

***COMMUNITY BOARD 2*** |  
*JANUARY 11, 2021*

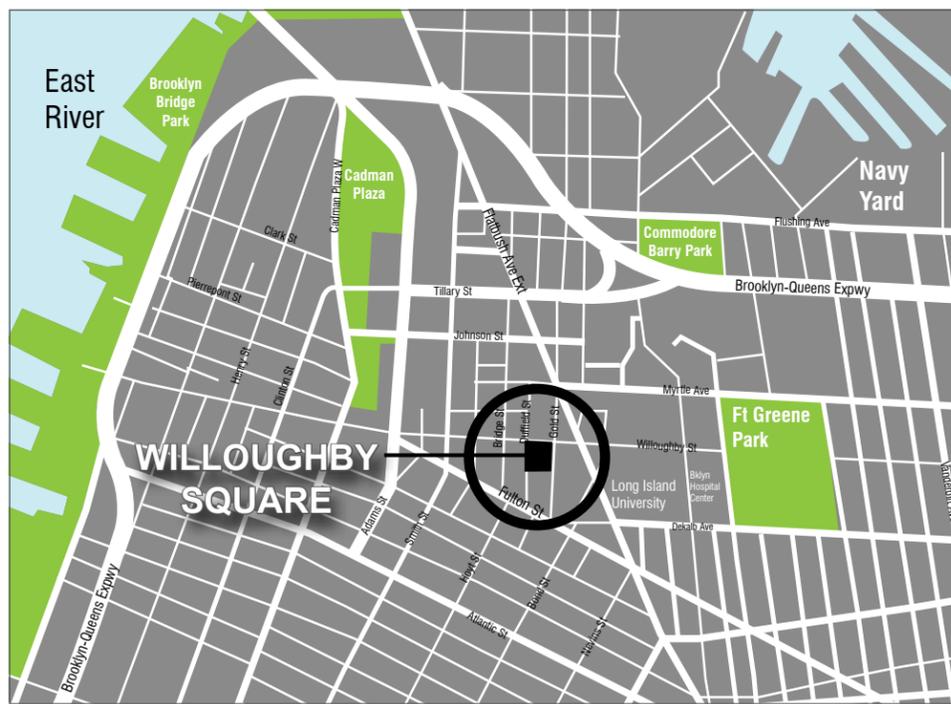
*WILLOUGHBY SQUARE OPEN SPACE*  
*NEW YORK CITY ECONOMIC DEVELOPMENT CORPORATION*

***HARGREAVES JONES LANDSCAPE ARCHITECTURE***

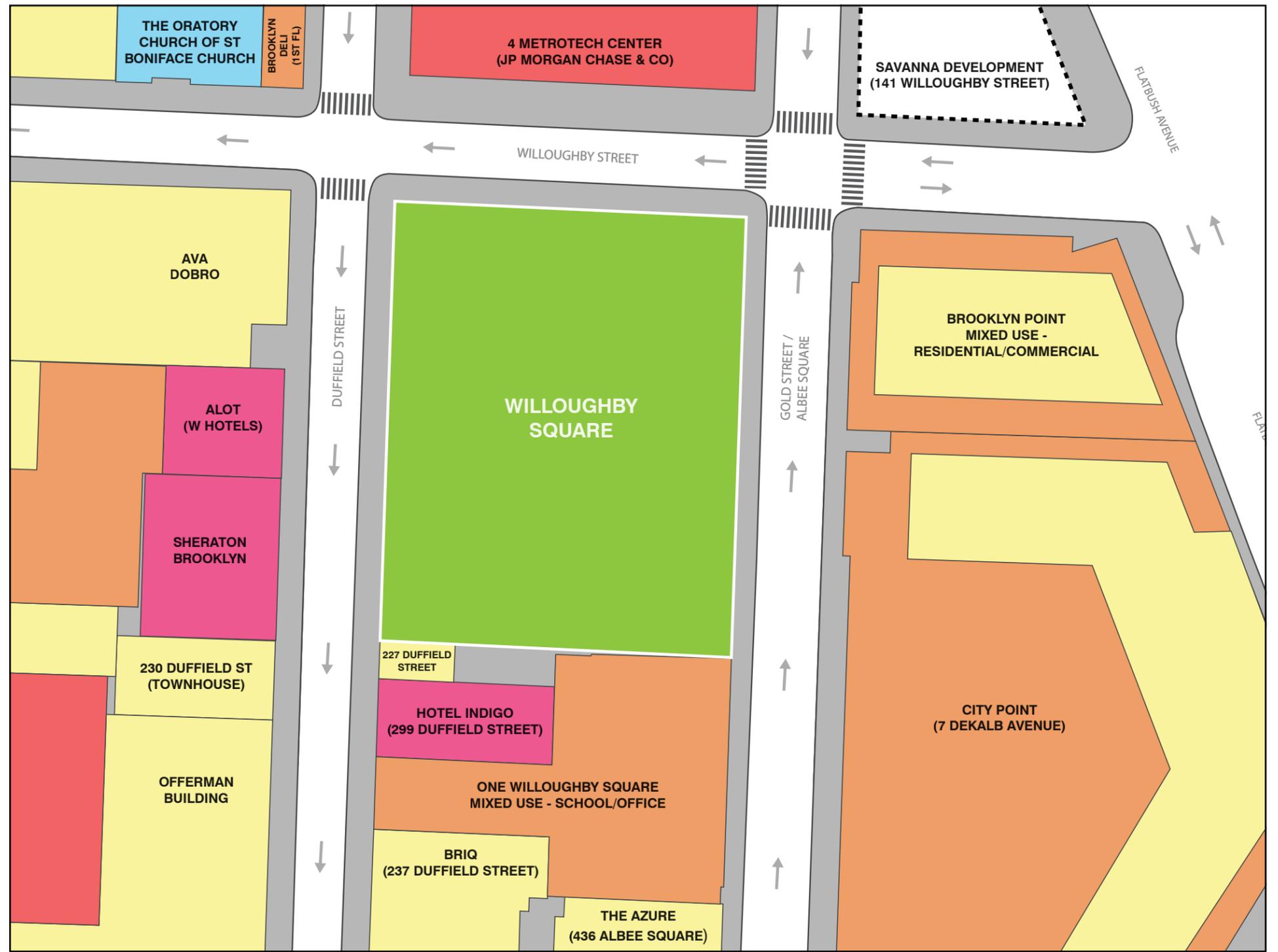
LANGAN // TILLET LIGHTING // WESLER-COHEN ASSOCIATES // DELTA FOUNTAINS // NORTHERN DESIGN  
CRAUL LAND SCIENTISTS // PAUL COWIE & ASSOCIATES // SITEWORKS // MILROSE CONSULTANTS



CITY NTS



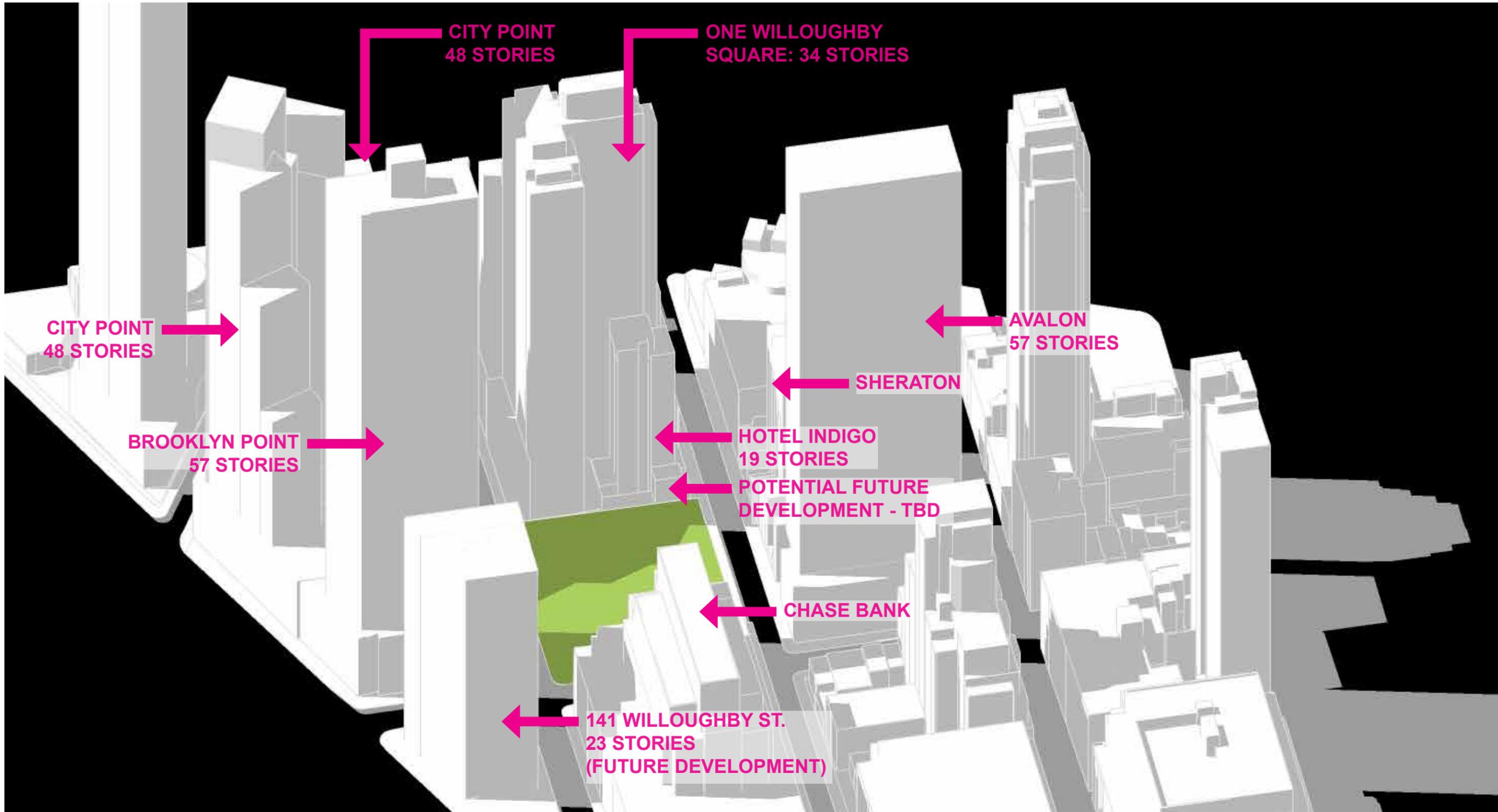
NEIGHBORHOOD 1000'

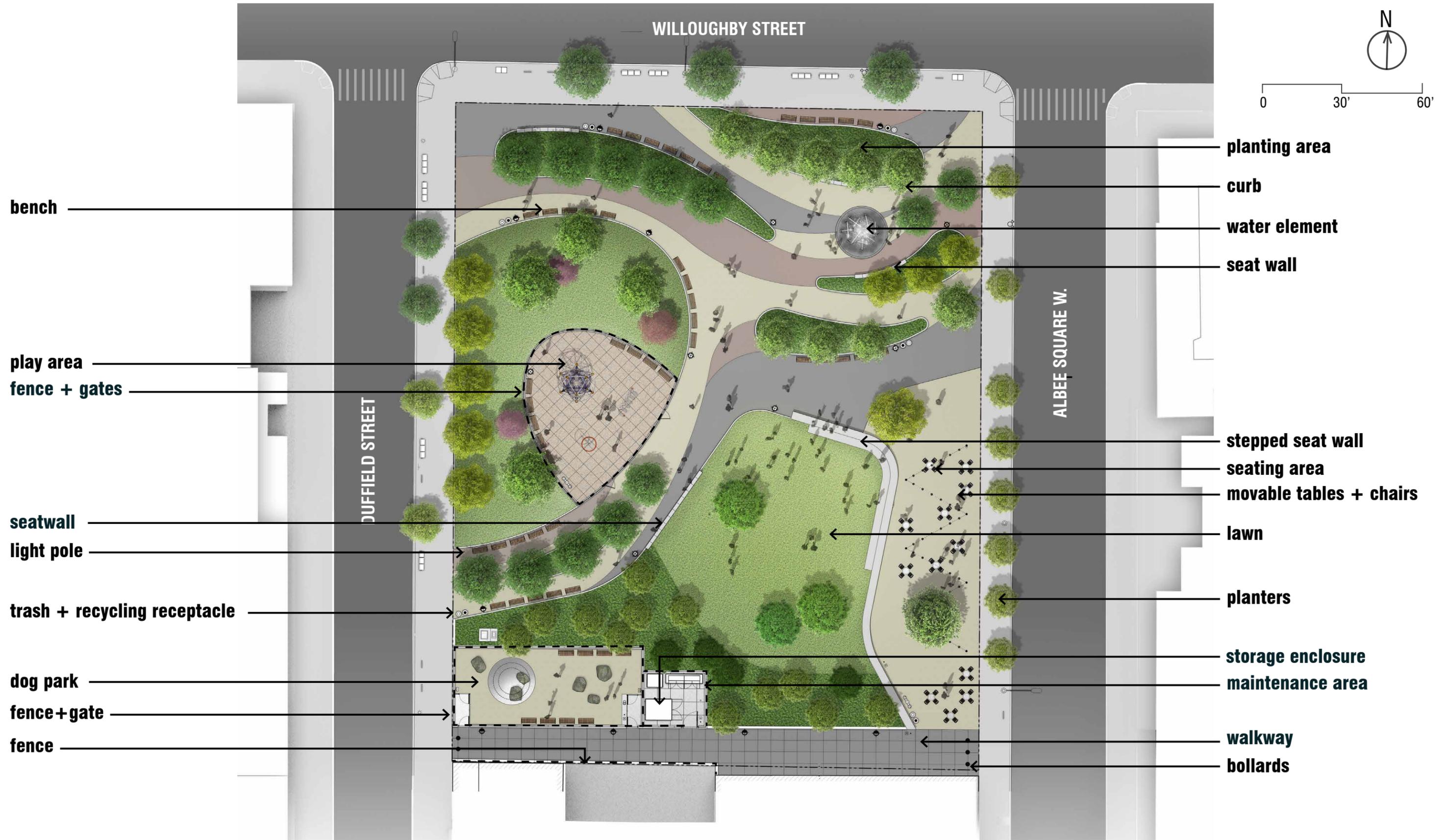


SITE

- RESIDENTIAL
- HOTEL
- COMMERCIAL
- MIXED-USE
- FUTURE DEVELOPMENT





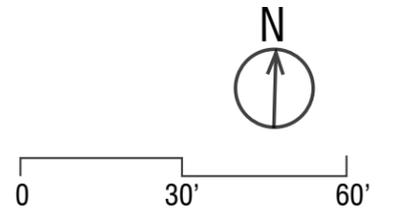
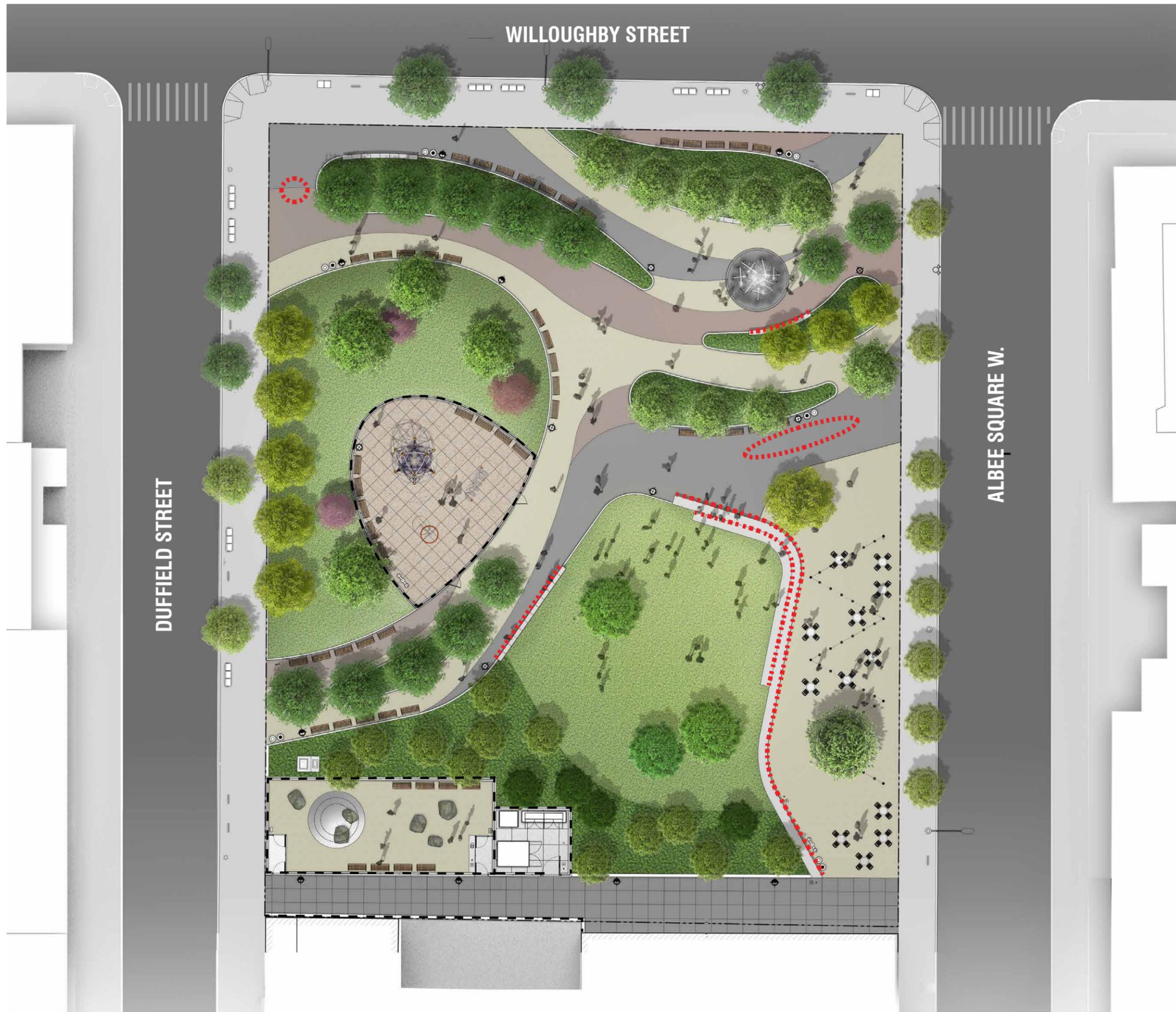




**WILLOUGHBY SQUARE OPEN SPACE // RENDERING - FROM NORTHWEST CORNER**  
**NYCEDC // HARGREAVES JONES**



**WILLOUGHBY SQUARE OPEN SPACE // RENDERING - FROM NORTHEAST CORNER**  
**NYCEDC // HARGREAVES JONES**



# WILLOUGHBY SQUARE

**COMMUNITY BOARD PRESENTATION**

**KAMEELAH JANAN RASHEED**

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# **PRIOR ARTWORK EXAMPLES**



***Are We Reading Closely?* , 2020 (Solo Project)**  
Brooklyn Museum (Brooklyn, NY)  
35' x 8' Vinyl Banners



***Scoring the Stacks I* , 2019 (Solo Project)**  
Brooklyn Public Library - Central Branch (Brooklyn, NY)  
Performance, 120' x 7' vinyl banner, notecards



**ARE WE THERE YET?**

*Are We There Yet? (and other questions of proximity, destination, and relative comfort),*  
2017 (Group Exhibition, Pinchuk Art Centre - 2017 Future Generation Art Prize)  
Venice Biennale (Venice, IT)  
7' x 30' fabric banner



***A QUESTION IS A SENTENCE DESIGNED TO ELICIT A RESPONSE. TODAY, WE WANT TO KNOW WHAT THE SLOPPY FUTURE HOLDS***, 2018 (Group Exhibit, Something to Say)

Brooklyn Museum (Brooklyn, NY)

14' x 5.8' Blackout Fabric Banner

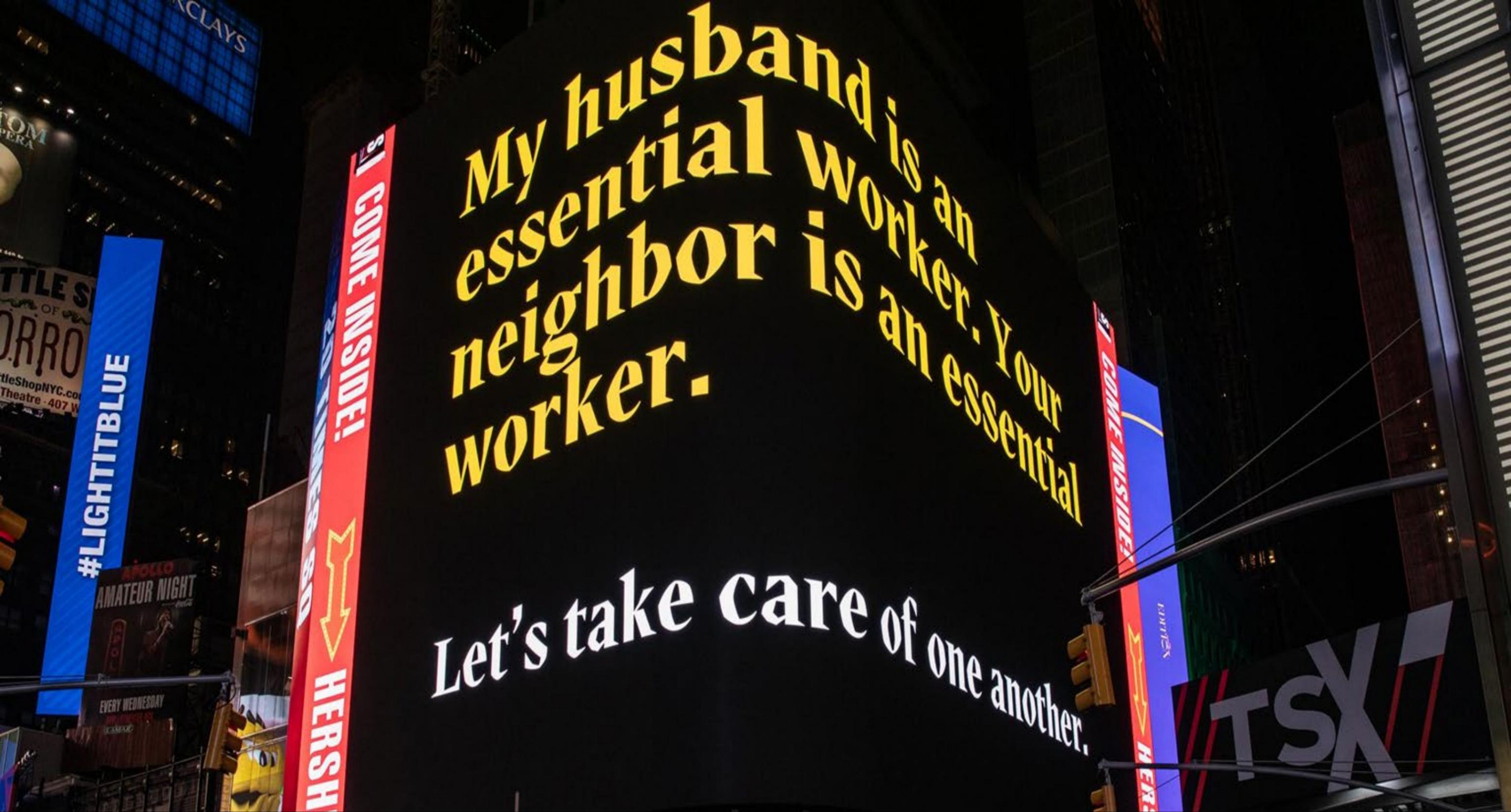


*Selling My Black Rage to the Highest Bidder,*

2018 (Group Exhibit, Aesthetics of Matter)

VOLTA Art Fair (New York, NY)

~700 Sheets of Xeroxed Paper, ~1400 metal staples, Risograph Prints



*My husband is an essential worker. Your neighbor is an essential worker.,* 2020 (For  
Freedoms x Times Square Art)  
Times Square (New York, NY)  
Projection

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**WILLOUGHBY SQUARE  
PROPOSAL - ARTWORK**





Proposed Locations

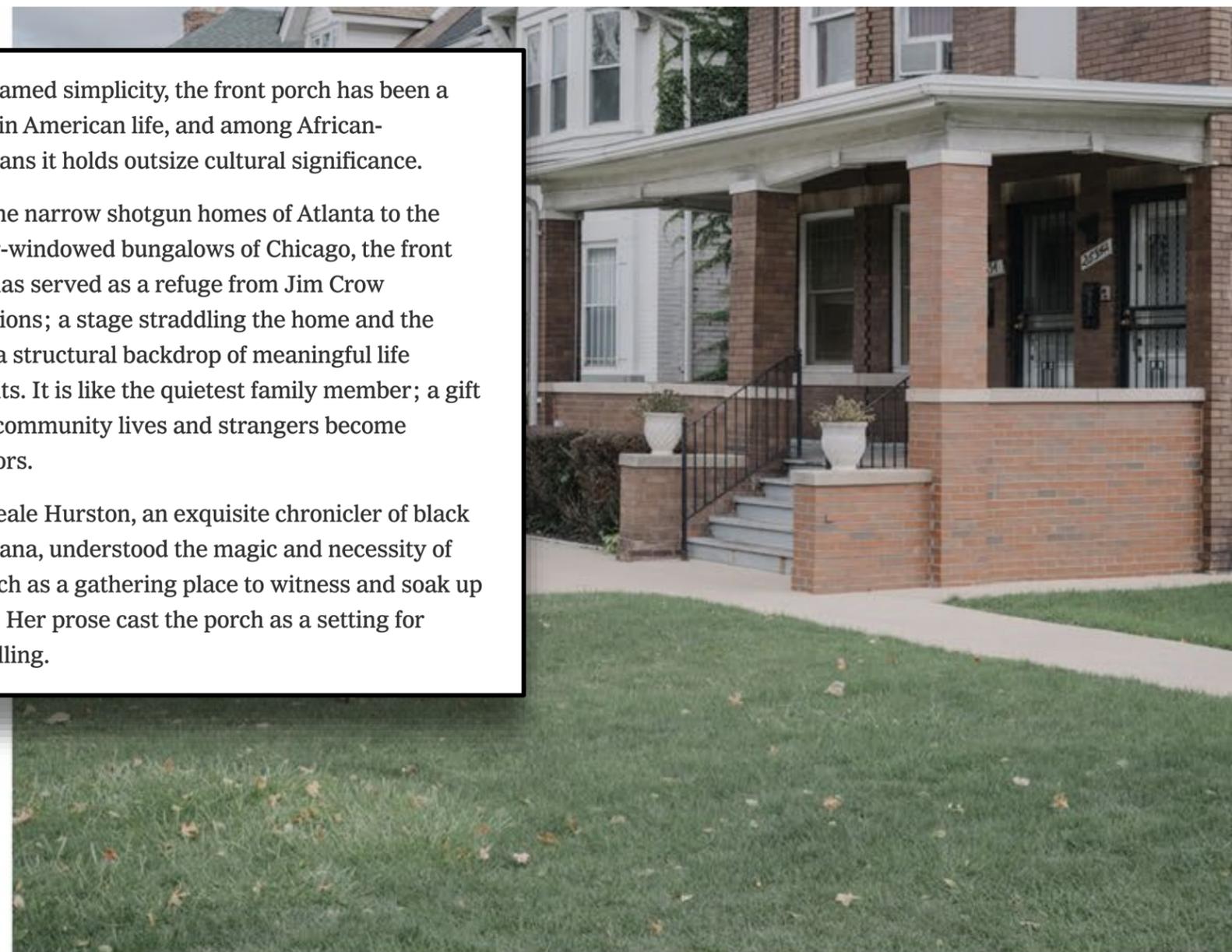
# *On the Front Porch, Black Life in Full View*

A look at how a simple architectural fixture has played a role in African-American culture.

In its framed simplicity, the front porch has been a fixture in American life, and among African-Americans it holds outsize cultural significance.

From the narrow shotgun homes of Atlanta to the dormer-windowed bungalows of Chicago, the front porch has served as a refuge from Jim Crow restrictions; a stage straddling the home and the street, a structural backdrop of meaningful life moments. It is like the quietest family member; a gift where community lives and strangers become neighbors.

Zora Neale Hurston, an exquisite chronicler of black Americana, understood the magic and necessity of the porch as a gathering place to witness and soak up history. Her prose cast the porch as a setting for storytelling.



**By Audra D. S. Burch Photographs by Wayne Lawrence**

Zora Neale Hurston, an exquisite chronicler of black Americana, understood the magic and necessity of the porch as a gathering place to witness and soak up history. Her prose cast the porch as a setting for storytelling.

The porch has also inspired scholarship. Germane Barnes, a black architecture professor at the University of Miami, has traveled the country studying its role within black vernacular. “Architecture and identity go hand in hand,” said Mr. Barnes, 33, who grew up in Chicago.

His research took him to Detroit, where he found a historical city undergoing an economic rebirth and black homeowners eager to share memories of watching life unfold on their front porches.



# The Power of the Porch

THE STORYTELLER'S CRAFT IN

ZORA NEALE HURSTON,

GLORIA NAYLOR, AND

RANDALL KENAN

TRUDIER HARRIS

Lisa Garrigues

## Porch Talk: Reading *Their Eyes Were Watching God*

Zora Neale Hurston's work "underscores the importance of the oral tradition of storytelling," writes Lisa Garrigues. Using several related activities, Garrigues expands the discussion of the novel and entices high school juniors to participate in Porch Talk.

**E**very teacher knows the magic of casting a story net on the classroom. Tell a good story and all eyes are on you, all faces expectant, all voices hushed.

But once the students have stopped talking, how do you get them to begin again? How do you harness the enchantment of storytelling in day-to-day talk about shared texts? In a fast-paced unit on *Their Eyes Were Watching God*, my eleventh-grade honors students sat on the porch with the characters from Zora Neale Hurston's novel, listening and talking, eavesdropping and storytelling. In short, they used their ears and their mouths to read *Their Eyes*.

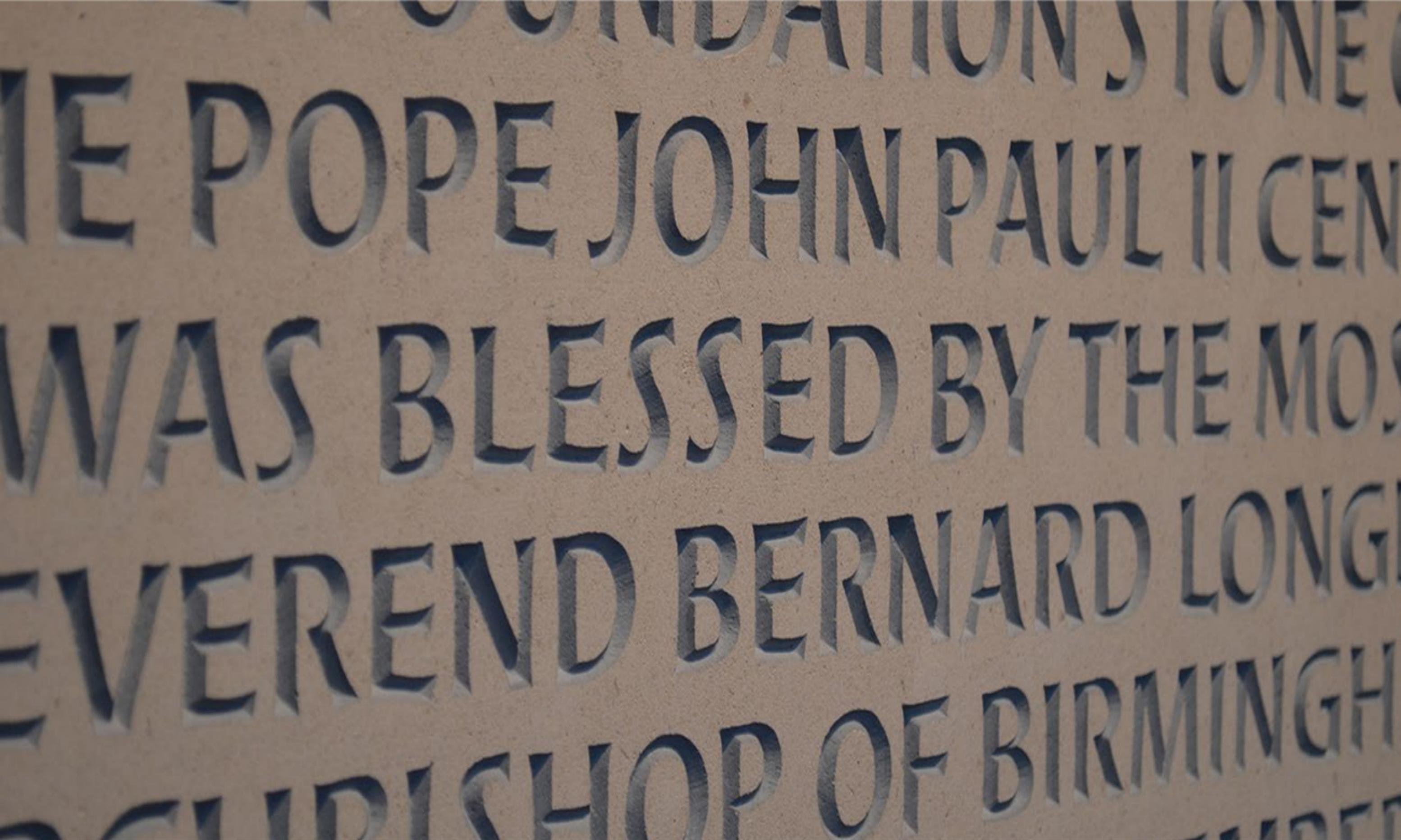
### A Story about Storytelling

*Their Eyes Were Watching God* is, on one level, a story about storytelling. When Janie Crawford returns after a two-year absence to her home in Eatonville, Florida, she eagerly tells her story to her best friend Pheoby Watson. A classic frame, Janie's life story spans nearly forty years but is told during an evening visit between the two friends on the steps of Janie's back porch. At times, Janie speaks in her own voice; at times, she lets other characters speak for themselves. But for the most part, Janie's story is told by a third-person narrator who is, of course, controlled by the master storyteller herself, Zora Neale Hurston. Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers

Barnard College with the celebrated anthropologist Franz Boas, she traveled extensively throughout the southern United States and the Caribbean to gather folklore and record the patterns of speech of illiterate, rural people of African descent (Parini 153). Her methods were as unorthodox as the material she amassed. Writes Hurston scholar Carla Kaplan, "Evidently, she cut an unusual figure—a single black woman driving her own car, toting a gun, sometimes passing for a bootlegger, offering prize money for the best stories and 'lies'" (Kinzer 2). Not surprisingly, the novel she reputedly crafted in just seven weeks is laced with legends, superstitions, songs, tales, proverbs, and local lore about the weather, plants, and animals of the South.

Such a novel, born of folklore and rooted in the oral tradition of storytelling, begs to be heard and discussed in the English classroom. Rather than permit my students to be passive receptacles of Janie's story, I invited them to pull up a chair and join in Porch Talk. We started by tuning our ears to Janie's dialect and ended by sharing our own stories in an all-class storytelling. In between, we listened to the novel on audiocassette; discussed it in Porch Groups; reflected on what we read and heard in our notebooks; responded to each other's entries during Notebook Swaps; wove a Ta-

Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers who sit on the front and back porches of Janie's life.



Samples of Text Engraving

IN HIS OWN WAY - EVERYWHERE IN THE WORLD. THE  
IS FREEDOM FROM WANT... EVERYWHERE IN THE  
THE FOURTH IS FREEDOM FROM FEAR... ANYWHERE  
... NO VISION OF A DISTANT MIL

**Samples of Text Engraving**



# BLACK NEWS

AGITATE · EDUCATE · ORGANIZE

OCTOBER 1969 VOL. 1 NO. 1 TEN CENTS

2 - OLLY LEEDS

PARLIAMENTARY COPY



EXPLANATION OF THE GENERATION GAP - Sia Berhan

A RADICAL APPROACH TO HOUSING - Ollly Leeds

AN INTERVIEW WITH CALVIN WILLIAMS

ENEMIES OF THE BLACK COMMUNITY

A BLOODY NIGHT

## "BLACK NEWS" OF BEDFORD STUYVESANT

Black News is a new community publication. It was formed in order to encourage a new awareness and involvement among our people. We hope to attain wide circulation among all segments of the Afro-American community. It's not enough that the young militant reads Black News, Black people can't afford to have an In Crowd, who are the only ones hip on what's happening. If the Young Blood raps about Malcolm, parents should be able to give her rap on Huey.

We're choosy about ads. If they don't satisfy Black Dignity, they don't satisfy Black News. Therefore we forward all problems of Black creatives, goodly dirt, and wigs to the Amsterdam.

Our main concern is to agitate, educate, organize. If we don't do these things then we ain't doing nothing!

Hey Brothers  
Hey Sisters...

# No School!

WEDNESDAY

OCT 15, 1969

SUPPORT  
Black Peoples PROTEST:

- AGAINST THE WHITE FOLKS WAR IN VIETNAM AND ELSE WHERE THAT OUR BROTHERS ARE DYING IN.
- Demand an END to White Enslavement of the Black Community here in America and New York.
- FREE THE PANTHER 21
- COMMUNITY CONTROL OF SCHOOLS NOW.
- PUT THE 15 DEMANDS OF H.S. STUDENTS INTO PRACTICE NOW.
- A DEMAND FOR DECENT LIVING ALL WELFARE FAMILIES
- NO STATE OFFICE BUILDINGS IN HARLEM
- FREE AHMED EVANS NOW.
- NO PIGS IN THE SCHOOLS

Come to the  
TEACH-IN  
OCT 15<sup>th</sup> in  
Prospect Park  
at 9 AM  
"PEACE"

FOR INFORMATION:

AFRICAN-AMERICAN STUDENTS ASSOC. 759-3700 OR 941-6150

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NEW YORK, NEW YORK 11106

# BLACK NEWS

Special 20¢ Edition

20¢

AGITATE · EDUCATE · ORGANIZE

NOV. 26, 1970 VOL. 1 NO. 24



Samples of Typefaces from Black News (20th century Brooklyn)



## Samples of Vernacular Typefaces from Brooklyn Storefronts

(Source: <https://ephemeralnewyork.wordpress.com/tag/brooklyn-store-signs/>)

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**WILLOUGHBY SQUARE  
PROPOSAL - PUBLIC  
PROGRAMMING**

1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Robots are people, too.

Lubranh Tralmin

PLEASE RETURN THIS CARD TO THE COLLECTION BOX LOCATED AT THE SERVERIES, THE STUDENT CENTER RECEPTION DESK, OR THE MOODY.

*This card is part of the Rice Public Art Platform series and corresponds to the current installation by Kameelah "Janan" Rasheed on view on the lawn adjacent to the Brochstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork, please include it on the card.*

1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Prompt Cards: Perhaps, there is no sequel, 2020 (Solo Project) Platform\*: Rice University - (Houston, TX)

Prompt Cards: Scoring the Stacks I, 2019 (Solo Project) Brooklyn Public Library - Central Branch (Brooklyn, NY)

HISTORY, BIOGRAPHY & RELIGION  
FIND A YELLOW BOOK  
TURN TO ANY PAGE  
DOWN ALL THE PAGES  
BEGIN WITH

POPULAR LIBRARY

FIND AN

BEGINS

WRITE

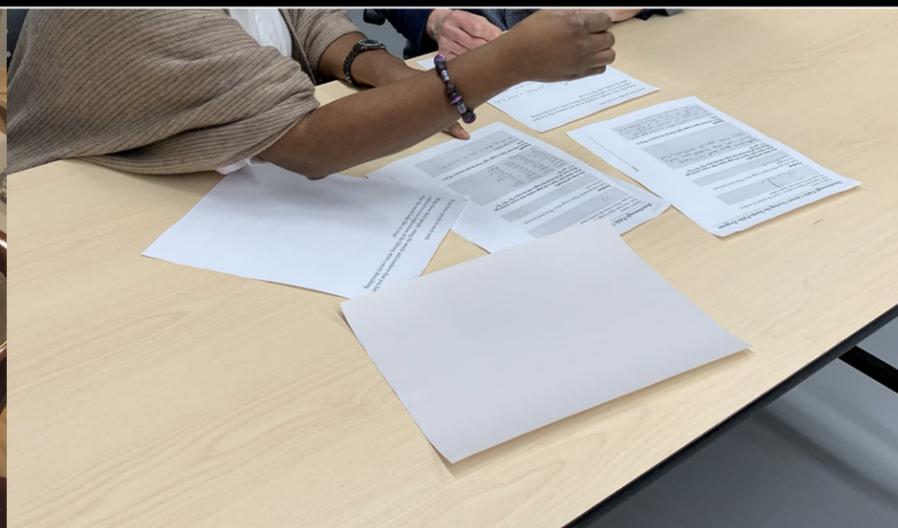
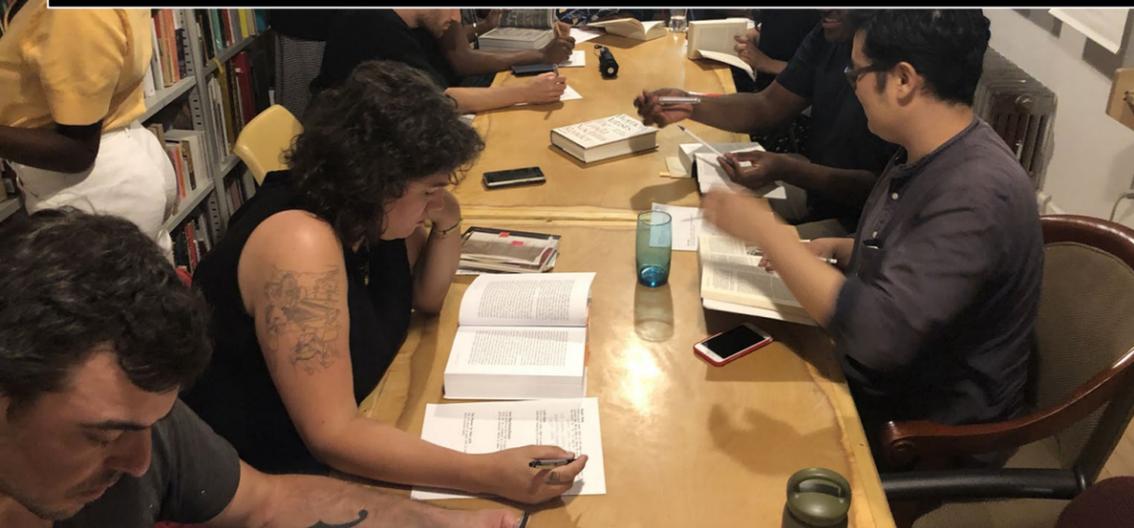
FAVOR

YOUTH WING

SOCIETY, SCIENCE & TECHNOLOGY

FIND A BLUE BOOK.  
READ THE LAST PAGE AND  
WRITE DOWN A WORD YOU'D  
LIKE TO USE IN A FUTURE  
CONVERSATION.

Collaborative Writing Workshops: Left (Wendy's Subway - Brooklyn, NY, 2019) Middle (Peterborough Public Library - Peterborough, ON, 2020) Right (Vancouver Middle School - Vancouver, BC, 2019)



## Pathway 1: Pre-Postage Prompts/Questions Located at Brooklyn Library Branches



PLEASE RETURN THIS CARD TO THE COLLECTION BOX LOCATED AT THE SERVERIES, THE STUDENT CENTER RECEPTION DESK, OR THE MOODY.

*This card is part of the Rice Public Art Platform series and corresponds to the current installation by Kamelah Jenan Rashed on the lawn adjacent to the Brechtstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork, please include it on the card.*

*You have nothing to lose but your chains!*

3. Who is the "us"? Draw a shape that represents the pronoun "us."

*RETURN THIS CARD TO THE COLLECTION BOX LOCATED AT THE SERVERIES, THE STUDENT CENTER RECEPTION DESK, OR THE MOODY.*

*This Public Art Platform series and corresponds to the current installation by Kamelah Jenan Rashed on the Brechtstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork, please include it on the card.*



1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Check-Out

Yetta and Louis Schwartz Room

**TO PERFORM SCORES**

1. TAKE 2-3 OF THE CARDS, WHICH EACH DIRECT YOU TO A DIFFERENT SECTION OF THE LIBRARY.

2. RETURN TO THIS TABLE ONCE YOU HAVE FINISHED NOTATING EACH CARD.

LEAVE THE CARBON "LIBRARY" COPIES OF EACH CARD IN THE SLOTTED BOX.

3. TAKE A BLACK FOLDER AT THIS TABLE THEN BIND YOUR CARDS WITH A RUBBER BAND TO TAKE AWAY.

AT ANY TIME, FOLLOW THE INSTRUCTIONS ON THE INSIDE OF IT, COMBINING THE WORDS, NUMBERS, OR DRAWINGS YOU GATHERED TO MAKE SOMETHING NEW.

A table with a black and white checkered top holds several stacks of colorful cards in clear plastic holders. The cards are organized into rows and columns. Some visible card instructions include:

- PINK:** FIND A THICK BOOK. WRITE DOWN A WORD YOU DO NOT KNOW.
- YELLOW:** FIND A YELLOW BOOK. WRITE DOWN THE WORD YOU'VE USED MOST RECENTLY IN A CONVERSATION.
- ORANGE:** FIND A MAGAZINE. WRITE DOWN THE WORD YOU'VE USED MOST RECENTLY IN A CONVERSATION.
- GREEN:** FIND A MAGAZINE. WRITE DOWN THE WORD YOU'VE USED MOST RECENTLY IN A CONVERSATION.
- BLUE:** FIND A MAGAZINE. WRITE DOWN THE WORD YOU'VE USED MOST RECENTLY IN A CONVERSATION.

Other cards on the table include a white card with the word "Wednesday" and a yellow card with the word "Europe".





**TO PERFORM SCORES**

- Take as many cards as you like. Each card contains a score that directs you to a specific section of the arboretum, gallery, or library. The letter at the start of the score corresponds to the stack location on level 00 of Lutnick Library.
- Follow the instructions on the card and record your responses.
- Return your completed cards to the slotted boxes located at the stations in Lutnick Library and the Cantor Fitzgerald Gallery.

SHARE YOUR SCORES ON SOCIAL  
#SCORINGTHESTACKS

KAMEELAH JANAN RAHBEED  
**SCORING the STACKS**  
(Experiment II)

Scoring the Stacks (Experiment II) continues Kameelah Janan Raheed's inaugural intervention at the Brooklyn Public Library in Spring 2019, curated by Coe Fisher. Using a set of scores or performance instructions that riff on the traditions of musical notation, conceptual art, constrained writing techniques, and recreational mathematics, Raheed encourages participants to explore Haverford's Lutnick Library, Cantor Fitzgerald Gallery, arboretum, and other forms of institutional spaces and collections in unconventional ways. Seeking opportunities to map generative relationships between wide-ranging ideas, words, objects, and experiences, this participatory intervention suggests the proximity of fixed knowledge and considers the process of learning to be a leaky endeavor.

The scores available here and in the Cantor Fitzgerald Gallery were written by Kameelah Janan Raheed for Scoring the Stacks (Experiment II) at Haverford College. Please take a score and use it to explore the library, gallery, and arboretum in a way you may not have before. After performing a score, or set of scores, Raheed invites you to work in the Cantor Fitzgerald Gallery to make something new, creating a new composition from your collection of scores. Additionally, you are invited to leave behind your score cards to be reassembled and reimaged by Raheed into a new book that will be released as part of a public discussion and reception to be held on Wednesday, December 4, 4:30pm-6:00pm in Lutnick Library 203.

Scoring the Stacks (Experiment II) is the second experiment in the artist's ongoing series. Support for the exhibition and program is provided by the John S. Taylor '60 Center for the Arts and Humanities and Haverford College Library.








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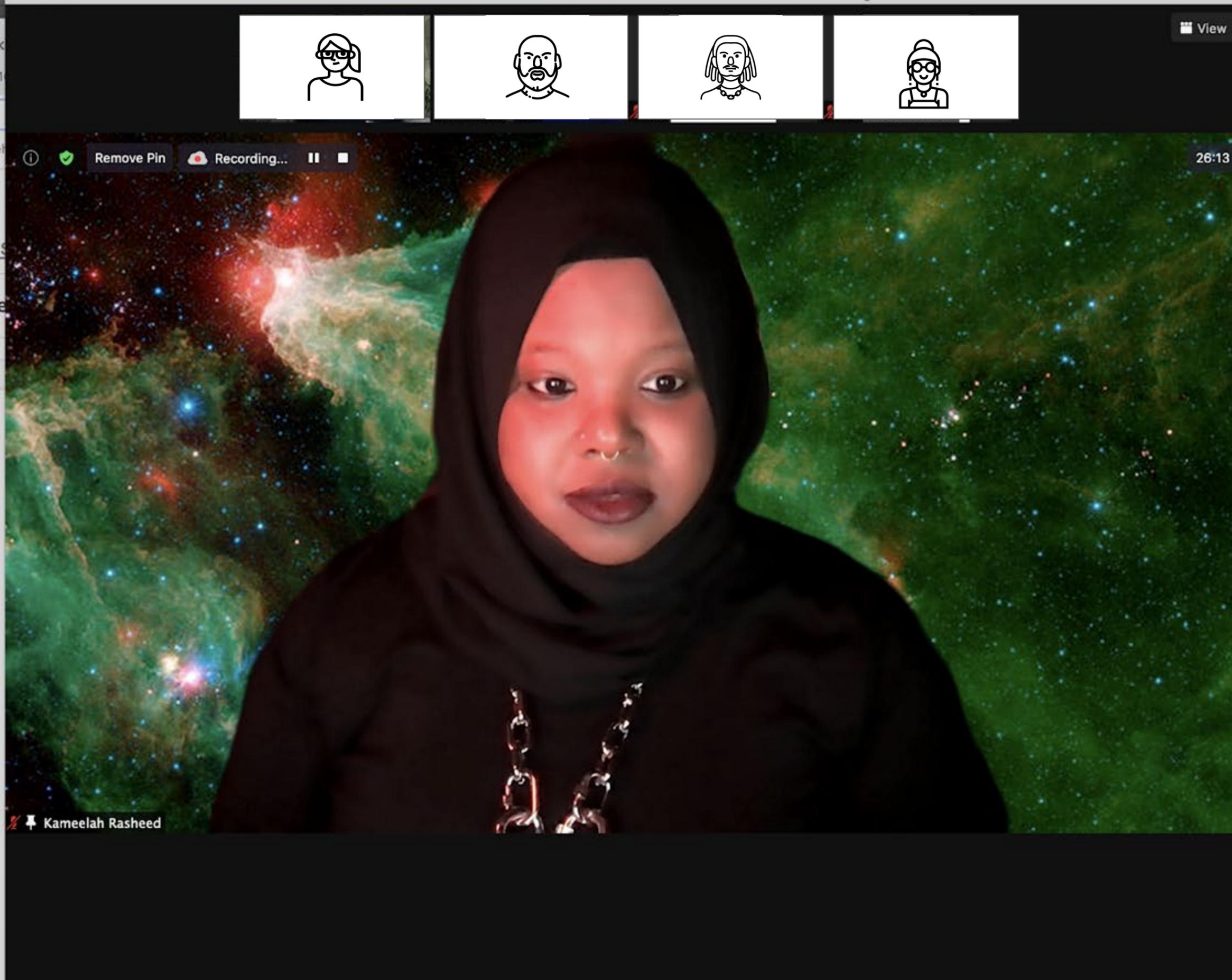
**THE BLACK THEATRE MOVEMENT**  
 ... \$1.50 a year (6 issues).

**104**

These are some of the...  
 ...of the...  
 ...of the...

THE ST. JEROME  
 HUTCH-TECH  
 NATHANIEL  
 EAST





Participants (8)

Search

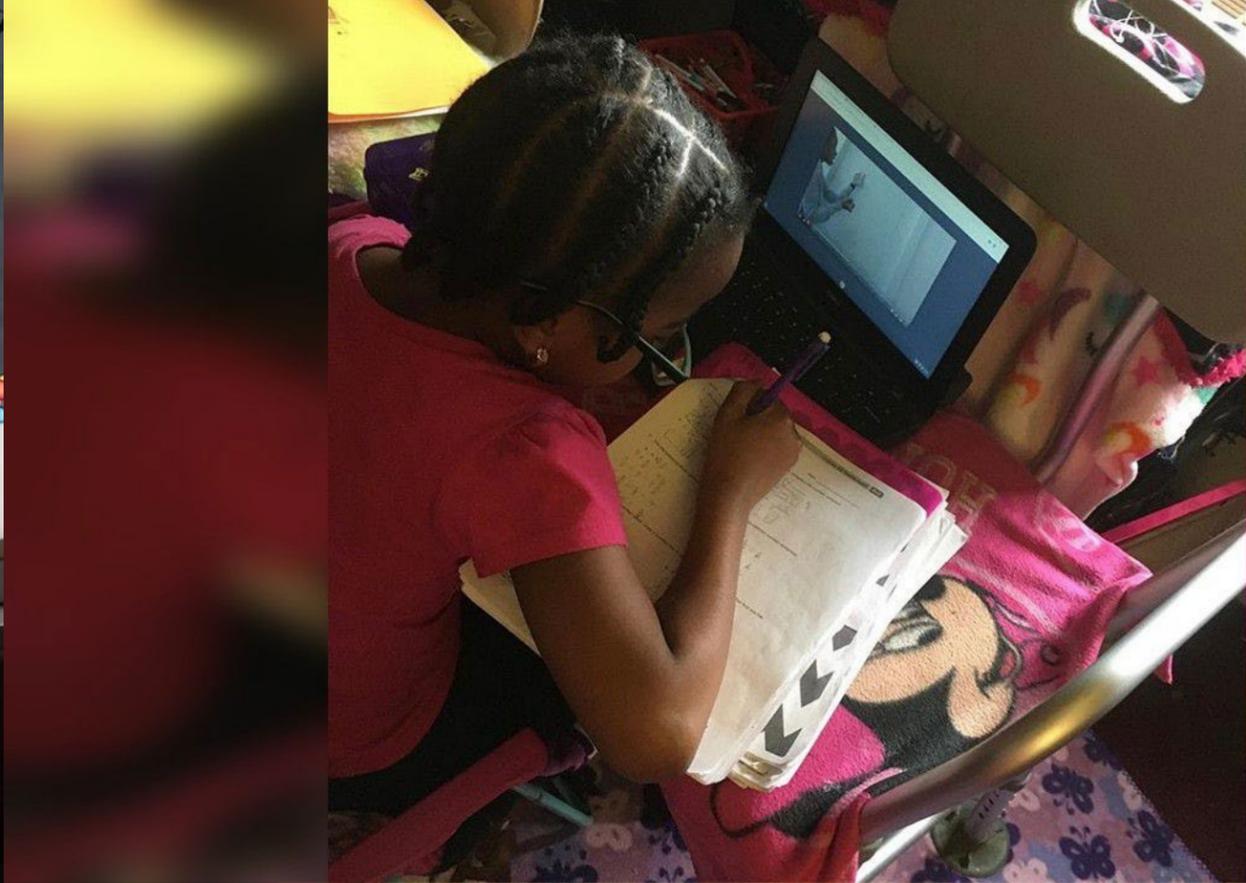
Waiting Room (3) Message Admit all

James Harper	Remove	Admit
Amy Alcazar	Remove	Admit
Priya Jones	Remove	Admit

In the Meeting (5)

KR Kameelah Rasheed (Co-host, me) 👁 🔇 📺

## Pathway 2: Zoom Gatherings



**Pathway 3: Collaboration with Public School Teachers**

QUESTIONS

RESPONSES

Form description

Untitled Question

Option 1

Add option or [ADD "OTHER"](#)

Question

Option 1

Short answer

Paragraph

Multiple choice

Checkboxes

Dropdown

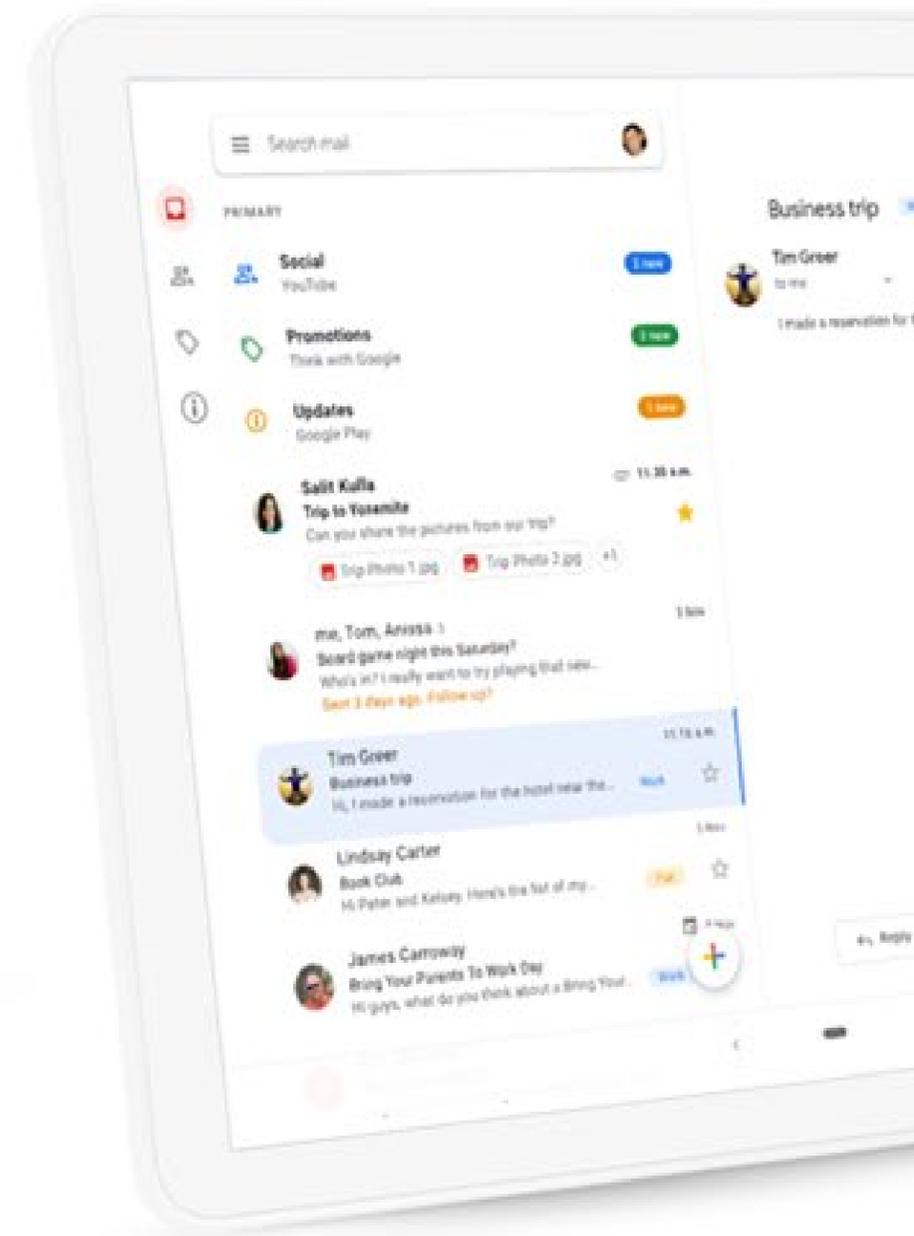
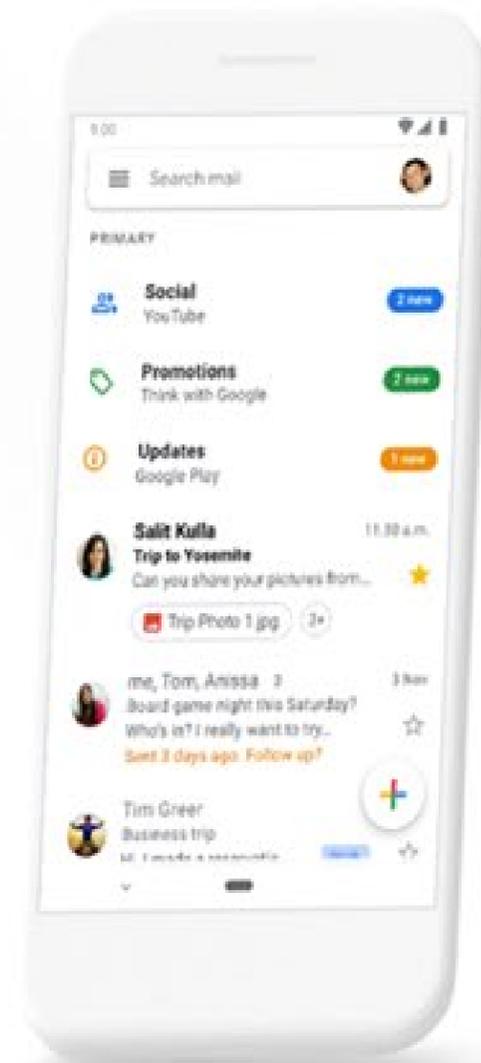
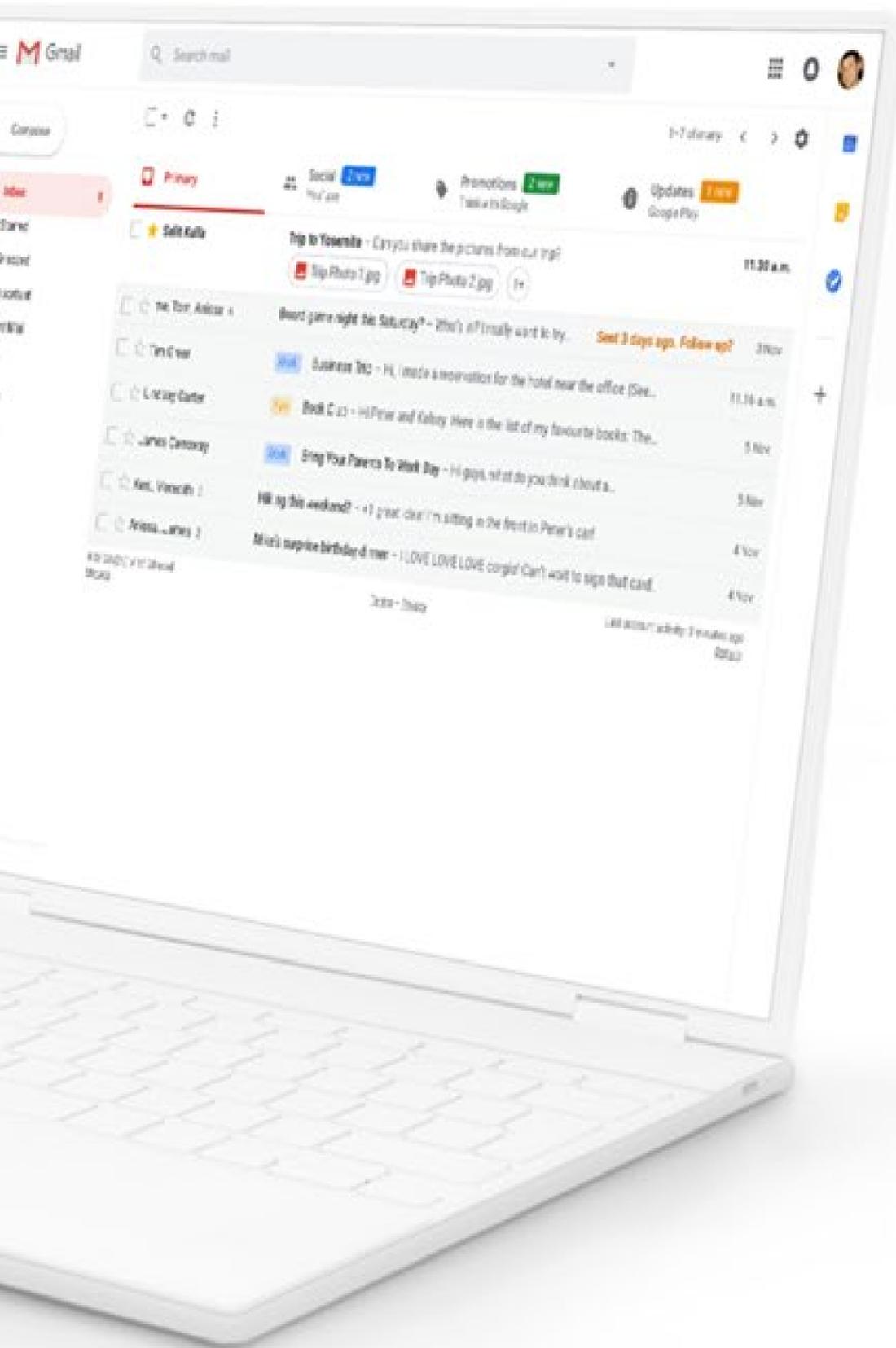
Linear scale

Multiple choice grid

Date

Time





## Pathway 5: Email Correspondence