



RECLAIMING  
RECLAIMING

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*&*

*The Car Crash Set*

*Red Height*

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# FOREWORD

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After the widespread banning of skateboarding in public spaces and diverting the activity to skate parks, recent discussion on skateboard culture has shifted to its reintegration into the public domain. As organisers of *Reclaiming the Street* we feel this shift reflects our connection to this project and our belief in the validity of skateboard culture, especially as a tool for improving the quality of certain kinds of public space.

In this publication you'll find the shortlisted entries from 2010's *Reclaiming the Street* competition as part of the multimedia project *Endless City*. With a nod to the Situationist International, the *Endless City* project examined the relationship between skateboard culture, public space and (visual) art, through a wide range of media including a documentary film, a dance intervention and an exhibition. The competition attracted ideas and designs from artists, designers and skateboarders who were asked to propose objects or adaptations of the urban environment and playfully connect skaters with the general public.

This publication introduces the next phase of the competition: the hopefully imminent realisation of at least one of the projects in Rotterdam. As the discussion about public space continues to widen, we hope this publication contributes to the debate by paying attention to the user's experience of

public space and keeping an open mind to the notion of the 'homo ludens'.

Internationally, over 80 designs were submitted and subsequently shown in the *Reclaiming the Street* exhibition at ROT(T)ERDAM / Roodkapje from June 13 to July 25, 2010. A specialist jury nominated four finalists and the public voted for a fifth. The five finalists were then asked to further develop their proposals so that they were ready for realisation. As part of this process a masterclass was held at DEK22 at the end of October, 2010. The nominees pitched their ideas to a group of three masters and received advice on their projects. Once the final designs were presented the jury announced their favourite project as *Twist & Shout* by Romi Khosa Design Studios, New Delhi.

In the following pages are the five shortlisted designs and introductions to the people behind them. Seven 'honourable mentions' are also featured, and at the back of the book is an index of all the other entries.

The proposals are flanked by two 'classic' texts, which in very different ways explain the relationship between skateboarding and public space. *The Elk and the Skateboarder* is a chapter from *The Answer is Never*, Jocko Weyland's insider view of the rise of skate culture in



the 1980s as it moved from subculture to mainstream culture.

Iain Borden's essay *Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture* taken from his edited book *The Unknown City: Contesting Architecture and Social Space* looks from a scientific view into how skateboarders adopt the concrete playground, and in doing so give their own meaning to the urban environment.

The relationship between skateboarding and public space is visualised and brought into the here and now in two photographic series by artists and skaters Louisa Menke and Koen Taselaar.

Showroom MAMA sincerely hopes for all the entrants, nominees, jurors, masters, and the other stakeholders inside and outside of Rotterdam, that one of the designs will soon be realised. We are working on it and hope this publication contributes to the process.

*Reclaiming the Street*, the competition, the exhibition and this publication could not have been achieved without the commitment and cooperation of many people. Firstly, we would like to thank all of the entrants. Special thanks to Kim Bouvy, the project leader of the competition.

Many thanks to Eric den Hartigh of ROT(T)ERDAM / Roodkapje for providing their exhibition spaces, and to DEK22 for hosting the masterclass.

MAMA also wishes to thank the judges: Elger Blitz (Carve, former skateboarder), Elma van Boxel (ZUS - Zones Urbaines Sensibles), Dees Linders (Sculpture International Rotterdam), Florian Waldvogel (Kunstverein Hamburg, former skateboarder), Louisa Menke (skateboard star, artist) and Gyz la Rivière (artist, designer, former skateboarder).

And the masters: Elger Blitz (Carve, former skateboarder), Jeroen Everaert (Director Mothership) and Koen Taselaar (artist and skateboarder).

This publication was made by editor Clint van der Hartt and designer Petra Valdimarsdóttir, with the professional support of Nina Post from co-publisher post editions.

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**Showroom MAMA**  
*Ariadne Urlus*

# NOMINATIONS

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# **NOMINATIONS**

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Jury's favourite:

Romi Khosla Design Studios, Martand Khosla  
*Twist & Shout*

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Carlos Antonio Ruiz Tapia,  
Susana Hernandez Stengele  
&

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Marten Koster, Hassel Dekker,  
Bjorn Eulink, Renée Reijnders  
*The Car Crash Set*

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Tevfik Mehmet Aydin,  
Bahadır Altinkaynak  
*Red Height*

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Audience favourite:

Maurizio Scarciglia, Nicola di Vietro,  
Luis Oliva Andrade, Feile Cao,  
Antonio Silva Caparrós,  
Catalina García Trujillo, Igor Lusardi  
*De Badkuip*



# TWIST & SHOUT

Martand Khosla / New Delhi, India

## Romi Khosla Design Studios

[www.rk-ds.com](http://www.rk-ds.com)

**Martand Khosla** (1975) graduated from the Architectural Association in London in 2001 and worked with Allies and Morrison before returning to India to establish **Romi Khosla Design Studios** in 2002. Since setting up the design studio in Delhi, Khosla has been designing a wide range of projects including housing projects for the poor and more affluent, corporate buildings, charitable hospices, school buildings, as well as stage sets, interiors, and children's playgrounds. His building designs featured in the *Phaidon Architectural Atlas of the 21st Century* and several global publications.

Martand's central concern revolves around intense research on functions and forms; a typical project has over a dozen models made before a version is fully acceptable. Similar effort is given to generating the building's dimensional images. In this way, he selects materials for the various surfaces of the building as well as proportions and finishes of his buildings. The design studio has won five world architecture awards and continues to be one of the leading design studios in India. It is currently involved in designing the Volvo headquarters in India, as well as small polyclinics for the urban poor in New Delhi. Khosla is also working on a series of artworks on growing urban migration and poverty in a fast developing India.

# STATEMENT

Enjoy a wide range of landscapes while skating

The design is as simple as a twisted strip of paper. The easy twists of this piece of street furniture create a smooth and fluid curve. Spurting out of the ground, the wave stretches across the streetscape.

The design offers a set of three curves. The central curve is the highest at 1.5 meters high, flanked by two smaller beginners' curves on either side with a height of 1 meter each.

The curves have been designed to provide as much variation and challenge as possible. The skateboarder can slide, slip, hop, and jump on the wooden surfaces and use the metal edge too.

The smaller curves allow kids or beginners to enjoy skating too. Pedestrians can indulge themselves by lying on the curved surface or by sitting on the installation.

The installation consists of twisted metallic frames covered in salvaged wood from demolished buildings, old railway sleepers and forest wood.

The structure is imagined as a metal framework on which wooden pieces are fastened, allowing it to be a light, easily transportable object. The structure can be 'plugged in' anywhere in the city for skateboarders and pedestrians to enjoy a wide range of landscapes while skating and walking through Rotterdam.

*\*Twist & Shout was chosen as the jury's favourite design.*





# INTERVIEW

**Congratulations. *Twist & Shout* is the jury's favourite design...**

We were never concerned about the outcome. For us, sharing our ideas was much more important. When we heard we were short-listed we were happy that the idea made sense to others across the globe.

**How did you come up with the idea for *Twist & Shout*?**

We had seen skaters in real life and in images. Their continuity and fluidity caught my attention, and I simply wanted to communicate that sense of fluidity and dynamism.

**Why did you participate in the *Reclaiming the Street* competition?**

Its urban context was immediately appealing. The sense of enabling the restoration of community activity at street level has always concerned me in my work.

**Is your design mainly a skate object or mainly an intervention in public space?**

Skateboarders cannot be seen in isolation. I see them as part of the whole community that participates in the space. Some watch, some skate, some wait to skate, some wish to skate, some think it's a nuisance.

**To what extent does your design improve the quality of public space?**

That is difficult to predict at this early stage. Most built forms create their own relationship with the city. I hope that it sets up new relationships and dynamics with its presence. One can't be indifferent to it. Its tactile curves will be attractive and seductive.

**How playful is *Twist & Shout*?**

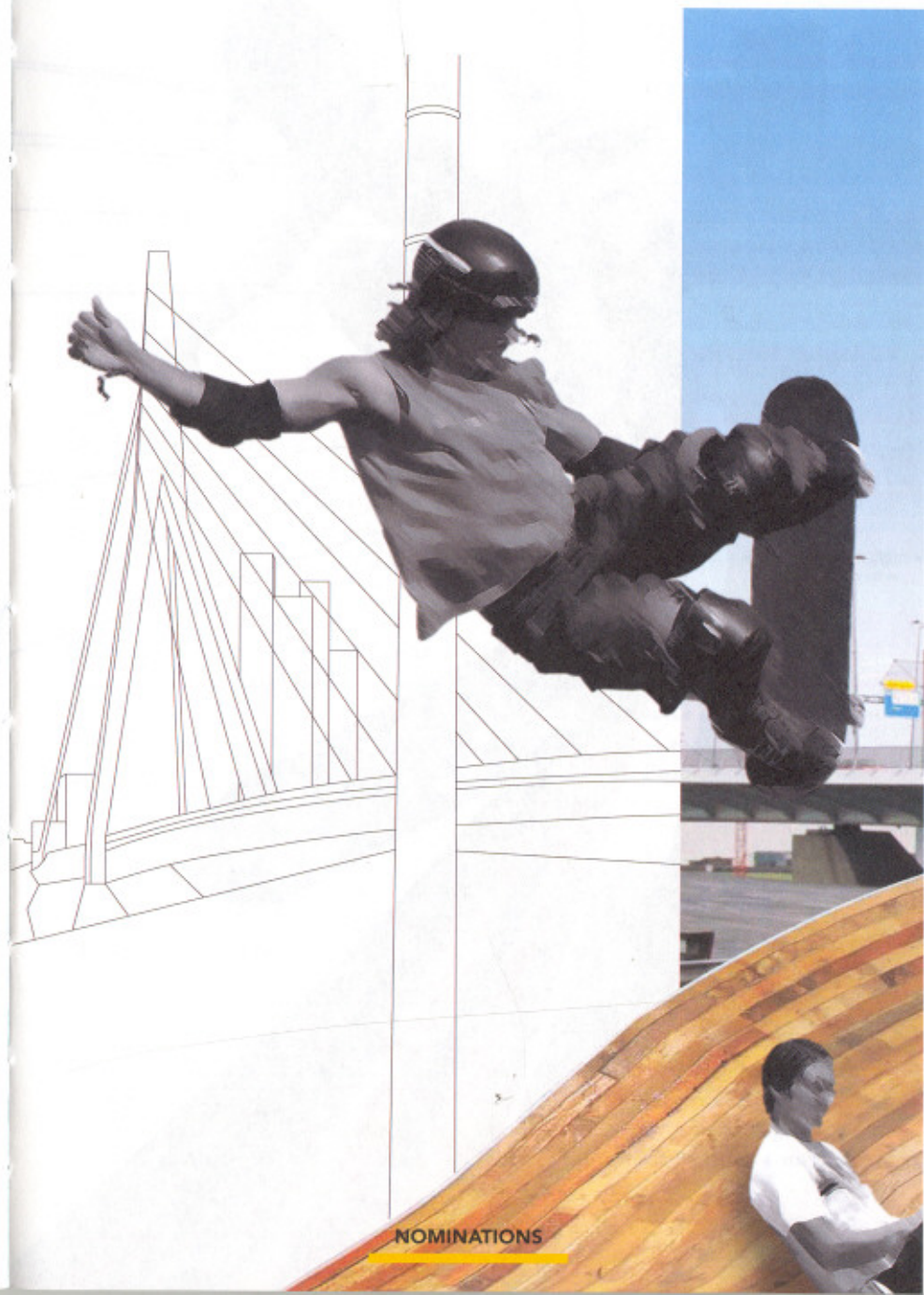
It is intended to be playful. To provide a new punctuation in street furniture, something that offers passive and active participation.

**And how playful are you yourself?**

I have passion for design and design is, at its essential level, a play with form and surface. So I have a passion to be playful.

**Experienced skaters are very enthusiastic about your design, while you yourself have little or no experience in skating. How did you check the skate-ability of your design?**

I travel extensively and have often stopped and watched skaters in other countries. In India they are rare, so I didn't really get a chance to talk with a skater about the proposal. I had a deep sense of identifying with them. Once you sense their identity, you can overcome your limited experience.







**How familiar are you with the current skate scene in your city?**

Skating in Delhi is very rare and hard to find.

**The competition is called *Reclaiming the Street*. To what extent, does this find an expression in your design?**

The design was derived from seeing the slopes and curves of a number of skateboarding objects and combining this with other fluid shapes. Placing the object on the street was intended to reclaim it because of its unusual and curious presence.

**Do you think the idea of *Twist & Shout* could be popular in India?**

It would work in the same way as it would in any street. Indians would use it differently but they would realise that its dynamism sets it apart from other street objects.

**Why do you want to make use of salvaged materials for *Twist & Shout*?**

For me recycling and sustainability are very important for the future. Introducing such a restraint helped me to extend my imagination toward using recycled wood.

**What kind of criticism did your design get from the jury?**

The jury was very encouraging and asked me to explore further changes in the scale of the twist by varying its length and height. This resulted in improvements that I was very happy to make.

**Did you do something with that criticism?**

The changes were very welcome, particularly from two points of view. The skate-ability of the object was considerably improved. Secondly, the form gained from the expansion in scale validates the strength of the original proposal.

**You had to place your design in two specific locations (Erasmus Bridge and Zuidplein). Did you visit them?**

I visited both locations. The Erasmus Bridge is an excellent space at the base of the UNStudio designed bridge, where there is a mix of a very wide array of movement systems and speeds – cars, cyclists, trams, walkers and joggers. It would be very interesting to introduce a new system of motion to this vibrant urban intersection. The Zuidplein site also affords a very interesting space on the edge of a residential and commercial part of the city.





**Your design looks like it could be adapted everywhere and all over the world? Do you have plans to put it on the market?**

The more people I can communicate my ideas to, the better. I am primarily a designer and marketing my winning ideas is not something I have a natural talent for.

**Who from Romi Khosla Design Studios is/are responsible for the design of *Twist & Shout*?**

I, Martand Khosla, was responsible for this design. I was helped in preparing the submission and the design team in the studio made all the early paper versions of the models.

**What does Romi Khosla Design Studios specialise in?**

We are a group of architects whose wide range of experience is partially due to our extensive age differences. We are united by our passion for design and using materials to make objects and buildings with tactile textures.

**Are you intending to design more playful objects in the future?**

Our experience with this project has convinced us that we all should spend more time on objects for public space, and playful objects that can be seen (and heard).