

which is now a very strange lifestyle center, you would find a very different Pittsburgh public in another version of public space.

SAUNDERS: Since a central theme of and the last word in his essay is *diversity*, I'm not understanding how you differ with him about differences.

CRAWFORD: Well, he's celebrating a Richard Sennett-like idea of public space. Here's an example of a public space catering to a specific public: the skateboard park illegally built under the freeway in Oakland by skateboarders, a specific public, who astonishingly carted in large amounts of concrete at night and built a very elaborate landscape. Then through political activism, the park became an official place. The skateboarders are *a* public who had clear design intentions. You could call their design "authored," even if it's authored by an activity. A well-known skateboarder is the designer. Also in Oakland is a park designed by Walter Hood—this relates to the Central Square example since there are people who come to Central Square every day to drink—that's their activity. Central Square is a positive drinking environment. Hood designed a park in Oakland that acknowledged the people who were there and their drinking. They have nice benches; they're seen as legitimate users.

SAUNDERS: The city had to decide not to chase them away with police.

CRAWFORD: All these things are political. Oakland has a majority of minorities. The drinkers tend to be minorities, and this is their way of connecting, like it or not. They're not bothering anybody. Central Square is in a long transition, in a kind of arrested gentrification. It has a really positive balance. I'm not sure it was better before. I know people who went to school here in the 1970s who said you would not want to hang out there—too dangerous. Anarchists tagged The Gap store, when it moved in, as being a horrible sign of gentrification, but it brought in good commercial activity and made the square a place where lots of different people can come. So I won't be pigeonholed as just a defender of the vernacular. My other example is the opposite: the IBA Emscher Park in the Ruhr district of Germany. Peter Latz designed part of it, Landscape Park Duisburg Nord, but Emscher was an enormous strategy. It redefined urban design, using it as an agent of economic, regional, landscape, and urban transformation.