REMEMBERING WILLOWBROOK
MONUMENTS AND THE FUTURE OF MEMORY

Mrs. Jenks, the first librarian at the first county library in Willowbrook in 1913 (County of Los Angeles Public Library)
REMEMBERING WILLOWBROOK
MONUMENTS AND THE FUTURE OF MEMORY

PREPARED FOR:
Willowbrook, an unincorporated community in Los Angeles County

PREPARED BY:
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The name Willowbrook refers to the historic willows and shallow brook that once separated this portion of land from the rest of the city.
"We're a gateway to greater Los Angeles. Willowbrook is a gateway from the Imperial light to the El Segundo light which is like a mile...from light to light.... A lot of people pass through our neighborhood. And there is a lot of relationships between the city of Compton, Watts, and Los Angeles. All our surrounding communities is really, really tight because so many people pass through us, and so many people’s families originated in the Watts-Willowbrook neighborhood..."

- Reginald Johnson, Willowbrook Community Members Story Circle, 2021

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REMEMBERING WILLOWBROOK

INTRODUCTION

FOR THREE WEEKS, twelve students and two professors from the USC School of Architecture immersed themselves in Willowbrook, CA as part of a course on monument-making and the future of memory and memorialization. Our research spanned ecology to community and cultural assets to specific histories and stories that make Willowbrook, Willowbrook. From this research, as well as a tour led by Reginald Johnson, a story circle with community members facilitated by LA Commons, and a community meeting held by Willowbrook Inclusion Network, our class identified potential memory interventions within the community that would be well-served through intentional and thoughtful design. In this document, we describe a five-part strategy for memory monuments in Willowbrook that we hope starts a discussion to chart a way forward: a community archive, a creative community corridor, Willowbrook monuments, Augmented Reality monuments and lastly, art programming along the highlighted corridor and at “Magic Johnson” park. Our goals for this five-part strategy focuses on community curation (i.e. the community controlling its own narrative), connection, visibility, and representation, as well as recognizable identity-building, situated within the framework of memory, memorialization and art.

Context for our proposals includes: Johnson’s desire for his 7-year-old son to know the faces behind the names of Willowbrook’s landmarks; art instruction for youth and creative visibility within Willowbrook; statements from some community members during the community meeting that ‘nobody knows who the community artists and writers are anymore’; the love that community members have for Willowbrook and shared during the story circle and community meeting; Johnson’s mention that people in the community do not know where important sites like the river walk are located; Willowbrook’s ecological and agricultural history; a desire to put forth a unique and individualized identity separate from but connected to Compton and Watts, and of course the path between Rosa Parks Metro Station and Magic Johnson park.

REMEMBERING WILLOWBROOK
FIVE-PART STRATEGY

1 COMMUNITY ARCHIVE
A digital infrastructure in partnership with the Willowbrook Library that actively collects and archives oral stories and histories from the Willowbrook Community

2 CREATIVE COMMUNITY CORRIDOR
An identifiable, art-forward corridor that follows 120th Street, directing both residents and visitors from the Rosa Parks Metro Station to “Magic” Johnson Park

3 WILLOWBROOK MONUMENTS ALONG THE CORRIDOR
Monuments constructed by and with community artists that celebrate the practice of assemblage art specific to this area will integrate artifacts evocative of community stories and memories of Willowbrook; these monuments will dually serve as shade structures at key locations including bus stops

4 AUGMENTED REALITY MONUMENTS
Physical monuments will be enhanced through augmented reality (AR) and mixed media (XR) experiences that bring the dynamic and evolving community archive into the physical fabric

5 ART PROGRAMMING
Proposed art programming like the Art Hop in Willowbrook that activates spaces along the creative community corridor and in “Magic” Johnson Park
WILLOWBROOK HISTORIES

When California came under Spanish and later Mexican territorial claims, much of the Willowbrook-Galinda area was relatively undeveloped. The town was known as San Luiseco and was an important center for the collection of wool and hides. In 1843, the first school was built in Willowbrook, and the area began to attract settlers. The town was established as a new town in 1850, and the Willowbrook post office was established in 1851. The town grew rapidly, and by 1865, it had a population of over 2,000. The town was incorporated as a city in 1893, and by 1900, it had a population of over 5,000. The town was known for its large hotels and saloons, and it was a popular destination for tourists and travelers. The town was also known for its industries, including a large woolen mill and a flour mill. In the late 19th and early 20th centuries, Willowbrook was a center for the production of wool, and it was a major supplier to the textile industry. The town continued to grow and develop throughout the 20th century, with the construction of new developments and the expansion of existing ones. Today, Willowbrook is a vibrant community with a rich history and a diverse population.
WILLOWBROOK'S HISTORIC ECOLOGY

Willowbrook was named after its landscape: widespread marshlands and willow thickets attributed to Compton Creek, a major tributary of the LA River. At one time, Compton Creek was a valuable water resource and a focal point of the agricultural settlements during the 1700's. Willows lined the now concrete clad creek, and the surrounding soil was very fertile. With development, however, the creek was sorely mistreated and the area was often used as a dumping ground. Ryan Millsap, a former professor at USC revealed, "I can state unequivocally that Compton Creek was, during the 1950s, the most polluted creek ever to be studied by the U.S. Department of the Interior."

COMPTON CREEK THROUGH THE YEARS

West Compton Blvd and Compton Creek, 1914

Compton Creek, 1947: Still zoned for agriculture within Willowbrook

Alondra Boulevard Compton Creek Bridge, 1947

Review of Alondra Boulevard Compton Creek Bridge. Photo by John Batiste

Davenport Creek, today: Many residents feel plans are currently underway for a housing development

AND ITS AGRICULTURAL LEGACY

In the 1890's, the first subdivisions were built in Willowbrook. These subdivisions were rather large compared to other parts of the county and were broken up by expansive fields, which provided residents plenty of space to grow their own food. Much of land around these subdivisions remained undeveloped until after World War II. Many of the large 300-foot lots remain; some residents still have horses, cows, roosters, and chickens. In the last decade, residents have turned some of the remaining open fields into community gardens, continuing Willowbrook's long agricultural legacy.

WILLOWBROOK COMMUNITY GARDENS

Rose Putney at the Willowbrook Community Garden, which opened in October, 2014. This garden, among others in the area, is situated along the overhead power line corridor

The Fellowship Garden of Love at Rosedale on 118th and Rosedale in Willowbrook opened in 2013

Photo: online archives of California, ucla.gov: sacramento710
UNEVEN GEOGRAPHIES AND THE LASTING IMPLICATIONS

Redlining originated in color-coded maps created by the Home Owners’ Loan Corporation (HCLC) in 1937 that defined property value of a given neighborhood. The maps were graded using four colors; red areas were deemed as “Residential,” following lenders, government entities, and other services systematically used HCLC maps and definitions to decide lending, policies, and access in the practice known as redlining, which in many ways institutionalized racism through the denial of loans to people living in predominantly Black communities. The maps were based on assumptions about the community and were not accurate assessments of an individual’s or household’s ability to satisfy standard lending criteria. Since Black people were unwelcome in white neighborhoods, which frequently instituted racial restrictive covenants to keep them out, this policy effectively meant that Black people could not secure mortgage loans at all. At various times, this practice also affected other ethnic groups, including Latinos, Asians, and Jews. The assumptions in redlining resulted in a large increase in residential racial segregation and urban decay in the United States. Even in the map below, which illustrates current pollution burdens experienced throughout Los Angeles, the lasting effects of redlining are rather significant, as many of the designated red areas are overwhelmed with environmental burdens and the long-term effects of systemic disinvestment. Communities including Willowbrook are burdened by this legacy.

Phase 14, an $83 million renovation of Earvin “Magic” Johnson Park was completed in February 2021. Along with the Martin Luther King Jr. Community Hospital, this park is considered to be one of Willowbrook’s greatest assets. “Magic” Johnson Park, however, was not always the beautiful park that it is today. General Petroleum Company purchased the site in 1923 and ExonMobil Oil Corporation operated the “tank farm” until 1963. According to the California State Water Resources Control Board, “The facilities included twenty-one 50,000 barrel above-ground storage tanks; two concrete-lined crude oil reservoirs, and equipment to pump and circulate the petroleum products to, from, and throughout the facility.” Between 1963 and 1964, evident in the chronological aerial photographs (right), the “tank farm” was dismantled and removed, and the property was subsequently sold to the Delprad Land Company. In 1967, the state transferred ownership of the property to the County of Los Angeles Department of Parks and Recreation.

On the same site, construction of the Ujima Village Apartment Complex began in the 1970s and opened in 1972 despite a limited environmental investigation revealing contaminated soils associated with petroleum products beneath the planned development. At the time, the Housing Authority (HJA) believed that the contaminated soils would not pose a significant health risk for the residents. In 2006 and 2008, subsequent testing, however, confirmed the presence of chemicals in the soil as well as in the groundwater, which set off county alarms. Molly Hershey, a former HJA employee, wrote, “(Cleaning) contamination, county supervisors...declared Ujima Village...blighted and gave tenants 90 days to relocate before the buildings are demolished.” (2009). By 2012, the site was entirely vacant, and construction of Phase 18 of the master plan, which will incorporate this land, the former Ujima Village, into the park, is currently underway.

In 2017, current-day “Magic” Johnson Park was a “General Petroleum Tank Farm” (right) in 1948, the “Juaré” “Magic” Johnson Park is an area of 80-1,00-14, Factory and Heavy Industry (left).
SIGNIFICANT SITES AND ASSETS IN WILLOWBROOK

1. Willowbrook Library
2. Martin Luther King Jr. Community Hospital
3. Rosa Parks Metro Station
4. "Magic" Johnson Park
5. AC Bibrew Library
6. Charles R. Drew University of Medicine and Science
7. Kenneth Hahn Plaza
8. George Washington Carver Park
9. Watts-Willowbrook Boys & Girls Club
10. Willowbrook Community Garden
11. Faith and Hope Park
12. Mona Park

PLUS MANY MORE
WILLOWBROOK COMMUNITY ARTISTS

CHARLES DICKSON
ARTIST
"There are places you can go for fame and what have you but that ain't necessarily that healthy for one's personality. And I've always understood, for some reason, that I, D.K., I have an art and it's not healthy to prop yourself up in a position of greatness and grandeur where you forget who you are or where your gift comes from, so try to share what I have." - D.K.

GEORGE EVANS
ARTS EDUCATOR
Committed to cultivating the next generation of young artists, George Evans formed the South Art Space in South L.A. in the 1970s and taught at Los Angeles Trade Technical College for two decades as a dedicated educator. The artist drew upon his decades of experience as a professor to conduct a series of arts workshops... with local high school students." - Michael Erbe

CECIL FERGUSON
ARTIST, ART CURATOR, TRADITION BEARER
Over many years, Ferguson has come through the arts to become a highly influential art curator at LAUNA/AMFAMC, solving his passion for the interplay between African American history and arts. He co-founded the Black Power Movement, served on several boards and is noted for his Africanist African American arts of that art cycle, surrounded the world, and supported the work of local black artists.

ROSE HOOKS
ARTIST, ART CURATOR
"I think she has a real understanding of art and community art in all of its different facets... she... understands and is sensitive to the needs of the community. She's also sensitive to the artist's needs. She's able to navigate different circles and somehow make it all work." - Rogelia Acosta

JOHN OUTFITTER
ARTIST
"It has the ability to be anything it needs to be at any given time." - John Outfitter

DOMINIQUE MOODY
ARTIST
"When I assemble this eclectic mix into multilayered constructions, I make visible my dreams, memories and... in my mind's... mind, my works also reflect the social challenges of our times." - Dominique Moody

AND WILLOWBROOK COMMUNITY LEADERS

ALICE ‘SWEET ALICE’ HARRIS
COMMUNITY ORGANIZER, FOUNDER AND EXECUTIVE DIRECTOR OF PARENTS OF WATTS
Sweet Alice, as she is widely known, founded the organization Parents of Watts out of her own home in response to the pain and violence of the Watts Riots of 1965. Today the organization is run by a group of different local residents providing resources, guidance, and training to keep youth safe in communities, and particularly children and young adults access to a better education, jobs, and an overall better quality of life.

REGINALD JOHNSON
FOUNDER OF THE WILLOWBROOK INCUBATION NETWORK
Reginald Johnson founded the Willowbrook Incubation Network in 2017 to help provide the resources residents needed, particularly men and women of color, to improve their access to economic and educational opportunities, and to steer the community towards a more sustainable future. A major goal behind WIN is to ensure residents have a say over how their community is shaped.

PASTOR DELORES GLASS
EXECUTIVE DIRECTOR OF FELLOWSHIP BAPTIST CHURCH
Pastor Glass has been providing much valued spiritual support to the community as well as providing aid to the community through the Concerned Citizens of Watts. She has spearheaded and mobilized the community to lead and fight to improve the quality of life for the families through the church. Pastor Glass has also acted as a strong advocate and has worked hard for her neighbors to ensure that their concerns are voiced around how their community is changed.

ARTURO YBARRA
EXECUTIVE DIRECTOR OF THE WATTS CENTURY LAYOOFFG ORGANIZATION
In so founding and directing the Watts Century LayoOffg Organization, he has worked hard to empower the local Latino community and to bridge the gap between the Latino and African American communities. In collaboration with the Latino Workers Community Alliance Committee, they host an annual Cinco de Mayo celebration.

RANDY HUGHES
PRESIDENT AND FOUNDER OF THE FRIENDS AND NEIGHBORS COMMUNITY ASSOCIATION
Randy Hughes has dedicated more than 14 of his life serving and directing the Friends and Neighbors Community Association (F.N.C.A.). F.N.C.A. provides financial resources and services to residents, has hosted events to fight gang violence and drugs, engaged in public safety and beautification projects, fostered public events, among many other things.

MINISTER SINNETA FARLEY
FOUNDER OF RESTORATION DIVERSION SERVICES
Minister Sinetta Farley founded the Restoration Diversion Services in 2009 to help victims of sex trafficking, and to provide resources and support to those victims who sought to escape the streets and build a new life.

PLUS MORE MANY MORE PAST AND PRESENT
REMEMBERING WILLOWBROOK
FIVE-PART STRATEGY
COMMUNITY ARCHIVE

Monuments reflect and legitimize historical narratives that draw from, and are contextualized by, the archival body. In Willowbrook, decades of disinvestment and what historian Kelly Lyle Hernandez calls “archival silences,” elide the histories that community members carry in their memories and stories. Using an open-source digital platform such as ESRi or BiblioBoard, we propose a digital “rebel archive,” which would contain written accounts, oral histories, and photographs donated by long and short-term Willowbrook residents.

Who owns the archive? Willowbrook’s residents are the producers and owners of this archive. Through a series of “community collection” events (similar to a Wiki-thon), residents are invited to contribute stories and artifacts to the archive and curate the larger narrative. Building the archival infrastructure and collections require both technical assistance (provided by a metadata archivist, potentially from LA County Libraries or from USC Libraries as a university partnership) and community organizing and leadership development (facilitated by LA Commons or WIN).

What does the archive look like? Digitized artifacts will be accessible in a catalog with accompanying narratives from the residents who submitted the item. Sub-collections of items will be organized thematically. Each item will also be geolocated, based on provenance and historical significance, on an interactive map of Willowbrook. Objects could be coded with keywords to increase accessibility. Eventually, the archive could embed or link to other archival material about Willowbrook housed in formal institutions.

This digital archival infrastructure is intended to be malleable, reactive, and democratic. Its content can be as intimate and personal, or as broad and “historical” as residents see fit. Residents’ agency over their narratives is embedded into the archive; metadata for each object contains the voice of a resident that contextualizes it within their personal geography and history.

COMMUNITY ARCHIVES // PRECEDENTS

STORYCORPS

Story Corps began in 2003 in a booth in Grand Central Station. “StoryCorps’ mission is to preserve and share humanity’s stories in order to build connections between people and create a more just and compassionate world. [They] do this to remind one another of our shared humanity, to strengthen and build the connections between people, to teach the value of listening, and to weave into the fabric of our culture the understanding that everyone’s story matters. At the same time, [they] are creating an invaluable archive for future generations.”

SHELF LIFE

“The Shel Life Community Story Project records oral histories with current and former residents of Seattle’s Central District neighborhood. We believe community stories and neighborhood histories can change the way we think about community—what it means to have it and what it means to lose it. We hope the stories we’re recording can influence conversations about change and shift the way this city imagines its future.”
1. **STEP ONE**
   In partnership with USC Libraries and the Willowbrook Library, establish a department for the Willowbrook Community Archives devoted to receiving and recording resident's stories and Willowbrook histories and then preserving, digitizing, and geolocating them.

2. **STEP TWO**
   Develop a user-friendly, digital database with search engine capabilities and a location map with significant locations noted in resident’s stories and Willowbrook histories.

3. **STEP THREE**
   Provide professional training opportunities for residents in archives, GIS, art conservation and other related fields so that residents can find new career opportunities and engage directly with the care of the archives.

4. **STEP FOUR**
   With the help of organizations such as WIN or LACommmons, the archival department will host story and artifact collection events within the community.

5. **STEP FIVE**
   The objects and oral histories contributed will be photographed or digitized and will be incorporated into digital collections, which viewers can learn more about by visiting the archives website and database. Through this archive, Willowbrook residents’ stories and histories will be recognized and preserved.
A CREATIVE COMMUNITY CORRIDOR

Strategy Two focuses on highlighting the procession between Rosa Parks Metro Station and “Magic” Johnson Park while curating a wayfinding experience for visitors, community members and residents alike. Already somewhat activated through existing murals and monuments along 120th Street, this strategy will bring art, memory and monuments to the forefront while creating an unique identity for Willowbrook. Regniad Johnson stated during the Willowbrook Community Members Story Circle (May, 2021). “We want to highlight this corridor. There’s been a lot of really traumatic things... that have happened along that route. I want to raise the vibration of the area, really do something good for the area and change the energy around that.”

LEIMERT PARK VILLAGE

The Leimert Park station, on the Los Angeles Metro Red line, is slated to open in 2021. Los Angeles Supervisor Mark Ridley Thomas stated, “It takes a village to get a village to be a center.” In other words, we did it together.

The city’s approval from the city brought a new wave of investment, development and excitement into the neighborhood, the center of a contemporary black arts scene in Los Angeles. A proposed redesign of two city-owned parking lots at 32nd Street and 32nd Street will allow for a portion of the site to be redeveloped into a transit-oriented development. Leimert Park Village sent out surveys to residents and businesses to better gauge the village’s needs.

DESTINATION CRENSHAW

“[They] are stamping CreNSHaw Boulevard, the spine of Los Angeles’ Black community, with a transformative infrastructure project that will boost [their] community through economic development, job creation, and community healing, while elevating Black art and culture. When completed, Destination CreNSHaw will be the place to experience the most dynamic expression of Black American culture in the United States. A 1.5-mile stretch of CreNSHaw Boulevard will be transformed from an area that has long deserved economic investment and strategic urban planning into a thriving commercial corridor by architecturally and scenically enhancing the space and increasing the density by hundreds of newly planted trees, and over 300 commissioned works of art.”
ALONG THE CREATIVE COMMUNITY CORRIDOR

“MAGIC" JOHNSON PARK

Willowbrook

PROPOSED SCULPTURE GARDEN

VARIOUS PUBLIC ART AT MLK JR COMMUNITY HOSPITAL

FART" AT COMPTON CREEK

"SECOND UNIT" AT OSA PARKS STATION

Keys:
- Willowbrook Border
- UNRC Mixed-Use Corridor
- Entertainment District
- Rail in Stations
- Existing Public Art Spots
- Park
- Bus Stop
WILLLOWBROOK MONUMENTS ALONG THE CORRIDOR

Strategy three introduces the physical monuments to the corridor or primary spine through Willowbrook - Rosa Parks Metro Station to “Magic” Johnson Park. Most primarily, the monuments celebrate the history and active presents of assemblage art in the area. Clearly the Watts Towers is a primary symbol of such accretional art but this mode of found-object sculptural collage is practiced by some of the area’s most renowned artists, including Noah Purifoy, co-founder of the Watts Towers Arts Center and likely best known for his sculptural assemblage using charred objects and wreckage from the Watts Rebellion in 1965 - a monument itself, memorializing the Rebellion and the systemic failures that led to the uprisings. John Outterbridge, Charles Dickson and Dominique Moody are all artists working in this mode, as well as Willowbrook community members using the vernacular practice of found object assemblage, including “Bernardo” featured in the “Willowbrook is...” report [http://rosten-woo.bit/index.php/willowbrook] who used the stones removed to construct the dividing 105 freeway to construct the landscape around his home.

Using this cultural form of art practice specific to this area, USC School of Architecture hopes to design structures with community artists that can accommodate forms of assemblage that evoke the histories and currences of Willowbrook. While we have identified critical moments along this corridor including the container food court and the parks, we thought the bus stops offered ideal opportunities to make the structures both useful for shade and capture the attention of those waiting for their buses.
Sculptural Canopy “Monument” creating identity along 120th Street while providing shade along bus route

Wall of canopy structure constructed with found materials from the neighborhood providing a visual and textural assemblage of artifacts celebrating the artistic form of local artists

Seating around the canopy structures to provide for those waiting for the bus
WHY THE BUS STOP?

Strategy three rethinks and redesigns the Willowbrook bus stops along the 120th street corridor running from the Rosa Parks Metro Station to “Magic” Johnson park. The goal to strategy three is three-fold: the first is to provide commuters with a more comfortable waiting experience for the bus, the second is to provide a glimpse into who Willowbrook is with a focus on identity building and the third is to highlight and activate the well-used 120th street corridor.

We imagine the bus stop as a meeting place—a place for waiting, but also for gathering. Each bus stop will be designed by community artists and members, unified by stories and histories of Willowbrook and rooted in assemblage art, a pillar in the community. The following pages show examples of precedents similar to proposed strategy as well as sampling of assemblage art from the community members and artists.

“I’d never seen such a variety of creative expression applied to a public structures before,” say Christopher Herwig who spent twelve years photographing these unique structures. “The designers pushed the limits of their imaginations. They did not hold back and sometimes, maybe, even they went too far!”

LOS ANGELES METRO STATIONS

“Memory Past, Present and Future” (1992) by Eva Guckroft

“South Central Salsa: Season Seminole, South Central Echo” (1992) by Earr Jol Streetjumpers

MILWAUKEE BUS STOPS

“Watertown Illinois” (2018) by Natalia Cutting

“30 ZIP Codes, 1 City” (2016) by Dominick Inseeye

“Rut Rapier On Bright” (2018) by Libby Obremski

“Chains Emerald” (2015) by Dril Bash
AUGMENTED REALITY MONUMENTS

The physical monuments will be enhanced through augmented reality (AR) and mixed media (XR) experiences that bring the dynamic and evolving community archive into the physical fabric. They will provide augmented experiences of community stories in situ and build on LACMA’s Snapchat AR Monuments already activated in “Magic” Johnson Park (Spring/Summer 2021). The Willowbrook Art Hop will provide a test run for deploying these mixed media methods along the 120th Street corridor and/or the Compton Creek.

MONUMENT LAB

“Humans are compelled to look back into our past to remember the shared moments that define us... When one person's best can be another person's fiction, hindsight and history often fail to offer the clarity of vision we seek.” Augmented reality lets us confirm this truth head on. This project is based in Philadelphia.

“Monument Lab’s new augmented reality app OverTime is a public art and technology platform designed to allow users to dig deeper into the people, places, and stories that compose a city.” These vital elements of Philly’s place-based history are intentionally left open and interactive, alive with the purpose of public engagement, collective input, and revision. OverTime does not rely on the infallible, unreserved words of pre-dated history books or the fallible memories and false accounts of a few privileged storytellers. The diverse people, places, and stories of OverTime not only define a more inclusive view of Philly’s past, but also shape and inform the city’s present and possible tomorrow — for the people, by the people.”

THE PEDESTAL PROJECT

“Contentious statues have been torn down all across America, leaving behind empty pedestals in their wake. It's time to place new symbols in their stead. The Pedestal Project is born of the vision to repurpose these ill-conceived pedestals by using technology to help people choose the statues that should go up on them. Statues of people who have dedicated their lives to fighting for justice and equality. So that beacon's of hope and progress can stand where symbols of hate, oppression and inequality once stood. And that people everywhere can have an active voice in the movement for racial justice.” The artist is Spencer Evans, a figurative draftsman, painter and sculptor.
WILLOWBROOK HISTORIES AND AUGMENTED REALITY

"Willows and a slow, shallow brook distinguished this portion of the Los Angeles plain long before it was given the name “Willowbrook." A lone-standing streamside willow tree near the present intersection of 125th Street and Mona Boulevard was an original rancho boundary marker in the 1840s. Willowbrook was probably named after the willows that grew around the many springs that watered the area prior to extensive agricultural and suburban development, beginning in the late 1800s."

This render depicts the lone-standing willow tree next to a brook displayed on top of the present day intersection of 125th Street and Mona Blvd. The historic watershed of Compton Creek (seen above) corroborates this memory.
ART ACTIVATION

Art activation is a longer term strategy for sustained programming and activation along the Willowbrook art memory corridor and in Magic Johnson Park. Taking cues from other art walks and programming throughout South Los Angeles and the county, the hope is this sustained programming could be developed in partnership with LACMA and USC Arts in Action. Like the Willowbrook Art Hop, the intention is to celebrate local memory, artists, culture, dance, cuisine and community and, ideally, these events would provide collective opportunities for collecting stories for the “Rebel Archive” described in Strategy One.

LEIMERT PARK ART WALK

“Leimert Park Village has a long history of being the center of African American arts and culture. The village is exciting the public on the last Sunday of each month to showcase a day of art exhibitions, music, fashion, food, drumming, spoken word, and local shopping. Throughout the day, cultural spaces, artist studios, and downtowns will also have offerings ranging from free computer seminars and specialty vendors to film screenings, youth theater performances, and live bands.”

COMPTON ART WALK

“The Compton Art Walk’s monthly festival offers a platform for artists and businesses of L.A. County to collaborate, network and showcase their talent and hard work while driving economic support to the City of Compton. The unique characteristics about the Compton Art Walk is the opportunity it gives participants of our programs to showcase, participate and assist in every aspect of the festival from planning and marketing all the way to execution.”

Compton Art Walk’s founding goal is to establish a historic platform through authentic experiences that provides former, current, and future residents the opportunity to support and show pride for their city’s rich heritage of musical and artistic space.”
COMMUNITY EVENT CALENDAR

JANUARY
- Chico de Mayo Celebration (Watts)
- South Central LA Food Festival
- Strawberry Park Day & Festival

FEBRUARY
- The Willowbrook Community Garden's Annual Spring Festival
- St. Lawrence of Brindisi Carnival

MARCH
- Holly L. Mitchell Juneteenth Celebration & Resource Fair
- Watts-Willowbrook Youth Symphony Mid-Year Recital
- Juneteenth Celebrations
- LA Beer Week Beer Festival
- Compton Ford Festival

APRIL
- Watts Summer Festival
- Annual Gardena Jazz Festival
- Back to School Giveaway

MAY
- Cinco de Mayo Celebration (Watts)
- South Central LA Food Festival
- Strawberry Park Day & Festival

JUNE
- Holly L. Mitchell Juneteenth Celebration & Resource Fair
- Watts-Willowbrook Youth Symphony Mid-Year Recital
- Juneteenth Celebrations
- LA Beer Week Beer Festival
- Compton Ford Festival

JULY
- Watts Summer Festival
- Annual Gardena Jazz Festival
- Back to School Giveaway

AUGUST
- Watts-Willowbrook Christmas Parade
- Watts-Willowbrook Youth Symphony Christmas Holiday Recital

SEPTEMBER
- Simon Rodia Watts Towers Annual Jazz Festival
- Watts Towers Day of the Drum Festival

OCTOBER
- St. Lawrence of Brindisi Carnival

NOVEMBER
- Watts-Willowbrook Christmas Parade
- Watts-Willowbrook Youth Symphony Christmas Holiday Recital

DECEMBER
- Watts-Willowbrook Christmas Parade
- Watts-Willowbrook Youth Symphony Christmas Holiday Recital