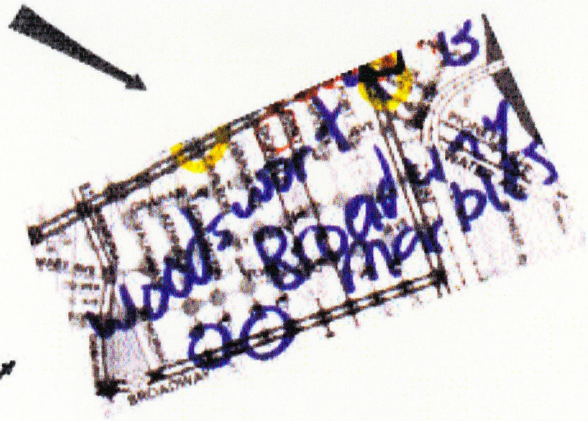
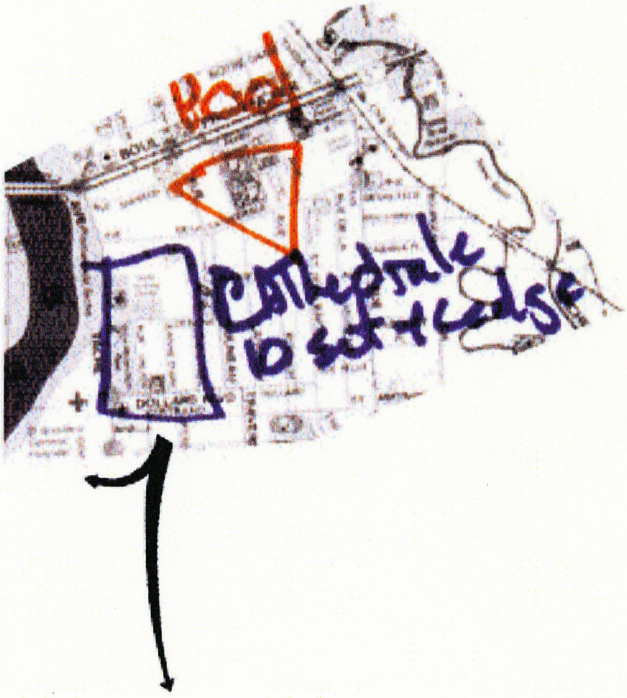


Experiential Adjacencies and Spatial Overlaps

Skateboarding in the Urban Environment

A PRACTICUM IN **LANDSCAPE ARCHITECTURE**

BY CHRISTOPHER J VERES



This practicum submitted to the Faculty of Graduate Studies in partial fulfillment of the requirements for the degree of Master of Landscape Architecture.

Department of Landscape Architecture
University of Manitoba
Winnipeg, Manitoba
April, 2002

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EXPERIENTIAL ADJACENCIES AND SPATIAL OVERLAPS

SKATEBOARDING IN THE URBAN ENVIRONMENT

BY

CHRISTOPHER J. VERES

A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirement of the degree

of

MASTER OF LANDSCAPE ARCHITECTURE

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Abstract

What is the relationship of recreation to the everyday landscape such as the parking lots, strip malls or downtown sidewalks? There is a large group of people in society who engage in their own specific type of activity in these spaces – utilizing it in an un-organized fashion as a place of self-expression, discovery and exploration. This study examines a specific group, the skateboarders, to address how their recreation contributes to the urban life in our cities. The intent of this practicum is to demonstrate how a design strategy, for this type of space, can serve a combination of recreation and other everyday functions.

Two age groups of skateboarders were surveyed to illustrate how everyday spaces are transformed into places of imaginative recreation. A precedent study offers an overview of how three Landscape Architectural projects can serve a degree of diversity in uses and users, and a collage experiment juxtaposes ideas from architecture and skateboard theory. As well, a design investigation is conducted at the parking lot site of Pembina Highway and McGillivray Boulevard. From this, it is found that an overlapping and adjacency of recreation activities with other everyday functions can be a powerful tool in Landscape Architectural design.

Preamble

An object as seemingly everyday and mundane as a 'handrail' is embedded with a multitude of codes and functions. These codes range from the functional to the aesthetic and through to the experiential. As each different person encounters the handrail, their own interpretations and perceptions of the world and the moment activate meaning in the object. Urban space functions in much the same way as the handrail.

Consider the handrail (fig. 1)

At one moment....

1. *A device to aid and secure the bodies ascent/ descent from one elevation to another.*
2. *Constrains and safeguards the body from unintentional or accidental passage over abrupt elevation changes.*
3. *Supports the weight of one's body engaging in an informal, relaxed lean.*
4. *An elevated and sloped surface where the skateboarder can accelerate the speed of one's body over the elevation change by sliding a skateboard deck down it.*

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Experiential Adjacencies and Spatial Overlaps

INTRODUCTION

Maneuver 1. Drop In

"Place your back foot on the tail to hold the board on, and then, when you are ready, with one continuous motion, place your front foot on the board, commit to leaning in, and centre your weight on your front foot until both sets of wheels make contact with the ramp. Then center your weight over the middle of the board to keep you on the board."[1]

Theoretical Design Basis

> "Public Space in the post urban city is no longer the expression of a harmonious consensus, but the enabling site of subculture, of friction, of the simultaneity of heterogeneous opinions"[2]

As the periphery of our cities continually grow outward, and our traditional notions of public space are sifted through the oceans of parking lots, infrastructural belts, and strip malls, our notion of place may continue to dissolve into emptiness. Lieven De Cauter, in the Article, *The Flight Forward of Rem Koolhaas*, suggests that people seem to have given up on the street and the world outside.[3] He argues that post-modern versions of the arcade, the mall, the transit zone, and the atrium are generating a new urban paradigm which is that of a 'virtual urban' condition.[4] Dutch Landscape Architect Adrian Gueze argues that today's urbanite (as he describes) is, more then ever, capable of questioning and re-defining the existing codes of urban space.[5] Gueze's built projects demonstrate a unique capacity for Landscape Architecture to allow people's recreative imagination provide and redefine their own meanings for the everyday built environment. As in the example of the seemingly mundane handrail, this practicum argues that the everyday elements making up the city can fulfill a functional purpose, as well as absorb greater recreational desires and needs.

In the article, *The Void as a Productive Concept,* Kristiaan Borret describes the symbolism embedded in the historical city and proposes that a diluted landscape has emerged. According to him, "familiar models of the square, the park and the boulevard lose much of their meaning, while no up-to-date alternatives seem to have been formed yet."[6] In recognizing the emergence of a **diluted city**, where age-old ideas of chance encounters, participatory democracy, and social negotiation drip from the symbolic center to the outskirts, [7] this practicum begins to suggest we develop modes of thinking that

are adapted or tailored to the diffuse urban landscape.[8] Like a Robert Altman movie,[9] everyone is an actor who inscribes their own code and their own narrative into the formation and re-formation of the public realm. This practicum examines the recreative imagination of a group of those actors (the skateboarders) to propose a strategy for the design of public space in the diffuse contemporary city. Through survey work, precedent study and a collage experiment, a design strategy is formulated. This strategy is intended to demonstrate how an overlapping and adjacency of skateboarding desires with other everyday needs can foster a heightened experience of the surroundings, the 'other' and the 'self.'

Background

The traditional spatial accommodation for skateboarding has been in the form of the *public skateboard park.* Although there are some redeeming qualities of skateboard parks,[10] the idea behind it is to provide youth with a place to gather and recreate in a manner that is 'sanctioned.'[11] "These parks however," as Stanton Jones, assistant professor of Landscape Architecture at the University of Oregon, explains, "are often misunderstood and misused by those in power and the professionals that design them." The 'park' or 'facility' gesture is not unlike the spatial accommodations of a tennis or basketball court and, in essence, acts to reduce skateboarding to a sport. According to Jones,[12] the majority of skateparks being built today have:

- Little or nothing to do with local context.
- Do not allow for change and adaptation.
- Are regulated/legislated out of the realm of appropriate public space.

Jones goes on to argue that Landscape Architects should approach skateboarding as something more then a 'sport.'[13] It is also part subculture, part performance, part mode of transportation, and part statement. However, is it possible to accommodate all these needs with design? This question introduces the important philosophical and functional issues that arise from what is described as the 'contest for space.'

On a social level, skateboarding can generate friction, resulting in a contest for space. This contest is largely the product of a difference in value sets between a relatively new and inventive use of everyday urban space (skateboarding), and traditional approaches to urban design. Planners and designers have historically designed urban space for specific user groups. Consequently, the spaces and places of our city are not designed with the intention of facilitating the high level of interaction inherent in an activity such as skateboarding.[14] It is sometimes the case, where skateboarders do actually destroy the built environment by appropriating its prescribed use. The results of these skateboard / city interactions are often deemed as vandalizing, disruptive, or as endangering to the public - leading to the action that now prohibits skateboarding in many cities across Canada and the United States. This practicum does not intend to make any argument for legalization or sanctioning of this activity. Instead, it recognizes that urbanism is characterized as much by conflict and contestation as it is by harmony and convergence.

In the adoption of this definition of urbanism, the importances of two competing theoretical models of public space are recognized. These two interpretations are most apparent in the comparison of Rosalyn Deutsche's theories to Roy Rosenzweig and Elizabeth Blackmar's theories. Borret examines the model of the public realm proposed by theorist Rosalyn

Deutsche, where he describes how she believes that conflict and contestation do not ruin the democracy of the public sphere, but in fact, act to help maintain it.[15] He continues by citing how she argues "...the public sphere remains democratic only insofar as its exclusions are taken into account and open to contestation."[16] However, on the other side of this perspective, Rosenzweig and Blackmar's model is based around a concern for safety and liberty of the individual. In their review of the book "*The Park and the People: A history of Central Park,*" they question Architecture's belief that "democratic access requires tolerance of virtually all public behavior." They suggest that this is a viewpoint "that may ironically contribute to (our) parks deterioration, as middle class citizens flee potentially dangerous urban spaces for the dull security of shopping malls."[17]

As is seen, the literature reviewed here provides a background to the issues and the two opposing perspectives that influence the shape and form of the public realm. With the specific activity of skateboarding, and many other recreative activities, designers rarely adopt the first point of view as proposed by Rosalyn Deutsche. The methods part of this study will discuss how this practicum intends to extend the first point of view to offer a design solution for the changing needs of recreation in urban space. Nevertheless, in light of the shifts in the morphology of today's city, and increasing dilution of meaning, it is increasingly important to consider both views. The open and multi-textured urbanism that Deutsche proposes can also respect the safe and comfortable needs that Rosenzweig and Blackmar describe.

Methods

1. Literature review
2. Survey work
3. Design investigation

1. Literature Review

Beginning as an investigation of how skateboarders use the urban environment, this study draws literature from three bodies of research to inform a theoretical position about issues of public space in today's city. The three bodies of research are as follows:

a. Theoretical issues of skateboarding in the urban environment.

The writing of Iain Borden (Professor of Architectural History at Bartlett University College) is the major source from this body of literature.[18] Borden explores the architecture of skateboarding for its critique in the meaning and modes of operation of the contemporary city.[19] Skateboard magazines and various other journals are also drawn heavily upon. These sources not only provide the most current and up to date reference for skateboard lifestyle and culture, but also provide a distinctive visual representation of space and body experience (adopted by this practicum). In contrast to these ideas, research is also drawn from literature on skateboard park design.[20]

b. Concepts of the 'everyday' and urbanism

Architectural Theorist, Mary Mcleod, describes a term called 'the everyday.' According to her, the term was initially used by Henri Lefebvre as a philosophical term to describe 'real life,' the 'here and

now'- not abstract truth. De Certeau, in the book *The Practice of Daily life* (L'invention du quotidian), extends the term *everyday* into architecture and design by stressing the localized and transitory qualities of daily existence.[21] This body of research branches out into numerous directions including the work of Aaron Betsky and Michel Foucault's ideas on heterotopia, the magazine *Adbusters'* subversive attack on consumerism and corporate control, Mary McLeod's ideas on the 'other as the promotion of social marginalization as an instrument of political subversion and cultural transgression,'[22] Kristen Borret, West 8, OMA, and Liven De Cauter's ideas of the void, diluted or generic city. This literature is important because the activity of skateboarding is both a part of the everyday and also out of the everyday. At one time, it is the crack in the sidewalk or the patterned rhythm of wheels on pavement. While at another time, it is a performance, a rebellious proposition and a zero-gravity critique of the banality of everyday.

c. A precedent review of built (and un-built) Architecture and Landscape Architecture concerned with recreation as a programmed event

This research draws heavily on existing design precedents that begin to represent ideas of the 'everyday,' and 'the other' through unique form or inventive programming. Three projects are looked at. The first is a skateboard park in St. Albert, Alberta that zones the activity of skateboarding away from the everyday and places it into a facility. Second is Miralles' *Urban Park at Mollet* in Barcelona, Spain (as of now, still a completed project), which stands out as cutting edge in this field. Miralles was interested in a localized and distinctive graffiti on the site of a future park. With this project, he begins to represent ideas of the 'everyday and other' by abstracting the graffiti into built forms and spaces. Finally, Edward Mitchell, an American Architect,

also demonstrates the potentials of this theoretical construct with his competition entry entitled **Hawk and Falcon Reserve**, for "*Public Space in the New American City: Atlanta Olympic Games*." His work reflects a different interpretation of the 'everyday and other,' where hybrid programming of space begins to suggest a social re-configuration of the city.

2. Survey Work

Two types of survey work were conducted.

A. - Observes how skateboarders use physical space in the city of Winnipeg.
B. - A theoretical investigation looking at borrowed images and text.

A.

A survey of the Winnipeg skateboard community looked at how public space is used by skateboarders. The method of study was a **mapping exercise** using two 1.2m by 1.2m maps of Winnipeg posted on the wall of the *Edge Skatepark* at 125 Pacific Avenue in Winnipeg. Felt pens (attached to strings) were hung beside each map and the skateboarders were invited (by staff and myself) to draw where they skateboard in the city of Winnipeg. This study was conducted on two separate evenings to ensure a sufficient sample size of skateboarders in two age classes; 12 to15 years and 16 to18 years. Instructions written on map read:

> *Use the felt pens to show where you skateboard in Winnipeg. Feel free to* ***draw, write, and mark up*** *the map however you want. Please also sign the accompanying consent form and return it to a staff member.* ***(Official business by 'the man')***
> (See fig.2)

The data from this research provided two uses. First, it provided a mapping of Winnipeg that located and described the *city of*

skateboarding. Second, it aided in selecting spaces to study in further detail by looking at specific issues such as temporal uses, desirable elements to skateboard on, security measures, movement patterns, spatial organization, and areas of conflict with pedestrians, vehicles or cyclists.

B.

As an extension of the theoretical investigation (beginning with the literature review), part of the survey work was dedicated to a collage exercise. Through the juxtaposition of borrowed quotes of architectural discourse with skateboarding literature and theory, a collage of un-intentional relationships between the perceived and conceived city began to emerge. This data formed the content for Chapter 2 entitled: *What can Landscape Architecture Learn from Skateboarding, and What Can Skateboarding Learn from Landscape Architecture.* This chapter is intended to further support the theoretical position of this practicum through a different medium.

3. Design investigation

City scale

In skateboarding, snowboarding, or skiing, a **'run'** commonly refers to the body being in motion for an exhaustive period of time. With the specific activity of skateboarding, the spatial actions of the body produces a dialogue with the built environment to produce an 'urban' experience. A day spent skateboarding consists of a series of 'runs'- a series of experiences of the environment. How can this idea of taking a 'run' through the city be expressed spatially? This practicum proposes an **urban trail** that weaves through the city to physically (or ideologically) connect a network of spaces. The metaphor of the 'run' begins to describe and inform what each of the particular spaces can become, and more importantly, demonstrates how the

'urban trail' can become physical space as it meets different contexts or existing uses. In each space along the trail, a design strategy is developed to allow people's recreative imaginations to heighten the possibilities of the 'self,' the other and their surroundings. Three spaces along the trail were selected and act to demonstrate the different approaches Landscape Architecture can take to design urban space that can absorb larger recreative desires and need. One of these spaces along the trail is chosen as a test site to conduct a study at a more detailed city scale.

Test Site – Site selection criteria

The test site of the seemingly mundane intersection at **Pembina Highway and McGillivray Boulevard** is an existing parking lot space. Bound on one side by a railway corridor, and on the other by an equally wide major vehicular route - this site (by the cities definition) would normally be disregarded as a space for inhabitation. It's temporal occupation and subservience to the vehicle and train would persuade someone from outside of the local community to describe it as 'marginal,' 'void' or 'residual' space.

Throughout a normal week, the site sees various levels of commercial use, and depending on the time of day, will go from empty to overflowing with activity. At points of time when the site is not used for formal commercial purposes, it is activated by cyclists traversing the rail corridor, skateboarders migrating from home base to an adjacent skateboard spot, people walking to the bus stop, and by various make-shift highway sales operations (e.g. flags, flowers, fireworks). An adjacent railway corridor offers 'free space' for exploration and discovery, while at the same time the parking lot is often perceived as everyday and 'banal.'

As mentioned earlier, the focus of this study is not to propose a skateboard park. Instead, the experiential qualities of skateboarding are used as an instrument to understand how our culture's changing nature of recreation in the city can contribute to a heightened understanding of the surroundings and the 'self.' What

potentials do the 'marginal spaces' of our cities hold? How can designers work within the limitations and standards of everyday functionality to engender a heightened experience of our surroundings and self? These questions begin to expose larger issues and questions regarding our interpretation of what public space means in today's city. To examine these issues, this practicum is divided into five chapters

- **Chapter 1 - Survey work**
  Discusses how the findings generated from survey work inform the theoretical construct for this practicum.

- **Chapter 2 - Precedent study**
  An investigation into three Landscape and Architectural projects to provide theoretical and design background.

- **Chapter 3 - What can Landscape Architecture Learn from Skateboarding, and What Can Skateboarding Learn from Landscape Architecture**
  A collage exercise that juxtaposes borrowed images and text from Architectural urban theory with images and text borrowed from skateboarding.

- **Chapter 4 – Design Investigation**
  A strategy is formulated to address how recreation can be accommodated into the everyday landscape. From this, a detailed design investigation demonstrates how the landscape can contribute to a heightened understanding of the surroundings and the self.

- **Chapter 5 - Summary**
  An overview of the validity in the application of these theories and summary of conclusions generated about the city and the practice of Landscape Architecture.

Experiential Adjacencies and Spatial Overlaps

SURVEY WORK

Maneuver 2. The board slide

"Look at how he keeps his nose pointed slightly forward. Also notice that he twists his upper body a bit, so that he can look the same direction he's skating. This is important. You can do the move without the body twist, but it doesn't look as good"[23]

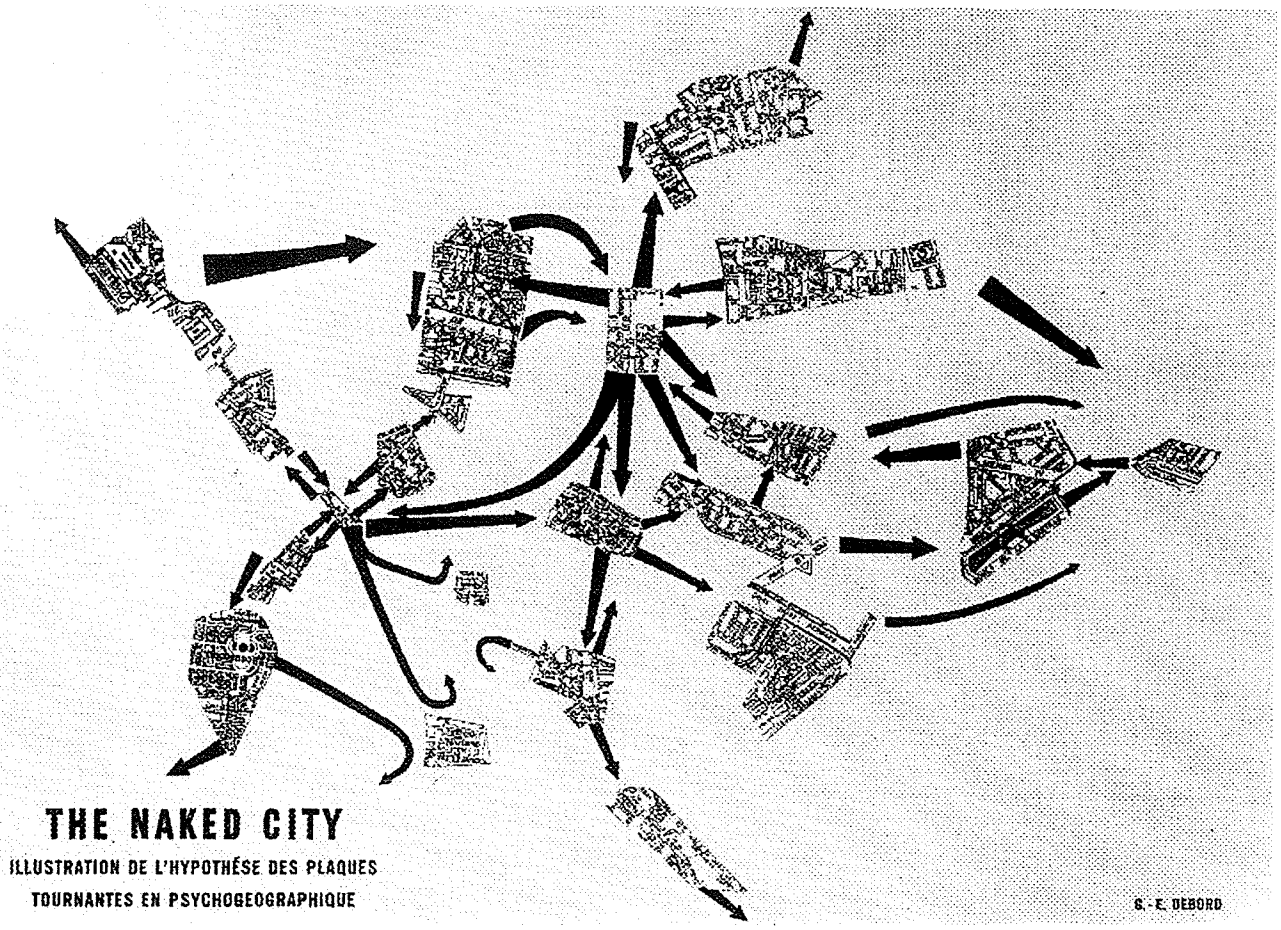


fig. 2. **Situationist Map – the Naked City**
Guy Debord depicted a cognitive liberation from the everyday with his Situationist mapping exercises. This type of mapping became a tool for the Situationists to further their understanding of the social and relational structures in the city.

Hypothesis

In the article entitled *Nothing But Flowers: Against Public Space*, Aaron Betsky describes today's landscape as consisting of isolated office-tower complexes, gated communities and anonymous commercial strips - "a landscape verging on the continually lit world of science fiction."[24] Although this paints a somewhat extreme picture of our contemporary city, it does begin to suggest that our traditional approaches to designing public space need to be re-evaluated. Betsky believes that the result of our preoccupation with a 'rather dated' notion of public space is creating large voids in the city..."only activated by temporary inhabitation and celebrate(ing) a simulation of the contest for space."[25] Interestingly enough, the transgressive and nomadic spatiality of skateboarding takes delight in the spaces that Betsky refers to as *voids*. **This survey of skateboarding practices is considered fundamental to further the understanding of how the general public experiences the increasing emptiness in the everyday spaces of the city.**

The commercial strip, the downtown that *goes to sleep at 5:00 pm*, the empty midnight parking lot and the margins between the bigbox stores - these are the true everyday spaces of today's cities. These are also the same places that skateboarders recreate, gather and socialize in. This survey investigates the meanings and perceptions of *public space* to the particular practice and culture of skateboarding. Through mapping and site studies, a unique skateboarding geography becomes instrumental in developing a strategy to design public space that address the conditions that Betsky describes.

• kugs
• jenna lynn.
• karen.

On the big map of Winnipeg...

-Use the felt pens to show where you skateboard. Feel free to **draw, write, and mark up** the map however you want.

Where do you skate in Winnipeg...

This is a University project by a Landscape Architecture student who is studying "***The Landscape of skateboarding***." It is important to understand that this project will be published as a practicum to be seen by the faculty of Architecture at the University of Manitoba (with copies held at the Architecture Library at the University of Manitoba). The findings of this project may also be published elsewhere. The maps and collages will be displayed on site for one week so all the participants can look at each other's work. This research can be accessed at any time through the Faculty of Architecture Library. These maps will be donated to the Edge Skateboard park and Sk8. For more information regarding ethics review application see *Appendix 1.*

Informed consent (it sounds official but..."the man" says it's important)

All participants under the age of 18 must obtain a signature from a parent or guardian. All participants must sign this letter to give consent to publish this project.

Name of participant _____ *Signature of participant* _____ *Signature of parent or guardian* _____

Please check one

☐ i wish to remain anoymous

☐ i wish to be credited for contribution

Practicum survey conducted by:
Chris Veres, Faculty of Landscape Architecture,
University of Manitoba
cjveres@hotmail.com
September 2000

fig. 3. **Letter of Informed consent**

This is a sample of the letter given to every participant to sign. The letter outlines how the survey is conducted, how the results will be published, and briefly describes the practicum objectives.

Methods

The method of study was a **mapping exercise** where two 1.2m by 1.2m maps of Winnipeg were posted on the wall of the *Edge Skatepark* at 125 Pacific Avenue in Winnipeg. Participants were invited to show on the map where they skateboard in the city of Winnipeg (see introduction for a more detailed discussion of the methods).

Findings

The findings for this survey were somewhat surprising. It was originally predicted that the skateboarder's responses would be akin to the situationist maps of Guy Debord (fig. 2.), who depicted a cognitive liberation from the everyday.[26] Instead of aggressive and bold 'tagging' gestures, there was found to be a very precise pinpointing of skateboard locations. Nevertheless, this exercise does begin to reveal some interesting insights into the social mechanics and experiences of the diluted city. An overview of these findings is organized into three categories: geographic dispersion, physical marks, and experiential qualities.

1.Geographic Dispersion

The younger group (ages 12 to 15), did not use the downtown extensively, and no marks were made in North Winnipeg. The majority of the markings were concentrated in the more affluent, middle class suburbs including Island Lakes, South Dale, Royalwood and South St. Vital. On the other hand, the markings of the older group (ages 16 to 18) were dispersed extensively across the city (with the exception of the north side). The biggest collections were in the downtown area, St. Boniface and along Portage Avenue. The markings of

one particular participant, for example, spanned a distance of over 15 km. The older participants access to a vehicle may account for this. Overall, there were few marking on the north side. This may, in part, be due to limitations in how the survey itself was conducted. To get a more accurate portrait of the city in its entirety, the survey would have had to be conducted in numerous different economic and demographic regions. However, what the survey does describe is that there are two types of skateboarders that are generally defined by their age. The first is the nomadic and transitory skater, usually older then sixteen, and the second being the localized and 'home turf skater' who is typically younger then sixteen.

2. Physical Marks

For the most part, the younger group (12 to15) tended to trace the outline of their whole neighborhood and would quite often mark the location of their home or school (see fig.4). This limited dispersion is most likely related to their legal limitations of driving. Thus, the younger skateboarders are limited in their range of skateboard spots to what is close to their house or school (also giving regards to a parental concern for safety). The younger groups mapping usually followed the traffic routes that define the political boundaries of their neighborhood, whereas the older groups circles were irrespective to the scale and ordering of the city. While the younger skateboarders markings point towards a strong sense of territoriality (suggesting their content in skateboarding in front of their home, their school or their local strip mall), the dispersed marks of the older group suggests a desire for skateboarders to transgress the political boundaries of the city.

Rather than tracing the outline of a neighborhood, the older skateboarders tended to circle their skateboard places and write the corresponding name beside it. Their marks tended to focus on the 'more public/high profile' areas

to contest the space of the city, such as: Portage Avenue, Broadway Avenue and the Bank of Montreal at Portage and Main Street (see fig 5 and 6). In discussions with the skateboarders, they explained how they normally use these locations in the evenings and weekends and expect to skate for durations of anywhere between 10 to 30 minutes in each spot. These relatively short skateboarding episodes are due, in part, to the increased security in downtown Winnipeg who enforce strict 'no-skateboarding' legislation.[27] Also, there is a desire to explore a multitude and variety of spaces – to be on the move. According to the skateboarders surveyed, the plaza in front of the Bank of Montreal[28] is an exception. Because above ground pedestrian movement is virtually cut off from this space and there is no security patrolling the plaza; skateboarders can consequently spend extended periods of time skateboarding here. (see fig. 6)

2. Experiential Qualities

Both age groups identified skate spots with unique names to describe an experiential quality of space. Some of the names are shared by only small groups of skaters, whereas other names are common to all skateboarders across the city. Names like: the **M-ROOM**, **Dugald banks**, **kinky rooftop rail**, **Broadway marbles** and the **MAGIC ROOM** begin to reveal intimate connections to space based on experiential qualities. It is most interesting to observe how a large proportion of the skateboard locations were referred to as 'rooms'- which is more often akin to a building interior then it is an urban condition. This is, in part, related to a heightened experiential relationship with the more mundane and everyday landscape elements, such as street curbs, retaining walls and handrails that usually define space. For most people in the city, the meaning of the handrail is reduced to pure functionality - it is a handrail and nothing more (see fig. 1). The skateboarder, on the other

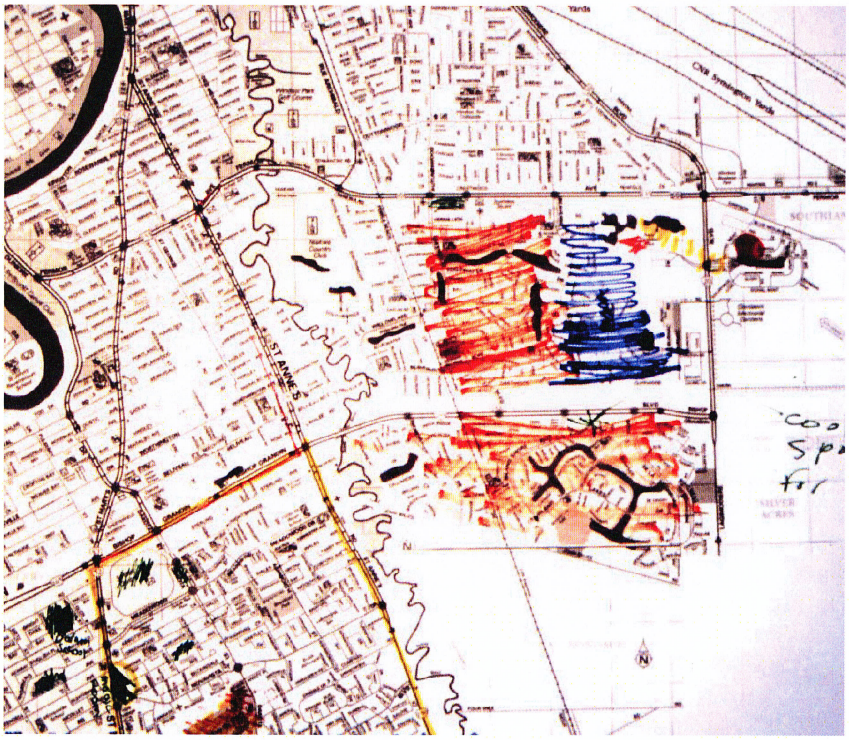


fig. 4. **12 to 15 year old skateboarders**

The younger group (12 to15) tended to trace the outline of their neighbourhood, and often identified their school or their home on the map.

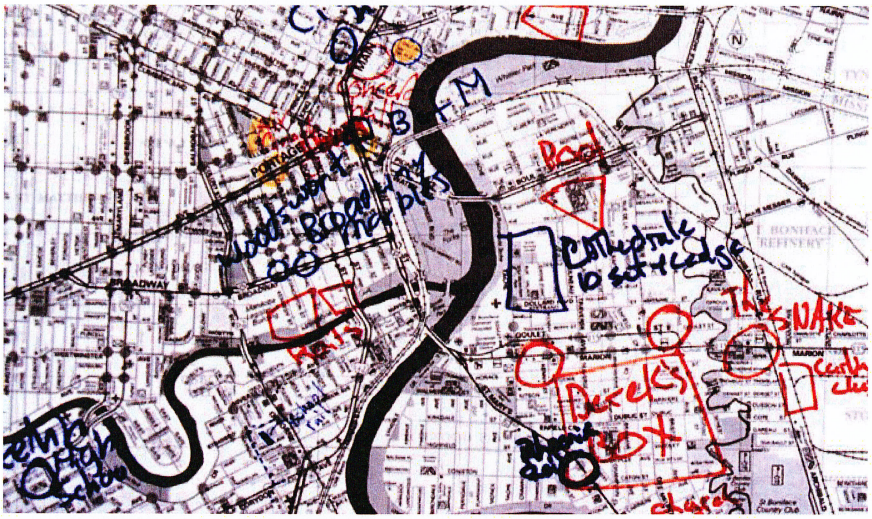


fig. 5. **16 to 18 year old skateboarders**

The older participants tended to pinpoint their skateboard spots with circles and dots. These marking were often accompanied with a corresponding name beside it. Their marks tended to focus on the 'more public/high profile' and contested spaces of the city, such as Portage Avenue or Broadway.

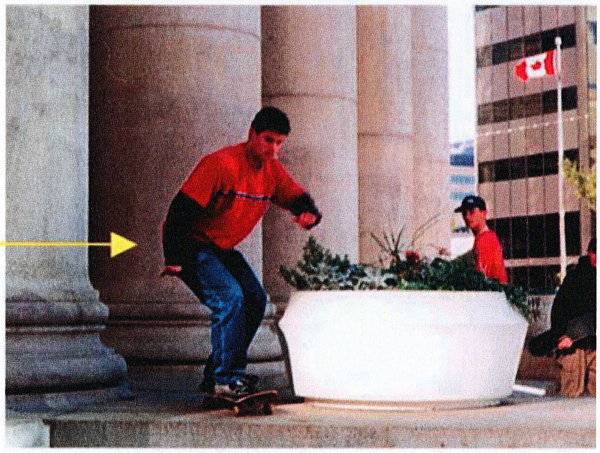


fig. 6. **The M-ROOM**
Named the 'M-ROOM' after the Bank of Montreal building on the Corner of Portage Avenue and Main Street.

hand, constantly re-invents the function of the handrail through a desire for a body and built environment relationship. "*If I grind this handrail, how should I lean my body for balance? Or, if I nose slide it, how early do I rotate my center of axis?*" A type of *body architecture* is generated from the skateboarder's engagement with built space, and this is seen to contribute to the feeling of 'rooms,' as well as the popularity of descriptive naming.

At the finer grained site scale (fig. 8), the body constantly senses and experiences a state change since its axis is never in stasis. Roof tops, walls, ground planes, a crack in the concrete, the 6" curb, or the marble ledge are all considered terrain. The skateboarder must situationally adjust to the slightest variations of the environment, which begins to instigate a dialogue with the urban landscape. This dialogue heightens the perception of a persons surroundings, while also heightening the perception of the self. In consideration of one of the underlying goals of this practicum, which was to investigate how this heightened body / architecture of skateboarding can be applied to the larger public, it must be noted that this dialogue is only made possible with the device of the skateboard (see fig.7). Consequently, the pedestrian is under-privileged because he/she does not posses the plywood prosthetic device that the skateboarder does (see fig. 38 '*the vertical re-orientation device*' for a design response to this). This situation also exists within the skateboard community to a certain extent. In many cases, the urban condition does not offer the needed elements to skateboard on (perhaps the surface is an un-skateable cobble paving, or security enforces no skateboarding regulations, or the parking lot is full of cars). In this situation, the skateboard park, a highly constructed landscape, becomes the prosthetic to compensate for the sometimes-unattainable desire to invent terrain to skateboard on.

fig. 7. Plywood prosthetic: the skateboard
The skateboard, to many skaters, can be a device that is used to engage with the urban landscape.

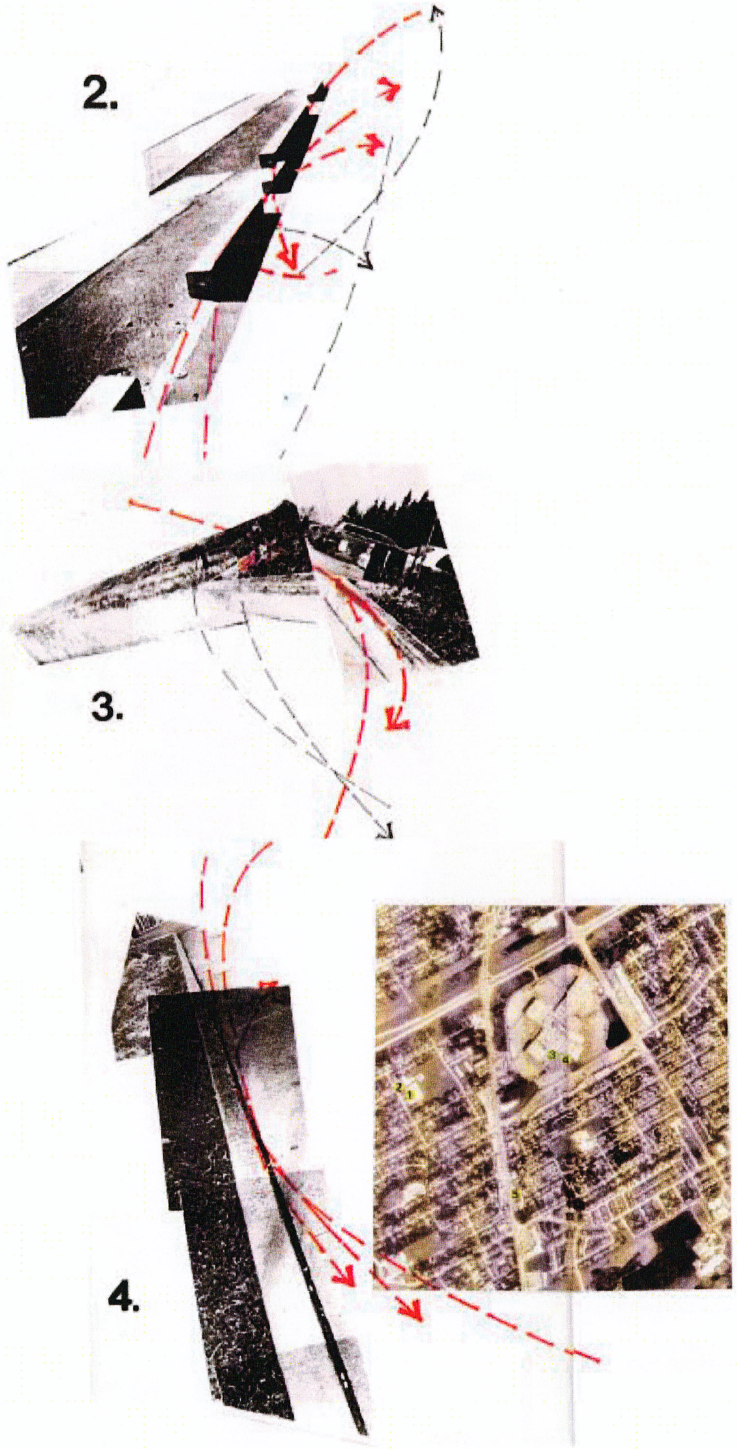


fig. 8. **Movement studies**

Finer grained scale studies conducted at sites identified in mapping survey.

Conclusions

As Betsky theorizes how the everyday landscape is evolving into voids of emptiness, this survey hypothesizes that it is increasingly important for designers to observe how people engage with the rapidly evolving built environment. Ultimately, this can further the understanding of how the general public experiences the increasing emptiness in the everyday spaces of the city. Through this survey of skateboarders, it was found that there is enormous potential for the everyday landscape to provide a heightened sense of the surroundings and the 'self' through recreation. The skateboarders use the everyday as a place of self-expression, discovery and exploration - instead of allowing it to constrain and prescribe their experiences. It is concluded that this is a valuable viewpoint because it brings into question Landscape Architecture's traditional prescriptive approaches to programming for this type of space. Through a discussion of skateboarding's critique of program, this last part of the chapter examines alternate perspectives of how space can be conceived for the diluted city.

The confluence of the participants' markings in the suburbs represents skateboarding as the 'good life'- where kids (often with parental support) can afford both the time and the money to skateboard. If it is true that skateboarding is such a 'bad ass,' socially marginalized and dissonant activity, then why did no skateboarders identify skate spots in the area of Winnipeg commonly associated with social marginalization and lower income levels? This mapping exercise did not ask the participants where they were from - so it is possible that a sampling bias existed. It is possible that there are a large percentage of skateboarders from the north end who opt to not skateboard there. It is also very possible that the roads and sidewalks of the north end may be older, more chipped up, and are therefore less conducive to skateboard

on. Many people assume that all skateboarders are marginalized and their freedom as citizens is subsequently limited, but this finding suggests that, perhaps, they are a product of the 'good suburban life' and choose a form of recreation that marginalizes them. This is the culture portrayed in movies such as *Suburbanators*, and *Kitchen Party*[29] - a culture that invests self-expression, anarchy, and exploration[30] as an escape form the contexts of homogenization. In this sense, skateboarding, in the everyday urban environment, becomes a critique of everyday social, physical and ideological constraints. Adriaan Gueze describes this as 'anarchic freedom' and explores it in West 8's landscape projects.

For Gueze, today's urbanite appropriates space for the purpose of imaginative mass recreation.[31] Like the skateboarder who re-adapts the meaning of the handrail, the void and marginal spaces of the city provide more opportunities then ever for people to inject their own meanings and experiences into the city. Gueze views the interstitial and residual spaces in high regard because it is these spaces that hold the opportunity for what he refers to as a 'programmatic emptiness.' Programmatic emptiness implies a design strategy where space is not specifically encoded with a use or program, yet many programs or uses are encouraged to exist. According to Gueze, this approach can provide a landscape of endless and open possibilities.[32] Is emptiness meaning? Is it a solution? Or will this thinking only contribute to the proliferation of the residual, and the void? Do these notions of re-adaptation and temporality contribute to truly democratic public space in the contemporary city?

As is seen in this survey, space operates on a situational level - where at one time a strip mall is used for parking and at another time it is used for skateboarding. Comparatively, a plaza is used for gathering, while at another

time it is used for homeless people to sleep. How can design respond to these situational variances in the everyday? Several designers and theorists argue that this is an issue of how space is 'programmed.' Two people in particular, Rem Koolhaas and Andrea Kahn, argue that 'programming' should respond to temporal shifts in uses and users, rather then responding to traditional static prescriptions. With his 1992 project entitled *Programmed Lava in Yokahama, Japan,* Rem Koolhaas presents an urban scheme intended to support "the greatest number of possible events with minimal definition of stable and permanent elements."[33] To do this, he simultaneously combines diverse uses (e.g. car park, garden, highway, theatre, sports fields) onto a common surface. This surface is intended to provide a flexible and adaptable de-territorialization of space[34] - where no hierarchy of activity or use exists. Can this thinking be applied to North American cities where we place different value on functionality and accessibility?

Iain Borden argues that our (western) experience of urban space is reduced by constraints put on our bodies - the curbs, the sidewalks, the handrails and the bollards all facilitate a notion of 'organized walking.'[35] Would a more flexible approach to programming urban space encourage a freeing of constraints and allow for expression, social interaction or recreation? Andrea Kahn, in the article '*From the Ground up: Programming the Urban Site,*' proposes a theoretical perspective that is very similar to Koolhaas's. As she describes, "Urban programming is a modern concept sponsored by concerns for proper arrangements; it is influenced less by the erratic spatial experience of the city then by a rhetoric of (unattainable) desires. The critical issues are where these values are found and where they lead."[36]

This survey of skateboarders observes how space has the capacity to function for a set of values that is different from what as Kahn describes as 'proper

arrangements.' It examined a very specific group of people whose engagement with the landscape, through recreation, exploration and discovery, contributes to a heightened awareness of the everyday. It is unarguable that Landscape Architecture can begin to relate this particular aspect of skateboarding to how the general public experiences the increasing amounts of void and residual spaces. Overall, this survey has provided an integral component to further support the theoretical position asserted by this practicum. Not only does it begin to provide insight into the needs and wants of skateboarders within the urban environment, but it also examines current approaches in design where space can be 'programmed' to absorb many uses, including recreation. The next chapter, The Precedent Study, will discuss how three architectural and landscape architectural projects serve a degree of diversity in uses and users.

Experiential Adjacencies and Spatial Overlaps

PRECEDENT STUDY

Maneuver 3. Select your path

"When I go out street skating people look at me like, 'don't you know there's parks now?' But I'm out skating; I like being out in the environment."[37]

> "Similarly, issues related to social and physical structures, which are usually considered to be separate, are combined to generate an active urban space. Thus, the reality of the city becomes a combination of social and physical space"[38]

As the above quote describes, it is true that a combination of social and physical structures activate urban space - but as a designer, how do you interpret social forces into physical form? With the activity of skateboarding, it is evident that the spatial needs and wants of certain people often collide - resulting in a contest for urban space. From a design perspective, important questions arise when accommodation is made for otherwise excluded or marginalized activities and people in public space. As neo-pragmatist Richard Shusterman asks, "...does life and aesthetic experience imply the need for change and conflict as well as harmony (?)"[39] Or, on the other hand, as Stanton Jones asks, should potential conflict be avoided by "...ostracize(ing) an entire group of public space users?"[40] This chapter initially examines the theoretical construct of the 'other,' and then looks at three landscape and architectural precedents to further develop an understanding of the issues behind the intention of accommodating recreation into everyday urban space.

'The Other'

Wax on a concrete curb from a skateboard, graffiti underneath a bridge, a shopping cart of clothing tucked away in a back alley - for most people, this is only a glimpse into the socio-spatial structuring of our cities that exclude and marginalize people. In reality, many individuals, groups and activities (including the activity of skateboarding) are marginalized from the public space of our cities. But as much as public space organizes social relations, social relations also re-structure public space. The skateboarder will

constantly re-assert his/her performance at the university campus, or the homeless person will continue to sleep under a favorite tree in the plaza. On a theoretical level, this assertion of the self into public realm develops interesting situational interactions. The theorist Mary McLeod defines this as 'the other' or 'otherness.' She describes 'the other,' in architecture, as the promotion of social marginalization as an instrument of political subversion and cultural transgression.[41] This chapter investigates the success or un-success of the 'the other' as a theoretical construct in landscape architecture.

The 'Other' as a Theoretical Construct

The term 'otherness' is borrowed from the field of philosophy[42] and is a relatively new concept in Landscape Architecture. Although there are a multitude of different formal and ideological interpretations of this theoretical concept, Mary McLeod points out two main ideological categories. This practicum will focus primarily on the second viewpoint.[43] For the second 'camp,' the 'other' is both formally and socially derived,[44] and is influenced by Michel Foucault's notion of *heterotopia*s where the 'other' relates to what is different to ones self. In public space, this can be a powerful ingredient to ensure that, as theorist eorge Baird cites Hannah Arendt, "a simultaneous presence of innumerable perspectives (exists)."[45] The basic assumption behind this theoretical construct is that 'otherness' is a vehicle for the improvement or re-evaluation of the status quo.[46]

The notion of 'everyday,' or the localized social environment that informs the space of the daily life,[47] also plays a very important role in constructing the theory of 'otherness'. In architecture, 'otherness' cannot exist without the everyday, because, according to Mary McLeod, it is the "arenas outside of (or) marginal to our daily life that act to intensify the everyday."[48] This

definition of 'the other' may sound somewhat vague, but it's power lies in the fact that it is open to different interpretations and uses, such as the type of urbanism this practicum intends to explore in the design investigation.

This chapter discusses three alternate ways of conceiving and providing urban space for marginalized activities (such as skateboarding) by examining three landscape architectural precedents. There is a noticeable difference in how each of the precedents embraces the idea of 'otherness.' The first project, *St. Albert Skateboard Park* isolates and facilitizes the 'other,' to avoid potential conflict, which highlights inconsistencies between the lifestyle of skateboarding and the design of skateparks. The second project, Enric Miralles' *Urban Park at Mollet* in Spain engages 'otherness' from an iconographical perspective. Finally, the third project, Edward Mitchell's *Hawk and Falcon State Game Preserve* in Atlanta, reflects the notion of 'otherness' as more of a hybrid programming of public space is discussed. Although not all three projects address the activity of skateboarding specifically, they do demonstrate the range of formal strategies that can be applied to issues of social forces acting in public space. The precedents are:

1.
St. Albert Skateboard/ In Line Facility by Gibbs and Brown Landscape Architects
St. Albert, Alberta, 1997

2.
Urban Park at Mollet by Enric Miralles,
Barcelona, Spain, 1992-1996

3.
Hawk and Falcon State Game Preserve by Edward Mitchell,
Atlanta, Georgia, USA, 1996

1. St. Albert Skateboard/ In Line Facility

Gibbs and Brown Landscape Architects
St. Albert, Alberta, 1997

fig. 9. ***St. Albert Skateboard/ In Line Facility***

In a portfolio documenting work of Gibbs and Browns Landscape Architects - the opening sentence reads:

> "Skateboarding has its origins as far back as 1913 when California prohibited the riding of skateboards on public footpaths."[49]

This is a very interesting introduction into how Landscape Architects (and society in general) view the activity of skateboarding. In many ways, it is this very same viewpoint and perception that has (and continues) to be the theoretical underpinning in Landscape Architect designed skateboard parks. March of 1998's *Landscape Architecture* describes the development of skateboard landscapes as moving towards city provision of "legitimate skateparks in kid's neighborhoods, just as we provide tennis courts, swimming pools and soccer fields."[50] From a design perspective, an important question must be asked: does the architectural and spatial formation of Landscape Architect designed skateboard parks meet the spatial needs and wants of skateboarders? And should it? Or, on the other hand, should it meet the needs of ensuring security and safety of the larger community?

Completed in 1997, the ***St. Albert Skateboard/ In line facility*** in St. Albert, Alberta saw *Gibbs and Brown Landscape Architects* as the prime consultants[51] in the construction of an 1100 m^2 concrete skateboard park. The park is located adjacent to a major roadway and a river, and is masterplanned into a larger park that includes baseball diamonds, a bike and pedestrian trail and a children's summer water park. Except for a set of bleachers along the periphery, and one entry point connected to a recreation trail, the park is surrounded by a chain link fence and represents a highly contained and isolated entity. (See fig. 9)

A portfolio of Gibbs and Browns work describes how the planning process for this project included "involvement with representatives from the city youth with an emphasis on the importance of developing a unique facility and a 'shared vision' garnered through skateboard/ inline workshops."[52] The literature suggests that this is very important in the field of skateboard park design.[53] Any professional who has been involved in the design of a skateboard park would say that the most important thing to do is to involve the community of skateboarders at every step. However, skateboarding is considered by the status quo to be a rebellious proposition, and it is illegal in many cities.[54] Does the idea of legitimately integrating this activity into a facility contradict its rebellious proposition? This stigma of skateboarding, as a rebellious proposition, is associated with ideas of appropriation. Appropriation, in relation to skateboarding, is when the prescribed use of an object is readapted for personal uses or pleasure (see fig.1. the handrail). Iain Borden describes how legislation against skateboarding is not directed at a crime, but instead, insuring conventionalized operations of society.[55] With these ideas of appropriation comes an enjoyment of operating outside of social conformity. From the perspective of the designer, the question of "will it be used by skateboarders?" needs to be asked. The literature suggests that when the proprietors and the proponent instigators of skate parks are authoritarian figures, skaters will not use them. However, when the tables are turned and the skaters have control over the design of their space, they would say, 'yes' we do want a skatepark - and quite often, as in St. Albert, the park is very successful.[56] As a result, this precedent sees continued use and enjoyment by skaters. There are, nevertheless, other issues that surround the skateboard park, relevant to a larger city scale, which must be addressed.

St. Albert, like most North American cities, is characterized by sprawling parking lots and huge gaps of interstitial spaces that grow out of big-box and strip development - it is a diffuse landscape. Skateboarders thrive in these spaces, and at any time of the day and night they will assert their presence here. From an economic perspective, the local business owners feel that this occupation detracts business by dissuading and threatening clientele, resulting in the posting of no-skateboarding signs. From a political perspective, the Police feel that legislating skateboarders out of public space will ensure the safety of the community - so they ticket skateboarders who use public spaces.[57] In reaction, the skateboarders engage in unrelenting migrations from strip mall to strip mall where usually 15 minutes, or less, is spent in each location before being asked to leave. To mediate this contest for space, the city builds a public skateboard park, *the St. Albert Skateboard/ In Line Facility,* and attempts to contain this activity. Nevertheless, the skateboarders continue to assert themselves into public space – and measures are taken by the city to detract the skateboarders (see fig. 10). Is this the right solution? Or, can designers, focus their intentions on re-evaluating the design of spaces where skateboarders demonstrate a favored use and enjoyment? The September 2000 *National Post* describes that even though cities will build skateboard parks as a gesture to contain this activity, the skateboarders still consider the whole urban environment as a playground:

> "Even when cities try to contain skateboarders by building skate parks, the concrete patches blackened by wax - found on benches, curbs, city fountains even the stairs leading up to the August Buildings of Harvard University - are a testament to skaters' insistence on marking their turf."[58]

fig. 10. **Measures taken to detract skateboarders**
In areas where skateboard occupation is deemed as vandalizing, the city will often take measures like this to stop skateboarding.

Stanton Jones, Assistant Professor at the University of Oregon, describes how issues of equitable and inclusive environments are imperatives to consider in regards to Landscape Architect designed skateboard parks.[59] He believes a unique power relationship exists where "...(skateboard) parks themselves are oftentimes gifts of a sort, as well as being 'battlegrounds' between users and between groups (home owners vs. skaters, for example)." [60] Too often, he continues, the idea of skateparks "... is a way to provide teens with a place to gather and recreate in a manner that is 'sanctioned,' and in some cases controlled by policy makers, law enforcement officers and others."[61] Jones suggests there are a few skateparks in North America that meet the needs of the skateboarding culture, but instead act to regulate/legislate the activity out of the appropriate public and into a singular athletic activity.[62]

It seems that economic and political interests constantly thwart the utopic ideal of a healthy city full of engagement and participation. As the St. Albert Skateboard Park demonstrates, public space is sometimes defined and maintained by segregating difference. On one hand, this precedent can be considered unsuccessful because its exclusionist-planning principles will continue to re-enforce the sterility of the suburbs. However, on the other hand, it is also important to note that St. Albert is considered to be a family orientated community and this precedent can be also be considered a success because it is used and enjoyed by many young skateboarders. As Jones describes, this is a case where the park governs the people and although most skateboarders are aware of this, they are content because they have been provided with an attractive facility.[63] If the park opened up to its context a little bit, this could allow more freedom of exploration and discovery for skateboarders and the public alike. (See fig. 23 for a brief description of *Burnside Park* – a skateboard park that Jones considers one of the most successful)

2. Urban Park at Mollet, Barcelona, Spain

By Enric Miralles
1992-1996

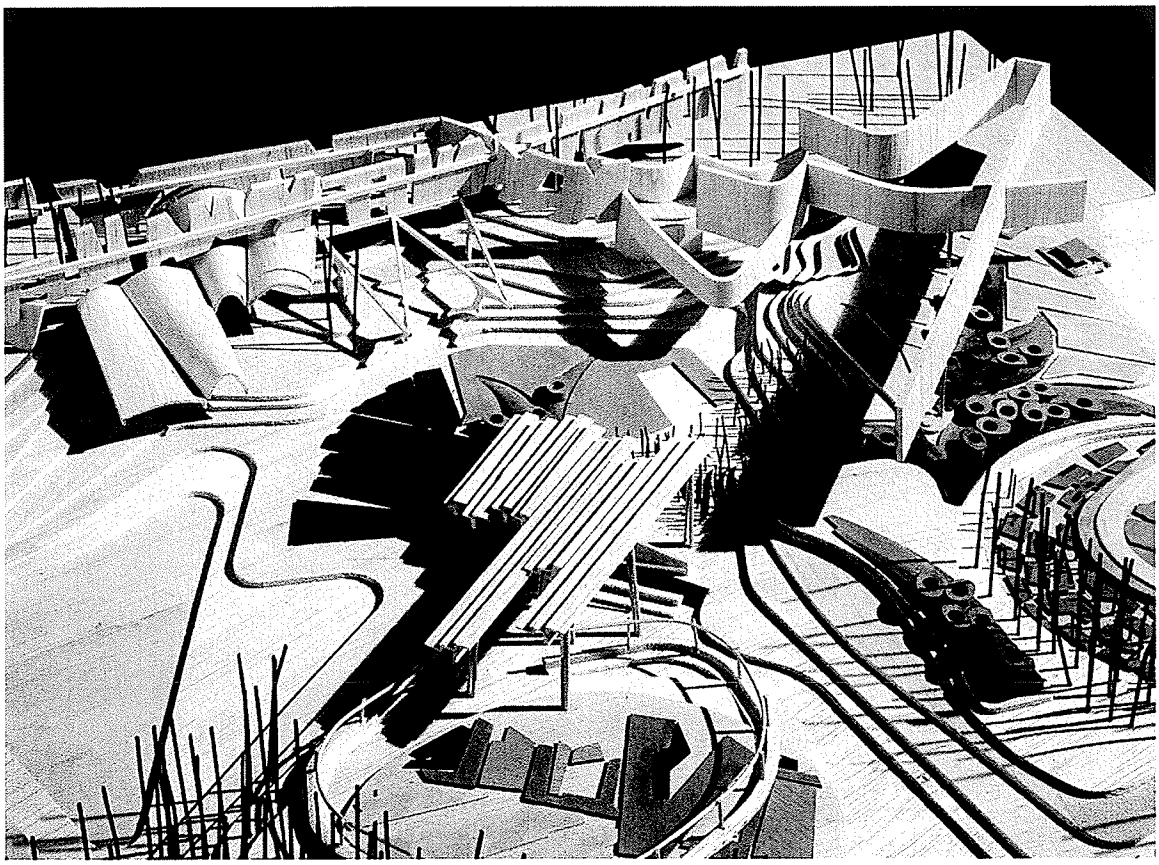


fig. 11. ***Urban Park at Mollet***

Invented Scenario-
Some time in 1991...

Enric Miralles next project is the design of a park 'on the outskirts of Town' in a neglected industrial area of Barcelona. It is to be a 'new public park' - a social center and play ground.[64] *He arrives on site for the first time... and looks for some signifier of uniqueness...trying to find the 'ideal quality of place.'*[65] *Industry neglect... and traffic. The townspeople ask for a 'pleasant metropolitan area'*[66] *... but the site is so run down. There is graffiti everywhere...which does point to occupation of some sort - maybe not 'pleasant metropolitan' occupation, but this place is used by somebody.*

In ***Urban Park at Mollet***, 'otherness' is born out of an observation of local graffiti concentrated on the site of a future park. The design drawings for this project depict Miralles' rigorous analysis of the forms and dispersal of graffiti found on location. He argues, "Architecture must develop a sensibility toward reality, (and) has no other choice than to be critical with respect to the place and the program."[67] The reality of this particular place is that it was neglected by (as Miralles describes) the 'pleasant metropolitan' and most likely occupied by the 'other' - the graffiti artists. The important question arising from this project is how does Miralles address the graffiti artist culture in his design, and more importantly, how can his approach inform the design investigation in this practicum involving skateboard culture.

Miralles seemed to be less concerned with the people that once occupied the park site then he is with an abstraction of their graffiti to inform an architectural vocabulary. In this case, the theoretical construct of 'otherness' manifests itself as iconography. For future users who will experience this park, the architectural language will constantly reference 'traces' of the graffiti found on site. This is best demonstrated by the treatment of the large hanging walls that define the pathways on this site (See top portion of fig. 11). The walls are "cut into giant letters to evoke the urban graffiti so characteristic of these type of spaces."[68] Even though the giant walls are an interesting spatial device, and would most likely cast wonderful shadows over the site, it can be argued that they only really seem to conjure up a memory of 'otherness.' This seems to point to an awareness (on the part of Miralles) of some of the weaknesses of 'otherness' as a theoretical construct – specifically with what Mary McLeod refers to as 'the tourism of otherness.'[69] In this project, Miralles's plan does not specify any space programmed for graffiti artists or the production of graffiti art. The park also does not attempt to sanction the graffiti with provision of legitimate places to practice graffiti,

called 'graffiti walls.' However, graffiti is also not deterred. This points to a sensitivity on Miralles part that his promotion of graffiti is somewhat of a paradox. In his case (as the status quo), accommodating this otherwise marginalized activity puts it on display - not unlike how the ecological environment is sometimes exploited for tourist profit in places such as Banff or Jasper National Park in Canada. The tourism of the other, as McLeod describes, ultimately destroys the potency of 'difference' or 'the other.' Look... a bear!

The 'pleasant metropolitan' has needs and wants in an urban park, but so do the others…including the people that occupied this place while it was considered derelict by the city of Barcelona. This begs the question: is Miralles truly concerned with providing a place for the culture associated with marginalized graffiti artists? Or does he limit his engagement with 'otherness' to pure iconography in an effort to strike a balance of different peoples' interests and needs in a future park? Does Miralles just exploit the graffiti artists for some cool shapes and forms? Or does he consciously un-include the programmatic needs and wants of the graffiti culture by respecting (or ignoring) it as a sub-culture. This may not be able to be answered until the park is completed and the success of the park is evaluated with its use by the community. Nevertheless, Urban Park at Mollet does begin to demonstrate that Landscape Architecture must be aware of the paradoxes that 'otherness' presents as a theoretical construct.

Miralles' Urban Park at Mollet highlights some interesting ideas about how this practicum can formally address skateboarding as an urban activity. In many ways, the skateboarder in the city is not unlike the graffiti artist. Both cultures act from outside of the system, partly a rebellious proposition, and partly as artistic expression. For the architect who designs on a site where

these activities exist, what can be done as to not exploit the 'underground' and destroy the rebellious proposition of the culture. As public space, can the park be maintained for the enjoyment of all people? Miralles successfully resolved this paradox in a manner that is literal, but also sensitive to public needs. He did not default to the 'graffiti wall' approach that gentrifies the act of graffiti by sanctioning it, nor did he replicate the graffiti. Instead, he exploits the formalism found within it to generate a subliminal feeling or experience of 'the other.' There are many similar opportunities to relate this iconographic approach to the culture of skateboarding into the design phase of this study. These include:

- Dynamic performance and movement found in skateboarding --- to viewing events and experiences of the general public.

- The skateboarders heightened awareness of the more mundane elements of the everyday built environment through a device (the skateboard) --- to the design of a device that affords the pedestrian a similar experience.

- Understanding of the unique landforms and shapes found in skateboard park ---- to generate unique forms and spaces for the general public.

3. Hawk and Falcon State Game Preserve

Edward Mitchell
Atlanta, Georgia, USA
1996

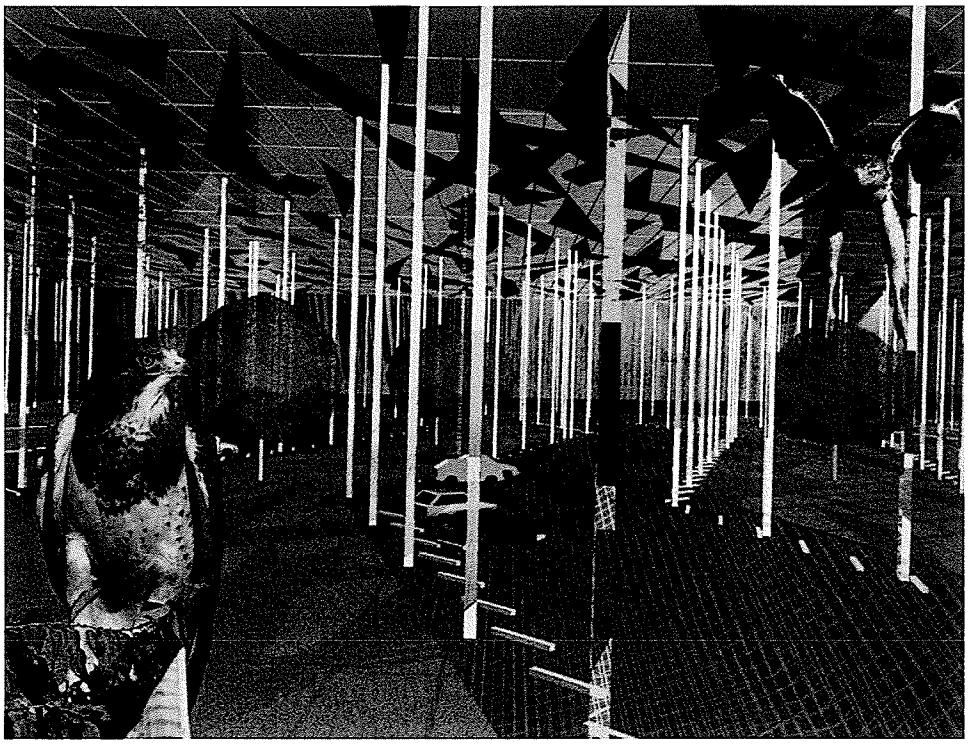


Fig. 12. **Hawk and Falcon Reserve**

Invented Scenario-
Some time in 1996...

The Atlanta Olympic games are this year and the city is looking to use the Olympics as an opportunity to improve the quality of life and living conditions for Atlanta's residents.[70] *A design contest makes an open call for entrants...and aims at redefining the city's public space.*[71] *The contest catches the attention of Yale University architectural critic and architect, Edward Mitchell. Atlanta is infamous for sprawl, endless traffic, and slums.*[72] *Edward Mitchell asks himself...will my project displace underprivileged and low-income people that live in or near The Olympic Village?*

Unlike the formalism of Miralles' *Urban Park*, Edward Mitchell seems to understand the theoretical construct of 'otherness' as more of a programming issue. In the most basic terms, this project is a parking lot. However, through ideas of hybridization and a layering of multiple programs onto the standard parking lot surface, this site also becomes an artificial game preserve and a park space for low-income inner-city people. How then does ***Hawk and Falcon State Game Preserve*** suggest 'otherness'? It can be argued that 'otherness' is embraced in one main way. Because this is a parking lot for the *Atlanta Hawks* basketball team and the *Atlanta Falcons* football franchise - there are a number of 'off-hours' when the space is not used. Mitchell sees this 'gap' in uses as an opportunity for 'otherness' as a time strategy. Because the space is likely to be used by football fans at limited times (e.g. parking and tailgating), it can become park space for the low income inner city at other times (e.g. picnics and recreation). The book *Young Architects: Scale* relates this type of design to the demands of the real-estate market by "equating constant place occupation with increased income."[73]

It is difficult to gauge how well Mitchell's project would fit into the site since his published drawings do not depict any context. Although his competition entry won numerous awards, it will not be built - so for now, we can only speculate on its success. Arguably, the idea of working with 'void' and 'residual' spaces as a part of the public realm reveals sensitivity to the diluted city and presents a valuable response to our consumption dominated landscapes of emptiness. Overall, Mitchell's design demonstrates how 'otherness' can stimulate interesting social relations. However, the fact that the only available park space for the low-income inner city people is also a parking lot, seems to demonstrate either an oversimplified response to issues of inner city poverty, or an acceptance that space is truly dominated by social,

political, and economic powers. Would a wealthy suburbanite go to a parking lot for a picnic? Although the adjacent low-income community is provided with a park space, they may indeed never consider it 'their own' because it is governed by the certain times they can access it. The time strategy, used in this precedent, (although not likely intended this way) limits the freedom of inner city people through rights of access. Nevertheless, it does provide inner city people with more park space then they would have had before - which is a beginning.

This precedent demonstrates how time, like space, is a commodity and this can govern how and who use many of the spaces in the city. In Winnipeg, a prostitute is rarely seen at 12:00 noon on Main Street. Respectively, a businessman is rarely in the same space at 4:00 am. This is called 'the politics of time.' Mitchell realize that gaps in time exist - and this presents an opportunity to afford a group of people access to space that they usually do not have access to. No football games during the week, means that inner city people have a park space until there is a football game. This time based occupation also exists in the skateboard community where many skateboarders use certain parking lots only at night because they are otherwise unused at this time. Like Mitchell's approach, this practicum views these 'gaps' in time as design opportunity to include otherwise marginal people – in this case, the skateboarders. This is where the idea of overlap as well as adjacency comes into play. The weakness of Mitchell's project is that he only considers how activities can overlap on a singular surface. This results in the limitation in the rights of access to certain people. However, if some of his accommodation is considered as adjacent (as opposed to all overlapping and temporal), then the inner city people may have something more permanent.

Conclusions

Although the three projects reviewed in this chapter, *St. Albert Skateboard Park*, Miralles' *Urban Park at Mollet*, and Mitchell's *Hawk and Falcon State Game Preserve*, are quite different, they do demonstrate the various approaches to how the theory of 'the other' can inform the design of urban space. St. Albert uses a facility approach to avoid conflicts of interest, while Mitchell uses a time strategy to govern how a singular space can absorb multiple activities, and Miralles, with his engagement of graffiti art, suggests that an iconographic approach to 'the other,' is in some cases, more appropriate then actually programming it.

With the activity of skateboarding, this practicum concludes that all three of these approaches can be considered for their strengths and weaknesses. Certain types of skateboarders do sometimes desire a degree of formal accommodation and they enjoy the facility environment of a skateboard park, as seen in St. Albert. Yet, like a monoculture crop, the sustainability of this type of space is questionable. Miralles and Mitchell's work, on the other hand, transcends the facility approach to argue that wonderful opportunities do exist for social interaction as a part of the everyday. Whether it be through a casual encounter, or a response to a formal design element, both projects present unique and interesting solutions to address how design can encourage exposure to 'the other' and to 'difference' that most people operate outside of in their daily routines. However, as their work also demonstrates, caution is required in how 'otherness' can be applied to the design of public space in today's city. This has aided in raising the awareness of the issues associated with the goal of integrating recreation into the everyday landscape. Issues of contested space, freedom of access, and mediating difference are all important issues. The fourth chapter, *The Design*, will demonstrate how a design strategy can address these issues in relation to the activity of skateboarding. Preceding this, Chapter Three, *What can Landscape Architecture*

learn from Skateboarding and what can Skateboarding Learn from Landscape Architecture, presents a collage exercise. In this exercise, a juxtaposition of images and text provides an overview of the relationship between skateboarding and architecture.

Experiential Adjacencies and Spatial Overlaps

WHAT CAN LANDSCAPE ARCHITECTURE LEARN FROM **skateboarding**, AND WHAT CAN SKATEBOARDING LEARN FROM **Landscape Architecture**.

Maneuver 3. Ollie kickflip

"When it is flipped completely around once, place your back foot down on the griptape and prevent it from overflipping. Place your front foot on and land"[74]

Every person interprets and re-interprets urban space in different ways. The pedestrian or commuter reads space differently than the skateboarder or cyclist, and the homeless person again, different from the government official. Iain Borden, in *The Unknown City*, looks at the specific activity of skateboarding and suggests the theoretical potential in how skateboarders begin to re-configure the meaning of space and time in the city. Instead of allowing architecture to dictate *who you are* and *how you live*, the city is re-invented with the skateboarders every movement. Borden argues the realistic possibilities within the city as "pleasure rather then work, use-values rather then exchange values (and) activity rather then passivity..." [75] Not only does this begin to formulate an interesting theoretical perspective of how urban space is perceived and used - but it is also a critical viewpoint of how we plan, build, and live in our city. By juxtaposing quotes from architectural discourse with skateboarding literature and theory, a collage of relationships between the **perceived** and **conceived** city begin to emerge- revealing that the skateboarder, the pedestrian, or commuter can be as much an architect as the actual architect.

directions on navigation:

The left hand page contains samples of ***perception*** - borrowing descriptions from skateboarding, and concerning itself with how the skateboarder interprets and translates the city.

...➤ ◄...

The right hand page contains samples of ***conception*** - borrowing descriptions from architectural discourse and concerning itself with how the architect interprets and translates the city.

Viewed simultaneously, a complimentary or sometimes opposing view is collaged together. This chapter is broken into three 'cases.' The 'cases' are common categorical components of architectural discourse: 1. **object**, 2. **program**, 3. **body experience**. In each 'case' the left hand side is not necessarily always directly related to the right hand side, but instead it acts in point/counter-point.

LEGEND:

= skateboarding

= architecture

fig. 13

"The skateboarders point of view is one that addresses the wholeness of aspect rather then objective accuracy. These ministorms of chaos we cause by hurling ourselves at things in the streets confuses this narrow perspective of objects and the pre-sanctioned actions associated with them."[76]

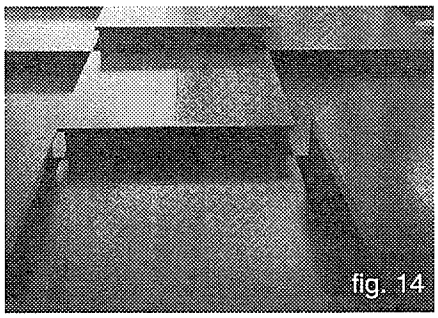


fig. 14

In the project *Floor 1-25,* Jennifer Marmen's idea of *ground as surface* becomes a system of modular units that can be manipulated into unlimited variations of configurations. Objective accuracy is distorted as the floor can also be seat, bench or table.[77]

fig. 15

"Through experience, skaters have learned that space created with private intentions may be considered public."[78]

"The connection between space and program is shaky."[79]

program

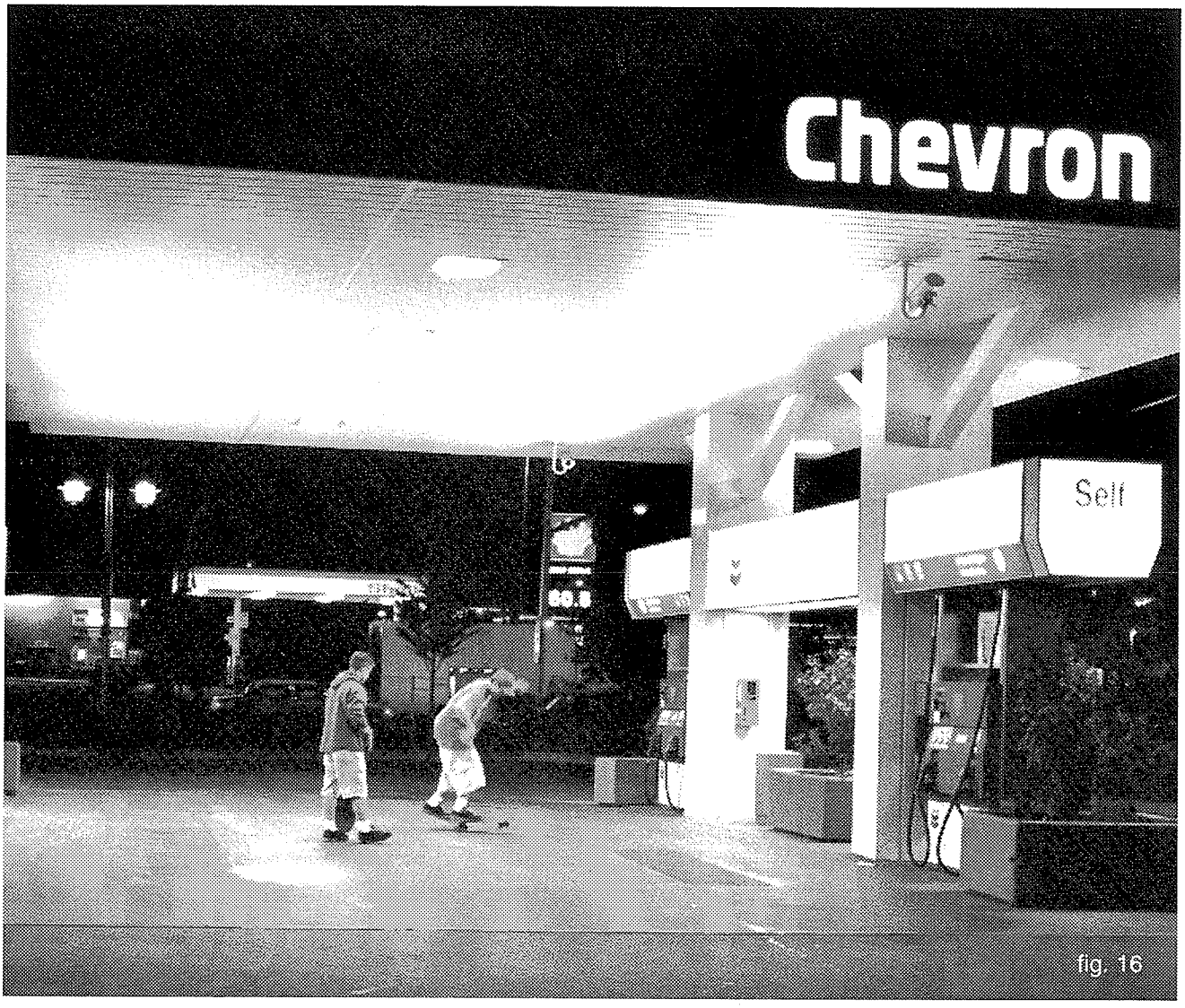


fig. 16

"(Rem Koolhaus's) diagram of events attempts to uncover hidden connections between space and their associated programs, either tangible or intangible. In a diagram for the project *Programmatic Lava in Yokohama, Japan* he maps programmatic intensities in a 24-hour period. He measures when and how spaces are used, graphically showing how contiguous and unrelated programs can relate, sometimes overlapping and sometimes occupying the same physical space but at different times of the day/night. "[80]

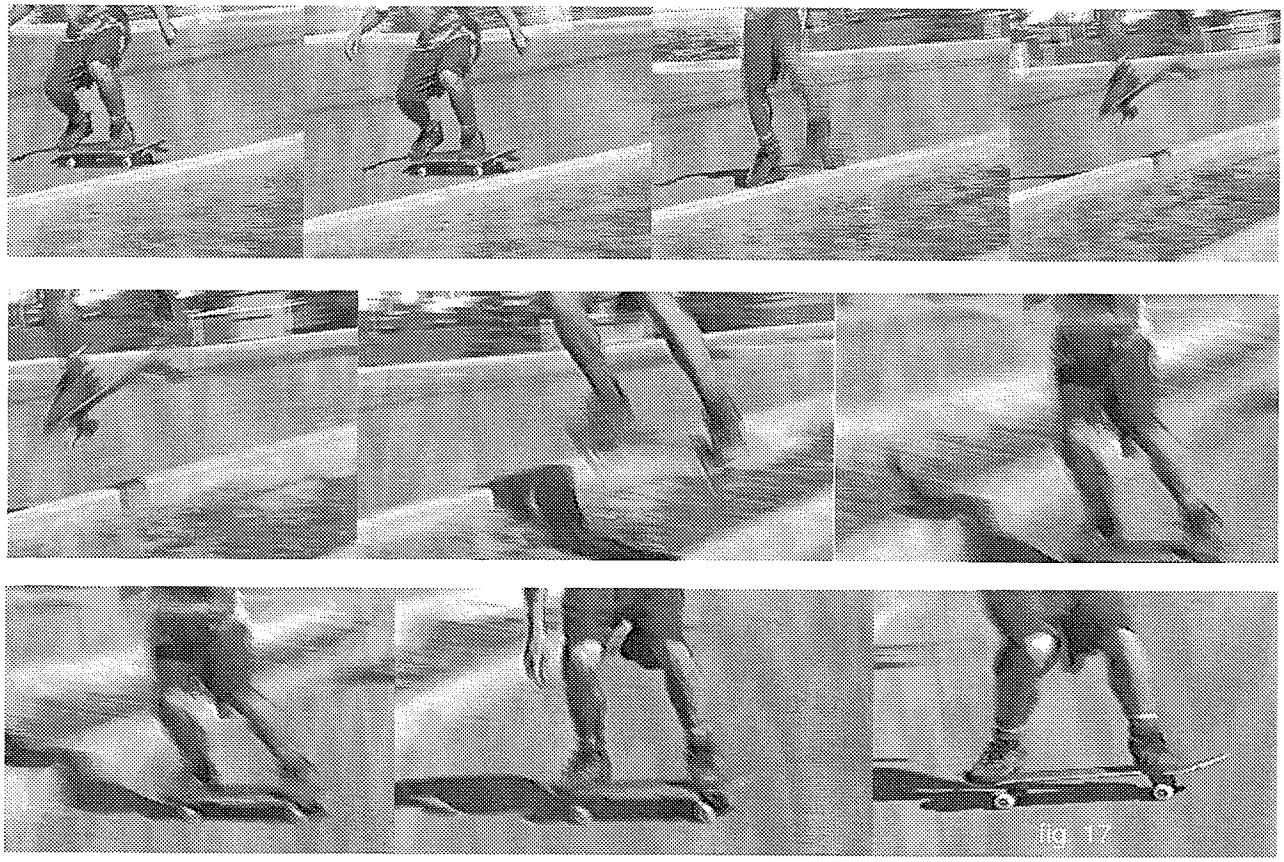


fig 17

"Once in a while, someone invents a new way of moving around the city, and the delicate dynamics of the intersection are temporarily upset. Scooters, being half vehicular and half pedestrian, are strange centaur-like beasts...On Sixth Avenue last week, several near-misses were observed. But soon the scooters too will be absorbed into the collective consciousness of the grid, making the cities intersections safe for natives - if not for out of town diplomats - again."[81]

body

"The **skateboard run**, with its patterned moves, junctures, noises, and silences is thus at once an exploitation and denial of zero degree architecture, exploiting it's surfaces and smoothness while using it's roughness and objectival qualities to create a new appropriative rhythm quite distinct from the routinized, passive experiences that it usually enforces." [82]

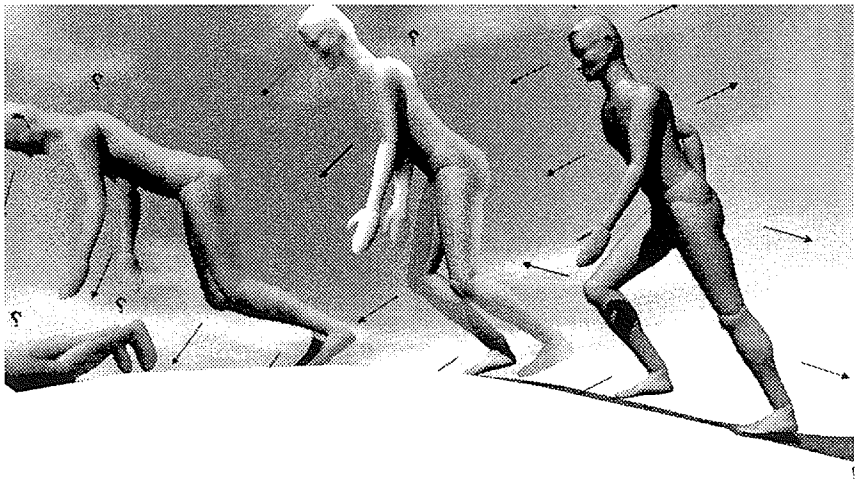


fig. 18

In the book *Architecture: Sites of Reversible Destiny*, Artists Arakawa and Gins ask the reader to imagine placing themself into a body falling from a ledge of the Empire State Building in New York. "Who or what would the body be then? The answer given is that the body has no time to spare for constituting itself as a who...The identity of who or what (re)appears only after one has recovered one's balance, because 'identity would stop events in their paths.'"[83]

Experiential Adjacencies and Spatial Overlaps

DESIGN INVESTIGATION

Maneuver 4. Taking a Run

"Once you've really mastered balance, you should try grinding stuff. This is hard because, it's hard to find grindable objects." [84]

In skateboarding, a 'run' refers to the body being in motion for an extended period of time- propelling itself across, down, through and over the varied opportunities that the city provides. To expresses this experience, the activity of skateboarding is accommodated into a series of fragmented spots strung along an **urban trail**. The trail runs down a rail corridor, adjacent to Pembina highway, where it physically and ideologically connects a network of skateboard nodes, as well as other types of 'urban recreation' nodes. In each case, the existing (and sometimes potential) conditions of the site begin to inform how the trail weaves into, or intersects with the existing urban fabric. This chapter initially examines three nodes along the trail to present different approaches of how skateboarding can be accommodated into the design of urban space (see fig. 21). Second, it goes into a more-detailed study of one of the three nodes - the site of Pembina Highway and McGillivray Boulevard. This detailed study uses the activity of skateboarding to examine how theoretical ideas of overlapping and adjacency can inform the design of physical space.

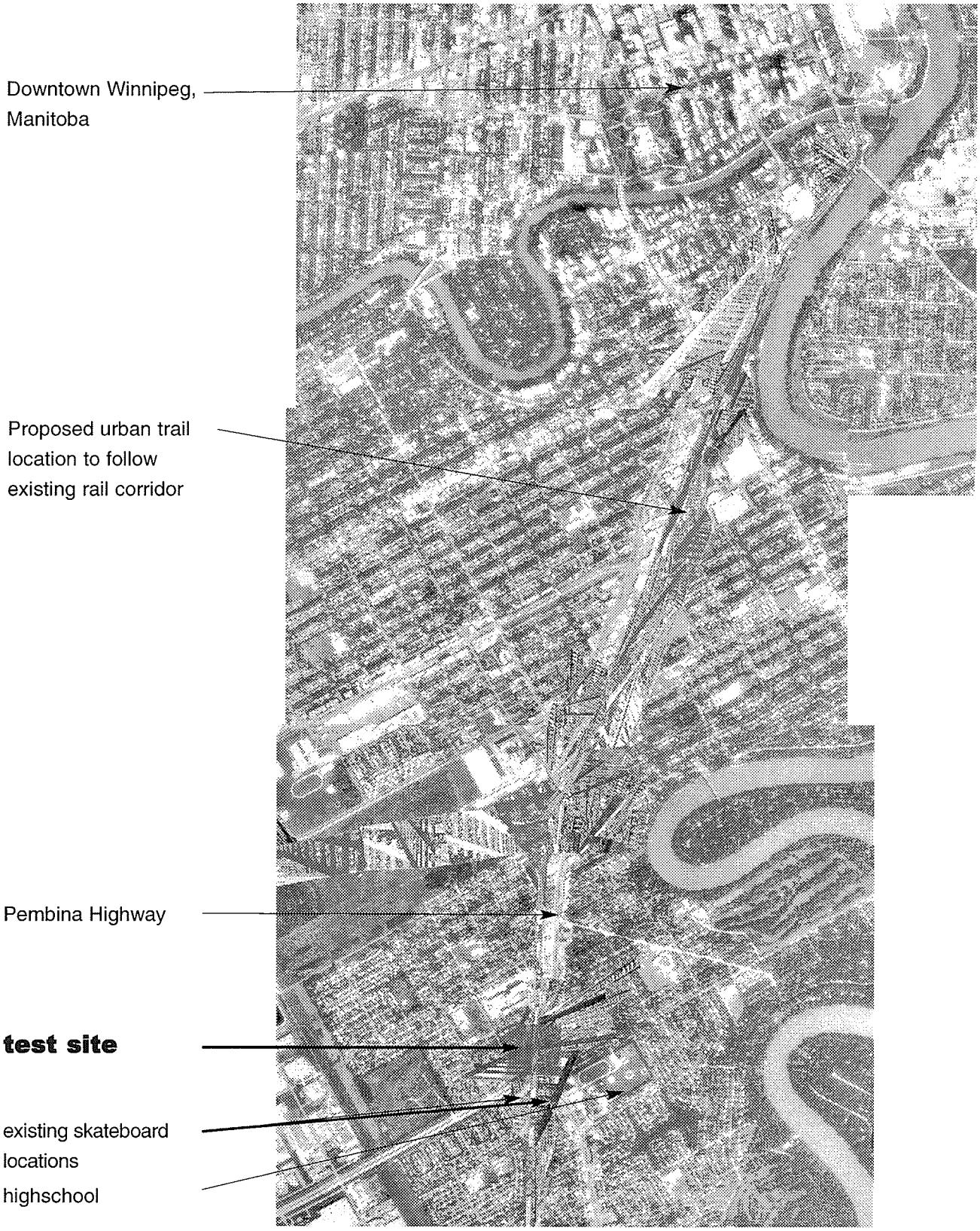


fig. 19. **Urban Trail Configuration Study**

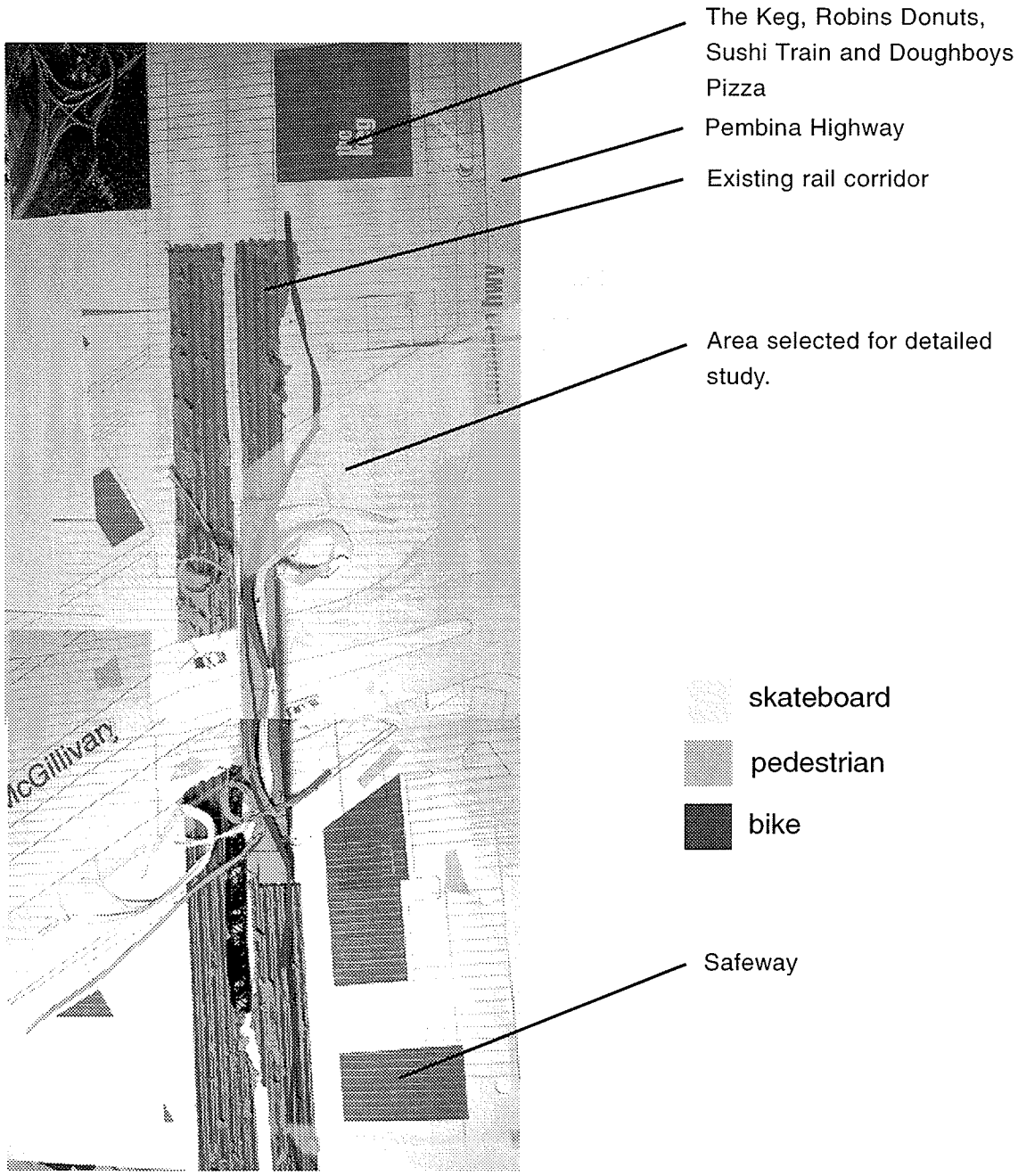


fig. 20. **Nodes of activity**

This model is an early concept of how the **Urban Trail** weaves through the test site. It also identifies three locations for possible skateboard nodes

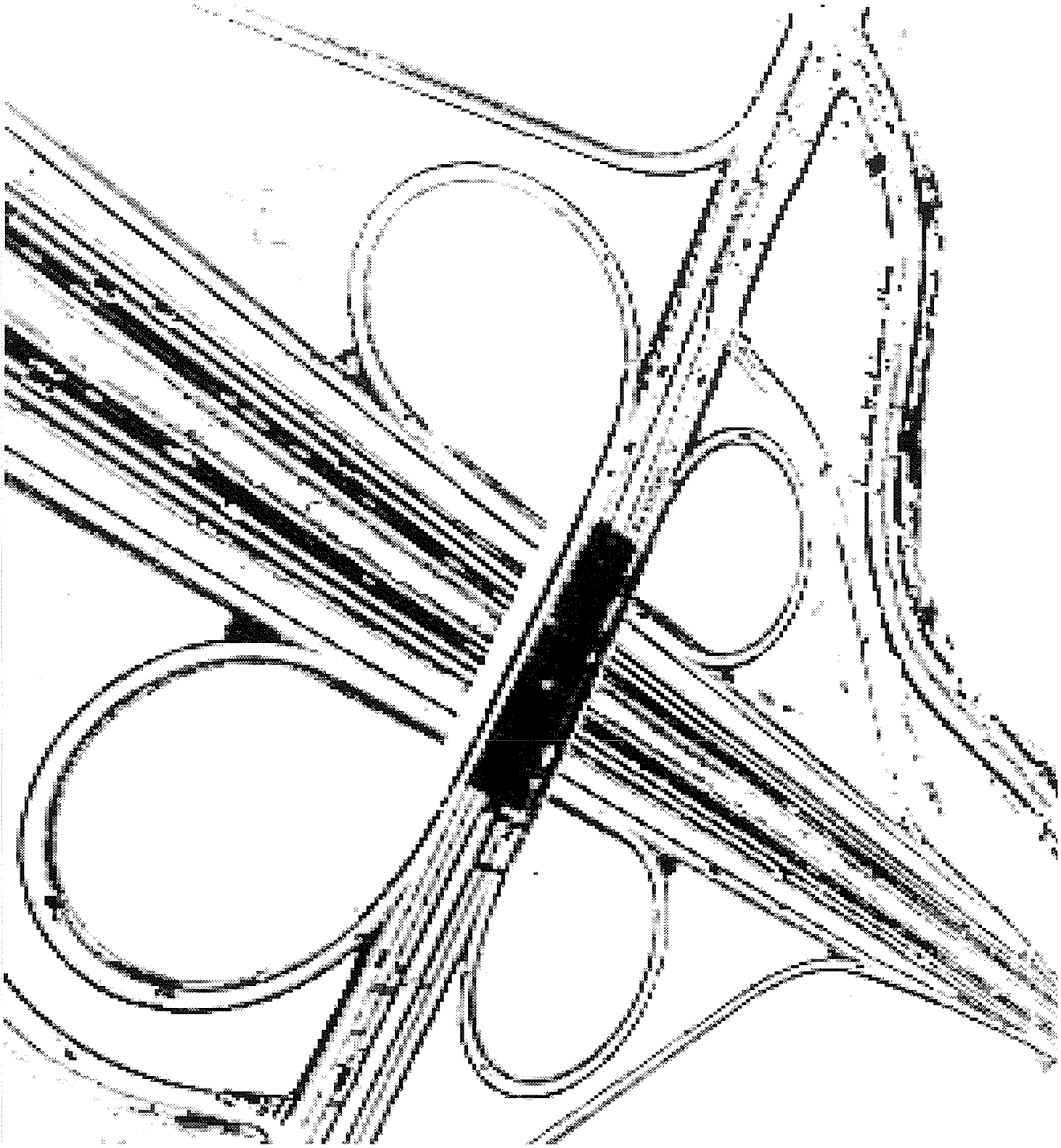


fig. 21. **Conceptual impetus - *the freeway***

Can the same freedom of maneuverability and uninterrupted motion of automobile landscapes be applied to ideas of corridors of recreation in the city?

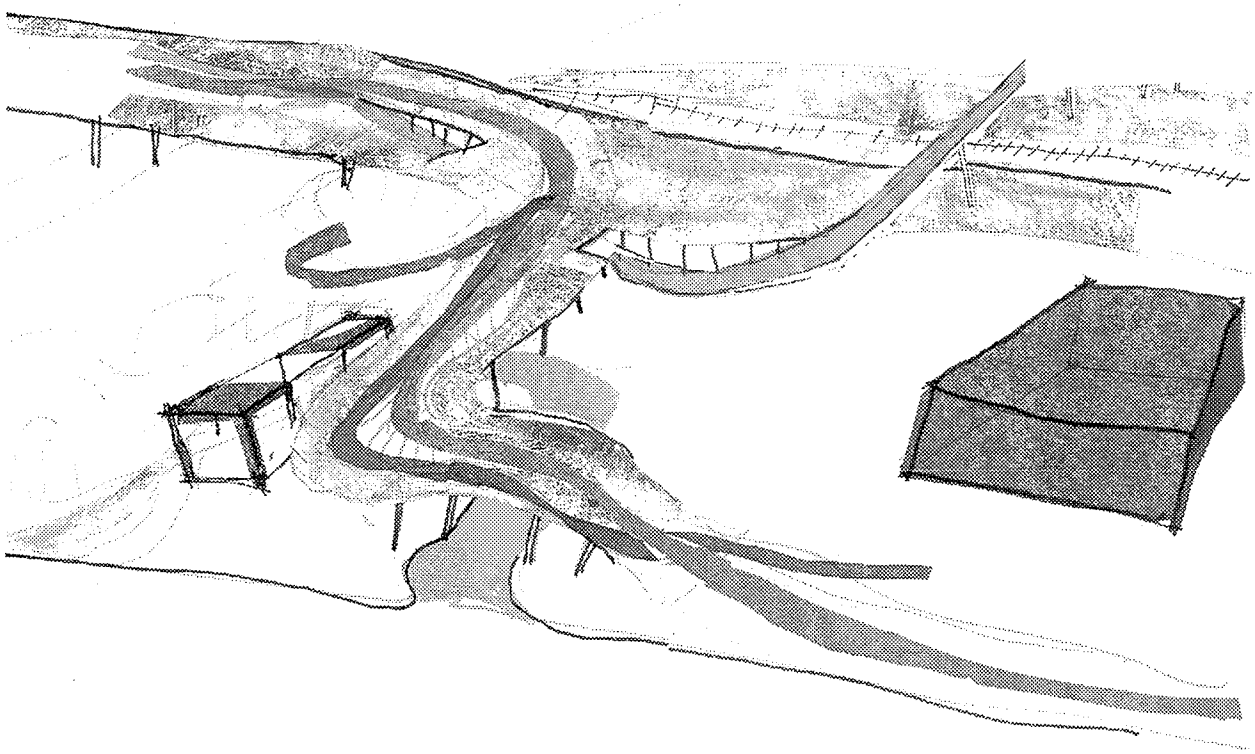


fig. 22. **Conceptual trail configuration study**

An early concept sketch of the different forms of circulation (bike, skateboard, pedestrian) as they begin to overlap and propel themselves through the site of Pembina Highway and McGillivray Boulevard

2.

In *Burnside park*, a skateboard park in Portland, Oregon, local skateboarders maintain and regularly re-construct their own public skateboard facility. Located in the marginal space underneath a highway overpass, the success of this Burnside lies in the fact that skaters have a true sense of ownership and control - to the point where the form of the park is open for adaptation and change. In many instances the skaters have actually jack-hammered away transitions to build new ones.[85] Engendering the skateboard community with a sense of ownership and control over the space of a skateboard landscape ensures longevity and continued use. Like Burnside park, this particular location along the urban trail is also located in a *marginal space* (behind several commercial buildings instead of underneath a bridge). This detachment from the every-day offers an opportunity for a design strategy similar to Burnside. Although the design of this particular site is not developed further in this practicum, a strategy is nevertheless suggested for this type of space. Described as "**urban sampling,**" the skateboarders would work with the city to establish a self-run skateboard landscape. This sense of ownership and *open programming* is not seen in the St. Albert Skateboard Park but should be an integral part of any public skateboard facility (see fig. 9).

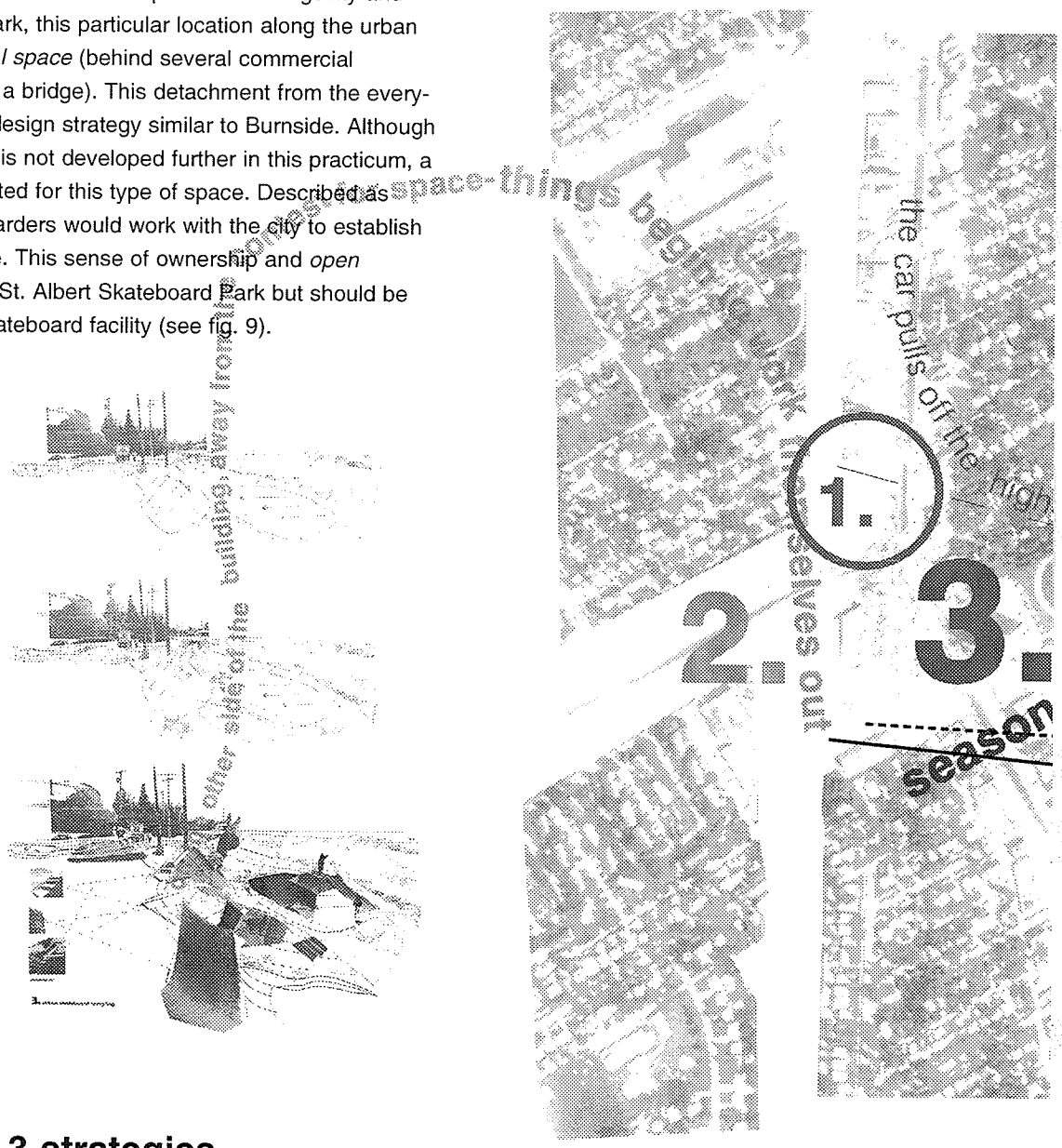


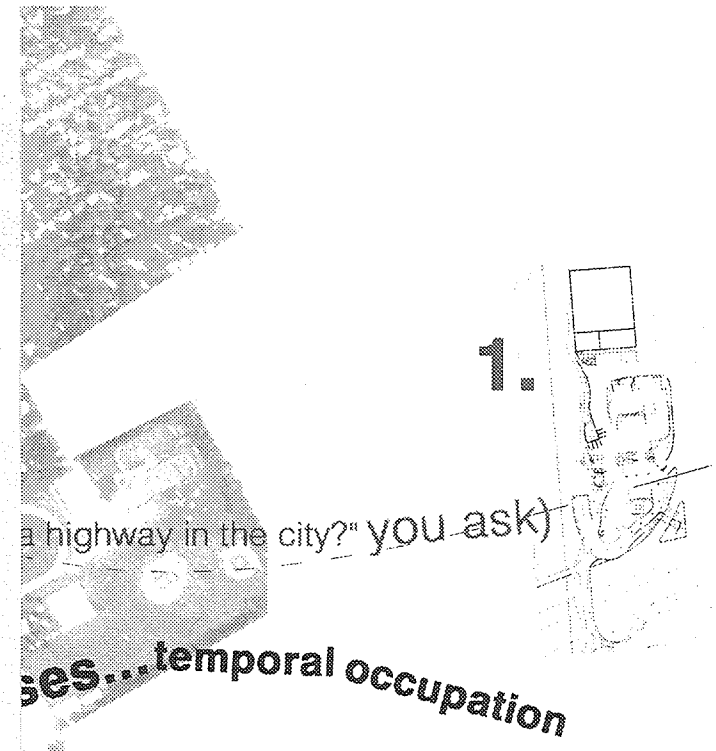
fig. 23. **3 nodes - 3 strategies**

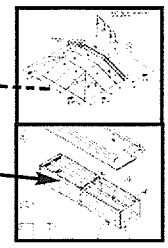
The type of design approach to accommodate the activity of skateboarding should depend on the type of space. This map examines three different types of spaces along the *Urban Trail* and suggests their respective design approaches.

1.

This site along the *Urban Trail* is characterized by its temporal occupation. Lying vacant for extended periods of time, the person is somewhat of a nomad here. People wander through as they walk home from the Safeway, or the bus stop. Cyclists speed their bikes through the rail corridor, and commuters park their car to hastily retreat into adjacent buildings. The temporal nature of this site suggests that any programming of activities should be in response to situational variances. Typical programming opportunities could include: Christmas tree sales, skateboarding, flower or flag sales and car parking. **This particular node is chosen for further detailed study for several reasons:**

- Adjacency to several existing and contested skateboard spots.
- Potential to develop the large areas of underutilized (left over, void, residual) railway corridor and roadside space (marginal spaces that can support marginal activities).
- Existing temporal occupation of this site provides an opening of times and spaces for the activity of skateboarding - which can also be somewhat temporal.
- The 'commercial strip typology ' of this site is an early version of many *big box* developments. However, unlike many new Big box developments, this site is surrounded by a large community who frequently pass through this space. The findings from this site can be applied to the design of other strip environments.





3.

This space in front of the *Pembina Curling Club* is typified by seasonal use. The parking lot is predominantly used only in the winter for curlers to park their car. In the summer, the curling club is closed, and the parking lot is vacant. Although this location is not studied in further detail, an approach to programming the activity of skateboarding at this location could entail a kit of parts: impermanent and re-adaptable skateboard elements that can be moved around by skateboarders and stored away in the winter.

Detailed design investigation

Pembina Highway and McGillivray Boulevard

This chapter explores how the *Urban Trail* is implemented into the site of Pembina Highway and McGillivray Boulevard (see fig. 17, 18 for site location). The detailed design investigation, at this site, addresses the relationship of skateboarding to the everyday through a design strategy entitled **Three Realms of Contestation**. The strategy demonstrates how the various degrees of mediation between the skateboarder and general public can encourage exposure to the *'other'*, and to *differences* that are outside of the everyday routine.

By looking at skateboarding as one of many potential programmatic uses, the design approach developed for this site explores how multiple actors and activities can relate or collide. Several important qualities of this particular site are related to the notions of *void* and *residual spaces* discussed earlier. These qualities play a key role in informing the design.

1. An overwhelming sense of vehicular domination as a consequence of the site being bound on two sides by major transportation corridors.

What happens when the highway propels itself through the city - and our place of living, dwelling and recreating becomes morphed into a high speed of blurs and mediated experiences? In this context of being dominated and subserving to the vehicle, are the more nomadic and transitory programs, such as skateboarding, more successful?

2. Temporal use

The strip environment, as is seen in many cities across North America, is typically characterized by huge gaps of time when the space is vacant and only activated by temporary inhabitation.[83] *Attention is focused on the automobile as the primary user, and consequently there is an ignorance towards the needs of the pedestrian. In reality, people do actually use and experience these spaces. At the site of Pembina Highway and McGillivray Boulevard, do we give back to the pedestrian? Do we continue to*

meet the needs of the vehicle - because there is no need for the pedestrian? Or, are there activities (such as skateboarding) that currently function in this type of environment that can be considered? How will the integration of new programs relate to the existing pedestrian activity? Is this public space?

3. Integration of an informal bike/pedestrian trail along the rail corridor.

How does the corridor space become a linear park? How does it meet up with adjacent spaces? How can the unique pioneer vegetation of the corridor be applied to adjacent spaces? How will the trail intersect with skateboard spaces? Can this space support itself economically?

To address these issues, this design investigation is divided into **three realms of contestation** (see fig. 23). Each realm is intended to present a different level of mediation between the sometimes conflicting interests of the skateboarder and the general public. All three realms are explored in this design study, and can be implemented in any design situation where recreation activities such as skateboarding are accommodated into everyday space. On one side of the strategy, a shared experience is provoked where people's experiences overlap and collide - the parking lot where a parking space tilts and a skateboarder actually jumps over a parked car. On the other side of the strategy, a mediated approach is suggested where experiences occur in adjacent spaces at similar times - the landscape intervenes to separate activities. Instead of traditional design programming, this approach is extended to explore how the relational networks of other activities, uses, interests and people form our experience of the 'other' and the 'self' in urban space. The three realms of contestation are **The skate-board realm**, **The public realm encoded with skateboard subtleties** and **The public realm for the community.** (see fig. 22)

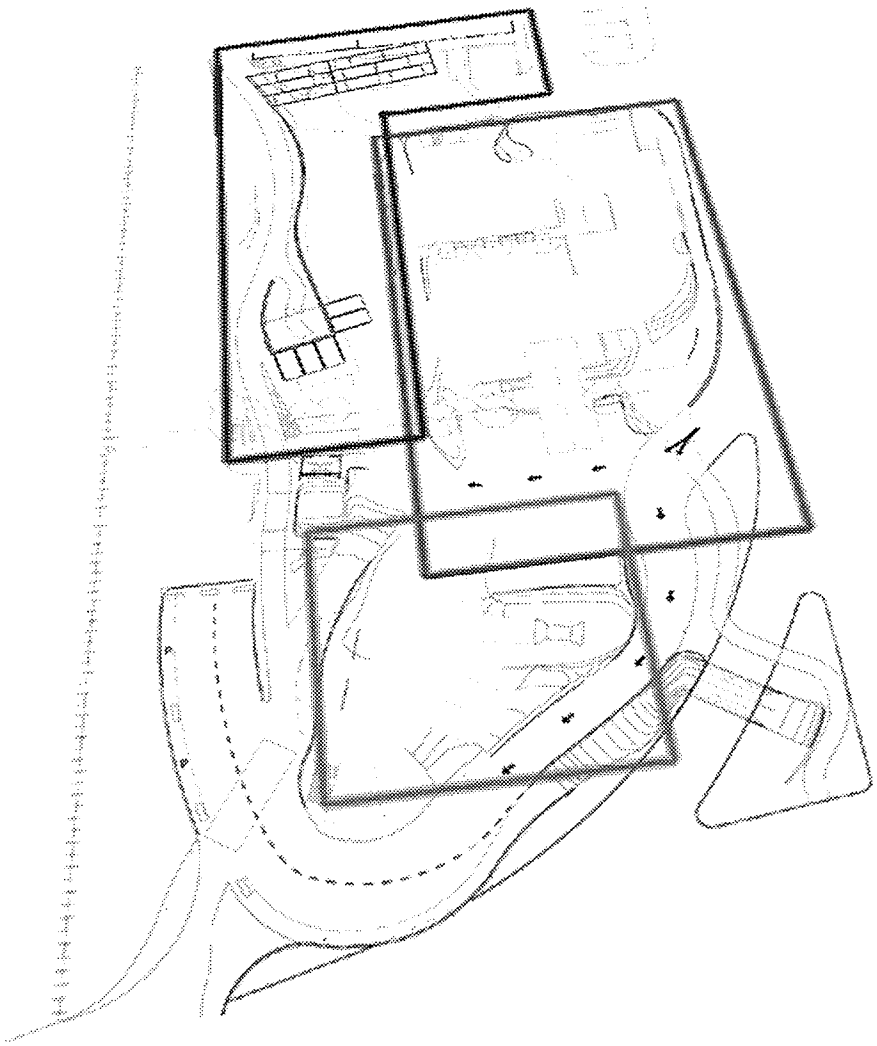


fig. 24. **Three Realms of Contestation**

The skateboard realm

skateboard area and overflow parking

The public realm encoded with skateboard subtleties

parking spaces/ skateboarding

The public realm for the community

non-skateboardable public space and parking

1. The skateboard realm

Spaces specifically and programmatically for skateboarders. These spaces are designed with the intention of providing 'a more permanent' place for skateboarding. Elements such as the half pipe, the full pipe and several banks and launches form spaces purely for the activity of skateboarding. In consideration of the entire scheme, these spaces account for a rather small percentage of the total space - but are very important to demonstrate how skateboarders, in certain cases, do need a degree of spatial accommodation.

2. The public realm encoded with skateboard subtleties

The area of greatest overlap of program and usage. The parking lot spaces tilt, the board slide bars come out at night, and smooth banks and transitions mould an open and multi-functional topography. In this part of the strategy, a conceptual approach of morphing functions and programs is intended to provide a deterritorialized space - where a diversity of events and activities can exist in one area. For instance, on a Saturday afternoon when no more then 10 cars are parked here, this approach extends the possible uses of space for people to skateboard in. But as the nearby restaurant fills to capacity later that day, the demand for parking spots increases. These same spaces (used earlier for skateboarding) are now re-adapted for parking. Everyday space can fulfill its function, but also absorb the activity of skateboarding. The situational 'closeness' of skateboarding and the everyday is tested through this part of the design.

3. The public realm for the community

The vehicular road that winds through a skateboard park, a feeling of zero gravity or the flowing ground plane becoming a ceiling, wall, or path. These gestures borrow experiences and forms from the skateboard realm to create a unique body experience for the general public. In most situations, such as the creation of 'no-skate areas,' this realm encourages a high degree of separation between users and activities.

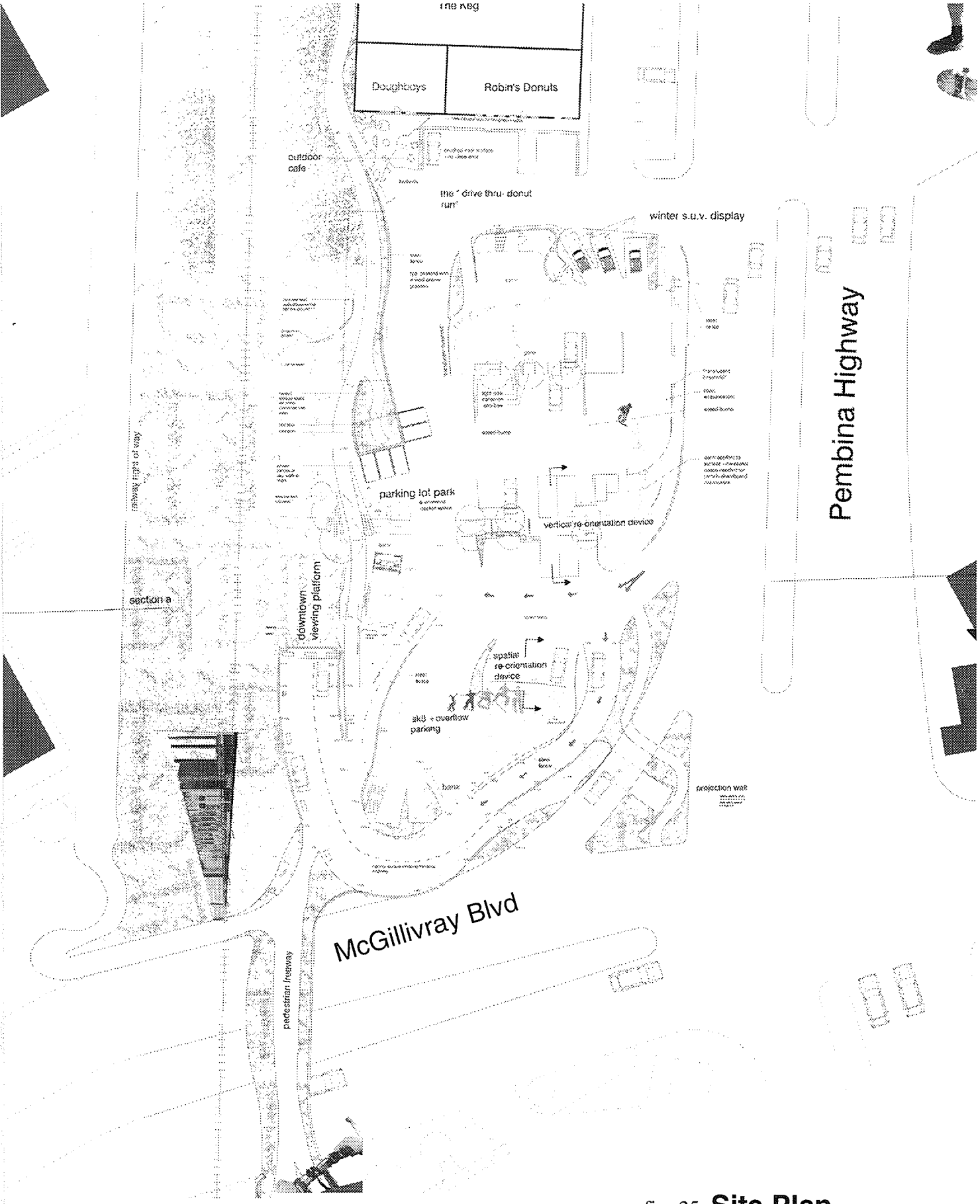


fig. 25. **Site Plan**

not to scale

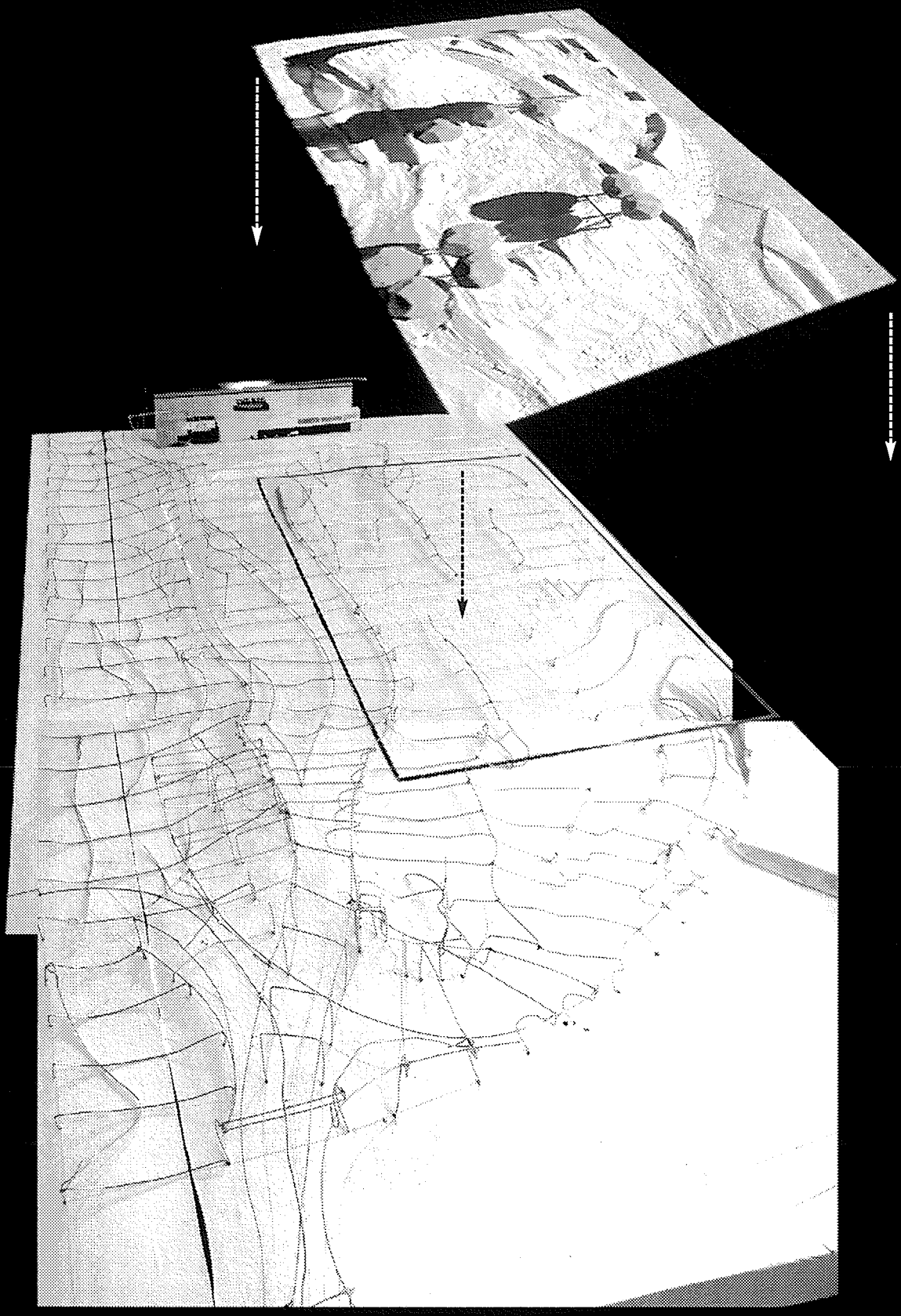
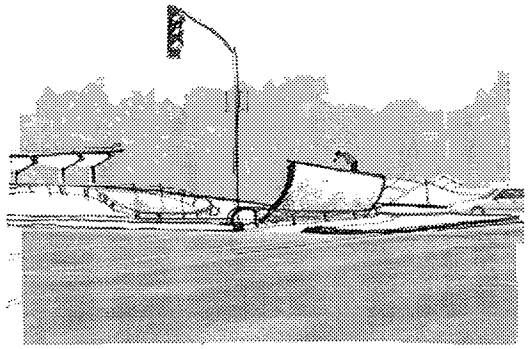


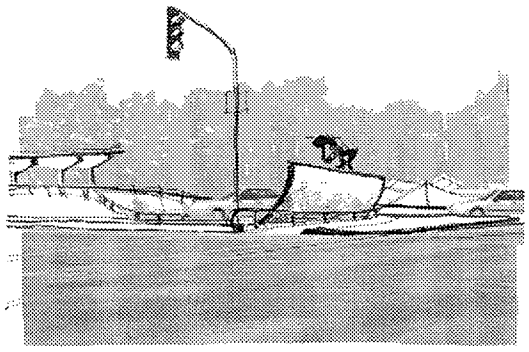
fig. 26. **Site and topography model**

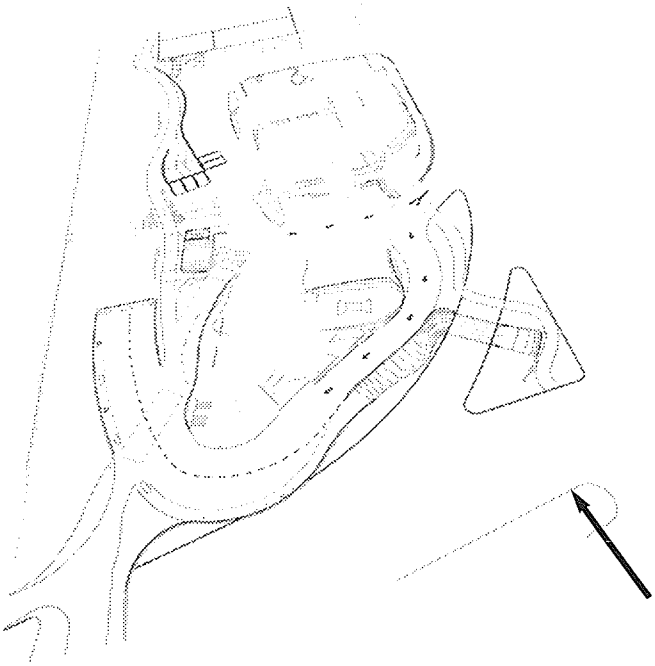
This model uses wire to illustrate the complex topographical variances used in design of the site. Each piece of wire is formed from a section drawing. Original size: 2' x 5.' The plaster model (top right) shows material and textural qualities of the proposed design.

realms of contestation:

1. The skateboard Realm







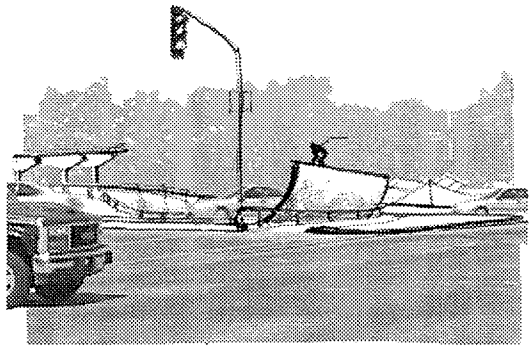


fig. 27. **View of skateboard ramp**

from the car

Appleyard grinds a huge nosepick on this killer transition that runs underneath the road and swells out of the traffic island.

In some cases the interaction between the skateboard, the car and the pedestrian must be separated. This detail acts to isolate user groups, while at the same time admitting the shared experience. At night, the backside of the ramp acts as a projection wall to relay skateboarding events and paid advertising to curious onlookers who sit in traffic at the adjacent intersection.

fig. 28. **Threshold into park**

This ledge has seen a lot of action over the years. Jamie Thomas takes full advantage of a launch placed in the required 3 meter turning radius for all parking lots.

Most parking lots require a turning radius so that the vehicle can maneuver freely. This requirement usually results in large areas of space with no specific use or program. This part of the model demonstrates how this type of space can be used as a skateboard element.

Appleyard pulls a late night 360 nosebone out of the translucent threshold. A group of people sit in their car and watch as his rotation plays off the illuminated fiberglass transition.

translucent fibreglass- *admitting and diffusing light so that objects beyond cannot be clearly distinguished*
concrete
bolt
metal beam
light
expansion joint

realms of contestation:

2. The public realm encoded with skateboard subtleties

"Empty of cars, car-parks have only form and no function."[86]

Maneuvering patterns:

There are certain needs for the vehicle in the public space of a parking lot - such as turning radius, overhang edges, bottom clearance, and stall dimensioning (see fig. 30, 31). These needs ensure that the vehicle can maneuver throughout the parking lot in an un-interrupted fashion. However, as in the above quote, the vehicular use for this type of public space is temporal - resulting in huge gaps of time out of the day when there is *only form.* This realm of contestation, **Public Space Encoded with Skateboard Subtleties,** works within the needs of the automobile and the standards set in place to ensure the parking lot will function for vehicles. Typical elements that attract skateboarders, such as slide rails, banks, launches, and transitions are encoded into the design and are intended to extend the use of this space for skateboarders when the parking lot is not used by cars. (see fig. 32)

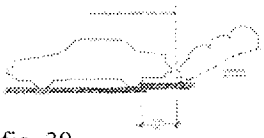


fig. 30

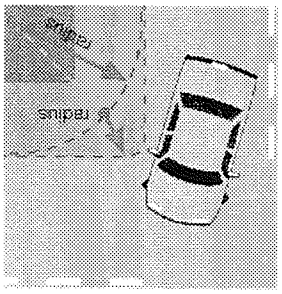


fig. 31

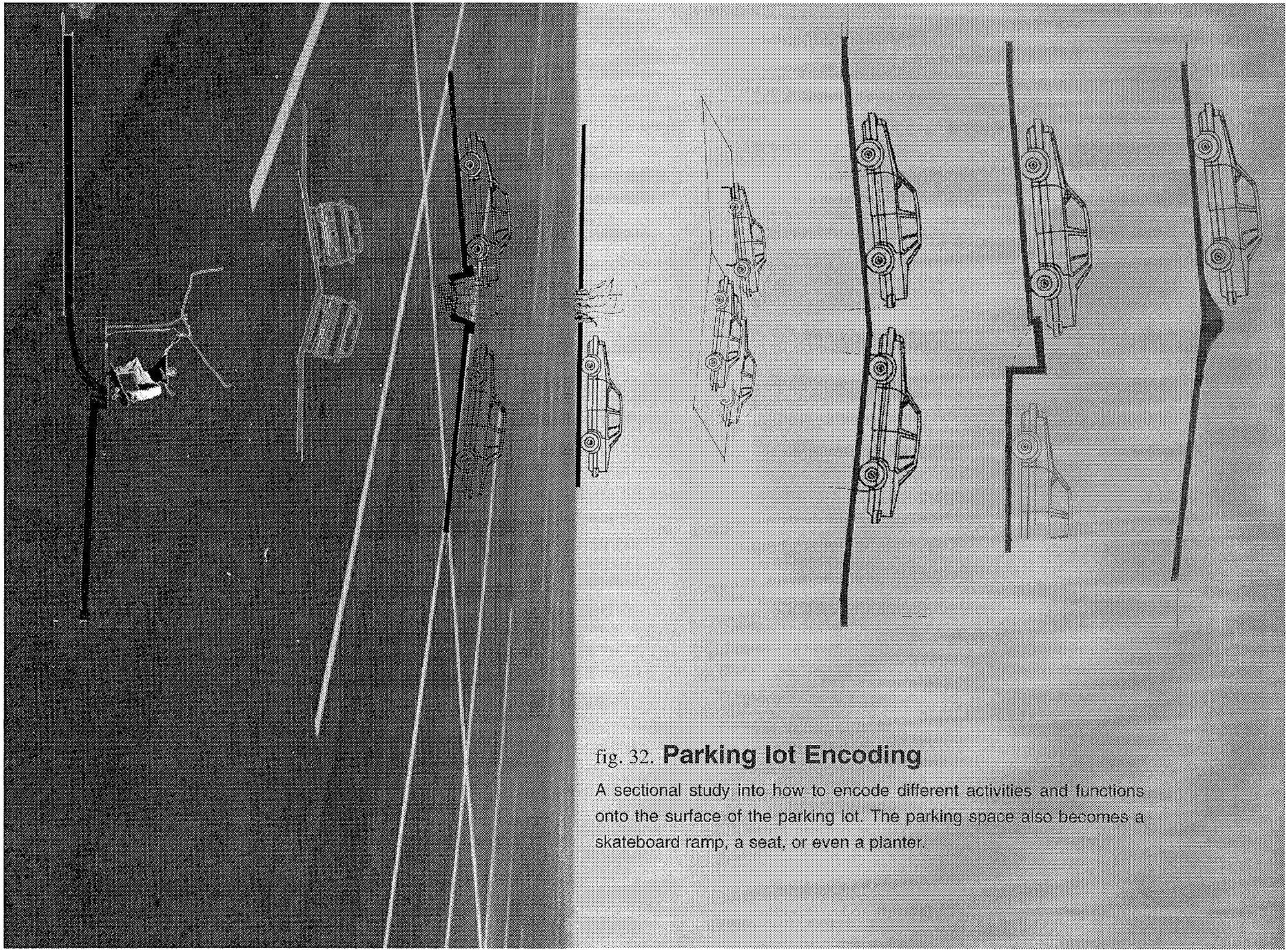


fig. 32. **Parking lot Encoding**

A sectional study into how to encode different activities and functions onto the surface of the parking lot. The parking space also becomes a skateboard ramp, a seat, or even a planter.

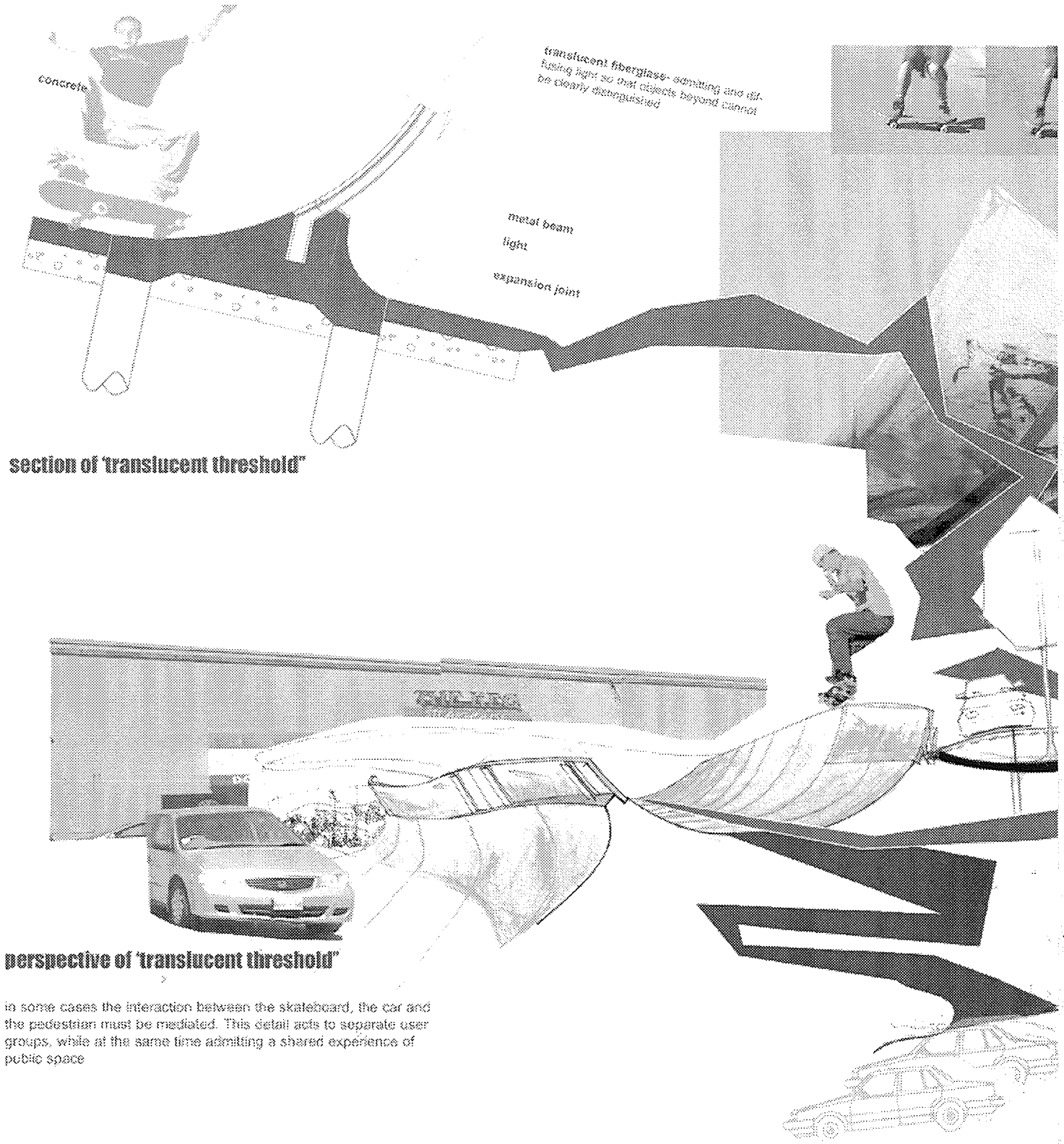
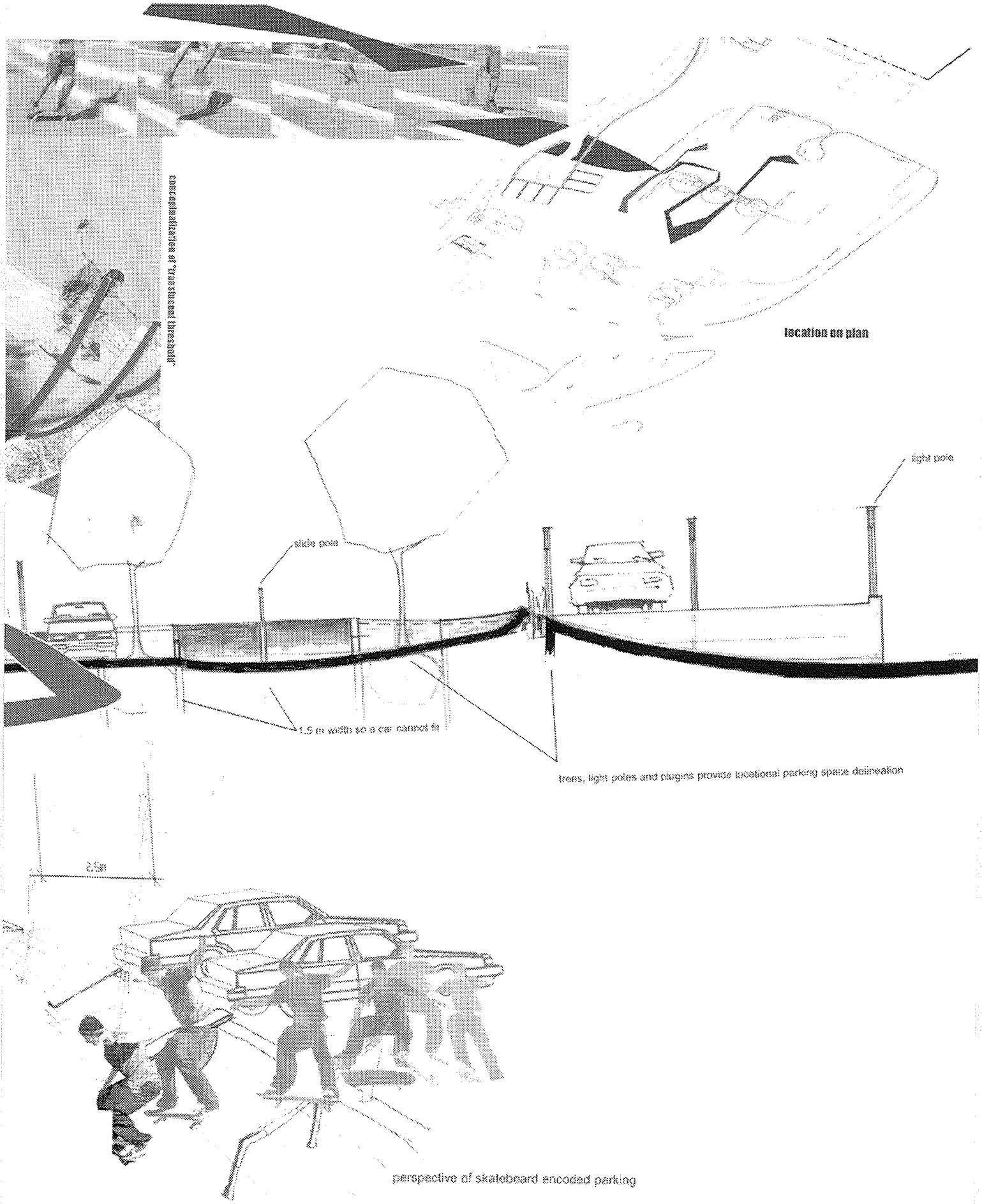


fig. 33. **Design**

This presentation board (originally 24" x 36") describes the overlapping of skateboarding activities with other everyday activities.Colors are used to represent the respective **realm of contestation**. Red:: The skateboard realm. Blue:: The public realm encoded with skateboard subtleties.



concerning utilization of 'transitional thresholds'

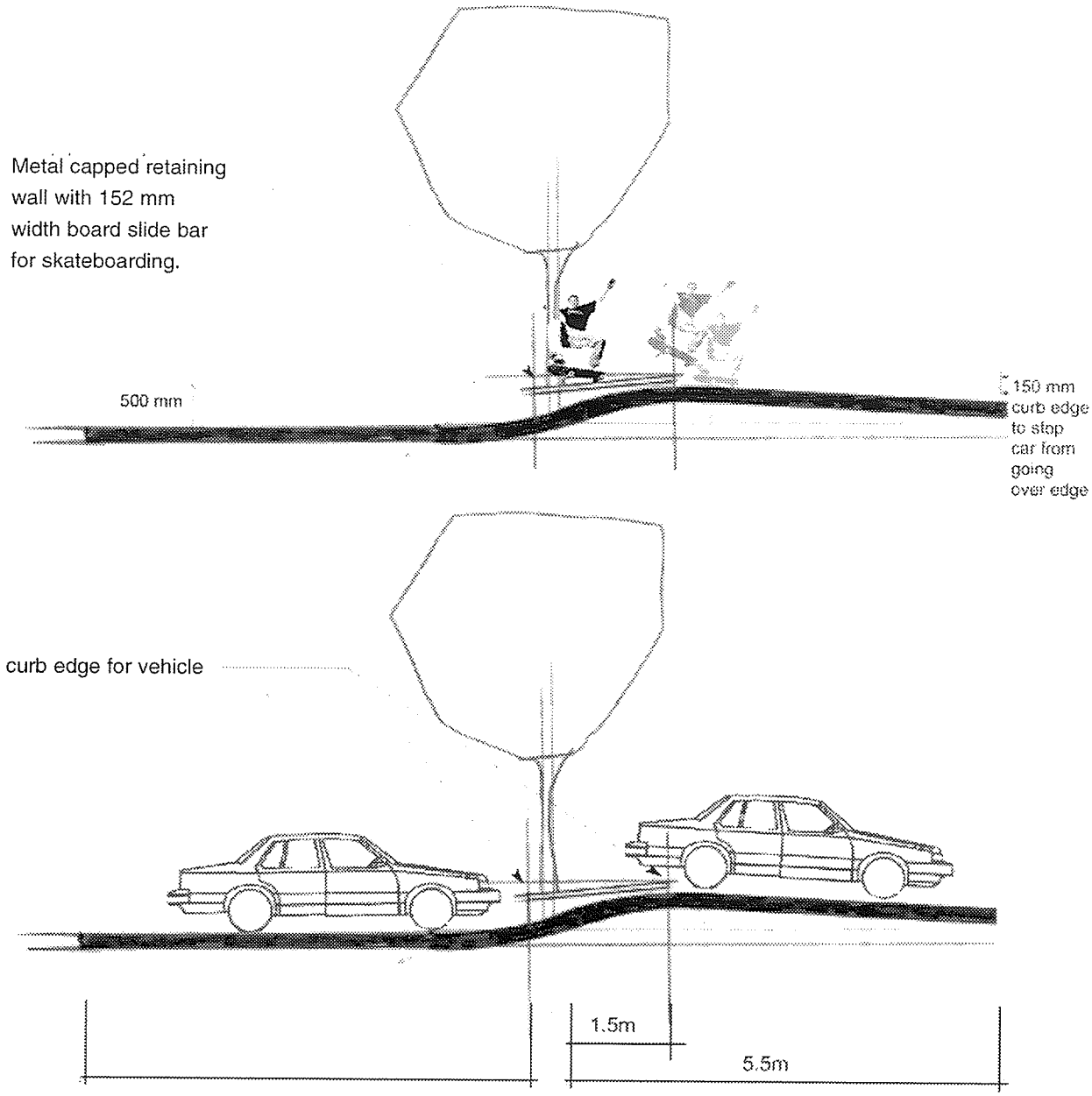
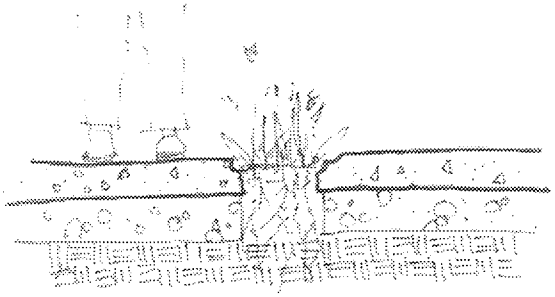
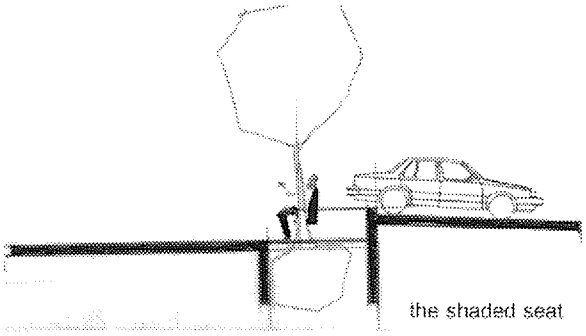


fig. 34. **Typical sections**

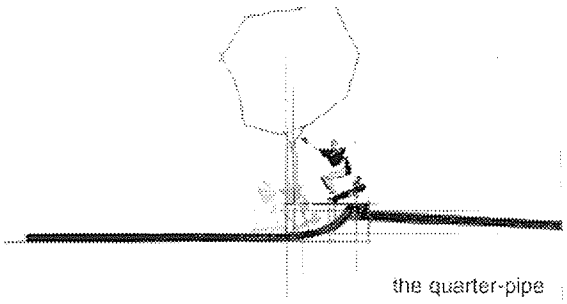
Skateboard elements are encoded into a parking stall while still meeting the standard requirements for the city of Winnipeg.



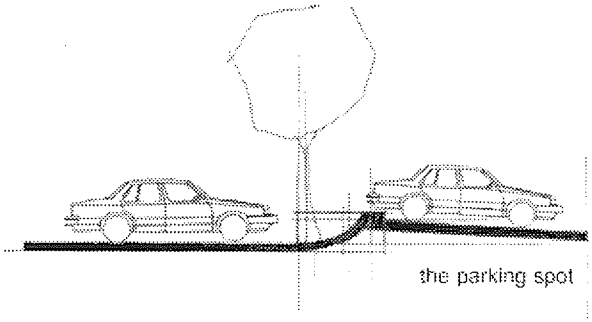
detail of planting- *grass grows though the cracks*



the shaded seat



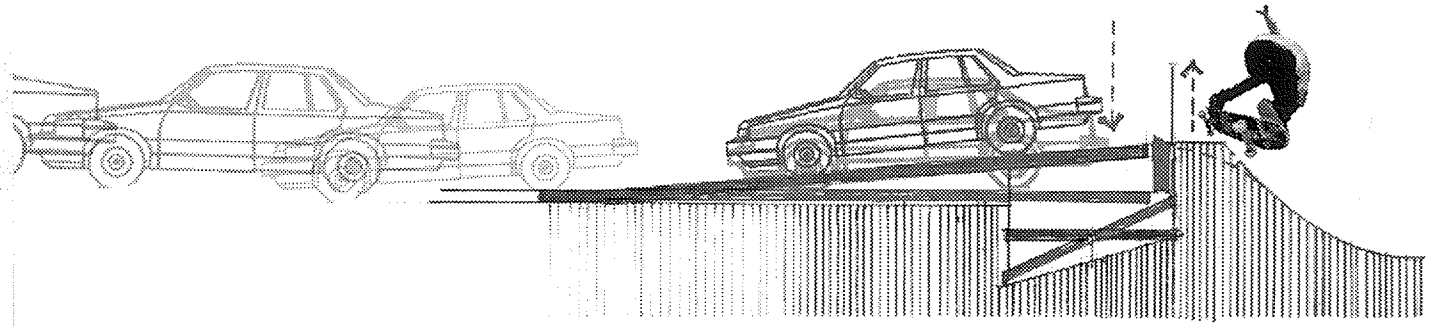
the quarter-pipe

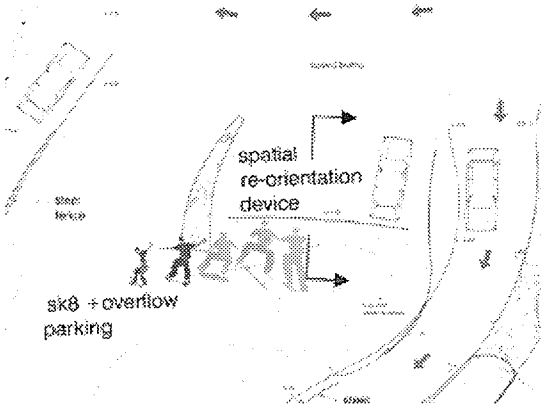


the parking spot

fig. 35. **Typical sections**

Overhang spaces become planting, seating, skateboarding and parking features. All of these sections are found in parking spaces at various locations of the proposed site plan.




spatial
re-orientation
device
sk8 + overflow
parking

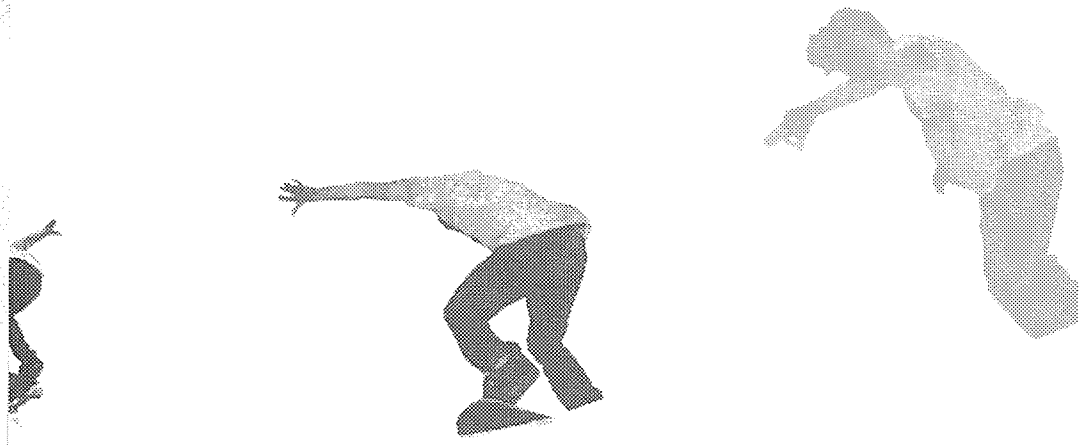


fig. 36. **The spatial re-orientation device**

Earlier in the day the parking lot was empty, and Rodney Mullen was sessioning the whole site. Here, he lands a bluntside as a car pulls into an adjacent parking spot.

How can Landscape Architecture respond to temporal uses of everyday space? Many parking lots in commercial areas are not used at night - and this is also a desirable time to skateboard. Can this type of space serve both groups? The *spatial re-orientation device* creates a boundary that shifts in response to shifts in occupancy between skateboarders and vehicle parking. With no cars parked, the skateboarders have no boundaries. However, as vehicles begin to park adjacent to the skateboard space, a fence rises to protect both the automobile and the skateboarder from collisions. There is potential for this detail to be applied to other types of parking spaces such as big box stores where huge open tracks of space often sit empty for long periods of time.

realms of contestation:

3. The public realm for the larger community

Within the context of Pembina Highway, the mode of transportation is dominated by the automobile, and spatial accommodation for those of the slower-pace is ignored. In this respect, the skateboarder fits into the larger category with the cyclist, the silent observer, and even the person walking from their car to the store. This part of the study, "**the Public Realm for the larger community**," demonstrates how space is not just for one use, but can always consider the overall public. Here, a design strategy extends the theoretical ideas of overlap to demonstrate how the experience of the pedestrian, automobile, cyclist and skateboarder overlap because they are placed adjacent to each other. In some cases, such as with the *vertical re-orientation device,* notions of body experience are borrowed from the skateboard realm, and are applied to the experiences of the general public.

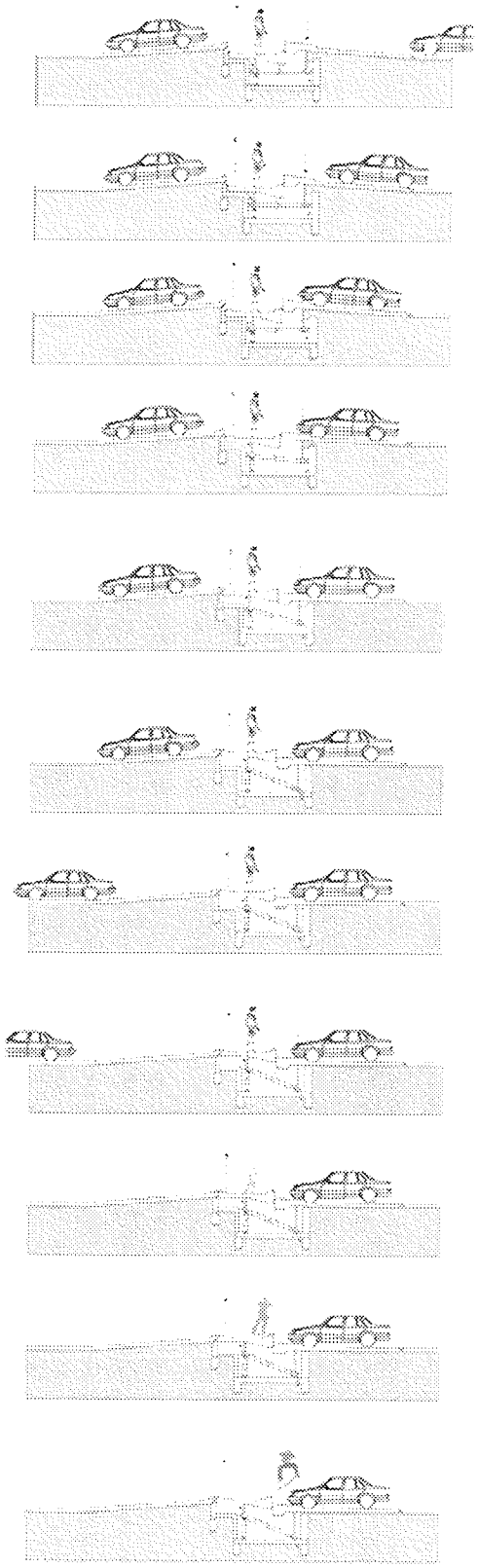
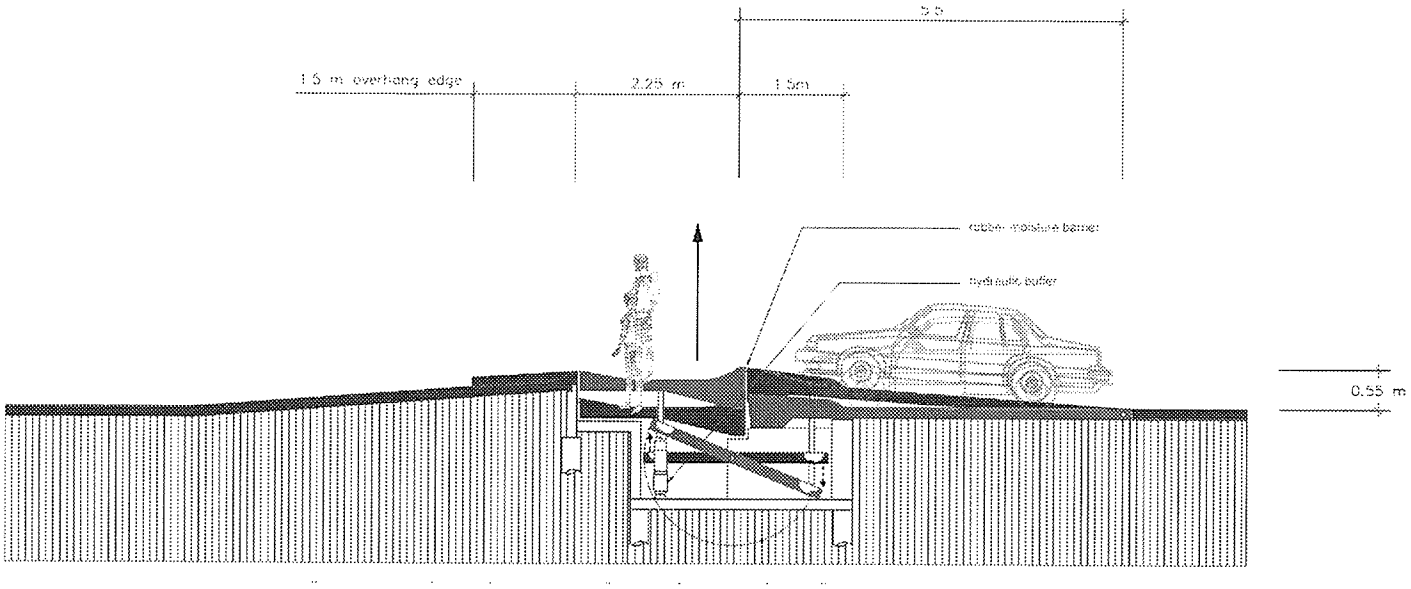


fig. 37. **The vertical re-orientation device**

Car parks... person walks... skateboarder has a new ramp.(see fig. 38 for a detailed description)

the pedestrian



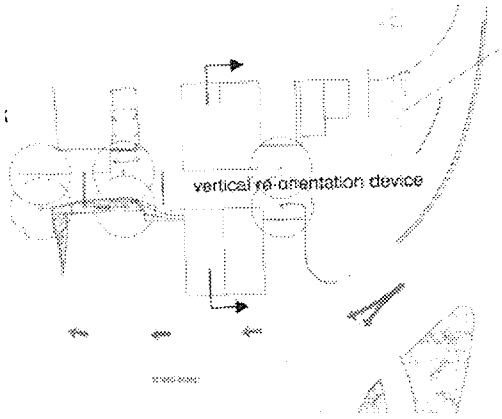


fig. 38. **The vertical re-orientation device**

As a person walks, a car parks nearby. The counter weight of the vehicle offsets the ground plane upward also propelling the pedestrians body upward.

This detail creates a situation where the body's equilibrium shifts in relation to situational changes in the built environment. Originally intended as a device for the pedestrian to experience similar *zero-gravity* body sensations as the skateboarder, this detail could be easily be implemented into the skateboard realm. It was found in the survey work (see chapter 1) that skateboarders constantly desire new terrain to practice on. With this detail, the landscape constantly morphs and can potentially provide a multitude of forms in a any everyday-parking space.

Modus operandi of the skateboarder vs. Modus operandi of the pedestrian

The skateboarder situationally adjusts to the slightest variations of the environment - and begins to engage in a dialogue with the landscape. It must not be overlooked, but this dialogue is one that is only made possible with the device of the skateboard. In some cases, such as the *vertical* and *spatial re-orientation devices*, the landscape itself acts like the skateboard does for the skateboarder - a device that senses and responds to its surroundings and itself.

the automobile

In the **roadway to semi-neurosis**, instead of a skateboard - the vehicle becomes your device to engage the landscape with. The highly constructed artifice of the **roadway to semi-neurosis** is intended to give the commuter the same heightened experience that the skateboarder experiences in a skateboard park.

narrative from the roadway to semi-neurosis:

You drive down Pembina Highway and pull off to get a donut. To your surprise, the road leads you to a dead end. You are on the ***roadway to semi-neurosis****! In frustration... you stop for a second and pause. As your car sits perched over the rail-way corridor, you afford yourself a few brief seconds from life to take in the wonderful vista of downtown Winnipeg. You think to yourself... what a happy mistake you have just made and how you'll have to share this with someone else - maybe I'll come here some night with my love(see fig. 38). Wait - I have almost forgot my original intention - which is to get a donut - and then off to work. So you pull your car around.... but to get back onto the lifeline of donut eating commutes, you must drive your car though an area that is quite often occupied by skateboarders. You feel as if both your vehicle and your own self are in danger. What kind of danger - you are not sure. As you are already late for work - you hastily maneuver yourself into the line up to buy a donut.*

Merging onto Pembina Highway, you feel a certain confidence (one that you haven't experienced in quite some time). In hindsight, it was no problem for you to maneuver through the un-expected circumstances, but at the time you were caught completely off guard.

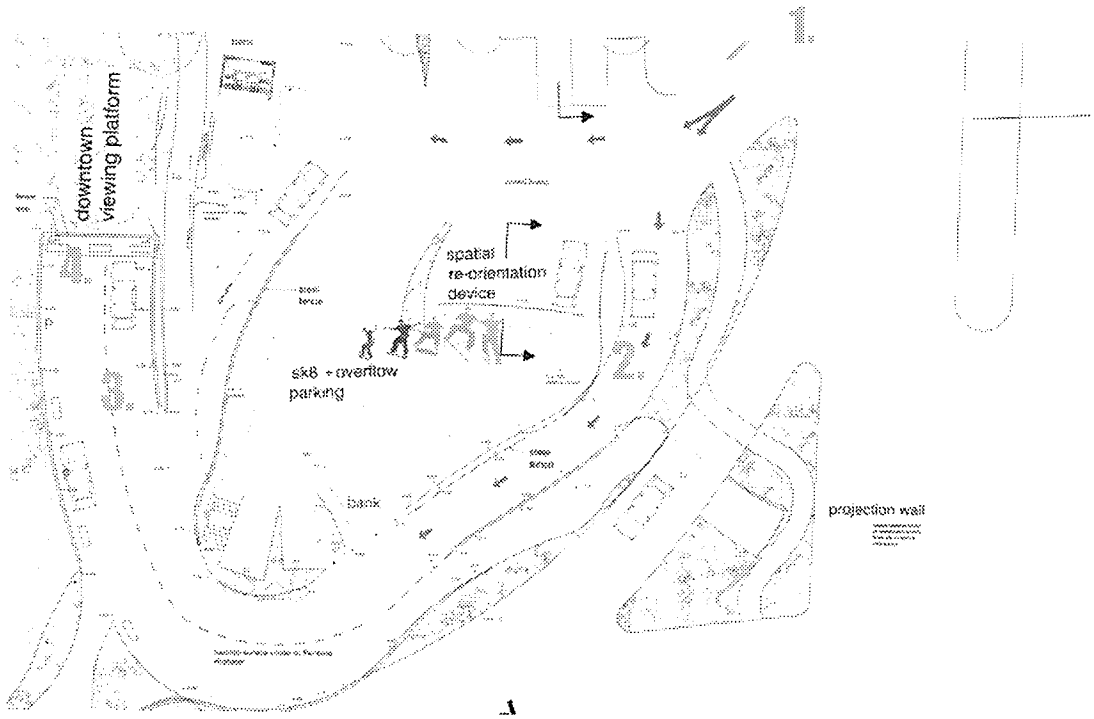
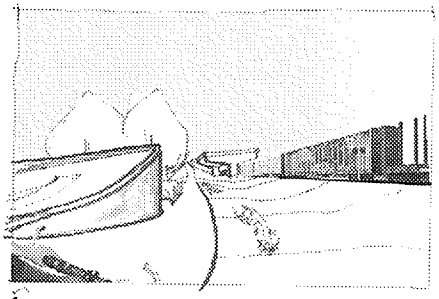


fig. 39. **The roadway to semi- neurosis**
sequence of experiences driving off of Pembina Highway to buy a donut.

fig. 40. **The roadway to semi- neurosis**

Sequence of experiences for automobile

the cyclist



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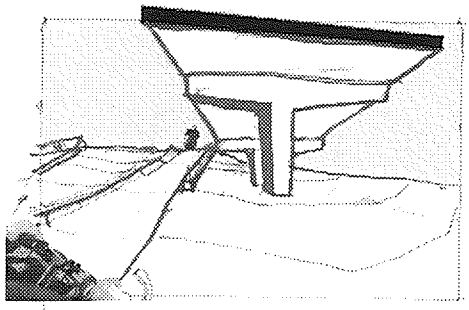

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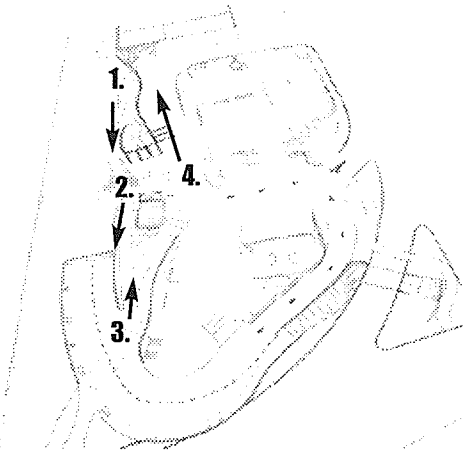

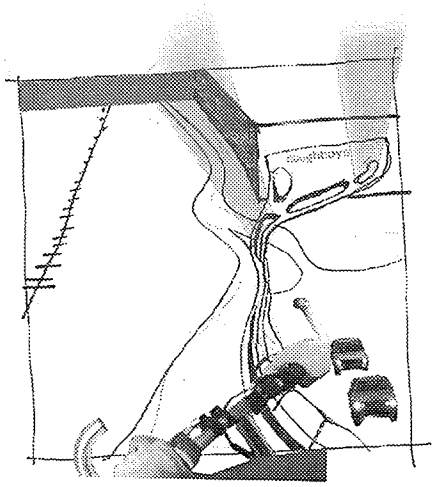

3.

fig. 41. **The cyclist**

The cyclist moves through the site.

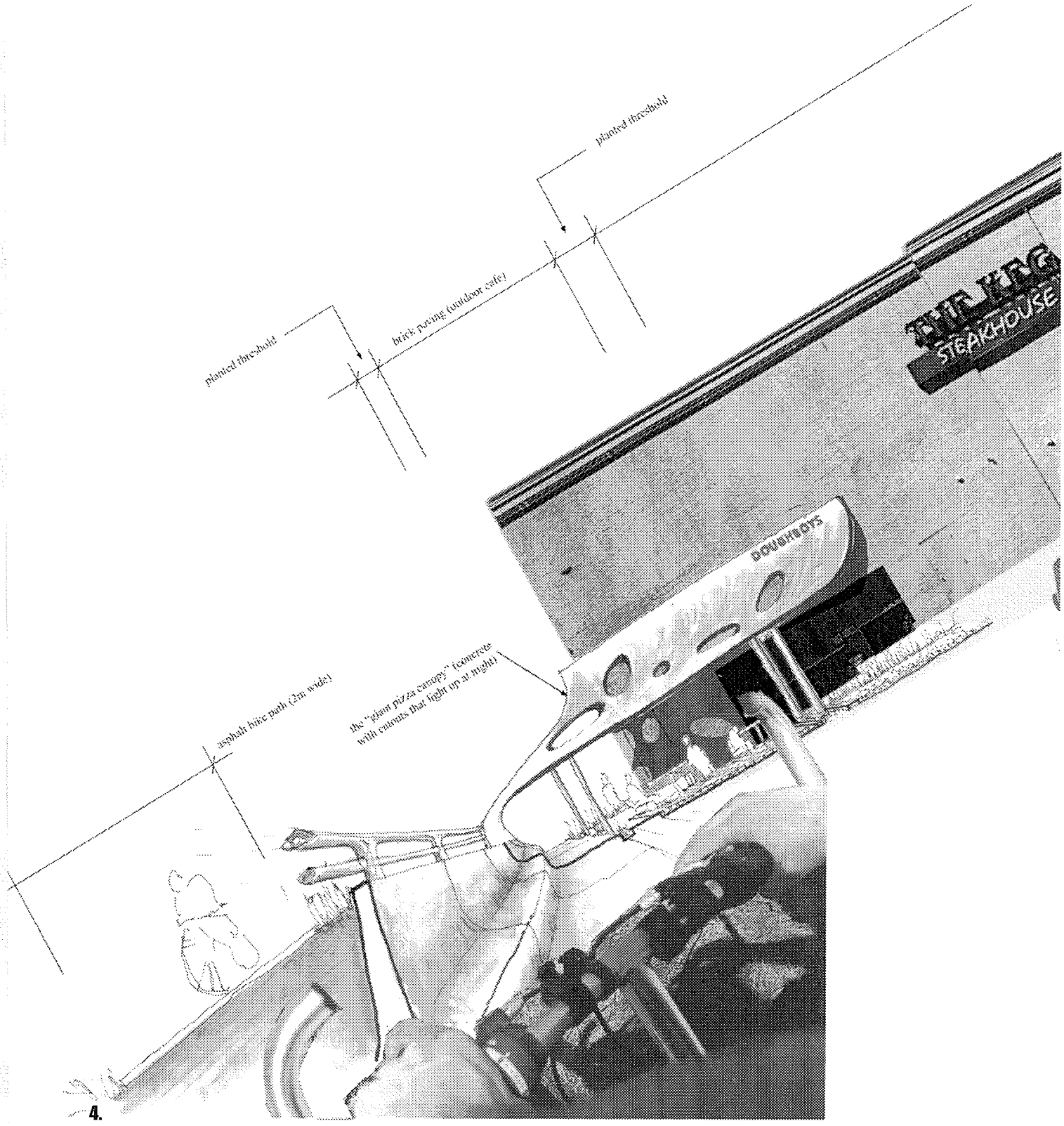

fig. 42. **The cyclist**

The cyclist leaves this node and onto the next. A canopy for the outdoor cafe is inspired by the flowing landforms in skateboard park design.

Experiential Adjacencies and Spatial Overlaps

SUMMARY

Maneuver 5. Review of your equipment

"Need a new pair of kicks, even though I've got this busted Springsteen kit on, I need to have new Nikes."[87]

What if a whole section of the city is cordoned off for skateboarding and a skateboarding sector is created? Anyone is invited to bank up concrete transitions to existing building walls, grind rails across ledges and launches from sidewalk to sidewalk. For a skateboarder, this is a dreamy proposition... and there is considerable speculation of this type within the pages of this practicum. However, this study is more concerned with understanding skateboarding as a part of urbanism instead of as an isolated entity. Andrea Kahn describes the notion of urban as something 'based on the co-presence of diverse spatial practices – ranging from the physical through the economic and political to the ideological...."[88] Similarly, Hannah Arendt defines it as place of interaction and difference where "the reality of the public realm relies on the simultaneous presence of innumerable perspectives..."[89] This practicum draws heavily from these definitions of urbanism, and examines skateboarding in relation to the everyday urban environment - instead of as an activity confined to a facility. Through this examination of a specific activity, a strategy of how to address the changing nature of recreation in public space is presented by this study. Interestingly, any number of fringe groups, such as the homeless, graffiti artists, or even frisbee golfers (for that matter) could be used with this type of strategy. The focus of this document revolves around issues of contest for space in relation to changes in the morphology of the contemporary city.

To ensure the urbanism, as described by Kahn and Arendt, will mold and shape our cities in the future, Landscape Architecture can contend with difference and continue to investigate how people, actions and events overlap, co-exist, resonate and dissonate with urban life. The main objective of this practicum was to use skateboarding as an instrument to further Landscape Architectures understanding of the social and relational urban networks in relation to the changing nature of recreation in public areas. This objective is reached in a design strategy that uses the seemingly mundane and everyday site of Pembina Highway and McGillivray Boulevard. By the development of a design strategy, this practicum demonstrates how the various degrees of mediation between the skateboarder and the general

public can contribute to a series of unique experiences of the landscape. This final chapter will discuss the strengths and weaknesses to consider in the implementation of this strategy, lessons learned about Landscape Architecture and some final concluding remarks.

Summary of Theoretical Construct and Design Strategy

Is it a skateboard park? Is it a parking lot? Is it a flower shop? Is it a park? The answer is that it is all of these things and none of them. The design approach developed and investigated in this practicum uses a formal strategy of hybridizing multiple actors and activities onto a singular surface. This can be a powerful and potentially constructive tool in design because it intentionally collides values of functional and programmatic needs. Through the idea of overlapping and adjacency of recreation activities with the everyday, this design strategy is intended to encourage exposure to the 'other', and to *difference* that we may be *outside of* in our everyday routine.

Strengths, Weaknesses and Suggestions for Implementation

1. The Experiential

CAN PERSONAL OR COLLECTIVE EXPERIENCES OF THE BODY INFORM DESIGN?

An important finding from the survey work is that the more exciting experiential aspects of skateboarding, such as how the body moves through space, or how an object such as a handrail can take on multiple uses and meanings, are constrained by political and ideological principles. This was a disturbing finding because it means that there are people out there who experience the city in ways most people never imagine, from perspectives and angles most people will never see – but Landscape Architecture can not always look to these experiences to suggest new

possibilities that inspire the city. This finding generated an interesting paradox - which can be a powerful tool to inform and structure the design process. The activity of skateboarding, in many respects, is about pushing your body to its extreme capabilities. In all honesty, this is not something that every person desires from the everyday landscape. However, to speculate on the theoretical potentials of a heightened experience with our surroundings, Landscape Architecture sometimes needs to explore such paradoxes. It can be concluded that this study has helped to question and re-evaluate why Landscape Architecture often defaults to conventional standards over human experiences. As these theories and ideas of skateboarding are related to the everyday, limitations in body experience were found. Yet, at the same time, new potentials for social interaction and body experiences were also discovered.

2. Sub-Culture vs. Culture

CAN LANDSCAPE ARCHITECTURE LOOK OUTSIDE THE STATUS QUO FOR INSPIRATION?

As Miralles described about his precedent, *Urban Park at Mollet* (see chapter 2), (Landscape Architecture) "must develop a sensitivity towards reality, (and) has no other choice then to be critical with respect to the place and the program."[90] The reality of the city is that people do engage in their own unorganized recreation pursuits such as skateboarding and the practice of graffiti. If this is true, then why are there not graffiti and skateboard parks everywhere? As discussed in the introduction, this is most likely because graffiti and skateboarding operate outside of the social norm (to a certain extent), and to formally accommodate the activity may in fact contradict its rebellious proposition. Miralles respects this in *Urban Park,* and limits his engagement with graffiti to an iconographical construct. His giant walls are not for graffiti, but instead conjure up images and feelings of graffiti. During this practicum, it was found that the extent to which skateboarding can be formally accommodated into the urban fabric should be also be limited. Like the giant graffiti form walls in Miralles work, the design of McGillivray Boulevard and Pembina Highway also relates skateboard theory to the everyday

through an iconographical approach. Projection walls, for example, relay the performance and movement of skateboarding to all people who use the site (see fig. 27). In the canopy of the outdoor cafe, forms and shapes are borrowed from skateboard park design and applied to everyday experiences (see fig.42). Also, in the *vertical re-orientation device*, the skateboarder's body experience is applied to the experience of the pedestrian (see fig.38). It was found, in many instances, that it is adequate to merely provide a glimpse into the realm of the other (the skateboarder in this case) instead of always accommodating it.

3. The City of Boarders and Boundaries

WHY DO WE CONTINUE TO SEPARATE THE CITY WITH AGE-OLD SOCIAL BORDERS AND BOUNDARIES THAT DO NOT EXIST?

One of this practicum's intentions was to explore a theoretical approach to design where a singular space can have **multiple meanings and uses**. In the design phase, this idea took form through overlapping and adjacencies of program, activities and people. The strengths and weaknesses of this approach are best seen in the precedent review of Edward Mitchell's *Hawk and Falcon State Game Preserve* (see Chapter 2). The strength of this approach is that if one use or activity dies, the overall life of the space will likely continue. At the site of Pembina Highway and McGillivary Blvd, the activity of skateboarding may disappear in ten years, but the site will still function as a parking lot and vice versa. The *St. Albert Skateboard Park* (see chapter 2), on the otherhand, supports one specific function and may meet the needs of skateboarders today, but what if skateboarding changes in ten years - as it often does? Will this space become void and sterile like the many unused or lifeless skateboard parks built in the 1970's or 80's. As was found in the survey, the idea of programming space can be open and adaptable, instead of prescriptive. Space, in today's city, is like ecology, it can also grow, evolve and sustain itself. However, the weakness of this design approach is that conflicts of interest may potentially dissuade people from engaging this type of space. It was found, in this study, that people also need a

degree of separation. The next conclusion will discuss how the strategy developed in this practicum uses the idea of adjacency to mediate conflicts of interest.

4. Degrees of Accommodation

How do you accommodate activities and people who operate outside the status quo?

Skateboarders, like pedestrians or cyclists, do sometimes need a certain degree of spatial accommodation. However, for safety concerns in highly public areas, it is sometimes important for the design of this accommodation type to physically separate activities. As this design investigation demonstrates, there are nevertheless, unlimited potentials in how the physical separation of activities can relate on a perceptive level. Again, this is where the idea of adjacency and overlap can be explored. In realm of contestation entitled *the Skateboard Realm*, the dynamic and performance based movement of the skateboarders is applied to the design of thresholds instead of by proposing walls or fences. The *translucent threshold*, for example, separates the skateboarder from the larger public, but also encapsulates movement to be viewed by a passer by. (See fig. 29)

Located in a partly marginal space of the city, the study site for this practicum is characterized by a temporal occupation of vehicle parking, pedestrian, cyclist and skateboard use. Therefore, one of the design intentions was to explore how to provide a certain degree of sharing space through temporal programs. Most evident in the design part of the study entitled *The Public Realm Encoded with Skateboard Subtleties,* a detail is intended to respond to situational shifts in program. The *spatial re-orientation* device is designed to provide an open skateboard space (while vehicles are not parked there), and alternately, to provide a parking space (while skateboard use decreases) (see fig. 36). This intention generated some interesting spatial relationships and forms, but an important question also arises in respect to it. With the rise in gated communities, and the popularity of the private life that the suburbs offer, are people really willing to

share space? Although this practicum draws heavily from definitions of an urbanism arguing that simultaneous perspectives should co-exist, it also attempts to satisfy certain desires of *an un-willingness* (for lack of a better word) to share space. As described in the background section of the introduction to this practicum, Rosenzweig and Blackmar propose that the interpretation of the public realm, in design, should include a concern for safety and liberty of the individual. In *Public Realm for the Community,* certain proposed spaces accommodate only parking or **only** skateboarding - to alleviate fears of collision. Also, elements such as the projection wall facing Pembina Highway are designed for people to experience from the extremely popular private environment of their car (see fig.27).

COULD THIS APPROACH BE APPLIED TO THE SUBURBS?

Spaces that do not support a large number of activities or uses cannot support the type of approach presented in this practicum. Miralles and Mitchell's' precedents are located in semi-urban areas and ideas of overlap and adjacency are successful because of a large population base to draw from. The *St. Albert Skateboard Park*, on the other hand, is detached from the everyday and isolated in the spacious suburbs. This approach can only be implemented to a certain degree at this location because there is nothing to overlap with.

5. Safety

DO SAFETY CONCERNS DAMPEN THE POTENTIAL FOR HEIGHTENED EXPERIENCES WITH OUR LANDSCAPE?

In this study, the issue of **safety** generated considerable criticism for the adoption of hybridization as a design tool. When activities of different interests overlap, safety becomes a very important issue. It is un-arguable that this practicum carries the idea of overlapping and adjacency to an extreme level and that further study could merit examination into issues of safety. But in the same vain, when you

look at the present condition of many stripmalls and parking lots, they are extremely dangerous environments for a pedestrian or a cyclist or skateboarder.

The biggest drawback from this approach is the potential for collisions and subsequent reduction of personal safety. In light of this, it can be argued that this type of design approach is better suited to remain as an academic exercise. However, it can also be argued that if the findings of this practicum were not implemented, it would be a disservice to any desire to improve the social life of cities. This can be a valid design approach for not only the activity of skateboarding, but also for many other types of urban activities such as frisbee golf, cycling, urban hiking or scooters. To help contend with possible conflicts arising from this design strategy, a thorough understanding of the relational networks, the situational encounters, and temporal shifts is needed. The designer can first be an observer of the everyday, and then a provider of a framework to allow for change and adaptation. As in a Robert Altman Movie, people and activities always overlap and collide – the director provides the framework to structure it.

6. Function

Do conventional standards, found in Landscape Architecture, value human experience?

Functionality is relative to the values we place in what and who must function. In our cities, a look out your car window will reveal how much value is placed in the automobile. With these values come the diluted cities we have today. Do we really want a city full of parking lots, highways, strip malls, big box environs and one hour commutes? A city that excludes the pedestrian? What can landscape architecture do to change this? Does this need to be changed? The design part of this study offers a strategy that accepts our existing urban condition by adhering to the required standards of accessibility and construction - standards that are so obviously orientated towards the vehicle. At the same time, multiple scenarios

and schemes of integration are added and encoded on top of these standards. This creates a situation where the space is shared - and its function oscillates correspondingly. As the handrail provides many uses, design can view the everyday as functional yet spectacular.

This study argues that it is important to question the values behind who and what design is for. Do our conventional standards (standards Landscape Architects often default to) value human experience? Landscape standards, building codes, and legislations are in place to ensure a status quo. These sources (and forces) define a middle ground. By exploring the extreme end, this study hopes to redefine the middle ground – and perhaps push the scale in the opposite direction. If Landscape Architects continue allowing conventional standards design our cities, the result will be a status quo city.

Concluding Remarks

This practicum originated with an observation of how the urban practice of skateboarding is a unique way of engaging with the built environment. As both a part of the everyday and also a critique of the everyday, skateboarding is the crack in the sidewalk or the patterned rhythm of wheels on pavement and it is also a performance, and pushing the limits of body and space. Through this study of skateboarders, it was found that there is enormous potential for the everyday landscape to provide a heightened sense of the surroundings and the 'self' through recreation. The skateboarders use the everyday as a place of self-expression, discovery and exploration - instead of allowing it to constrain and prescribe their experiences. The literature reviewed in this practicum argues that these types of experiences are missing from today's city and that designers should move away from our rather dated approach to the design of physical space.[91] Although this study began by examining a very specific and almost undifferentiated group of people, the findings demonstrate that the space of your imaginative recreation holds great potential to form meaning in today's city. It is unarguable that

Landscape Architecture can begin to relate this particular aspect of skateboarding to how the general public experiences the increasing amounts of void and residual spaces.

END NOTES

INTRODUCTION

[1] [on-line] available at http://www.bobstricktips.com/pages/fsbs.shtml; Internet; accessed 01 March 2001.

[2] Borret, Kristiaan. *The Void as a Productive Concept For Urban Public Space*, ed. GUST, **The Urban Condition: Space, Community, and Self in the Contemporary Metropolis.** (Rotterdam: 010 Publishers, 1999) 251.

[3] De Cauter, Liven. *The Flight Forward of Rem Koolhaus*. ed. GUST, **The Urban Condition: Space, Community and Self in the Contemporary Metropolis.** (Rotterdam: 010 Publishers, 1999) 257.

[4] Ibid., 257.

[5] Borret, Kristiaan. *The Void as a Productive Concept For Urban Public Space*, ed. GUST, **The Urban Condition: Space, Community, and Self in the Contemporary Metropolis.** (Rotterdam: 010 Publishers, 1999) 250.

[6] Ibid., 238.

[7] These are a collection of terms borrowed from theorists who discuss the meaning of the word Public Space. Chance encounters- Marshell Berman; Participatory Democracy - Rosalyn Deutche; Social Negotiation- Claude Lefort.

[8] Borret, Kristiaan. *The Void as a Productive Concept For Urban Public Space*, ed. GUST, **The Urban Condition: Space, Community, and Self in the Contemporary Metropolis.** (Rotterdam: 010 Publishers, 1999) 238.

[9] Robert Altman is best known for his movies *Mash, Short Cuts and Nashville.*

[10] Because skateboarding is illegal in many cities across North America, most skateboarders value the skateboard park as a place to skate without hassle from police and security. The highly constructed landscape of the skateboard park offers elements and forms that cannot be found in the urban environment and many skateboarders enjoy this type of setting. For safety reasons, some parents would prefer their younger children skateboard in a facility instead of in the streets. On the other hand, many parents are also afraid to let their children go to the skateboard park for fear that they will be exposed to bad influences.

[11] Jones, Stanton. *Powerplays in Public Space: Skateboard Parks as Battlegrounds, Gifts and Expressions of Self.* **Landscape Journal,** Vol. 19 (2000): 136.

[12] Ibid.,136.

[13] Ibid., 138

[14] Rankin, Matt, *City Run Skateparks are not a Recipe for Disaster*. **Parks and Recreation**. July (1997): 56

[15] Borret, Kristiaan. *The Void as a Productive Concept For Urban Public Space*, ed. GUST, **The Urban Condition: Space, Community, and Self in the Contemporary Metropolis.** (Rotterdam: 010 Publishers, 1999) 251

[16] Ibid.,251

[17] Blake, Casey, review of *The Park and the People: A History of Central Park*, by Roy Rosenzweig and Elizabeth Blackmar, in **Journal of the Society of Architectural Historians** 54 (1995): 235.

[18] **Borden's** theoretical work is concerned with the socio-spatial politics of cities and draws heavily from Henri Lefebvre's ideas on the social production of space. See Lefebvre, Henri. **The Social Production of Space** Henri Lefebvre, (Oxford, Basil Blackwell,1991).

[19] Borden, Iain. *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture.* **In The Unknown City: Contesting Architecture and Social Space.** ed. Iain Borden, et al. (MA, MIT Press, 2001): 179.

[20] See: Jones, Stanton. *Powerplays in Public Space: Skateboard Parks as Battlegrounds, Gifts and Expressions of Self.* **Landscape Journal,** Vol. 19 (2000): 136-148.

[21] McLeod, Mary. *Everyday and "Other" Spaces*, ed. Debra L. Coleman, Elizabeth Ann Danze and Carol Jane Henderson, **Architecture and Feminism**. (New York: Princeton Architectural Press, 1999) 188.
[22] Ibid., 182.

Chapter 1 – SURVEY WORK

[23] [on-line] available at http://www.bobstricktips.com/pages/fsbs.shtml; Internet; accessed 01 March 2001.
[24] Betsky, Aaron. *Nothing But Flowers: Against Public Space*, ed. Micheal Bell and Sze Tsung Leong, **Slow Space**. (New York: Montecelli Press, 1998) 457.
[25] Ibid.,457.
[26] McLeod, Mary. *Everyday and "Other" Spaces*, ed. Debra L. Coleman, Elizabeth Ann Danze and Carol Jane Henderson, **Architecture and Feminism**. (New York: Princeton Architectural Press, 1999) 189.
[27] Downtown Winnipeg is patrolled by an operation called 'Downtown Biz.' Although the 'biz' is not a part of the Winnipeg Police, they are a significant deterrent to skateboarders and do have authority to ticket skateboarders.
[28] These findings represent the conditions at the time the survey was completed. With the Bank of Montreal, this situation may have changed.
[29] *Kitchen Party* and *the Suburbanators* are Canadian Movies by director Gary Burns
[30] Borret, Kristiaan. *The Void as a Productive Concept For Urban Public Space,* ed. GUST, **The Urban Condition: Space, Community, and Self in the Contemporary Metropolis**. (Rotterdam: 010 Publishers, 1999) 242.
[31] Ibid., 241.
[32] Ibid., 241.
[33] Sosa, Jose, Anonio, "*Environmental Constructers: From Mat-building to Programmatic Lava,*" in **Quaderns,** n. 220 (1998) 96
[34] Ibid., 96.
[35] Borden, Iain. *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture*. In **The Unknown City: Contesting Architecture and Social Space**, ed. Iain Borden (et all.) (Massachusetts, IL: M.I.T Press): (right beside his end note #28)
[36] Kahn, Andrea. From the Ground Up: Programming the Urban Site, in **The Harvard Architecture Review**, n.10 (1999) 68.

Chapter 2 – PRECEDENT STUDY

[37] Quoted from Mark Gonzales in an interview in Jan 2001 Thrasher magazine. #240, pg. 162
[38] Borden, Iain, ed., *"Vauxhall X/ City Hall,"* **Architectural Design**, vol.71, no. 3 (2001): 35
[39] Shusterman, Richard, *Pragmatist Aesthetics and the Uses of Urban Absence*, in H. Paetzold, **City Life: Essays on Urban Culture** (Maastricht: Jan van Eyck Akademie, 1997), 91
[40] Jones, Stanton. "*Powerplays in Public Space: Skateboard Parks as Battlegrounds, Gifts, and Expressions of Self,"* **Landscape Journal,** vol. 4, no. 1&2 (2000): 138
[41] McLeod, Mary. *Everyday and "Other" Spaces*, ed. Debra L. Coleman, Elizabeth Ann Danze and Carol Jane Henderson, **Architecture and Femisim**. (New York: Princeton Architectural Press, 1999) 182.
[42] See Focault, Michel. *Of Other Spaces: Utopias and Heterotopias*, ed. Joan Ockman and Edward Eigen, **Architecture Culture: 1943-1968: A Documentary Anthology**. (New York: Columbia Books of Architecture and Rizzoli, 1993) 420-26
[43] The first category is interested in 'otherness' as an issue of formal strategy,[43] and consists of the deconstructivists (architects who follow the writing of Jacques Derrida).

[44] Ibid., 184.
[45] Baird, George, 1995.**The Space of Appearance**. (Cambridge, MIT Press) 57.
[46] McLeod, Mary. *Everyday and "Other" Spaces*, ed. Debra L. Coleman, Elizabeth Ann Danze and Carol Jane Henderson, **Architecture and Feminism**. (New York: Princeton Architectural Press, 1999) 184.
[47] Stevens, Clark. *"Everyday Observations,"* **Architectural Design**, vol. 134 (1998): 67-72.
[48] Ibid.,184.
[49] Gibbs & Brown. Portfolio. # 408, 10310-102 Ave. Edmonton Alberta. gbla@caisnet.com.
[50] Thompson, William J, "A Good Thrashing." **Landscape Architecture**, March (1998): 80
[51] Gibbs & Brown. Portfolio. # 408, 10310-102 Ave. Edmonton Alberta. gbla@caisnet.com
[52] Ibid
[53] See: Thompson, William J, "A Good Thrashing." **Landscape Architecture**, March (1998): 77-100, Rankin, Matt, *"City Run Skateparks are not a Recipe for Disaster,"* **Parks and Recreation**. July (1997) 56-60, Gibbs & Brown. **Portfolio**. # 408, 10310-102 Ave. Edmonton Alberta. gbla@caisnet.com
[54] See: Thompson, William J, "A Good Thrashing." **Landscape Architecture**, March (1998): 77-100, Rankin, Matt, *"City Run Skateparks are not a Recipe for Disaster,"* **Parks and Recreation**. July (1997) 56-60
[55] Borden, Iain, *An Affirmation of Urban Life, Skateboarding and soci-spacial censorship in the Late Twentieth Century City.* **Archis**. No. 5, (May 1998 accessed 01 December 2001), availibale from http://www.archis.org/english/archis_art_e_1998/archis_art_9805_eng.html.
[56] See: Thompson, William J, "A Good Thrashing." **Landscape Architecture**, March (1998): 77-100, Rankin, Matt, *"City Run Skateparks are not a Recipe for Disaster,"* **Parks and Recreation**. July (1997) 56-60
[57] In most cities across North America, it is considered illegal to skateboard board on the streets and sidewalks.
[58] *"Chairman of the Board,"* **The Financial Post**, 6 September 2000, p. 1.
[59] Jones, Stanton. *"Powerplays in Public Space: Skateboard Parks as Battlegrounds, Gifts, and Expressions of Self,"* **Landscape Journal,** vol. 4, no. 1&2 (2000): 136.
[60] Ibid.,146.
[61] Ibid.,136.
[62] Ibid.,146.
[63] Ibid., 146
[64] Cerver, Francisco A. **Urban Space Details- Landscape Architecture.** (Barcelona: Arco Editorial, 1998)
[65] Miralles uses this phrase to describe how he begins a project. See Miralles, Enric, *"Focus on Architect, Enric Miralles, Benedetta Tagliabue,"* interview by Yoshio Futagawa' **GA Documents**, no.60 (1999): 92-129.
[66] Cerver, Francisco A, **Urban Space Details- Landscape Architecture**. (Barcelona: Arco Editorial, 1998) 55.
[67] Miralles, Enric, *"Focus on Architect, Enric Miralles, Benedetta Tagliabue,"* interview by Yoshio Futagawa, **GA Documents**, no. 60 (1999): 92-129.
[68] Cerver, Francisco A. **Urban Space Details- Landscape Architecture**. (Barcelona: Arco Editorial, 1998) 59.
[69] McLeod, Mary. *Everyday and "Other" Spaces*, ed. Debra L. Coleman, Elizabeth Ann Danze and Carol Jane Henderson, **Architecture and Feminism**. (New York: Princeton Architectural Press, 1999) 187.
[70] *Atlanta: The Olympics and Ethnical Cleaning,* **Spazio Societa,** vol. 16, n. 64 (1993) 100-104.
[71] The Architectural League of New York, **Young Architects: Scale,** (New York: Princeton Architectural Press, 2000) 56.
[72] See *"Atlanta: The Olympics and Ethnical Cleaning,"* **Spazio Societa**, vol. 16, n. 64 (1993) 100-104 and also: *"Olympic Vision for Urban Renewal"*, **Landscape Architecture**, vol. 89, n. 10 (1999) 48-53.
[73] The Architectural League of New York, **Young Architects: Scale**, (New York: Princeton Architectural Press, 2000) Intro. 12.

Chapter 3 – LEARNING FROM SKATEBOARDING

[74] [on-line] available at http://www.bobstricktips.com/pages/fsbs.shtml; Internet; accessed 01 March 2001.

[75] Borden, Iain. *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture.* In **The Unknown City: Contesting Architecture and Social Space**, ed. Iain Borden, et all. (Massachusetts, M.I.T Press, 2001): page unknown

[76] Halliday, Jeff and Morrison, Alex. *Guerrilla Ramp Building or "the Anti-Monumental Movement and its Fight to Reject the Values and Spatio-Temporal modes of Living in the Contemporary Capitalist City.* **Mix** (winter 2001): 18.

[77] Demkiw, Janis. *Humiliating the cube: The Pop and Parcel of Jennifer Marmen.* **Mix** (winter 2001): 49.

[78] Halliday, Jeff and Morrison, Alex. *Guerrilla Ramp Building or "the Anti-Monumental Movement and its Fight to Reject the Values and Spatio-Temporal modes of Living in the Contemporary Capitalist City.* **Mix** (winter 2001): 18.

[79] Young, Bobby. *A Skateboarders Guide to Architecture or an Architect's guide to Skateboarding.* **Loud Paper**, vol.3, n. 9. 4 (2001): 51.

[80] Ibid.,51.

[81] Seabrook, John, *"Dept. of Vectors: How to intersect without really trying."* **The New Yorker**, (18 September 2000): 70.

[82] Borden, Iain. *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture.* In **The Unknown City: Contesting Architecture and Social Space**, ed. Iain Borden, et all. (Massachusetts, M.I.T Press 2001): 191.

[83] Waldenfels, Bernhard, **Out of Balance in Reversible Destiny- Arakawa / Gins,** organized by Michael Govan, (New York: The Solomon R. Guggenheim Foundation, 1997), 209.

Chapter 4 – DESIGN INVESTIGATION

[84] [on-line] available at http://www.bobstricktips.com/pages/fsbs.shtml; Internet; accessed 01 March 2001.

[85] Jones, Stanton. *"Powerplays in Public Space: Skateboard Parks as Battlegrounds, Gifts, and Expressions of Self,"* **Landscape Journal,** vol. 4, no. 1&2 (2000): 144.

[86] Searching, Finding, Living, Sharing, **R.A.D Magazine**, n.79 (September 1989), p.16. Quoted in Borden, Iain. *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture.* In **The Unknown City: Contesting Architecture and Social Space**, ed. Iain Borden, et all. (Massachusetts, M.I.T Press, 2001): 186.

Chapter 5 – SUMMARY

[87] [on-line] available at http://www.bobstricktips.com/pages/fsbs.shtml; Internet; accessed 01 March 2001.

[88] Kahn, Andrea. From the Ground Up: Programming the Urban Site, in **The Harvard Architecture Review**, n.10 (1999) 68.

[89] Adrendt, Hannah, The Human Condition (Chicago, University of Chicago Press) 1958, quoted in Baird, George, **The Space of Appearance**. (Cambridge, MIT Press, 1995) 57.

[90] Miralles uses this phrase to describe how he begins a project. See Miralles, Enric, *"Focus on*

Architect, Enric Miralles, Benedetta Tagliabue," interview by Yoshio Futagawa' **GA Documents**, no.60 (1999): 97

[91] Betsky, Aaron. *Nothing But Flowers: Against Public Space*, ed. Micheal Bell and Sze Tsung Leong, **Slow Space**. (New York: Montecelli Press, 1998) 457.

FIGURES

All figures are original art by Chris Veres except for the following:

fig.1. Photograph by: Veres, Chris (Winnipeg, Manitoba, 1998).
fig. 2. Sadler, Simon. **The Situationist City**. (Cambridge, MIT Press 1998): 60.
fig. 4. 12 –14 year old skateboarders from survey (Winnipeg, Manitoba, 1999).
fig. 5. 15 – 18 year old skateboarders from survey (Winnipeg, Manitoba, 1999).
fig. 6 Photograph by Veres, C and Wakshinski, Ryan (Winnipeg, Manitoba, 1998).
fig. 7. Photograph by Veres, C (Winnipeg, Manitoba, 1999).
fig. 9. Photograph by Veres, C (St. Albert, Alberta,1999).
fig. 10. Photograph by Veres, C (Edmonton, Alberta,2001).
fig.11. Miralles uses this phrase to describe how he begins a project. See Miralles, Enric, "*Focus on Architect, Enric Miralles, Benedetta Tagliabue*," interview by Yoshio Futagawa' **GA Documents**, no.60 (1999): 126.
fig. 12. The Architectural League of New York, **Young Architects: Scale,** (New York: Princeton Architectural Press, 2000) 56.
fig.13. Still from homemade video: author unknown
fig.14. Demikiw, Janis. *Humiliating the Cube: the Pop and Parcel of Jennifer Marmen.* **Mix** (Winter 2001): 29.
fig.15. Photograph by Veres, C (Winnipeg, Manitoba, 1998)
fig. 16. Artist Unknown. "I want to Live," **Adbusters**, no.35, (May/June 2001) page number unknown.
fig. 17. Still from homemade video: author unknown.
fig. 18. Waldenfels, Bernhard, **Out of Balance in Reversible Destiny- Arakawa / Gins,** organized by Michael Govan, (New York: The Solomon R. Guggenheim Foundation, 1997), 209.
fig. 30. Harris, Charles and Dines, Nicholas T. **Time Saver Standards for Landscape Architecture,** (New York: McGraw-Hill, 1988) 210-8
fig. 31. Artist Unknown. *"Contested Space,"* **Adbusters**, no.35, (May/June 2001) page number unknown.
fig. 32. Background image borrowed from: Artist Unknown. *"Dead Space where the City Forgets,"* **Adbusters**, no.35, (May/June 2001) page number unknown.

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