



Olivier Amsellem, photographer
Antiz skateboards
Charles Badi, artist
Iain Borden, architectural historian, lecturer in architecture and urban culture
Atelier Bow-Wow, architects
Burnside, skatepark, Portland, Oregon
Ben Chadourne, filmmaker
Jean-Pierre Collinet, architect
Constructo, architects, engineer
Sébastien Daurel, pro skateboarder
Maxime Delvaux, photographer
l'Escout, architects
Fareastskatenetwork & crosspoint
Fred Ferand, photographer
Rich Gilligan, photographer
Grégoire Grange, graphic designer, photographer
Ocean Howell, professor of architectural history, pro skateboarder
Koo leong- A, artist
la brigade, Hangar Darwin
Jim Lalondrelle, committed skater
Love Park, skatepark, Philadelphia, Pennsylvania
Magenta skateboards
Nicolas Malinowski, artist
David Manaud, photographer
Tony Marquais, pro skateboarder
Minuit audiovisual
Fred Mortagne, photographer
Peace Park, skatepark, Montreal
Claude Queyrel, artist, historian of skateboarding culture
Stéphane Ruchaud, photographer
Janne Saario, architect and landscape designer, pro skateboarder
SCOB, architects
skatediy/Urban Skate Project
Studio 1984, architects
Yvan Taillandier, artist, filmmaker and photographer
Joël Tettamanti, photographer
Bertrand Trichet, photographer
Léo Valls, pro skateboarder
Cyrille Weiner, photographer
Milos Xiradakis, architect
Raphaël Zarka, artist and skateboarding theorist

landskatinganywhere

curators of **landskatinganywhere**
arc en rêve centre d'architecture
Francine Fort, director
Michel Jacques, architect, artistic director,
with Laurent Tardieu, architect, le bureau baroque

landskatinganywhere was produced in Bordeaux, based on the exhibition entitled *Landskating* produced by and presented at the Villa Noailles in Hyères in February 2016. It was adapted and augmented by Michel Jacques and Laurent Tardieu.

Landskating catalogue published by Villa Noailles in partnership with Archibooks / 30 €, on sale at arc en rêve.

Special editions for **landskatinganywhere**:
> **Riding Modern Art**, poster by Raphaël Zarka, artist, skateboarder and skateboarding historian.
> **Fanzine** designed by Grégoire Grange, photographer, co-founder of Bureau Parade, produced by arc en rêve.

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Since 1981 arc en rêve centre d'architecture has elaborated a cultural awareness-building strategy focusing on contemporary architecture and extending into city planning, landscape design and object design, aimed at broadening perceptions of a changing world. Its internationally recognised programme features exhibitions, lectures, public discussions, publications, workshops for children, seminars for adults, visits to buildings, city tours, and planning experiments.

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The exhibition entitled **landskatinganywhere** organised by arc en rêve centre d'architecture for the Paysages cultural season celebrates skateboarding and the ways it relates to architecture and the city at large. The aim of **landskatinganywhere** is to demonstrate and acknowledge the cultural and artistic dimension of skateboarding. The idea is to appreciate the role of the skateboarder as a shifter of urban reality, revealing concealed spaces, gaps and surfaces. More than just a sport, skateboarding is an art of movement and an urban passion. There are many examples where the skateboarder defies extreme situations, in astounding settings. These moments are filmed and photographed, highlighting the landscape.

The exhibition begins with a film by artist and skateboarder Raphaël Zarka, who takes us into the skateboarder's world. It looks back at the history of skateboarding, using archives including original documents lent by skateboarders. It presents skateparks around the world, and focuses on some thirty skateparks in France via models, drawings, and the work of photographers. Modules created by skateboarders in Bordeaux have been skated on *in situ* and installed in the exhibition. By partnering with key figures on the exceptionally rich Bordeaux skateboarding scene, arc en rêve wishes to bring the project alive beyond its walls. Events will provide opportunities to discuss contemporary ways of freely using the city—some consensual, some less so.

Francine Fort director, arc en rêve centre d'architecure

Skateboarding emerged in Los Angeles in the 1950s. It derived from surfing, transposing it into the urban environment. An “*Alternative to a day without waves*”¹, it originally involved using the smooth and curved areas offered by the very specific urban context of Los Angeles: open drains, empty swimming pools, sloping areas in schools, etc. From 1975 onwards, the first skateparks were laid out, reproducing these same characteristics. In parallel, skateboarding continued to be practised outside of these dedicated areas and invented its own reference points by gradually occupying urban space in its entirety. This brief genealogy of skateboarding allows us to identify a fundamental characteristic: more than just an urban version of skiing or surfing, it involves spatial reappropriation and the destabilisation of urban situations.

reappropriation

Skateboarding is both an urban activity and a way of using urban space: its playground is the city itself². In the skatepark, constructed specifically for skateboarding, architecture is intended to serve the activity, making it possible to practise it; here, form both fits and precedes purpose. In street skateboarding, which takes place in public urban space, the situation is completely different: skateboarders have to adapt, finding gaps in the urban fabric and opening up possibilities in urban space. **Skateboarding is defined not so much by its own particular locales than by a way of using already laid out or constructed areas and objects:** these include street furniture (benches, bins, ramps, bollards, etc.) and architectural features (flat surfaces, slopes, curves, steps, and so on). But the skateboarder experiences the city in a specific way: he or she “*constantly pushes back the boundaries of usable space, energising and destabilising forms and objects that are intended for rest and comfort*”³.

In this respect, skateboarding is akin to the *arts de faire* described by Michel de Certeau, which form part of what he calls the invention du quotidien, the “invention of the everyday”⁴. The skateboarder appropriates and repurposes urban space, using clever ploys to temporarily wrest it from its original (functional or monumental) purpose, making it part of his own activity, which is both playful and aesthetic. **Under the wheels of the skateboard, urban space becomes a space that is rich in opportunities and resources.** It offers handholds that are used in a reciprocal configuration of individuals and their environments. **Skateboarding thus reveals the untold, unexpected potentialities of architectural locales and features.** In doing so, it demonstrates how it is possible to play with urban procedures and systems. **In places where the intention has been to smooth off all the rough edges, skateboarding introduces a sense of roughness, friction and tension.**

exploration

Skateboarding is primarily an activity that involves movement, comprising both coded gestures—a physical interaction with the ground and a board—and a journey—moving within urban spaces ripe for decoding. The territory that arises from this is not an easily definable unit. Instead it is a sequential space that follows the journey as it unfolds. **The routes the skateboarder takes are not mapped out in advance; they emerge along the way**⁵. As he or she moves from one anchor point to the next, the skateboarder maps out an impromptu, precarious territory in motion. **Skateboarders move across urban space like visitors to a foreign land**⁶. They look for handholds; they scout for locations; they explore and experiment. All this takes them into unconventional and unfamiliar territory. As they move, they activate a way of apprehending urban space that is both sensitive and practical. Like a climber looking for a way up, they explore the lie of the land. Then it's time to set off: after exploration comes the experience itself. Surfaces and obstacles are used like pieces of gymnastic apparatus; the skateboarder (and all its components: the board, the wheels, the trucks) and

the skater's body come into play: a body that moves, creating a choreography for a particular place; a body set in motion, often falling, repeating movements and initiating countless variations. **The skateboarder noisily clatters along, exploring and experimenting with urban space.**

resistance

Because it takes place in urban space, skateboarding points to the notion of cohabitation and the shared future of that space. It thus forms part of what Isaac Joseph calls a “culture urbaine de l'intervalle”⁷ [an urban culture of gaps] thanks to the range of different environments the skateboarder moves through every day. He or she intrudes into many different areas: an experience defined by public interactions requiring discreet adjustments and moments of restraint⁸. Such intrusions can cause problems: **skateboarding leaves traces behind and has a disruptive effect. It implies a kind of challenge, something wild**⁹ and untamed that **upsets the regulated order of ordinary urban existence.** Skateboarding is an activity that takes place on the margins of urban space and in the gaps within it. And when it takes place, in central public areas in particular, it sparks controversy as an activity that is often perceived as harmful: damage to street furniture, noise disturbance, and a (supposed or real) refusal to comply with established public order. And yet, though it puts public space to the test, skateboarding does not weaken it; on the contrary, skateboarding makes the best possible use of the accessibility of public space, which necessarily makes it into an “organisation of areas that are both challenged and challengeable”¹⁰. **By exploring new ways of using space, skateboarding reveals the latter's intrinsic vulnerability, showing that the rules governing its use always remain to be negotiated, and that its meanings always remain to be identified.**

disturbance

Skateboarding resists (all too often questionable) attempts to standardise urban space, to define specific uses for it, and to imbue it with immutable characteristics. It resists the various ways in which public space is purposed, locked into a relationship of ownership with respect to a particular community, and confined within a narrow identity, however collective that identity may be. It resists the kind of urban planning that aims to construct highly controlled public areas: from ordinary sterilisation to the construction of public areas with all their rough edges smoothed away—spaces where value of use is secondary to iconic value. It resists an irenic conception of urbanity and the idea of public space as a place for blissful coexistence, devoid of all forms of tension...

Théo Fort-Jacques, geographer

1) Raphaël Zarka, *Chronologie lacunaire du skateboard. 1779-2005*. Éditions B42, 2009.
2) Raphaël Zarka, *La Conjonction interdite*, Paris, Éditions B42, 46 p., 2011.
3) Raphaël Zarka, *La Conjonction interdite*, Paris, Éditions B42, 46 p., p.13., 2011.
4) Michel de Certeau, *L'invention du quotidien. 1. Arts de faire*, Paris, Gallimard, 349 p., 1990.
5) Jean-François Augoyard, *Pas à pas. Essai sur le cheminement quotidien en milieu urbain*. Paris, Seuil, 1979.
6) Georg Simmel, « Digression sur l'étranger », in Grafmeyer Y. & Joseph I, *L'École de Chicago, naissance de l'écologie urbaine*, Paris, Éd. Du Champ urbain, pp.53-77, 1979.
7) Isaac Joseph, *Le Passant considérable. Essai sur la dispersion de l'espace public*, Paris, Librairie des Méridiens, 1984.
8) Erving Goffman, *La Mise en scène de la vie quotidienne, t. 2, Les Relations en public*, Paris, Éditions de Minuit, 1973.
9) Jacques Caroux, « Le skate sauvage », *Esprit*, n° 10, 1978.
10) Isaac Joseph, « L'espace public comme lieu de l'action », *Les Annales de la recherche urbaine*, n° 57-58, pp. 211-217, 1992.

