

## **URBAN FUTURES LAB: Yearbook Edition**

### **Episode 2 What Do You Meme? - Breaking Down the UFL Experience**

Speaker Transcript Key

AA-Ashley Ajayi

BA-Brisa Aviles

SI-Sabrina Im

CB-Chris Barahona

BA 0:01

Before we start the show, we would like to make note that this episode was recorded on May 13, 2020 during the beginning of our quarantine season, from that date up until now, many things have changed. Public consciousness in regards to the movement for Black Lives has sparked new conversations in almost every sphere. We recognize that some of the thematic elements of this episode, such as the importance of LA history, transportation, and all the embedded ways people make place in their hoods can't be fully understood without including the lived experiences of black folx. So with these thoughts in mind, let's start the show.

BA 0:46

Welcome back people. I'm Brisa.

AA 0:48

I'm Ashley.

SI

I'm Sabrina.

BA 0:50

And this is the Urban Futures Lab Yearbook Podcast. For those that missed the last episode we are the Urban Futures Lab Fellows of Public Matters. If you are unfamiliar with Public Matters, we encourage you to tune in to episode one to learn more about who we are and what we do. You can also check out our website, which will be linked in the show notes.

AA 1:12

As we've mentioned before, this podcast is part of the Urban Futures Lab module Social Cohesion in a Time of Disruption, where we explore opportunities to connect with folx in our extended networks to build new opportunities for cohesion where it may not have existed before. So Sabrina, what do we have for today's podcast?

SI 1:31

Great question, Ashley. Well, continuing on the theme of our first episode, this episode, we're going to be doing more superlatives, but it's going to be with a twist because we have a special guest today. So before I introduce who they are just a little bit about them, they are an alum of

the Urban Futures Lab program, and their name is Chris Barahona. So Chris, can you introduce yourself to our listeners?

CB 1:58

Hey, everyone. I'm happy to be here and excited to be talking with Futures Lab Fellows for Public Matters.

BA 2:04

So Chris a little birdie told me that this isn't your first audio rodeo. We heard you were a radio DJ, how does it feel to be back on the mic and putting that radio voice to use?

CB 2:17

Yeah, this isn't my first audio rodeo as you said Brisa. I used to do radio at my undergrad in college up at Cal State Monterey Bay at the **Otter Media Radio station**. So that was my first taste of hearing my voice over the airwaves. I'm excited to do a podcast because it's my first podcast ever so I listen to a lot of podcasts so it's coming full circle now to actually be a part of one. I'm honored.

AA 2:40

Well, Chris, we are honored to have you here as our guest as well the podcast in reaction to the global pandemic that we find ourselves in responding to COVID and working from home remotely and sheltering in place and given all that and how we're trying to like form community and still be a part of community we're asking everybody who we've come in contact with: how are you taking care of yourself in these uncertain times?

CB 3:06

Something that I've been talking about a lot with like my family and friends and through social media like folks that I follow are always having that conversation of ways to take care of one self during quarantine and being socially distant from folks, I think for me what has helped me a lot is music. Music is really big for me and I think listening to music really centers me and occupies my time as well because time has kind of become become really like murky and we don't know what day is what. But I think music is really important in my own self care routine of being in quarantine trying to occupy my mind with productive activities I like to do so like creating art, I'm trying to read again because I haven't really been reading too much.

SI 3:48

In the ways that you take care of yourself how what would be your words of advice about how you stay connected with others?

CB 3:56

We have so many channels of communication now. I think for me, I think an important tip is, I guess checking in on the folks that it's okay to communicate first and then communicating. Cause I think a lot of people currently aren't at 100% themselves. So I like to check in and see

what their capacity is, is important. Before like hitting that FaceTime, at least for me, I always tend to just text or use social media a lot more than calls if you can just talk and communicate. I use memes as a form of communication too. So I send a lot of that to my friends. We don't really talk a lot through words, but we talk through memes and like jokes and stuff. So that's a method of connecting with folks I feel because I think laughter really bonds people too.

AA 4:37

Are you making the means are you just finding them or are you making finding them?

CB 4:42

No, I'm not a meme creator I'm a mean distributor if you will. Haa!

AA 4:47

You distribute the memes? Cool.

CB 4:48

Yeah I be passing them out on the low.

AA 4:52

Where do you find them? Is there like a website where you go to find them. Do you find them on twitter?

CB 4:56

Where all great memes live is Twitter. There's some great stuff out there guys.

SI 5:03

Just one more question, Chris, what is one of the stickiest takeaways you still practice or carry as an alum of Urban Futures Lab?

CB 5:12

I think some practices or something that stuck to me and I always bring it up because it really stuck to me is like how to write a professional email properly. Because it's such a hard skill that I think some folks don't really think about is a hard skill is more of a soft skill. You have to convey yourself and the organization representing through email. It's so weird, because we're so accustomed to like texting and social media. So to be like, 'hello so and so I hope this email finds you well' you know, and it's like, I think that's been the biggest sticking point for me through the Urban Futures Lab. What it can be is that being interdisciplinary, which the inclusion of like an artistic perspective to like really hard social kind of justice spaces, environments and issues that are facing communities, I think is really cool to bring young adults of color together in these spaces and in these rooms because what I, what I saw in my fellowship and in the City of Los Angeles and who is doing a lot of decision making aren't people who look like us. And I think that's what really has motivated me and pushed me. It is the moral and driving compass of what I'm doing and what I'm setting forth and opening for people behind me as well.

AA 6:21

Thank you for our brief interview with Chris. Now we'll go ahead and jump into our superlatives. And this is our award section of our podcast. So everybody put on their fine dresses we are going to the award show.

CB 6:34

Swag. Should I play the academy award orchestra music in the back?

AA 6:37

No, no, we're off the Academy. This is a new Academy.

CB 6:41

So what is the first award? Is it best addressed at the office?

CB 6:46

Cause I think Reanne will probably take that she's always swagged out.

BA 6:50

Yeah.

SI 6:52

Oh, oh, yeah

AA 6:54

We should have given her that. We didn't do that.

CB 6:57

Yea, she's always dripped out.

SI 7:00

This first superlative title is Most Likely to go on a Tangent. And I think we all had a unanimous vote for this one. But it goes to a very creative person in the pm family. I mean, we are all creative, but this person particularly always, always got something going on or like exploring something new and like really playing around with different pathways, a typical Libra fashion. But this award goes to Reanne.

SI 7:36

Reanne is someone who has always emphasized the importance of play and exploration and I think for any given situation or project that we've approached together as a team, she always makes sure to not make it seem so serious and that you know there's more than one way to approach something. And this word that we've all seen started adopting because of Reanne is nebulous, you know, exploring nebulous pathways. And one of the memories that we were

reminiscing about when deciding on this award was there was this time last summer when Reanne sat us down in the garden with all the Fellows and she started talking about her artistic process and also about what we what we would be doing for the Chicharrón Chronicles. And she was very upfront and authentic. Her process is messy, but it's, that's the fun in it. Like it's all these different ideas and kind of exchanging conversations with each other to figure out what can we build together? What can we envision together? There's this other time where we were gonna have this big public speaking presentation called our ABS talk, and before going up to speak, she led this exercise with me, Brisa, and Ashley. And said in order to really feel big and like to think big, we should have a roaring session. Rawr!

AA 9:10

Yeah, so we roared for like 10 minutes. I think it was like a 20 minute tangent.

SI 9:15

Yeah, it was like a 20 min roaring.

AA 9:17

Cause we had to find out why it's important to roar and what that does to your psyche.

SI 9:23

It comes from your gut.

CB 9:25

Did you play Katy Perry's roar? Perhaps after?

BI 9:28

That would've been a good idea!

CB 9:30

Yeah, I'm just a library of random songs. That's really cool though. Shout out to Reanne she's always doing cool artsy things, man. I strive. I strive .

SI 9:39

Yeah, yeah, Reanne's so cool. And she's also had us be part of her artistic process practice outside of Public Matters, too. She was working on this Privacy Prophylactics but they are like censoring AI and like face recognition. It's a really cool project. But we'll link that in the show notes. So people can check that out.

AA 10:01

There is also that one time where there was an unexpected guest in the form of a headdress, a bird headdress and they had a matching friend. So it's like this six foot inch. I don't know if it's six feet, but it made Reanne significantly taller. It was a considerable height. She has lots of props, which I think is how you know how people are layered. I think Reanne was a

performance artist. So she has lots of props. We're able to pull those out and sometimes play with them.

BA 10:31

Yeah, when recently one of the props made a guest appearance and we had a zoom chat, but we're all women and there was one guy and he had a beard. She said, wait, I want to have a beard too. And she ran off and got like an attachable beard. And so the whole Zoom we were talking to a bearded Reanne.

SI 10:55

She looked pretty convincing too. It looked like real hair.

BA 11:01

As Reanne once said 'Innovation comes from tangents.' So in the PM family, we've learned that tangents are positive things and they inspire our creativity. So, shout out to Reanne!

SI 11:19

Alright, so our next superlative, can you give us the rundown Ashley?

AA 11:25

So our next award will celebrate those with the least the most. So we're talking about green things. We're talking about people who have low carbon footprints, recyclable water bottles, taking public transportation, and it's just all around super green. Not with envy but with life and we love that. And the award goes to... drumroll please... Brisa! Give it up for Brisa for being super green. Super cool.

BA 11:58

Lit! Thank you for this award. Living green. I guess my green life started ha no, I've always had an interest in lowering your carbon footprint. And I don't know I never really took it seriously till I was in college. And then I was like, well, I can make these alternatives and it's cheaper for me, so why not? And when I moved to LA, I was like, okay, I'm not going to get a car. I'm gonna take the bus everywhere. And I did. I survived five years on the bus in LA. And then I got a bike and I started biking to PM. So I live in East LA and bike to Silverlake, which is about eight miles, and it's been a really fun experience. Biking brings you into a whole new community. If you see somebody else on the street that's biking you get like the head nod or like the whats up, you know, like you're part of the crew now. So it's been a really fun network to enter. And I think it also goes hand in hand with my passion or my interest. Which is urban planning and how do we change the narrative of biking and busing for communities of color. And how do we make that more accessible for them, make it a positive thing for those neighborhoods. So I'm so honored to receive this award.

CB 13:11

Yea shout out to you. LA's bus system isn't the best. So, salutes for taking it.

BA 13:18

Yeah. And I've had some pretty interesting bus stories. I think the funniest one is like, one time this bus was out of service. And it said, you know they say, like, no service and the bus driver stopped and was like, 'Hey, where are you going?' And I was like oh I'm going to Union Station. And he's like okay, I'll take you. And I was basically on the bus like by myself, and he took me all the way back to Union Station, which was like the headquarters which is pretty fun. It felt like a limo. Then it got awkward because he was like, Okay, can I have your number now? I was like I gotta go. I'm done.

AA 13:58

Dam, bus drivers gotta holla too.

CB 14:02

That was wild. He really shot his shot. Boy.

AA 14:09

They saw they saw something green in you too. Ha. But sorry bus driver, but no. Shout out for the free ride though.

CB 14:20

Yeah, the bus is wild. I used to take the bus when I was in middle school and in high school for living, being born and raised in LA and man, I've seen some stuff. It was always fun to sneak through the back when you're in high school and stuff. Because back in my day, the bus used to be like 75 cents or 50 cents. Dang, that was a while back. I'm not that old but it still makes me feel old anyways. And I remember I was a really goody two shoe kid. So I actually felt bad and I would actually pay. Man, I missed the bus. I do actually take the Metro to work. Now when I work downtown and I love seeing people's fashion in the Metro and like buses, everyone has really cool fashion.

BA 14:58

The attitude of the bus and the attitudes of Metro are so different. You know, I feel like the metro, there's a lot of like higher end fashion, you know, like people going to Downtown, and then people riding the bus is more like the working class. Not working class like, but there's like two different....

SI 15:16

I think I know what you mean, I don't know what word exactly, but I have noticed that because I ride, I've ridden on the metro line and also on the buses and there's definitely a difference with how people dress.

BA 15:30

Different swag.

SI 15:32

Yea, different swag.

CB 15:34

I think it has to do with the planning because downtown is now a desirable place to live, quote on quote. And the way that people with wealth want to live, I guess, in the city center. And a lot of high end rises are opening up right next to Metro stops and buses are more embedded within communities and the bus lines. So that makes sense or why there's more like a class difference then the metro and bus but still working class though. I mean, to a degree for sure can see like the differences between Riders of the metro and bus riders, and how I can see why because there's like a shift in accessibility to who rides Metro and who rides buses, as buses are more embedded in like, communities of color and like, kind of go in the neighborhoods where the stops are, as opposed to the metros are so one line kind of hitting the major streets o

BA 16:29

Yeah, and that's a conversation that can keep going on and on. So we should take those thoughts too Busted. I'll see you there, Chris.

CB 16:39

Yeah, I know. I've always wanted to go. I've heard of that, too. Oh, definitely heard of that.

AA 16:44

Yes, the design of things is crucial to how we do accessibility and all that stuff. But we're going to go ahead and keep them moving to our next award. Brisa. Why don't you go ahead and take it from here.

Unknown Speaker 17:00

Cool. Thank you, Ashe. Well, our next category is Most Likely to Dream in Color. This awardee can make anything they say sound poetic. And the way I understand dreaming in color refers to someone who can talk in a way that stimulates emotions and feelings like have you ever had somebody talk to you and they're like, they make you feel warm and fuzzy? This person has the ability to make anybody feel at ease, and relax and calm. And I think that's a really amazing trait to have because not everybody has that ability. And it makes sense that this person is very poetic, because she is in fact a poet, and a very good poet, the person that we will award the Most Likely to Dream in Color. Drumroll, please.

BA 18:02

Sabrina!

\*crowd cheers\*

SI 18:06

Aw thank you for this award. You know, it's funny when people say that I help them make help make them feel at ease. Because sometimes I feel like there's so much chaos in my mind. And that's why I turned to poetry to kind of sort out what's in my head and also process what's, what's going on around me or what has happened. Yeah, I don't know what to say. I'm kind of speechless.

AA 18:35

What's a poem that you've written before?

SI 18:37

Well, I did share a poem during my ABS talk, and it's called Listen. And during my ABS talk, I talked a lot about community being a really important part about forming like my growth and also feeling comfortable and sharing myself. So the poem Listen is a lot about taking time to pause and breathe in and breathe out and just kind of grounding yourself in that moment. Yeah, it's a really short poem, but it's just meant to be a time for pausing. Because I think, personally, I think sometimes I forget and a lot of people forget to just take time to pause for themselves and, and breathe. And I think breath is really important. So just a reminder, take a breath, y'all, especially if you're feeling down your breath is what will ground you again,

AA 19:31

Facts.

BA 19:32

Facts. Sabrina is always spitting knowledge.

CB 19:37

I actually heard one of your poems or I had to recite one of your poems for our fellowship recently.

SI 19:43

Oh I think it's the same poem!

CB 19:45

The one with being with the water?

SI 19:46

Yeah!

CB 19:47

Yeah, it was really good. It was really fitting, I recited it for the fellows very grounding. I felt one with the ocean through your words, with the water the current. So thank you for that. Thank you for your words.

SI 20:01

Thank you. Thank you for listening to my words. Because the people give power to the poet. I don't give power to myself.

AA 20:09

And another one.

CB 20:11

She doesn't miss. She don't miss.

AA 20:14

Ah that's really funny.

BA 20:15

All right, Chris. Well, we're going to throw it back to you to present the last superlative. So what's up? What do we have next?

CB 20:23

I am in charge in the category of who is Most likely to Befriend a Robot in this day and age. I think for me who I would nominate someone who has been a part of the Public Matters family for many, many, many, many, many, many, many, many, many years, and has been a guiding guiding force for I feel like all of us as Fellows and Public Matters as a whole. And I think the person who would and I think that we've anonymously chosen, who would befriend a robot and talk to them and get to know them inside and out is uhh Dave our audio and editing master at teaching us everything and anything that has to do with technology and VR? It's so cool. Yeah, I think it's very fitting that Dave would be with a robot, talk to them, maybe even build them to who they are to this day, you know, so, yeah, that's who I would nominate.

BA 21:23

Any funny Dave memories?

CB 21:25

Oh man, I actually worked with Dave on a project that we had over at Little Tokyo through the Little Tokyo Service Center. And it was taking VR technology and using it as a means of storytelling of sites around Little Tokyo like historical sites. I think it was cool because we got youth that live in the building because it's a low income housing building and we asked them what are your favorite places in your neighborhood that you like. Do we took them around and we used this like 4D camera kind of like virtual 360 camera not 4D. 360 camera and we were recording them, but it was so funny because the kids we were like, alright, like jump around and stuff and like this is like the Fugetsu-Do or like, this is like the plaza, you know, like jumping around like, people will see this and it was funny because one of the kids was really hyping it up and he got really excited. And he knocked over the camera.

BA 22:18

Oh my goodness!

CB 22:19

I think it scratched the lens or something. And Dave was like 'Alright, well....'

BA 22:27

Let's pack up!

CB 22:28

Yeah. But that was, that was a funny moment. And I actually went to go visit Dave when I went up to SF on a random trip. And I got to see his like, where he lives. And it's this really, really cool place in San Francisco that's like this artists commune building that was built in like 1920 or something and it's like a bunch of artists living in these warehouses, kind of vibes. It was really cool. Goals.

AA 22:54

Dave!!

CB 22:55

Yeah. Dave has a lot of cool art and stories. Dave is awesome. I've learned a lot through him and he's a great human being through and through.

SI 23:05

Yeah, Dave is awesome. He taught all of us how to work that Blackmagic camera. None of us knew how to use that

AA 23:13

Yeah. And fun fact about Dave, he was on the team that created nonlinear editing. So basically how movies are made today. Dave was responsible. It's like, Oh, snap. Of course. Of course. Dave. Really cool guy.

BA 23:28

Shout out. Dave, thank you for sharing your knowledge with us. We appreciate it.

SI 23:34

All right. So Chris, we have a little challenge for you coming up. This is going to be a lightning round. So what this means is we're going to give you one minute to answer a few questions and you have to answer off the top of your head as fast as you can. Are you ready?

CB 23:54

Yes.

SI 23:56

Okay, so first question, What's the weirdest thing or object at the PM office.

CB 24:02

Oh dang, weirdest or coolest thing? Weirdest?

SI 24:04

Weirdest or coolest.

Unknown Speaker 24:07

Oh, I think the weirdest thing, not the weird... I guess it is kind of weird, which is weird and funny. I would say Mike's badger hat. Have you seen the Badger hat above the TV? It's like a badger mask on top of the TV/ Have you noticed it?

BA 24:20

Oh yeah, I've seen it.

CB 24:23

Yeah, so, Mike, where's that because he went to Wisconsin University. He wears that whenever they play the Badgers Bucky the Badger so that's good luck thing for them to win games and stuff.

\*DJ Spin\*

BA 24:35

FACT CHECK! All right, Chris. We are not going to cancel you for this one. But, Mike actually went to Oberlin College. He still wears the mask though. So I guess it's still kind of weird. Anyway, back to the show.

SI 24:48

Oh, we haven't seen him wear that yet!

CB 24:49

It's cool, but it's kind of like Wes Anderson kind of weird, you know, like, mask made from 1925. You know. That's something that comes to mind.

SI 25:01

All right, what's one favorite or most memorable supper club?

CB 25:07

Favorite supper club? I like. So I think one of my favorites is definitely one of our first ones we've had where we had like, say we had like four guests come in. I think that was really fun because we made like tacos. And there's like, a whole spread and it was like great conversations. I really

enjoyed that because I think for me, it provided a younger post-grad Chris to like really hone in more on like what I want and it was great to hear folks who have been in my place position and where they're at. And I'm like, wow, I want to be like you when I grew up kind of vibes.

BA 25:40

How is the cooking dynamics between you and the other Fellows?

SI 25:44

Yeah, how did you decide on the menu?

CB 25:47

Um, we always came together as a collective and at first I think first we kind of like did things at home and then we would bring it but then we started doing it in the kitchen there. The dynamics are good. I think we all equally bring a different aspect to different help. So it's fun to like get in the kitchen and cook because they have a really nice kitchen so I feel like I'm on like Munchies through Vice or something test kitchen or 'bone apple tea' kitchen.

BA 26:13

Haha 'bone apple tea'

CB 26:14

Yeah, I miss cooking. I always liked what we cooked because I think it's cool to see what the menu is and like it tends to always be vegetarian. I also like looking at how the food looks in all of my Mike and Reanne's kitchenware because it's so aesthetically pleasing. I'm just gonna hype up all the vibe like they're like I want some ceramics from Pot LA you know, it's nice. Shout out to Pot LA you know saying get you people of color ran potteries over there. I hope that answered the lightning question.

SI 26:43

Oh we have a few more actually.

CB 26:44

Okay for sure.

SI 26:47

Who is the coffee addict in your time?

CB 26:49

Off top off the rip. That has to be Omar. Omar was definitely about his coffee.

AA 26:53

Any favorite coffee shops around there? It's kind of changed since you've probably been there.

CB 27:01

Hmm, coffee shops. I always like going to Stories. Cafe Tropical is a really cool spot that I would like to go to all the time. It is also a telling of the Cuban community that used to be in the Silverlake Echo Park Sunset area back in the day

SI 27:15

And in the same vein of food, who is most likely to have tacos or a burrito for lunch?

CB 27:26

All of us because we were all Latino in the fellowship. HA. Everybody at PM is always down for burritos and tacos. There's not just one person I feel like because it's such a like embedded in the DNA of LA it's hard not to. I'm gonna say everybody you know I'm gonna be one with socialism and say everyone.

SI 27:44

It's right down the hill too from the office.

CB 27:47

Oh Siete Mares. Yeah, yeah, you know local business been in the neighborhood for years.

SI 27:52

All right, last question of the lightning round. Who is most likely to force you to exercise slash take a break?

CB 28:00

Amanda, I feel like Amanda always is adamant about making sure we're stretching or we do like those Ultimate Frisbee stretches she always used to make us do sometimes.

SI 28:09

Five minute arms?

CB 28:11

Yeah, there we go five minute arms. Those are really lit, yeah I remember that. It's kind of hard though, because the office is a little tight squeeze. We really got to spread it out for that wingspan.

CB 28:20

Cool cool thank you. Well, that's a wrap for the lightning round. Let's definitely do another one with the other alums off the record.

CB 28:28

I'm down.

BA 28:30

Well, Chris, thank you for joining us in this podcast. I hope you've had some fun, remembering your time at Public Matters. But before you leave, we wanted to talk a little bit about the modules we as fellows get to explore and the two modules we know both cohort of fellows have explored are LA History of Place and Media Production. For LA History of Place, we did the Dear Photograph activity, where we took a tour with Spatial Awareness Network, of Downtown LA specifically Chavez Ravine and Bunker Hill and think about who was responsible for the urban development that we see today at the cost of what communities, so if you don't mind sharing, like your experience with that module, what you learned from it, or what you got out of it.

CB 29:15

So yeah, those are actually my two favorite modules. I think that really stuck with me from the fellowship, especially the one with LA History and place and space, just because I'm really adamant about things like history, especially Los Angeles history and how LA has a big history of erasing its history. So I always make it a point to like learn and understand the folks that were there before us and what are the results after them. Yeah, I think we also did the tour as well with Spatial around Bunker Hill and Chavez Ravine. I think that was really cool to learn that it was also really upsetting to know what those apartment buildings that are right there off Sunset and Figueroa, those Medici ones off the freeway where every USC student and Instagrammer lives. They tore down like one of the last Victorian homes that were in Bunker Hill. There used to be these beautiful homes around Bunker Hill back in the day and the last one they teared down without the owner knowing. As a way of repercussions that the city allowed them to do is this really janky fountain to commemorate it was really upsetting. But I think that was a really good one because my time in Public Matters brought up the idea of me going into planning as well and like thinking about spaces and how we, how we plan them in the future, especially being an artist and having my undergrad in arts I think is important to have folks with artistic minds and understanding of what places can be through an artistic mind and allowing for more green spaces and accessibility to things. It's also how trippy it is to see the way they intentionally put City Hall and the DWP building across from each other. And that was really cool story and I still talk about to people today because I did this thing when I drive around LA I talked about random LA facts and tangents and things walking around the city are always talking about how I learned that through the fellowship of The DWP building and LA City Hall across from each other which is a trip. Without no water there is no LA or world or people. But the module for media production, I think a lot. There's always like some sort of media production and all of our work. But I think the one that had a lot of heavier Media Production lift was Hidden Hi Fi projects that we worked on. And that was one of our last bigger projects. I think it was really cool to get hands on with recording technology and learn how to edit and also how to shoot folks on site and like record and video and audio, asking the questions and interviewing. I think it's great to go to stories like that. It meant something really special to me too, because I grew up in the Historic Filipino neighborhood and to be able to collect those stories and preserve them I think is so important. Without knowing history and your roots, you don't really know who you are as an individual. I think one of the cool one of the cool sites we did out of the many was FASGI Filipino American Service Group Incorporated. I think that was really cool to get like folks in the

neighborhoods who have been there for living there for generations to kind of talk about their stories of immigrating to the neighborhood and when they came and what it looked like, I think those are like the biggest takeaways that still stick to me and, and that I miss about being in the neighborhood a lot more.

AA 32:13

Cool. So those two modules, like everything that you said, I think fond memories of like, especially seeing coming to LA and just like going to a baseball game and not really understanding the space that you're sitting in and what kind of neighborhood was there before they're brown poor people were displaced there, or, and just having a different awareness of moving through the city because like you were saying, the Medici apartments, like you can see those homes on highways and they just kind of like stick out like sore thumb through like, what is that? And then one fact that I learned was that Geoffrey Palmer bankrolled it, who is also like a, he's a Trump supporter. Well, yeah, so just seeing how ugly those buildings are, and then being like, oh, you support Trump. It makes sense.

CB 33:01

Yeah.

AA 33:05

It's something that is like you're talking about can be so easily erased or overlooked. And it's actually so deeply embedded. It's important to like, constantly remind yourself of that and like we at Public Matters are always like storytime is so crucial. And so it's like, what are the stories we tell ourselves even as we're walking through the city, so, yeah, just having that awareness was really grounding, I think, what do you all think about the media productions and history of place?

SI 33:32

Yeah, I wanted to echo what y'all have been saying about erasure of history like because I think a lot of folks that come to LA are transplants and then even then, like when you think about LA, most of the time people think of Hollywood they think of the glitz and glamour they don't necessarily think about Native history, especially LA is actually on settled Tongva land you know, the lack of representation. And like acknowledgement of the land is, is definitely something that needs work. But with these two modules that we did the LA History of Place and Media Production, I really felt like my relationship with LA got more expansive because I was still learning about it. Even though I've lived in LA for over 15 years, I've never really gotten the chance to explore it that much because I didn't know where to start. But because of the Fellowship and also exploring different communities, art spaces out in Historic Filipino town, and Little Tokyo, I got introduced to more people and those people show me like, quote on quote, real LA or like, there's more to LA than just the glitz and glam

AA 34:46

Facts. Okay, well, thank you so much for listening to the Urban Futures Lab Yearbook podcast. This wraps up our second episode, but it's definitely not the end. We hope that this project helps for feature fellows to refer back to and also be the next generation hosts. There's also one more final episode, take a listen to that as well. Make sure you're staying safe and socially distancing but also making those connections. Thank you.

CB, SI, BA:  
Thanks y'all.

Transcribed by <https://otter.ai>