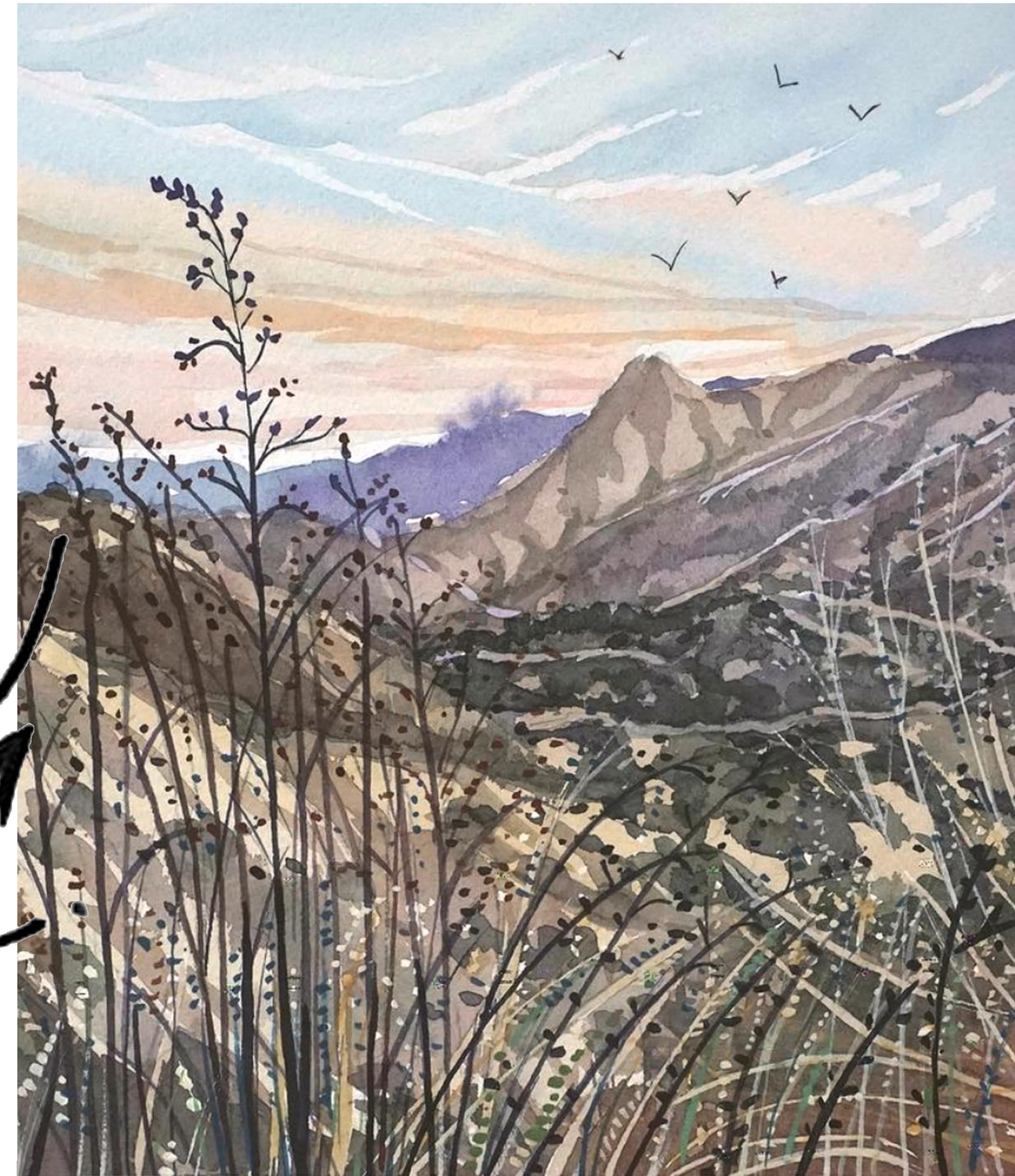


XAAY

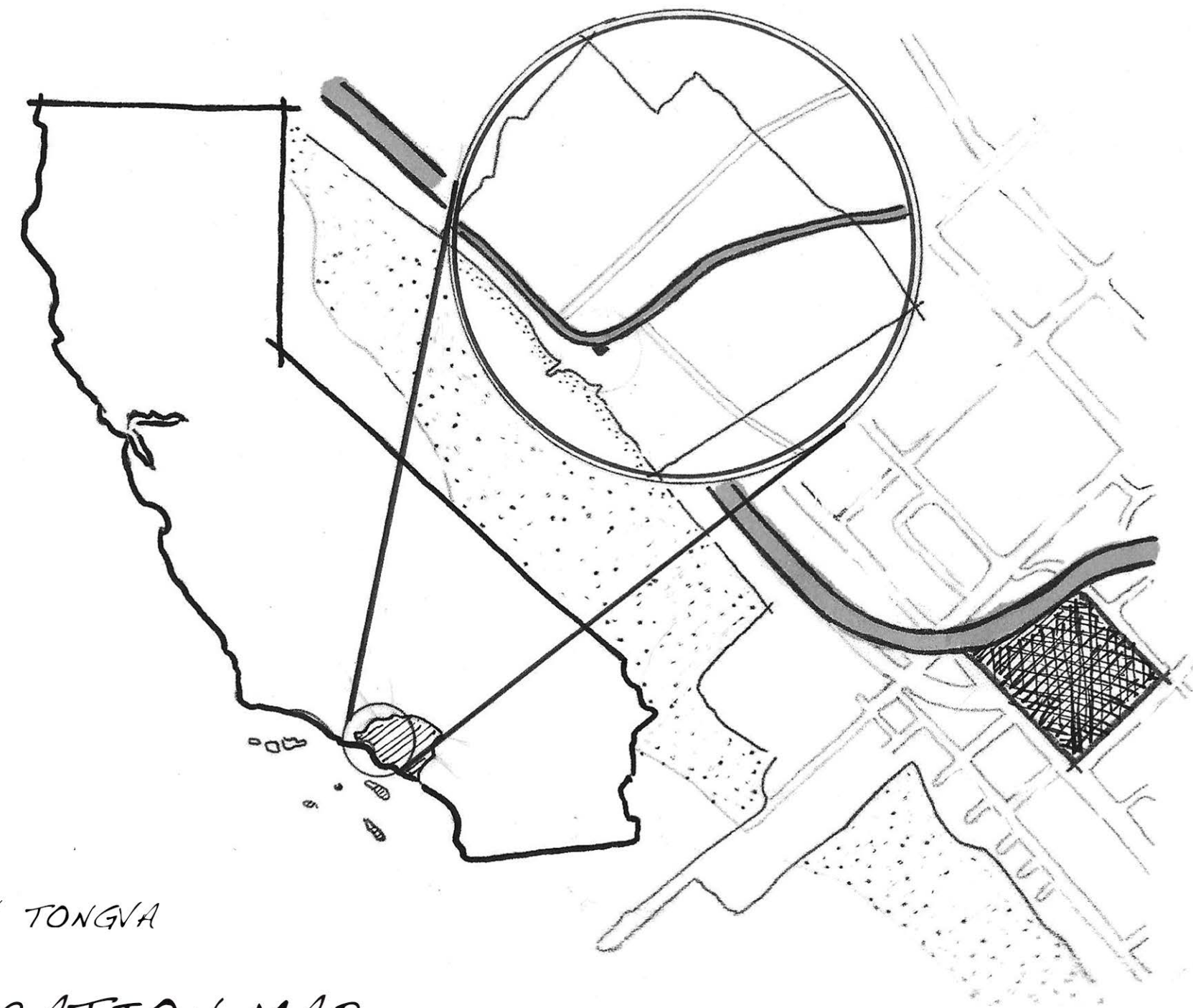


MOOMAT

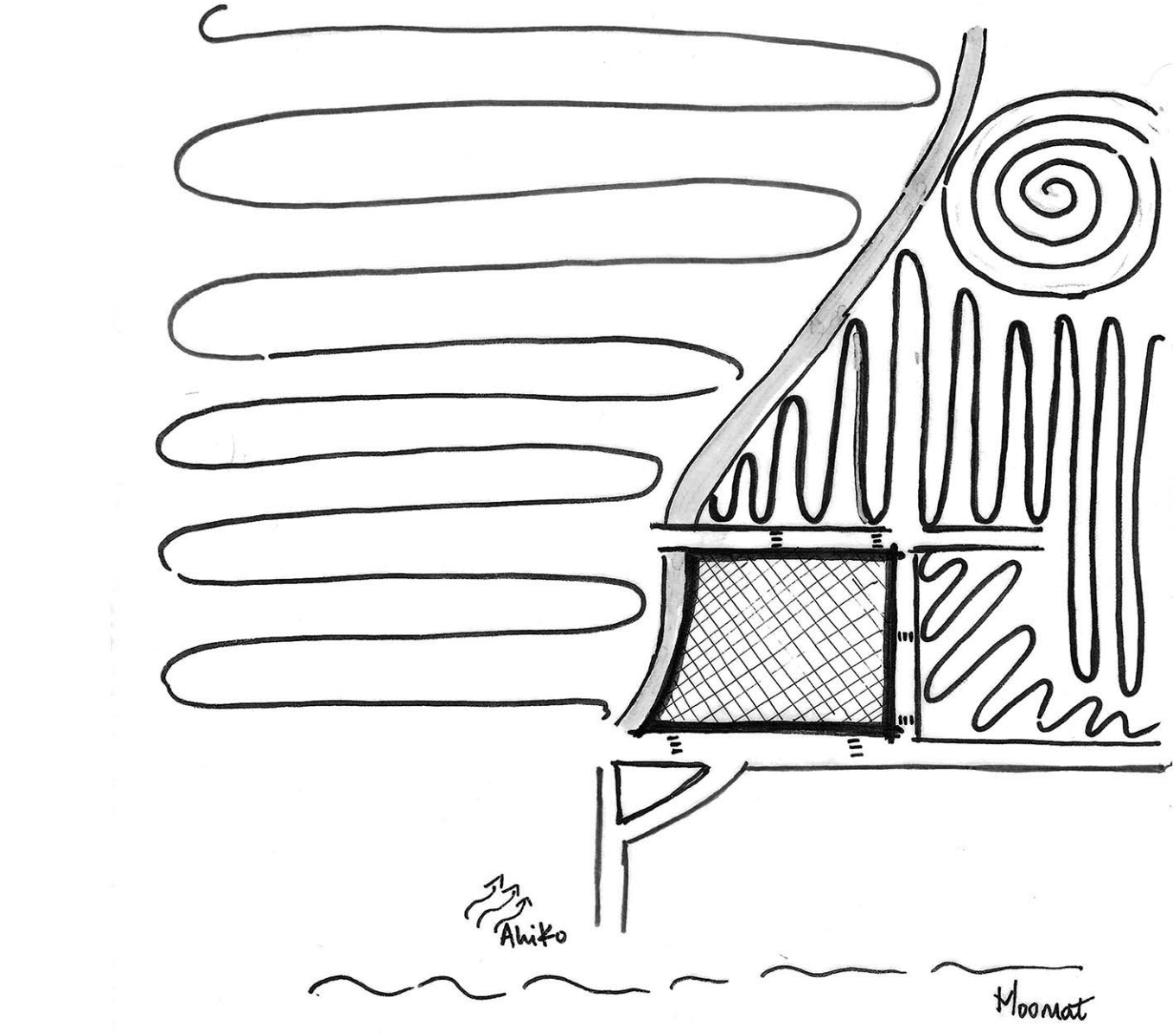


WATERCOLOUR PAINTINGS BY LUISA MILLICENT  
USED HERE WITH ARTIST'S PERMISSION

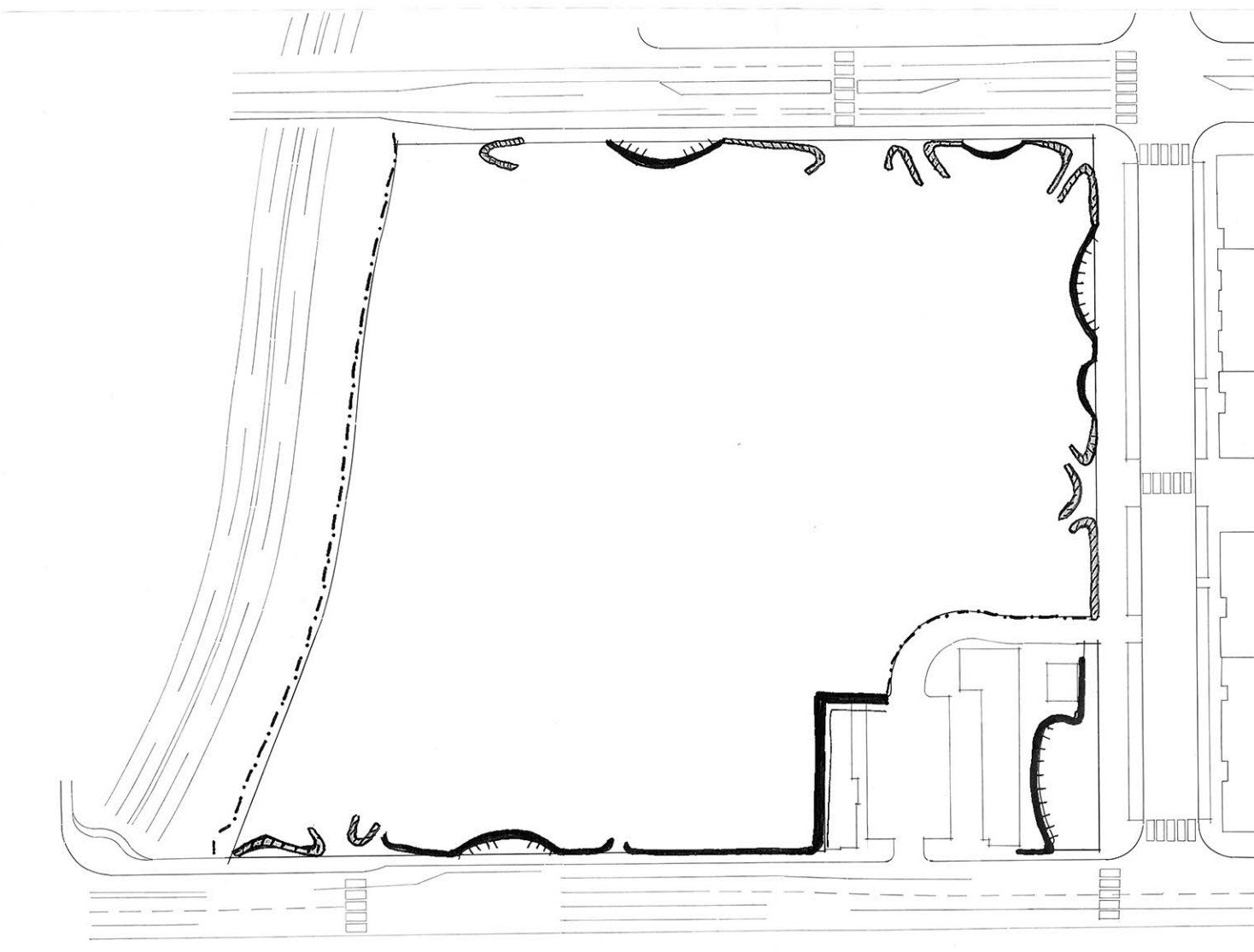
TONGVA PARK  
HYOONSHMEN'AR: MARILENA LEWANDOWSKI  
HYONAAYN'AR: REBECCA SCHWANER  
DESIGN GRAPHICS 2 - 'OCHOOCHOT 2022



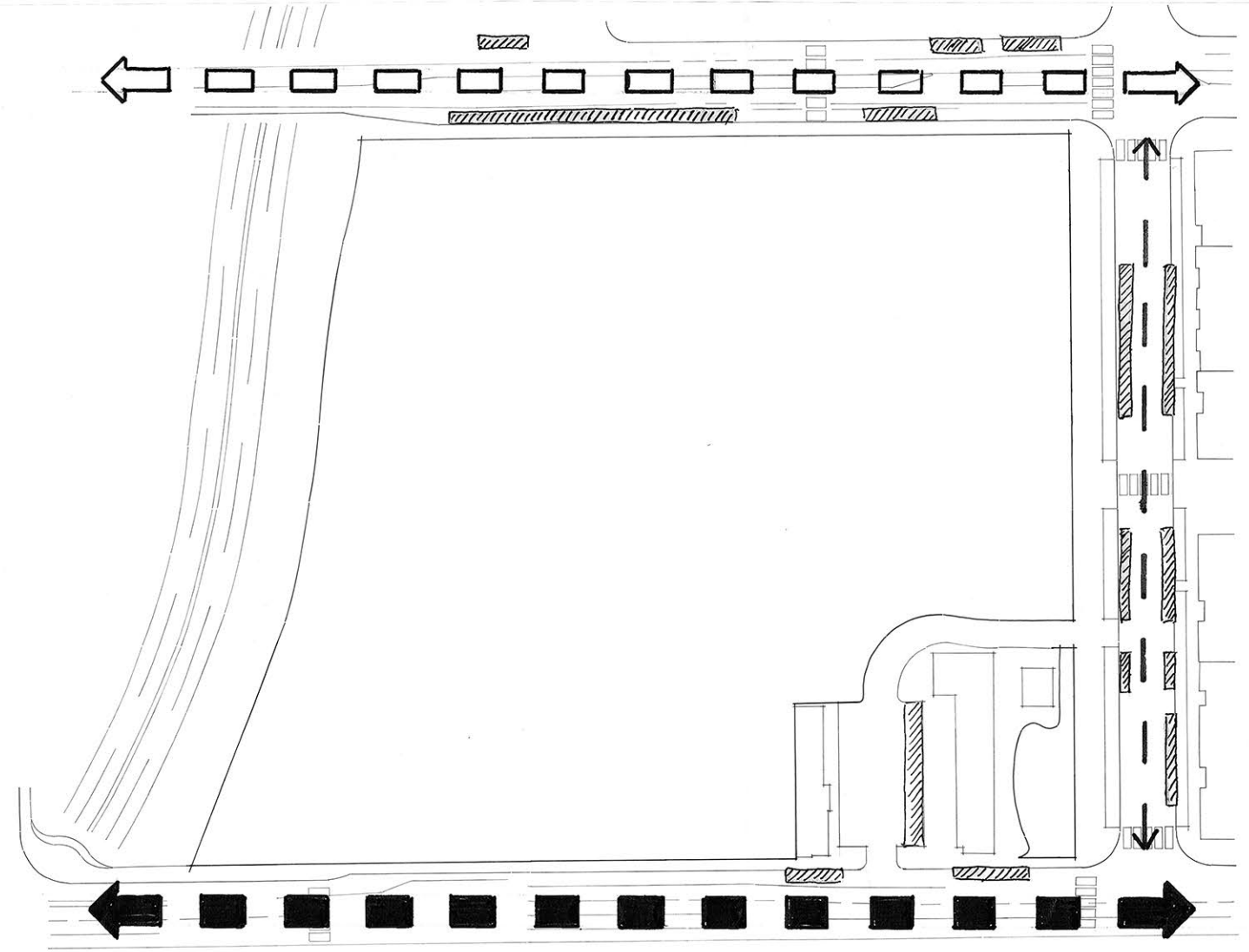
TONGVA  
LOCATION MAP



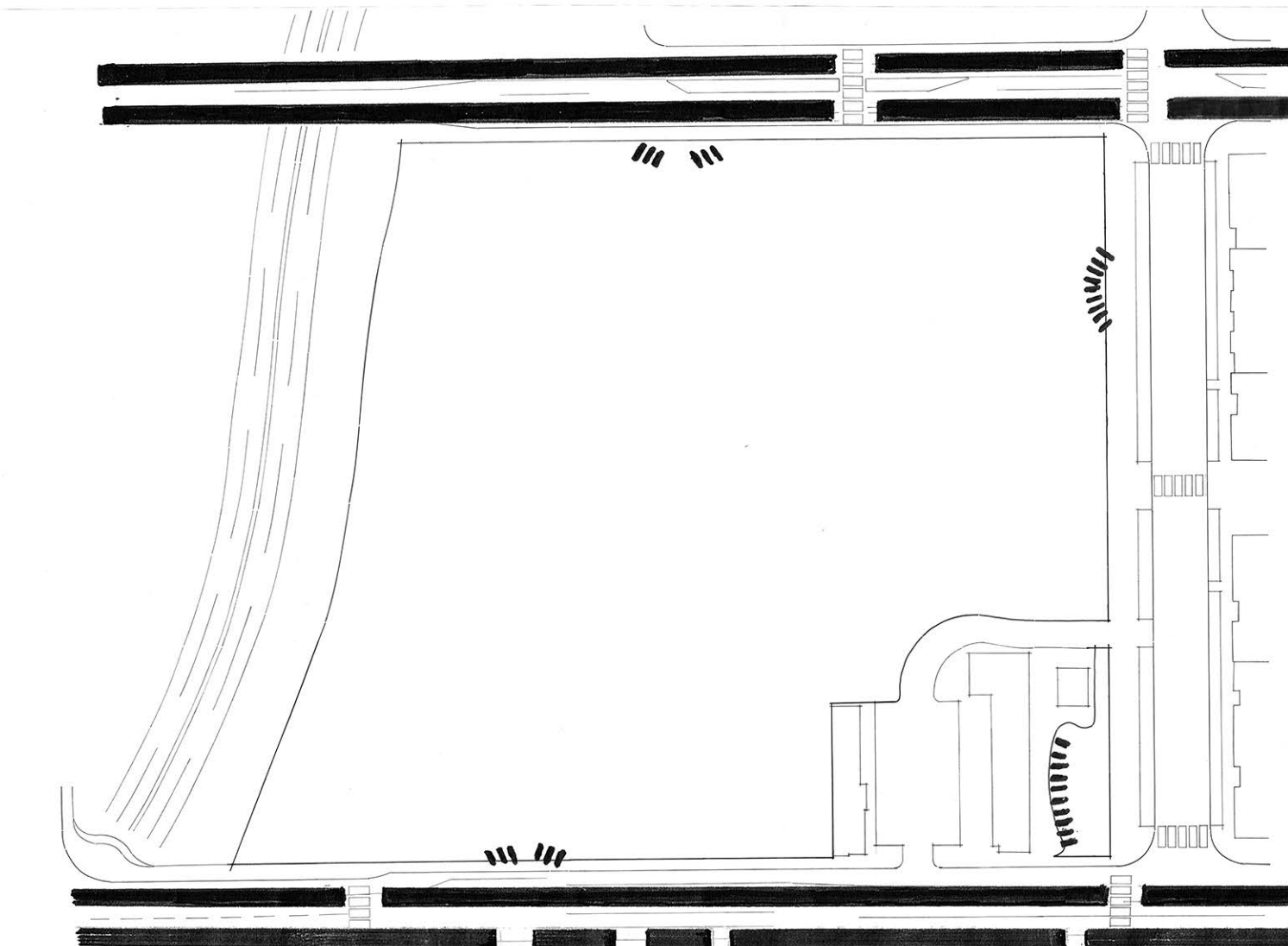
CONTEXT DIAGRAM  
 M CIVIC                      Z COMMERCIAL  
 © INSTITUTIONAL        W RESIDENTIAL



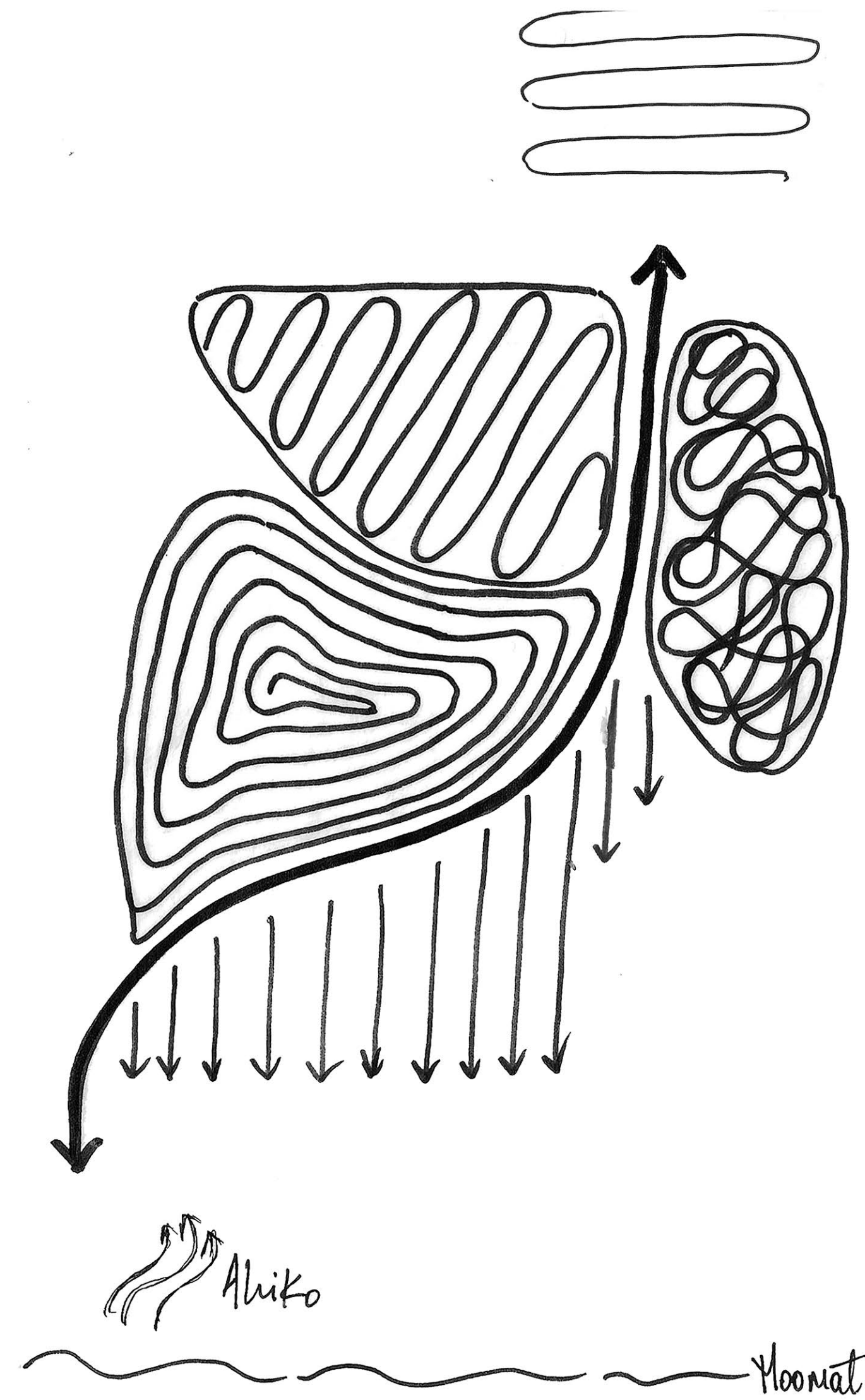
EDGES  
 - - - FENCE                      — BUILDING  
 — WALL                        — SEATS



VEHICULAR CIRCULATION & PARKING

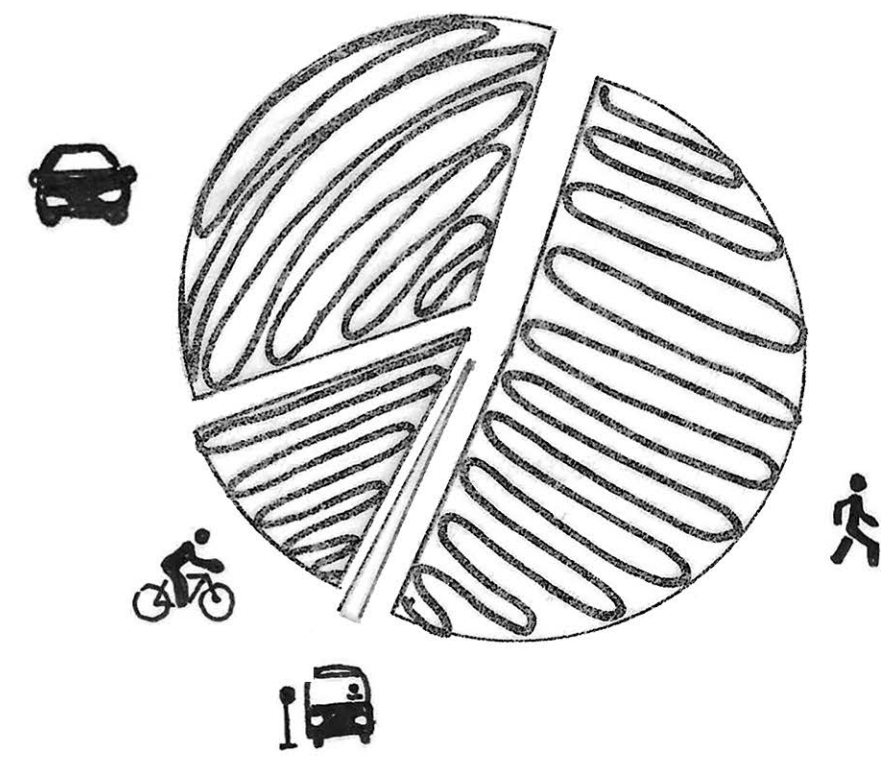


BICYCLE LANES & RACKS

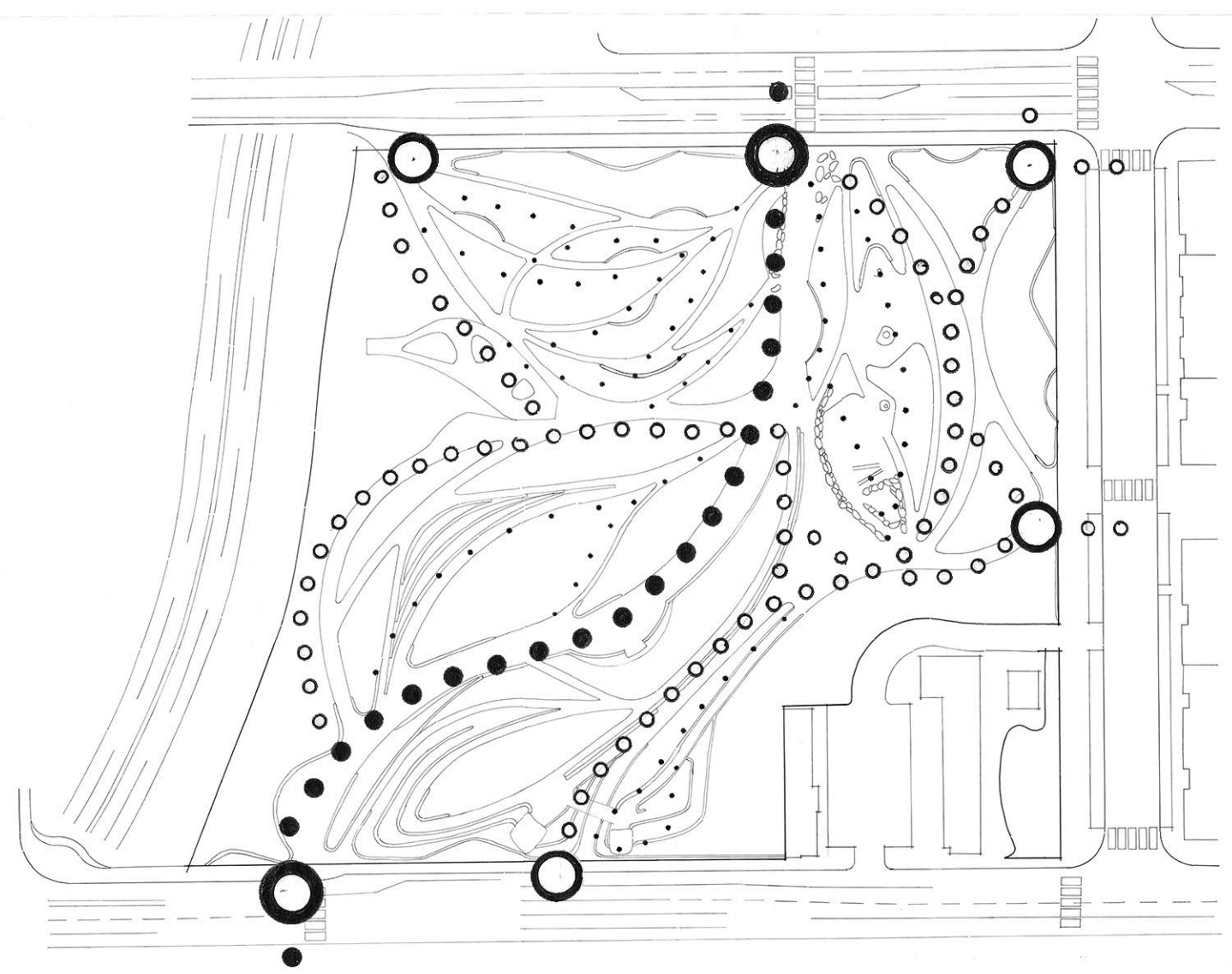
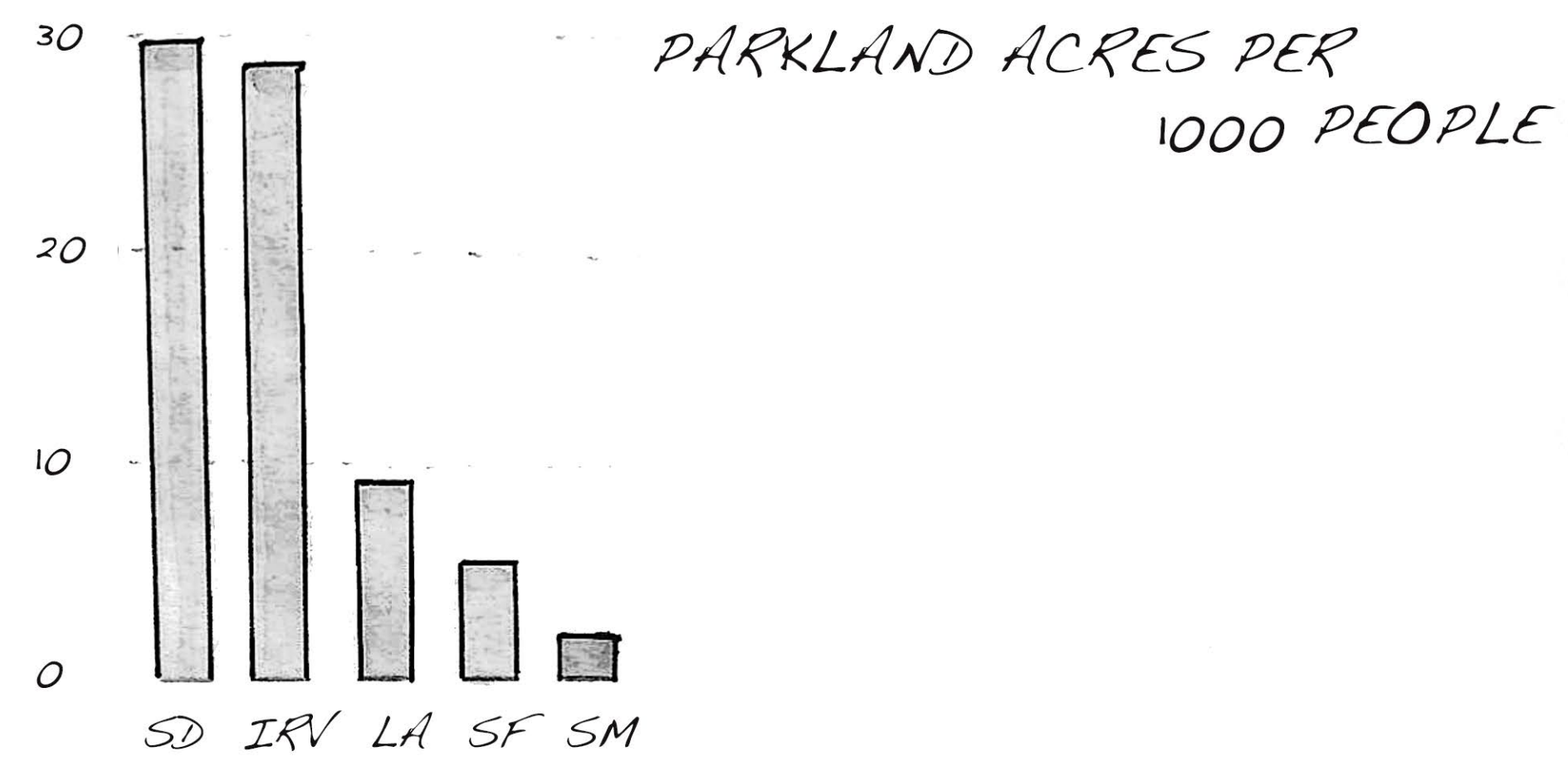


CONCEPT  
 Z MUSTER  
 W MEANDER  
 X DISCOVER  
 © GATHER  
 ||| PEER

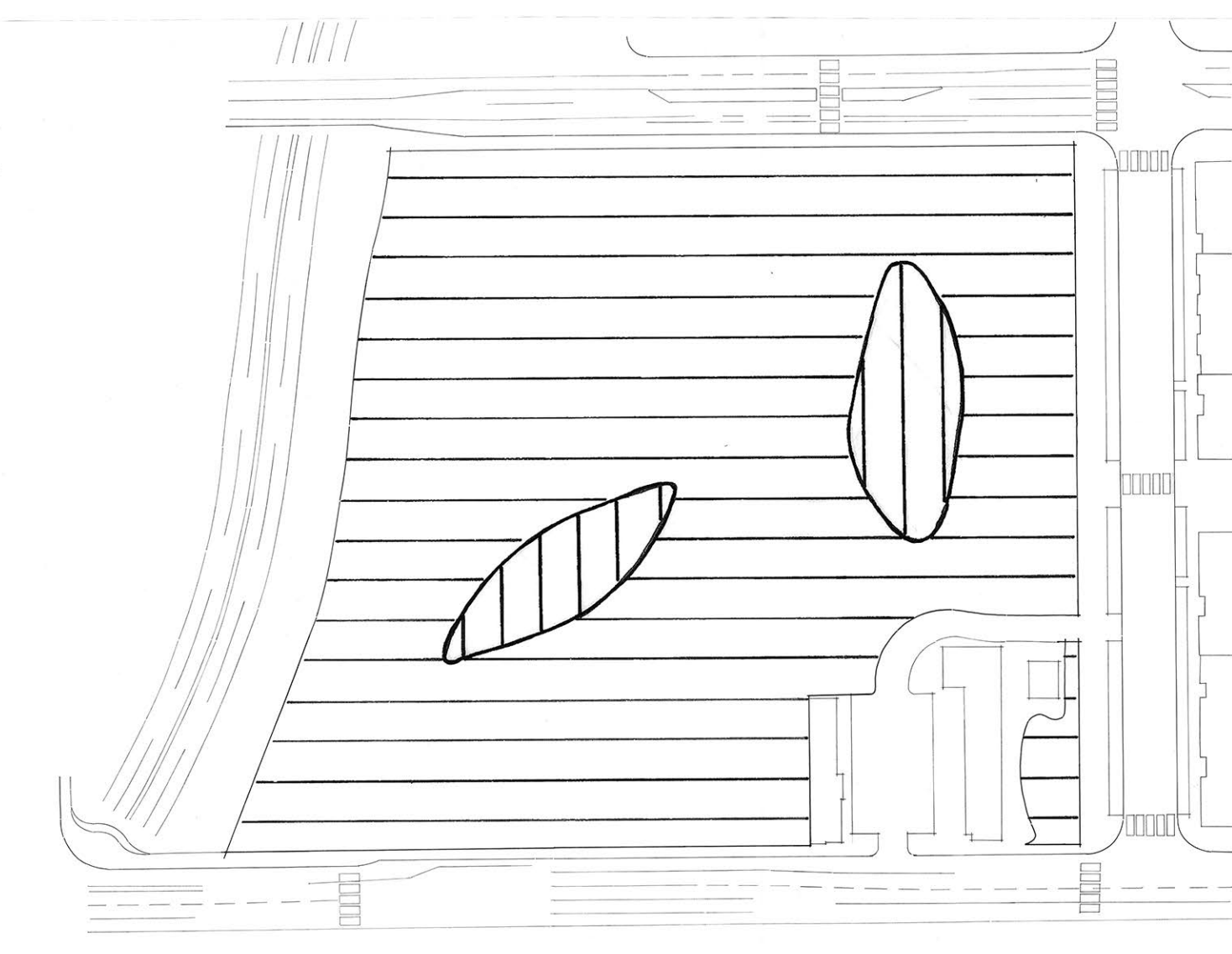
SM P&R 2/2019  
NEEDS ASSESSMENT REPORT



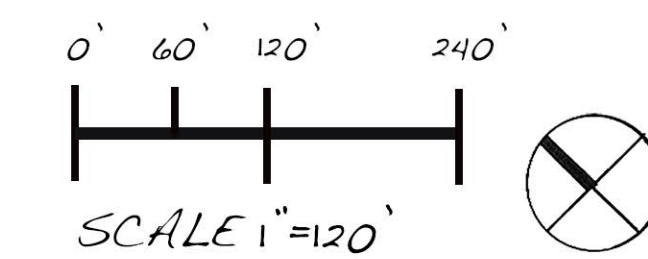
HOW SANTA MONICANS  
GET TO PARKS



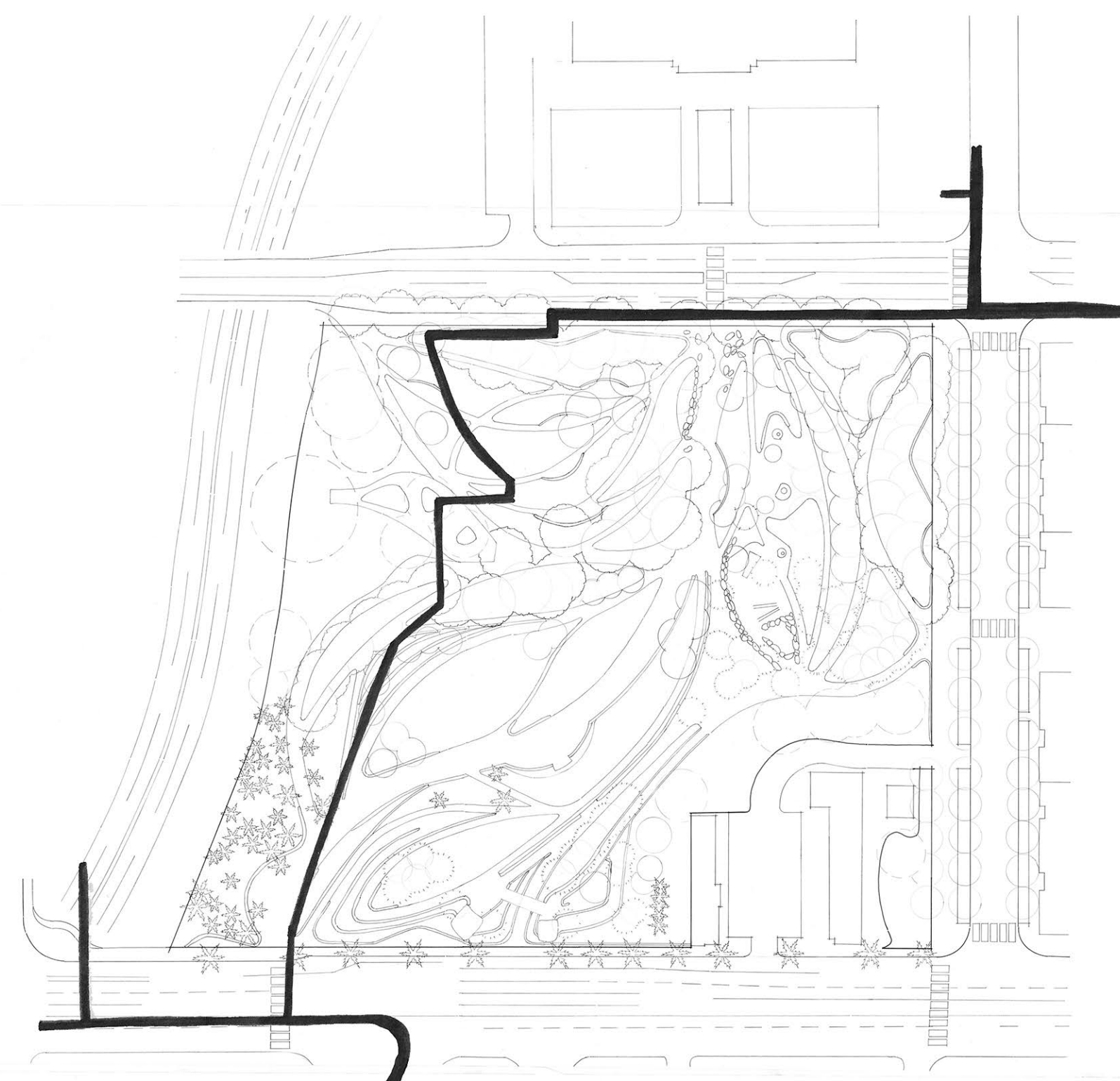
PEDESTRIAN CIRCULATION & ACCESS POINTS



RECREATION  
 ||| ACTIVE                      ||| PASSIVE

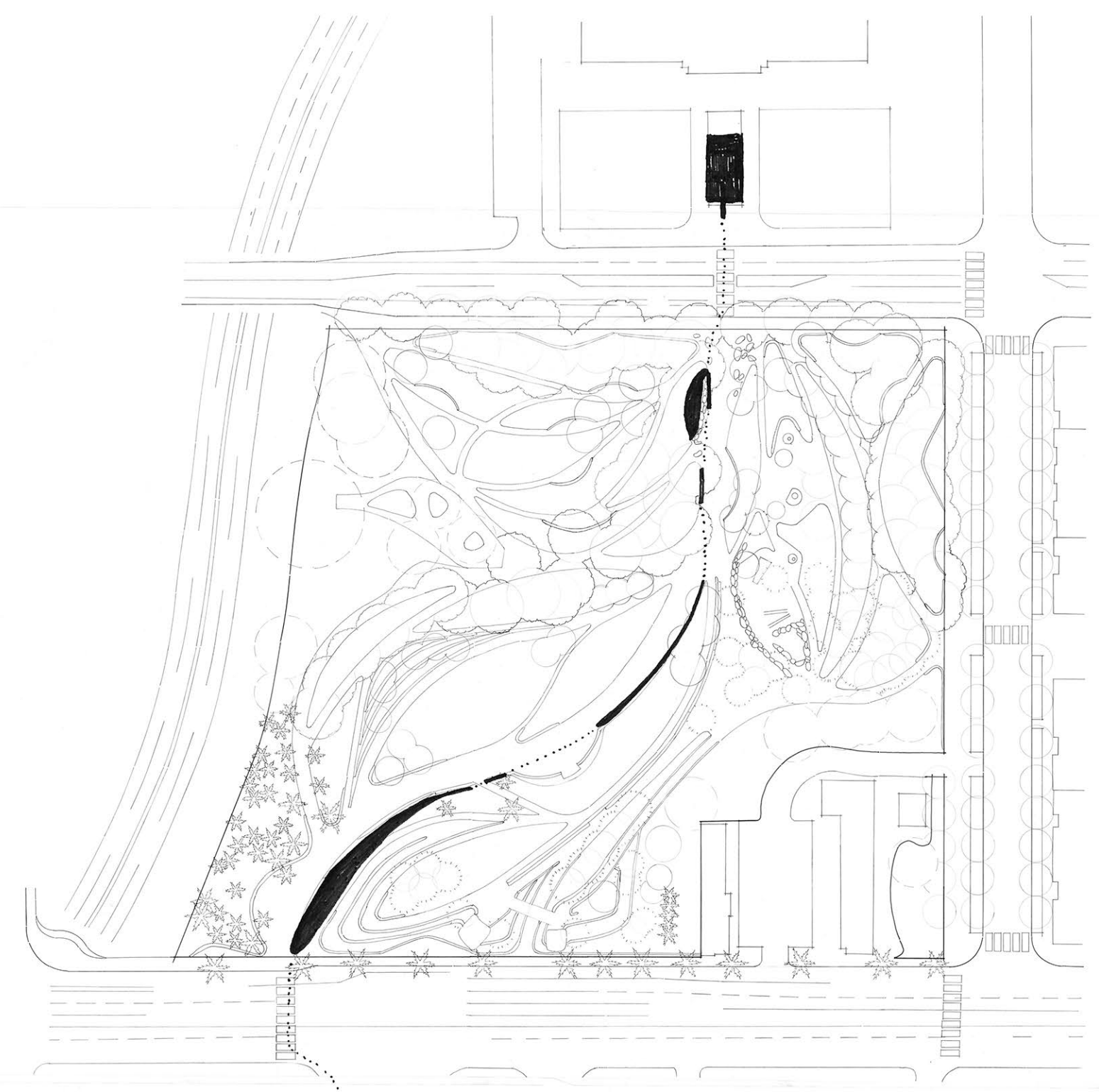


TONGVA PARK  
MARILENA  
WINTER 2022

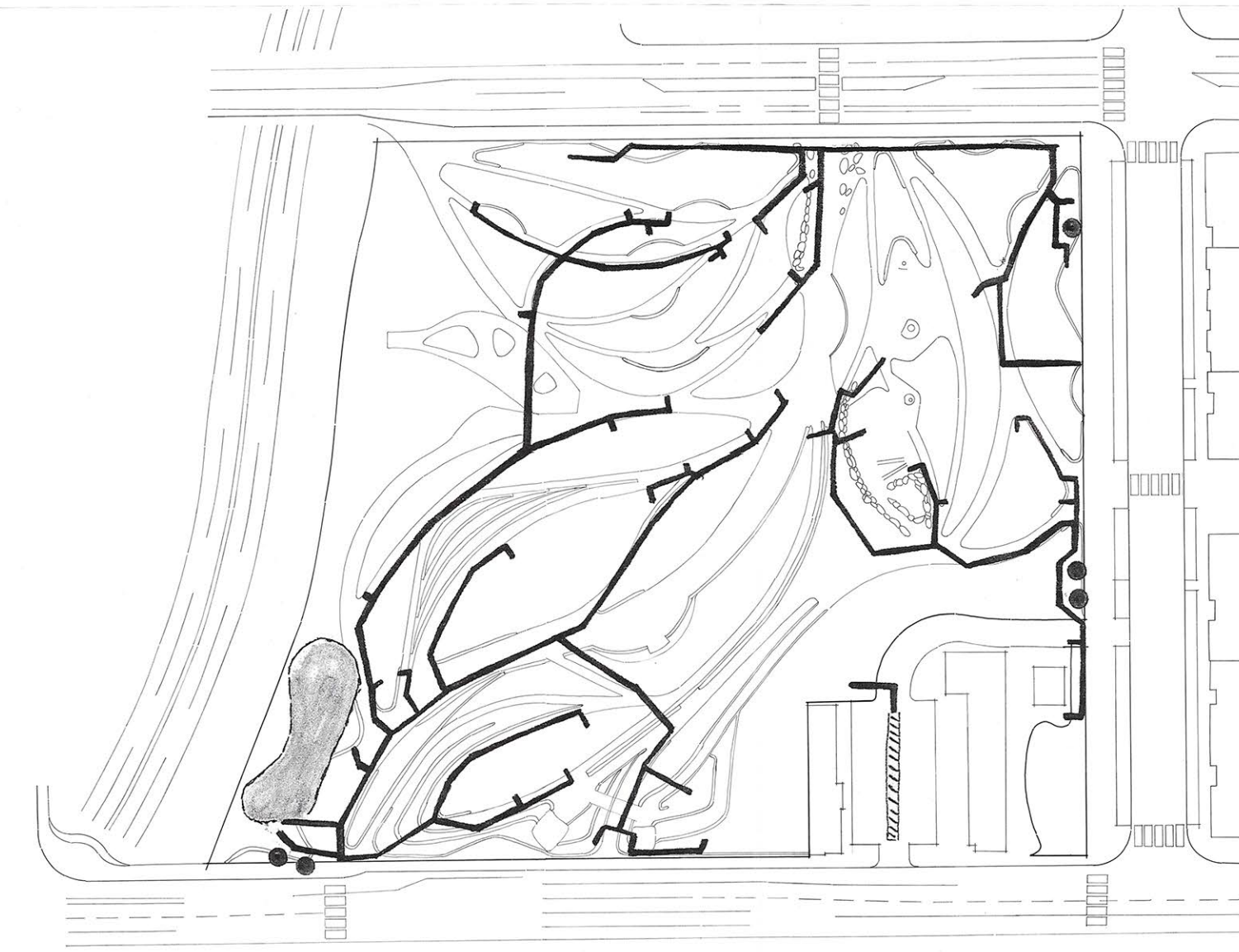


IRRIGATION WATER SUPPLY

from local runoff recycling facility

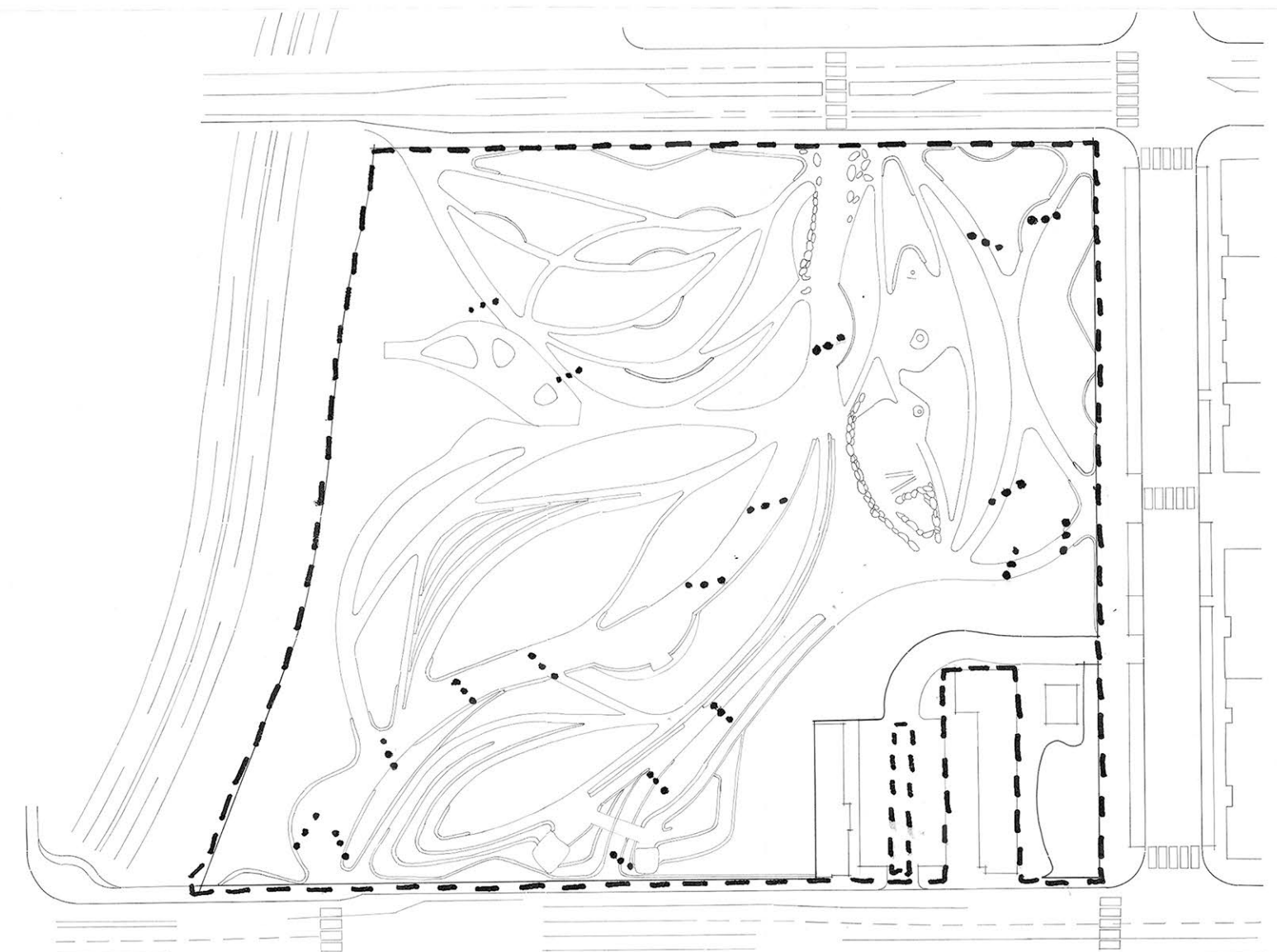


WATER FEATURE



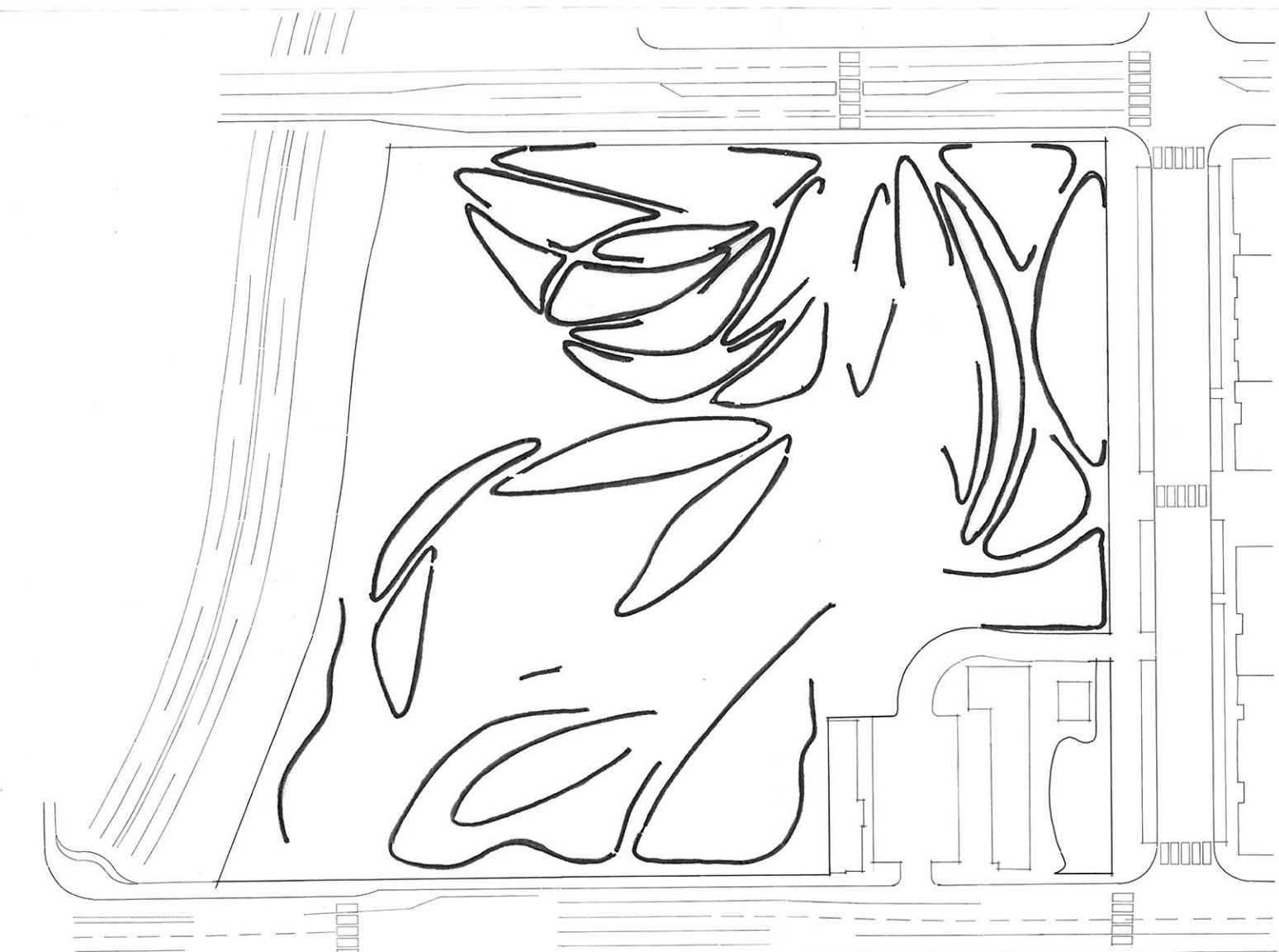
WATER MANAGEMENT

- DRY WELL
- STORM DRAIN
- ▨ INFILTRATION TRENCH
- SEDIMENT BASIN



EROSION CONTROL

- ▬ GRVEL BAG BERM
- CHECK DAM

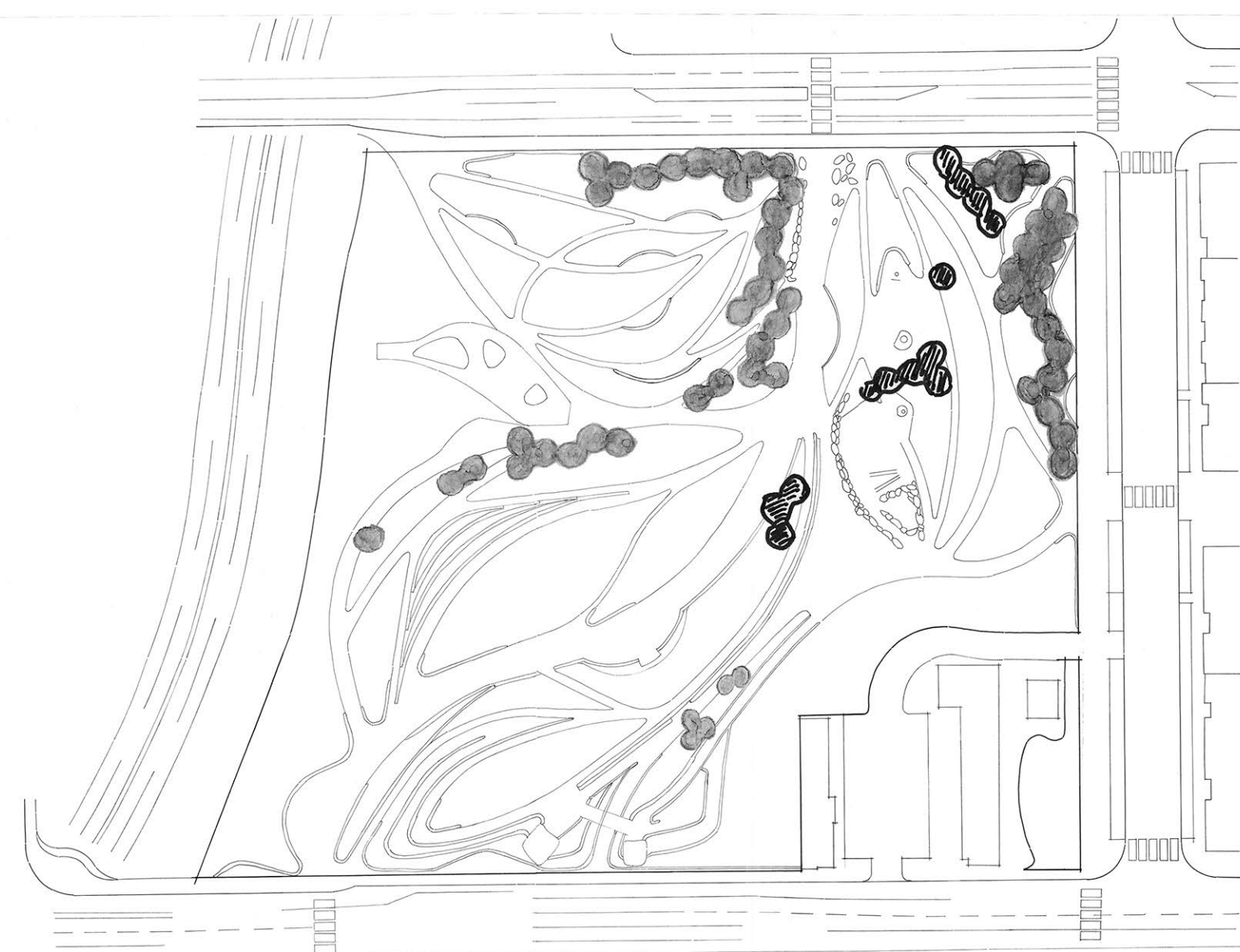


BIOSWALES



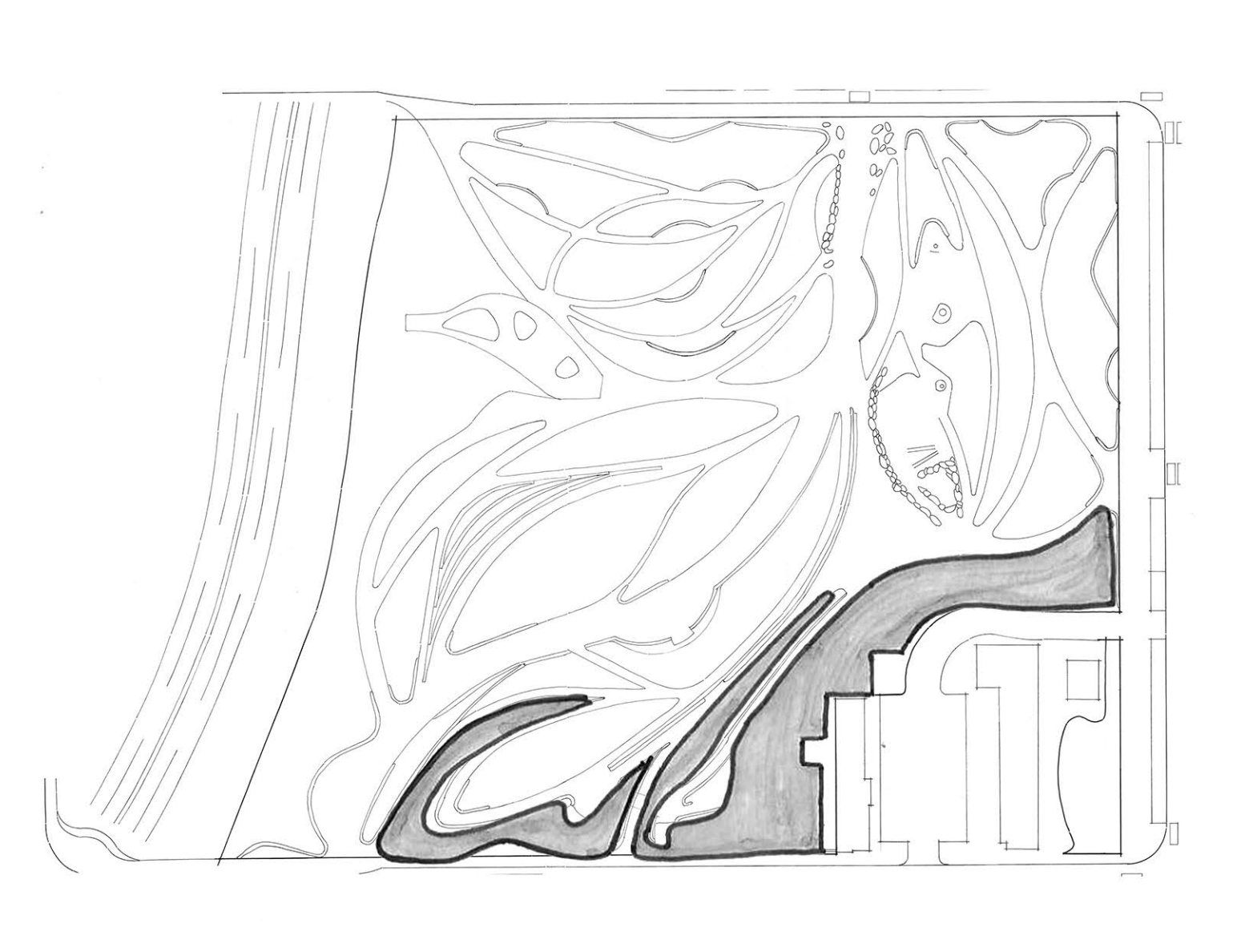
HYDROZONES

- ▨ VERY LOW
- ▨ LOW
- ▨ HIGH

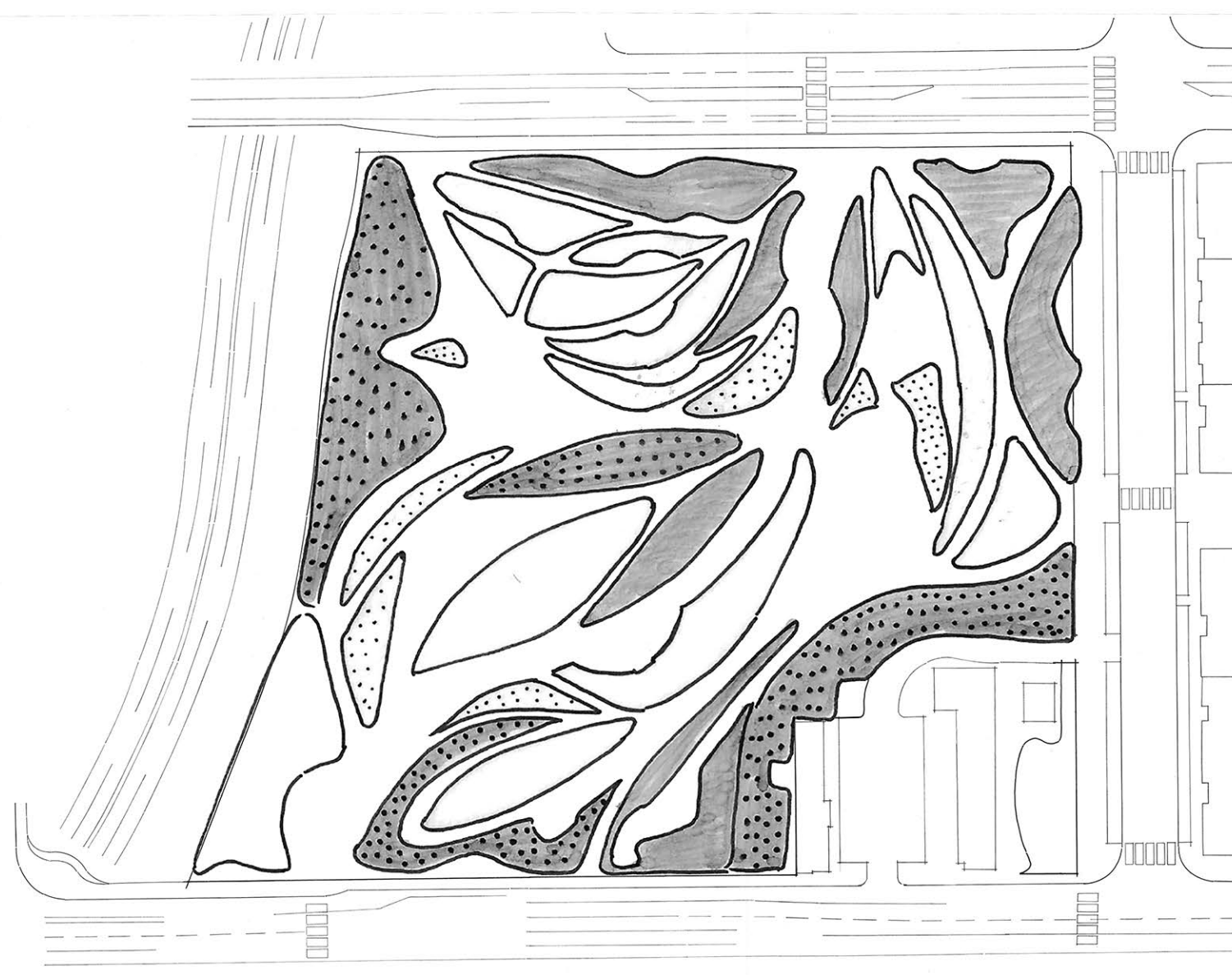


TREES

- NATIVE
- INVASIVE

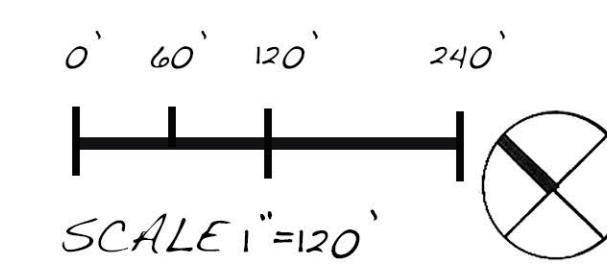


PLANTS USED BY TONGVA



% OF NATIVE PLANTS

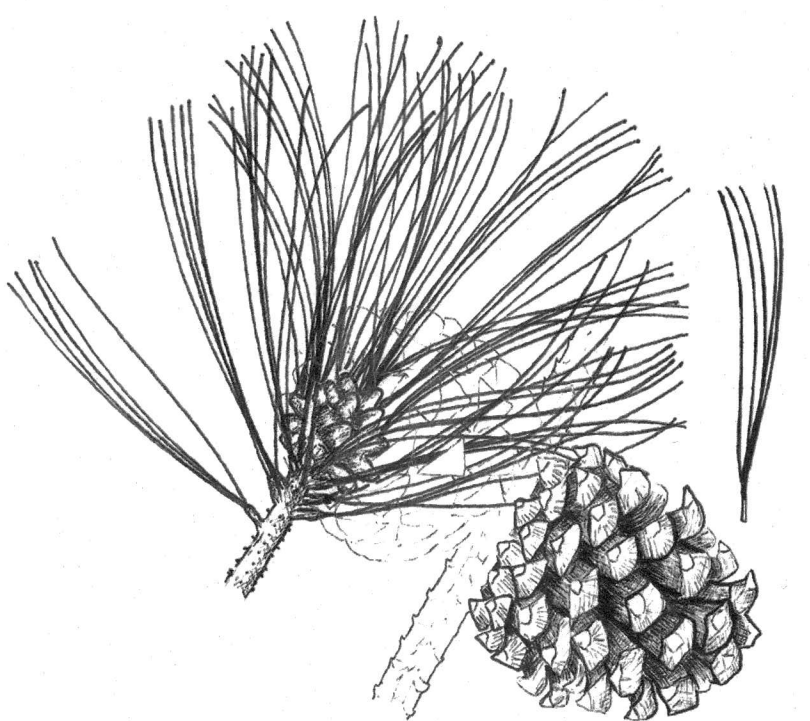
- ≤20%
- ▨ 20% < x ≤30%
- ▨ 30% < x ≤40%
- ▨ >40%



PAHHE' NEEHYAM  
 MY 3 AMIGOS  
 PAHHE' EYOOE'EEHYAM  
 OUR 3 AMIGOS  
 PAHHE' POMOO'EEHYAM  
 THEIR 3 AMIGOS



PASHIY



WESHAAXAR



WIRAAXAR



HARUNAR



SHEVEER

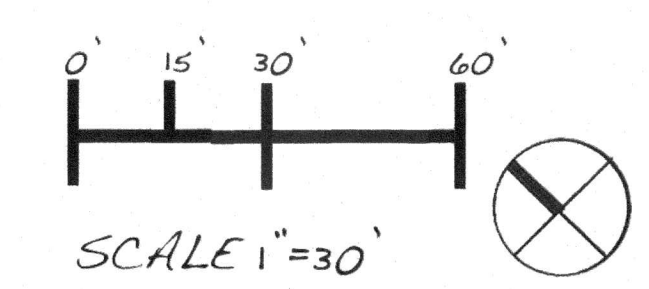
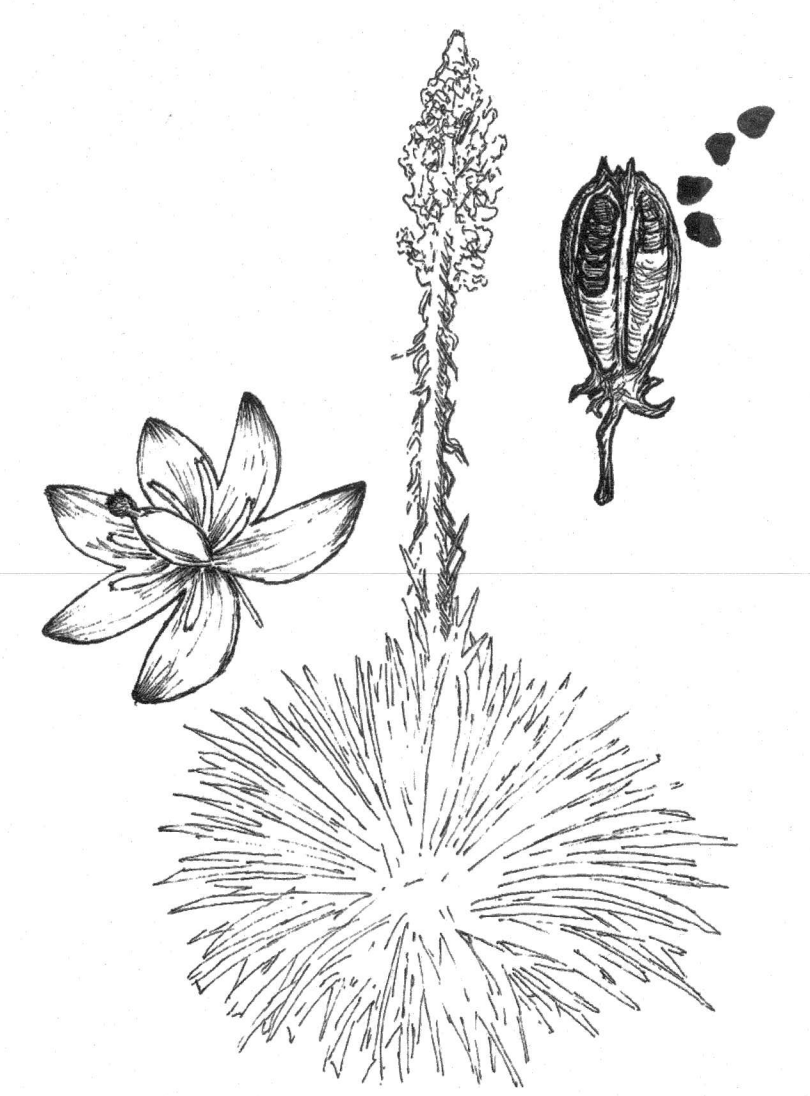
KWA'AAVET

TOMAAHOVET

TOTAA

'AHIKEN 'AHIIN  
 THE WIND'S BELONGING

PAAR 'APUUCHEN



XAROOCROT  
 MARILENA  
 'OCHOOCHOT 2022



MAIN STREET

OLYMPIC DRIVE

OCEAN AVENUE

I-10

3 AMIGOS

PICNIC AREA

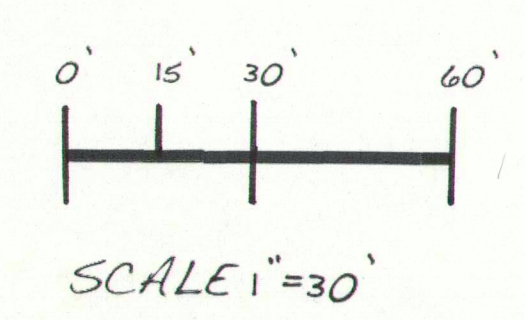
WIND SCULPTURE

WATER FEATURE

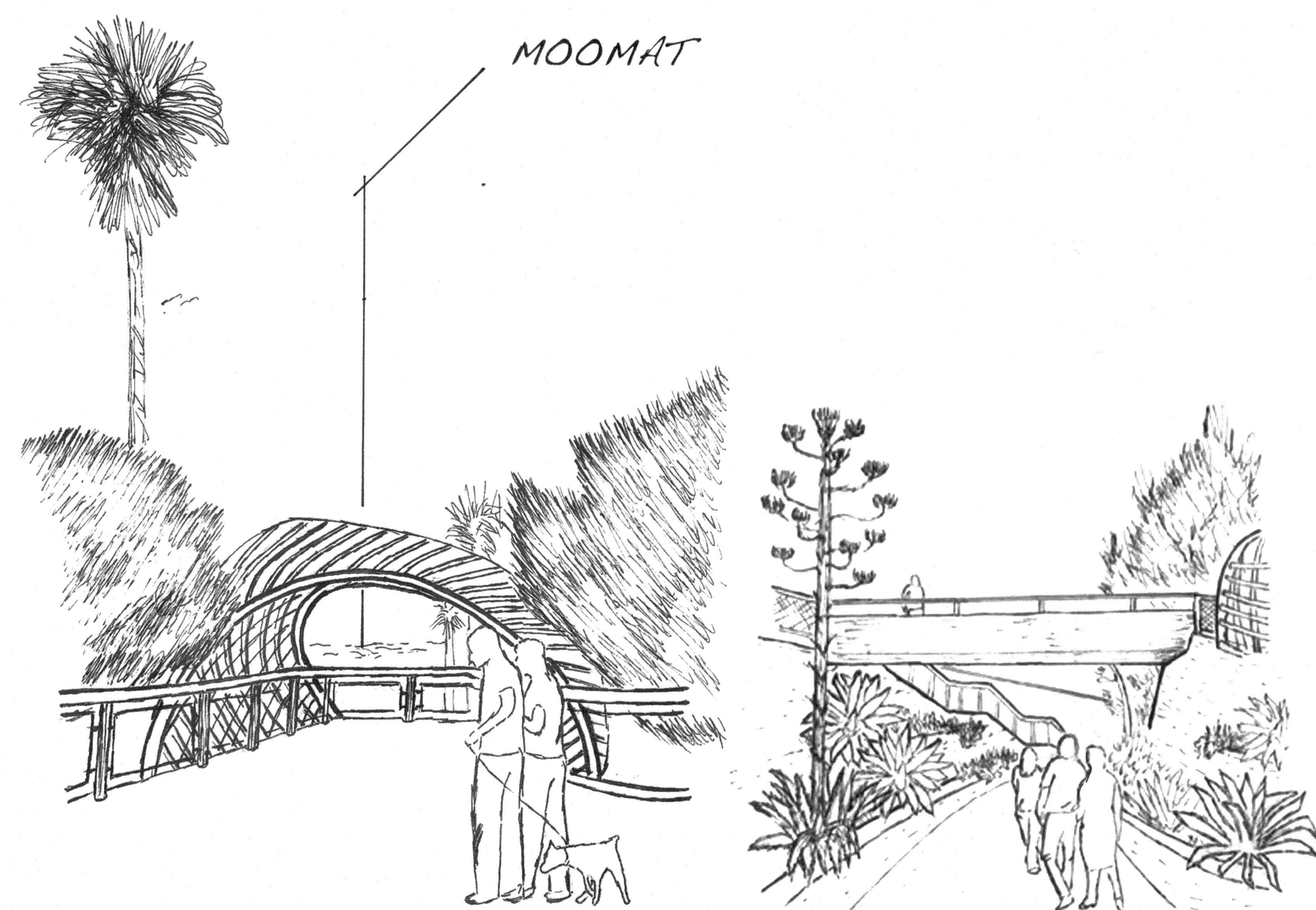
PLAY AREA

BOULDER

PINUS TORREYANA

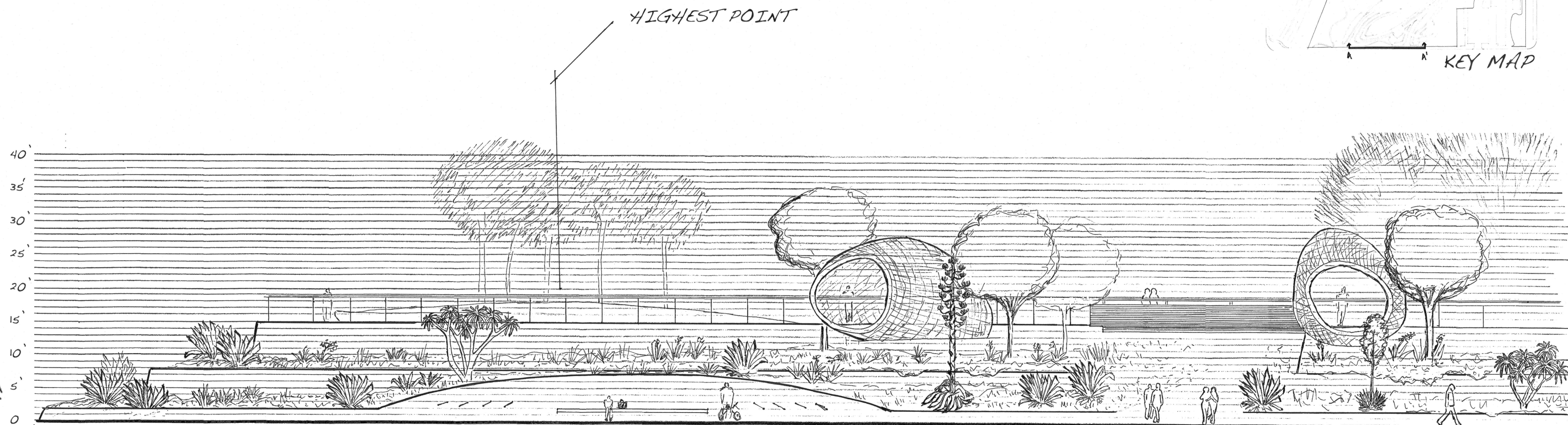


TONGVA PARK  
MARILENA  
WINTER 2022



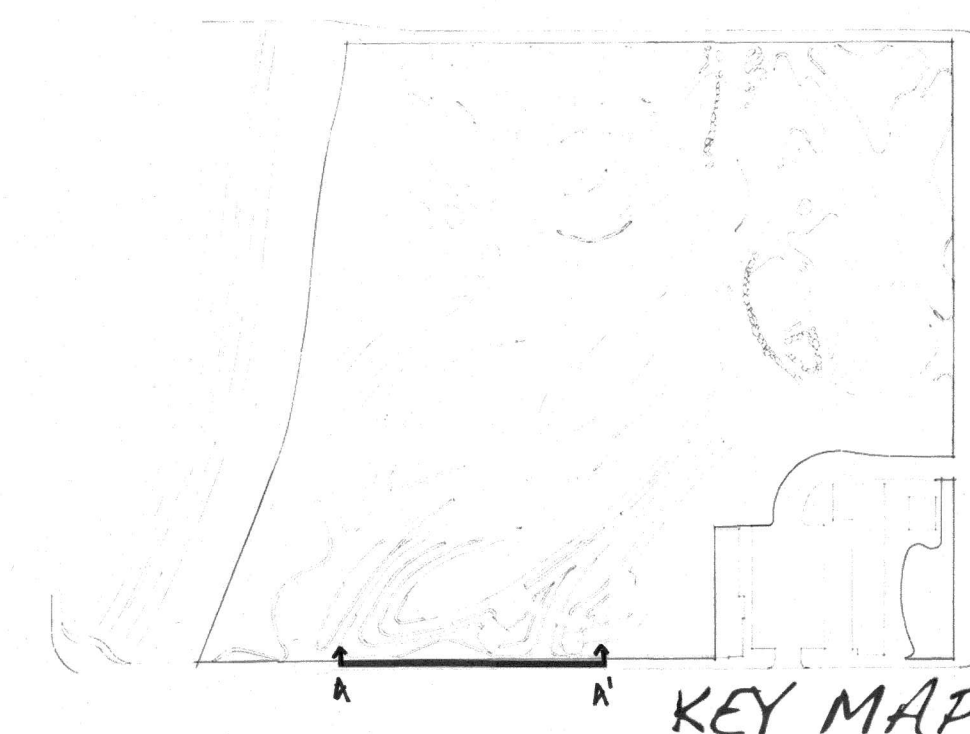
MOOMAT

PERSPECTIVES

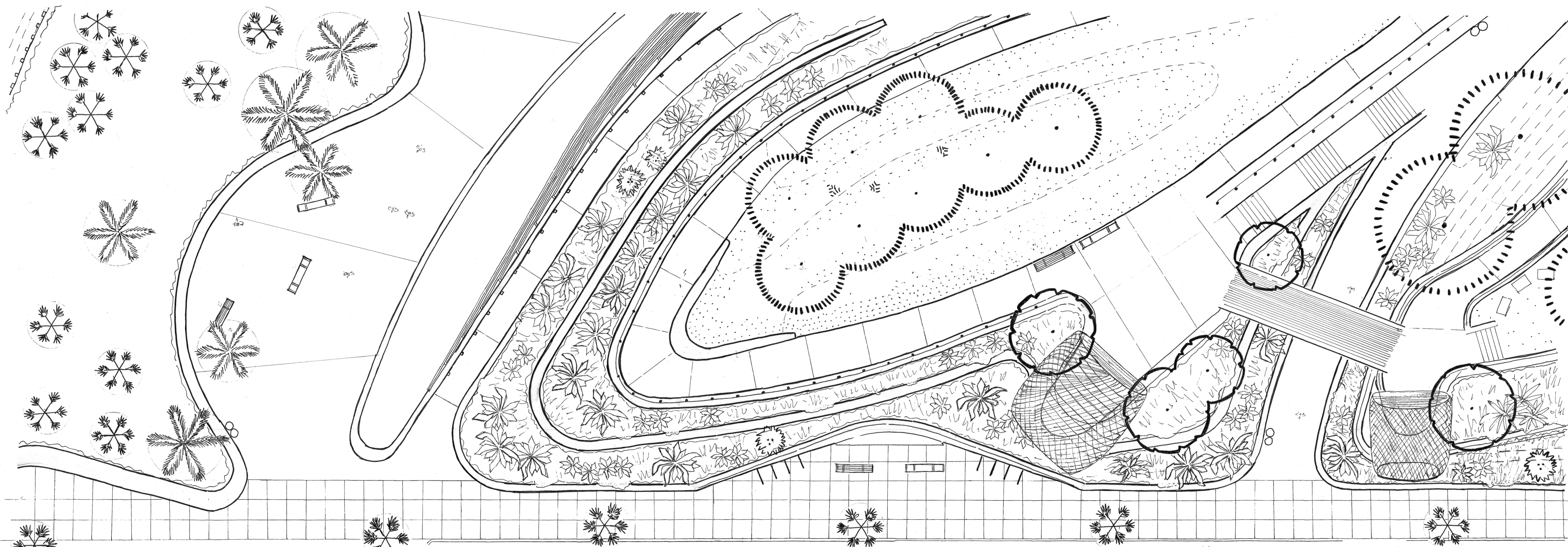


HIGHEST POINT

ELEVATION



KEY MAP



50'  
PRIMARY PARK ENTRANCE ON  
MOOMAT AVENUE.

0' 5' 10' 20'  
SCALE 1/8" = 1'-0"

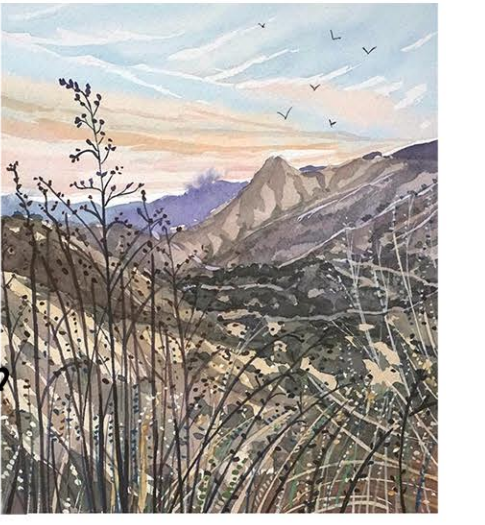
TONGVA PARK  
MARILENA  
WINTER 2022

ENLARGEMENT

# NARRATIVE & REFLECTIONS

I will start with the premise that if we are present and pay attention then we can experience life not in moments isolated from one another but rather as a continuum where every experience, feeling, or thought is connected to another. The design of our physical world; the extent to which spaces are built to reflect and respond to environmental, historical, and ethnocultural elements, can facilitate this continuity and it can also hinder it.

The case of Tongva Park is interesting in this respect and I will try to share with you my view of how the design of the park both facilitates and hinders this connection. The site is located in southern California, close to the Santa Monica pier. Parkland is quite limited in SM compared to other cities in California which makes an appropriate design even more important for optimal use of the space.



## CONNECTION TO CONTEXT AND CITY'S NEEDS

In a 2019 SM P&R Needs assessment report, the majority of SMS stated that they walk to parks, which makes the park's proximity to the residential complex, the commercial district, and the SM high school, an ideal location. The park entrances on Olympic Drive and Main Street allow for easy access for the residents of the area and the high school students respectively. A significant number of participants stated they drive or cycle to parks, hence the choice to analyse the vehicular circulation and parking places as well as bicycle lanes and racks. The site is easily accessible via either medium.

Observation decks by Ocean Avenue, allow for views of the Pacific Ocean forming another connection between the park and its context.

Analysing the programme of the park, the opportunities it provides for active recreation as well as the gathering and sitting spaces are in accordance with what SMS identify as main reasons for visiting parks. (If I had more time I would have liked to include an amenities diagram).

The design of the park also responds to environmental, both built and natural, factors. In the analysis I focus on water management as it is a major element in the design of the park, providing a link between city hall and Ocean Ave, and it is also one of the main environmental challenges facing southern California.

Water for irrigation is supplied from a local runoff recycling facility. Bioswales at the base of most mounds are connected via storm drains to dry wells. Looking at the hydrozones, with the exception of the turf areas, the choice of drought tolerant plants results in low or very low irrigation needs.

(If I was to redo sheet 3, I would have placed the Water Feature diagram, which shows the flow of water along the park's vertical axis, first. I would have also used a more fluid hatching technique for Hydrozones.)

## DISCONNECT - THE NAME

Where there is an uncomfortable disconnect, for me at least, is between the park's name and many of its elements. And I would like to invite you to consider for a moment, 'What's in a name?'. Why does a park need a name? In fact, why do any of us? We could instead be using an ID number which, unlike names, is unique. Names allow for classification and association of concepts and, like all words, they are immensely powerful. They give meaning to everything they touch, giving rise to the responsibility to use them appropriately. CONTEXT is everything.

The park was named by the City of SM after it had been designed yet it was given a name with established meaning and significance. Tongva - the traditional land caretakers of the Los Angeles basin and the southern Channel Islands from time immemorial.

The last row of analytical diagrams (on sheet 3) look at planting in the park. Most trees are not California natives (only the sycamores and the torrey pines are).

Looking at the rest of the plants in each planter, the % of native plants here is calculated by dividing the # of native plants with the # of total plants in each planter. There are limitations to this approach as different plants occupy different amounts of space and some plants may be annuals whereas others are perennials. Nevertheless, the overall picture is quite telling; there are entire areas of the park with no native plants and only one planter where the majority of the plants are native. The disconnect gets even stronger when we look at planters that contain plants used by the Tongva people. They only exist in the two planters by Ocean Ave.

Conversations with members of the Tongva tribe and ethnobotanists suggest that there had been no input from the Tongva people at any stage of the park's design. Although no attempt has been made from my part to verify this account, it is evident from the planting material that there is nothing to make Tongva Park a Tongva park. As such, there is no foundation for the association a visitor of the park will inadvertently make between the park and Tongva - the world, the people, the customs.

In the B&W illustrative (to which I would have liked to include shadows if I had more time), I have chosen to include illustrations of native plants and primarily plants used by the Tongva people. Callouts are in the Tongva language with some translations to English where the terms are equivalent but not exactly the same. My intention here was to give a feel of what the Tongva language sounds like and also give some insight into nuances of experience. For instance, in the Tongva language, there is not a way to express the phrase 3 Amigos - friend is a noun that does not exist without possession - a concept that does not stand on its own. Possessing the quality of being a friend, requires that there is a person one is a friend OF. How might one's experience of the park be different if they had not had the words of 3 amigos but instead thought of the trees as 'their' 3 amigos, or 'our' 3 amigos?

Here I also intentionally include the name of the road off Ocean Ave - Moomat (ocean) Ahiko (wind) Way. This street is also depicted in the parti as the curve with the arrowhead also making reference to the direction of prevailing winds. The horizontal line of the parti represents the ocean and the vertical curve the flow of water through the park connecting city hall to the ocean. With the 3 curves intersecting and then diverging I also wanted to make reference to the connection and the disconnect.

For the enlargement - chose area by Ocean Ave because of the observation points and the planting, some of which is native to Tongva lands. (If I had more time I would have included shadows on the enlargement and perspective drawings. I would also like to resolve the issue on the elevation with the background guide lines being too dark - I used a 3H pencil and expected they would be lighter).

One of the best days I had this term was a Sunday afternoon I went to the park and spent hours trying to identify plants shown on the B&W illustrative. I took the Taxonomy class this term and really enjoyed studying plants closely, looking at their characteristics and getting to the bottom of what makes a plant belong to the family that it does. Close to sunset, we went up to the observation deck and peered. And I think if one looks beyond the concrete and the asphalt and the rest of our terrible constructions and their pollution, if one focuses on the vanishing point, most of these vanish and one can begin to imagine what Tongva might have looked like and smelled like and sounded like. And this is why I think that there has been a missed opportunity to give the appropriate context so that the design of Tongva Park would reflect its name avoiding the disconnect it now displays.



## SPECIAL THANKS TO:

LUISA MILLICENT for her inspiring watercolour work of the landscape of California and for generously permitting me to use her work in my project

PROF. PAMELA MUNRO for her infectious enthusiasm about the Tongva language, for her time and help without which this project could not have taken the form that it has

My DG1 teacher DAVID SQUIRES for his high expectations and insistence on process and technique

My DG2 teacher REBECCA SCHWANER for encouraging me (challenging me even) to experiment and make decisions

My classmates for the motivation and for being my reality check agents

TONGVA PARK  
HYOONSHMEN'AR: MARILENA LEWANDOWSKI  
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