TONGVA PARK







MIA SKOLNIK

SPRING 2024

DESIGN GRAPHICS III • LAURA RAZO

“PRACTICE - PRACTICE - PRACTICE”

- REBECCA SCHWANER, DESIGN GRAPHICS II

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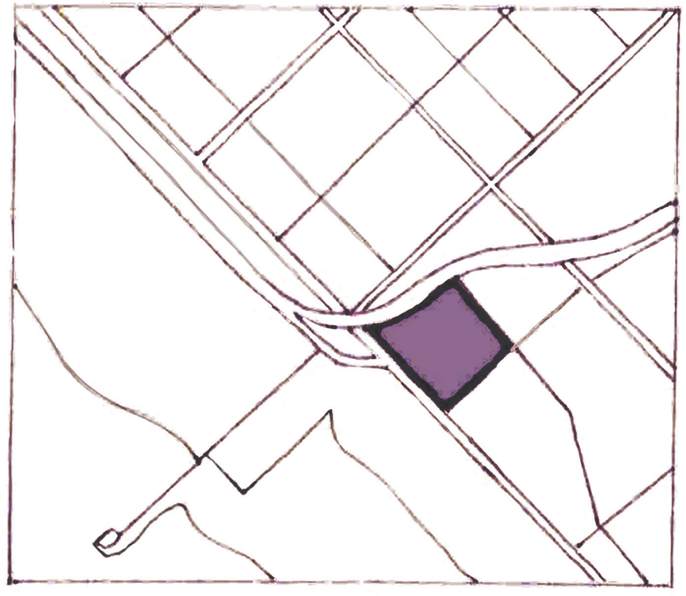
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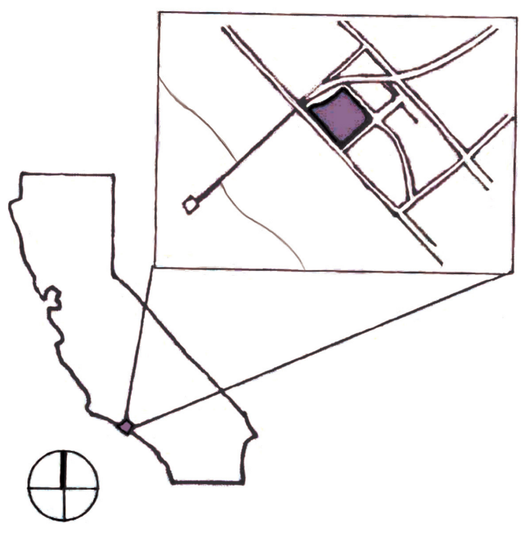
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INTRODUCTION

LOCATION

Stretching over 6 acres, Tongva Park is situated between Santa Monica's City Hall and the Pier reaching into the Pacific Ocean on the east and west edges. It is nestled between mixed-use residential and commerical structures, with the freeway on the north edge. A popular tourist destination, downtown Santa Monica is located just up the road to the north.





LOCATION MAPS

FOCUS OF STUDY

Tongva Park serves as the focus for all three Design Graphics courses in the first year of the Landscape Architecture program at UCLA. Beginning with an introduction to design graphics in the landscape architecture profession, the first course introduced drafting, lettering, and drawing techniques, starting with a smaller-scale quadrant section of the park. The second course reinforced those techniques and introduced conceptual and analytical graphics to the design process, adding color rendering and building on hand-drafting skills, while considering the park as a whole and its surroundings. Design Graphics III brought the entire project together, where we learned digital rendering and enhancement standards in the landscape architecture profession.

HISTORY

Opened in 2013, Tongva Park was built to transform a flat parking lot into a vibrant greenspace with rolling hills inspired by the arroyo landscape. The park name is an homage to the Tongva People who have lived in the Los Angeles area for thousands of years. Landscape Architect James Corner and his team incorporated existing and new plantings to create a sustainable and drought-tolerate landscape including native and native-adaptive plant materials.

CLIMATE

Santa Monica features a Mediterranean climate characterized by mild, wet winters and hot, dry summers. Average temperatures range from 45°F in the winter to 75°F in summer, with little variation due to the proximity to the Pacific Ocean.

The park design includes bioswales and other stormwater management features that capture and filter rainwater, promoting groundwater recharge and reducing runoff.

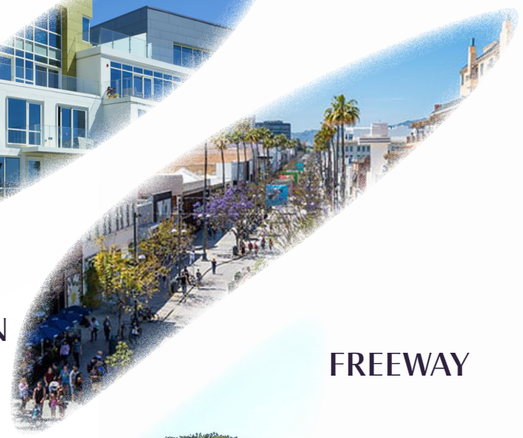
The man-made topography and layout create microclimates, offering various environmental conditions within a compact area. Rolling hills and braided paths provide both sun-exposed and shaded areas.

Strategic placement of shade structures, trees, and pavilion designs help mitigate the heat during the summer months, making the park comfortable for visitors year-round.



CITY HALL

RESIDENTIAL

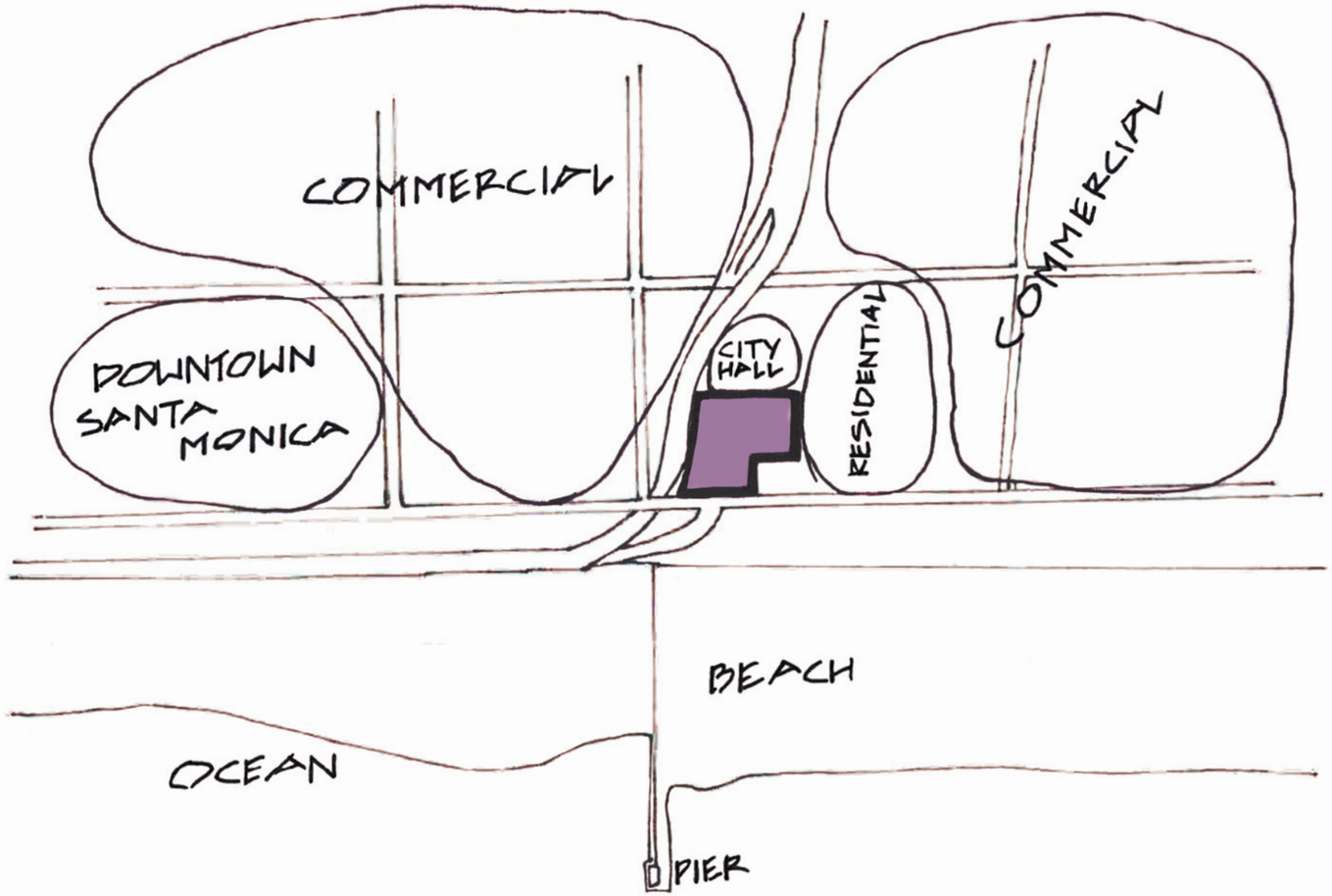


DOWNTOWN

FREEWAY



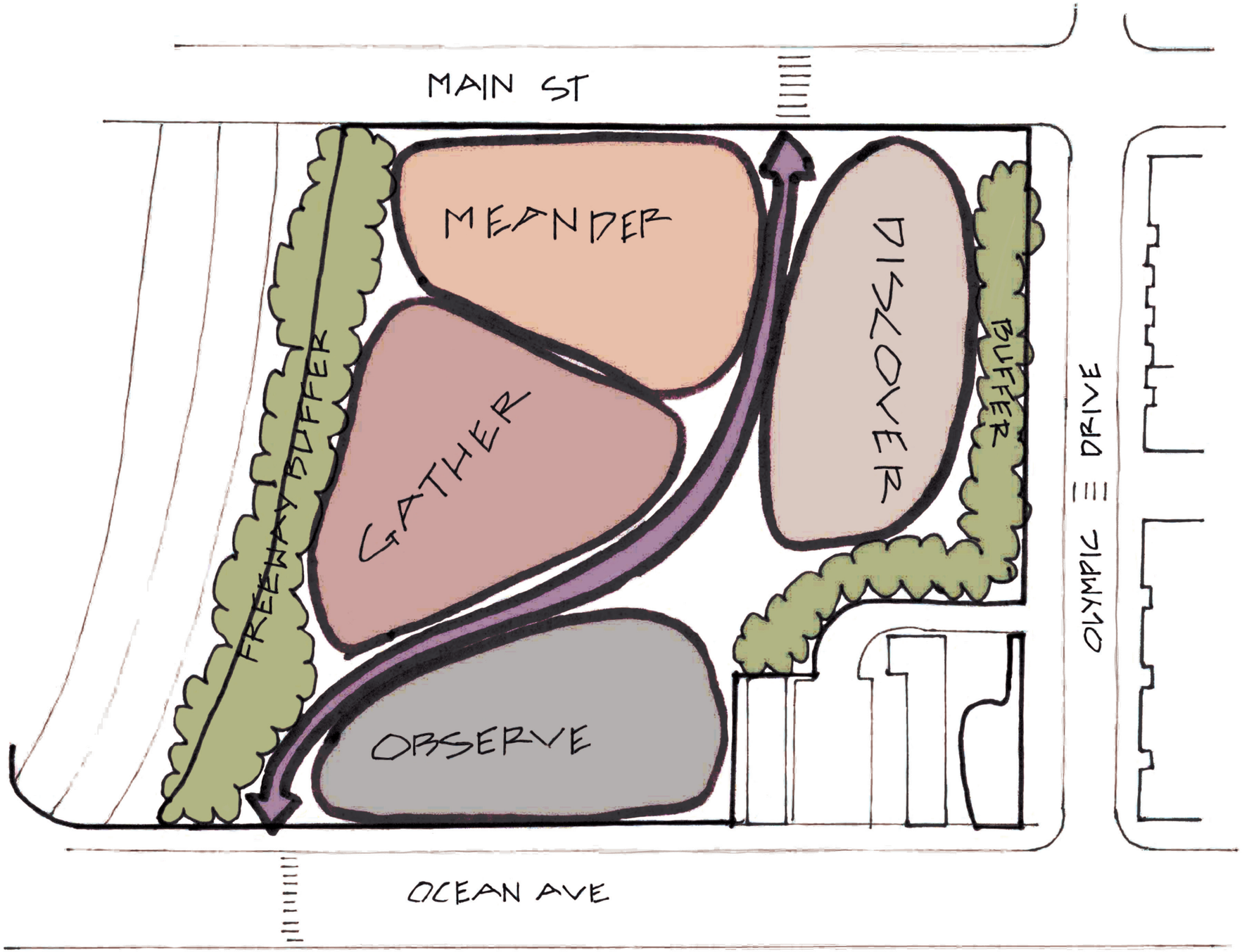
PIER/PACIFIC OCEAN



CONTEXT DIAGRAM NTS

CONTEXT

CONCEPT


MAIN ST
MEANDER
GATHER
DISCOVER
OBSERVE
FREEWAY BUFFER
BUFFER
OLYMPIC DRIVE
OCEAN AVE
NTS







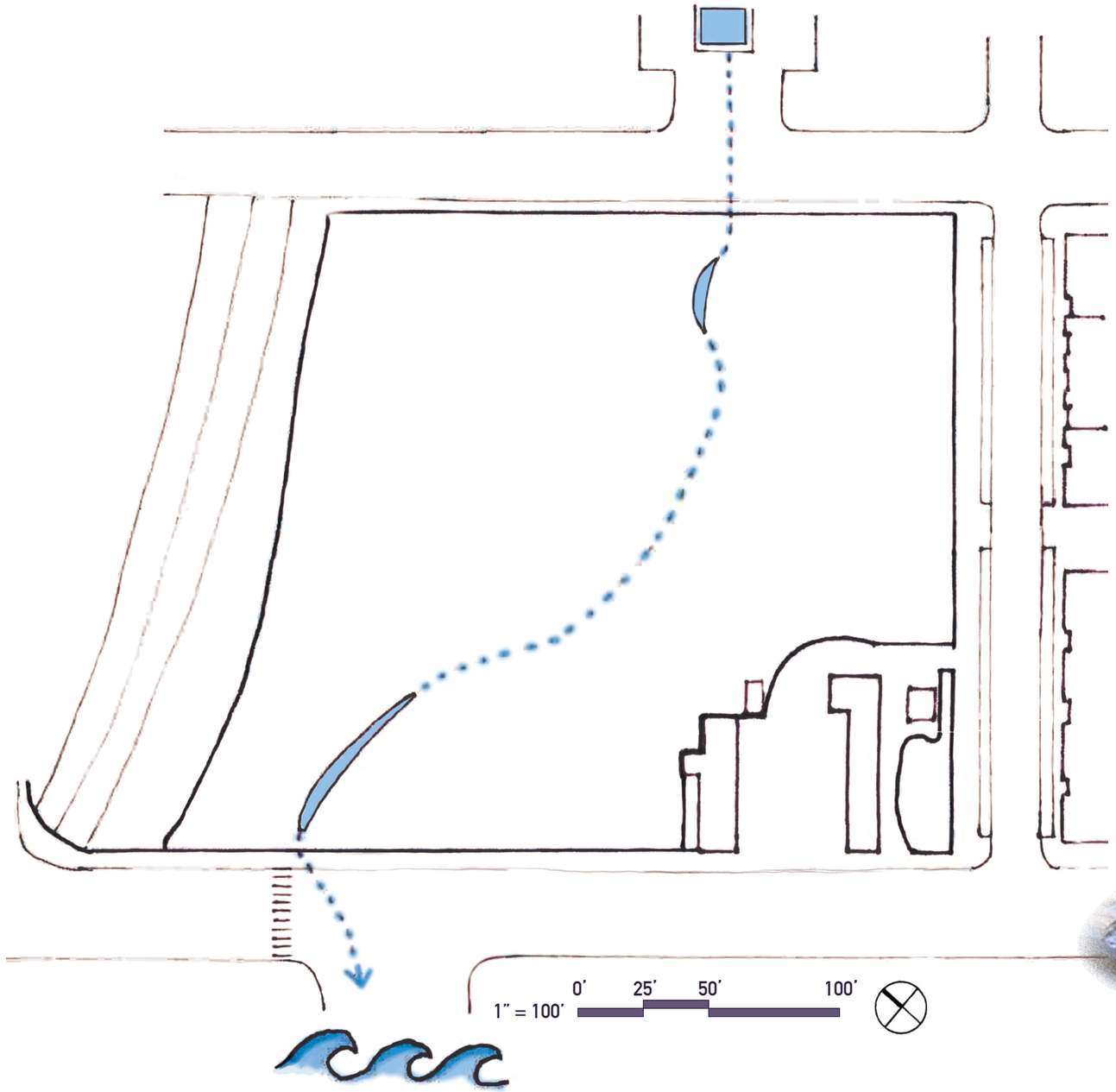


CONCEPT

ANALYSIS

WATER FLOW

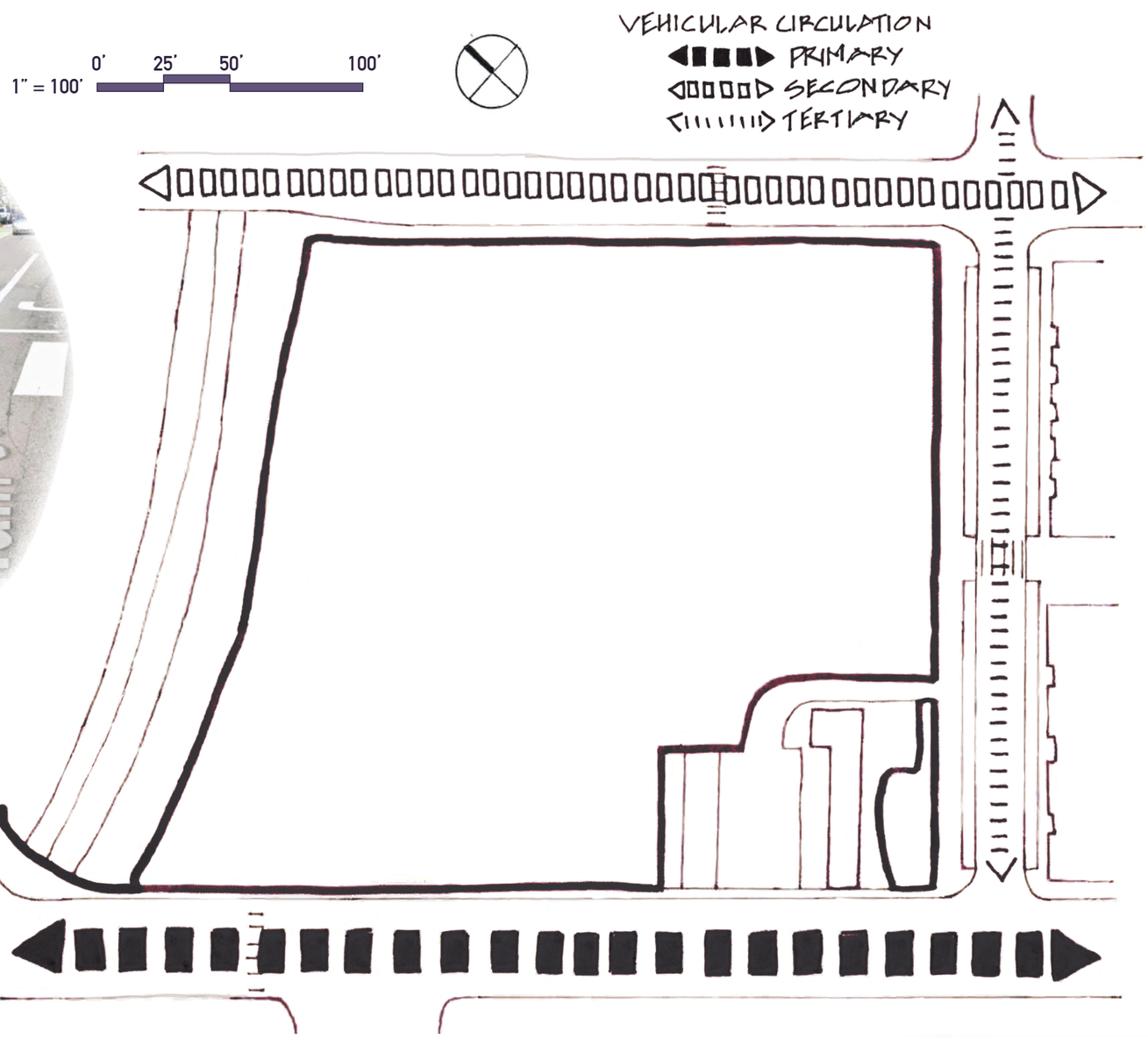
A key concept in the design of Tongva Park is the idea of water flowing through an arroyo wash. The water takes a course that begins at the City Hall fountain and meanders through the park towards the Pacific Ocean. At the east and west entrances of the park are two fountains, the larger of the two on the west side closest to the Pacific.





Tongva Park is separated from City Hall by Main Street on the east edge of the site. To the west, the park is bordered by the primary vehicular circulation path, Ocean Avenue. Along the south edge runs the tertiary vehicular path, Olympic Drive.



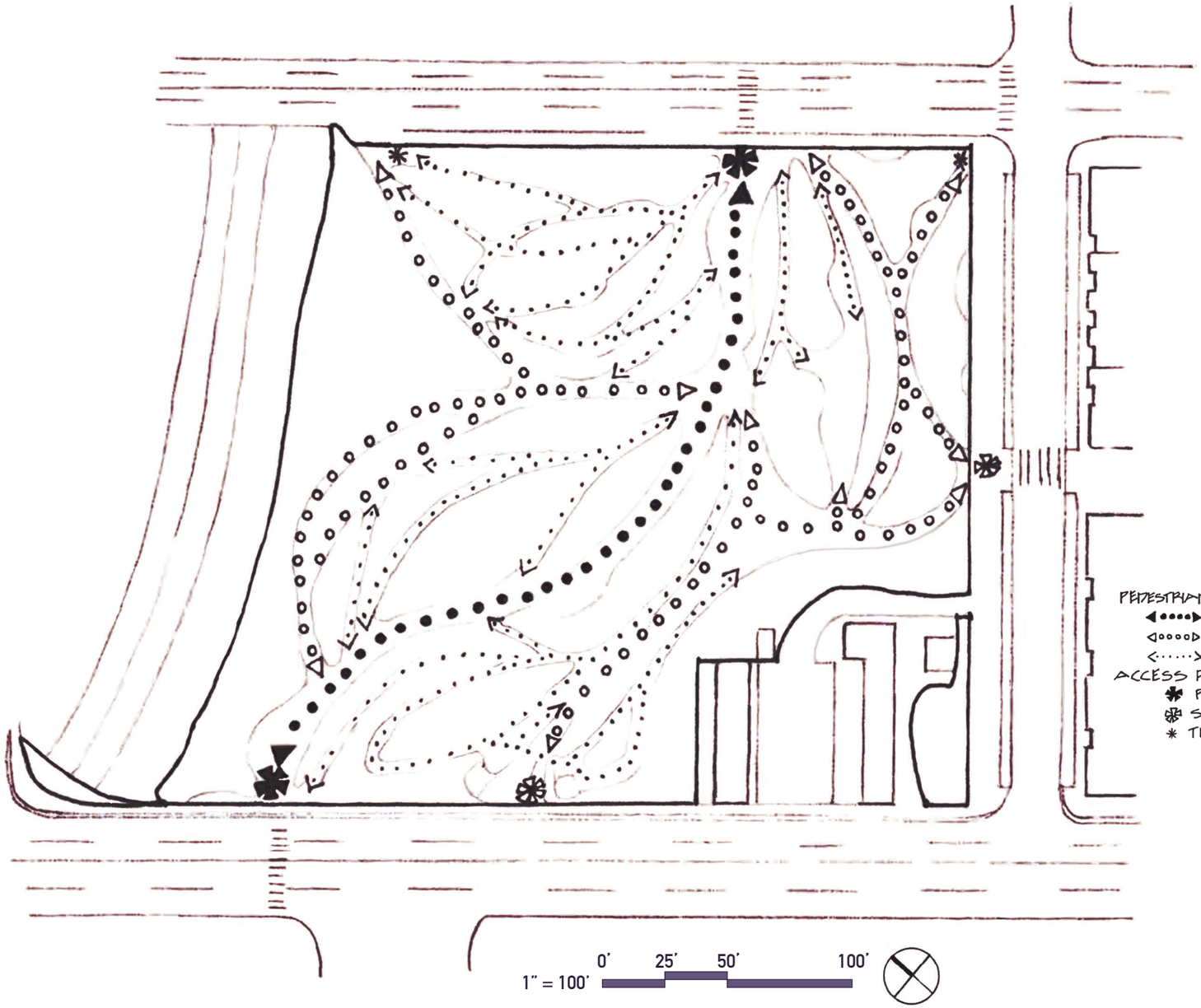


VEHICULAR CIRCULATION

ANALYSIS

PEDESTRIAN CIRCULATION

The primary path of pedestrian circulation mirrors the flow of water through the park, connecting the entrance accross from City Hall, winding through the main walkway to the larger water feature at the Ocean Avenue side of the park. Secondary and tertiary access to the park can be found on Main Street, Olympic Drive, and on Ocean Avenue. Secondary paths of circulation connect the main concept areas (the tot lot, the gathering hill, and the pine tree picnic areas. The tertiary paths lead pedestrians on a meandering, exploratory paths through the planted areas.





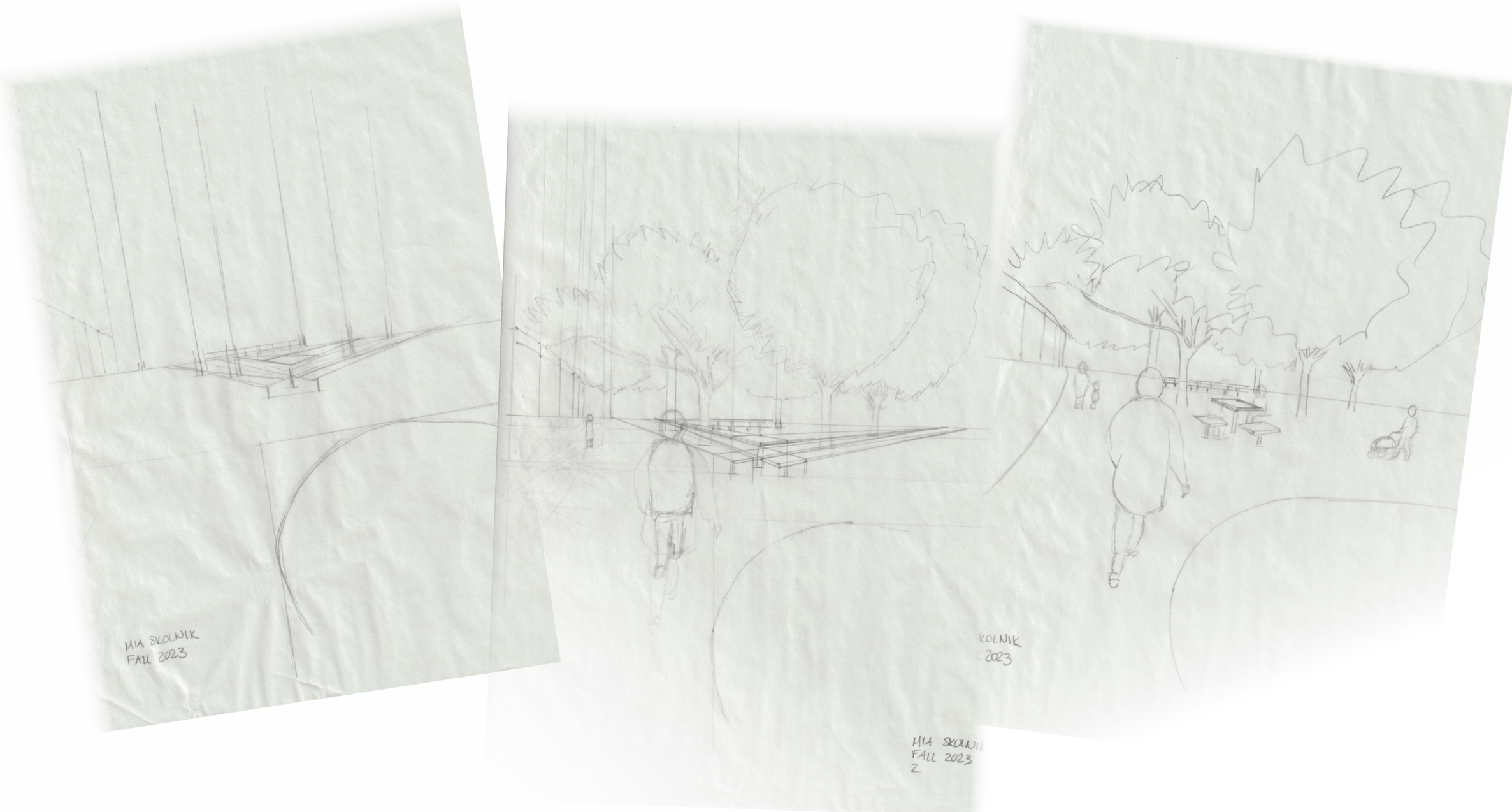
The tree plan on the site includes both new and existing trees that were relocated when the site was developed. Some of the notable existing relocated trees include “Monty”, the largest tree on site and the “Three Amigos”, belonging to the Ficus family. Tongva Park showcases both native and native adaptive species, planted for aesthetic and practical purposes (like providing shade and comfort). The location of the palm species complements the nearby ocean, mainly found along the western edge of the park. The pine grove, mainly composed of the native Torrey Pine species provides a dense, shady respit in juxtaposition to the other areas of the park that are more open and sunny.





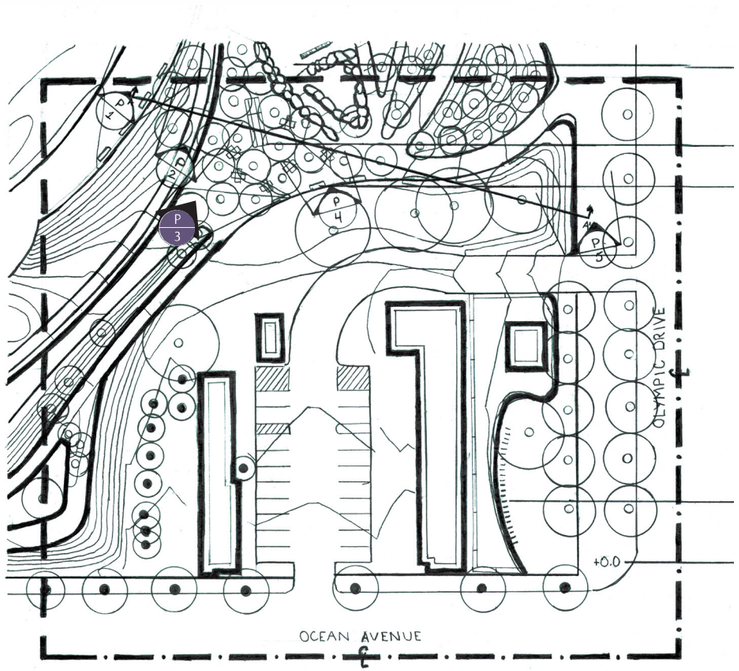
TREE PLAN

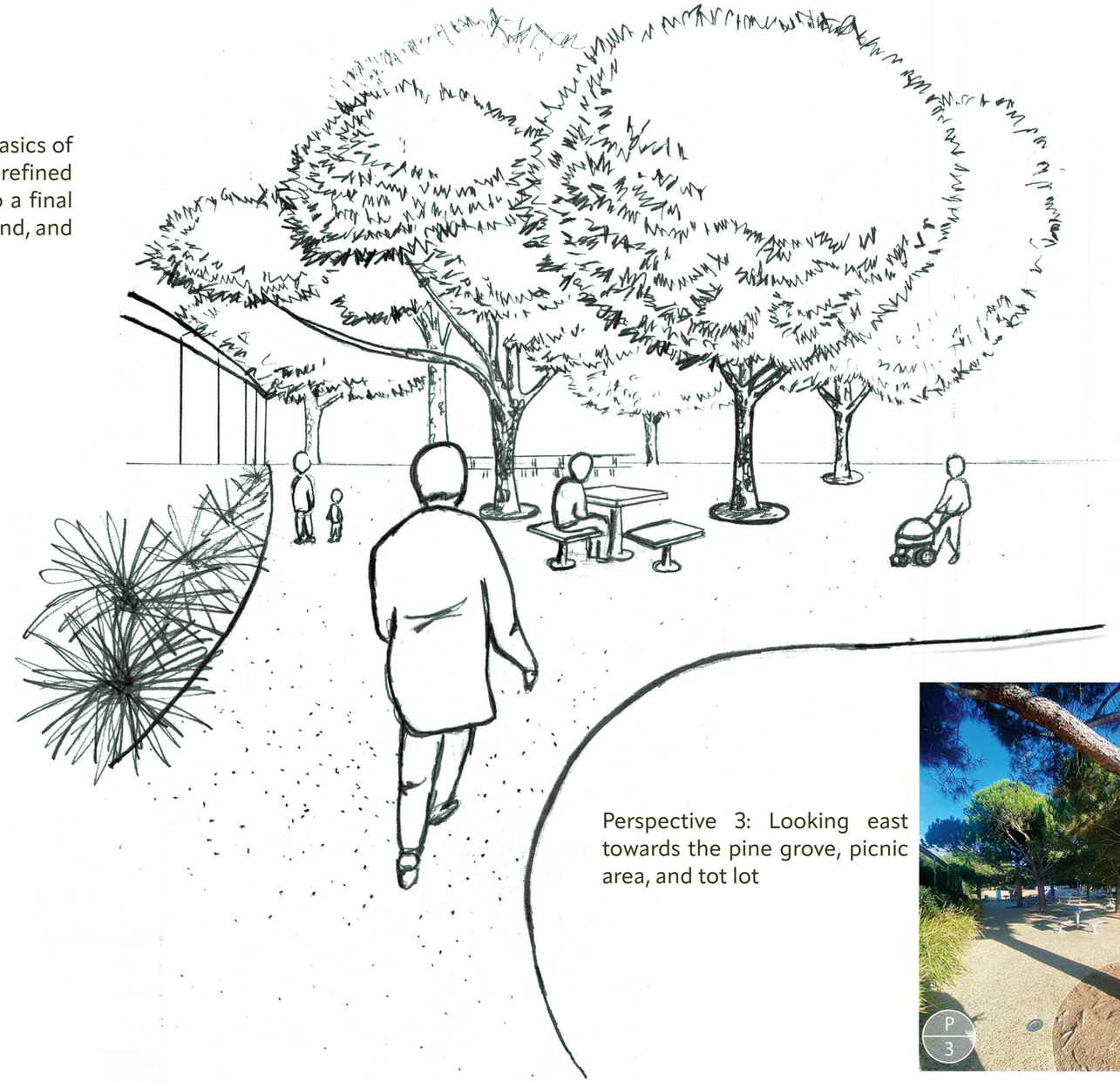
PROCESS



PROCESS

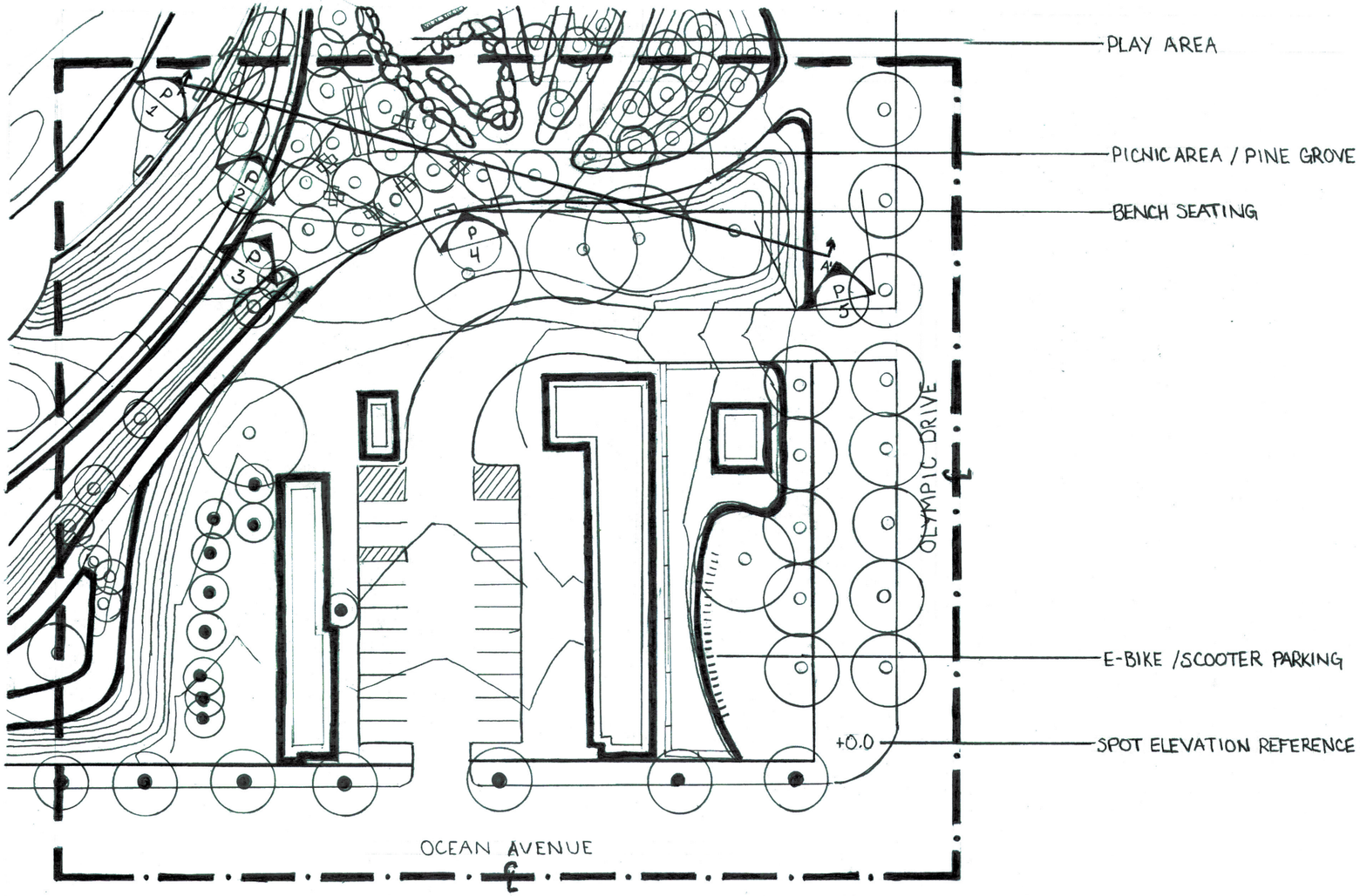
Throughout the course, we developed perspective drawing skills. By learning the basics of eye level, ground planes, vanishing points, and one- and two-point perspectives, we refined our techniques through many drafts and iterations. This process ultimately led to a final version that aims to effectively communicate not only the foreground, middle ground, and background but also depth and space, scale and proportion, texture and detail.



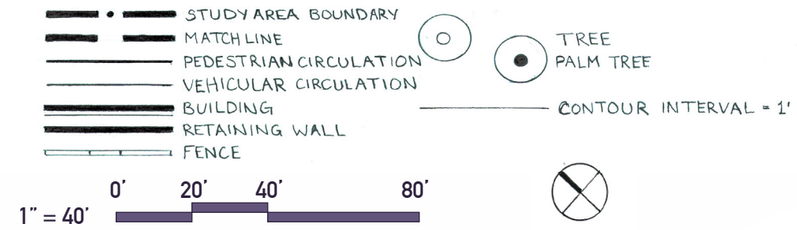


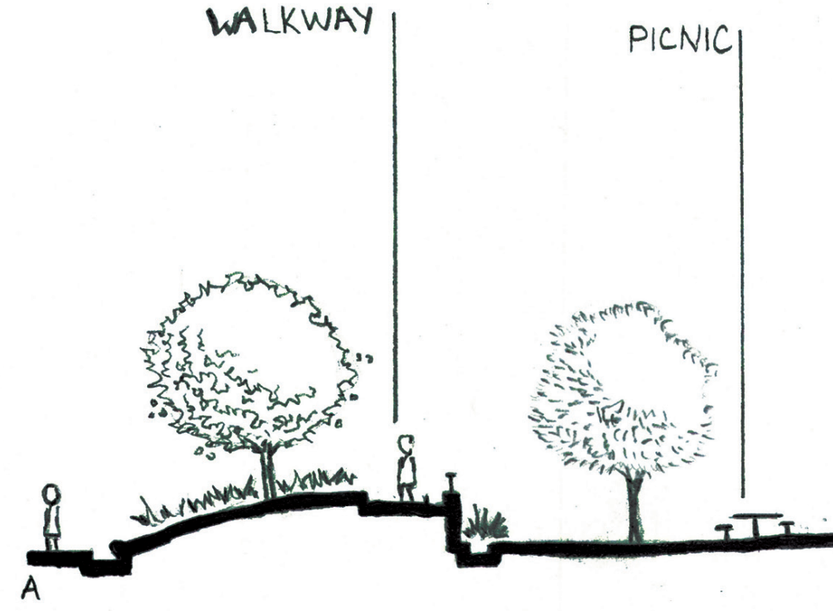
Perspective 3: Looking east towards the pine grove, picnic area, and tot lot

LAYOUT



LAYOUT PLAN QUADRANT 4S





SECTION/ELEVATION 4S











Focusing on a smaller portion of the park allows for a more detailed graphic representation. Quadrant 4 South is bordered by Olympic Drive and Ocean Avenue on the south and west edges. This area encompasses part of the play area/tot lot, the pine grove picnic area with bench seating, and park features such as retaining walls, pedestrian pathways, and bike/ scooter parking. With a zoomed-in view, details such as contour lines depicting the varying elevation of the site, retaining walls, and pedestrian versus vehicular circulation paths can be highlighted. By using different line weights, we can graphically represent varying levels of hierarchical importance, depth, and types of elements.



S E C T I O N

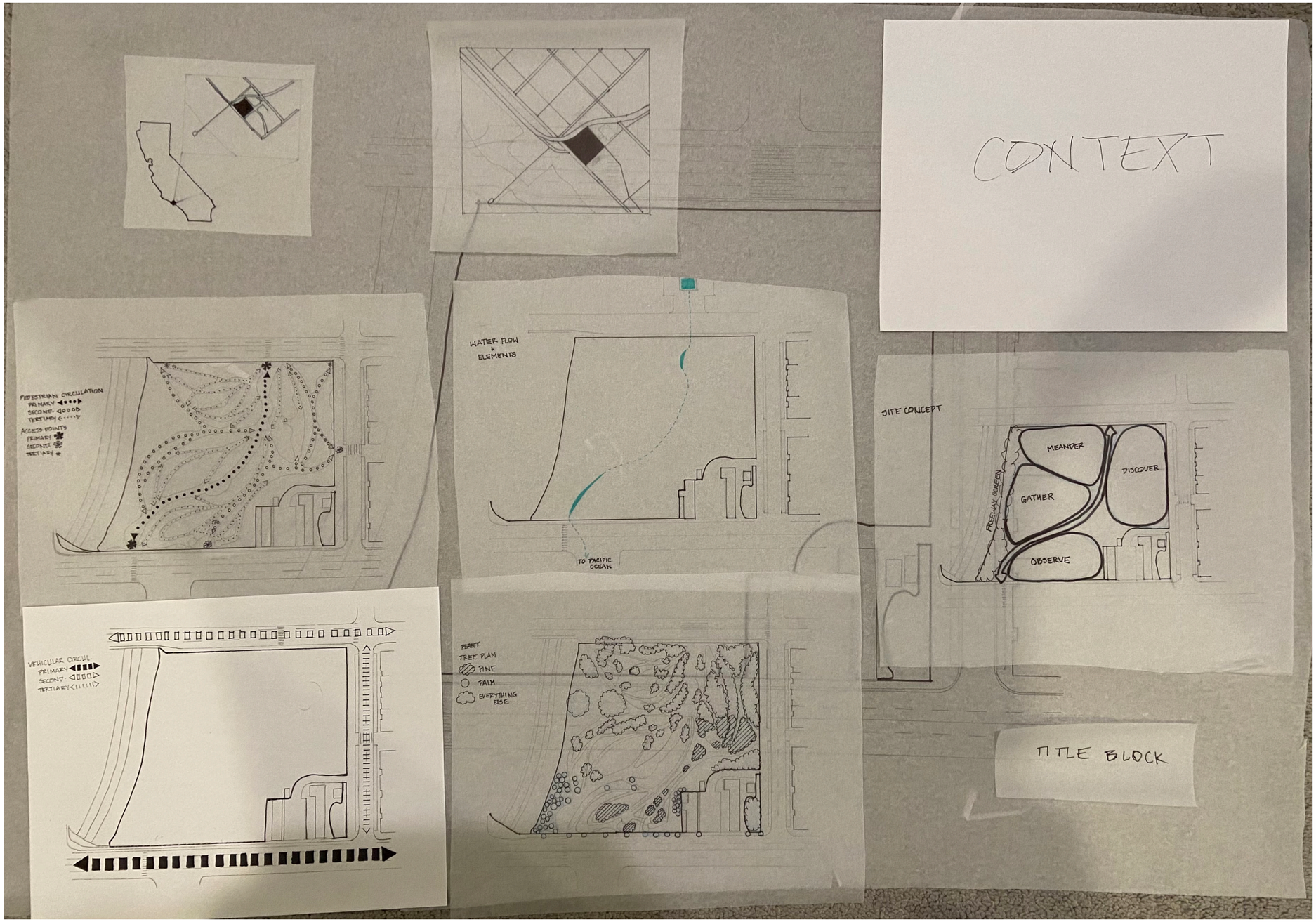
STEP PLAN

In Design Graphics II, we examined the park in its entirety, embracing Rebecca's mantra of "practice, practice, practice." We created numerous iterations of the site plan, layering trace paper over trace paper, putting our hand-drafting skills to the test on a large scale while gradually overcoming the fear of making mistakes. The ultimate challenge was committing to using ink instead of pencil and adding color to the meticulously crafted site plan with markers and colored pencils. Though daunting, this process of hand drafting with color helped reawaken my creative self, dormant since childhood.





The scans here showcase the final hand-drafted full-color illustrative plan (above) and the black-and-white site plan (left), which served as the base for the rendered graphic illustrative plan in Design Graphics III.



The Design Graphics II process involved planning at scale and physically visualizing the page layouts.

PROCESS

INTRODUCTION

DESIGN GRAPHICS III

Design Graphics III advanced our skills in digital rendering and presentation, using Adobe Photoshop and InDesign to enhance our site plans, sections, elevations, and perspectives. Emphasizing effective graphic communication, we integrated our hand-drafting and conceptual skills from previous courses to create a comprehensive digital presentation of Tongva Park.

The next five pages illustrate the culmination of our efforts in Design Graphics III:

PROCESS

A carefully chosen color palette, inspired by hues and tones from inspiration images in the title graphic, guided our digital enhancements. Original scans were meticulously cleaned up and enhanced, with various effects applied to add texture and depth using advanced tools in the programs. This process allowed us to refine poor scans, making adjustments that were impossible to achieve by hand once pen was laid to paper.

SECTION ENLARGEMENT & PERSPECTIVES

THIS SPREAD FOCUSES ON THE OBSERVATION BASKETS AT THE PARK'S WEST END. THE PERSPECTIVES HIGHLIGHT LUSH PLANTINGS, ELEVATION CHANGES, AND DETAILED FEATURES SUCH AS TEXTURED RETAINING WALLS AND VARIED MATERIALS AT TRANSITION AREAS.

SECTION/ELEVATION

The Section/Elevation depicts the foot bridge over the sidewalk entrance on Ocean Avenue. The illustration captures the observation baskets, offering views of the horizon and the Pacific Ocean, and the adjacent grassy lawn area designed for picnicking.

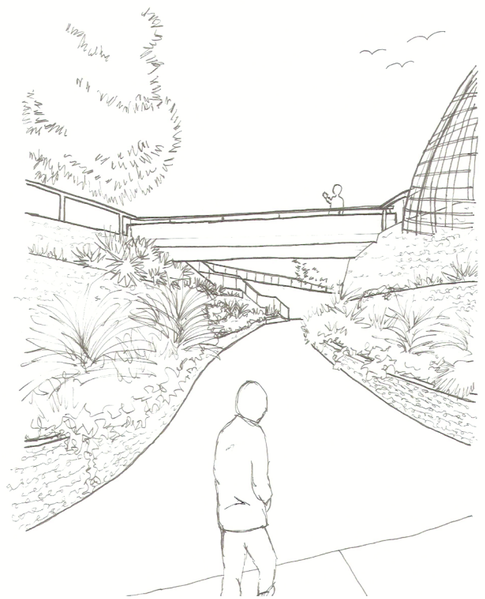
COMPREHENSIVE DIGITAL PRESENTATION

The final page in this section presents a cohesive digital presentation of Tongva Park, bringing together all the refined elements from previous pages. This comprehensive view demonstrates our ability to use digital rendering tools to create a professional and visually appealing presentation.

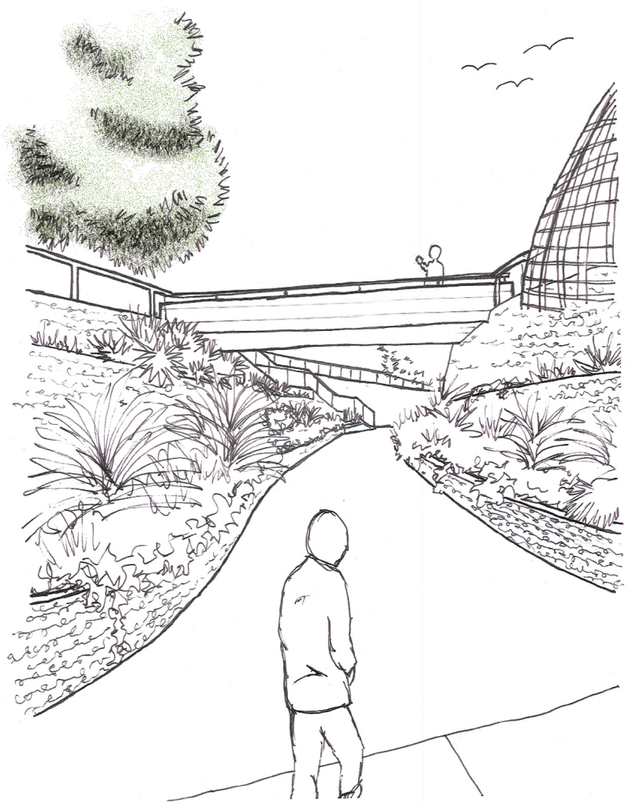
Through these pages, we showcase our journey from hand-drafting to advanced digital rendering, highlighting the transformative impact of digital tools on our design presentations.

DIGITALLY ENHANCED ILLUSTRATIVE PLAN

The finally page in this section features the digitally enhanced Illustrative Plan, showcasing our learned ability to integrate various digital tools and techniques to create a detailed and visually compelling representation of Tongva Park. Enhancements include refined line work, vibrant color application, and digitally rendered shadows, bringing the plan to life and highlighting key design elements.









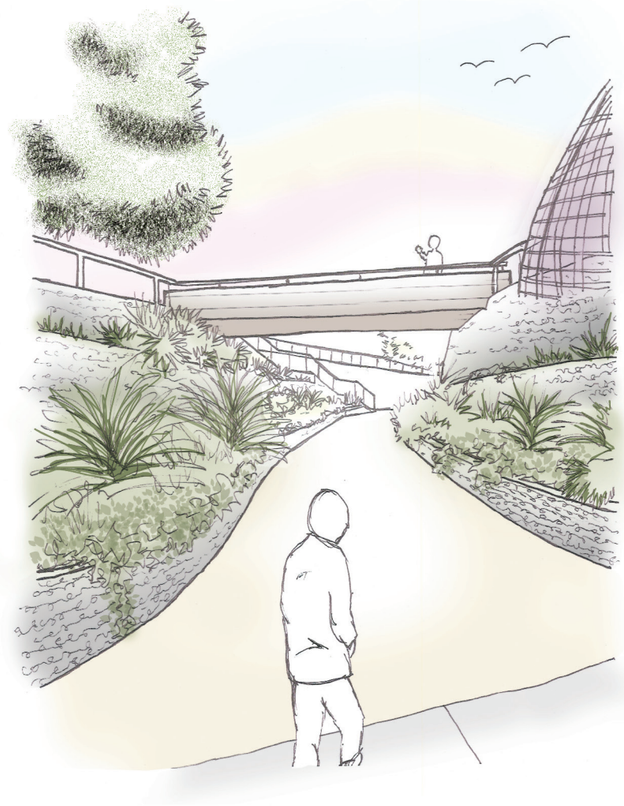
PROCESS

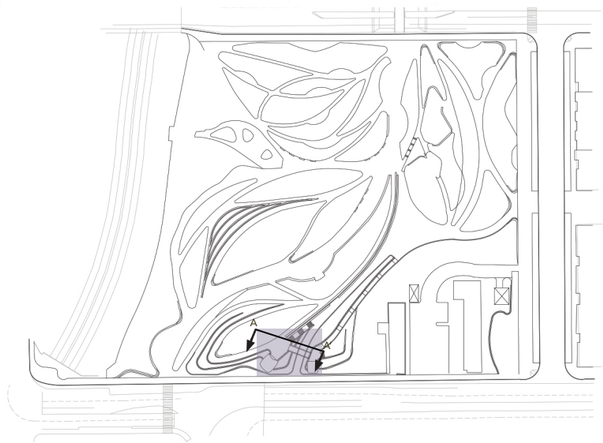
ENLARGEMENT





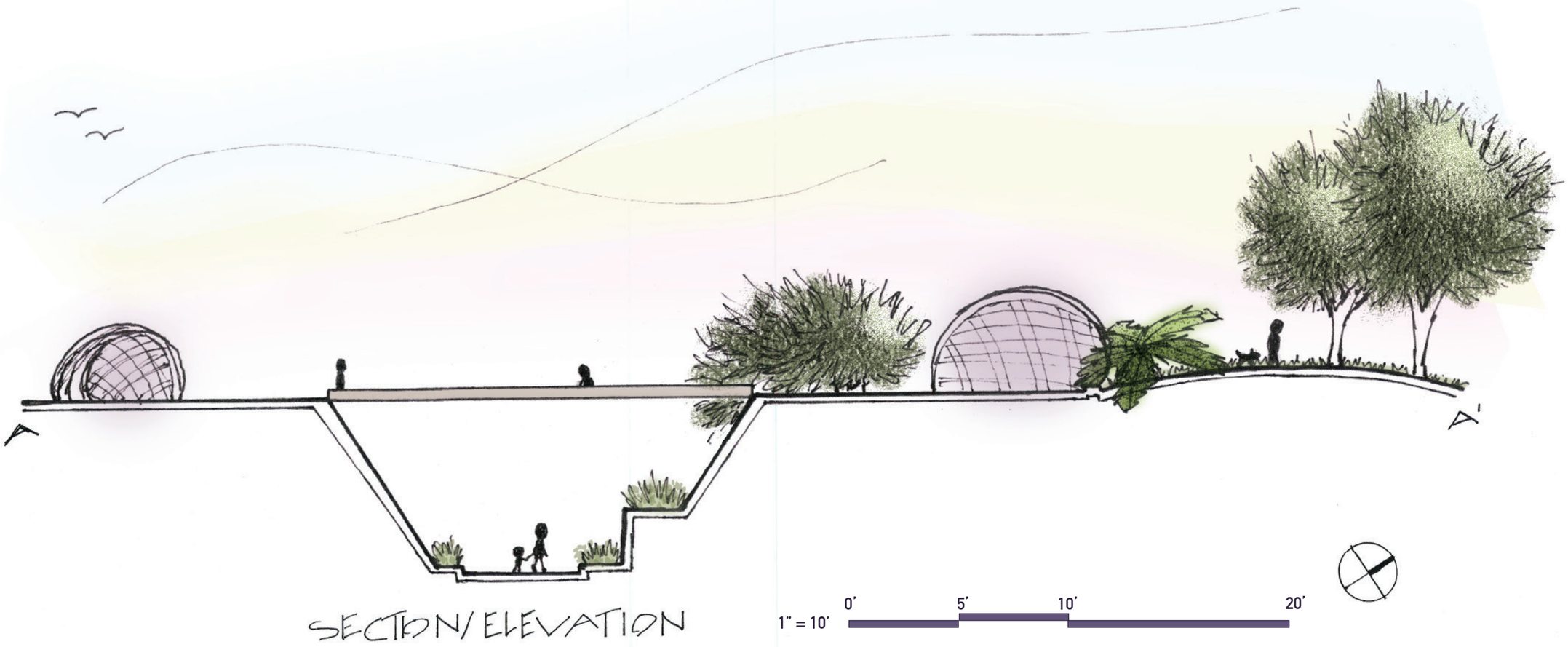


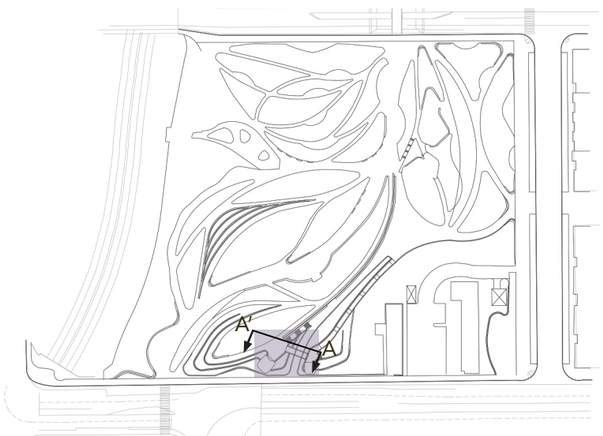




PERSPECTIVES

ELEVATION





This section/elevation depicts the foot bridge over the sidewalk entrance on the Ocean Avenue west end of Tongva Park. The observation baskets provide a view of the horizon and Pacific Ocean. To the right is a grassy lawn for picnicking.

In Design Graphics III, we focused on enhancing the DG II site plans with advanced digital rendering techniques. To the right depicts the digitally enhanced Illustrative Plan. This plan showcases the integration of various digital tools and techniques to create a detailed and visually compelling representation of Tongva Park. The enhancements include refined line work, color application, and digitally rendered shadows, which bring the plan to life and highlight key design elements.

ILLUSTRATIVE



SITE MATERIALS

MATERIALS

AMENITIES at the park include benches, bike racks, and water fountains - to name a few















TRANSITION spaces include materials such as exposed aggregate, concrete, decomposed granite, and wood

PLANTING areas provide visual and textural experiences throughout the park, as well as places of rest and shade. The trees and plants cycle with the seasons, providing park-goers with a new experience each visit.









PLANT MATERIALS

MATERIALS

EVOLUTION

Some notable examples of my evolution in the program to date include significant improvements in my hand lettering and general drafting skills. These tangible enhancements are accompanied by intangible yet profound developments, such as a renewed confidence in my ability to draw and be creative. This rekindled artistic side, dormant since childhood, has been one of the most rewarding aspects of my journey so far.

SECTION/ELEVATION 4S

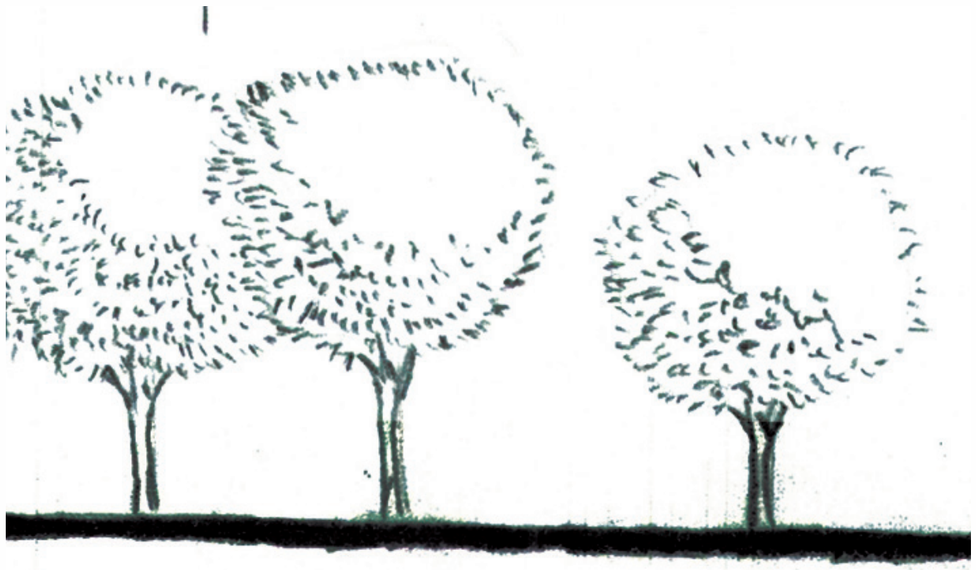
SECTION/ELEVATION

TONGVA PARK

TONGVA PARK

—E-BIKE /SCOOTER PARKING

– ELECTRIC BIKE/SCOOTER





EVOLUTION

"WE'RE SO BUSY WATCHING OUT FOR WHAT'S JUST AHEAD OF US THAT WE DON'T TAKE THE TIME TO ENJOY WHERE WE ARE."

"WE SEEM TO UNDERSTAND THE VALUE OF OIL, TIMBER, MINERALS AND HOUSING,
BUT NOT THE VALUE OF UNSPOILED BEAUTY, WILDLIFE, SOLITUDE AND SPIRITUAL RENEWAL."

Calvin & Hobbes - Bill Waterson

ABOUT



Born and raised in Massachusetts, I spent a lot of my formative years exploring the woods of New England, where countless adventures with my family instilled in me a deep love and appreciation for nature. These early experiences in the diverse and vibrant landscapes of the Northeast laid the foundation for my passion for the natural world.

For the last decade, I have called Southern California my home. This transition exposed me to a completely different world of plants and landscapes. The striking geography of Southern California has broadened my understanding and deepened my appreciation for the varied beauty of our planet.

Feeling a strong desire to make a meaningful impact and share my love for nature with others, I joined UCLA's Landscape Architecture program. My hope for this journey in the program is that I will be equipped with the skills and knowledge to transform spaces, fostering a greater connection between people and the natural world.

ACKNOWLEDGEMENTS

I owe immense gratitude to those who have supported and impacted me throughout the last three quarters of this program. I would like to especially acknowledge the instructors who have laid the foundation for my success through their insightful teachings: David Squires, Rebecca Schwaner, and Laura Razo. Your guidance has been invaluable, setting me on a path to achieve my goals both within the program and beyond.

To my incredible cohort, I am deeply thankful for embarking on this new adventure alongside you all. I have learned so much from each of you and eagerly anticipate continuing our shared journey of growth and discovery in the coming years.

Finally, heartfelt thanks to my husband, whose unwavering support has been a cornerstone of my journey. He has generously taken on extra responsibilities at home, allowing me the time and space to immerse myself in my studies—even when our home resembles a chaotic storage closet filled with paper, pens, and tools. Your help has made all the difference, and I am forever grateful.

PROJECT SUMMARY

Design Graphics III integrates traditional and digital techniques to create professional-quality landscape architecture presentations. Revisiting the hand-drafted plans and conceptual designs developed in previous courses, this course focused on transforming these plans into comprehensive digital renderings. The process involved digitally enhancing plans, sections, elevations, and perspectives, adding layers of detail and depth that were not possible with hand-drafting alone.

Like the previous courses, Design Graphics III emphasizes effective graphic communication, teaching us to convey complex design ideas clearly and persuasively through our digital renderings. The course also introduced the crucial practice of developing a comprehensive digital file management system, ensuring our projects are organized, efficient, and facilitate collaboration. This transformative experience prepared us to tackle real-world projects with confidence and creativity!

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- Condos on Olympic: https://www.related.com/our-company/properties/waverly
- Santa Monica Pier: Matthew LeJune unsplash.com
- Mclure Tunnel: https://commons.wikimedia.org/wiki/File:McClure_Tunnel_%281%29.jpg
- City Hall: https://smdp.com/2017/08/05/city-hall-built-for-a-21st-century-government
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CITY HALL

