

An Investigation of the Car-Centric Street:
Cataloging and Advocating for Misuses and Disruptions from the Users of the Street

Senior Project Submitted to
The Division of the Arts of Bard College

by
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Annandale-on-Hudson, New York

May 2023

Acknowledgements

I would like to thank my advisor Olga Toulumi for guiding me through this project and believing in me and in my ideas throughout the year. Not only did she believe in me, but she gave me the confidence to believe in myself. Without her pointing me to references and other precedents, this project would not be what it is today.

To Thena Tak, thank you for supporting me, my ideas and guiding me through the design process; encouraging me to trust myself, teaching me new skills, and exploring design techniques within my project. The catalogs would not have been the same without your input.

To Delia Cunningham Mellis, for the great words of encouragement and wisdom at the beginning of the year. Thinking about this project as an avenue to answer a question has shaped my approach and kept me interested the whole way through.

To Ross Adams, thank you for introducing me to architecture here at Bard College, encouraging me to take more classes and framing my thinking in an interdisciplinary way; thinking about Architecture planetarily.

To Stewart Brand and the Whole Earth Catalog, which served as a huge inspiration for my project. Having the opportunity to read through the editions in the CCS Library Archive, shaped the thinking and approach of my project.

To Kennedy Mcneil, for all the printing, and supporting and inspiring me throughout this project.

Lastly to my parents, Brian Anton and Traci Anton, for teaching, supporting, guiding and being true mentors of my life and to my brother, Liam, we learned all those skate tricks together.

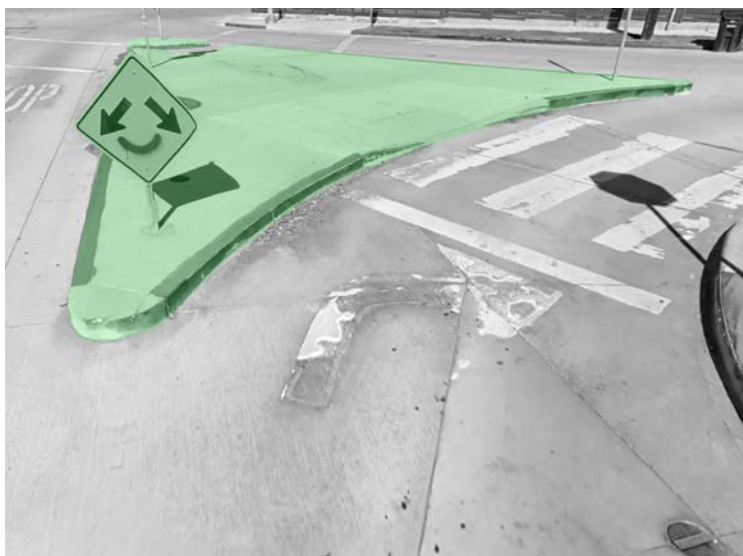
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Introduction

“I’ll meet you at the triangle” was a weekly text I received from my long-time friend. Our interests lie in skateboarding, and the triangle is what has kept us together.

The ‘triangle’ is a raised expanse of concrete located at the southeast corner of West Silver Lake Drive and Angus Street; it divides the lane to make it easier for cars turning right up Angus. Growing up, I would walk across it to go to school, drive past it when I was with my family, and use the space as an obstacle for when I would skateboard. Over the years of living in Silver Lake, Los Angeles, I have seen kids using the triangle as a canvas for chalk, a space to make money by setting up a lemonade stand, and relaxing, as it’s a perfect place for resting after long walks. This space is also a meeting place and a common area of conversation. “ I’ll meet you at the ‘triangle’” or “Hey! How are you? I saw you at the triangle earlier!”. One could think of it as a checkpoint, and there is always a possibility of running into someone you know. This contact point is what can bring people together in this space as they share similar stories with one another about their neighborhood.



There was a time that I remember before the small piece of road infrastructure. I remember the intersection was very busy all the time. I was in elementary school at the time, and I remember avoiding this street when we walked to school. The photograph above is a picture of the triangle. It is an example of 1 of 4 channelized design options used in the City of Los Angeles¹. The ‘triangle’ is a right-angle approach. The curb extension or ‘triangle’ is deemed mandatory when the angle of the turn is either an obtuse or acute angle. When the curb extension was added, I was there using the space weekly, and after a couple months, that turned into me frequenting it daily. Sometimes there would be construction that would close down half the street which just meant more obstacles for my friends and me to skate. I argue that curb extension design, and even construction areas for upkeep of streets, can create new spaces of play and creativity.

The triangle is just a capillary in the complicated network of veins and arteries of the street system. The street performs its function as a space for traffic control and as a throughway to get to larger and busier streets. Just down West Silver Lake is Rowena Ave, a main street that connects Silver Lake to the other neighborhoods of Los Feliz and Atwater Village. The roads that connect to this triangle are still slightly dangerous for pedestrians to navigate. Though many pass by in their cars or bikes and do not even pay attention to the triangle.

Aside from the triangle being the main space of my skateboard progression, this small addition to the street connects the community together. Spending much of my childhood at the ‘triangle’ has created moments where I think about the street itself and wonder why there are not more spaces like this one that could be used in such different ways. What has puzzled me about

¹ Amarragy, E. (no date) *E 100, Street Design Manual*. Available at: <https://eng2.lacity.org/techdocs/streetd/> (Accessed: 02 May 2023). Pg (20)

this space is how a busy street corner, such as this one, has become a popular space for meeting and community growth? What about its design helped it to become a staple of the community?

During my countless hours on the triangle and exploring my neighborhood through the use of my skateboard, I have created a network of streets that I feel comfortable skating on, whether that one-way street, the one street with speed bumps or even a street that has urban infrastructure creating an obstacle. Without even knowing it at the time, I was assessing streets and their uses. I categorized them into streets I liked and those I didn't because of how I wanted to interact with them. In this thesis, I will use architecture and architectural representation to critically interrogate the car-centric road, and through this process, I hope to imagine how streets can be more pedestrian friendly. I will describe the elements of the street and road as we know it today and describe how the modern American road prioritized the automobile.

As a response to my experience frequently using this piece of road infrastructure known to me as the triangle, I wanted to explore the idea of how I can best represent my perspective on the street and the elements and aspects of the street that I value. This is the idea of the street in use; an active street, a vibrant street for its users. What I have noticed through my research is that people use and adapt to the environment around them; however unfriendly the design might be. People misuse the space, like sitting on the curb near parked or passing cars or in the skateboarder's case, using the street elements as their obstacles to perform tricks. This idea was expanded into thinking about several different modes of transportation for the person and how they might disrupt or use the street depending on their need. The actions that people take to claim their street, either through art or even organizing for a cause, disrupt the 'natural' flow of traffic

in the American city. The pedestrian has the power to disrupt, change, use, and misuse the street in its fixed, precise, and measured design based on the width and height of the automobile.

The collection of catalogs that I have produced for this project is titled *Triangle Magazine*. The title is a reference to the triangle that I have grown up observing, skating and walking on. The triangle is a versatile piece of infrastructure, and the neighborhood members have made it their own.

The magazine is intended for common users of the street. The language used within the magazine is language you would hear walking around a city. I want to bridge the gap between architecture and street users like the skateboarder, the bicyclist, the jogger, the walker, and for the people who take time to clean the streets. The magazine is intended to be mass-produced and on paper that can be ripped, folded and thrown. It is not precious, it should be lost and found, passed along to friends and shared. The magazine should start the conversation on how we view city streets and whom we might prioritize them for in the future. The collage below is how I imagine the catalogs will be distributed and used on the streets.



The *Triangle Magazine* is inspired by the *Whole Earth Catalog* published by Stewart Brand between 1968 - 1972. In 1966, there was rumored to be NASA's satellite photograph of the whole earth. Brand used this photo as a symbol of togetherness within the human race as well as adaptivity. The catalog was a counterculture magazine that addressed the connection between technology and culture. Within each catalog was a collection of photos, diagrams, drawings, and writing in which many different people contributed to. The catalog thrived in communes and communities searching for non-hierarchical, communal living. Information exchange was precious during this time as there was no internet, no cable television, so this catalog was an example of a user-based content.

Inspired by the *Whole Earth Catalog* in both layout and content, which includes diagrams, drawings, guides, images, and items, *Triangle Magazine* catalog is an adaptation focusing on street life drawn from urban planners and architects.

Volume 1, *On Wheels*, uses the examples of skateboarders, bicyclists, and people in wheelchairs and visualizes how they see the street. The images included in the catalog highlight the perspective of these users of the street. The images call out aspects of the urban landscape that hold a different meaning to these users. I found it necessary to include diagrams and profiles of the skateboard and its parts as this volume can be a guide to how the certain functions of the component of the skateboard, bicycle, or wheelchair is used. The artists and organizers mentioned within the catalog are pioneers of their craft and have made a big impact on the community they support. One artist and street skateboarder, Mark Gonzales is a true pioneer of his craft and an inspiration to the skateboarding community.

Volume 2, *On Foot*, focusses on the walking pedestrian and how they view and use the street. The first four pages are collage line drawings of uses and misuses of the street through the highlighting of urban infrastructure such as benches, street lamps, fire hydrants and curbs in order to create an active and lively street. The style of this volume follows the same cataloging of users of the street. I have also taken inspiration from Theo Deutinger, *Handbook of Tyranny*², which questions the cruelties that are present in today's designs, laws, and practices. The artists and organizers included within this volume are Francis Aylis, Jane Jacobs, Mierle Laderman Ukeles, and the Reclaim the Streets Movement.

Jane Jacobs was an American activist, journalist, and author based in New York City in the 1960's. She is best known for the book, *The Death and Life of Great American Cities*³, that describes her usage of streets and street safety. She organized a grassroots effort in order to stop the plans of Robert Moses, an urban planner in NYC who had a mad plan to create the Lower Manhattan Highway which would cut right through the Washington Square Park. Jacobs was instrumental in the organizing of the protests, as well as the quashing of Moses' plans..

Francis Aylis is a Mexico-based artist who combines works of art, architecture, and social practice. Public works that Aylis has completed have been documented in video. One of his projects, *Paradox of Praxis 1 (Sometimes making something leads to nothing)*⁴ is a five minute video of Aylis walking through the streets of Mexico pushing a block of ice until there is nothing left. He disrupted traffic, pedestrians, and the everyday way of life while he was pushing the ice.

Mierle Laderman Ukeles is an artist based in New York City. Her work focuses on service oriented artworks and performances that relate to femininity. She ties the ideas of

² Deutinger, Theo. *Handbook of Tyranny: Expanded Edition*. Germany: Lars Müller Publishers, (n.d.).

³ Jacobs, Jane. *The Death and Life of Great American Cities*: Orig. Publ. 1961. Vintage Books, 1992.

⁴ Francis Aylis, *Paradox of Praxis 1 (Sometimes making something leads to nothing)*, Mexico City, Mexico, 1997; 5:00 min

domesticity and civic labor and maintenance with art. *Touch Sanitation*⁵ (1979-80) was a performance piece. She met around 8,500 sanitation workers and said “Thank you for keeping New York City alive” and documented the meeting locations on a map.

The Reclaim the Streets Movement is an ideology of community ownership over public spaces. Founded in 1995, in London, UK, they have hosted many events of occupying the streets by opening up public space to pedestrians. They have live music, food, and places to play. The events have sometimes become violent as tensions may rise between the authorities and the participants. This is a form of direct action. They have hosted many events worldwide and continue to do so.

Volume 3, *In Absence*, highlights the labor and disruptions of garbage, blizzards, floods, earthquakes, and graffiti. From these examples I argue that we are forced to use and read the street and the urban environment differently depending on the external conditions. Some of these moments are moments of crisis where people are confronted by the urban environment. An example would be temporary garbage on the street that creates obstacles, but also opens other spaces of use on the street. For this volume I felt it was important to have more of a graphic and collage approach. If items of trash were to be cataloged it would have created an understanding that these items are stand alone pieces. I am curious how they come together to create new spaces and disrupt the streets. Organizers and artists highlighted bring in the question of the laborers; the people doing the work to clean and reorganize the streets.

Pierre Descamps is a sculpture artist based in Berlin, Germany, who makes skateable sculptures and places them in different parts of the city for them to be found and used. Descamps

⁵ Mierle Laderman Ukeles, *Ukeles–Washing, Tracks, Maintenance–Outside*, 1973

is using this public space and creating obstacles that relate to the materiality of the space to make it seem that this addition has always been there. Sometimes it is not totally blended into the environment it is situated in. It is made to be a disruption, an obstacle.

Domestic Workers United, formed in 2000, advocates for an organized workforce and to establish fair labor standards for the industry. The organization is made up of Latina, Caribbean, and African domestic employees building a movement to help end exploitation for all.

The People's Power Assembly is based in Baltimore and has other online and physical platforms in Los Angeles, Atlanta, and San Diego. This organization works as a space for blog postings and community organizing around justice for oppressed communities.

The Memphis Sanitation Strikes occurred between February 12 and April 16, 1968. On February 11th of that year, 700 sanitation workers decided to strike. The NAACP immediately supported this cause. They were fighting for wage increases, recognition of themselves as people and the work that they do. Over 4,000 National Guard troops were called in, and on the following day, more than 200 striking workers continued their marches holding signs saying “I Am a Man”.

The artists and organizers mentioned throughout each catalog help to frame and support the values of the *Triangle magazine*.



“How to Live in a City”

The sociological work done by George C. Stoney tells us about how streets and public spaces are sources of person-to-person interaction, Stoney examines this aspect through the eyes of circulation. In the snapshot above, Stoney describes how this space in front of the Seagram building on Park Ave in New York City, has become a natural urban meeting space.⁶ He continues to describe how these spaces become a space for rest in a busy and bustling city. I started thinking about different public spaces either in my own neighborhood or in cities I’ve visited or lived in, and wondered if these types of spaces of rest were everywhere; if they are designed well or if they are very popular spaces for people. The Seagram building and the outdoor space was designed by architect Ludwig Mies Van Der Rohe. What is important about

⁶weirdovideos. “How to Live in a City - 1964.” YouTube. YouTube, February 17, 2008. <https://www.youtube.com/watch?v=2Je6Dko6mm4>.

the skyscraper is that it occupies only half of the lot and is recessed by 90 feet. The plaza, with granite pools on the western side of the building, is slightly raised from the sidewalk. The person lying on the ledge is our focus in this image.

Can streets become public spaces and foster community and if yes, how can architects advocate and rethink the design of streets?

The Modern American Road

This street shown below in Little Italy, New York City in 1900, is being used to its full capacity. There are food vendors, people walking, working, and playing. There are horse-drawn carriages, and the street is completely filled with different activities and forms of transportation. After time, this type of street scene became obsolete. So what contributed to the change?



Mulberry Street, Little Italy, New York, 1900, Everett Collection Historical

It was the invention and marketing of the Model - T that changed the street forever. The Ford Motor Company, developers, and city planners noticed this popularity of the automobile and started to reorganize the street.

The first centerline was believed to be painted in 1917 to mark the road for the driver so they would not crash into an oncoming vehicle. The idea for the lane was to insure road safety for the automobile. In 1935, the *Manual on Uniform Traffic Control Devices*⁷ was published and

⁷ *Manual on Uniform Traffic Control Devices for streets and Highways* (2022) MUTCD. Available at: <https://mutcd.fhwa.dot.gov/> (Accessed: 02 May 2023).

soon became the American standard for road safety. This first version of the manual did not require centerlines everywhere; only on roads where it was considered completely necessary. The standardized colors for these lines were either white, white outlined in black, and yellow. Not until the early 1950s was the right line painted. This was to ensure that people stayed in their lanes and did not veer off to the right. The changes to the road came out of need from specific states and their scenarios that soon after became standardized.

The centerline marked the start of this massive change in the way we view streets and how we interact with them. The lane becomes a barrier, a line in the ground that would be dangerous if one crossed it. The lane is a logic that centers the car. The road today is one designed for the car, and it is always getting repaired and redeveloped. The smell of the tar and asphalt on the ground and the view of bright red stop signs guide us through the city in a methodical and systematic way. Prior to these guidelines, the street could be described as free-for-all transportation.

The automobile defines and dictates the modern road. This new idea of the street changes its uses for not only the cars, but for the pedestrians as well. James Longhurst, author of *Bike Battles: A History of Sharing the American Road* describes, “big city automobile clubs invented the term *jaywalking* to shame walkers who stepped into the street any place except intersection and at any angle save the perpendicular, and they embarked on campaigns to educate walkers for the benefit of drivers.”⁸ These new rules and regulations of cities were deeply influenced by the automobile industry.

⁸ Longhurst, James. *Bike Battles: A History of Sharing the American Road*. University of Washington Press, 2017. Pg. 92

The Street as a Social Space

There is potential for the streets and their use to be more pedestrian-friendly. The car-centric street changes its focus on occasion. Festivals, demonstrations, music videos, block parties, children at play, and protests are all examples of this space that we know to be impenetrable by pedestrians, it is a space made up of rules for the safety of pedestrians. The street is inhabited and used by all. “Walking While Black” by Garnette Cadogan and *The Death and Life of Great American Cities* by Jane Jacobs are both critiques of the street, but there are times of the year where social gatherings on the street are accepted and welcomed.

Cadogan shows us that the experience of the street – being on the street – is different for everybody. As a black man, Cadogan has to hyperfocus on his appearance on the street, the way he relates to other people, even the way his body exists in space, the way he walks. Streets, according to his experience, are situated social spaces that can host different cultures relating to one another. Streets are not neutral objects. Streets can even turn hostile toward their users.

After reading “Walking While Black”, I have gained a larger understanding of how Cadogan’s relationship with a city starts with the experiences he has on the street. The streets of the city inform the inner workings of the city and allow for a personal understanding of them. The act of walking and exploring a city by foot creates a special relationship between the sidewalk, street, and buildings around. “Walking while black restricts the experience of walking, renders accessible the classic Romantic experience of walking alone. It forces me to be in a constant relationship with others, unable to join the New York flâneurs I had read about and hoped to join.”⁹ The relationship to a city starts with where you walk, what you smell and what

⁹ Garnette Cadogan, July. “Walking While Black.” *Literary Hub*, 26 Mar. 2019, <https://lithub.com/walking-while-black/>.

you decide to spend your time doing. Walking while black requires a different attentiveness to institutional pressures of city life. Each city is different and creates new rules for Cadogan to live by. This perspective of the street becomes hostile and contained to the rules of society. He is understanding a city through his personal experiences and has found the boundaries and restrictions of the city.

The ‘uses of sidewalks’ is the title of a three-part chapter series in *The Death and Life of Great American Cities*, by Jane Jacobs.



Photo: Arthur Liepzig

Safety being the first chapter, she focuses on the idea of ‘eyes on the street’¹⁰. Residents of the neighborhood hold a specific responsibility in upholding the safety of the street. Jacobs

¹⁰ Jacobs, Jane. *The Death and Life of Great American Cities: Orig. Publ. 1961*. Vintage Books, 1992.

describes three principles of a city street and how this street can become successful. First, there must be a clear distinction between what is public and private space. The second is that there must be eyes on the street, and the third is that the sidewalk must be active with users.

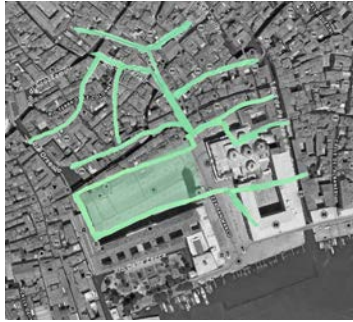
Contact is the subject of the following chapter where she describes the importance of interaction on the street and repeated interaction on the street within neighborhoods. She describes, “the social structure of sidewalk life hangs partly on what can be called self appointed public characters. A public character is anyone who is in frequent contact with a wide circle of people and who is sufficiently interested to make himself a public character.”¹¹ This person is at the center of the interaction and contact within the neighborhood and requires a space where people are willing to interact with each other. On a street with single family homes, it is difficult to find the need to leave the home and interact with the street, since no one is really inhabiting the street, there is no activity. For Jacobs, the public character is essential for successful contact within the neighborhood because this person is public and available to all.

Assimilating Children is the final subsection of ‘the uses of sidewalks’¹². She examines the spaces that children play in and the role of the street. The neighborhood street used to be the space of play until the development of parks and playgrounds. In these new spaces, children felt freedom since they needed little to no supervision. The street allows children to be supervised by people who care for them and they contribute to the activity on the street.

¹¹ Ibid pg 68

¹² Jacobs, Jane. *The Death and Life of Great American Cities: Orig. Publ. 1961. Vintage Books, 1992. Pg*

The Street and the Square



Venice, Italy



Silver Lake, Los Angeles

These maps of Los Angeles and Venice, each show a different example of the spaces of rest. In the fall of 2021, I had the opportunity to visit Venice, Italy, and spend a week exploring the city and learning about its history. In particular, the ‘piazza’ and the most famous one in Venice is the ‘Piazza de San Marco’. Every street is narrow, the buildings are three to four stories tall, and as you walk through the city, it is as if you are in a maze. The contrast between a large open space like the ‘piazza de San Marco’ and the streets and canals that surround it, allow for this grand ‘piazza’ to become a place of relaxation and rest. Unless you drop into a shop on the side streets, the current of people and street activity will take you away. In Venice, the streets are used for walkable transportation. The water dictates the walkability and livability of the city, as the water levels raise and lower throughout the year. During the months of the higher levels of the water the city sets out raised walkways over the flooded areas. The density of the city and the limited space on the small islands means the city is built of pedestrian traffic; the scale of the human is what posters, streets, and buildings are measured to. What I was most struck by was the relationship between the piazzas and the narrow streets. I felt a sense of discovery and relief when stumbling on the piazzas. The image above is a map of Piazza de San Marco and streets that surround it. I remember very well the moment I came across the Piazza, I was immediately

blown away. For the next thirty minutes, I proceeded to sit down and rest. I noticed the amount of people and restaurants using this space. The other people were taking photos just as I was, and the restaurants were using the space for outside seating. The other spaces around the city to rest and relax are even some of the bridges as they provide a beautiful view of the city.

Los Angeles as a car-centric city, there are not many spaces that allow for pedestrians this type of spontaneous rest and discovery. The spaces where you can find areas of rest are the hidden stairs of Silver Lake, as well as hidden parks and outlets along the Los Angeles river. One space of rest in particular is located between Sunset Boulevard, Maltman Avenue, and Edgecliffe Drive. This space is right up against Sunset Boulevard and serves as a courtyard for the restaurants and shops on the street. This space of rest used to be a throughway for cars but since its closing, people have taken it over. There are now barriers that have closed the street and tables and chairs out for people to sit. The ground is even painted with polka dots to give a visual difference between the street and the rest space.

Architectural Precedents of Interest

Oscar Newman's work and theory of the defensible space theory is something that I would like to add and emulate in my work. The theory describes the condition of people who seem to care less about their surroundings when there is no personal control. This leads to more dangerous streets and neighborhoods. Newman expands on this idea and proposes that if people feel that they themselves are key agents within the space.

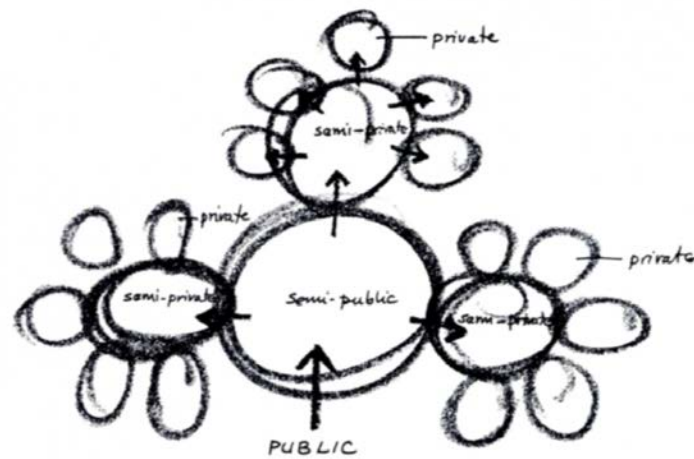


Diagram of defensible spaces, Oscar Newman, *Defensible Space* (New York: Macmillan, 1972)



“Happy Island”



“12 Ideal Cities”

Superstudio's design aesthetics are something that I would like to emulate in my work. Their use of collage with the combination of architectural drawings is something that interests me very much. The projects and drawings of "12 ideal Cities"(1971)¹³ and 'Happy Island'(1971)¹⁴. During my process of making the series of catalogs I used the ideas of one point perspective, simple elements relating to users of the streets and the environment. I have appreciated the clear disconnect between the focus point of the collage and the background.

Alterations of public space has been something I have noticed all throughout my life. While walking down the street in any major city I visit, I notice certain areas of buildings and public spaces are slightly grinded down and destroyed. What this tells me about the space is that there is a story there. A possible moment of history in the skateboarding community. Depending on the size of the obstacle, I would try to skate it and try to think about it differently, skate it in my own creative way. Scanning the urban landscape for skate spots is how skateboarding continues to be dynamic and creative. Through the power of the videotape, the tricks recorded can be shared to the public. Sometimes people try to do better than others, skate the spot differently or find a new spot all together.

The interesting work of Pierre Descamps keeps this spirit alive. When he places his sculptures in the public, he has the intended user of the skateboarder but that is not the only user of the space. They are dynamic sculptural pieces that keep the urban environment interesting.

¹³ Bagtazo, Courtney. "Design Study: Conceptual Architecture, 'Superstudio' & Utopia." *Bagtazo*, Bagtazo, 23 Apr. 2022, <https://www.bagtazocollection.com/blog/2016/1/20/theory-study-italian-conceptual-architecture-superstudio-utopia>.

¹⁴ *ibid*



“These modules made out of wood or concrete, installed illegally in different parts of Berlin, come in the form of a poster that takes the great artistic aesthetics events and announces its installation for a limited time, conditioned by the speed of the municipal services at the time of take out.”¹⁵ Pierre is using this public space and creating obstacles that relate to the materiality of the space to make it seem that this addition has always been there. It is not totally blended into the environment it is situated in.

¹⁵ “Sculpture for...” Pierredescamps. Accessed November 29, 2022. <https://pierredescamps.wixsite.com/artist/sculpture-for>.

Conclusion

The street and sidewalk has been a public space of protest, of expression, creativity, and is the center for a lively city. The street brings the community together; block parties, street fairs, farmers markets, events, and parades. My investigation of the street and analysis of its elements has given me a new perspective about the street and its uses. Throughout this project I have become much more attentive about how people use the streets and how they adapt to the cars and obstacles one faces in a daily city life. A bicyclist might weave between cars, the skateboarder may use the public infrastructure as obstacles, they might use the cracked ground from the earthquake to see the environment in a new way, and the jogger might jaywalk and stop the flow of traffic. All of the users of the street have the opportunity to create a space of controlled chaos. I argue that in order to move away from the car-centric street, we must embrace the chaos and push for a future that prioritizes pedestrians on the street using and misusing the space. It is the disruptions that call for a point of action and can be the first step for change.

МГЭЗ

VOL 1:



ON WHEELS

**FUNCTION****VOL. 1**

The street in use by its intended user on the modern American road is taken over by the car. The street in use by its unintended user is what this catalog documents and encourages. Different perspectives of common users of the street and their personal effect and understanding of the landscape argues for a vibrant and creative use of the street.

An item, artist, and organizer are listed in the catalog if they are deemed:

1. Useful as tools
2. Relevant to independent education
3. Disruptive of the street

PURPOSE

In response to the investigation of the American city street and the design of the street for the automobile, there is a need for a new perspective. This catalog attempts to bring different perspectives to the street and start a conversation about the street uses within cities. Disruption of these spaces by the user, whether that be a person walking, skating, running, spraying graffiti, littering; the misuse of the space and disruptions that come from these actions, enable the start of the conversation for whom the streets are designed.

The focus of this volume highlights skateboarders, bicyclists, and people in wheelchairs and visualizes how they see the street. What are they looking for?

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WHAT TO LOOK FOR: SKATEBOARD

The aspects of the street seen by the skateboarder are viewed through the eyes of play and obstacles. The streets are where the skateboarder gets credit for their work. Half of the work of the trick is searching and finding the spot to do it. It is very common and sometimes necessary for skateboarders to have maps filled with pins of spots they want to skate. What are they looking for? Either marks of the skateboard on the architecture, looking at the geometry of the street, how tall a ledge might be, and where the ramp might be in relation to the rail. The other aspect is the material of the ground. The smoother the material, the better it is to skate. Almost anything is skateable if you are creative enough and daring enough.



WHAT TO LOOK FOR: BIKE

The bicyclist's main concern within the city is safety and accessibility of the street. They look for the bike lanes, and they prefer the bike lanes protected by parked cars and white reflective pillars. Safety Safety Safety and don't forget fun! The bicyclist is always on the lookout for proper bike infrastructure that gives a sense of safety and autonomy!



WHAT TO LOOK FOR: WHEELCHAIR



TYOLOGIES

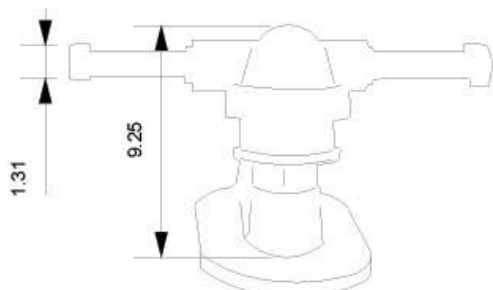
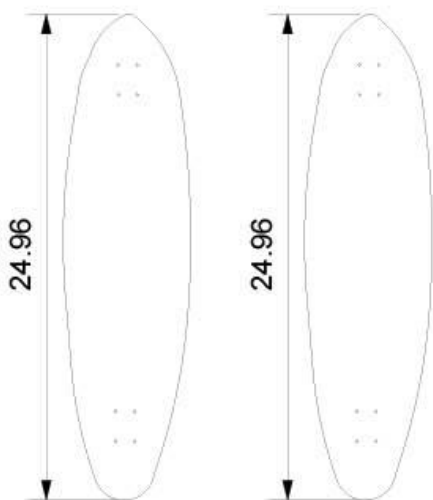
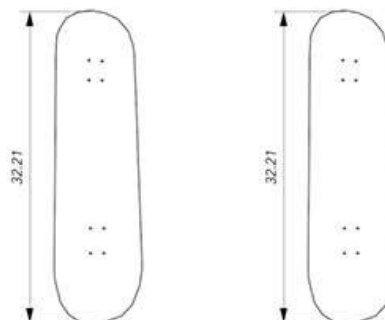
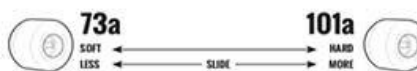
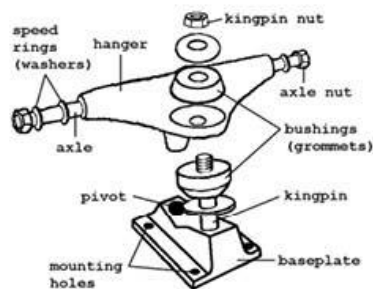
VOL. 1

SKATEBOARD



PRICE: \$125
 SIZE: w 8.38 in
 h 32 in

Preferred Uses:
 Skate, Cruise, Use as
 Wall Art



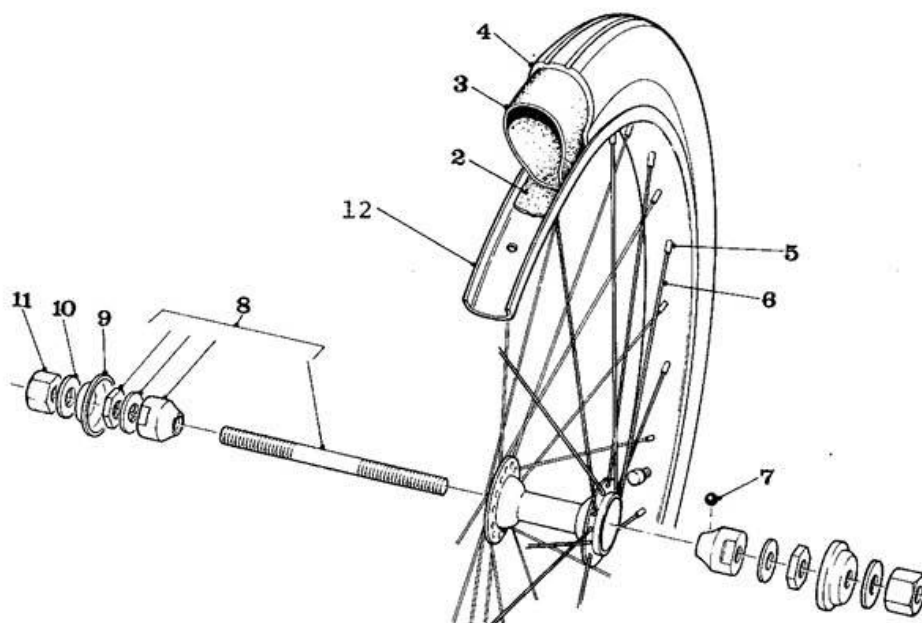
PRICE: \$55
 SIZE: w 6 in
 h 23.75 in

Preferred Uses:
 Skate, Cruise, Use as
 Wall Art

BIKE

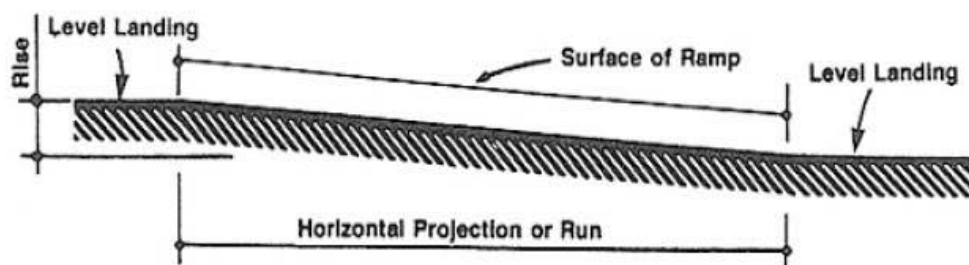
The parts may differ in size. When repairing and taking apart your bike, be sure to return and study this if you are unsure of your abilities.

FRONT BIKE WHEEL



WHEELCHAIR

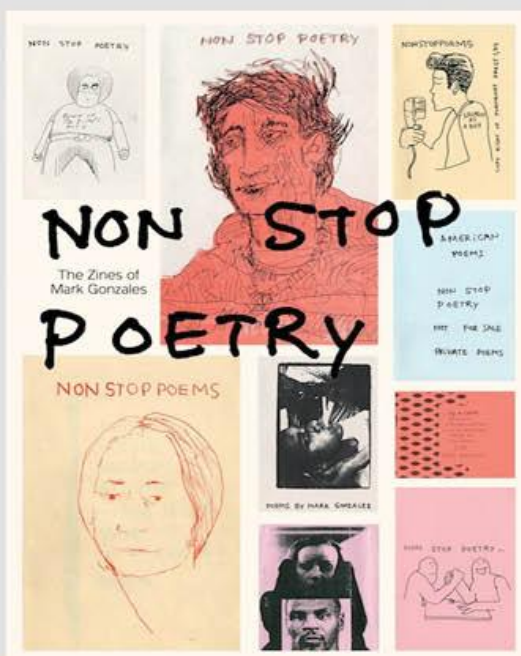
The slope of the ramp for wheelchair users can make or break the use and accessibility of the space. This diagram is a successful slope of an accessible ramp.



Slope	Maximum Rise		Maximum Horizontal Projection	
	in	mm	ft	m
1:12 to < 1:16	30	760	30	9
1:16 to < 1:20	30	760	40	12

Mark Gonzales

Mark Gonzales is an American professional skateboarder and artist and has pioneered 'street skateboarding'. This focuses more on the pop of the board and the tricks done under your feet. Mark's art has been featured on shoes, skateboards and clothing. He is an inspiration to the skateboarding community.



Ed Roberts

Ed Roberts was an activist with an adventurous spirit who fought for accessibility rights. At the age of fourteen, he contracted polio and was in a wheelchair ever since. In the 1960s, during his time at Berkley, he advocated for curb cuts; a way for people in wheelchairs to get up on the sidewalk much easier and by themselves.



ALL PERSONS WITH DISABILITIES ...

**The Fed. Govt. is trying to
STEAL our Civil Rights!!
DEMONSTRATE!
to Demand Signing of
504 Regulations**

SECTION 504 OF THE REHAB ACT OF 1973 WAS DEVELOPED BY CONGRESS TO PROTECT THE RIGHTS OF ALL PERSONS WITH DISABILITIES TO GET FEDERAL FINANCING FEDERAL FUNDS. FOR SEVEN YEARS NO STATE HAS PASSED FOR REGULATIONS TO BE ENFORCED. WE CAN WAIT NO LONGER! OUR RIGHTS TO EDUCATION, JOBS, ACCESSIBLE BUILDINGS, VAN CARS, MEDICAL SERVICES, HOUSING, TRANSPORTATION, ETC., ARE BEING HELD BACK BY THE SANTA ADMINISTRATION.

WHO SHOULD JOIN?!! ALL PERSONS WITH DISABILITIES AND SUPPORTERS OF DISABLED RIGHTS.

Tues. April 5

ALL DAY FROM 10 AM, RALLY AT NOON

**HEW Office 50 Fulton St., S.F.
United Nations Plaza, (Off BART-Civic Center**

504 Emergency Coalition 2229 TOSHMAN AVE., BERKELEY CALIF. 94704-1176 VOICES 428-2284

DISAPPEAR FOR PERSONS WHO ARE HEAVY WILL BE PUNISHED.

Courtesy Ken Sisto



The White Bicycle Revolution

During the summer of 1965, Provo, a Dutch counterculture organization, published a magazine that contained the Provo Manifesto. They organized many events and plans and one was the White Bicycle Plan. Their proposed plan was to close Amsterdam to all motorized traffic. The plan was rejected but Provo went through with it anyway and painted 50 white bikes and left them on the street for public use.



TimesUp!

Times Up! Is a 30-year-old non-profit organization based in New York City. During the past 30 years they have organized events for squatters rights, community activism and sustainable transportation. They also host their 'Critical Mass Bike Rides' to support the safety of pedestrians and bicyclists.

Go Skate Day

Held on June 21st annually since 2004, Go Skate Day has been a day marked on every skaters' calendar as a day to be outside with your friends and community and take over the streets with your skateboards. From US cities like Los Angeles, New York City, Philadelphia, to cities around the world, the day is spent moving from skatepark to skatepark, skate spot to skate spot as events are hosted with prizes are given to those who show out!





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IN ORDER OF APPEARANCE FROM LEFT TO RIGHT

COVER PAGE

Ruben Ochoa

Zoned Out in the 90045, 2007, C-print, wenge frame, 43" x 53 1/8" x 3 1/4"

PAGE 3:

Mambo Bar

411 Johnson Ave, Brooklyn, NY 11206, USA, <https://findskatespots.com/spots/new-york-ny/johnson-avenue-mambo-bar>

Down Rail

New York City, Instagram @duhspots, https://www.instagram.com/p/Cm4Xg_4J6eI/

Lang Roofing

5901 Clara St, Bell Gardens, CA 90201, [la_skatespots/instagram.com](https://la-skatespots/instagram.com)

PAGE 4:

Peter Flax

October 27, 2018, The Deadly Problem with Bike Lanes, <https://www.outsideonline.com/outdoor-adventure/biking/deadly-problem-bike-lanes/>

Bicycle Lanes

Date Unkown, <https://ddot.dc.gov/page/bicycle-lanes>

Island Bump

210 E 9th St, New York, NY 10003, USA, <https://findskatespots.com/spots/new-york-ny/east-9th-street-island-bump>

Car Wash Bump to Bar

638 W 47th St, New York, NY 10036, USA, <https://findskatespots.com/spots/new-york-ny/west-47th-street-car-wash-bump-to-bar>

PAGE 5:

Harris Anton

New Skateboard, 2021

Street War Skateboards

Diagram of Trucks, <https://streetwar.org/>

Warehouse Skateboards

Diagram of Durometer of Wheels, <https://www.warehouse skateboards.com/help/Skateboard-Wheels-Buying-Guide>

Harris Anton

Diagram of Skateboard and size

Harris Anton

Diagram of Longboard and size

Harris Anton

Diagram of Crusier trucks and size

The Heated Wheel

Peter Hewitt Model, Nut Cracker, <https://theheatedwheel.com/collections/polarizers/products/peter-hewitt-model-nut-cracker>

PAGE 6:

Velosolex Dealer Manual

Front Wheel , Fig 14, pg 9, https://velosolex4600.over-blog.com/pages/_Velosolex_Dealer_Manual_Parts_Catalog_4600_V2_V3-1060103.html

Texas Accessibility Standards

Components of a Single ramp Run and Sample Ramp Dimensions, Fig 16, pg. 17

PAGE 7:

Mark Gonzales

Untitled 15, 2022, <https://www.artsy.net/artwork/mark-gonzales-untitled-15>

Mark Gonzales

Non Stop Poetry: The Zines of Mark Gonzales - Publication Release and Signing!, Sept. 25, 2014, <https://www.printedmatter.org/programs/events/242>

Mark Gonzales

Tweaked method grab over car, Posted on December 18, 2012 by clearfilms, <https://noneco.wordpress.com/2012/12/18/mark-gonzales-155/>

Matt Martin

Photograph, May 23, 2017, <https://www.gq.com/story/mark-gonzales-brain-drain>

PAGE 8:

Curb Cuts

Fall 1974, The Independent Volume 2, No. 1, A New Voice for the Disabled and Blind, Cover Photo, <https://99percentinvisible.org/episode/curb-cuts/>

Ken Stein

"But for those First Affections", <https://dredf.org/web-log/section-504/>

Curb Cuts

Date Unknown, Ed Roberts on the Berkeley Campus and at a protest via UC Berkeley, <https://99percentinvisible.org/episode/curb-cuts/>

PAGE 9

The Whimsical Anarchism Of The White Bicycle Revolution

Date unknown, https://dangerousminds.net/comments/the_white_bicycle_revolution

Bettmann/Corbis

Photograph: Oiling the wheels of change ... John Lennon and Yoko Ono in bed in an Amsterdam hotel room five days after their marriage. <https://www.theguardian.com/artanddesign/jonathan-jonesblog/2012/may/31/john-lennon-yoko-ono-elizabethan-age>

Cor Jaring

John Lennon and Yoko Ono , Provos carrying a bike, Provos around 'Het Lieverdje' , Provo at tacked by police, 1969/1988, gelatin silver prints, three on Agfa paper

Critical Mass Photograph

Date unknown, <https://times-up.org/rides/critical-mass>

The Battle of the Bike Ban

Date unknown, <https://www.times-up.org/events/battle-bike-ban>

PAGE 10

Balthazar Wyss

Photo, 04 Jun 2016, <https://mybiggeneva.com/en/go-skateboarding-day-og-skate-geneva/>

Go Skateboarding Day 2016

Nike SB took us on a global Go Skateboarding Day tour - NYC. , <https://www.boardsportsource.com/gallery/go-skateboarding-day-2016/>

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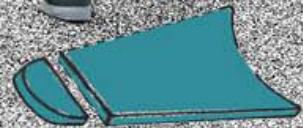
Email To:
trianglemagazine@gmail.com

Mail To:
2762 West Silver Lake Drive, Los Angeles, California, 90039,
United States

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VOL 2:



ON FOOT



The street in use by its intended user on the modern American road is taken over by the car. The street in use by its unintended user is what this catalog documents and encourages. Different perspectives of common users of the street and their personal effect and understanding of the landscape argues for a vibrant and creative use of the street.

An item, artist, and organizer are listed in the catalog if they are deemed:

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3. Disruptive of the street

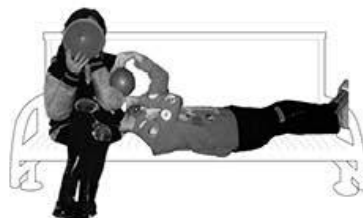
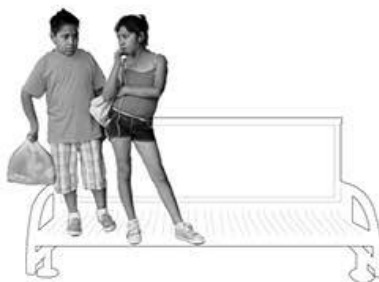
PURPOSE

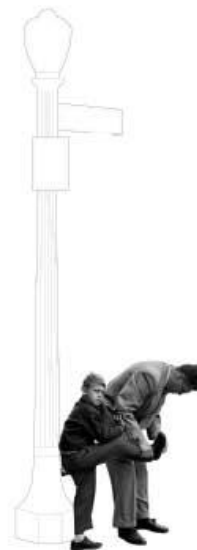
In response to the investigation of the American city street and the design of the street for the automobile, there is a need for a new perspective. This catalog attempts to bring different perspectives to the street and start a conversation about the street uses within cities. Disruption of these spaces by the user, whether that be a person walking, skating, running, spraying graffiti, littering; the misuse of the space and disruptions that come from these actions, enable the start of the conversation for whom the streets are designed.

This catalog focuses on the walking pedestrian and how they view and use the street. Misuses of the street through the highlighting of urban infrastructure such as benches, street lamps, fire hydrants and curbs, in order to create an active and lively street.

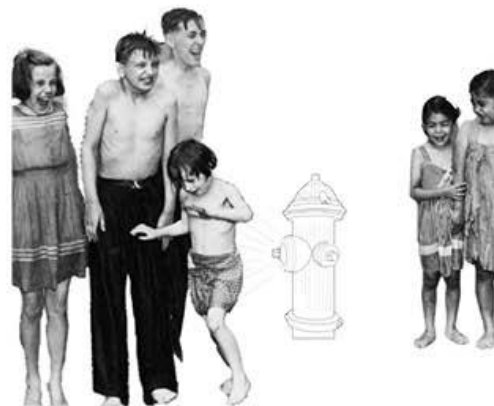
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Mierle Laderman Ukeles

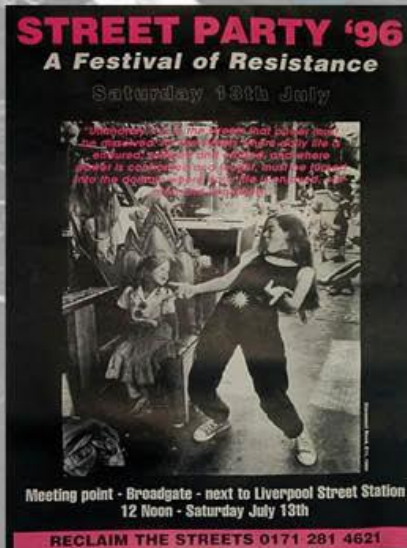
Ukeles is an artist based in New York City. Her work focuses on service oriented artworks and performances that relate to femininity. She ties the ideas of domesticity and civic labor and maintenance with art. Touch Sanitation (1979-80) was an performance piece. She met around 8500 sanitation workers and said "Thank you for keeping New York City alive" and documented this on a map.



Francis Alÿs

Francis Aylis is a Mexico based artist and combines the work of art, architecture, and social practice. The public works that Aylis has done have been documented in video. One of his projects, Paradox of Praxis 1 (Sometimes making something leads to nothing) is a five minute video of Aylis walking through the streets of Mexico pushing a block of ice until there is nothing left. He disrupted traffic, pedestrians, and the everyday way of life while he was pushing the ice.





Reclaim the Streets Movement

The Reclaim the Streets Movement is an ideology of community ownership over public spaces. Founded in 1995, in London, UK, they have hosted many events of occupying the streets by opening up public space to pedestrians. They have live music, food, and places to play. The events can become violent as tensions rise between authorities. This is a form of direct action. They have hosted many events worldwide and continue to do so.

Jane Jacobs

Jane Jacobs was an American activist, journalist, and author based in New York City in the 1960's. She is best known for the book The Death and Life of Great American Cities that describes her usage of streets and street safety. She organized a grassroots effort in order to stop the plans of Robert Moses, an urban planner in NYC that had a plan to create the Lower Manhattan Highway which would cut right through the Washington Square Park. Jacobs was instrumental in the organizing as well as the stoppage of this expressway.







IN ORDER OF APPEARANCE FROM LEFT TO RIGHT

PAGE 3:

Vivian Maier

1954. New York, NY (Street 4)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (Children)

Daniel Arnold

Date unknown (Walkers)

PAGE 4:

Helen Levitt

NYC, 1939, 11 ¾ x 9 ¼", gelatin silver print

Daniel Arnold

Date unknown (When To Say Nothing)

Garry Winogrand

Los Angeles Airport, ca. 1975, gelatin silver print, 11 x 14 inches [27.9 x 35.6 cm]

Daniel Arnold

Date unknown (Locals)

Garry Winogrand

Los Angeles Airport, ca. 1975, gelatin silver print, 11 x 14 inches [27.9 x 35.6 cm]

Vivian Maier

September 1956. New York, NY (Street 1)

PAGE 5:

Garry Winogrand

Texas State Fair, Dallas, 1964, gelatin silver print, 11 x 14 inches (sheet) [27.9 x 35.6 cm]

Daniel Arnold

Date unknown (When To Say Nothing)

Helen Levitt

Date unknown (Laurence Miller Gallery)

Helen Levitt

NYC, 1980, 12¼ x 18", chromogenic print

Vic DeLucia/The New York Times

At Knickerbocker Avenue and Jefferson Street, in the Bushwick neighborhood of Brooklyn. July 13, 1979.

Helen Levitt

NYC, circa 1940, 4 ½ x 3", gelatin silver print

Markus Hartel

Date unknown

Weegee Archive/International Center of Photography

[Children playing in water sprayed from open fire hydrant, Upper West Side, New York], c.1945



PAGE 6:

Daniel Arnold

Date unknown (Pets)

Daniel Arnold

Date unknown (Pets)

Harris Anton

Los Angeles, Los Feliz, March 24, 2023

Garry Winogrand

World's Fair, New York, 1964, gelatin silver print, 11 x 14 inches (sheet) [27.9 x 35.6 cm]

Sylvain Leser / HAYTHAM PICTURES

14/05/2012 - France / Ile-de-France / Paris - La chambre de Jenny

Daniel Arnold

Date unknown (Children)

Fred R. ConradThe New York Times, Children playing on Norfolk Street on the Lower East Side of Manhattan.
May 10, 1979**Weegee Archive/International Center of Photography**

[Children playing in water sprayed from open fire hydrant, Upper West Side, New York], c.1945

PAGE 7:

Ben DavisOne of Ukeles's concept sketches for inflatable art, <https://news.artnet.com/art-world/mierle-ukeles-laderman-manifesto-655478>**Courtesy of Ronald Feldman Fine Arts**

Mierle Ukeles' Washing/Tracks/Maintenance.

Mierle Laderman Ukeles

Ukeles-Washing, Tracks, Maintenance-Outside, 1973

Rachel AndrewsA Manifesto for Maintenance Art Taught Me the True Value of Hard Essential Work, <https://elephant.art/a-manifesto-for-maintenance-art-taught-me-the-true-value-of-hard-essential-work-14122021/>**Agaton Strom for The New York Times**

"Washing/Tracks/Maintenance Outside" by Mierle Laderman Ukeles.

Francis Aylis

Paradox of Praxis 1 (Sometimes making something leads to nothing), Mexico City, Mexico, 1997; 5:00 min, screenshots

Francis Aylis

Paradox of Praxis 1 (Sometimes making something leads to nothing), Mexico City, Mexico, 1997; 5:00 min, screenshots

PAGE 8:

Nick Cobbing

A Reclaim the Streets occupation on May 14, 1995 in Camden High Street, London, UK. Photo ©

Womens Activists of East London<https://www.facebook.com/EastLondonWomenActivists/>**Elliott Erwitt**

Jacobs, in 1969: an ordinary mom who set out to protect the neighborhood. Magnum and John J. Burns Library, Boston College

Arthur Liepzig

Photographs of the streets of New York

David SeamonNY: Random House, 1961/1993; A PHENOMENOLOGICAL READING OF JANE JACOBS' DEATH AND LIFE OF GREAT AMERICAN CITIES, <https://www.mediapolisjournal.com/2019/10/phenomenological-reading-of-jane-jacobs/>

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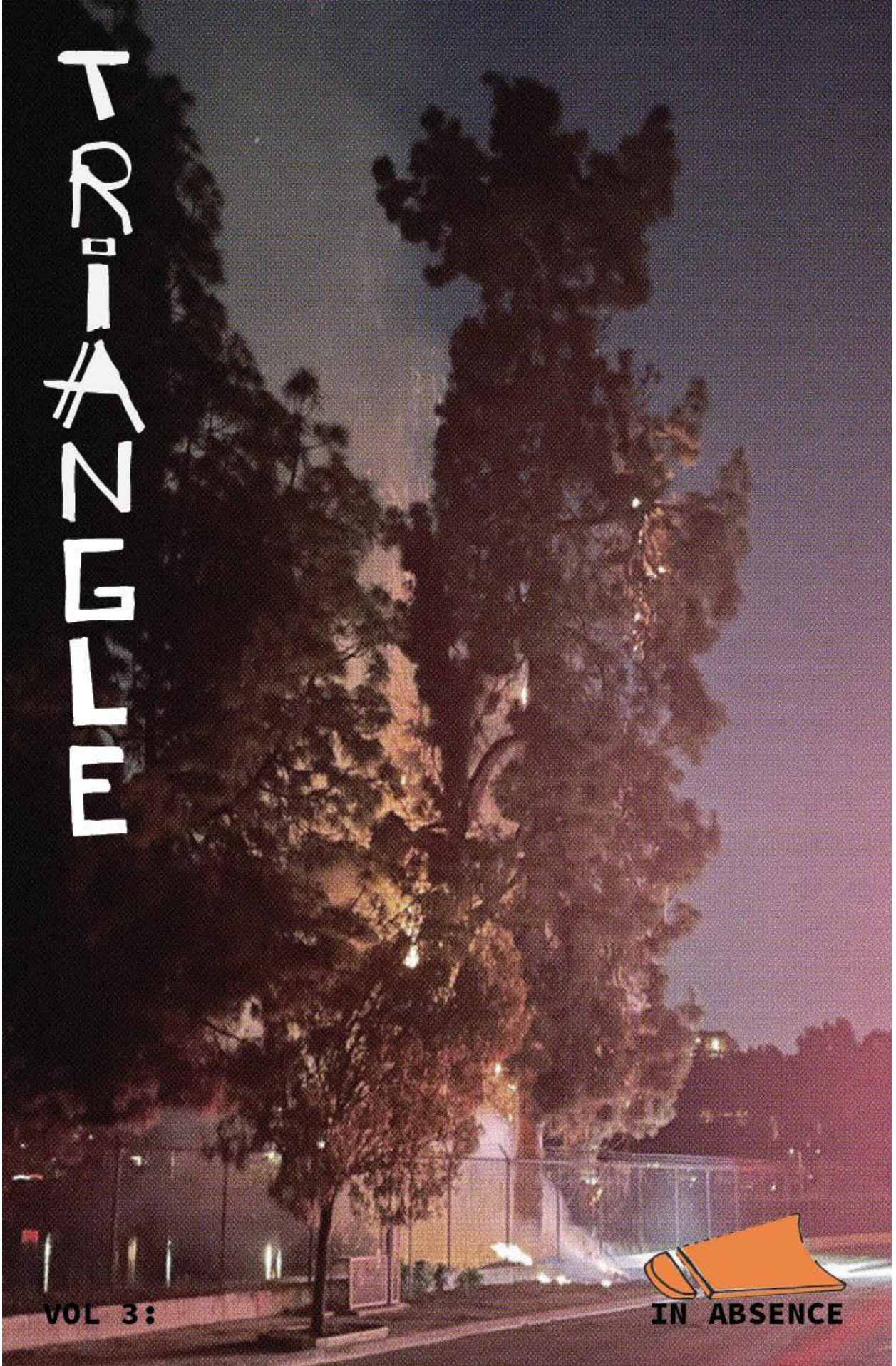
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MEGZON

VOL 3:



IN ABSENCE





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This volume highlights the labor and disruptions of garbage, blizzards, floods, earthquakes, and graffiti. From these examples, I argue that we are forced to use and read the street and the urban environment differently. Some of these are moments of crisis, and in other examples, such as temporary garbage on the street, create obstacles and other spaces of use.

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Pierre Descamps

Pierre Descamps is a sculpture artist based in Berlin, Germany, who makes skateable sculptures and places them in different parts of the city for them to be found and used. Pierre is using this public space and creating obstacles that relate to the materiality of the space to make it seem that this addition has always been there. Sometimes it is not totally blended into the environment it is situated in. It is made to be a disruption, an obstacle.



ARTISTS

VOL. 3



Peoples Power Assembly

This Assembly is based in Baltimore and has other online and physical platforms in Los Angeles, Atlanta, and San Diego. This organization works as a space for blog postings and community organizing around justice for oppressed communities.



Domestic Workers United

This organization, formed in 2000, advocates for an organized workforce and established fair labor standards for the industry. The organization is made up of Latina, Caribbean, and African domestic employees working to build a movement to help end exploitation for all.



Memphis Sanitation Strike

On February 11th of 1968, 700 sanitation workers decided to strike. The NAACP immediately supported this cause. They were fighting for wage increases, recognition of themselves as people and the work that they do. Over 4,000 National Guard troops were called in and on the following day, more than 200 striking workers continued their marches holding signs saying, "I Am a Man".





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11



IN ORDER OF APPEARANCE FROM LEFT TO RIGHT
PAGE 3:**Libby Kamrowski/ KMTV 3 News Now**

Construction blockades prevent pedestrians from using a downtown sidewalk on March 2, 2022 in Omaha, Neb.

Kevin J. Beaty/Denverite

Ongoing construction on 17th Avenue, just west of Colorado Boulevard at City Park. March 15, 2022

Harris Anton

Silver Lake, Los Angeles, March 17, 2023

Harris Anton

Silver Lake, Los Angeles, March 17, 2023

The Great Blizzard of 1899

<https://www.toptenz.net/top-10-worst-blizzards-u-s-history.php>

Getty Images

A look at State Street in downtown Manhattan after the great snow storm of 1888.

PAGE 4:**Ed Kolenovsky / Associated Press**

A crane removes concrete slabs of an apartment complex that collapsed after the earthquake in Mexico City in 1985. The quake spurred the creation of an early warning system for the city, <https://www.latimes.com/world-nation/story/2021-06-12/california-early-earthquake-warning-system-versus-japan-mexico>

Doug Pizac / AP

A damaged section of Route 14, near Los Angeles, after a major earthquake hit southern California in January, 1994.

PAGE 5:**ALEX BRANDON**

Chief Eddie Compass surveys the damage including a small school bus partially under a barge as Hurricane Rita adds to the destruction in the lower ninth ward after Hurricane Katrina in New Orleans on Saturday Sept. 24, 2005.

DAVID GRUNFELD

Claiborne Ave. in the Lower Ninth Ward during Hurricane Katrina.

PAGE 6:**Helayne Seidman**

Locals complain that the mess is impacting air quality

Paolo Bona

Shutterstock.com

Dennis Harper

Anderson Ave, garbage strike 1968

Angel Zayaas

New York City

Angel Zayaas

Lower Manhattan: Bags of Garbage



PAGE 7:

Pierre Descamps

Sculpture for WTP II, 2019, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for CVO Oberschule, 2018, 70 x 100 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for Wassertorplatz, 2018, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for Möckernbrücke, 2019, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Peirre Descamps

Sculpture for ICC, 2018, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

PAGE 8:

Instagram, @b4_flight

The anonymous artist Acer 444 illicitly painted a massive graffiti tag on the third story of New York's New Museum.

Instagram, @BombingNYC

March 16, 2022

Instagram, @BombingNYC

February 27, 2023

Instagram, @BombingNYC

February 4, 2023

Instagram, @BombingNYC

January 28, 2023

Instagram, @BombingNYC

February 9, 2023

PAGE 9:

Jim Young/Agence France-Press – Getty Images

May Day demonstrations on Monday in Chicago. There is a long tradition of protest around the world on May Day, known in most other countries as International Workers' Day.

Mike Segar/Reuters

Demonstrators gathered on Monday during a May Day protest in New York.

PAGE 10:

Michael Gould-Wartofsky

Domestic Workers United at the immigrant freedom marches in NYC on International Workers Day. ©2008

Carlos Lowry/Flickr. Creative Commons.

<https://www.opendemocracy.net/en/beyond-trafficking-and-slavery/out-from-shadows-domestic-workers-speak-in-united-states/>

CPUSA Archives

On March 6, 1930, demonstrators organized by the Unemployed Council gather in front of the White House in Washington before a major protest for International Unemployment Day.

Withers Ernest

I Am a Man, Sanitation Workers Strike, Memphis, 1968, 11 x 14 Inches, Gelatin Silver print; Printed later

Bettman Collection / Getty Images

National Guard troops lined Beale Street during a protest on March 29, 1968. "I was in every march, all of 'em, with that sign: I AM A MAN," recalls former sanitation worker Ozell Ueal.

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Garnette Cadogan

July. “Walking While Black.” *Literary Hub*, 26 Mar. 2019, <https://lithub.com/walking-while-black/>.

Jacobs, Jane. *The Death and Life of Great American Cities*: Orig. Publ. 1961. Vintage Books, 1992. Pg 29, 68

Longhurst, James. *Bike Battles: A History of Sharing the American Road*. University of Washington Press, 2017. Pg. 92

Manual on Uniform Traffic Control Devices for streets and Highways (2022) MUTCD. Available at: <https://mutcd.fhwa.dot.gov/> (Accessed: 02 May 2023).

“Sculpture for...” Pierredescamps. Accessed November 29, 2022. <https://pierredescamps.wixsite.com/artist/sculpture-for>.

weirdovideos. “How to Live in a City - 1964.” YouTube. YouTube, February 17, 2008. <https://www.youtube.com/watch?v=2Je6Dko6mm4>.

For Volume 1:

PAGE 3:

Mambo Bar

411 Johnson Ave, Brooklyn, NY 11206, USA,

<https://findskatespots.com/spots/new-york-ny/johnson-avenue-mambo-bar>

Down Rail

New York City, Instagram @duhspots, https://www.instagram.com/p/Cm4Xg_4J6el/

Lang Roofing 5901 Clara St, Bell Gardens, CA 90201, [la_skatespots/instagram.com](https://www.instagram.com/la_skatespots/)

PAGE 4:

Peter Flax

October 27, 2018, The Deadly Problem with Bike Lanes,
<https://www.outsideonline.com/outdoor-adventure/biking/deadly-problem-bike-lanes/>
 Bicycle Lanes

Date Unknown, <https://ddot.dc.gov/page/bicycle-lanes>
 Island Bump

210 E 9th St, New York, NY 10003, USA,
<https://findskatespots.com/spots/new-york-ny/east-9th-street-island-bump>

Car Wash Bump to Bar
 638 W 47th St, New York, NY 10036, USA,
<https://findskatespots.com/spots/new-york-ny/west-47th-street-car-wash-bump-to-bar>

PAGE 5:

Harris Anton

New Skateboard, 2021
 Street War Skateboards
 Diagram of Trucks, <https://streetwar.org/>

Warehouse Skateboards
 Diagram of Durometer of Wheels,
<https://www.warehouseskateboards.com/help/Skateboard-Wheels-Buying-Guide>

Harris Anton
 Diagram of Skateboard and size

Harris Anton
 Diagram of Longboard and size

Harris Anton
 Diagram of Cruiser trucks and size

The Heated Wheel
 Peter Hewitt Model, Nut Cracker,
<https://theheatedwheel.com/collections/polarizers/products/peter-hewitt-model-nut-cracker>

PAGE 6:

Velosolex Dealer Manual

Front Wheel , Fig 14, pg 9,
https://velosolex4600.over-blog.com/pages/_Velosolex_Dealer_Manual_Parts_Catalog_4600_V2_V3-1060103.html

Texas Accessibility Standards

Components of a Single ramp Run and Sample Ramp Dimensions, Fig 16, pg. 17

PAGE 7:

Mark Gonzales

Non Stop Poetry: The Zines of Mark Gonzales - Publication Release and Signing!, Sept. 25, 2014, <https://www.printedmatter.org/programs/events/242>

Mark Gonzales

Untitled 15, 2022, <https://www.artsy.net/artwork/mark-gonzales-untitled-15>

Matt Martin

Photograph, May 23, 2017, <https://www.gq.com/story/mark-gonzales-brain-drain>

The Whimsical Anachism Of The White Bicycle Revolution

Date Unkown, https://dangerousminds.net/comments/the_white_bicycle_revolution

Bettmann/Corbis

Photograph: Oiling the wheels of change ... John Lennon and Yoko Ono in bed in an Amsterdam hotel room five days after their marriage.

<https://www.theguardian.com/artanddesign/jonathan>

[jonesblog/2012/may/31/john-lennon-yoko-ono-elizabethan-age](https://www.theguardian.com/artanddesign/jonathan-jonesblog/2012/may/31/john-lennon-yoko-ono-elizabethan-age)

Cor Jaring

John Lennon and Yoko Ono , Provos carrying a bike, Provos around ‘Het Lieverdje’ , Provo attacked by police, 1969/1988, gelatin silver prints, three on Agfa paper

PAGE 8:

Go Skateboarding Day 2016

Nike SB took us on a global Go Skateboarding Day tour - NYC.

<https://www.boardsportsource.com/gallery/go-skateboarding-day-2016/>

Balthazar Wyss

Photo, 04 Jun 2016, <https://mybiggeneva.com/en/go-skateboarding-day-og-skate-geneva/>

Critical Mass Photograph

Date Unknown, <https://times-up.org/rides/critical-mass>

The Battle of the Bike Ban

Date Unknown, <https://www.times-up.org/events/battle-bike-ban>

Ken Stein

“But for those First Affections”, <https://dredf.org/web-log/section-504/>

Curb Cuts

Date Unknown, Ed Roberts on the Berkeley Campus and at a protest via UC Berkeley, <https://99percentinvisible.org/episode/curb-cuts/>

Curb Cuts

Fall 1974, The Independent Volume 2, No. 1, A New Voice for the Disabled and Blind,
Cover Photo, <https://99percentinvisible.org/episode/curb-cuts/>

For Volume 2:

PAGE 3:

Vivian Maier

1954. New York, NY (Street 4)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (When To Say Nothing)

Daniel Arnold

Date unknown (Children)

Daniel Arnold

Date unknown (Walkers)

PAGE 4:

Helen Levitt

NYC, 1939, 11 ¾ x 9 ¼", gelatin silver print

Daniel Arnold

Date unknown (When To Say Nothing)

Garry Winogrand

Los Angeles Airport, ca. 1975, gelatin silver print, 11 x 14 inches [27.9 x 35.6 cm]

Daniel Arnold

Date Unknown (Locals)

Garry Winogrand

Los Angeles Airport, ca. 1975, gelatin silver print, 11 x 14 inches [27.9 x 35.6 cm]

Vivian Maier

September 1956. New York, NY (Street 1)

PAGE 5:

Garry Winogrand

Texas State Fair, Dallas, 1964, gelatin silver print, 11 x 14 inches (sheet) [27.9 x 35.6 cm]

Daniel Arnold

Date Unknown (When To Say Nothing)

Helen Levitt

Date Unknown (Laurence Miller Gallery)

Helen Levitt

NYC, 1980, 12¼ x 18", chromogenic print

Vic DeLucia/The New York Times

At Knickerbocker Avenue and Jefferson Street, in the Bushwick neighborhood of Brooklyn. July 13, 1979.

Helen Levitt

NYC, circa 1940, 4 ½ x 3 ", gelatin silver print

Markus Hartel

Date unknown

Weegee Archive/International Center of Photography

[Children playing in water sprayed from open fire hydrant, Upper West Side, New York],
c.1945©

PAGE 6:

Daniel Arnold

Date Unknown (Pets)

Daniel Arnold

Date Unknown (Pets)

Harris Anton

Los Angeles, Los Feliz, March 24, 2023

Garry Winogrand

World's Fair, New York, 1964, gelatin silver print, 11 x 14 inches (sheet) [27.9 x 35.6
cm]

Sylvain Leser / HAYTHAM PICTURES

14/05/2012 - France / Ile-de-France / Paris - La chambre de Jenny

Daniel Arnold

Date unknown (Children)

Fred R. Conrad

The New York Times, Children playing on Norfolk Street on the Lower East Side of
Manhattan. May 10, 1979

Weegee Archive/International Center of Photography

[Children playing in water sprayed from open fire hydrant, Upper West Side, New York],
c.1945©

PAGE 7:

Ben Davis

One of Ukeles's concept sketches for inflatable art,
<https://news.artnet.com/art-world/mierle-ukeles-laderman-manifesto-655478>
 Courtesy of Ronald Feldman Fine Arts

Mierle Ukeles' Washing/Tracks/Maintenance.

Mierle Laderman Ukeles

Ukeles–Washing, Tracks, Maintenance–Outside, 1973

Rachel Andrews

A Manifesto for Maintenance Art Taught Me the True Value of Hard Essential Work,
<https://elephant.art/a-manifesto-for-maintenance-art-taught-me-the-true-value-of-hard-essential-work-14122021/>

Agaton Strom for The New York Times

“Washing/Tracks/Maintenance Outside” by Mierle Laderman Ukeles.

Francis Aylis

Paradox of Praxis 1 (Sometimes making something leads to nothing), Mexico City, Mexico, 1997; 5:00 min, screenshots

Francis Aylis

Paradox of Praxis 1 (Sometimes making something leads to nothing), Mexico City, Mexico, 1997; 5:00 min, screenshots

PAGE 8:

Nick Cobbing

A Reclaim the Streets occupation on May 14, 1995 in Camden High Street, London, UK.

Photo ©

Women's Activists of East London

<https://www.facebook.com/EastLondonWomenActivists/>

Elliott Erwitt

Jacobs, in 1969: an ordinary mom who set out to protect the neighborhood. Magnum and John J. Burns Library, Boston College

Arthur Liepzig

Photographs of the streets of New York

David Seamon

NY: Random House, 1961/1993; A PHENOMENOLOGICAL READING OF JANE JACOBS' DEATH AND LIFE OF GREAT AMERICAN CITIES,
<https://www.mediapolisjournal.com/2019/10/phenomenological-reading-of-jane-jacobs/>

For Volume 3:

PAGE 3:

Libby Kamrowski/ KMTV 3 News Now

Construction blockades prevent pedestrians from using a downtown sidewalk on March 2, 2022 in Omaha, Neb.

Kevin J. Beaty/Denverite

Ongoing construction on 17th Avenue, just west of Colorado Boulevard at City Park.
March 15, 2022

Harris Anton

Silver Lake, Los Angeles, March 17, 2023

Harris Anton

Silver Lake, Los Angeles, March 17, 2023

The Great Blizzard of 1899

<https://www.toptenz.net/top-10-worst-blizzards-u-s-history.php>

Getty Images

A look at State Street in downtown Manhattan after the great snow storm of 1888.

PAGE 4:

Ed Kolenovsky / Associated Press

A crane removes concrete slabs of an apartment complex that collapsed after the earthquake in Mexico City in 1985. The quake spurred the creation of an early warning system for the city,

<https://www.latimes.com/world-nation/story/2021-06-12/california-early-earthquake-warning-system-versus-japan-mexico>

Doug Pizac / AP

A damaged section of Route 14, near Los Angeles, after a major earthquake hit southern California in January, 1994.

PAGE 5:

ALEX BRANDON

Chief Eddie Compass surveys the damage including a small school bus partially under a barge as Hurricane Rita adds to the destruction in the lower ninth ward after Hurricane Katrina in New Orleans on Saturday Sept. 24, 2005.

DAVID GRUNFELD

Claiborne Ave. in the Lower Ninth Ward during Hurricane Katrina.

PAGE 6:

Helayne Seidman

Locals complain that the mess is impacting air quality

Paolo Bona

Shutterstock.com

Dennis Harper

Anderson Ave, garbage strike 1968

Angel Zayaas

New York City

Angel Zayaas

Lower Manhattan: Bags of Garbage

PAGE 7:

Pierre Descamps

Sculpture for WTP II, 2019, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for CVO Oberschule, 2018, 70 x 100 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for Wassertorplatz, 2018, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Pierre Descamps

Sculpture for Möckernbrücke, 2019, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

Peirre Descamps

Sculpture for ICC, 2018, 100 x 70 cm, Unique lambda Print (+1 A.P.), Aluminium frame

PAGE 8:

Instagram, @b4_flight

The anonymous artist Acer 444 illicitly painted a massive graffiti tag on the third story of New York's New Museum.

Instagram, @BombingNYC

March 16, 2022

Instagram, @BombingNYC

Feburary 27, 2023

Instagram, @BombingNYC

Feburary 4, 2023

Instagram, @BombingNYC

January 28, 2023

Instagram, @BombingNYC

Feburary 9, 2023

PAGE 9:

Jim Young/Agence France-Presse — Getty Images

May Day demonstrations on Monday in Chicago. There is a long tradition of protest around the world on May Day, known in most other countries as International Workers' Day.

Mike Segar/Reuters

Demonstrators gathered on Monday during a May Day protest in New York.

PAGE 10:

Michael Gould-Wartofsky

Domestic Workers United at the immigrant freedom marches in NYC on International Workers Day. ©2008

Carlos Lowry/Flickr. Creative Commons.

<https://www.opendemocracy.net/en/beyond-trafficking-and-slavery/out-from-shadows-domestic-workers-speak-in-united-states/>

CPUSA Archives

On March 6, 1930, demonstrators organized by the Unemployed Council gather in front of the White House in Washington before a major protest for International Unemployment Day.

Withers Ernest

I Am a Man, Sanitation Workers Strike, Memphis, 1968, 11 x 14 Inches, Gelatin Silver print; Printed later

Bettman Collection / Getty Images

National Guard troops lined Beale Street during a protest on March 29, 1968. "I was in every march, all of 'em, with that sign: I AM A MAN," recalls former sanitation worker Ozell Ueal.

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