ΠΑΝΕΠΙΣΤΗΜΙΟ ΔΥΤΙΚΗΣ ΑΤΤΙΚΗΣ
ΣΧΟΛΗ ΕΦΑΡΜΟΣΜΕΝΩΝ ΤΕΧΝΩΝ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ
ΤΜΗΜΑ ΓΡΑΦΙΣΤΙΚΗΣ ΚΑΙ ΟΠΤΙΚΗΣ ΕΠΙΚΟΙΝΩΝΙΑΣ

ΠΤΥΧΙΑΚΗ/ΔΙΠΛΩΜΑΤΙΚΗ ΕΡΓΑΣΙΑ

Μετάβαση:
Μια συστηματική τεκμηρίωση και αναπαράσταση της κίνησης σε φυσικό χώρο.

Transition:
A systematic documentation and representation of movement in physical space.

Αντιβάχης Θεόδωρος (Α.Μ. 521170530228)
Σταμάτης Κωνσταντίνος (Α.Μ. 18674008)

Επιβλέπουσα Καθηγήτρια: Μασούρα Ευαγγελία

Αθήνα, Μάρτιος 2024

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Μέλη Εξεταστικής Επιτροπής συμπεριλαμβανομένου και του Εισηγητή:

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«Είμαστε συγγραφείς αυτής της πτυχιακής/διπλωματικής εργασίας και ότι κάθε βοήθεια την οποία είχαμε για την προετοιμασία της είναι πλήρως αναγνωρισμένη και αναφέρεται στην εργασία. Επίσης, οι όποιες πηγές από τις οποίες έγινε χρήση δεδομένων, ιδεών ή λέξεων, είτε ακριβώς είτε παραφρασμένες, αναφέρονται στο σύνολό τους, με πλήρη αναφορά στους συγγραφείς, τον εκδοτικό οίκο ή το περιοδικό, συμπεριλαμβανομένων και των πηγών που ενδεχομένως χρησιμοποιήθηκαν από το διαδίκτυο. Επίσης, βεβαιώνω ότι αυτή η εργασία έχει συγγραφεί από εμάς αποκλειστικά και αποτελεί προϊόν πνευματικής ιδιοκτησίας τόσο δικοί μας , όσο και του Ιδρύματος. Παράβαση της ανωτέρω ακαδημαϊκής μου ευθύνης αποτελεί ουσιώδη λόγο για την ανάκληση του πτυχίου μου».

*Επιθυμώ την απαγόρευση πρόσβασης στο πλήρες κείμενο της εργασίας μου μέχρι 01.03.2025 και έπειτα από αίτηση μου στη Βιβλιοθήκη και έγκριση του επιβλέποντα καθηγητή

Ο Δηλών 1
Αντιβάχης Θεόδωρος

Ο Δηλών 2
Σταμάτης Κωνσταντίνος

*Ονοματεπώνυμο /Ιδιότητα
(Υπογραφή)

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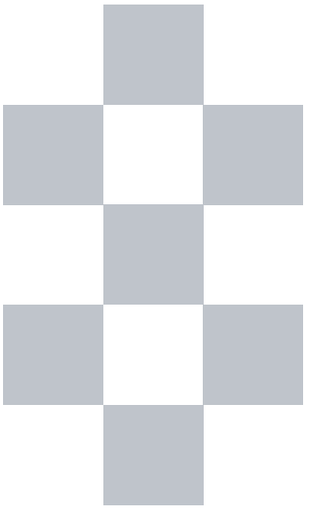
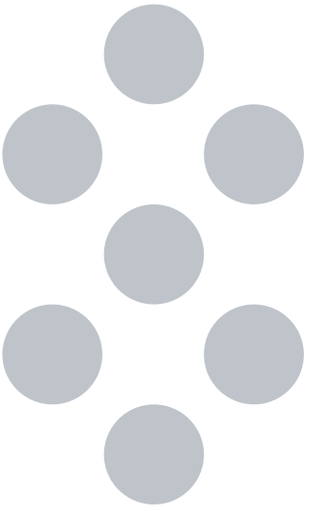




The present edition is a written collaboration between two students passionate about the continuous exploration of a creative space that is constantly evolving, changing, and knows no predefined limits. This space exists by following rules that are established and subsequently challenged.

Research &
Design development:
Konstantinos Stamatis,
Theodoros Antivachis

Tittle:

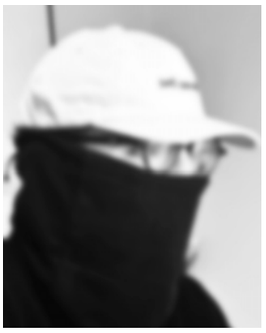
Transition
A Systematic Documentation and
Representation of Movement in
Physical Space

Sleeve & Cover:

The sleeve is formed by textures that occurred in real-time, a composition of imprints left by users as they are moving in space.

On the cover, elements are positioned based on the analysis and creation of a system decoded during the publication's reading. Their arrangement forms an abstract number 8, a reference to the iconic “SK8” and the top view of the iconinc “BOWL”.

Y: 2023 – 24



about

Drawing inspiration from graffiti, hip-hop and rock music, the parks, our neighbourhoods, and the daily interactions with people in our community, we have reached the present moment, at this page of our lives. The purpose is to integrate our personal idiosyncrasies into a practical application centred around a theme we identify with, admire, and draw inspiration from in a daily basis. This is Skateboarding. A culture that combines multiple elements of everyday life, the streets, and sports with a focus on freedom of expression.

¶

In an attempt to frame our thoughts on this subject, we have reached to the conclusion to design a publication that highlights multiple facets of a fully controlled yet simultaneously spontaneous and random outcome. A documentation of interactions within the park space (A Skatepark), aiming to remind us that cultural spaces extend beyond museums or palaces. Yet, they are the arenas where we engage in daily interactions and carve out our own history.

introduction

This publication provides a concise overview of the key historical and functional aspects of skateboarding and the contemporary culture surrounding it. From its humble beginnings to its current status as a staple and Olympic sport. Through observation of the physical space and the movements on it we decided to develope a systematic method for documenting those movements. Paths taken by individuals within the indicative space of the park at the Olympic Athletic Center of Athens (O.A.K.A.). By creating a grid that reflects the most fundamental structural element of a skatepark, the bowl, we design the routes traversed by each user of the space, whether or not they are associated with the sport of skateboarding.

¶

In the process of decoding, we introduced a different shape to each user of the space, allowing us to differentiate them and thus capture the multiple paths in relation to the time they occurred. In this way, we represent various instances of paths that took place in the space using different methods under a variable (in this case the time). Subsequently, we draw certain conclusions derived from the visualization of this observation and how a system in general can contribute to design and shape visual interpretation.

¶

The psyche of the individuals comprising this community plays a fundamental role in its formation and its impact on the broader society. One of the quintessential styles of skateboarding is bowl skating, which has its roots in the Dog Town era, the birth period of skateboarding. Bowl skating epitomizes the essence of skateboarding's origins, emerging from the culture of backyard pools, often illegally skated, necessitating fence-hopping, evading law enforcement, and other clandestine methods. This culture not only gave rise to bowl skating competitions but also enabled skaters to push the boundaries of what is possible on a skateboard. Consequently, no skate park today is complete without a bowl, and those with the finest bowls typically attract the most attention.

The central focus of the document lies in demonstrating how inspiration derived from a subject can be effectively translated into a functional system.

Additionally, another point of interest is how to connect and combine an abstract form of visual documentation with a fully structured functional system.

observation

chapter–1

In the first section, it is necessary to refer to historical data and events that reveal the initiation of a culture aimed at influencing its surroundings and making its presence strongly felt globally. The continuous development ensued, the inventiveness of its members, and the dedication observed both on an individual level and, above all, on a collective level constituted the enhanced structural foundation of the culture. Foundations were thus laid to support an attitude that goes against norms and defends freedom and creativity.

elements from the past

Y : **1950** No one knows for sure who invented the skateboard, though it's believed that the earliest models originated nearly 60 – 70 years ago in northern San Diego County. Steel wheels were pried from roller skates and nailed onto wooden planks or 2-by-4s. "Skateboarding" was born. There have been reportings of "scooter skates" since the 1920s and no-one can exactly pin point the birthplace of the sport though California is widely known for the place with the industry that boosted skating in its earlier forms.

Surfing became California's most popular pastime in the 1950s. However, many surfers wanted to mimic surfing on land when the waves were not suitable. Bill and Mark Richards, two brothers who ran a surf shop at Dana Point, found a novel solution. In 1958, they invented sidewalk surfing by attaching wheels to a small wooden board.[1][2][3] In 1959, Roller Derby released the first official skateboard with some new technical developments. Thereby, the handling characteristics have been improved. For this reason, skateboarders were able to develop new tricks and maneuvers.[4]

Roller Derby Skate Board,
Skateboard 1959–1960, USA.
c: Victoria and Albert Museum

Y: **1960** By the beginning of the 60s mass production of skateboards and skate equipment, had already began. Things are about to change drastically through this decade as the sport is to gain popularity and be recognised by mass media resulting in the production of about 50 million skateboard units from 1963 to 1965. Due to the 60s surf booming skate was at first introduced as “sidewalk surfing” or as “land surfing”.[5]

In October 6th 1962, the surf shop “Val-Surf” in Hollywood became the first skate shop where they carried the first self-produced skateboards. These boards, sold complete, featured a surfboard shape and roller skate trucks. The introduction of composite or “clay” skateboard wheels, offering more traction and maneuverability, gave the sport a boost gain in popularity. Parents were suddenly being needled for Super Surfers or Black Knights, skateboards that sold in bicycle shops for $3.99. In 1963, the publisher of the “Surf Guide Magazine” Larry Stevenson released the first advertisement for skateboards in his magazine.[6]

In the early 1960s, skateboard companies like Hobie and Makaha began advertising skating as ‘sidewalk surfing’ or an alternative to surfing when the waves were flat.[7] By 1963, Makaha formed the first professional skateboarding team, competing in the first-ever skateboard competition later that year. The “First Skateboard Contest” was sponsored by Makaha, and held in 1963 at the Pier Avenue Junior High School in Hermosa Beach (outside the present Museum).

Skateboarding was not just cruising anymore. Skateboarders showed their skills in different disciplines like slalom or freestyle and companies started to assemble a team to sponsor the riders. As the popularity of skateboarding began to expand, the first skateboarding magazine “The Quarterly Skateboarder” was published in 1964 by Surfer Publications out of Dana Point, California, US—during the first skateboarding boom. In August 1965 the title was changed to Skateboarder and the magazine began to be published bimonthly. In his first editorial, John Severson wrote:

> *Today’s skateboarders are founders in this sport—they’re pioneers—they are the first. There is no history in Skateboarding—its being made now—by you. The sport is being molded and we believe that doing the right thing now will lead to a bright future for the sport. Already, there are storm clouds on the horizon with opponents of the sport talking about ban and restriction.*

The first skatepark in the world, Surf City, opened for business at 5140 East Speedway Road in Tucson, Arizona on September 3, 1965. The park had concrete ramps and was operated by Arizona Surf City Enterprises, Inc. A skatepark for skateboarders and skaters made of plywood ramps on a half-acre lot in Kelso, Washington, opened in April 1966. It was lighted for night use.[8]

By the mids of the decade clothing industry specialized more and more on skateboarding. One of the most famous skateboarding shoe brand named Vans was established in 1966. From this day on, Vans supported skateboarders from all over the world. Especially shoe companies like Vans, Etnies, Converse and DC Shoes developed and manufactured skateboarding related footwear and streetwear. Cinema was also affected by skateboarding. In 1965 the first skate movie “Skaterdater’ directed by Noel Black is introduced. Using only music and sound effects to advance the plot.[9][10]

Skate is starting to get public attention and coverage from mass media, funding from the government thus becoming more popular. Companies follow up on creating more and more gear. People start forming groups and teams, which get funded to compete in more and more contests. An opportunity for the sport is created by the industry and people follow up on it. Skate is about to bloom, but this did not happen untill the dawn of the 70s. Unfortunately for the sport, by the end of 1965, the high number of skateboard injuries seen in hospital emergency rooms nationwide led to many cities banning skateboarding. Some city officials went further, demoting skate by urging shops not to sell them and parent not to buy them. Skateboarding developed a reputation as a public health hazard. Sales declined and several manufacturers were left with substantial inventories of skateboards that couldn’t be sold.

Val Surf October 6th,
Riverside & Whitsett in North Hollywood, 1962
c: Valley Relics Museum

Larry Stevenson, 1963
The founder of Makaha Skateboarding
c: Surf Today

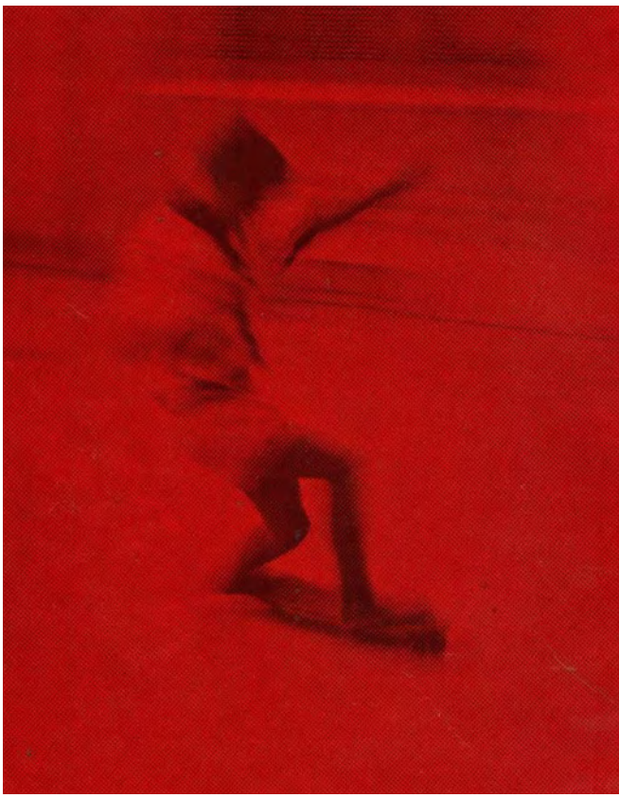


Image from the magazine "The Quarterly Skateboarder",
(USA) Vol 1 No1 Page 4, Winter 1964.

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"Surf City" grand opening flyer from Tucson AZ.
Friday September 3rd 1965. Newspaper article advertisment.

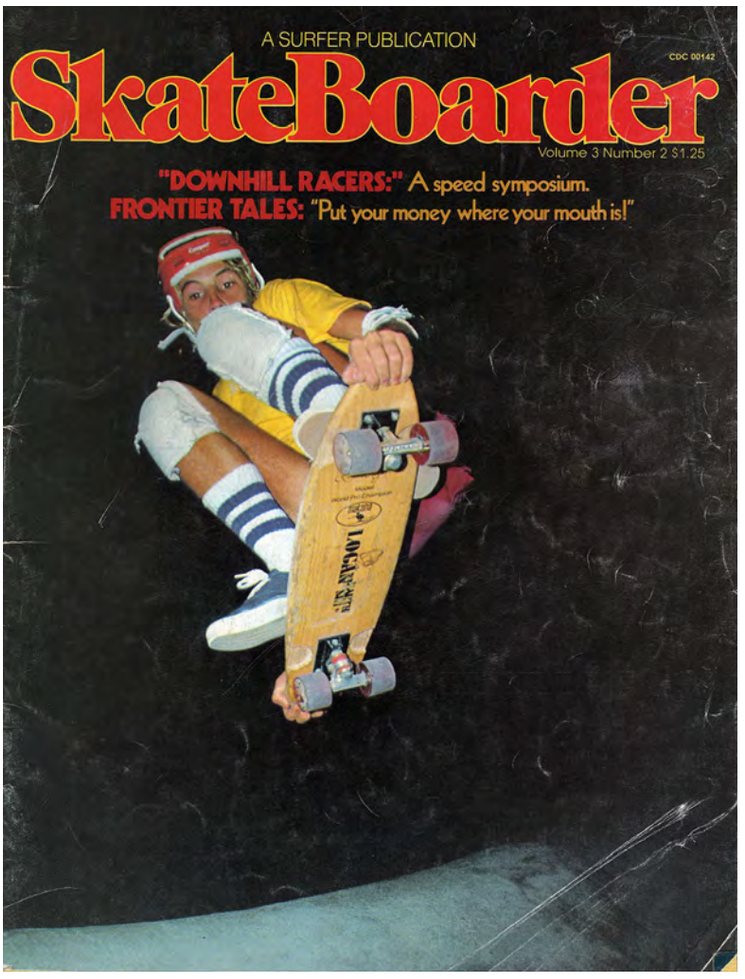
Paul and Jim Van Doren, First Vans retail store and warehouse Anaheim Factory, California, USA, March 1966.

Frank Nasworthy's development of skateboard-specificurethane "Cadillac Wheels" revolutionized the sport in the 1970s.
c: invetion.si.edu

Y: **1970** In the beginning of the 1970s skate started gaining back popularity since it had been quite off for the late 60s. This decade may be the most crucial for the sport as many new things became possible. First and foremost the re-invention of the sport by Frank Nasworthy in 1972.[11]Nasworthy created the first ever skate urethane wheel, making a major shift in the skate market. A lighter, more durable and steady wheel capable of more control and speed over manoeuvres and jumps. This helped skaters perform better tricks and mass production reached more, making the sport more viable due to new gear creation. Boards also became more widely mass produced as many new companies emerged in the market.

New magazines like the “Skateboarder Magazine” from 1975 were published once more and new events were launched. In 1976, the first artificially created skate park was inaugurated and new parks emerged with new elements such as vertical ramps and kickers.[12]

Skateboarding’s widespread comeback was hastened in 1975 when Del Mar hosted one of the largest skateboarding competitions since the 1960s. The Del Mar National Championships, a two-day competition with up to 500 competitors, introduced the world to a new way to ride by the Zephyr team from LA, which included Tony Alva, Jay Adams and Stacy Peralta. [13] The team had developed their style in empty swimming pools during heavy drought years in California, inventing the concept of aerial skateboarding. Instead of riding in the smooth, gliding style of longboard surfers, they brought an aggressive, attacking nature to their skating, similar to the style revolution that happened when short boards were introduced to surfing. Known as the Z boys,[14] they were featured in the 2005 film Lords of Dogtown. Since surf had a major impact in the attire skaters wore until that point, it consisted of very practical garments for the sport: tube socks, high shorts, and a T-shirt. This style shifted following the rise of the Z-boys. The group rocked ripped jeans, vans, hockey tees, or simply no shirts at all, adding a “cool” factor to skateboarding that was not present before, reflecting the style of their skating.[15]



Skateboarder Magazine Volume 3 Cover 2.
December, 19756

In the mid-1970s, skateboarding reached Germany. The American soldiers brought the trend with them and by 1976 Munich became the first German skateboard center. In Munich Neuperlach, the first skate park was built, first skateboard magazines followed and in 1978 the first German skateboard championships were held in Munich.

In the late 1970s, when skateboarding was in its infancy for one more time, skateparks started popping up all over the country. In order to properly accommodate this new emerging pastime, concrete skateparks were poured and molded in the image that dominated skateboarding back then – empty backyard swimming pools. Steve Caballero, states in his interview:

> *Every park had a pool, because that's what guys were doing in the mid-'70s," he says. "So every skatepark that was built privately wanted to build some kind of pool, because it related to what people were doing outside of parks.* [16]

Just as the parks were a product of their environment, skateboarding contests–also in their infancy–were a reflection of the parks. The streets were becoming the new playground and skating was about to go through another major shift.

Then in 1978, Alan Gelfand invented a maneuver that gave skateboarding another revolutionary jump: The "Ollie", [17] which counts as the greatest trick ever invented and completely revolutionized skateboarding. That was the birth of street skateboarding! By 1977, skateboarding was the fastest-growing sport in the nation. An estimated 40 million boards had sold in two years. Skateboarders appeared in TV commercials. Skateboard parks–like the Concrete Wave in Anaheim and Skatopia in Buena Park, were spreading across the nation.

Zephyr team members, Adveristment Magazine entry.
Skateboarder Magazine Volume 2 Issue 1, 1975.

Tony Alva performing in Santa Monica, California, 1977.
Source: Fred Ross, Getty Images. (pp.30–31)

Alan "Ollie" Gelfand, Ollie Air,
Hollywood Ramp, Pembroke Pines, Florida, 1979
Source: Craig Snyder (pp. 32–33)


AIMER


GOAT

It all began with Alan's attempts to do a lipslide in the snake run at a skatepark called Skateboard USA in Hollywood, Florida in the summer of 1977.

Cover of the first Thrasher magazine issue.
Artwork by Kevin Thatcher, January 1981.

JANUARY 1981

$1.00

THRASHER

SKATEBOARD MAGAZINE™

IN THE STREET TODAY

DOWNHILL SKATEBOARD RACING

GOLD CUP FINAL

Y: **1980** In 1981, the “Thrasher Magazine” was founded and since then, this magazine stands for street skateboarding, the core scene, punk rock and the lifestyle slogan “Skate And Destroy”. [18] Skate and destroy symbolises the power of raw skate through out spaces using them as aggressively as possible till total annihilation. References to the sport in pop culture, with several successful television productions such as «Skateboard Madness» (1980) [19], help popularize it, and the establishment of thrasher magazine (1981) makes it even more accessible to young people by uniting the masses, showing in the world another dimension to the style that surrounds this culture. Skater clothing has a great appeal to the public and many companies are starting to take a strong interest in these trends, which today affects the majority of street couture.

The 1980s also saw monumental changes in the footwear skaters were wearing. Vans dominated the era, with their high-top styles being ideal for vert and bowl skating. In the late 80s Vans released the iconic Steve Caballero pro signature shoe, becoming a staple in the skating world. Nike’s Air Jordan One also became very popular during this time. Originating as a basketball shoe, many skateboarders adopted the sneaker as part of their regular routine due to its comfortability, durability, style, and many choices of colorways. [20]

The prominent skate group Bones Brigade and the face of skateboarding Tony Hawk regularly sported these-shoes for skate sessions–immortalizing the shoe in skate culture. In our present day, Nike Air Jordan Ones are at the forefront of all things streetwear. Despite the success of the high top, the emergence of street skating in the late 80s caused skaters to start a trend of “cutting down” Caballero’s pro shoe. Cutting around the ankle of the shoe allowed for more freedom when performing street tricks. This led to Caballero and Vans realizing skaters wanted a lower-cut version of the Caballero shoe, resulting in the birth of the Vans Half Cab: esteemed by many to be the most legendary shoe in skate history. [21]

In 1982 Rodney Mullen invented the modern form of the trick in Massachusetts,initially naming it the «Ollie Flip» the term «Magic Flip» was popularized by other skaters who could not figure out how Mullen was flipping his board. Rodney Mullen is considered to be the godfather of modern day street skating style. [21]

In the 80s due to to VHS the first skate videos started emerging. Videography became a main thing in skating industry and gave many individuals the power to document their tricks. [23]

Of course, no discussion of 1980s skateboarding would be complete without a look at the skaters who helped to define the era. Tony Hawk, Steve Caballero, and Mike McGill were among the most famous skaters of the decade, known for their innovative tricks and their distinctive styles.

In the late 80s, another major revolution is brought in by skate industry when Atari introduced the first ever skate video game called 720 degrees (1986). The player controls a skateboarder skating around a middle-class neighborhood. By doing jumps and tricks, the player can eventually acquire enough points to compete at a skate park. The game’s name comes from the «ultimate» trick, turning a full 720° (two complete circles) in the air after jumping off a ramp. [24]

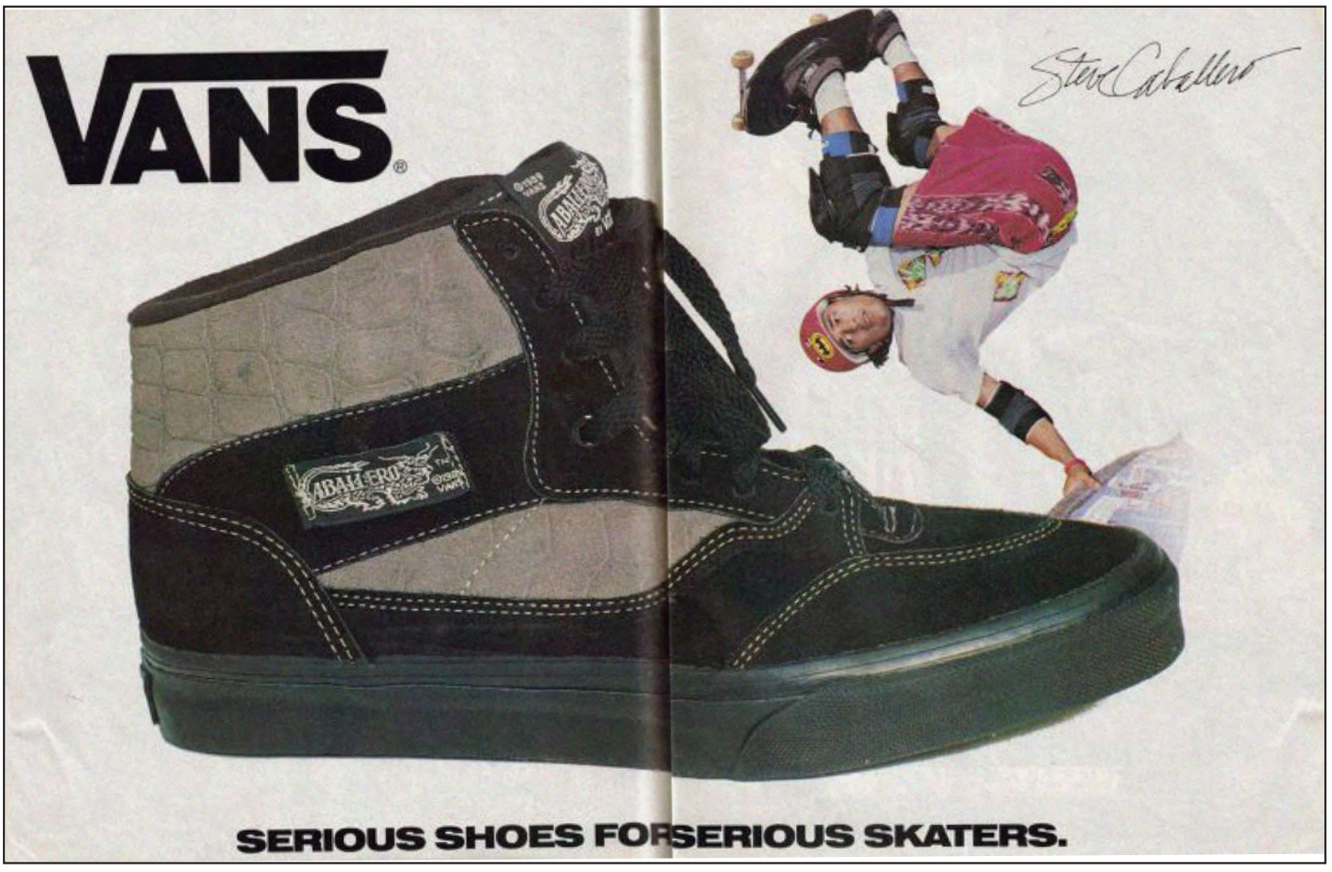
The emergence of skate punk was a raw, savage movement that shook the music world in the late 1970s and early 1980s. It was a time when a band of reckless outcasts, disillusioned with society, found a voice in the subculture of skateboarding and punk rock. [25] Skating became the calling card of anti-establishment culture and the growing punk scene of the 1980s.

The connection between skateboarding and punk rock was a natural fit. Both were a way of rebelling against societal norms and were seen as an outlaw activity. Skateboarding, a free-spirited mode of transportation, and punk rock, a ferocious reaction against the mainstream culture, merged to create a subculture that rejected societal standards. Skateboarding was always seen as an outsider activity, but the emergence of skate punk music gave skaters a voice and a sense of belonging. Skate punk music provided the soundtrack to the skateboarding revolution, and the two became inextricably linked. Skateboarding culture has evolved, but the anti-establishment, do-it-yourself ethos that was born in the streets of Southern California remains at its core. [26]

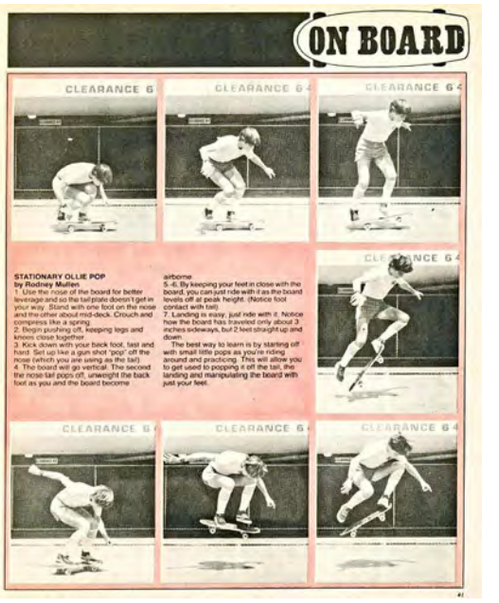
Phrase "Skate and Destroy",
Thrasher Magazine spread, December 1982.

SKATE AND DESTROY

Steve Caballero doing a backside boneless
in the combi bowl at Upland's Pipeline Skatepark in 1983.
Source: J. Grant Brittain



Steve Caballero pro signature shoe. Vans Half Cab sneaker, 1988.
Ph. Source: Basement Skate



720° is a skateboarding video game released in arcades by Atari Games in 1986. (pp.40–41)

Skateboard Madness movie directed by Julian Pena, 1980
(pp.40–41)

Stationary Ollie Pop trick by Rodney Mullen at Thrasher Mullen, December 1982
(pp.40–41)

Y: **1990** By the 1990s skateboarding had gained massive popularity and saw more than 10.6 million people under the age of 18 ride skateboards. The subculture of 90s skateboarding played a crucial role in shaping the sport's identity and attracting a dedicated following. Skateboarding was more than just a sport; it was a way of life. The subculture embraced individuality, creativity, and a rebellious spirit.

Attire was characterized by unique fashion trends, such as baggy pants, oversized shirts, and skate shoes. Skateboarders also gravitated towards specific types of music, like punk rock and hip-hop, which became synonymous with the sport. The subculture fostered a sense of community among skateboarders, with skate parks and local hangouts serving as gathering places for like-minded individuals. [27]

The turning of the decade found skateboarding going through a further depth phase due to the increase in various trend sports. So skateboarding went back to its roots. Because of the digitalization, skateboarding maintained its presence in public. From the mid-1990s, the modern skateboarding experienced a next high phase, which continues until today. Mega events like the "X-Games" were launched and televised. The X Games, established in 1995, brought skateboarding to a wider audience, elevating it to a recognized and respected sport. [28]

The 90s saw the development of professional skateboarding careers, with athletes gaining sponsorships and earning a living from their passion. Due to numerous magazines, all the events, videos and last but not least the internet, skateboarding became common worldwide. Skateboarding competitions also gained prominence in the 90s, providing a platform for skateboarders to showcase their skills.

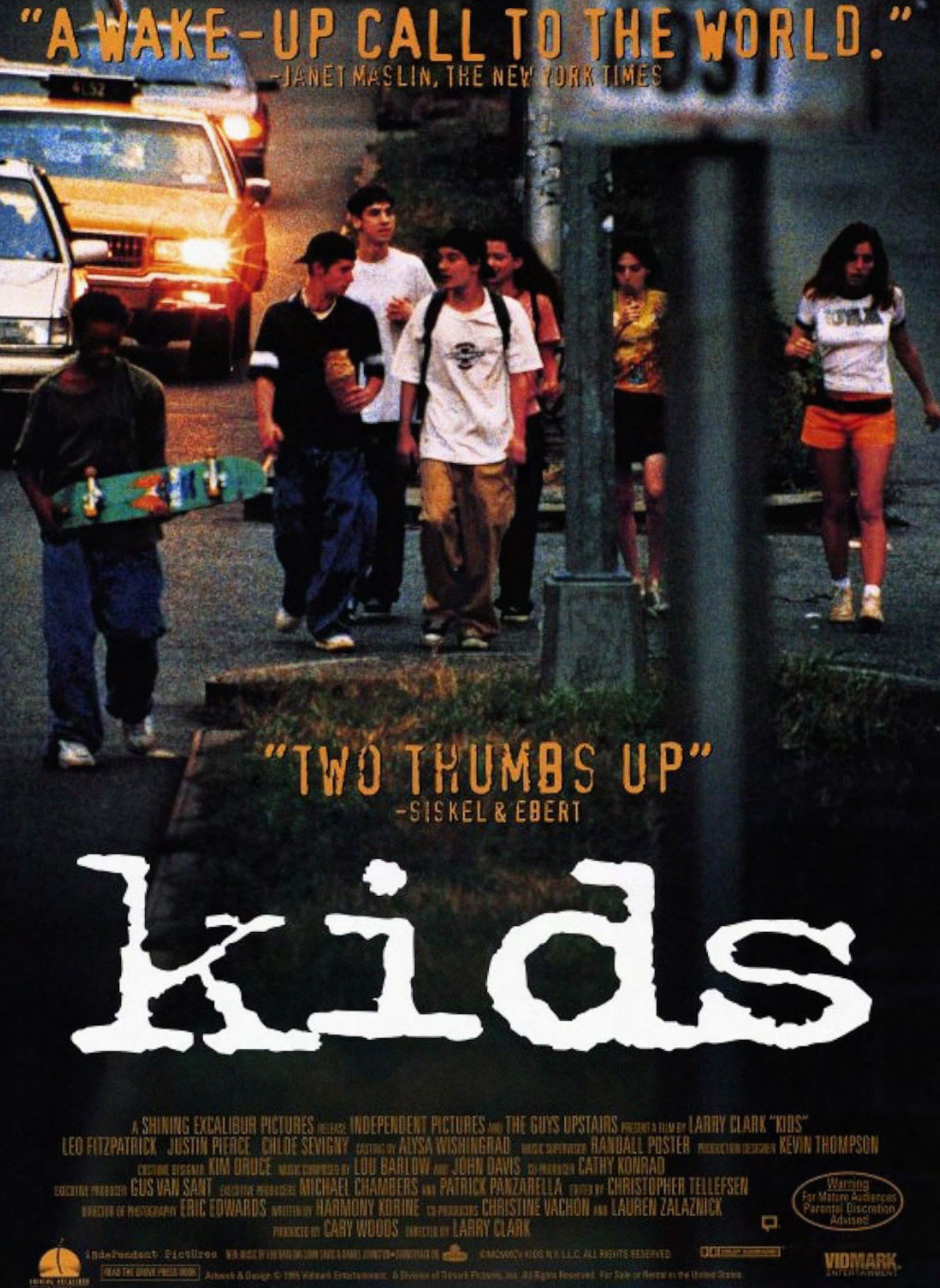
The consolidation of skate in pop-culture was also evident the world of television. SK8-TV was a program shown on Nickelodeon that began in 1990 and was originally hosted by Matthew Lillard (who went by the name Matthew Lynn at the time) and Skatemaster Tate. [30] It was a skateboard variety show that featured on-set interviews as well as off site action segments. Various techniques were introduced to television in SK8-TV including hand-held cameras and the use of multi-format film and video. The set for the show was built on location at the Pink Motel in Sun Valley, California, which was famous for its large fish shaped pool that was ideal for skateboarding. It was created and produced by original Z-Boys Nathan Pratt and Mark Ashton Hunt from Binder Entertainment, directed by Stacy Peralta, who later went on to direct the retrospective documentary Dogtown and Z-Boys with production design by C.R. Stecyk III. It later resurfaced on the now-defunct Nick GAS channel in 1999 and aired until 2005. [29]

Skateboarding also influenced movies and television shows, with skateboarding culture and themes being portrayed in films like "Kids" [31] and TV series like "Rocket Power." [32] The rebellious and countercultural nature of skateboarding made it an attractive subject for media and art, further cementing its influence on popular culture. Because of brands like Chocolate, Girl Skateboards or Flip Skateboards, the skateboarding hardware was developed more and more and skateboarders could buy high-quality skateboards in every bigger city.

The term "streetwear" was first used by skateboarding company Vans back in 1996 when they released a line of skate shoes called "Off The Wall." And before you knew it, companies such as Element, Blind, Nike SB, and Birdhouse became popular skate brands and were releasing graphic t–shirts, oversized t shirts, and denim jeans. [33]

X-GAMES Logotype from 2004 till 2014.
Ph. Source: steveandamysly.com

Rocket Power Series Logotype, 1999 – 2004.
c: nickeloden.com


"A WAKE-UP CALL TO THE WORLD."
-JANET MASLIN, THE NEW YORK TIMES
"TWO THUMBS UP"
-SISKEL & EBERT
kids
A SHINING EXCALIBUR PICTURES RELEASE INDEPENDENT PICTURES AND THE GUYS UPSTAIRS PRESENTS A FILM BY LARRY CLARK "KIDS"
LEO FITZPATRICK JUSTIN PIERCE CHLOE SEVIGNY CASTING BY ALYSA WISHINGRAD MUSIC SUPERVISOR RANDALL POSTER PRODUCTION DESIGNER KEVIN THOMPSON
COSTUME DESIGNER KIM DRUCE MUSIC COMPOSED BY LOU BARLOW AND JOHN DAVIS CO-PRODUCER CATHY KONRAD
EXECUTIVE PRODUCER GUS VAN SANT EXECUTIVE PRODUCERS MICHAEL CHAMBERS AND PATRICK PANZARELLA EDITED BY CHRISTOPHER TELLEFSEN
DIRECTOR OF PHOTOGRAPHY ERIC EDWARDS WRITTEN BY HARMONY KORINE CO-PRODUCERS CHRISTINE VACHON AND LAUREN ZALAZNICK
PRODUCED BY CARY WOODS DIRECTED BY LARRY CLARK
Warning
For Mature Audiences
Parental Discretion
Advised
Independent Pictures
©MCMXCV KIDS N.Y. L.L.C. ALL RIGHTS RESERVED
VIDMARK
ENTERTAINMENT

Poster of the movie KIDS directed by Larry Clark, 1995
Ph. Source: IMDb

Y : **00–now** The 2000s is the decade where skateboard events become popular on mainstream TV. There were shows or major skate competitions across the United States such as X-Games, Dew Tour, Gravity Games, Tony Hawk Gigantesc Tour, and the Maloof Money Cup with a live broadcast by the main TV networks the world and millionaire awards. In 2002, Danny Way invented the Mega Rampa during a 'pay per view' TV show in the United States, taking Vertical Skate to levels never seen before.

Skate continued to grow throughout the 00s gaining more attention by mass media and pro skaters became household names. The industry continued to grow and thus more money went into the development of gear and productions. Maybe one of the most important aspects of skate was street skating (riding obstacles that already exist in a street environment), and most importantly capturing it with a camera. Skate videos become very important for this era. Two of the most iconic are considered to be :

↘ Released in 2003, this video featured skaters such as Mike Carroll, Rick Howard, Eric Koston, Gino Iannucci and newcomers Paul Rodriguez and Jereme Rogers more. Directed by Ty Evans and Spike Jonze, Yeah Right! lifted the game with HD filming, invisible boards and Hollywood cameos intermingled with ridiculous skateboarding. Girl Skateboards' Yeah Right! is considered one of the most influential skate videos of all time. ing made it an attractive subject for media and art, further cementing its influence on popular culture.[34]

↘ Lakai - Fully Flared Released in 2007, Lakai's Fully Flared features some of the best skaters of the time, including Mike Mo Capaldi, Erik Koston, Alex Olson, Guy Mariano, and Marc Johnson. The video was highly anticipated and did not disappoint, with incredible skateboarding, innovative filming techniques, and a soundtrack that perfectly matched the energy of the skating. Fully Flared helped to establish Lakai as a major player in skateboarding and is still considered one of the best skateboarding videos of all time.[35]

In 2004, the Internation Skateboarding Federation (ISF) was founded, and the Go Skateboarding Day was created. Federation (ISF) was founded, and the Go Skateboarding Day was created.[36]

Go Skateboarding Day was founded in southern California by the International Association of Skateboard Companies to propagate skateboarding throughout the world in 2004. There were over 2,400 skateparks worldwide and the design of skateparks themselves had made a transition by 2006, as skaters turned designers. Thereafter, skateboarding gained a huge fan following as multiple video games were released and world competitions were organised all across the world.[37]

Skateboarding's 1970s rise to mainstream culture was best popularised by the 2005 film Lords of Dogtown. In 1975, as seen in the film, the Zephyr skateboarding team spearheaded by Tony Alva showed the world skateboarding's potential at the Ocean Festival in Del Mar, California. This moment in skateboarding history serves as a cornerstone for its history and how skateboarding competitions would change in the coming decades and made a major impact in the 2000s, showing the history of skate and the lifestyle that it was built on. No matter how you put it, skateboarding was the cool thing to do in the early 2000s. Tony Hawk had just recently pulled the 900, his video games were rolling out to critical acclaim and everyone was trying to wear skateboard clothing, whether they skated or not. It was a trend to stay rather than fade.One of the latest trends to be observed in the sport is the electric skate. An ancestor to the old gasoline powered skates that where invented in the 70s and got banned due to sound and climate pollution the new electric powered skateboards are becoming a thing of the future. [38]

Patened in 1999 Louie Finkle of Seal Beach, California is often cited as an originator of the modern electric skateboard, offering his first wireless electric skateboard in 1997 [39] [40] and a patent filed in April 1999, [41] however it was not until the 2004–2006 that electric motors and batteries were available with sufficient torque and efficiency to power boards effectively. [41]

This decade skaters were hungry to break records:

↘ In 2008, Zach Kral pulled off 1,546 consecutive kickflips on a skateboard;

↘ In 2009, Rob Dyrdek and Joe Ciaglia shaped the world's largest skateboard;

Professional skateboards made frequent world tours passing through all continents and participating in brand advertising outside the skate universe: Bob Burnquist for Toyota, for example. Skate is once again the subject of films and documentaries such as Z-boys and Dogtown, Who Cares: The Duane Peters Story, Lords of Dogtown etc.

Skate is solidified and popularized as never before, widely publicized on TV whether by broadcasting championships or by advertisements from many companies outside the market, better accepted by society, having its demands met by the government through the construction of skate parks and the creation of its own public policy. With the concerns about climate change and other environmental issues, the skateboard is part of the e-mobility trend. People are using an electric skateboard for commuting as a way to avoid using cars and public transport.

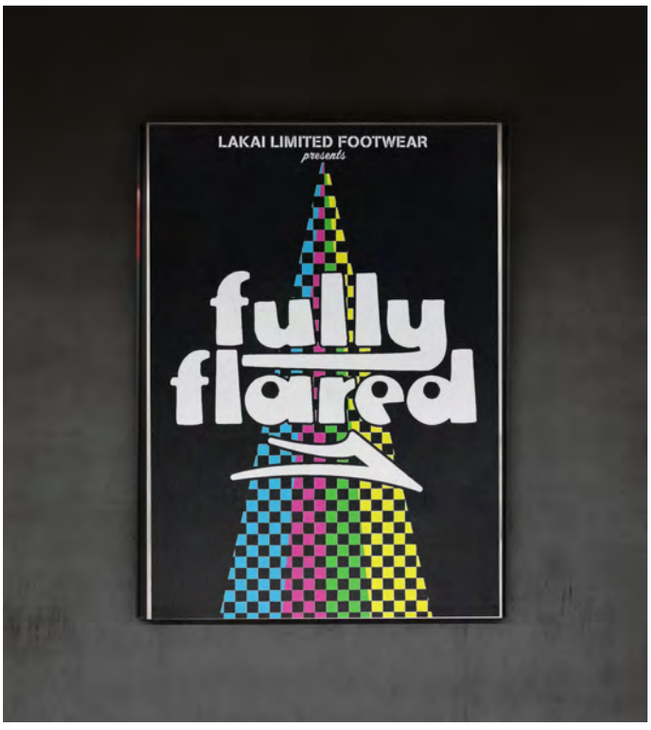
As a modality, this decade was an important one for athletes worldwide with many skateboarding competitions. In 2010, professional street skater Rob Dyrdek created the Street League Skateboarding, an international invitation-only competition with millionaire awards and live broadcasts on TV and the internet. A few years later, in 2016, the modality left the extreme sports bubble to become an Olimpic Sport.[42]

In 2012, Z Board, raised nearly 30 times their target for a balance controlled electric skateboard on Kickstarter, which was well received at the Consumer Electronics Show in Las Vegas in January 2013.[43] [45] Their 2015 campaign on Indiegogo was 86 time over-subscribed, raising $1 million.[46]

In 2016, the IOC announced that skateboarding will be officially included in the 2020 Olympic Games in Tokyo. This is a major milestone for the sport which has been also recognised as one of the most popular sports across the world. Jump to India; a decade ago, seeing someone on a skateboard was a rare phenomenon. Ever since India's skating scene has been built by hand. Today, the sport is increasingly making an impact into our daily lives and it's very common to spot skateboarders shredding it in a nearby park and other skating facilities.

Skateboarding made its debut appearance at the 2020 Summer Olympics in 2021 in Tokyo, Japan. It has also been provisionally approved by the IOC for inclusion at the 2024 Olympic Games in Paris.[47]

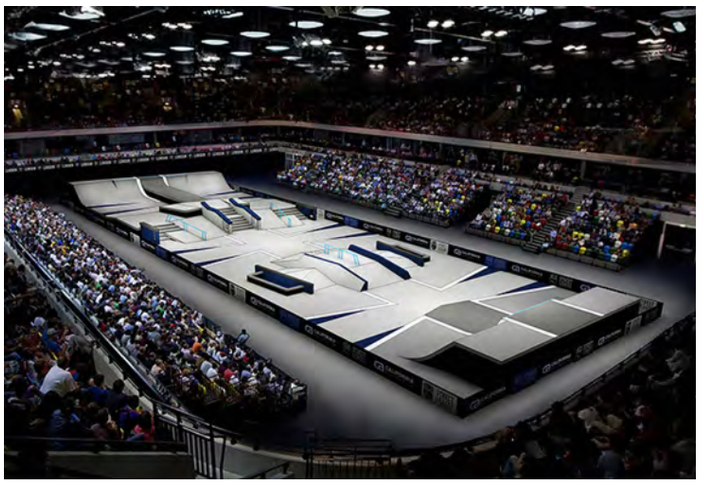
Yeah Right, skateboarding video from Girl Skateboards, 2003.
c: skatevideosite.com



Fully Flared, street skateboarding video by Lakai footwear, 2007.
c: skatevideosite.com

Rob Dyrdek and Joe Ciaglia, the largest skateboard , 2009.
c: surfertoday.com

Skateboarding Pictogram in black, Tokyo Summer Olympics, 2020.-
c: Tokyo Summer Olympics Games



Indicative photo. Street League Skateboarding, 2010.
c: sportsmedia.com

Z – Board, Advanced Electric Skateboard, 2012.
c: Z – Board

Streetwear is not anymore considered skate tear clothing, and becomes a high fashion staple. The Louis Vuitton x Supreme collaboration was undoubtedly a game-changer in the fashion industry. It challenged the traditional norms of high-end fashion and streetwear and proved that collaborations betåween seemingly opposing brands could be successful. More and more brands like palace, nike, carhartt, Gucci, DKNY, HUF, Prada, Burberry, Adidas and many followed this norm with is still evolving to this day. Skate style aesthetics are dominating the fashion industry with the street element being the main focus. [48]

Louis Vuitton X Supreme, January 2017.
Boite skateboars trunk with deck and trucks.
c: Supreme


Supreme

Landmarks of skate culture

Landmark – 1

Roller Derby Skate Board, Skateboard 1959–1960, USA. c: Victoria and Albert Museum

Landmark – 2 Cadillac Wheels, 1973 c: Skateboarder V2 N1, Summer 1975

Landmark – 3 Solo Scott at Kenter Canyon Elementary in Brentwood, Los Angeles, 1976 Photography by Hugh Holland, from Silver Skate.

Landmark – 4 Until the Wheels Fall Off shows a young Tony Hawk before he became synonymous with the sport of skateboarding. c.: Neil Blender, HBO

Landmark – 5 Jeremy floats a groundbreaking switch ollie over Embarcadero's "Gonz gap." c: Bryce Kanights

Landmark – 6 Tony Hawk spins 900, a two-and-a-half rotation skateboard trick in the air 1990s. c: voi.id

Landmark – 7

Nyjah Huston, United States. Men's street skateboarding finals, Tokyo Olympics, July 25, 2021, Ariake Urban Sports Park.
c: The Canadian Press, Nathan Denette

End of Landmarks

architectural terminology & structure

A typology is a related group of similar items arranged in a way to illustrate their similarities and differences. Typologies are like sub-groups. In the context of skateparks, typology describes the organization of skateparks by size, usage, capacity, material, and so on.

Skatepark typologies can be as confusing to experienced skateboarders as they are to the general public. This confusion is compounded by skate lingo and esoteric planning terms. When we talk about skatepark typology, we're saying that skateparks can be considered along the same lines as other community projects, and that there are different ways of considering them. Each type of skatepark has its own strengths and weaknesses, and you cannot determine what is best for your community until you fully understand what your options are. The three most-common skatepark typologies:

Size: Skate Point , Skate Spot, Neighborhood and Regional skatepark.

Material: Cast-in-place concrete, precast concrete, steel, prefabricated steel, prefabricated polymer, wood, marble and many more to count.

Design: Transition, street / plaza, flow etc.

The primary skatepark typology is based on its size. A skatepark's size determines how many structural attractions it can accommodate. A large skatepark can fit more cool stuff and allow more people to comfortably use it at once. A small skatepark does just the opposite; few people can use it at once and it can only provide for one or two structures. Although it may not seem like it, both of these types of skateparks are important and can play an essential role in the skatepark vision.

Material and design considerations will be made later. These typologies fall under the "design" phase of skatepark development. While developing the skatepark vision, your main concern will be how much skatepark your community needs. Each skateboarder needs a particular amount of space. Imagine a simple trick that doesn't require an obstacle.

The skater traveled 75 linear feet and used 10 feet of width, and the "path" includes 5 feet on either side as a safety buffer. 75 × 20 feet equals 1,500 square feet. The individual doing the trick isn't the only one using that space. There are 9 other skaters "sharing" the space and waiting their turn. Therefore, 10 skaters can share 1,500 square feet. This model scales well for all kinds of terrain and can be corroborated by observation. For example, if you visit a typical 10,000 square foot skatepark, it will start to look full with about 50 people in it. At 65-70 people, it will be difficult to find a place to skate. A 10,000 square foot skatepark's capacity is 66 people. [50]

terminology

The term "terminology" refers to a system of terms used in a particular subject or field of study. It involves the use of specialized terms, words, or expressions that have precise meanings within that specific domain.

Terminology is essential for clear communication within a given discipline or profession, helping to avoid ambiguity and ensuring that information is accurately conveyed. It plays a crucial role in various fields such as science, technology, medicine, law, and other specialized areas where precise and standardized language is necessary.

> “Skatepark terminology” refers to the specialized vocabulary and language used within the context of skateboarding and skatepark culture. This includes the unique terms, phrases, and jargon that skateboarders use to describe various elements, features, tricks, and aspects of skateboarding and skatepark design. Understanding skatepark terminology is essential for effective communication among skateboarders and enthusiasts, as well as for those involved in the planning, construction, or management of skatepark facilities. It encompasses a range of terms related to ramps, rails, ledges, transitions, trick names, and other elements found in skateparks.[49]

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1. Transition, Vert: The name given to the curved vertical surface of the ramp. This describes any transition that reaches vertical. **2. Kicker / Launch:** A small ramp used for launching off. These are often transportable and can be moved around skate parks and street spots. **3. Roll In:** A large rolling quarter pipe with no coping, used for gaining speed. Also commonly found on vert ramps. **4. Bank / Wedge Ramp :** Any flat, slanted surface that allows for riding. These can vary in size and angle. **Mini Ramp:** Usually 5ft or smaller. Not tall enough for the transition to go vert. **5. Vert Ramp:** At least 8ft tall with transitions that go to vert. **6. Extention:** Extensions can be found on half pipes. They are literally an extension in height on one section of a ramp. **7. Euro Gap:** A wedge ramp with a flat section and a step up to the deck. Usually skated up the ramp with speed to launch over the gap. **8. Quarter Pipe:** A single transition ramp (quarter of a full pipe). This can consist of any angle and size, all the way from mini to vert. **9. Half Pipe:** This is basically two-quarter pipes opposite each other, with a calculated amount of flat bottom connecting them. **10. Full Pipe:** This is the original and least common of all pipes. Generally not purpose built. Found in industrial ruins. This gives skaters the chance to go over-vert. **11. Mega Ramp:** These monstrosities are custom built, big air giants. The intention is to drop in via the humongous roll in and launch yourself off the ridiculous kicker onto the ginormous landing ramp and up and out and back into the tsunami of a quarter pipe. Not one for the weak hearted.


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12. Coping: This comes in many forms: the round bar-style coping you find mostly on ramps; pool-style tiling found in bowls; and right-angled flashing on box sections. **13. Bowl / Pool:** Originally emptied in-ground swimming pools. Bowls are now found in concrete and wooden forms in most skate parks. They come in many shapes and sizes (such as kidney and clover). The best ones have a flat bottom and coping (or pool tiles) just like a half pipe. **14. Cadle / Over – Velt:** A spherical over-vert extension commonly found in bowls. Enables inverted and over-vert manoeuvres. **15. Flat Rail:** A flat (or cylindrical) metal pole used for slides and grinds. Rails normally are parallel to the ground and often 1-2ft in height. **Rainbow Raill:** A curved rail that comes out of the ground at both ends allowing skaters to grind over the top. **16. Grid Box / Ledge:** A box with coping for doing grind and slide manoeuvres. This is often a movable object. If fixed in place it is referred to as a ledge. **17. Fun Box:** A combination of banks, flats, ledges, and rails. Fun boxes come in a multitude of different sizes and designs. **18. Nessy:** A smooth curvaceous rolling ramp with a kicker at the end for jumping. We've nicknamed this one after the Loch Ness monster. **19. Spine:** The original street skate obstacle. Commonly used to throw yourself off in all sorts of aerial manoeuvres. **20. Manual :** A small raised box for doing manoeuvres on and off. **Deck:** The flat landing at the top of quarter pipes and half pipes. **21. Hip:** Any two transitions that meet to create a protruding corner. These can come in banked form (flat surface) or curved with a transition (like a quarter pipe). **22. Pyramid:** A four-sided ramp with a flat section at the peak. It usually has flat sides but sometimes has a transition. **Volcano:** A cylindrical cone with a flat top (sometimes has a rounded top). **23. Hubba:** An angled ledge that commonly runs down a set of stairs. Used for grind and slide tricks. **24. Stair:** The original street skate obstacle. Commonly used to throw yourself off in all sorts of aerial manoeuvres.**25. Handrail:** An angled metal pole running down a set of stairs. There are numerous styles including kinked handrail (as shown).

size typology

Skateparks can be classified according to two criteria:
their size and style they are designed and what kind of obstacles have been placed there. In their construction and design should participate companies with experience who know the industry and have knowledge of the riders expectations.

Skate Point : Obstacles are matched to the existing building, fitting into the existing urban architecture, parks, public gardens, recreational areas. They include the concrete benches with metal brackets positioned along the alleys. In Skate Point can ride at once 3 to 5 people. They occupy an area of about a 80-100m^2.

Skate Spot : Skate Spots include a small number of obstacles, arranged so as they ensure smooth ride from one element to another. Just as Skate Point, they fit perfectly into the urban architecture, but the area ranges from 200 m^2 to 450 m^2, being also a complement to recreational areas. Additionally, you can install lighting on it, and for example benches for those, who want to watch people recoiling.

Neighbourhood : It is the most common type of skateparks, its surface varies between 500m^2 and 900m^2. Parks of this type are equipped with all kinds of elements that satisfy both - advanced and novice users. These locations shall be lighted and equipped with a small architecture - benches and litter bins. Depending on the type, size and number of elements in skatepark, may be present from a dozen to several dozen people at once.

Regional : According to the surface, they are the largest objects, usually in excess of 2000 square meters. Depending on riders needs, they can be divided into zones with easier obstacles for beginners, medium and for advanced riders or overall - designed to meet the needs of all users, without specifying the particular zones.They can combine different design styles, be built by a single plan as eg Skate Plaza's imitating the street with more walls, pipes, benches and ramps, or skateparks in the form of pools, walls of different angles, etc. A large number of riders can use this type of skatepark at once. Such objects should have facilities to allow the organization of competitions and events, and small architecture (benches, trash bins). A good idea is also parking and dining facilities. The larger area, the more opportunity for both - the designer and the subsequent users of this parks. Skateparks must be designed by the most sophisticated and reliable company with a proven track building such skateparks. REGIONAL SKATEPARKS can become a showcase of a city or region, thus attracting young people not only from neighboring cities and towns, but also from other parts of the country.

SKATEPARKS can become a showcase of a city or region, thus attracting young people not only from neighboring cities and towns, but also from other parts of the country.

skatepark to scale

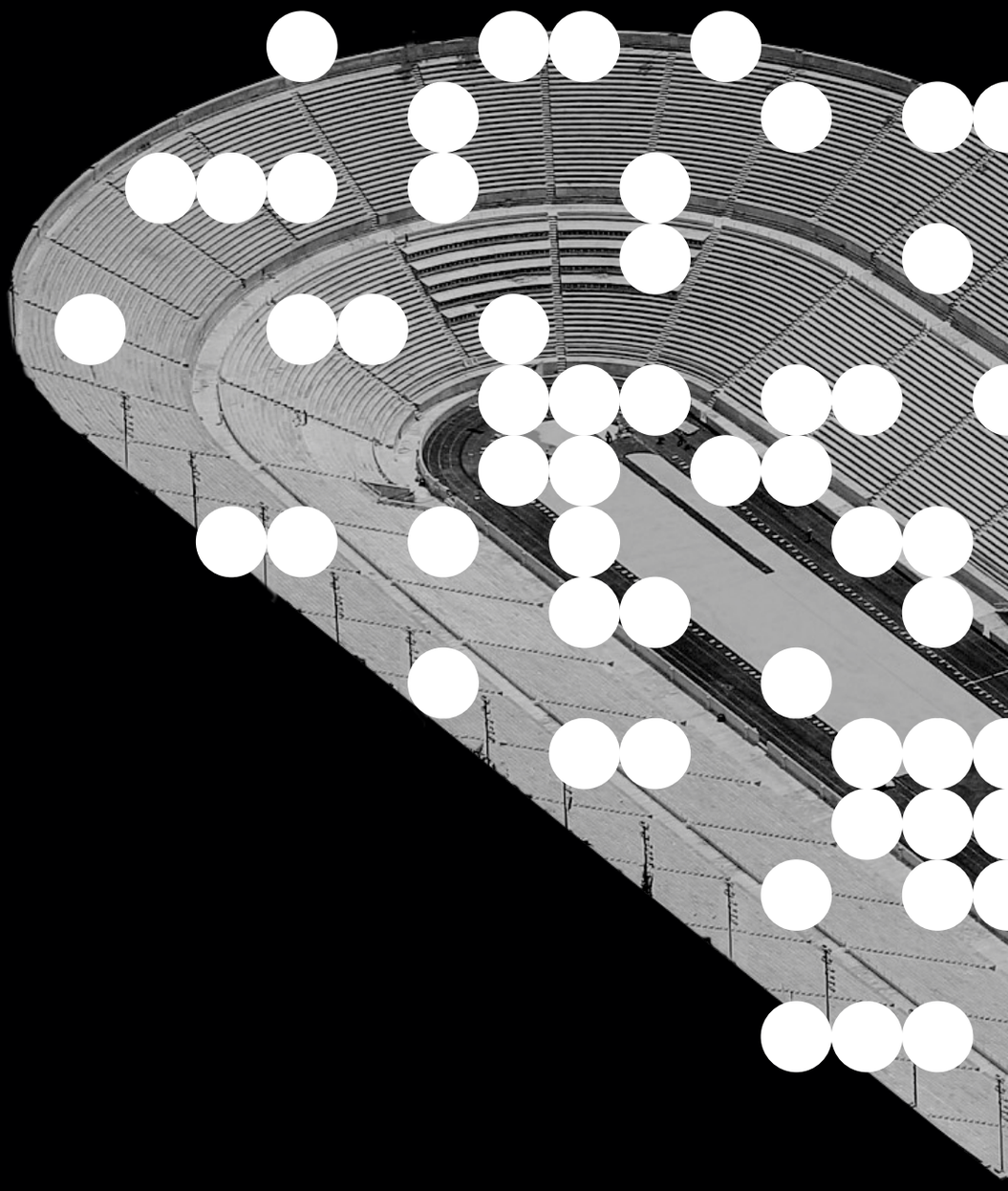
Skateboarding has officially been recognized as an Olympic sport by the International Olympic committee (IOC) since 2021.

To visualize the differences in the categorization of skateparks based on their size, we used one of the oldest Olympic venues, the Panathenaic (Kallimarmaro) Stadium. This particular location covers an area of approximately 200,000 square feet, roughly the same as the first Olympic skatepark (Ariake Urban Sports Park) where the first Olympic games in the history of the sport were held. The Panathenaic Stadium, due to its size, is classified as a regional skatepark, allowing us to compare it with skateparks (and the area they occupy) in other categories.

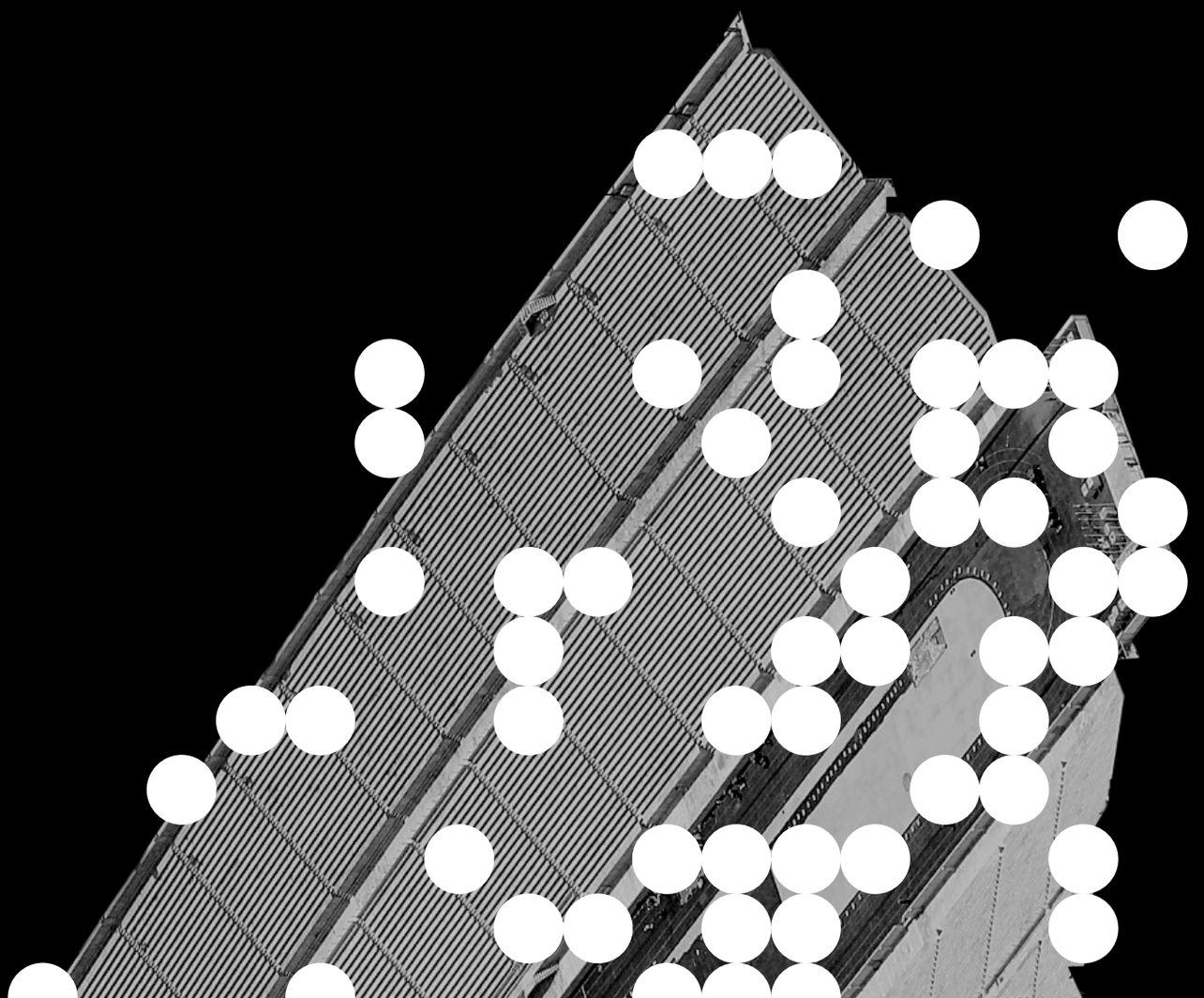
The system we use involves breaking down the stadium's shape and consists of dotted shapes that are perfect for easier comprehension by the reader. By coloring different percentages of finishes each time, we show their distribution in the broader space, thus creating a sense of scale from one group to another.

A	**Skate Point**	**Le Dôme, Paris, France**
B>A	**Skate Spot**	**Southbank Skatepark, London, UK**
C>B	**Neighbourhood**	**Venice Beach, Los Angeles, USA**
D>C	**Regional**	**Ariake Urban Sports Park, Tokyo, Japan**

Sample: Panathenaic stadium Location: Pagkrati, Athens Opened: 566 BC° Use: Olympic Game Stadium Coordiinates: 37.9683° N, 23.7411

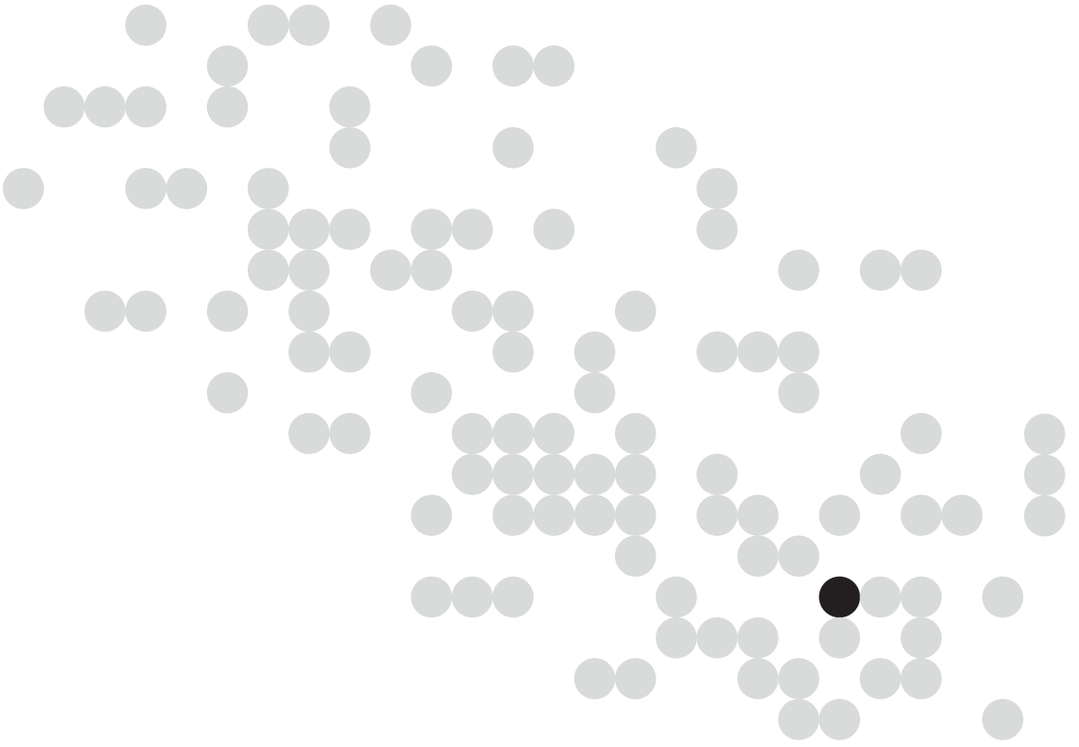


Skatepark to scale



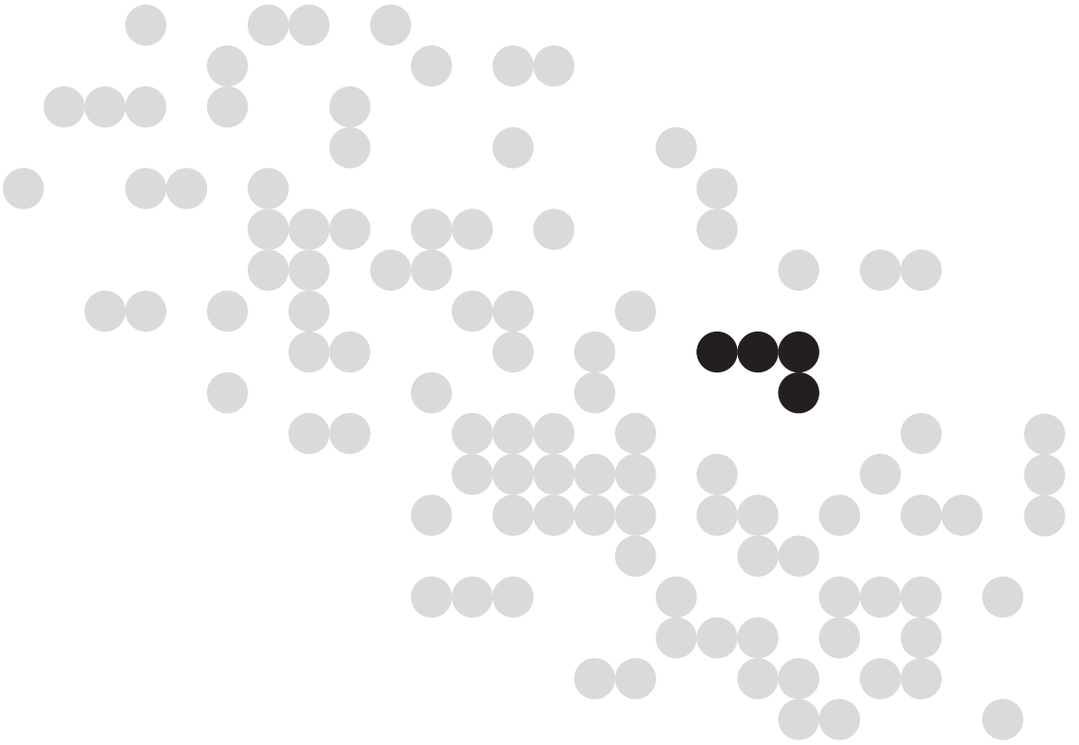
le dôme,
paris, france

skate point



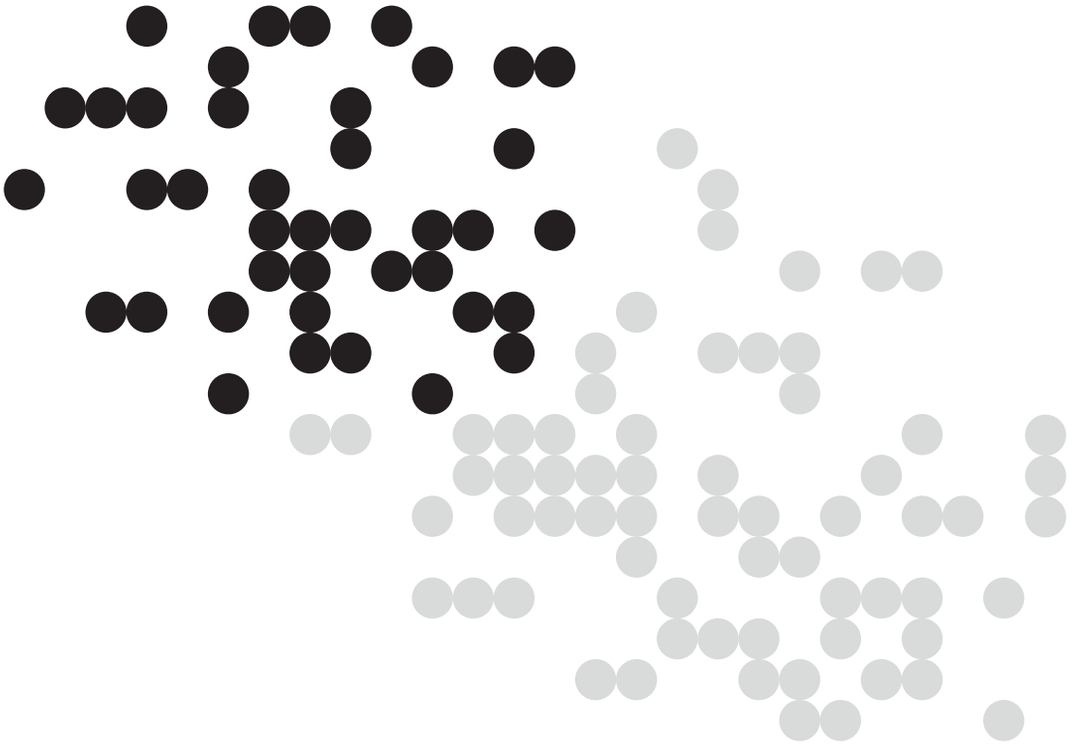
southbank skatepark, london, uk

skate spot



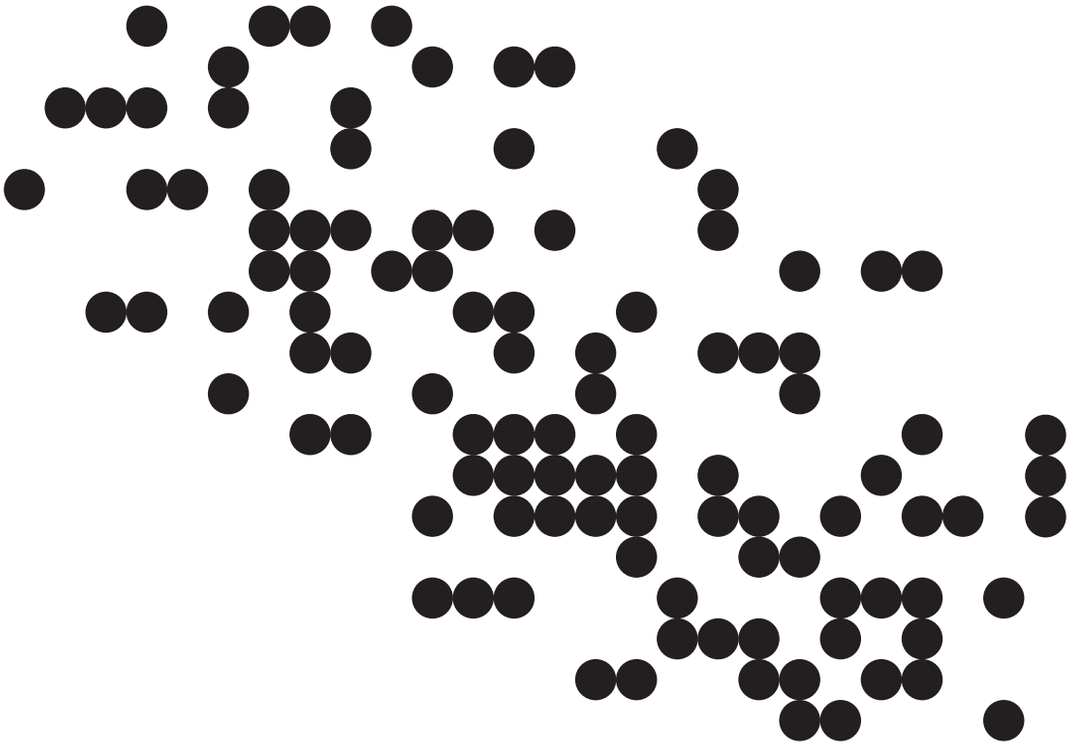
venice beach, los angeles, california, usa

neighborhood



ariaki urban sports park, tokyo, japan

regional



material terminology

All skateparks feature purpose–built terrain that is constructed using a variety of materials. The principle material used on the skating surface determines its material type.

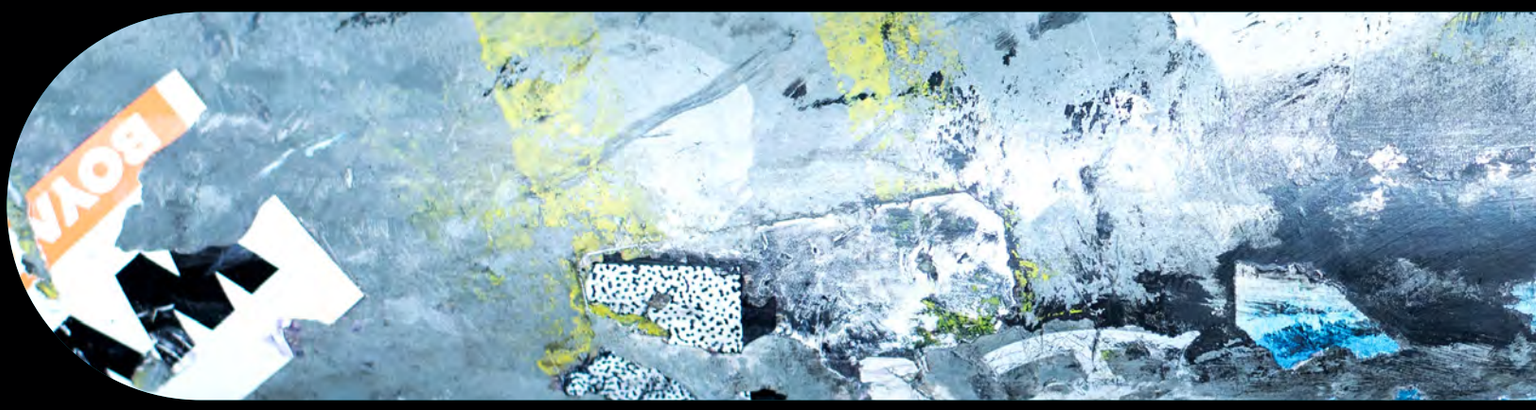
There are three principle types of skatepark materials: Wood, steel, and concrete. Wood and steel are collectively referred to as "prefab" because they are prefabricated kits created off-site and assembled on an existing concrete or asphalt slab. Concrete skateparks are usually built entirely on-site. Often we meet marble. Skateparks do not usually feature sections of different types in one facility; they are usually primarily one type of surface material for the whole facility.

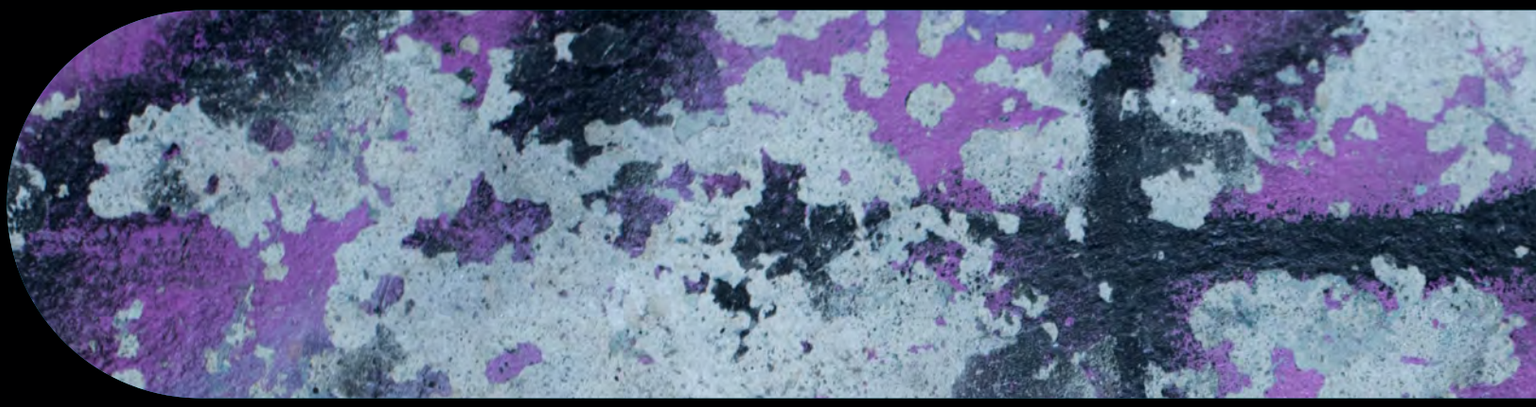
Concrete : The most common and most popular material for skatepark construction. Concrete affords a great deal of design flexibility. Concrete requires very little maintenance and provides optimal grip for skateboarding in all kinds of weather. Concrete requires specialized skill to create and tends to be more expensive to build but saves money in the long run through reduced maintenance.

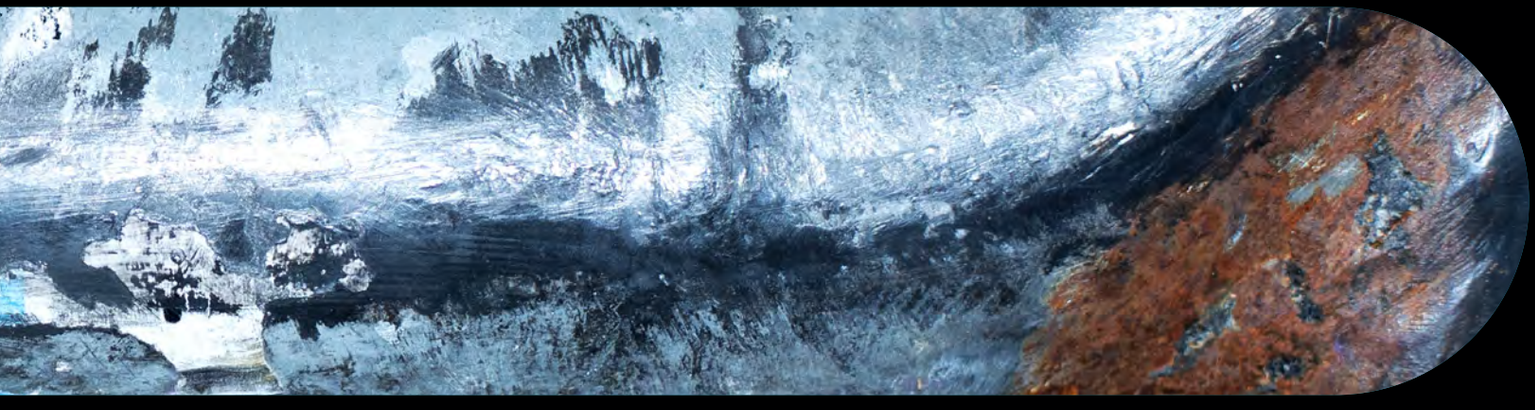
Marble : Many skaters opt for granite or marble coping in a contrasting color to the underlying concrete or fiberglass, which provides a sophisticated look while maintaining a slick (but not slippery) skating surface.

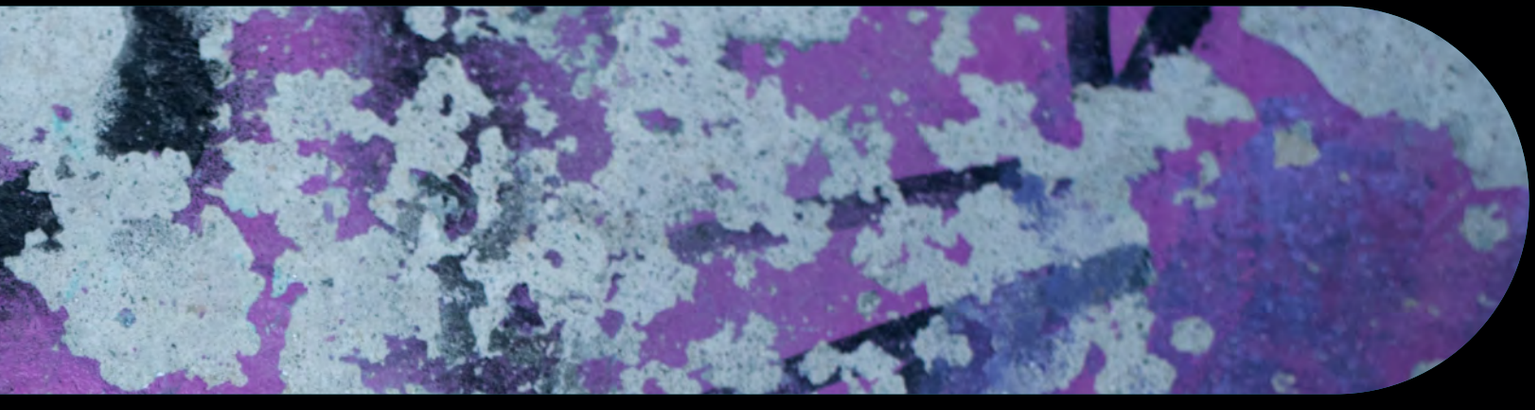
Wood : Skateparks are most common for use in retail, private, and indoor facilities. Wood requires a lot of maintenance and does not hold up well to municipal use and is not a popular choices for public skateparks. Wood skateparks include structures built from lumber and plywood but also includes paper-composite products like Skatelite.

Steel : Another type of commercial product usually sold as a prefabricated kit that is assembled on-site. Like wood, steel requires significant maintenance and tends to be louder than other material types. Steel has a number of qualities that make it unpopular among skaters; it becomes slippery with moisture, rusts, and can become dangerously hot in warmer climates.[50]


BOYA







Cement: 1–2 (PP. 82–83) Marble 3–4 (PP. 84–85) Steel: 5–8 (PP. 86–87) Wood: 9 (PP. 88)

interpretation, participants & paths

chapter–2

Interpretation is the process of comprehending and assigning meaning to something, whether it's a text, an event, a piece of art, or a set of data. It involves analyzing and understanding the underlying significance or message conveyed by the subject matter. Interpretation often requires careful examination, critical thinking, and contextual understanding to uncover the intended or implied implications. It can vary based on individual perspectives, cultural backgrounds, and personal experiences, leading to a diverse range of interpretations for the same subject. Effective interpretation involves not only grasping the surface-level content but also delving deeper into the nuances and complexities to derive a deeper understanding of the subject matter.

decoding space
users & paths

The phrase "Decoding of a Space" can have various meanings depending on the context in which it is used.

Artistic or Cultural Context:

In the context of art or cultural studies, "decoding of a space" may refer to the process of analyzing and understanding the cultural, social, or symbolic meanings embedded in a physical space. This involves interpreting elements within a space, such as architecture, design, and cultural objects, to reveal underlying messages or narratives.

Digital Context:

In a digital or technological context, "decoding of a space" may refer to the interpretation or understanding of data or information within a specific digital or virtual environment. It may involve analyzing patterns, information structures, or algorithms to extract meaning from a digital space.

Spatial Planning or Design:

In the field of spatial planning or design, "decoding of a space" may mean understanding the functional and aesthetic aspects of a physical space. This could include analyzing how people use and interact with the space, deciphering its purpose, and considering the expected or unexpected messages conveyed by its design.

Philosophical or Psychological Context:

In a more abstract or philosophical sense, "decoding of a space " may involve examining the psychological or philosophical implications of a particular environment. This could include exploring the exploratory role of space in human behavior.

Overall, the term "decoding of a space" underscores the idea of unraveling the layers of meaning within a given space, whether it be cultural, digital, spatial, or philosophical.

Having repeatedly attended the specific space, the need for continuous analysis and subsequent understanding of the space's structure, materials, users, and the paths they follow based on their usage emerged. The necessity to explore the space through various means became apparent. The path one can take in such an open and enclosed space can be observed and recorded through various visualization methods.

In this case, we defined an open space accessible to a broad spectrum of individuals who, with appropriate categorization, can be considered alongside the respective user groups encompassing the skatepark. By selecting specific visualization methods that allow for direct interaction with each user shaping the corresponding path, further differentiation in visualization methods is achieved, elements that we will analyze subsequently. We unveil a comprehensive image of the space, recording in the physical environment as well as using satellite imagery to document the respective paths within the space.

above

A design perspective of a space provides a comprehensive and structured view of the space from a particular visual angle. Specifically, some of the benefits and characteristics that a design perspective offers include the following: Understanding of Structure, Highlighting Details, Traffic Assessment, Space–User Relationship,Design and Optimization.In summary, a design perspective not only offers a superficial image but also allows for a deeper understanding of the space and its potential.

act on space

Through the current process, unfolding within the space itself, an immediate exploration of potential paths is carried out, which could be shaped by the user. By intervening in the dominant material of the space, we shape the trajectory at the moment the user makes their movement. In this way, the opportunity for more precise recording is provided, as we interact with the space in real-time.

satelite

Tracking an individual's movement with common smartwatches enables data extraction. The individual's environment, whether an athlete's running route or a mode of transportation reaching its destination, is digitally represented. This visual dataset helps evaluate the final distance, intermediate points, and trajectory in space.

groups interference

In the field where we operate, there is significant involvement from individuals engaged in both common and different aspects of the culture we are examining. For this reason, we are called upon to categorize these users into groups and subsequently into subgroups based on the purpose for which they use the space or find themselves in it.

Interaction among users in a public space can take various forms and often depends on the nature of the space, the activities taking place, and the individuals involved. The collective of individuals forms a type of community that continuously interacts as a whole and with its external environment. It is important to reference some of the ways in which users of a public space can influence each other and potentially create a sense of unity, group, or community.

Social Interaction:

Users may engage in social interactions, such as conversations, introductions, or humor. This can lead to the formation of social connections and a sense of community among those who frequent the space.

Shared Activities:

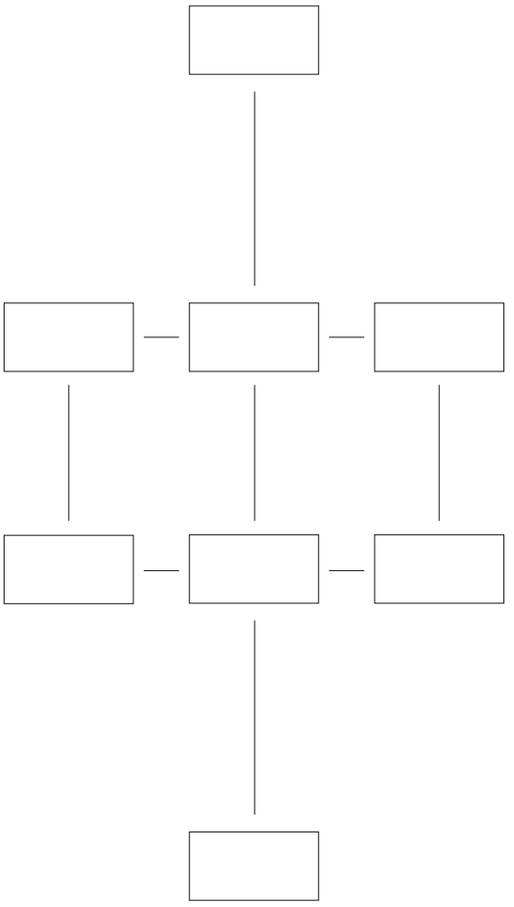
If the public space facilitates shared activities, users may participate collectively. This can include sports activities, games, events, or other social activities that promote interaction and collaboration.

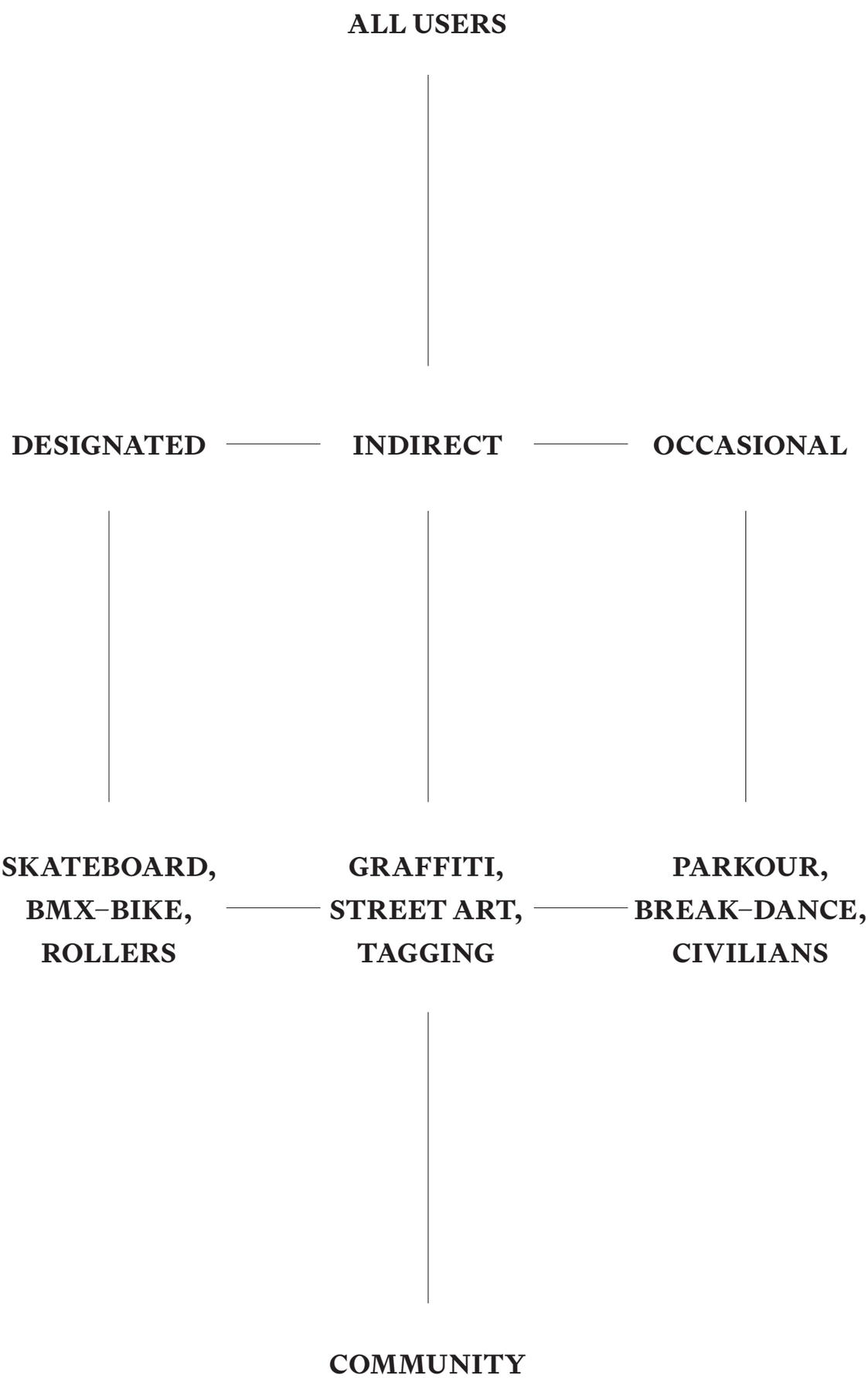
Spatial Arrangement:

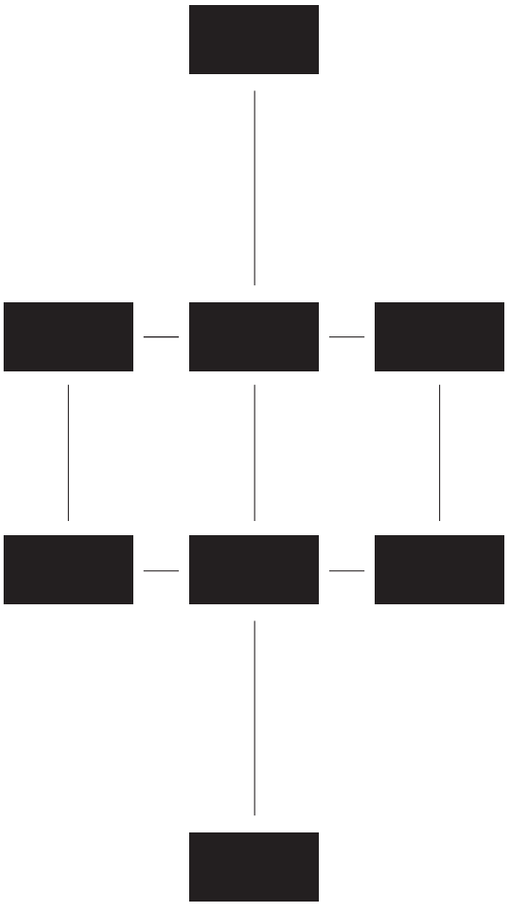
The physical arrangement of the space can influence how users interact. Seating arrangements, communal areas, or meeting points can encourage or discourage interaction. For example, well-designed seating areas may encourage people to sit together and converse.

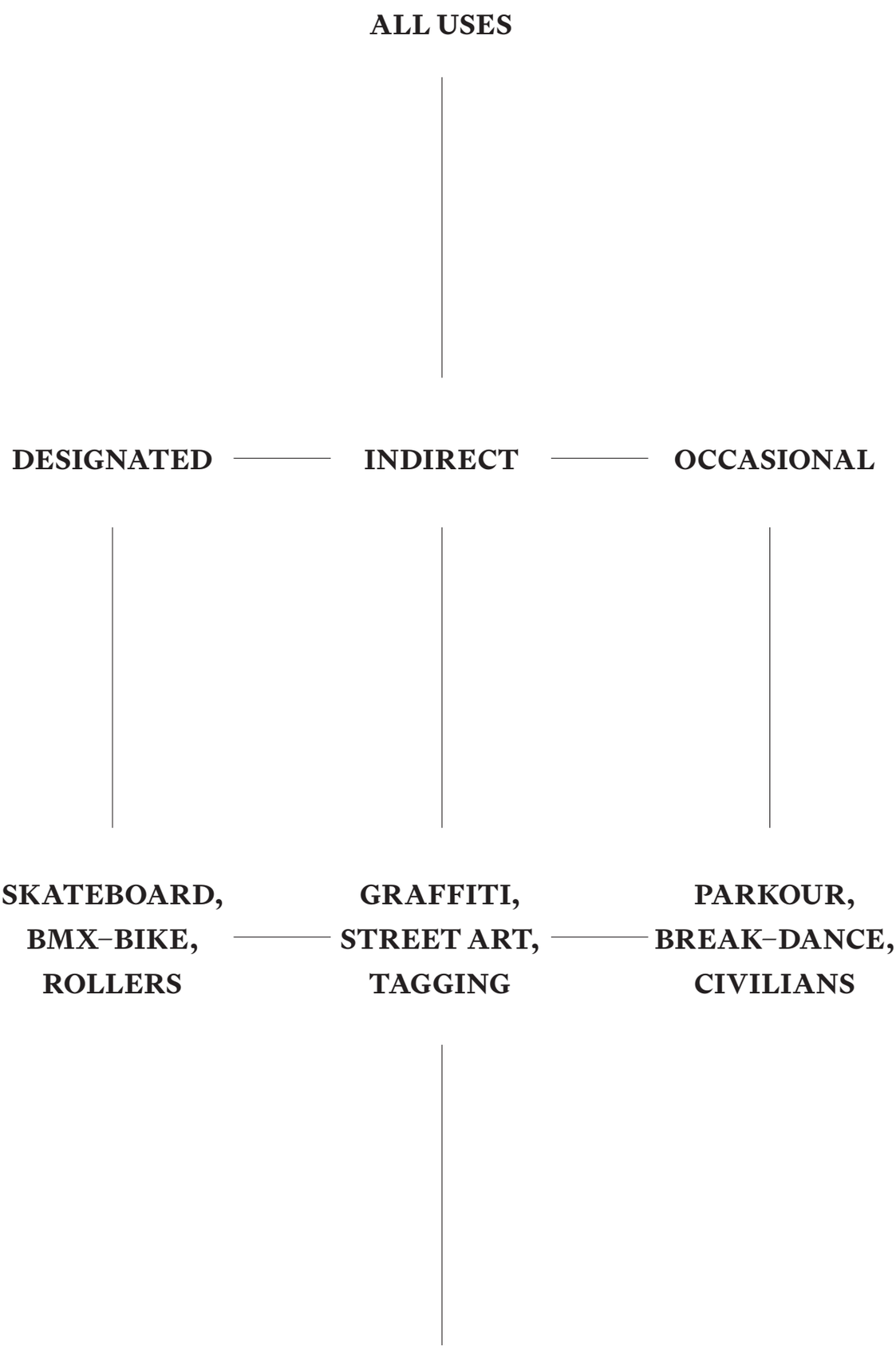
Cultural or Community Events:

Public spaces often host cultural or community events that bring people together. These events provide opportunities for interaction, shared experiences, and connection with others who have similar interests.




ALL USERS
DESIGNATED
INDIRECT
OCCASIONAL
SKATEBOARD, BMX–BIKE, ROLLERS
GRAFFITI, STREET ART, TAGGING
PARKOUR, BREAK–DANCE, CIVILIANS
COMMUNITY




ALL USES
DESIGNATED
INDIRECT
OCCASIONAL
SKATEBOARD, BMX–BIKE, ROLLERS
GRAFFITI, STREET ART, TAGGING
PARKOUR, BREAK–DANCE, CIVILIANS
CULTURE

Designated Users means those individuals that a member authorizes to access and use Materials for the benefit of the member.

This Unit consists of Designated Users. Individuals who heavily use the skatepark and its terminology in order to skate, roller skate, BMX bike ride and scooter ride. The space of the skatepark is designed with the needs of those users in mind in order to completely satisfy them. Depending on their type, skateparks are also constructed in order to facility the maximum amount of users needed. This is defined by the demand of the product (skatepark) and the amount of districts a skatepark is meant to service.

Indirect Users means those individuals that a member authorizes to access and use Materials for the benefit of the member.

This group consists of people associated with direct users or the elements of the skatepark. We categorise those users as people who would even regularly use the skatepark not in a direct way (to skate) but indirectly (to graffiti, to interfere). This unit thus, consists of skatepark users that find new ways of use to an existing space not necessarily made for this type of usage. Such usage consists of repurposing of the area and its elements for various reasons.

An occasional user is a classification of usage by an Operator ID instance for a time period, such as a calendar month, by the License Compliance facility. This facility can classify an Operator ID as an occasional user during one period but count the operator in another classification in other periods.

We consider occasional users to be people who would occasionally use the space of the skatepark in order to satisfy their everyday needs such as exercise or recreational meetings with their piers. Occasional Users could vary from individuals such as families with their kids or other civilians, to people who have some association with the elements of hip-hop culture. Consisting of four key elements (skate, rap, graffiti, break dance) Hip-hop culture is heavily embedded into skate culture and is expected from people who associate with those cultures to use the space and its many forms and functions.

(1)
DESIGNATED
USER
W:107

(2)
INDIRECT
USER
W:180

(3)
OCCASIONAL
USER
W:148

visualization ways

chapter–3

Data visualization is the graphical representation of data helping people understand the significance of information. By using visual elements like charts, graphs, and maps, data visualization provides an accessible way to see and und stand trends, patterns, and insights in data. This process often involves converting complex datasets into visual graphics, making it easier for individuals to grasp concepts, identify outliers, and draw conclusions from the data.

seeing is
understunding

[Information graphics are hybrids and hence difficult to define. Text, image and geometric shapes are indissolubly interlaced to produce single entities. This does not follow automatically from the data, but has to be developed The French cartographer Jacques Bertin commented that, “A graphic representation is not merely a drawing, but often entails a heavy responsibility when deciding on how to proceed. One does not 'draw' a graphic representation in a solid form; instead one constructs it and rearranges it until every relationship between the date has been revealed”.

In 1967 Bertin wrote standard work on the graphic means available for depicting. In addiion to the two dimensions of the (paper's) surface on which points, lines and planes can be drawn there are six other options for visually representing data: size, value, texture, colour, orientation and form. Every possible visual construction is composed out of this basic vocabulary combined with text labels.

Various tendencies can be discerned within the hybrid field of information graphic and datavisualisation, even though it may not be possible to subject it to a strict division into groups. On one hand, visualisation seperated interactive dynamic representations from static charts...][51]

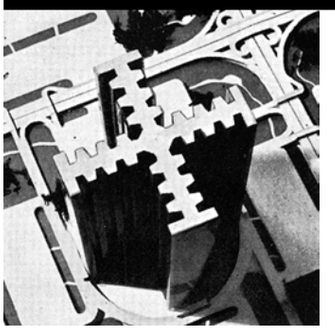
Le Corbusier, a pioneer in modern architecture, did not have access to contemporary data visualization tools in his time, as he worked primarily in the first half of the 20th century. However, his work and ideas align with certain principles that resonate with the goals and outcomes of data visualization. Considering some of the connections:

Geometric Abstraction:
Le Corbusier was known for his use of geometric abstraction in his architectural designs. Similarly, data visualization often involves the use of geometric shapes and patterns to represent data in a visually comprehensible manner.

Functionalism and Efficiency:
Le Corbusier's architectural philosophy emphasized functionality and efficiency. Data visualization shares a similar goal of efficiently conveying information and insights to facilitate understanding.

Clear Communication:
Both Le Corbusier's design principles and data visualization aim for clear communication. Le Corbusier wanted his architecture to communicate its purpose and function clearly, while data visualization seeks to convey complex data in a way that is easily interpretable.

Visualization of Ideals:
Le Corbusier's vision of the “Radiant City” and the “Five Points of Architecture” aimed at realizing certain ideals in urban planning. While he didn't use modern data visualization tools, his sketches and diagrams served as visual representations of his architectural principles.



Le Corbuiser, Crucial Form Skyscraper,
Designed for the plan Voisin, Paris, France, 1925
c: Le Courbuiser – "Radiant City" Export: Archive of Affinities

Grid Systems:
Le Corbusier often employed grid systems in his designs, creating a sense of order and rationality. Data visualization often utilizes grids and axes to organize and present data systematically.

Human Scale and Proportions:
Le Corbusier emphasized human scale and proportions in architecture. Similarly, effective data visualization takes into account the human ability to perceive and understand visual information, ensuring that visualizations are proportionate and relatable.

Use of Color and Contrast:
Le Corbusier used color and contrast strategically in his designs. Data visualization similarly employs color and contrast to highlight patterns, trends, and key data points.

Innovative Design Thinking:
Le Corbusier's innovative design thinking aligns with the creative and innovative aspects of data visualization. Both involve thinking critically about how to present information in ways that are not only informative but also engaging.

While Le Corbusier did not engage in data visualization as we understand it today, his architectural principles share common ground with the fundamental goals of data visualization—clarity, efficiency, and effective communication of complex ideas.

The Monastery of La Tourette, France, 1961
c: Sacred Concrete: The Churches of Le Corbusier

v.w.–1

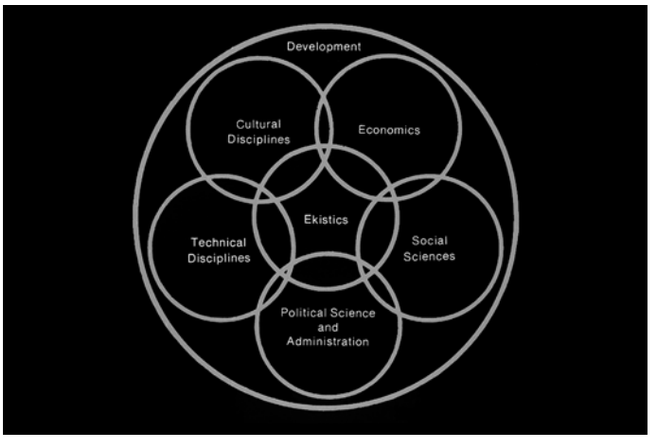
Konstantinos Apostolou Doxiadis, a distinguished Greek architect, urban planner, and theorist, made indelible contributions to the fields of urban planning and design. Central to his legacy is the concept of “ekistics”, which he defined as the systematic study of human settlements, incorporating a comprehensive understanding of social, economic, and environmental dynamics.[52]

Doxiadis's influence transcended borders, evidenced by his pivotal role in designing the Islamabad master plan in Pakistan and his involvement in various urban planning endeavours across Greece and beyond. With a keen eye toward addressing the challenges posed by rapid urbanization and population growth, he championed the cause of planned urban development. [53][54]

Beyond his practical engagements, Doxiadis left an enduring imprint on urban theory through his prolific writings and lectures. He underscored the imperative of interdisciplinary approaches and advocated for holistic solutions to urban issues, shaping the discourse and practices of urban planning worldwide.

In his seminal work, “Ekistics: An Introduction to the Science of Human Settlements”, published by Oxford University Press in 1968, Doxiadis elucidates fundamental postulates that encapsulate his vision of settlements and provide a framework for further exploration. According to him, settlements exist to fulfil diverse human needs, encompassing economic, social, political, technological, and cultural dimensions. Success, in his view, is measured by the extent to which settlements foster happiness and safety, earning him the distinction of being hailed as the father of “ekistics”.[55]

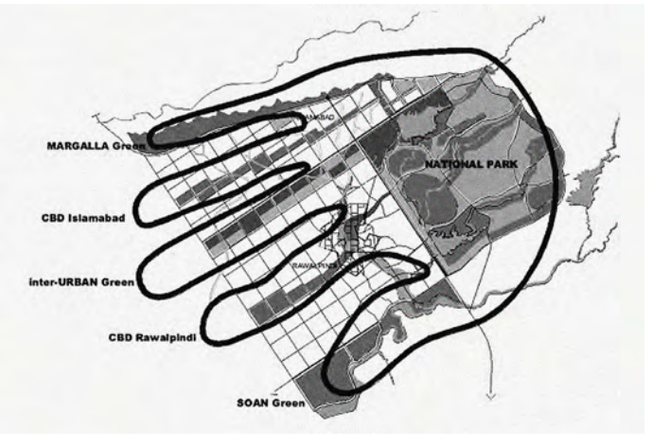
As we attempt to refine the visual representation of data in varied contexts, we drawinsights from his systematic recording of data on maps. His methodical visualisation techniques offer invaluable lessons in creating adaptable systems capable of accommodating diverse data requirements and fostering functional coherence amidst fluctuating conditions.

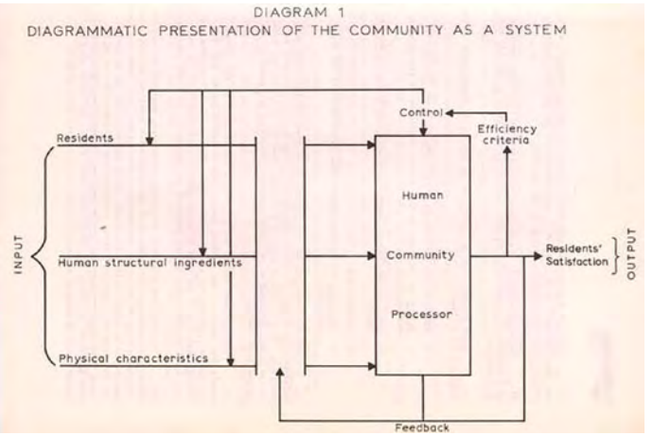


Doxiadis's meticulous approach to data visualization serves as a wellspring of inspiration for contemporary endeavours.

Diagram of Doxiadis's concept of the Ekistics theory.
Constantinos Apostolou Doxiadis, 1968

Top part of the Book "Ekistics: An Introduction To The Science Of Human Settlements"
Author: Constantinos Apostolou Doxiadis, 1968





Top: Author: Doxiadis, structural interpretation of the metropolitan framework for urban design, 1960. The hand form with national park as the palm, the three green zones and two CBDs as fingers.

Bottom: Diagrammatic Presentation of the Community as a System. [Tyrwhitt, J. (ed.) (1965) ''Research Work of the Athens Center of Ekistics (part B)', Ekistics, 20(117), p. 84]

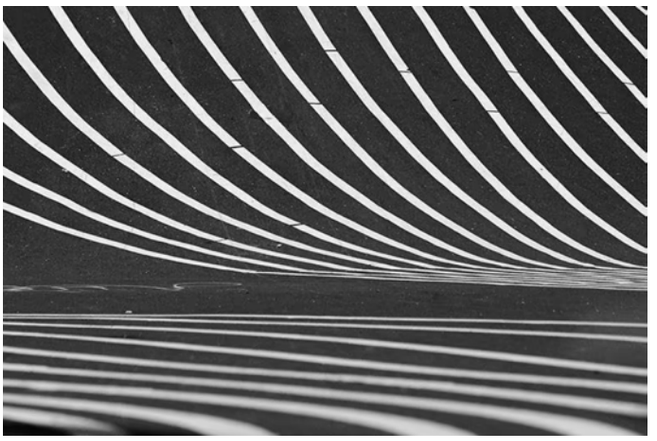
v.w.–2

Superkillen is a multi purpose park in Copenhagen, Nørrebro. The Superkilen project is part of Partnerskabet (the Partnership), which was formed in 2004 between the municipality of Copenhagen and Realdania. The aim of the project is to make Nørrebro the centre of an innovative urban space of international caliber, which can be an inspiration for other cities and districts. Nørrebro's Superkilen park, designed by Bjarke Ingels Group, Topotek1 and Superflex attempts to design for integration in the most diverse neighborhood in Copenhagen, Denmark.

The architects chose to represent the diversity of the area surrounding the park using symbols or objects of the many different nationalities present in Nørrebro. The people living in the immediate vicinity of the park represent more than 50 different nationalities, and the architects team wanted to incorporate those diverse cultures actively into the park. These objects range from exercise gear from Muscle Beach in LA to sewage drains from Israel, palm trees from China and neon signs from Qatar and Russia.

The park offers a variety of activities for different users, like assorted play structures for children and a row of chess tables partially sheltered by small trees. Additionally the park offers structures for athletic activities such as a boxing ring and obstacles. Skate is also a designated activity as the park has all the elements of a proper street skate course. The park also connects two busy streets running through the neighborhood, Nørrebrogade and Tagensvej, providing an interactive and interesting route for cyclists and pedestrians on their ways home or to other parts of the neighborhood. The objects are placed in the space in order to inspire familiarity among the different cultures that are integrated into the designated area.

It is not a classical park that we're familiar with but Superkilen is an multicultural embodiment of a public space generated by foreign objects and collectives brought from 100 different countries, and that gives a unique identity to Superkilen that is owned by the citizens and their diverse backgrounds.[56] [57] [58] [59]



Superkilen Park's embrace of skate culture reflects a broader trend in urban design, recognizing the value of providing spaces that accommodate diverse recreational activities and subcultures.

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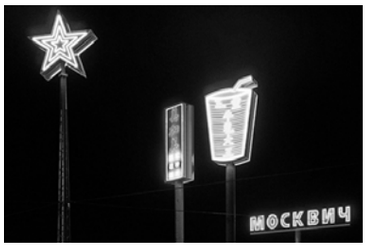
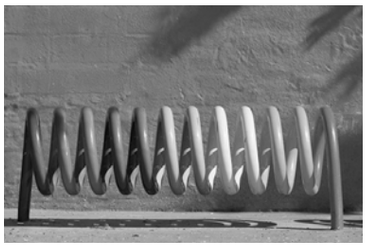
Bjørn Lillesøe skating in Copenhagen, Denmark.
c: Michael Tærsbøl Jepsen, Red Bull Content Pool.


МОСКВИЧ


BODY BODY BODY BODY
ROCK ROCK ROCK ROCK


LITTER



Left

Bar stools from São Paulo, Brazil.
Superkilen, 2012.
c: Torben Eskerod

Neon sign from Doha, Qatar at
the black square. Superkilen, 2012.
c: Mike Magnussen

Neon signs at the red square.
Superkilen, 2012.
c: Torben Eskerod

Soundsystem from Kingston,
Jamaica at the red square.
Superkilen, 2012.
c: Torben Eskerod

Trash can from Liverpool, England.
Superkilen, 2012.
c: Torben Eskerod

Bike rack from Finland.
Superkilen, 2012.
c: Torben Eskerod

Thai boxing ring from Bangkok,
Thailand at the red square.
Superkilen, 2012.
c: Torben Eskerod

Manhole cover from Tel Aviv, Israel.
Superkilen, 2012.
c: Torben Eskerod

Right

Dounut sign from Rochester,
PA, USA at the green park.
Superkilen, 2012.
c: Mike Magnussen

Fountain from Morocco.
c: Iwan Baan

Bench, Prague, Czech Republic,
world famous from the animated movie
“Little Mole and the Lollipop“.
c: Hasse Ferrold

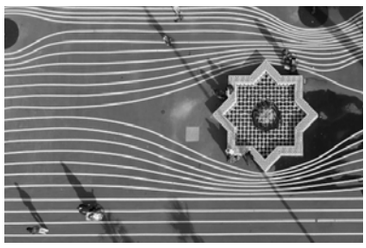
Bench from Tunisia.
c: Ati Metwally

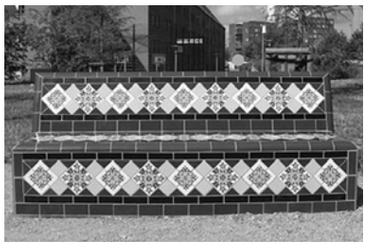
Bus stop from Jordan.
c: Ati Metwally

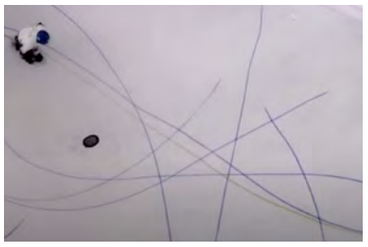
Armenian Picnic table
from Yerevan, Armenia.
c: Unknown

Octopus, Tokyo, Japan.
c:Unknown

Chess table, Sofia, Bulgaria.
c: Unknown





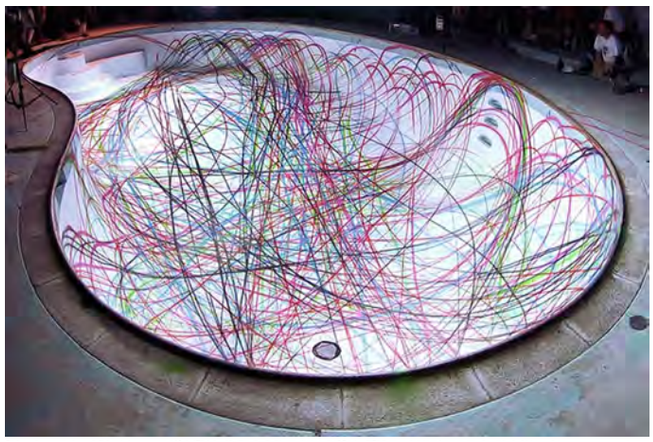


London-based street artist D*Face has created an artwork using skateboards, spray cans and an empty swimming pool in Southern California, United States of America.

For the Ridiculous Pool Paint Attack project, the artist invited skate boarders to ride around the empty pool with paint cans attached to their board. As they rode, their boards released paint on to the pool's surface. This was no mean feat however. D*Face used technology such as transmitters, receivers, remote controls and signals that triggered a pressure-sensitive button to release the paint. The result was a colourful trail of interweaving lines behind, which has been documented in the above video.

D*Face was inspired to execute this idea after witnessing his previous swimming pool art being torn and distorted by the linear motions of the skaters who rode through the pool, and wanted to recreate the pattern of lines created by their motion. For this project he drew together elements of street art, sport and technology. We look forward to seeing more collaborative projects like this, which explore and track the movement of people through spaces.

D*Face (a.k.a. Dean Stockton) fell in love with graffiti as a young Londoner and attributes his early passion for the artform to the highly regarded urban culture photographer and videographer Henry Chalfant's publications Spraycan Art and Subway Art. His first major solo exhibition was the 2006 London showing of Death & Glory at the Stolenspace gallery which was one of the city's most critically-acclaimed shows of the year. The latest brilliant venture for D*Face is his spray paint-skateboard interface which turned this pool into an ingenious canvas of multi-colored lines bearing a beautiful expression of the skateboarders' relation to the curved bowl space. A year in the making, the affectionately coined "D*Face's Ridiculous Redux" is one of the smartest fusions of art and urban street culture I have ever seen. The footage was shot by Peter King using GoPro and a 7D at Southern California's infamous Ridiculous Pool. [60] [61] [62]



Stills from the video
D*Face Ridiculous Pool Paint Attack.
c: Concrete Disciples

A big change in the way the Underground railway system was mapped out came in 1931. In his spare time, Henry (known as Harry) Charles Beck, a temporary draughtsman for the Underground, had designed a radically new map.

The dense central section was enlarged in relation to the outlying areas, allowing both to be shown more clearly. The map dispensed with conventional geographical accuracy, aiming to enable passengers to understand the network more quickly and simply. It used only horizontal, vertical and 45° lines, and the Underground lines were represented by a set of standard colours. Beck's idea was initially rejected by the Underground's publicity department for being too revolutionary.

Beck made some alterations, in particular making station names more prominent and replacing circular 'blobs', representing stations, with the now familiar rectangular 'ticks'. After Beck put forward his proposal, a version was produced as a trial pocket map in 1933. It was an immediate success with the travelling public, and new pocket editions and posters were soon published.

In 1933, a unified London Transport had brought separate companies and modes of transport together into one entity. Beck's map became another importantaspect of this integrated system and its identity.

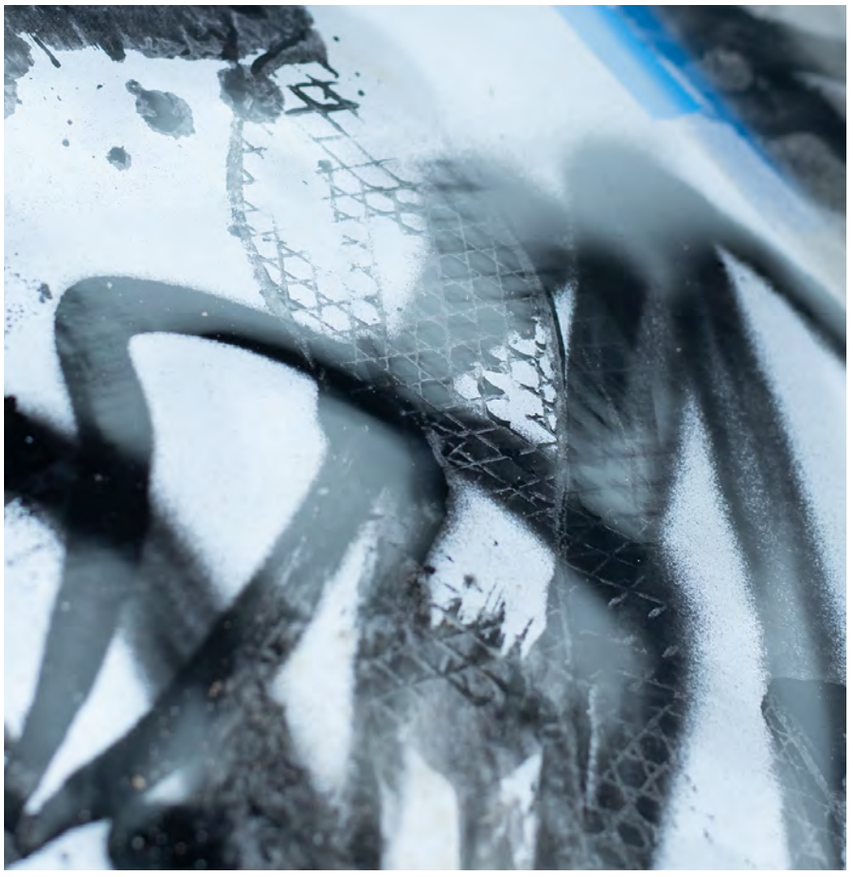
Beck's design classic has undergone and withstood numerous modifications. For 28 years, Beck experimented with new versions of the map, accommodating suggestions from both the public and LT.

Amongst the earliest changes was the introduction of a ring as the symbol for an interchange station. In 1935, the red and orange Bakerloo and Central lines, which were difficult to tell apart under artificial light, were altered to brown and red. In the early 1940s, although no longer working for LT, Beck continued to revise the map in his own time. Experiments with 60° diagonals were not successful and he reverted to the original 45° system.

Beck regarded the 1950 map as his finest. It is notable for showing the Circle line for the first time as a separate line, and for representing interchanges as open circles joined by white lines. In 1960, Beck ended his association with LT. [63] [64] [65]

Harry Beck was the first to draw a diagrammatical map of London's Underground system. His version served as a model for many other maps worldwide. The individual lines are simplified in other to render juction points more clearly.

People scrutinising a map of the Underground, 1948.
c: Chris Ware, Getty Images.



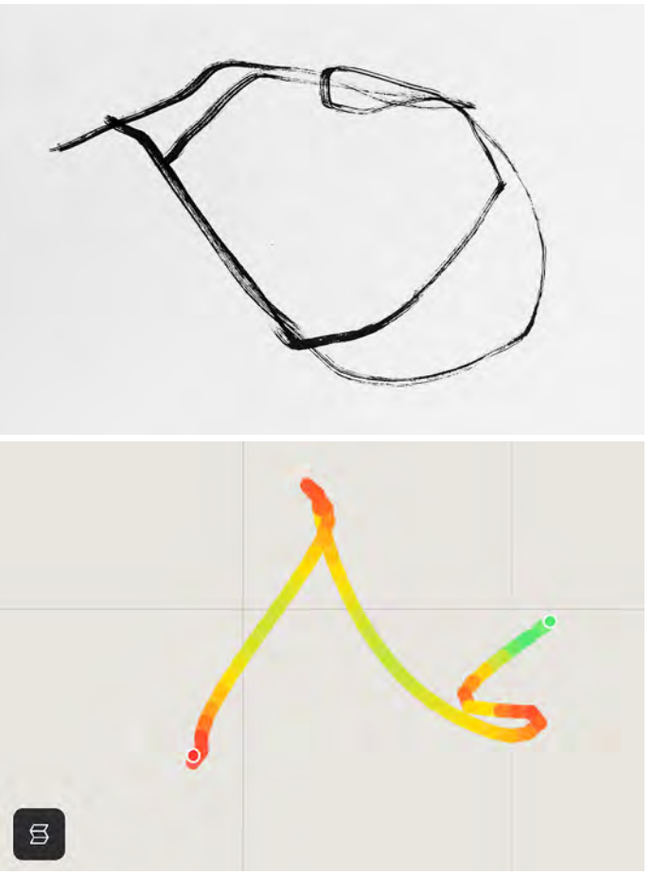
Physical imprint at space.

The three methods we choose to guide us in implementing wayfinding are as follows:

Sketching – Drawing a path on a plan view. We share the site plan with park users as well as people coming into contact with this spot for the first time. The first way to visualize a route has to do with simply drawing it on a photo that comes from google maps via satellite. In this way we manage to derive, in first, on the one hand the course of use but also the why and how depending on the status of the group in which it is.

Physical Impression in the natural space capturing paths with material on a portion of the space's surface. By following the user as they navigate through the space, we place tape on the floor. In doing so, we map out a path in the physical space that represents a conceptual journey. This linear representation serves as an imprint and does not provide us with information regarding how much time the user spent in the space during their journey.

Digital Impression – Recording the path and collecting digital data on the user's movement in space. The digital footprint is created when using a smartwatch as the user goes through their route. During this journey, the information is recorded in the digital system and represented as a line, where a color change is observed.



Top: Sketch on paper indicating the movement at physical space.
Bottom: Digital imprint at space.

system explanation

The bowl is a crucial structural object in the creation of skateparks and the evolution of skate in general. An early form of this obstacle was the empty swimming pool witch was used by skaters in the beginning.

Bowls mimic the feeling of riding a wave, just like surfing, and gave skating new countless possibilities creating a much more aggressive and challenging style. By knowing how to move your way around a bowl you elevate your skate style in the streets.

Since bowls are such a crucial object for this sport we created a grid that symbolises a hypothetical top view of a bowl. The system results in creating many forms that represent the general terminology of the skatepark (creating ramps, bowls, rails, stairs, cones, etc.) and is used for the visualisation of the routes carved by users plus the typography used to mimic some of the skate terminology.

As the “bowl” is such a fundamental structural element for the sport, we created a canvas symbolizing its hypothetical cross-section. As a result, the visual representation not only captures the cross-section of the bowl but also various other fundamental elements of a skate park (ramps, cones, flat areas, stairs, etc.). The canvas is used to convey a sense of scale, both in relation to the space, the user, and the surfaces for use.

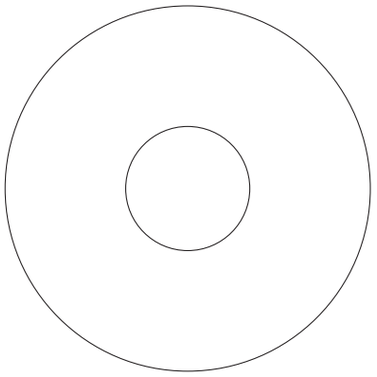
Its primary function is to design the path of each user in the depicted space, the terminology, and the typographic elements that evoke the structure of a skatepark. Through continuous experimentation, we conclude that the visual system chosen for depicting movement can change and alternate depending on the user group and the corresponding icon that characterizes it. Thus, with a common foundation, the grid can consist of squares, circles, or ramp-like shapes that help differentiate what is shown.

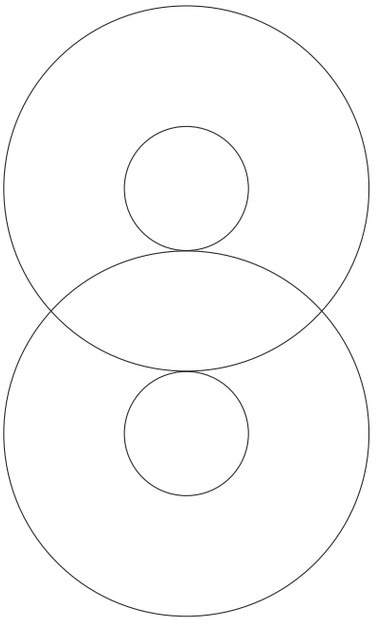
c: Unknown

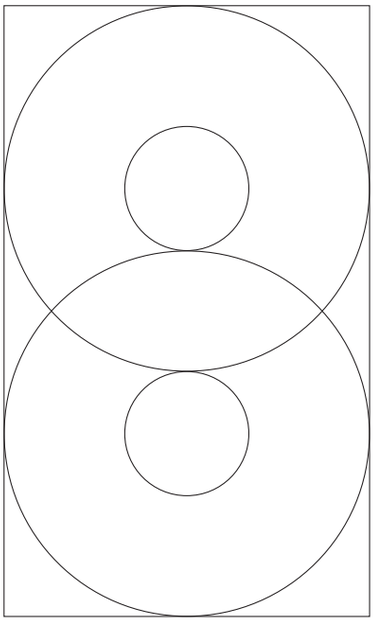
Stoked Ride Shop Part of the online article by David Rajewski.The Ultimate Guide to Skate Park Ramps,2022

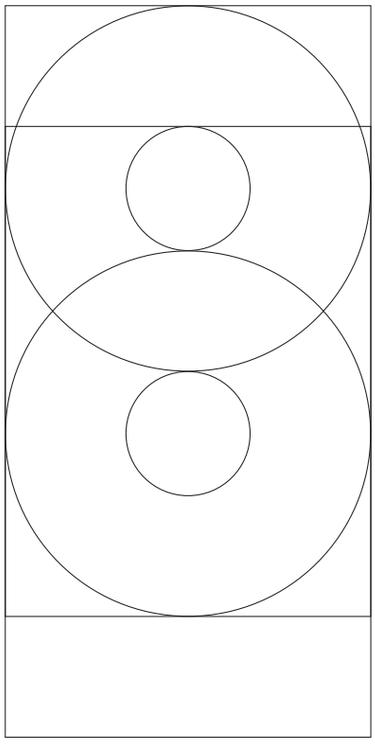

SHERM
NEW MERCH! 6-19-20
@DEFECTIVE_OFFICIAL

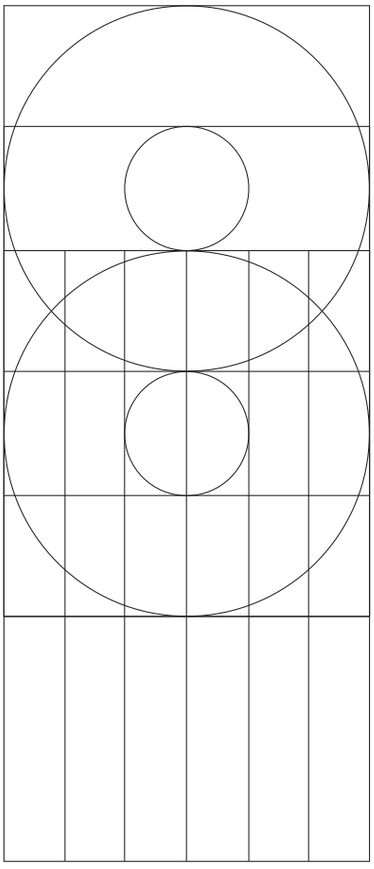
Garvanza Skate Park in Los Angeles with Graffiti Art - Drone Footage, 2020 c: RuClips, Drone videos

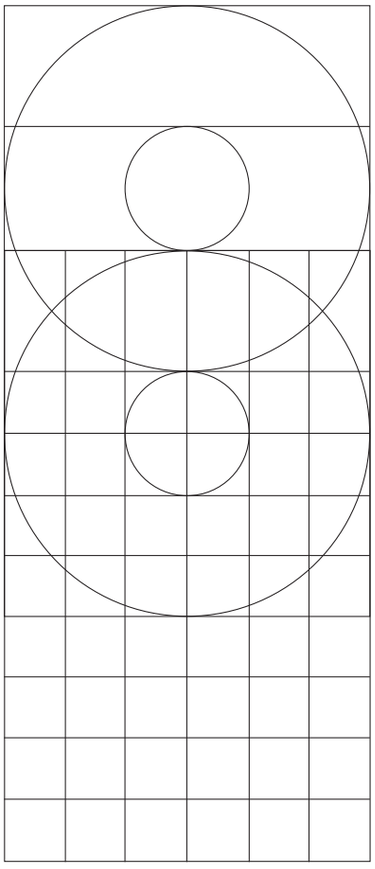




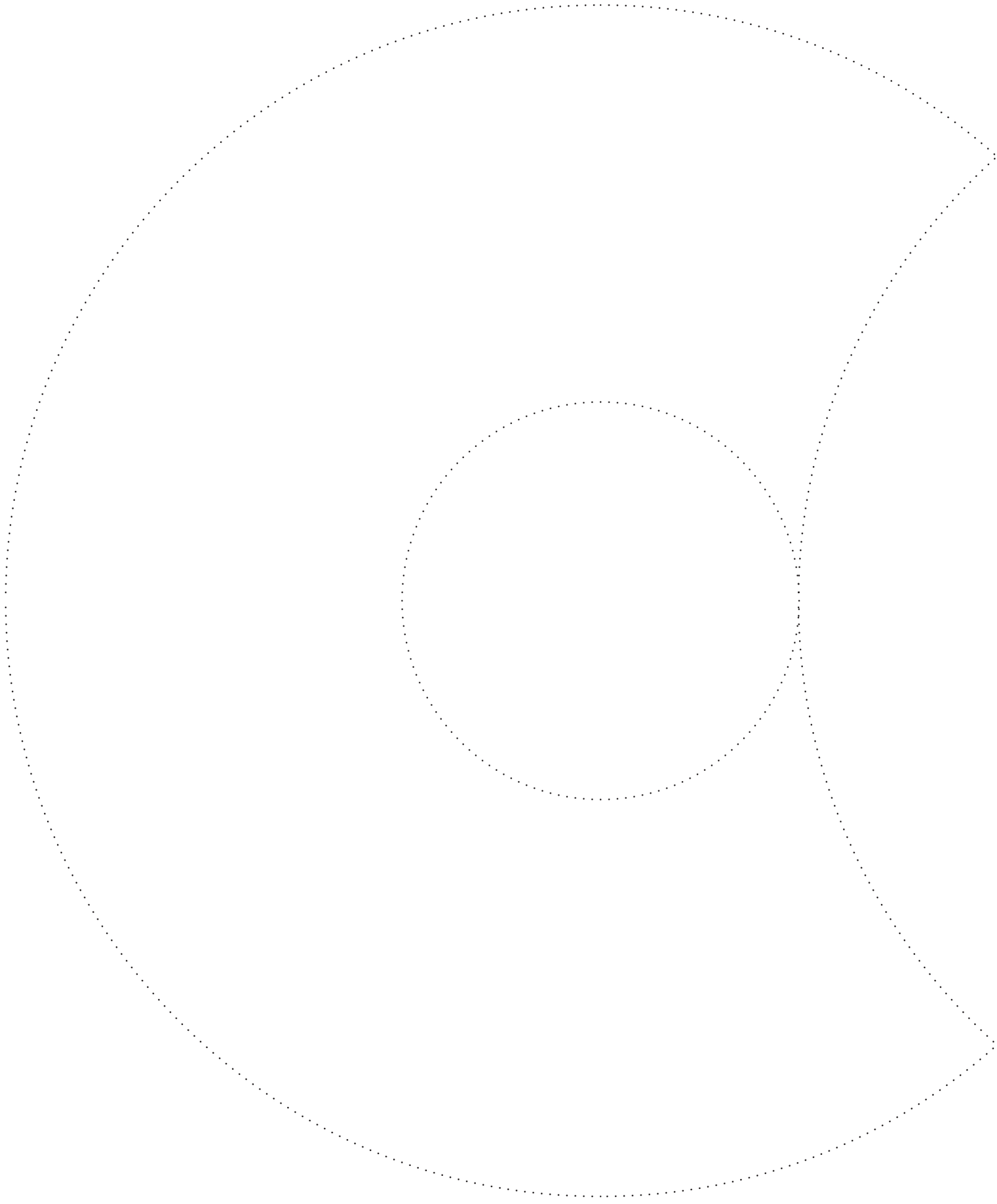


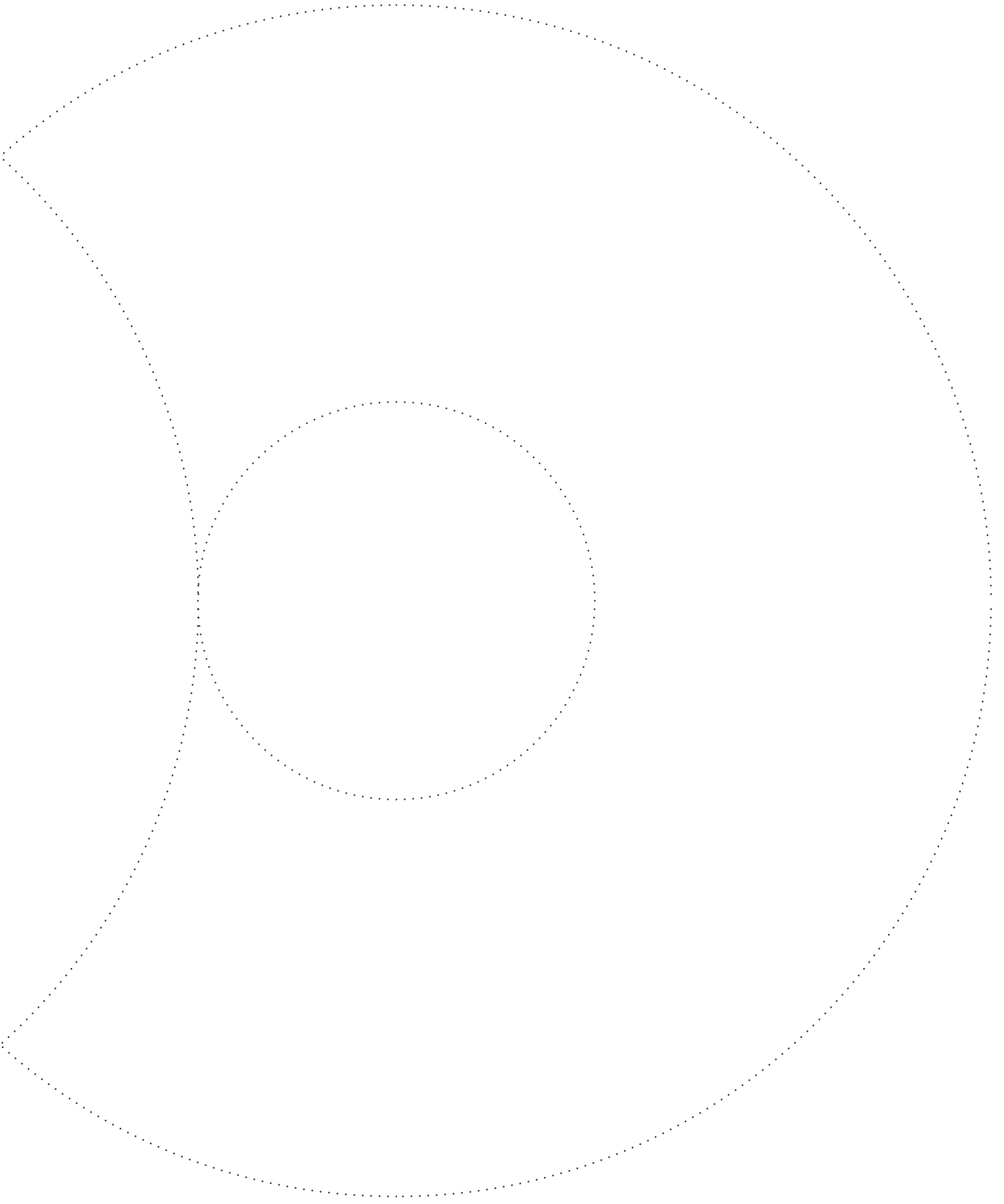




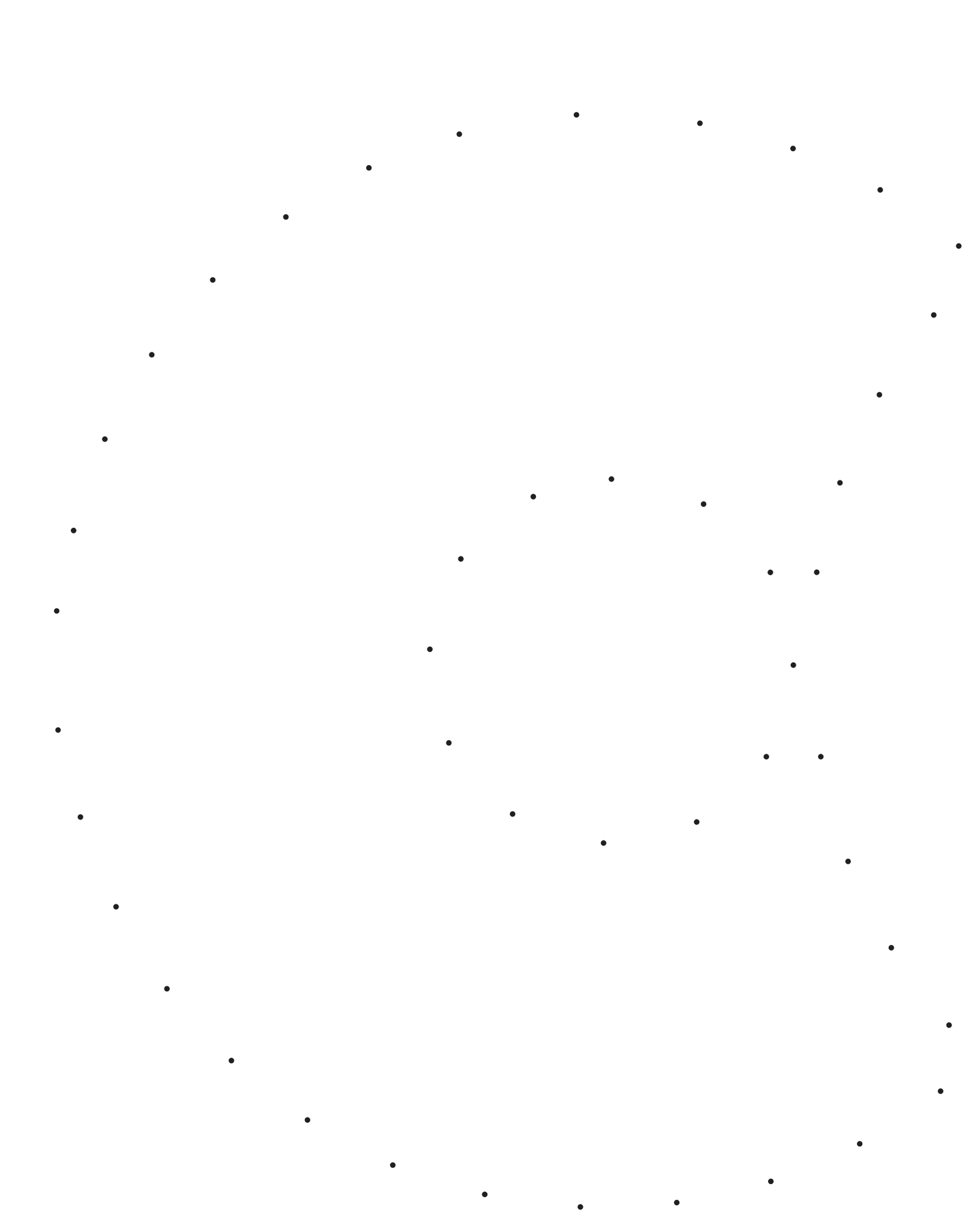


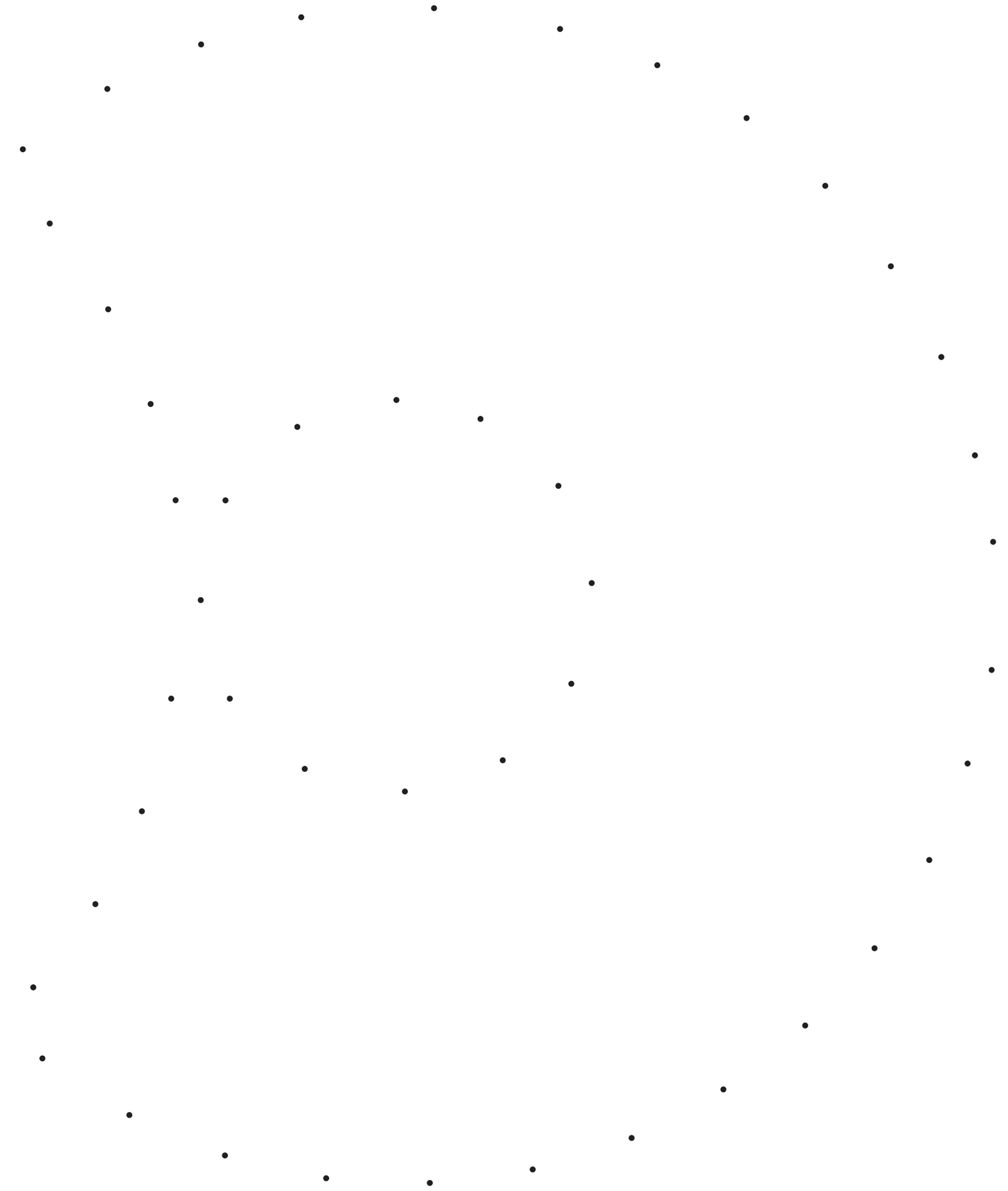
From left page to the right page.
a. The concave of the bowl. Two concentric circles with radius R1 < R2 . b. The two concavities of a bowl creating two different levels. c. The bowl is framed to be characterized as an integral part of the skatepark. d. Division into subsets. e. Further subdivision into subsets. f. Application of the grid design system.





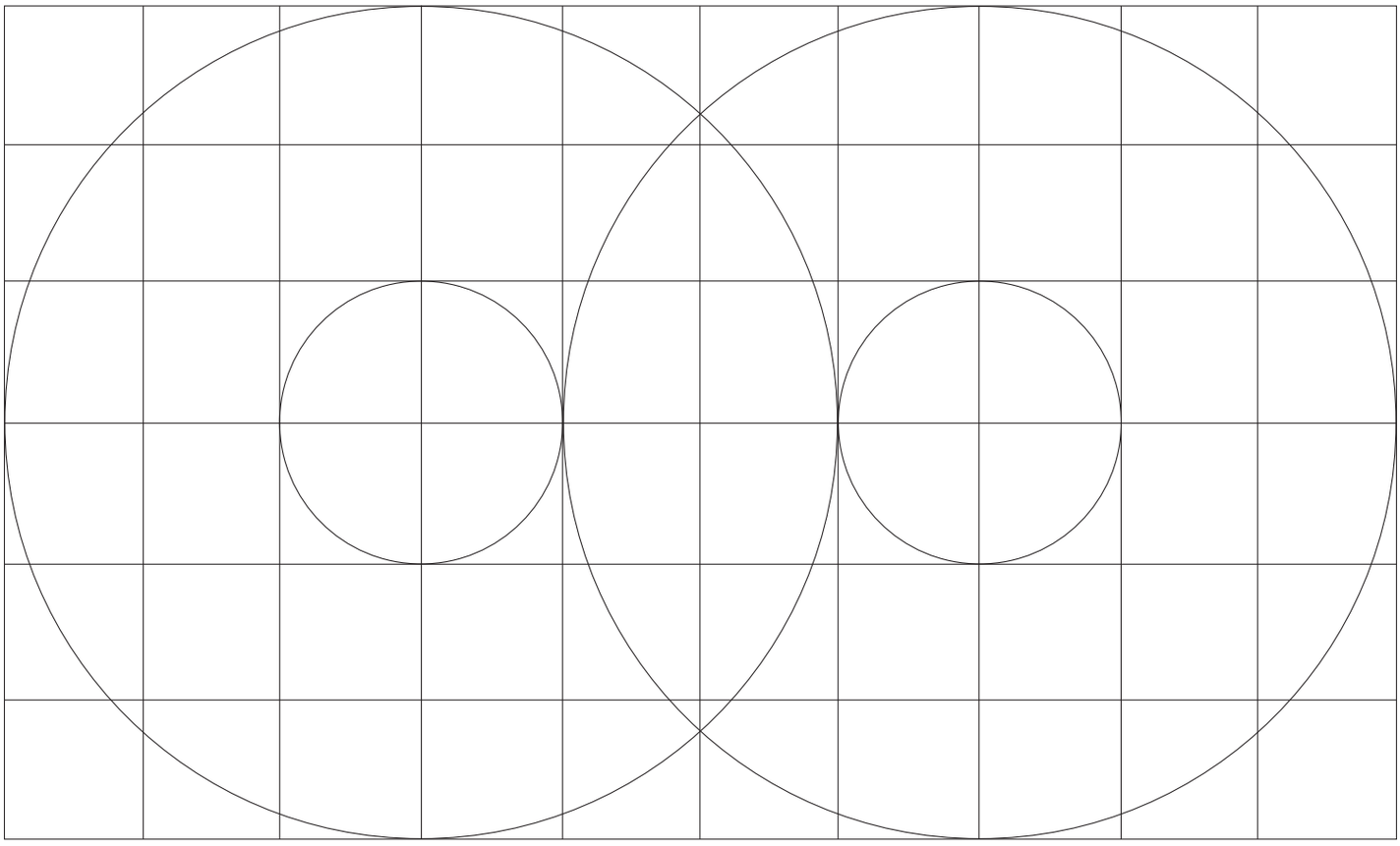
The current diagram explores the form of the bowl, represented by the stripping composed of similar points or units. The objective is to capture a multi-layered application of a diagram.



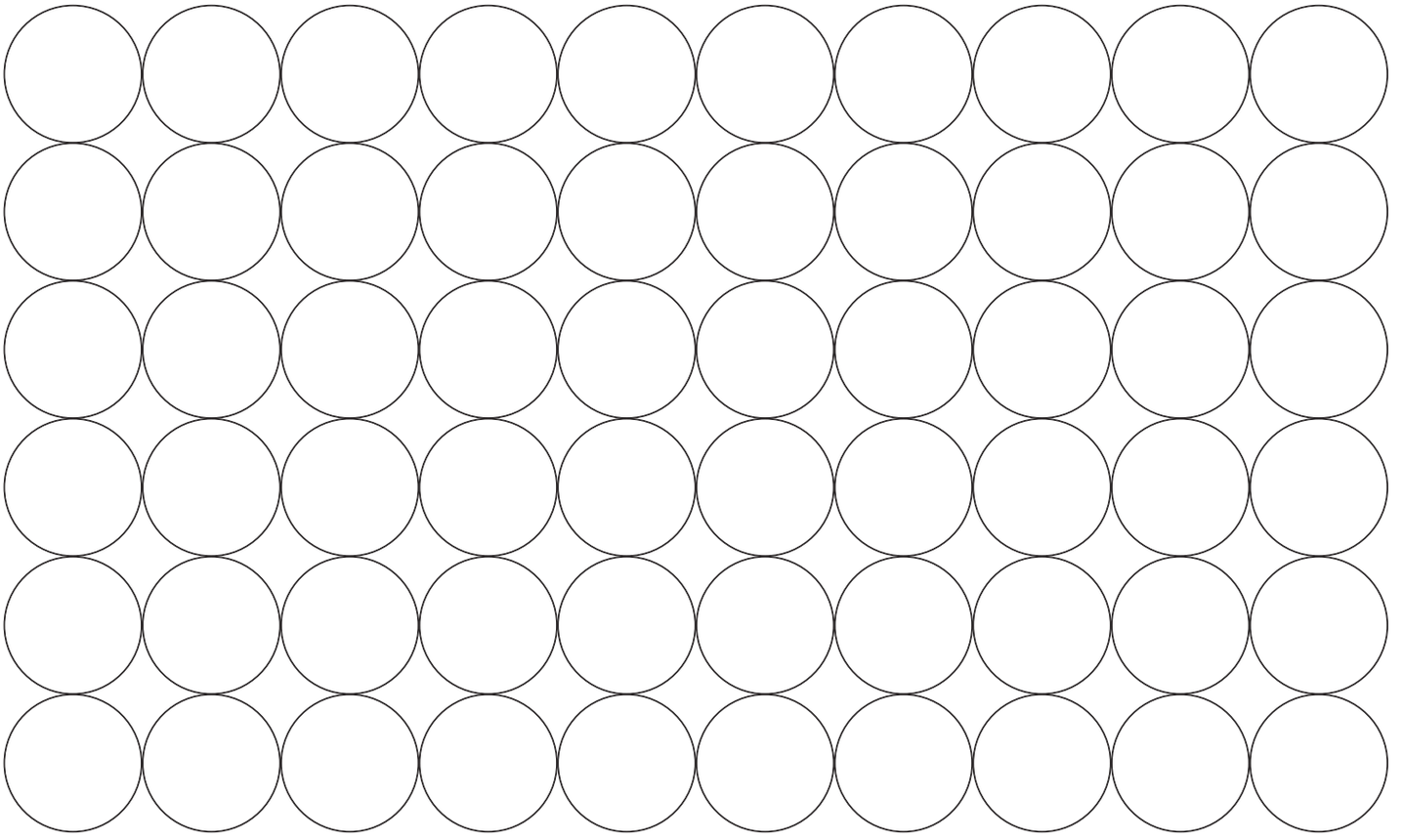


Following the previous representation, further exploration is conducted on the sparse and boundary positioning of the units with the aim of representing a similar shape with as few elements in use as possible.

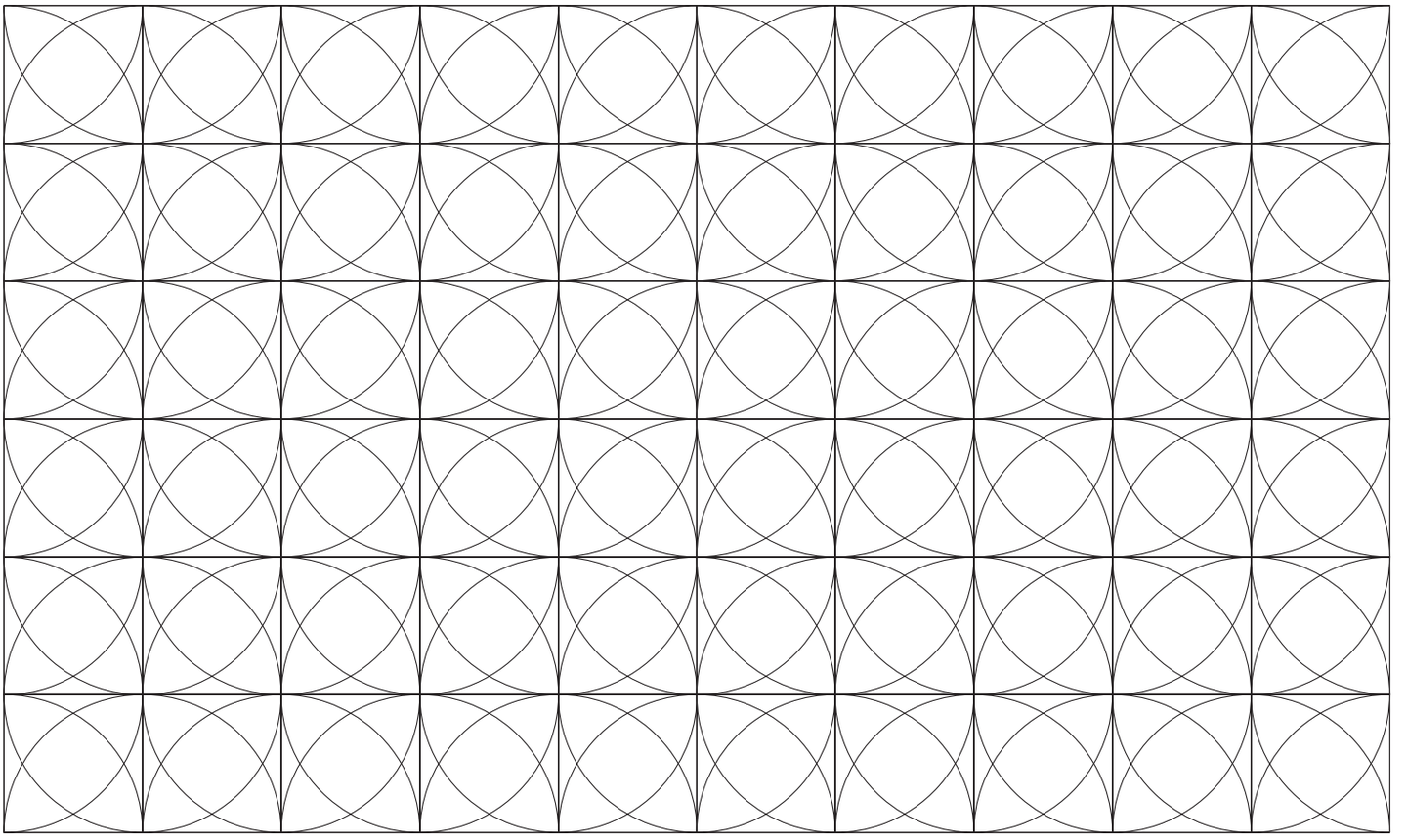
The further deconstruction of the original shape creates points - positions that indicate, in a secondary visual reading, this form.
The original shape ceases to exist and is defined by a new structure within the space.

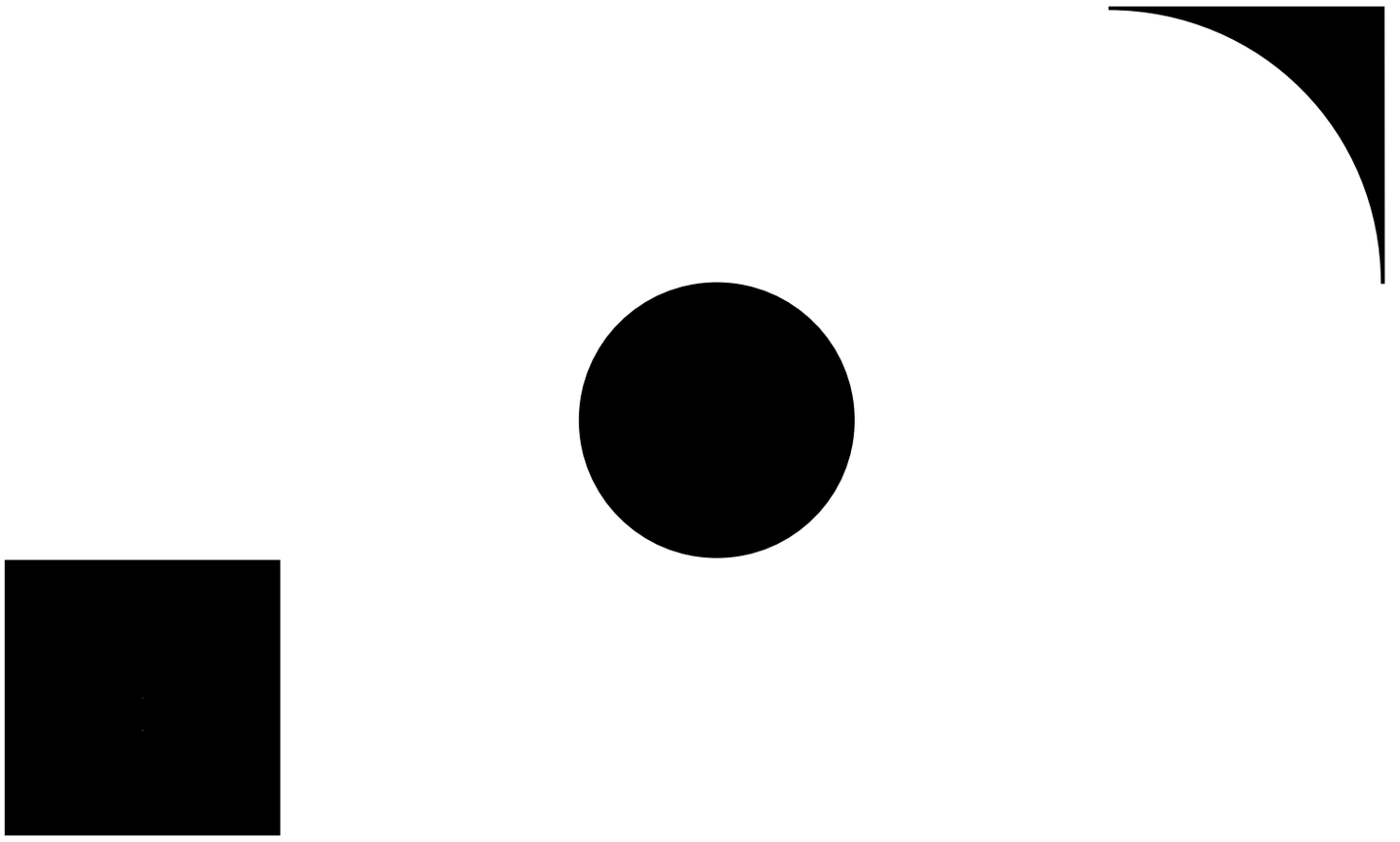


The grid, in its final form, draws inspiration from the cross-section of the bowl. Using a system of shapes, it delineates positions in space and symbolizes the park's terminology.

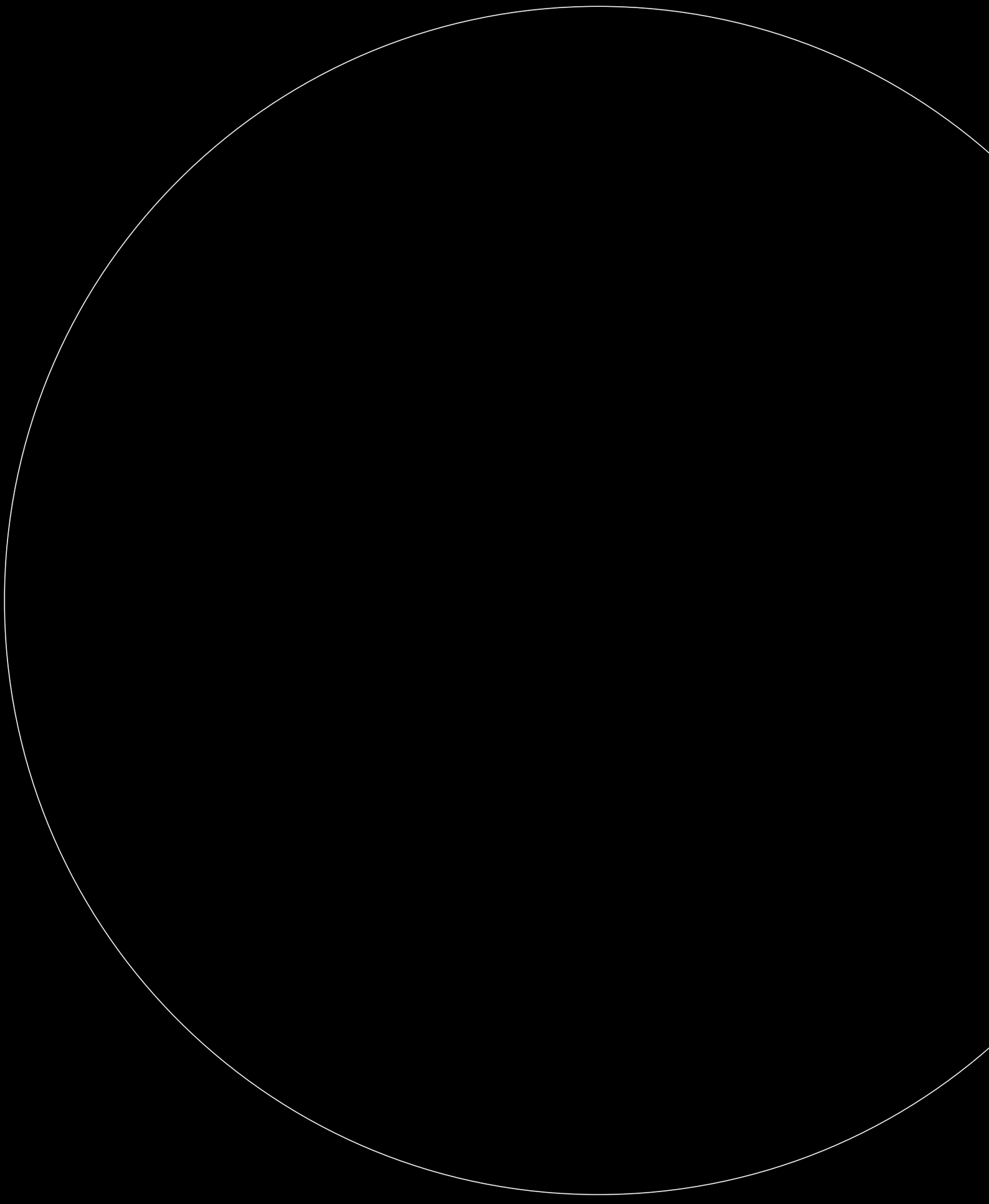


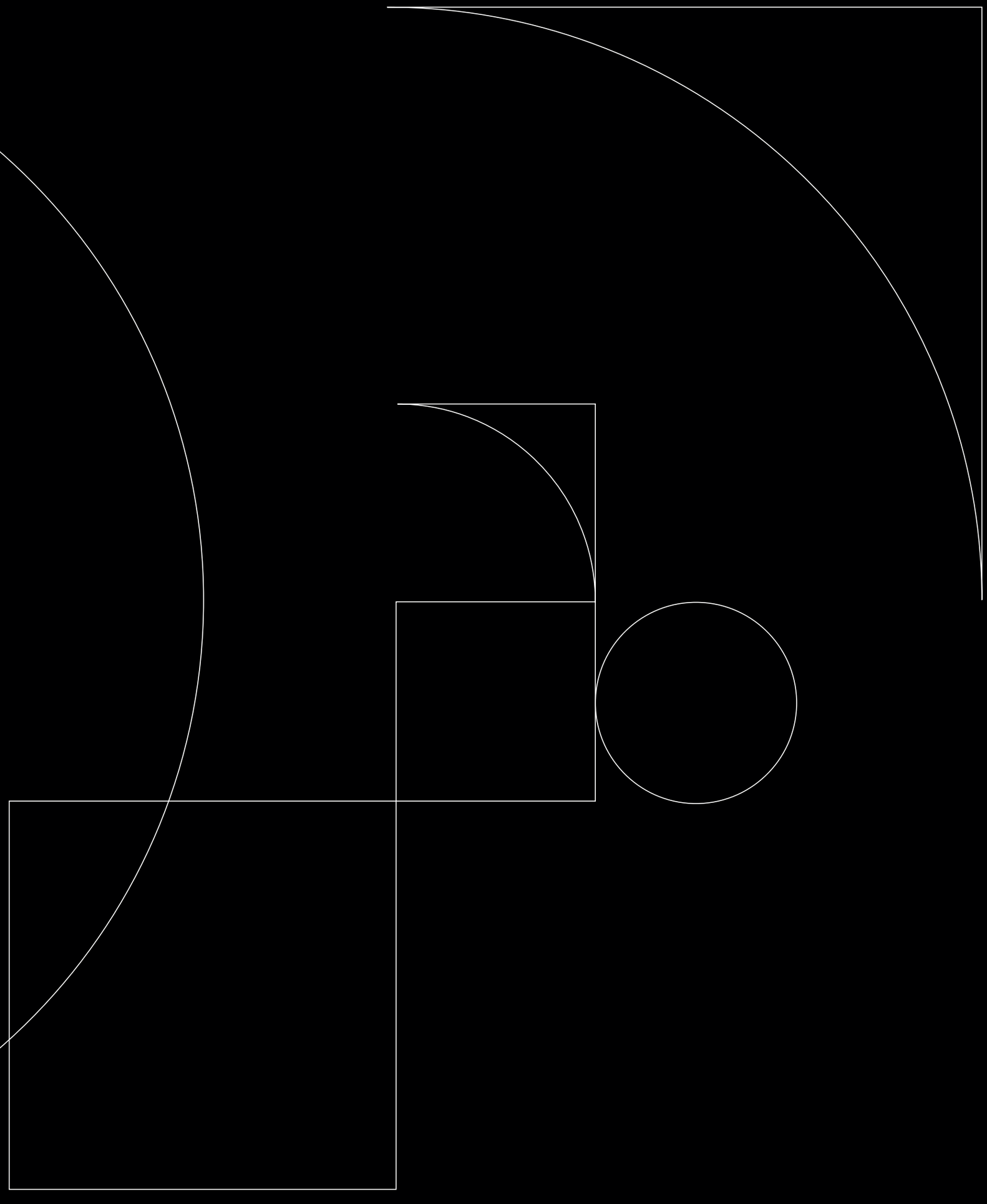
The second part of the canvas constitutes a system with positions, varying in shape to characterize usage based on the corresponding user group. By scaling the space, we can capture multiple trajectories simultaneously, identifying common points of interest. This allows us to recognize how a space can consciously and subconsciously cater to a user, addressing diverse uses.

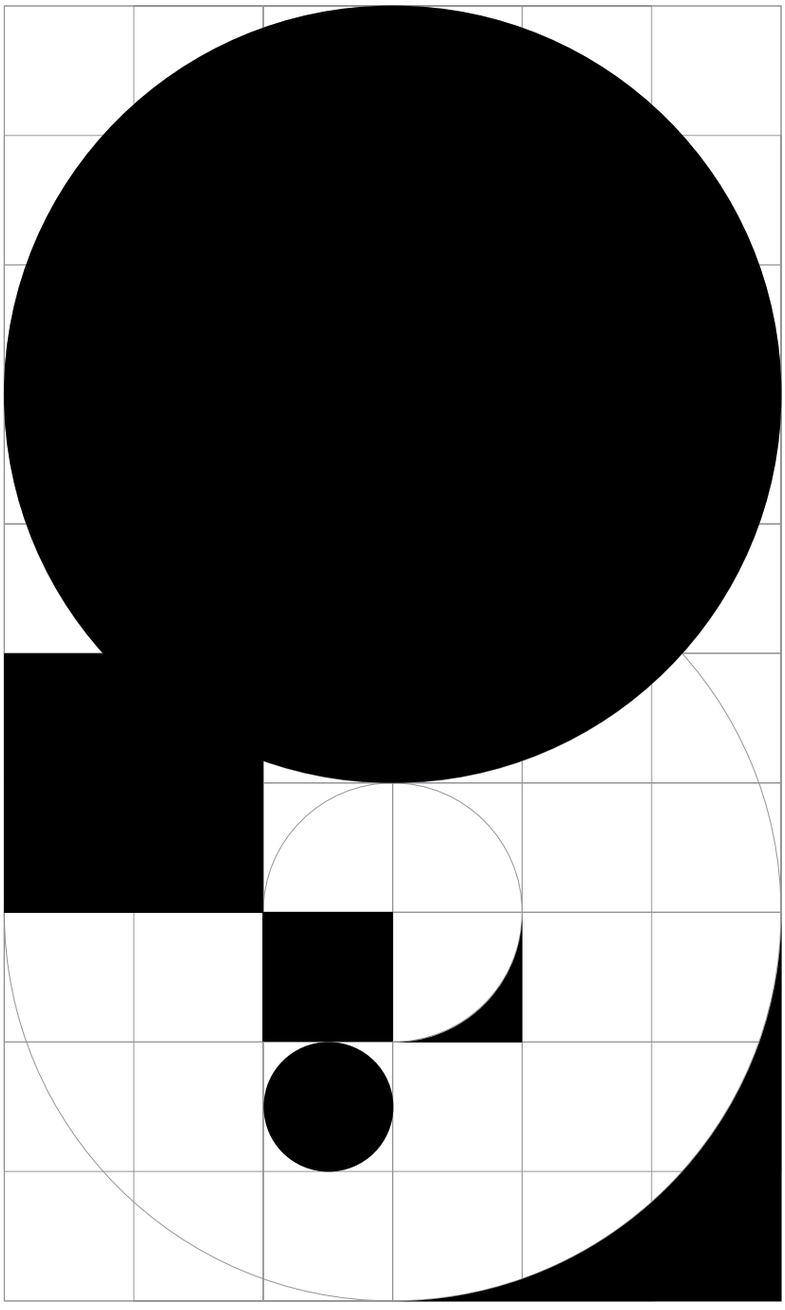




The size of the symbols varies depending on the intensity of movement in a specific area. Shapes are placed on a common scale for visual comparison. They are used to distinguish user types, with ramps corresponding to direct users, squares to indirect users, and circles to occasional users. They can coexist in a composition, even occupying the same position.

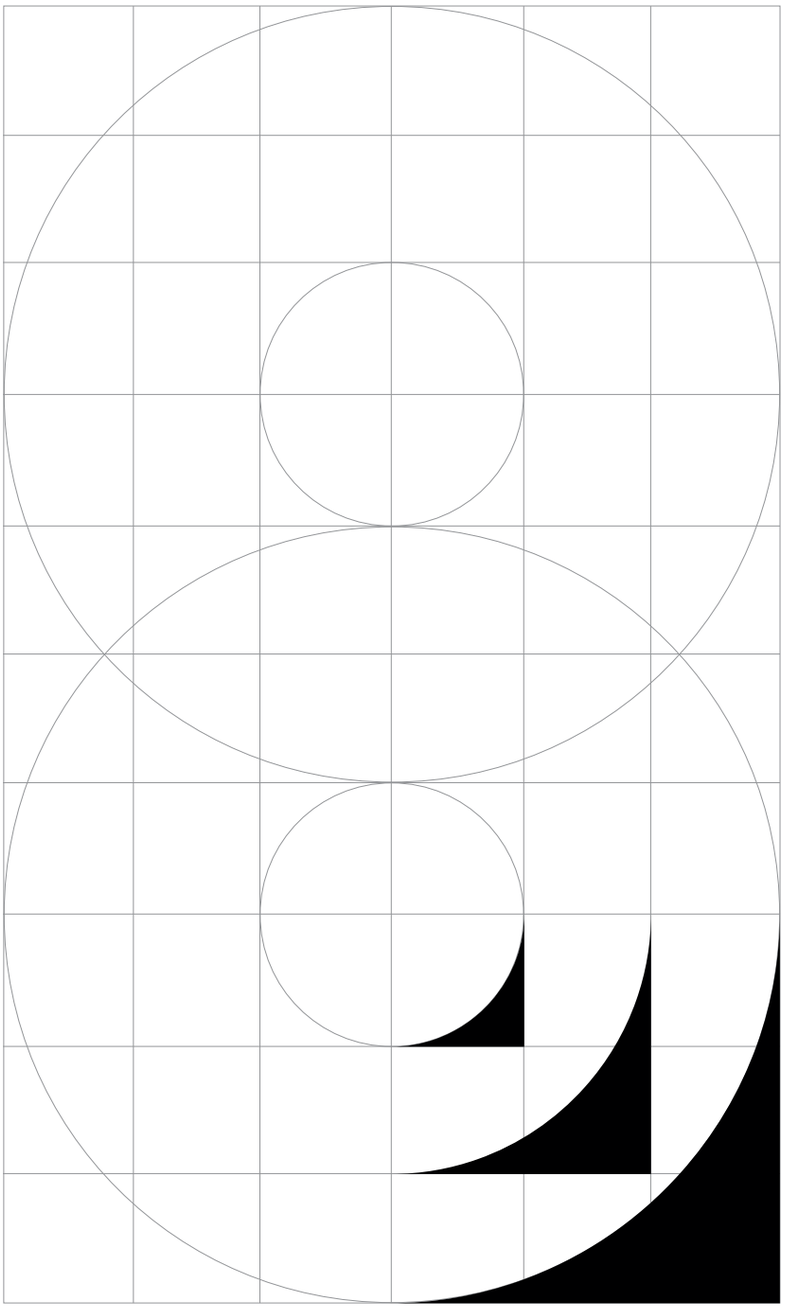






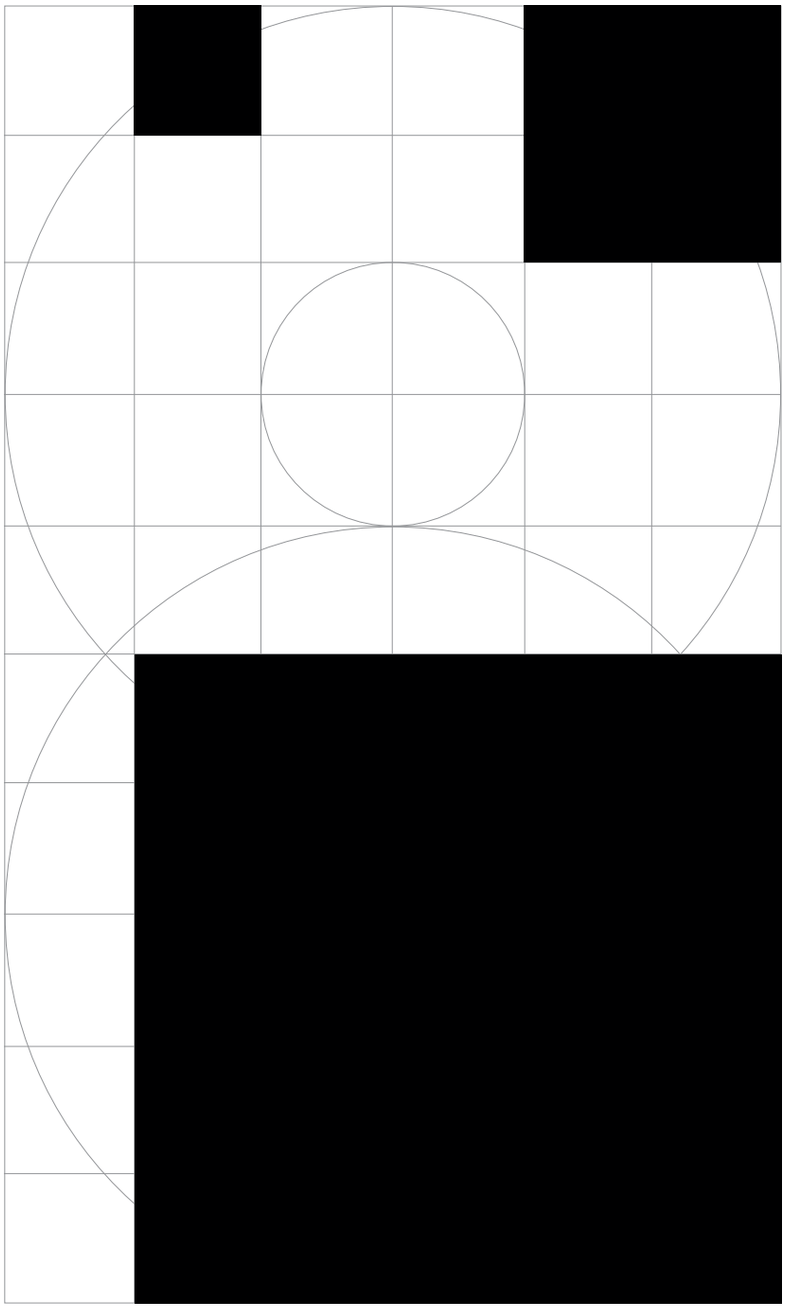
The representation of scale and the coexistence of different shapes, upon repetition, in the visual composition aim to predispose the reader that the use of forms within a specific grid creates a sense of direction, mobility, and visual depth.

designated user



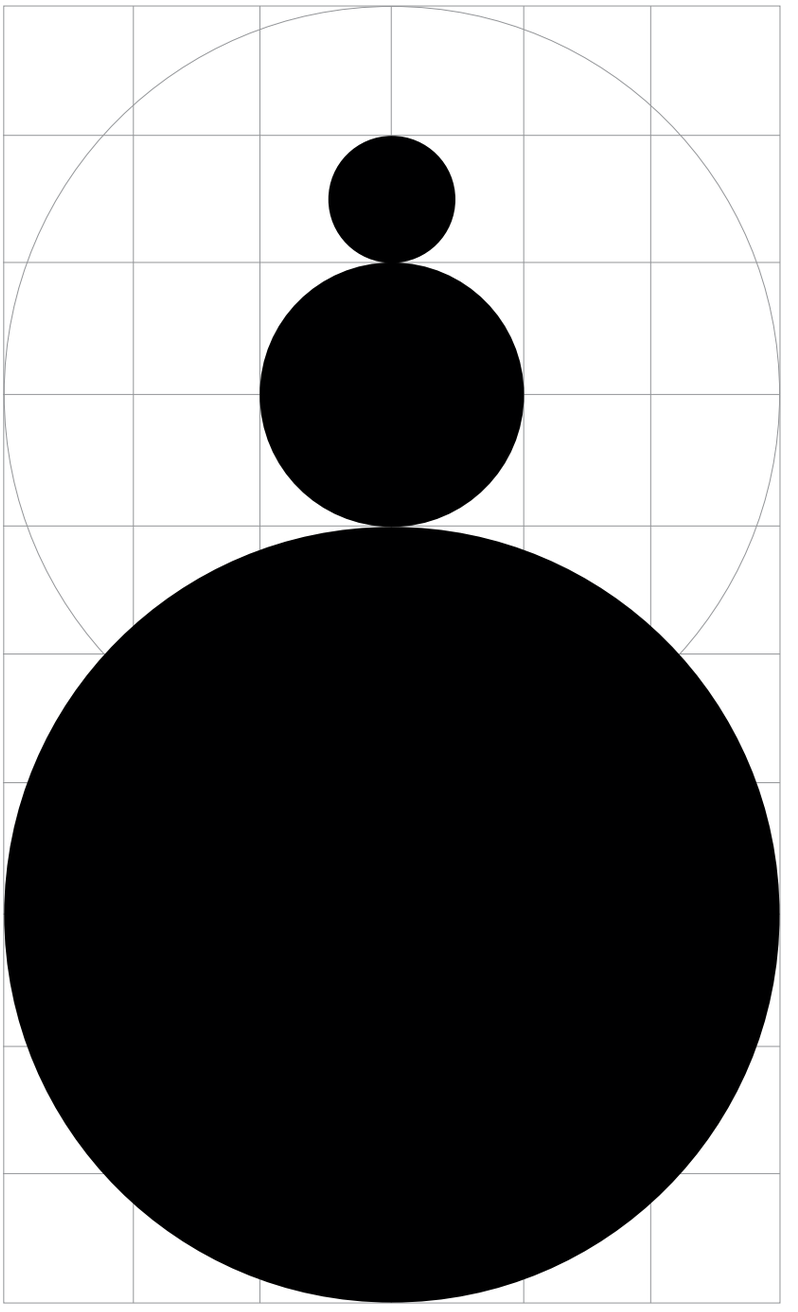
In the designated users group, the depicted element that characterizes the user is a reminder of a ramp. We assign this particular shape to this group as it is one of the indispensable elements surrounding a skate park.

indirect user



We allocate the square to this specific group as it symbolizes a surface. This is done because the indirect user group may be present in the park for an activity that involves the space but not necessarily the purpose it is designed for.

occasional user



For this group, we use the circle. Apart from facilitating differentiation between groups, the circle is assigned to this specific group because it is a shape that symbolizes unity and can characterize other community members who do not have direct or indirect involvement with the sport. They are present in the space for unrelated activities.

documentation

chapter–4

Documentation refers to the process of capturing, categorizing, and presenting information about a particular subject. It can take various forms, including written documents, guides, manuals, tutorials, diagrams, and other formats that convey details about a system, process, product, or concept. Effective documentation is clear, concise, and tailored to the needs of the audience. It plays a crucial role in the success of projects, products, and systems by facilitating understanding, collaboration, and efficient use.

Documenting a user's experience in a public space, such as the route taken in a public square, involves creating a record or guide that captures various aspects of the experience. Here's a general framework for defining documentation for a user's journey in a public space:

Interaction among users in a public space can take various forms and often depends on the nature of the space, the activities taking place, and the individuals involved. The collective of individuals forms a type of community that continuously interacts as a whole and with its external environment. It is important to reference some of the ways in which users of a public space can influence each other and potentially create a sense of unity, group, or community.

Objective: Clearly state the purpose of documenting the user's experience. Identify the goals and outcomes you want to achieve through the documentation. For example, it could be to improve the design of the public space, enhance user experience, or provide guidance to others.

Scope: Define the boundaries of the documentation. Specify the area or route in the public square that will be covered. Consider factors such as landmarks, points of interest, and potential user interactions.

User Persona: Identify the target audience for the documentation. Understand the characteristics, needs, and expectations of the users who will be using the public space. This could include demographics, preferences, and any specific requirements.

User Instructions: Provide clear and concise instructions for users navigating the public space. This may include directional guidance, points of interest, and any specific rules or regulations.

Interactive Elements: Consider incorporating interactive elements if the documentation is digital. For example, a digital map that users can explore, click on points of interest for more information, or provide feedback.

Feedback Mechanism: Encourage users to provide feedback on their experience. This can be valuable for future improvements and adjustments to the documentation

Update and Maintenance: Establish a plan for updating the documentation as needed. Public spaces may undergo changes or renovations, and it's important to keep the information current.

Distribution: Determine how the documentation will be distributed or accessed by users. This could be through physical brochures, online platforms, mobile apps, or other mediums.

Testing: Before finalizing the documentation, conduct testing with representative users to ensure its effectiveness and usability.

Objective: Clearly state the purpose of documenting the user's

Documentation Components: Break down the documentation into key components. This may include:

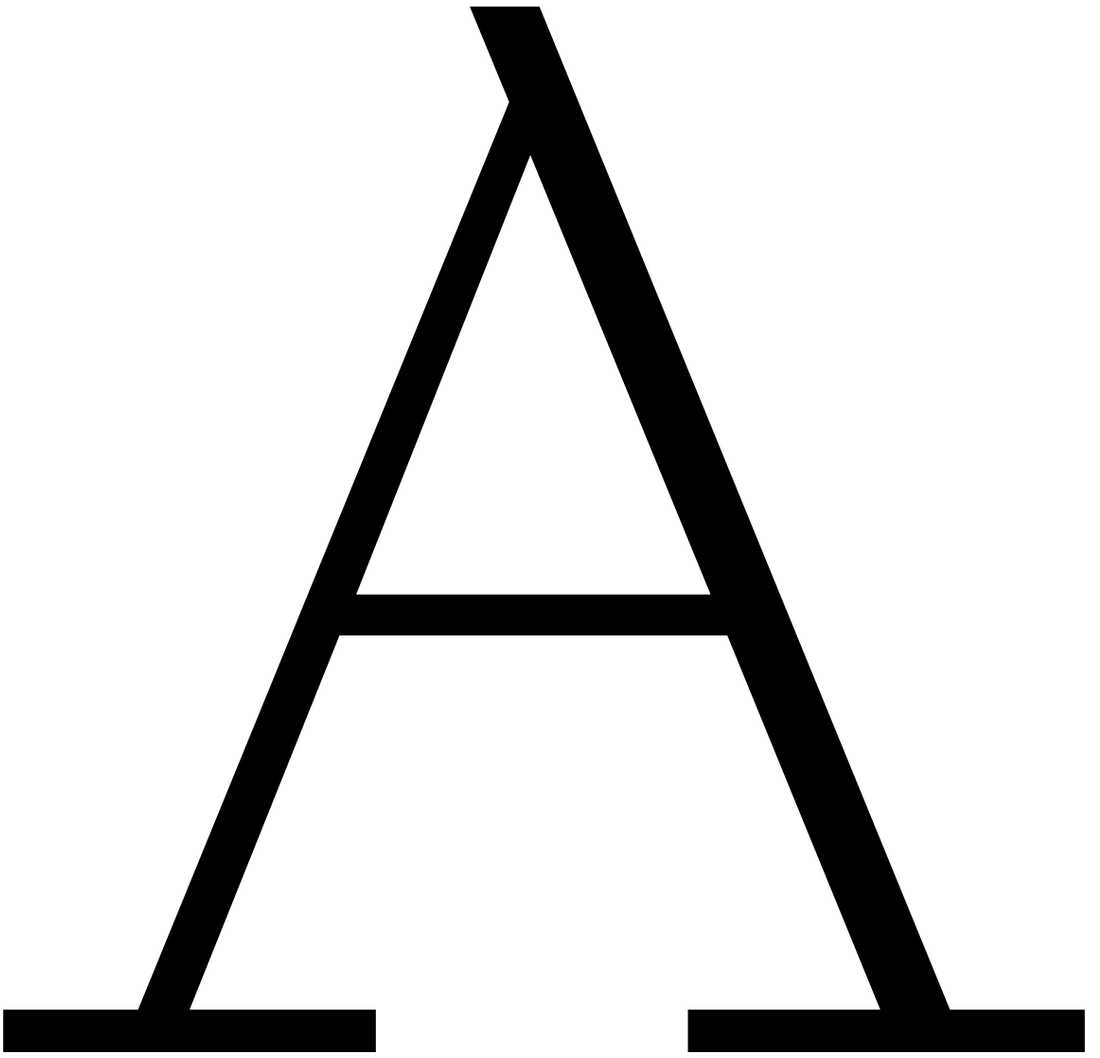
- Map: Provide a visual representation of the route taken in the public square. Highlight key landmarks, paths, and areas of interest.
- Description: Include a written description of the route, pointing out important features, facilities, or activities along the way.
- Visuals: Use photographs, diagrams, or illustrations to enhance understanding. Include images of key landmarks or areas to help users recognize their surroundings.
- Annotations: Add annotations to the map or visuals to provide additional information, tips, or instructions.
- Accessibility Information: If relevant, include details about the accessibility of the route, such as ramps, elevators, or other facilities for individuals with mobility challenges.

The goal is to make the documentation user-friendly and helpful in enhancing the overall experience of individuals navigating the public space. Regularly gather feedback and iterate on the documentation to address changing needs and conditions.

The following pages present three distinctive methods of data recording and features, offering extensive and varied representation of information. These elements allow for the analysis of user mobility in space, as well as the exploration of their personalized routes. This process is achieved through the creation of graphic representations, succinctly showcasing the aforementioned data and providing a thorough interpretation of observed patterns.

olympic athletic centre of athens, skatepark, marousi, athens, greece

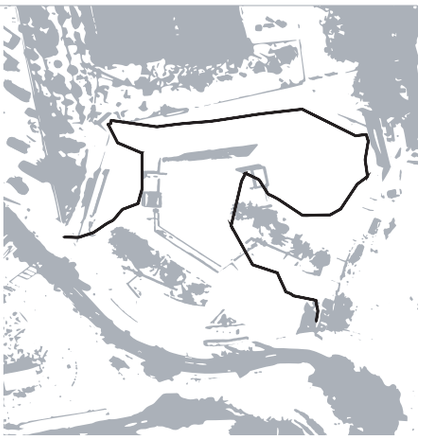
The park of O.A.C.A, is a park that we chose as it is located within Olympic facilities and holds emotional value for us due to our memories of the space. It has played a significant role for the skate community in Greece as it serves the broader area of the northern suburbs which do not have other skateparks. It has been and remains a venue for skate events and an active skatepark. In the following pages, we present some primary elements from three different methods of recording a movement within the indicative space.



d.w.–1

Designated user	Status
1	Skateboard

Designated user	Status
2	BMX



Designated user	Status
3	Roller

Indirect user	Status
1	Graffiti

Indirect user	Status
2	Street Art

Indirect user	Status
3	Tagging

Occasional user

1

Status

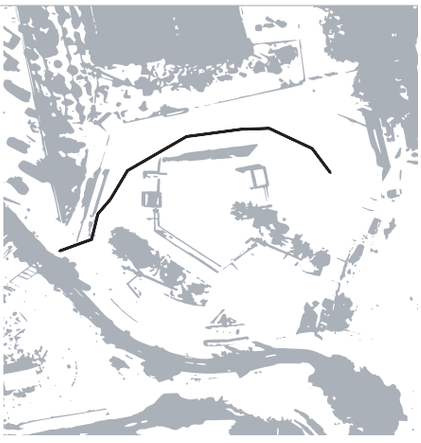
Parkour

Ocassional user

2

Status

Break-Dance



Occasional user

3

Status

Civilians

d.w.–2

Designated user	Status
1	Skateboard

Designated user	Status
2	BMX

Designated user	Status
3	Roller

[redacted]

Indirect user	Status
1	Graffiti

[redacted]

Indirect user	Status
2	Street Art

[redacted]

Indirect user	Status
3	Tagging

Occasional user

1

Status

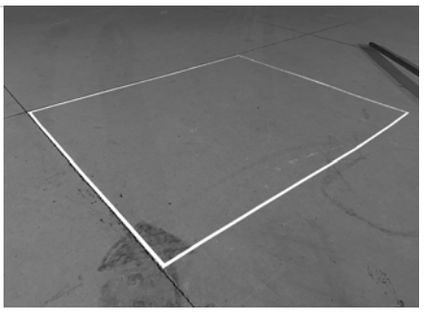
Parkour

Ocassional user

2

Status

Break-Dance

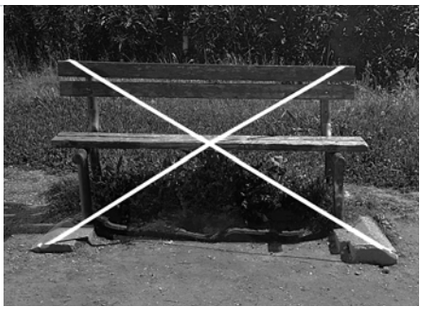


Occasional user

3

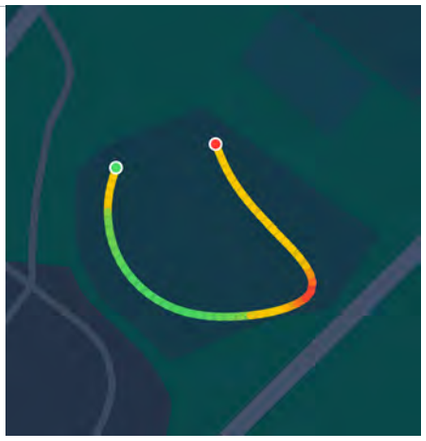
Status

Civilians

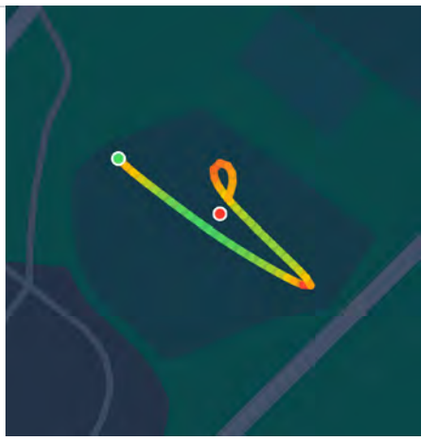


d.w.–3

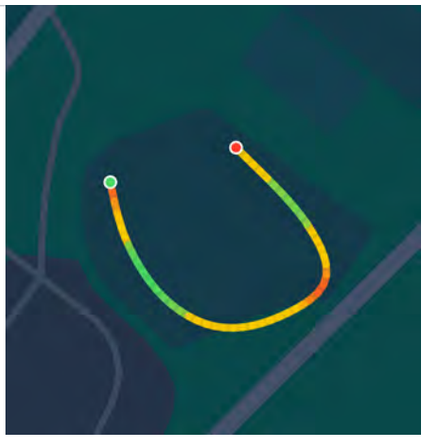
Designated user	Status
1	Skateboard



Designated user	Status
2	BMX

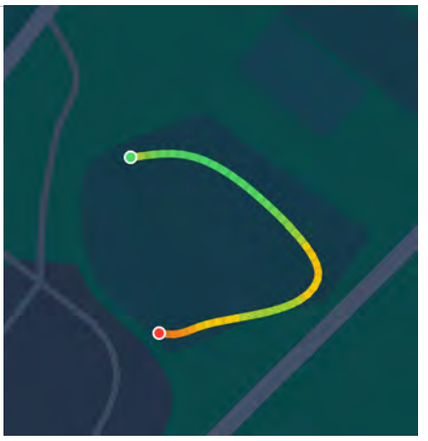


Designated user	Status
3	Roller



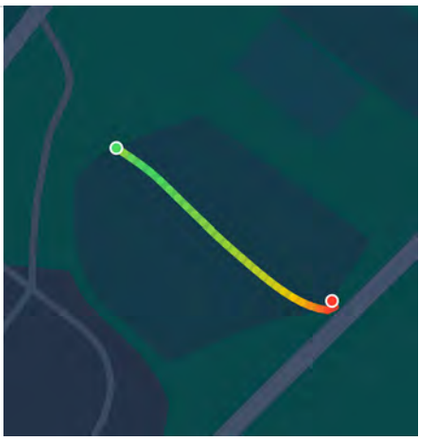
[redacted]

Indirect user	Status
1	Graffiti



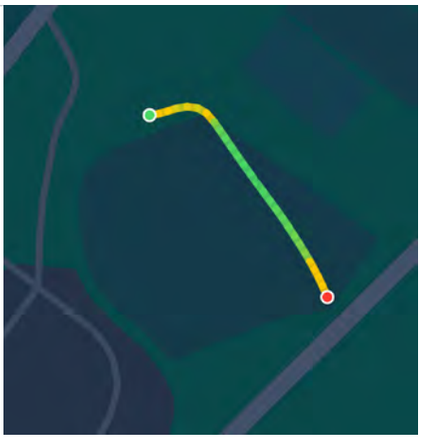
[redacted]

Indirect user	Status
2	Street Art



[redacted]

Indirect user	Status
3	Tagging

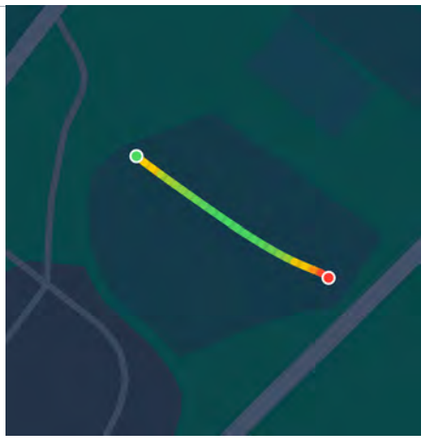


Occasional user

1

Status

Parkour

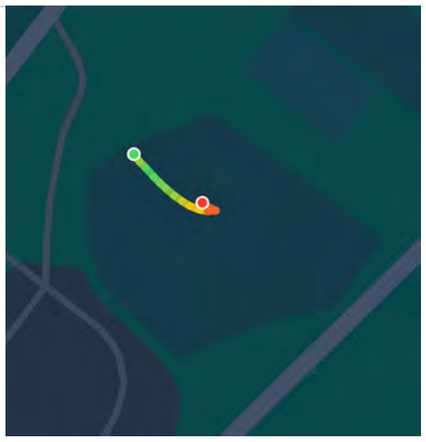


Ocassional user

2

Status

Break-Dance



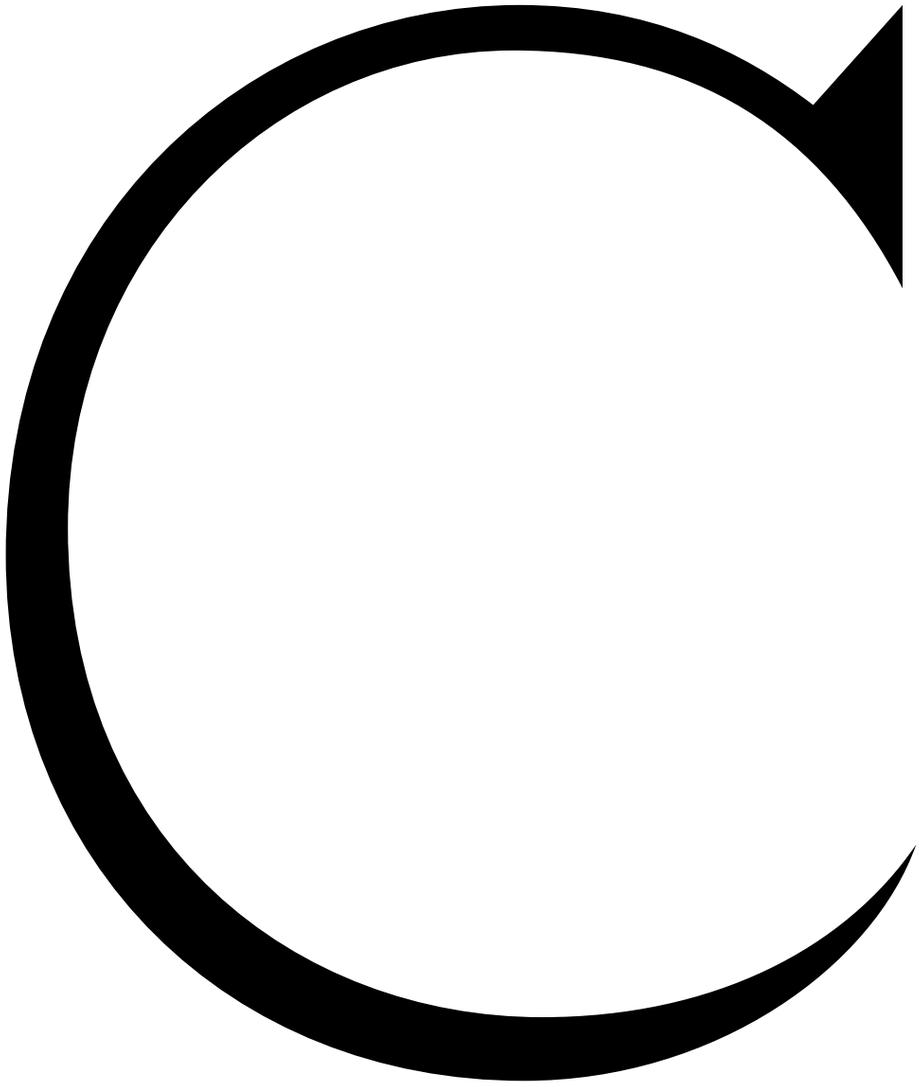
Occasional user

3

Status

Civilians

An important observation is to understund the surrounding area of the space we develop our documentation. What is quite unique is that the skatepark interacts with the urban fabric however it is noticable that isolates from it and remake its own identity and visual language.




A

showcase

chapter–5

This section constitutes one of the most significant parts of the current edition. Essentially, the foundational operating system we developed, along with the concept of rendering, interpretation, recording, visual communication, and optical narrative, merge into different creative compositions. This chapter aims to highlight the understanding of the study developed and seeks to visually convey equivalent concepts.

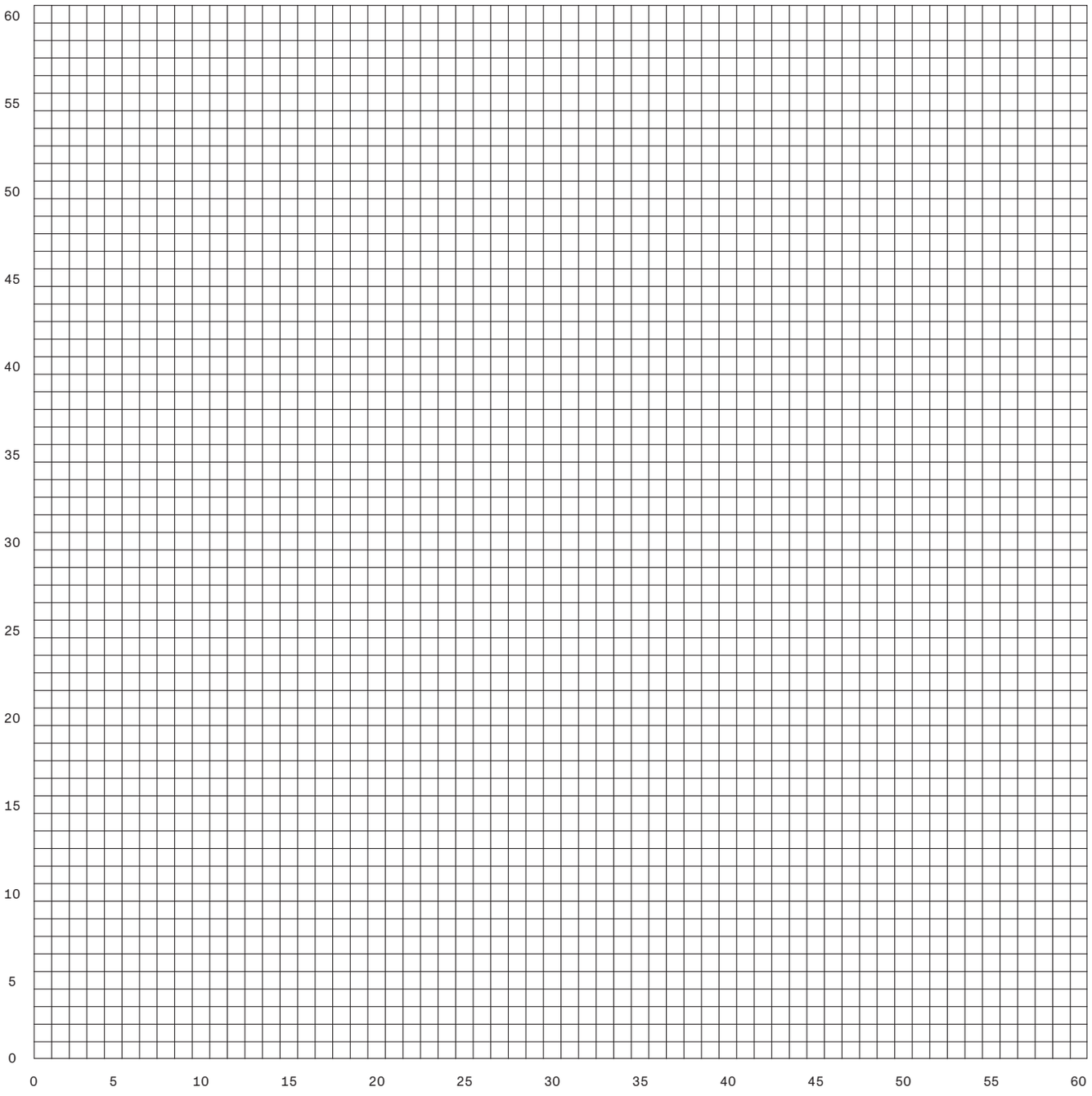
To demonstrate the user's position on the given surface (skatepark), we use the Geographic Coordinate System (GCS) in a flat format. This allows us to position the user on a flat base of geographic height and width from which they have passed.

To facilitate the research, we set a common starting point Y (25), X(0) for all users. This way, we can record the routes of each user by observing how each different user can utilize the space. The endpoint is free for each user to allow for a variety of results.

Next, we set the time as another constant (1:00) minute. This way, all users have 60 seconds available to navigate within the space.

In the following representation, we can only record the user's position in a plan view.

Each position is expressed by coordinates (Y,X), and a path consists of the sum of the positions taken by a user on the given surface of the park.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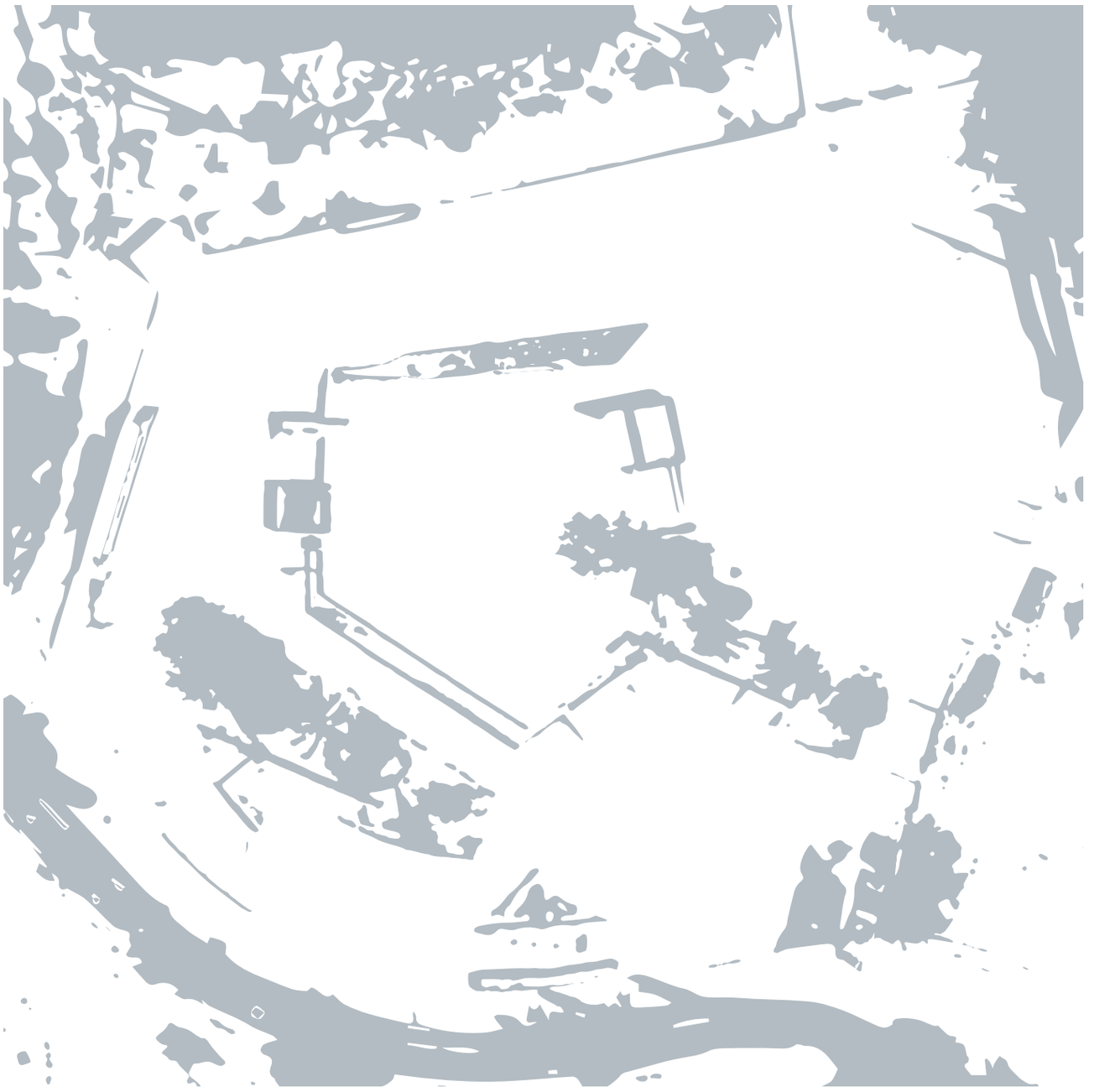

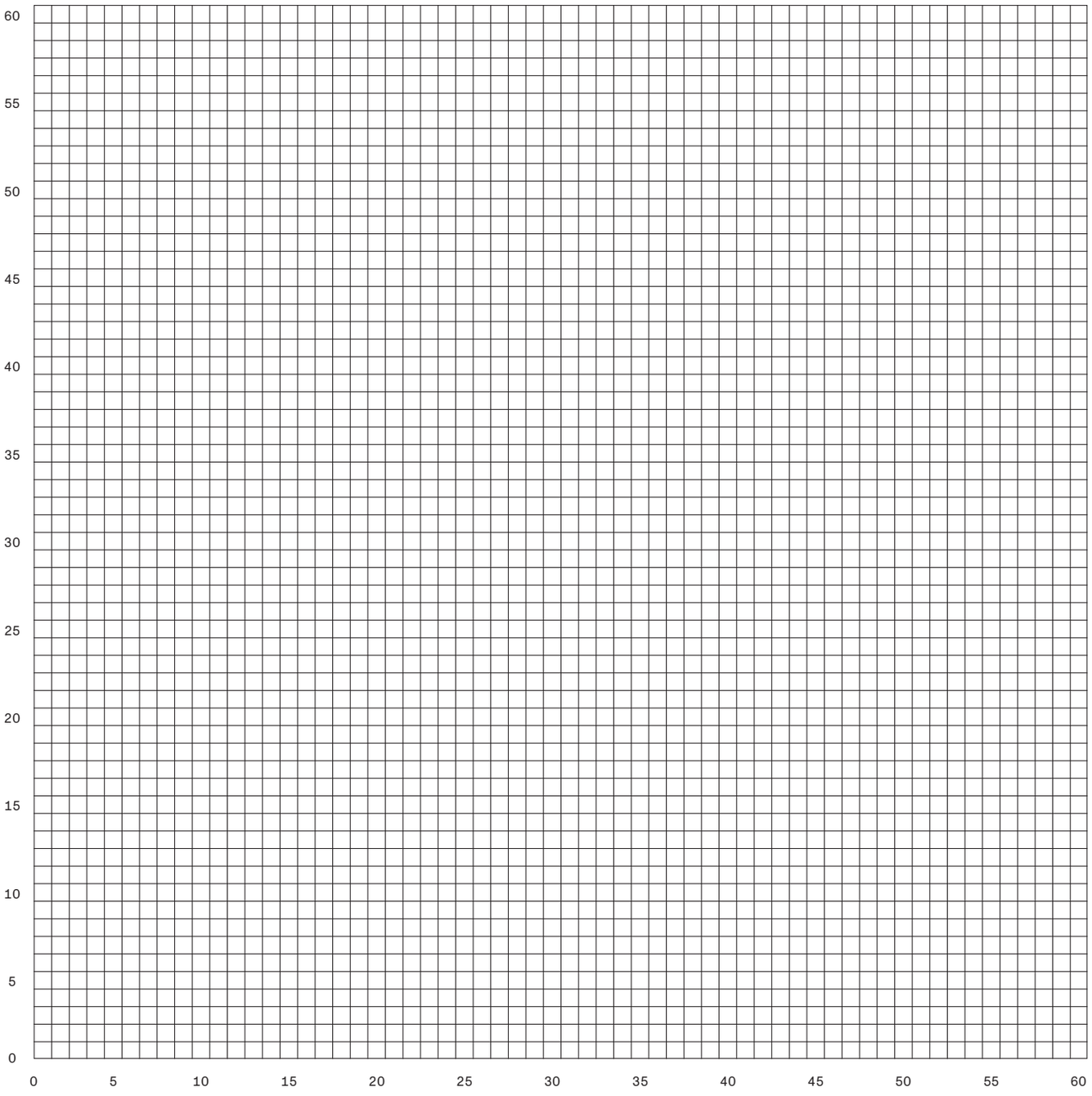
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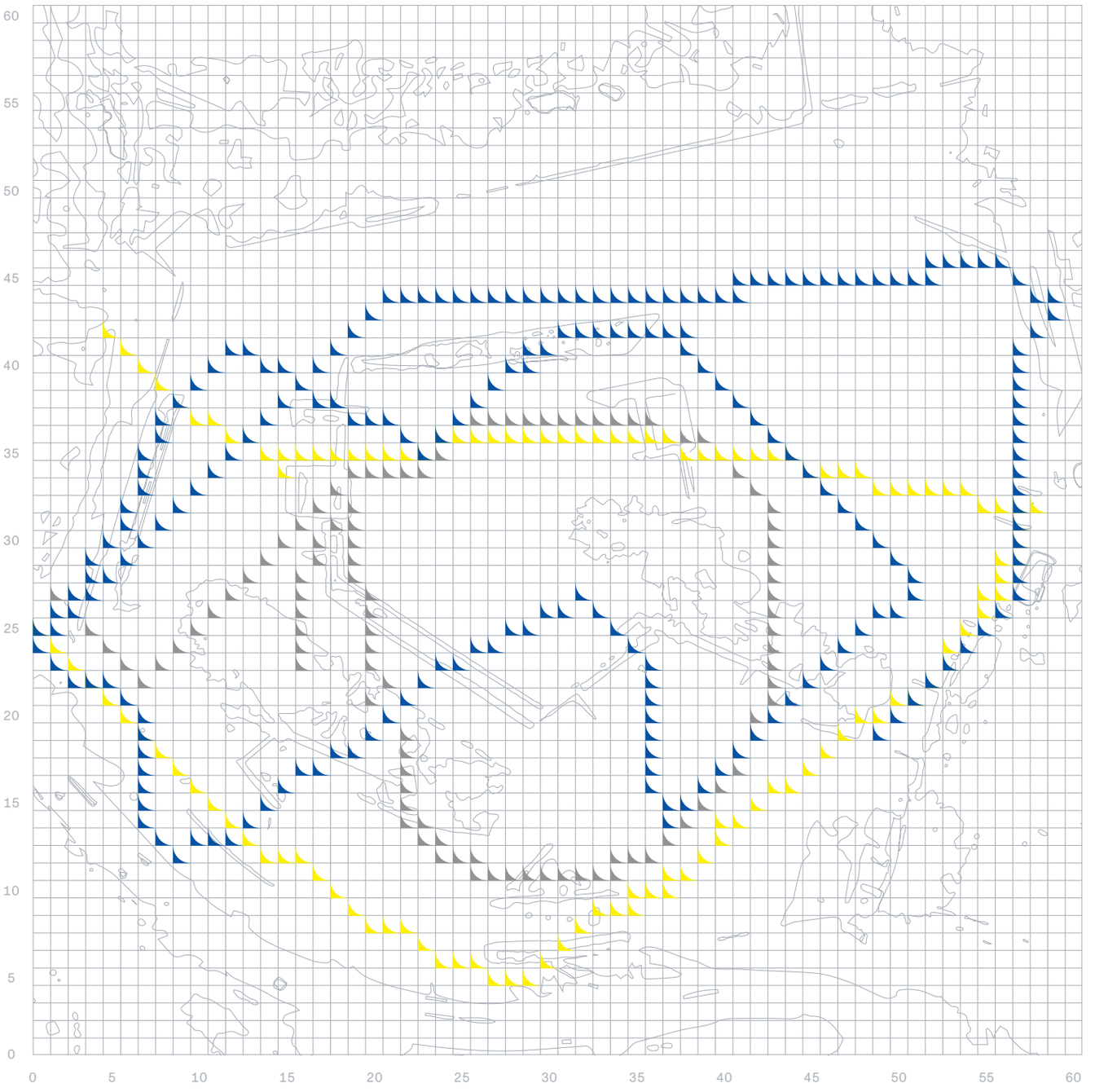
In this diagram, we present three paths of direct users. This way, we can gather information about the use of space bydirect users and observe their movement. Depicted in the following sequence.

Direct User: Skate – Gray

Direct User: BMX – Yellow

Direct User: Roller – Blue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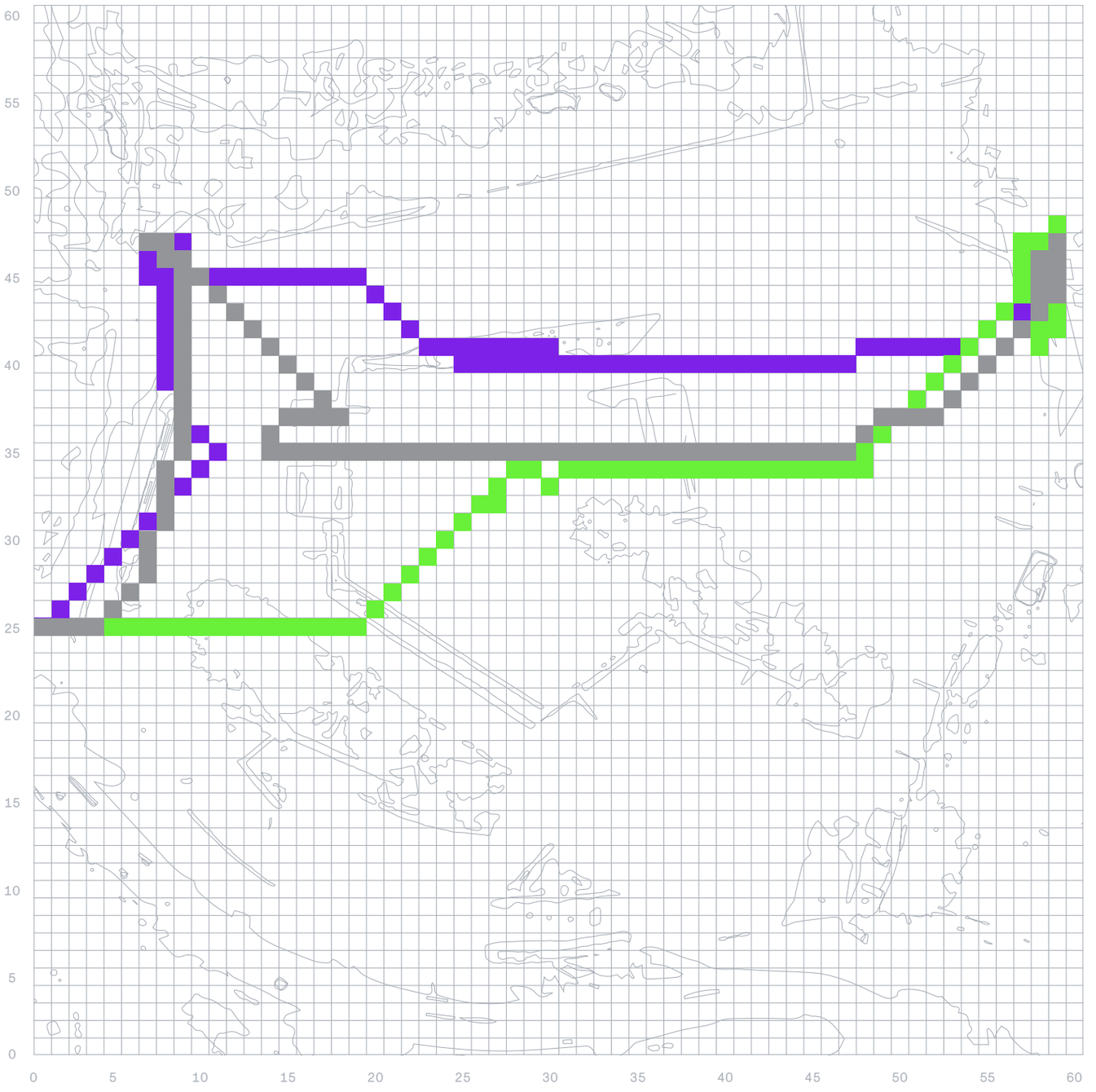
In this diagram are presented the routes taken by indirect users. Presented by the square objects accordingly.

Indirect User: Graffiti – Lilac

Indirect User: Street Art – Green

Indirect User: Tagging – Gray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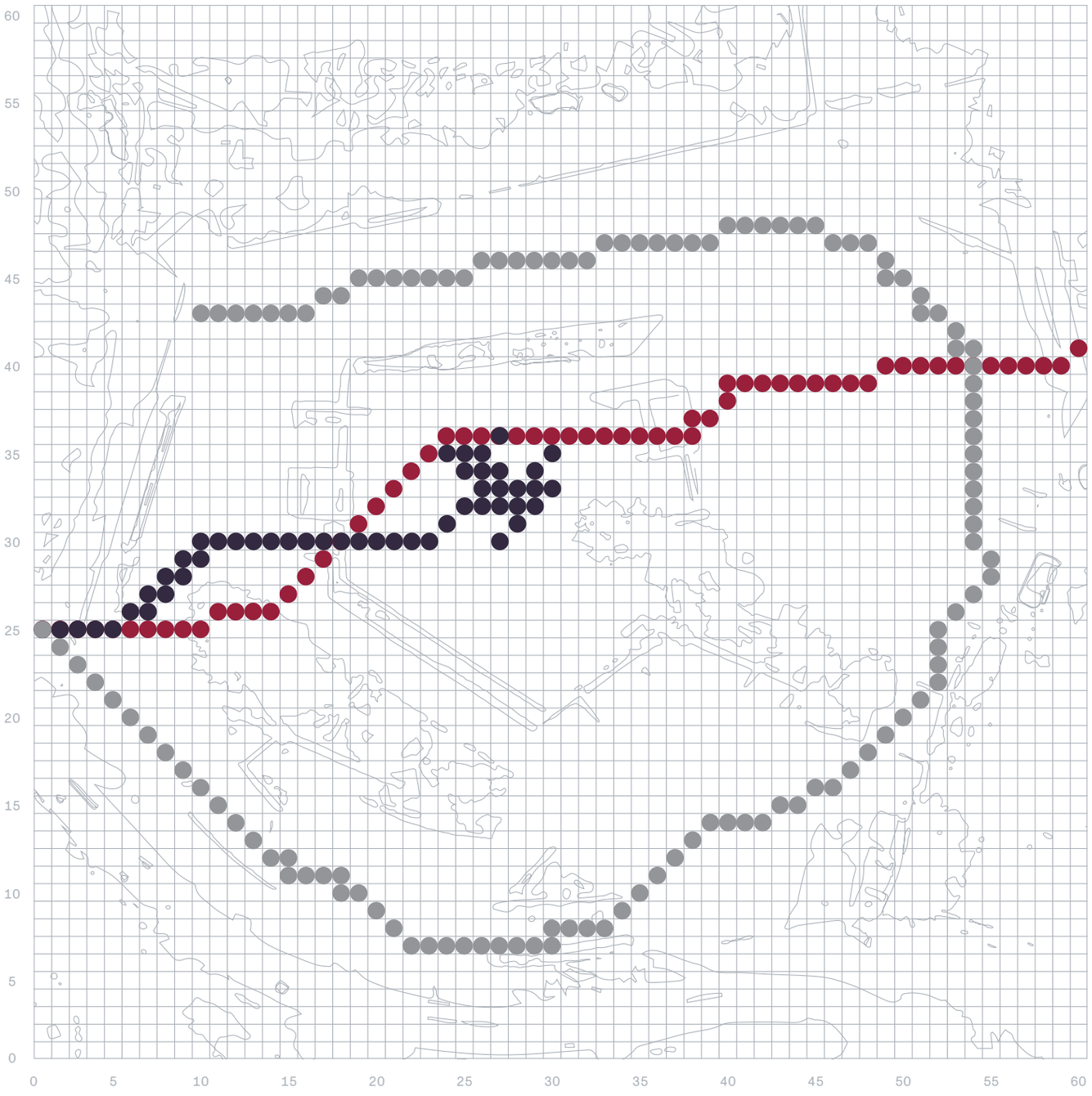
In this diagram, the paths of occasional users are depicted in the following sequence.

Occasional User: Parkour – Bordeaux

Occasional User: Break Dance – Dark Purple

Occasional User: Civilians – Grey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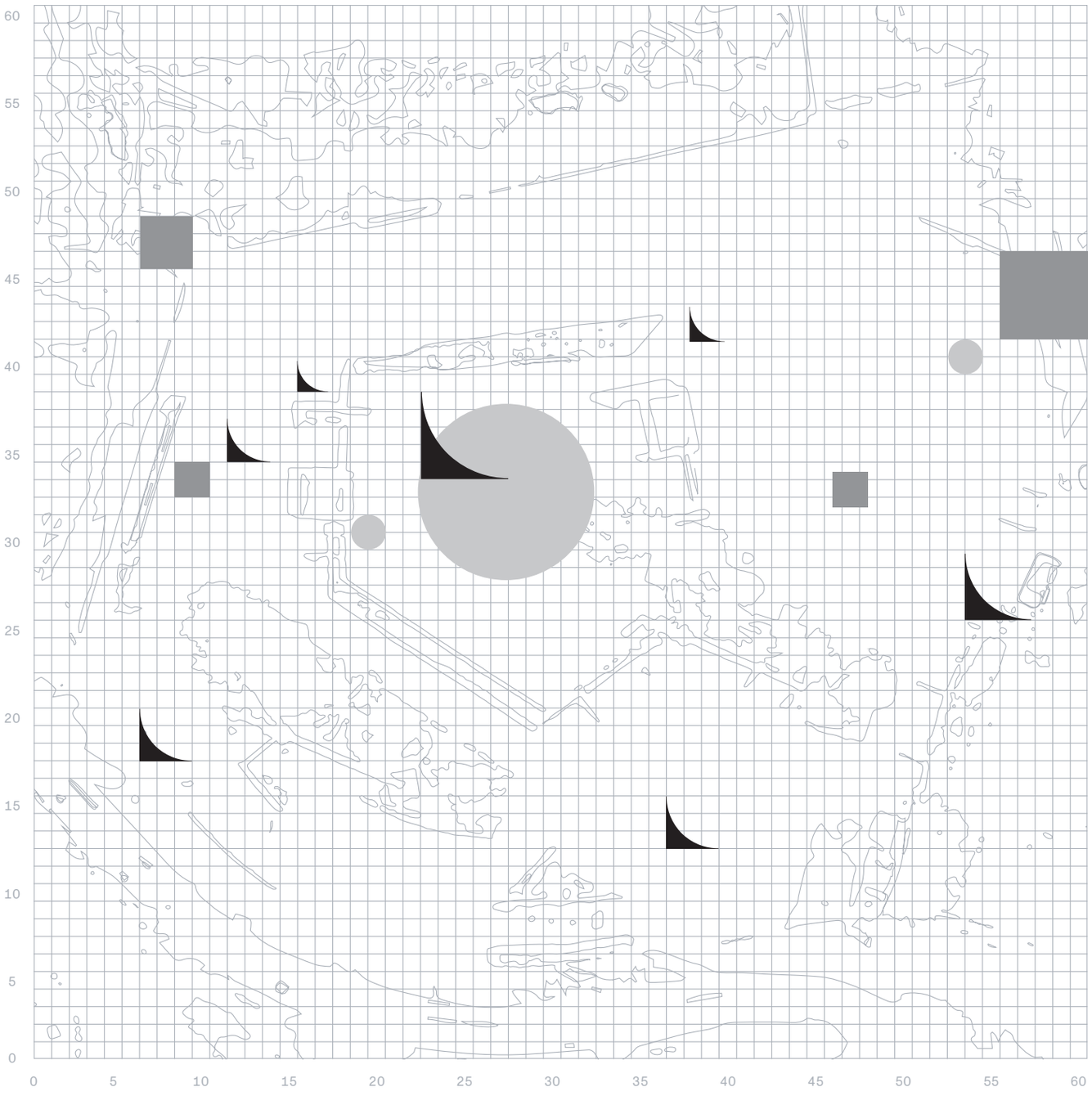
In this diagram, we present key points for the movement of users in each group. We observe the positions and spatial extents that are used with greater intensity. Thus, we place the corresponding shape in enlargement or reduction according to the intensity of usage by all users in the same group.

In this scenario we have selected each meeting points from each user from the previous diagrams.

Direct Users: Black 100%

Indirect Users: Black 50%

Occasional Users: Black 25%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Presentation of diagrams in enlargement according to the sequence of users who first made the route. Establishing a sequence of conduct.

Here we demonstrate how the thickness of the shapes increases based on the queue that a user follows on a route (9 users, 3 for each team).

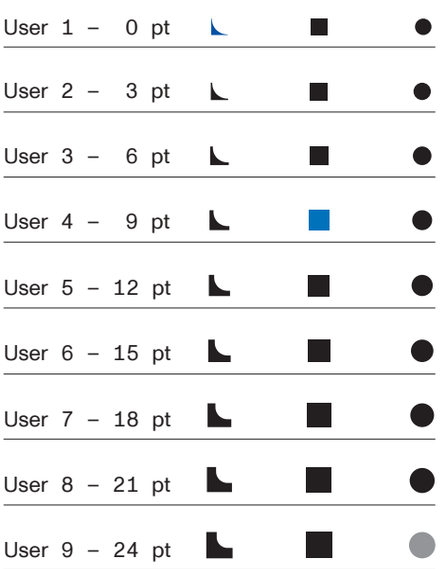
To enable uniform thickening of the shapes with a consistent increase, we use stroke so that they grow evenly.

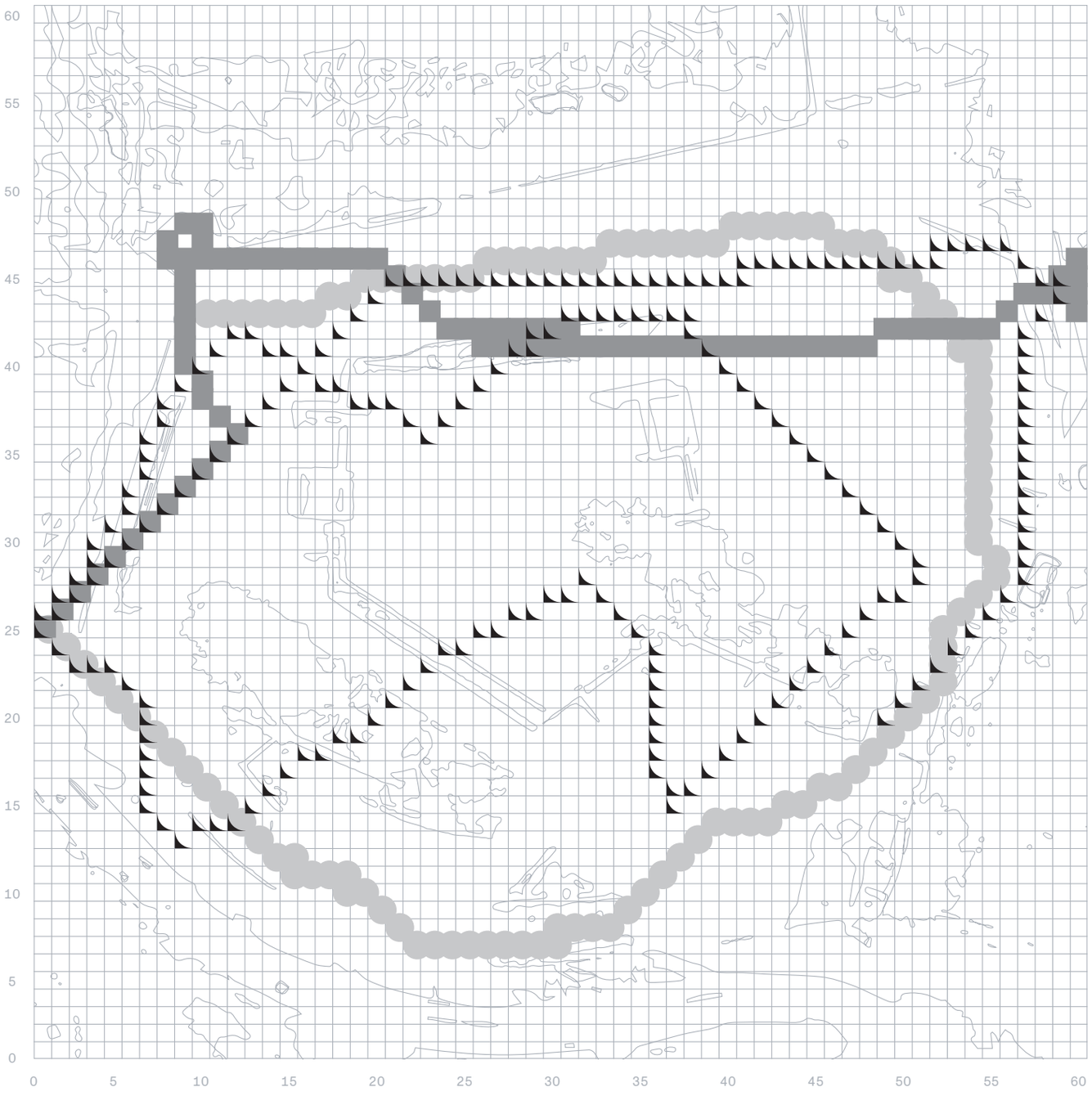
The smallest scale in shape refers to the first user, specifically the skateboard present.

The color corresponds to a route recorded by a user from a different group and depicted previously . The change in thickness symbolizes which user first completed the route in the space.

The application of the scale in the following brief diagram is indicative and aims to signify that in a system with multiple users, it is important to appropriately adjust variables to achieve semantic performance.

1 < 2 < 3 < 4 < 5 < 6 < 6 < 8 < 9

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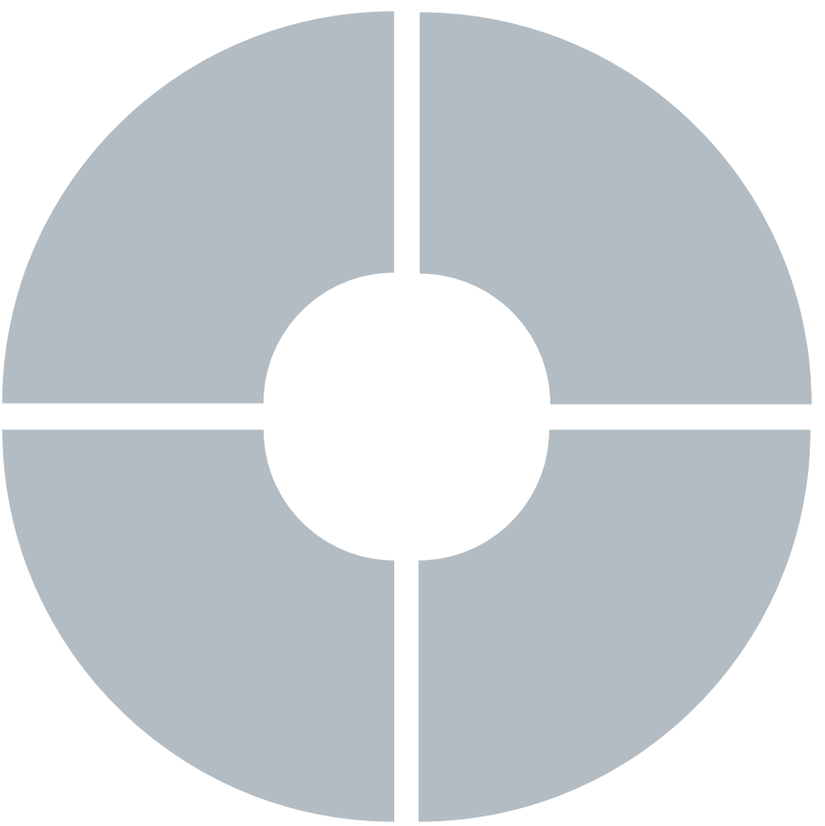

correlations & conclusions

chapter–6

Recording is done within a limited time frame, which cannot capture the potential changes of used space (skatepark) and the users habits. Skateboarding is a sport where skaters invent makeshift obstacles and integrate them into the existing space. Therefore, after our recording, we cannot predict possible changes in the space, and thus, we cannot anticipate changes in movement behaviour within it.

Movement recording within a space, beyond visual results that can indicate movement from part to part and from person to person, has the capability to depict the functionality of the space, predetermined or not, as a space may have more uses than it seems.

Following such an application of a systematic way of recording movement within a space can exist in any environment, aiming for a better understanding of its functionality. By observing how humans utilise the environment they interact with, we can gain a better understanding of their behaviour and the influence of the space on it, as space can be shaped for empowerment and the expression of a person and their activities. Within the paths we study, we can incorporate predetermined shapes to highlight specific situations or user energy expressions.

Thus, by creating a symbolic alphabet, we can predict not only energy direction and intensity but also states, state changes, and energy changes. The more data the methods of recording movement provide us, the more outcomes we can cover with a system. For instance, through recording with the Smart Watch, we gather more data about a user's energy, such as duration, orientation changes, speed, and heart rate, something we cannot see with marking on paper or on the surface of a park.

Movement, as seen in multiple diagrams, mainly occurs at the heart of the park (i.e., in the center) and on the paths that connect the center to the edges. It is logical to observe such activity within these specific positions as they are the bridging points of passage from the edges to the entrances of the park and its center. This may not happen in another park where the central concentration structure might be in a different location.

Such a space serves as a point of passage for multiple users, as it interacts with a broader, changing social framework. This means that skaters constantly get replaced, are removed, or added, and consequently, their movement within the space and their attitude towards it, changes. Therefore, our recording and visual representation of data are presented within a specific time period.

Additionally, the representation of movement by a system does not correspond to actual movement; it is an indication and serves as a simulation to allow us to determine positions and passages through which an individual navigated. The possibilities are endless, and the data that could participate in this recording are inexhaustible.

colophon & sources

chapter–7

Typography	Signifier Kris Sowersby Klim Type Foundry klim.co.nz Monument Grotesk Larissa Kasper & Rosario Florio Kasper – Florio kasper-florio.ch Robert Janes Fabiola Mejía ABC Dinamo abcdinamo.com Times New Roman Stanley Morison Victor Lardent Monotype monotypefonts.com
Cover	Munken Polar Rough 300 gsm
Internal Pages Stock	Munken Lynx Rough Munken Pure Rough 120 gsm
Printing	MACART Graphic Arts macart.gr

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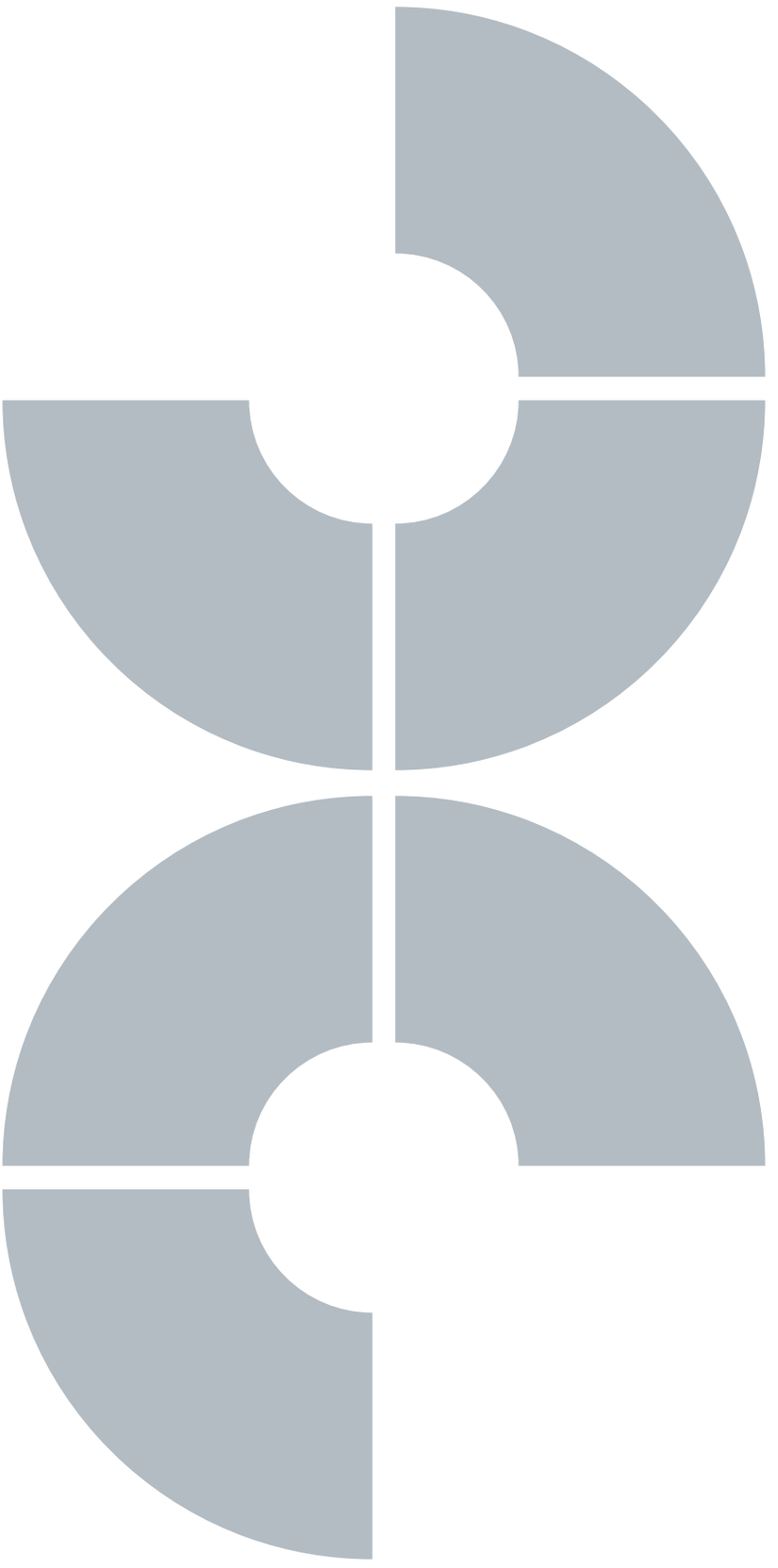

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chapter–8

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Professor and Supervisor

Eva Masoura

University of West Attica
School of Applied Arts and
Culture

Department of
Graphic Design and
Visual Communication,
Athens (UNIWA)

Warm Regards

Aristomenis
Giorgos
Maira
Izoldi

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