grow up, grow old, they grow old because they stop playing.
00:13:26				Like I said there should be like one big playground. Things that consistently keep people active, keep people creative, original motivated, enthusiastic, those type of things.
00:13:41	O: -1	Points towards the bottom of Mount Pleasant.	12,L	To me this looks dull, it looks dull.
00:15:08	Y: +3 Y: -2 Z: +1		20,T	I think one thing that you won't get with my generation but you'll get with you'll get with the younger one's generation now is there are certain spots around the city, there's spots that they have, and it's a spot that's really, really free, quite built up but it's also got like a rural piece. A place like by the gardens, by Saint George's Hall – that's where they tend to hang out and it's got like a wall that's just perfect for it as well. They tend to just jump off, but there's like a safe piece of grass to land on, except they're forever getting kicked out all the time. Get all like ASBO's put on them as well, it's crazy.
00:15:46				In fact, the museum came in and said to me – we need you to come and get the freerunners off the walls, because they're really old, old structures and they're just breaking it. They weren't breaking it, it was just the fact that freerunning or Parkour can make you look like a job. And that's what they were getting labelled as jobs. So they got me in to do a Parkour demonstration inside the actual museum. It was crazy, then after we done the demonstration they kicked us out and said you're not allowed to do it in here. They went back on their word.
00:16:56		Crosses road at traffic lights.		There's me conforming, I shouldn't really conform, I should actually go over that thing shouldn't I? I think I'll flip over that instead.
00:17:10	X: +1	Vaults over fencing.	16,L	
00:17:16				I always do that, whenever I use the light stops I always go fra fra fra. Never conform go against.
00:17:31	X: +1	Slides on his heels amongst other pedestrians.	16,L Path	
00:18:04				I think architecture-wise the best example media-wise is the Matrix. That scene when everyone is crossing the road and he's going dun, dun, dun. And he says, all this is a construct, it's a program and it's a program that we're told to conform to. Go to work living out our lives, but what it does it very, very slowly, it's so minute throughout your whole life, you actually don't even notice the process. Civilisation itself, it slowly conforms you. When you're born, you have so much freedom, you know everything is like a playground. And as you progress you realise the boundaries the rules. But what happens is you forget the beauty, you forget the things like the nature. The patterns, the rules, or as you call them the laws of nature, it makes you forget about things like that. And it's like in the film when they take the blue pill or the red pill, and he wakes up. It's like the freerunners or Parkour guys, they're taken the blue pill, they've taken the right pill

				and what they've done is woken up. But, you need to look at it, there's all these people coming towards me, stopping me that's like a stream, I'm going against it and they're trying to stop me. That's why I see people as like the environment, these big buildings just stop me from moving on, that's how I feel sometimes. It's like I'm going against the flow but I know I'm going against the flow. But that is the motivation.
00:19:49		Stops at pedestrian crossing.		Light stops again. I'm gonna heeie across.
00:20:20	X: +1	Slides on his heels amongst other pedestrians.	19,L	
00:20:56				I think I prefer buildings inside more than out, I used to prefer them outside but inside is more interesting.
00:21:16		(enters Clayton Square)	Path	So yeah blue pill, red pill, it's just where are you going to take it, just when are you going to wake up. Do you ever get that feeling that people are in a trance. And you hear people, you know about their nine to five. They get up and routine! If you don't have that creative diversity, which sometimes can be assisted by the environment then you're just a drone really, and people don't want to be drones, they go against it because things aren't supposed to be like that.
00:21:48		Uses hand gestures to describe how freerunners read the environment around them.		I get the feeling sometimes that all these really established freerunners when they are walking around, I always see it as a bit like a computer program they're going round and going beep, beep, beep, beep, beep. It's like level forty-two up there and then it's like forty degrees there. Beep, log, it's like a computer program, they make these huge jumps, these assessments. What a lot of them do is when they're on these fantastic structure before they even do any jumps or any training, especially if it's a move that's very dangerous, they replay the move over and over again in their head. They'll replay it, like jumping off the obstacle, like jumping off the environment, jumping on to something. They'll replay it like ten times in their head until they're sure until they've actually made the jump and by that time it's as if they've already done it mentally, it's just whether the body can keep up or not.
00:22:49				I think with the way it is now, there's so much, I'm ploughed with adverts everywhere trying to sell me stuff, you get ploughed and ploughed information, but the thing is it's the wrong type of information . it's completely the wrong type of information it's about buying stuff and working for stuff that I don't need, spending money on things that I don't need, I'm just ploughed with it all the time. It's a sea, every individual here is a sea of people, just trying to, and that's the difference – you have people and then you have the environment, you never have find this equilibrium between the two of them anymore.
00:23:34				Very rarely I've seen a building that's married the concept of people and environment. It's always one or the other. Think of an office space for example, it's built just for the economy, you go to work there, it's boring it's dull, it's even designed so you don't even leave your seat anymore, so you want to sit at your computer. It's just a big mess. What the solution to that is I don't really know.
00:24:02				But even though for example, everyone here is walking on legs, just walking, I've got wheels on my feet, and I know that they'll look at me and half of them would be thinking, first of all why is he doing that, is he showing off, and the other part is that's efficient, that's good. So I want people to look at me when I'm going to do this now, I don't know I reckon half of these people are like I really want to do that it looks like so much fun, it's a much more creative way of going through the environment but oh no I'm too old for



				that, it's silly, I shouldn't really do it, I'm not going to do it, he's silly that.
00:24:40	X: +1	Slides on his heels amongst other pedestrians.	23,L	You're judging me before you even know me, screw that.
00:25:44		Points towards buskers		I love stuff like that. Breaking the mould.
00:26:10	Y: +1		26,M Path	I'm so happy they made smooth flooring here now. It's so much easier to get round. And what's crazy to remember is sometimes I like to imagine what all this, what the ground was like and what the environment was like before they started building all this stuff. Was it like, imagine all this road was grass, just hillside, cause that's what it used to be like, just hillside. And now they've ploughed over it and created a concrete jungle.
00:26:50	O: +1 Y: +2	Points towards the café building several metres ahead of him.	29,L Landmark	But in this day and age, the buildings shouldn't, like for example the best building here is the café – Starbucks. It's got really nice colours on it. It's got these little, you feel like you could like stride, like freerunning stride across one to the other to the other.
00:27:20				The only other problem is, that I get is, like I was saying before about the Lego bricks, constructing your own environment, that's brilliant, that concept of endless possibilities but the problem is, although with Lego bricks you have endless possibilities you can build whatever you want, you know mimic the environment make the perfect environment that you want, every Lego brick is the same. The only difference is the different colours, they're all the same shape, the majority of them.
00:27:55	Y: +1 Y: -1	Points towards surrounding buildings	28,L	Like that block, they're all the same. Would it kill for just a bit of variety. But then we get ones like this which are great and quirky and I don't think they actually realise what it does, you walk round and you're like that's a bit interesting, it sparks the imagination.
00:28:16	Y: +3	Points to two contrasting buildings	28,L	With freerunners there's only one way to train on that building and that's just to run across it, with that you can fireman pole down it and you can stride only from a freerunners point of view though.
00:28:42				It's like Parkour guys tend to look at every obstacle does not serve one purpose, a bin you just put litter in it, no there's so much more than that. You're always looking for things to improve your own body. It's always about the whole physicality of it and there's a special reason why it's all about the whole physicality of it and the reason is you spend so much time learning academically and taking things in and being fed with all this like mess of information like advertisements stuff like that, you're brain can develop but it develops in the wrong way, it develops like a drone. But what happens is your body loses out, that's why you have such problems with obesity.
00:29:38				The sport Parkour what it does is, it helps the body keep up with the mind, that's what it is. That's what the Shaolin Monks done. The reason Shaolin Kung Fu was created is because they meditated so long that their bodies started to waste away they were just sitting about getting fat so they learnt Shaolin martial arts as an extreme form of exercise. Parkour guys are the same thing, minds rotting away they get bored, they're always bored. You go on Facebook, every Parkour guy's status bored, bored, bored, bored, train, train, train, train. All they want to do is train, it's because their mind, they feel like a drone. They go home, they go to work, you've got to worry about wives, kids and all that. And their bodies just feel like they're being left behind.
00:30:37				So if you had people doing Parkour, if you had their way, the

				environment would just cater for the whole physicality of our nature, that's all it would be.
00:31:01	X: +1	Slides across the road at a pedestrian crossing on 'heelies'.	32,M Path	
00:31:14	O: +1	Stops in front of the Queen Victoria memorial.	32,L Landmark	That's a beautiful statue, I like that, that's boss that
00:31:26	X: +1	Runs up the steps of the memorial.	32,L	
00:31:34	X: +1 Y: -1 Z: -1	Puts hands on the railings in front of the statue.	32,L	Do not go in!
00:31:40	X: +1 O: +3	Puts hands on the stonework and walks back down steps.	32,L	I like stuff like this, this is going to sound really bad, because you've got a gorgeous piece of wall but you've got time, do you see the colours making patterns in it, the colours of it. And that's because of nature not because of what man has built. This rock in itself represents that equilibrium between nature and the urban.
00:32:21				I feel as if, the Parkour community, what they want is, building-wise, architecture-wise they want a city or buildings that I don't know how to describe, they're explosive. As in not like boom, but they really, really stand out. It's like, Parkour nature is to be fluidity and explosive energy. The majority of the time it's the explosive energy that saves their own lives. When they're on a building and they have to jump from one part to the other.
00:33:01	X: +1 /\: +1	Walks back up onto steps, stopping on the second one and points to the ground at the lower level.	32,L	I know if I was to jump here onto that line over there for example, I'm not jumping of a big building but the thing is guys with Parkour they can be such visionaries, that they can put themselves in a position of I'm actually on top of the building. There's the other side of the building there, down there is the death. If I do not make that jump I'm gonna die. That's what they put their mind-set in, it's explosive, it's risky, it's extreme, but that's how they have to be.
00:33:42	X: +1 Y: +3	Jumps from steps down on to lower level.	32,L	Even something as just jumping off, something like that, the majority of Parkour training won't even be the big gaps, most of it will be very, very small things. Gradually they wean themselves in just jumping to things and that gap is just weaned out and it gets bigger and bigger and bigger. Because they always go back to the basics, they always go back to the small jumps. You speak to some of them and you'll be like, are you training today? I'm just doing small jumps today. That's all they want to do, they want to drill, they want to drill the basics over and over again. And sometimes it's the smallest one, just the little gaps which are the most purest ones as well the simple ones. They like, it's weird, they like the explosiveness but they like the simple things in life as well, it's crazy how it works. It's so hard to get into the mind-set of a Parkour guy.
00:34:28		Begins to walk away from the memorial.		It's like an oxymoron. Parkour guys are environmental, they don't want restrictions and to be limited but without rules or order man has no freedom. How do you do that?
00:34:52				Even, the government for example, they want to build Parkour parks, you go to your park and you do Parkour there. But it's still in an enclosed part, it's restricted, it's like no! that part, that part's the environment. It's only for Parkour. You say that to a freerunner and there like no! I don't want that, you're still enclosing me in a little area.
00:35:18				There's only one playground for Parkour, it's the world. The whole world is the playground. And you know what, you can't take that away from them. No matter how restricted or how horrible, unless you put them in a cage, the world will

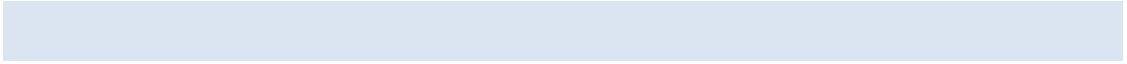
				always be a playground to them and it's just a beautiful way of thinking about it. It's like living every day, do one thing every day that scares you, whether it's jump or I don't know just taking a risk. With Parkour guys so long as they get that buzz from that one jump, that one dangerous thing that they do, that's worth so much more than someone who goes out to work every day and does the same stuff, even for that second it breaks the mould, that's what it does. What they need is an environment that breaks the mould really, instead of just building up all the time.
00:36:19	O: +3	Points in front of him towards the Mann Island development.	37,I	This building for example, this one, reminds me of a stealth plane, that's cool, I like that. And I can imagine that as the environment builds we will get more like this
00:36:40	X: +1	Slides down the path on 'heelies' and stops at traffic lights.	34,K	
00:37:06	X: -1 Z: -1		37,I	Light stops I hate them. Just the symbol represents <i>no</i> , no. I know they're trying to save you but when I'm driving in my car and see someone using light stops, I get really pissed off, I'm thinking you could of just crossed the road over there, why did you even need to stop the traffic. If you were anything like your ancestors you wouldn't even need to stop, you'd just find a gap in it. But then you've got this whole health and safety bollocks.
00:37:46		Begins crossing the road.		But yeah I don't like light stops, even though I'm using one right now.
00:37:51	X: +1	Slides across the road on his 'heelies'.	35,J	
00:38:01				I think one of the things is that we've got two world champions in Liverpool, Parkour guys and it's really nice, but one of the symbols that represents Liverpool is the Liver bird, the fact that it's a bird as well. Birds represent freedom; they go anywhere, land, air, water. They are totally one with the environment.
00:38:29		Begins to use bodily gestures to mimic the form of a bird to explain his point.		It's like freerunners, when they do these big jumps it's like, whew, they put their arms like that. And they try to mimic a bird. It represents freedom, like the way the Liver Bird it represents. The fact that just the nature of the animal is good for Parkour people.
00:38:58	O: +1 Y: +1 Z: +1 Λ: +1	Points towards the Liver building.	39,N	In fact Danny Ilabaca handstand right at the top by the Liver Bird and then he got told to get down. Top Gear let him do it, although when it's Top Gear they can get away with murder to be honest with you, everyone goes oh it's Top Gear.
00:39:32	Y: +1 Z: +1 O: +1	Uses physical gestures to help emphasise the narrative of the scene that he is describing.	38,J Landmark	We filmed a freerunning chase inside the Port of Liverpool building with a huge spiral staircase and all these army soldiers. You could say that all the army soldiers represented the military the restrictions that we have and Parkour guys they're all like shooting bullets, bang, bang, bang bang, from around the balcony. And one of our Parkour guys is in the middle and he's doing windmills, doing breakdance moves and all the bullets are going. It was brilliant. He goes up the balcony grabs the guy and throws him off the balcony. We've got these crash mats and apple boxes and he does this big amazing fall into the apple boxes, it was brilliant. And then they got kicked out after that.
00:40:24				It's that whole mind-set of, people when they see Parkour, do you know what it's like, when you're on a bus or in an elevator there's an etiquette isn't there there's always and etiquette on your bus you've got to be quiet, in an elevator you don't fart or you don't whistle – you don't do things like that. But when you have a child, when you have a child who

				is say three, or two years old and you're on a bus and it's silent or you're in a lift and it's silent or you're in a place where there's an etiquette and they make a funny noise and they'll ask a silly question and everyone looks and there's like an aww, that's lovely, or you look at the all the old people and they sit there and they're all smiling at it. And they're smiling because that child represents a type of mind-frame, that child it's innocence, it's pure, it doesn't take into account –I'm sitting on a bus, I have to be this way, I have to conform. They're just being free, they don't know any better. That's the best way to try to describe Parkour.
00:41:27				Being free you don't have want to know any better, you want to forget about the rules, the regulations, all the restrictions. And you want to be free, you want to go back to like a child really. In fact, when I was three or four years old if someone said to me climb this building, I would have tried it, thinking that I could do that, and I would have been determined I would have been, I would have wanted to of done it. But now that I'm older, and how many videos on health and safety have I sat through and it puts you off doing it, you don't want to do it because you're like I can't do that because firstly I get a law suit, ASBO, o what if this happens, what if this happens and you just forget about it but at that age you don't, you think you can do it.
00:42:20				And you might fall, you might hurt yourself, you might even die. But the thing is about Parkour is, always put a physical response before an emotional response. If I fall an hurt myself from doing a move, like when you run up a wall and flip over backwards, if I land I think I'm never doing that again, stay away from that move it's too dangerous. But what I should do is if I hurt myself and go ow ow and get up right before the emotional response sets in and I'm scarred for life, before it sets in do it again, and I'll probably do it then.
00:42:57				Put the physical response before the emotional response.
00:43:26				There is so much like information inside a Parkour guys mind to condense, it's like their brain is the city, all the little pathways are like the roads.
00:44:08	Y: +1	Points at temporary fencing.	38,N	If I had my good shoes on I'd go over, up and over. Just because I can.
00:44:24	X: +1	Slides along the pavement on 'heelies'.	38,N	
00:45:10				"Can I ask you to talk about the other side of the building from the Liver building to the new Museum of Liverpool building."
00:45:28				I think I actually prefer old building. Modern buildings are great, old buildings are fantastic, it's the buildings that are in between them ones that tend to be the boring ones.
00:45:43	O: +6 Y: +2 Z: +1	Uses hand gestures to suggest what it would be like to climb a building.	40,L	I just see every glitch as like a hand to pull up and up and up. Something like on Assassins' Creed or something. It's like it was built for scaling. And I like when I'm around here I don't actually feel like I'm in Liverpool, I feel as if I'm somewhere else in Europe because they've concentrated and they've thought about it, it's really well done. You've got that combination of the river and you've got this gorgeous grass layout here. And this modern part here incorporates, it's like a lot of Parkour people come around this location, it's got the rural it's got the urban and it's got a nice combination of it, that's what they want.
00:46:24				Too much jungle is bad, that's why Danny what he done, he was really clever he made a video, most of his videos entail just being in a city but he made a Parkour video and it was

				just being in a jungle, and it was just trees instead, and everyone was like perfect. That's exactly what it's like it's like going back, your heritage, your ancestors, like that instinct of being able to take risks physically like that it's still within you.
00:46:57				"So how would you describe this area, from this building to the museum?"
00:47:03				Good it's like, I feel as if all that other part that we went through they went – we'll put this here, this there, this there. There's not that much thought behind it, but because they know this is where the tourists come, this part, money's got pumped into it and not just money ideas. Ideas have gone in.
00:47:20		Points to area towards the museum and then to the area in front of the Royal Liver building		To be honest that area looks great, I think there's something about this area that maybe it could do with more. I know there's a canal right there. I think maybe a bit more colour even. This actually a really nice area.
00:47:45	O: +1	Points to the Ferry terminal building.	41,K	Like that building for example it's actually a really excellent design.
00:47:48	O: +6	Points to the Museum of Liverpool and then the Mann Island development and then back to the three Graces.	39,H	That one's gorgeous, the one next to it. And you've got the combination of the three modern buildings right here and then you've got these very old ones here. And it is a square at the end of the day, but just the intricate detail all over it is, it just screams creativity, originality, inventiveness. It just screams stuff like that no the new modern buildings they do not have anywhere near as intricate detail as these ones, you'll know that being an architect. They're just more simple like Apple for example.
00:48:31				That's what it's like, it's like Apple and Windows. Windows is ancient but you can play around with it, you can break it down into little bits, it's like they're throwing a party inside a tower. Apple it's just simple and pure.
00:48:45				But these are made by Windows, however, Windows always has its charm. But you won't get any of the buildings that are in between. It's like modern and old.
00:49:37	O: +3	Points at the Museum of Liverpool building, the grassed area and the Cunard building.	40,L	I like the fact that they've got grass area there as well. It's like modern, rural, old and even the cobbled pavement I like.
00:50:33	O: +1		40,L	And it's also nice in the background there, you've got this huge Liverpool eye, it represents this wheel of life, going round and round and round.
00:50:45	O: +5 Z: +1		40,L	This is one of my favourite areas it's around here. It's really well kept, fantastic buildings, really modern architectural pieces. And it's not cluttered, it's wide it's like everything is spaced out or it's almost like it's proportioned, distributed evenly.
00:51:12	Z: +1	Throws his arms backwards and makes bodily gestures to demonstrate the statements that he is making.	40,L	I feel like I can just stretch out my arms, I feel like I'm not enclosed, I'm not restricted, I'm not isolated, I'm free. But it's urban as well. That's what I mean I get that sense of being free but I'm in an urban environment but it's only because they've got this wonderful equilibrium, this combination of nature and these type of buildings as well. It's like man has really thought about this part, a lot of effort. A lot of time and effort has gone into this part here but that's only because they know people are going to come down and look at it.
00:52:02				Do you know what doing this, coming down here and talking I've never really appreciated it myself until now.
00:52:27	O: +2	Points towards the Port of Liverpool building.	39,K	Do you know what? That's beautiful that is, you've got that modern, just sticking out over there and it's like a complete contrast to that. That is slick. It's sharp, it's polished and then you've got this one and this one looks like it is, you

00:52:27	O: +2	Points towards the Port of Liverpool building.	39,K	Do you know what? That's beautiful that is, you've got that modern, just sticking out over there and it's like a complete contrast to that. That is slick. It's sharp, it's polished and then you've got this one and this one looks like it is, you know it looks pure, it's white, there's so much intricate detail across it. Just having these two together, it's so weird. But that's what I like, that's what you want to see, because what that offers is variety, variation of the environment. And not just like things have been ploughed, put anywhere, but they've actually thought about it.
00:53:12	O: +1		37,l	And to base it on a stealth ship that's just cool.







<i>Time</i>	<i>Code</i>	<i>Action</i>	<i>Cell</i>	<i>Speech</i>
00:00:15	Y: +3 Z: +1	Points to the Cathedral entrance steps.	04,J Landmark	So this is the Cathedral of Liverpool also known as the 'Wig-wam', a lot of youngsters tend to come down here and use this elaborate stair well for obstacles, platforms to try various tricks that they've been practicing in my gym. A perfect stage for something like this, is a freerunning event that was on not so long ago, it was in Sweden and the event was straight right the way down a stairwell, it was an obstacle course for the Red Bull Art of Motion, right the way down the steps. And it was basically at the top a castle and at the bottom at street level where all the audience were waiting and when I look at this it kind of reminds me a little bit of that. And I saw the videos, Ryan Doyle my team mate was commentating and a few of the guys from our class were competing in that event.
00:01:07		Continues to use hand gestures to explain the obstacle that he is describing.		The platforms were made on lots of different levels where they had to perform various tasks, various tricks, and they get measured on their flow, their creativity and their execution of movement.
00:01:21	X: +1	Begin s to walk down the steps and touch the various elements that he believes could be used as potential obstacles.	04,J	And here reminds me of it a lot because here the platforms.
00:01:25	Y: +6	Uses the movement of his body to suggest the type of movement that he is describing.	04,J	They can jump to this and use that as a platform and then they can jump down here and role and then maybe somersault off the step to this platform and run over here and negotiate the handrail or even slide down it and then jump off the next one.
00:01:40	Y: +1 Y: -1	Points out potential movements using hand gestures	04,J	There's a big jump here. From here to the pavement. The only problem would be the metal bar.
00:01:55	X: +1 Y: +3	Runs down the steps.	04,J	You'd have to jump straight down, hit the ground and then roll under the bar. Maybe come off here and do another trick and that's I don't know.
00:02:05				Teenagers of today around about sixteen, seventeen, eighteen, they've got a crazy amount of ability. A lot more skill and a lot more bottle than I had when I was at their age. So to keep up with that age group is pretty difficult nowadays. So I don't know how I would probably fit in. the only thing that I can offer them is the opportunity to practice those tricks in a safer environment with me and my team mates. Give them some pointers on the basic gymnastic techniques behind them.
00:02:41	X: +1 /\: +1	Jumps onto low level wall and begins to walk along it.	04,l	I suppose the fun part about being in the city is the ability to not use the pavement to walk on. You walk everywhere not on the ground. Around about an early age, from the moment you can walk, you just climb on everything.
00:03:07	X: +1	Jumps of the wall back onto the paving.	04,l	
00:03:10				We're going to head straight down to the Liver building.
00:03:27		Runs over to bin to throw away drinks can.		Just get rid of this.
00:03:35	X: +1 /\: +1	Jumps onto another low level wall and begins to walk along it.	05,J	In a freerunner's mind everything's a bout height, distance, potential, safety, it's all there.
00:03:44	X: +1	Jumps back off the wall.	05,J	
00:03:50	X: +4	Begins rubbing his hands against the Wellington Rooms building.	06,l Landmark	They take a great deal of observation in the buildings, looking at the rooftops, which I think they all dream about climbing on and running on, being the Spiderman of the city, to the walls, to the texture of the walls, is it dry? Is it wet? Is there grip? Will my shoes adhere to it, that's the sort of thing that runs through their mind all the time.
00:04:22				It's also probably a huge factor to take into account who's watching, because although some people who are purists of Parkour who tend to think about their movement being for them and practice only for their ability, for their creativity and their development. Freerunners tend to look at it a little differently, they've got a little bit more of a showboating attitude about them. So they'll look at from the perspective of what can I trick off next? What can I do? Whose watching? What

				will it look like and what will they think? And that was basically the real deal for me, because wasn't a freerunner or a Parkour Traceur when I was younger, what I liked was martial arts, tricks and flips and somersault kicks and stuff like that.
00:05:15				That was my thing but because some of the kids were really, really good at freerunning and Parkour it seemed to be the logical thing to do was to try to pass on the skills that I had picked up from before doing kicks and somersaults as a good foundation for those Freerunners and Traceurs' to develop their skills on. The level that the kids are at nowadays far surpasses any expectation that I had for myself, but I guess that's what keeps them interested, it keeps them different from everyone else. It keeps them constantly raising their own game, they raise their own level.
00:06:03				But sometimes it can be quite intimidating as well because when you get to like twenty-eight, twenty-nine, thirty and you've got like a full time job or a family or a mortgage to pay you know that the things that you used to be mad for ten years ago, would probably end up hurting you enough for you to miss so much work that it will affect your life.
00:06:28	X: +1	Touches a window sill with his hand as he walks past.	09,I	so when you come to doing a trick, eyeing up a particular move, there's a second thought that pops into your head that is it worth twisting my ankle is it worth putting myself out for a couple of weeks and not being able to work for the sake of just doing one somersault. But I think that's the beauty of being a teenager and practicing Parkour and freerunning is, you don't have that stress to worry about, you can actually focus on the thing that you're actually trying to achieve. You somersault, you flip, you gap, whatever you can put your mind into it because there's nothing else that worries you and that's a privilege and it doesn't last very long. But I try to say that to some of the kids in my class, you know live it up while you've got this health on your side and youth because in ten years' time you're not going to be able to take it as seriously as you can now.
00:07:29				It's quite annoying because sometimes you wish you could just let go, you know sometimes you've still got the potential there to keep up and to shine and to show people you've still got what it takes but that big chunk of you saying that you can't get hurt, you've got work, you've got to pay the mortgage, how are you going to feed the family. It comes into your mind all the time and it bothers you. But I don't think if you're really good at it, that's enough to just quit. You should still keep the skills that you've got, still train, the tricks that you can do. Practice the moves but without going to the extreme in a safe environment maybe.
00:08:16				Some would argue that freerunning and Parkour should be kept to the streets.
00:08:21	X: +1	Vaults over railing.	12,K Landmark	
00:08:25				And they're entitled to their opinion because of the fact that freerunning and Parkour came from the streets, but when you get to an older age or you're an absolute beginner ten, eleven, or twelve sometimes it's not practical for you to just throw yourself at something in the street because it can have consequences. And there's a little theory behind the fact that some people learn very, very quickly in a short space of time. And they know how to do a move but they do not know what it's like to learn that move properly. They don't know what it's like to go through the whole training regime, to go through training your body to do a certain trick. So in that case they learn in such a short space of time that they don't have respect for the danger that it occurs. So a lot of these people who learn how to do amazing tricks within the space of a year or two often end up

				having really nasty injuries because they haven't learnt the level of respect that comes with bashing yourself up whilst your learning how to do it properly.
00:09:26				You know a lot of people can learn very quickly because of bottle and the fact they've got these amazing places to train now such as Airborn. But I do believe that there's a certain rate in which you should learn at and should respect it otherwise sometimes it can have dire consequences, like there was a boy recently hurt in a gym just outside of Liverpool, broke his neck and as far as I'm concerned he should never have been doing the trick that he was doing in the circumstances in which he was doing it.
00:09:58	X: +1	Walks up to a fixed concrete bench to act out the move that he is describing.	14,L Landmark	Because he was doing a double front somersault off something still like this, two somersaults and he landed on his chin and his legs came over his head and he broke his neck and he's in a halo now. That could have been avoided I think, easily avoided because if he had learnt the respect for doing the trick off proper equipment in the proper surrounding, instead of throwing himself into it which is obviously what he was doing he'd of been okay now, he'd of been alright. But I suppose you'll live and learn when you're at that age.
00:10:41				When you're at ground level, here like this, the things that tend to come into your mind are the small tricks, like getting over you know smaller obstacles.
00:10:56	X: +1	Runs across the road and vaults over the railing.	16,L	Things that you can do when you get there.
00:11:08				Thinking of other big tricks and big moves a lot of the time the tricks that attract the young people, the somersaults, the jumps, the gaps, are the types of tricks that are crowd pleasers but like I said I think the ultimate perspective that everyone who does freerunning and Parkour would probably be to not use the streets at all, to just use the roof from one point to another but you'd have to have super powers to do that in today's day and age.
00:11:45				A lot of the setups that you see on the Internet and the TV, they are exactly what they are, they're setups, they're not realistic situations. And I think freerunning came from Parkour, Parkour was probably the truer, more realistic ideal of negotiating obstacles from A to B. Freerunning stemmed from the Media and what they did with Parkour I think.
00:12:14				Are we going through the town or through the steps? Okay we'll go that way.
00:12:31		Waits at traffic lights		Always wait for the green man.
00:12:47				Me if I was seventeen or eighteen it would be the idea of having a secret identity appealing to me more, to do all of those freerunning skills and Parkour skills but without having anybody to know who you were. You'd need to develop some kind of AKA and alter ego. When I grew up it was a fascination with the likes of Spiderman and stuff like that, but I think the most interesting concept of it is not what they can do, because a lot of human beings can do that sort of stuff if they push their minds to it, it was the fact that nobody knew who he was and that he had a double identity, he lived to lives – one on the roof and one on the street and that was the fascinating bit for me, that was the interesting side.
00:13:57	X: +1	Begins to slide down a handrail whilst sitting on it to get to the bottom of a stairway.	19,N Landmark	Well some freerunners and Traceurs tend to think they have some sort of powers that make them different, powers that make them a little bit more capable, separate them from normal people. And I suppose if you've got those skills and you know that you've got something different, it's not so much related to what everyone else does in regards to everyday work and everyday skills, you've got something a little different to offer.

				It's a nice feeling to know that you're a different kind of person.
00:14:38				I suppose you could look at it as having super powers but it depends on how super you'd consider yourself. Because a lot of people talk about Parkour being able to apply it to your mental psyche as well as your physical psyche and it's a much mental training as it is physical training. I'm probably with them on that, it seems about right because a lot of it is about mind training more so.
00:15:15				This way. You get a lot of elite guys, who come from being the nice sort of teenager you taught at school. Like he's a nice kid, he tries hard, he's always willing to have a go, he always does what you ask him to. But in the space of a few years, because they got really good, really fast, people start paying attention to them. You see this young nice kid develop into a man with a massive ego. And I don't think that is attractive at all, because of how you think of yourself, how having skills, having superpowers, being just like everyone else, whatever, I think we are all very similar you know and we're all just like one big family just a few of us are a bit different. So I don't really care too much for people with egos. It's stupid because there's always somebody better, always.
00:16:24		Uses hand and arm gestures to help emphasise his points.		I saw a recent interview with Bruce Lee, nineteen seventy-one and the man was I think years ahead of his time philosophically. You have to train your mind and you have to train your body to have those skills when you want them. You've got to be able to click your fingers and say I need that now, I need that move now and it comes to you right away. If you're practicing a skill or if you've gotten you know familiar with it you have to stop and you have to build up your confidence to do it you haven't trained enough. It should be on demand every time. The tricks that you want to be able to do are catalogued in your head and you should be able to select them like an iPad and boom, open them up like an application and do your trick. If you have to contemplate it for a long time then you have to train hard, because you shouldn't have to contemplate it, it should be a second nature. But when you're coming to learn something difficult something bigger, something more tricky, that's when you have to slow down and think it through carefully. Because that's injury time you know.
00:17:38	Y: +3 O: +3		24,O Districts Node	The good thing about Liverpool is that there's a massive crescendo of historical buildings and not one of them is the same, there all completely different and at the end of one street you have a mega multiplex of modern shopping centres, cafés and restaurants. I think L One is a really good example of that. L One for sure, right in the middle of Chavasse Park. It's where old Liverpool meets new Liverpool. It's great in the summertime when the weather's good and the grass is nice there, get out on that grass and trick off, from some shapes and not let anything bother you. Just have fun with it. Because at that level even at my age you can open up some tricks that you haven't done in a while. You can push yourself a little because you're on flat level. On the grass it's nice. Unless you can get to that level that I said where you can get all of those tricks on demand then grass is always a good place to start but when you've got those tricks and you've got them on demand then the concrete shouldn't bother you either.
00:18:53		Points towards Dale Street and crosses road.		Shall we go up that way?
00:19:13				When you come to doing, you get to the level of doing martial arts tricks or stunts or Parkour or freerunning in the media, I think sometimes you have to stop and think right is the catalogue of tricks that I've got enough to keep me in that area of work, is it enough to keep me reinventing myself. Is it enough

00:19:13				When you come to doing, you get to the level of doing martial arts tricks or stunts or Parkour or freerunning in the media, I think sometimes you have to stop and think right is the catalogue of tricks that I've got enough to keep me in that area of work, is it enough to keep me reinventing myself. Is it enough to keep me pushing my game up. Because when you know that you can earn some like stupid money doing stuff like stunts, I mean on the British stuntman register you can earn really good money, but those guys, the fact of the matter is they can do a lot of the stuff that the freerunners do because they've got the whole of the elaborate safety set up that allows them to do it. And although the kids can push themselves out on the street and get really, really good, it doesn't matter how good you get really a stuntman can probably do what you're doing, because the British stuntman register, they've got a really, really high level, they train really, really hard. They're amongst the best in the world, probably the highest standard in the world and they have to go through all that gymnastics training that Traceurs and Freerunners have, they go through all of it, but they're not subject to trying it and testing it in the street where it's dangerous.
00:20:35		Waits at pedestrian crossing before walking over the road.		They've got these fabulous facilities where they can put stunts together and build a whole elaborate set-up for them to promote action within the storyline. So sometimes it's a losing game.
00:21:03				You've got the likes of Damian Walters who have done really, really well and could probably do the stuntman's register in no time, I don't know if he has. But from his background his strong training regime, his gymnastics and acrobatics background its left him in a really good mental state of mind, really strong, knows where he's capable and knows how to show himself properly and basically he's probably just converted a lot of different exercises that he's done in the gym into the street environment and that's what has made him really, really popular. For example he can probably do a back somersault on a beam he's probably done it for ages since he was really small.
00:21:48	X: +1	Begins to point at a stone wall and walks towards it.	27,S	but the fact that he's done outside and he's done it without crash mats and he's done it without padding like on a wall here for example, he could easily do that, it's because of his mental psyche, his training over the years, he knows exactly how his behaviour, how his body behaviour is affected by different environments. That's the highest level of training for me, I don't think you can beat it.
00:22:21				A lot of those guys doing well today, Chase Armitage, Daniel Ilabaca, Ryan Doyle, they all have a core. I think Damian's was his gymnastics and acrobatics for sure but he's done an awful lot of martial arts tricks as well and he's friends with a company called stunts eighty-seven eleven in California and there captain is a guy called Brad Allen, who was discovered by Jackie Chan, he's good friends with Jackie Chan. So he knows exactly where the best place to promote himself is. I salute the guy, he's doing everything right, but moving back to Ryan, Chase and Daniel, they've got a good core as well, and that's probably why they've done so well. Because Daniel had a really cool Capoeira background which suited his South American look and suited his South American flavour. Chase Armitage had a wushu background which is like Shaolin Kung Fu, him and his brothers used to train that for a long time, I've seen some videos of him competing in his younger days and it's obvious that the skills and the tricks that he can do today are highly influential on the martial arts side of his development. Ryan Doyle as well for sure, before Ryan was a freerunner he was a national tricks champion like three or four times in a row. And I think it's like five in a row

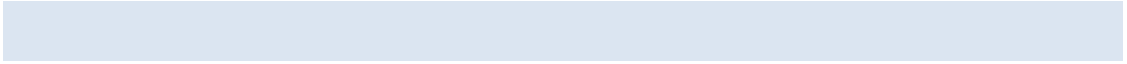
00:24:25				<p>These boys, like freerunning and Parkour today is almost like a craze of the early eighties, Breakdancing. Some people came along with their breakdancing flavour, some dance background and they were brilliant at what they did, picked it up really quick and you've got these guys who are really good at it but hadn't done anything before. It's the same with freerunning, there are kids that have never not really like any sport. Because this has been the one they have been waiting for, this has been the one that's suited them the most but the shelf life of those people is a lot less, a lot less abundant, not as long as those guys with the core background, Martial Arts training, gymnastics training, they all tend to go an awful lot further.</p>
00:25:25				<p>But I think when you're winding down at the end of it all the only way to go with it is to look at probably teaching other people, coaching and mentoring other people like I do or taking it to another level and coordinating situations or scenarios in films or on stage. Because these kids who are really good at their tricks double gainers, double half ins and back outs, rudies on the floor, you know huge gap jumps or whatever. They are great at them but they can't organise anything because they're not at the level, that mental level yet, they can't organise situations because they're at such a youthful age. I think it takes a more experienced person to coordinate such scenarios that make freerunning and Parkour look the best and for sure there'll always be an old veteran freerunner or Parkour performer with a bunch of young guys calling all the shots, it's always going to be the way.</p>
00:26:27				<p>So all those guys who grew up with me they're definitely heading in the veteran status soon, it won't be long. It's a shame really because I don't really consider myself to be that old. But my knees really hurt, my knees and my back. So I guess there comes at point in time when you think you start toning it down a little bit. All the tricks you were really good at when you were seventeen, eighteen and nineteen. You tend to keep in the cupboard for special occasions nowadays. But the problem with that is to keep all your big tricks for special occasions means that you don't get to do them very often and you lose your confidence. So it's important to have that training facility I think. That place to jump on the trampoline and do a double without hurting yourself.</p>
00:27:27				<p>I think it's important because a lot of people think that Parkour and freerunning shouldn't be indoors. Maybe they're right, maybe they're wrong, I don't know but I think it's always down to the individual. I think it should be left down to them to decide and probably not tarnish everybody with the same brush. Just because one person thinks it should indoors and one person thinks it should be outdoors, doesn't mean that everyone has to do that. I think probably you should make your own decision, what's good for you and don't let anyone tell you otherwise. I don't think anybody know you like you know you. One thing I hate, people telling you what to do.</p>
00:28:18				<p>Those people that have the brass to perform their tricks and to do something different and to train, to keep their head down. Train their mental head as well as their physical bodies, I think they go further because they step out and become pioneers. That's where Daniel Ilabaca's definitely got his forte. Nobody could ever tell him what to do, it was always only ever going to be his way and it's obvious now after ten years of doing it his way works. You know Ryan Doyle is the same, but what's good about Ryan is, he can, he'll listen to your suggestions and if you have an idea he can build on it and make it better, that's how it works.</p>
00:29:07	O: +2	Points to the Royal Liver building	39,N	<p>This is the Liver building, this is an iconic building. In an episode</p>

	Y: +1 Z: +1	which is in front of him.		of Top Gear a long time ago about five or six years ago maybe longer, Daniel Ilabaca who was one of my first students, and when I first saw him on TV he was up there somewhere on one of the platforms doing a handstand. A handstand of all things and I never foresaw him being able to do stuff like that. But like I said nobody could tell him and his way was always his way and that's where it took him.
00:30:35	Y: +3 Y: -1 Z: +1	Stops at pedestrian crossing	37,O Node	There's some great places here on the sea front, good places to train, new canal that's just been built. I'm going to toy with a few tricks there, getting on the wall jumping into the canal, I've seen people do that loads of times, though the water's not very deep though which makes it very dangerous if you hit your head and it's a concrete bottom as well.
00:31:07	O: +1 Y: +1 Y: -1 Z: +1		39,M	It's an iconic sort of riverside. Do you know what would be really nice; it would be really nice to have an open air Parkour and freerunning playground like a skate-park. Like the way they have the bowls for the BMX guys and the roller-bladers and skaters. There's a lot of them dotted about but there isn't a freerunning park. And I think a lot of the people that do freerunning and Parkour are probably on par now with bmx-ers and skate-boarders, I think there are as many freerunning enthusiasts as there are bmx enthusiasts and skateboarding enthusiasts so fortunately it's like when skateboarding and bmx-ing started to become popular it was frowned upon, freerunning and Parkour is also frowned upon so much so it's very hard to work as a freerunning coach in High Schools because there are so many health and safety measures that are in place. Those health and safety measures are obviously there for people's safety but I think the real assessment should be in the coach, not in what they're teaching. Because it's always down to the coach and down to the individual what they want to teach and how they want to teach it, what they are prepared to let the children do and how good they are at assessing children's skill levels and mind-set.
00:32:50	Y: +2	Uses hand gestures to explain his design idea.	40,M	But it would be really good to have a playground down here I think. Even maybe a portable one which could be brought out in the summer. Kind of like a truck and opened out into a playground. Like arms that came out, bars that swung round and walls to negotiate and it all could fold up and go back into the truck and leave, and that way it wouldn't be deemed an eyesore, like what most people would probably call it.
00:33:23				"Can I just ask what you think of the main features between here and the new museum over there?"
00:33:34				The potential for that sort of thing is that there's an awful lot to climb and jump off of but it's quite limited in that a lot of Parkour and freerunning enthusiasts like to negotiate things.
00:33:54	Y: +1	Points to a bin several metres away.	40,M	Even to the extent that if you take this square bin, you can have fun vaulting over the bin easy, you could have a good half hour of fun.
00:34:01	Y: -1	Starts pointing to a bin in close proximity.	40,M	But now they're got to the point where the council are making the bins not flat on top.
00:34:07	Y: -1	Walks over to bin.	40,M	So you take it as a little counter-measure because it's slightly more awkward you know, but you can't win.
00:34:17		Walks over to the edge of the canal.		The best thing is probably the canal though it's a brilliant place.
00:34:41	Y: +1 Y: -1		41,N	The water's only six or seven feet deep it's not deep at all but a lot of the guys come down here and throw tricks off the bridge. To be honest though I wouldn't want to really do that. But I would if the water was deeper.
00:35:10	Y: +2 Y: -1 Z: +1		41,N	But with regards to the layout of the environment and everything I think it's more wheel friendly than flip friendly if you get me. It's more friendly to the roller-blader or the

00:35:10	Y: +2 Y: -1 Z: +1		41,N	<p>But with regards to the layout of the environment and everything I think it's more wheel friendly than flip friendly if you get me. It's more friendly to the roller-blader or the skateboarder than it is to the freerunner. But the whole mind-set of freerunning is that you adapt, you just get on with what you've got and you make it your own. I know some people who come down here and have a brilliant time but maybe I'm not in that mind-set. To be honest I'd probably just prefer to just roller-blade down here on a nice summer's day. Sometimes when you've done this for a lot of your life unless you're absolutely passionate about it there tends to be other things that become more interesting when you get to this age, unless you're absolutely passionate about it. When you do it as a job as well, the whole concept of doing it with eighty-five kids which is what we do regularly, instead of concentrating on doing the new tricks and learning the new movement you actually have to have eyes in the back of your head to look out for the potential accidents about to occur. It takes the fun out of it, so for about four or five years that's been my life really, it's looking out for everybody else and not really bothering about my tricks. And I guess there becomes a turning point one day when you have to</p>
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Time	Code	Action	Cell	Speech
00:00:43				As a late starter I'm now aged twenty six, I think it's a little bit harder to develop the skills that young people find very easy. But they say it's never too late to start and believe that that's the case. I'm finding that although some things are physically more difficult it is possible with work to overcome those obstacles. And I'd like to show you some of Liverpool today.
00:01:10	Y: +8 Z: +1		04,J Node Landmark	So this is the Metropolitan Cathedral, this is a training spot for the Liverpool group. This area, there are a number of features which would appeal to practitioners, <i>traceurs</i> . Walls, wherever there's walls, there's a movement to be performed, handrails, these are good for practicing balancing exercises. But also for practicing precisions, which are a type of jump that you land very precisely on the wall, railing, whatever obstacle. There are vaults that we've got.
00:01:46	Y: +1	Points to the side of the cathedral and walks over to it.	04,K	There are a fair few around here, high walls which can be scaled. There's one here which is close.
00:02:02	Y: +2		04,K	So in <i>parkour</i> we're always seeking challenges, and for me this wall represents a vertical challenge. But it also has positive features which for me are it's very grippy, so you can get purchase on your shoes, making it easier to perform movements. The height is appropriate against the challenge.
00:02:25				I'm going to warm up, I've not warmed up yet.
00:02:37	X: +1	Runs up to the cathedral wall and jumps up to touch the top and drops back down.	04,K	
00:02:42				Give it another go.
00:02:50	X: +1	Runs up to the wall again and grabs the top of the wall and drops back down.	04,K	
00:02:54	Y: +2 Y: -1	Uses hand gestures to explain what he intends to do.	04,K	The problem with this one is the top is quite slippery, so although there's good grip on the top of the wall, to get up to it I'm going to have to use two hands. Again this is another aspect of the challenge but that's what we seek out. So I'll just give it one more try.
00:03:08	X: +1 Λ: +1	Runs up to the wall and successfully manages to scale the wall and stands on top of the roof of the one storey building.	04,K	
00:03:22	Y: -1 Λ: +1		04,K	Now I'm up here, there's not an awful lot to do up here. There's a perception I think, people like to get to places that non-practitioners might not always see. Up here I know you can't see there's just a flat roof.
00:03:38				As well as the movement to <i>parkour</i> there's a little bit of philosophy to it. People like to trace new paths to find new things to do, and this perception that if something is hard to get to it's got to be amazing. That's not the case here, it's just a flat roof, so I'm gonna come down again.
00:03:54	X: +1	Climbs and jumps down from the roof.	04,K	
00:04:00		Picks up bag and walks off.		So that's all there is to show you up here really, so let's move on down to the bottom.
00:04:22	Y: +4 Λ: +1	Uses hand gestures to explain the types of bodily movements that can be performed on the stairs in front of him.	04,J	Buildings like this are useful when they have variations in height, that's one thing that we often look for. So one part of <i>parkour</i> is training for example drops, climbs, scaling heights. And I'm not going to do drops just now because my ankles aren't warmed up yet but something that some people would like to do with this arrangement here for stairs because the landing is quite difficult, if you jump down these stairs you land on a slope or on a very small area, but here these steps are spaced very nicely so you have a good landing area. It's a challenge again, the drops not amazingly large but it's just enough to practice your technique and there's a bit of distance there. So this is something people like to do in terms of jumping down stairs is gone from one

				set of stairs to the next. A very advanced practitioner may be able to do this is in what are called strides. Strides are where you land on one leg and jump off again on one leg. Obviously you have twice the force in the one leg that you would have if you landed on two legs. Unless you have very hardened shins that will hurt you. So again I'm not going to do it now, I just want to warm up a little bit before I do.
00:05:39		Begins to walk down steps.		So let's just walk down here.
00:06:14				And as you become more fluent with the practice of the sport - <i>parkour</i> . Some people call it a sport some people call it a discipline because it's not competitive by its nature. You start to pick out objects, obstacles, angles which you can use to practice movements and because there are no set rules to <i>parkour</i> , it's more a creative activity. There are techniques but you can use them in various ways, you can adjust them to adapt to the terrain. And here I'll show you a few basic movements getting used to a few basic obstacles. These types of features, I'm not sure what they are structurally but they're useful to us.
00:07:02				Just having anything really that has quite a distance to pass.
00:07:15	X: +1	Runs up to low level structure and performs the cat-leap movement.	04,l	
00:07:20	Y: +1 Y: -1 Z: -1	Points to low level structure.	04,l	Just simple movements are used to get over low obstacles or higher obstacles. These are quite popular, unfortunately we have had problems in the past, so although places like this are amazing for us to train in they have a lot of security. There have been instances in the past where that's become a problem.
00:07:43				As <i>traceurs</i> , as Freerunners we try to be non-destructive in our environment wherever possible, that's part of the core philosophy. At least it has been, there are young people coming into it and it's not always the case but we do try to make it as much a part of the discipline as possible.
00:08:01	Y: -1 Z: -1	Points to damage on low level structure.	04,l Landmark	However, you'll notice things like this. We were blamed for that. This was actually skate-boarders who were grinding along here. Managed to snap off a bit but I think we really got blamed for that. But however, <i>parkour</i> also emphasises using low impact on your body wherever possible and it's unlikely that we'd be able to do that sort of damage because of rubber trainers and our hands aren't that hard, we're unlikely to break stone.
00:08:30				But certainly, architecturally, durable materials are good for <i>parkour</i> because it lets us keep training in places.
00:08:44	Y: +1	Looks up to flag pole.	04,l Landmark	And it's good just to look around you. So, I'm noticing simple features like this may be used to put movements together.
00:08:53	X: +3	Runs, jumps and grabs onto bar cantilevered from the flag pole and swings on it.	04,l	
00:09:02				It's good just to play with things, <i>parkour</i> is about play. We'll move on.
00:09:22		Picks up bag and walks off.		Once you get to know your local area, which <i>traceurs</i> will, you get to know certain features and certain challenges.
00:09:33	Y: +1	Points to a gap between two waist high walls.	05,l	And one of the things that I working towards this is one of them. So you incrementally train slightly larger gaps. This is one which is just a step above what I can do right now.
00:09:51	Y: +2	Walks over to wall and places hand on it.	05,l	And this sort of wall is really good for <i>parkour</i> , really good grip. This means if you land on it you're not going to slip. It's very angular here, it's very sharp, the corners.
00:10:07	Y: +1		05,l	That's great because when you land our shoes should be hitting on the corner, not the top or else you'll just slip with the momentum. You're using the corner absorb the force and correct the momentum so you can become balanced on

				top. I'll try and demonstrate this.
00:10:22	X: +1 Λ: +1	Runs and jumps up onto wall and stand on top of it.	05,I	
00:10:26				Don't know if you can see that but that's what absorbs the momentum. My balance becomes neutral. I'm just going from the balls of my feet on to the top.
00:10:43	Y: +1 Λ: -1	Jumps off the wall.	05,I	Rounded corners you can't do that so efficiency. There more varied as to whether you might slip a little bit. This right angle although they might look more dangerous, more sharp edges so you might hit your shins, once you get your technique right they're perfect for <i>parkour</i> .
00:11:06		Picks up bag and walks off.		
00:11:29				So as I said I was little bit late coming into <i>parkour</i> but for many years I was training Martial arts, things like Capoeira a bit of gymnastics but very little.
00:11:43				<i>Parkour</i> is something I wished I found earlier, and compared to sports I've done previously, I've found the discipline; the challenge has been much greater. It's also made me think a lot more about my lifestyle, health and fitness.
00:11:56				And in a way having a sport which you can do in any place, you don't need to go to a gym, you don't need to pay an instructor has made a little less focused on material possessions, because once you know that between you and the environment you can have fun, you can develop yourself, you don't necessarily need anything else, that's your world, that's enough.
00:12:28				Although people look at people that are doing <i>parkour</i> and think that they're hooligans, these are actually people who live a lifestyle, you can't do this casually and well because it has such demands on the body in terms of technique. So people who practice <i>parkour</i> are usually very disciplined, they'll turn up on a Saturday morning, get out of bed and go and train, they'll go to the gym. Gymnastics gyms like Park Road gym in Liverpool is one of the favourite, it's an Olympic class gym, they have all the facilities for Olympic gymnasts and it is an amazing place which really helps the Liverpool scene a lot.
00:13:22				So <i>parkour</i> is a new sport we hope the public perception will one day change a little bit but as it is there is a perception that it's just kids messing around probably, who knows what they're doing they may be criminals. I don't think that, that's the case, I've not met any <i>traceurs</i> that are that way inclined. But generally although we get problems with security, the police are okay, we've never had arrests or charges of criminal damage. So although some people may perceive it as something terrible that children are doing, something dangerous there is some moderation within society. But since with riots especially in Liverpool that's affected the way it's been looked at with the Police, I have noted that there's an increased level of scrutiny even hostile, aggressive behaviour. So that's a little bit of an on-going worry.
00:14:32	Y: +2 Y: -1 Z: +1		07,F Node	Okay, so here's a place which actually I just found the other week because I just live around the corner from here, when you find new places the group usually like to know about it, so I took everyone here last week. And although the challenges here are a little bit beyond me, this is a place I think we'll come back to, it's quite enjoyable.
00:15:03	X: +1 Y: +1	Touches handrail.	07,F Landmark	One challenge is to balance to get to focus on getting accuracy. It's not a daredevil thing, throwing yourself into the situation, it's about being able to control your movement, then push the limits of what you can do within a

				controlled manner.
00:15:18	X: +1 Y: -1	Rubs the railings.	07,F	These will all be wet, so I won't do anything too aggressive here.
00:15:24	Y: +2 Y: -1	Uses arms to measure the distance between the two hand railings.	07,F	Things like this, although it's a tiny gap. This is good for somebody who when they come to a little bit of fear, there something I'm quite scared of because you need to land on them in a particular way, you have to balance on them when you jump on them. I mean to anyone else it's quite innocuous but once you know what sort of movements can be brought, a <i>traceur</i> will look at it and think about creativity.
00:15:57	X: +3	Starts to demonstrate movement over the railing, vaulting backwards and forth.	07,F	It's still a little bit wet, I'll just do something a little bit simple.
00:16:10				Hand springs and vaults are something core in <i>parkour</i> .
00:16:18	X: +3	Begins another series of movements over the railing.	07,F	
00:16:44	X: +2 Λ: +1	Steps up onto the railing and walks along it, demonstrating balance techniques then jumps off on to a low level wall.	07,F	
00:17:10	Y: +3 Y: -1	Points towards the fixed stone seating and the low level walls in-between.	07,F	That's a bit too challenging for me, but one thing that's a little bit exciting is the series of obstacle blocks. The gaps that are the same size so it's good to do one movement, if you can repeat that movement a lot of times it is something that technically needs a lot of control, you're landing. The repeat-ability has to be very good, so this is something that would challenge very experienced practitioners. Although they can jump between one of these gaps to do all of the series is something that is a lot more difficult.
00:17:44		Jumps off wall.		So I'll show what I mean but this.
00:17:58				I can do one.
00:18:05	X: +2	Runs and jumps from one piece of low level wall to another.	08,F	
00:18:02				So it's about controlling momentum and keeping going, it's quite difficult.
00:18:17	Y: +1		08,F	So how can I relate this to architecture? Patterns, symmetry are quite important. A repeated unit like this are something that would stand out instantly as something that could potentially be interesting just because you have the opportunity to do repeated movements.
00:18:36				And <i>parkour</i> there is a little bit of a tendency to train one difficult movement at a time but the facilities you are intending to develop are the ability just to move smoothly and efficiently through the environment so linking movements together is actually an important part of training, which sometimes you don't get the opportunity to do because that's a repeated pattern of architecture.
00:19:06		Picks up bag and walks off.		So that's something to come back to.
00:19:35				And because the weather conditions are something that will affect the level of challenge. So even if you can do a movement on a particular obstacle, a particular surface, when it becomes wet that just adds another layer of challenge. Because some surfaces are more grippy when they're wet than when they're dry. There's an example of this near the Liverpool Royal Hospital, I'm not sure what the material is made of is but when it's dry it's actually quite slippy, but as soon as it becomes wet the friction is amazing. And that's really good to have somewhere to train, there's obviously a higher risk of getting things wrong on most materials.
00:20:51				Metal in particular is extremely slippy when wet, so you get

				an appreciation for materials. Just from looking at something you can say that's going to be slippery or grippy this is going to be a safe or dangerous movement to do right now.
00:21:46	Y: -1	Points up to barbed wire.	10,E	Things like this are a problem for <i>parkour</i> but you do get that. There's not much you can do about that, we're clearly not wanted there.
00:22:38				We've been walking a while now, there are no things interesting here.
00:22:44	O: +1	Points to St Luke's Church.	12,E	I've never actually been in here so maybe we could just pop in here.
00:23:17	O: +1		12,E	If I see somewhere I haven't been before I will just go there to see if there's anything that can be used for movement. This has caught my eye because it's quite unusual.
00:24:07	Y: +1 /\: +1		12,E	So the thing that would stand out to me are the bars but with it being quite an old structure I'll just leave that today.
00:24:21	Y: +1 Y: -1	Points to memorial.	11,E	And there are things that could be used, like you could do flips off this but I think it's just a little bit disrespectful, I don't think anybody would do that, it's a reef on it. So let's just move on.
00:24:52	Z: +1		12,E	I know some people are interested in Urban Exploration so they deliberately seek out inaccessible places using skills to get inside but generally you do that in a group.
00:25:19	Y: +1 Y: -1	Points to broken drain pipe on the church.	12,D	That's quite interesting it looks like a big ladder which has potential for climbing but again I'm a bit worried about the structure. Intuition says that, that's not good. Save that for another time.
00:26:40				So as I said I've only just moved to this location, I'm not entirely sure of this area so I might just find stuff on the way while I look around until I get to some places that I really know. I might be able to show you some of the typical spots that we get to.
00:27:12	Z: -1		15,E Edge	This is a general problem of <i>parkour</i> , cameras are everywhere now, that's just part of our society. Generally that attracts security so with every building there's cameras and some sort of security. Although we're not doing any harm they feel some sort of responsibility because of health and safety regulations, that's something that has the potential if someone should hurt themselves, which actually happens very rarely. As I say it's about controlled movement. Places have this perception that somehow they will legally target the occupants of the building, I'm not sure how true that is but that's the reason we often get moved on so. If you're at a place you often keep an eye out for cameras, try and just not attract attention.
00:28:19	Y: +1	Points to metal seating blocks in an open space opposite the FACT.	15,F	So there's something interesting, I'm just going to check out slippery these are. I suspect very.
00:28:28	X: +1	Rubs foot against the surface of the seating block.	15,F	
00:28:38				Jumps are a big part of <i>parkour</i> , anything that is two blocks together has potential. I think I'll leave it with the friction being so low on it. A more experienced practitioner may find it suitable.
00:29:18	X: +1 Y: +1	Grabs sign post.	15,F	Some people will also keep an eye out for things like this. So that's a pole with good grip, its round, there's a lot of square poles around and you can't get such a good grip on square poles.
00:29:31	X: +1	Uses pole to help climb up the wall.	15,F	Things you can do with these are climbs up walls.
00:29:35	Y: +1		15,F	Or some people like to use them to do a special move called the <i>Flag</i> .
00:29:42	X: +1	Attempts to hold his body on the pole to demonstrate flag movement.	15,F	Where you hold yourself in a position like so and an extended period of time.
00:29:50	Y: +1		15,F	That's part of strength training just using your environment.

00:29:50	Y: +1		15,F	That's part of strength training just using your environment. Something I need to build up to.
00:30:52	Z: -1		15,H	It's difficult to places around town. Places like this I just don't think it's worth the risk.
00:30:57	Y: +1		16,H	There's an interesting shaped girder there, there's a lot of grip on that, there's one above it, you could potentially climb up, it's very tempting.
00:31:22	Y: +1 /\: +1	Points to metal bars above head height.	16,H	The same goes for these sorts of things, anything you can grip, you can climb is interesting. I'll just show you what I mean by this.
00:31:33	X: +1 Y: +1	Put his bag down and reaches up to metal bars and climbs up the wall. He then immediately climbs back down.	16,H	You can climb higher. It's a nice little feature.
00:31:50		Picks up bag and walks off.		
00:32:13				You do find as well as being, especially with older people, very inactive people that they say don't mess about you're going to do some damage. They tend not to be as liberal or open minded, they approach you and say what are you doing, why are you doing that. Those people have their own perceptions.
00:32:35				It's not something we necessarily have to hide away all the time, it's just some people haven't heard of this activity or they've heard of it but don't know where to go. They don't realise there's a group that they can train with in the city. So in terms of the scene, more people training <i>parkour</i> in a visible location is one way we can do that.
00:33:20				So we're heading through the town now.
00:34:17				One of the principles of <i>parkour</i> in every city, is that in your day to day walking around, some people call it <i>the sight</i> , that's the term they use, but you get an increased awareness of just what's around you. Because you're always looking for possibilities. Things running through your mind that you could be doing. So you find people walking around looking around more. And you do start to notice as you get more experienced, I mean I'm not that experienced and people say let's try that and I say what? – I don't see anything. You just start to be able to pick out potential movements.
00:35:22	Y: +1 /\: +1	Points up to a metal bars at first storey height.	20,J	That looks interesting. Again there's a belief that places that are hard to get to must be interesting. And actually that looks like one of the things that I'd like to do.
00:35:30	Y: +1 Y: -1		20,J	Again it's just a bit that it's in such a visible location because I think I'd probably explore it
00:35:34				And although I said we've not been in major problems with the police, there have been situations where we have been caught in locations that normal people wouldn't really be. There was one occasion on top of a school building, where the police were aggressive. Because the school was locked up we just went somewhere the Widnes people train quite a lot but that day we just got unlucky. I know for some people that is a bit of a worry, but if you go to places where you know you're not doing any harm.
00:37:53				Again anything, any obstacles that are a useful shape can be used for things like vaults.
00:38:10				Trickers as well, because tricking is related to <i>parkour</i> , doing gymnastics basically over there environment doing similar movements.
00:38:28	Y: +2	Points to fixed stone seating.	21,L Landmark	People find these useful for take-off points for flips, jumps you can do in between.
00:39:45				Again part of <i>parkour</i> is having a different philosophy on movement through your environment, one way is to just get off the beaten path a little bit. I think I'll come back here it's



00:40:50				It's good to investigate new places.
00:41:21	Y: +1 Z: +1		20,S	Now we're heading down towards the gardens, it's quite a central meeting spot and training place for the <i>parkour</i> group. You'll find that in various cities, parks are ideal training places to train because they're often in the centre of cities maybe suburban parks and I think it is more socially accepted in a Park than in the street. So if you're training alone or if you train as a group of beginners, as a beginner it's very hard to get the confidence to move, especially when people are around because it takes a while before you start looking fluid. You feel quite silly as an absolute beginner so you have the safety of training as a big group or going somewhere people don't really care.
00:42:29	Y: +1		20,S	As parks go this is a really good one, it's hard to get bored of because there's always something more challenging, I'll show you when we get there.
00:43:53				It is common for large groups to form into smaller organisations. The one in Manchester is very organised, they train three weeks ago, plus a gym session. The one in Liverpool is more ad-hoc, there are associations of people, they're not organised. There's no central website, it's just on facebook, social media, things are arranged. And just recently there has been an effort to make a regular Saturday training session.
00:44:32				We may see people here, they may have moved on by now. They train as a group, it is really valuable in <i>parkour</i> , and it's something that is something really difficult to do without a group. Because you need more experienced people to suggest techniques to you. And you need that safety net of being in a group, again as a beginner, it's something that's not going to look that good. But if you're in a group then you know what you're actually trying to achieve, it's a lot easier.
00:45:11			Node	This is St John's Gardens, it's a bit wet today to train but I'll see what I can do.
00:45:28	Y: +1		20,S	So this is the common spot where we come just to warm up.
00:45:38	Y: +1	Points to walls.	20,T Landmark	So these walls are interesting because of the height of height of the wall compared to the ground increases along the way. So there's opportunities to do movement that requires slightly different height. But the wall itself, it's got a slightly unusual top, it's wide and it's curved.
00:46:01	Y: +1		20,T	So I'm just going to start off with some vaults.
00:46:05	X: +1	Vaults over the wall and then jumps on top of the wall and begins to walk along it.	20,T	
00:46:29	X: +2 Λ: +1	Climbs over a pillar and continues to walk along the wall on the other side.	20,T	
00:46:38	Y: +2		20,T	This is unusual I've never seen this situation anywhere else. So this is good for practicing precisions.
00:46:44	X: +2	Runs along the wall and vaults over pillar.	20,T	
00:46:58	Y: +2		20,T	So you find these geometric arrangements is quite exciting really. And it takes a while to look around and realise how much there is to do.
00:47:25	Y: +1		20,T	These walls are good for that sort of thing, if they weren't so wide it would make moves like this very difficult to do. You could do it on a thin wall but you'd have to be extremely precise, which is possible but certainly more daunting.
00:48:02	X: +1	Performs a side flip off the wall.	20,T	
00:48:12	Y: +2		19,T	<i>parkour</i> , Freerunning, they're movements that involve a lot of flips as well as <i>parkour</i> , which <i>parkour</i> in itself is a pure part, it's just concerned with efficient movement, things that

00:48:12	Y: +2		19,T	<i>parkour</i> , Freerunning, they're movements that involve a lot of flips as well as <i>parkour</i> , which <i>parkour</i> in itself is a pure part, it's just concerned with efficient movement, things that get you from A to B. Flips, you don't need to do, that's more about Freerunning and Tricking. A good wall with grass is a popular thing. This grass is extremely wet so. I'm not very good at these I have to say. The grass offers a soft landing.
00:49:02	X: +2	Runs up to the wall and presses hand against it to perform a wall spin.	19,T	
00:49:09				So that's called a wall spin, it wasn't particularly well performed because it's quite wet. Some people specialise in different things.
00:49:22	Y: +4		19,T	There is a difference between these two walls. This one is absolutely at right angles with the ground, this one is actually slightly slanted, which makes it slightly different to do certain tricks. So it is good to have a variation from one place. This one is quite smooth and this one has indents so you can get your hands and feet in.
00:49:50	X: +1 /\: +1	Climbs up the wall, using the indents as grips.	19,T	
00:50:14		Jumps back down.		So again getting to higher places is something we like to do.
00:50:40	X: +1 /\: +1	Climbs back on to the wall and then jumps back down.	19,T	
00:50:56	Y: +1	Points back to wall.	19,T	And also the walls weathered surfaced contributes to grip as well. So older buildings are often more interesting but often older buildings just have a lot more to hold to, I don't know if that's a conscious decision of new buildings. These little indents in the wall, you don't often see that on any new buildings. And obviously you get more elaborate features on old walls. So often old buildings are more interesting to explore.
00:52:15	X: +2	Touches waist-high wall with his hands and then puts foot on top to test its surface.	20,T	It's not related to anything else, but these are brand new shoes, brand new shoes tend to not have such good grip. So you can see there's hard plastic on the bottom, it actually reduces the surface area that you've got for grip. So once that's worn down, once it's flattened out these will be much more grippy. I've got a pair of these that are worn in, but these ones just need to be broken in a little bit.
00:52:47	X: +1 /\: +1	Jumps on to the top of the wall.	20,T	
00:52:49	X: +1	Rubs feet across the surface of the wall.	20,T	Okay, so the grip here isn't too bad. Again so anywhere where two things are spaced apart.
00:53:34	X: +1	Jumps from one pillar to another.	20,T	
00:53:40	Y: +2 Y: -1		20,T	This landing here is at right angles, the easiest thing to land on. It's a little bit daunting when the wall is rounded below it, you can scrape your shin. So here I tend to aim for this angular region. This sort of angle is not rounded, at least it's a flat angle, you can quite easily get the cantilever momentum out by punching against it. you can't push absolutely horizontally in this direction on a flat surface, you just scrape along it.
00:54:48	Y: +1	Points to the pillars around him.	20,T	Again there's varying challenges here, this is spaced a distance apart, they're spaced further apart, because it's wet that's something I don't want to do right now.
00:55:02	Y: +5 Y: -2		20,T	This little area here is something I've got to know quite well. So there's a short jump here, a slightly longer jump there. Jumping back there's a slight height difference, this end is slightly different to that end. So that's the next step of the challenge. After that you've got to jump from that square thing down to the wall here. It's a challenge because of the height difference. And then the most challenging jump is from this wall to this wall. That's a bit beyond me.

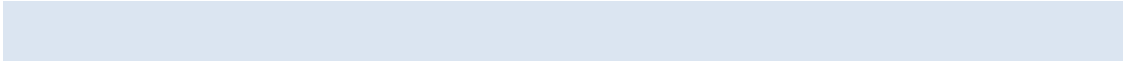
00:56:42	Y: +3	Points forward towards the Queensway tunnel.	23,V Landmark Node	This, lots of the spots get named, so this is the Garden. Over there is the Mersey Gap. You can't be able to see it but over there, just behind that tall building is a smaller lower roof that you can jump onto the grass from that low roof and you can jump up to the roof from this grass area here. So that's quite a various spot for various people. I won't show you now because we're going in a different direction.
00:57:20	Y: -1		23,V	The worst injury I've actually had in <i>parkour</i> is actually jumping on to that wet grass. I tried to roll and because it was wet it threw my technique off. I slipped and I rolled a bit too long and put too much weight on my shoulder as I was coming down. So now I'm a bit more careful when I'm around wet grass and I've also worked a lot on my roll technique. I think the frequency of injury drops off as you become more experienced as you learn to recognise these potential problems with movements. So people who have been doing it for five or six years rarely get injured. But it can happen.
00:58:28				Something that shocked the whole group recently was one of the more experienced people made a mistake on a move and fell and was injured quite seriously, with broken bones in his leg. He fell from a second or third storey on to concrete and that was down to a slight lack of care and technique. But is very rare for something like that to happen. I think the safety record of <i>parkour</i> considering the risks is actually quite good. It's all about practicing your control and your technique and understanding risk, as I say more experienced people will understand the risks involved and know when not to do things. So although health and safety people will look at it as a very risky activity, in a way being able to manage your own risks to understand what the risks to take responsibility when things go wrong is better than having someone else say this is dangerous, don't do that. If that was the case we'd never do anything. Going down a flight of stairs has its own risk.
01:01:18				But I think that reflects generally on society, like in my workplace if you wish to climb a step ladder you must first take a course, and that kind of attitude that everything is dangerous is very reactionary. I suppose people will come after you if you fell off a step ladder but these things happen and it isn't to say it's going to happen again. I think that can get a culture of limitation, of fear and limitation. So as I was saying taking responsibility, always looking for someone else to take responsibility for our actions cannot be a good thing. You take risks or you choose to. And that's life, that's how it always has been, you can't stop that.
01:02:28				I think things like <i>parkour</i> are a good sign to move forwards, so right now I'm a biologist by trade. Sixty per cent of the U.K. population are classed as overweight technically. And the levels of activity are actually extremely low. Diets aren't good that contributes but as computers, industrialisation's come in, the world's just stopped moving and apart from running etc. the majority of people just aren't moving enough, they're not getting outside enough so people are just inside sat in front of computers, it's just not a healthy situation, it's not what we've evolved to do, it's not what our bodies are adjusted to. And I'm not sure what the answer to that is really. <i>parkour</i> 's one part of the answer, so focus on the skills to take care of the body, it just gets you outside and moving. So young people come into the sport are moving and that gets you to develop skills for life.
01:03:50				And it's not only young people, I know someone in Manchester who started at forty-seven, I think he's actually

				lost several stone. His health as actually gone through the roof and his technique is actually really good. To start at that age as well is a huge obstacle. He's been training less longer than I have and he can do things that I can't do, he's extremely strong, so it really is never too late to start. Maybe with more public awareness people will get involved at an older age.
01:04:40	Y: +1	Points down to Temple Square.	30,R	There's one spot down there but I think I'd rather take you somewhere else.
01:05:03				And the founders of the sport, <i>parkour</i> as a defined discipline. A lot of the movements are what our ancestors would have done, a lot of it is similar.
01:05:38				But <i>parkour</i> as a defined discipline is about twenty, twenty-five years old now. The founders, the most famous of them David Belle, Sebastian Foucan – who was in the Casino Royale film, these people are now around the age of forty, they've been doing it all their lives and although one criticism of <i>parkour</i> is the wear on all your joints people have got no pain, no problems. So in terms of long term health, I think their ability to keep on doing it is very impressive. A lot of British gymnasts they'll peak at less than twenty and their retirement age is almost always under thirty. Once they are unable to compete they just stop. And it's a shame because I think there's healthier ways to look after ourselves. Some of them just stop and I think that's the worst thing you can do, to have your exercise and then just stop. It's important to maintain these things throughout your life.
01:07:20				I do ageing research and there are case studies of very old people, over ninety years old start body building very seriously, it's difficult for these people to put on significant new muscle, but you can tone and improve the muscles that are there and improve fitness to a very high level and that does seem to make a difference on life span but also for health span.
01:07:49				Health span is to do with years of healthy life not spent on a hospital bed, not feeling ill, frail, with dementia. And sadly though life span has increased tremendously over the past couple of centuries health span hasn't. So we're not spending all of it on average as healthy people. The period which is unhealthy is actually growing. Especially with the advent of fast food diets.
01:08:38				I think lifetime physical activity, above any medicine, even dietary is the one thing that really forestalls disease. So if there is one change to activities it should be to incorporate some sort of physical activity.
01:08:46				Okay so here we're off the beaten track, there are just features that we can use.
01:08:57		Points to wall and walks over to it.		This wall, that's quite a nice bit.
01:09:02	X: +1 Y: +1 Y: -1	Touches wall and rubs foot against the ground.	32,O	It's very rough textured. It's not as good being wet, being wet takes a lot out of it. It's still something we can use.
01:09:20	Y: +2 /\: +1	Takes a few steps back and points to the wall.	32,O	So something we can do here is scale the wall, those metal bars are extremely sturdy. There's potential here for walking up the building.
01:09:40	X: +3 /\: +1	Runs up to wall, jumps up and grabs metal bars and proceeds to use them to climb up the building.	32,O	
01:10:01	O: +1	Gets to the top of a one storey building and stands up.	32,O	There's potential to get all the way up this. You won't be able to see but it's quite nice up here. Sometimes if people just want to chill out they'll go on the roof.
01:10:30	X: +1	Climbs down from first storey level	32,O	

		using the bars again.		
01:10:54				So every building has something different that you can get from it. In this case it's the distance from the sill to this roof here. It just gives you the opportunity to explore that, also the sturdy bars are handy.
01:11:05		Picks up bag and walks off.		
01:12:04				The big difference of how different <i>parkour</i> groups seem to develop an identity is through their way of looking at things. There are differences between groups in different cities and what sort of moves they'll look at, what sort of things they'll do in a training session. I think Manchester they have quite a unique perspective, compared to other groups I think they look more to developing strength and conditioning and to perfection of technique, but not so much towards doing the really impressive things. They'll be creative but not so much taking huge challenges.
01:13:21				So during a typical training session they'll spend some time during press-ups, doing rolls and things that improve physical conditioning which is kind of another side of <i>parkour</i> and I enjoy going over there for training.
01:13:45				I think training here's pushed my technique in terms of the psychological aspects of overcoming fear and just believing in what you can do. Because they will do the biggest challenges possible and really the attitude is more of a just go for it, just try it within reason, within your abilities. But if you spot something you should give it a go.
01:14:40				As you develop as your jump becomes a little bit longer, as it gets a bit better, the extreme end, your mind doesn't always believe it can do that, so that's a problem at my stage –not so much the physical side but the mental side. Being able to work to my limits.
01:15:06				Training in Liverpool has really helped with a lot of things, just because your psychology improves.
01:15:55				This is somewhere we've trained before, as we're just waking past we'll spend thirty seconds here.
01:16:02	Y: +1	Points to railing.	36,M	This is something you find quite often, wall and rail.
01:16:12	X: +1	Jumps up onto to low level wall and the vaults over railing.	36,M	
01:16:18	Y: +1		36,M	Linking things together that's something called a step vault, it allows you to get over quite quickly, over obstacles. There's not an awful lot else to do here.
01:16:34	X: +1	Leans on railing and rolls over it and lands at street level.	36,M	
01:17:09	O: +2 Y: +1 Z: +1		36,M	So this is of course an iconic building the Liver building. In <i>parkour</i> terms you can't really get up there, I know it has been on one of those television programmes, a local <i>traceur</i> called Daniel Ilabaca whose very well regarded was doing a hand stand on the top, but I presume he had permission to do that, I've never seen a way up.
01:17:37	O: +4 Z: +1		36,M	But around this area there are some really good challenges and it's good to train in a scenic location. Actually for me coming to Liverpool it was interesting because you see videos put up on YouTube, fairly good practitioners doing something and I was able to recognise architectural features since before coming to Liverpool. Livewire doing a step front and you see things, so it's quite memorable even from video what architectural features are around there. Every cities got something different so you quite often see a video and you wish you could train there.
01:18:27				People do make trips just for specific buildings and spots. A famous spot is in Lisses, I can't quite remember the name, I'm not sure what its purpose I think it might just be a piece

01:18:27				People do make trips just for specific buildings and spots. A famous spot is in Lisses, I can't quite remember the name, I'm not sure what its purpose I think it might just be a piece of modern art or something but it's a very tall, oddly geometrically shaped thing which you can climb up. There's various bits that you can get hold of and jump between, there's odd platforms sticking out from it. it's just really an excellent place to train. I haven't actually been there myself.
01:20:07	Y: +1	Points to port of Liverpool building.	38,L	This is one of the places as well, it's a <i>parkour</i> sort of place







Time	Code	Action	Cell	Speech
00:00:23		Points at the hand railings.		I don't know, I guess we'll go this way. I think from the aspect that I see I probably look at things different. Most people probably just walk down this steps but I look at things differently, I probably look at these things here. And I'd probably walk down here, balance down the rails or something like that. Just choosing alternative routes really.
00:01:40	Y: +4		04,I Landmark	I think when I look at everything here, everything stands out. These things with the poles on it, climb up them. All these obstacles that are in the way. From a training perspective there are so many obstacles that we could work with. These walls for example, the bollards down there. Got like a nice precision jump here.
00:02:20	Y: +1	Points to the two pieces of wall and the gap between them.	05,I Landmark	Got like a nice precision jump here. Jump from there to there. Jump up and run across.
00:02:46				As I said I'm just heading towards the Liver buildings, I'll probably just look towards where they are and just follow them.
00:03:02	X: +1	Touches low level wall surrounding Liverpool Science Park building.	05,I	Like even from a skateboarding point of view, because I skate as well and stuff like that, you can see people have used it to like grind on. People have obviously waxed it up and grinded across it.
00:03:25	Y: +1	Points to the wall and the service box in the street.	05,I	Another precision here, from the wall to the box.
00:03:45	Y: +3	Points to features around the Wellington Rooms building and mimics the act of climbing.	06,I	I suppose everywhere I look there's so much potential especially on the older buildings. Just because there are so many features within the buildings you could possibly climb up. As you look at the top of the building there's features coming out, grab the top of that. You can use the features at the side of the building at the top of the pillars. Flag poles, jumping out towards them.
00:04:19	Y: +2 Z: +1	Points to low level features that can be used as obstacles.	06,I	But also in Parkour we do a lot of low down stuff, so we play games where we're not allowed to touch the ground. It's got the potential to go all the way down the street without touching the main pavement, just using the side of the building.
00:04:44	Y: +2	Points to the top of the building.	06,I	It looks like all the buildings are interlinked so you can actually go across from one roof to another, you can climb up right across it.
00:04:59	Y: -1	Points to railings.	06,I Edge	Don't want to go on that because it's spikey.
00:05:33	O: +1	Points to walls along the street.	07,I	When you look at the buildings there's like a contrast from years and years. Like the building back there is so much older than say that building. And as you go further down it goes into the nineteen-forties or older buildings.
00:06:07	Y: -1 Z: -1		09,I	That's somewhere you wouldn't do freerunning because of the barbed wire. Keep the freerunners away.
00:06:26	Y: +2 Y: -1 Z: -1		09,I Edge	I suppose on the shop fronts here there's not much potential. There is but you'd probably get told off for doing it. Balancing along the door frame, shimmying along across doing a bit of traversing like you do on rock climbing.
00:07:18	Y: -1	Points to community college building.	09,J	I find when you look at newer buildings like that one, there's not many features that stick out, there's less possibilities to do freerunning. Say if you look at the older buildings the window ledges.
00:07:59	X: +1 /\: +1		09,I	That building over there, you have the balcony, you have everything going across the side of it.
00:08:11	X: +1 Y: +1	Touches window ledge.	09,I	The same with these, you can climb on top of them. You have the pillars going along again.
00:08:25	Y: +1 /\: +1	Points up to balcony.	09,I	You have another balcony over here. It'll probably fall off when it looks that old.
00:08:47				Another thing that I find, a lot of people that do freerunning we do look at things in different ways, I think it's that thing when you were younger and used to be in the car and you used to imagine this man running along the car next to you, jumping, swinging on lampposts, things like that. I don't know

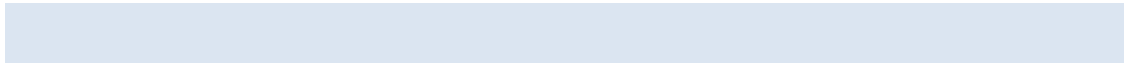
				if everyone thought that but I know I did. And I think that's where I got my own imagination to look at things differently and then you adapt it to Parkour to what is possible.
00:09:17	Y: +1 ∧: +1	Points to balcony.	10,I	The same with here the top of balconies. Loads of things there for climbing across.
00:09:52	Y: +3		11,J Landmark	That car-park looks pretty cool as well, everything that leads up to it. Running up the side of the wall there, running off into the car-park. Grab the railings pull yourself up.
00:10:40	Y: +1 ∧: +1		11,J	There's loads of possibilities there, just for climbing to be honest. Climbing the side.
00:11:13	X: +1 Y: +2 ∧: +1	Touches railings.	12,K	A lot of the stuff round here seems to be like high level stuff so it's like high off the ground. But also in freerunning we like to do things that involve like this rail to cat leap to that.
00:12:15	Y: +1	Points to car-park	12,K	This building is pretty much the same all the way down. It's got the same possibilities.
00:13:34	Y: +3		14,L	There's loads of low level stuff here. You can try jumping off the bench to the recycling bin, back down, over the bench, to the tree.
00:14:11	Z: +1		15,L	After you've done a bit of training, come and have a nice kebab, fish and chips maybe.
00:14:30	Z: -1		16,M Edge	I think if I was training, the route I'd take wouldn't be through the city centre. Because it means you're training in areas where you shouldn't really go. Generally you get told off. So you'll get told to move on.
00:15:45	Y: +3	Points towards the Adelphi hotel.	15,M	See if you look inside the bricks there, there's cut-outs in each the bricks so you can climb up and shimmy across. Climb on top of the balcony there. And obviously because it's an older building it's a lot easier to climb on, it's a lot easier to train on.
00:16:11		Points to trees directly in front of him.		Then you've got these trees here, another thing to train on, climbing up.
00:16:58	Y: -1 ∧: +1		16,M	That's one building that you probably wouldn't climb up, it's marble, it's too slippy, you'd just get no grip on it.
00:17:12				I think to train on certain things it's about the textures of what they're made from. If it's marble for example like that there's certain emphasis that it's going to be slippier, so it's harder to train on. You're not going to get much grip. But if you train on brick then obviously the surface is going to have more grip to train on so it's better to climb.
00:17:58	O: +3		17,N	Mad building, multi-coloured. I wonder what's at that cut-out at the top there.
00:18:23	Y: +1	Points to old cinema building.	17,O Landmark	They've got cut outs on the brick so you can probably grab that.
00:18:55				There's people freerunning already.
00:19:30	Y: +2	Lime St entrance	17,Q Node	I like the way they've done this here, the new steps and everything. If you want to do a lot of Plyometric stuff, jumping down steps stuff like that. I think that would be good. General physical training.
00:20:14	Y: +4		17,Q	I think the surface is good here for rollerblading, skateboarding, like all the steps there, grind across.
00:21:48	Y: +3		18,P	There's a lot of balancing things here because there's so many rails around this whole area which is good for balancing training.
00:22:00	Y: +1	Points across to the other side of the street towards St George's Hall.	18,P Landmark	You've got all those rails there.
00:23:06		(Royal Court Theatre)	Landmark	You've got the old theatre here, this is where I started off doing shows with the World Wide Message Tribe.
00:24:14	Y: +1 ∧: +1		22,Q District	There are a lot of things on the top of these buildings over here, easy access. You can see stairs and ladders going up.
00:24:58				This reminds me of before I could drive and I had to get the bus everywhere.
00:25:30	Y: +3	Points to public toilets.	21,Q	Even the toilets, you can jump across from one to the other.

	∧: +1		Landmark	The top of this building is so low that you can climb on top of it and jump up on to the next building and carry on going across.
00:26:05		Stops to talk to friend.		
00:31:49				We'll probably go this way actually, straight across here.
00:32:14	Y: +1		24,R	Loads of cut outs on these buildings here, especially the older ones so you can cut across here.
00:32:20	X: +1	Touches low level service box.	24,R	You can land on here, precision from here to the rails.
00:32:27	X: +1 Y: +2 ∧: +1	Touches wall and makes climbing gestures.	24,R	A lot of these buildings are good for traversing, I find for low level traversing but also for high level as well, because there's so many big window sills.
00:33:17	Y: +1		25,R	I think the more I look at these buildings makes me think that I should come here a bit more to train. But I never get round to it.
00:34:14	Y: +4		26,T	There's precision jumps and cat leaps over here. You can go from pillar to pillar. You've got the cast iron drain pipes so you can climb on them. A lot of new buildings they're all plastic so.
00:34:31	Y: +1	Points to the gap between two bits of wall.	26,T	That's a good jump across there.
00:34:41	Y: +1	Points to stonework.	26,T	That's good for a bit more traversing, you can scale that across.
00:34:58	Y: +1	Points to steps and over to wall.	27,T Landmark	Precision jump there.
00:35:08	X: +1 Y: +4	Touches stone wall and uses hand gestures to describe the movement.	27,T	You'd probably run from that direction and then kong over and grab the pillar to cat leap. So jumping off and cat leaping down to the wall.
00:36:12	Y: +1 ∧: +1	Points to column.	27,T	There are also possibilities of climbing straight up. There like Prince of Persia pillars.
00:36:43	Y: +1 Z: +1		27,T	A lot of people come down from parts of the U.K, they come to places like this to do some training. But generally down by the docks is where they like to train most, just because it's out of the way and less people to bother them.
00:36:59				You'll find generally in Liverpool the police are less tolerant of freerunning, we've had issues. Like back there, I remember training in an area, the police were just bothering us, provoking us to move on, saying they'd arrest us, when we were actually doing nothing. We were just climbing we weren't disturbing anybody.
00:37:36	Y: +1	Points to metal bike stands.	28,T	You've got a jump across here, across the bike stands.
00:37:47	Y: +1 ∧: +1		28,T	Nice balcony to climb on.
00:37:54	Y: +1		28,T	I know over the road, that's parkour playground, the scaffolding. You see a lot of freerunners just climbing across. Doing lachés from one thing to another, just swinging.
00:39:18	Y: +3		29,S	I find this end of Liverpool, there's more architectural older buildings with a lot of different features on them. It's really good for training or doing Parkour. It's a lot easier to train down this end because. There's a lot more things to do, there's more obstacles to use.
00:40:15	Y: +2 Z: +1	Points down to Temple Square.	30,R Node	There's a nice little quiet area down there which can be used for training. There's things coming out of the side of the building which you can climb up.
00:40:21	X: +1 Y: +2 ∧: +1	Places hands on stonework and makes climbing gestures.	30,R Landmark	Another thing here, it's just like a ladder really. It's like that on a lot of buildings, it's so accessible to climb up. But I don't think a lot of people use their imagination in that way. If you look up the side of that building there, you could easily climb all the way up to the top of the building. I think it was designed for freerunners in mind.
00:41:18	Y: +1		31,R	Because of that square on the brick, it's easier just to climb up if it was a slanted one then obviously your arms would slide off.
00:42:13		(Dale Street)	Path	I think sometimes when you walk through the city you don't actually take notice of what the buildings look like. You just

				walk past and don't look at when they were built or whatever. But when you actually look at it now, if there were no cars in the street and you'd just got a picture of the buildings, it would probably look like you were going back in time, back a few years, probably more a hundred years or something.
00:42:44	Y: +2	Points down Queens arcade.	32,Q Path	That looks like a really good place to train, you've got the jumps over the gaps on to rails.
00:43:03	O: +2		32,Q	The glass on the building here is quite interesting, definitely for a Spar. Like a spaceship Spar.
00:44:3	Y: +1	Points to Starbucks on Castle Street.	34,P	The same with these buildings, like with these coming out. There's ledge all the way across the building so you just shimmy.
00:44:26	O: +1	looks towards old Martin's Bank building	34,P	That's a pretty massive building.
00:44:32	Y: +1 ^: +1		34,P	I think when you look at them, they look. Although the architecture is really old, it looks modern at the same time, from the colour of it. It's like you picture it to be modern as well. That's got the same features on it, so it's easier to climb on.
00:45:09	Y: -1	Points to modern building next to oriel chambers on Water Street.	35,P	But then if you look at that building over there, and the way the windows are cut out, it's virtually impossible to climb up, because of the way the slants are, there's nothing to grip on, you can't get up.
00:45:28	Y: +1	Points to India Buildings.	35,O Landmark	You get a building like that, the bricks are all cut out so you can climb up it.
00:45:40		Touches the stone work of the India building.		
00:46:20	O: +2		35,O	It's a pretty cool building inside, all the ceilings.
00:46:57	Y: +4	Points towards Beetham Plaza.	35,M	Down there, it's just like a stairwell that goes up. I can't remember who it was designed by, but I've been freerunning there quite a lot. This is the area where we used to train round there, just up and down the stairs, across the side of the building, cat leaping off on to the other side.
00:47:28				But since they had the renovations for two thousand and eight, a lot of things that were here have changed especially down this end it, there used to be a tunnel that came from James Street train station down across the road. And now it's not there anymore. It's all been rejuvenated, the roads have completely changed and everything. All the new building and the docks.
00:48:57				It seems to be the less busy part of Liverpool.
00:49:15	O: +4		37,L	That building is pretty interesting, it's unusual as well, the tower coming out of the middle of it. you expect a rocket to come out of the middle of it.
00:49:45	Y: +2 Z: +1 O: +1		39,N Landmark	These buildings here, like the Liver building. A lot of freerunners see it because they've seen Top Gear and they've like seen Danny freerunning on it. He trained here well before that.
00:50:00	Y: +2	Points to the side of the Liver building.	39,N	A lot of movement across, balancing. Shimming across the side again.
00:50:29	Y: +1 ^: +1	Uses hand gestures to mimic climbing movement.	39,N	Pull yourself straight up.
00:50:56	Y: +1 ^: +1		39,N	I think as well if it was like Urban climbers there's potential in these buildings as well. Obviously freerunning includes that when you look at buildings in that way. like there's that guy from France, the Spiderman guy. You could see him climbing up something like this.
00:52:01	Y: +1 ^: -1	Points to the entrance of the Liver building.	39,N	Like with this bit. You can jump across here. That's quite a big jump to be honest you'd probably have to jump down to cat leap.
00:52:18	O: +5		39,N	Yeah all the views on this building. When I first look at it, it's quite modern, the architecture from here is quite sharp and

00:52:18	O: +5		39,N	Yeah all the views on this building. When I first look at it, it's quite modern, the architecture from here is quite sharp and smooth. Obviously the textures of the bricks and stuff blend in to the buildings behind because of the colours but you can see how different it is.
00:52:53	Y: +3		41,M	It's really flat isn't it, it all seems to blend in together. You can go for jumps into the water if you want, jump off that.
00:53:57	X: +1 Y: +1 Z: +1	Puts foot against low-level stonework and then begins to walk along it.	41,M District	This area here I'd see it as a skating area. Because actually years ago when I used to skate I used to come down here, it was a lot different then. There's was still a lot of steps and pieces but even to the bricks here.
00:54:01	Y: +3		41,L	On a nice summers day you come along the grass and do some





Time	Code	Action	Cell	Speech
00:00:26	Y: +5		04,l	I've actually trained here quite a lot before, there's lots of good spots round here, there's a mixture of lots of different things to do. As you can see there you've got bars that you can do Lashés on. Even the steps that we're walking down there's plenty of stuff that you can do here.
00:00:55	Y: +2	Points to railings.	04,l	You can do precisions from these blocks to the rails. There's a good mixture of walls and rails here.
00:01:12	Y: +1 ^: +1	Points to the Cathedral's banner masts.	04,l	These were the poles I was talking about, there's loads of stuff you can do with them. Shall I demonstrate a little.
00:01:20	X: +1 ^: +1	Steps up on to the base of the mast and then reaches up and begins to swing on a cantilevered pole before jumping down to the ground.	04,l	
00:01:31	Y: -1		04,l	It's too slippery, but you get the general idea. You can do somersaults off the bar and there's plenty of stuff you can get out of it.
00:01:47	Y: +1	Points to the walls at the entrance to the Cathedral plaza.	04,l	This is a nice spot here in between these two walls.
00:01:55	X: +1 ^: +1	Jumps on top of the wall and begins to walk along it.	04,l	
00:02:00			Landmark	There's actually a lot of new stuff here as well like these bollards haven't been here for very long. So there's actually a lot of new stuff here as well.
00:02:12	Y: +1	Points to the gap between two pieces of wall.	05,l	This is probably one of the main parts that I've usually trained at, these two walls here.
00:02:22	Y: +1	Points down to bollards.	05,l	You can stride across the bollards there.
00:02:28	Y: +1	Uses hand gestures to explain movement.	05,l	It's quite a big move but you can do the dive cat pass which is basically jump off two feet and basically dive across the gap.
00:02:35	X: +2 Y: +1	Jumps off wall and then grabs the wall on the other side.	05,l	Then vault with your hands on this wall but I'm not doing it today.
00:02:42	Y: +2 Z: +1		05,l	Usually when we're walking through a place like this, there's not much to do parkour-wise. But when we're walking along the street and there's not really much to do, we sometimes create missions and stuff to do. Traverse missions and stuff.
00:03:00	Y: +1 ^: +1	Points down to low level wall.	05,l	Say for instance you could try to get from that point there at the edge of the building right across without touching the ground. Obviously with the ground being this platform here, try and get across the windows without touching the floor. And then you just pick an end point of where you're going to finish up at and finish the mission there.
00:03:27				There's lots of different things you can do when there's not that many things to climb on, because obviously in the street if you climb up buildings like this it's not really appropriate because you'll usually get moved on by say the people that own the building or the police, things like that.
00:03:49				So it's best to use buildings that aren't really private buildings, it's better to use more public buildings. Because obviously you're not really going to be frowned upon when you're hanging round there and loitering and stuff. Because sometimes people can get the wrong impression even though we're just training and doing something completely harmless and useful. People often get the wrong impression.
00:04:13	Y: +1 ^: +1	Points to cast iron railings.	07,l	Even just simple things like this you could start here and try to get right up to those shops without touching the floor. It's just something you can do when there's not much else to do.
00:04:27				The beauty of Parkour is that there's always something to do no matter where you are. Even if it looks like the area's rubbish for training, there's usually plenty of things to do. So that's one of the great things about Parkour.
00:04:51	Y: +1 ^: +1		08,l	One thing I always check as well, even if I'm not going to train there or climb up it, I always seem to check what drain pipes are made of. Just to see if they're strong enough.
00:05:07	Y: -1	Points to drain pipe.	08,l	As you can see that drain pipe over there, you wouldn't really



	∧: +1			climb up it because it's made of plastic. But that's one thing I've just found myself always doing, to see if they're strong enough.
00:05:18	Y: -1	Touches drain pipe.	08,I	This one's metal but it's still not the best.
00:05:33	Y: +2 O: +1 Z: +1		08,I	There's been lots of people that have actually come to Liverpool to visit these spots because a lot of the spots around here have been made famous by YouTube videos and stuff like that. There is lots of great spots round here.
00:06:04				I found the newer buildings aren't really as good for Parkour. They tend to build them in such a way, there tend to be too simple and plain and I'm not sure really. The older buildings tend to be much better for Parkour because of the way that they're designed. The newer buildings don't tend to be as good for it to be honest.
00:06:44				Just trying to get my bearings work out where we are now.
00:06:58	Y: +3 ∧: +1		11,K Landmark	We've got a multi-storey car-park here, this would be quite an exciting thing to come across because you can do all sorts in places like that. You can do climbing missions, which is kind of a similar thing to what I was talking about before. Like the traverse mission where you get from one point to another point without touching the floor.
00:07:23	X: +1 Y: +1	Grabs window sill and hangs from it.	10,K Path	You could even do it here, you could traverse from this point and traverse to the end
00:07:30	Y: +1 ∧: -1		10,K	And kind of make it a mission without touching the floor. You'd kind of imagine that the floor was a big massive drop or something like that.
00:07:43	Y: +1 ∧: -1		11,K Landmark	I've actually done a couple of multi-storey car-park climbs like this before. It can be quite scary sometimes but it's quite rewarding when you get to the top and you've defeated it. I've never actually trained on it before but it looks pretty good.
00:08:02	Y: +1 ∧: +1		11,K	I mean even when you get to the top there's usually plenty of things to do, as you can see up there, there's a little mobile cabin. And even by just looking at that you can already see a jump at the top.
00:08:34				I mean most of the time even when you get to a spot that you've been to before, you almost always find something that you've never seen before. Like every time I've been to a spot even if I've been to it a thousand times before, you usually always find something new and something that you've never done before, which is another thing that is amazing about Parkour. Because it's so dynamic and there's so many different ways that you can move around buildings and environments that it's pretty much impossible to do everything at one spot.
00:09:24	Y: +1		11,J	Actually I have trained here before. I recognise it from this side now this is a place where me and my friends have actually trained quite a few times before.
00:09:39	Y: +1		11,J	Like you've got this wall here as well this is the perfect kind of wall to do vaults somersaults.
00:09:45	X: +1 Y: +1	Places hands on brick wall.	11,J	I've only ever really done them on to crash mats before myself. But you can something that's called a monkey gainer which is a vault. When you vault over the wall you actually do a back somersault once you've passed the wall.
00:10:03				Yeah concretes not as forgiving as crash mats.
00:10:12	Y: +1 Y: -1 Z: +1 Z: -1		11,J	But places like this are actually really good. Even though it says CCTV, places like usually quite okay because there's not many people inside there, it's just for the public to use.
00:10:27	Y: +1 Z: +1		11,J	So buildings like that are usually quite good to train on because you're not really going to be bothered by anyone.
00:10:54	Y: +1	Points to kerbs either side a small stretch of road.	12,J Landmark	You can even practice things like this, basically most things that you do like precision jumps. Let's say I was doing a jump across a gap that would be the kind of thing that you practice

				on something like this hundreds of times before you actually do it.
00:11:14	Y: +1 ∧: -1		12,J	I mean if I'm capable of doing this a thousand times without falling and without hurting myself, I know for a fact that I can do it at a higher height. Obviously it's very safe jumping across this. And once you've mastered it at this level you can actually take it to a higher height.
00:11:40	X: +1	Demonstrates jump across the gap between the two kerbs.	12,J	
00:11:44	∧: +1		12,J	That's pretty much what you see at higher heights.
00:11:52				You see lots of videos on YouTube of people doing death-defying stunts, like to people's eyes who don't really know what Parkour's about. Those things that they're doing is are usually all their best moves put into one video and it kind of makes them seem like daredevils almost. But all those things that we do and you see on YouTube have been practiced hundreds and hundreds of times. And we've done a lot of preparation into the things that we do. There's a lot more to it than what you see on videos.
00:12:31				There's also a lot of conditioning like strength training and fitness training that you have to do for your body to be able to handle the impact of certain things. There's a lot of training that goes into it.
00:12:58	Y: +1		14,L	Every time I come across a place like this, I always try and go down routes where people wouldn't usually walk. I mean this isn't the sort of place where people would usually walk for a short cut because it's kind of out of the way and we tend to find good places to train in because there aren't usually people here.
00:13:20	Y: +1		14,L	And you usually find on the side of buildings like here where people don't usually walk much there's fans and metal grids, just the sorts of things that you wouldn't usually find on the front of a building really.
00:13:46	Y: +1 ∧: +1		14,L	You see what I usually look for is ways to get to the top of building even if I'm not actually going to climb up it. I always try to look for a route. I guess it's something that I've just developed through the years of doing Parkour. I always seem to see if it's possible to climb it. I've looked at buildings before and I've looked to climb and it's not actually been two or three years before I've actually attempted it because you often see things that you'd like to do but you're not physically at that capability to be able to do it yet.
00:14:30				That's one thing that really excites me about Parkour, it's actually setting myself goals that I can't yet achieve. I can work up to it and train for it and actually get to the stage where I'm actually capable of doing it.
00:15:03	Y: +1	Points to the walls surrounding the Adelphi hotel.	14,N Landmark	Say with this distance from there to there. It's absolutely huge and I wouldn't really even think about doing it now but I'd like to think say in five years' time when I'm much stronger and much more skilled at what I do, I'd like to think that I would be able to do it and that's something that drives me.
00:15:19				Looking at something that I don't think that I'm physically capable of doing now and obviously with years training I will be at the stage where I will be able to do it. So that's something that keeps me going.
00:15:44				It's actually quite inspiring because I know that it's something that is possible even though it's not possible for someone with my level of strength and fitness and skill capability right now. It's something that inspires me to get better because I know that it is something that is possible so I know it's something that would really drive me forward.
00:16:15	Y: +1	Points to the walls to Adelphi	15,N	This is a perfect example of what I was talking about before.

	∧: +1	Hotel.	Path	For doing traverse missions and shimmying across the building, getting from one point to another, without touching the floor so I'll show you what I mean.
00:16:25	X: +1 ∧: +1	Jumps on top of the wall.	15,N	
00:16:31	X: +1 ∧: +1	Places hand on the buildings wall.	15,N	These notches of the building I use them to shimmy across from one point to another.
00:16:43	X: +1 ∧: +1	Demonstrates climbing across the building as previously described.	15,N	
00:16:51	X: +1 Y: +1 ∧: +1	Jumps down to a lower level wall.	15,N	So we kind of create a little mission. So basically you'd imagine that the floor wasn't even there.
00:16:57	X: +1	Jumps off wall back down to street level	15,N	
00:17:13	Y: +1		15,N	Yeah you'd basically set yourself a mission and those tracks in the building, you'd obviously start from here and you could even get right around the building. It would probably take half an hour, forty-five minutes, but you could actually climb right around the building without touching the floor.
00:17:33				I've done missions in the past that have taken ages and ages because there's so much stuff to climb around but it's really fun, people don't realise how much a physical work out it is because you're using your upper body strength, pretty much all of your upper body to climb round the building so its physical training as well, and mental training.
00:18:53				But over the years I've learnt how to overcome obstacles, physical obstacles when I've been training, and like I was saying before there's been things that I've looked at and not really thought I was capable of doing yet and I've worked up towards it and I've eventually overcome that obstacle. That ability to overcome things, to actually work up to something and actually not being able to do it before and actually train myself so I'm capable of doing it.
00:19:11				I've been able to apply that in life, so I mean if something bad happens in your life or something upsetting happens like you lose a family member, it kind of helps you to deal with things like that. Because over the years I feel like I've been able to train my mind to be able to cope with things, to overcome fear and to overcome other emotions. Parkour's actually influenced my life in a really big way. it's actually made me a better person I think.
00:19:49	X: +1	Jumps across the gap between two kerbs.	15,O Landmark	
00:19:57				I've not actually trained in quite a while so I'm actually enjoying myself quite a lot.
00:20:15	Y: +1 ∧: +1	Points to Grand Central student accommodation.	15,O	In the past I've always imagined myself climbing up buildings like that. I mean I don't think I would climb up a building that high, but it's something that I've always imagined myself doing.
00:20:42				As I was saying before the way we practice things are on ground level to get better at it and to train ourselves so we can do it without literally thinking about it, we've actually mastered the movement. Once you've mastered it at ground level without making a mistake then you kind of become confident enough to be able to do it at any height. Because really all it is, is a mental battle in your mind. You know you can do it as many times as you want at ground level so means that it's going to be exactly the same at height, so that's one thing that I've always tried to battle with.
00:21:28				Say for instance I was climbing up something that was one storey high, it wouldn't be scary because there's no danger

00:21:28				Say for instance I was climbing up something that was one storey high, it wouldn't be scary because there's no danger but really it's no different from climbing something that high because you're literally doing the exact same movement all the way the building and you wouldn't do anything different on that, that you wouldn't do at ground level. I guess what I'm trying to say is, once you've mastered something on ground level, there's no reason why you can't do it at any height, it's just a mental battle and that's what I was trying to say before about overcoming things and just being able to train your mind to not fear irrational things.
00:22:08	X: +1 ∧: +1	Begins to step up the oversized steps at the Lime Street station Plaza.	17,Q	
00:22:17			Landmark	One thing that I find really interesting about Liverpool is there is a mixture of new and old buildings and there's actually lots of new stuff as well just built like these steps. I kind of find the mixture of the new and old it kind of gives a really interesting environment to train on. Like these steps for instance you could train on these for about a whole day and you wouldn't even run out of things to do.
00:22:51	Y: +1		17,Q	It seems pretty simple, it's just like a bunch of stairs but there's so many different movements that you can do on them, it's shocking like.
00:23:04				Whereas gymnastics there's kind of like a set of rules and things that you can and can't do. But the beauty of Parkour is there's absolutely nothing that you can't do. Cause it's an expression of movement you can do absolutely anything that expresses the way you move. That's one of the reasons why there's so many things to do here.
00:24:02		Points to crane in the background.	Landmark	As you can see over there, there's a crane, a really big crane. I've always wanted to climb one but I've never had the opportunity to do it, because it's always in a private building site, it's kind of private land and things like that so I've never been given the chance. I've always wanted to do that climb up the crane. You never know today might be the day.
00:24:40	Y: +3		17,R	Yeah places like this where there isn't many walls, it's kind of mostly flat, we still find plenty to do because you can do somersaults and flips.
00:24:52	Y: +2	Points to a series of two steps.	17,R	You can even work with this little bunch of steps here, there's plenty of stuff you can do on there. With extreme sports like skateboarding, it's very similar to Parkour in that you just create your own rules, do what you want.
00:25:34				We're getting to the areas now where we usual come to train.
00:26:07	Y: +3	Points to St George's Hall.	18,S	As you can see this building here, there's so much stuff to do here. I think I've come to this building about fifty times now, I've trained here for hours on end. And it's the kind of place where I don't think you could ever get bored of this place, there's so much to do.
00:26:33	Y: +1	Points to wall.	18,S	Even this little area, there's this little wall up here.
00:26:52	O: +1 Z: -1		18,S	When I come to old buildings like this, beautiful buildings, I always try and respect them a bit more because of the way they were built. When we train on something, people often think that we're damaging the buildings. We actually respect them quite a lot and we try and preserve what we're training on as much as we can.
00:27:40	X: +1 Y: +1 ∧: +1	Touches the pillars.	19,S	These pillars are pretty good to climb up
00:27:48	X: +1	Begins climbing up a pillar and then jumps back down.	19,S	
00:27:54	Y: +1		19,S	You could actually climb up, all the way to the top if you

00:28:16				One other thing that I really like about Parkour is the way you've got so much freedom when you're doing things because a lot of people are restricted by the way you go. I actually used to work near here and when I got off the train, I often used to just, instead of walking all the way around there to the stairs, I used to just cut across this wall and it used to save time. So it's really useful, just in general life really, being able to overcome obstacles like that.
00:29:17				One amazing thing about buildings like this as well is that they can have work done on them, like when they restore the building or have some sort of building work done on it and they often put scaffolding up. And when you have a building with scaffolding on, it just opens up tonnes more opportunities.
00:29:47				You can kind of swing from the scaffolding and cat leap to the building. Cat leap is when you put both hands on, both feet. Like now there's some kind of Christmas tree being built. There isn't any scaffolding but if there was, there'd be so many other things you could do, you could swing from the scaffolding, you could just use the scaffolding with the building. I often come to places where I've trained before and there's plenty of new things to do because the building's changed or things around the building have changed.
00:30:30				You'd be surprised by how much more you could do just by one little thing changing on a building.
00:30:57	Y: -1 Z: -1	Points to war memorial.	18,T	It's things like that as well. I would never really train on something like that because obviously you've got to respect monuments and things like that, that actually mean something special. There the kind of things that I would never train on. You've kind of really got to respect things like that.
00:31:17				Quite a lot of people get the impression that when we're training we're just messing about, having a laugh, but it's something obviously that I've done as a career for like six years now, it's something I take it very seriously.
00:31:55	Y: +1	Points to the Liverpool museum.	20,W	This is a really good example of what I was talking about before. All this scaffolding here, it's quite a coincidence really that I was talking about it. This is what I was talking about before. When you get a building that's having work done, you've got scaffolding surrounding and it's pretty much Parkour heaven really.
00:32:31	Y: +1		20,W	If you look at the amount of scaffolding that's there, you could probably train on it for a whole lifetime and never get bored. That's one really exciting thing that a Parkour practitioner comes across, is when a building has got scaffolding around. It's pretty much like Christmas really.
00:32:50	Y: +2 Z: -1 /\: +1		20,W	I'd probably not train on it at the day time because it is being worked on there's gonna be workers there and like people doing stuff to the building. It's the kind of place that you can do night missions on and what a night mission is, is basically you set yourself a challenge to do a certain thing. Say for instance night mission would be to climb to the top of the scaffolding and do a traverse mission across the top of the building. Which is what I was talking about before when you get across a certain level, on something like that, you wouldn't necessarily be not touching the floor because you're nowhere near the floor anyway. But you'd choose a certain level of the building and you'd get from one point to another on that level.
00:33:45	Y: +1		20,W	Usually at night time we don't really tend to do jumps and things like that because you can't see very well so we tend to do just like climbs and traversing and just general things that people would do, very similar to rock climbing really.
00:34:24	Y: +1		21,U	On the left here this is somewhere where I've also trained

00:34:24	Y: +1		21,U	On the left here this is somewhere where I've also trained quite a lot as well.
00:34:33	X: +1 Y: +5	Leans against a wall.	21,U	As you can see there's lots of grass inside this place which means it's a much better place to do somersaults and acrobatics because the grass is softer. And you've got a mixture of the walls and the grass. There's lots of different things you can do you can basically do somersaults off the walls, land on the grass, it's a bit more forgiving than concrete.
00:35:13	Y: +1		21,U	One thing that I've done a lot here as well is acrobatic tumbling. Some people say it's not really a part of Parkour but it's something that I've always seen as part of the same thing. Because Parkour is just an expression of movement really, and I kind of feel that acrobatics is pretty much the same. A lot of people say that it's not but I personally feel that it is.
00:35:47	Y: +3		21,U	In here you could spend the whole day training here, doing acrobatics on the grass. And you've even got walls that you can traverse across.
00:36:03				There's actually lots of places in this city that I've never even been to before and they're only a five minute walk away, so I'd possibly find new things to train on.
00:37:19	Y: +1		24,S	One thing we do when we train, is we try to get across a road like this in a certain amount of steps. We set our self a challenge. I mean as I was saying before sometimes there aren't that many things that you think that you can train on because it's basically just flat. But we set our self a challenge to get across the road in a certain amount of steps. I'd probably say we'd try to across this road in two strides. So that's just another thing you can do when you're in a place like this, where there's not really much to do. So yeah cross the road in just two steps.
00:38:24				We're going the right way to the Liver building aren't we.
00:38:44				As I was saying before a lot of the older buildings are better for Parkour than newer ones. I'm not sure why but the older ones seem to have a lot more detail in them. They're a lot more artistic and there's kind of more things going on.
00:39:09	Y: +1 ^: +1	Points to a gothic building on Victoria Street.	24,S	As you can see this older building here it's got a lot more to climb on, so many ledges , so many things that you can actually climb up.
00:39:20	Y: -1 ^: +1	Points to a modernist building.	24,S	This building here, you've got an old and a new building right next to each other. It's basically just flat up the side there isn't anything to grab hold of. That's a perfect example of what I was talking about before.
00:39:40	Y: +1 Y: -1 ^: +1	Points back to Gothic building.	24,S	You've got an old building there which is obviously great for climbing. You've got loads of things going on, and you've got this one, it's quite plain and it's quite flat. A lot of the older buildings are much better for Parkour.
00:40:06	X: +1 Y: +1 ^: +1	Jumps on to metal bicycle railings.	26,R	Even railings like this, with a bit of luck you can train on things like this.
00:40:14				Obviously you'd practice something like that over and over again until you'd perfected it, and then you do it on things that are a bit more further away or a bit further.
00:40:24				things like that are perfect to train on because it's low level.
00:40:33				Different days you kind of train different things really. Sometimes I'm in the mood for doing little technical things like that or other days I'm kind of in the mood for climbing.
00:40:49				That's one of the things about Parkour it can never really be boring because there's so many different aspects to it.
00:41:10				I mean like I was jumping across those rails then, you could even find a thin rail which is like going along the side of the road. You'd basically see how far along you could get along the rail balancing without falling off. So that's another side of

00:41:40	Y: +1 ^: +1	Points to wall on the opposite side of the street.	26,R	It's not very long, but as you can see that wall over there, you could balance from the start to the finish without falling off.
00:41:48	Y: +1		26,Q	This is probably a better example here, this black railing here.
00:42:21	Y: +1 ^: -1	Leans against railing and looks down to basement level.	26,Q	There's often quite interesting things going on with buildings like this.
00:42:30	Y: +4		26,Q	In Liverpool for some reason, you often tend to see railings and they usually tend to have areas like this. You can easily train somewhere like that, for a whole day itself. You could climb inside it, you could even vault from this rail here. You could vault over this and climb on to that ledge there. That's called a cat pass precision, a cat pass arm jump sorry. There's lots of different things you can do on these older buildings.
00:44:11				In a place like this, there's so many places that I don't know about, there's so many roof tops that I've never been on top before and there's so many things that I haven't discovered but in my home town I pretty much know every roof top, and every way to actually get up there. So it's quite refreshing coming to a place like this and not knowing about certain things. You're constantly discovering new things and in a big city like this, it's quite refreshing really.
00:45:30	Y: +1 ^: +1		28,P	These are the kind of buildings that, you'd do climbing missions on, these are perfect for climbing up and traversing along. There are tonnes of ledges and balconies, and the buildings are just really interesting, the way that they are built. There's a lot to climb up and this is the perfect kind of place where you would do climbing missions basically.
00:46:02	Y: -1 Z: -2		28,P	Obviously this place isn't ideal because obviously the shops inside and it isn't the sort of thing that you could train on without being noticed. That's one thing that's quite difficult about Parkour, you really have to be careful about where you train because obviously you've got to consider what the building is and what sort of things could be happening inside. Obviously you don't want to be climbing on a building and there's people trying to live inside. It's generally best not to try and train on a shop area. So that's one of the difficult things really, you've got to find an area that's not really used very much.
00:46:53				I mean the best place really for a Parkour practitioner is a derelict building or an abandoned building. It's hard to find places like that in this area but in the areas that people don't really go much, kind of like older areas, you tend to find buildings in derelict places which are perfect for training because obviously there's no one around, and there's no one there and you're not bothering anyone.
00:47:55				One thing that me, myself and a lot of other people I know have struggled with, is that when we train in a certain area, if people notice that people are practicing Parkour there, often if younger kids notice us training on a certain area they'll copy what we're doing and say for instance when we leave they'll start climbing all over that place. They'll often damage the building or do graffiti on the building, things like that. We often get a bad name for ourselves when people copy what we're doing. Not really knowing what it's all about.
00:48:53				Like the people when they see us, like the council they often tend to put up vandal grease and barbed wire and stuff, and ruin really nice places to train.
00:49:25				It's in that direction isn't it. I've pretty much lost where we're going. I thought it was that way.
00:50:40				Even places like this are great places to train, obviously when it's less busy, when there's less people sitting on the benches and stuff.

00:50:49	Y: +1 Y: -1	Points to benches.	23,O	Like people train on these benches and stuff. There's jumps and stuff you can do. You can do precision jumps off the benches. It's a bit busy at the moment.
00:51:47				I kind of thought the Liver buildings were in that direction. Obviously Parkour isn't something that has helped me with my directional skills.
00:52:11				Well that's where climbing over things comes in handy. You can see it and just go in a straight line.
00:52:43				This is basically the kind of place that I was trying to explain before. This is the place where not many people come and you're not really going to be noticed by anyone. When you're training it's out of the way and the public don't tend to walk through here, not many people anyway.
00:53:13	Y: +1 ^: +1	Points to the walls surrounding him.	22,N District	You often tend to find that on top of buildings like this, the roofs are very interesting. There's lots of things to do on top of the roofs as well. Obviously no one's going to really bother you up there as well.
00:54:04				We've pretty much gone right round in a circle haven't we?
00:56:12	Y: +1 Y: -1		24,M	There's plenty of things to train on round here but you can't really do anything when there's this many people around. We don't tend to come to places like this when we're training but sometimes you have a look round and search round where you wouldn't usually go, to find things that you can train on.
00:57:19				I think if we go this way, we'll get out of the town sort of area. I kind of think that I've got sucked into the town.
00:57:40				But yeah, it's virtually impossible to train in places like that because it's just far too busy. You don't really know what's going to be busy.
00:58:54				You often get people coming up to you asking you what you're doing when you're training because they've never really seen it before. It's quite a new thing really Parkour. It's only really been recognised for four or five years. Often when I go out training with my friends or by myself, you often get people coming up to you asking what you're doing. That's one thing that's really allowed me to meet new people and stuff. Because a lot of people are interested in it, a lot of young kids are interested in it as well, because they think it's cool.
00:59:30				It gives you an opportunity to speak to young kids and help them do things that are a bit good for them rather than drinking on the streets which tends to be young kids favourite pastime at the moment.
00:59:54				Parkour is something that helps you meet new people and the Parkour community is so big, people from all over the world are doing it so I know people in Australia, in Germany, Austria. I know people from all over the world really.
01:01:31	Y: +1	Points to emergency staircase.	31,N Landmark	That spot there, the stairs. That's somewhere where I've trained before but I can't say much because it's so loud.
01:01:42	Y: +1	Points to another emergency staircase.	31,N Landmark	Similar to that. You've got the metal beams going up, you could climb up them. There's plenty of things that you could do with them.
01:02:13				We're getting quite close to quite a few better spots, we've just walked through a place where you can't really train. So we should be getting to some good spots now.
01:02:46	Y: +2		32,K Landmark	This is another place where I come, around the crown court. There's lots of things to do here, there's lots of walls and rails. Just have a little look in here, just before we go.
01:03:08	Y: +1		32,K	This is actually one of the places that I really wanted to bring you, but we went on a detour, never mind.
01:03:18	Y: +3	Points to benches.	32,L	They've recently put in all the benches, so there's lots of stuff to do on these benches here. They're pretty strong and pretty sturdy so they're pretty safe to jump across.
01:03:33	Y: -2		32,L	Something that you need to check before training somewhere

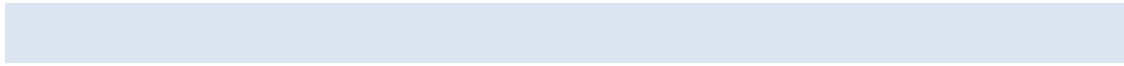


01:03:33	Y: -2		32,L	Something that you need to check before training somewhere is what the surface is like, how slippy it is, and whether it's strong enough to jump on. Before I train on anything, you've got to check how stable it is, or if it's slippy or anything.
01:04:07	Y: +5 ∧: +1	Points to Queen Elizabeth Law Courts.	32,K Landmark	As you can see there's lots of interesting things going on with this building, there's lots of columns going up the building that you can climb up and stuff. You've also got these steps, and these walls and rails here, there's lots of stuff you can do on there. I've trained here quite a lot in the past.
01:04:29	Y: +1	Points to Queen Victoria monument.	32,L Landmark	We've also got this hear, where we train do traverse missions, climbing across and stuff.
01:04:35		Points to underpass.	Path	Actually we'll go through here, there's actually a great spot.
01:04:52	Y: +1	Points to railings.	33,K	This is actually a perfect example of what I was talking about before, this rail here. We basically just start from here and you try to get right to the very end balancing along the rail. That's probably a better example of what I was trying to explain before.
01:05:08	Y: +3 ∧: +1		33,K	These walls here. This is actually a really good spot. As you can see there's lots of jumps and gaps and stuff. And pretty good for climbing as well. I'll climb on top.
01:05:34	X: +2 ∧: +1	Jumps and grabs the top of the wall and climbs to the top of it.	33,K	
01:05:55	X: +1	Walks on top of railings.	33,K	Even balancing across things like this.
01:06:05	X: +1	Jumps back down to the ground.	33,K	
01:06:07			33,K	These aren't really the ideal shoes though a bit slippy. But you get the general ideal like.
01:06:18	X: +1	Points to railings at head height.	33,K	This is actually a really good spot to do a hang to cat leap.
01:06:25	X: +1	Begins to demonstrate movement.	33,K	What you'd do is you'd hang from one side like that, and you'd step up the wall with one foot, push off and you'd reach for the other wall.
01:06:30	Y: +2	Uses hand gestures to explain the movement.	33,K	Like obviously you wouldn't do it here, you'd do it where it's level. You'd go from this position, push off, and go to the other wall. And basically you'd do that across that level bit there. That's something I've tried a few times before.
01:06:52				In a big city like this you tend, the spots that you find tend to be really far apart so you usually have to walk quite a lot before you actually get to a good spot. Like in smaller cities the spots seem to be really close together. You can literally go from one spot to another, whereas a place like this the spots are very far apart. You have to walk for quite a while before you actually get to the spots that you want to get to.
01:07:46	Y: +5	Points to the staircase around him.	34,J	These steps are actually another place where I've trained quite a bit. There's lots of different levels like the way the stairs are. Obviously you've got the rail and you've got walls and stuff. There's lots of different things that you can do on here, you can climb across it, and it's just really different. I mean it's not something that would usually catch your eye, it isn't really a very comfortable place. But because of the way the walls are and the different levels, there's quite a lot of stuff.
01:09:08	Y: +1	Points towards the Kings Dock ventilation shaft.	37,K	We're getting to one of my favourite spots now. This building next to the Liver Building this is one of my favourite buildings.
01:09:37	Y: +4	Points to the area in front of him	36,K	You've got this area here as well, you've got this gap here, and you've got these rails to balance along. You've got this good mixture of different things to do in this area.
01:09:59	Y: +2	Points to two low level walls and the gap between them.	36,K	This is something that you can practice over and over again. This gap here obviously if you don't make it, it's only low level so if you don't make it, it's a perfect place to practice.
01:10:14	Y: +2	Points to walls surrounding the ventilation shaft building.	36,K	You've got these walls here, this is somewhere we practice something called a Cat-Pass Arm Jump.
01:10:28	X: +1 Y: +2	Walks up to the wall and places hands on it to demonstrate how the move is performed.	36,K	What we do is, vault over this wall here and land on that ledge there and land on that ledge there. This is quite a big one, I've only done it a couple of times. This is one of my favourite

01:10:55	Y: +2	Walks over to the railings next to the wall.	36,K	You've also got this bit here, which is exactly the same thing. You vault across, you vault from this rail and land on that ledge.
01:11:05	∧: -1	Leans over the railing and looks down	36,K	But obviously you've got quite a big drop so you need to be very confident in yourself to be able to actually commit to doing it.
01:11:14				As I was saying before, if you practice something at low level enough, you can be confident enough to try on places like this. Because you know that you've got the move perfected to be able to do it at higher levels without actually being in danger of falling.
01:11:45	Y: +3	Places hand on low level wall and then places foot against it.	37,L	You've got these sloped walls here as well. There's plenty to do on there. You can use them to do somersault on, obviously there are steps where you step and do back-flips. You can use them to actually do side-somersaults over.
01:12:02	X: +1	Vaults over wall.	37,L	
01:12:05	X: +1 Y: +2	Places hands on the wall again.	37,L	It's much better than a flat wall because obviously it's really hard to get traction on a hard wall, but this is much better. But it's surprising how much you can do on just a simple wall like this.
01:12:28	Y: +2 ∧: +1	Points to a wall of the ventilation shaft building.	37,L	This is a nice traverse mission, you can pretty much climb right across it.
01:12:36	Y: +1 Z: +1 ∧: +1	Begins climbing up the side of the building.	37,L	The thing is about things like this is pretty much anyone can do it really. Even if you're quite old or unhealthy, you can still do things like this. Parkour is for anyone really, there's so many skill level things that you can do. So it's pretty much good for anyone really.
01:13:11	X: +1	Jumps back down to the ground.	37,L	
01:13:12	Y: +2 Z: +1		37,L	So obviously you can go from one side to the other doing that. But as I was saying then, no matter how old you are, or what kind of shape you're in, there's always something for you to do. I always try to encourage people when they say, that looks really good, I wish I could do it. they kind of assume that everything Parkour is about, is everything really daring and really kind of big impact, scary moves. But there's actually lots of really simple things that you can do, like traversing and just balancing on top of things.
01:14:09	Y: +1 ∧: -1	Points to another side of the ventilation building.	37,L	This side of the building is probably the place where I've trained the most really. On the other side the drop of the gap is quite big but this one's a bit lower so this one's a bit safer.
01:14:27	X: +1 Y: +1	Places hands on low level wall to explain the movement that he is describing.	37,L	This is where I usually practice that move that I was explaining before which is a Cat Pass, so you vault over this wall, and you actually grab on to that ledge there. But this is a bit safer to do it on.
01:14:40	X: +1 Y: +1	Places hands onto another piece of wall and describes another movement.	37,L	And you can also do the Cat Pass precision where you vault and you land with your feet in the cracks there.
01:14:52	Y: +2	Points to smaller vents.	37,L	You can also use these structures here. You basically run and you pop off that ledge there, and you jump straight to the top.
01:15:12	X: +2	Runs up to wall and jumps against it to demonstrate the movement that he is describing.	37,L	
01:15:14	Y: +1	Points again at the structure.	37,L	I'm not going to do it now, but you basically use that ledge to jump to the top.
01:15:21	Y: +1 Z: +1		37,L	We sometimes see how quickly we can get to the top. We don't usually do it, but sometimes we can time it to see how long it takes us and we try to beat the time that it takes to get up. It's not necessarily like a competition but we kind of compete against each other to see who can get to the top the quickest.
01:15:47				But one of the things about Parkour is that I've not really seen it as a competitive thing. When I'm out training with other

01:15:47			<p>But one of the things about Parkour is that I've not really seen it as a competitive thing. When I'm out training with other people, we're usually trying to help each other and we usually try to help each other improve. If one of us is struggling with something, we'll try to help each other progress, give each other tips and things like that. Parkour is very different to other things in that respect. We don't try to be better than anyone else. Obviously different people have different views on it, but my views personally are that I've always treated Parkour as a discipline rather than a sport because a lot of sports are very competitively driven. The whole time I've practiced Parkour, I've always seen it as an expression of movement and I've liked to help people and reach out to people. So it's not something that I've ever really seen as a competitive thing, it's something that's enabled me to meet people and help people through doing it, so it's actually quite the opposite really.</p>
01:17:21			<p>One thing that I have noticed about Parkour recently is the competitive aspect of it is actually starting to grow. When it first started, when it originated in France, obviously Parkour, Freerunning has been going on for hundreds of years, it's literally just a way of overcoming obstacles and getting from A to B, basically just being as free as you can. I've recently noticed that it has become a lot more competitive, there's lots of competitions now and I personally think that, that's not what it's about. I kind of feel that it's losing its meaning .</p>
01:18:16			<p>I kind of see it as a way of expressing yourself and in expressing yourself it helps you to bond with people. Everyone that I've met that does Parkour. You kind of instantly have that connection, you instantly have that thing in common. And when you train together, you pretty much don't need to speak really because you've got that thing in common with each other, you kind of just move together and you kind of just understand who they are by the way they move. If you kind of just had a silhouette of someone, and you couldn't even see who it was, you could probably still who it was just by the way they moved and that's because freerunning is such an expressive thing. You can tell who that person is just by the way they move even though you can't see their face. Whereas something like gymnastics they all seem to move the same way, there's a set way to do certain things, you've got to be perfect and you've got to do everything in a certain way but the beauty of Parkour is that everyone is individual and everyone does things their own way so it's a great way to</p>





Time	Code	Action	Cell	Speech
00:00:25			03,J	There's one thing here.
00:00:45	Y: +1		03,J	Here to the rail.
00:00:59	X: +1	Demonstrates the flexibility of his running shoe by pressing it against a wall.	03,J Landmark	The shoes are like, its important when it comes to the architecture part, because if you've got good grip, it's just as important as the walls themselves, if you've got a shape that's used to it, it's all about the grip. So the wall and the shoe matter so much, and these are the best shoes for Parkour.
00:01:30		Puts running shoes on.	03,J	
00:02:15	X: +1 ∧: +1	Jumps onto the top of the wall.	03,J	
00:02:26	X: +2 ∧: +2	Jumps from the wall on to a railing and lands on to a walkway crossing over a drop down to a lower level.	03,J	
00:02:36	X: +1	Walks back to the place that he jumped from and touches wall.	03,J	That's not the best of things to take off, because it's arched backwards. It's nice to have something flat to take off.
00:02:50	Y: +1 ∧: +1	Points towards the gap between the railing and the wall.	03,J	But there because it gets bigger, it's nice to warm up there.
00:02:54	X: +2 ∧: +2	Climbs back on to wall and repeats jump from wall to railing and lands again on the walkway.	03,J	
00:03:02	X: +1 ∧: +1	Walks back from walkway and returns to the jumping position again, jumping back up on to the wall.	03,J	
00:03:12	X: +2 ∧: +2	Repeats jump again.	03,J	
00:03:24	X: +1 ∧: +2	Returns to jumping position again and jumps up onto the wall.	03,J	Try that one more time.
00:03:33	X: +2 ∧: +2	Repeats jump again.	03,J	
00:04:21	Y: +1		04,J	It's only one jump, it's nice to have somewhere where there's loads of walls, kind of all close together, like lots of variations. But every now and then it's nice to have one good jump that's a good size.
00:04:36	Y: +1	Looks towards the piazza at the Metropolitan Cathedral.	04,J	Like you've got lots of different things, so it's quite nice.
00:04:46	Y: +1		04,J	We'll go over there, where there's a gap. You just want a distance like that.
00:05:10	Y: -1	Rubs the top surface of one of the blocks within the Piazza.	04,I	I tell you what I can highlight, is how slippy that is. That's the worst.
00:05:16	Y: +1		04,I	I show you what we do here.
00:05:20	X: +2	Runs up to the block and performs a cat-leap over it.	04,I	
00:05:25	Y: -1	Walks back up to	04,I	In the wet especially. I'd slide off like that on to my face.

00:05:25	Y: -1 X: +1	Walks back up to the block and begins to rub his hand over the top surface again. And uses bodily gestures to explain its qualities.	04,l	In the wet especially. I'd slide off like that on to my face.
00:05:35	X: +6 Λ: +3	Demonstrates the Cat-Leap movement again and then jumps on to a wall opposite, runs along the wall jumps the gap between the wall and another section of wall. Jumps over a sign on top of the wall back down to the ground.	05,l	
00:05:50	X: +8 Λ: +2	Steps on top of a bollard and strides across a series of bollards then jumps onto the wall again, runs along it and jumps the gap between the two sections of wall again and then jumps back down to the ground.	05,l	
00:06:02	X: +8 Λ: +4	Steps on top of the bollard strides on to the next then jumps on to the wall. Runs along the wall and then jumps the gap between the two sections of wall. Jumps over the sign again down on to the ground.	05,l	
00:06:27	X: +4 Λ: +4	Runs up to bollard, jumps onto it and then jumps onto the wall, runs along it and jumps the gap between the two sections of wall, stands on top of the sign and then jumps back to section of wall where he	05,l	

00:07:01	Y: +1	Gives direction of what to film.	05,l	If you filmed from here and I did that I then went on to there, something like a run.
00:07:24	X: +4 /\: +4	Runs up to a block in the piazza and cat-leaps over it. jumps up onto the wall. Jumps across a gap and then jumps over a sign on top of the wall down to the ground.	05,l	
00:07:49	X: +1	Jumps back on to the sign using a service box for assistance.	05,l	
00:07:54	X: +1	Jumps from the edge of the sign over to the section of wall opposite.	05,l	
00:07:58	X: +1	Does a side flip off the wall.	05,l	
00:08:06			05,l	That's probably most of the stuff here.
00:08:29				So towards the Liver building? It's hard to actually pick a route. Usually it's like we'll go there, like there's an allocated spot, you know because the architecture is so good. But the actually pure Parkour doesn't really happen anymore. The definition of it is A to B. even people that don't do flips, they still don't really go, let's go from here to there, they go, let's go here because it's got grippy walls, we'll go there. That place has got slippery walls, it's too wet today we won't go there. But it's not really A to B anymore, it's like, because some places are so well designed for it, you pick a spot and you go.
00:09:30				You get a lot of walls over on my side of the water in West Kirby, you get a lot of walls that are like crumbling. Because they're so old they fall dead easy. You've got to avoid them, they need to be well maintained. If you knock down a wall; A it's dangerous and B you've probably got to pay for it. so that's another thing you need to make sure the wall is in good condition, if you get the blame for it, there's nothing you can do.
00:10:15				But Chester is a good location for freerunning. Because even though the walls are a bit crumbly and old there, because you've got the ruins, sometimes when the wall does start to fall you get really strange shapes. There's nice little climbing missions, and lots of different jumps and stuffs because it's quite old and in a strange formation.
00:10:49				But usually the more modern stuff, that's kind of just there for show basically. Like at a lot of the spots we train at we wonder why is it actually here. But then we realise it's the beauty of it. The way it's designed , the shapes, they're not like necessarily used for a purpose but they are in this kind of artistic way. it usually means that they're kind of close together in a variety of shapes, which is good for us, and it looks better than more traditional architecture. But some of the traditional architecture is still strange, because a lot of it is falling down and like I said it's a bit dangerous at times.
00:11:47				There's a cat pass round here that I could probably do.
00:11:58			08,l	Cross over here. It's quite hard to find out what way to go. Trying to get my bearings and not go there's a spot over here let's go miles out of the way.
00:12:39				A lot of the time the spots are not in the open, a lot of it's around business areas, or around like in the alleyway, because the width of the alleyway is usually perfect size for jumps and a variety of movements, like the width of this pavement maybe just for a car to fit through. It's a nice reasonable size jump for the average freerunner but it is quite good as well because you get



				loads of the different walls in the alleyways because of people's property, so it's a lot more varied. Whereas in the open, on main roads and stuff it's just huge buildings and you get trespassing and stuff.
00:13:45	Y: +1		11,J	Can get some stuff here actually.
00:14:09	X: +3	Runs up and jumps onto a low-level wall, walks on top of it then jumps back down on the other side.	11,J Landmark	
00:14:15	X: +2	Starts to examine the floor with his hands, then examines the top surface of the wall with his hands by rubbing them against it.	11,J	
00:14:28	X: +1 Λ: +1	Runs up to the wall then cat leaps over it.	11,J	
00:14:31	X: +1	Checks the integrity of a stone kerb by pressing his feet against it.	11,J	
00:14:33	X: +1 Λ: +1	Vaults over the wall.	11,J	
00:14:38	Y: +1		11,J	You alright if I try that a few times?
00:14:44	X: +1	Leans against metal railing	11,J	
00:14:48	X: +1 Λ: +1	Runs up to wall and vaults over it.	11,J	
00:14:51	X: +1	Taps his foot against the kerb again.	11,J	
00:14:55	X: +1 Λ: +1	Vaults back over the wall again and returns to his running position.	11,J	
00:15:00	X: +1	Leans against metal railings.	11,J	
00:15:06	X: +1 Λ: +1	Runs up to wall and vaults over it.	11,J	
00:15:14	X: +3 Λ: +2	Jumps onto wall and then jumps onto a stone window sill opposite and holds onto stone wall.	11,J	
00:15:17	X: +2 Λ: +2	Jumps back on to the wall and then back onto street level.	11,J	
00:15:26	X: +2 Λ: +2	Runs and jumps over metal railing then runs and vaults over wall.	11,J	
00:15:32	X: +1 Λ: +1	Jumps back over wall to return to	11,J	

		running position.		
00:15:50	X: +1	Rests against metal railing Passer-by begins to speak to him.	11,J	
00:16:03	X: +1 Λ: +1	Runs and vaults over the wall and lands incorrectly causing him to fall to the ground.	11,J	
00:16:09	X: +1 Λ: +1	Gets up and jumps back over the wall.	11,J	
00:16:13	Y: +2 Λ: +2	Uses the wall and his body to demonstrate the ideal structure for the movement that he's attempting.	11,J	Should I just say as well, on these types of movements where you're like that and you go through with your legs, you ideally want it like that high but it's flexible from about that high and that high. Up to about here and there. Freerunners search for heights like that for this type of stuff. But you want it not that wide so that you can really push against it, and this is a bit slippy as well.
00:16:51	X: +1 Λ: +1	Runs and jumps over the wall and lands precisely on the stone kerb.	11,J	
00:16:59	X: +3 Λ: +2	Runs and jumps to the low level wall, using the stone kerb as a take-off point. From the wall performs a forward somersault then vaults over the wall to the side of him.	11,J	
00:17:18			11,l	What are you like filming in areas like this?
00:17:20	X: +1 Λ: +1	Vaults over wall into a private front yard	11,l	
00:17:31		Steps onto and walks around a low level wall.	11,l	
00:17:44	X: +1	Jumps from one low level brick wall to another which runs parallel.	11,l	
00:17:51	X: +1	Presses against a piece of stone coping, to test its structural integrity.	11,l	
00:17:56	X: +1 Λ: +1	Performs a cat-leap from one low level wall to another.	11,l	
00:17:58	X: +1 Λ: +1	Jumps over boundary wall for the yard.	11,l	
00:18:11	X: +1	Jumps back over	11,l	

00:18:11	X: +1 Λ: +1	Jumps back over the wall to re-enter the yard.	11,I	
00:18:16	X: +2 Λ: +1	Runs up to low level wall , steps on to it then jumps on to a section of wall parallel.	11,I	
00:18:24	X: +5 Λ: +3	Runs and jumps back over the gap between the two sections and the cat-leaps across to another section of wall. And then runs forwards and vaults over the boundary section of wall and continues to run and then jump onto another section of low-level wall and then turns and jumps back on to the ground.	11,I	
00:18:35			11,I	That's about it for here.
00:18:50	Y: -1		11,I	Over there the walls look like they're about to fall over. So with Parkour people check before they actually jump on walls. Because a lot of the time it looks strong and then you put your foot on it and the whole wall can go. Sometimes it works the opposite way round.
00:19:18				I actually know another place here on the left in a minute.
00:19:30		Uses his body to explain the height that he is describing.		A lot of Liverpool has a lot of stuff on ground level on the floor, so you have walls about this high. Whereas places that are not necessarily more urban, but where more residents are, there's a lot more higher walls, a lot of roofs. A lot of people come to Liverpool to avoid people moaning about them being on their property.
00:19:52				A lot of the time buildings are suffering from weathering rather than from actual physical damage. If you think about it a lot of the time walls aren't going to come down because of a small human like myself. It's gonna take a lot of pressure to get knocked down. So that's like a misconception for most people, that we're going to damage the walls but why would we want to damage the architecture if we use it. I mean it's just a bit of a pointless statement to say that we're breaking the walls. But it's good in Liverpool because we don't get much hassle.
00:20:48	Y: +1	Points to the Roscoe Gradens.	13,K	In here is a good place to go.
00:21:10	X: +1	Brushes his feet against the ground.	13,K	The flooring here is quite slippy.
00:21:15	Y: +1		13,K	The walls seem to be alright, they seem to be falling down a little bit, but I'm not sure, they seem alright for us.
00:21:40	Y: -1	Begins to examine a brick kerb by kicking it.	14,J	These can be quite slippy. Whether it's this type of brick I'm not sure, or whether because it's just on a curve. If it gets wet in the slightest it's awful.
00:21:50		Jumps up onto a stone banister and then strides forward onto a	14,J	

00:21:56	X: +2 /\: +1	Jumps back onto stone banister and then jumps onto a raised section of flooring.	14,J	
00:22:04	X: +2 /\: +2	Runs and cat-leaps over a brick wall and lands on a stone banister which he jumps off onto grass.	14,J	
00:22:10	X: +2 /\: +2	Runs back and jumps over stone banister and cat-leaps over the brick wall and lands and raised section of paving.	14,J	
00:22:16	X: +2 /\: +4	Runs and jumps onto a wall and he walks along it. He runs back along it and then jumps onto a ledge on the adjacent wall, and then he walks along the ledge.	14,J	
00:22:28	X: +1 /\: +1	Starts touching the top of an adjacent ledge which is covered in anti-vandal grease.	14,J Edge	Is it worth mentioning about the vandal grease? Basically a lot of people don't like us climbing on stuff and if it's not valuable architecture, maybe fragile or they just don't want people climbing on it, but there's this thing called vandal grease, paint basically so it stops people going on, so it's like coated in it. so as soon as you put your hands on it, it just stops you going on it. it's the way to stop people climbing.
00:23:03	X: +4 /\: +4	Walks back across the ledge, then jumps back down to the wall then jumps onto the ground. Continues running and jumps up onto another low level wall on the opposite side of the courtyard. Runs along the wall and then jumps onto adjacent section of wall.	14,J	
00:23:15	X: +1 /\: +3	Walks along the top of the wall then strides over to a brick pillar and then walks along a section of wall at a lower level.	14,J	
00:23:25	X: +5	Strides between	14,J	

	Λ: +1	a series of four brick pillars and then jumps back down to the ground.		
00:23:32	X: +3 Λ: +2	Vaults over a section of wall then runs up to the wall and climbs up to the ledge again and then jumps back down to the wall.	14,J	
00:23:54	X: +1	Places hands against stone coping.	14,J	Basically here it's good because where you've got different levels it's good for progression.
00:23:59	X: +1 Λ: +1	Jumps on top of stone coping.	14,J	So like if you want to start with doing a cat-leap, you can land on this one. And if you feel like you've got that sorted you can go to the like high one. So that's good when it's like varied, it just goes up by a tiny bit. It's good to like progress to make it easier.
00:24:19	X: +1	Jumps back down and walks away from the wall.	14,J	So if I did it to the like small one first.
00:24:22	X: +1 Λ: +1	Runs and performs a cat-leap over the brick wall on to the stone banister at the lower level.	14,J	
00:24:30	X: +1 Λ: +1	A walk back around and climbs over wall.	14,J	I felt that was quite easy. It's nice to have something at the same spot where you can progress and take it a level up, rather than going somewhere else. It's good to have a variety. But with this it's hard to judge it because it's so thin.
00:24:40	X: +1 Λ: +1	Places hands on the coping stone to demonstrate how he uses it for a jump.	14,J	But some people like it because it's like the precision of the actual sport, getting it exactly perfect. Get it a centimetre to the left and you can be falling off.
00:24:59	X: +1 Λ: +1	Walks back from the wall then runs towards it again to demonstrate the movement that he just discussed, whereby he lands precisely on the top of a coping stone on top of a brick pillar.	14,J	
00:25:10	X: +4 Λ: +3	Performs a cat-leap back to his starting position, runs forward and then performs a side somersault, jumps onto a wall on the other side of the courtyard then jumps down onto a lower level wall then back	14,J	

		down to the grass.		
00:25:24	X: +1	Runs back up the steps then leaps towards a raised section of pavement.	14,J	
00:25:58				Let me get an idea. If you go completely straight, it gets you to the shopping centre, obviously there's literally like nothing there. Even if there was stuff there you need to be looking out for people. So do you want to go slightly to the right to the gardens? We're best going around the gardens.
00:26:32	Z: +1 Y: +1 Y: -2		20,S Node	The gardens are like our meeting spot, where everyone meets in the centre of town, right by the bus stations. It's quite a good spot because it's got such a variety. But in the wet, and obviously it's in England so it's wet all the time, so it gets really mossy because of the texture. So that's a bit of a problem with the older style in the gardens, that type of architecture can get really slippy and dangerous in the wet.
00:28:12	X: +2	Climbs on to the top of a wall at the Adelphi Hotel, then jumps back down to a lower level wall.	15,L Landmark	
00:28:27	X: +2 Λ: +2	Jumps back to the wall and hangs off the side of it and climbs up it.	15,L	
00:28:31	X: +2 Λ: +3	Walks along the top of a wall, then jumps to a pillar with a lamppost on it and hangs off it.	15,L	
00:28:40	X: +4 Λ: +3	Strides back to the wall and jumps up to a higher level. Then jumps down to an adjacent wall on a lower level and then jumps back down to street level.	15,L	
00:28:56	X: +1 Λ: +1	Runs up to wall and perform a somersault off it.	15,L	
00:29:04	X: +1 Λ: +1	Runs up to wall again and climbs up it.	15,L	
00:29:12	X: +2 Λ: +2	Pushes foot against scaffolding and then uses it as a platform to jump from and lands another wall.	15,L	
00:29:21	X: +1 Λ: +1	Pushes his foot against the top of a piece of coping stone to test its structural	15,L	

		integrity.		
00:29:26			15,L	There isn't too much here.
00:29:32	Y: -1 Λ: +1	Walks over to the piece of coping stone that he was pressing his foot against previously.	15,L	Just then I jumped to a wall and I can't just shake it like that but with my full body weight it shakes and even the slightest bit can put you off. A while ago we decided if anything is wobbling not to jump to it. It's in the best of our interests and the people that own it.
00:30:11	Y: +1 Λ: +1		19,R	There's one jump by that car-park. Once we get to they're it's all in one kind of area.
0030:17				Here you've got the shops, you've got restaurants, so there's no kind of walls for us. But over there, a lot of the time council buildings are good. There's art galleries, museums. The architecture is quite unique it's all in an artistic way. Whereas with the city part, the only purpose is to sell stuff, they don't need to attract them with architecture, they only need to attract them with sales and deals going on. The actual tourist parts are actually the best parts, the docks, the gardens, the museums and town hall. I suppose they're more traditional but in Liverpool the best kind of places are to be honest.
00:31:23				No-one trains on the outskirts of Liverpool, I've never looked at the suburb parts. Whereas on the Wirral most people know about the suburb parts are. So it's a bit different in Liverpool.
00:31:45			District	Basically wherever the government has invested a couple of grand or million it's usually the best places. Like a lot of the modern, done-up places, the docks for example is one of the best places in Liverpool at the moment, as the government have spent about a million doing up the area around the Liver birds, so it's a nice little place. Whereas only three or four years ago there was nothing to do there at all.
00:32:29	Y: +1 Λ: +1		19,R Landmark	There's like a jump here from the rail. It's like an electricity box. It's an alright distance but the main challenge is jumping off a rail because you've got to balance obviously and unlike walls, you can't really get a push out of a rail.
00:33:07	Y: +2 X: +1	Uses kerb that he is standing on to demonstrate his statement.	19,R	Like if you're standing on the edge of the wall like that you get a nice curve if it's a nicely kind of rough edge, whereas if it's a rail you can't push off from it. So it's a lot more on your jumping ability rather than the architecture. So it's more of a challenge.
00:33:31	X: +2 Λ: +1	Climbs on top of the railing and precision jumps from the railing to the electrical box, and then he jumps off it to the pavement.	19,R	
00:33:54	X: +3 Λ: +2	Jumps on to the railing again and balances on it and precision jumps on to the electrical box again.	19,R	
00:34:06	X: +1	Moves his foot around the concrete slab to demonstrate his point about the importance of landing on the edge of a surface.	19,R	Basically, my foot placement is the worst out of anyone. Most people say that you should land there, so if the walls is rounded it's a bit of a problem because if you land like this you can fall back. I prefer like rough edges so if it's too big you can land like that, so you need this to be grippy. Most people you should land about here. If you land how I do, over time all the impact hurts the arches of your feet.
00:35:22	Y: +2	Points towards St Georges Hall.	18,S	Basically, it's nice to have an undercover spot, in Liverpool we barely have them at all. The only one we've got is the building here. Can't remember what it's called. But it's nice, because on the inside there are a few pillars, I

				mean there's only like two or three movements that you can do but it's nice to have an undercover spot where the walls are grippy as well. Because when it rains it's such a big problem because everything becomes really slippery. You get the odd brick type which is just perfect and it's almost trainable in the rain, but even if it's amazing bricks that you're not going to slip on you've still got to be cautious as there is always the possibility.
00:36:38	Y: +1	Begins examining the gaps between pieces of stone-work.	19,S	Also a lot of the movements that we can do require random designs. See here you've got that, to anyone else it doesn't mean anything, to us it creates a climbing mission. It's like some architect they design these random things that people don't see. The beauty of Parkour is that you see that. Like there's a climbing mission or there's something to do. It's better for us basically.
00:37:25			20,S	And these were the walls I was saying can be a pain when wet, because you can see the moss on that. You get the slightest bit of rain, it's awful.
00:37:37	X: +1 /\: +1	Jumps up on top of one of the pillars within St John's Gardens.	20,S	
00:37:40	X: +2 /\: +1	Precision jumps from the pillar to a wall on a lower level and then flips down to the ground.	20,S	
00:37:46	X: +6 /\: +5	Runs and jumps back on top of the pillar. Steps down on to a low level wall and then runs along it to another pillar which he climbs. Precision jumps to another pillar and then jumps again down to a section of wall and then he walks forward and climbs another pillar which he jumps off.	20,S	
00:38:10	X: +2 /\: +1	Runs and jumps up the same pillar which he just jumped off and somersaults off it down onto a grass landing.	20,S	
00:38:27	X: +1 /\: +1	Climbs the stone wall at the base of St Georges Hall using the indents between stone sections.	20,S	
00:38:50	X: +1 /\: +1	Pulls himself to the top of the wall, begins to walk along the edge of it.	20,S	
00:39:25	X: +4 /\: +3	Runs up to stone plinth and jumps	20,S	



		on to it, traverse around the sides of it, climbs to the top then jumps back down.		
00:40:18		Runs back to the gardens.	20,S	Do you want to wait down there, while I come back around?
00:40:55			20,S	<b>Like most people just walk past that and they won't see anything, they'll just see random lines on the wall. Whereas we see it completely differently. We're always looking out at architecture, at buses, on a walk, always looking for a wall that is the right distance, whether there's an incline, to get the grip, whether the wall will be grippy enough, the height of the walls, everything. Everything matters.</b>
00:41:29	Y: +2 Z: +2		20,S	The gardens are so good because it's like this one big area, where you don't get any hassle. It's not too high up so it's good for beginners. It's a nice meeting spot. Also, there's so many different sections of it. So you can be training there, then you can say I've hand enough there now. Because there's a kind of limit of how long you can train somewhere. Or I want to go to the next part and it's only like two seconds away, the other aides of the gardens which is good. Here there's like two or three jumps.
00:42:08				But a lot of Traceurs have different kinds of training methods, like some people prefer to do different movements.
00:42:16		Walks up to wall at chest-height to demonstrate his point.		Like one person will do the Cat-pass, where you put your hands on the wall and go over. Some people do that more than just sheer jumps and some people work on flow, so like, how fast can you get up it. Some people just work on like sheer jumps. It's all completely different. The architecture means even if you do Parkour, it can all still be different to other people who do Parkour.
00:42:40				Some people might want to find a bigger jump to do Parkour than someone else. So as you get better you look for bigger and more challenges.
00:42:50				Sometimes if the architecture is not effective, so if it's slippy, if the gaps are too big for when you start, so at first you're like that's awful. When you come back to it you might enjoy it because it's more of a challenge.
00:43:03	X: +1 Λ: +1	Jumps to the top of a wall at waist height.	20,T	
00:43:06	Y: +1 Λ: +1		20,T	So this jump, I still find it hard now, when I first came here I hated the spot. Because there's not much you can do. Whereas now you just drill this, because it's maybe like my optimum jump.
00:43:19	X: +4 Λ: +4	Jumps from wall to a section parallel and then jumps back again. Jumps onto a stone pillar joining the wall and then jumps back down to the section of wall parallel.	20,T	
00:43:39	Y: +2 Λ: +2		20,T	But the sheer dedication comes from progressing from the high part where it is easier, to the level part, and you've got to just keep practicing. A lot of the time you think it's just A to B, but you don't necessarily progress if you just run and jump. If you drill, say you pick this jump because it's your hardest jump if you came and found that it wasn't slippy, you jumped it about fifty times and made it, your jumps gonna get bigger rather than just doing one jump moving all the way somewhere else and doing another jump.
00:44:10	X: +5 Λ: +4	Jumps back between the two sections of wall.	20,T	

		Steps up on to a stone pillar adjoining the wall then leaps to another pillar parallel. Jumps diagonally to another section of wall. Jumps on to another stone pillar adjacent the wall, then jumps back down to the ground.		
00:44:46	Y: +1		20,T	Gonna try something down there.
00:45:18	Y: +1 ∧: +1	Stretches his arm upwards to demonstrate the movement.	20,T	This is basically more of a challenge. This is called a wall run, where you run up, grab with your arm. Height-wise it is quite big but I've done bigger. Because it's not the best texture it's quite slippery. It's a lot harder, so it might take a few attempts. But, with the height what you find, if it's hard you don't give up after your first time, it is like with other sports where you keep going at it.
00:45:45	X: +4 ∧: +1	Runs up to wall and jumps against it in order to propel him high enough so that he can grab the top ledge. At the top he jumps forwards on to a parallel stone pillar and then he jumps back down to the ground.	20,T	
00:46:24				A lot of the time, especially with beginners, or even all ability, finding a jump that's like the optimum jump, where it's a risk taking it. You might want to use something that's low down.
00:46:43	Y: +1 Y: -1 ∧: +1	Points to stone plinths at ground level.	20,T	If you did jumps on here, it's nice to just get a feel and really get used to the distance. So if this was higher up, I might be like I don't know whether to do it, I might fall and hurt myself but you find the same architecture, the same distance on the floor a bit lower, it's nice to get the hang of it.
00:47:02	X: +3 ∧: +1	Jumps between two stone plinths. Then strides back to repeat the movement again. This time leaping between two plinths.	20,T	
00:48:06	Z: +1		21,U	There's a jump here that's worth showing you. I might as well highlight the fact that it's not necessarily A to B in parkour anymore, it's just a case that everyone meets here and stays at a certain part, in a way it's a good thing, because it makes the sport more community led rather than individual. And you can give people advice where the architecture suits your needs basically.
00:48:42	Y: +1 Y: -1 ∧: +2		21,U	But here, before I was doing a jump and I landed it straight away, that's good because it's this high up. When you come here where it is higher it would be a risk jump but you kind of step up.
00:48:52	X: +3 ∧: +2	Runs and jumps on top of a stone pillar and the jumps from the	21,U	

		pillar to one parallel and then jumps forward again on to a bin and then down on to the grass.		
00:49:13	Y: +1 /\: +2		21,U	<b>The thing with architecture as well is you don't see it straight away. Like we've been coming to and training in the gardens for about two years and we only just found this jump because we didn't think ability-wise we could do it.</b> So we thought it was bad, the brick was broken, that's going to be slippy, and it's too big. But once you kind of improve, you're less restricted by the limitations of architecture not being to your advantage basically. So architecture becomes still an issue because you can't do as big jumps on slippy walls, or broken walls but as you adapt more you can adapt more to awkward architecture types.
00:50:44	Y: +1 Z: -1 /\: +3	Points towards the entrance to the Queensway tunnel.	24,V Node Landmark	Over there is a spot that we call the <i>Mersey Gap</i> because it's right by the Mersey tunnel and that's an example of how free-running is on roofs sometimes. It's not always on ground level, it can be varied so some beginners might stay away from high up architecture because it can be dangerous if it's high up, but a lot of people tend to go on roofs with Parkour because there tends to be a lot of variation. The best kind of spots usually are schools, because there are so many types of blocks. Say if there's an English block and then a drama block, anything divided, so there's always gaps, and the height of schools is usually good. In a place called Wallasey, Leasowe and Lisgard about ninety per-cent of the spots are schools. It can be a pain the way you get moved on, but schools are usually pretty amazing for Parkour.
00:52:24			24,V	There's a spot here as well.
00:52:32	Y: +1 Z: +1		24,V	It's like this spot is used by skaters and bmx-ers and usually spots like that are also used by freerunners. It's not an amazing spot but there's one or two things to do.
00:53:05	Y: +1		24,V	Stairs are quite good actually. That's another thing about spots, you might start off from this step because the distance from the wall is smaller.
00:53:17	X: +1	Jumps from step to a stone kerb at the base of a wall.	24,V	
00:53:22	Y: +1			Things like that I can do quite easily. Then try the next step.
00:53:24	X: +1 /\: +1	Jumps from the step at the next height and lands on the stone kerb again.	24,V	
00:53:29				The next step, you just keep going up. Say if I try the fourth.
00:53:39	X: +1 /\: +1	Makes the jump again to the kerb from the fourth step.	24,V	
00:53:45	Y: +1 Y: -1 /\: +1			Then you find out how much you can actually jump. It's like there I'd be a bit iffy with. So I might leave it for now. If I jump that a hundred times and just practise and practise, rather than the original concept of just A to B. The jump gets a bit bigger, and the art form is actually the discipline. Rather than going from one place to another just to show off, I'm going to have to do this four hundred times. It's not normally that much, but to progress you have to be patient. Because if you risk it, architecture can be dangerous, if you land on a wall it's quite painful.
00:54:46	X: +1 Y: +1 /\: +1	Begins clearing the floor of twigs using his feet.	24,V	A lot of the time, a lot of the impact comes from this thing called arm jump so you need to make sure your laces are tight. Because it's just a flat wall, it's a lot of impact on your legs, so you need to not necessarily build up strength but muscle in your ankles.
00:55:10	Y: +2 /\: +1	Demonstrates the grab	24,V	What I'm going to be doing is running from here, jumping and grabbing like this. So firstly the grab on to that needs to be good.

00:55:10	Y: +2 /\: +1	Demonstrates the grab movement and hangs from the wall.	24,V	What I'm going to be doing is running from here, jumping and grabbing like this. So firstly the grab on to that needs to be good.
00:56:35		Takes a practise run across the site.	24,V	
00:56:50	X: +3	Runs across the site, jumps and grabs on to a ledge on the wall and then climbs into an opening within the wall.	24,V	
00:57:05	Y: +1 Y: -1			You see when I first started doing that arm jump, my ankles would hit that slippy wall and it kind of slipped down. Some people have gone straight to the face.
00:57:20	X: +1	Runs up to the wall to demonstrate his point.	24,V	
00:57:28	Y: -1		24,V	So if the wall is slippy it's really important that you test it, because people injure themselves so much on slippy walls.
00:58:12	Y: -2		29,W	There are a lot of spots where sometimes you can go to them, sometimes you can't. So over there, there's a place called Victoria Halls, it flats, it might be student accommodation. You need a code to get in, and I suppose it's a bit like trespassing, but with Parkour comes responsibility, it's like you've got to analyse whether you should go in there or not. We've asked the students if they're alright with it and they've said yeah, but there's still a code on the door. There's still going to be people that object to it. so not everywhere is accessible. And a lot of the spots for Parkour, the places designated to do it is like boarded off, someone's property.
00:59:10				Then also with parkour, say buildings that are abandoned, you want to explore your surroundings, explore the architecture, check whether it's modern, traditional, ruins, or even buildings that are about to be taken down. There's always something you can find. So it's usually like exploring when it's examining abandoned buildings because there's a lot of scaffolding you can climb around on, but also it's a nice way to explore the building. It's quite dangerous and when you're climbing inside buildings sometimes, especially in Liverpool, you encounter homeless people, just like lying on mattresses they've put down. Sometimes you're just walking through and you walk into someone basically just shooting crack in an abandoned house. It's really quite dodgy.
01:01:23				<b>The thing with parkour is you see not only buildings, but you see the whole city differently.</b> So if you're coming in, on the bus maybe with mates that don't train, they're not going to be saying we'll get off here. You're just automatically used to getting off at a stop that's close to where you train. And the majority of society doesn't see that, they just go, lets' go to the shops, let's go to the pub.
01:02:08				Also when you're new to a city, you go to explore for spots, for locations that are good. You need to find them, it's not a case that they're going to be in the middle of the city. Because there's not going to be places like this right in the middle of town. You need to see the whole city, which is good in a way.
01:02:50	X: +1 /\: +1	Steps up onto brick planter, runs along it then jumps onto a brick wall in front of him.	30,R	
01:03:01	X: +1	Jumps back down	30,R	

01:03:10	X: +3 Λ: +2	Steps up onto a metal bench then jumps back down onto the brick planter, runs along it then jumps onto brick wall again, then jumps back down.	30,R	
01:03:44	X: +1	Places hand against metal capping on top of the brick wall.	30,R	That's actually a bad material to jump to, because it's ridiculously slippery and also you're not sure if it's going to break. It's not broken before but it does seem quite weak.
01:04:01	X: +2 Λ: +1	Walks along the brick planter, then runs back and jumps onto the brick wall again and jumps back down on to the brick planter.	30,R	
01:01:21	X: +1 Λ: +1	Runs and jumps on to a raised brick sundial at the centre of the courtyard.	30,R	There's some stuff over here.
01:04:26	X: +1 Λ: +1	Steps onto a raised brick planter then leaps over a section of grass and lands on the brick section opposite.	30,R	
01:04:38	X: +1	Begins to shake a steel railing to test its structural integrity.	30,R	Always check before you jump on them.
01:04:45	X: +2	Stands on the railing and jumps down on to the brick planter.	30,R	
01:05:01	X: +1	Jumps from brick planter to another low level brick retaining wall.	30,R	
01:05:09			30,R	I could show you the difficulty of this type of architecture. Some jumps it's not always the distance. You see this distance is tiny compared to other jumps. Because you've got a run on such a small wall, it's quite thin; it's more of a challenge. It's almost just as hard to do this running.
01:05:31	X: +1	Runs along wall and then jumps to another section of walling.	30,R	Than to do it standing.
01:05:43	X: +1	Demonstrates the jump again from a standing position.	30,R	
01:05: 50			30,R	Everyone has a bigger jump from a running position. Maybe the take-off

				might be slippery or the wall really thin to run on. It's a lot harder and more of a challenge. But it can work in your favour, because if there's a jump which you think you think it would be small if it was a normal wall, it becomes another challenge. It's not necessarily bad architecture, for us if it was a big jump and we had a thin wall, we'd be like you can't do that. It's too complicated, it's too precise.
01:06:43			30,R	The other thing is, the places that we train at are in places where people work and they don't want you there. A lot of them don't even care what you're doing but sometimes it's just an inconvenience for them and they automatically think you're being anti-social. You use the architecture differently from how society is constructed. The concept of architecture not to be used or explored in a different way. Whereas if you're training parkour, like I said you see everything different, you want to make the most out of it, explore it in a completely different way to other people. Like I said people don't see it as a way to climb or jump, they just go past and go it's a strange shape or that's nice it's a bit different. If you're doing parkour you analyse it and pick out the advantages of it and disadvantages, find any challenges. You're constantly just looking. But there is a kind of favoured architecture, so there are spots that everyone knows.
01:08:28			32,Q	Marble is the worst architecture for parkour, it's just so slippery. Sometimes it's grippy but it's a weird type of grippy. Whether it's dry, wet, frosty, whatever I hate marble, but I think the majority of people do as well. But marble is probably the worst.
01:09:50			34,R	Basically I think this is probably the best spot in Liverpool, but the only day where you could come here and get more than two minutes without getting moved on is Sunday when everyone is off work. It's a pain, because it's not in anyone's way, it's not going to break the walls and we get moved on every single time. At the end of the day the walls have been wobbly and we haven't and them worse. The reason this is so good is the walls are really close together. It's a nice little run to jump, jump, jump. It's nice where the walls are so close together, so you don't have to say there's one jump done, let's go to another place where there's a jump. You want a spot where there's loads of variety basically. Here, you can come with people who have just started, there's tiny jumps. Then when you come and you're more advanced, there's bigger ones as well. It's good for all different kinds of people.
01:11:25			34,R	I estimate about thirty seconds.
01:11:26	X: +3 ∧: +2	Runs and jumps onto a stone banister, runs along it then jumps onto a stone windowsill, then leaps back onto stone banister.	34,R	
01:11:42	X: +3 ∧: +2	Runs along the banister again, and then jumps onto a section of stone banister adjacent, then jumps onto another stone windowsill and traverse climbs around the facade.	34,R	
01:11:55	X: +2 ∧: +1	Leaps back down to the stone banister and then somersaults of it onto ground	34,R	

		level.		
01:12:05	X: +3 Λ: +2	Runs and jumps onto the stone banister and then cat-leaps over one parallel and the runs and vaults back over a section of stone banister.	34,R	
01:12:15	X: +3 Λ: +3	Runs and cat-leaps over stone banister continues to run then jumps up onto a parallel stone banister at a higher level and then leaps over to a stone windowsill.	34,R	
01:12:30	X: +3 Λ: +2	Jumps back onto banister then leaps back down to a section of banister at a lower level then jumps down to pavement level.	34,R	
01:12:45	Y: +2		34,R	Do you want to go over to that side where it's better? They are near enough identical but on this side there's another run thing you can do. Here you've got what we call the plyo. It's such a good spot when you get these because it's more interesting to do than just jump straight land straight away, it's a flow kind of thing. It's just more interesting.
01:13:22	X: +4 Λ: +1	Jumps on top of metal railings at the top of a stone wall, then leaps to a section of stone wall, then to another stone section then leaps to the top of a flight of stairs.	34,R	
01:13:32	X: +2	Attempts to repeat the series of movements back but only manages two successful jumps in succession.	34,R	
01:13:40	X: +2	Leaps back to the section of stone wall where he originally began, and leaps forward to the section of wall immediately in front of him.	34,R	
01:13:50		Gets told by security that the	34,R	

01:13:50		Gets told by security that the area is not a playground.	34,R	
01:13:52	X: +1	Side somersaults off the wall.	34,R	
01:14:31	Y: +1			Here's another good example, most people would normally go down the main road, just out of curiosity I've come down a different road just to see if there's anything here. I can't immediately see anything, but a lot of the time it's not like what's more fancy. If you see the true art of parkour, it's not like who's got the bigger jump or whatever, it's just basically dedication. Drilling one jump, just finding it and making the most of the architecture.
01:15:05	X: +2 /\: +1	Runs and jumps onto the pediment of the Martins Bank building, then begins to climb around the facade.	36,Q	
01:15:19	Y: +1		36,Q	Sometimes you can use something as small as kerbs. Let's say you want to get from here to there without using the architecture in between.
01:15:27	X: +1	Leaps down into the middle of the pavement then leaps onto the kerb in front of him.	36,Q	
01:15:37			36,Q	It's all about making the most of the architecture, even if it's barely there. You always walk down different roads, and experience different paths, just to experience anything. Especially when we come to Liverpool and it's raining, we'll just devote a day to looking for new spots. We won't necessarily find anything every time.
01:16:47			37, Q	That's another thing, just seen two crack-heads asleep. You're exploring the city you can go to the ghetto parts and you can just stumble across literally anything. You get so many more experiences from parkour, than from normal life, sometimes not always the best experiences. You find yourself in awkward situations. If you take different paths to find new architecture, you might look in the ghetto part of the city and you risk certain dodgy situations to find a place. It's limited you can find spots, the architecture can be perfect but you're still going to get bored of it eventually, so you're always looking for something new.
01:18:13				Sub-ways are quite good for training, because you're always getting levels going down. The way it gets steeper, it's like a slope rather than stairs so it goes in a meandering shape. It's quite good because it means the walls are