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Canvas and Catalyst: Reinventing Urban Space

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Canvas and Catalyst: Reinventing Urban Space

A Thesis Presented

by

RICARDO ANTONIO BORGES

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

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Canvas and Catalyst: Reinventing Urban Space

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ABSTRACT

CANVAS AND CATALYST: REINVENTING URBAN SPACE

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RICARDO BORGES, B.S., PENNSYLVANIA STATE UNIVERSITY

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As an intervention strategy set amid a stark and neglected, yet highly energized urban setting of Philadelphia, Pennsylvania, this project seeks to relieve a stagnating urban condition through the introduction of contemporary and dynamic forms of expression. Skateboarding and street art can be seen as interpretative modes of action that reinvent objects, spaces, and conditions within the urban landscape, lending creative and engaging gestures to the everyday. As (sub) cultural expressions in their own right, these practices transcend their mere formal representations, and present unique identities, spaces, and modes of engagement within a society, initiating a creative mindset and DIY ethos among its respective practitioners. By putting these forms into action through programmatic functions of exhibition, practice, cultivation and production, this project aspires to channel the transformative qualities of these art forms into a design intervention that will animate a neglected urban space with new activities and opportunities as well as serving as a much needed public space of art, leisure, and excitement.

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INTRODUCTION

Proceeding from a non-traditional-architectural scope, the subject area of study serves here as an impetus for design and is deployed in the following explorative sequence: 1) Content: Skateboarding and Street Art as urban regenerators; 2) Intent: Expressive activities as agents of a transformative architecture; 3) Context: Retooling neglected, marginal spaces; 4) Scheme: A design intervention.

CHAPTER I

CONTENT: SKATEBOARDING AND STREET ART AS URBAN REGENERATORS

My thesis research began with an exploration into urban forms of expression that react and respond to everyday urbanity. The contention is that various forms of street art and skateboarding contest and challenge social space by introducing novel uses and aesthetics to the streetscape, and by doing so contribute and participate in the street aesthetics of our cities in a sort of democratic, participatory ‘urban design’ approach that challenges the more traditional top-down design paradigm. By challenging the ‘rules of engagement’ of the city and proposing new uses, actions, relations and aesthetics, these expressions can serve to inform a contemporary design approach that re-responds in a dialogical relationship. It is the intended objective of my thesis project to parlay these qualities into a community-integrated design scheme capable of revitalizing depressed urban conditions.

A. Appropriating Social Space

Many of these acts’ intentions vary in nature from the more socio-politically oriented to those more aesthetically-expressive gestures that in one way or another exhibit subversive implications that demand a voice in our urban landscapes. The contention of social space presupposes a hegemonic control of a particular space(s) for limited interests, being economic, cultural, or otherwise. As a result certain segments or perspectives of the population are under/misrepresented by the forces that monopolize design to cater to a selected few. Of particular interest is the act of contention itself more so than the actual themes being articulated, as the act itself can carry as much weight as a

preconceived intention can. And although the content of these actions can drive the act of contention itself, they are not necessarily one in the same. For instance, a skateboarder is hardly ever aware of the subversive statement he is making that may bring to contention a certain social space's use, yet he is nonetheless making that statement.

The relevance of these acts, from a design perspective in my opinion, lies in their space-appropriating capabilities. By reinterpreting/reusing/repurposing urban spaces and objects, these expressions can serve to redefine certain urban conditions. Many urban spaces are left neglected and under-utilized due to deindustrialization and the resulting unemployment, flight, and decay. Subsequently, it is rather difficult to reinvigorate these areas, especially through the traditional capitalist avenues of attracting investment, when these spaces are perceived as 'dead' from an economic perspective. Therefore, facilitating space for the production of these acts can be seen as a reinvestment in use value as opposed to exchange value. As Henri Lefebvre states in *Production of Space*:

“Through the production of space... living labor can produce something that is no longer a thing, nor simply a set of tools, nor simply a commodity. In space needs and desires can reappear as such... spaces for play, spaces for enjoyment, architectures of wisdom or pleasure. In and by means of space, the work may shine through the product, use value may gain the upper hand over exchange value.”

Proposing a rebranding strategy of these spaces as nodes or 'spots', to use skateboarding terminology, for contemporary urban expressions and actions, can serve to catalyze interest and activity while at the same time embracing a street subculture that is all too often marginalized from mainstream society.

B. Participatory Design

Skateboarding, street art and related underground cultures share a common thread innate to their identity; The Do-It-Yourself ethic. As these activities were born in and have been defined partly through a sociopolitical climate where their respective practices have been mostly unsanctioned and unsponsored, the infrastructural avenues for their expression had to be created from within as grass-roots initiatives. These expressions carved their way into existence through this DIY philosophy that demanded to participate in a social and concrete landscape whose design agenda did not include them. As such, these acts can provide a sense of empowerment and engagement for alienated youths and are manifested in many ways within the built environment, through the appropriation of space, the repurposing of a space or object, or through the reimagining and re-presentation of conditions, be it of concrete substance or immaterially abstract.

The following case studies demonstrate how these urban expressions, specifically street art and skateboarding exhibit this DIY ethos.

C. Literary Review: The Call and Response of Street Art and the City. By Scott Burnham

The selected text deals with the ever-popular form of urban expression known as street art. While still in its nascent stage, various disciplines have developed from within the genre including graffiti, stenciling, tagging, street installation, and sticker art among many others, all of which make their mark on physical urban landscapes all over the world as opposed to within the constraints of the gallery.

In the article *The Call and Response of Street Art and the City*, Scott Burnham examines a newer trend within the genre, which aims to engage in a call and response dialogue with the existing aesthetics of the urban landscape. These urban interventions can be seen as a form of DIY urban design, Burnham argues, where individuals creatively reinterpret physical objects and conditions, lending personalized expressions to an impersonal urbanity, whereby reinventing the urban fabric. For many practitioners, the urban landscape is not merely a canvas but a catalyst. “The city’s fixed visuals, structures, objects and areas no longer represent the end result of an urban design process, but the beginning.” Blighted conditions and ignored pieces of urbanity are instilled with a bit of new life in many of these installations. Rusted pipes, cracks in a wall, and old tires become materials for new narratives that depict urban realities in creative ways. Shadows cast by everyday urban objects become a terrain for stenciled characters to engage with.



Figure 1a: Street art; Figure 1b: Street art

These urban compositions espouse a participatory design ethos in response and as opposed to the otherwise mostly fixed, top down urban design paradigm. Likening it to a street-level vernacular that fills in the gaps of a culture’s formal language, street art, as part of the urban vernacular, similarly fills in the gaps in the city’s formal design. As

Burnham states, “This new street-level language of design--non-commissioned, non-invited interventions in the urban landscape--transforms the fixed landscape of the city into a platform for a design dialogue.”

Street-art emerges from and responds to an urban context in which inhabitants are inundated by the anonymity of advertisements, signage and other dynamics of the urban fabric. It is within this dialogue that many street-art works proclaim to reclaim the street aesthetics by instilling everyday city life with personal touches.



Figure 2a: Street art; Figure 2b: Street art; Figure 2c: Street art; Figure 2d: Street art

While making implicit political statements contesting urban spaces in the form of subversive interventions, some street-art pieces aim to cultivate social awareness through more explicitly politicized works. In this example, the injustices of wealth inequality and the associated aggressive attitudes are brought forth into the street aesthetic and displayed at a location where the inequality is made physically evident and hard to ignore. Rather than making such a statement in an art gallery where no context exists for dialogue, the artist in this piece responds entirely to the context, literally making his statement in the space (gap) between the haves and have not's (the homeless person is

regularly at this location). This is a prime example of the condition that Burnham refers to as the call and response of street art and the city.



Figure 3a: Street art; Figure 3b: Street art; Figure 3c: Street art

Questions pertaining to urbanity, such as the contention of urban space and the equitable access to social space are subjects that have been studied at length throughout the architectural and social sciences discourse. Burnham’s analysis could fall under that line of inquiry and is indeed a contemporary extension. As Burnham points out, we are seeing today the proliferation of remix culture, largely due to the open source network of the Internet. He draws an incisive comparison between the Internet and contemporary urban street art: “When thinking of the modern metropolis at a macro level, parallels to the Internet are inescapable, and just as open source came into being as a logical extension of hackers’ activities, the city is in the midst of its own phase of hacking culture in the context of urban interventions.”

This idea of hacking culture and other issues presented in this article, I believe pertain as well to contemporary street skateboarding. Skateboarding intervenes and contests urban

space in a more physical way, engaging with the urban terrain in ways that reinterpret the meaning or use of common street objects. In my opinion both street art and street skateboarding are expressive gestures that respond and react to the urban landscape, and I intend to progress these evolving ideas into a viable course of examination and ultimately a design proposal.

D. DIY Reinvention

Burnside skatepark in Portland, Oregon, is an example of guerilla style, DIY design which contests the use of space, or in this case unused space. Burnside occupies unused territory under the Burnside Bridge and is a great example of repurposed space. It was originally built by the local skateboarding community without the permission of the city but was eventually approved by the city as a public space due to its overwhelming popularity. Similar scenarios have played out in other cities as skateboarding communities are beginning to take initiatives to demand their acceptance while at the same time calling attention to the issue of (mis)use of left- over/marginal spaces. This DIY attitude is reflective of the times and could be a catalyst for similar action relating to urban design.



Figure 4a: Burnside Skate Park; Figure 4b: Burnside Skate Park

The repurposing of this space shows how social spaces can be transformed. Prior to the park being built, the space under the bridge was derelict and uninteresting. As a result, the space is now reinvigorated with vibrant activity and is actually a world- renowned destination for skateboarders, BMX bikers and fans. This sort of action could serve as an exemplary model of how to reinvest in neglected spaces, an investment rich in activity and creativity capable of sparking economic revitalization.

CHAPTER II

INTENT: EXPRESSIVE ACTIVITIES AS AGENTS OF A TRANSFORMATIVE ARCHITECTURE

This thesis proposal aims to redefine traditional design strategies in the context of urban revitalization, through the application of contemporary and creative modes of action.

Urban subcultures such as street art, skateboarding, and related scenes, themselves redefine through practice, certain spaces and objects, conditions, ideas and identities that make up contemporary urbanity. It is my intent with this proposal to channel the transformative and dynamic qualities of these forms of expression into a design intervention that not only aims to animate neglected urban spaces but also to instill a creative mindset that engages participants in a participatory relationship with their environment.

As post-industrial blight has left many urban neighborhoods barren of opportunities, economic and social, their relevance within the city is often relegated to a marginal status. As such, its residents often assume an alienated identity in respect to the “vibrancy” or attractions of a particular city which constitute its particular identity. This lack of engagement with the city’s “core” attractions can be seen as a result of top-down urban design initiatives that mostly cater to certain economic interests at the expense of others and which are becoming increasingly less public. Although there are successful examples of inclusive revitalization efforts, most nowadays consist only of apartment condos and trendy, over-priced restaurants, bars, and shops. To be sure, the commercial element in revitalization is an important component, but its increasingly overreaching

claim on our social spaces can stifle the diverse dialogue of the city. As some remain apathetic and disengaged, still others demand attention by contesting space in efforts to reclaim social avenues to express and cultivate an identity within the urban landscape.

These participating agents react through various mediums, many of which overlap and reinforce each other through common (sub) cultural interests and interactions. In addition to skateboarding and street art are various underground music scenes such as hip-hop and punk, in-line skating, BMX riding, parkour, and associated art forms which include among others graphic design, video production, skateboard art, fanzine's , and fashion. These subcultures thrive on reinterpreting or rewriting the spaces, objects and ideas that make up the urban complex. By appropriating space through novel uses and interpretive actions, these urban forms of expression assert a participatory role in the aesthetics and identity of our cities.

“As society evolves, its architecture announces or responds to these evolutions by generating new concepts while questioning and replacing ancient, obsolete ones”.

-Bernard Tschumi

It is my design intent to give spatial form to these actions in a way as to 1) facilitate their expression, 2) exhibit their works, 3) promote their participatory, DIY ethos, 4) engage and foster creativity, 5) develop a public arts initiative, and 6) serve as a vibrant public space. In the context of a neglected, underutilized neighborhood in Philadelphia, this design treatment will introduce, through a community/cultural center, dynamic and contemporary uses as a revitalization strategy, and also serve as a vehicle for alienated youth to engage with the city.

CHAPTER III

CONTEXT: RETOOLING NEGLECTED MARGINAL SPACES

By identifying three overlapping areas of personal interest within the general theme of ‘urban expressions that contest social space’ as: Contesting social space: action and design, Multi-use design, & Repurposing space, I have chosen precedent studies that exemplify a design strategy for each respective subject area. It is intended that these precedents and focus areas will contribute to an end goal of introducing new narratives that can help to revitalize a particular urban space.

A. Contesting social space: action and design

The first subject area of exploration, ‘Contesting social space: action and design’, deals with the act of challenging a certain space’s intended purpose in a social, urban context. The act of contestation, from the point of view of a skateboarder or street artist, occurs regularly wherever they practice their craft in unauthorized locations. The unintended result of the design of these locations, some of which are mundane, have certain attributes that engage the creativity of the artist.

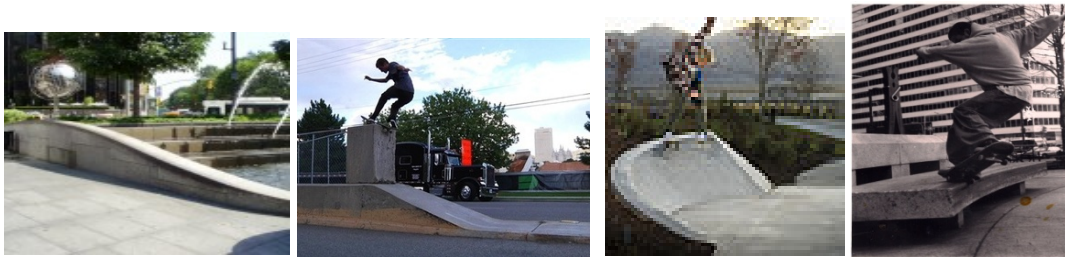


Figure 5a: Reinterpreted object; Figure 5b: Re-imagined use; Figure 5c: Creative movements; Figure 5d: Appropriated use

Common desirable attributes, from a skateboarder's perspective, include hard and smooth surfaces, sloping transitions, stairs and gaps, and rails. Architecturally speaking, these elements are replete throughout the built environment and it is the artist, or skateboarder in this instance who imbues it with new meaning. Being that these 'spots' are carved out in a new way by the skater and are non-purpose-built for skateboarding, how then can a design exhibit these elements yet maintain its spontaneous quality? A design methodology worthy of exploration and pertinent to this study, is the art of sculpture. Sculptural works often exhibit rhythmic gestures and tectonic qualities conducive to skateboarding. Also, sculptural art depends on user interpretation for its significance.



Figure 6a: Sculptural design; Figure 6b: Sculptural design; Figure 6c: Sculptural design; Figure 6d: Sculptural design

The art of skateboarding offers a degree of interpretive interaction which engages the piece in dialogue, creating novel meanings and gestures, as opposed to simply a monologue dictated by the artist where the only interaction with the piece is in the form of a viewer's appreciation. Designing within this vocabulary would certainly attract skateboarders and on-lookers alike and could help generate interest in urban areas in need.

B. Multi-Use Design

Another way to activate a space is through multiplicity of use. By facilitating a variety of uses, and in-turn a variety of users, a space is enlivened with renewed purpose. There are some interesting examples of this ethos in the form of street furniture. These contemporary pieces are not only functional but also look great.

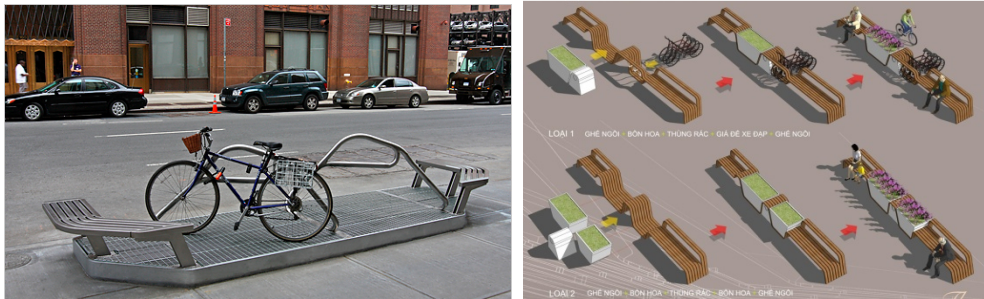


Figure 7a: Multi-use street furniture; Figure 7b: Multi-use street furniture

The piece on the left, by Grimshaw Industrial Design, serves as a subway vent, elevated to prevent flooded streets from spilling water into the subway, a bike rack, and bench seating. The piece on the right, by Studio 8 similarly integrates multiple functions, in this case seating, planters, and bike racks, into a single module that can be configured in different ways. What's of particular interest for my research about these pieces is the integration of multiple functions. Given the context of my proposed thesis, neglected urban spaces, it is important to identify possible functions to integrate that may have a beneficial impact in generating activity. As I have already identified skateboarding as a viable use to accommodate, other possible activities to facilitate may include: street art canvas/space, temporary shelter, restroom/wash area, lighting fixture, information display, playground, heat source for homeless, and of course seating and bike racks, just to name a few and pending further research. Of course, this would be a site-specific

integration of uses that depend on the demands of the context, but many configurations are possible that could introduce new demands to the site.

C. Repurposing Space

This precedent analysis will look at two successful reclamation projects of left over territories of urban infrastructure, Marsupial Bridge in Milwaukee, Wisconsin by La Dallman Architects and The High Line in New York City by Diller. In both examples, unused and neglected space was repurposed to reinvigorate and redefine the respective context. It is the intention that these precedents will serve as pertinent case studies for my thesis exploration, as they relate to the issue of revitalizing blighted urban spaces.

1. Marsupial Bridge

The Marsupial Bridge project is a regenerative initiative which looks to revitalize an area of desolate, left over space due to post-industrial neglect. This area of Milwaukee, in need of a face-lift, has felt the effects of abandonment due to economic inactivity. As a neglected by-product of urban infrastructure, the Marsupial Bridge represents an opportunity of help transform the surrounding neighborhood. The intent of the project is to renew this unclaimed territory into a new urban experience that will both highlight the engineering legacy of the viaduct bridge, and serve as productive, active space.

As unused territory, the Marsupial Bridge represented and opportunity to reclaim left-over infrastructural space and transform it into an active, community enhancing walkway connection. As a connecting green highway offering alternative forms of transportation,

the Marsupial Bridge hangs under a historic viaduct that originally bridged a trolley car line. The bridge not only re-activates this historic piece of infrastructure by connecting different areas of the city, it also offers a media garden, bus shelter, and a moon-gazing platform as part of an overall community revitalizing effort. The media garden transforms an under bridge space leading up to the pedestrian/bike path, into a civic gathering space for film festivals, regattas, and other river events. A landscape of concrete benches, gravel and seating boulders serve as respite space for pedestrians and bicyclists. At night they are lit up from within, converting the plaza into a beacon for the neighborhood while also drawing attention to the walkway. The walkway itself consists of an undulating concrete deck that serves as a counterpoint to the existing steel structure of the viaduct. With floor lighting behind the wooden apron defining the path and mounted theatrical fixtures from above, the walkway is converted into a localized ribbon of illumination. The overall minimal treatment of the bridge serves as a contemporary adaptation of a connection line, activating the context with new paths and modes of transportation, views and activities that are helping to revitalize the area through a repurposing strategy.

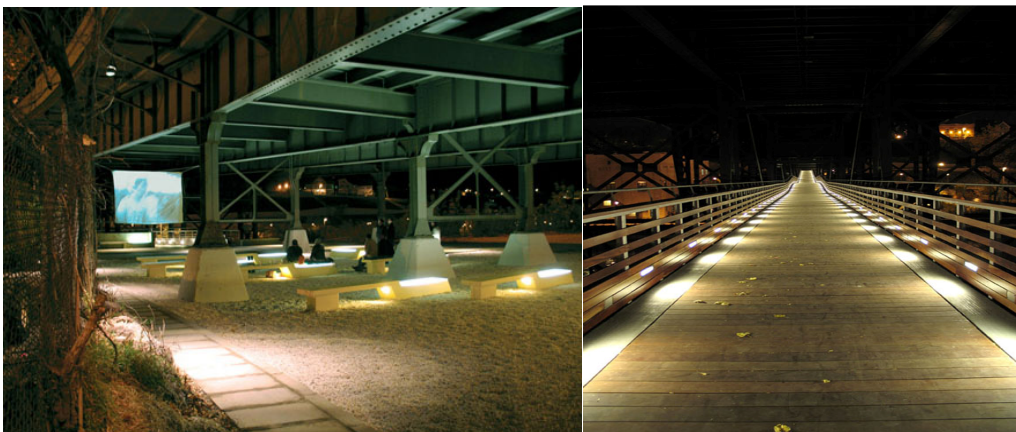


Figure 8a: Marsupial Bridge; Figure 8b: Marsupial Bridge

2. The Highline

Like the Marsupial Bridge project, The Highline Park in New York City is a regenerative initiative aimed at repurposing unused post-industrial space. Stretching twenty-two city blocks, the Highline is a 1.5 mile long public park greenway built on an abandoned elevated railroad in downtown Manhattan. The project was conceived as a celebration of the wild vegetation that had reclaimed the vacant piece of infrastructure. Instead of clearing out the tracks and proposing a new surface, the architects chose to preserve the industrial character of the tracks and apply a series of walk-able surfaces and rest areas which meander through the tracks. In addition to these walk-able surfaces, a diverse range of vegetated biotypes are infused throughout contributing to an overall varied array of not only surface treatments, but of user experiences as well. Meadows, thickets, vines, mosses, and flowers contrast nicely with the industrial pallet of concrete and rusted steel.

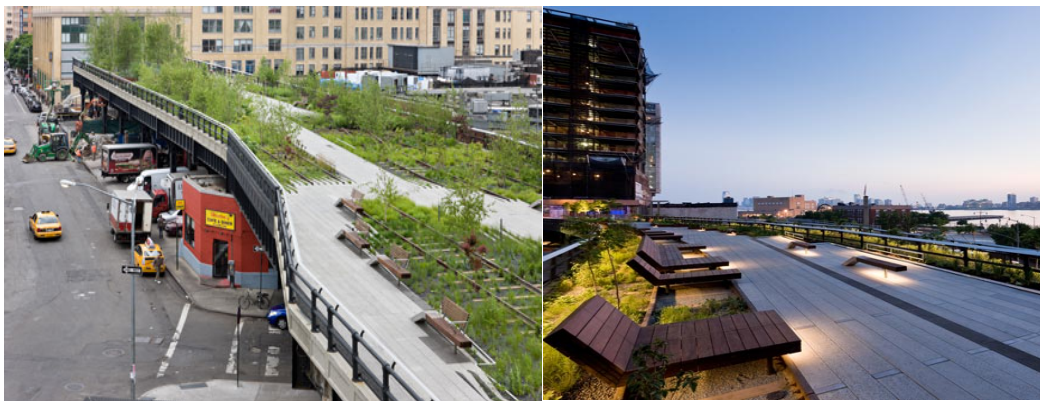


Figure 9a: The Highline; Figure 9b: The Highline

While providing various access points to the city throughout its stretch, the Highline offers users temporal field conditions in addition to the surface treatments. One of the major strategies of the project was to provide an alternative slower pace to the typical

hurried pace of most Manhattan dwellers. By applying longer stairways, meandering pathways, and hidden niches, a sense of prolonged duration is achieved, encouraging visitors to take their time as they move up and down the path. Overall, the Highline offers visitors a unique experience within the city. With its diverse terrains, spaces and sequences, the Highline has proved to be a tremendous success and serves as an exemplary model for what can be done with the abandoned spaces of our cities.

D. Creating New Narratives

The direction of my thesis exploration began to take shape when reflecting upon how a skater projects his or her creative impulse upon an environment. Like many artists, a typical skateboarder's outlook is influenced by a desire to reinterpret and manipulate things and spaces. However, beyond merely reinterpreting given meanings and uses, such as those associated with handrails, stairs, benches, ledges, and walls, etc., skateboarding, as a spontaneous urban expression, offers in my opinion a transformative spirit capable of animating stagnant conditions with renewed application. It is with this transformative spirit that new narratives are to be acted out within these marginal, left over spaces of urbanity.

“In a culture stuck on cruise-control, the other skater chooses to operate in a forgotten no-man's land. In fact, the skater thrives on using the discarded, abandoned and generally disregarded portions and structures of the society at large”

-Iain Borden



Figure 10a: Left-over space; Figure 10b: Left-over space; Figure 10c: Abandoned space;
 Figure 10d: Abandoned space

From its early beginnings of skating abandoned or emptied pools to the guerilla style appropriation of under-bridge territory, skateboard culture has always sought out those fringe conditions that others ignore. It is precisely within this context of urban decay and neglect where the opportunity exists for this thesis proposal to succeed. It is my objective through this project, to transform discarded, anti-social space into significant and vibrant social space by designing a set of conditions where the acts of skateboarding and street art can re-imagine new uses, opportunities, relationships and aesthetics in a given urban situation.

Furthermore, with the integration of additional programmatic functions such as event & exhibition space, art studios, lounge area, and viewing spaces, these treatments can have a greater impact in serving the greater community at large as well as potentially becoming a destination point within the city for skaters, artists and associated 'hip' scenes. The benefits of such a proposal go beyond merely providing a space for artists and skateboarders to express themselves. These activities engage the spectator and are often appealing to young people. As such they can provide a great service to communities lacking opportunity by offering different outlets for the respective youth. Also the activity and scene-generating qualities of these actions can serve as a catalyst for further economic opportunities to develop and to help in revitalizing efforts within a greater context.

CHAPTER IV

SCHEME: A DESIGN INTERVENTION

The preceding material has informed a design scheme that aims to introduce a creative space that engenders creativity and expression as an alternative to the stagnating, restricting opportunities available to younger generations navigating these neglected spaces of decline.

“We wanted to get out of this conditioning, in search of different uses of the urban landscape, of new passions. The atmosphere of a few places made us conscious of the future powers of an architecture that had to be created as the support and setting for less mediocre games”.

-Guy Debord

Although the scheme responds to a specific site and context in Philadelphia, the design concept can relate to a general set of conditions afflicting many urban areas around the country, and as such can be interpreted as a design strategy applicable to post-industrial design contexts at large.

A. Site

The project is situated in the Kensington neighborhood of north Philadelphia, PA, an industrial area of the city during the booming growth of the first half of the twentieth century. As the economy shifted and industries relocated or declined Kensington experienced, as with many other parts of the country, post-industrial blight-- abandonment, decrepit buildings, vacant lots, unemployment, & general neglect. Today, a mixed-zoning of light industrial and low-income residential housing make up the landscape, with continued depressed conditions prevalent throughout. The low cost of living in the area have in recent years attracted artists and young professionals as

redevelopment and gentrification from bordering neighborhoods have spilled over. The site sits adjacent to the Elevated Line transit, a major public transportation system used by thousands of daily commuters to get around the city. The revitalization potential of this site lies in its blank context of under-use and neglect, its exposure to commuters, and its proximity to artists and skaters in nearby hip and trendy neighborhoods as well as youth from the Kensington residential base.



Figure 11: Project site

B. Program & Design

This project seeks to extend far beyond the confines of its physical location and into the creative capacities of its individual practitioners as well as the expressive fabric of the city as a whole. An engaging program set along fluid and activated spaces of production, exhibition and practice orchestrate the setting for the design agenda.

1. Production

A variety of work spaces/art studios ranging from media labs to light-industrial work comprise a production facility on site. The flexibility of these spaces allow for the production of street elements as they relate to the desired expressions of the practitioners.

These can include, but not limited to, skateboarding ramps/obstacles, street furniture, multi-media displays, graphic design, sculptures, graffiti/street-art, video production, etc.



Figure 12a: Production space; Figure 12b: Exhibited work

2. Exhibition

As these elements are produced they can then be displayed on various exhibition spaces throughout the facility. A three story exhibition space allows for events, shows and presentations in a more formal, gallery-like setting. Less formal display spaces are found throughout the outdoor platform surfaces, creating a park-like walking and viewing experience for pedestrians to stroll through and for train commuters to view along their ride.



Figure 13a: Exhibition space; Figure 13b: Exhibition space

3. Practice

Practice, as a verb in the sense of exhibition in action, is how many of the on-site productions are engaged with. Many of the objects on display necessitate interaction

whether it be a surface to paint on, a sculpture to skate on, or an undulating bench to lay on. Practice occurs throughout the facility in production work, exhibition displays, and in skating and art gestures throughout the park surfaces. A lounge space where these practices can interact, where practitioners can come together to hang out, furthermore facilitates collaboration and community.



Figure 14a: Practice space; Figure 14b: Practice space; Figure 14c: Practice space

4. Form

The architectural form responds to the dynamics of the site--the speed and frequency of the train, the energy of the activities performed on the platforms, the expressions on display, the busy daily patterns on the street—with provocative flowing curves that juxtapose and animate the stagnating, gritty context and homogenous formal landscape. The smooth ramped surfaces also functionally serve the free-flowing movements of skateboarding while integrating all the actions on site into a continuous landscape, where the ‘canvas’, in its form, registers the expressivity of its artists.

CANVAS AND CATALYST

REINVENTING AN URBAN SPACE

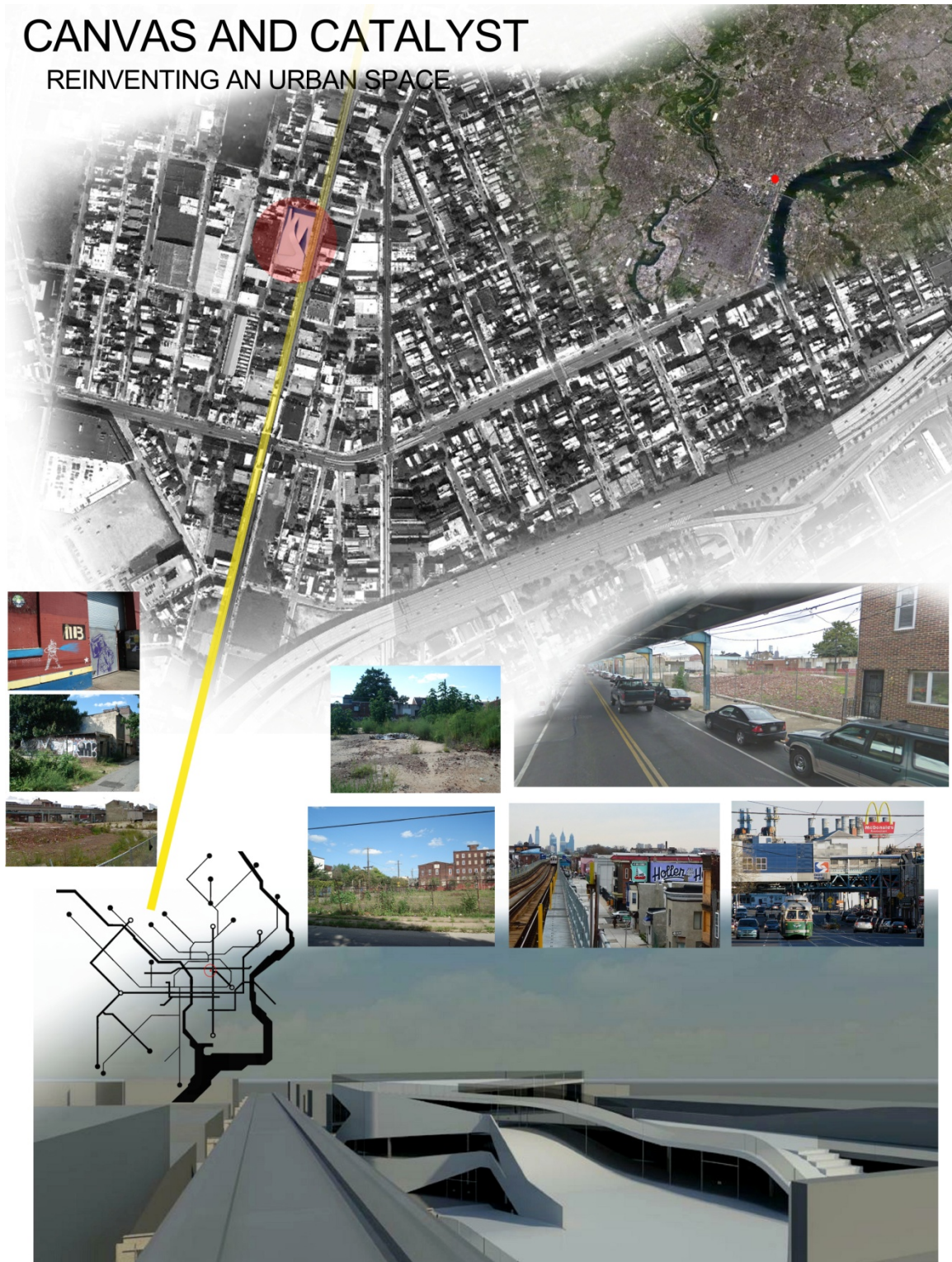


Figure 15: Presentation board 1

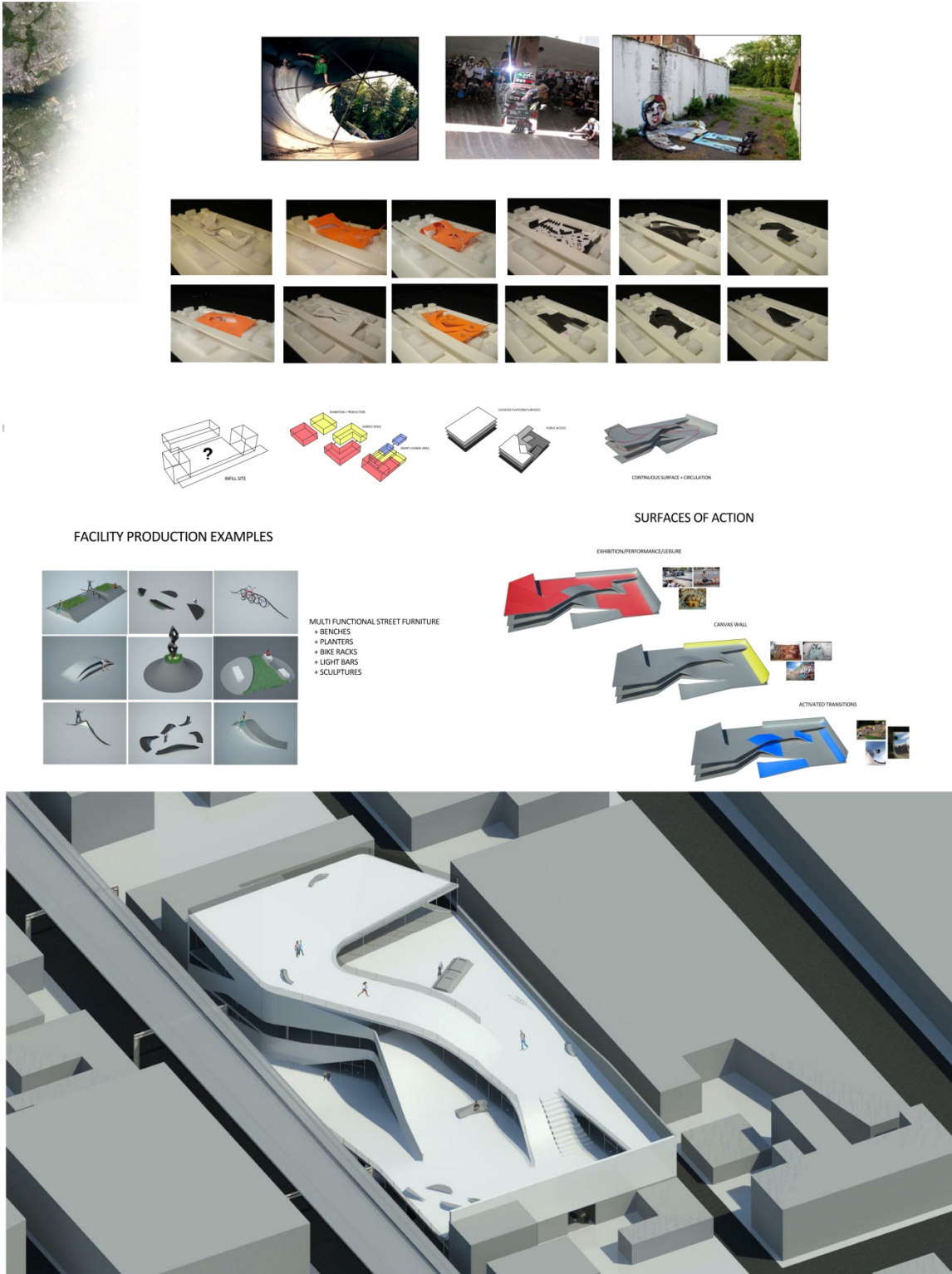


Figure 16: Presentation board 2

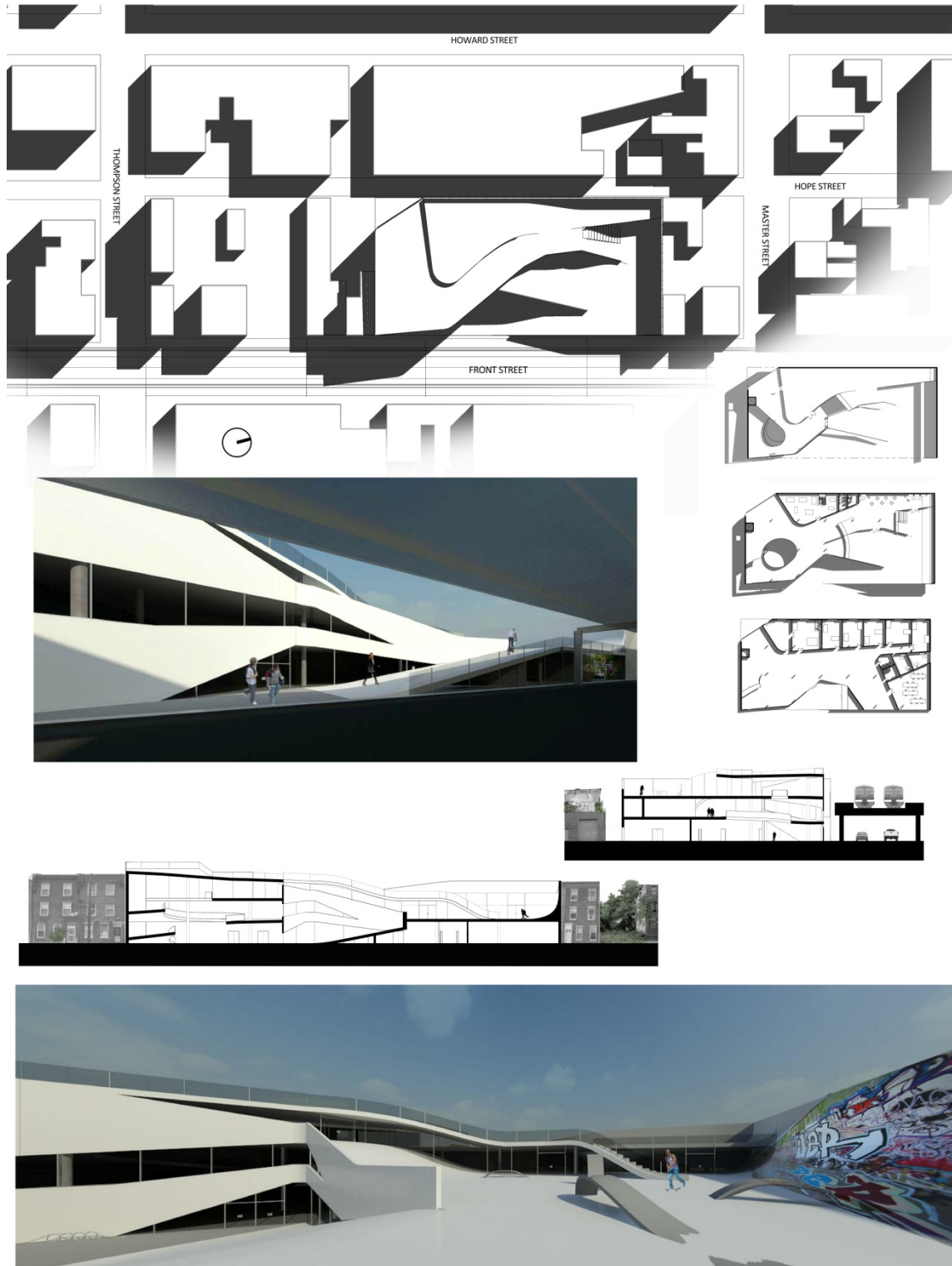


Figure 17: Presentation board 3

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