

23 - STREET SKATERS: FACING UNCERTAINTY AND BUILDING KNOWLEDGE

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Nowadays, it is observed an increasing number of adventure and risk sport's practitioners, in which the unknown is revealed according to the information manifested by the environment, either in nature or in urban environment. It seems that practitioners of calculated sports risk, have emotional links among themselves, much more because of affection than contract, making relations through a complex of reactions, repulsions, emotions and passions (Maffesoli,2001). This sociability looks for subterranean centrality in which provinces relations with environment and any social.

A kind of 'trip' is showed at the practitioner of this sport. It is a kind of mental trip which stimulates the heroic imagination of the modern sportiest.

This study is about the street skate, which is the modality that most grows up in the world, because of the facility of maneuvers; they are on the floor or in obstacles found in urban spaces. This is a practice of skating, moving through the space of the city, gliding along streets and sidewalks, jumping over the stairs, banks, and handrails. They inspire creativity and impromptu of the practitioner because he has to find his own obstacles in those that exist on the way, or he may adapt them in small wood ramps taken form sidings and bins found around the city.

These practices spread through the world, receiving membership of the youth and it is characterized as a style of life. It is observed that this expansion occurs in an autonomy way, without specific intervention of instruction/learning at schools, in a traditional way. We may think about the question of how these practitioners disseminate the learning of this practice, of what method adopted and how such kind of movement would become an inspired source of a planetary education.

The youth, known as irreverent, irresponsible and unproductive seems to enjoy discredit at the imaginary expectancy of modern society. These prejudice provoke rebel actions that make the absorption of citizen conceit difficult. Besides the dilemmas, dreams and challenges, youth brings by itself yearnings about the future, which are common to the transitory period to maturity. Young people make their team, they look for the socialization with their people, never mind which social status they may belong.

The street skater learns to read and to create his/her own obstacles, taking fast decisions, making dangerous maneuvers, full of uncertainty in order to overcome them. Bernstein (1997) says that the risk is on its consequences and the aleatory element is common, in a system which depends of probability and previous knowledge. Playing with the unusual, these guys face the street spaces in their lives.

These people adopt the method as a deployment of aleatory strategies fo learning and a corporal domain about an object that glides along the streets offering incredible pleasure. Taking advantages of his own mistakes during maneuvers, the skater adopt Bachelard thought in which the learning method does not exist out these conditions lived by the guy, teaching them to learn how to deal with uncertainties. According to Morin, Ciurana and Motta (2003), to make this happen, the practitioner needs strategy, initiative and art to extend the pleasure of the challenges.

Practitioners of street skating make this with mastery. Used to the incorporation of mistakes as a way of his own development, the skater involves that as a rule. Lived as adventure, the practice of skateboard seems to develop among practitioners, playful sense of living together: dreams and heroes that live inside themselves. They face art and strategy in a complex thought linked to alea (imponderable), to the ilinx (vertigo), to the agon (competition) and the mimicry(simulacrum) of Caillois (1990). This adventure on the asphalt represents a rupture with interdicts and the engagement with the unknown, passing from a familiar world to a strange world, taking the actors to face uncertainties, to improvability. And that is what seduces and involves. Adventure, to these young skaters, reminds uncertainty, to their own challenges of the age, taking them to practice sports where these swarming, turbulences, vertigo body senses are present.

The study is oriented to reach three objectives: (a) investigate the sense of adventure, risk and vertigo that appear in young street skaters' speech, practiced as a hobby; (b) make clear the mythic and symbolic elements and that come from this speech; (e) discuss the learning method of these skaters. Twelve male skaters street practitioners were interviewed in Rio de Janeiro, all of them in age between 14 and 21 years old, using a screenplay semi structure, interpreted by analysis of Orlandi (1987,2001).]

They are met along the streets and squares gliding with their stuff, they are trying to reach, with art, pilot others ways, self organizing themselves, treating cultural information in their multiple dependences, building autonomy organization of learning. Squares are spaces where the young skaters support each other to practice the sport. Some, full of bucolic air, seems to be the old guys of squares. This local tranquility is broken by the appearance of young skaters, by the casters noise, the jumps marking their body abilities, boys, yet, transforming big actors of stage, exhibiting their infant bodies and, sometimes, almost brawny and adults, making fancy maneuvers to a imaginary public, exhibiting, this way, their abilities. They desecrate images of the old times, giving new sense to them, probably, so divine as the old one.

Skaters seem to obey to a non-definition order of priorities. Organized, according to a complex association, their displacement and maneuvers include the dialog of order/disorder/organization. They glide, jump over, balance, complete/compete/oppose their bodies in the air in a perfect mesh with the skate gliding. The important to the group is that that scene does not wait a lot of time to another actor takes part. The entrance, maneuvers and the exit of the scene seem to be timed in priority illogic logic.

When they glide along the streets, these actors do not even know about the big confusion of cars and people on the streets at the big cities. People, waking on the streets, do not give any attention to these young guys that show their smarmy bodies, even infant, where personal exhibition of their performance is the big challenge. This can be the characteristic of the street skate: scenes that are built and disappear according to skaters' desire. The unexpected is the logic organization of knowledge of them. They, like plastic artist, give shape and sense to the obstacles at the streets, integrating in their passage and getting out at each presentation.

It seems that all of them are owners of that space that, when ready and with actors at the scene, it becomes an epic

that fight against dragons and, when they win, they show their heads, triumphant, so that all of them be witnesses of their bravery. Skaters make a sequence at the maneuvers presentation. First, they acquire impulse around the field in order to get speed; second, they get in a sequence like a pyramid, quarter pipe, bench sitting or handrail.

This way, young guys dip in this imaginary epic universe, transgress established spaces and emerge from the depth to the glory to be heroes, even for some time, when they create their maneuvers. After that, it is over and they disappear in the space, and no one sees them for some time, to come back to another presentation.

Graffiti seem to be linked to skaters. They are written in the shape of skates, as well as at the lateral wall, like work of art. These graffiti almost always have an inspired reason to the maneuvers image or young guys carrying skates.

These guys do not follow an established order, but there is a synchrony at the dancing skate movement, everything in synchrony. What can be reinforced by Uvinha (2001), when saying that "tracks and streets constitute privileged spaces to exercise values, meanings and rules" (p.38). At this sense, young people that dispute a place to their skate practices acquire autonomy in a reflexive criticism when living together with the tribe, through respect to the conventional rules –not the stabilized rules, but by the reaction with the group.

To these guys, taking the risk with maneuvers bring the sensation of an extraordinary pleasure, experimented in vertigo (ilínx). They present as new urban "architects", that with their bold and displacing ways, they appear as architect of ideas. As well as their adventures, they go engendered paths, constructing obstacles, looking at the city as a lover ready to embrace, showing the curves and the lines of this space, full of uncertainty and mysteries. Lead by new challenges, they go for it with their carts. Living like this, these young people recreate the new public space, creating places, revitalizing modernity, developing new looks, recreating the city dealing with its adventures.

The adventure and the risk appear at the speech with sense of exploration of the space and vertigo. Feelings like fear/pleasure appear when exploit the urban space of the city. The unknown face them, provokes fear and, at the same time,, shows them the incredible pleasure that exists at the radical element. These feelings are also firm when street skaters create other ways to use obstacles to their maneuvers, creating a playful aspect in these creations. Every obstacle or thing can provoke them at the street: bleachers, a bench, a person, some steps at the entrance of a building, a handrail, everything become, to them, a playful object. The inspiration of these actors to learn from their own experience, incorporating in their constructions, uncertainties, and the environment information form a constant self criticism with the organization of knowledge and with poetry of daily everyday life with its rites and myths.

These young guys's trajectory is full of Dionysius' manifestation when they reach the ecstasy in their radical maneuvers, that can get out of itself, in a semiconscious way inner of human nature. The enthusiasm, transgressions lived in life at the speech of these actors put in evidence the penetration of Dionysius' myth as a style of life. They gad along the earth, but they view the sky, to freedom.

These actors recreate and renew at each moment the complexity of their actions. Understanding the acquisition methods of learning and experience is to find constructive elements of making mistakes, uncertainty and hope to a planetary educational orientation by means of living the daily experience.

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ABSTRACT

Street skaters practitioners, shifting by the spaces of the city stimulate creativity and extemporaneous remark. The practice of self-learning when performed with its own method may inspire a planetary education. Reading and creating its own obstacles, taking fast decisions in action, taking the risk of maneuvers full of uncertainty in order to overcome them; this customer uses the method as an expanding aleatory strategies of learning and of body domain on a object that glides along the streets causing giddy pleasures. The practitioner takes advantages of his mistakes during the body maneuvers and, with the skate, makes strategy, initiative, invention and art to extend the pleasure of challenges. Enthusiasm, transgressions lived by these people indicate the presence of the Myth of Dionysius manifested as a life style. Roaming on earth, but linked to the sky, to liberty. These people reinvent and renew at each moment the complexity of their actions, in which we find constructive elements of mistakes, uncertainty and the hope to a planetary education organization by the means of daily life.

KEY-WORDS: uncertainty, construction of knowledge, method.

SKATISTES STREET: AFFRONTANT LES INCERTITUDES ET BATISSANT LES CONNAISSANCES

RÉSUMÉ

Les pratiquants du Skate Street, lorsqu'ils se péplacent par les espaces de la ville, ils suscitent de la créativité et de l'improvisation. L'auto-apprentissage de cette pratique élaborée par méthode propre, peut inspirer une éducation planétaire. Lorsqu'il lit et crée ses obstacles pour prendre des décisions rapides en action, en se hasardant à des manoeuvres pleines d'incertitudes, pour les surmonter, ce sujet adopte la méthode comme déploiement de stratégies éventuelles d'apprentissage et de domination corporelle sur un objet qui glisse à travers les rues et favorise des plaisirs vertigineux. Il profite de ses erreurs pendant le fonctionnement des manoeuvres corporelles et avec le skate il adopte une stratégie, initiative, invention et art pour augmenter le plaisir de ses défis. L'enthousiasme, les transgressions vécues par ces acteurs suggèrent la présence du mythe

de Dionisos manifesté comme style de vie. Ils vaguent par la terre, mais aspirent le ciel, la liberté. Ces acteurs recréent, renouvellent à chaque instant la complexité de leurs actions, où nous reencotrons des éléments constructifs d'errance, d'incertitudes et d'espoir d'une orientation éducative planétaire à travers les moyens de vivre le quotidien.

MOTS-CLÉS : incertitude ; construction de connaissance, méthode.

SKATISTAS STREET: HACINEDO FRENTE A LAS INCERTIDUMBRES Y CONSTRUYENDO CONOCIMIENTOS RESUMEN

Practicantes de skate street, desplazándose por los espacios de la ciudad suscitan creatividad e improvisación. El auto-aprendizaje de esa práctica a través de metodología propia puede inspirar una educación planetaria. Leyendo y produciendo sus propios obstáculos, tomando decisiones rápidas en acciones, corriendo riesgo en maniobras llenas de incertidumbres para superarlas, este sujeto adopta el método como desdoblamiento de estrategias aleatorias de aprendizaje y de dominio del cuerpo sobre un objeto que se desplaza por las calles granjeándose placeres vertiginosos. Él aprovecha sus errores durante las maniobras corporales y con skate, adopta estrategia, iniciativa, invención y arte para dar mayor extensión al placer de sus desafíos. El entusiasmo, las transgresiones vividas por esos actores muestran la presencia del mito de Dionisos que se manifiesta como estilo de vida. Vagabundean por la tierra, pero miran al cielo, a la libertad. Esos actores reinventan y renuevan siempre la complejidad de sus acciones, donde se encuentran elementos constructivos de vagabundo, incertidumbre y de esperanza para una orientación educacional planetaria a través de vivencias cotidianas.

PALABRAS-CLAVE: incertidumbre; construcción de conocimiento, método.

SKATISTAS STREET: ENFRENTANDO AS INCERTEZAS E CONSTRUINDO CONHECIMENTOS RESUMO

Praticantes de skate street, deslocando-se pelos espaços da cidade, suscitam criatividade e improviso. A auto-aprendizagem dessa prática realizada com método próprio pode inspirar uma educação planetária. Lendo e a criando os próprios obstáculos, tomando decisões rápidas em ação, arriscando-se em manobras carregadas de incertezas para superá-las, esse sujeito adota o método como o desdobramento de estratégias aleatórias de aprendizagem e de domínio corporal sobre um objeto que desliza pelas ruas propiciando prazeres vertiginosos. Ele tira proveito de seus erros durante o funcionamento das manobras corporais e com o skate, adota estratégia, iniciativa, invenção e arte para estender o prazer de seus desafios. O entusiasmo, as transgressões vividas por esses atores apontam a presença do mito de Dioniso manifestado como estilo de vida. Vagabundeiam pela terra, mas estão voltados para o céu, para a liberdade. Esses atores reinventam e renovam a cada momento a complexidade de suas ações, nas quais encontramos elementos construtivos de errância, incertezas e de esperança para uma orientação educacional planetária por meio de vivências de vida cotidiana.

PALAVRAS-CHAVE: incerteza; construção de conhecimento; método.