**Reading Questions:** “The ‘Creative Class’ and the Gentrifying City: Skateboarding in Philadelphia’s Love Park” by Ocean Howell

1. In Richard Florida’s framework of the “creative class,” what is the best strategy to stimulate urban growth? How does Howell use Florida’s argument in his own? How does this relate to class conflict and class displacement?
2. How does Howell define and use the term “gentrification”? What reason does Howell give for his definition of the word?
3. How does Borden see skateboarding as a way to reassert use values as opposed to exchange values? How does skateboarding perform a critique of modernist space? Provide your own example of one such “critique”?
4. How were skateboarders the “shock troops of gentrification” in LOVE Park? What does this phrasing mean?
5. What is meant by: “… the city is no longer industrial engine, or even ‘growth machine,’ but rather an ‘entertainment machine’”?
6. What limit does Howell see to Florida’s ideas of the creative class? (Hint: “What holds ‘bohemians’ and ‘creative professionals’ together”?)
7. How did the skateboarders at LOVE Park eventually suffer from the same process they participated in?
8. What does Borden mean when he write that skateboarding “interrogates and challenges the meaning of ‘the left over spaces of modernist planning, or the spaces of decision-making”? How does Howell challenge Borden in suggesting skateboarding can produce a commodity ready for exchange?