

TONGVA PARK

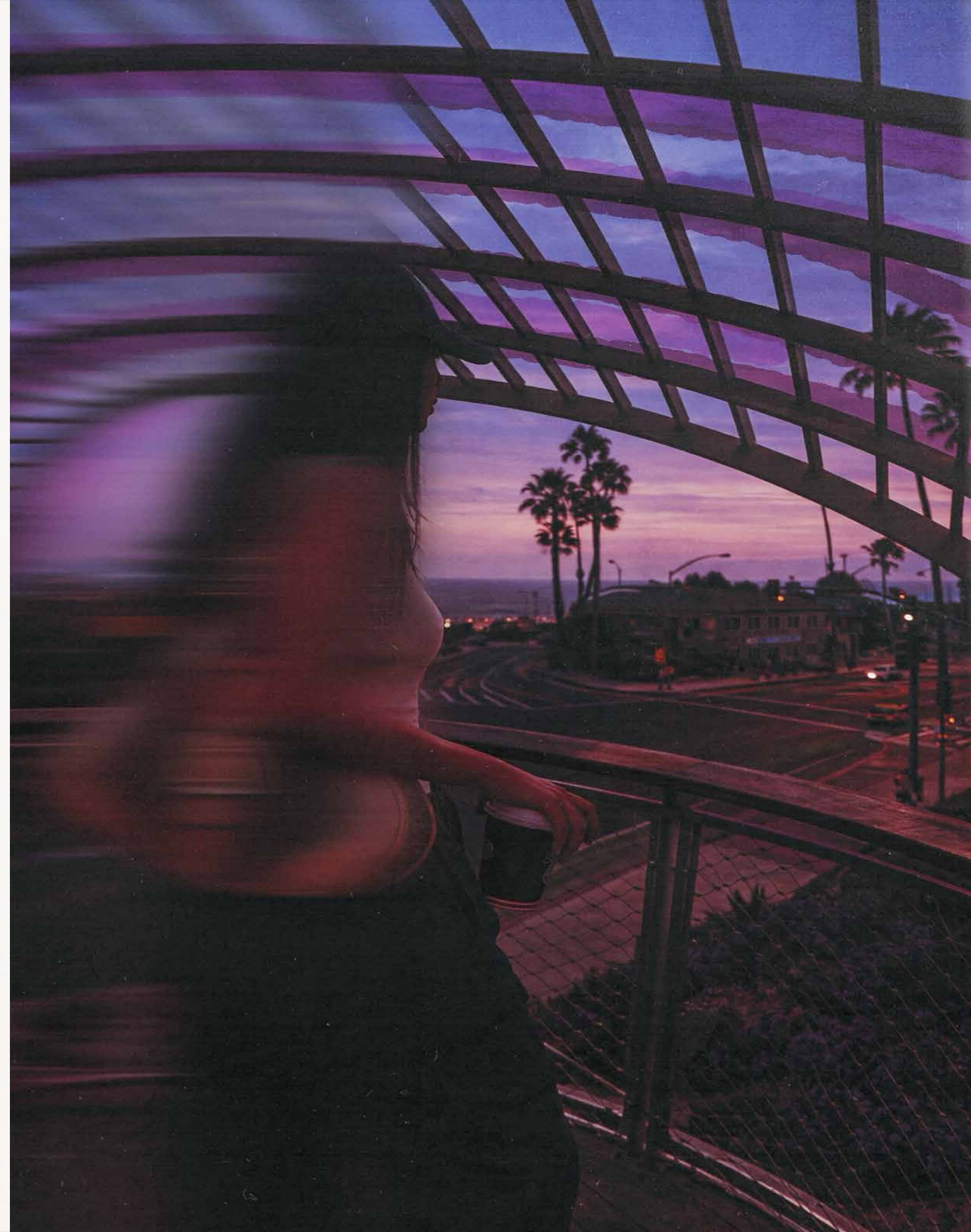




ABOUT ME

I'm Ranen Ayob, a landscape architect with a background in mathematics, and physics. My work explores the interplay between people, nature, and urban spaces, creating environments that heal, inspire, and foster community. This portfolio was developed for the Design Graphics 3 course with Laura Razo at UCLA's Landscape Architecture Extension Program, where I focused on translating ideas into visual narratives, experimenting with composition, color, and form to communicate the essence of each space. Through this work, I aim to demonstrate how thoughtful design can engage both the eye and the experience.

2 - A 23 H N
1 - A 23 N
1 - A 25 N
28 lb Grey Iron
7/344
REP. DEPT.

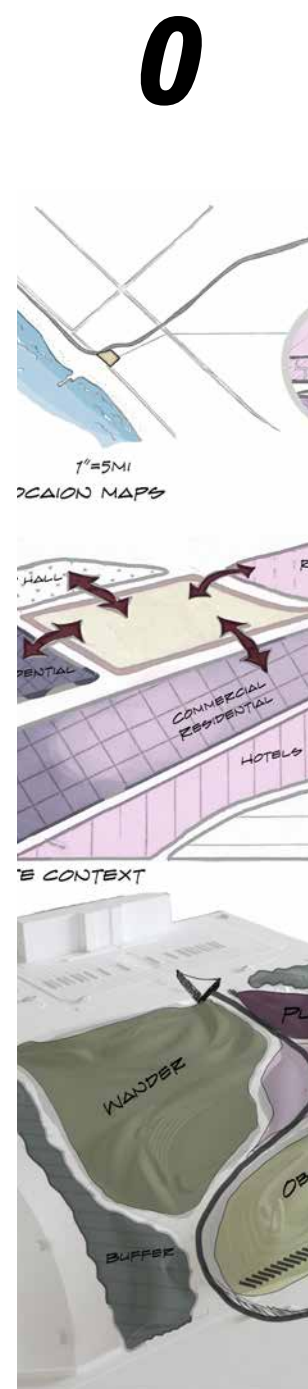




01

INSPIRATION

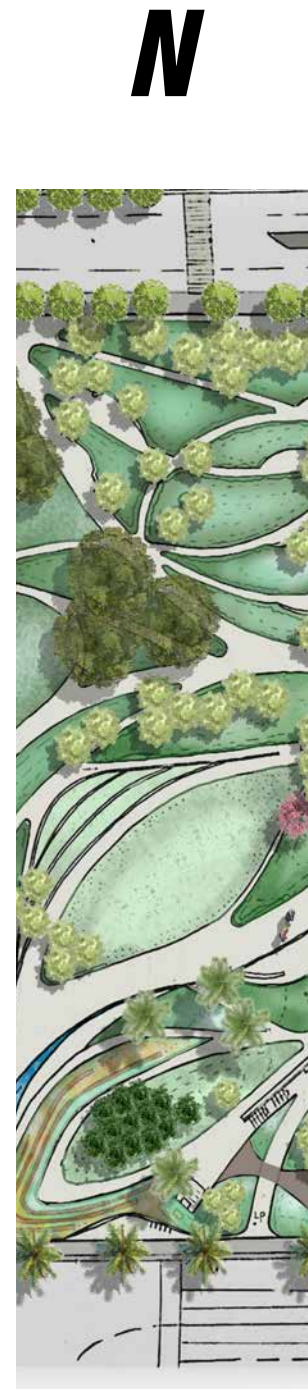
01



02

INTRO &
SITE
ANALYSIS

06



03

ILLUSTRATIVE

11



04

ENLARGEMENT
&
SECTION
ELEVATION

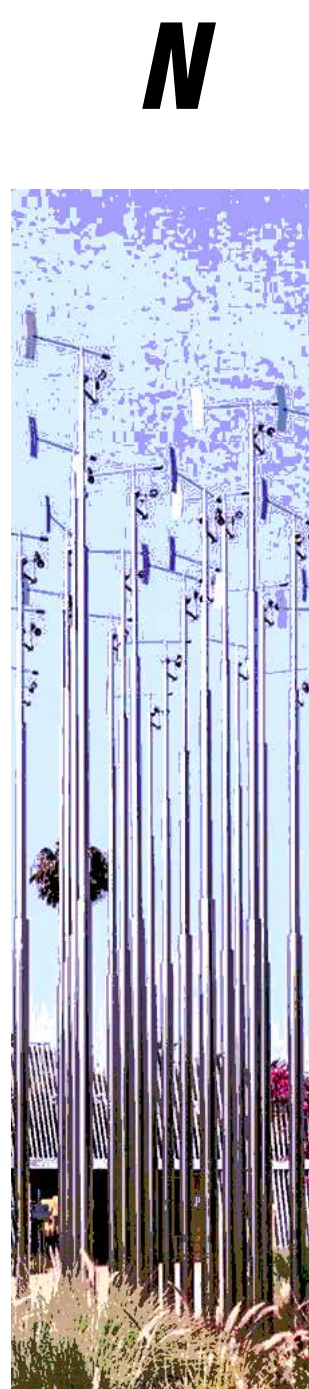
15



05

PLANTS

19



06

ELEMENTS

21



07

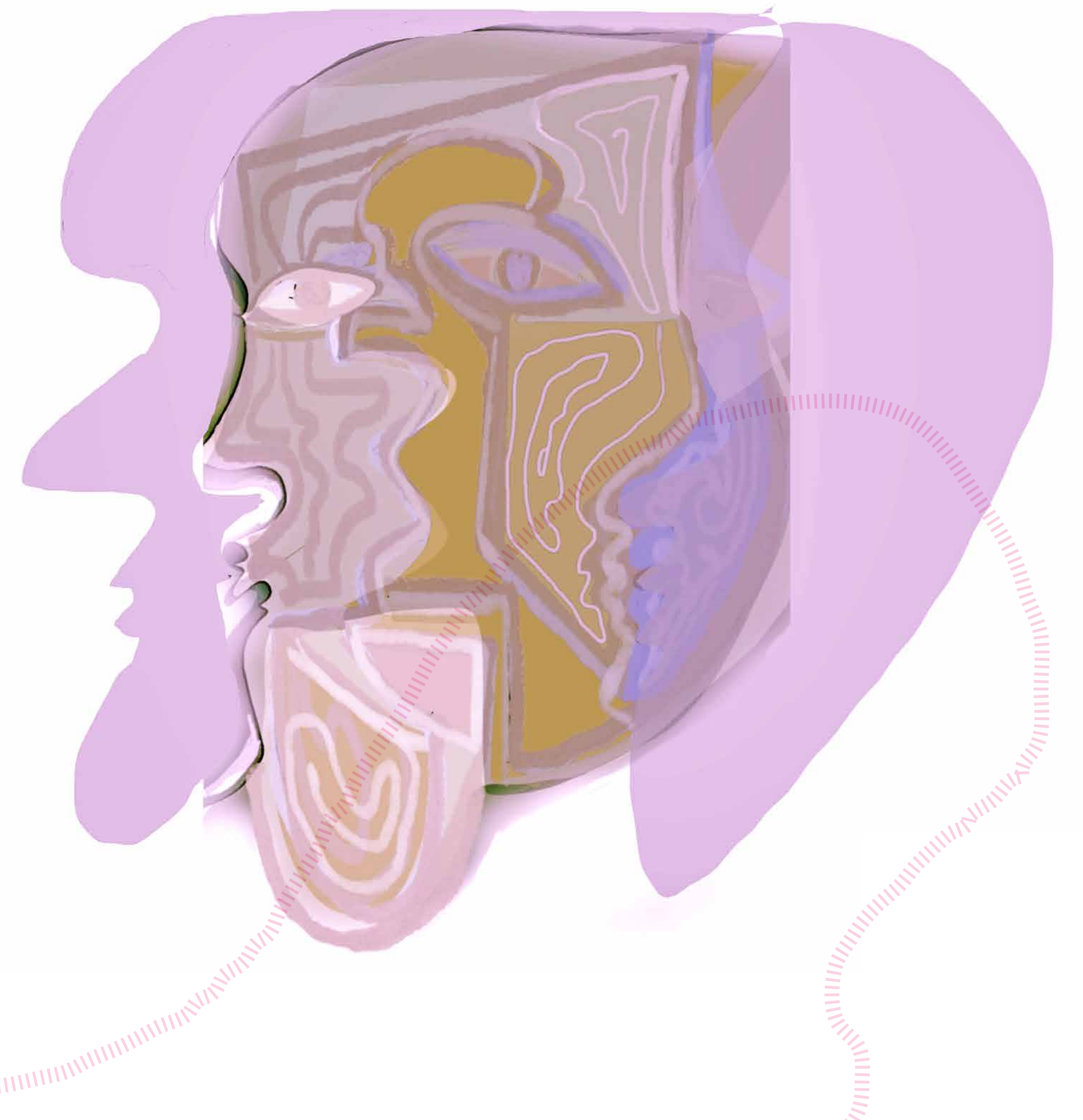
A LITTLE
MESSAGE

23

INSPIRATION

THE DESIGN CONCEPT IS INSPIRED BY AN ABSTRACT HUMAN FACE, SYMBOLIZING PERCEPTION AND EMOTIONAL EXPERIENCE WITHIN THE LANDSCAPE. THE FACIAL GEOMETRY WAS TRANSLATED INTO SPATIAL LAYERS THAT ORGANIZE MOVEMENT, VIEWS, AND PROGRAM WITHIN THE PARK. THE CONTOURS OF THE FACE BECOME CIRCULATION PATHS, WHILE THE FRAGMENTED PLANES CREATE DISTINCT SPATIAL ZONES.

THIS TRANSFORMATION ALLOWS THE ARTISTIC INSPIRATION TO EVOLVE INTO AN ARCHITECTURAL LANGUAGE, WHERE FORM IS NOT ONLY VISUAL BUT ALSO FUNCTIONAL. THE FACE BECOMES A LANDSCAPE FRAMEWORK THAT GUIDES VISITORS THROUGH DIFFERENT EXPERIENCES, SHAPING HOW THEY MOVE, PAUSE, AND INTERACT WITH THE SPACE.



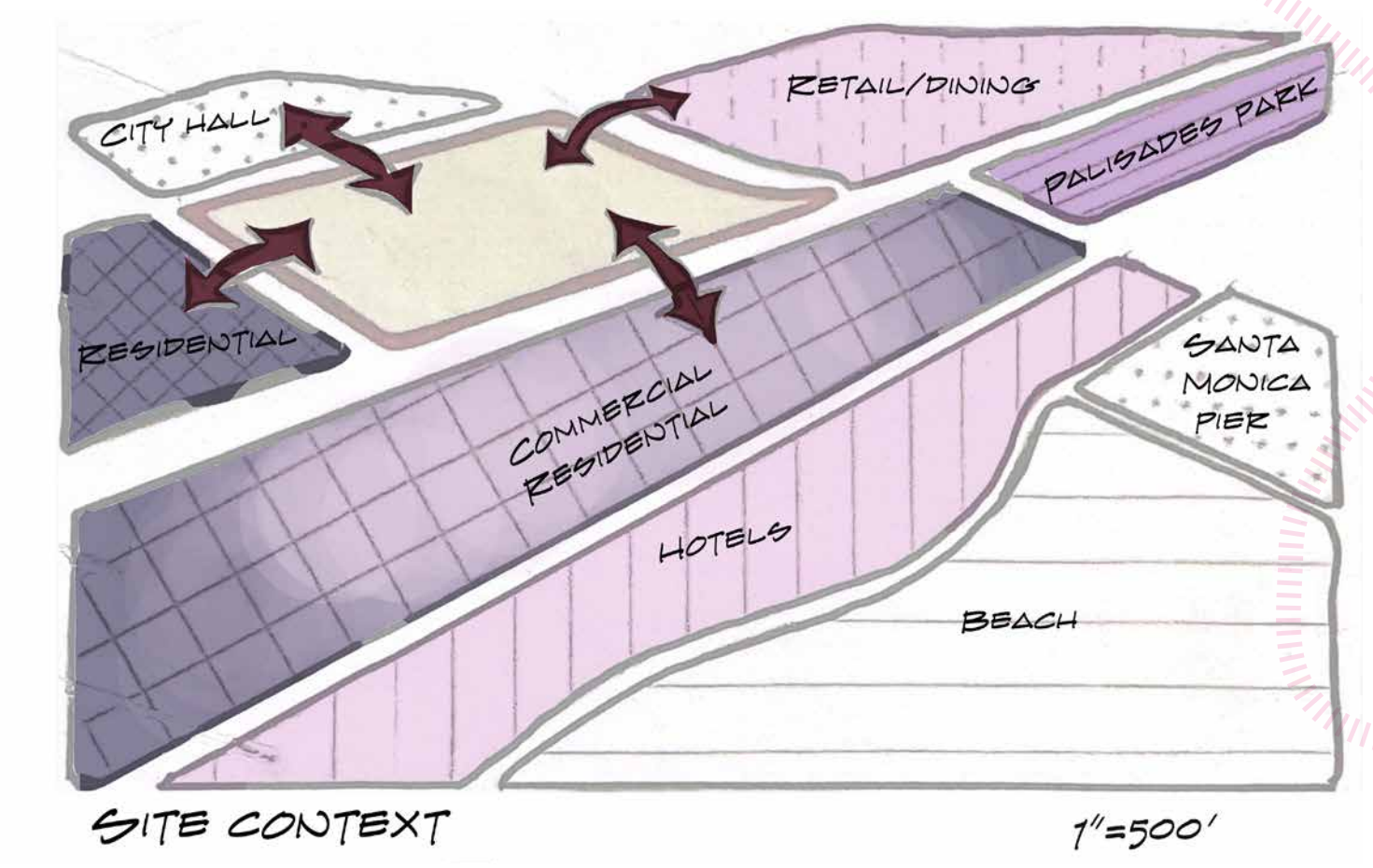
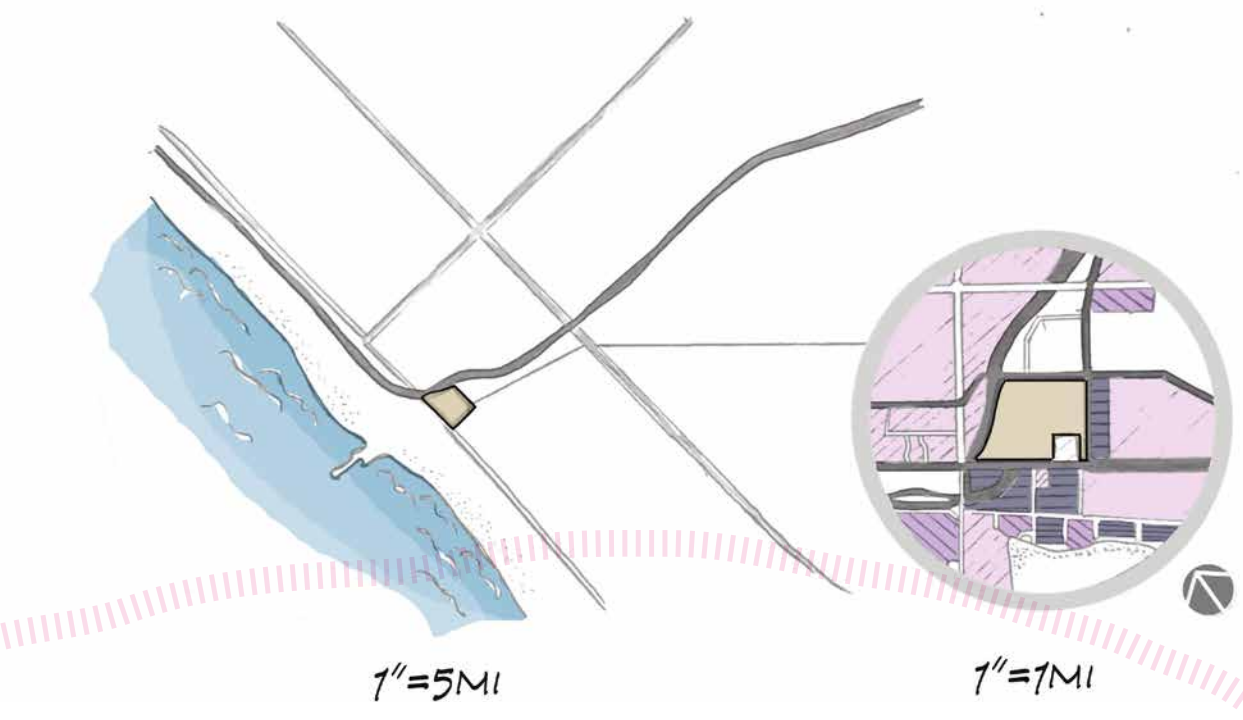


SANTA MONICA PIER IS ONE OF THE MOST ICONIC AND ACTIVE PUBLIC WATERFRONT DESTINATIONS IN SOUTHERN CALIFORNIA. THE DISTRICT CONNECTS THE URBAN FABRIC OF DOWNTOWN SANTA MONICA WITH THE PACIFIC OCEAN, CREATING A VIBRANT INTERFACE BETWEEN CITY LIFE, RECREATION, TOURISM, AND NATURAL COASTAL LANDSCAPES.

TONGVA PARK SITS DIRECTLY ACROSS FROM THE HISTORIC SANTA MONICA PIER, ACTING AS A GREEN GATEWAY BETWEEN THE CITY AND THE BEACH.

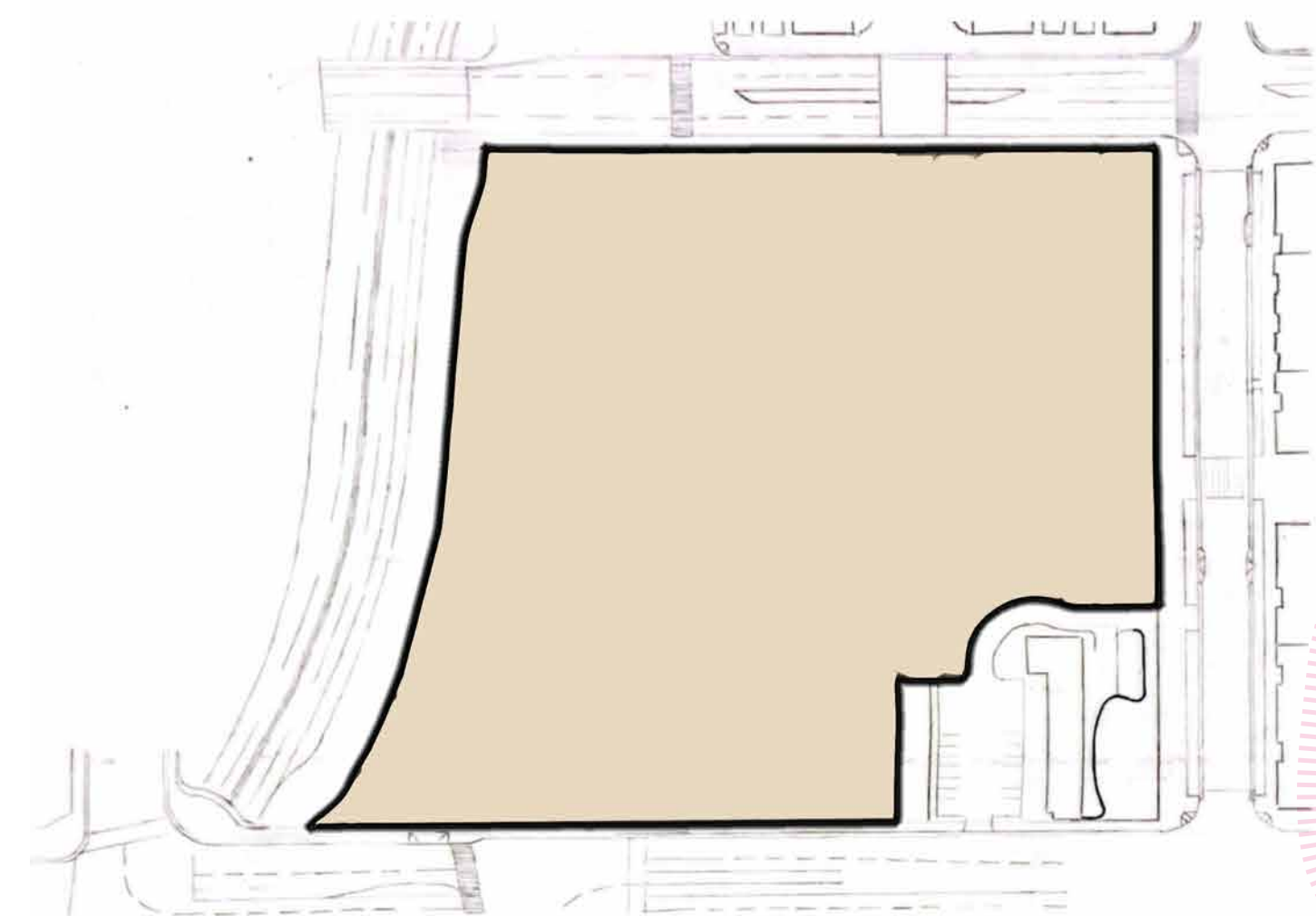
TONGVA PARK SITS OPPOSITE THE ICONIC SANTA MONICA PIER, WITHIN ONE OF THE MOST VISUALLY COHESIVE AND SCENIC COASTAL AREAS IN SOUTHERN CALIFORNIA. WHILE THE SURROUNDING LANDSCAPE IS DEFINED BY THE STRONG HORIZONTAL LINE OF THE OCEAN HORIZON, THE BEACH, AND THE PIER, TONGVA PARK INTRODUCES AN ARTIFICIAL TOPOGRAPHY AND FRAGMENTED FORMS THAT DISRUPT THIS NATURAL CONTINUITY. AS A RESULT, THE PARK'S DESIGN FEELS VISUALLY DISCONNECTED FROM THE CALM, OPEN CHARACTER AND LINEAR BEAUTY OF THE COASTAL SETTING.

SITE ANALYSIS

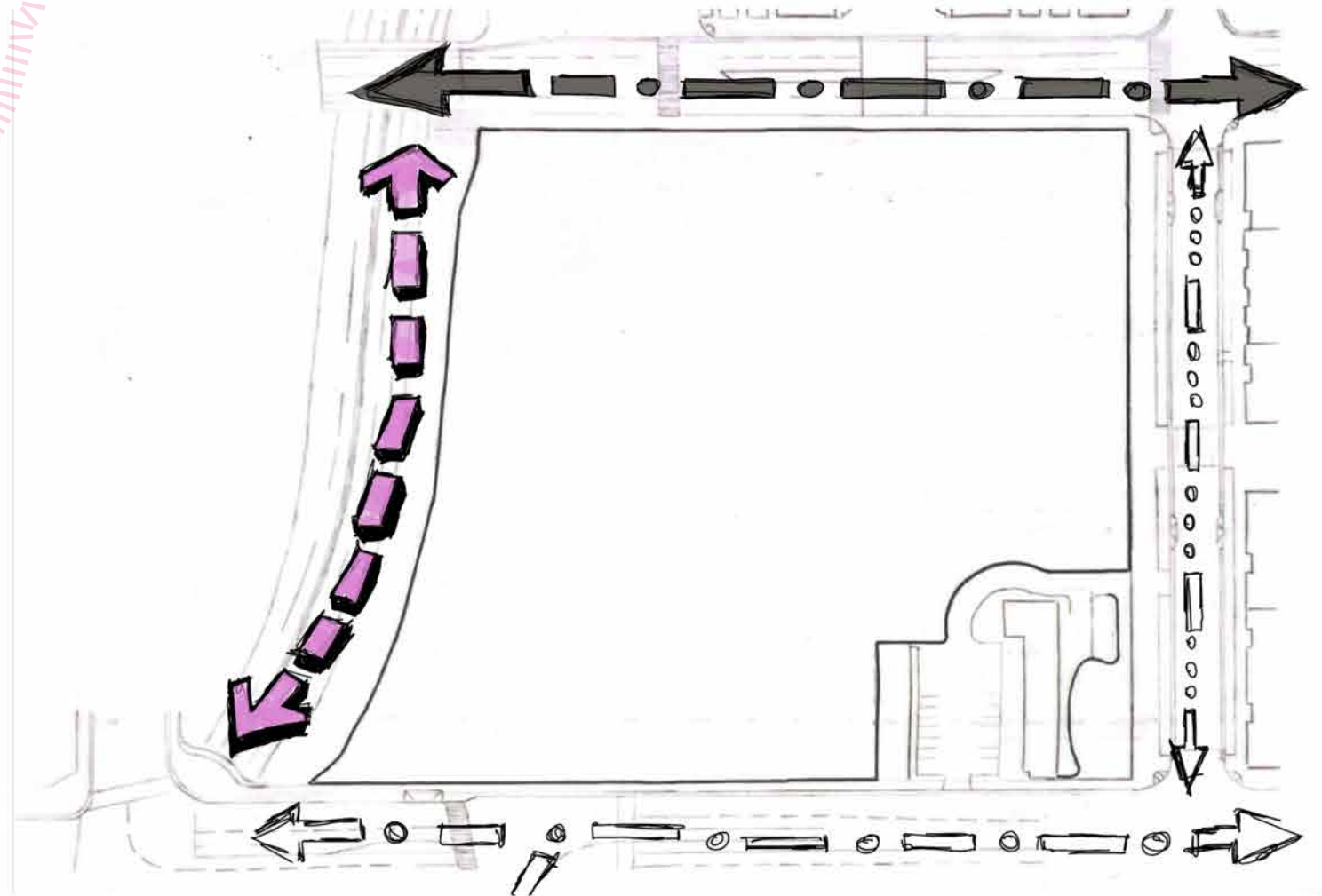


TONGVA PARK - TONGVA PARK IS A 6-ACRE URBAN PARK IN SANTA MONICA, CALIFORNIA, KNOWN FOR ITS MODERN DESIGN FEATURING ROLLING HILLS, NATIVE PLANTS, AND DISTINCT SECTIONS FOR DIFFERENT ACTIVITIES. IT INCLUDES AN OBSERVATION HILL WITH OCEAN VIEWS, A DISCOVERY HILL WITH PLAYGROUNDS AND A SPLASH PAD, A GARDEN HILL WITH DIVERSE FLORA, AND A GATHERING HILL WITH AN AMPHITHEATER AND ART INSTALLATIONS. THE PARK WAS DESIGNED TO BE A SUSTAINABLE, SUSTAINABLE OASIS WITH BRAIDED PATHS AND MULTIPLE AMENITIES, LOCATED NEAR THE SANTA MONICA PIER.

SITE ANALYSIS



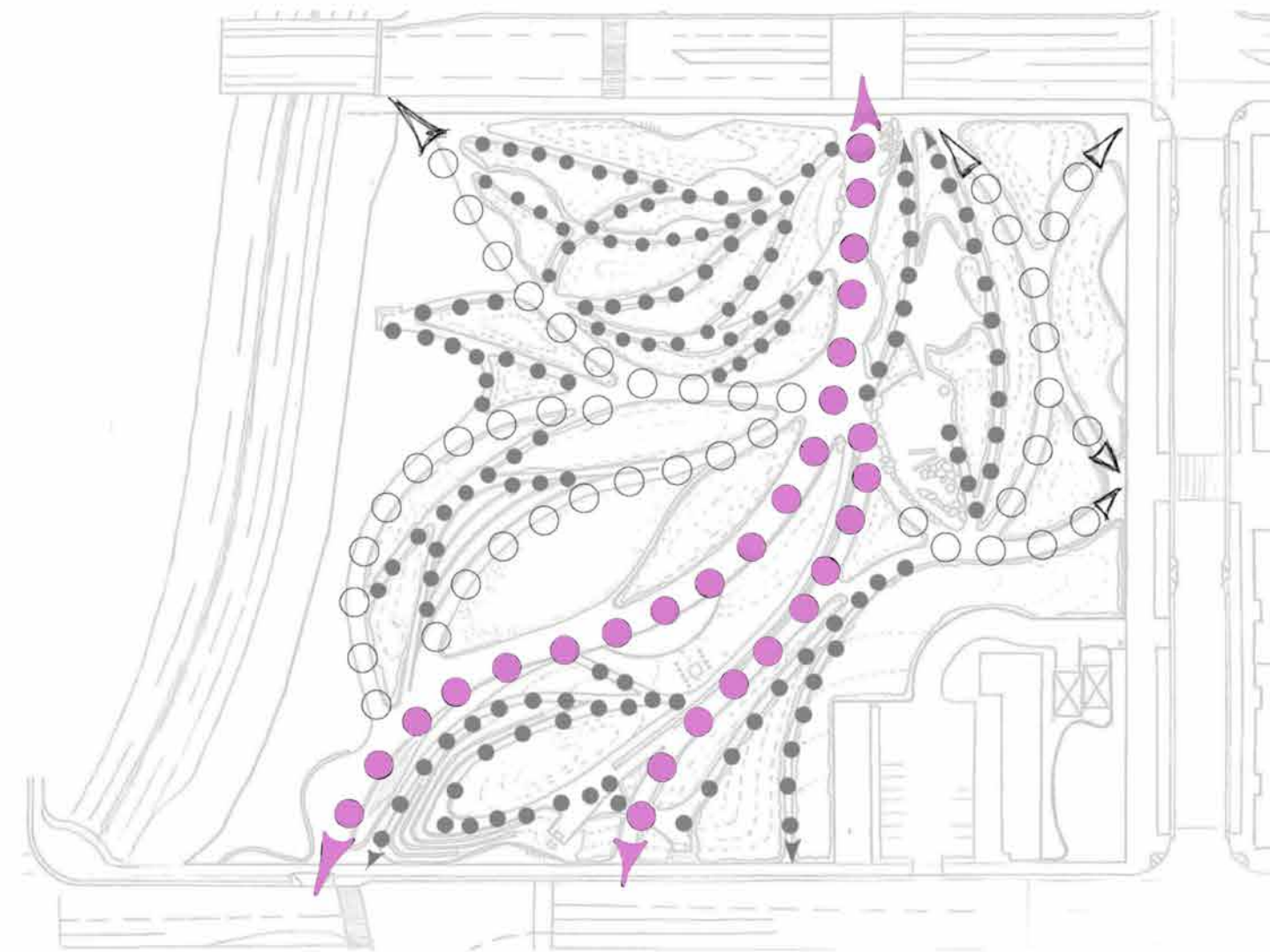
LIMIT OF WORK



VEHICULAR CIRCULATION



SITE ANALYSIS



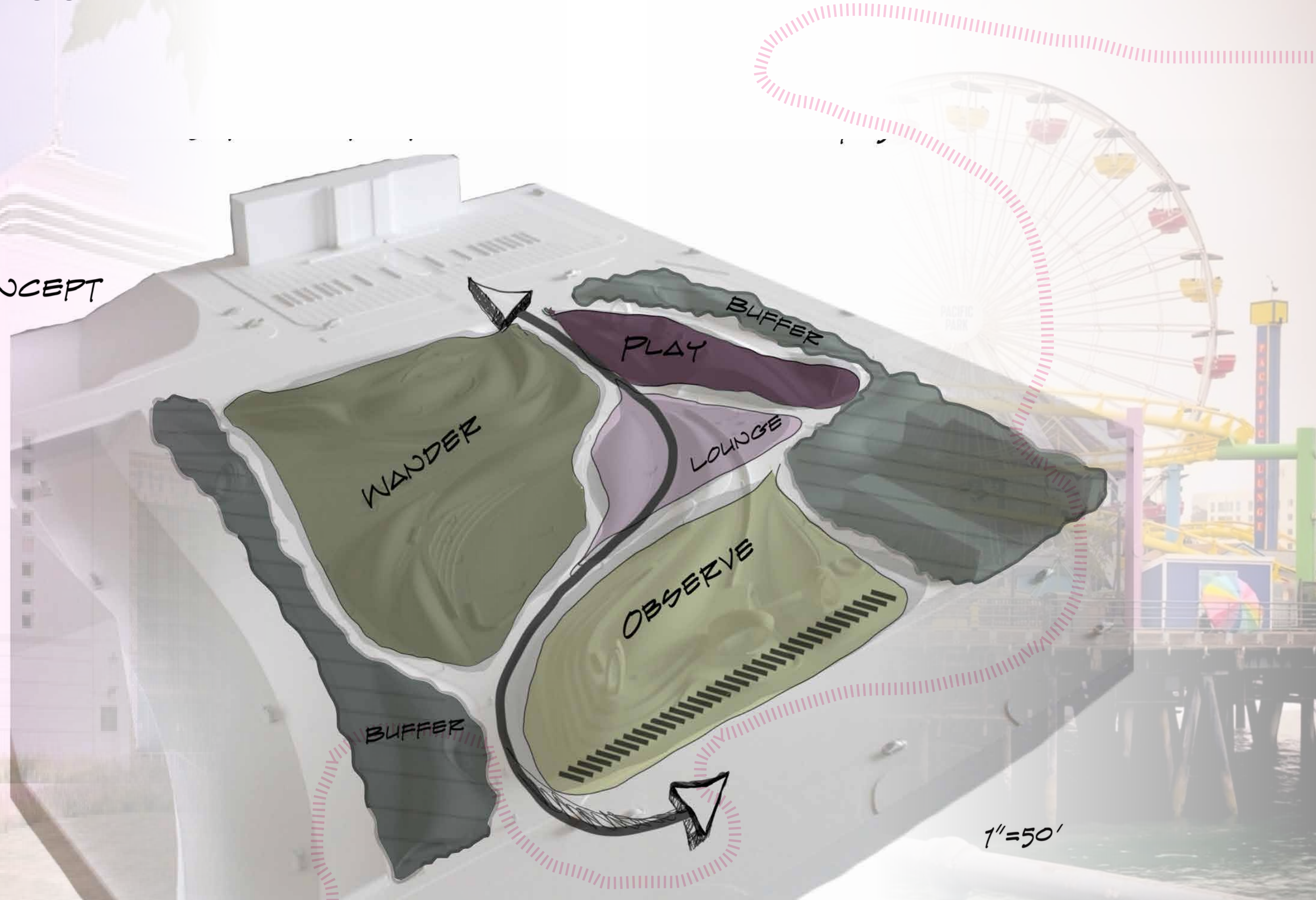
PEDESTRIAN CIRCULATION AND ACCESS POINTS



DIFFERENT PAVING

SITE ANALYSIS

CONCEPT

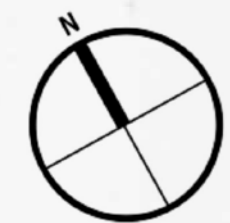
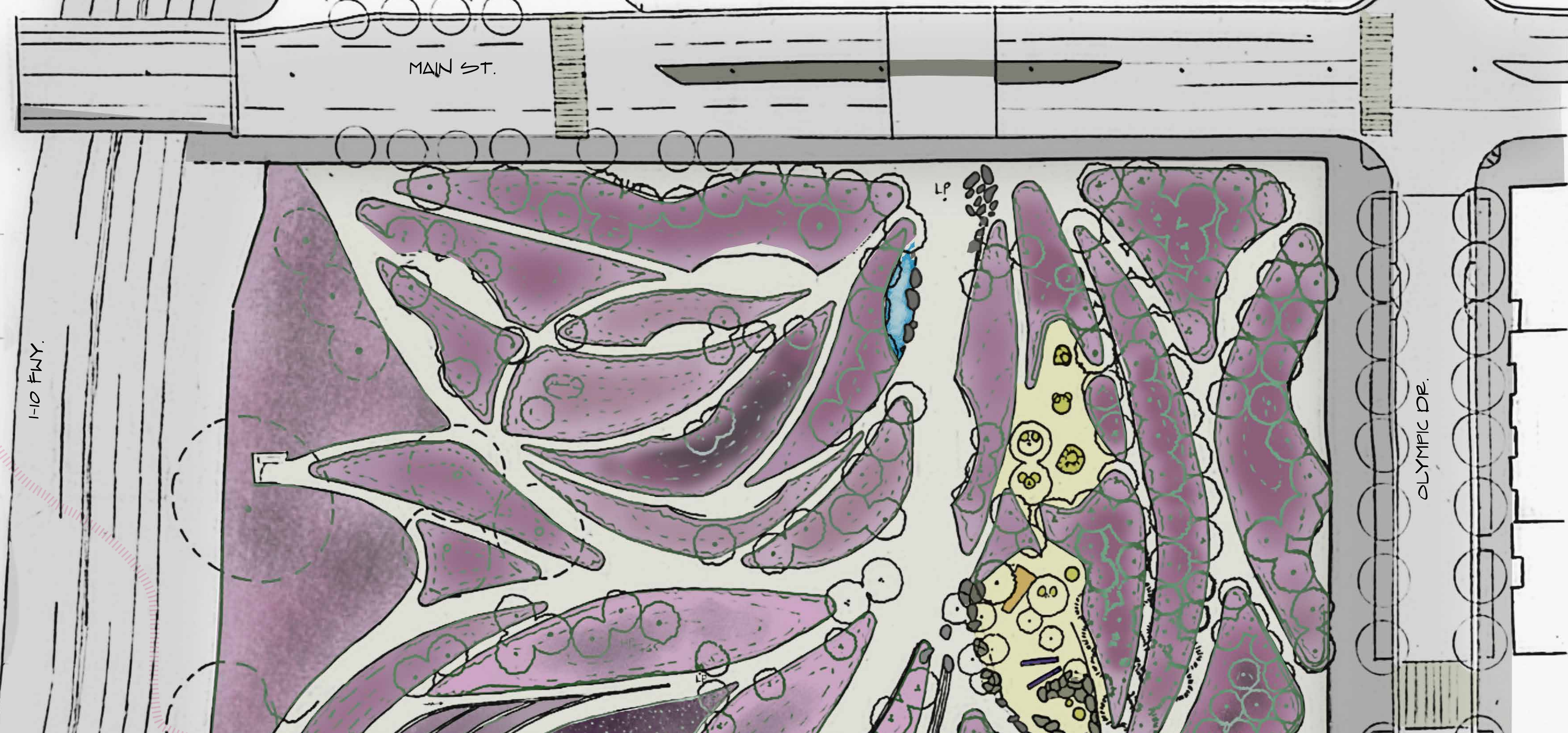


ILLUSTRATIVE



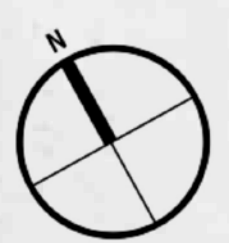
ILLUSTRATIVE

THE EDGE OF TONGVA PARK ADJACENT TO SANTA MONICA CITY HALL LACKS SPATIAL ACTIVATION AND VISUAL PERMEABILITY. THE ABSENCE OF CONTINUOUS MOVEMENT, CLEAR SIGHTLINES, AND PROGRAMMED ACTIVITY HAS RESULTED IN A STAGNANT URBAN EDGE. THIS CONDITION DISCOURAGES PUBLIC ENTRY FROM THIS SIDE OF THE PARK AND HAS ALLOWED THE SPACE TO BECOME INFORMALLY OCCUPIED RATHER THAN FUNCTIONING AS AN INTEGRATED CIVIC LANDSCAPE. AS A RESULT, THIS INTERFACE FAILS TO OPERATE AS AN ACTIVE TRANSITION BETWEEN THE PARK AND THE SURROUNDING URBAN FABRIC.



ILLUSTRATIVE

THIS SECTION OF TONGVA PARK APPEARS MORE ACTIVE THAN THE OTHER AREA. THIS MAY EXPLAIN MANY OF THE RESPONSES, SINCE THIS PART OF THE PARK IS MORE OPEN AND ENCOURAGES GATHERING.



ENLARGEMENT



THE ENLARGED PLAN HIGHLIGHTS THE SPATIAL ORGANIZATION AND CIRCULATION OF THE GARDEN. CURVED PATHWAYS GUIDE VISITORS THROUGH LAYERED PLANTING AREAS AND SHADED GATHERING SPACES.



THE DESIGN INTEGRATES STRUCTURAL ELEMENTS SUCH AS THE ARCHED CANOPY AND SEATING AREAS TO FRAME VIEWS AND PROVIDE MOMENTS OF PAUSE

SECTION ELEVATION

THE SECTION A-A ILLUSTRATES THE RELATIONSHIP BETWEEN TOPOGRAPHY, VEGETATION, AND BUILT ELEMENTS, EMPHASIZING SHADE, VISUAL PERMEABILITY, AND A COMFORTABLE PEDESTRIAN EXPERIENCE WITHIN THE LANDSCAPE.



SECTION ELEVATION A-A

0 10 20
1" = 10'-0"



PLANTS



Kumara Plicatilis
Fan Aloe



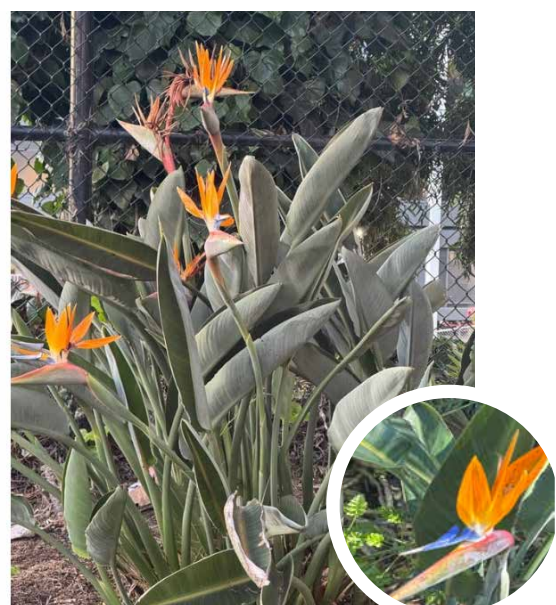
Aloidendron Barberae
Tree Aloe



Agave Salmiana
Pulque Agave



Agava Attenuata
Elephant's Trunk



Strelitzia Regina's
Bird of Paradise



Agave attenuata
swan's neck agave or foxtail agave

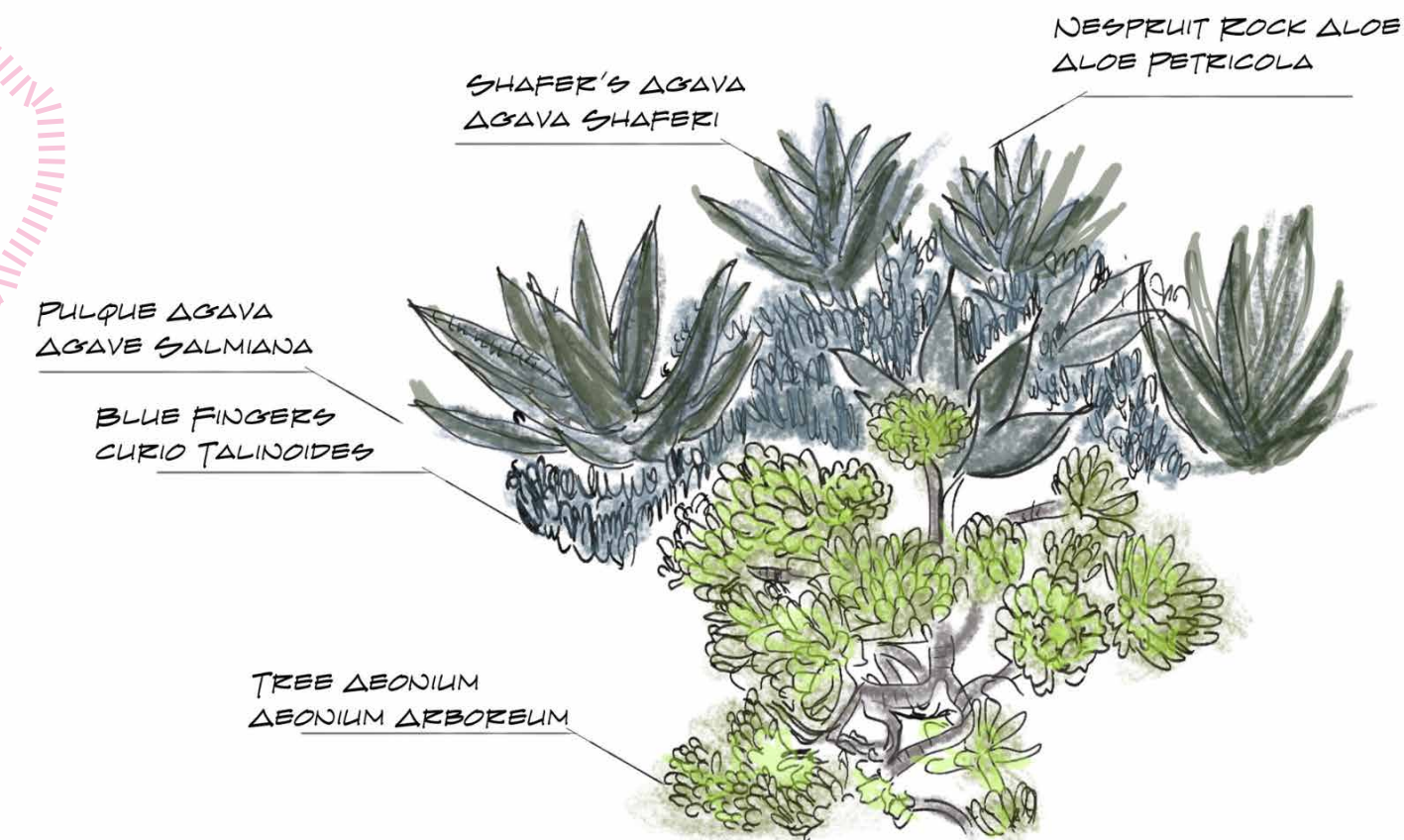


Aloe ferox
bitter aloe



Aloe ferox
bitter aloe

PLANTS



THE SECTION ELEVATION
ILLUSTRATES THE RELATIONSHIP
BETWEEN THE SITE'S TOPOGRAPHY
AND THE PLANTING STRATEGY



IN MY OPINION, THERE IS AN OVERUSE OF
SUCCULENTS AND SOME TROPICAL PLANTS,
AND IN CERTAIN AREAS THEY DO NOT FULLY
MATCH THE CONTEXT OF THE SPACE. IN SOME
PARTS OF THE PARK, IT FEELS LIKE PLANTS
WERE ADDED MAINLY TO FILL EMPTY AREAS
RATHER THAN TO STRENGTHEN THE DESIGN
CONCEPT OR SPATIAL EXPERIENCE.

I THINK THE PLANTING BECOMES
MORE MEANINGFUL ONLY IN SPECIFIC
LOCATIONS, ESPECIALLY IN THE
VIEWPOINT AREAS, WHERE THERE IS A
CLEAR DIVERSITY OF SUCCULENTS AND
A STRONGER RELATIONSHIP BETWEEN
THE PLANTING, TOPOGRAPHY, AND
VIEWS. IN CONTRAST, OTHER AREAS
FEEL LESS INTENTIONAL AND LESS
COHESIVE.



PLANTS

OVERALL, WHILE THE PARK HAS MOMENTS OF STRONG PLANTING DESIGN, I BELIEVE THE INCONSISTENCY IN PLANT SELECTION WEAKENS THE OVERALL CONCEPT IN SOME PLACES.

IT COULD BE SOMETHING LIKE THIS



SOME EXAMPLES ARE SHOWN HERE TO ILLUSTRATE THE IDEA

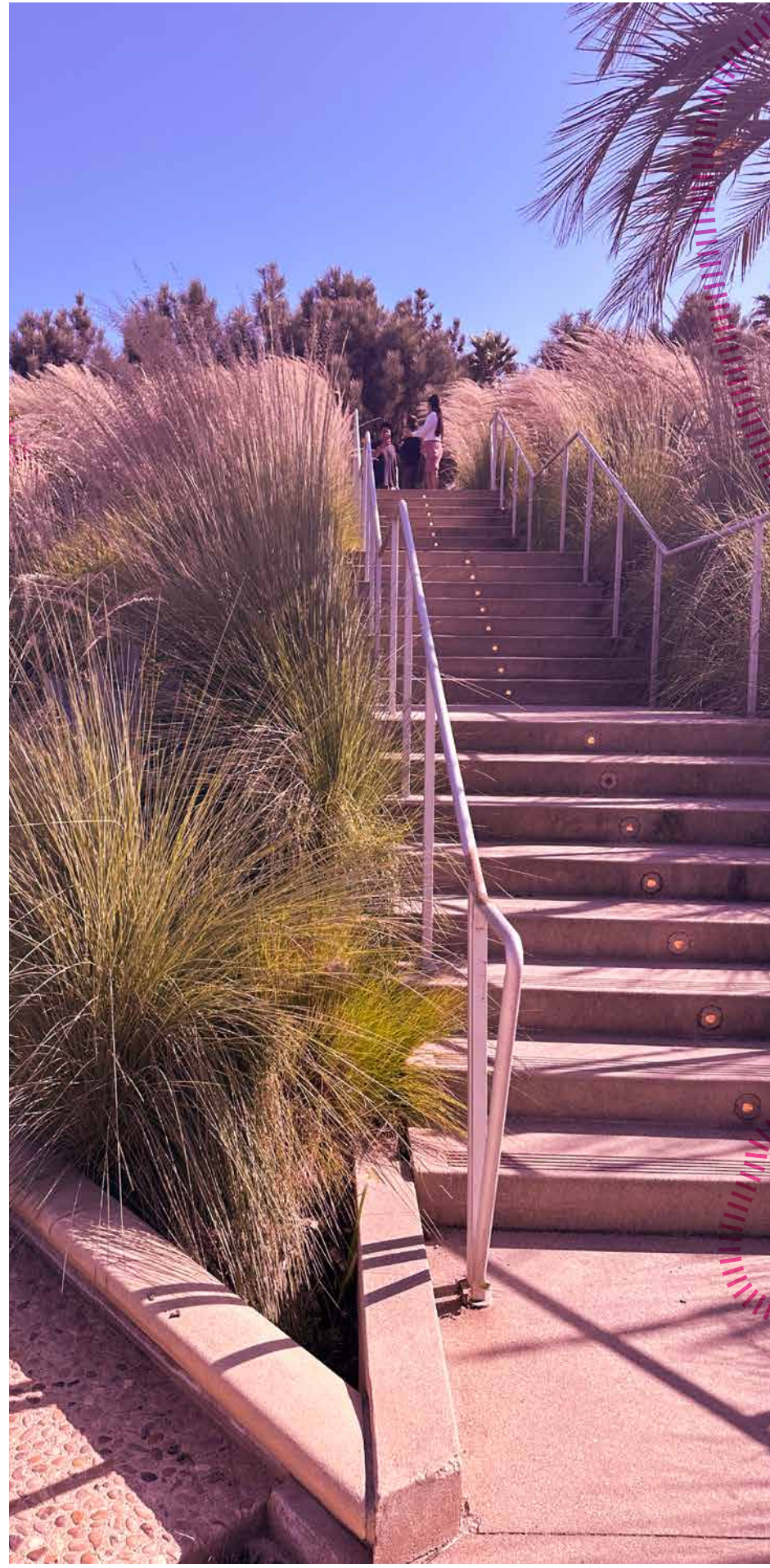
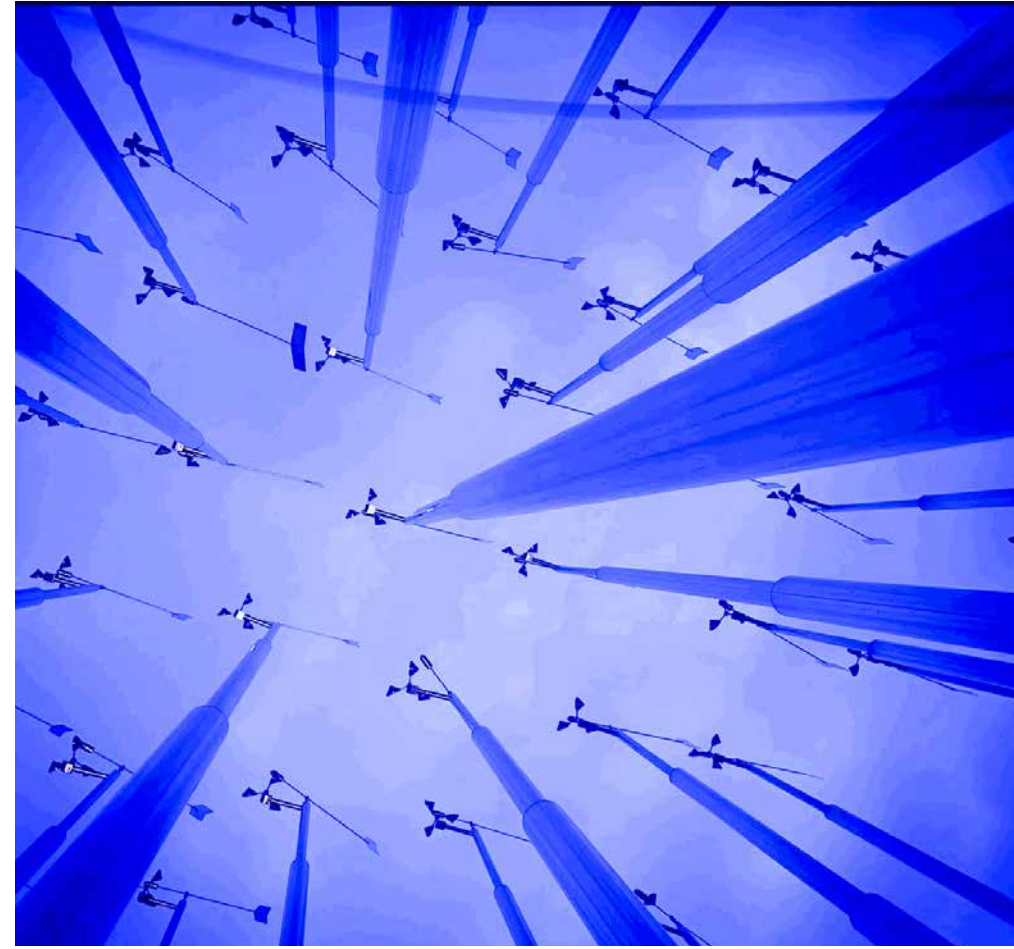
PLANTS

OR SOMETHING LIKE THAT BUT YEAH

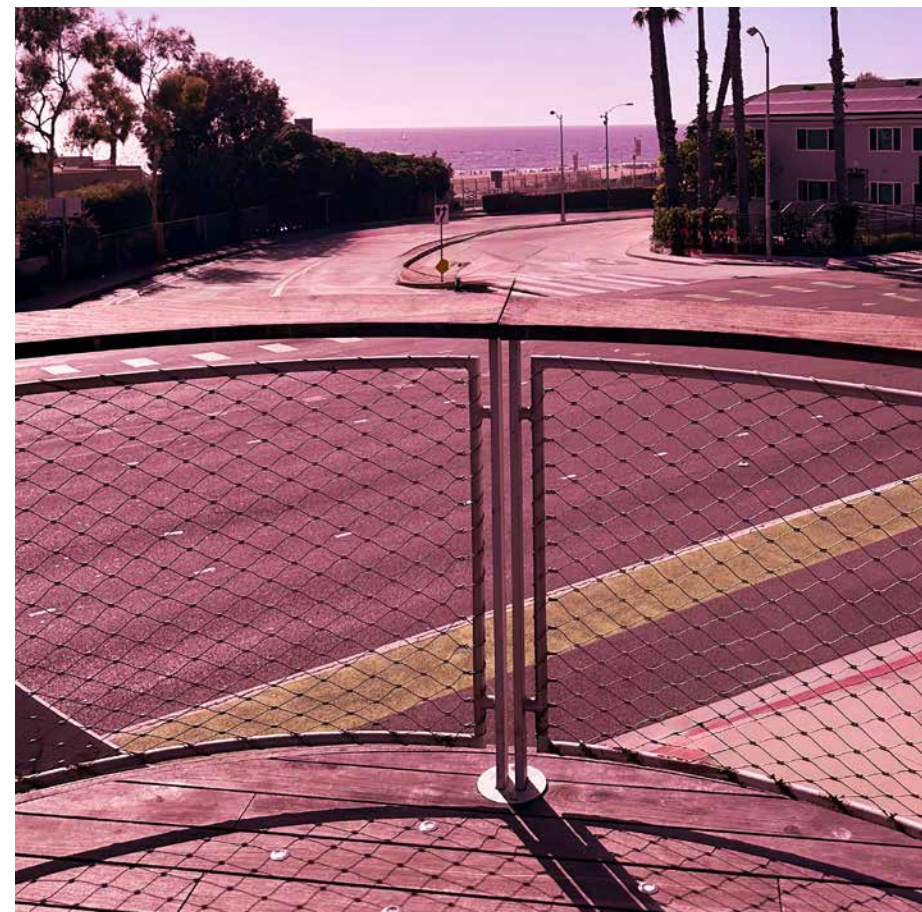
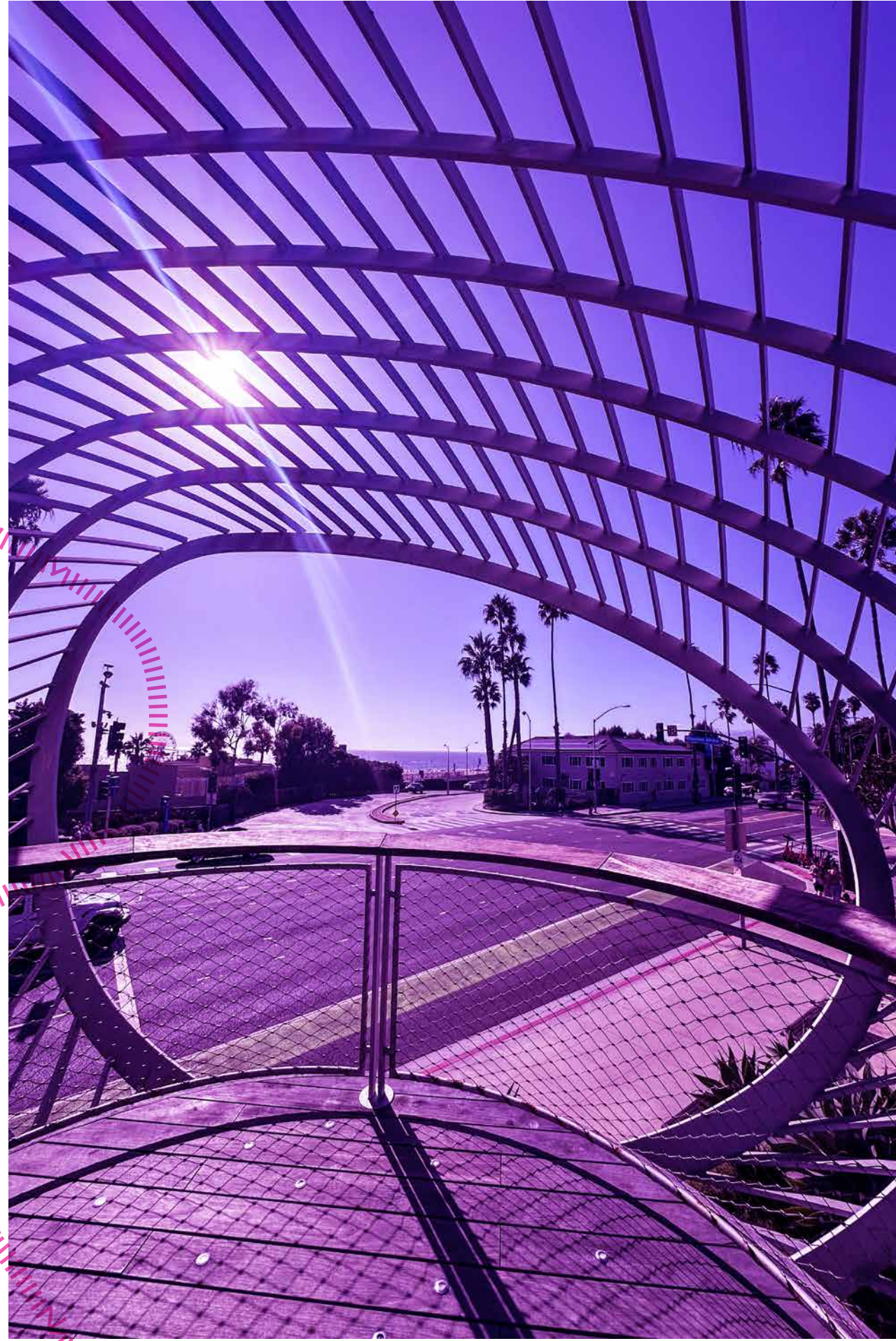


SOME EXAMPLES ARE SHOWN HERE TO ILLUSTRATE THE IDEA

ELEMENTS



ELEMENTS



A LITTLE MESSAGE



TONGVA PARK SITS IN ONE OF THE MOST BEAUTIFUL AND POWERFUL LOCATIONS IN SANTA MONICA, BETWEEN THE CITY AND THE OCEAN. IN SUCH A DRAMATIC SETTING, THE LANDSCAPE HAS THE POTENTIAL TO CREATE A STRONG DIALOGUE BETWEEN THE URBAN ENVIRONMENT AND THE COAST. HOWEVER, IN MY OPINION, THE PARK DOES NOT FULLY RESPOND TO THE CHARACTER AND BEAUTY OF ITS SURROUNDINGS. THE DESIGN FEELS FRAGMENTED AND SOMEWHAT DISCONNECTED FROM THE LARGER SPATIAL CONTEXT. INSTEAD OF ENHANCING THE OPENNESS AND VISUAL STRENGTH OF THE AREA, MANY SPACES FEEL ENCLOSED AND SEPARATED, WEAKENING THE RELATIONSHIP BETWEEN THE PARK, THE CITY, AND THE OCEAN.

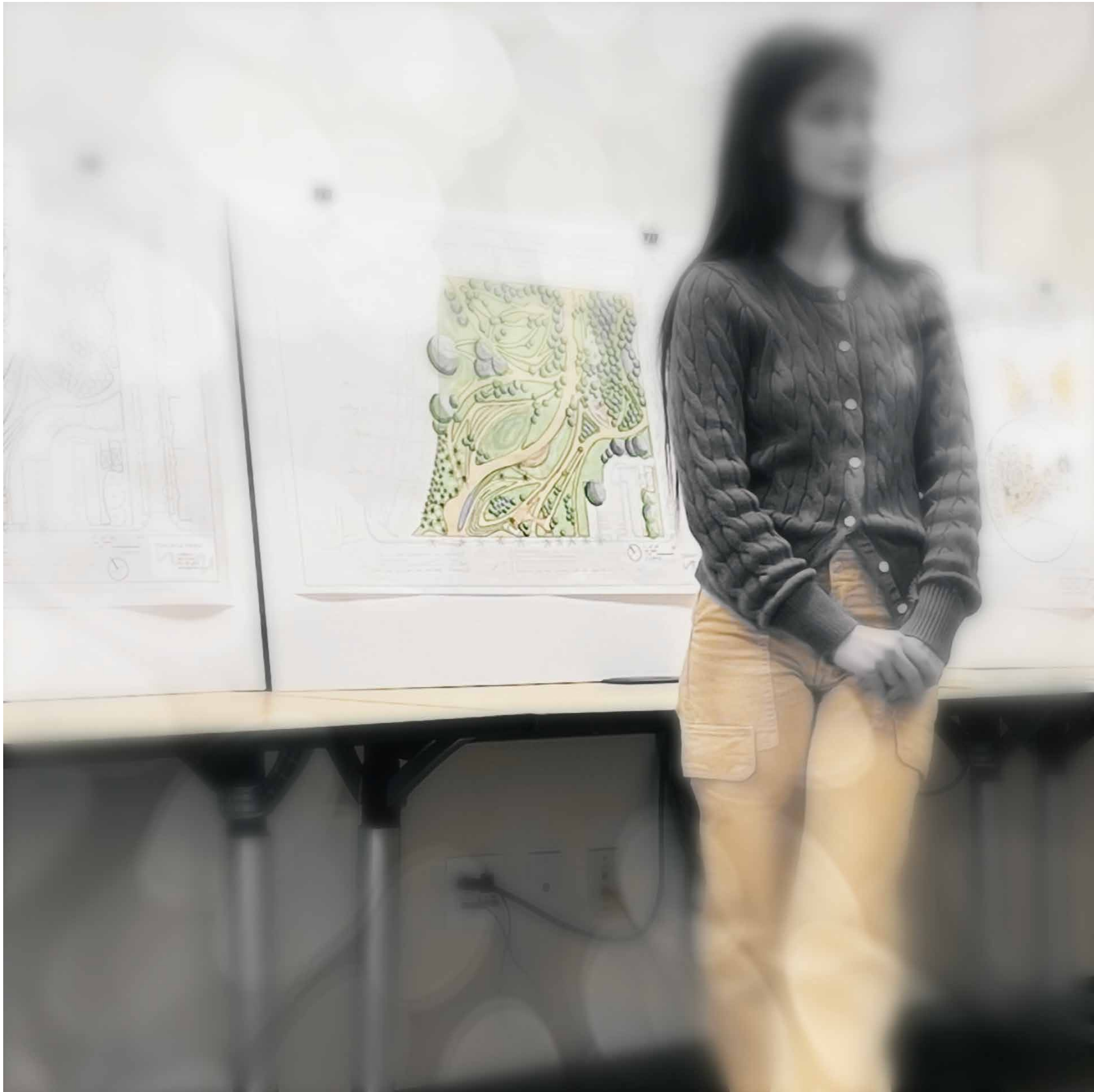
THE ONLY SPACE THAT TRULY CAPTURES THE QUALITY OF THIS LOCATION IS THE PERGOLA AREA, WHERE PEOPLE CAN SIT, GATHER, AND ENJOY THE SUNLIGHT AND ATMOSPHERE OF THE COAST. THIS SPACE FEELS ACTIVE AND COMFORTABLE, WHICH RAISES AN IMPORTANT QUESTION: IF THIS AREA WORKS SO WELL, WHY DOESN'T THE REST OF THE PARK CREATE THE SAME OPEN, WELCOMING EXPERIENCE?

ACKNOWLEDGEMENTS & CREDITS

This project began as a study of Tongva Park during the final quarter of Design Graphics II under the guidance of Rebecca Schwaner. The initial work focused on site observation and hand-drawn analysis, exploring the park's spatial organization, planting, and landscape character.

The project was later developed into a complete portfolio during Design Graphics III with Laura Razo. During this stage, the drawings and diagrams were refined and organized using digital tools including Adobe Photoshop and Adobe InDesign.

All drawings, analysis, and portfolio design were completed by Ranen Ayob.



ACKNOWLEDGEMENTS & CREDITS



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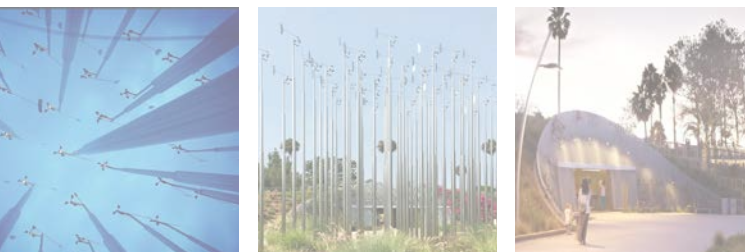
Page 2: Photograph sourced online and edited by the author.



Page 6: Photograph of Santa Monica Pier taken and edited by the author.



Page 16: One plant reference image sourced from Pinterest.



Page 18: Sculpture photograph sourced online and restroom image referenced from American Society of Landscape Architects, both edited by the author.



Page 19: Water feature image sourced online and digitally edited by the author.

