



SLEEPY LAGOON

MEMORIAL



RMC#18004
East Yard Communities for Environmental Justice



Authors: East Yard Communities for Environmental Justice,
DakeLuna, Floridalma Boj-Lopez, Gabriel Gutierrez,
Mapache City Projects, Tina Calderon

Story map: Vicente Ceja

Maps: Jimmy Ramos

Designed by: Beatriz Mojarro

There aren't any traces of water from Sleepy Lagoon nor remnants of the community gatherings that once took place there. Instead, there are cold buildings and concrete that make up the surrounding industrial landscape. But the memories and stories of what this place once was and what it represented live on in the Indigenous communities and communities of color that once gathered there to fortify and cultivate relationships with each other and the land.

When we got a commitment from the developer of the Bell Business Center and the City of Bell to build a monument for Sleepy Lagoon, we knew that a simple plaque would not suffice. We understood that creating this memorial could honor the rich history of that area – from the First Peoples of this land before contact and colonization to Sleepy Lagoon to the present – while simultaneously serving the needs of the community. In order to create meaningful spaces and transform them from the lifeless existence they have become, there needs to be an in-depth community-driven process that includes the original caretakers of this land because any project is incomplete without the guidance and input of Indigenous people. It is our hope that this project can serve as a model for future projects in the region where development is driven by local Indigenous peoples and community members.

We are extremely honored, grateful and appreciative of the Tongva cultural bearers, the Native Peoples and Indigenous migrants in the community, the broader community and community groups, organizations, agencies, and the project team for sharing their stories, experiences, expertise, and dedicating their time to shape the vision of the Sleepy Lagoon memorial. Without any of you, this project would not have been possible.

With great appreciation and admiration,

Whitney Amaya

East Yard Communities for Environmental Justice

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The Story

It is important to acknowledge that the first peoples of so-called Los Angeles are the Tongva, and that this project is taking place in their ancestral homelands. There is a long history of erasure and silencing of Indigenous voices that has led to the belief that there aren't any Indigenous peoples left. However, that is far from true.

Indigenous people are still here.

Located less than a ¼ mile from the Los Angeles River, Sleepy Lagoon was a popular swimming hole, a place of recreation, and community gathering in the 1940s. During this time period, local public swimming pools were segregated – excluding Black, Indigenous, and communities of color from their use.

In 1942, a murder occurred at Sleepy Lagoon resulting in the death of Jose Gallardo Diaz. This incident spurred widespread prejudice, discrimination, and racial profiling across Los Angeles of Pachucos/as (Pachucxs) – an interracial youth subculture identified by their zoot suits – resulting in police round-ups, media attacks and public violence targeting Zoot Suiters.

At present, Sleepy Lagoon no longer exists. In its place stands the Bell Business Center in the City of Bell. This planning project not only aims to honor the significance of Sleepy Lagoon to communities of color who used the lagoon as a space for recreation, the incident that took place at the site and the subsequent impacts on Pachucx youth, but it also hopes to honor the original peoples and caretakers of this land and those who have come to inhabit the surrounding area more recently. The project team together with Tongva cultural bearers, community members, and other stakeholders worked to develop a memorial that will function as a community greenspace and that is reflective of their needs while simultaneously improving the surrounding environment.

The goals for this project were as follows:

1. Identify a site along the Lower LA River to develop a multi-benefit greenspace enhancing ecosystem function using natural best management practices and native plants
2. Highlight the significant cultural context attached to the historic Sleepy Lagoon

In order to achieve the goals of the project, the project team conducted research, led a community engagement process to identify the location and create the vision for the memorial, and developed a Preliminary Plan including a Site Analysis, Conceptual Design, and Preliminary Budget and Schedule.

The stories of people & place

A Historical Palimpsest of Landmarks Over Time

pal·imp·sest /paləm(p)sest / noun:

- 1: A manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces remain.
- 2: writing material (such as a parchment or tablet) used one or more times after earlier writing has been erased.
- 3: something having usually diverse layers or aspects apparent beneath the surface.

The death of José Díaz in August of 1942 near a popular swimming hole known as Sleepy Lagoon set off a sequence of events that continues to raise questions about the incident, the court case that followed the murder investigation, and the violence that resulted which was labeled the "Zoot Suit Riots." Much has been written about this era. Historian Mauricio Mazón argued that among different causes, the Los Angeles Times and other media outlets vilified Mexican American youth known as Pachucos/as and "Zoot Suiters" which helped lead United States servicemen to violently attack members of the local community (Mazón, *The Zoot Suit Riots*, 1984). Luis Valdez's popular 1978 play, "Zoot Suit," helped to etch the injustices of the violent attacks and the miscarriage of justice experienced by young women and men who were indicted and charged with Díaz's murder, or being accessories to murder, in the aftermath.

Closer examination of the historic site on which the Sleepy Lagoon was situated provides an opportunity to expand our understanding and appreciation of the site and the surrounding regions. Indeed, the Sleepy Lagoon area has historically been inhabited, cultivated, utilized and appropriated by people of different backgrounds and for different purposes. The purpose of presenting a brief narrative that addresses the Sleepy Lagoon site within various successive contexts is to understand the site within the notion of a historical palimpsest. That is, the intent is to discuss and assess the various layers of historical knowledge, in a general manner and for the general public, that at times affirmed particular historical narratives while simultaneously erasing previous historical truths.

Several scholars have examined the cultural, political, economic and institutional history of Los Angeles through the lens of a palimpsest. For instance, Reyner Banham was among the first to apply the notion of the "transportation palimpsest" to Los Angeles, documenting how the current freeway system is the result of overlay on other roads that had previously been utilized dating back to pre-European times (Banham, *Los Angeles*, p. 57). Vincent Brook applied the palimpsest to the cultural history of the Los Angeles region, noting that "The Tongva's place in the public imaginary...like much of the region's multilayered past, is as concreted over as the Los Angeles River's army-engineered storm channel" (Brook, *Land of Smoke and Mirrors*, 10).



As people come to appreciate the Sleepy Lagoon Memorial, it is important to reflect on the physical landscape of the area in its present state as well as throughout time.

As often happens in historical recording, various layers of knowledge present themselves in a way that one narrative is succeeded by another that simultaneously affirms a particular reality and historical context. In doing so, whether intentional or not, such historical affirmations simultaneously function as erasures of what preceded it.

This is important to note because oftentimes we are led to believe that the beginning of historical significance emerges within the timeline of who is telling the story. In recent times, such practices have been described as "Columbusing." Columbusing, termed after Christopher Columbus, who is alleged to have discovered the Western Hemisphere, refers to the act of claiming to discover something that isn't new and trying to take credit for it.

The impact on historical narratives in this particular case is that we are misled to believe that history begins with Columbus, thus ignoring the indigenous peoples of the land that existed centuries and millennia beforehand. Put simply, this approach affirms the existence of Europeans on this continent while simultaneously making less relevant, when not actively erasing, indigenous people of historical significance and existence.

On a local level, we see similar accounts when it comes to recorded history of the area that constituted the Sleepy Lagoon. As with local histories in other areas, naming and renaming places affirms particular stand points and historical narratives but at times gives the false impression that that which is named constitutes "the" beginning. Instead, it is fair to say that rather than marking "the" beginning, such practices designate "a" beginning of a particular historical narrative within layers of other, successive historical narratives.

The area within which the Sleepy Lagoon was situated is unique because of the historical periods that encapsulate it. The Sleepy Lagoon was a popular swimming place for non-white youth who were excluded from public swimming pools due to segregationist laws in the 1930s-40s. It is reported that the Sleepy Lagoon got its name from the title of a popular song of the time by trumpeter Harry James (Bruns, Zoot Suit, 11). The physical landscape of the area, its use, and meaning has shifted over time as a result of natural occurrences and human influence. A brief review of the various historical layers that have presented themselves over time allow for comprehensive understanding of the location and its people.

The first layer of historical knowledge addressed is the time period when the Tongva people occupied the space when the prominent name places included villages by the names of Chockishngna, Wenot, Apachiagna, and Yangna. The second layer of historical knowledge is the Spanish-Mexican period and the land grant to Antonio Maria Lugo of Rancho San Antonio, which encompassed the site on which Sleepy Lagoon was situated. The United States period is broken down into various phases that include the American occupation as a result of the Mexican American War, incorporation of municipalities, the designation of the Central Manufacturing District, industrialization and subsequent post-industrialization of the area. This latter period includes the incorporation of various municipalities in the area, the rise and decline of industry, and the resulting impact these have had on the region. The intent here is not to provide a social cultural history of the people who occupied the region over time. Rather, the intent is to provide a glance at the historical space and landmarks in and around the area of what came to be known as the Sleepy Lagoon as well as the various changes that have characterized the area over time.



In order to have some appreciation of the people and multiple uses of the land in question, we turn to the topography and more specifically the significance of water in the area. As we see through historical maps, waterways were crucial to locations of indigenous settlements. Rivers, creeks, tributaries, and marshlands provided ecological habitats that sustained people, flora and fauna. Waterways also marked boundaries for hunting grounds and later private property.

Water Flows

A significant consideration for how people related to the land is the reliance on water in the region. The Sleepy Lagoon became a fixture for recreational purposes at a time when Mexican Americans and other people of color were legally prohibited from recreating in public swimming pools. It is fair to say that recreational, agricultural, and industrial uses of the area's water systems were determined by seasonal water flow of the region's main water sources that served multiple purposes.

On the western boundary of the area in question, is the river known as Nuestra Señora de Los Angeles de la Porciúncula, and later, the Los Angeles River. The initial name was derived by the Franciscan Friars in homage to the place of origin of the Franciscan order in central Italy. The river, which stretches from the northern San Fernando Valley to the Pacific Ocean has seen its course shift and change over time. In this way, it can be said that the River is somewhat of a metaphor for the people, from the indigenous Tongva to Mexican Rancheros and Agriculturalists to American Industrialists who have utilized its precious resources and otherwise occupied its surroundings.

The course of the Los Angeles River changed over time, ending in the Santa Monica Bay along the Ballona Wetlands and later shifting to the San Pedro Bay, bordering Long Beach on the west. The course of the Los Angeles River is said to have shifted over the 19th-Century following cycles of drought and floods among other natural occurrences. Between 1815 and 1825, the river shifted from flowing to the Santa Monica Bay to a more southward flow and again in 1867-68, to its current destination, which ends in the San Pedro Bay (Deverell, Whitewashed Adobe, 101-103). After disastrous flooding in the late 19th- and early 20th-Centuries discussion began in the 1910's to develop a plan for a flood control channel. This resulted in the 51-mile channelization of the Los Angeles River by the Army Corps of Engineers between 1938 and 1960 ("History of the Los Angeles River," LADWP).

On the eastern boundary of the area, both the Rio Hondo and the San Gabriel River figure prominently. According to the San Antonio (Lugo), Diseño map (Figure 2), which is dated 1852, the eastern boundary of the Rancho San Antonio is marked by the San Gabriel River. The study titled "Historical Ecology and Landscape Change of the San Gabriel River and Floodplain" designated four distinct time periods that characterize the courses of the Rio Hondo and San Gabriel River. From 1825 to 1867 the Rio Hondo/San Gabriel River is shown to flow from the San Gabriel Mountains passing the City of Azusa in a southwestern direction where it joined the Los Angeles River in the vicinity of the City of Commerce, Bell Gardens, and Bell. Once adjoined to the Los Angeles River, the flow continued southward to the San Pedro Bay.

After a series of major floods in the 1860s, the major course of the San Gabriel River shifted eastward along the present day 605 Freeway and ran north to south from the San Gabriel Mountains north of Azusa to Long Beach. It was during this time that "the path of the San Gabriel River oscillated between functioning as a tributary to the Los Angeles River and assumed one of several distinct flow paths to the ocean" (Stein, et. al. "Historical Ecology and Landscape Change of the San Gabriel River and Floodplain," viii-x). Between 1867 and 1884, the former course of the San Gabriel River which ran southwestwardly to meet the Los Angeles River was reduced to a tributary and identified as the Rio Hondo which continued to meet the Los Angeles River in the vicinity of the City of Commerce, Bell Gardens, and Bell. Indeed, "as the river flowed toward the Whittier Narrows area it encountered fault zones and subsurface impervious layers that forced ground water to surface" (Ibid, x). This may have been the cause for the starting point of the Rio Hondo just north of Temple City and south of Arcadia during this period. The San Gabriel River remained connected to the Rio Hondo in the vicinity of Montebello, connecting through an east to west flowing tributary. But, it is evident that the San Gabriel River developed its own course by 1884.

The Los Angeles River currently meets with the Rio Hondo at Bell Gardens, site of the Tongva village, Chokishngna. Prominent characteristics of the region are the wetlands, pools, channels, and tributaries that demonstrate varying destinations of the water flow. In fact, Blake Gumprecht makes the significant point that "much of the river's water never reached the sea, instead spreading over the countryside and joining with springs flowing from the surrounding hills to form vast marshes, shallow lakes, and small ponds" (Gumprecht, The Los Angeles River, 9).



Tongva Influences

It is within this shifting topography that we consider the First Peoples who inhabited the region, the Tongva. At the time of the establishment of Mission San Gabriel on its original site along the western banks of the Río Hondo, it is estimated that five thousand Tongva lived in the Los Angeles basin which included land and resources accounting for approximately 1,500 square miles within the present day Los Angeles, San Gabriel, Santa Ana, and Río Hondo rivers. There existed more than 50 independent villages that were inhabited by populations that ranged from 50 to 150 people (Hackel, "Sources of Rebellion: Indian Testimony and the Mission San Gabriel Uprising of 1785," 648). Dwellings were typically structures of wooden poles covered by tule mats. Trade was abundant with Chumash to the North, Tongva and Chumash from the islands off the California coast, and communities from present day San Diego to the South and the Inland Empire to the East (Kroeber, Handbook of the Indians of California).

The map (Fig. 1), "The Gabrielino Indians at the time of the Portola Expedition" illustrates the concentration of Tongva villages along the various waterways of the Los Angeles basin. Various scholars have documented the cultural, dietary, political, economic, and leisure activities of the Tongva within this region. And there are many contemporary Tongva Tribal members who share information about the thriving, robust living experience that included spiritual, political, economic, recreational and personal interactions and communications between the respective villages.



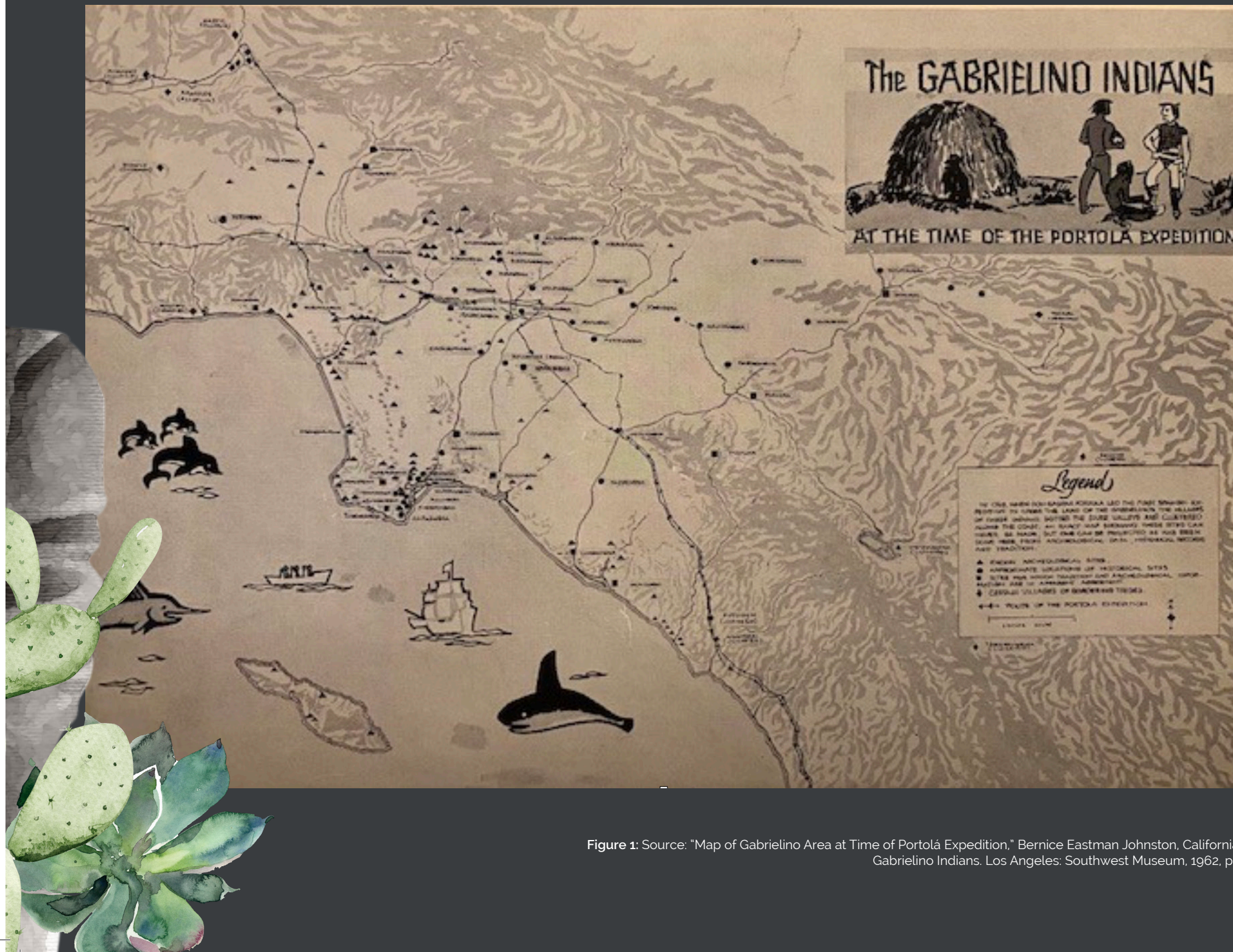


Figure 1: Source: "Map of Gabrielino Area at Time of Portolá Expedition," Bernice Eastman Johnston, California's Gabrielino Indians. Los Angeles: Southwest Museum, 1962, p. x.

Spanish Mexican Period, 1770–1850

Mission San Gabriel and surrounding Villages

The establishment of Mission San Gabriel at its original site in the vicinity of the Tongva Village Isantcangna in 1771 marked a shift in the historical trajectories of the land's occupants. Isantcangna was located just up the river from the village of Chokishngna. In his "Letters of 1852", Hugo Reid writes of the California Indian "Lodges" or "Rancherías," that predated Spanish Mexican sites. Some of these included Yangna - Los Angeles; Sibagna - San Gabriel (where the Mission was relocated following floods in 1776); Isanthcangna - Mission Vieja; Chokishngna - the Saboneria (sic, historical maps describe this as "jaboneria," referring to the soap factory in present day Bell Gardens) (Heizer, *The Indians of Los Angeles County*, 7-8).

Because the exact locations of villages and other landmarks are approximations we rely on the association of Chokishngna with the Jaboneria as found in Hugo Reid's *Letters of 1852* and its link to Isantcangna, in the vicinity of what is today the corner of Lincoln and San Gabriel Blvd, to mark these approximate locations.

Rancho San Antonio

Corporal Antonio Maria Lugo was granted the Rancho San Antonio that surrounds the Sleepy Lagoon site and which is illustrated in the accompanying diseño titled, (Fig. 2) "Plan del sitio ocupado por el Ciudadano Antonio Ma. Lugo, San Antonio (Lugo), Diseño 308, GLO No. 442, Los Angeles County." The diseño was registered on September 17, 1852, presumably in accordance with the California Land Act of 1851 which required Mexican land owners to verify the lands they claimed ownership of before a Land Commission in the years that followed the American conquest of Northern Mexico. Though not drawn to scale, the diseño is an illustration of the area as it is marked by boundaries at the Arroyo del Pueblo, (Los Angeles River) and the Camino á San Pedro on the West, the Río de San Gabriel on the East, and the Rancho de San Pedro on the South. The Northern boundary is marked by a broken line that is found at the Northwest corner marked by the "casas" diagonally running Northeast to a point where Camino de San Gabriel á San Pedro meets a generically named Camino running West to East, and still another diagonal line to a place marked "Aguage" (a waterhole, or a depression where water collects) at what appears to be the Montebello Hills.

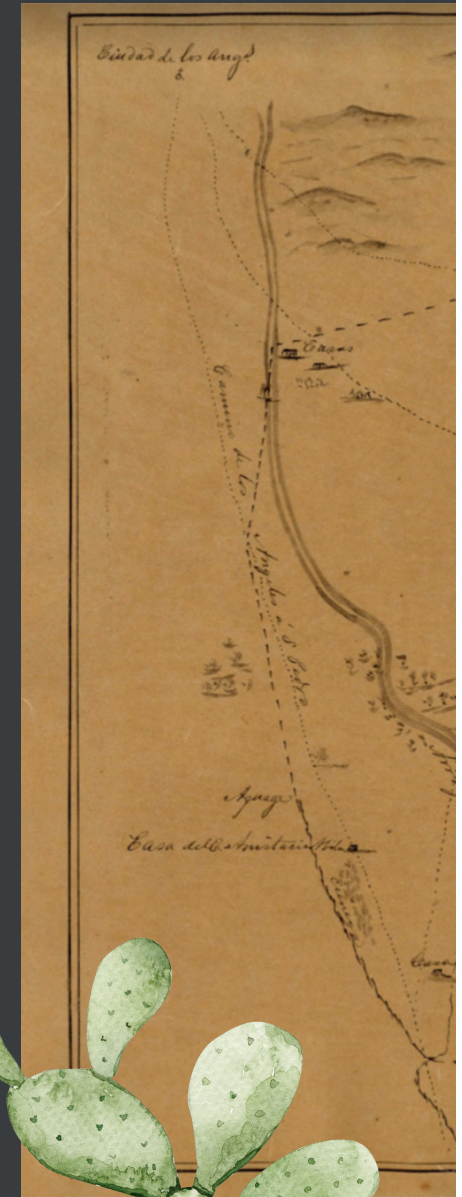


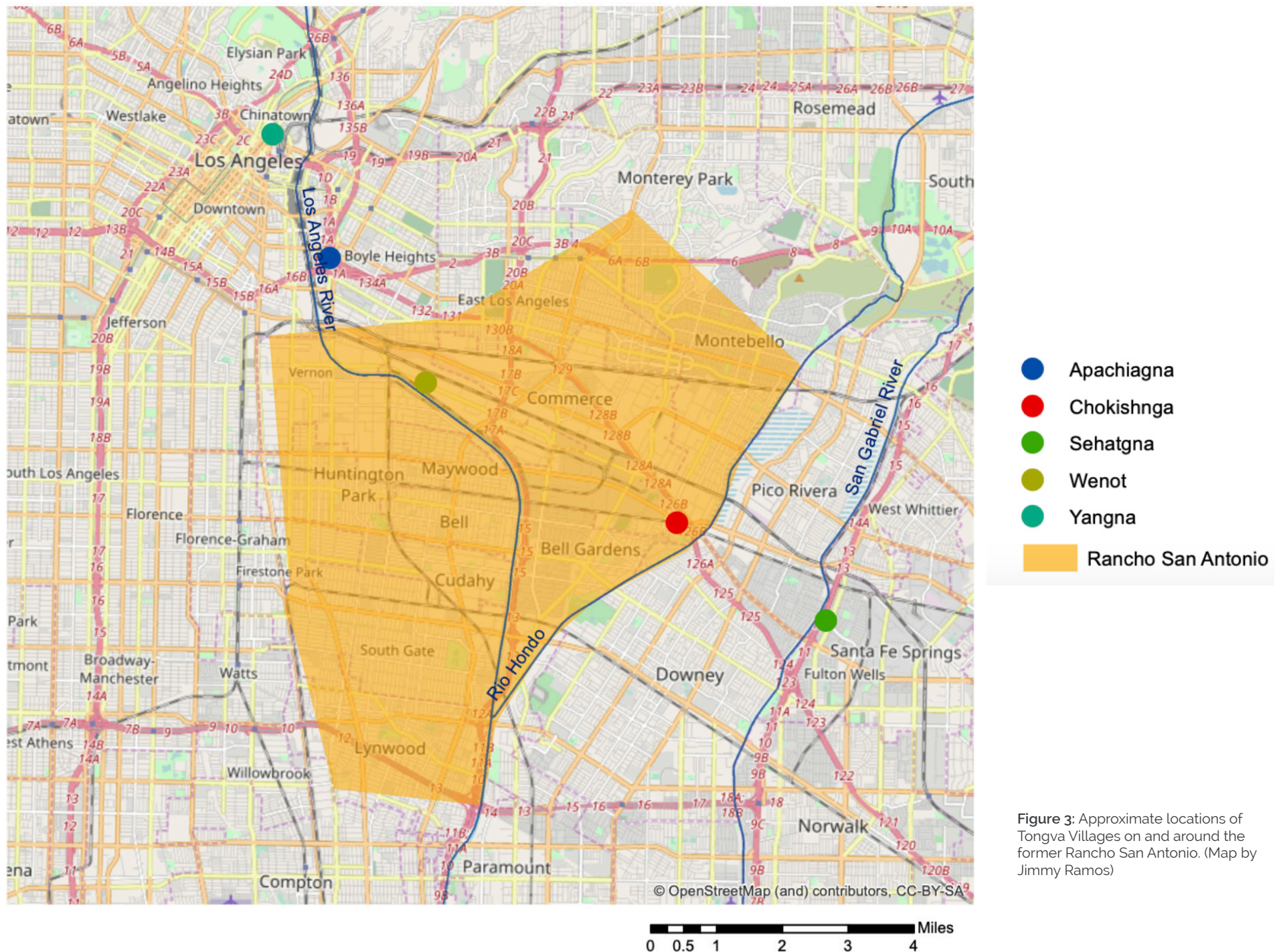


Figure 2: "Plan del sitio ocupado por el Ciudadano Antonio Ma. Lugo, San Antonio (Lugo), Diseño 308, GLO No. 442, Los Angeles County, and associated historical documents." (2018). Los Angeles County. 49.

https://digitalcommons.csumb.edu/hornbeck_usa_4_a_lac/49

The "casas" at the northwestern corner of the Rancho San Antonio are presumed to be a couple of adobe structures at the corner of what is now Soto Street and Washington Blvd, which is just east of the Los Angeles River on the border of Boyle Heights and Vernon. Though not included here, photographs titled, "Photograph of the ruins of the Lugo adobe (later the Sepulveda home) at the intersection of Soto Street and Washington Street in Boyle Heights," in the California Historical Society Collection, 1860-1960, University of Southern California Digital Library, and "'Ruins of adobe, Washington & Soto Sts., Los Angeles, said to be a Lugo house.' 1935," P. 178467 in the Braun Research Library Collection, Autry National Center show ruins of abode structures that correspond to their location in the diseño of the Rancho San Antonio.

There is no marking for the Río Hondo on this diseño, however, the Jaboneria is marked at a distance to the West of the San Gabriel River. As was stated, the fluidity of waterways could be the reason for the omission of the Río Hondo from the diseño as it was considered a tributary of the San Gabriel River. Also, as aforementioned, the course of the San Gabriel River changed due to flooding in the 1860, after the diseño was submitted. Hugo Reid's description of the "Lodges" or "Rancherías" as well as other sources have consistently positioned Chokishngna in the proximity of the Jaboneria, on the banks of a river. In the diseño of Rancho San Antonio (Fig. 2), the Jaboneria sits at a crossroads of Camino Viejo and another unnamed road at a distance to the West of the San Gabriel River and South of the Laguna. The diseño does not place the Jaboneria on the banks of a river. This marking is consistent with the flow of the Río Hondo which runs parallel to the San Gabriel River but diagonally Northeast to Southwest, where it joins the Los Angeles River in the vicinity of Bell Gardens (See Fig. 3. Approximate locations of Tongva Villages on and around the former Rancho San Antonio).





The Casa del Rancho de San Antonio

Antonio Maria Lugo was granted Rancho San Antonio in 1810. The Casa del Rancho de San Antonio which was built shortly thereafter served as the main domicile of the Rancho. Lugo's great-grand-daughter, Francisca Victoria Rains, married Henry T. Gage and a few months after, "She purchased from the other heirs twenty-seven acres and 'the old adobe house which had been built by Antonio Maria Lugo, on Rancho San Antonio' (Hitchcock, "The Extant Nineteenth-Century Adobe Ranch houses of Los Angeles County, 87-88). After her marriage to Gage, who went on to become Governor of California, the house came to be commonly known as the Henry Gage Mansion. The original single-story adobe house had an L shaped plan and after 1880, a wood framed addition was added to form a U-shaped structure.

The house and surrounding property were ultimately constructed into a "mobile home park" and sold. The House currently sits at the center of a mobile home park and became a co-operative property in 1983. The significance of place-naming and name-changing in this case demonstrates the notion of a palimpsest. Beginning with the original Tongva Villages of the area, Chokishngna, Wenot, and Apachiagna, the land later was granted as Rancho San Antonio. On said Rancho, the Casa del Rancho de San Antonio was constructed and was later modified and renamed the Henry Gage Mansion, which was later situated on what became a co-op of mobile home owners. As we will see, the land was further surveyed and demarcated into an industrial zone known as the Central Manufacturing District and later into the various municipalities that hold their names today. These include the city of Vernon, Huntington Park, Maywood, Bell, City of Commerce, Cudahy and Bell Gardens.

Photo: Source: Historic American Buildings Survey Photographed by Henry F. Withey June, 1937 EAST FRONT + NORTH - Casa del Rancho San Antonio, 6360 East Gage, Bell, Los Angeles County, CA (Library of Congress) Survey HABS CA-36

The Twentieth-Century

The turn of the Twentieth-Century was marked by immense growth brought about by urbanization and industrialization. The dichotomy of industrial progress and environmental degradation characterized this period. The incorporation of various municipalities is reflected in the following GIS map by Jimmy Ramos:

Municipalities:

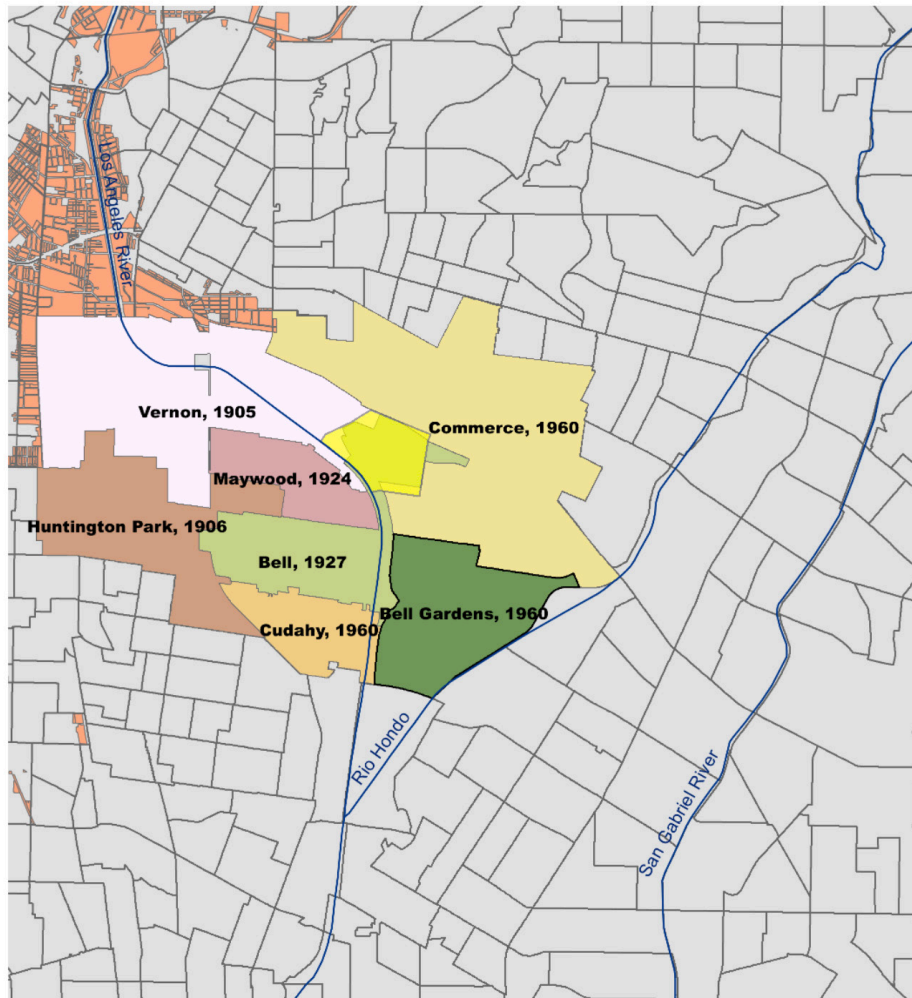


Figure 4: The map depicts city incorporation by year showing the industrial zone that stretched from Vernon southeast to Bell Gardens, (map by Jimmy Ramos).



The establishment of the Central Manufacturing District in this region during the 1920s, and its subsequent growth through the 1940s, altered its landscape and functionality. According to the digital archive collection, Calisphere, the "Central Manufacturing District is an industrial tract of approximately 2800 acres, partly located within the cities of Commerce, Bell, and Vernon. In 1923, the tract comprised 300 acres of the old Rancho San Antonio, one of the original Spanish land grants." The expanse of the Central Manufacturing District grew with new additions in 1930, 1932, 1947, and 1948 and found its boundaries to be "located eastward from Soto Street to Garfield Avenue; the southern edge is bordered partly by Fruitland Avenue and Randolph Street; on the northern edge are Washington Boulevard and the Santa Ana Freeway route, partially extending north beyond the freeway line." (<https://calisphere.org/item/14e68d78ba09a275e91949901b0cbae3/>)

Figure 5 shows the expanse of the Central Manufacturing District.

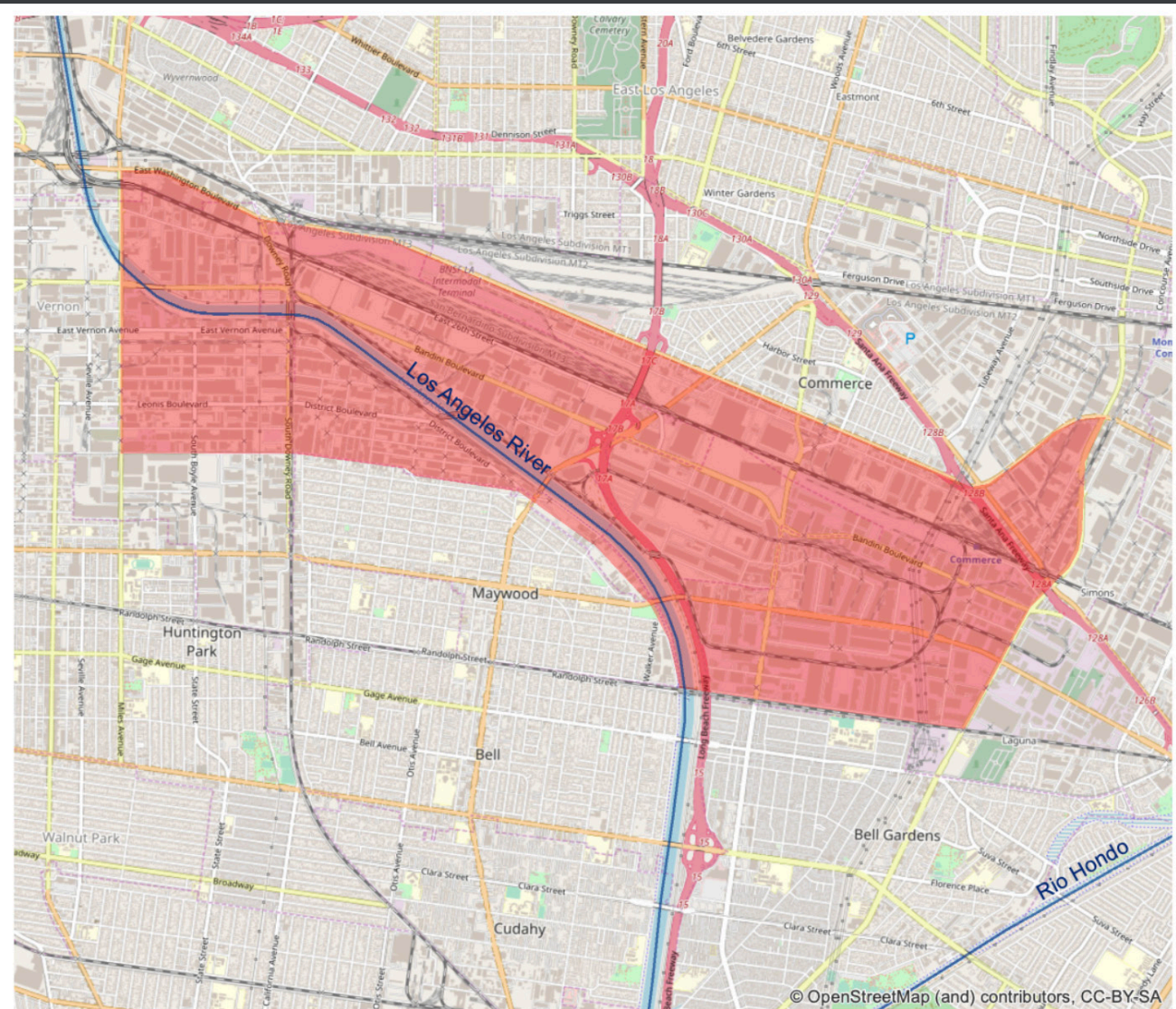
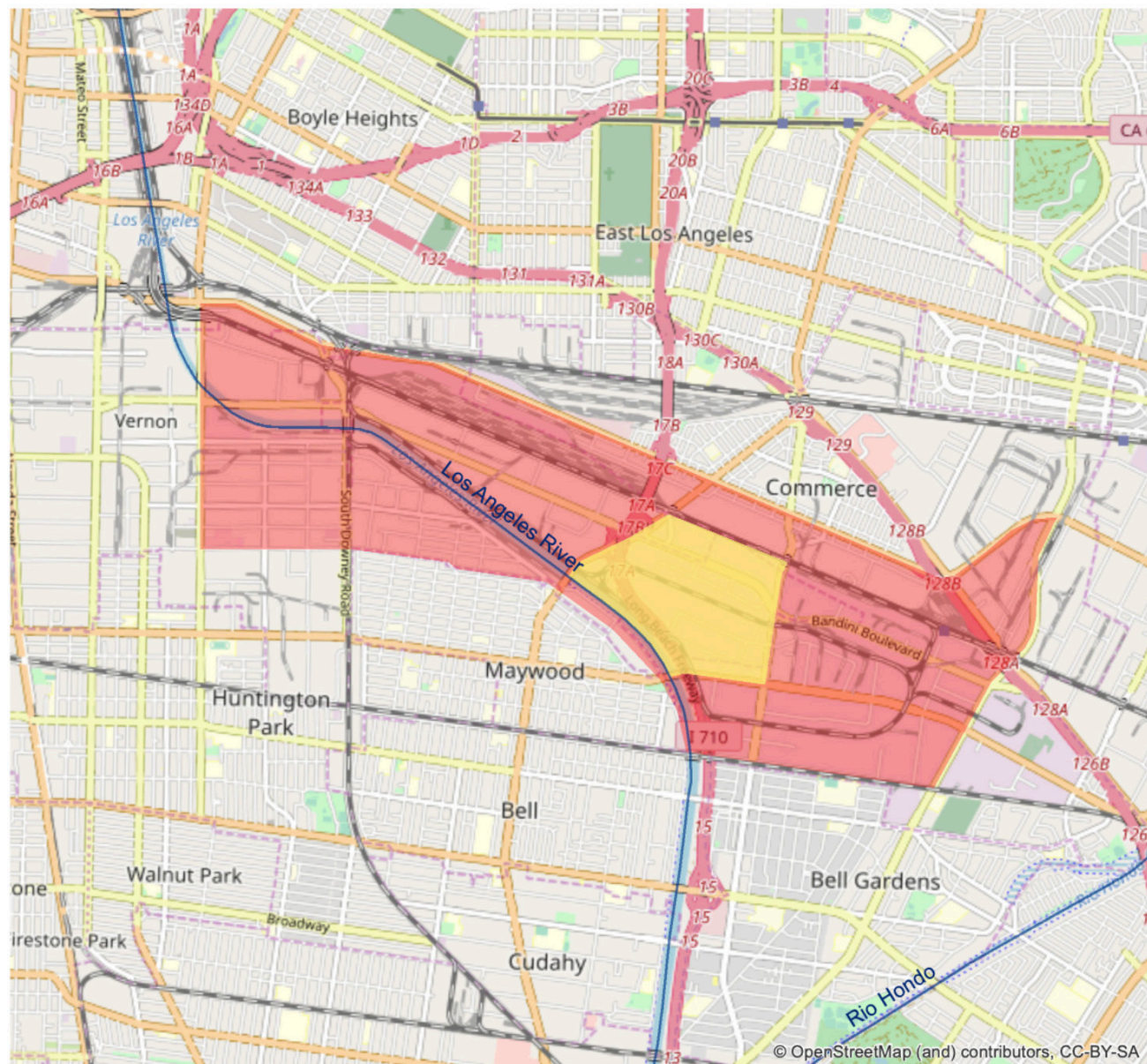


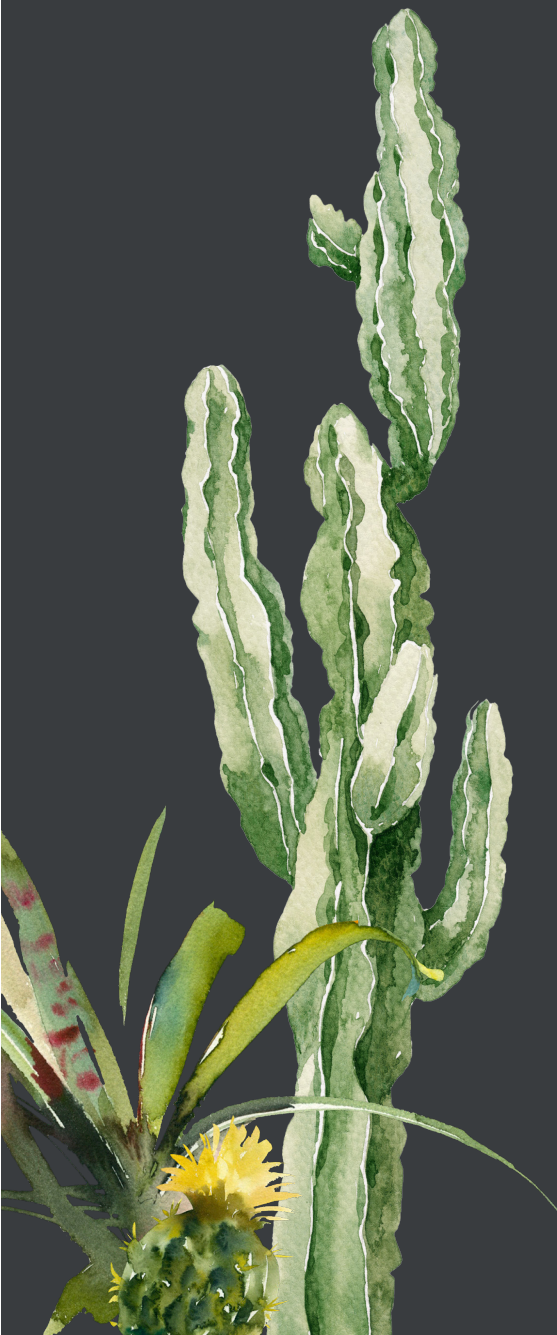
Figure 5: Central Manufacturing District.
(map by Jimmy Ramos)



- Sleepy Lagoon
- Central Manufacturing District
- Rancho San Antonio

The establishment of the Central Manufacturing District southeast of Los Angeles did not come without consequences. Greg Hise writes, "the creation of the Central Manufacturing District followed the displacement of residents in a 'Mexican village' and the tearing down of this 'colonia'" (Hise, "Industry and Imaginative Geographies," 30). Eduardo Obregón Pagán refers to the Williams Ranch area in 1942, on which Sleepy Lagoon was situated, as "bunkhouses clustered around a small pond where Italian, Chinese, and Mexican farm workers made their homes on the Williams Ranch in rural Los Angeles County" (Obregón Pagán, *Murder at the Sleepy Lagoon*, 1). Figure 6 shows the area of the Central Manufacturing District within which the Sleepy Lagoon was situated.

Figure 6: The Central Manufacturing District and the Sleepy Lagoon. (Map by Jimmy Ramos)

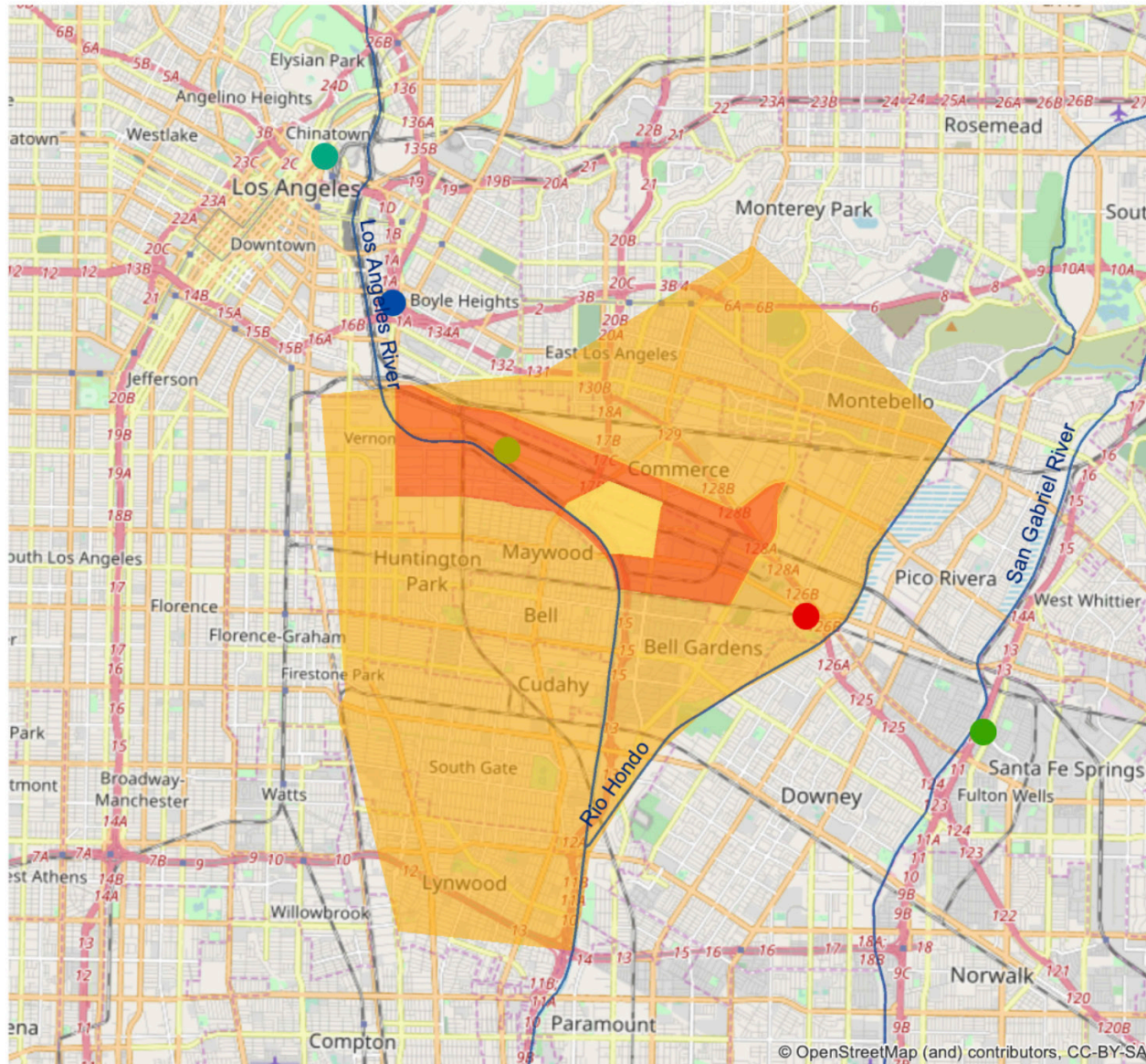


The first half of the twentieth century saw substantial social changes that complemented economic and political maneuverings. Obregón Pagán goes on to argue that racialized wages, segregation, and "the imagined danger of cultural diversity that Mexican expatriates threatened in failing to embrace American values and lifestyle..."⁽³⁾ led to a series of social constructs that initiated punitive policies. These punitive policies sought to address the "'Mexican problem' and debate whether Mexican citizens and their American-born children were culturally, politically, intellectually, and biologically capable of living within a white, civilized, democratic society" (Ibid). Such policies included criminalization of youth and what historian Mauricio Mazón referred to as the "psychology of symbolic annihilation," which examines the "latent, unconscious, and irrational processes that describe and identify the underlying assumptions and distortions in the behavior of servicemen, the military command in general, the press, the local and state bureaucracies, and the investigatory activities of political committees and law enforcement agencies" in the times that directly followed the death of José Díaz near the Sleepy Lagoon in August of 1942 (Mazón, *The Zoot-Suit Riots* xii).

The fast changing social, political, and economic realities of the time provided contexts for the untimely death of José Díaz, the violence against Zoot Suiters that followed, and the travesty of justice that sent young Mexican American men and women to prison in spite of their innocence. These realities were also a testament to the resilience and resistance of individuals and communities that came to the defense of those who were unjustly prosecuted in the death of José Díaz.

A key underlying element to this episode in history was what drew young Mexican Americans and others to the Sleepy Lagoon in the first place. As Lawrence Culver points out, "Mexican American children swam in the Los Angeles River and other water-courses. Another favorite swimming spot for young Mexican Americans was a water filled quarry called Sleepy Lagoon. The swimming hole grew popular as a place where they could enjoy swimming and socializing without the hostility they might encounter at Anglo-dominated public swimming pools" (Culver, "Race, Recreation, and the Conflict between Public and Private Nature in Twentieth-Century Los Angeles," 105). Such practices placed the Sleepy Lagoon in the conscious and on the map of Mexican American youth, and other youth of color.

The historical narratives that grew from this era are together a human story born of layers of social, cultural, ecological, political, economic, and spiritual machinations that continue to evolve as the stories are told and retold. The layers upon layers of historical narratives about the area that was the Sleepy Lagoon exist in ways that can be seen both as sequential and simultaneous, separate, but intertwined. As Figure 7 shows and underscores, examining this landscape through the lens of a palimpsest permits the telling of this story within different contexts. The story of the Sleepy Lagoon site is a palimpsest of erasures and historical affirmations by subsequent historical narratives.



- Apachiagna
- Chokishnga
- Sehatgna
- Wenot
- Yangna
- Central Manufacturing District
- Sleepy Lagoon
- Rancho San Antonio

0 0.5 1 2 3 4 Miles

Chokishnga, Yangna, Apachiagna, Sehatgna and Wenot were names of villages of the Tongva, who were the first inhabitants of the area that was later granted as Rancho San Antonio in 1810. In the 1920s, a portion of this area was designated the Central Manufacturing District (CMD), and, the Sleepy Lagoon was situated within the CMD.

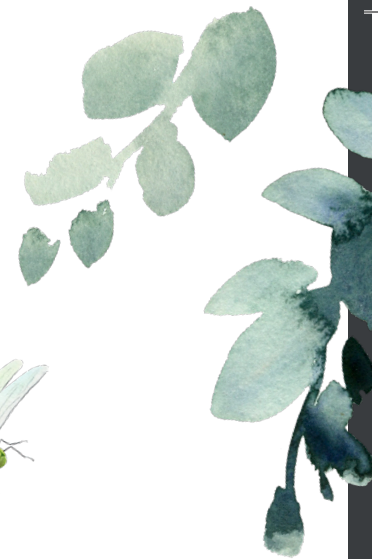


Figure 7: The Final Map: Tongva Villages, Rancho San Antonio, the Central Manufacturing District, and the Post-Industrial City. (Map by Jimmy Ramos)

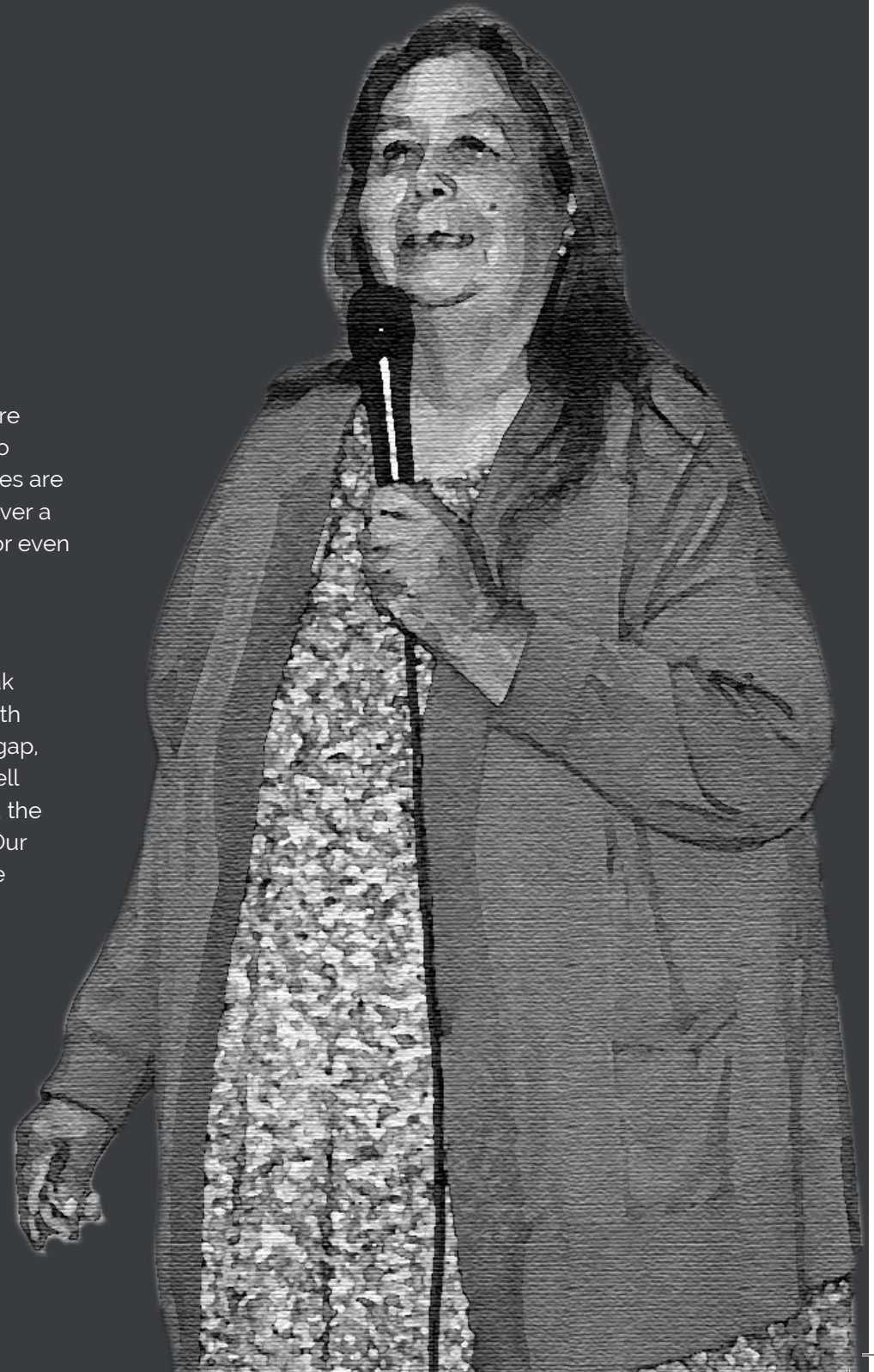
See Appendix A for Sources & Further Suggested Reading



Oral Histories

Oral histories can be an exceptionally challenging form of research. Oral histories rely on finding elders who were present or involved with a particular process in history to document their first-hand account. Typically, oral histories are also challenging because you document this account over a series of interviews that typically span weeks, months, or even years.

Although this project had the intention to capture oral histories, given that the case of Sleepy Lagoon actually occurred in 1942, it proved very difficult to find and speak with living members that witnessed or were involved with the case and its aftermath. However, in order to fill this gap, we were able to have both the artists on the team as well as the archivist pull primary documents that humanized the perspectives of those marginalized during this period. Our artist team and story map maker were able to use these resources in the development of several project items.



Contemporary Native and Indigenous Perspectives on *Parks, Place, and Community*

Introduction

Public parks represent a necessary asset in the urban environment, but often reproduce the erasure of Indigenous people. This project strived to develop a memorial that could also account for Native existence, honor Indigenous epistemologies and cultural practices, and generally improve the ability for local communities to build meaningful relationships to Native history and Indigenous immigrant practices. Therefore, the purpose of this research was to assess the challenges that Indigenous migrants and contemporary Indigenous people face in accessing and utilizing public park space, document any negative interactions in other parks with other residents, park staff, or park programs and determine what would draw people to a park.

Methods

For this research, eight interviews were conducted with Native and Indigenous women in the Los Angeles area in the Fall of 2019. The perspectives were focused on Native and Indigenous women across various Indigenous nations, communities, and social movements for two reasons. The first is that most literature points to the ways that patriarchy and race impact the ways we understand space, and public space in particular. The second reason is that Indigenous and Native women are often at the forefront of struggles and movements for collective well-being and have been critical in advancing demands for communal well-being. As a result of both of these realities, which are also noted in the literature, the focus on Native and Indigenous women allows for the beginning to be from an intersectional, interview-based data set that prioritized a cross section of mental health providers, advocates, cultural bearers, and so forth. This group of interviews represents the project's commitment to an intentional, holistic, and intersectional approach in addressing the role of public spaces in meeting the needs of Tongva, relocated Native American, and Indigenous diasporic people. The interviews focused on understanding the recommendations that respondents may have regarding the possibilities of a public park that honors the layered historiography of Sleepy Lagoon and ensuring that current residents also have access to these spaces.





Julia Bogany, a Tongva tribal elder, with Paulina Sahagun, Vice President of the Gabrielino Tongva Springs Foundation, which preserves the Kuruvunga Springs land.
Photo by Jenny Hamel

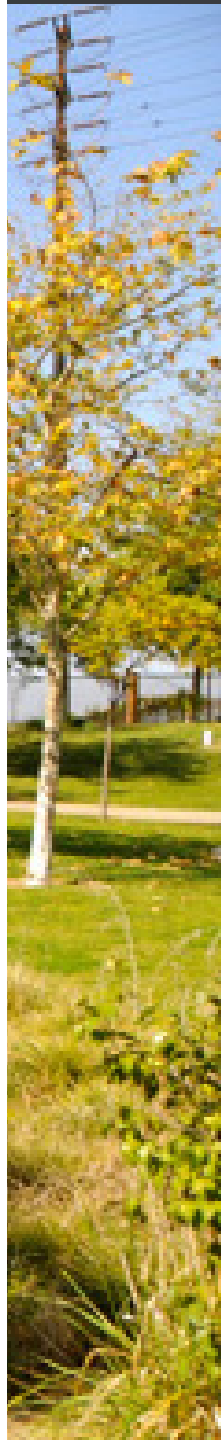
Findings

Unceded Territory and Land Return

A common theme throughout the interviews was how we wrongly conceptualize Los Angeles as empty of large Native and Indigenous populations. For instance, Celestina, one of the interviewees who is on the Board of Directors of United American Indian Involvement, noted that there is a sizeable Native community in Southeast Los Angeles, so it is important to understand that there is an overlap in the “local community” and Native American community. She specifically pointed to intertribal sports leagues actually practicing in Southeast LA because it was easier to access for Native families that live in and around the area.

However, aside from community dispersal, a large part of this comes down to the ways that national and local parks have often positioned Native history and knowledge as part of a longer project of erasure. Archival research documents the ways in which maps, for instance, were (re)created under the assumption that Tongva names and languages needed to be erased. However, we also need to understand that the work is perpetuated as part of an Angelino everyday experience when we create public avenues that contest the widely accepted narratives of Native elimination. Part of this discussion is recognizing that Native elimination has occurred differently across various geographies and so we must think about contemporary Indigenous communities as still present, dynamic, and knowledgeable. In addition to land acknowledgments, it is critical to begin from a space where we understand





that public parks are often an extension of erasure because of how they are planned and managed. As we plan the various landscape and programmatic possibilities, we should also be intentional about our responsibility to disrupt erasure by both including Tongva people and thinking through an Indigenous Epistemology, and Native Science and Indigenous Ecology basis as it relates to environmental justice and native gardens in urban spaces.

Settlers, conservationists, and planners have been historically complicit with the development of national and local parks as places that both erase Native people and also often create memorials that celebrate a violent history of genocide (Lopez, Hayden, etc). In order to be intentional about disrupting this, we want to be intentional about planning spaces with some sense of Native needs that include what one interviewee stated as, "land return and resources to effectively fulfill tribal responsibilities to place" (Angela Mooney D'Arcy interview). This means that along with initial design we should consider what it may mean to create a process or space that can be sustained outside of city or local government structures. While this park may be one small space in a much more complex landscape, we should proceed knowing that Tongva people are the original caretakers and their voices and needs should be centered. While a larger project of land return may not be feasible for this specific project, we should nonetheless ask how we can encourage visitors to engage that vision of past/future existence.

¹ This interview with Glen Coulthard unpacks the ongoing discussion around stolen territory, fossil fuel infrastructure, and Indigenous organizing. <https://www.straight.com/news/1362716/blockades-genius-assertion-indigenous-power-ubc-based-first-nations-thinker-glen>

² Partially understood as the strategies used by settler nations to normalize the notion of empty space that can be justly occupied, owned, and managed. You can see Patrick Wolfe (2006) Settler colonialism and the elimination of the native, *Journal of Genocide Research*, 8:4, 387-409. DOI: 10.1080/14623520601056240

³ Many Indigenous and Native scholars have documented the tension between Indigenous knowledge production and research in mainstream academia (an institution with roots firmly planted in colonialism). Privilege Indigenous epistemologies complex understandings of place are critical and we recommend familiarity with the following texts: Kimmerer, Robin Wall. 2013. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Minneapolis, Minnesota: Milkweed Editions; Meyer, M. A. 2008. "Indigenous and Authentic: Hawaiian Epistemology and the Triangulation of Meaning." In *Handbook of Critical and Indigenous Methodologies*, edited by Denzin, N. K., Y. S. Lincoln and L. T. and Smith. California: Sage Publications; and Cajete, G. 1994. *Look to the Mountain: An Ecology of Indigenous Education*. Asheville: Kivaki Press; and Simpson, Leanne Betasamosake. 2017. *As we have always done: Indigenous freedom through radical resistance*. Minneapolis, MN : University of Minnesota Press.

Photo: Justin Cram/KCET Departures

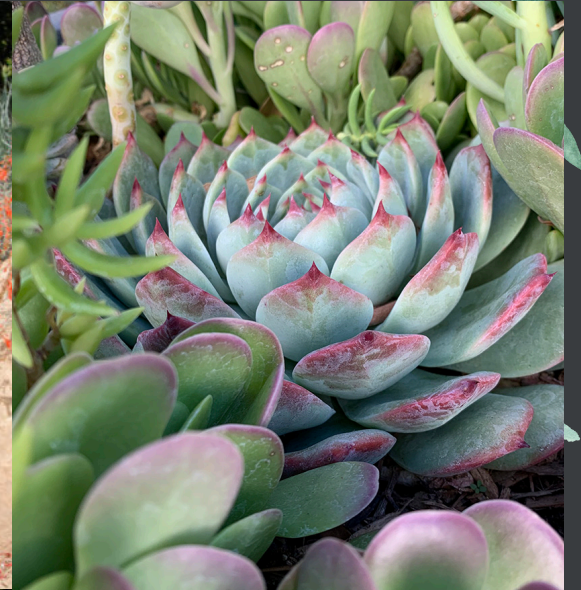


Native Gardens and the Built Environment

If our goal is to support Native sovereignty, we also have to understand that there are specific actions related to Native gardening and park design that could be implemented that can encourage visitors to conceptualize the layered history of space in a way that connects Native knowledge and park visitors. Based on interviewee responses, we would like to highlight two. The first was discussed by Celestina Castillo. She noted that, in addition to having a Native garden is ensuring that caretaking processes are also cognizant of how plants may be used. If spraying pesticides is a common practice for public landscaping, but we want to encourage residents and visitors to build a relationship with the plants by actually using them, then we have to be able to ensure that city workers will not be spraying toxic chemicals on or near the plants. Specifically, Celestina noted that, "The California Basket Weavers Association has talked a lot about women getting cancers in their mouth because they're picking from plants that have been sprayed with pesticides." If we plan to have grasses or anything in the garden that community members want, how do we make sure that we aren't using toxic chemicals that can cause illness? This raises the additional concern around a garden being located in a city that is surrounded by toxic pollution as a result of the 710 freeway, factories that are not regulated adequately, and so on.

An additional note made by an interviewee was that while many of the residents in Southeast Los Angeles are migrants, they also come with their own knowledge about sustaining their family's well-being through agriculture practices. At the intersection of a migrant population that may have generations in their family that subsisted on agricultural labor in their home communities, their cultural wealth can and should also be reflected in the garden. As Bernice pointed out, migrants may not necessarily identify as "Indigenous," but that does not mean that they do not have traditional and medicinal relationships to their own plants and trees. As a result, she recommended that we consider planting these in the garden as a way to also welcome migrants into a space where Native plants are located. She argued that this may facilitate the process of having migrants also build relationships to local territory through their own knowledge systems.

Ultimately, this garden should be designed and developed in consultation with Tongva cultural bearers and provide a space for them to lead with their own knowledge system. Any outsiders who are included in this process should also come with an understanding of the framework of Native Science. By centering Tongva knowledge and a framework of Native Science, we can increase the likelihood that this garden will not be decorative, but instead function as a site of interaction between various communities and includes relationships with non-human life forms.



Unceded Territory and Land Return

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Community Gatherings

A set of questions that we asked Native and Indigenous migrant leaders centered design and use of the park space. From these questions, several key insights emerged including minimal "development," the need for spaces to share stories, and considering the intersectional and varied needs of these communities. Various interviewees acknowledged that we cannot solve all the issues with a park, but that we should understand parks as a public space that should be responsive to various needs.

In terms of design, for instance when we asked Angela Mooney D'Arcy what we should not have at the park she responded in one word: "concrete." This actually also fell in line with what Jessa Calderon, a Tongva cultural bearer also noted, "the less architecture, the better." This again demonstrated an important intersection between environmental justice and Indigenous world views which is that the materials we use have an impact on a space, and that their production also has an impact on our health. It may be necessary to use concrete, but many of those I spoke with showed a strong preference for places like Rudy Ortega Sr. Park because it has a larger gathering space that was designed with concrete, but kept the use of concrete to a minimum. Space for gathering and reflection was also a key notion given that according to Julia, a Tongva cultural bearer, a park "would look like a place where we could share culture to culture." This is distinct from going to a place and learning about a culture. Instead, she understands it as a mutual, in-person sharing that would require the space to be able to have various groups of people present and exchanging goods, information, and stories. While this may be seen as a small design-based recommendation, it actually has larger economic and social possibilities because of how communities want to use the space. As a result, this is a vision for a future park that lives in relation with systems that are older and more just than capitalism and colonialism.

Alongside these possibilities is also the possibility of spiritual practice in parks. There is a historical context in which environmentalist and conservationist values actively facilitated or support Indigenous removal. This was partially accomplished through criminalizing Native spiritual practices and that impacted the possibility for Indigenous migrants to find space to engage their practices. In particular, Mayan ceremonies require a fire and this makes it so that their cultural practice is therefore not allowed in parks, even urban ones. One of the interviewees, Sinai Avila, noted, "In Mayan or indigenous cultures, we need a fire. It's a huge representation of one of

the four elements for practicing the ceremony. So, I think making it a safe place where the city would allow us to burn ... you know, create a fire, and it'd be legal." When considering this particular issue, it is important to note that there has been no solution despite the fact that Mayan communities have struggled to find space for their ceremonies since the 1980s. Instead, community members often resort to using private homes or concrete spaces like alleyways and parking lots to conduct ceremonies.

One of the areas that we wanted community feedback on was around issues of safety. However, it is important to have an intersectional and justice-oriented understanding of safety. When we asked the broad question of what they would not want to see at the park, the first interviewee responded with one word: "police." There is a rich literature that points to the ways that public spaces are surveilled and policed to the detriment of members of our society who are already marginalized. At the same time, we also should recognize that the fear of being harassed is real for women of color who are a primary constituency in the local vicinity. Fortunately, others have documented that the best way to keep a park or public space safe is to ensure that there is active local engagement with it. Meaning that having programs, cultural events, and design that considers larger groups like families, sports league, etc. all work to maintain an active engagement and safe place. In addition, Monique Castro who is the founder and owner of Indigenous Circle of Wellness, a mental health agency located in the City of Commerce, noted that one park cannot solve addiction or homelessness, for instance, but that if we create a space where referral information exists, it may help those who are on the margins and are going to parks because it is safer than other places. This was a sentiment that other interviewees shared. To the question of safety, Tina Calderon noted, "...for them to really feel like it's part of their home, they want to protect it, like they would protect their home. I think that has to do with education and pride. If it's something that they are so prideful about, they might want to protect it." This is key because it ultimately points to this project as ongoing. We must remain steadfast in our investment in this park beyond its original design and building in order to ensure that local residents care about and protect this space.

⁴ mark! Lopez who is currently staff at East Yard Communities for Environmental Justice wrote a thesis in 2015 that lays out these tensions and distinctions and provides an alternative analysis to what many consider "EJ." See Lopez, m. 2015. The fire: Decolonizing environmental justice. <http://scholarworks.csun.edu/bitstream/handle/10211.3/152202/Lopez-Mark-thesis-2015.pdf;sequence=1>

Ecological Benefits

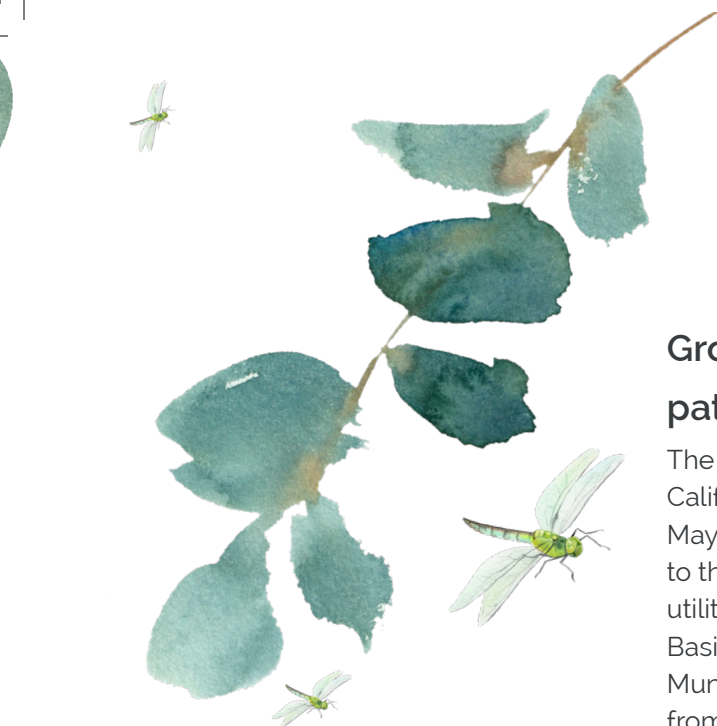


Candidate Sites

Ten sites were identified with input from the City of Bell, DakeLuna, and East Yard Communities for Environmental Justice. The candidate sites were visited and photographed. These were presented and discussed at a series of community meetings and focus groups. See Appendix B.

The following ecological benefits were considered in review of the candidate sites:

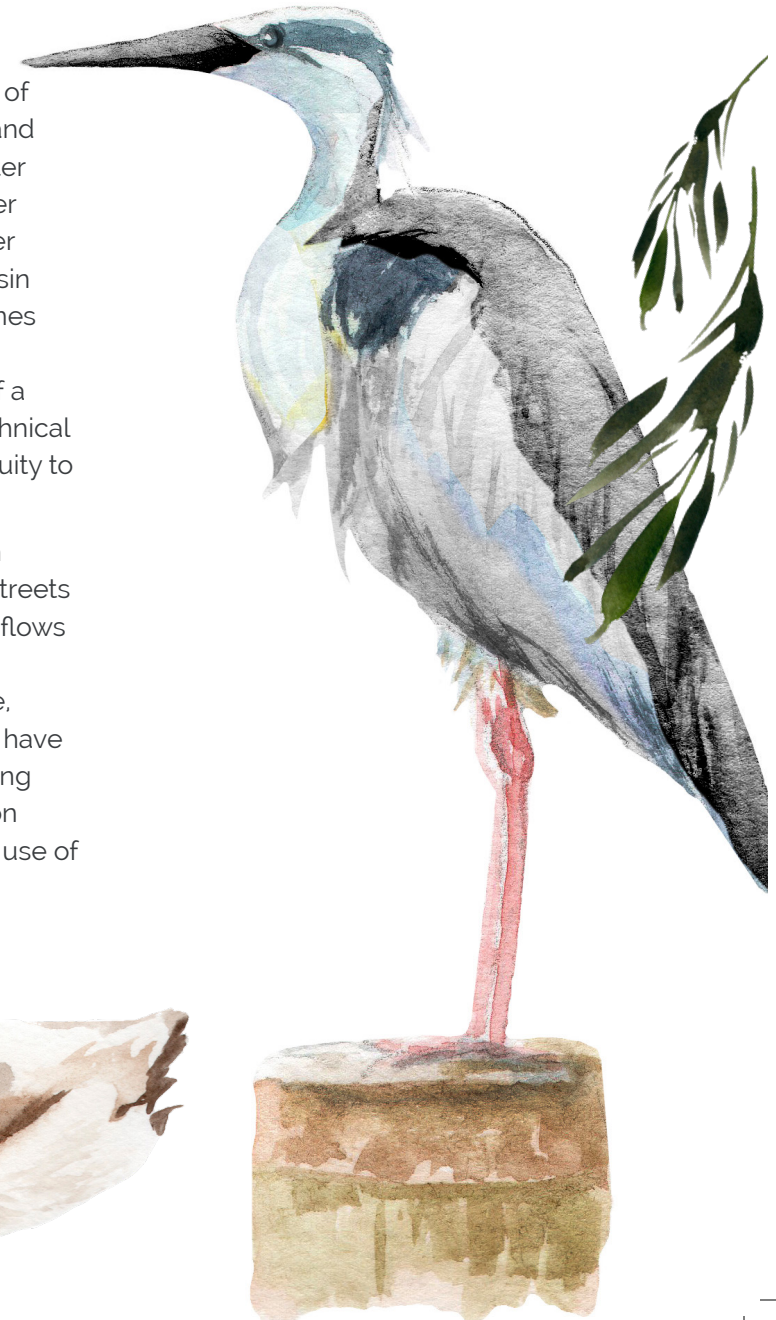
- Treatment of stormwater in bioswale, or similar best management practice, to remove sediments from dry weather flows to improve water quality in the Los Angeles River
- Reduce existing use of potable water: Reduce the amount of applied potable irrigation water on existing landscape area. Capture and cleanse stormwater before it is discharged to the storm drain system. Store the captured water safely and then pump it for re-use for irrigation. Santa Monica's Pico Branch Library has operated a system of this nature for many years.
- Augment Central Basin groundwater through infiltration: Capture and cleanse stormwater before it is discharged to the storm drain system. Store the captured water safely and then provide for its infiltration through a drywell or similar feature.
- Reduce stormwater run-off to the LA River and feed into sanitary sewer system: Capture and cleanse stormwater before it is discharged to the storm drain system. Divert the captured water to the sanitary sewer system in a pattern that fits within its capacities and feeds the reclaimed water system for groundwater infiltration or use.
- Create or enhance habitat patches: Riparian habitat in the arid southwest is crucial for species survival. Approximately 80 percent of all wildlife use the riparian ecosystem at some life stage, with more than 50 percent of bird species nesting primarily in riparian habitats. Abundant and diverse riparian vegetation provides food, shelter, water, breeding habitat, and movement corridors. Fragments of the Los Angeles River riparian habitat within the urban landscape context contribute to the integrity of the larger ecosystem by supporting metapopulations (assemblages of local populations connected by migration). By increasing patches and reducing the distances between them, colonization among populations improves.



Groundwater conditions, storm water patterns, and storm water quality

The Sleepy Lagoon candidate sites are in the service areas of California Water Company, Golden State Water Company, and Maywood Mutual Water Companies. Infiltration of stormwater to the groundwater would be desirable because these water utilities operate wells drawing from the Central Groundwater Basin. Reclaimed water service is available from Central Basin Municipal Water District through a network of distribution lines from the Hollydale Pump Station in Lynwood extending to part of the Maywood-Bell area. Development and design of a drywell, or other infiltration structure, depends on a Geotechnical investigation finding uncontaminated conditions and continuity to a useful storage layer within the groundwater basin.

In dry weather, water in small amounts flows each day from irrigation and household uses through gutters of adjacent streets and the park's existing swale. Stormwater in large amounts flows on a small number of winter days in these places. This plan anticipates the selected project to capture, treat and re-use, infiltrate or discharge in a cleaner state the low flows which have outsized impacts on the water in the Los Angeles River during dry weather. The benefits may include: reduction of pollution being conducted to the Los Angeles River, reduction in the use of potable water for irrigation as that water is replaced by captured stormwater, and improvement of groundwater sustainability.



Soil Sponge Regeneration

Soil Sponge Regeneration is the process of helping soil return to its natural, healthy, and balanced state. Healthy soil allows plants to thrive with less water because natural irrigation can take place easily. Therefore, Soil Sponge Regeneration should be considered as part of the development process of the Sleepy Lagoon Memorial.

Much of the soil today has been depleted of its natural nutrients from repeated use of pesticides, herbicides and other harmful practices. The dirt becomes compacted and water is unable to penetrate well compromising plant growth and often prompting the use of fertilizers often made from a mix of natural and synthetic materials which do not help the overall health of the soil. It is much like giving medicine to an ill person knowing it will help them feel better, but not cure them.

Once the soil sponge has been regenerated and organic matter is thriving, the benefits extend to the surrounding environment as well. Since soil is able to absorb and hold moisture, it stays cooler and as moisture cycles into the environment, science has shown a small contribution toward slowing global warming.

By building the soil sponge, this project would enhance ecosystem function through employing key healthy soil principles in order to:

- Improve soil fertility and infiltration
- Increase biodiversity
- Help restore and/or balance the hydrological cycle
- Regenerate degraded lands to benefit the entire community in both tangible and intangible ways
- Restore ecological function and local ecosystems
- Help mitigate against climate change

Improve soil fertility and infiltration

Restoring the health of the soil, even in desert and disrupted landscapes, is proven possible within a few years. Soil science has only recently begun to understand the complexity of life in the soil. It is clear that healthy soil contains a sufficient amount of organic matter and structure. Living roots create a sponge-like structure by carbon sequestration in the soil. This sponge absorbs and retains water quickly, including rainwater, that would otherwise run off which could flood some areas, or where water could evaporate from the surface leaving a dry and thirsty landscape. Where grasses and trees grow in healthy soil, drought and flooding are greatly reduced in strength and frequency, and there is more biodiversity.

Increase biodiversity

A diversity of lifeforms among plants, soil microbes, insects, birds and animals, is evidence of a more balanced ecosystem. The web of life is so vast and complex we cannot control it; all we can do is provide the right conditions and allow it to flourish, which Indigenous people know how to do. Indigenous people across the globe have done it for thousands of years. It is very encouraging to see what nature will do given half a chance. It's the role of humans as a keystone species to play our part in co-creating balance where we live.

Help restore and balance the hydrological cycle

Rivers and streams reappear and flow all year long where the land is regenerated because the small water cycle circulates water through trans- evaporation from aquifers, to soil, to plants, to water vapors that form clouds which fall back down as rain, fog or dew. Where the small water cycle is intact, the global precipitation circling the planet will fall as gentle as rain rather than a hurricane. Deserts cause droughts, not the other way around. Additionally, heat from rooftops, roads, and land left bare, creates heat islands which can cause windstorms when the increased precipitation passes by because the river of precipitation in the atmosphere picks up speed as it moves to a cooler area. Having lush vegetation instead of bare soil baking in the sun is a great place to start.

Restore ecological function and local ecosystems

Everything in nature plays a part in the whole ecological system. When there is balance in the ecosystem there is a diversity of lifeforms to fulfill any one function. For example, there are millions of different microbes to break down the deadwood to create soil, and millions of different insects to pollinate the flowers, and millions of different birds to spread the seeds.

Everywhere, ecosystems are seasonally seeking to keep all of the local functions alive and well. Humans are part of this network and can function in many different ways to restore and tend to their local ecosystems.

Help mitigate against climate change

Plants and trees, through the magic of Photosynthesis, draw carbon from the air and store it in the soil. The diminishing forests and grasslands of the world can't keep up with the increased amount of carbon in the air which has wreaked havoc on weather patterns, bringing greater drought, flooding, wildfires and hurricanes.

Where there is plant life, not only is there carbon drawdown, but there is natural life and fertility for all life.

Regenerate degraded lands to benefit the entire community in both tangible and intangible ways

One thing common to all people is the innate pleasure of a fertile landscape. Land that is natural, or well-tended, brings joy to people because our senses tell us this is how it is supposed to be. It says to our ancient selves that, here, there is food and a safe place to live. What is right for the natural land and sea, is right for the animals and insects. It is right for all life and that includes you and me. If we take care of the land and the water, they will provide what we need in abundance. From a spiritual perspective, we are not separate from any living thing. What we do to the land, we do to ourselves.

It is important to realize that the process is not a one-time application. It will take time and effort to bring the Soil Sponge back to health and everyone

who will tend to the land must be educated on the process, and, most especially, the maintenance afterward.

If a gardener that works for the city were to come in and spray pesticides or herbicides two years after the Soil Sponge has been thriving, that would be detrimental.

Brief overview of the process:

Regenerating the Soil Sponge will be a multi-step process which will initially span out over a minimum of 9-12 months. Continual upkeep will keep the environment thriving.

The first step will introduce healthy premium grade soil and mulch mixed with organic compost once the existing soil is prepped. Fresh cut alfalfa will then be layered along with native grass & plant seeds and compost tea will be sprinkled.

The entire process is a labor of love and requires many hands and open minds.

Watering must be done daily at this step for a few weeks. As plants begin to grow, less water is needed.

Step two may repeat some processes from step one, including planting more seeds, and the tall grasses may be cut which is referred to as "chop and drop" because it becomes the 2nd layer for the soil sponge.

Step three will continue to focus on the health of the land and will also bring us to focusing on the beauty and aesthetics of the defined spaces. The vision of the artists and landscapers involved in the project will be very important at this stage.

Education for park staff/maintenance as well as for the community is essential at each phase.

Please note, the process outlined above is typical, but may be altered given the current landscape and condition or health of the existing soil.

The Journey

Outreach

A major component of the planning process was community outreach and engagement so that community would have a space to: 1) voice their needs to be met by the design of the green, open space, and 2) determine and guide consultants on a vision for the memorial. As identified by East Yard Communities for Environmental Justice, the main stakeholders and constituents of the community to be outreached and engaged to were as follows:

1. Tongva
2. Sleepy Lagoon Survivors/Descendants
3. Community members adjacent to the approximate location of Sleepy Lagoon

Tongva

East Yard Communities for Environmental Justice reached out to Tongva cultural bearers to discuss participation in the Sleepy Lagoon project prior to commencing broader community outreach and engagement activities. Preliminary conversations resulted in a rough outline of needs from the Tongva individuals who were engaged:

1. Land Base
2. Youth Leadership Engagement
3. Cultural Programming for Tongva
4. Cultural Programming for broader community led by Tongva
5. Documentation of land struggles

Many of the Tongva cultural bearers who were initially engaged were unable to participate in the project due to limited capacity.

However, the Tongva cultural bearers who were able to continue to participate, were continuously engaged throughout the entire project. They participated in discussion meetings and helped shape the conversations, site visits to candidate sites, community engagement events, and consultation in the design of the memorial and green space. We hope that this project can serve as a base that is built upon in regards to centering Indigenous voices from the beginning to the end of any project.

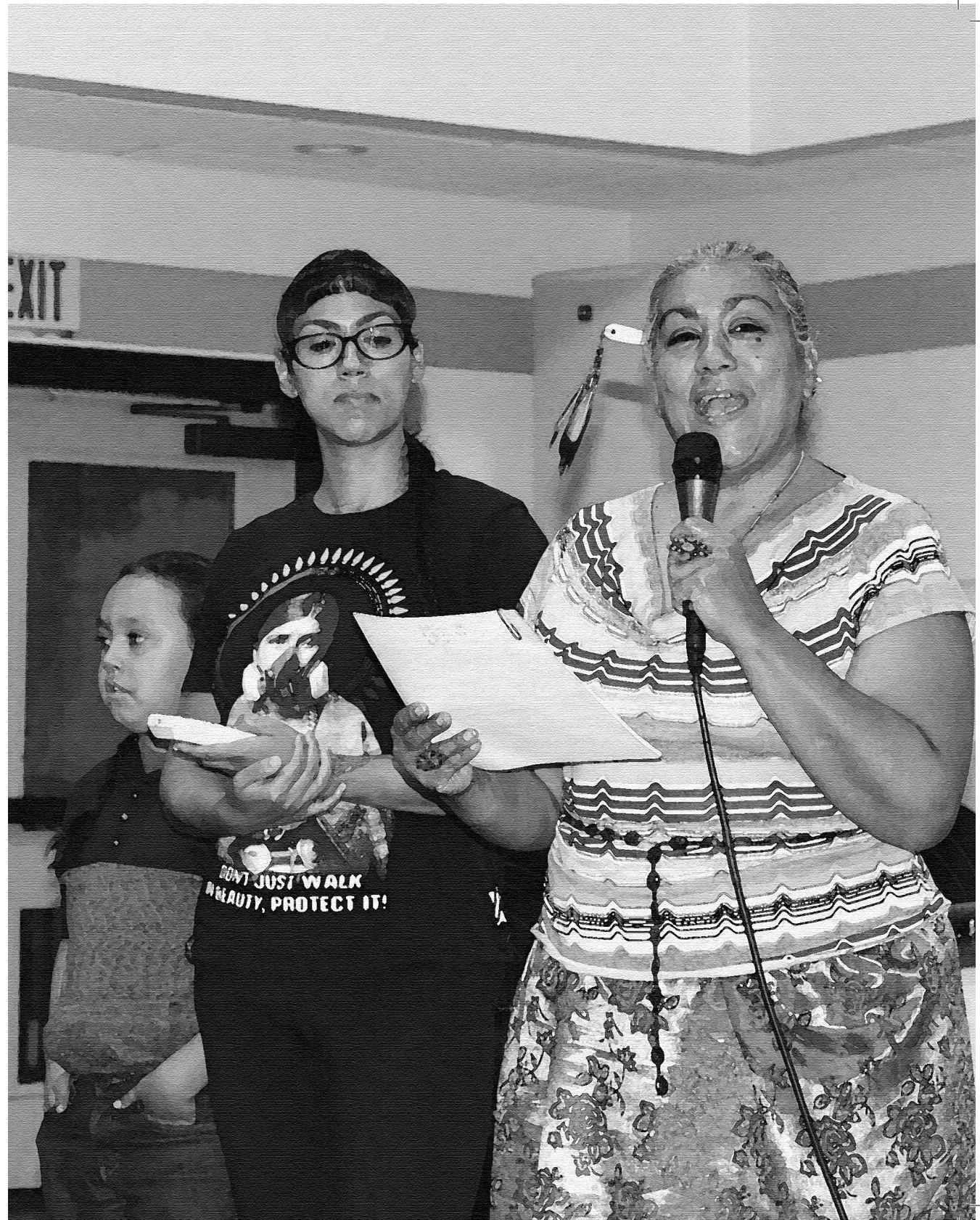
Sleepy Lagoon Survivors/ Descendants

Although we would have wanted to engage Sleepy Lagoon survivors or descendants, it was difficult to find and speak with living members who were either involved or witnessed the incidents that took place or used the space as recreation.

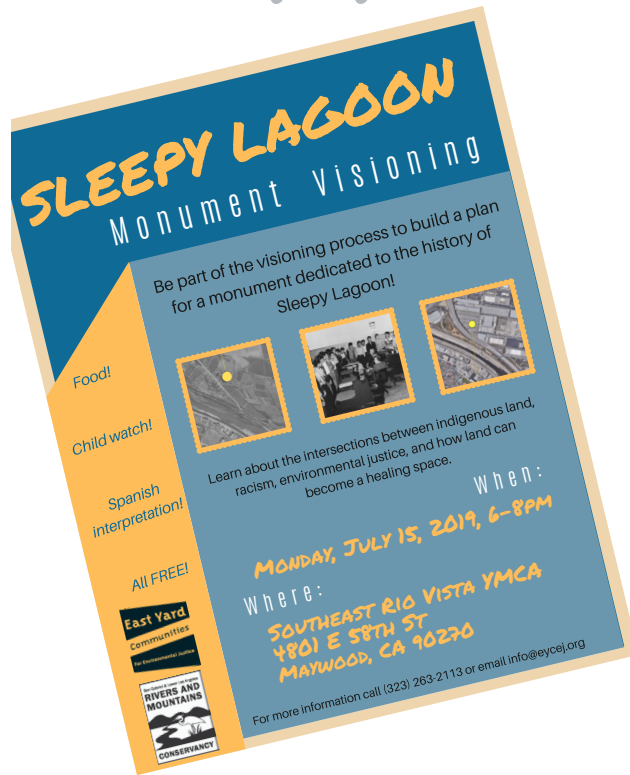
Adjacent Communities

East Yard Communities for Environmental Justice reached out to residents and conducted a series of events to get input and feedback from community members regarding the possibilities of a commemoration for Sleepy Lagoon in or near the vicinity of the City of Bell. In order to have meaningful outreach, community members were hired to conduct community outreach because they have a better sense of important gathering places and events.

Outreach was focused in the following cities: Bell, Maywood, Commerce, Bell Gardens, East LA and Lynwood. Flyers were distributed at community centers, parks, libraries, senior centers, local businesses, farmers markets, local events, community meetings, and through door knocking in residential areas. In addition to traditional outreach methods, there was also social media outreach which included invitations to partners (community organizations, city officials/employees) via email, posts and stories on Facebook and Instagram. Furthermore, each community event had a dedicated event page on Facebook. See Appendix C for Engagement Materials.



Engagement



Events

All public events began with either a Tongva land acknowledgement or blessing. As previously mentioned, this project takes place in occupied Tongva land and it is critical that any activity, project or event in so-called Los Angeles is grounded in that knowledge to set the tone for conversations that will take place. It is important to note that land acknowledgements and blessings are not enough when it comes to Indigenous participation and engagement; the conversations and decision-making need to include Indigenous voices and feedback throughout the entire process.

It was important that all events were sensitive to language needs because there are many monolingual Spanish speakers in the communities surrounding the area of this project. Therefore, all events had Spanish interpretation available.

In order to further increase community participation, childcare was also provided at all events. It is important to recognize that children can sometimes limit the level of participation of parents. Although childcare was provided, children could also participate in the activities, and it was encouraged.

Food was also provided at all events. Although a main goal of the events was to have community members participate in the memorial process, it never took a backseat to taking care of community needs and to building a stronger sense of community. Food is an integral part to that process. The food that was provided was catered by local community members or small businesses.

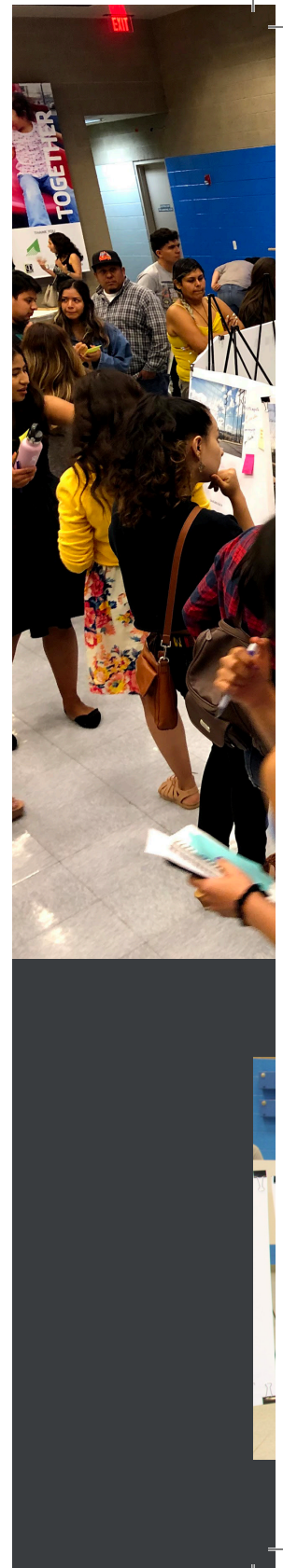
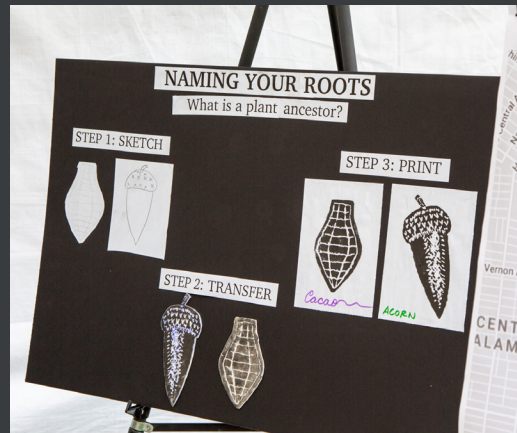




Figure 8: Community residents participating in a gallery walk to provide input on the candidate sites at the first Sleepy Lagoon event.



First Event

The first community engagement event was held on July 15, 2019 at the Southeast Rio Vista YMCA in Maywood. The following goals were accomplished at this event:

1. Introduced the community to the project team members: Landscape Architect & Engineer, Artists, Historical & Contemporary Researchers
2. Gathered feedback from community members regarding what a memorial means to them and what a memorial would look like in their community
3. Presented candidate sites in the cities of Bell and Maywood and gathered input from community members to decide the location for the future memorial of Sleepy Lagoon

After brief introductions from the project team members, Mapache City Projects engaged residents in an activity where they were able to draw and share their ideal memorial. Results from this activity were used to inform the concept design of the Sleepy Lagoon memorial.

Community members also participated in a gallery walk where they had the chance to "visit" each candidate site and give input. There were community guides at the stations who asked guiding questions or provided information to participants as needed. A map was also provided next to each photograph to give context regarding location.

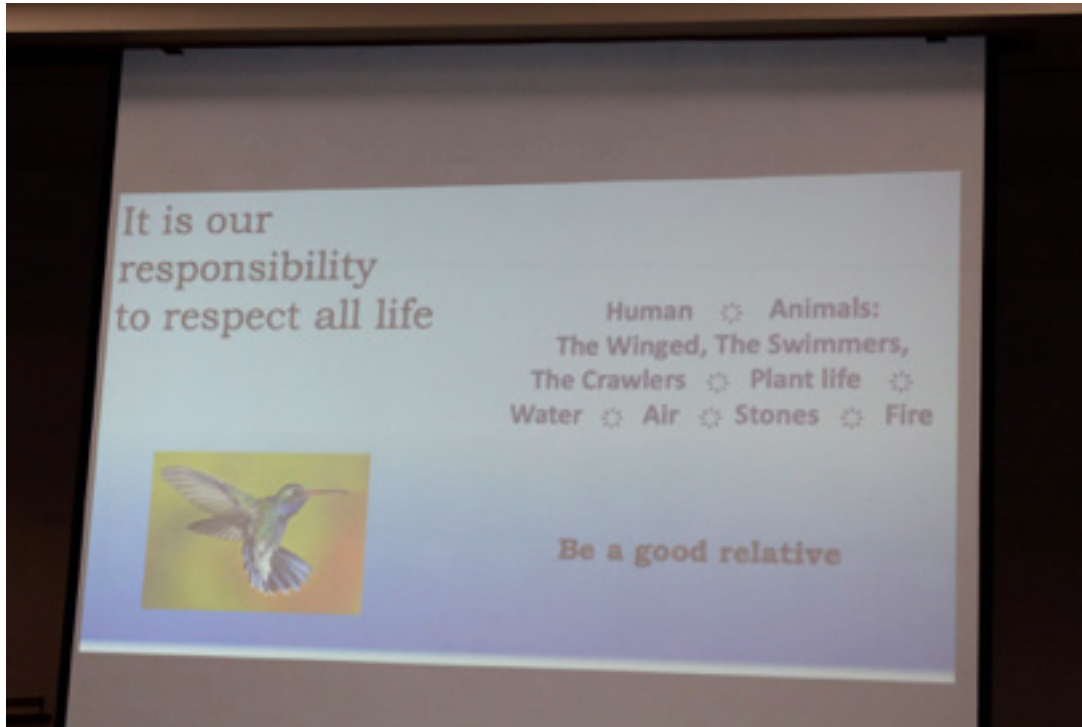


Figure 9: Slide from Tovangaar presentation.



Focus Groups

Following the first event, two 1-hour sessions were held on August 28th at the EYCEJ Community Room in the City of Commerce. Due to the nature of focus groups, these sessions were not publicly announced. EYCEJ followed up with attendees who signed in from the first event to see if they were interested in engaging in conversations regarding site selection. The purpose of the dialogues was to get further insight from community members on their values and priorities in order to narrow down candidate sites. Notes from these sessions can be reviewed in Appendix B.

Second Event

The second community engagement event was held on October 7, 2019 at the Bell Community Center. At this event community members were able to:

1. Learn about Tongva culture
2. Learn about the historical and contemporary research
3. Give further input into candidate sites

As the original caretakers, indigenous peoples hold the knowledge and wisdom of maintaining the balance and caring for the land. Residents were able to learn from Tongva about the importance of their role as caretakers as current members of the communities in occupied Tongva territories.



Figure 10: Gabriel Gutierrez presenting historical research at the second Sleepy Lagoon event.

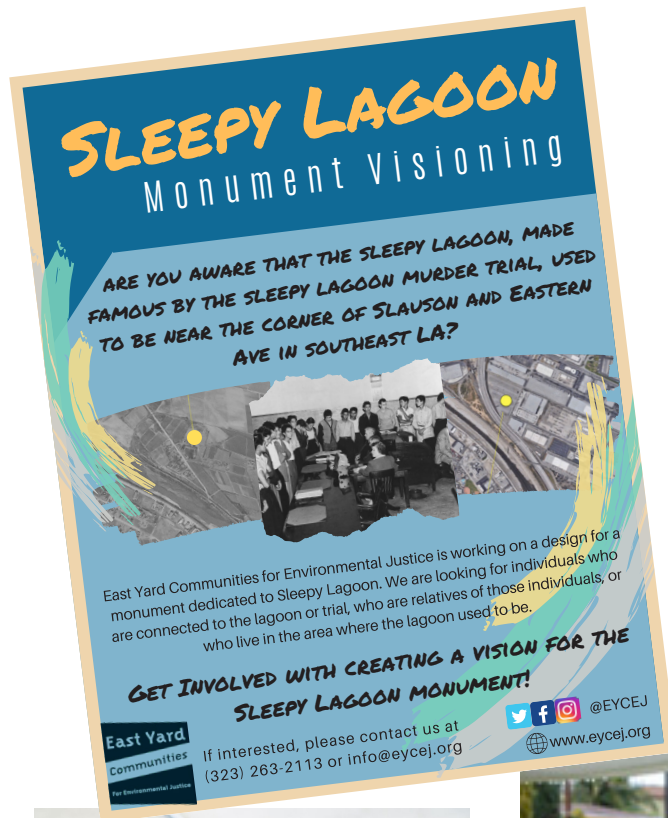


The researchers for the project were able to share on the various layers of histories for the Sleepy Lagoon area. This project not only aims to honor Sleepy Lagoon, but also past and present narratives.

Residents were able to engage in conversations around plants that are significant to them through an activity led by Mapache City Projects. This feedback was also incorporated into the memorial design.

At the end of the event, residents participated in an exercise where they ranked candidate sites.

A set of ten spots of open land surrounding the historic Sleepy Lagoon site were considered by community members. There was little support for sites that are subject to air quality impacts from cars and trucks on the 710 freeway. The site selected for consideration combined the frontage of the river north of Slauson Ave and Maywood Riverfront Park south of Slauson Ave. Improvements to Maywood Riverfront Park would enhance the dilapidated features of that park and add new features.



Third Event

The third event was held on February 22, 2020 at Riverfront Park in Maywood. In addition to announcing the final site for the memorial, there were five stations for community members to participate in:

1. Environmental Justice
2. Water
3. Ancestral Lineage in Southeast LA Mapping Activity
4. Representing the Misrepresented: Collage workshop using Sleepy Lagoon archival materials
5. Naming Your Roots: Plantcestor Printmaking Workshop

Residents were able to learn about environmental justice issues in their community and how to get involved.

At the water station, DakeLuna led community members through a bracelet making activity, where beads represented different stages of the water cycle and the importance of water conservation.



Mapache City Projects led residents through three stations which invited local community to affirm past and present history through a variety of activities. In the collage workshop, community members were invited to re-represent a negative representation of a historic event that impacted Latinx communities by remixing archival materials via collage. A mapping activity and a printmaking workshop invited participants to map locations of origin and to celebrate the cultural and ecological knowledge that immigrant communities bring to the community.

Figure 11: Water bracelet station at the third Sleepy Lagoon event. Photo credit: Lluvia Higuera



Figure 12: Community member working on a collage. Photo Credits: Lluvia Higuera.



Story Map

In order to continue engaging the community beyond this project, our story mapmaker created an interactive story map that incorporates the historical, contemporary, and ecological research. The story map weaves the multiple intricate layers of history through text, visuals, and media. In addition to the research, the story map showcases the concept design for the Sleepy Lagoon Memorial and the programming that Indigenous communities and community members envision for that space.

The intent of the story map is for community members, educators, and visitors of the memorial to learn about the project and have access to the research in a format that is digestible that could be used for curriculum, if desired.

Link to the story map: <https://storymaps.arcgis.com/stories/cbce186732054b1283ebd60f2bbe7375>



The Vision

Site Map



Figure 13: Historical satellite imagery of the area

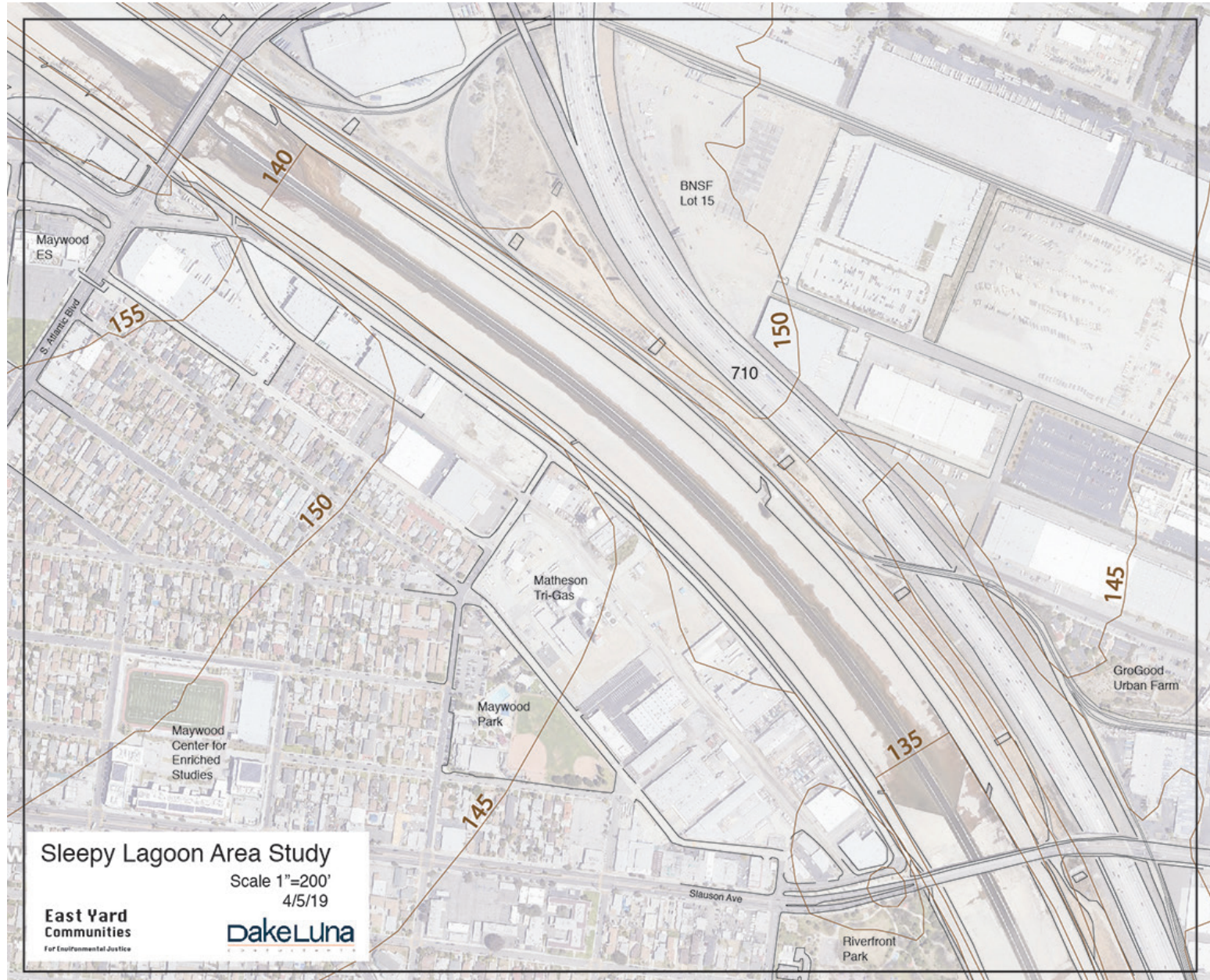


Figure 14: Site base map produced by DakeLuna

Site Analysis

Waste Clean-up Plan constraints

In 2011 Maywood Riverfront Park was completed after four years of construction on land where a hazardous waste clean-up plan had been executed. The park features a membrane-lined swale that had been planted with native flora. The existing drainage patterns of Maywood Riverfront Park capture on-site stormwater in this now-degraded swale. There is good opportunity to renovate the existing drainage swale so that sediments and trash entrained in storm water flowing through it can be removed before entering storm drains and flowing to the Los Angeles River.

Irrigation Water

Irrigation of the original 7.8 acre park, and of the recently-added park space south of E 59th Place, is done with potable water obtained from Maywood Mutual Water Company #3. The Central Basin MWD reclaimed water distribution system extends to the intersection of Randolph St and Otis Ave, a bit more than a mile from Maywood Riverfront Park.

Habitat Components

Installation of a diversity of native shrubs and trees has potential to foster growth of a small peripheral refuge habitat patch. Plants emphasized are those from the western cottonwood-willow forest association and those that have importance to Tongva people.

Semi-arid southwestern landscapes are characterized by highly variable winter rainfall. The resulting dry conditions create a stark contrast between riparian areas and the adjacent upland vegetation. Riparian ecosystems support ecological and hydrologic connectivity in a landscape and biodiversity, and these improvements can be a small part of that connectivity. The Los Angeles River channel supported by small peripheral refuge habitat patches, like that planned here, can contribute to species survival by offering continuous chains of vegetation that wildlife can use for cover and food otherwise not supported in drier upland habitats.

Making the Los Angeles River Comfortable for Visitors

The Lower Los Angeles River Revitalization Plan outlines this part of the River as Opportunity Area #97. This plan identifies the value of shade for people enjoying the river, and there are opportunities to improve shade in Maywood Park. Tall trees, such as Cottonwood, and canopy trees common in urban parks foster stronger habitat value. The Landscape Guidelines for the LA River Master Plan (2004) outline native plantings from the Cottonwood/Willow Riparian Forrest plant list that are appropriate for this place.



Conceptual Design

The proposal for the Sleepy Lagoon Memorial Project investigates the social, cultural and ecological history of a once popular swimming hole in a segregated and rapidly urbanizing area in Southeast Los Angeles. In 1942, an incident at the site involving the murder of a Mexican-American youth would be used to fuel a police and media campaign that criminalized Pachucxs and their zootsuits, an interracial youth subculture active during WWII identified by their style of dress.

Resisting singular, simplistic, and stagnant approaches to the public monument, the memorial design proposal draws from an extensive research process led by EYCEJ, with the participation of Dake/Luna, Mapache City Projects, a team of Chicana/Latinx scholars, indigenous Tongva cultural bearers, and local community. Working to unsettle the canonized history of Sleepy Lagoon, this project expands the temporal, historical and cultural parameters of official history by linking local native cultural and environmental knowledge and history of the area with contemporary urban Chicana/Latinx, indigenous diasporic experiences. The memorial design focuses on the possibilities of youth and community subcultural expressions to not only subvert existing race and class boundaries, but to also disrupt sexuality and gender lines. The design contains multiple components including signage, a native landscape design, walking path, seated elements, and a memorial wall and bench. The memorial components provide opportunities to: transfer the cultural and environmental knowledge and history of the area, provide space for reflection and regeneration for present and future generations, create a natural habitat for native flora and fauna, and make improvements to storm water management.

Location

A set of ten spots of open land surrounding the historic Sleepy Lagoon site were considered. There was little support for sites that are subject to air quality impacts from cars and trucks on the 710 freeway, train tracks or other polluting sources. The site selected for consideration combined the frontage of the river north of Slauson Ave and Maywood Riverfront Park south of Slauson Ave.

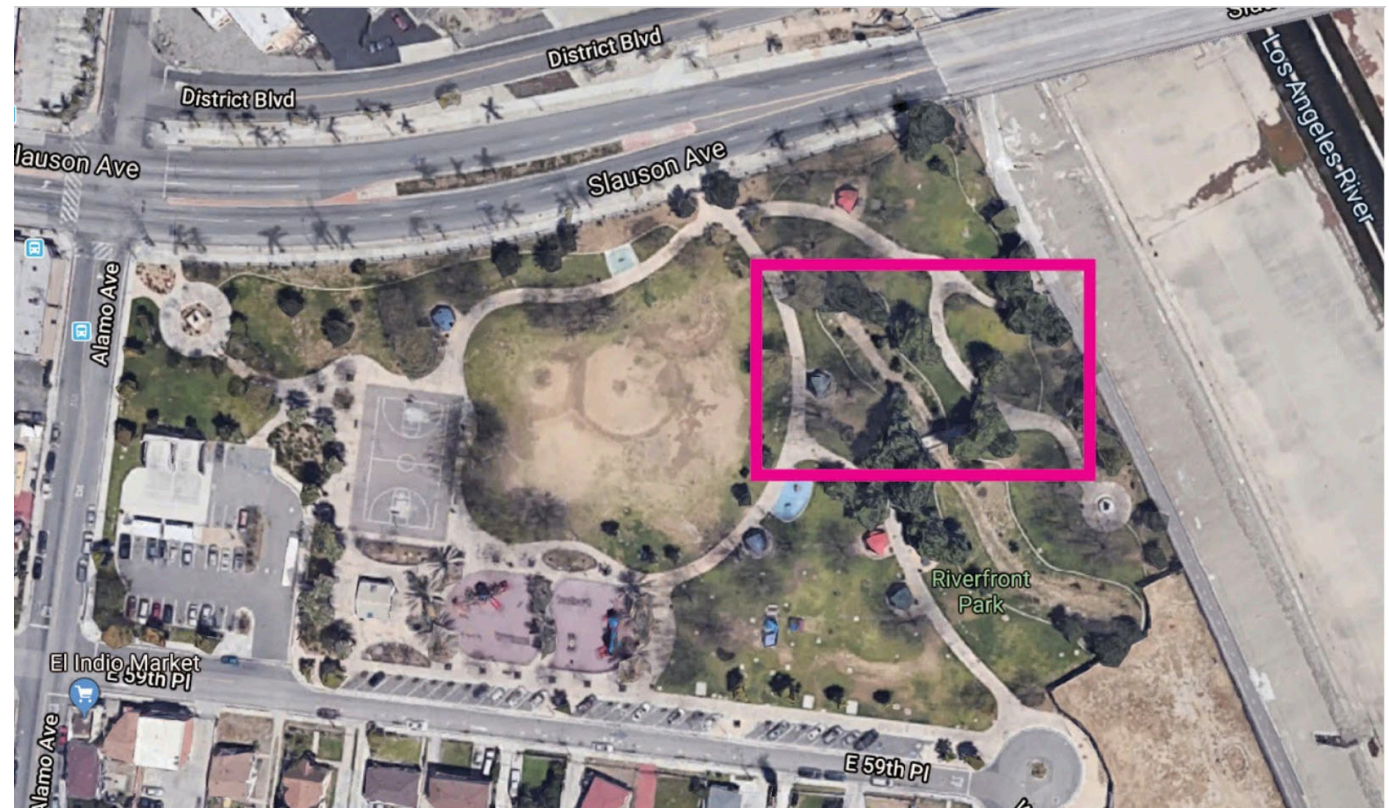


Figure 15: Location for the Sleepy Lagoon Memorial

The proposed memorial will be located within Riverfront Park in Maywood on the Northeast side of the park. It will extend from the area just south/ west of the bridge to the north/east area of the park that lies where the swale begins.



Figure 16: View across the LA River to the original location of Sleepy Lagoon

This place offers a view across the LA River to the site of the original Sleepy Lagoon. It is a healthy context and offers respite from the urban context that is large enough for a public garden promoting the Tongva culture, traditions and environmental knowledge. These qualities were of highest importance to those who participated in the outreach program. Interpretive programs and displays of Sleepy Lagoon history and Tongva culture in this place can deepen the meaning attached to this place by people visiting it.

Storm Water Management

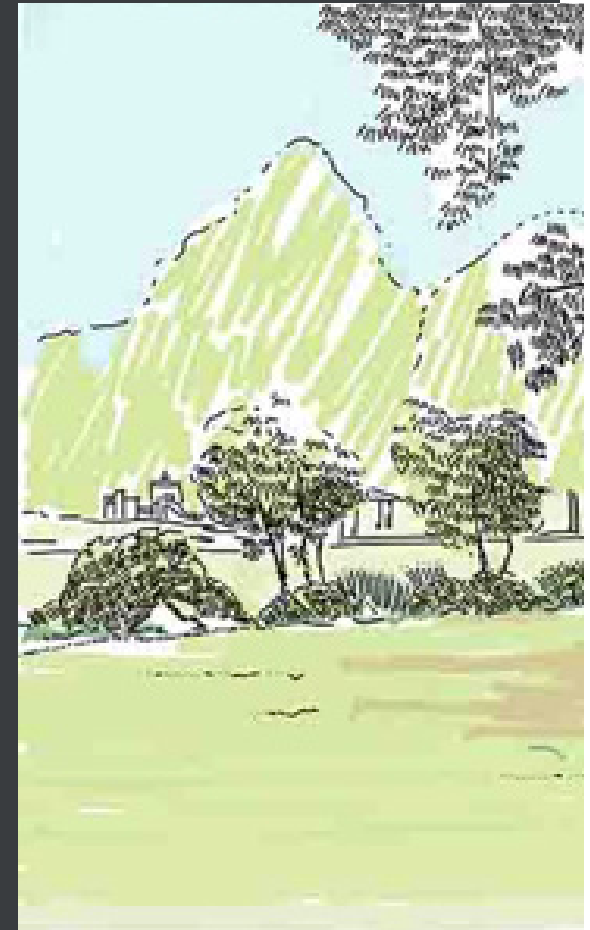
New planting and irrigation are designed to improve the existing swale that conducts water to storm drains and then to the LA River. New plantings and other swale features will cleanse stormwater collected from Maywood Park's well-used picnic and recreation areas by reducing run-off speed, trapping entrained sediments and screening out trash.

Storm water flowing in a 36" gravity storm water main in Alamo Avenue can be captured and diverted to the sanitary sewer system to augment sewer flows in a manner that improves the utilization of water reclamation plants downstream. Stormwater diversion and filtration improvements could be installed beneath the surface of E 59th Place, or one of the parking areas abutting E. 59th Place. a

Landscape Improvements

The Sleepy Lagoon monument is a landscape monument, not an object. Its components are: archival poems, contemplative seating places, fragments of the 1942 history, a garden of native plantings valuable to the Tongva people and valuable as animal habitat that are cared for by volunteers, storm water management and informative displays where visitors can learn more. It is knit into the park context.

The valuable existing park uses such as picnicking and walking will be preserved. A whispering wall and bench, meditative seating areas, an improved bridge, native plantings, and interpretive signs are located in and around the dilapidated swale.



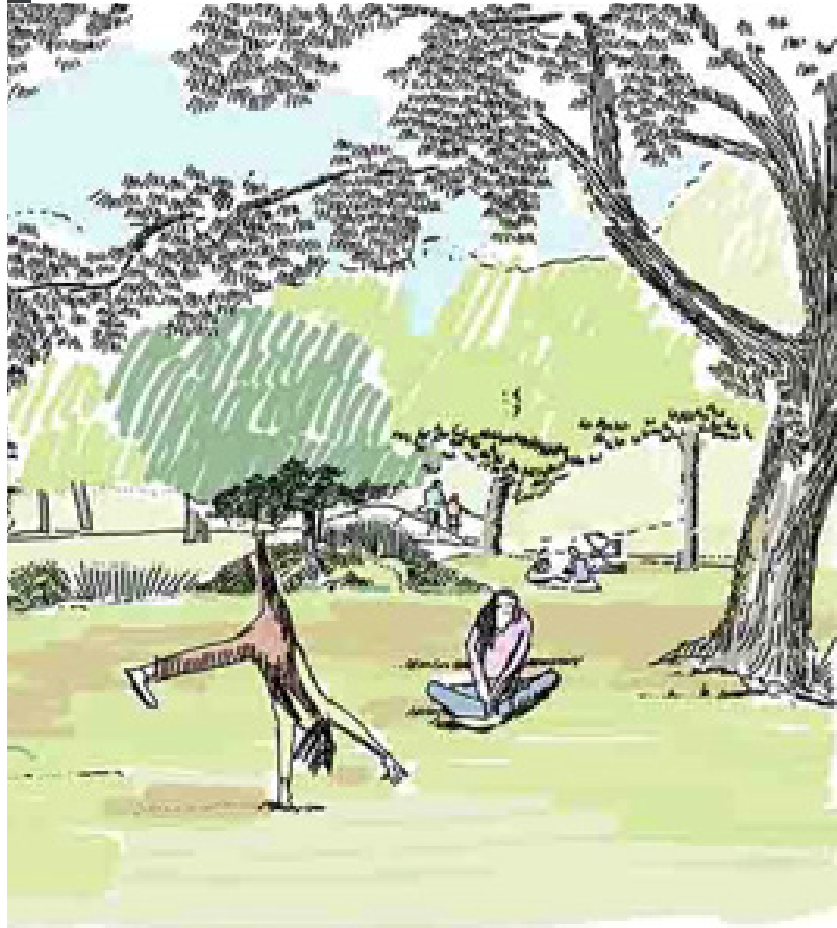


Figure 17: Sketch of native plantings for the Sleepy Lagoon Memorial



Figure 18: Site Analysis of the Sleepy Lagoon Memorial location



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Figure 19: Rendering of the Whispering Wall and Bench

Whispering Wall and Bench

A curved concrete memorial bench will sit at the head of the swale overlooking the native landscape design. The outward facing wall will contain a bas-relief mural that pays homage to the incident at Sleepy Lagoon in 1942 resulting in the death of Jose Gallardo Diaz. Light and shadow are used as motifs to address the distorted perceptions projected onto Pachuca/o youth both within the family and in the media. Insertion of the natural landscape as a motif places Pachucas/os in a mixed urban/rural context, softening and complicating the hard, urban image of the Pachuca/o subject that has been historically fabricated.



Form

This element of the memorial will be a curved concrete wall and bench. The wall will contain a tiled concrete bas-relief mural that stylistically draws from social realist and art deco aesthetics. This work will contain an anti-graffiti coating.

Dimensions

Height - 48" Width - 240" Length -101"

Location

It will be located in the northeastern side of the park, just above the swale.

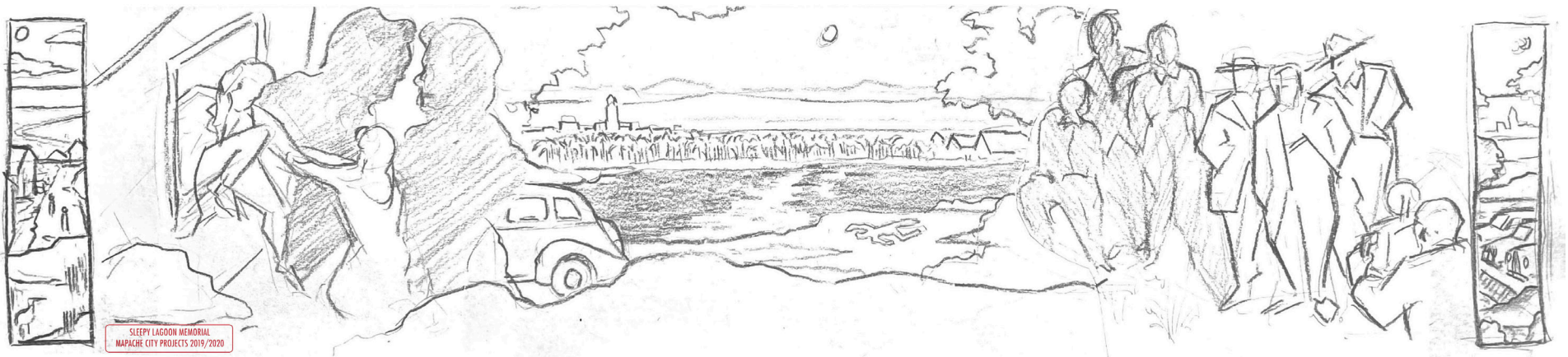


Figure 20: Drawing of the Concrete Mural

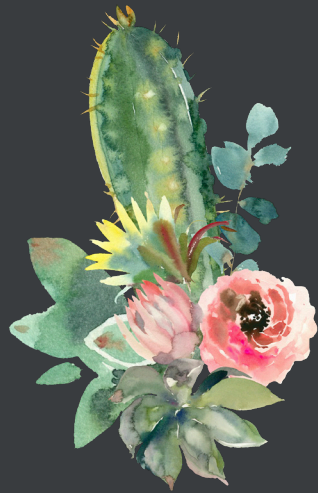
The bas-relief concrete mural memorializes the incident at Sleepy Lagoon while resisting singular authoritative narratives and allowing for the ambiguity that surrounds the death of Jose Gallardo Diaz. The mural contains three panels. The horizontal central panel is compositionally divided into thirds. The central area depicts a taped off outline of a body, representing Jose Gallardo Diaz, set in the landscape of Sleepy Lagoon where a Ford Sedan of the era is parked. On the left side of this central area, a young woman dressed in Pachuca fashion climbs out of a bedroom window toward an awaiting friend. The bedroom light casts a shadow. The lit side

depicts an exaggerated distortion of the Pachuca, the shadow side of her face reveals a softer, secret hidden self not seen within her familial culture. On the right side of the central panel, the light cast from a news reporter's camera flash creates a hard-edged menacing chiseled distorted image of a young pachuco youth, this image contrasts with the perspective of the same youth seen from the shadow side, which reveals a more nuanced, younger, humanized image.

Sandwiching the central panel, two vertical panels will depict landscapes of the area.

Meditative Sitting Areas

This component of the project pays homage to current indigenous diasporic communities in Bell, Maywood and surrounding communities. Dotted around the native landscape design area on the Northern side of the bridge, four colored concrete sculptures of tree stumps functioning as semi-private seating areas will provide a space for reflection and contemplation to local community and park visitors. Each sculpture will sit in the middle of a floor piece base in the shape of four concentric circles that contain inlaid "archival poems". "Archival poems" is a term we use to describe poems created from words gathered during our research process. The themes of the archival poems speak to cultural and ecological movement, fluidity, and regeneration. Conceptually, the sculptures speak to "truncated histories" produced from legacies of colonization, displacement and cultural erasure. They also recognize practices of resilience and the possibilities of regeneration suggested from the sprouting of new shoots.



Each sculpture will be dedicated to a specific theme that commemorates the environmental and cultural life of the land. The themes are:

- 1) Homelands of the Diaspora
- 2) Seeds/Plant Ancestors or Plantcestors
- 3) Migratory Birds
- 4) Water

The contents of each "archival poem" will be drawn from found names, quotes, images and phrases gathered from the project's research process and community engagement events. These multilingual archival poems will reflect the multiple cultural and historic layers of Southeast Los Angeles communities and will include Tongvan, English, Spanish, and indigenous diaspora (Mayan and Nahuatl) language.



Figure 21: Rendering of Meditative Seating Areas

Tree stump seats

Each sculpture will be modeled from a tree native to one of the many cultures that have inhabited Southeast Los Angeles, past and present. The trees chosen are a California oak native to Tongvan lands, Ahuehuete found in Mexico, the Ceiba from Central America, and the Cedar of Lebanon.

Concentric circle floor pattern

Alluding to water ripples and tree rings, each concentric circle (four total) will alternate between imagery and text. The imagery will consist of low-relief images and patterns. The bronze inlaid text will consist of words and phrases relevant to the theme of each sculpture.

Sculpture #1 - Ceiba Tree Seat

The archival poem theme for the first sculpture is: *Homelands of the Diaspora*. The floor piece will contain themes of places of origin of local residents and attendees gathered during the Ancestral lineage in Southeast LA Mapping Activity at a community engagement event.

Text: Chokishnga; East LA; Santa Rita, New Mexico; Raramuri lands, Chihuahua; Huanusco, Zacatecas; Cuatolol, Hidalgo; Sahuayo, Michoacan; Palo Blanco, Guatemala; San Pedro Sula, Honduras



Figure 22: Close up of concentric circle floor pattern

Seed/Plant	Tongvan	Mayan	Nahuatl	Spanish
Chocolate	-	Chukwa	Xocolatl	-
Acorn	Kaakwaar	Beek	Ahuatomatl	Bellota
Lead Tree	-	Uaxim	-	Guajes
Pumpkin	-	Pak	Ayoxinachtli	Pepita

Sculpture #2 - Oak Tree Seat

The archival poem theme for the second sculpture is: *Seeds and Plantcestors*. The floor piece will contain names and images of plants native to this land and plants relevant to local community members. The seeds and imagery are drawn from what community members shared during the Naming Your Roots: Plantcestor Printmaking Workshop at a community engagement event.



Imagery: Seeds from the following plants: Guajes, pumpkin, acorn, cacao



Form

The tree stumps will be stained concrete, molded sculptures with bronze inlaid text and imprinted imagery.

Dimensions (Per sculpture)

Sculptural base with archival poem:
Height – 1" Width – 78" Length - 78"

Tree stump sculpture: Height – 18"
Width – 36" Length - 36"

Location

Four sculptural sitting areas will be interspersed through the swale area, between the whispering wall and the Northern side of the bridge.

Sculpture #3 - Cedar of Lebanon Tree Seat

The archival poem theme for the third sculpture is: Migratory Birds. The floor piece will contain images of migratory birds found in the riparian area surrounding the monument.

Imagery: Yellow warbler, California thrasher, California scrubby, black necked stilts



Sculpture #4 – Ahuehuete Tree Seat

The archival poem theme for the fourth sculpture is: Water. The floor piece will contain the phrase "Water is Our Life" in three languages and imagery of native riparian fauna.

Imagery: Steelhead trout, red legged frog, western pond turtle



Tongvan	English	Spanish
Paar 'eyooxariin xaa	Water is our Life	Agua ws Nuestra Vida



Figure 23: Rendering of bridge crossing walking path

Bridge Crossing Walking Path

A designed walking path located on the bridge and extending into surrounding walking paths will pay homage to the boundary crossing enacted by zoot suit youth. The intention is to recognize the social and cultural practices embodied by this youth subculture to subvert race and class boundaries, disrupt cultural norms around sexuality and gender, and produce expressions of joy and empowerment through non-conforming expressions in a hostile milieu. Zoot suit culture will be honored visually and linguistically through concrete poems comprised of inlaid words, images, sandblasted textures that stream across the bridge, intersecting and weaving a path.

Flowing riverlike pathways cross the bridge and contrast with the negative space: indented sandblasted pattern comprising an urban grid texture sourced from local topographic maps and aerial photos of Southeast LA. This hard, sandblasted urban grid texture extends into the pavement beyond and softens into riverlike threads that flow into dance diagram patterns and an epitaph on each end of the bridge.

Epitaph for West entrance

Dancing feet find their rhythm,

a zoot suiter body

finding freedom

Epitaph for East entrance

Crossing boundaries

I send shockwaves through time

Text containing phrases from song lyrics from pachuco big bands of the 1940's is inlaid with brass letters in multiple fonts across the riverlike pathways that cross the bridge. Life-size foot-patterns that reference dance diagrams are interspersed with inlaid text. Images of local migrating birds distributed throughout the work allude to boundary crossing. Compositionally, the floor piece can be experienced from multiple vantage points.



Figure 24: Close-up of floor pattern for the bridge crossing walking path

Form

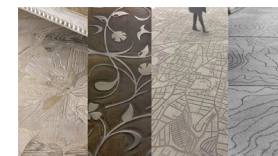
This element of the memorial will require the extraction and replacement of one-inch of the existing surface. It will include sandblasted patterns and inlaid brass text on the walking path.

Dimensions

Width – 99" Length - 36 ft or 432"

Location

It will be located at the east end of the park at the bridge that crosses the swale. The bridge and a few feet of pavement on either side of the bridge will be resurfaced. The artwork will extend from the bridge four feet out in each direction.

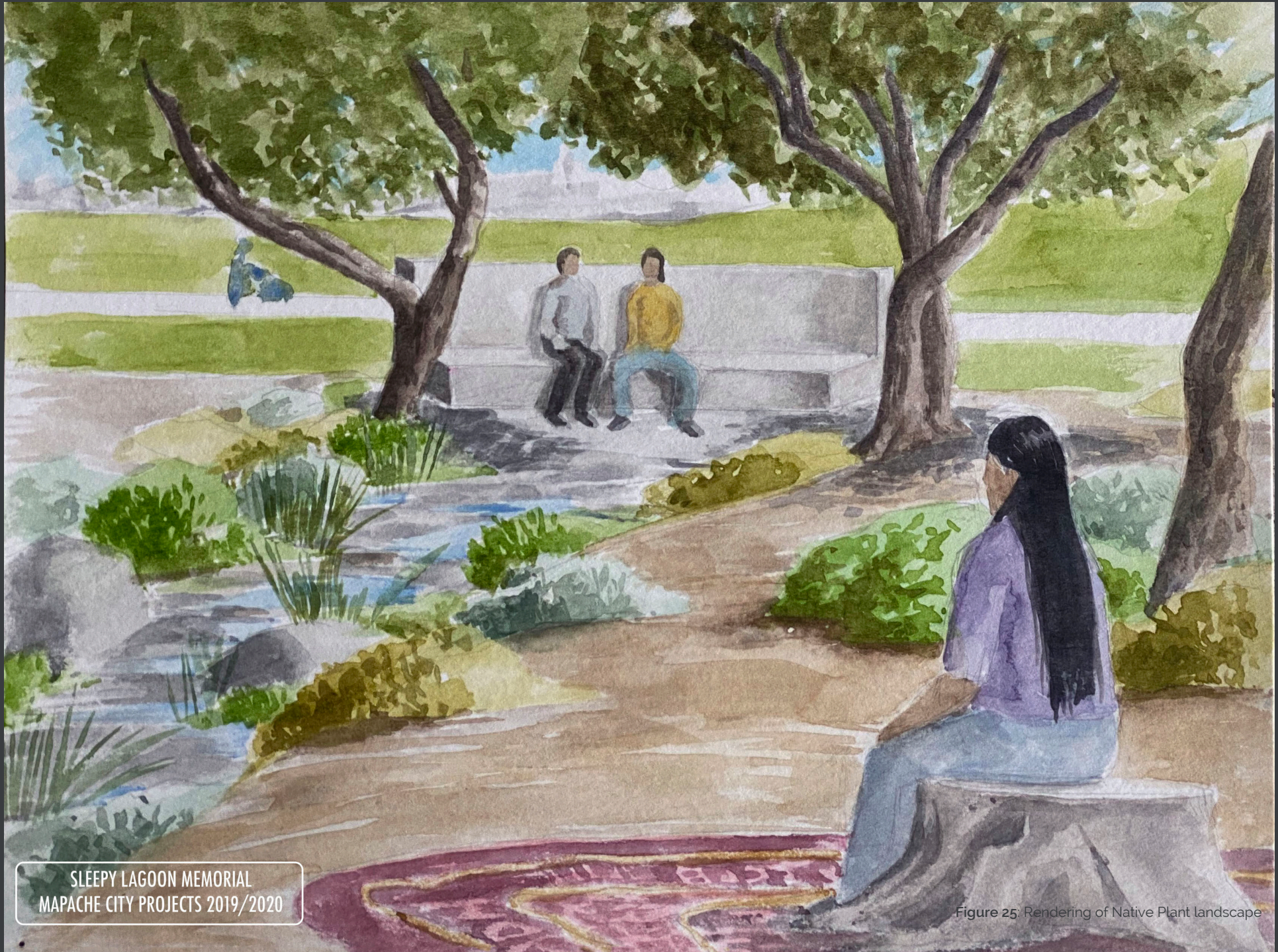




Native Plant Living Memorial Landscape Design

While the site of Sleepy Lagoon and its surrounding neighborhoods has been paved over as a result of development and growth in the last half century, we are inspired by the indigenous cultural and environmental life and practices that have persisted. Through our combined inquiries related to native ecologies and cultural life within this research process, our final design includes a restorative living memorial in the form of a landscape design component that will create a micro environment made up of native plants, shrubs and trees. We envision this design component as a site that can be activated with future environmental and cultural programs that engage local communities and honor local Tongvan knowledge and practices.

Through the larger teams' input the landscape design plants that were selected were: culturally significant, could help with infiltration of storm water, help with remediation of the soil, and are low maintenance.



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Figure 25: Rendering of Native Plant landscape

Landscape Plantings

Soil

Horticultural-agricultural testing of existing soil will be important to creating a soil amendment plan to support a landscape that is successful in the long term. Care must be taken to conform to the plan laid out when the park was first developed to respond to the site's plan for addressing soil contamination.

Trees

Maywood Riverfront Park hosts mature canopy trees. Three existing small trees growing in and adjacent to the swale are in decline and it might be desirable to replace them. A pair of Cottonwood trees of a male clone cultivar "Nevada" could be planted here to give strong sense of being on the riverside if compatible with the site constraints. Trees of species that are traditional in a park such as *Metrosideros* or *Tristania* would be suitable for planting in turf areas.

Shrubs

The "Living Memorial" planted in the swale will depend on a framework of dependable woody shrubs that are well-known. Additions to this will include shrubs, annuals, and grasses imparting a finer level of detail and interesting forms. These might grow through dormant cycles, bloom and require seasonal pruning by volunteers. This combination will endow Maywood with a useful public park featuring a special California native planting.

In addition to being California native plants, the plantings will be those that are useful and meaningful to Tongva people. A list of potential species is below:

Shrub plantings that will be made in 5 gal size include:

50% of *Baccharis* plantings

100% of Coffee Berry plantings

25% of Sage plantings

All other shrub and grass plantings will be made in 1 gal size or as liners. All turf will be planted from sod to match the existing turf.

All shrub planting areas will be covered with a 3" layer of large-size bark mulch and irrigated with sub-surface drip irrigation. Turf areas will be irrigated with the renovated existing pop-up spray irrigation.

A maintenance period of 90 days should be provided for in the construction contract to provide for plant establishment.



Common Name	Scientific Name	Tongva Name
California Sagebrush	<i>Artemesia californica</i>	Horuuvar / Horuuvat
California Sagebrush	<i>Artemesia californica</i> 'Canyon Grey'	-
Mugwort	<i>Artemesia douglasiana</i>	Huuhubarok Paa'or
Milkweed, Narrow Leaf	<i>Asclepias fascicularis</i>	Wiivor
Mule Fat	<i>Baccharis glutinosa</i>	Tokoor Mamaahar
Coyote brush	<i>Baccharis pilularis</i> 'Twin Peaks #2'	-
Soap Plant	<i>Chlorogalum pomeridianum</i>	Xoxaar
Yerba Santa	<i>Eriodictyon californicum</i>	Hohoohechot
California Buckwheat	<i>Eriogonum fasciculatum</i>	Wilákal
California Poppy	<i>Eschscholzia californica</i>	Makaacha
California Sunflower	<i>Helianthus gracilentus</i>	Paaxar
Wild Cucumber	<i>Marah macrocarpus</i>	Takaape' Shyoot
Yerba Buena (mint)	<i>Satureja (Clinopodium) douglasii</i>	Shyee'ey Tehoovet
Deer Grass	<i>Muhlenbergia rigens</i>	Shaamat
Wild Tobacco	<i>Nicotiana Quadri-valvis</i>	Peeshpevat
Prickly Pear Cactus	<i>Opuntia littoralis</i>	Naavot
Coffee Berry	<i>Rhamnus californica</i>	-
Lemonade Berry	<i>Rhus Integrifolia</i>	Soorax
Currants	<i>Ribes</i>	Kochaar
California Wild Rose	<i>Rosa californica</i>	Ochuur
Willow	<i>Salix</i>	Shaxaat
Chia	<i>Salvia columbariae</i>	Pashiiy
White Sage	<i>Salvia apiana</i>	Paa'or Rawaata
Black Sage	<i>Salvia mellifera</i>	Paa'or Yomaaxa'
Hummingbird Sage	<i>Salvia spathacea</i>	Paa'or Piinor
Blue Elderberry	<i>Sambucus nigra</i> ssp. <i>Caerulea</i>	Huukat
Tule	<i>Schoenoplectus acutus</i>	She'iiy
California Bulrush	<i>Schoenoplectus californicus</i>	She'iiy Yaroore'
Cattail Reed	<i>Typha angustifolia</i>	Shwaar



SLEEPY LAGOON SIGN:
LENGTH 36" WIDTH 75" HEIGHT 72"



LIVING MEMORIAL SIGN:
LENGTH 24" WIDTH 12" HEIGHT 28"



PLANT IDENTIFICATION SIGNS:
LENGTH 5.5" WIDTH 3.5" HEIGHT 10"

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Interpretive Signs

Interpretive signage will provide historical background and context to the memorial. The two principal interpretive signs will be located near the bridge. One sign will provide park visitors with an introduction to Sleepy Lagoon as a cultural site and provide a short synopsis of the incident that occurred in 1942 involving young zoot suiters and a murder. It will also contain a map of the entire memorial site. The second sign will function as a native land acknowledgement and introduce the native landscape design as a living memorial to the ecologies that have been displaced through development. Smaller interpretive signage will be placed within the memorial garden and will identify plants in English, Spanish and Tongvan languages as well as teach the public about native plants and their ecological benefits.

Large Sleepy Lagoon interpretive sign

Text introduces Sleepy Lagoon as an ecological, social, cultural site that has shifted over time. A second paragraph summarizes the incident at Sleepy Lagoon in 1942 and its implication for social relations and affirms resiliency within this youth subculture. This sign will also include a graphic map of the site that identifies the different elements of the memorial walkway, (bench, meditative seats, landscape design, etc.)

Medium-size living memorial interpretive sign

Contains an acknowledgement to indigenous land and history. Introduces landscape design as a living memorial. Can provide information on water remediation project.

Smaller Plant identification interpretive signs

Multilingual- Common name, Tongvan, Spanish if available, with two to three bullet points on cultural use and ecological information.

Form

The larger interpretive signs will be made from raw steel with attached and replaceable screen print on metal plate. The Sleepy Lagoon sign will be a tall stela with rough cut edges that mimic the shape of a boulder. The Landscape/living memorial will be smaller in scale in the form of an angled (approx. 20 degree) steel substrate that holds didactics.

Plant identification signs will have a square painted wood base with an angled head that holds silkscreen on metal plant identification information.

Dimensions

Sleepy Lagoon Sign: Length - 36" Width - .75" Height - 72"

Living Memorial: Length - 24" Width - 12" Height - 28"

Plant identification signs: Length - 5.5" Width - 3.5" Height - 10"

Location

The two larger signs dedicated to Sleepy Lagoon and the living memorial will be located at the South and North side of the Western entrance of the bridge respectively. The signage for plants will be placed within the outer edges of the living memorial next to native plants that they identify.

The Road Ahead



Project Budget and Schedule

Design and Project Management

Maywood Park is a city-owned facility. An agreement between the City and the project proponent giving the proponent the responsibility to develop the project on City land and providing a structure for the City to review the design as it is developed will be needed. A careful discussion among the parties of what is included in the project and what is not included should be conducted. When the project design is at the "Design Development" phase a second agreement setting forth maintenance responsibility will be needed. Part of the project is artistic product, and the responsibilities of the City and the artists relative to the art works and their maintenance can be specified by contract. These agreements would support the project proponent in the work of obtaining funding commitments for constructing the work.

Development of the stormwater improvements might earn support from LA County or State of California in some part through grant funding. A strong partnership committed to rigorous management will help to develop this project with lots of components in a business-like way.

Review Hazardous Waste Clean-up

Agreements or Permits from years ago that were created to provide for clean-up of hazardous conditions at the site before a park was installed should be reviewed by all parties early in the design process. The safety of community members from environmental pollution and contamination is crucial and was a determinant factor in the location that was identified for the memorial. Additionally, it is important to assess the status of the site to inform the soil sponge regeneration process.

Construction Management Structure

An agreement between the City and the project proponent describing how construction will be managed will be needed. Topics that are common in public works construction include: form of construction specifications, prevailing wage rules, how liability insurance will be structured, how shop drawings will be reviewed, how owner-provided work will be managed, and acceptance of the final construction. Details can be defined in the agreement.

Stormwater Diversion Project estimate

An engineering analysis will be needed to fully evaluate the potential for diversion and recycling and to establish a cost-effective size for that structure. The project memorandum (Carollo Engineers) estimates that the 85th percentile design storm would have a peak flow rate of 7.3 CFS and a 24-hour runoff volume of 2.3 acre-feet. A 10-year storm would reach a peak flow rate of 56 CFS and yield 10 acre-feet. For the purposes of the project estimate presented here, we are assuming a diversion with a flow rate near 20 CFS.



Project Team

Proponent's Project Manager

The technical design team anticipated includes:

Artist

Civil and Structural Engineer

Environmental Engineer

Geotechnical Engineer Surveyor

Landscape Architect

Schedule

Item	Duranton
Design and Approvals process	120 days
Construction	420 days
Maintenance and Guarantee Period	90 days

Permits

Land use permits

Since the proposed use is a park use, a staff-level acknowledgement that this is an improvement to an existing park use will be needed.

Grading permit

Export of fill: haul route for civil improvements

Building permit and referrals

CEQA analysis as appropriate. Notice of Exemption anticipated.

Environmental Engineer review of existing site restrictions

Review of structural and geotechnical design

Review of stormwater management design

Review of Water Efficient Landscape Design (MWELLO)

Appendix A: Sources - Further Suggested Reading

Sources

Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. Berkeley: University of California Press, 1971.

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Appendix B: Site Selection

Dake Luna

535 Euclid Ave
Los Angeles, CA 90063
(323) 526-8279
Glen@dakeluna.com

MEMORANDUM

July 30, 2019

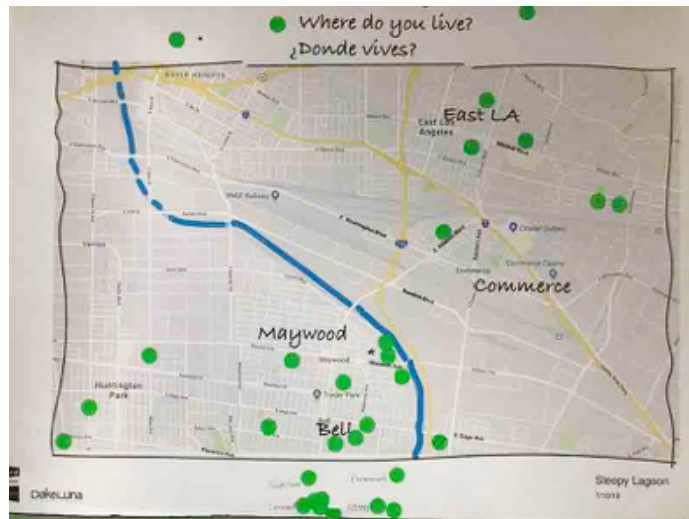
TO: Whitney Amaya, EYCEJ
FROM: Glen C. Dake, ASLA

RE: Sleepy Lagoon Design Workshop of 7/15/19

DakeLuna worked with the team to develop a list of possible sites, and analyzed the areas concerned with the Sleepy Lagoon proposal. EYCEJ conducted outreach. This workshop the first in a planned series of 4 workshops or more as needed. The workshop was structured to learn from residents ideas they have about Sleepy Lagoon's commemoration or about the place where they live, and the locations we presented. This memo describes some information learned at the workshop, but is a partial, small depiction of the rich diversity of ideas we think are to be found among the residents.

EYCEJ conducted outreach using these techniques: tabling/handing out flyers at community events/spaces, door knocking, and social media outreach – including posts through EYCEJ platforms and messages to relevant groups, email blasts to partners and collaboratives.

On July 15, 2019 we realized attendance of approximately 50 people. We asked participants to place a dot on the map showing their home, and this distribution is shown here.



At the workshop Arturo and Sandra discussed how the Sleepy Lagoon monument could be expressed as art including different forms it might take, and where it might be located. We presented ten sites as candidate sites and asked participants to share: their memories about each, thoughts they might have, and ideas about special problems and for opportunities related to each site. We did not ask residents to pick a preferred site, or rank sites.



Residents made notes about each site which are captured in the photographs of the drawings. For convenience and direction in the next phases of work we write about common sentiments, or important new facts or ideas for each site listed below.

A: DWP ROW, direct access to S. Atlantic Blvd

Writing about the opportunity to amass nature here and create a peaceful, shaded spot on the river in the city: to connect with nature and to improve mental health at this spot was abundant. There was also a lot of writing about the need to regulate pollution and to remove the power transmission lines here. There was a suggestion that it would be necessary to "completely clean the space first." There was a suggestion to make art here. There was an observation that access is not good, and parking is hard.

B: DWP ROW, big space along the river trapped between train and highway.

Here there was writing about the opportunity afforded by the large amount of land, the usefulness of native plantings to re-introduce the historic abundance of nature and reduce the industrial character. There was writing about developing a community center, a playground, a soccer field, a amphitheater, rainwater capture, a water feature, a water body for swimming, and a good size for parking. There was writing about the usefulness of educational signs and showcases of native and edible gardening. A writer expressed that the memorial use would be compromised if the power transmission lines stay in place. One person wrote about grassy hills for rolling, play and picnics; and meditative spots. One person remarked on how good the interface between this site and the river is.

One suggestion was: "Maybe something could happen every time a train goes by...like a row of mais or trees rises from the ground to remind the train who is boss."

C: DWP ROW, a long thin space along the river between the river and highway

Writing here was notable for interest in the linear character of the land: "a running path would be awesome" and how bikeways and walkways with their foot traffic would be visible. There were ideas about treating the river bank so that people could touch the water and how beautiful it would be if grass were to replace concrete on the river levee. An amphitheater and a play area were suggested. There was abundant comment on the usefulness of native plantings to re-introduce the historic abundance of nature and reduce the industrial character. There was worry expressed by several about safety: "don't like it, not safe." There were several writers about the opportunity for art

and murals, and there was one writer who suggested: "this could pay homage to the pachuco youth that were wrongly convicted."

D: School site on Rickenbacker

Sentiments here were diverse. Some writers felt like this one: "The fact that it is so close to a school can reach more people (field trips could be planned)" Some writers felt that it was too crowded and too industrial. The opportunities for the future inspired, but lots of imagination needed.

E. Existing Farm

Lots of writing cautioned that it would be ambitious to transform these train tracks and a hidden spot into a good commemoration for Sleepy Lagoon. Some writers felt that if all the fence and tracks were removed it would be okay, and that to make a farm might be good. Some people wrote about how good native plants, shade, a walkway, artwork and peaceful space would be.

F. Stormwater Channel

Lots of writing cautioned that it would be ambitious to transform this small spot hidden in an industrial context into a good commemoration for Sleepy Lagoon. "Really bad, just sucks." Some wrote that it is cool that the natural grasses have 'reclaimed' some of the otherwise industrial space. Several wrote that a peaceful natural space is what is wanted. A lack of public transit and unsafe pedestrian connections were cited as important shortcomings of this site.

G. Maywood Riverfront Park

This location earned a lot of comment, all of it citing how much sense it makes to use this as an opportunity to improve the existing park. One person wrote a little different take: "This is an existing park, it would be great to use this opportunity to bring more green space to our communities." Some wrote about the opportunity to use this as a gateway to the actual Sleepy Lagoon, and how art featuring that and the Tongva traditions would be good. Several writers identified how good it would be to replace thirsty grass with native plants, to add water play, sensory play or shade trees to improve the park. The direct access to the river and bike path was valued by several.

H. Bike Path on Westside of River

Ideas and observations about this long, thin stretch of bike path were along a spectrum: Some observed this is a secluded place and wondered if people would come here, and went on that it might be unsafe without lots of new lighting. One wrote that it needs a "destination" point with a place to relax, eat and be calm. Others observed that a long stretch of space would be a natural for an outdoor museum or timeline with pictures and reflections of history. One questioned whether parking could be found for this place.

I. Pritchard Field

Several people wrote about how this could be a natural, calm space with indigenous plants, murals and a water feature. Several wrote about the potential for an art gallery. There was a lot of attention to the surrounding neighborhood: one wrote about how the surrounding homes would help foster a sense of community, and others wrote that a new monument would take up street parking and that would irritate the residents nearby. One wrote that it was far from the Sleepy Lagoon site.

J. Treder Park

The idea of this park for the commemoration found lots of observations about how good it would be for the arts: "a place where the kids can paint and draw and be creative," "a gallery, walk, zoot suit statue." There was comment that this site is far from the river and because of that not a good fit; and that this is already a park, and our work should be to make a new green space. People observed that it would be a wonderful calm, peaceful place that could be planted with native plants.

K. Miscellaneous

There were observations that were not specific to a site: "Add a time capsule to the final spot!" There were many suggestions about safety: would police be able to patrol, would it be too far from where people live for it to be watched by neighbors, and that the land must not be contaminated. One observation is that it "should inspire youth/adults to create for the community. It's meant to be shared."

Sleepy Lagoon Site Selection Focus Groups

Focus Group# 1

- Should not be close to pollution or nearby factories
- o Need a buffer: not sure on the measurements, maybe 1000-2000ft? or at least 2 football fields of distance
- Dream for the site is important and makes sense
- o Need to take advantage of empty lots before they're used for industry
- o History of Sleepy Lagoon is deserving Residents and city aligning
- Accessible
- o Should not be gated or have any infrastructure that discourages people from approaching the site
- o Should be approachable by anyone and seen as welcoming to everyone
- Narrative of Sleepy Lagoon and Tongva should be interactive in some way (ex. Playgrounds have evolved a lot since the first one)
- Should be big enough for other uses
- o There should be a smoking designated section because we don't want to breathe second-hand smoke
- Should have native, historical landscaping especially if we're doing something like a park or choosing a park as the site
- For sites that are long slivers:
- o Could be a timeline or play with the length of the site some other way and have it lead somewhere
Ex. For the site that is a bike path, the idea of having a timeline along stops seems cool
- For sites that are parks:
- o Having community centers and spaces of free food
- To have space to gather is good
- Sites C & B could be connected
- Sites C & H could be connected
- o Having a bridge
- If going with a park, it shouldn't be close to the railroad tracks
- How would we be mitigating impacts from rail?
- Should not be too noisy – would be disrupting peace
- Site A
- o How would we get there?
- o Need to make Atlantic safer
- o Coordinate with metro for bike path
- Sites A, B, C could be combined
- Site D – School site is not preferred
- Site E – Grow Good is not preferred
- Site F – Drainage is not preferred
- Site I – Pritchard field is a bit far
- Site G – Maywood Park is middle rank
- Site H – Bike path is good as a connector to other sites
- Site J – Treder Park could be good

Focus Group# 2

- Access to the site is important
- Do we want to be next to pollution?? We want an area that's healthy especially because some folks in the community are suffering from health problems already
- Proximity to Sleepy Lagoon would be important when telling the story and honoring the history
- Better access bike lane, paths, bus service, detour?
- Sites H and G could be combined
- Ambitious vs. achievable prefer being ambitious
- Look into models that are far less invasive when looking into water conservation and improving water quality
- Site G – Maywood Riverfront Park a good site
- Like Site I - Pritchard Field because it's empty, nothing exists and it could be connected to one of the other sites that's closer to Sleepy Lagoon's original site
- Would like access points along the riverbed
- Would be nice to see bikers and folks walking their dogs
- Site H
- o What does the homeless population look like in this area?
Want safety for all
How can we provide resources to homeless/transients? Don't want to just kick them out
- Sites A, B, C could be combined
- Would be good to tell the history/show the timeline on a walk
- The inside of buildings could incorporate the native landscape and ecosystem
- Site J – Treder Park: folks not much fans of this site because of existing infrastructure
- Linear park
- Native landscape/ecosystem should be incorporated
- Accessibility is important
- o Being able to commute to the site in different ways
- Bridge between Sites C & H
- Transition used and landscape within the site. The landscape will match the narrative/timeline
- Not favorites
- o Sites D, J, F
- o For Site F would need year-round water samples
- Favorites
- o Sites I, G, H, A, B, C
Would like sites G & H combined
Would like sites A, B, C combined
- Downsides to these sites are the trains and powerlines
- Trains are big downsides
- Having buildings to protect people from environment/pollution
- Having native landscape
- Having combo of buildings and nature (outdoor areas)

Dake Luna

535 Euclid Ave
Los Angeles, CA 90063
(323) 526-8279
Glen@dakeluna.com

MEMORANDUM

November 12, 2019

TO: Whitney Amaya, EYCEJ

FROM: Glen C. Dake, ASLA

RE: Analysis of candidate sites for Sleepy Lagoon commemoration

Introduction:

DakeLuna worked with EYCEJ and the team to develop a list of possible sites; participated in discussions with residents to learn their ideas; reviewed existing plans for public improvements in Bell, Commerce, and Maywood; and analyzed the influences residents cited as important to a good place for the Sleepy Lagoon commemoration. This work allowed us to hear from more than 50 residents, but this work did not allow us to hear from a comprehensive or perfectly representative sample of residents.

Below we set forth opportunities and constraints impacting the various sites, and we describe a site that matches the qualities described by residents. This recommendation is neutral with respect to what form the commemoration takes, but we do reflect on the small number of concepts that we heard residents express interest in.

Opportunities and Constraints:

1. The lands near the freeway have air quality that is worse than average for the LA Basin. We contemplate that the Sleepy Lagoon commemoration will include gathering areas and activities. A place for the monument should not be impacted by poor air quality.
2. The LADWP lands that host powerlines are subject to rigid constraints related to how the powerlines function. For example: Features we build would be subject to immediate removal at any time if safety demanded it, and nothing under the conductor can be flammable (wood) or conductive (metal). A place for the monument should be in a place we can think of as permanent.
3. Among the residents of Bell, Commerce and Maywood are thousands of families overly-burdened by housing costs and the Sleepy Lagoon commemoration would not be successful if it increases this burden or contributes to displacement of vulnerable populations from their homes. Revitalization work must be accompanied by community stabilization work.
4. Residents are thoughtful about safety. On the one hand residents expressed concerns about the safety of a place, and on the other hand residents were receptive to community-stewardship such as expressed by Julia in our meeting 10/7/19 "Who throws that first paper?"
5. Plant life that is native and is a part of our history helps to make the commemoration. A good site for the Sleepy Lagoon will be fit for plantings, and improve habitat for animals.
6. The Lower LA River Master Plan shows both Slauson Avenue and Maywood Riverfront Park as Opportunity Areas for the LA River. The opportunity exists for us to draw support for the Sleepy Lagoon commemoration from County-wide constituencies by addressing those LA River objectives that comport with our concept.
7. Maywood Riverfront Park and Treder Park are existing and have maintenance in place, presenting an opportunity to build a commemoration if we can obtain the right to build our commemoration in the park. Other sites will require us to obtain the right to use the land, and to recruit a qualified manager to keep it clean and safe.

Recommendation:

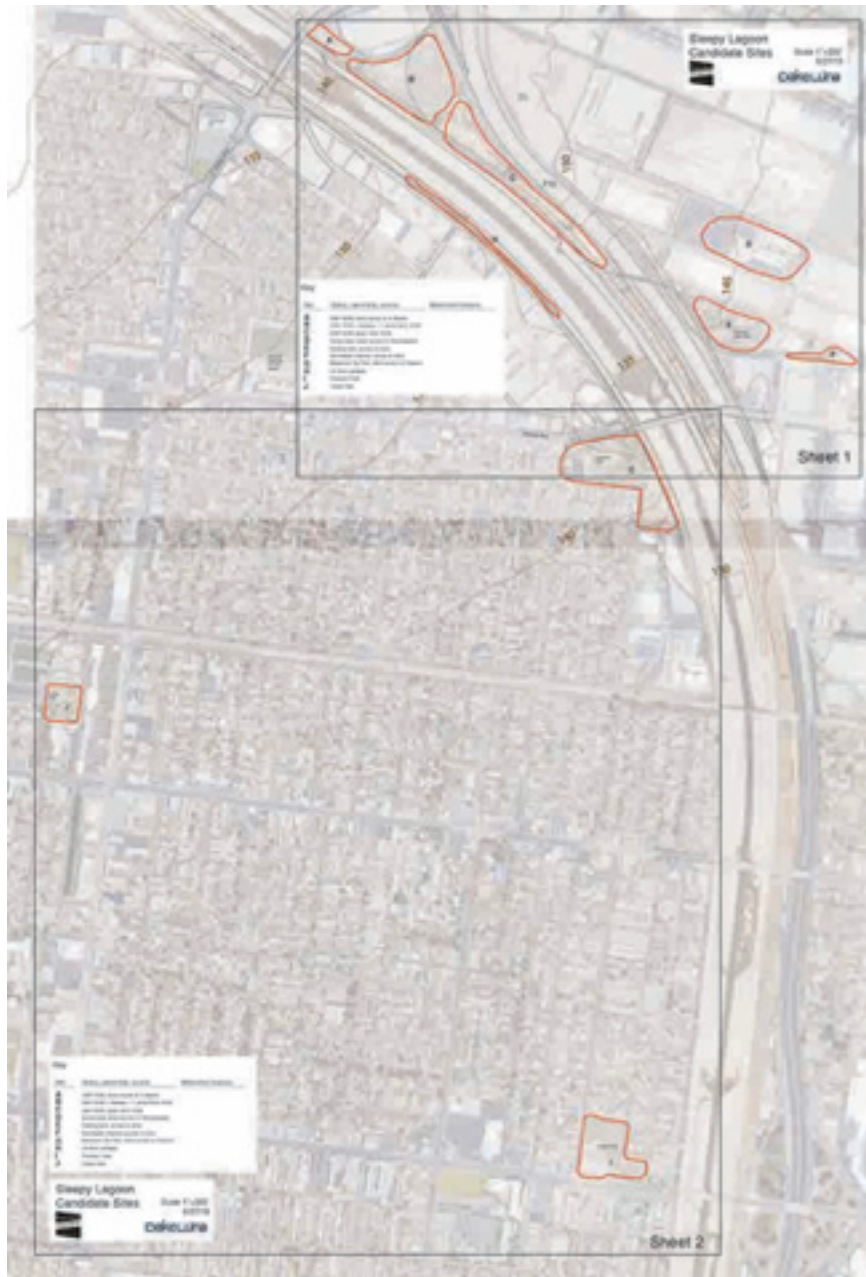
The DWP Right-of-way between the LA River and the freeway (sites A, B & C) are impacted by the poor air quality emanating from the freeway. These areas have been identified as having potential for revitalization in the Lower LA River Master Plan. Sections of these sites under power lines are subject to constraints that follow the powerline uses. We recommend that these sites be considered for a future phase of the Sleepy Lagoon commemoration. Before these sites are ready discussions must be conducted between LA DWP and the community to change the constraints attached to these sites. For example: moving the energy transmission underground to provide for permanent improvements and development of a bridge over the river.

Residents that we heard from in the public meetings expressed only a little interest in these three sites: Rickenbacker school site (D) the GroGood Farm (E) and the Stormwater Channel (F). These might be possible sites, but they did not elicit support among residents. We recommend that these sites no longer be considered for the Sleepy Lagoon commemoration.

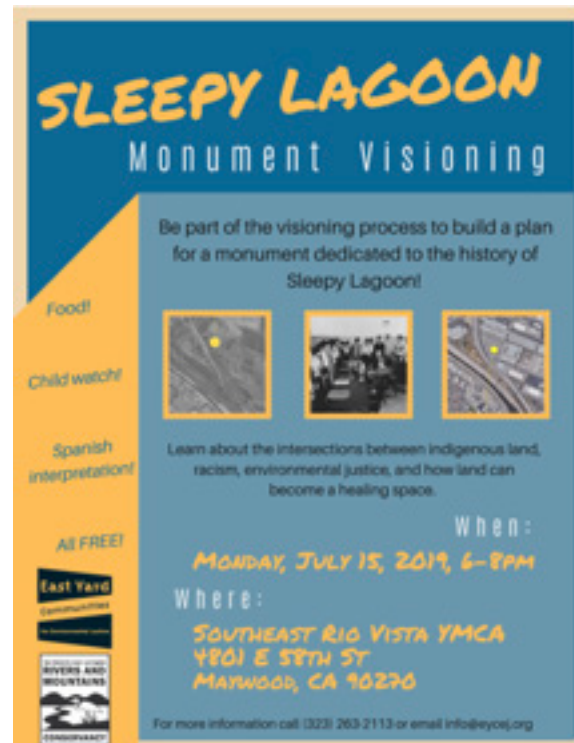
Pritchard Field would be a good location for a Sleepy Lagoon commemoration, however we do not recommend it because the task of obtaining it from the current owners for conversion to a park purpose would depend on unknown business factors. If the City of Bell were to prioritize an effort to buy this land for a park it would be necessary that the current owners be willing sellers at the price an appraisal would define. In today's vibrant economy this appraisal price might be lower than the price the current owners would think fair.

Treder Park would be a possible location for a Sleepy Lagoon commemoration. We recommend that a discussion with the City of Bell be initiated to learn what their wishes are for a new improvement. We see a problem creating a vivid, unique space that can tell the story of Sleepy Lagoon within a park that includes so many other active park uses. If the City of Bell shows a commitment to commemorating Sleepy Lagoon in a big way this would be a good pathway to success.

We recommend that the 5,000 foot length of land on the west bank of the LA River between E. 60th St and S. Atlantic Blvd including Maywood Riverfront Park (sites G & H) be the site for the first phase of the Sleepy Lagoon commemoration. From this long site we have a good opportunity to look across the LA River to the Sleepy Lagoon site, but at a distance from the freeway. In this length elevation varies from 135' to 155'. A diversity of experiences can be found in this place: there is a large armored riverbank, bike path and District Blvd that might be improved, there are areas of Maywood Riverfront park that are simple and could be improved, and there is the intersection Slauson and the River that could be improved. There is a good possibility that capital funding could be found to make River-friendly improvements, and there is an existing maintenance commitment to Maywood Riverfront Park that might benefit our project



Appendix C: Engagement Materials



Appendix D: Civil Engineering Study

Background

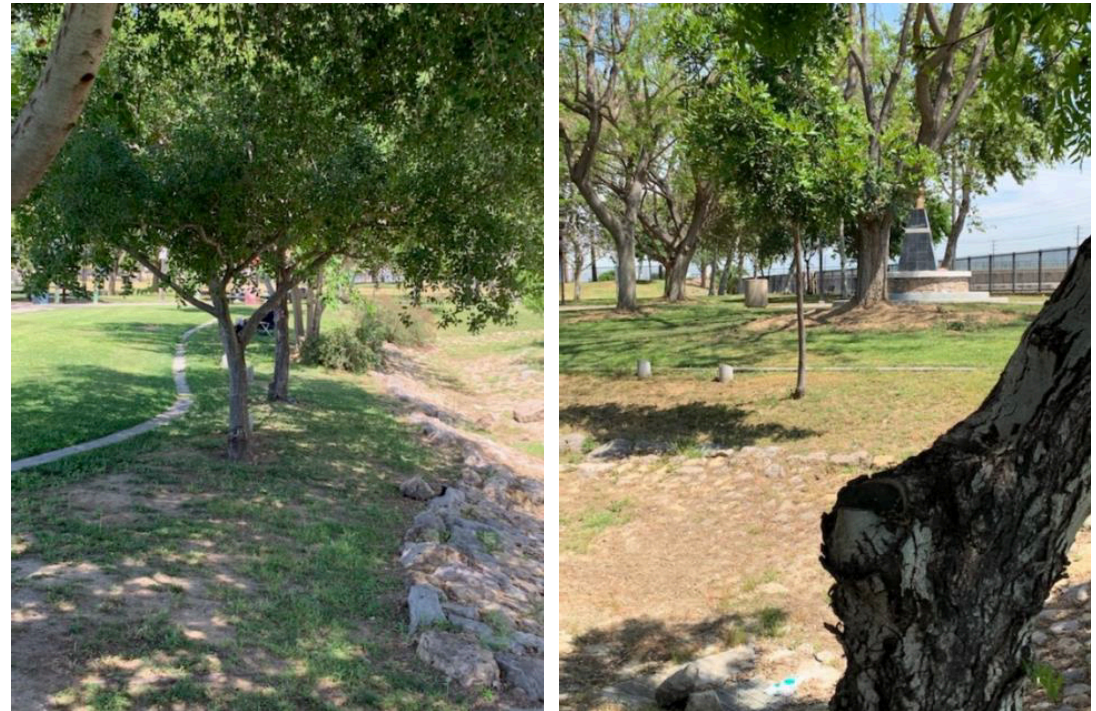
Maywood Riverfront Park (Park) is located adjacent to the Los Angeles River on the east and along Slauson Avenue, Alamo Avenue, and East 59th Place to the western and southern boundaries of the park, in the City of Maywood (City), southeast Los Angeles County, a highly urbanized area of the County with limited green space. The City is densely populated with more than 30,000 residents in only 1.13 square miles, consisting of a patchwork of disadvantaged and severely disadvantaged areas. The Trust for Public Land worked with City leaders to double the acreage available for parks in Maywood, by acquiring six adjoining industrial parcels along the Los Angeles River in 2006. The Park's complex now consists of a 3.5-acre park with a playground, creek, sports field, and a riverfront bicycle path. City leaders also have pledged to create a \$1 million park stewardship fund to finance long-term park maintenance.

DakeLuna Consultants, landscape architects, has been contracted by East Yard Communities for Environmental Justice to design a bioswale garden - to utilize stormwater capture for infiltration or beneficial re-use within in the park. The project site plan developed by DakeLuna is shown on Figure 1. The preliminary design includes bioretention within the existing drainage swale, and will incorporate an art installation, additional native vegetation/ trees, and contemplative seating areas within the Park.

The purpose of this document is to provide a review of the engineering components of the project and evaluate potential opportunities for funding stormwater capture at the Park.

Site Visit

A site visit with Glen Dake of DakeLuna, was conducted on May 7, 2020 to review surrounding stormwater facilities, the Park and plans for the project.



The proposed project intends to capture dry weather and wet weather runoff from a large gravity main identified along Alamo Avenue on the Western boundary of Riverfront Park as shown on Figure 2. This gravity main would provide an opportunity to capture significant volume of stormwater capture and can be augmented by an additional volume captured at the catch basin at East 59th Place and Walker Avenue.

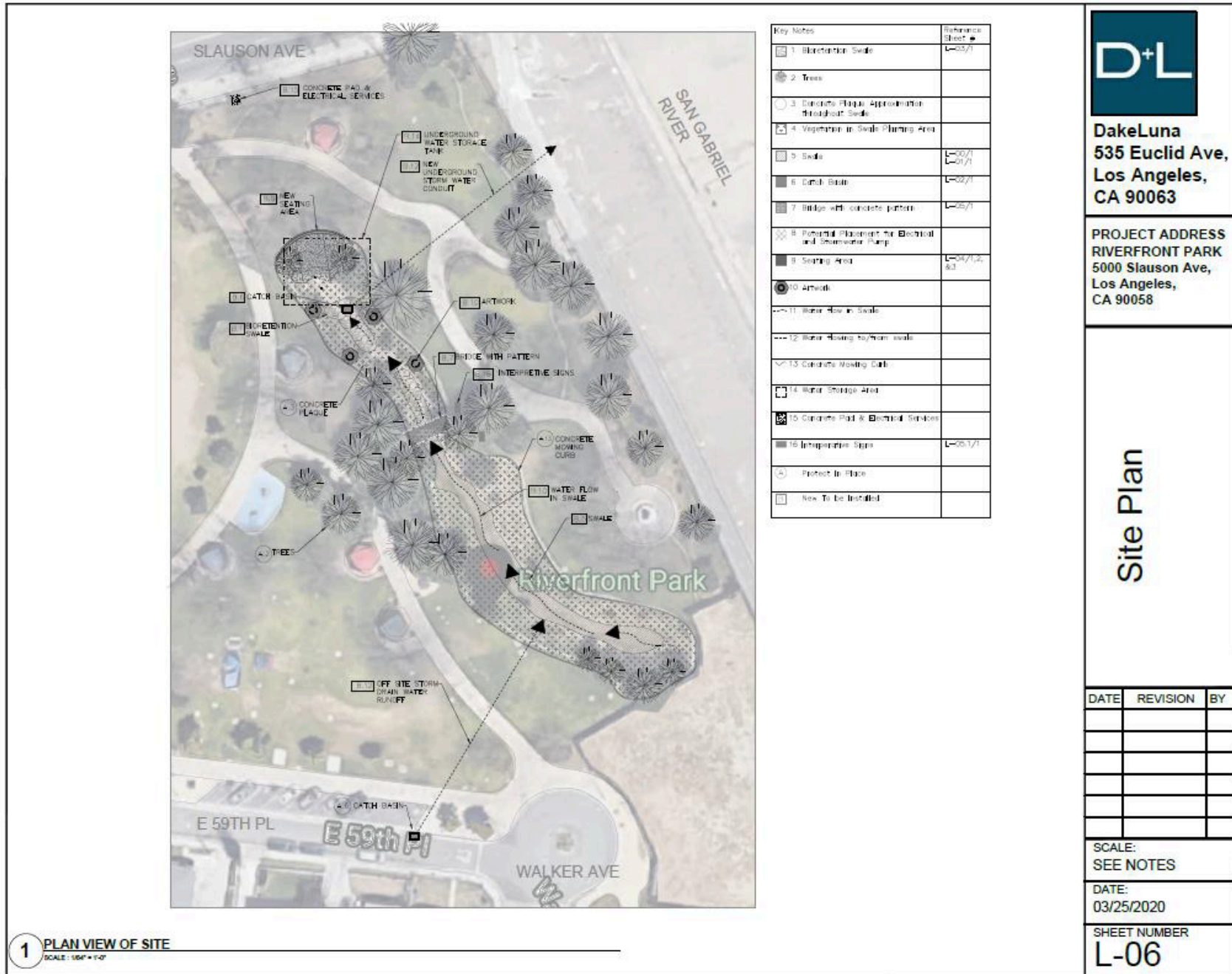


Figure 1 DL Riverfront Section & Plan

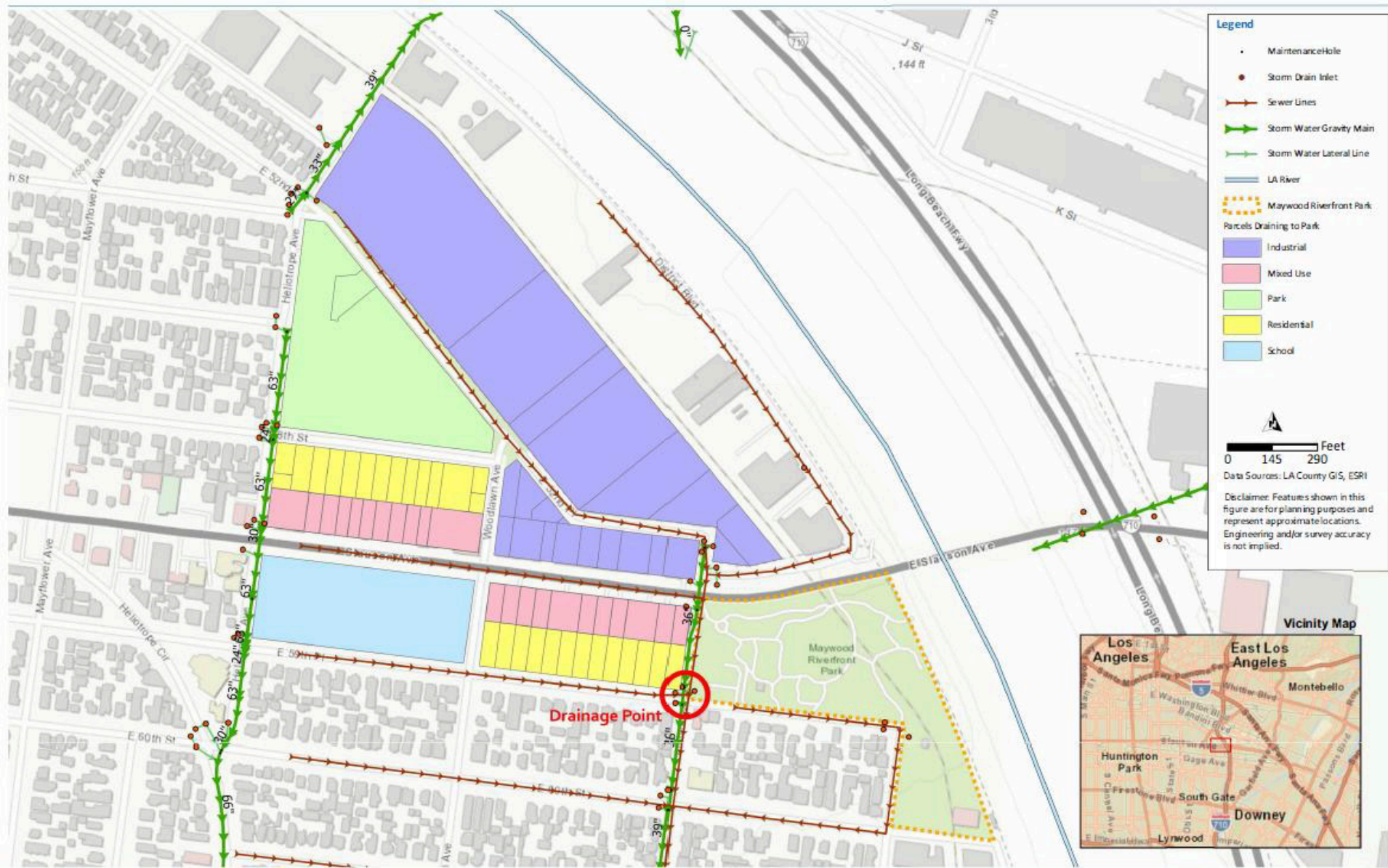


Figure 2 Maywood Park Drainage Area

Discussion

Regional projects are centralized facilities located near the downstream ends of large drainage areas (typically treating 10s to 100s of acres). Regional projects receive large volumes of runoff from extensive upstream areas and can provide a cost-effective mechanism for infiltration and pollutant reduction. Runoff is typically diverted to regional projects after it has already entered storm drains. Routing offsite runoff to public parcels (versus treating surface runoff near its source, as with low impact development options) often allows regional BMPs to be placed in cost effective locations.

The Carollo conducted a preliminary review for the potential of stormwater capture for use at the park for the Gravity Main. Based on the capture area for the location at the Corner of Alamo and East 59th Place, the area consists of industrial, mixed use, residential, and school of approximately 45 acres. Table 1 provides a summary of the land use by area and percentage for the area that would drain to the Park from this location.

Table 1 Drainage Area by Land Use

Category(1)	Drainage Area (acres)(2)	Percentage of Drainage
Industrial	17.8	40%
Mixed Use	3.9	9%
Park	6.3	14%
Residential	4.5	10%
School	4.3	10%
Roads/Sidewalk	8.1	18%
Total	44.8	100%

Notes:

(1) <https://evogov.s3.amazonaws.com/media/100/media/35930.pdf>

(2) Estimated from Google Earth.

Projects that capture a larger, regional scale of stormwater runoff open themselves up for additional funding options. Utilizing the County's hydrology Geographic Information System (GIS) data, Table 2 provides the estimated flow rates of the various hydrology model analysis of different size storms and the 24-hour runoff volumes.

Table 2 Hydrology Results for Different Storm Sizes

Design Storm	Peak Flow Rate (cfs)(1)	24-Hr Runoff Volume (ac-ft)
.75 Inch	5.4	1.9
85 Percentile	7.3	2.3
1 Year	14.7	4.0
2 Year	22.2	5.5
5 Year	40.7	40.7
10 Year	56.0	10.1
25 Year	74.3	74.3
50 Year	91.4	14.2
100 Year	111.7	16.0
500 Year	155.7	20.0

Notes:

(1) <https://dpw.lacounty.gov/wrd/hydrologygis/>

Based on preliminary data, the potential to capture stormwater runoff on a more regional scale at the park is feasible. Projects that capture the 85th percentile 24-hour capacity at a minimum meet the requirement for a regional project that provides a water quality benefit to the region. Depending on available area within the Park for underground stormwater capture, the potential to capture a significant runoff volume will allow for additional funding opportunities as further described below.

Projects, such as this one, provide water quality benefits to the region, if used to off-set potable water demand at the Park. Activities resulting in this benefit include but are not limited to: infiltration or treatment of stormwater or urban Runoff, non-point source pollution control, and diversion of Stormwater or Urban Runoff to a sanitary sewer system.

An engineering analysis is needed to fully evaluate the potential to off-set current potable water demands for the Park, the potential for infiltration, or diversion to the sanitary sewer near the park for recycling. Additionally, as treatment requirements for such a project come with significant costs and operations and maintenance requirements, a complete engineering analysis would be needed based on the volume captured for treatment and permitting needs for such a project to be cost effective.

It should be noted that stormwater that is treated and discharged back to the storm drain or to the receiving water, such as the Los Angeles River, would not be considered reuse. It would not be considered as a water supply benefit for the region.

Funding Opportunities

Several opportunities to support the development and implementation of stormwater projects throughout in the Region include, but are not limited to, funding through the Los Angeles County, Safe Clean Water Program, and the State's Stormwater Grant Programs. These programs are further discussed below.

Safe Clean Water Program (SCW Program)

In response to water quality limitations, and to increase water supplies, voters passed a parcel tax in Los Angeles County in 2018 (Measure W) in order to implement the SCW Program. The measure is anticipated raise an estimated \$285 million annually for projects and programs throughout the County. The program established by this ordinance, including the administration of revenues from the Special Parcel Tax levied pursuant to the Los Angeles County Flood Control District Code, and the criteria and procedures for selecting and implementing Projects and Programs and allocating revenues among the Municipal, Regional, and District Programs.

Municipal Program

Under the Municipal Program, 40 percent of the funding is allocated to cities as local return with maximum flexibility. Cities will receive direct funding via the Municipal Program proportional to the revenues generated within its boundaries. The Municipal Program is designed to maximize the ability of local governments to address local stormwater and urban runoff challenges and opportunities. Projects and programs are required to include a water quality benefit; multi-benefit projects and nature-based solutions are strongly encouraged. The funding can be used for eligible activities such as project development, design, construction, effectiveness monitoring, operations and maintenance, as well as for other programs and studies related to protecting and improving water quality in lakes, rivers and ocean. Up to 30 percent of municipal funds may be used for maintenance of SCW Program eligible activities commenced before the election day.

The City of Maywood is expected to get approximately \$180,000 annually under the SCW Municipal Program, which may be used to further support the evaluation of project components for Sleepy Lagoon.

Regional Program

Approximately 50 percent of the SCW Program revenues are used to fund stormwater projects and programs at the watershed level. This portion of funding, the Regional Program, is distributed among nine watershed areas with the percentage of funds received by each watershed area is proportional to the tax revenues collected within its boundaries for incorporation into a stormwater investment plan (SIP). The objective of this program is to plan, build, and maintain watershed-based projects that incorporates multi-benefit components to its communities.

The Park is located within the Lower Los Angeles River Watershed. Estimated regional program funds by the SCW Program for the Lower Los Angeles River Watershed is approximately \$12.8 million annually.

For projects to be eligible for consideration by the Watershed Area Steering Committee (WASC), a feasibility study for the project must be completed. A feasibility study must contain a multitude of components to be considered that include, but is not limited to:

- Detailed schedule, monitoring plan, and an operation and maintenance plan for the project.
- Engineering analysis that includes a site investigation consisting of soils analysis, geotechnical investigation, unity research, and potential for environmental impacts.
- Potential CEQA permitting challenges and associated costs.
- An outreach component with initial letters of support from the municipality and project stakeholders.

Projects which a feasibility study has not been completed, or where limited resources are available to develop such a study, project proponents may request support through the Technical Resources Program under the SCW Program. The Technical Resource Program provides technical assistance and resources to further develop project concepts through the County's SCW Program funding sources. The County will utilize technical staff to complete the feasibility study in partnership and on behalf of the project proponents.

Storm Water Grant Program (SWG Program)

The purpose of the SWG Program is to promote the beneficial use of storm water and dry weather runoff in California by providing financial assistance to eligible applicants for projects that provide multiple benefits while

improving water quality. Potential funding sources through a number of propositions (Prop). Some of these are further discussed below.

Prop 1

Prop 1 authorized \$7.545 billion in general obligation bonds for water projects including surface and groundwater storage, ecosystem and watershed protection and restoration, and drinking water protection. Prop 1 provides \$200 million in grant funds for multi-benefit storm water management projects. Multi-benefit storm water management projects which may include, but shall not be limited to: green infrastructure, rainwater and stormwater capture projects and stormwater treatment facilities. Storm Water Resource Plans, or functionally equivalent plan(s), are required to obtain grant funds for storm water and dry weather capture projects.

Prop 1 SWGP Guidelines provide that stormwater or dry weather runoff projects that restore and protect the water quality and environment of coastal waters may qualify to be funded with unused or re-appropriated Proposition 13, 40, 50, and 84 Clean Beaches Initiative funds.

Other Opportunities

One advantage that green infrastructure projects offer, is that they generate so many benefits that they can compete for a variety of diverse funding sources. Such opportunities, including but is not limited to the US Environmental Protection Act (EPA), Section 319 Grants, Clean Water State Revolving Fund (CWSRF), the Drinking Water State Revolving Fund (DWSRF). These programs are a federal-state partnership that provides communities a permanent, independent source of low-cost financing for a wide range of water quality infrastructure projects, including stormwater and green infrastructure.

Conclusion

Carollo strongly believes that the project would benefit from funding support and is readily available to support DakeLuna in its effort to move this project forward for consideration, either through the development of the Feasibility Study or through the submittal process for the Technical Resources program and in coordination with the City, the Lower Los Angeles River Watershed Area in which this project is located, and project stakeholders. Additional support may be provided based on the requirements for each funding opportunity.

Appendix E: Project Budget

This budget is programatic, and is based on DakeLuna Concept plan of 7/20/20.					
Only those items specifically listed are included.					
Date	7/22/20				
Item		Units	Quantities	Unit cost	total
Note: Park re-landscape area	SF		41,400		
Stormwater: Divert, conduct, modify existing structures					
	Drop structure, access hatch	LS	1	2,000,000	\$ 2,000,000
	Diversion pipe	LS	1	4,000,000	\$ 4,000,000
	Traffic control and conditions	LS	1	4,000	\$ 4,000
Swale treatment improvements					
	Trash rack	EA	1	4,000	\$ 4,000
	Weir	EA	2	1,500	\$ 3,000
	Swale bed flowline	SF	440	2	\$ 880
Rough grading in park re-landscape		CY	440	1.5	\$ 660
Art					
	Bridge & Pathway surface	LS	1	110,000	\$ 110,000
	Meditative Sitting Areas	LS	1	115,200	\$ 115,200
	Whispering Wall & Bench	LS	1	62,500	\$ 62,500
	Interpretive signs	LS	1	92,000	\$ 92,000
Irrigation					\$ -
	New valves	EA	3	5,000	\$ 15,000
	Irrig circuits, retrofits	SF	6,000	2	\$ 12,000
	New irrigation controller	EA	1	1,000	\$ 1,000
Trees		EA	2	275	\$ 550
Shrubs		SF	11,500	2.5	\$ 28,750
Replace sod		SF	29,900	0.3	\$ 8,970

Replace mow curb	LF	650	15	\$	9,750
Fine grading & soil amendment	SF	41,400	0.4	\$	16,560
			Subtotal	\$	6,484,820
			30% contingency	\$	1,945,446
			Construction Grand Total	\$	8,430,266
Design and Planning					
Owner's Project Manager				\$	756,000
Workspace & storage, artwork				\$	25,000
Civil Engineering				\$	1,800,000
Landscape Architect, Geotech, Structural				\$	1,296,964
			Project Grand Total	\$	12,308,230
Notes:					
420 days of construction estimated.					
Landscape Architect has no control over bidding environment or contractors. This project budget is not a guarantee of final construction bid costs. Unit prices represent average costs compiled from recent job costs of similar projects. Variations in material costs, labor efficiency, wage rates and design will affect bids.					
Costs will vary from this statement.					

Appendix F: Fabrication / Installation Plan

Fabrication and Installation Plan

Overall: Installation of the project will require four phases.

Phase 1- Planning, engineering, permitting

Phase 2- Off-site fabrication

Phase 3- On-site installation and fabrication of hardscape elements

Phase 4- Installation of landscape and clean up

Specific Details:

Phase 1: Engineering, production of technical drawings, planning and permitting

Consultation with engineer, commissioned production of technical drawings, planning and permitting for installation of all memorial elements including:

- 1) Meditative seating sculptures
- 2) Whispering Wall and Bench
- 3) Bridge Walking Path
- 4) Interpretive Signs
- 5) Native landscape

Phase 2: Off-site Fabrication

Meditative Sitting Areas-

Scale drawings for sculptures and archival poems
Mold making/sculpting of four concrete tree stumps
Mold making of stamps for archival poems (seeds, birds, fish, leaves)
Production of graphic files for inlaid metal elements
Fabrication of metal inlaid text and borders

Whispering Wall and Bench-

Creation of scale drawings for mural
Fabrication of concrete mural: mold making, casting, curing of concrete-tiled mural

Bridge Walking Path-

Production of scale drawings for fabrication of floor mural
Production of graphic files for inlaid metal elements
Fabrication of metal inlaid text and borders
Production of graphic files for stencil creation
Production of stencils

Interpretive Signs-

Graphic design of all interpretive signs
Fabrication of signage

Phase 3: On-site Installation and fabrication of hardscape elements

General conditions: Set up and clean up of area, includes fencing of area, site preparation, securing, vehicle access permits, daily and final clean up, insurance.

Meditative Sitting Areas-

Installation:

Excavation and soil hauling
Dig footings and set steel and form for concrete bed (concrete and rebar)
Pouring concrete foundations for each stump
Install and anchoring (bolts/epoxy) of tree sculptures
Mold/pour stamp, incisions and inlay of text and borders for concentric circle flooring around stump

Whispering Wall and Bench-

Installation:

Excavation and soil hauling
Set Footings/foundation (concrete and rebar)
Molding and casting of bench and wall
Installation of tiled mural (epoxy)
Graffiti coating

Bridge Walking Path-

Installation:

Excavating 1" surface of existing bridge,
Pour of new concrete with metal inlay
Sandblasting design of floor mural

Interpretive Signs-

Excavation and soil hauling
Set footings, pouring concrete foundations for signage
Install and anchoring (bolts/epoxy) of signage

Phase 4- Installation of native plant memorial landscape/clean up

Native Plant Living Memorial Landscape-

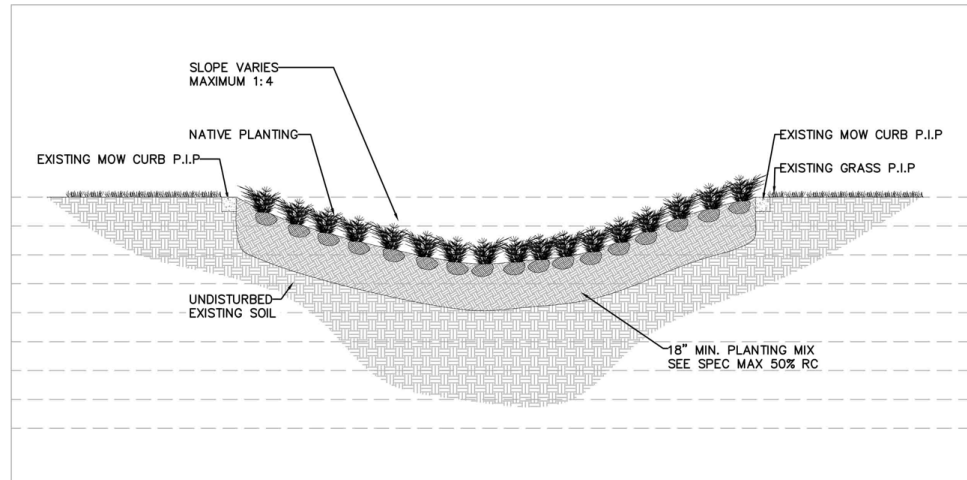
Soil Preparation
Installation of irrigation
Installation of plants

Fabrication and Installation Schedule

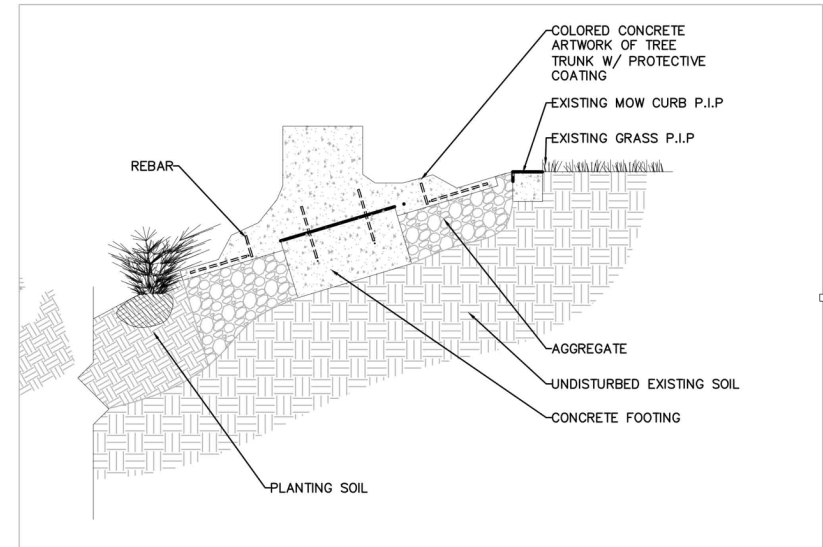
Phase 1 and Phase 2 can overlap. Upon completion of Phase 1 and 2, Phase 3 and 4 will occur sequentially.

Phase 1- Planning, engineering, permitting	6 months
Phase 2- Off-site-fabrication	10 months
Phase 3- On-site Installation and fabrication of hardscape elements	70 days
Phase 4- Installation of landscape and clean up	20 days

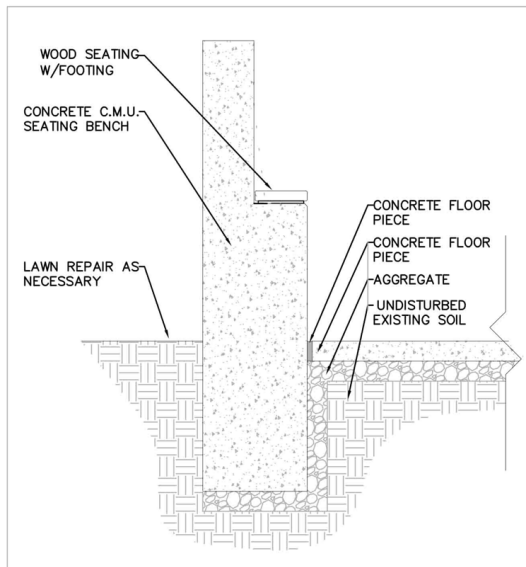
Appendix G: Concept Design Details



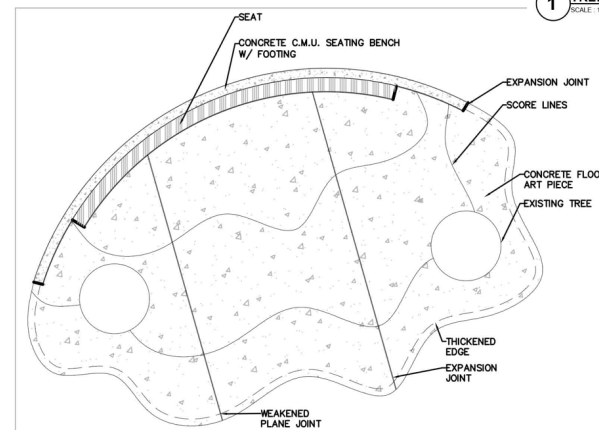
1 SECTION @ SWALE
SCALE: 1/8" = 1'-0"



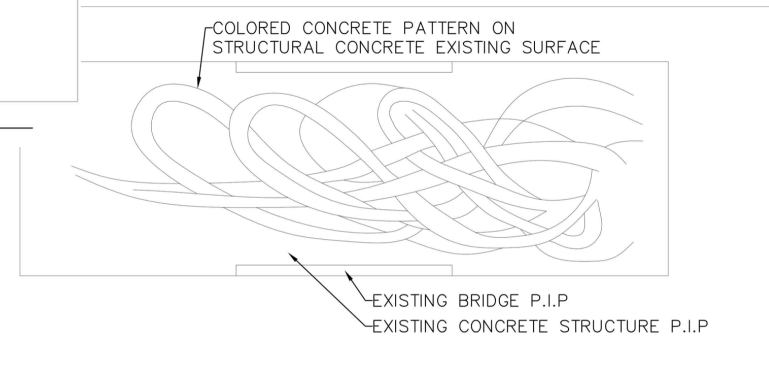
1 TREE TRUNK ART SECTION DETAIL
SCALE: 1/2" = 1'-0"



2 DETAIL SECTION
SCALE: 1/2" = 1'-0"



1 PLAN VIEW OF C.M.U. BENCH
SCALE: 1/8" = 1'-0"



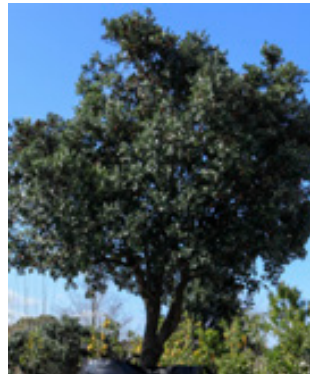
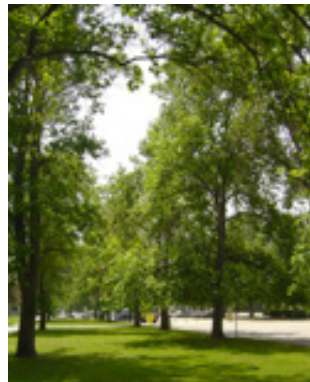
1 PLAN VIEW OF COLORED CONCRETE PATTERN
SCALE: 1/8" = 1'-0"

Appendix H: Examples of Plant Material

Trees



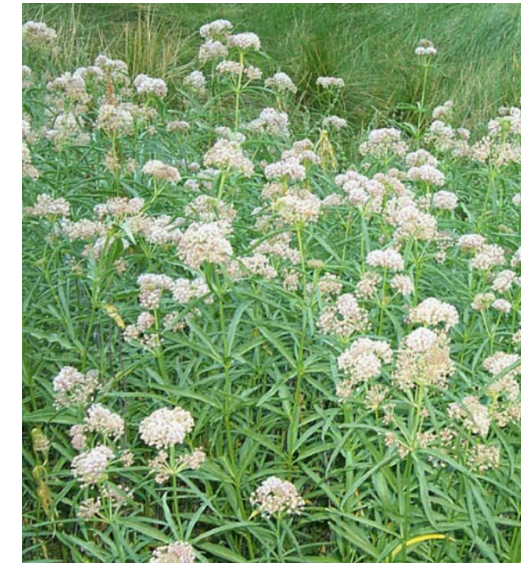
Fremont Cottonwood,
Populus fremontii
Nevada



Herbaceous shrubs



Mugwort, *Artemisia douglasiana*
Horuuvar / Horuuvat is the Tongva name. California Sagebrush may be used in moderation for tea. A tea made from the stems and leaves would be taken at the beginning of each menstrual period. This plant was used in a girl's puberty ceremony, to purify and perfume skin and clothing, or as an insect repellent. Harvest in spring before flowers emerge. *Cut back hard around February*



Milkweed, Narrow-leaf, *Asclepias fascicularis*
Wiivor is the Tongva name. Highly favored by the Monarch caterpillar. Tongva and other California tribes used this plant for cordage to bind splints or to hold poultices in place. The sap could be used as an adhesive. The pods, flowers, leaves, shoots and roots were eaten and reportedly taste like mild asparagus but must be boiled 3 times changing the water each time to remove the poisonous ouabain; for this reason we should discourage consumption. Harvest late fall to winter.

Coyote Brush, *Baccharis pilularis* and Mule Fat (not pictured). Tokoor Mamaahar is the Tongva name. The primary traditional use of Mule Fat was to wash the hair which was believed to promote hair growth and prevent baldness. A mild wash could be used for feminine hygiene or as an eye wash. A stronger wash was also used for poison oak. Mule Fat shafts were used for arrows, for hand drills, throwing sticks (atlatls) and for the frame of sweat lodges when willow was not available. Harvest leaves while they are green. Utilize shafts in dryer seasons.

Large shrubs

White Sage, *Salvia apiana*
Paa'or Rawaata' is the Tongva name.

Sacred amongst the Tongva and other Southern California tribes. Used daily as medicine: Tea made from the leaves is used to calm nerves, treat sore throat, stomach aches; to ease tooth ache pain. Burn sage and make a prayer for purification. Harvest in spring. The tradition is: never take more than needed, always make an offering before cutting and let the plant know your intentions.



Blue Elderberry,
Sambucus nigra ssp.
Caeruleaana
Huukat is the Tongva name.

Flowers harvested fresh in the spring are useful for tea. Berries and other parts contain toxins and must not be eaten raw.

Prune seasonally for natural shape



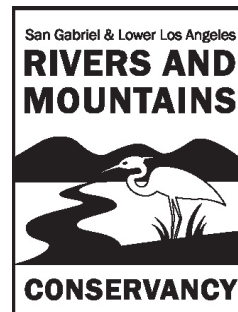
Lemonade Berry, Narrow-leaf, *Rhus integrifolia*
Soorax is the Tongva name.

Sucking on the berries was traditionally a way to alleviate thirst. Birds and small mammals enjoy the fruit. Plants in the *Rhus* family contain many flavones, car- danols and some bichalcones as well as antiviral compounds. The leaves should not be consumed. The fruit of Lemonade Berry can be eaten but requires 24 hour soaking as the small hairs can be harsh on the stomach.





Photos: Timeline.com, The L.A. Zoot Suit Riots of 1943



Email: info@eycej.org

Phone number: (323) 263-2113

Website: www.eycej.org

Facebook/Instagram/Twitter: @EYCEJ