

LANDSCAPE DESIGN 6 - STEVEN CHAVEZ

AIMEE KIRBY - SUMMER 2024

THE TUNJUNGA WASH

&

THE GREAT WALL

OF

LOS ANGELES

A woman with dark, wavy hair, wearing a black tank top, is painting a mural on a wall. She is holding a paintbrush in her right hand and a small jar of red paint in her left hand. The mural features abstract, colorful shapes in shades of orange, yellow, blue, and purple. The background is a blurred indoor setting with shelves and various items.

INTRO : 1 - 5

SITE HISTORY AND CONTEXT: 6 - 14

SITE INVENTORY AND ANALYSIS: 15 - 15

OPPORTUNITIES AND CONSTRAINTS: 19 - 20

CONCEPT DESIGN: 21-

“A TATTOO ON
THE SCAR WHERE
THE RIVER ONCE
RAN”

JUDY BACA



gettyimages
Credit: Barbara A

THE TUJUNGA WASH

The Tujunga wash is a 13 mile tributary of the Los Angeles River located in Los Angeles California. The stream is mostly dry throughout the year however during rain events the it's volume and flow significantly increases. The channelization of this stream is due to flood control measures which is at it peak between the months of November to April. Tujunga means "Old Woman's Place", and comes from the ancestral tribes of the Tongva and Fernandeno tribes who occupied this area.

Portions of the old Tujunga Wash can still be seen south of Oxnard Street, where Tongva settlements were once located. The stream begins in the San Gaberial Mountains at the Big Tujunga Resivoir, which was created by the Big Tujunga Dam built in 1931.

Tujunga Wash was channelized in the 1950's hoping to curb flooding in the developing area, but also halting the wash's natural function. Areas along the Tujunga wash are actively being restored, brining back habitat for wildlife, nesting birds as well as education and recreation.

Areas just north of our project have already been completed. This Project is know as, "The Tujunga Wash Green and Stream Restoration Project". Currently the project has restored nearly 3000 feet of the wash below Hansen Dam.

This project focus on cleanses and filtering storm water through a naturalized stream bed.

It diverts up to 350,000 gallons of water a day, which is filtered back into the ground. This is enough water to give almost 760 families clean drinking water for a year! The Tujunga Wash is not only a cultural heritage site, it is a place where ecology and human development meet. It has great potential to be restored to a more natural state while also mitigating flood risks.

The Tujunga wash is also home to Judy Baca's 2,.754 foot, social realism mural titled "The Great Wall of Los Angeles" which depicts, overlooked portions of Los Angeles history.



THE GREAT WALL OF LOS ANGELES

The Tujunga Wash is the project site of activist and artist Judy Baca. Titled "The Great Wall of Los Angeles", this 2,754 foot long mural runs along the west side of the Tujunga Wash Channel between Burbank Avenue and Oxnard Street. The mural depicts often overlooked portions of California's history, including native Americans, minorities of all kinds, LGBTQ and civil rights figures. In 1974, the Army Corp of Engineers reached out to artist and activist Judy Baca, who was also a consultant on the Tujunga Green Belt Project, about the opportunity to create a mural along a new park and bike path. She agreed and two years later the project began.

The project was completed by the help of many community organizations, government agencies as well as the donations from corporations and numerous foundations.

The project was mostly executed by young people who were referred by the criminal justice department. In addition, the project also included 5 historians and 10 artists, which included the likes of Judy Chicago, Isabel Castro and Yreina Cervantez among many others. The style of mural is social realism, known for drawing attention to the social and political climates of the working class experience. Notable social realism painters are, Diego Rivera, David Alfaro Siqueiros, and the mujeres muralistas. The content of the mural is also included in adjacent Grant High School and Valley Colleges curriculum. Baca refers to the mural as, "a tattoo on the scar where the river once ran". Evoking the ecological past of the once flowing stream. It only makes sense the intimate history should be the subject of the artwork. Baca took time to study mural techniques and preservation at the Taller Siqueiros Institute in the summer of 1977. During this time she directly studied the work David Alfaro Siqueiros. Who's style is evident in the final product.

Judy Baca taught at class at UCLA titled "Beyond the Mexican Mural" between 2006 and 2007 where new sections of the mural were conceptualized with the students. Then in 2011 the mural was completely restored. Concepts were created by Why Architects for a pedestrian bridge, it is currently under construction. In addition, LACMA is currently housing the process of the creation of the new segments, ranging from years 1960 and onward, which are currently being painted at their facilities and will be transported and installed on the site on the eastern side of the channel. Judy Baca also runs The Digital Mural Lab and the Social and Public Art Resource Center.



HISTORICAL TIMELINE

- **Circa 300 BC** - The Tataviam (later Fernandeno) people inhabit what is now the San Fernando Valley.
- **Circa 500 AD** - Tongva Indians settle in the Los Angeles basin. Some accounts say they displaced the Chumash. By the 16th century, the region's main village will be called Yang-Na, near present-day Los Angeles City Hall.
- **Pre 1750** - Native People occupy the areas along the Tujunga Stream.
- **1769** - Spanish explorer Gaspar de Portola explores the area to open up a land route to the port of Monterey and establishes the first Spanish settlement in the area.
- **1771** - The San Gaberial Mission Completed.
- **1781** - The missions orchestrated the construction of zanjas throughout the new Los Angeles settlement.
- **1781** - A group of 11 families comprising 44 Mexicans settles by the river. Felipe de Neve, Governor of Spanish California, names the settlement El Pueblo Sobre el Rio de Nuestra Señora la Reina de los Angeles del Río de Porciúncula.
- **1822** - Era of Mexican Rule
- **1847** - Battle of Rio San Gabriel. The United States takes control of Los Angeles. Treaty of Cahuenga is signed in the pass between Los Angeles and the San Fernando Valley.
- **1848** - Treaty of Guadalupe Hidalgo. Mexico formally cedes California to the United States, and all residents are made U.S. Citizens.
- **1850** - Los Angeles is incorporated as a municipality, and California becomes the 30th state in the union.
- **1871** - Isaac Newton Van Nuys buys 60,000 acres of land in the southern San Fernando Valley.
- **1913** - After William Mulholland engineered an aqueduct to bring in water from the Sierra Nevada.
- **1914** - Floods inspire the need for channelization.
- **1931** - Big Tujunga Dam was built by Los Angeles County, the source of the Tujunga wash.
- **1938** - The Great Los Angeles Flood which breaks the Tujunga Wash levee.
- **1938** - In response to the floods, Los Angeles begins concrete channelization of the La River.
- **1950** - Tujunga Wash is channelized.
- **1960** - Channelization of the LA River and its tributaries is completed.
- **1970** - Appollo 13 Launched, The First Earth Day, Kent State Massacre,
- **1970** - Self Help Graphics is founded, Sister Karen Boccalero, Carlos Bueno, Antonio Ibañez and Frank Hernandez founded Self Help Graphics in a garage in Boyle Heights. It is a leading non-profit visual arts center serving communities of Los Angeles. Self Help Graphics' mission is to drive the creation of new work by Chicano and Latino artists through fine art printmaking and multiple visual art forms.
- **1970** - Azlan publication founded at UCLA, Mejeres Muralist start painting together, influences that would help drive the creation of the mural.
- **1974** - Army Corps of Engineers, which controlled the Tujunga Wash channel, commissioned artist Judy Baca to transform the wash with a mural.
- **1976** - The first 1,000 feet of the mural (35 segments) were completed in nine weeks during the summer of 1976 by a team of at-risk youth between 14 and 21 years old.
- **1983** - The Tujunga channel flooded abruptly. Artist and assistant project director Beatrice Plessnor ensured all the young mural makers made it out of the channel safely, but she was swept seven miles down. Rescued by the fire department, Bea survived.
- 1984- The Great Wall of Los Angeles Mural project concludes.
- **2006-2007** - Baca's students used the Great Wall methodology to record and conceptualize various historical events of the 1960s for the extension of the Great Wall of Los Angeles. Students focused on events between 1956 and 1972 as references for drawing imagery.
- **2007** - Why Architects create the new pedestrian bridge across the Tujunga Wash.
- **2011** - Tujunga Dam seismic retrofit occurs.
- **2011** - SPARC completed a major restoration of the Great Wall of Los Angeles. A massive undertaking, every segment of the 2,750ft was cleaned, examined, and treated to bring it back to its original state of brilliant color.

HISTORICAL TIMELINE

- **2014** - A bridge will allow visitors to the mural to get closer to the art. The bridge was supposed to be part of the 2011 refurbishing project but was never completed. The Los Angeles County Board of Supervisors approved a plan for the pedestrian bridge in 2014.
- **2017** - L.A. City Planning's Office of Historic Resources (OHR) has championed the official historic designation of this important San Fernando Valley cultural landmark, and in 2017 successfully nominated the Great Wall of Los Angeles for listing in the National Register of Historic Places.
- **2017** - The Great Wall of Los Angeles was declared a National Historic Site by the U.S. Department of Interior.
- **2023** - Painting in the River of Angels: Judy Baca and The Great Wall Exhibition at LACMA.
- **2024 - 2025** - Painting in the River of Angels: Judy Baca and The Great Wall Exhibition at LACMA
- **PRESENT** - Sections of the years 1960-1990 are being consired and actvely created for the mural.



PROJECT SITE BEFORE URBAN DEVELOPMENT



CREW WORKING ON PAINTING THE MURAL



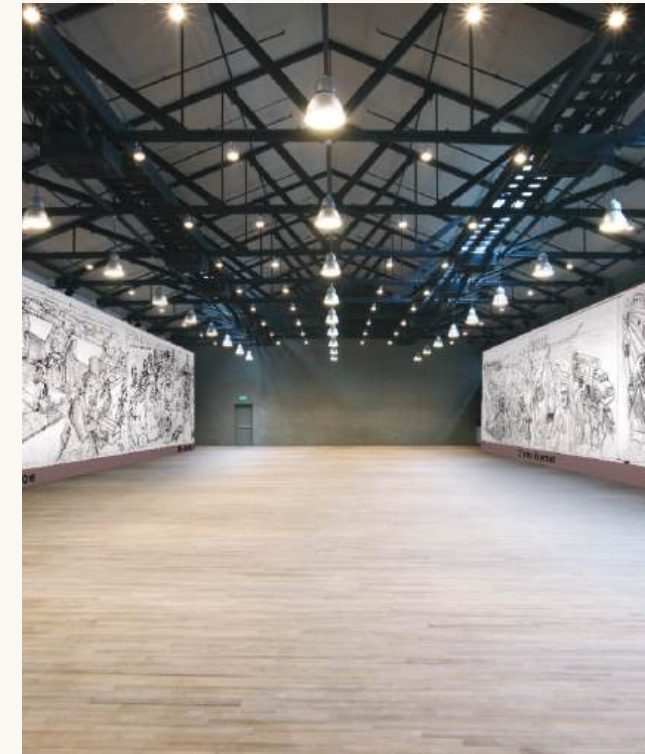
PROJECT SITE IN 1922



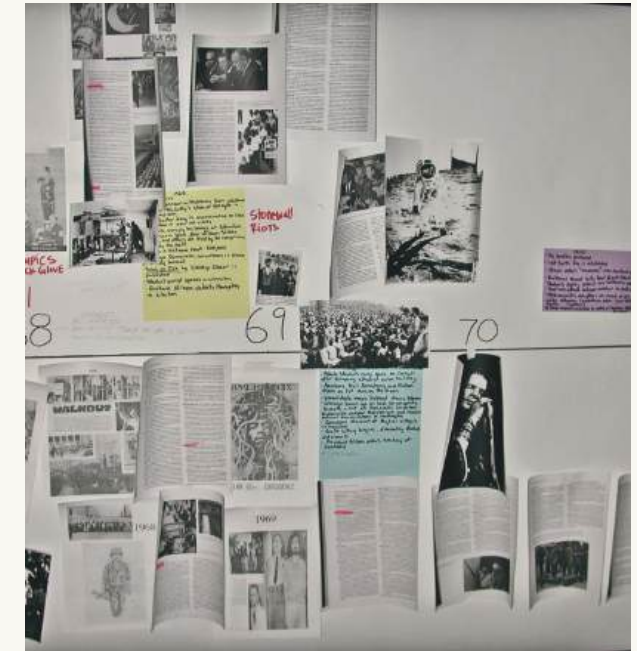
TUJUNGA WASH CONSTRUCTION



LACMA EXHIBITION



LACMA EXHIBITION



NEW CONCEPT DEVELOPMENT 60S - 90S



DEVELOPMENT OF MURAL



WHY ARCHITECTS PEDESTRIAN BRIDGE CONCEPT

THE TUJUNGA WASH AND THE LA RIVER

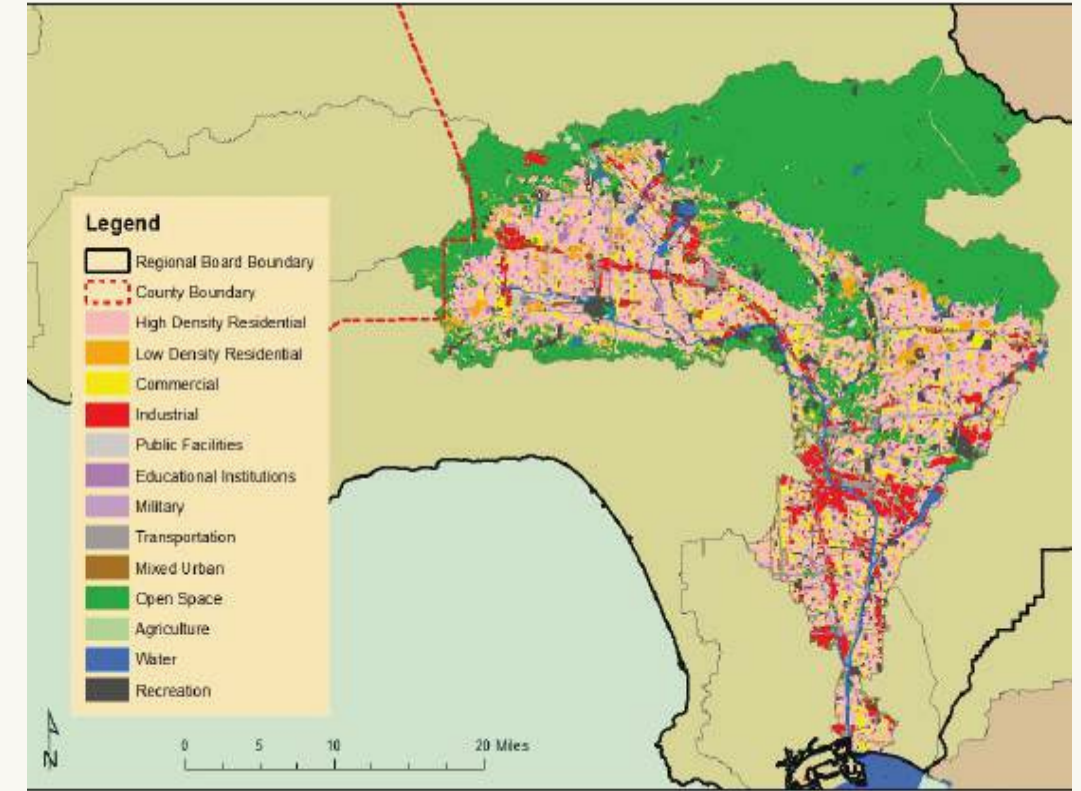
The Los Angeles River Watershed is one of the largest in the Region at 824 square miles; the river is 55 miles long. It is also one of the most diverse in terms of land use patterns. Approximately 324 square miles of the watershed are covered by forest or open space land including the area near the headwaters which originate in the Santa Monica, Santa Susana, and San Gabriel Mountains. The rest of the watershed is highly developed. Major tributaries to the river in the San Fernando Valley are the Pacoima Wash, Tujunga Wash (both drain portions of the Angeles National Forest in the San Gabriel Mountains), Burbank Western Channel and Verdugo Wash (both drain the Verdugo Mountains). Due to major flood events at the beginning of the century, river was lined with concrete.



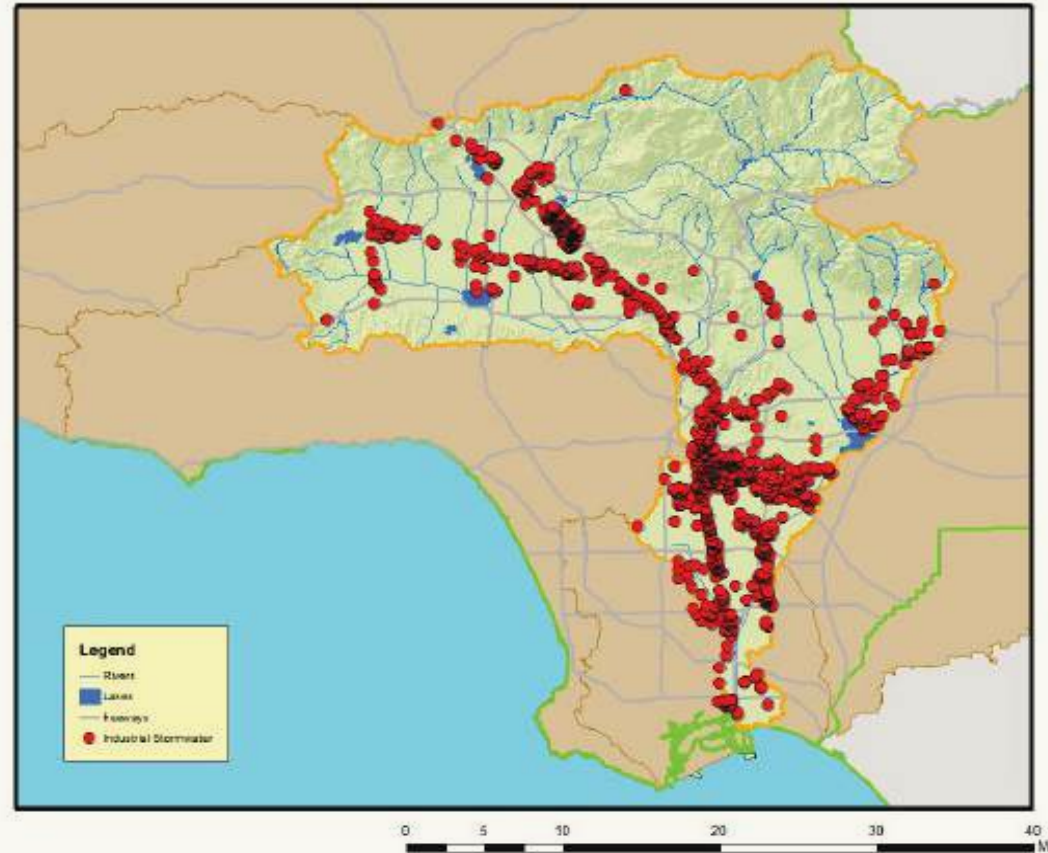
LA RIVER WATERSHED



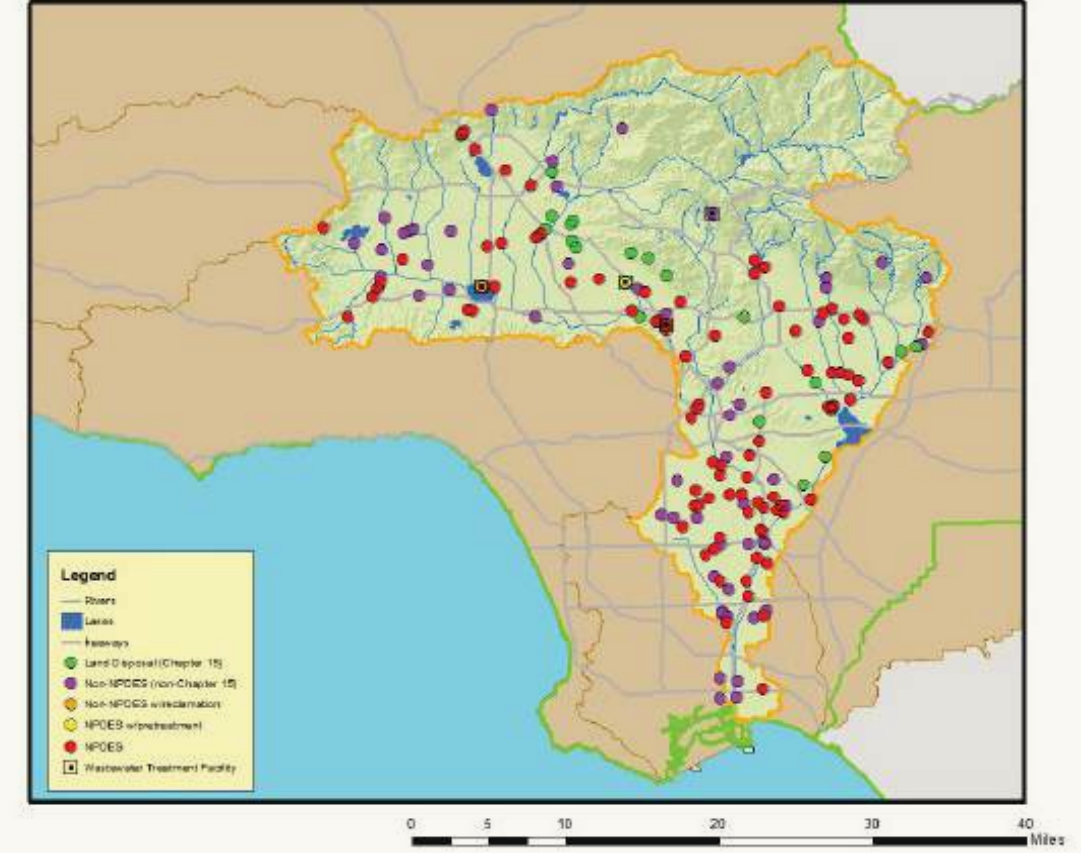
LAND USE IN THE LOS ANGELES RIVER WATERSHED



INDUSTRIAL STORM WATER DISCHARGE



NON STORM WATER DISCHARGE



• https://www.waterboards.ca.gov/rwqcb4/water_issues/programs/regional_program/Water_Quality_and_Watersheds/los_angeles_river_watersheds

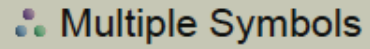
STORM DRAIN INLETS, SEWER AND STREETLIGHTS

LEGEND

Street Lights



Sewer Structures



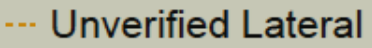
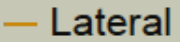
Sewer Fees



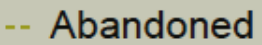
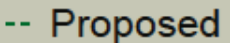
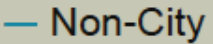
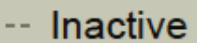
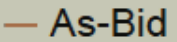
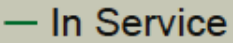
Sewer Flow Direction



Sewer Laterals



Sewer Pipes



Sewer Easements



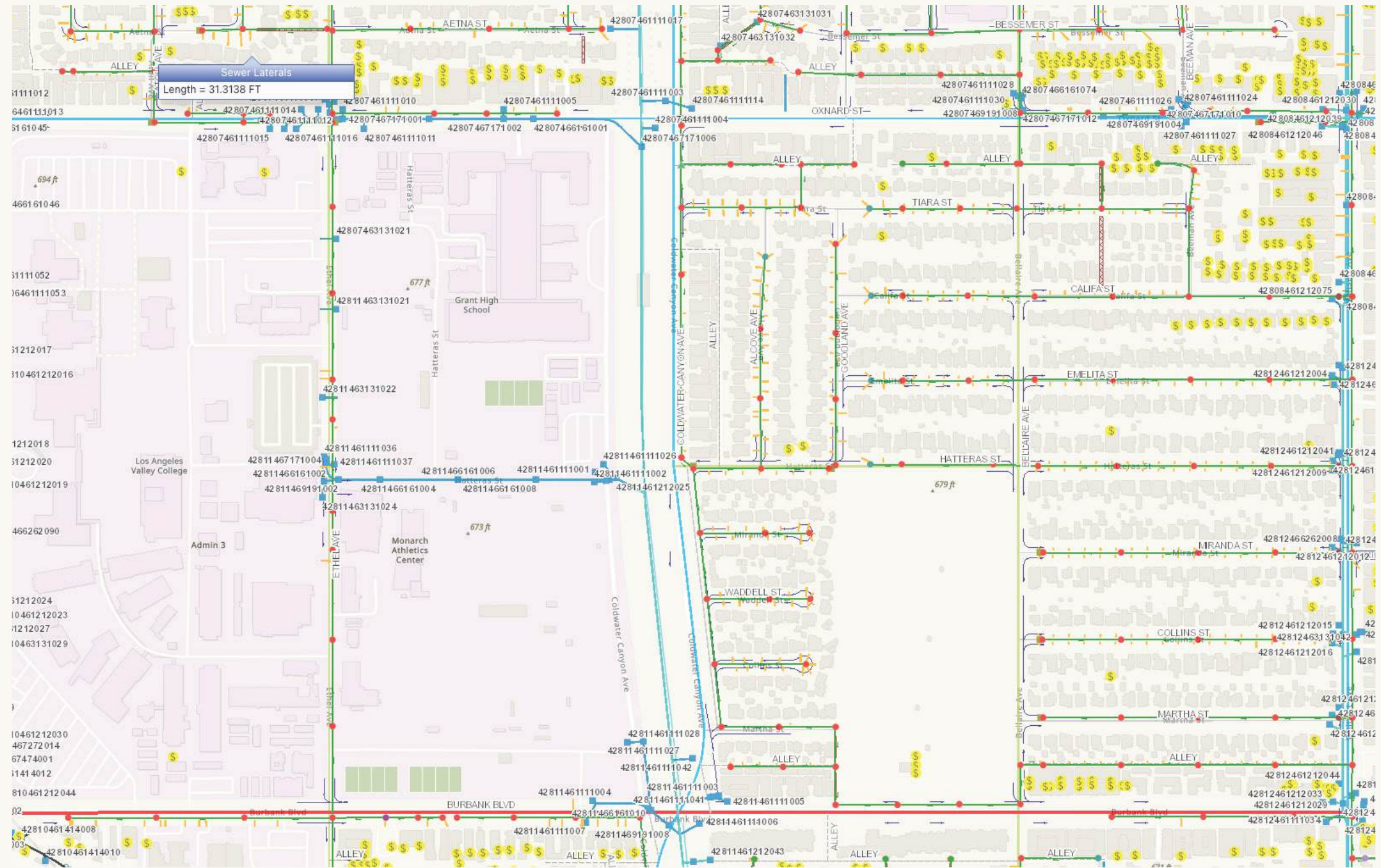
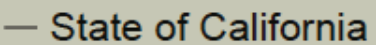
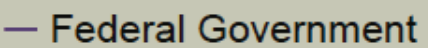
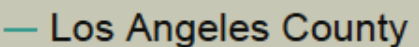
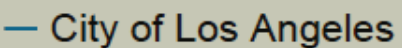
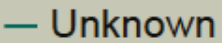
Storm Drain Inlets



Storm Flow Direction



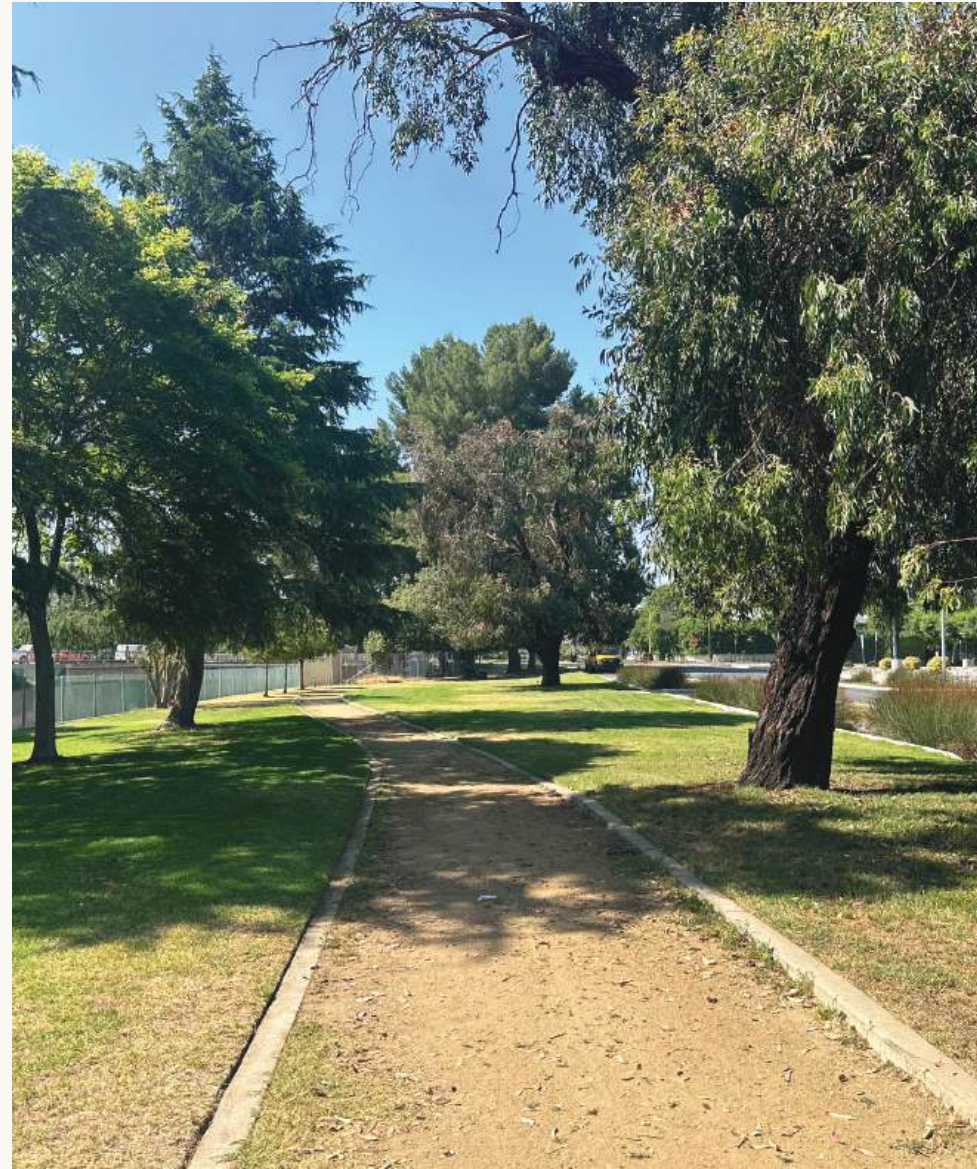
Storm Pipes



• <https://navigatela.lacity.org/navigatela/>



LOOKING SOUTH DOWN CHANNEL



PEDESTRIAN PATHWAYS



LOOKING NORTHWARD TOWARDS THE MURAL



LAWN, OPENSACES, AND MATURE SHADE TREES



DRY LAWN



MINIMAL SEATING AREAS



2,754 FOOT LONG HISTORICAL MURAL

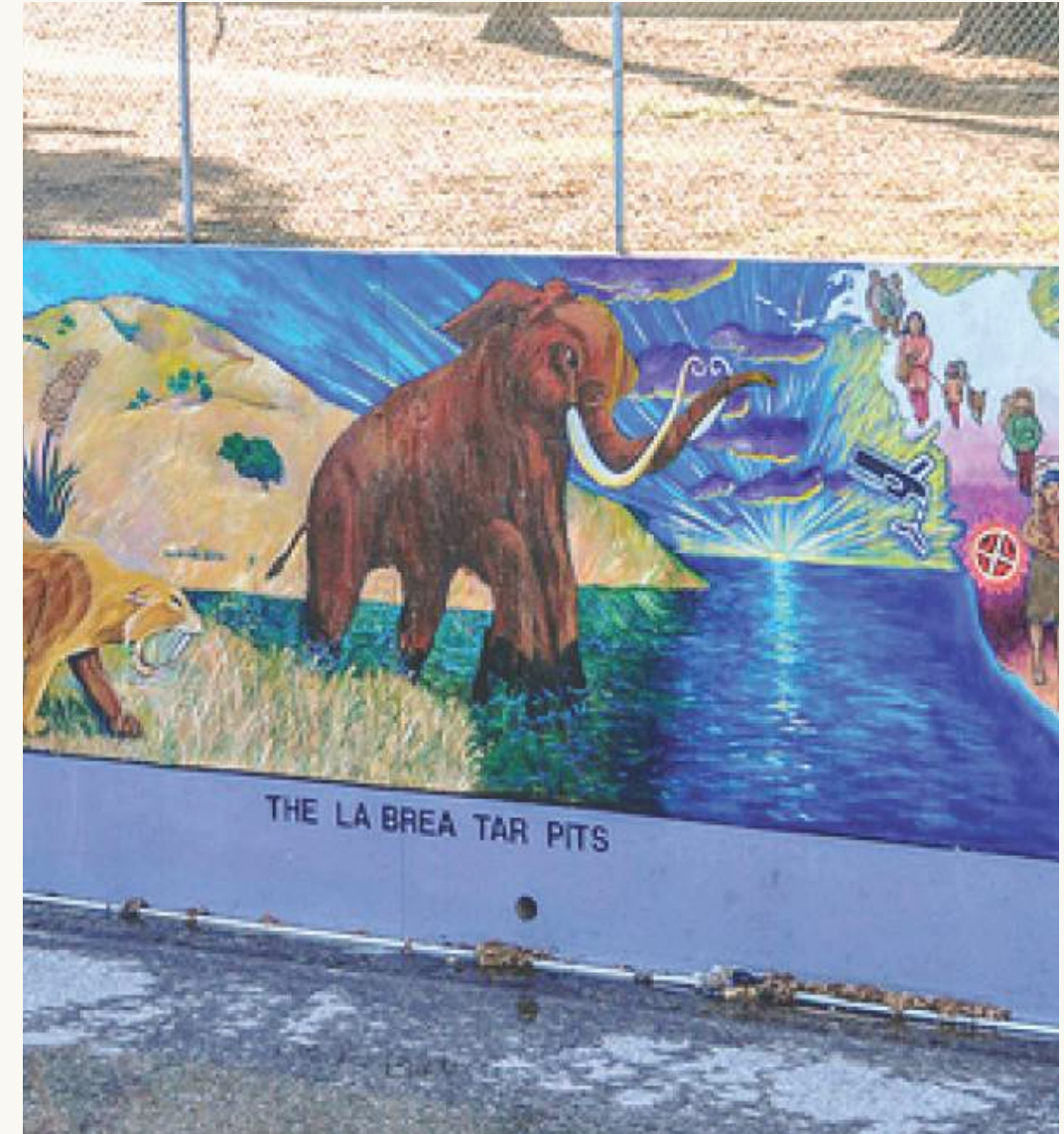
Photo Courtesy /Office of Historic Resources



BIO SWALES IN THE SOUTHWEST PARKING LOT



BIO SWALES IN THE SOUTHWEST PARKING LOT



BEGINNING OF THE MURAL



VIEW OF THE MURAL FROM EAST SIDE

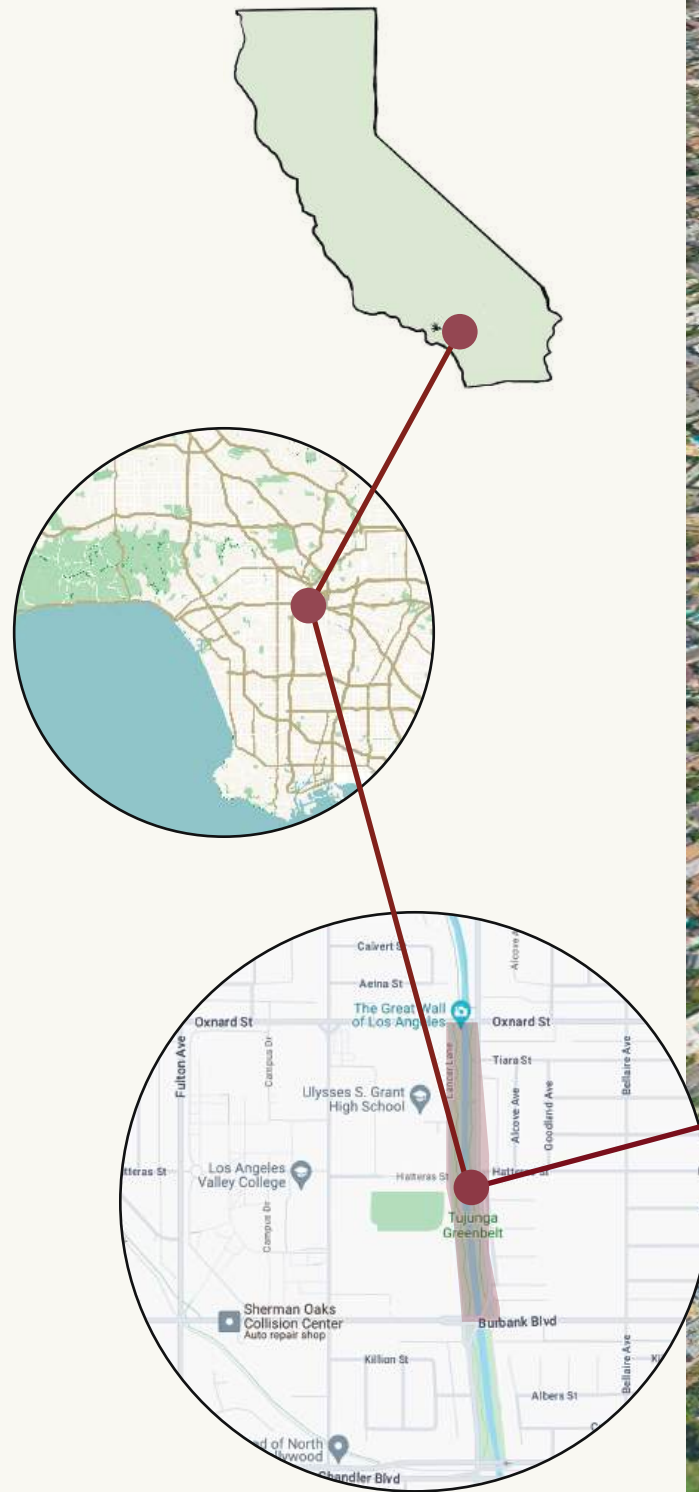


CONCRETE JACKET



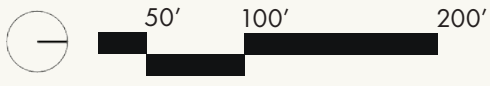
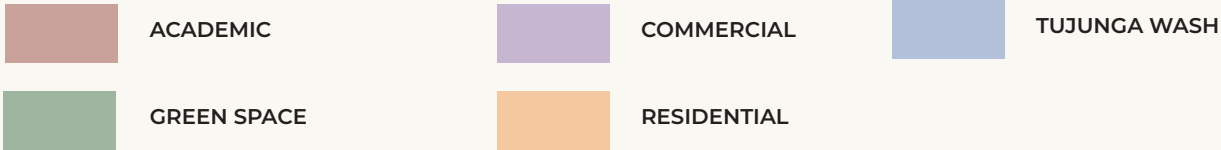
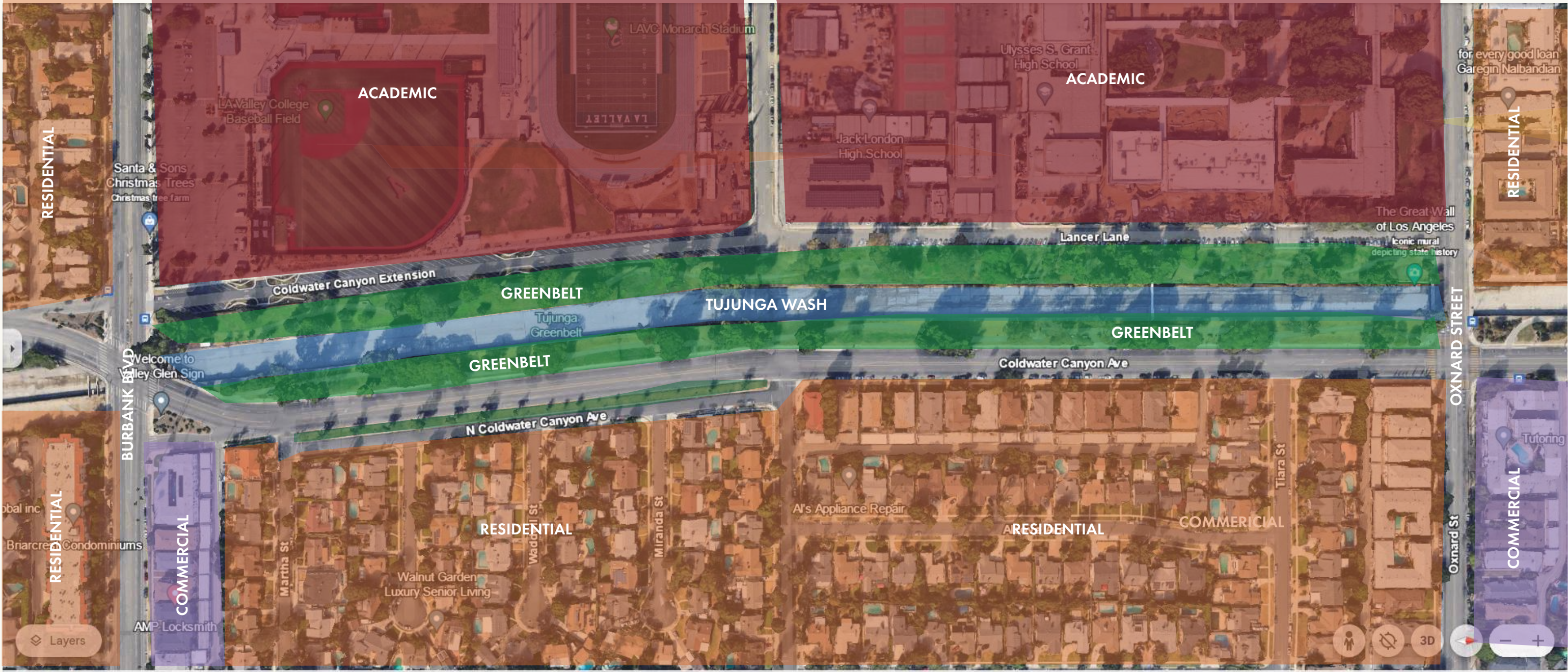
BIOSWALE GRASSES

LOCATION AND CONTEXT



Located in Los Angeles, California between Burbank Boulevard and Oxnard Street. Adjacent to Valley College and Cold Water Canyon Avenue.
34° 10' 34" N 118° 24' 51" W

LOCATION AND CONTEXT





INVENTORY

- | | | |
|-----------------------|-----------------------------|---|
| A BIOSWALE | G STREET LIGHTS |  MATURE TREES |
| B 70'W CHANNEL | H PLANTED MEDIAN |  WATER |
| C PARKING | I BUS STOP |  2,754 FEET LONG MURAL |
| D SPORTS FIELD | J ENTRY SIGNS |  CHAIN LINK FENCE |
| E SEWER PIPE | K TRASH CANS | |
| F STORM DRAIN | L VALLEY GLEN SCHOOL | |



FLORA



NATIVE

Quercus Agrifolia



NATIVE

Plantus Racemosa



**NON
NATIVE**

Cedrus deodara



**NON
NATIVE
INVASIVE**

Schinus terebinthifolia



**NON
NATIVE**

Lagerstroemia indica



**NON
NATIVE**

Melaleuca linariifolia



NATIVE

Washintonia fillifera



NATIVE

Pinus radiata



**NON
NATIVE
INVASIVE**

Eucalyptus sideroxylon



**NON
NATIVE**

Koelreuteria bipinnata



NATIVE

Zauschneria californica 'Ghostly Red'



**NON
NATIVE**

Carex paniculata



**NON
NATIVE**

Pittosporum tobira 'Variegata'



**NON
NATIVE**

Plumbago auriculata



**NON
NATIVE**

Elegia tectorum



FAUNA



Canis latrans



Didelphis virginiana



Procyon lotor



Sylvilagus audubonii



Otospermophilus beecheyi



Stelgidopteryx serripennis



Columba livia



Buteo jamaicensis



Lanius ludovicianus



Anas platyrhynchos



Corvus corax



Icterus cucullatus



Danaus plexippu

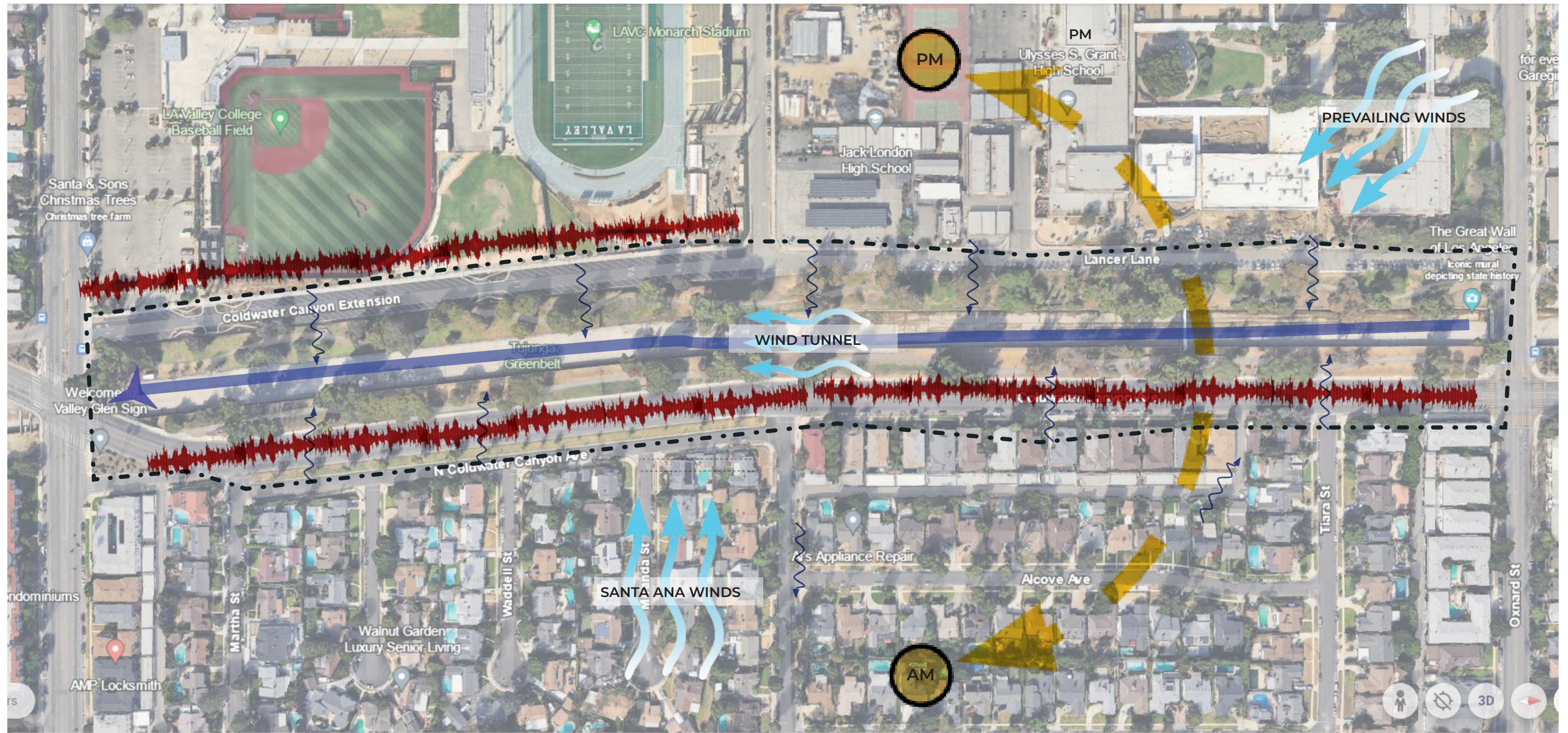


Schistocerca nitens









Vanessa cardui

SITE ANALYSIS

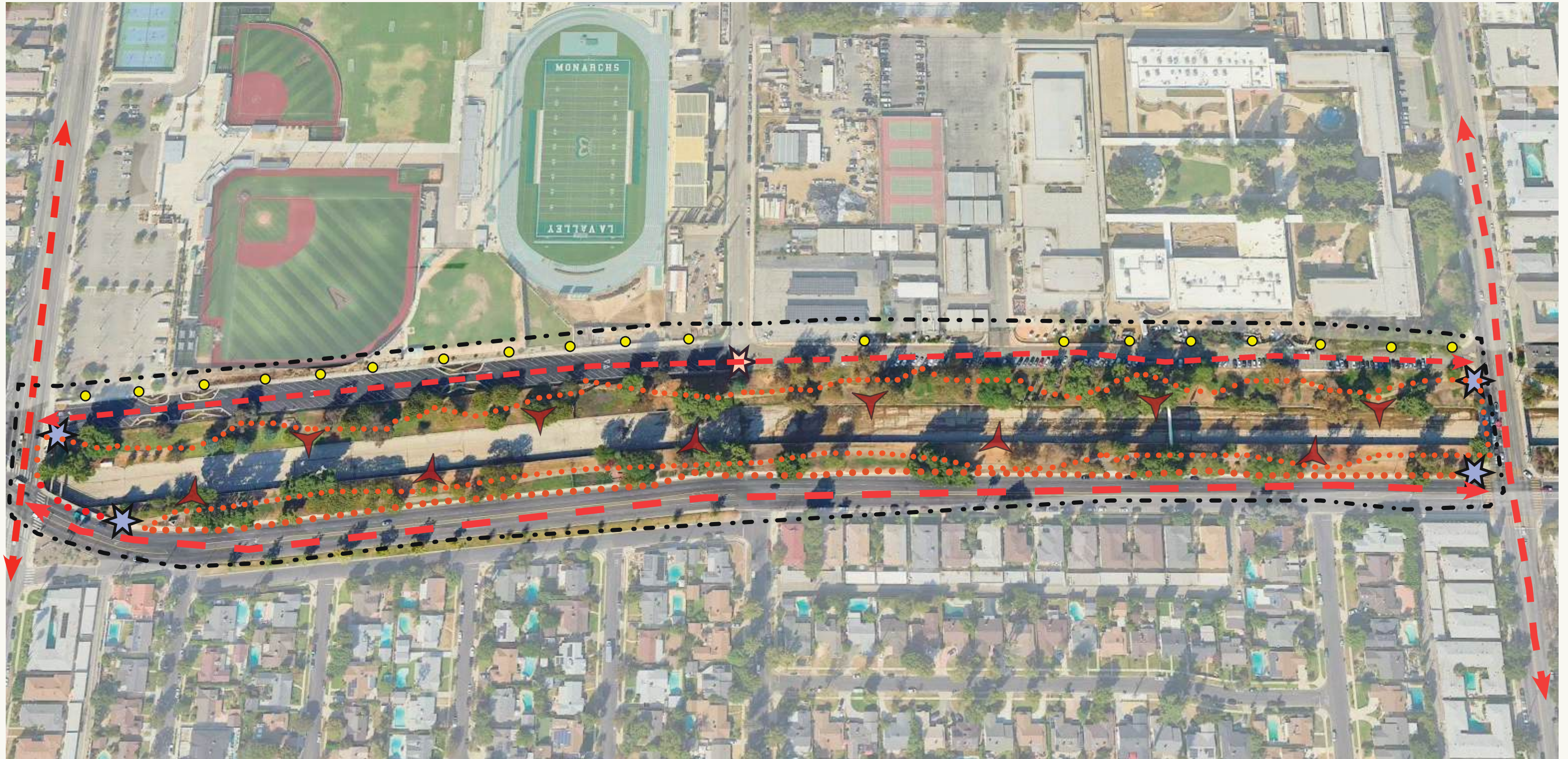


LEGEND

-  LIMIT OF WORK
-  NOISE
-  SUN PATH
-  WINDS
-  DRAINAGE DIRECTION
-  RIVER FLOW DIRECTION

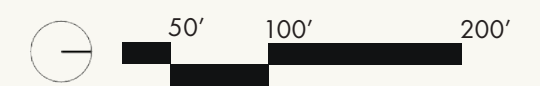
USDA HARDINESS ZONE - 10B
 SUNSET ZONE - 20





LEGEND

- LIMIT OF WORK
- ← → VEHICULAR CIRCULATION
- ... PEDESTRIAN CIRCULATION
- STREET LIGHTS
- ★ PRIMARY ENTRY
- ★ SEONDARY ENTRY
- ▲ VIEWS





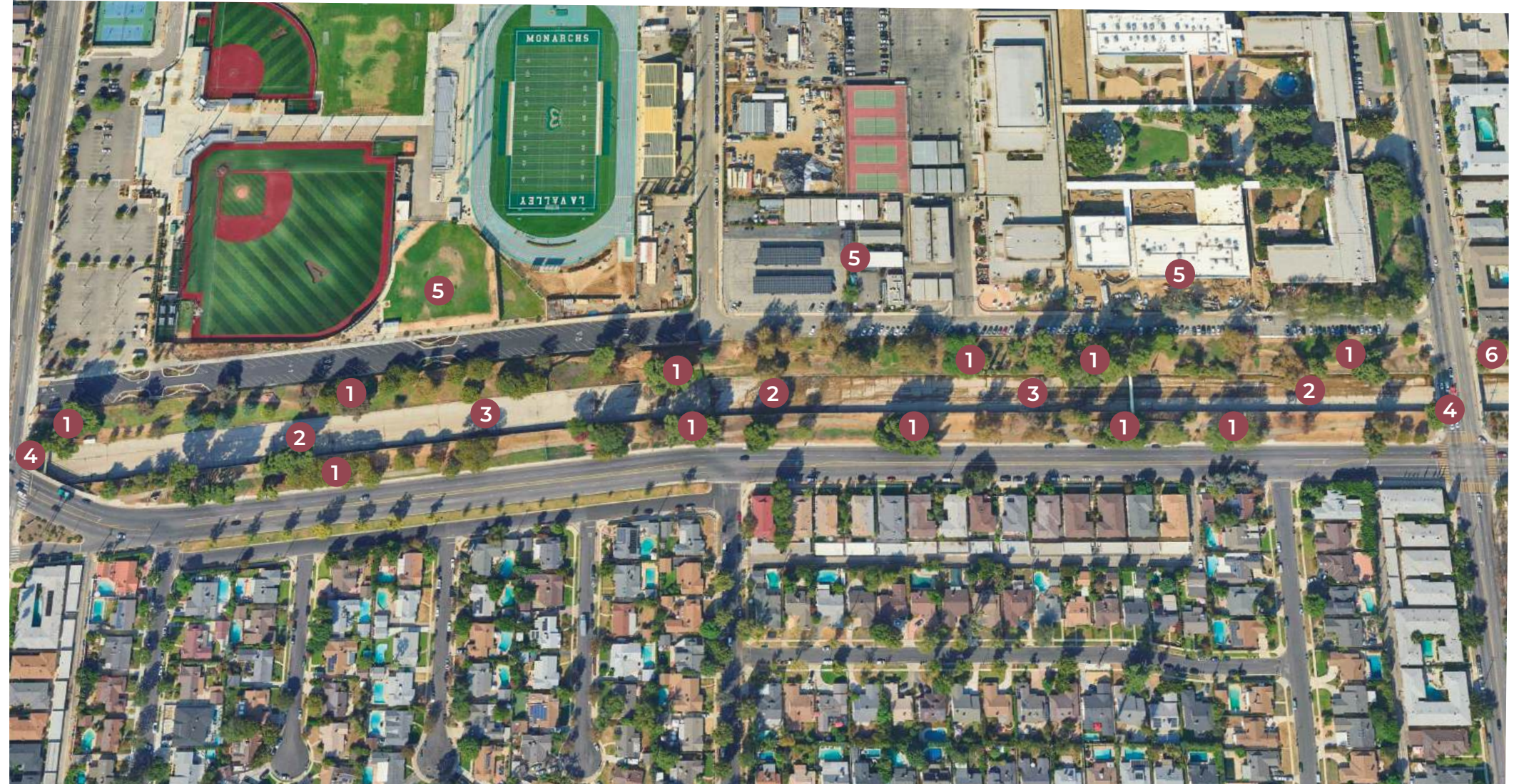
1 MATURE TREES THROUGHOUT SITE FOR SHADE & COOLING



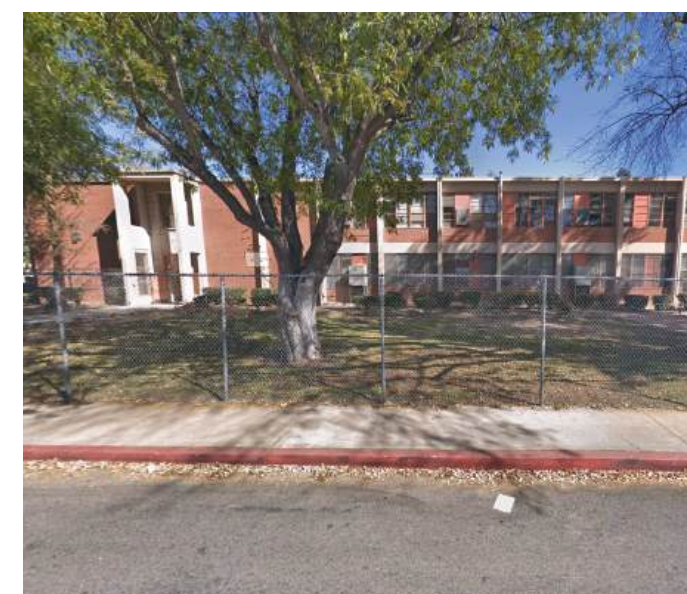
2 70' WIDE CHANNEL / COULD ADD WALKWAY



3 STORM WATER RENTION AND GROUND WATER INFILTRATION



4 SANDWHICED BETWEEN BUS STOPS



5 CAN CONNECT SITE TO ACADEMIC CAMPUS



6 CONNECTO TO DEVELOPED NORTHSIDE



1 NARROW SWATHES OF GREEN SPACES CLOSE TO BUSY STREETS



2 90 DEGREE VERTICAL CHANNEL WALLS AND CONCRETE JACKET



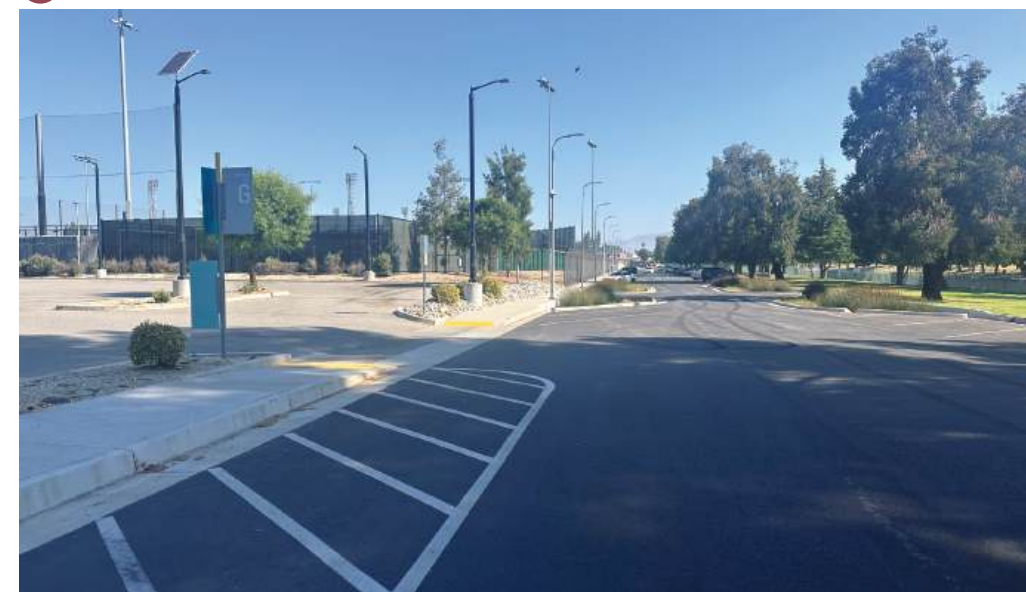
3 LARGE PIPE SPANS CHANNEL



4 SURROUND BY 4 LANE BUSY STREETS



5 NO CONNETIONS TO OPPOSITE SIDES



6 LARGE PARKING AREA THAT DISCONNECTS GREEN SPACE & SCHOOL

CASE STUDY 1

MILL CREEK CANYON EARTHWORKS

LOCATION: Kent, Washington

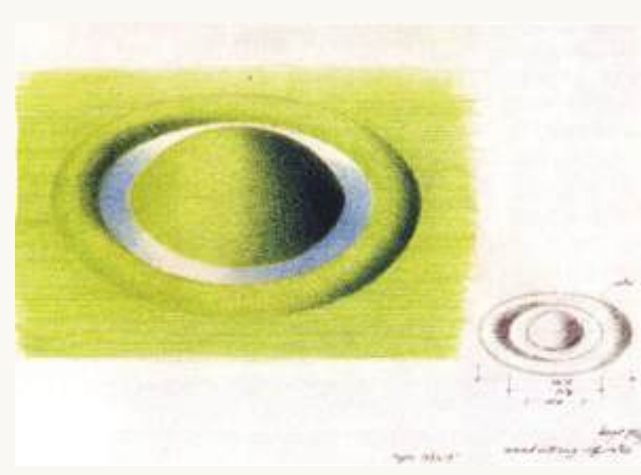
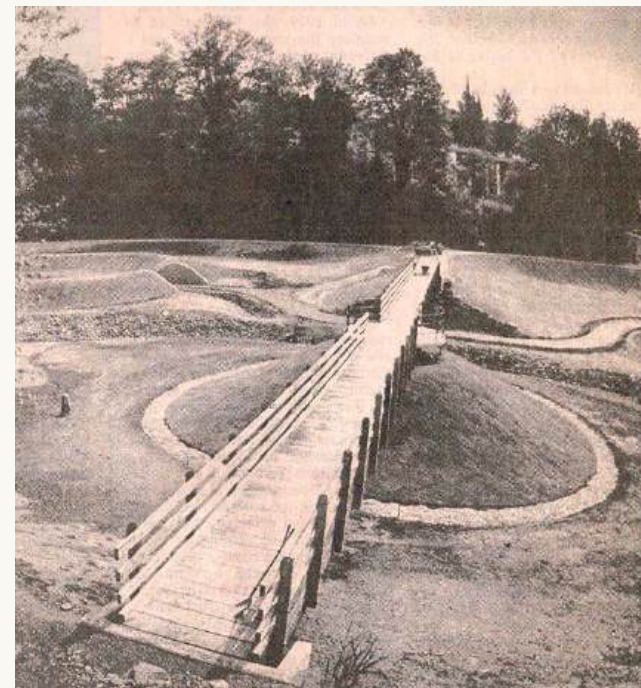
CLIENT: The City of Kent

DESIGNER: Herbert Bayer

COMPLETION DATE: 1982

SIZE: 2.5 Acres

FEATURES: Earthworks is a fusion of art and infrastructure, that serves as not only beautiful green space for the community to experience but also functions storm water retention site. During the late 1970s this site experienced a swell of stream flow that required catch basin and flood control measures. The city sought assistance from URS Engineers, but their solutions did not incorporate maintaining the site as a city park. Mayor Isabel Hogan then turned to artist from an interesting solution. Designed by Austrian born, Bauhaus Artist, Herbert Bayer 1982, this site features many earth-forms, such as, cones, berms, curves and beyond. These depressions and elevations upon the earth direct and maintain storm water during a rain event, keeping water on the site longer and contributing to ground water recharge. A feat of engineering an artistic thought. The park was designated the city first "landmark" in April of 2008.



RENAISSANCE PARK

LOCATION: Chattanooga, Tennessee

CLIENT: The City of Chattanooga

ARCHITECT: Hargreaves Jones Associates

COMPLETION DATE: 2006

SIZE: 23.5 Acres

FEATURES: Renaissance Park was once an abandoned industrial site that had a myriad of design challenges such as contaminated soils, which threatened to contaminate the city's water waste system. Hargreaves Associates created a design that focused on brown-field remediation as well as storm water capture and infiltration. 9000 feet of walkways were programmed into the site, along with an increased flood plan through a constructed wetland system with many cleansing and filtering properties. The iconic landforms you see on-site are unmoved contaminated soils that have been isolated and encapsulated on the site, keeping the project budget low and remediation opportunities high. The site also has open spaces for recreation, meadows for pollinators, and look out points with varying views. The site's water usage has decreased irrigation use by 74%.



CASE STUDY 3

LEWIS MACADAMS RIVERFRONT PARK

LOCATION: Elysian Valley, Los Angeles

CLIENT: The City of Los Angeles

ARCHITECT: ERW Design

COMPLETION DATE: 2004

SIZE: 3.9 Acres

FEATURES: Lewis MacAdams Park is the first regional park on the LA River. The River Pavilion was designed to serve daily visitors, host special events. It is an iconic piece of the sites character. The 4,500 square foot structure references traditional Spanish style architecture and the historic fruit packing houses of the 1930s . The park features picnic grounds, grassy areas, and nature-themed children's play equipment, restrooms, a loop trail with 13 outdoor fitness equipment stations, and two outdoor classrooms. There is robust parking with electric charging options for vehicles. The most unique feature is the storm water collection pond with filters and cleans the water before it enters the LA river, through swathes of native plants and aggregate. It is not only an ecological asset but a visual one as well.



PROPOSED SCHEME ©
© 2004 Elysian Valley Park Authority

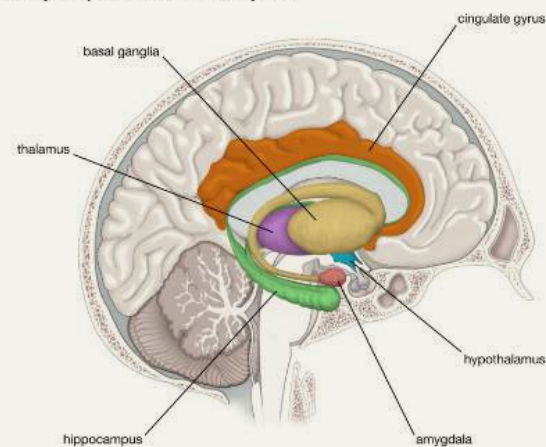
THE TUNJUNGA WASH MASTER PLAN

GOALS AND OBJECTIVES

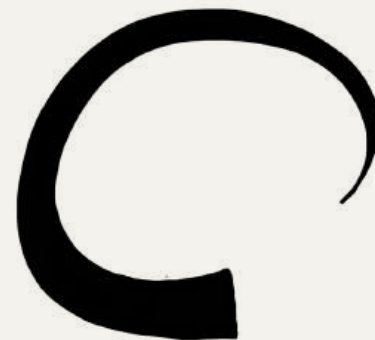
THE BIG IDEA: CONNECTING TO MEMORY

Judy Baca's Great Wall memorializes the history of California through pictorial means, however, humans also and experience memory in many other forms. Land has a memory as well, imprints left, a history that should also be revered. What would this tributary be had humans not intervened with it? The idea that human experience of memory and the land's experience of memory can merge, is the over arching theme for the rehabilitation of the Tujunga Wash. Exploring graphs of the limbic system, which is where our human memories are stored in the brain, you can see the repeating patterns of organic, curved shapes of these store houses, much representing natural form of the environment, streams, rivers, landforms and beyond. These shapes with their dual meanings will serve as a guide to the design and experience of the site. Our human experience describes memory as being broken down into three categories, sensory, long term and short term. The project asks as well, how does the land experience these three forms of memory? The project will focus on imbuing the land and it's users with these categories of memories, through thoughtfully designed spaces and experiences. For example, a storm water retention and constructed stream bed, recreating what once was on site before humans abuts against and naturally themed play ground, so that the two ideas seamlessly meet through the use of materials and execution. They are one instead of separate activities. The new stream bed evokes long term memory, while the new natural playground invites joyful new short term memories. The entire experience sensory. The land retains all memories and imprints and what memories we retain as humans, we seem have no control of. Like the mural, is it necessary for us as humans to write things down, as not to forget. In the spirit of this, the site also features a memory walk that inscribes the words from Mike Sonksen's poem inspired by Baca's Wall on the pathways. A experiential metaphor for stepping through time, across the land and into the future as well as our human impact literally upon the land.

Primary components of the limbic system



PART I



Native and drought tolerant landscaping



Permeable paving and pathways



Seasonal streambeds for water infiltration and collection



Natural play equipment and experiences



Natural materials for amenities



Sculptural earthworks for play and water retention

Whose Story Do We Tell?

(Homage to Judy Baca & the Great Wall of Los Angeles)

By Mike Sonksen

1.

Judy Baca paints to interrogate
whose monument where?
Whose story do we tell?
Baca paints public history
Inventory in the inner city
The Chumash animal spirits
escaped the La Brea tar pits
Canoeing to the Channel Islands
with a school of blue dolphins
California was Turtle Island
before gente de razon colonized
Long before Cabrillo & Portola
Grizzlies roamed the flora
of marshlands & willow thickets
The legend of Califa
Junipero Serra envisioned
21 Spanish missions
44 Pobladores built the pueblo

2.

The Great Wall of Los Angeles
travels chronologically
recording social memory
the Technicolor trajectory
of the city beneath
Spanish land grants & Pio Pico
Californio Ranchos
The treaty of Guadalupe Hidalgo
the California Gold Rush
Sutter's Mill to San Francisco
Joaquin Murrieta the original Zorro
Chinese built the railroad
Only to be massacred in 1871
the largest mass lynching
in American history
The rise of California citrus
see the selective traditions
Collisions at the crossroads
Unsigned Indian treaties
The Boom of the 1880s
LA mountains to the shore
Women In the War
Riding the red car
The California aqueduct
Draining the Owens Valley
Children working in factories
Striking workers
The market crash

3.

People's history profiles
women & people of color
celebrating civic identity
honoring ancestors
David Alfaro Siqueiros
Olvera Street and America Tropical
Facadism in a whitewashed Adobe
City fathers' whitewashed your
Mural but they can't
whitewash history
Polyangular perspective
a hazardous metropolis
Environmental justice
Boyle Heights to Manzanar
The 442nd Battalion
The Go For Broke Unit
Brooklyn Avenue was Jewish
The Red Scare & McCarthyism

Division of the barrios
Concretizing an ancient river
Forebears of civil rights
Destruction of Chavez Ravine
Popular culture in the age of white
flight
Farewell to Rosie the Riveter
Goodbye to Dust Bowl refugees
The great train Robbery

4.

Baca paints
what city hall forgot
Luisa Moreno & the Bracero
program
Dr. Charles Drew's influence
David Gonzales in Pacoima
The federal highway system
The birth of rock & roll stole
Soul from Big Mama Thornton
an Age of appropriation
Erasure & assimilation
Our shared human condition
A choreographed dance
Singing gospel from the streets
We fight fascism at home &
abroad
Who we can be in solidarity
Honoring stories
Uprising of the Mujeres
Mi Abuelita
Mural making as he
social practice
Organize an ofrenda
Collaborate first, then paint!

5.

Calling all couch potatoes!
Sing the song of suburbia
Somewhere in San Fernando
Turn on your television set
Turn up in your tract house
Take up the sword of justice
Be on the lookout for Monarch
butterflies

A new era of art & expansion
End housing segregation
Right the wrongs of repatriation
Ok, Boomer
Come along Coldwater Canyon
The Battle for Los Angeles
Reconciling historic narratives
Whose story do we tell?
Whose Monument Where?

Mike Sonksen's Website

<http://aliveinlosangeles.com/>

Hear Mike Sonksen Read " Whose Story Do We Tell" In time with Judy Baca's Great Wall

<https://www.youtube.com/watch?v=EtAEDVe7X6Y>

INSPIRATION DECK- DIRECTION



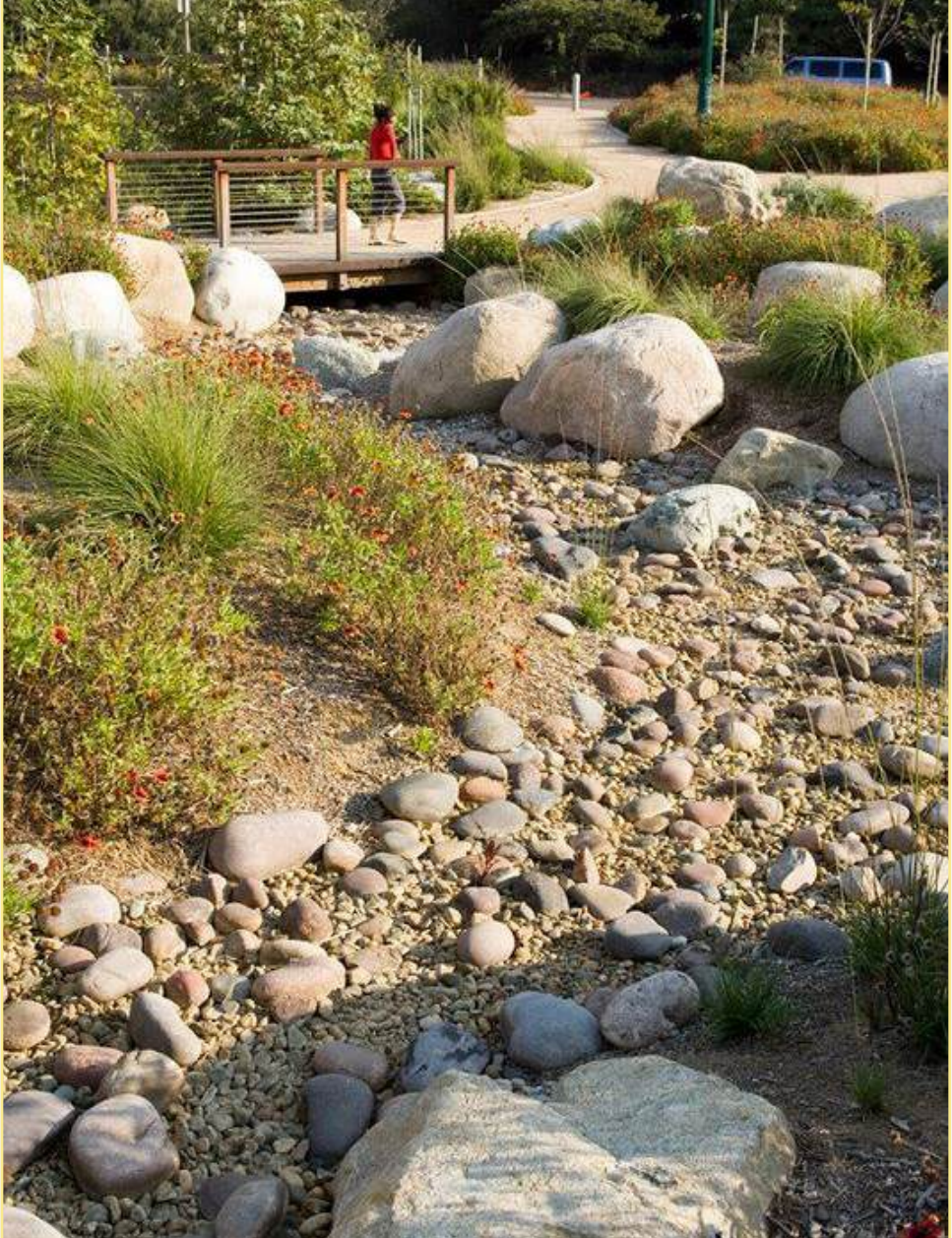
INSPIRATION DECK - STRUCTURES AND SEATING



INSPIRATION DECK-FORM



INSPIRATION DECK- MATERIALS



MASTER PLAN : CONNECTION TO MEMORY



LEGEND

- | | | | |
|---|--|---|--|
| A 10' MURAL WALKWAY | G TERRACED EARTHWORK / RETENTION POND | M SHADE PAVILLION WITH SOLAR | U PERMEABLE PAVING |
| B GABION SPUR DIKES / GROWING MEDIUM | H OUTDOOR CLASSROOM / SOLAR ROOF | N ELEVATED MEADOW STONE WALKWAY | V BIOSWALES |
| C EARTHWORKS / RETENTION | I NATURAL PLAYGROUND | Q LABYRINTH NODES / SEATING / PLANTING | W CONNECTION BRIDGE |
| D SEASONAL STREAMBED | J MEMORY WALK POEM BY MIKE SONKSEN | R PICNIC AREA | X MURAL VIEW PATHWAYS |
| E UNDULATING PERMEABLE WALKWAYS | K SCULPTURE GARDEN | S EARTHWORKS PERFORMANCE PAVILLION | Y UNDERGROUND WATER CISTERNS |
| F NATIVE SYCAMORE FOREST | L RESTAURANT, GALLERY, VISTOR CENTER | T BREWERY / CONCESSIONS | Z WATER FILTRATION SYSTEM BELOW WALKWAY |

*COLD WATER CANYON IS NOW SUBTERRANEAN



MASTER PLAN : CONNECTION TO MEMORY

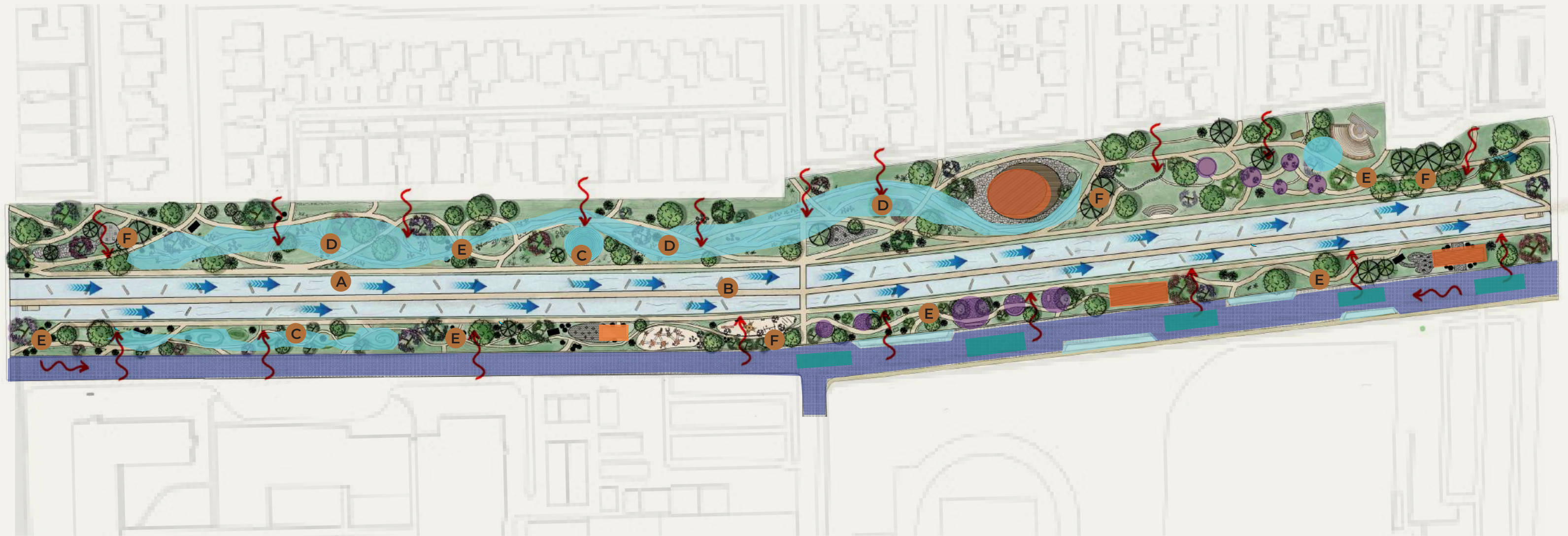


LEGEND








- | | | | |
|---|--|---|--|
| A 10' MURAL WALKWAY | G TERRACED EARTHWORK / RETENTION POND | M SHADE PAVILLION WITH SOLAR | U PERMEABLE PAVING |
| B GABION SPUR DIKES / GROWING MEDIUM | H OUTDOOR CLASSROOM / SOLAR ROOF | N ELEVATED MEADOW STONE WALKWAY | V BIOSWALES |
| C EARTHWORKS / RETENTION | I NATURAL PLAYGROUND | Q LABYRINTH NODES / SEATING / PLANTING | W CONNECTION BRIDGE |
| D SEASONAL STREAMBED | J MEMORY WALK POEM BY MIKE SONKSEN | R PINIC AREA | X MURAL VIEW PATHWAYS |
| E UNDULATING PERMEABLE WALKWAYS | K SCULPTURE GARDEN | S EARTHWORKS PERFORMANCE PAVILLION | Y UNDERGROUND WATER CISTERNS |
| F NATIVE SYCAMORE FOREST | L RESTAURANT, GALLERY, VISTOR CENTER | T BREWERY / CONCESSIONS | Z WATER FILTRATION SYSTEM BELOW WALKWAY |

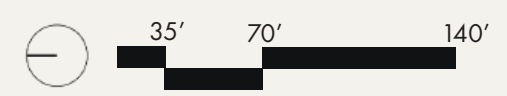
*COLD WATER CANYON IS NOW SUBTERRANEAN



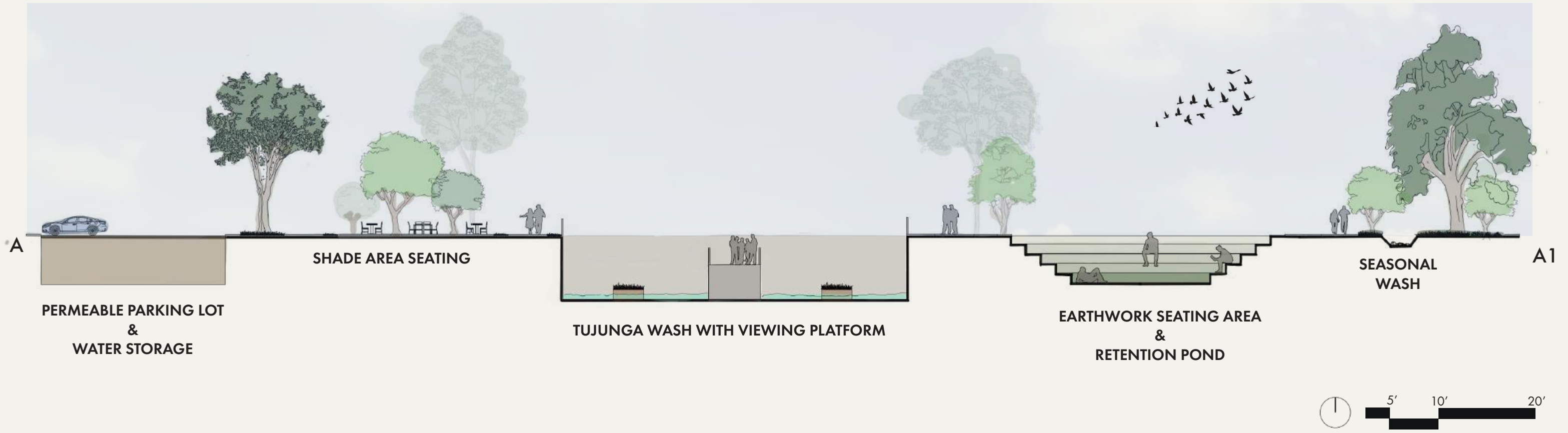
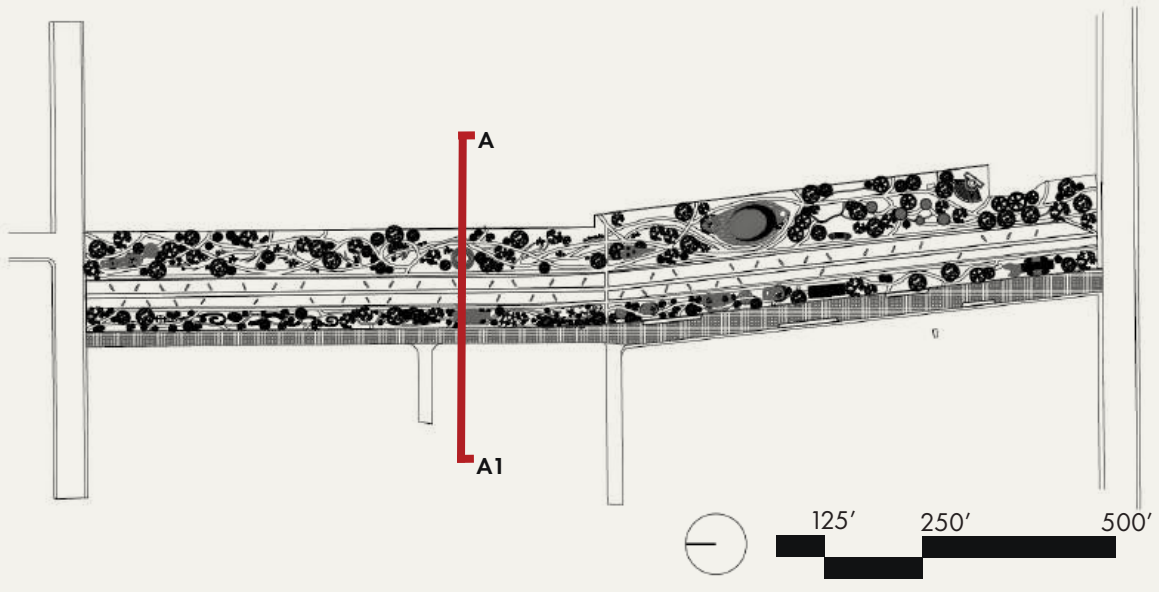


LEGEND

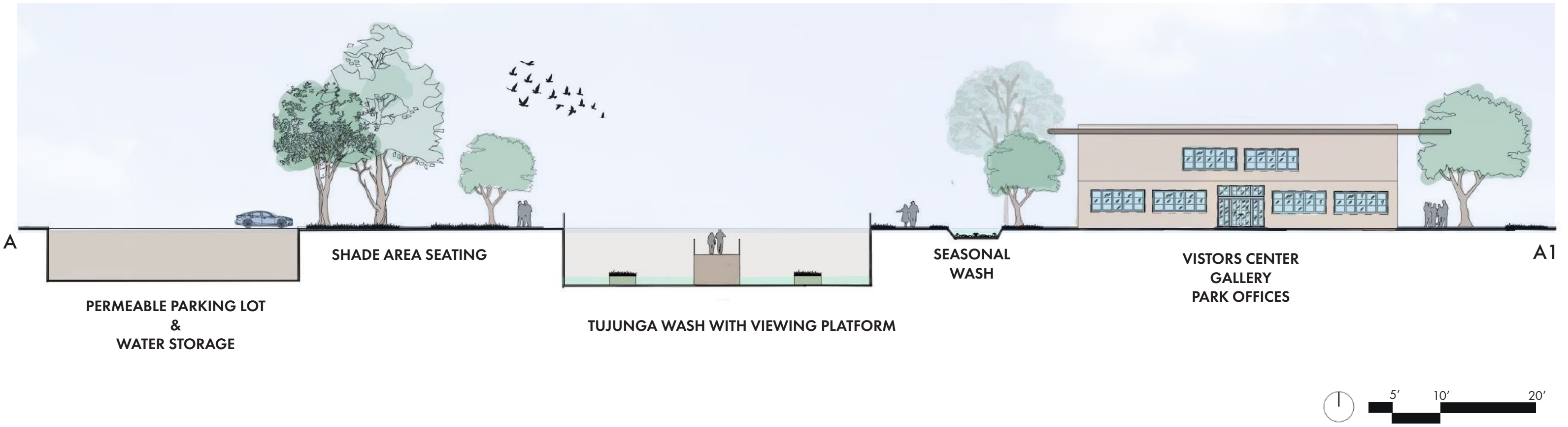
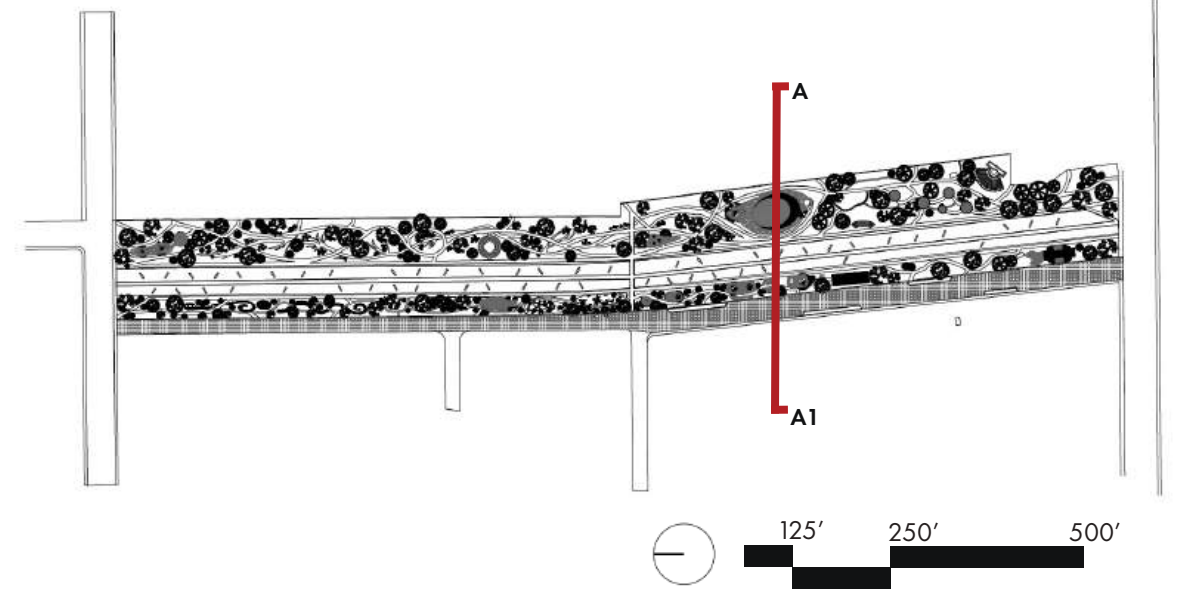
- | | | |
|--|--|--|
| A GABION SPUR DIKES SLOW AND FILTER WATER |  WATER COLLECTION AND INFILTRATION |  WATER FLOW DIRECTION |
| B ELEVATED WALKWAY HAS WATER FILTER AND STORAGE OPTIONS |  SOLAR ENERGY COLLECTION |  DRAINAGE DIRECTION |
| C EARTHWORKS WITH RETENTION CAPIBILITIES |  PERMEABLE PARKING LOT | |
| D SEASONAL STREAMBED FOR INFILTRATION AND CAPTURE |  PERMEABLE HARDSCAPE MATERIALS | |
| E PERMEABLE PATHWAYS |  WATER STORAGE CISTERNS | |
| F URBAN TREE SHADE CANOPY | | |



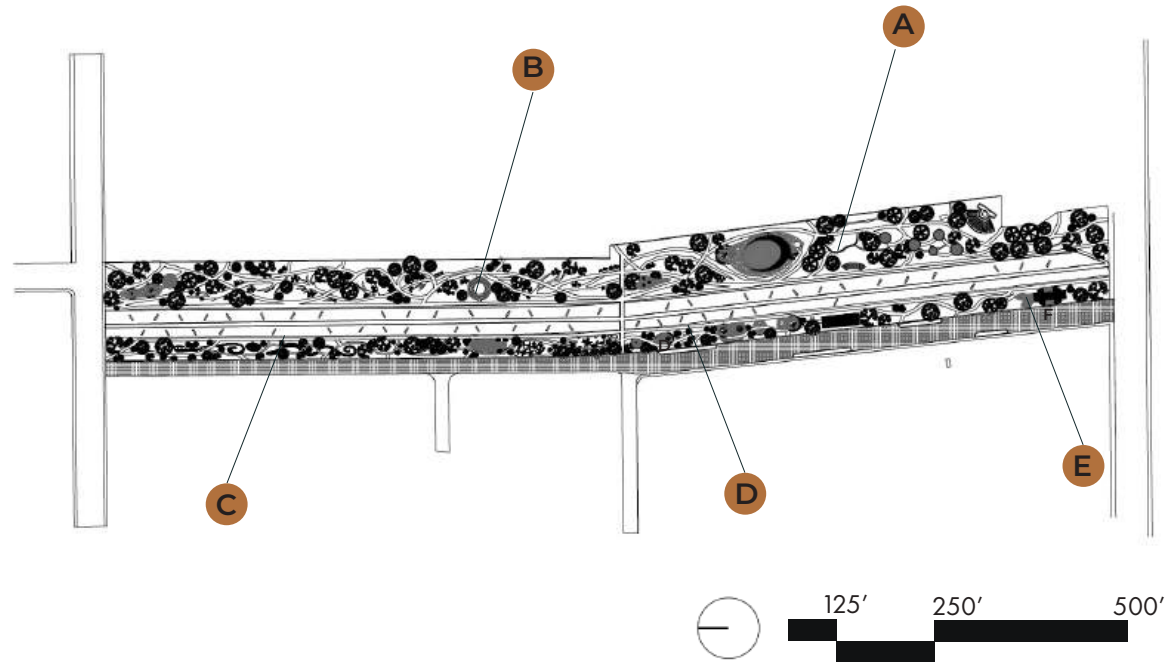
KEY MAP



KEY MAP



KEY MAP



A MEADOW WALK



B EARTHWORK SEATING AND RETENTION POND



C EARTHWORKS / ELEVATED VIEWING WALKWAY



D SCULPTURE WALK



F CONCESSIONS / BREWERY



TUJUNGA WASH FLY THROUGH

<https://www.youtube.com/watch?v=LQgPNFMFo4I>