

The Great Wall
of
Los Angeles
&
The Museum
of
Street Art

Park Master Plan

A TATTOO ON THE SCAR WHERE THE RIVER ONCE RAN

Given its width, length and configuration, the LA River channel is often hidden or not visible to passers-by and can separate communities and be an obstacle for connectivity
- LA River Master Plan

UCLAx LD6: Concept Development / Instructor: Steven Chavez, PLA
Summer 2024
Michael Bircumshaw

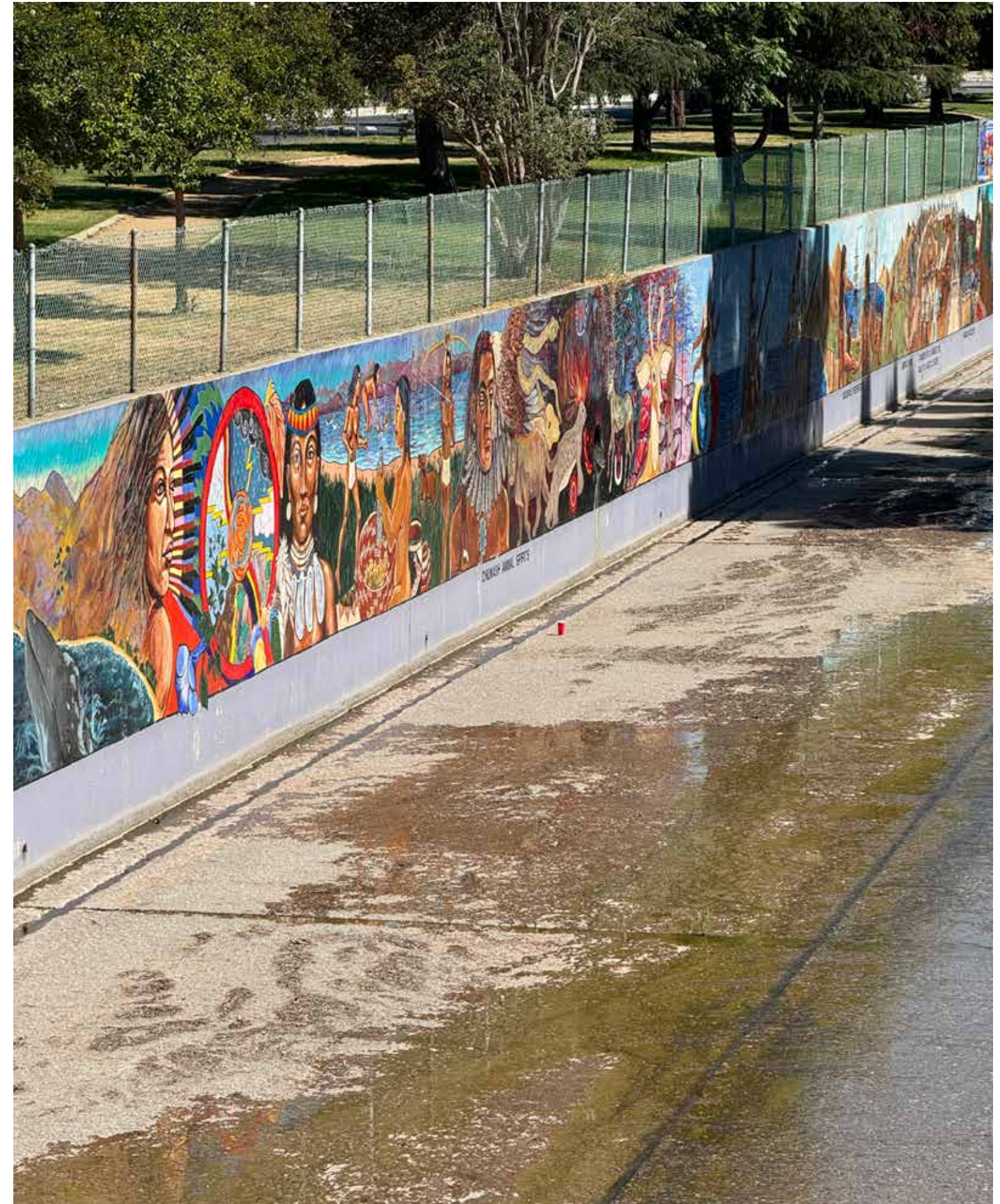
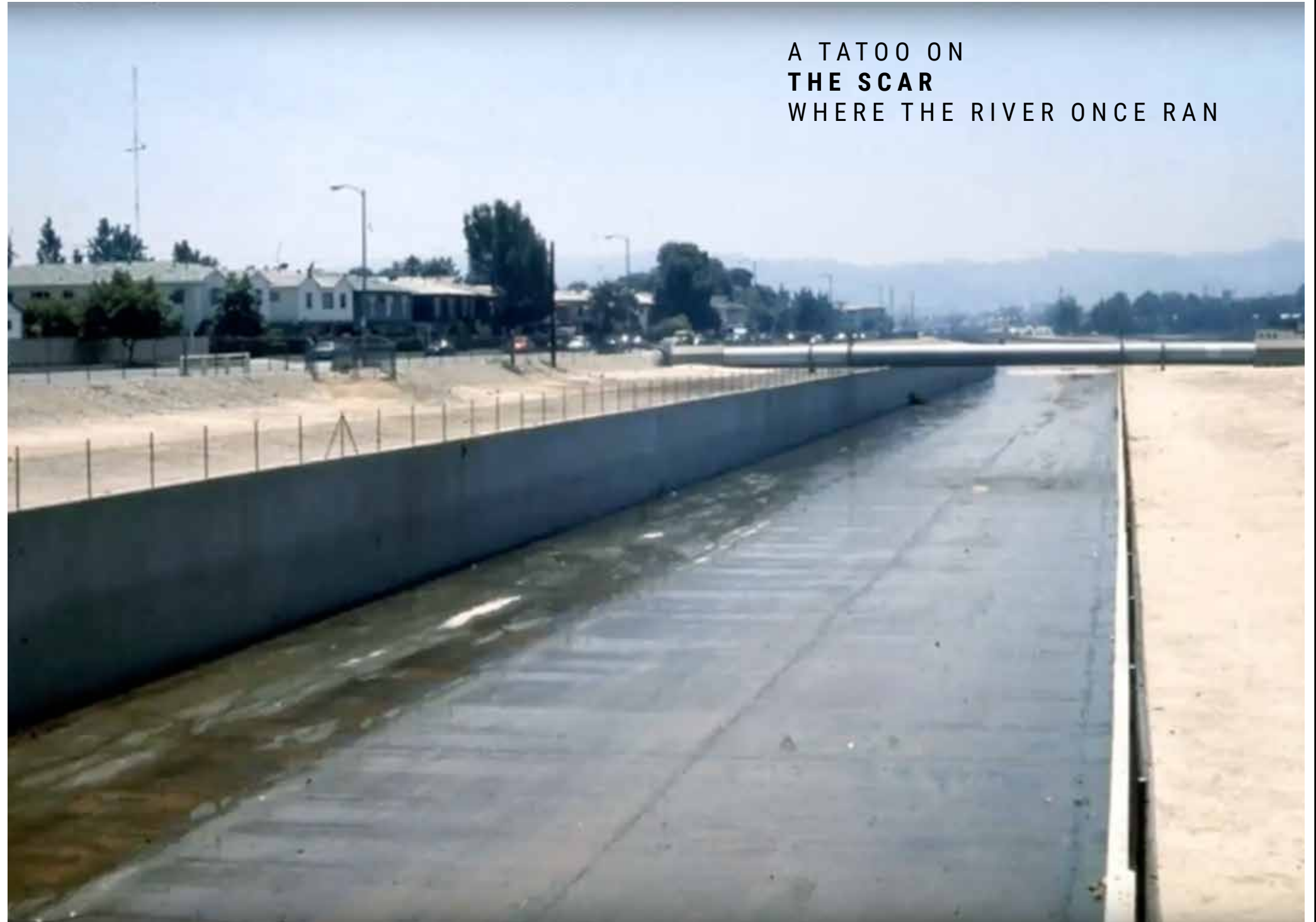


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**A TATOO ON
THE SCAR**
WHERE THE RIVER ONCE RAN

An early photo - pre 1974 - of the section of the Tujunga Wash encompassing our site, looking south from Oxnard towards Coldwater Canyon Blvd. and Burbank Blvd. In the middle, crossing the channel, is a large 24" water main, forced to overpass the concrete 'river' below.

Street artworks mainly appear in urban areas and public locations such as exterior walls of buildings, highway overpasses and bridges, and remarkably define the outlook of many neighborhoods and cities all around the world. Reflections on political and social issues are often central to street art which varies from sprayed tags, through stickers and knitted fibers wrapping telephone poles to monumental painted murals covering entire buildings. Street art, to a certain extent, is connected to and encompasses graffiti art.

WHERE: TUJUNGA GREENBELT & GREAT WALL OF LOS ANGELES

GOAL: WORLD-CLASS DESTINATION

The Great Wall of Los Angeles is a painted mural along the retaining walls of the Tujunga Wash, an urban, concrete drainage canal constructed in the 1950s in the San Fernando Valley section of the City of Los Angeles. Also known as *The History of California*, the mural was originally painted in the late 1970s and early 1980s, was named a national historic monument in 2017, and in 2023 it's Artist Judy Baca received a National Medal of Honor. *The Tujunga Greenbelt is two greenspace strips*, each 1/2 mile-long and less-than 100 foot-wide, programmed with grass, trees and meandering pathways, forming the "banks" of the Tujunga Wash.

Alongside this half-mile stretch of the east-facing, concrete wash wall - not to far from the confluence with the Los Angeles River itself - a 2754 feet mural has been painted (and restored), **documenting the history** of California and Los Angeles through the 1950's through the lens of the overlooked individuals, events, movements and discarded narratives of traditionally un-represented populations.

Recently the artist Judy Baca and the non-profit community arts organization SPARC embarked on a **major expansion** by continuing the mural on the west-facing wall. Known as Volume II the expansion is part of a 5-million program supported by the Carnegie Foundation and will document moments from the 1960s up until today.

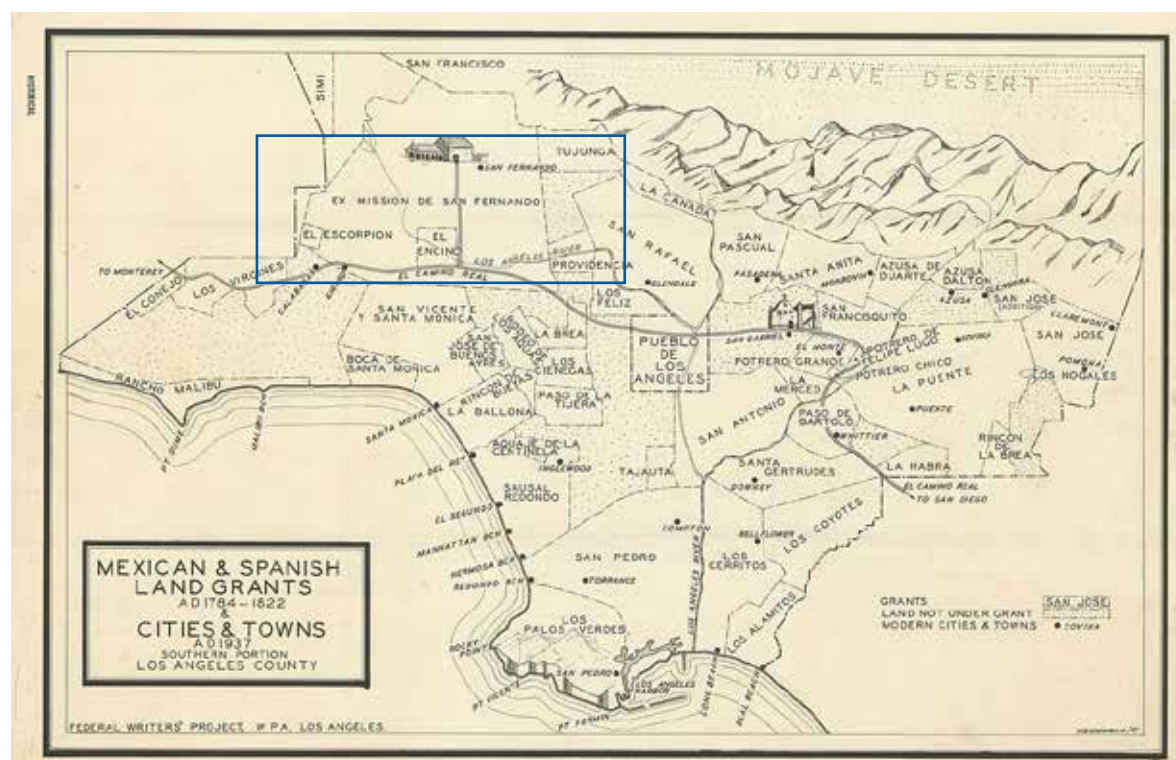
The process of deterring what and **who's story to lift** and put onto the wall came from community members in workshops, participating in historical research, reading and storytelling. By choosing murals, the artist and cohort are speaking in an ancient and very much still powerful way - wrting on the walls. There is a direct line connecting walls to cave paintings, stone friezes, taggers and graffiti and murals: Walls are places of speech to provoke, persuade, entertain, declare, and thier immobility a lure and prime tableau in the urban neighborhood.

The Great Wall of Los Angeles is **obscured from view, sunken into the earth as it had to be**. Tens of thousands of cars drive by daily. Alongside the expansion of the Great Wall to the eastern wall, the main question is how to unzip and open up the footprint of the wall, honor it by amplyfing access to its stories and themes and revitalize the surrounding park to create a destination that people will seek out to experience.

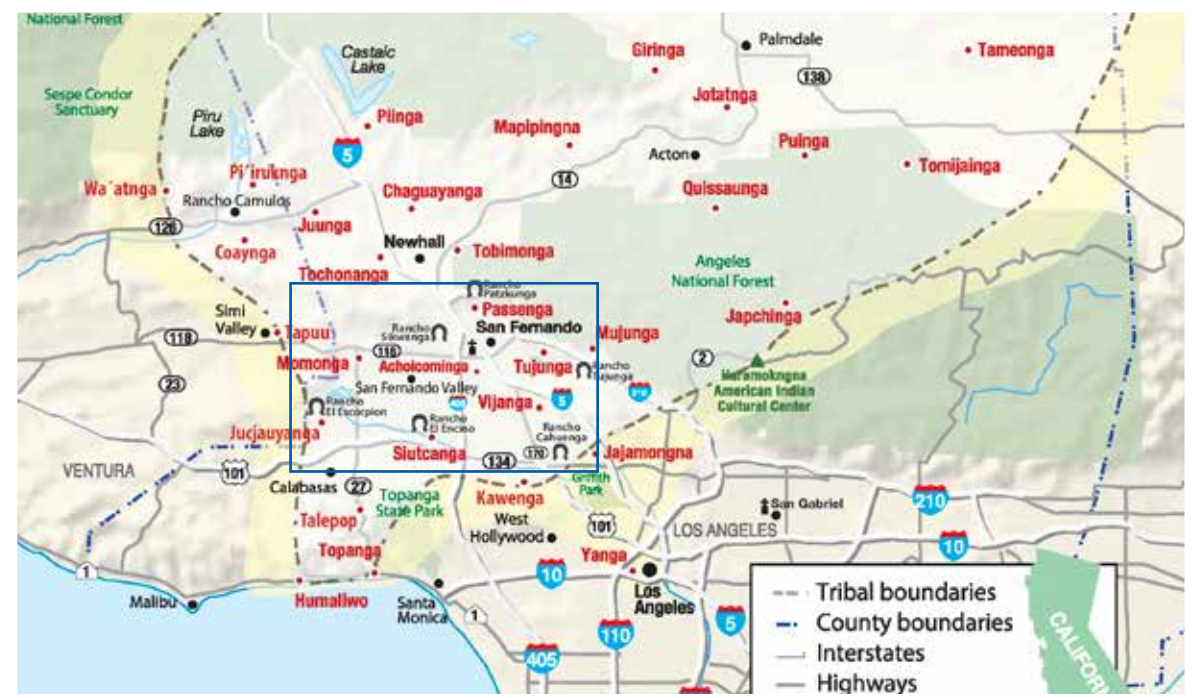
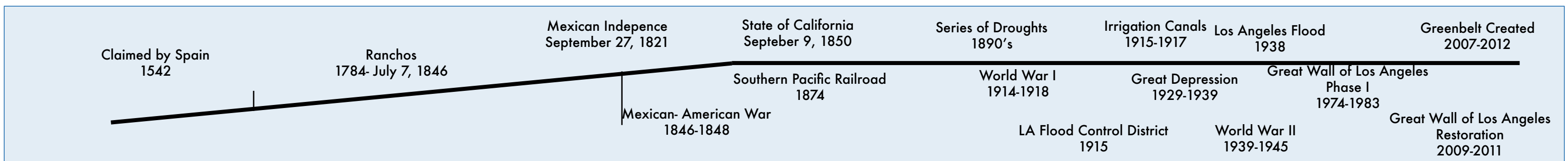
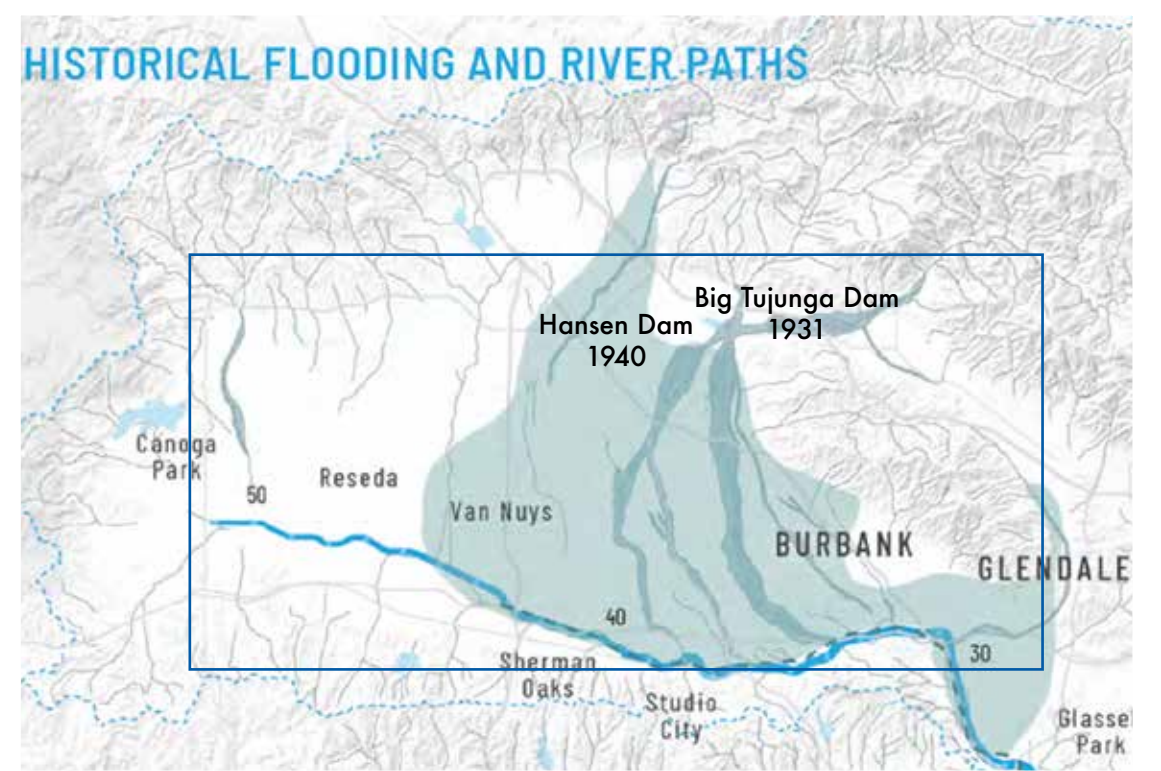
"L.A. HAS A LONG HISTORY OF MURAL MAKING, WITH SOME OF IT'S ROOTS IN THE CHICANO CIVIL RIGHTS MOVEMENT OF THE 1960S AND 1070S. MANY OF THE WORKS WRESTLE WITH ISSUES OF ETHNIC AND COMMUNITY IDENTITY AND THE PUSH AND PULL OF ASSIMILATION." KCRW/SAUL GONZALEZ



THE VALUE SYSTEM IS PLAYED OUT IN WHAT IS PRESERVED - JUDY BACA



Jesuit and Franciscan Missions and Mexican Rancho's fused topography, time-worn local knowledge ancient pathways into economic parcels and transportation systems, etching footprints into the landscape, including US Highway 101/El Camino Real, Malibu and the original Pueblo de Los Angeles - the El Camino Real (1683-18350 marking the beginning of the subjugation of local native civilizations by westerners.



For millenia humans have inhabited the Los Angeles Area and survived off the land. Explosive growth sparked by the Southern Pacific Railroad commenced the economic transformation of land from agricultural to residential and commercial purposed, all but erasing the nature of the land and the history behind and beneath it.

The conflict between the land and economics is what created the scar that is the Tujunga Wash, along with the rest of the LA River Watershed



The power of water is

LA Valley College
 - 2 year
 Opened 1941, sited 1951.
 105 acres.
 La Community College District
 Improvements completed 2022

Academic Year	Annual Headcount	Fall Headcount	Annual FTES
2022-2023	27,178	16,555	10,036.46

Socioeconomically Disadvantaged	83.3
English Learners	15.3
Students with Disabilities	13.1

Black or African American	2.9
American Indian or Alaska Native	0.2
Asian	1.7
Filipino	1.8
Hispanic or Latino	58.3
Native Hawaiian or Pacific Islander	0.2
White	34.5

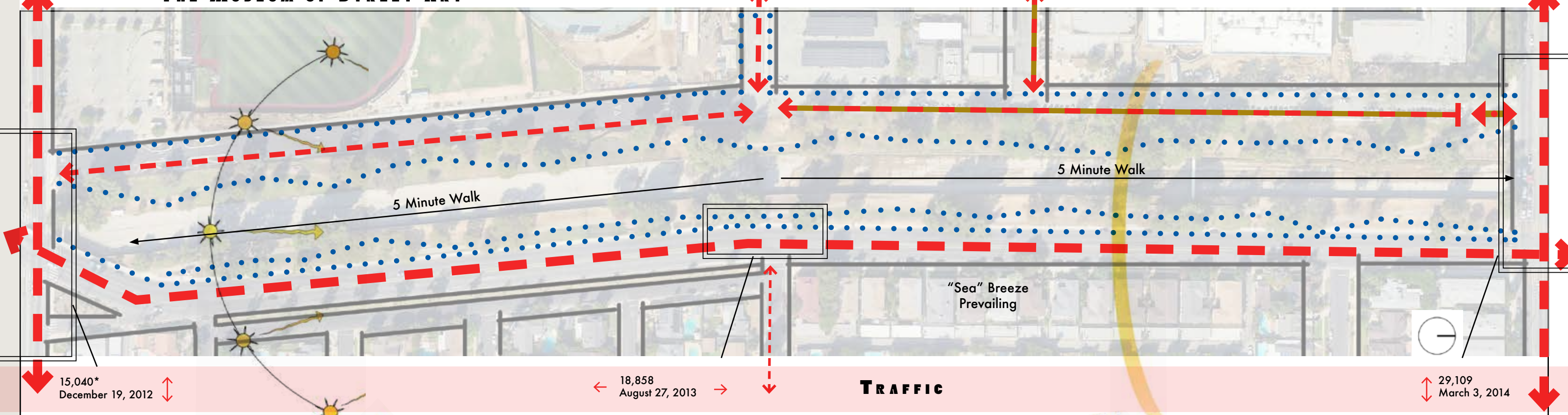
Ulysses S. Grant High School
 LAUSD - 2,059 Attendance
 Jack London Continuation High School
 <100 Attendance



GREAT WALL OF LOS ANGELES

13' high 2754 long 6 City blocks -
 1978 Mural, Judith Baca
 400 Community Youth
 "The History of California" - Listing in National Register of
 Historic Places

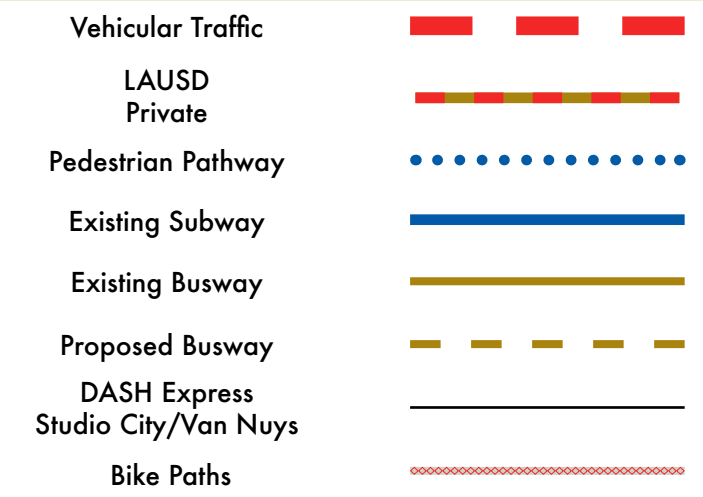
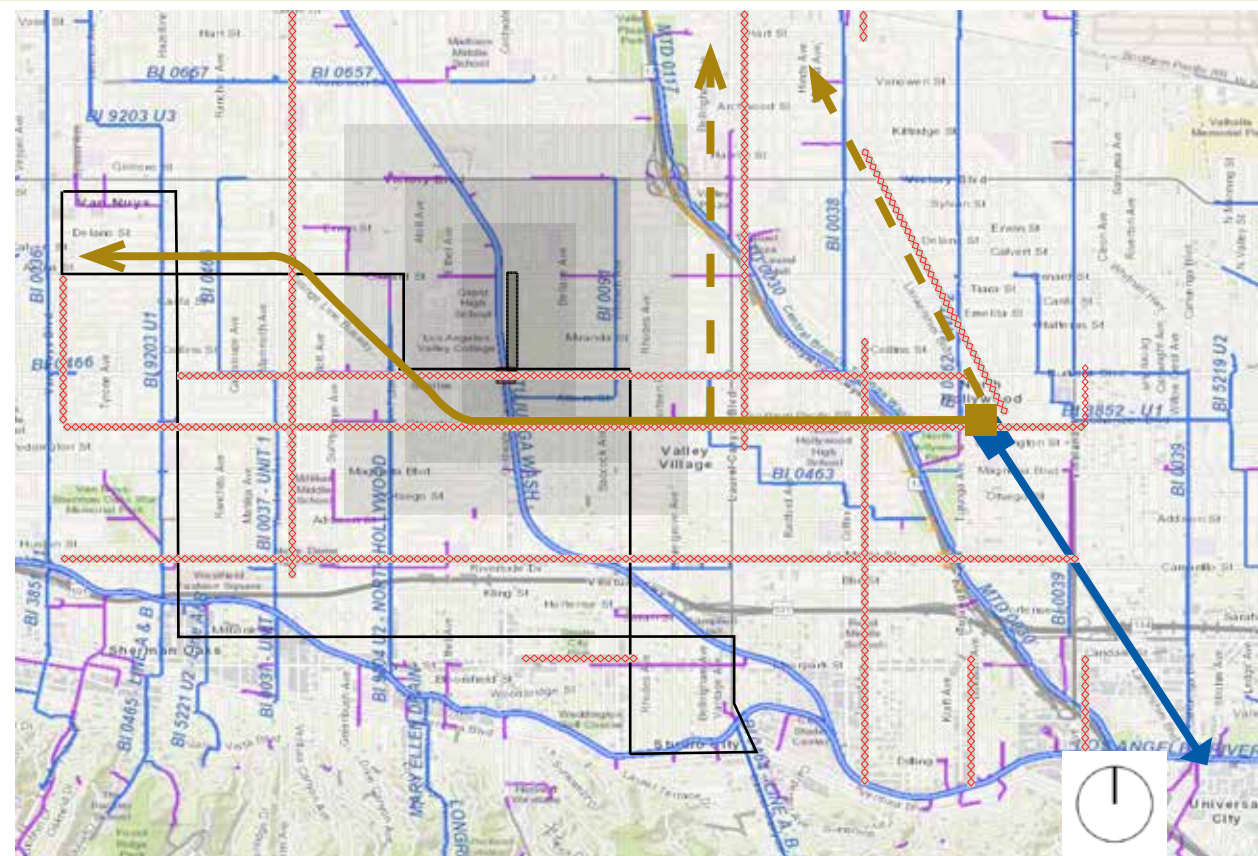




WEATHER Cool/Moist Winters 50-75 Winter Sun Santa Ana's Seasonal Variable Precipitation 15" Average Prevailing "Sea Breeze" Summer Sun Hot/Dry Summers 85-95

As in many urban areas centers, formerly open spaces held infrastructure well but our site is like so many remnants, having built a unique story among the hundreds of miles of concrete channels in Los Angeles. The technology which wrought the advances which make flood control possible now permit us to reimagine how such solutions can work and what can be recaptured and put back in the column of nature. A blessing of this location is it's isolation.

Bringing forth the unseen, hidden qualities of this site, while preserving the flood control function, is the primary focus.



DEMOGRAPHICS

Valley Glen: 60,000+
 Latino: 45%
 White: 39%
 Asian 5.4%
 Black: 3.9%
 Median Household Income: \$51,000
 Foreign Born - 49%
 Mexico + Armenia

LOCATION

Bound on all sides by cars
Off the beaten track of Los Angeles
Channel bottom and sides are immutable

THE SCHOOLS

The Fence and Lighting along the perimeter
Dominate the greenbelt with tall, passive, inward facing edges
Edges incongruous with park use

BANKSIDE SLOPES

Narrow
Gentle slope and distance hinders viewing of Wall
Long

EXPOSED INTERSECTION

Narrow sidewalks from another era pinch students walking to/from school and discourage pedestrians.



CONFUSING INTERSECTION

Rectilinear streets must cross an off-angle river, creating a visually complex intersection for drivers while the pedestrians are crammed onto the narrow sidewalks.

TRAFFIC

Speed - Limited Public Transportation fosters rush hour
Safety - No mid-block crossing.
Noise - Intermittent traffic creates an ON/OFF volume level, reinforcing the sense of noise

WATER MAIN

Long-time infrastructure



PARKING LOT

Repurposing the surface opens up a substantial footprint when combined with the greenbelt



FOCAL POINT

A natural centerpoint connecting Hatteras across the river

CONNECT THE SCHOOLS TO THE RIVER

Technology Education
Employment Opportunity
Personal Inspiration

SOLAR CAPTURE



NOT THE LA RIVER

Low profile location and existing monument status provide guardrails for design programming.

CONNECT SIDES

Introduce traffic calming hardscape to create a safe pedestrian crossway and thruway for residents, students and visitors.

NODE & VIEWS

Both corner intersection are prime locations for introductions and big ideas, capturing the attention of tens of thousands of residents daily.

NODE & VIEWS





Wildlife Habitat
California Native Plants
Urban Oasis

1,345 Feet Buldge

192 Feet Width
(Both sides Inclusive)

Gateway

2,881 Feet Long

River Frontage - 1 Mile
Total Area - 486,903 sq feet (11 Acres)
Site perimeter - 6,168 Feet
Widest - 170 Feet

Gateway North & SouthSide
River Frontage - 1 Mile
Total Area - 619,025 sq feet (8 Acres)
Site Perimeter 5,628 feet
Widest - 400 Feet

T u j u n g a

2,593 Feet Long

400 Feet Wide



Credits
Designer/Landscape Architect Studio MLA
VCA Engineers
2016



Wide Ramp to/from Whitsett.



First stripped of their wirings, the street lights are stolen too.



Westbound trail deadends. No signage.



Not the safest vibe.



A curated nook on the embankment



Site Remediation
Waterfront Development

1,126 Feet Deep

1,341 Feet Wide

Renaissance Park
River Frontage - 1,108 feet
Total Area - 1,956,806 sq feet (22 Acres)
Site Perimeter - 4,261 feet
Widest - 1,341 feet

Tujunga Greenbelt
River Frontage - 1 Mile
Total Area - 619,025 sq feet (8 Acres)
Site Perimeter 5,628 feet
Widest - 400 Feet

T u j u n g a 2,593 Feet Long



400 Feet Wide

Credits
Designer: Hargreaves
Assoc
22 Acres
\$8 Million
2006



BEFORE AFTER



Site Remediation
Waterfront Development



5,745 Feet Long
347 Feet (widest)

Crescent Park

River Frontage - 7,454 Feet (1.25 Miles)
Total Area - 955,500 sq feet (20 Acres)
Site Perimeter - 12,666 feet
Widest - 347

Tujunga Greenbelt

River Frontage - 1 Mile
Total Area - 619,025 sq feet (8 Acres)
Site Perimeter 5,628 feet
Widest - 400 Feet

T u j u n g a

2,593 Feet Long



400 Feet Wide

worldlandscapearchitect.com
Eskew+Dumez+Ripple Team
Mark Ripple, Principal-in-Charge
Amanda Rivera, Project Manager
Allen Eskew, Principal-in-Charge
5 Years
\$31 Million

Credits

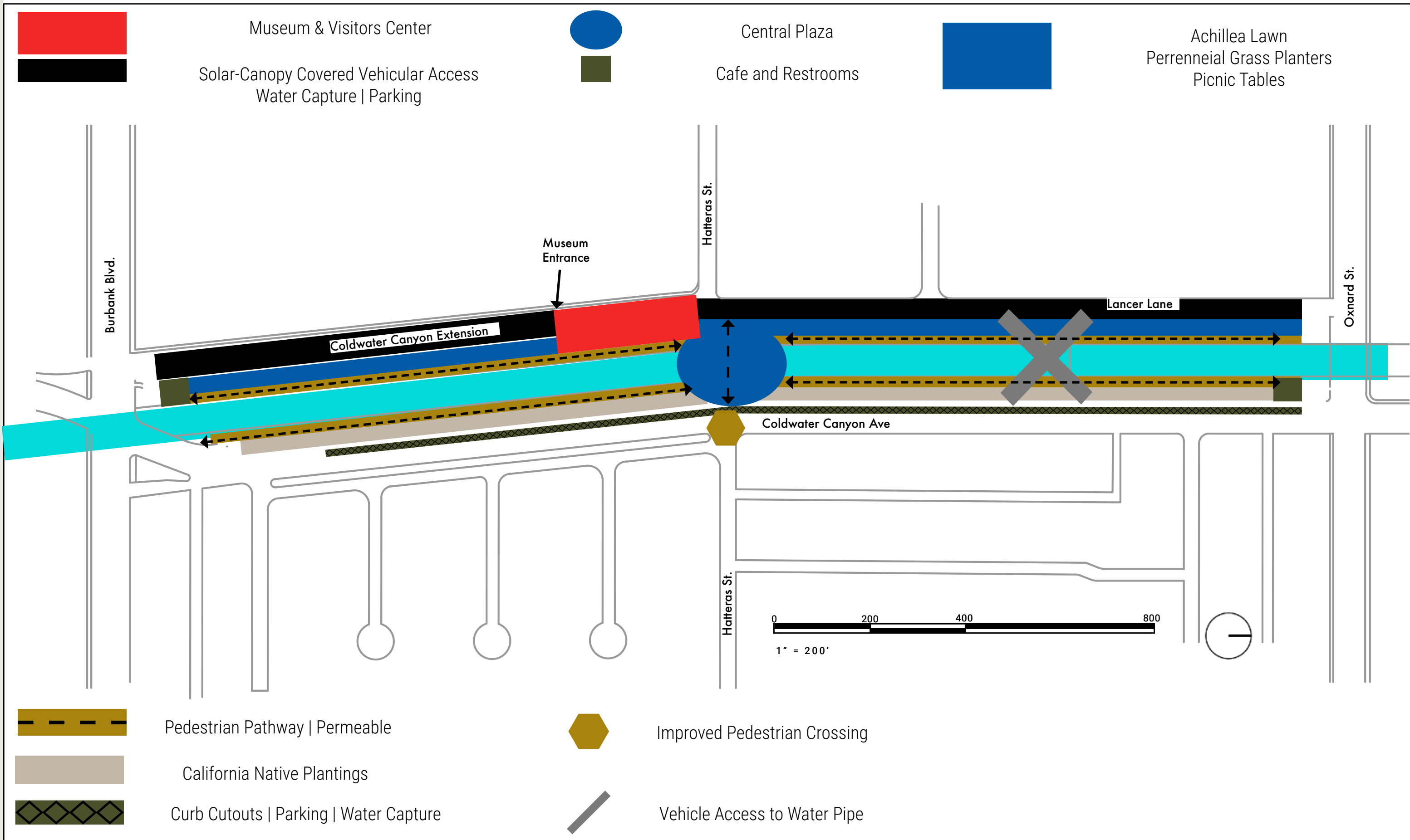


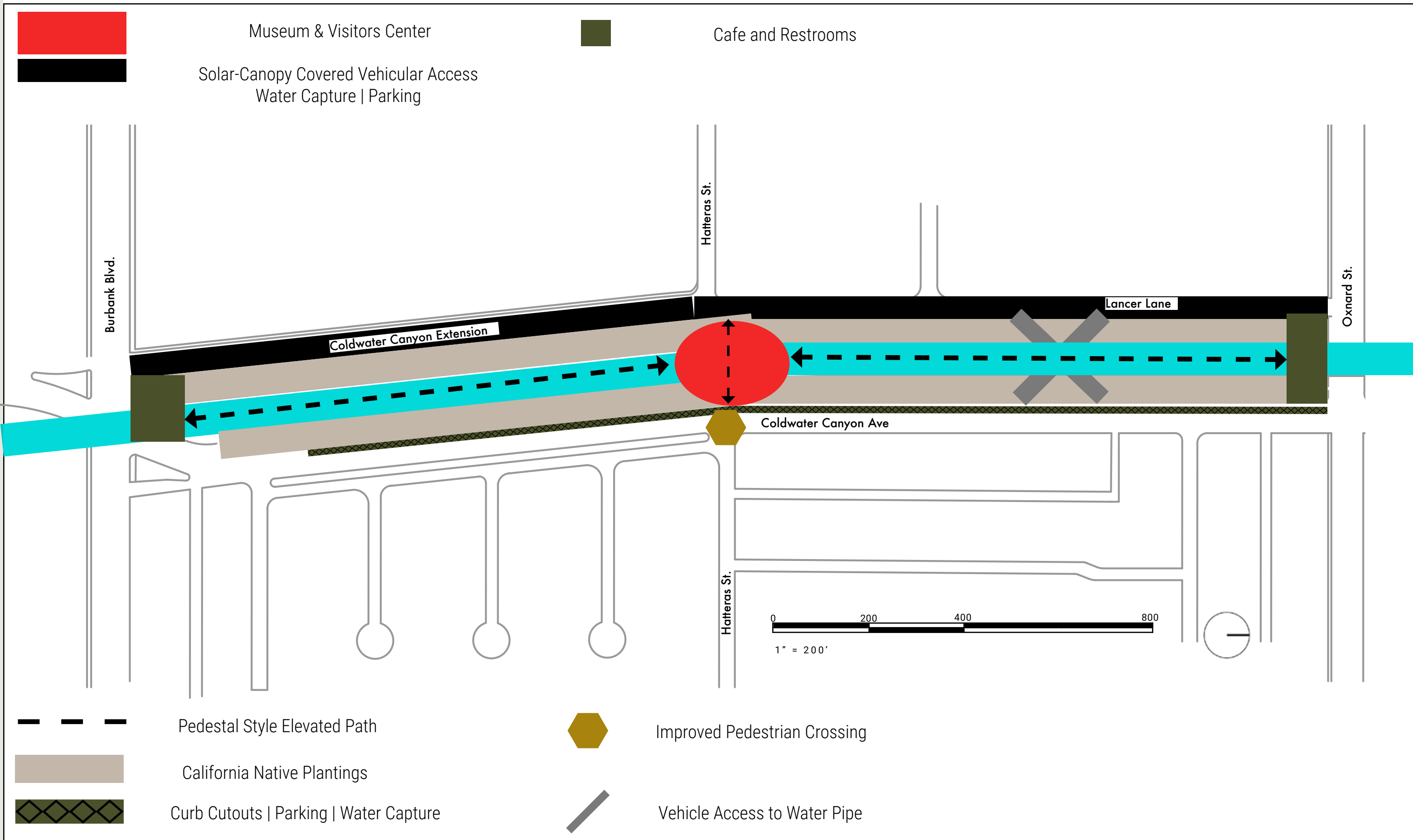
“You could come out here for example and watch the fireworks. You didn’t used to be able to do that,” the mayor said. “You can come out on Sunday after you’ve gotten beignets.”

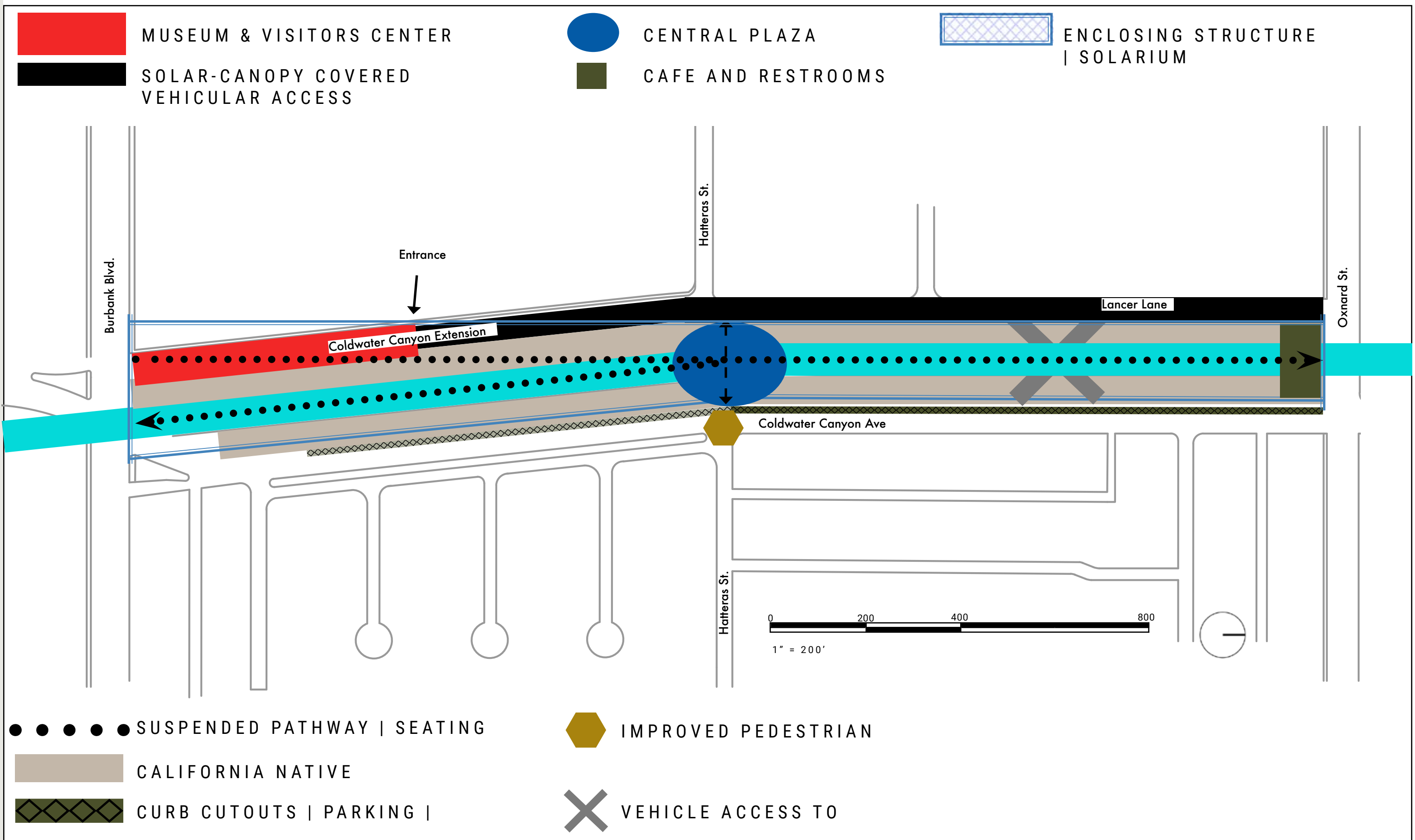
“It’s spectacular,” Landrieu said. “Most people don’t see the city from this view. I mean it’s the most spectacular view of the city, and if you think about the long #1 A morning in Crescent Park

Dreamed up post-Katrina and finally opened this past year, this waterfront park hugging the Mississippi in the city’s Bywater neighborhood isn’t just much-needed green space where you can catch the rare breeze off the river during the sultry summer months, Crescent Park is a fierce work of post-industrial art too, from the soaring, arched back of a bridge leading from the foot of Piety Street and over the railroad tracks (giving you a workout before you even arrive) to the Instagram-ready ruins of the old wharf at the river’s edge. Pleasant pathways, native plantings and









MUSEUM & VISITORS CENTER
SOLAR-CANOPY COVERED VEHICULAR ACCESS

CENTRAL PLAZA
CAFE AND RESTROOMS

ENCLOSING STRUCTURE | SOLARIUM

SUSPENDED PATHWAY | SEATING
CALIFORNIA NATIVE
CURB CUTOUTS | PARKING |

IMPROVED PEDESTRIAN
VEHICLE ACCESS TO

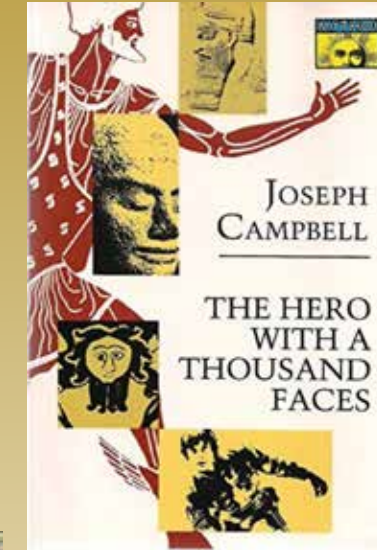
As The Great Wall unrolled itself, my thoughts were drawn in particular to the idea of the tattoo and scar metaphor. The Great Wall itself was unknown to nearly all people I spoke with – which makes sense with the idea of the LA River being hidden from view; obscured as an eyesore: Frankly, th The Great Wall wants a home. I see a link to the Lucas Museum of Narrative Art, less than 10 miles away. The Great Wall is stories of the past and Lucas is telling stories yet to be. Key to Lucas' work is his admiration for Joseph Campbell's *Hero with a Thousand Faces* which distills mythology into a fundamental psychological journey - expressed as the hero journey, undertaken by others and shared as complements to one's own struggles and successes. This the same as the stories told in the vignettes on The Wall. Isn't that what these stories are supposed to be, conveyed mythology through the life moments of ordinary, yet extraordinary people? This place ought to have space to hold people while they take the inner journey, to be able to sit and ponder something they see along the side of the walls, or watch someone paint something new along the East Wall. And venture into a museum space containing other forms of storytelling of everyday, real, people speaking with the continuum of life through the production of street art.

The idea of murals as a form of street art has been interesting to me for some time. I enjoy the Philadelphia project and have passing interest in graffiti. I personally embrace using walls to tell a story, a forum for people who may have no other way they can imagine to exclaim their existence. My belief is people mostly appreciate the artistry behind most graffiti and tagging and grudgingly accept and respect the grittier side of the matter – we live in a city! Street art is essentially outsider art and an important opportunity for humans to have a sense of agency in their destination, the ability to do something regardless of pedigree. As The Wall is both an homage to the stories of people and a format of street art, why not turn it into cathedral?

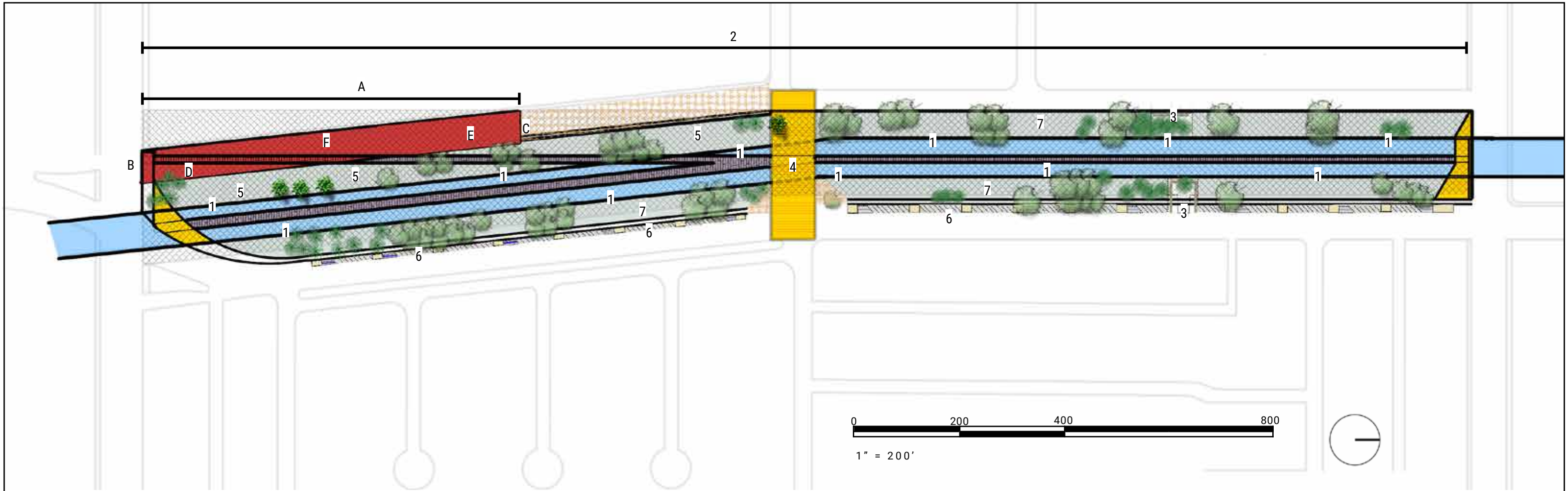


Furthermore, we have not even to risk the adventre alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the hero path.

If there is a path it is someone else's path and you are not on the adventure.

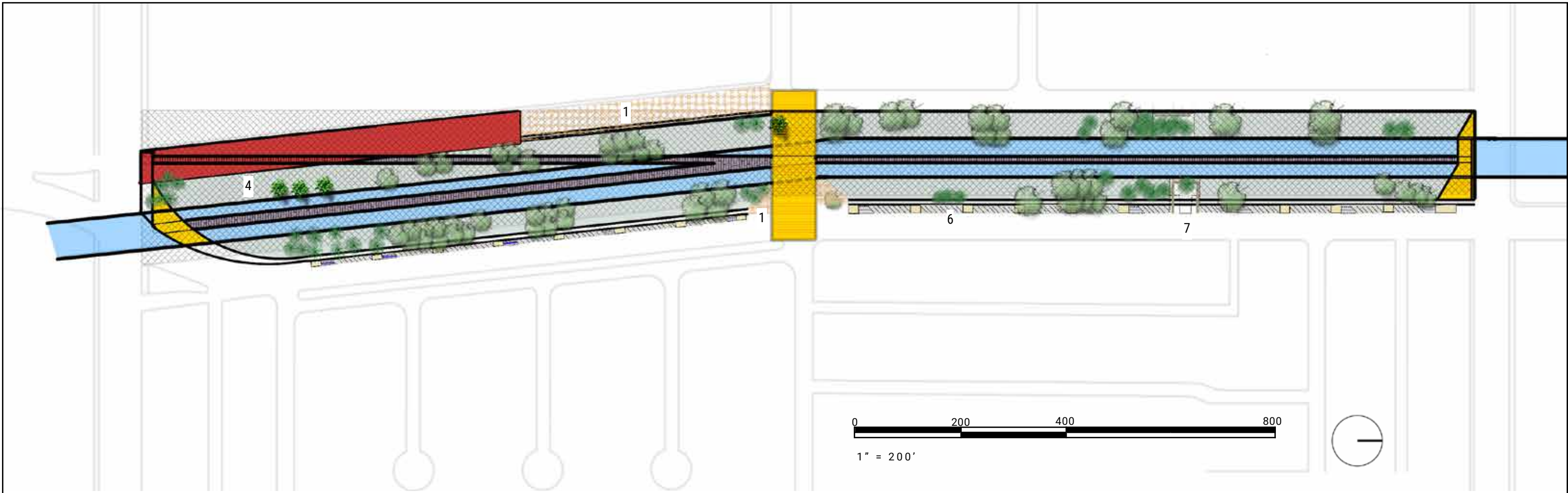


2,600' + Length
375' Width



- A MUSEUM OF STREET ART
- B PEDESTRIAN ENTRANCE
PARKING EXIT
- C MAIN
ENTRANCE
PARKING
ENTRANCE
- D ROOFTOP RESTAURANT
- E GREENHOUSE
- F POLLENATOR GARDEN

- 1 THE GREAT WALL OF LOS ANGELES
- 2 SOLARIUM
- 3 WATER STORAGE/EDUCATION
- 4 CENTRAL PLAZA
- 5 PUBLIC PARK
- 6 PARKING
- 7 REWILDED EMBANKMENTS

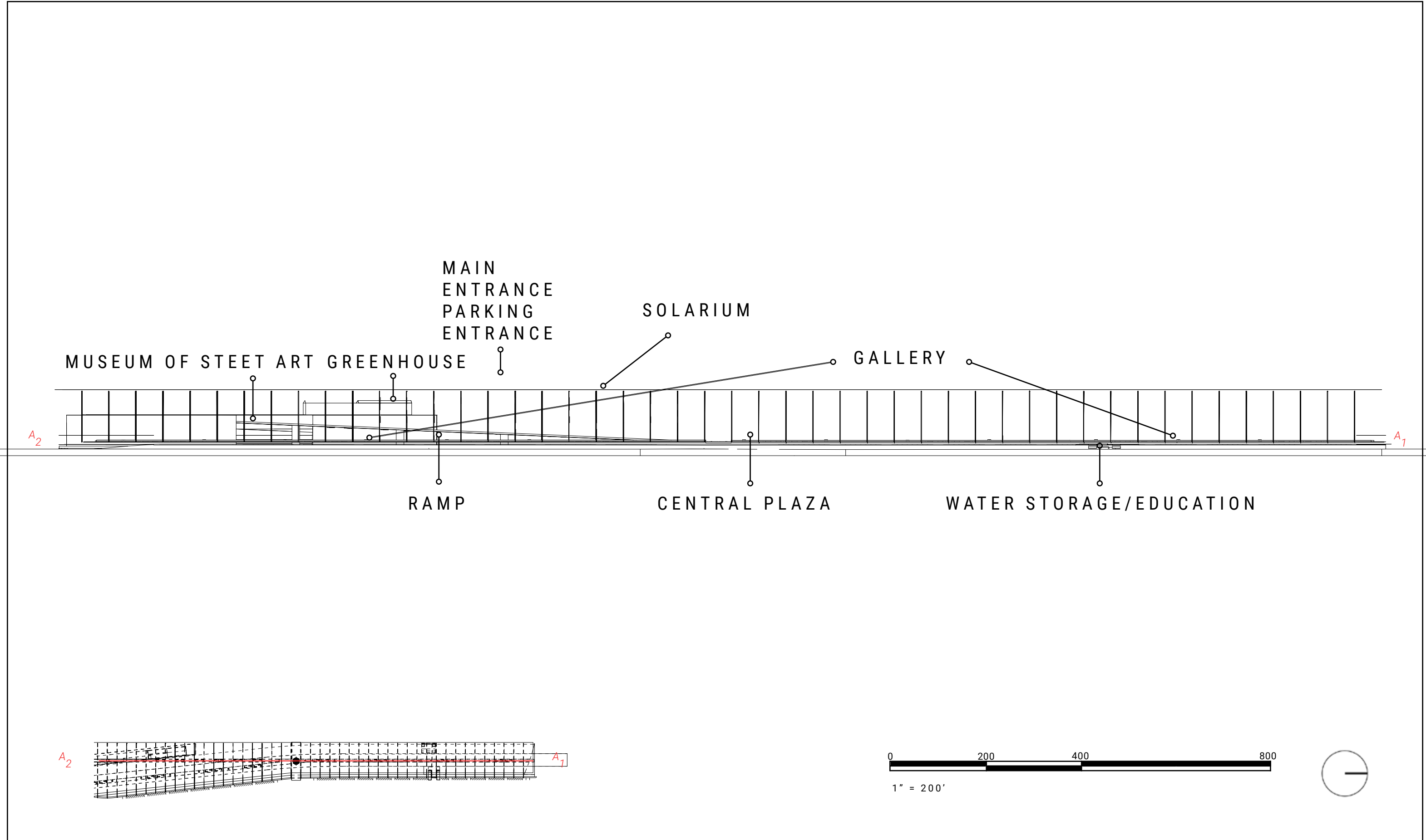


- 1 PERMEABLE PAVERS
- 2 WATER CAPTURE
- 3 LANDSCAPE BIODIVERSITY
- 4 TURF PAVERS
- 5 PERMEABLE SURFACES
- 6 LAWN REMOVAL
- 7 WATER FILTRATION
- 8 SOLAR

As much as possible, by focusing on The Wall, the goal is to return the shores of the river to a naturally occurring, native landscape supporting native animals and insects in a nearly undisturbed state for several thousand feet sections, serving as a poignant backdrop and gallery wall for visitors. Retaining the focus on the message of the retaining walls, we allow the surrounding land to relax completely.

Water capture features on the roof and alongside the street perimeter allow natural and supplemental irrigation as well as infiltration within the entire campus. Solar panels on the roof generates power to support

Additionally our design promotes water and solar capture allowing for natural and supplemental irrigation, a green house capturing the sun and rain and remaining mostly open air, the Great Wall of Los Angeles along with Volume II expands its message up in to the sky.



SOLARIUM

MUSEUM OF STEET ART

GREENHOUSE

A₂

A₁

PARKING

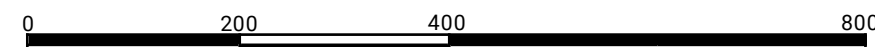
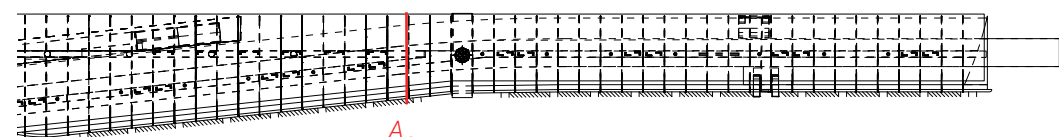
GALLERY

RAMP

MAIN
ENTRANCE
PARKING
ENTRANCE

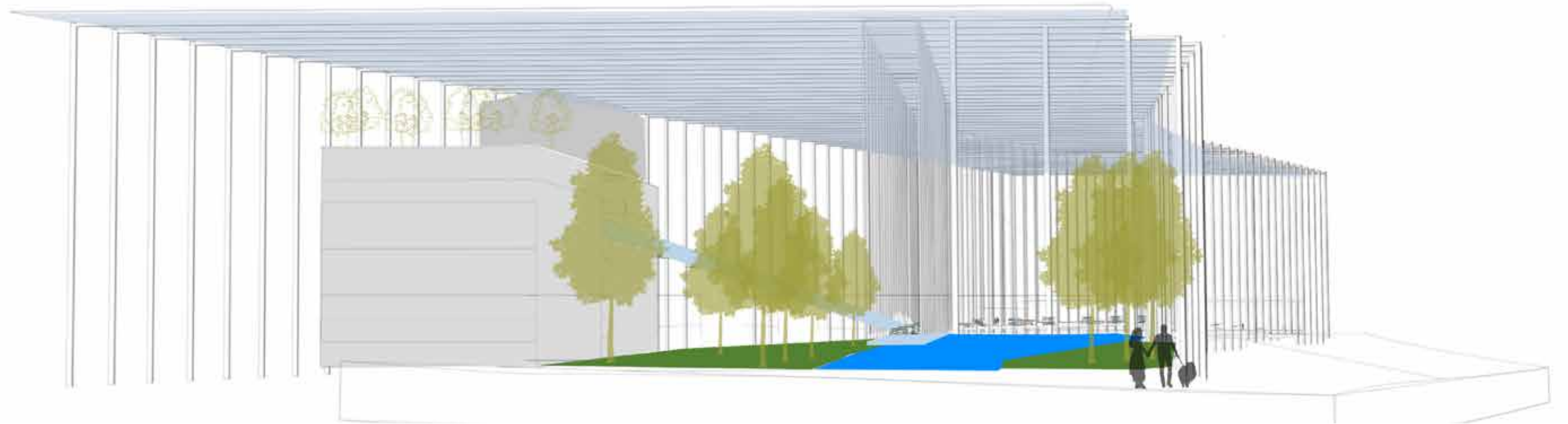
A₁

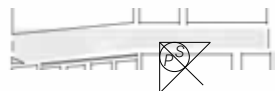
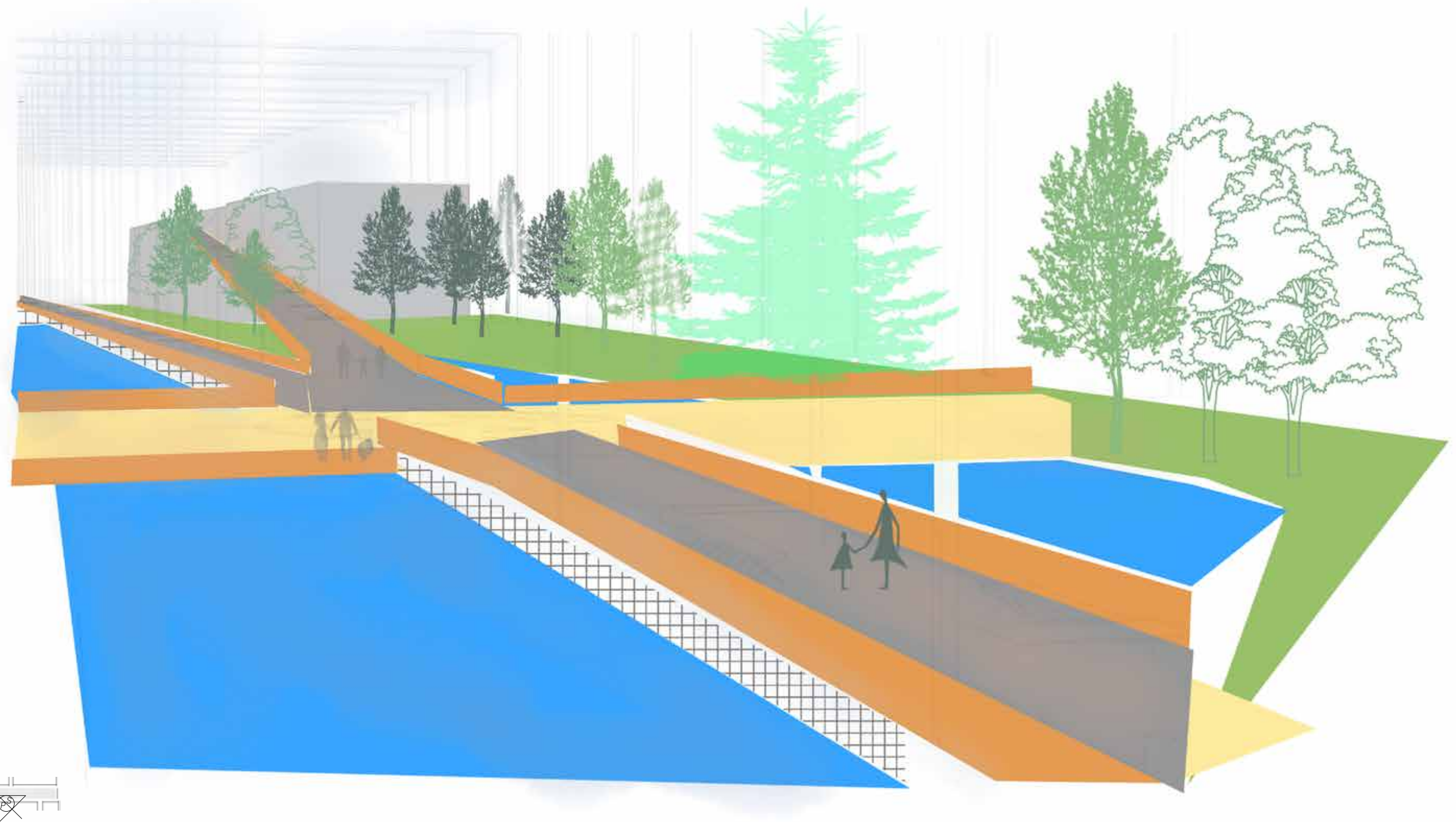
A₂



1" = 200'







<https://vimeo.com/1008231574?share=copy#t=0>