COLLAGE

A CREATIVE CALL-TO-ARMS FOR CITY TRANSFORMATION

Los Angeles River edition

a body of work dedicated to piecing together perspectives + possibilities
for envisioning and creating the fut(our)e of urban areas

created by
.kat superfisky.

A thesis submitted in partial fulfillment of the
requirements for the degrees of:
Master of Landscape Architecture + Master of Science
(Natural Resources and Environment)
at the University of Michigan
August 2013

THESIS COMMITTEE:
Dr. Philip J. D'Anieri, Chair
Lecturer in Architecture and Urban Planning +
Program in the Environment

Joseph E. Trumpey
Associate Professor of Art + Natural Resources

WHAT WOULD YOU WANT TO SEE HERE?

What you/i choose not to IMAGINE
is exactly what you/i cannot make happen
or make not to happen."
-Marjory Piercy

PREFACE

The best advice I received during the duration of my thesis was offered to me by a woman by the name of Susan Gray, who currently serves as a Creative Director for Los Angeles County's Metropolitan Transportation Authority. I met Susan in July of last summer (2012), while living in Los Angeles. At that time, she worked as a Cultural Arts Planner for the (now dissolved) California Redevelopment Agency in Los Angeles (CRA-LA). Knowing full well that Susan held a wealth of knowledge and experience with arts initiatives in cities, I reached out to her again this past January (2013) for advice on how art could be incorporated into the plan to revitalize the Los Angeles River—the context of this thesis. We shared a fruitful phone chat, during which she offered me the following advice:

AVOID DUPLICATING WHAT HAS ALREADY BEEN DONE,
THINK THROUGH THE FEASIBILITY OF AN IDEA AND GROUND IT IN REALITY, and
(most importantly)
INSPIRE PEOPLE.

From my conversation with Susan, I gathered that the last thing Los Angeles (or any other city, for that matter) needed was to have another student waltz in, take up a bunch of important people's time, and spit out the same song-and-dance. I dreaded the thought of spending a year-and-a-half of my life locked up in the Ivory Tower pouring my blood, sweat, and tears into some 200-page document or set of AutoCAD designs that would do nothing more than collect dust on my mother and father's bookshelf after graduation; I wanted to do something worthwhile, something of substance.

According to Merriam-Webster (2013), the definition of a thesis is:

the·sis /'θi:səs/ **noun**
plural **the·ses** /'θi:ˌsi:z/
1 : a long piece of writing on a particular subject that is done to earn a degree at a university

To me, a thesis always seemed more like it should be a personal manifesto than a mere academic exercise to fulfill criteria set forth by the faculty of an institution. I took the advice Susan offered me, and used it as the basis for the goals of my thesis—things I wanted to achieve with my work.

According to the standards I set forth, this thesis should be:
+ A COMPOSITE of MY INTERESTS AS WELL AS ASPIRATIONS
+ AN INVESTIGATION of THE UNKNOWN
+ AN EXERCISE in USING MY OWN MIND
+ A DEMONSTRATION of WHAT HAS BEEN LEARNED thus far
+ AN IDENTIFICATION of WHAT STILL NEEDS TO BE UNDERSTOOD
+ USEFUL (to some degree) to both others and me, and
+ A WAY TO TRANSITION FROM ACADEMIA INTO THE REAL WORLD

I referred back to these goals throughout the process, and tried following them to the T, which proved to be exceptionally overwhelming (since trying to do something that was truly realistic, worthwhile, and useful in Los Angeles is no small task for one student), but also enlivening.

My thesis objectives provided me with a healthy source of fuel that encouraged me to keep inquiring… keep searching… keep talking to real people involved in the 'real world'… keep returning to Los Angeles (nearly every month) for more site visits and more meetings and more photographs and more wondering what it was that I could possibly do for the Los Angeles River… and keep believing that it was something.

According to the School of Natural Resources & Environment, "***A thesis is an individual work that is creative, scholarly, and from independent research***" (Master's Thesis Handbook 2013). This thesis is just that.

AN EXPLANATION + DISCLAIMER

I initially approached the investigation of the Los Angeles River and its revitalization as an outsider. I am not from Los Angeles; I did not grow up in the City and play along the banks of the River as a child. I am not from California, or anywhere close to that part of the country, for that matter. I am a Midwesterner from the mitten-shape state of Michigan. I am young, I have spent most of my life as a student, and I still have a lot to learn. I am not specialized in urban river restoration, environmental engineering, business development, community organizing or environmental justice. I am formally trained as a landscape designer and conservation ecologist, but am still trying to figure out what that really means. I am not independently wealthy, and I hate flying.

So why Los Angles? Why the Los Angeles River revitalization? And what makes me think that my 'outsider' perspective might be valuable?

I was often asked such questions throughout my thesis, which is why I choose to address them here (in case you are wondering them, as well).

1. ***Why Los Angles? Why the Los Angeles River revitalization?***

According to Deepak Chopra (1989) the human body changes and 'renews' every year, which is why I can explain my newly found palette and appreciation for things that I detested as a child, such as tomatoes and Swiss cheese. However, the maturation of my taste buds does not exactly

explain why, all of a sudden, I love Los Angeles, a place that I spent the majority of my life actively avoiding based on the stereotypes it assumes.

Jenny Price (a well-known nature writer, scholar, independent rabble rouser in Los Angeles, and fellow lover of the L.A. River) and I once had a conversation about this perplexing "I LOVE L.A." phenomenon after attending a River Symposium put on by the Council for Watershed Health at the CBS Studios. To an outsider, both Jenny and I are the kind of folk who could easily be characterized as 'crunchy', 'organic', 'down to earth', or downright 'hippies'—the kind of people who love nature and would probably not pass up the opportunity to hug a tree; *not* exactly the kind of folk you would necessarily expect to see in Los Angeles.

So what the heck were the two of us doing eating Thai food at a swanky restaurant in Studio City?

Jenny and I both share a special affinity for Los Angeles and its River, and have subsequently spent a fair share of time reflecting on what, exactly, it was that magnetized us to both (a stereotypically 'sprawling/superficial/non-naturesque' city and a 'concrete ditch').

Jenny's conclusion, as stated in her essay "Thirteen Ways of Seeing":

"We need to rewrite the stories we tell about nature, and Los Angeles is the best place to do it" (2006).

And my conclusion?

We need to rewrite the stories we tell about ourselves, and Los Angeles is the best place to do it. What draws me to Los Angeles and its river is the challenge. So many people see L.A. as an ugly uninhabitable place, and admittedly, so did I at first. But Los Angeles is a place where, once you break through its hard concrete exterior and start to understand the city that exists beyond the stereotypes, you begin to appreciate all that is L.A.... and is it a lot. What I have come to appreciate the most about Los Angeles is the potential for opportunities that simultaneously exists alongside of the challenges.

Compared to other urban areas in the United States,

"LA is about dreaming and doing things that other people wouldn't do. No one says, 'We don't do it that way.'

There is still the spirit of the west... I think we have to build on that."

—KEN BRECHER, PRESIDENT, LIBRARY FOUNDATION OF LOS ANGELES
(LA2050 2013)

So many young dreamers travel to Los Angeles with the hope of becoming something big (a movie star, famous musician, a model or an artist). When people ask me the question, *"Why L.A.?"* I simply state that I travel to Los Angeles to help give the Los Angeles River a voice, which oftentimes garners the response, "Los Angeles has a river?" And I say "*exactly* my point."

Too many people still do not see the beauty that is Los Angeles, and too many people also do not see or understand the untapped potential that exists in the 'concrete ditch' that is the Los Angeles River. An importance exists in sharing these more positive aspects of Los Angeles with people. Point blank: Los Angeles needs more love.

FIG. 1: Love for Los Angeles.

2. What makes me think that my perspective might be valuable?

Approaching the issue of the Los Angeles River revitalization from an outsider's point of view comes with obvious disadvantages. I knew full well when I chose it as my topic of research that I was inheriting challenges and limitations, but that did not stop me. In fact, that is why I chose it. I was attracted to Los Angeles and the River revitalization because of the complexity associated with it; it would not be an easy investigation or one that would come with an easy answer. The point of embarking on an intensive exploration of inquiry (aka a thesis) is to explore parts of the world and parts of yourself that you are not yet familiar with. From challenge is where true learning and growth stem, and I chose to plant my seed in a concrete riverbed in Los Angeles, and see what could grow in a year-and-a-half.

Being an academic 'outsider' offers a range of advantages, as well. First and foremost, I had time. Not nailed down to a nine-to-five job, I had the ability to meet with many different people, attend many different River-related events, and take many midday walks along the banks (the only difficulty being that I had to fly from Michigan to do so). Secondly, I approach the investigation of the River revitalization as an independent individual, one who is not currently associated with an existing organization, agency, or interest. Coming as an inquisitive student from the far off place of Michigan allowed me to carry little perceived 'threat' amongst those I interfaced with, allowing me to collect ample honest information that might have otherwise been withheld or censored. Lastly, I offer fresh eyes, young blood, endless energy, and therefore the potential to offer a new perspective on what might make the revitalization of the Los Angeles River more effective in the future.

Throughout the process of my thesis, I did my best to listen, observe, and absorb what was going on around me in order to draw accurate conclusions and provide appropriate recommendations. That said, I preface this body of work with the acknowledgement that all personal perception has limitations, discrepancies, and inaccuracies, and promise to do my best to keep them to a minimum.

My thesis proved to be a journey, an investigation into the unknown and an evolution of an idea about how to best transform parts of our cities (such as the Los Angeles River). This thesis is grounded in research, yet written from my personal perspective. This is my story, my 'collage', my account of the past year-and-a-half of my life, as I lived it: devoted to better understanding the Los Angeles River, better understanding how to approach the transformation of cities, and better understanding myself and how I might play a part in it all.

A NOTE RE: FIGURES

Many of the figures included in this thesis are my own photographs (collected from site visits to L.A.), as well as excerpts of articles and advertisements I created for the magazine COLLAGE: ***Los Angeles River edition***, which is a publication I will use to convey the main topic, research, and recommendations of this thesis to non-academic audiences. The magazine is designed in a way that utilizes imagery and aesthetic appeal to attract, engage, and inform the reader. Select excerpts are included as figures throughout this document to convey important thought processes that lead or contributed to the evolution of this thesis.

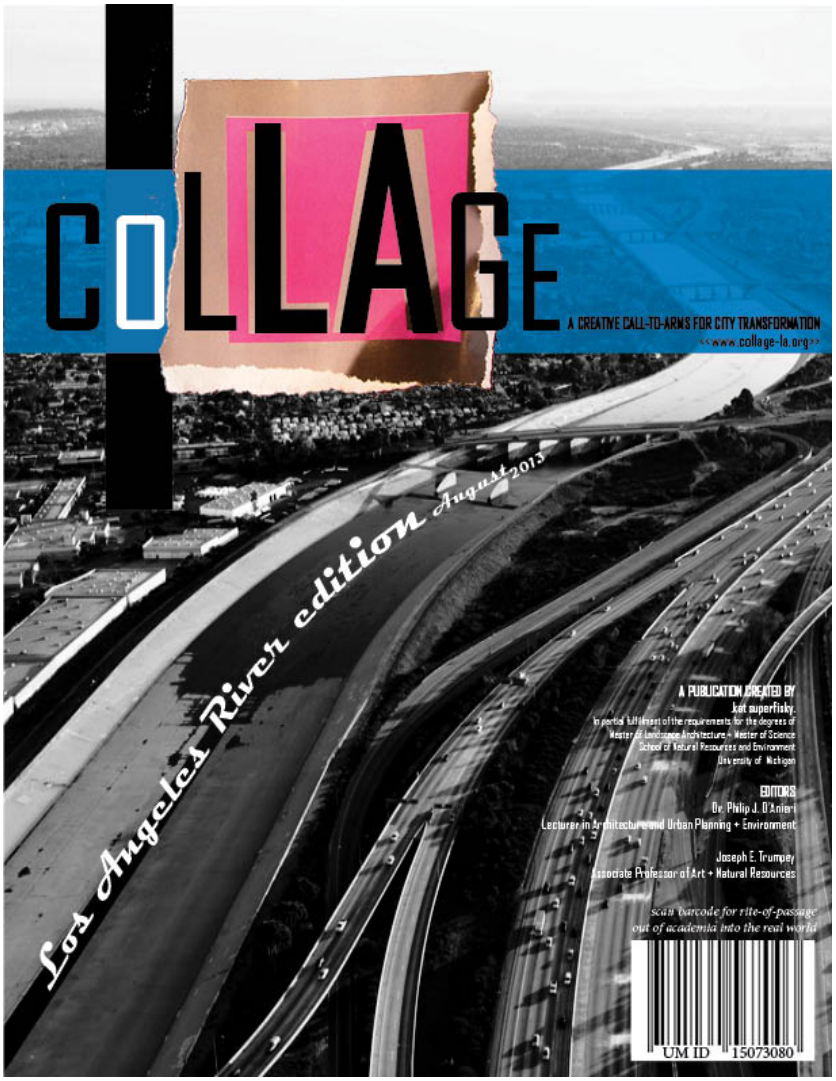


FIG. 2: COLLAGE MAGAZINE COVER.

FIG. 3: COLLAGE MAGAZINE EXCERPT OF MISSION.

This thesis is my COLLAGE.

FIG. 4: COLLAGE MAGAZINE EXCERPT.

An un-inspiring Professor once told me that,
"Nothing is original; it's all been done before."

I disagree.
Originality does exist
in the way that one observes/experiences/interprets the world,
and pieces together all of the already existing parts
into a new perspective that is unique—
seeing what others might not see,
drawing linkages that might not yet be made,
and then deciding what to do with it all.

Originality exists in the way we see things.

ABSTRACT]

The Los Angeles River is a highly significant waterway that flows approximately 51-miles through the second largest urban region in the United States, into two of the world's busiest ports, and outlets into the world's largest body of water: the Pacific Ocean (LARRMP 2007). After a series of devastating floods in the early 1900s, the U.S. Army Corps of Engineers channelized the River in concrete for flood-control measures, drastically altering the ecological function and aesthetic appearance of the River (LARRMP 2007). Efforts to re-envision and 'revitalize' the Los Angeles River into something other than a drainage ditch have ensued since the 1970s, and included the creation of both a county-wide and city-wide Master Plan (in 1996 and 2007 respectively), which have determined an overall 'vision' for the future of the River and provided a comprehensive set of specific recommendations for how to achieve it (LARRMP 2007). Regardless of such increased attention and intention, the Los Angeles River remains in relatively the same state it did 80 years ago, begging the questions 'what is inhibiting such a city transformation from occurring?' and 'what can be done to more effectively transform parts of cities, like the Los Angeles River?' Through a combination of personal observation and analysis conducted in Los Angeles, as well as case study and published literature research, this thesis investigates and identifies issues associated with large-scale urban transformation initiatives (using the Los Angeles River revitalization as a context), and provides a possible framework for increasing the efficiency and effectiveness of such efforts by facilitating a more inclusive, innovative, and cohesive approach to addressing urban transformation initiatives.

FIG. 5: The Los Angeles River.

This thesis was made possible through the contributions of many...

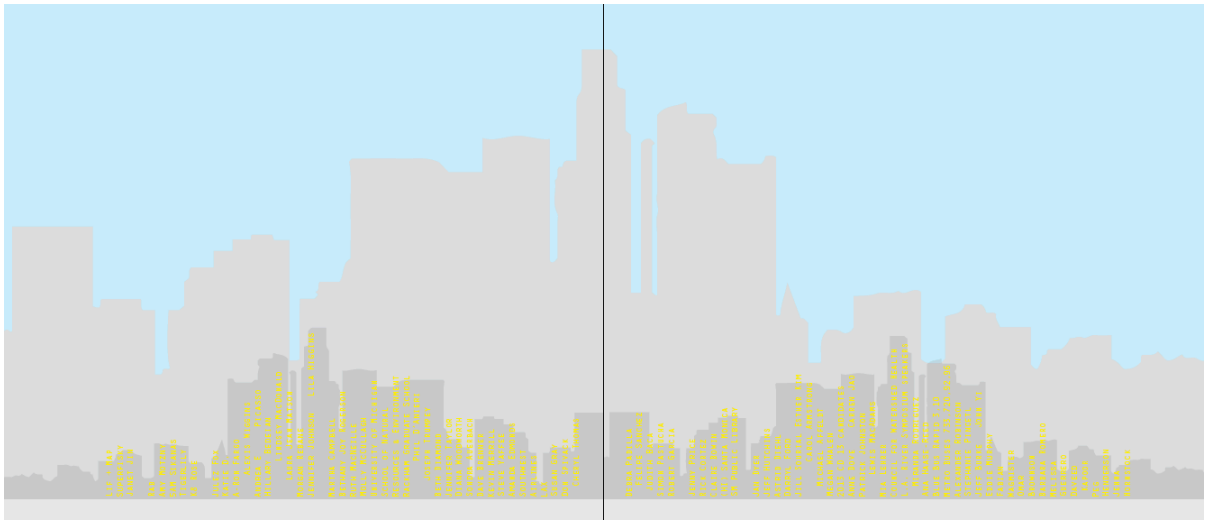


FIG. 6: COLLAGE MAGAZINE EXCERPT OF ACKNOWLEDGEMENTS.

For all those who were a part of the process
who took me in
offered me caffeine, or a couch
who squeezed me in to their busy schedules
gave me the time of day (and night)
who listened to my madness
kindly called me 'creative' instead of 'crazy'
held my hand as I rode the roller coaster
through life + Los Angeles
and fed me with information,
inspiration and
encouragement along the way.

For all those who told me I could,
and never let me give up me until I did:

I would not be where I am today
And headed where I am going tomorrow
if it were not for you.

for you,
I HAVE ENDLESS APPRECIATION.

TABLE OF CONTENTS]

PREFACE.....I
ABSTRACT.....IX
ACKNOWLEDGEMENTS.....X
LIST OF FIGURES.....XII
PIECE #1
INTRODUCTION TO AN INVESTIGATION.....5
PROBLEM STATEMENT 1..... 5
PROBLEM STATEMENT 2..... 6
PROBLEM STATEMENT 3..... 7
PROBLEM STATEMENT 4..... 10
CONCLUSION FROM PROBLEM STATEMENTS..... 11
THESIS CONCEPT.....15
THESIS CONTEXT.....16
URBAN AREA: LOS ANGELES, CALIFORNIA.....16
URBAN FEATURE: THE LOS ANGELES RIVER.....18
URBAN TRANSFORMATION: LOS ANGELES RIVER REVITALIZATION.....24
PIECE #2
METHODS.....31
METHODOLOGICAL APPROACH A.....31
SITE VISITS.....32
GATHERING STAKEHOLDER PERSPECTIVES.....33
ATTENDANCE AT RIVER-RELATED EVENTS.....34
METHODOLOGICAL APPROACH B.....34
PIECE #3
MAIN FINDINGS.....36
REALIZATION 1.....36
REALIZATION 2.....37
REALIZATION 3.....37
REALIZATION 4.....39
MAJOR CHALLENGES.....43
EVOLUTION OF AN IDEA ABOUT WHAT THE REVITALIZATION NEEDS.....45
PIECE #4
MAIN RECOMMENDATIONS.....48
PIECE #5
MAKING THE CASE FOR A COLLABORATIVE + CREATIVE APPROACH.....50
THE IMPORTANCE OF COLLABORATION + INCLUSIVITY.....50
THE IMPORTANCE OF CREATIVITY + INNOVATION.....53
WHAT IS 'CREATIVITY' AND WHAT CAN IT DO FOR A CITY?.....55
IT IS ABOUT REVOLUTION: THE CREATIVE REVOLUTION.....56
EMPLOYING A COLLABORATIVE APPROACH IN L.A.....58
THE COLLAGE
DESIGNING A FRAMEWORK FOR MOVING FORWARD.....63
COLLAGE: A CREATIVE CALL-TO-ARMS FOR CITY TRANSFORMATION.....64
COMPONENT 1: A COLLECTIVE.....66
COMPONENT 2: THE CLEARINGHOUSE + CROWDSOURCE WEBSITE.....67
COMPONENT 3: THE PHYSICAL SPACE/FACILITY.....69
EXAMPLE PROJECTS + INITIATIVES.....73
POTENTIAL FUNDING MECHANISMS.....76
FEASIBILITY OF THE FRAMEWORK.....78
FUTURE EXPANSION OF THE FRAMEWORK.....78
THE NEXT WAVE: THE FUTURE OF LOS ANGELES + ITS RIVER.....79

Conclusion.....80
Epilogue.....87
Appendices.....91
Appendix A: Premise Behind COLLAGE.....91
Appendix B: Snapshots of the Los Angeles River.....92
Appendix C: List of Informants.....110
Appendix D: Precedents + Case Studies.....113
Appendix E: Potential Funding Sources for COLLAGE.....118
References.....119

LIST OF FIGURES]

FIG. 1: Love for Los Angeles. iv
(Source: modified from www.youlaughforme.blogspot.com)

FIG. 2: COLLAGE Magazine Cover. vi

FIG. 3: COLLAGE Magazine Excerpt of Mission. vii

FIG. 4: COLLAGE Magazine Excerpt 'What's Inside'. viii

FIG. 5: The Los Angeles River. ix

FIG. 6: COLLAGE Magazine Excerpt of Acknowledgements. x

FIG. 7: COLLAGE Magazine Excerpt about our preferences. 1

FIG. 8: COLLAGE Magazine Excerpt about our Preferences. 2

FIG. 9: COLLAGE Magazine Excerpt about our path ahead. 3

FIG. 10: COLLAGE Magazine Excerpt about our path ahead. 4

FIG. 11: COLLAGE Magazine Excerpt of Fate of the Future. 5

FIG. 12: Urbanized Areas and Urban Clusters in 2010. 7
(Source: U.S. Census Bureau 2010)

FIG. 13: COLLAGE Magazine Excerpt about the question we face. 9

FIG. 14: Theoretical approach to Sustainability. 10
(Source: www.e-education.psu.edu)

FIG. 15: Segregated Sustainability in practice. 10
(Source: www.thwink.org)

FIG. 16: COLLAGE Magazine Excerpt about need for alternative approach. 13

FIG. 17: COLLAGE Magazine Excerpt about the importance of 'us'. 14

FIG. 18: COLLAGE Magazine Excerpt of Context of Los Angeles 16

FIG. 19: View of the City of Los Angeles from City Hall. 16

FIG. 20: Hollywood Star. 17

FIG. 21: Autos on the I-5 Freeway. 17

FIG. 22: Financial District. 17

FIG. 23: Barbed Wire + Boundaries. 17

FIG. 24: COLLAGE Magazine Excerpt of Popular opinion of L.A. 18

FIG. 25: A car race scene in the L.A. River from the movie *Grease*. 19
(Source: www.en.wikipedia.org)

FIG. 26: The Los Angeles River's concrete embankment. 19

FIG. 27: The Los Angeles River and its Watershed 20
(Source: Armstrong 2013)

FIG. 28: The Los Angeles River in its natural state. 21
(Source: www.lariver.org)

FIG. 29: L.A. River (Studio City). 21

FIG. 30: L.A. River (Downtown). 21

FIG. 31: Concrete encasement of the Los Angeles River. 22

FIG. 32: Access barriers to the Los Angeles River. 23

FIG. 33: the Los Angeles River as it appears in Silverlake. 24

FIG. 34: the confluence of the Los Angeles River and Arroyo Seco. 25

FIG. 35: Efforts to re-envision the L.A. River 26
(Source: NELA Riverfront Collective 2013)

FIG. 36: Potential 'vision' proposed in the 2007 Master Plan for the Future of the L.A. River (Source: LARRMP 2007) 27

FIG. 37: Concrete Channel and walls in the Glendale Narrows area. 28

FIG. 38: The condition of the L.A. River, June 2013. 29

FIG. 39: The Los Angeles River, as seen from a Footbridge over it. 30

FIG. 40: Los Angeles from my airplane window. 31

FIG. 41: COLLAGE Magazine Excerpt: site visit photographs. 32

FIG. 42: The 'infamous' Sixth street bridge, a common filming location along the Los Angeles River. 33

TABLE 1: List of River-related events attended. 34

FIG. 43+44: COLLAGE Magazine Excerpts 35

FIG. 45: Similarity between the Los Angeles River and Tree of Life 36

FIG. 46: Similarity between the Los Angeles River and a rat's nest. 37

FIG. 47: Blind men investigate a specialized area of the elephant. 38
(Source: www.jainworld)

FIG. 48: An attempt to piece together an overall vision. 38
(Source: expertcytometry.com; www.noogenesis.com)

FIG. 49: Differing stakeholder perceptions of what the L.A. river is. 39
(Source: modified image from www.shankerblog.org)

FIG. 50: Cakes are sweet, but this one is a recipe for disaster. 39
(Source: www.commons.wikimedia.org)

FIG. 51: COLLAGE Magazine excerpt. 42

FIG. 52: COLLAGE Magazine excerpt. 44

FIGS. 53-55: possible visions for the Los Angeles River. 45

FIG. 56: Los(t) Angeles River; a reflection of our values. 47

FIG. 57: Los Angeles River; an opportunity to (re)build our values. 48

FIG. 58: Sheet Music offers inspiration for city transformation. 51
(Source: mwww.artyhackl.net)

FIG. 59: Interdependence among sustainability, resilience, creativity. 53
(Source: gertler 2004)

FIG. 60: Being 'out-the-box' might be L.A.'s best option. 53
(Source: www.thinkchoco.com)

FIG. 61: Different types of creativity exist; all are important. 55

FIG. 62: COLLAGE magazine excerpt. 56

FIG. 63: MacGyver offers insight to city transformation. 58
(Source: www.michaelcavacini.com)

FIG. 64: 'Key Findings' from the LA2050 Report. (Source: LA2050 2013) 60

FIG. 65: collAge magazine excerpt. 61

FIG. 66: collAge magazine excerpt. 62

FIG. 68: Modified Definition of 'collAge'. 63
(Source: www.merriam-webster.com/dictionary/collage)

FIG. 69: **collAge** helps to make sense of the L.A. River Rat's Nest. 65

FIG. 70: website for crowdsource funding civic improvements. 68
(Source: www.spacehives.com)

FIG. 71: Collaborative Hackerspace in New York City. 70
(Source: www.Hackerspaces.org.JPG)

FIG. 72: Example of shared space for creativity in Minneapolis. 70
(Source: www.intermediaarts.org/arts-hub)

FIG. 73: Existing cellblocks offer potential studio and gallery 71
space + artist in residence housing. (Source: www.enews.filmla.com)

FIG. 74: Lincoln Heights Jail; Potential Site of physical facility. 72
(Source: www.flickr.com)

FIG. 75: Lincoln Heights Jail; Potential Site of physical facility. 72
(Source: www.kcet.org)

FIG. 76: Professional shadow puppeteers, who live near the Glendale 73

FIG. 77: L.A. River path under Glendale Bridge 74

FIG. 78: Engaging in the River via the use of technology. 75

FIG. 79: A campaign funded using crowdsource funding. 76
(Source: www.huffingtonpost.com)

FIG.80+81: Future funders Robert Redford + Ellen DeGeneres. 77
(Source: www.lovethoseclassicmovies.blogspot.com; www.fitsugar.com)

FIG. 82: 'City' seen as an interconnected whole. 80

FIG. 83: Different perspectives and possibilities for urban areas. 81

FIG. 84: collAge Magazine Excerpts. 82

FIG. 85: collAge Magazine Excerpt. 83

FIG. 86: collAge Magazine Excerpt. 87

FIG. 87: collAge Magazine Excerpt. 88

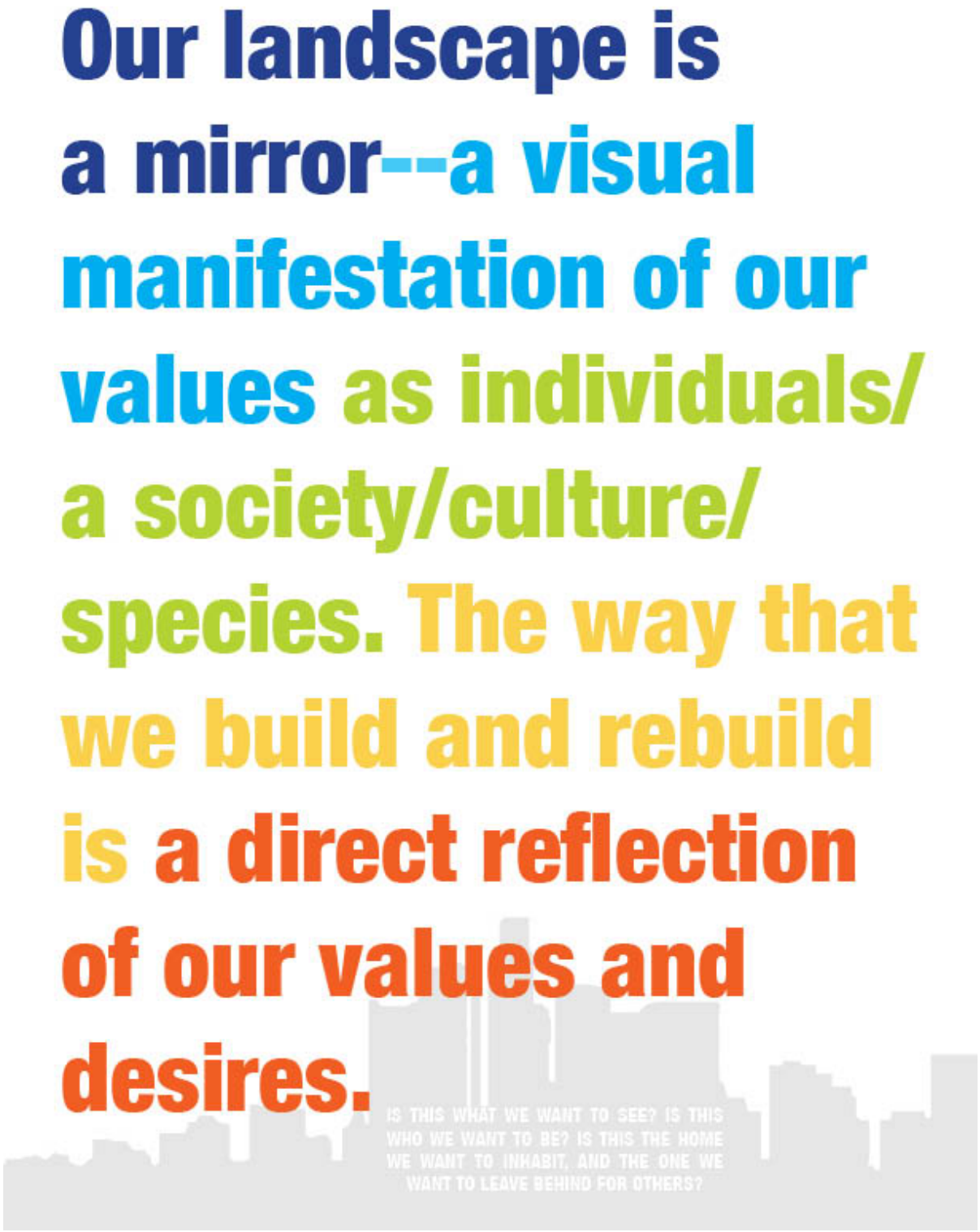


FIG. 7: COLLAGE MAGAZINE EXCERPT.

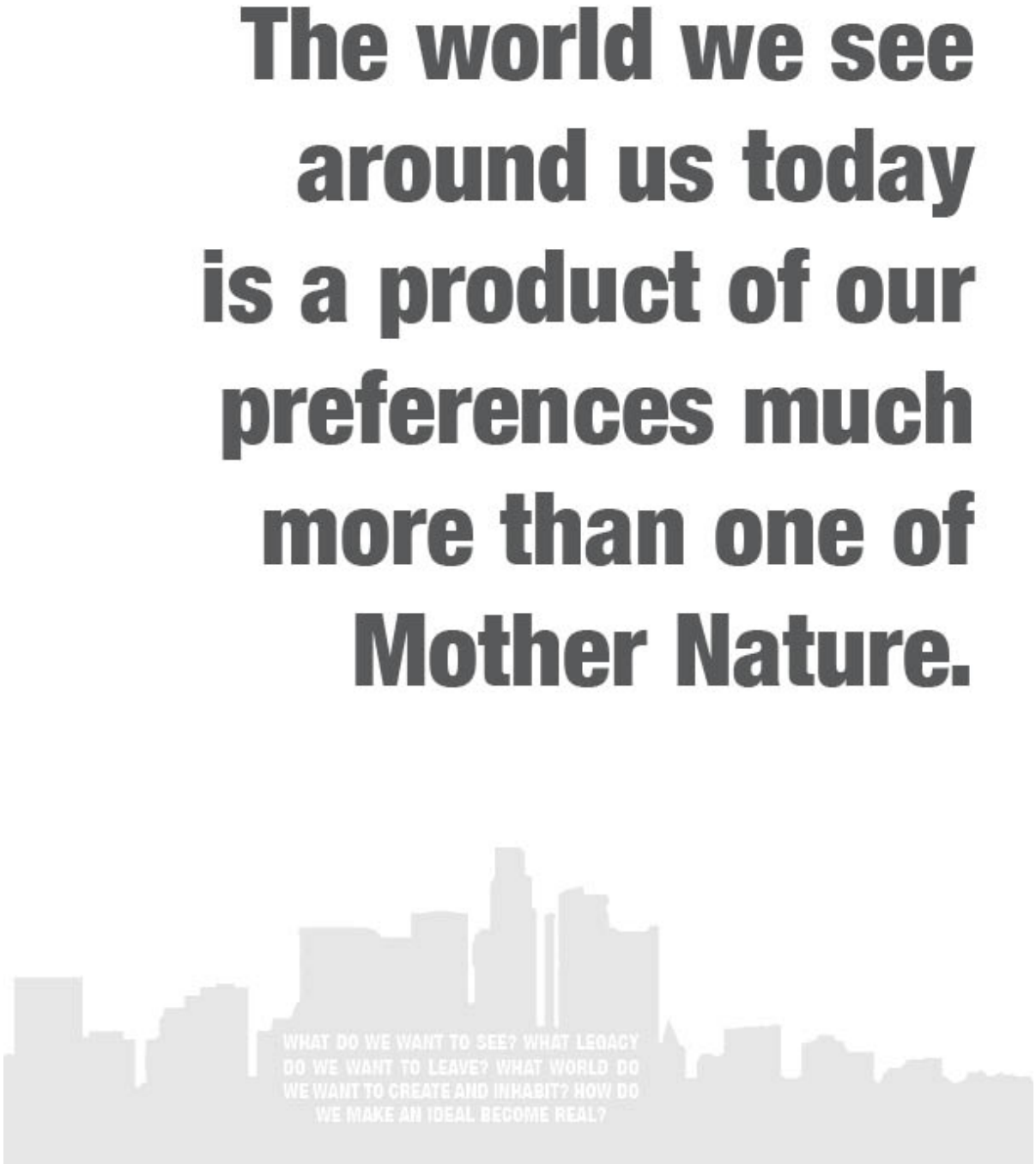


FIG. 8: COLLAGE MAGAZINE EXCERPT.

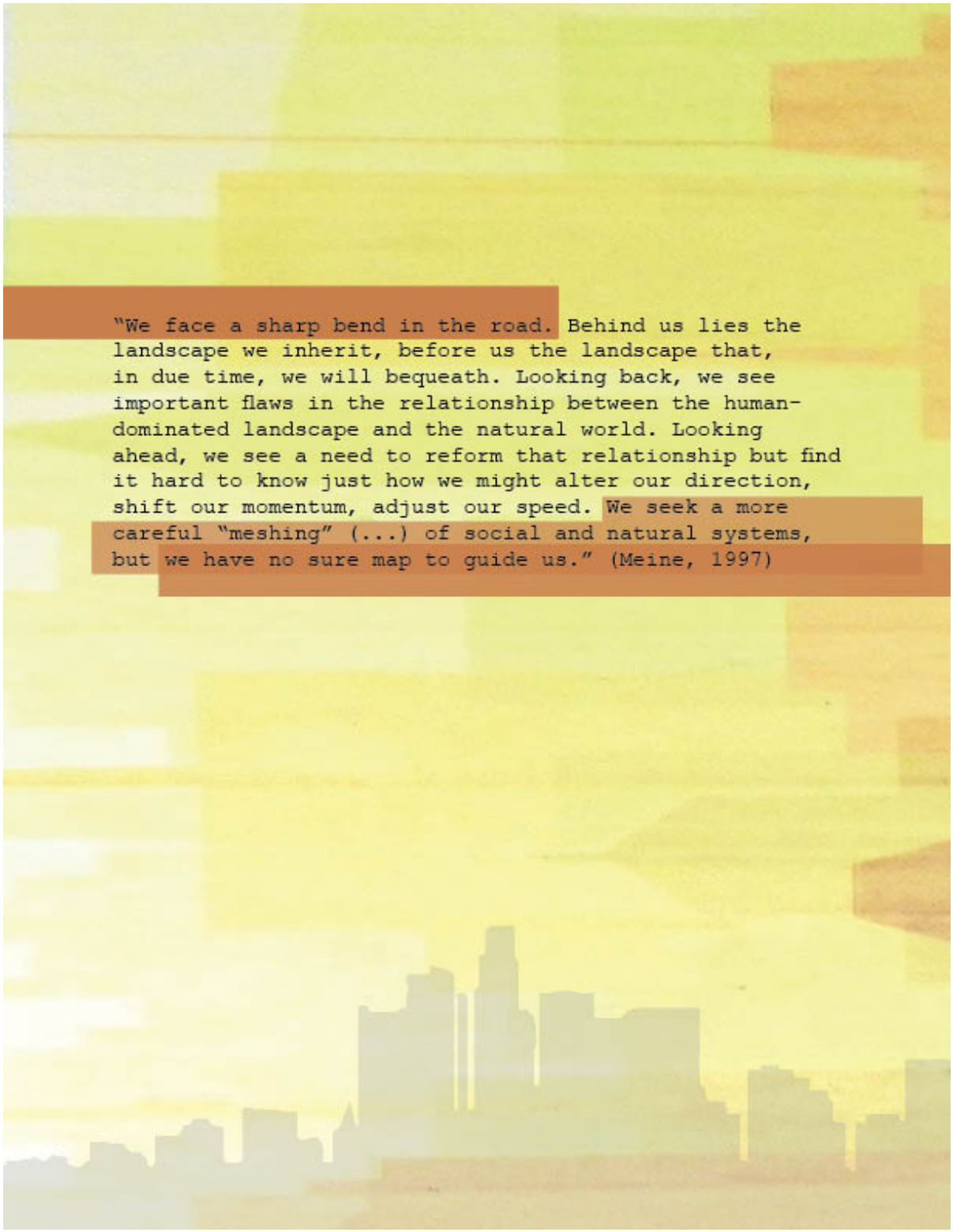


FIG. 9: COLLAGE MAGAZINE EXCERPT.

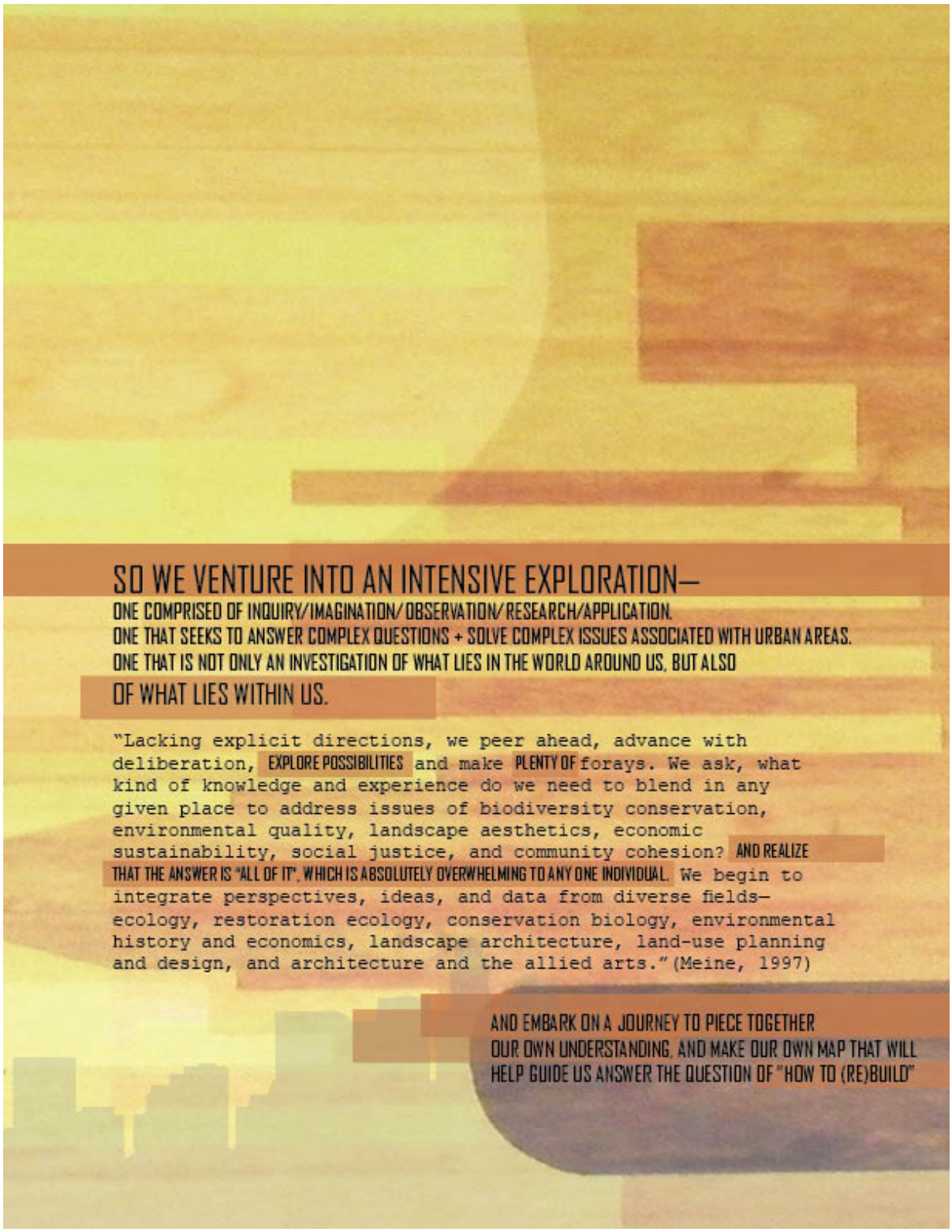


FIG. 10: COLLAGE MAGAZINE EXCERPT.

Upon assessment of the current conditions and challenges facing the world today, the following four problems were identified and used as the basis for this thesis investigation.

PROBLEM STATEMENT 1: HUMANS PLAGUE THE PLANET

"We live in a world dominated by humans."
-Joan Nassauer, Placing Nature: Culture and Landscape Ecology (1997)

In the world today, there exist many different types of environments (physical, natural, urban, social, economic, historical, disturbed, virtual, etc.) (D'Aneiri 2012). The common linkage among all of these environments is: us (*humans)*. Our fingerprints are everywhere. To various degrees, we have become engaged in creating, altering, and maintaining many different environments on the Earth, demonstrating control over them in ways that make these places and their associated components dependent on us and our continued involvement.

Not even Disney Pixar can sugarcoat the fate of our future.

FIG. 11: COLLAGE MAGAZINE EXCERPT.

It is no secret that we (humans) are a powerful species that is making a significant impact on the Earth. More often than not, we look to our

surroundings, see what we have created, and cringe. Not satisfied with the marks we have made, we bulldoze and burry our mistakes, turn our backs to them, and focus our attention elsewhere. The question is no longer *"whether or not"* to build, but rather, *"how"* to build (D'Anieri 2012).

Over the course of the past few decades, with growing threats of climate change; biodiversity and habitat loss; water contamination and shortage; air pollution; and invasive species (to name a few), a panicked pandemic has broken out amongst the masses to "Save the Earth" (and ourselves, of course). We are often reminded that the Earth's ability to support our species is in serious jeopardy, and that it is a result of our continued involvement that the planet is being flushed down the toilet, one plastic water bottle and SUV at a time.

PROBLEM STATEMENT 2: THE URBAN EPIDEMIC

"The natural habitat of our species, then, officially, is steel, pavement, street lights, architecture, and enterprise."
–Barbara Kingsolver, Knowing Our Place (2002)

Not only is the Earth dominated by humans, but also by an urban culture. According to James Gustave Speth, former United Nations Development Programme (UNDP) Administrator, "For the first time in world history, more than half of the world's population now live in cities and towns rather than in rural areas" (Martin 2002).

The United States is no exception to this increasing urban trend (see Figure 11 on following page). As of the 2010 U.S. Census, over 80 percent (approximately 249,253,271 people) of the country's total population called urban areas[1] home (U.S. Census Bureau 2010), making addressing urban issues a top priority in the U.S. as well as entire world (Martin 2002).

[1] 'Urban areas' are defined by the U.S. Census Bureau as 5,000 people or more (2010)

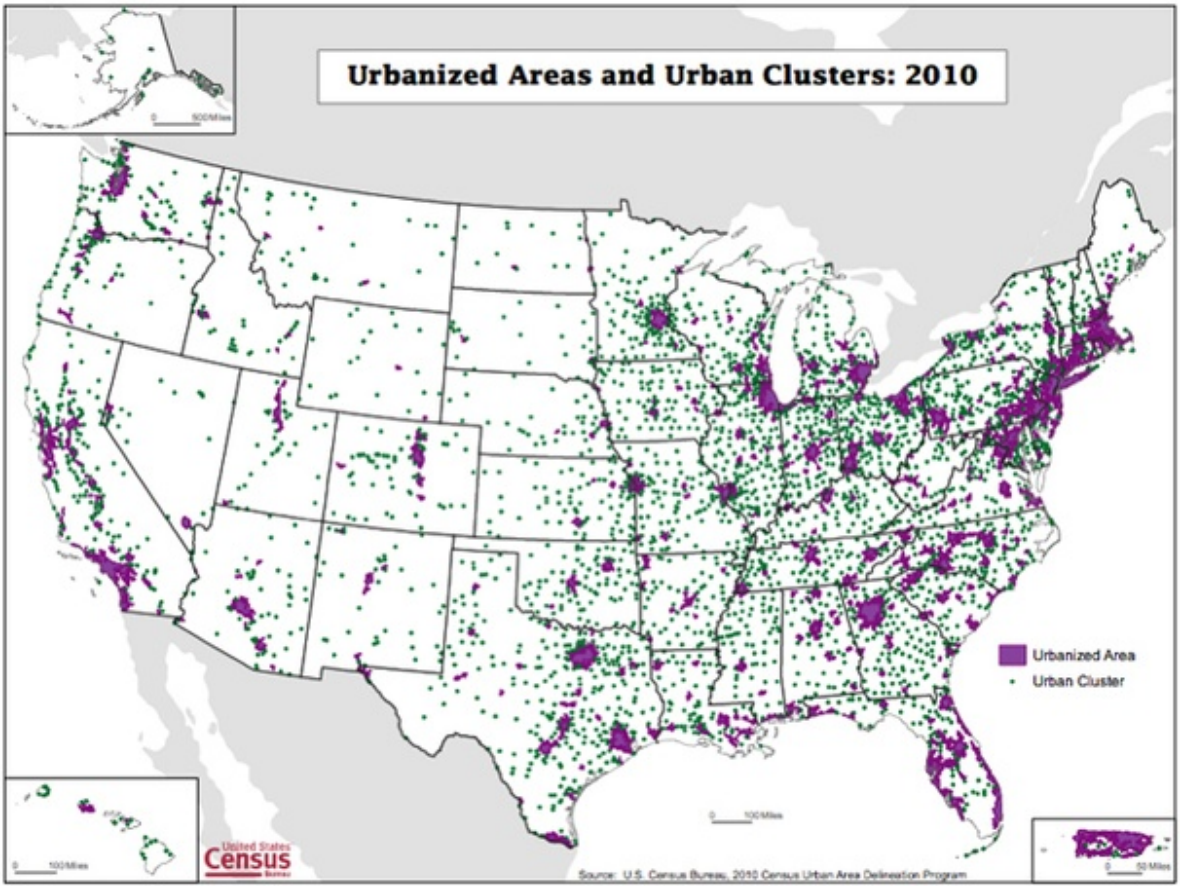


FIG. 12: URBANIZED AREAS AND URBAN CLUSTERS IN 2010.

PROBLEM STATEMENT 3: ISSUES EXIST WITH URBAN AREAS

"Eighty percent of everything ever built in America has been built in the last fifty years, and most of it is depressing, brutal, ugly, unhealthy and spiritually degrading."
–JAMES HOWARD KUNSTLER, GEOGRAPHY OF NOWHERE (1994)

Compared to rural and suburban living patterns, urban areas offer the most sustainable[2] form of inhabitance (Brand 2009). Although deemed more sustainable than rural and suburban counterparts, however, cities still possess a fair share of problems (Girard 2011). According to the United Nations Environment Programme (UNEP), urban areas face major environmental, social, and economic issues associated with water supply; sewage; solid waste; energy; habitat and biodiversity loss; land and water

[2] ACCORDING TO A UNITED NATIONS PANEL: "A SUSTAINABLE CONDITION FOR THIS PLANET IS ONE IN WHICH THERE IS STABILITY FOR BOTH SOCIAL AND PHYSICAL SYSTEMS, ACHIEVED THROUGH MEETING THE NEEDS OF THE PRESENT WITHOUT COMPROMISING THE ABILITY FOR FUTURE GENERATIONS TO MEET THEIR OWN NEEDS." (EATON 1997)

contamination; transportation; traffic congestion; food access; air pollution and noise; unemployment; poverty; violence, crime, and personal safety; housing; health and educational services; blight; and discrimination and disparity (Martin 2002). With the expectation that urban inhabitance will increase in coming decades (Martin 2002), there is also an increase in attention towards addressing (and attempting to ameliorate) such issues associated with urban areas (Portney 2003).

Transforming cities into *more* sustainable places is a main focus of many different disciplines and sectors (such as planning, politics, economics, and design) (Portney 2003). Employing strategies to address and minimize such problems have been referred to under the terms 'renewal', 'redevelopment', 'restoration', 'regeneration', and others (Cullingworth & Caves 1997). Regardless of the term used, these approaches are essentially 'interventionist activities' that attempt to transform urban areas into something that they currently are not (Roberts & Sykes 2000). Based on a synthesis of definitions for 'urban regeneration' presented by Lichfield, Hausner, and Donnison, the focus of such efforts is to create a "comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change" (Roberts & Sykes 2000).

Minimization of issues associated with urban areas often focuses on the relationship between physical conditions and the social responses they evoke. Such efforts often straddle different sectors, and are approached with a more long-term purpose in mind. To achieve the highest level of success with urban transformation, a comprehensive approach should be employed, one that utilizes existing resources (including 'natural, economic, human and other'), the resolution of issues should be approached in a 'balanced, ordered and positive manner', and participation and cooperation amongst a wide range of stakeholders should be achieved. (Roberts & Sykes 2000)

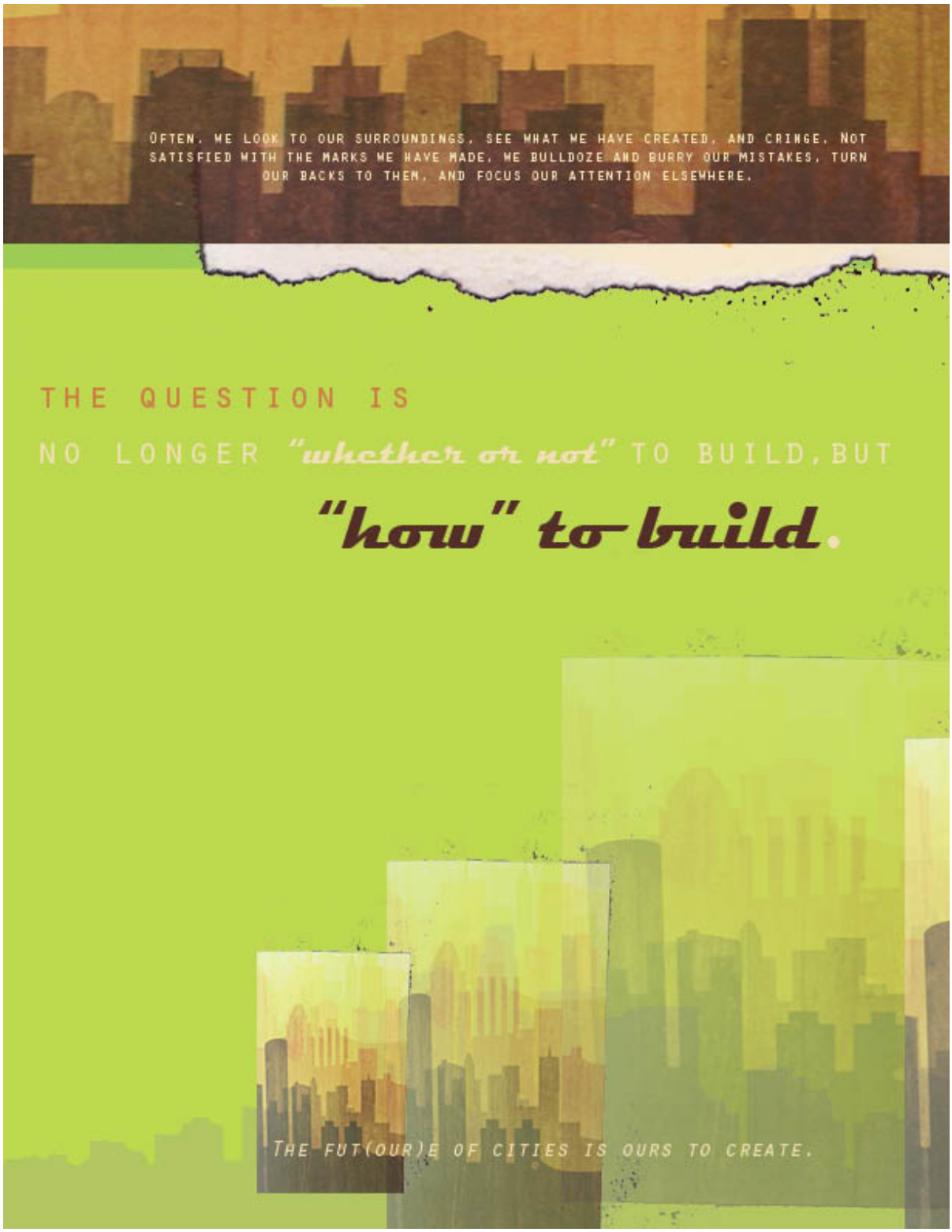


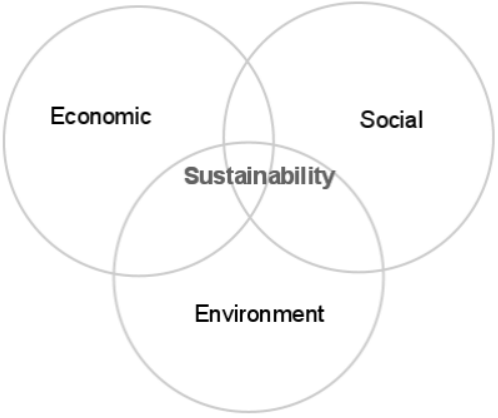
FIG. 13: COLLAGE MAGAZINE EXCERPT.

PROBLEM STATEMENT 4: SEGMENTATION OF SUSTAINABILITY INITATIVES CAUSES INEFFICIENT URBAN TRANSFORMATION

"Different kinds of organizations may find it difficult to work together on large urban themes. Often, groups simply ignore the other areas of activity. In the worst case, they criticize each other's points of view (…) There needs to be, and there can be, a more coherent way of conceptualizing and planning the work each group is able to contribute"
–Dolores Hayden, The Power of Place: Urban Landscapes as Public History (1997)

Cities are challenging places to both inhabit and manage. In her book *The Death and Life of Great American* Cities, Jane Jacobs described the challenge associated with cities as "dealing simultaneously with a *sizable number of factors which are interrelated into an organic whole*" (Jacobs 1961). With the majority of humans residing in urban areas, the transformation of cities into more sustainable places is a topic of increased consideration amongst planners, designers, politicians, entrepreneurs, non-profits, community groups, and citizens (Portney 2003). When attempting to make cities more sustainable, the traditional approach used divides sustainability into three spheres: environmental, social, and economic (see Figure 13)(World Commission on Environment and Development 1987; The World Bank 1999).

In theory, this three-sphere approach to sustainability provides a multi-disciplinary and inclusive outcome where all interests are addressed and achieved (see Figure 14). However, in reality, it often leads to fragmentation, where each 'sphere' turns into a 'pillar' that is addressed individually, and sometimes not at all (see Figure 15)(Healey 1998).



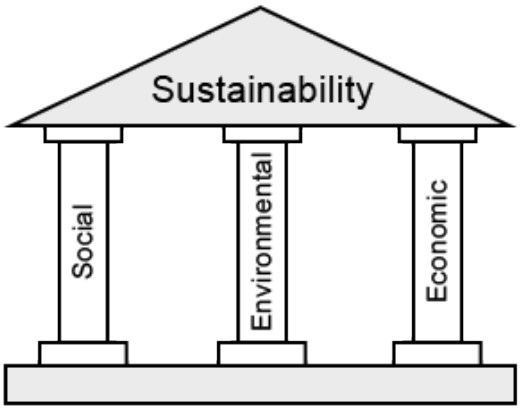


FIG. 14: (LEFT) Theoretical approach to Sustainability.

FIG. 15: (Right) Segregated Sustainability in practice.

Although the division of sustainability allows for increased attention and specialization in any one area, the different spheres often neglect to overlap (or collaborate) in practice, causing an outcome that fails to create "effective and durable transformations" that efficiently harness power and resources (Roberts & Sykes 2000; Healey 1998). The different realms of sustainability remain separated by interest and sector—environmental groups advocate for environmental sustainability, businesses advocate for economic sustainability, community organizations advocate for social sustainability—and there is often little collaboration amongst interests or inclusiveness in outcomes (Hayden 1997).

CONCLUSION FROM PROBLEM STATEMENTS: 'PROBLEMS' MUST BE TURNED INTO 'POSSIBILITIES'

"Saving the environment from continued devastation by our built environment is the single most important issue for our tomorrow."
–Ken Yeang, Architect (Hosey 2012)

There exist too many problems associated with the way we (humans) inhabit the Earth to leave them as problems, and if we continue to only see things as 'problems' then that is all there will ever be: problems. The challenge is to transition from (solving) problems to (envisioning) possibilities, to stop being 'problem-solvers' and start being 'possibility creators'. (Chaffers 2006)

Cities are not a new concept, nor is the need to transform them. Along with an array of benefits, urban areas also possess their fair share of 'issues', making city transformation an essential focus. For decades, planners, politicians, designers, community organizations and concerned citizens have been scratching their heads about how to make cities 'work'.

In 1961, Jane Jacobs published a book entitled *The Death and Life of Great American Cities,* which has since become a classic reader for city lovers and urban planning enthusiasts alike. Jacobs' book provides an overview of issues and recommendations related to urban areas in America, as seen from the eyes of a 'plain Jane' citizen living in New York City. Since publication, the book has served as a rite of passage for most students in urban-related disciplines that aspire to assist in the transformation of these places.

But if so many people have read the observations of, opinions about, and recommendations for cities issued by Jacobs, and study these topics in school or practice them in the professional 'real world' realm, why is it

that we still (for the most part) flounder when it comes to trying to figure out how to make more sustainable urban areas?

We (humans) are an absurdly smart, innovative, and imaginative species. If we can figure out how to send a spaceship to the moon, it seems odd that we have not yet figured out foolproof methods for creating sustainable cities that are enjoyable to live in and minimally impactful on the Earth.

In the summer of 2012, while living in Los Angeles, I met with a few folks who worked for the California Redevelopment Agency in Los Angeles (CRA-LA) to see what insight they (the real, live practitioners of urban transformation) could share about how to make cities more sustainable. Although the CRA-LA had a successful track record of redeveloping portions of downtown Los Angeles in recent decades, and revitalizing many other areas of the City, our conversations only strengthened my frustration that regardless of such efforts and successes, 'problems' still persist in cities (and therefore still need 'fixing'). A week after my meetings at the CRA-LA, the agency officially dissolved due to budget cuts.

So the question remains: How can we make cities 'work'? What can we do with our human power to transform our urban areas into more sustainable places in the coming centuries, for both us and the world around us?

The issue with making cities more sustainable seems to not stem from a lack of strategies or solutions for such 'problems', but rather, the approach we use to address such issues. To liken it to a medical metaphor: the strategy we employ when attempting to transform urban areas is reactive and relies on treating the *symptoms* of cities with textbook solutions (prescribing bike lanes, public transportation, mixed-use development, public art) like a doctor would prescribe aspirin for a headache, rather than addressing the root *cause* of the issue. Not actually very 'strategic' at all, since treating symptoms fails to get at the root cause of why the issue exists and needs the 'prescription' in the first place. Treating symptoms eventually results in strengthening the system (rather than challenging it); over time, we build up a 'tolerance' to textbook solutions (such as bike lanes and buses) and necessitate an increase in our intake of 'medication' (more bike lanes? faster buses?). (Chaffers 2006)

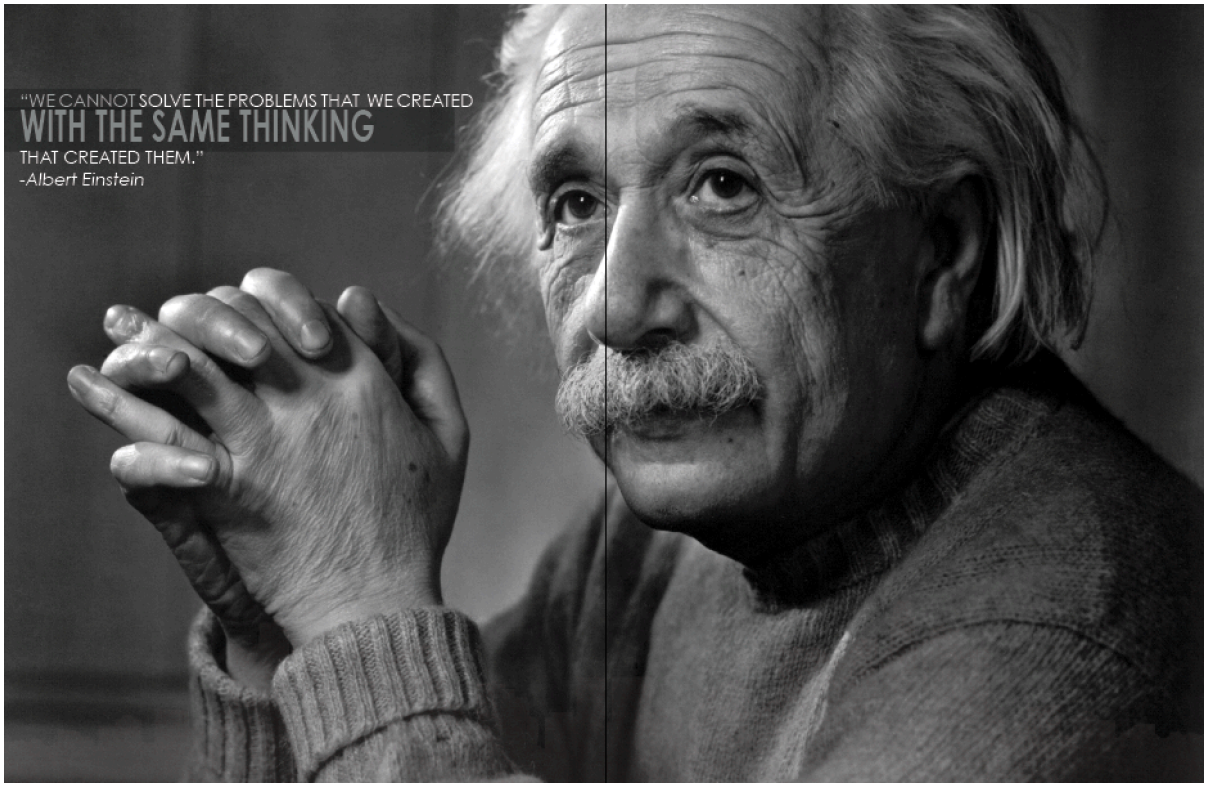


FIG. 16: COLLAGE MAGAZINE EXCERPT.

In a time when the health and stability of our world is changing at a colossal rate, it is essential that we recognize the need (and ability) to transform the way we inhabit the Earth. If all we ever see is 'problems' that is all there will ever be: problems. We must shift our focus away from (solving) problems and towards (envisioning/creating) possibilities.

At its very core, a city is a human invention, something that we created in our imaginations and built with our own hands and ingenuity, and a mere conglomeration of human beings. 'City' and 'human' are inseparable. We are the ones who create the environments we live in, and the one who can therefore 'fix' them. We are an imaginative, innovative, and incessant species—one that has the power to do things of great magnitude, and we oftentimes fail to give ourselves enough credit. If we have the power to make a negative impact on the planet, then we have the potential to make a positive one.

As we enter 'the race to rebuild' and transform the world around us, let us shift our perspective from 'problems' to 'possibilities' and realize that we are not the enemy, but rather, our biggest asset.

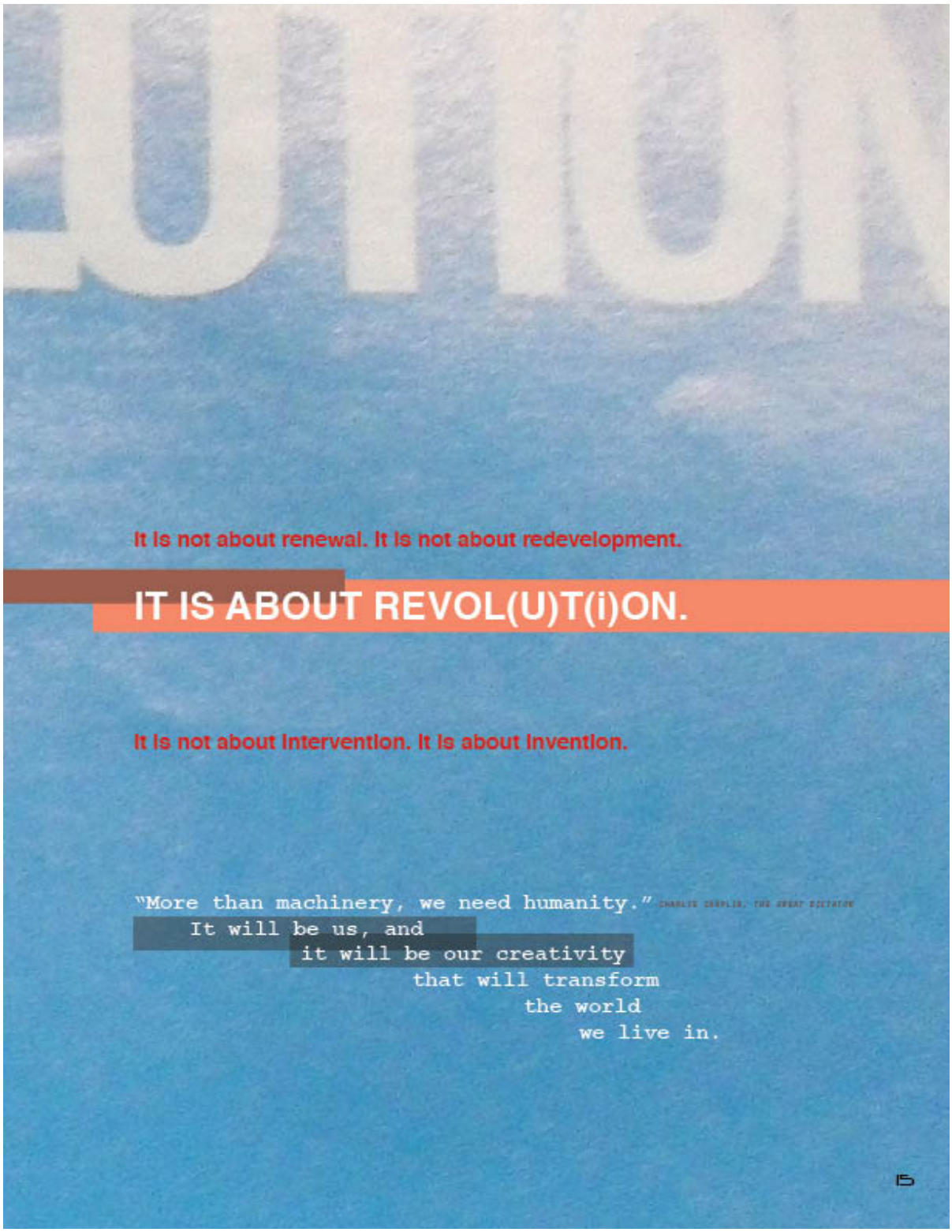


FIG. 17: COLLAGE MAGAZINE EXCERPT ABOUT THE IMPORTANCE OF 'US'.

THESIS CONCEPT

With the majority of the world and U.S. population residing in urban areas, cities hold great potential to address and alter the way humans interact with the Earth, and should therefore be an integral area of focus for moving forward towards a more sustainable planet. At the heart of urban transformation is the task of determining *how* to progress forward, given current conditions and resources (which are often degraded and/or limited). The typical approach taken to increase sustainability separates initiatives into different spheres ('environment', 'economy', and 'social equity'), which allows for specialization but also results in inefficiencies that often inhibit effective and/or durable transformation.

Despite all of the eyes and efforts directed towards the transformation of urban areas, cities still face the same challenges they did decades ago, illuminating the need for continued effort, and possibly a different approach altogether.

The premise of this thesis is that to achieve effective and durable urban transformation, a more cohesive approach must be taken, one that brings together the often-disparate stakeholders, projects, and initiatives associated with making urban areas more sustainable; an approach that acknowledges 'city' and 'human' as inseparable, abandons the belief that humans are the enemy, and rather, utilizes 'us' as a city's biggest asset. Innovative strategies and solutions for city transformation must be developed that are feasible to implement now, sensible to maintain over time, and appealing and adaptive enough to last long into the future. Doing so necessitates more inclusivity and creativity in the way urban transformation is approached, envisioned, and implemented.

This thesis explores the complexities and challenges associated with urban transformation initiatives by using the second largest urban area in the United States (Los Angeles, California) as a context, and the Los Angeles River revitalization as a specific urban transformation initiative for investigation. The efforts to revitalize the Los Angeles River were researched over the duration of a year-and-a-half through written research, as well as personal observation and interpretation. Upon thoughtful consideration and analysis, recommendations for how to increase efficiency of the revitalization are presented and a potential framework for increasing overall effectiveness of the revitalization efforts is proposed. The proposed framework aims to facilitate more effective urban transformation by calling upon creativity and using collaboration as key components of the equation for envisioning and creating more sustainable cities in the twenty-first century.

THESIS CONTEXT

URBAN AREA: Los Angeles, California

"Practically every film, every TV magazine story, every myth that I can locate seems to echo the same fantasy (about Los Angeles): a tottering imperial mess, a feudal, overfortified, crime-ridden living hell."

-Norman Klein, The History of Forgetting: Los Angeles and the Erasure of Memory (2008)

FIG. 18: COLLAGE Magazine Excerpt.

FIG. 19: View of the City of Los Angeles from City Hall.

Los Angeles (L.A.) is the quintessential case study of a sprawling mega-tropolis—a pattern of development that is typical of many cities and metropolitan areas in the United States. The Los Angeles-Long Beach-Anaheim region is the second largest urban area in the United States, with a population of over 12,000,000. The City of Los Angeles is the largest

city in the state of California, stretching 498 square miles and holding over four million residents, who are diverse in terms of both race/ethnicity as well as income. In Los Angeles County, Latinos comprise the largest percentage of the population, and the top twenty percent of households earn more than the bottom eighty percent combined. Los Angeles has the seventeenth largest economy in the world, one of the world's busiest airports (LAX), and two of the worlds' busiest ports (LA and LB). (U.S. Census Bureau Fact Finder 2010)

Los Angeles is well known around the world, receiving much media coverage and attention for things such as Hollywood, Disneyland, the Lakers, L.A. Riots, and being home to the Grammies, Emmies, Oscars, west coast 'Gangsta' rap music and extreme auto-dependence. Los Angeles not only holds great significance nation- and world-wide, but it also exhibits the typical range of issues facing cities in the twenty-first century: unemployment, poverty and homelessness, obesity, underfunded educational systems, poor air quality, and limited access to open and/or green space (LA2050 2013). Los Angeles is often portrayed to outsiders both as a place where dreams come true, but also one with plenty of nightmares.

FIG. 20: Hollywood Star.

FIG. 21: Autos on the I-5 Freeway.

FIG. 22: Financial District.

FIG. 23: Barbed Wire + Boundaries.

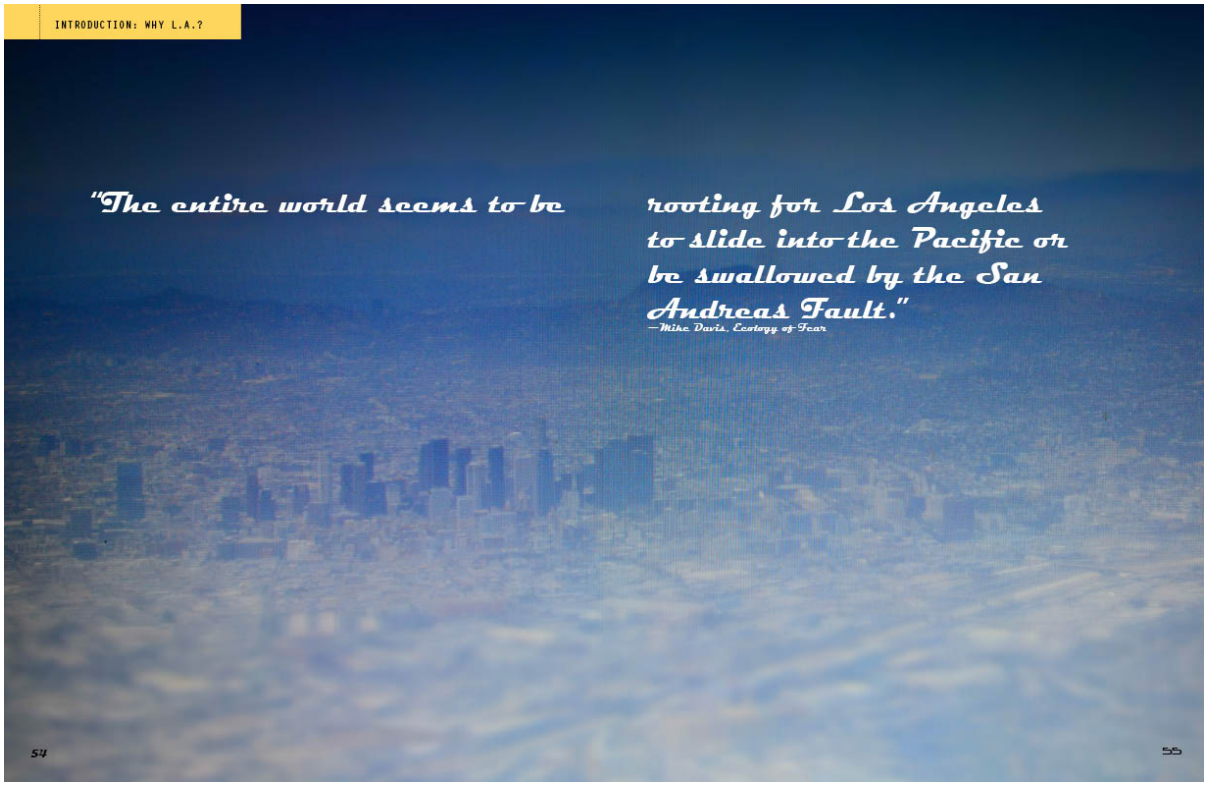


FIG. 24: COLLAGE MAGAZINE EXCERPT OF POPULAR OPINION OF LOS ANGELES.

Given these various characteristics and its fame as the quintessential case study of a sprawling, demographically diverse, crime-ridden, car culture urban area in the United States, Los Angeles has great potential to set a positive precedent for how cities can transform into more sustainable and inhabitable places in the twenty-first century. A great place to start is with its River.

URBAN FEATURE: THE LOS ANGELES RIVER

"I think of no natural feature which is a greater ornament and treasure to this town than the river. It is one of the things which determines whether a man will live here or in another place, and it is one of the first objects which we show to a stranger."
-HENRY DAVID THOREAU, HUCKLEBERRIES (MCKIBBEN 2008)

...Unless you are Los Angeles.

I can still remember the first time I caught a glimpse of what people in southern California call a "river". The snapshot will forever be singed in my mind; something so unforgettably stark and strange, something that looked like this:

FIG. 25: A car race scene in the L.A. River from the movie *Grease*.

The Los Angeles River does not resemble a typical river in the least. It is no wonder I never knew Los Angeles had a river until recently, and why so many Angelinos still do not know there is a river in L.A. But there is, and it is a highly significant urban waterway, at that.

FIG. 26: The Los Angeles River's concrete embankment.

The Los Angeles River holds great amount of environmental, social, and economic significance in the Los Angeles region. The River flows approximately 51-miles through the second largest urban region in the United States, into two of the world's busiest port regions, and outlets into the world's largest body of water: the Pacific Ocean (Armstrong 2013). Within the Los Angeles River corridor, there are over one million residents; 39,000 housing units, 480,000 workers; 35,000 businesses; and 80 schools (Armstrong 2013). The first 32 miles of the River flows through the City of Los Angeles, intersecting ten Council Districts, 20 Neighborhood Councils and ten community planning areas (LARRMP 2007).

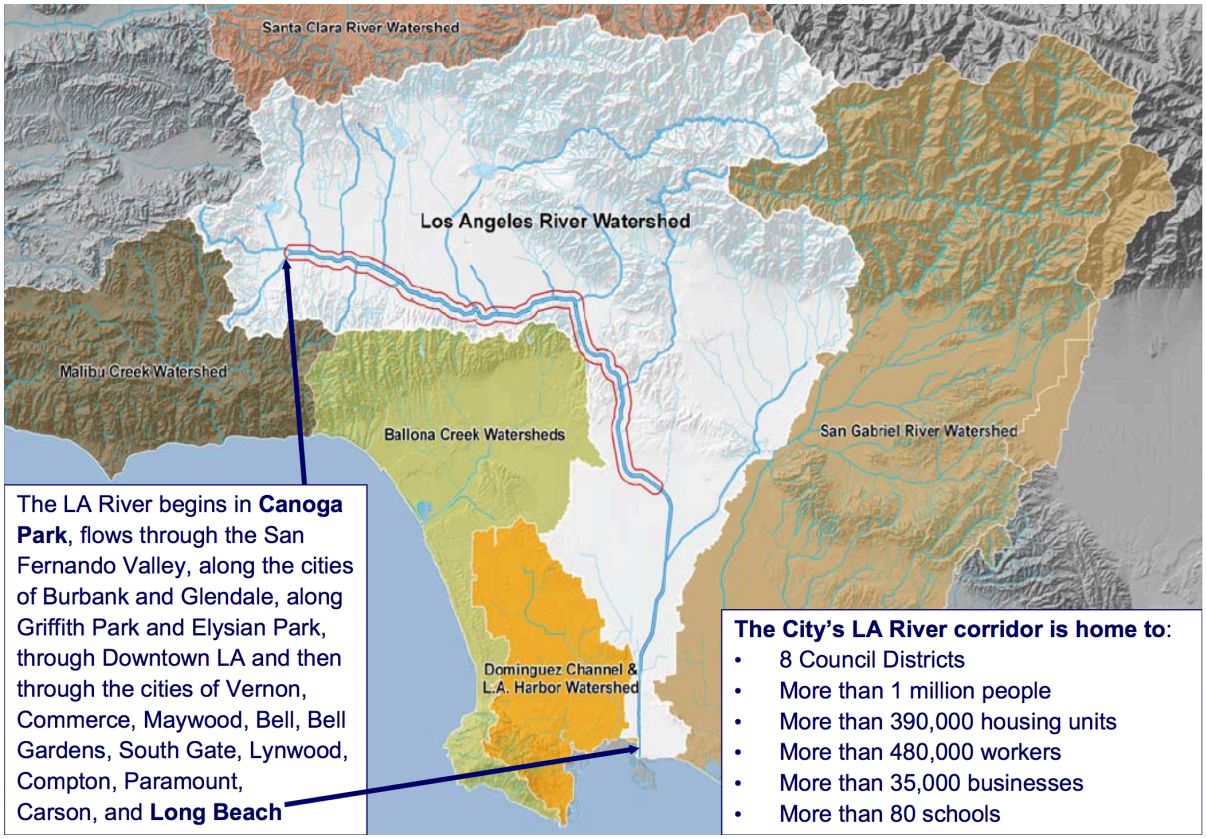


FIG. 27: The Los Angeles River and its Watershed.

The L.A. River watershed spans approximately 870 square miles (a size twice the state of Delaware)—only thirteen percent of which remains open space (LARRMP 2007)—and is comprised of mostly clay soil, which results in low percolation rates and high potential for flooding (Trim 2001). There are approximately 2,200 storm drains and seven tributaries that empty into the Los Angeles River (Pacoima Wash, Tujunga Wash, Burbank Western Channel, Verdugo Wash, Arroyo Seco, Rio Hondo, and Compton Creek) (Trim 2001).

From the River's headwaters in Canoga Park (at the confluence of Bell and Arroyo Calabasas Creeks), the L.A. River cuts through the cities and areas of: Reseda-West, Van Nuys, Encino, Tarzana, the Sepulveda Dam Recreational Area and Flood Control Basin, Van Nuys, Sherman Oaks, Studio City, the southern border of the City of Burbank, the northern border of Griffith Park, Elysian Valley, Lincoln Heights, Boyle Heights, Downtown Los Angeles, Vernon, Commerce, Maywood, Bell, Bell Gardens, South Gate, Lynwood, Compton, Paramount, Carson, and Long Beach (Mia Lehrer + Associates n.d.; Trim 2001). On its path through these areas, the L.A. River intersects a diverse range of races/ethnicities, incomes, and land use patterns.

FIG. 28: The Los Angeles River in its natural state.

Once a natural, free-flowing river, the Los Angeles River now looks like it belongs to the family of man-made urban infrastrural elements (like L.A.'s endless roadway networks) more than it does to Mother Nature. And indeed, that is because it does.

FIG. 29: L.A. River (Studio City).

FIG. 30: L.A. River (Downtown).

The face, form, and function of the Los Angeles River was drastically altered after a series of floods in the early twentieth century (the most catastrophic occurring in 1914, 1931, and 1934) devastated development in the River's natural floodplain and took the lives of many Angelenos (Armstrong 2013; Gottlieb & Azuma 2007; Linton 2005). In the late 1930s, the Mayor of Los Angeles 'stood up for his city' by calling upon the U.S. Army Corps of Engineers to find a solution that would keep the citizens of Los Angeles safe from such stochastic surges in the future (Linton 2005).

What to do with something so sporadic and unpredictable? Treat it like any other unstable part of society, something that we do not quite understand: call in the 'professionals', put it in a 'straightjacket', pump it full of toxic substances, and turn our backs to it.

And so the Los Angeles River received its scarlet letter.

FIG. 31: Concrete encasement of the Los Angeles River.

To accommodate developmental expansion, provide safety assurance with flooding, and manage sewage-treatment discharge, the County, the City, and the U.S. Army Corps of Engineers channelized the river and its tributaries starting in the 1930s, which lasted 25 years. (Armstrong 2013;

Gottlieb & Azuma 2007). Currently, over 500 miles of concrete channels and drains exist in Los Angeles County, where natural flowing rivers used to be (Trim 2001). Still perceived as an unsafe environment, public access to the River was prohibited, and the River was bound with barbed wire, walls, and fences, completely cut off from human contact.

FIG. 32: Access barriers to the Los Angeles River.

Such 'urbanization' of the landscape has caused a reduction in recharge of groundwater supplies and wetlands, changes in surface water flow and quality (especially during storm events), reductions in wildlife habitat and wildlife, reduced recreational use, and an increase of invasive species (Trim 2001).

In a mere blink of the eye (at least in geologic time), the Los Angeles River went from being a loved and appreciated resource to one that has become an eyesore, abandoned, underappreciated, misunderstood, a symbol of shame, and a part of the region that is almost completely forgotten. Almost. A stereotypical example of how our species has become adept at advertising our ability to make an impact on our environment.

FIG. 33: The Los Angeles River as it appears in Silverlake.

But is this the kind of muscle we want to flex? The kind of mark we want to make? The environment we want to see and experience? And the legacy we want to leave?

Los Angeles is answering "NO".

URBAN TRANSFORMATION: Los Angeles River Revitalization

"Our downtown is here because of this river. We are not on the coast (…) this is where the pueblo first came to (…) and now it's revitalization is critical to our future, to make sure we do not turn our backs to this anymore, but that we turn our faces to the river and embrace it and see it for what it is: our birth place." *-Eric Garcetti, former L.A. City Council President and current Mayor-elect (2012)*

The Los Angeles River has lived a life of extremes, one that was completely 'natural' to now one that is completely 'built'. Without a doubt, the Los Angeles River is ripe for transformation. Currently seen as a concrete scar cutting through the center of a major metropolitan region,

the L.A. River trickles by, quietly waiting for attention, investment, and appreciation to be returned to its banks.

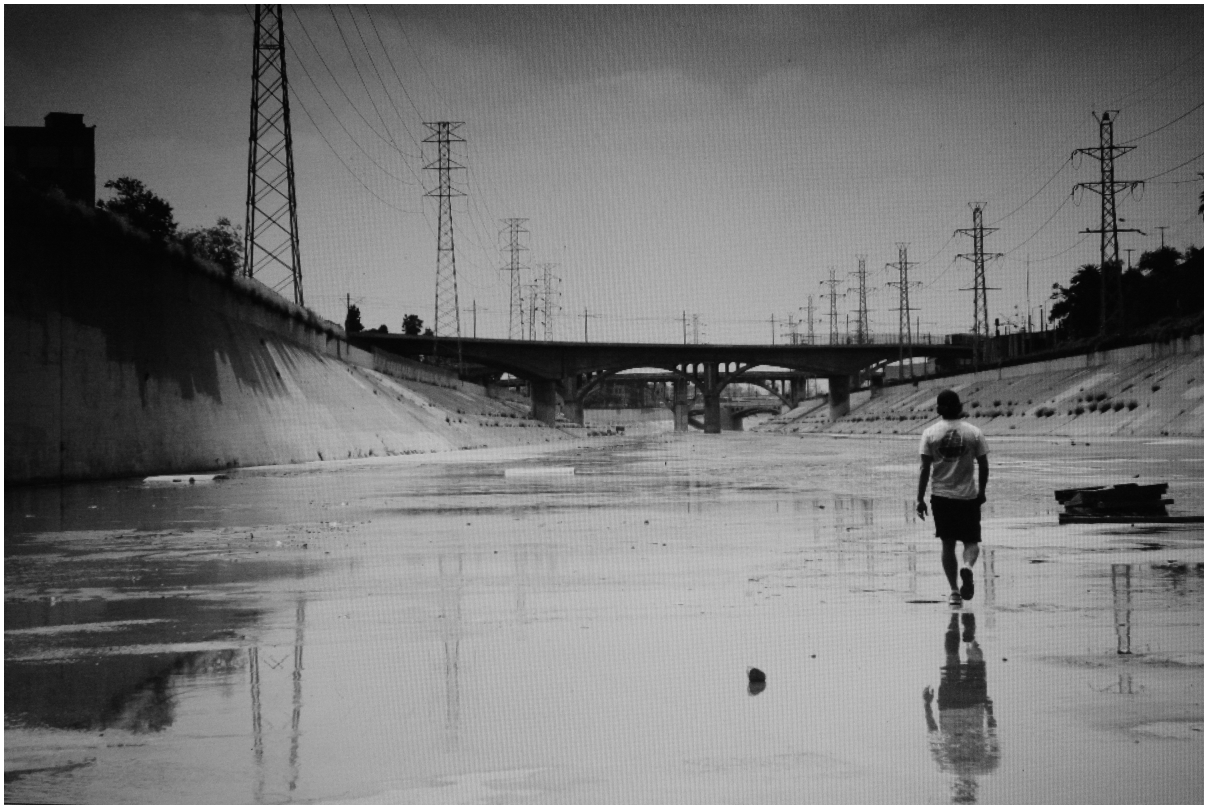


FIG. 34: THE CONFLUENCE OF THE LOS ANGELES AND ARROYO SECO RIVERS.

Changing the course of a major waterway is no easy task. Changing the course and perception of a river that is currently encased in concrete...now that is damn near impossible, right?

Wrong. Not when you are Los Angeles.

The barbed wire could not hold Angelinos back; people in and around Los Angeles are taking the challenge of 'revitalizing' the L.A. River head on, and have been working to transform this urban waterway, and in the process, transform the entire City and region. Efforts to re-envision and revitalize the Los Angeles River into something other than a drainage ditch have ensued since the 1970s, and have included the creation of both a county-wide and city-wide Master Plan (in 1996 and 2007 respectively) (County of Los Angeles DPW 2005; LARRMP 2007).

FIG. 35: Efforts to re-envision the Los Angeles River.

The 1996 Master Plan was a county-wide approach that studied ways to increase opportunity and aesthetic appearance of the Los Angeles River, and was an effort largely undertaken by the Departments of Public Works, Regional Planning, and Recreation and Parks. Ultimately, the aim of the county-wide Master Plan was to "complete an analysis of potential compatible uses for the Los Angeles River, and to develop a proposal to coordinate efforts by all interested public and private parties in the planning, financing, and implementation of the restoration efforts." (County of Los Angeles DPW 2005)

A city-wide Mater Plan that addressed the first 32 miles of the River was then issued in 2007. This Master Plan provides an overall 'vision' for the L.A. River (see Figure 32 on following page), and a framework for restoring the River's ecological function and transforming it into an amenity for residents and visitors. The development of the plan was led by the City of Los Angeles Department of Public Works Bureau of Engineering, and informed by a diverse team of consultants. (LARRMP 2007)

FIG. 36: Potential 'vision' proposed in the 2007 Master Plan for the Future of the L.A. River.

A large emphasis was also placed on collaboration and community involvement throughout the Plan's development. Such outreach and engagement included: a 50-member City Department Task Force, a 40-member Advisory Committee (representing neighborhood and business groups), a 50-member Stakeholder Committee (representing advocacy organizations), a 5 member Peer Review Committee of urban planners, 18 public meetings and workshops held in neighborhoods along river (which attracted over 2,000 participants), numerous community events, a 500-participant Youth Conference, newsletter distribution, press conferences, and an interactive website. (LARRMP 2007)

Four main focal areas were addressed in the Master Plan: 'Revitalizing the River', 'Greening the Neighborhoods', 'Capturing Community Opportunities', and "Creating Value'). The Los Angeles River was divided into nine different reach types, based on channel change possibilities, and appropriate recommendations for implementable strategies were designed for each reach. The plan envisions the future of the L.A. River on a 20 to 50 year horizon, includes a set of comprehensive recommendations for physical improvements along the riparian corridor including over 240 potential projects, as well as policy level management strategies (for public access and public health), short- and long-term implementation strategies, a three-tiered governance and management

structure (governmental, entrepreneurial, and philanthropic), as well as 24 potential funding sources (from the local, state, and national level). (LARRMP 2007)

Since the creation of the Master Plans, the River has continued to receive increased attention, even at the federal level. In 2010, The U.S. Environmental Protection Agency (EPA) declared the L.A. River a 'traditionally navigable waterway', which relinquishes river control from the U.S. Army Corps of Engineers and allows for improvements to be made under the Clean Water Act. In 2012, the U.S. Department of Interior prioritized the L.A. River Trail System amongst the President's 'America's Great Outdoors Initiative', and made it one of seven urban waterways federal partnership projects as part of the Urban Waterways Initiative. Also in 2012, the U.S. Army Corps of Engineers began conducting the Los Angeles River Ecosystem Restoration Feasibility Study (referred to as the 'ARBOR' study), which analyses eleven miles of the Los Angeles River to determine the potential for removing and/or reshaping the concrete channel in the coming future. This study is still currently underway, and is slated to conclude in 2013. (Armstrong 2013)

FIG. 37: Concrete Channel and walls in the Glendale Narrows area.

Attention has been restored to the L.A. River and forward progress has been made towards transforming the Los Angeles River into a more sustainable asset. The 1996 and 2007 Master Plans, in theory, fulfill the 'textbook approach' to achieving effective urban transformation by providing a future 'vision' and set of recommendations for how, exactly, to achieve it. Regardless of this increased attention and intention, however, the Los Angeles River remains in relatively the same state it did 80 years ago, begging the questions 'what is inhibiting such a significant regional urban transformation from occurring?' and 'what can be done to more effectively transform parts of cities, like the Los Angeles River?'

FIG. 38: The condition of the L.A. River, June 2013.

In Los Angeles, anything is possible—it is a city built on turning an ideal into the real, the unthinkable into the tangible. So why, after 80 years, does the Los Angeles River still resemble a freeway more than a waterway? What is keeping the overall 'vision' of the Los Angeles River from being implemented more effectively and immediately? The Los Angeles River provides a perfect platform to explore the issues associated with urban transformation initiatives in the twenty-first century to determine how to more efficiently and effectively achieve such transform.

"The condition of Los Angeles today matters because who we are and how we live now set us on a course for who we will be and how we will live tomorrow." (LA2050 2013)

FIG. 39: The Los Angeles River, as seen from a Footbridge over it.

"A fifty-one-mile river in plain sight: lost."
–Jenny Price, Thirteen Ways of Seeing (2006)

The Los Angeles River is not easy to understand, let alone locate from an airplane or while driving in a car across it.

FIG. 40: Los Angeles from my airplane window.

More often than not, searching for the Los Angeles River feels like a game of "Where's Waldo" more than it does a fruitful effort. The Los Angeles River is easy to miss, as it is easily mistaken for an infrastructural element in the over-urbanized landscape of L.A. Because it is.

To investigate and gain a better understanding of the Los Angeles River and its revitalization, I employed a dual-pronged approach that combined on-site observation and analysis in Los Angeles along with print and electronic research from afar.

METHODOLOGICAL APPROACH A: PERSONAL OBSERVATION + ANALYSIS

The primary method used to collect information about the Los Angeles River and its revitalization was via qualitative observation and analysis. Between the months of March 2012 and June 2013, I traveled to Los Angeles

on six separate occasions to conduct site visits, gain stakeholder insight, and attend significant River-related events.

SITE VISITS

While in Los Angeles, frequent visits to the Los Angeles River and the surrounding context were conducted. I surveyed the entire length of the Los Angeles River via a series of site visits and walks to gain a better understanding of the different reaches and their associated character and condition.

FIG. 41: COLLAGE MAGAZINE EXCERPT: SITE VISIT PHOTOGRAPHS.

By the end of my sixth visit to Los Angeles, I had walked approximately 20 contiguous miles along the River [starting in Studio City (in the San Fernando Valley) and ending in Downtown Los Angeles], visited over 20 different parks or places of significance (such as the Great Wall of Los Angeles) along or adjacent to the River, and collected video footage and close to 1,000 still photographs. Conducting such an extensive on-site analysis of the River provided me with a better understanding of the current character, condition and challenges, as well as opportunities.

FIG. 42: The 'infamous' Sixth street bridge, a common filming location along the Los Angeles River.

GATHERING STAKEHOLDER PERSPECTIVES

Throughout the period of March 2012 to June 2013, I gathered over 75 different stakeholders' perspectives about the Los Angeles River and its revitalization (see Appendix C for full list of informants). Information from stakeholders was collected via formal and informal meetings and interviews, as well as via observation of speeches, presentations, and other discussions and events occurring in Los Angeles. Conversations began with a core group of 'major players' involved in the River revitalization, and subsequently expanded based on their recommendations and the evolution of my research, inquiries, and understanding.

The primary goals of gaining these perspectives were to: 1) become familiar with the stakeholders involved in the revitalization, and 2) gather as much information and insight about the River and its revitalization based on their (and/or their organization's, agency's, or firm's) past, current, and projected involvement. The majority of conversations were conducted in person, in Los Angeles; six phone conversations were held with individuals unable to meet in person. The format of conversations was semi-structured, guided by a standard list of

questions about the revitalization as well as additional stakeholder-specific questions, but also allowed for fluidity based on what the informant was interested in conveying and where the conversation naturally went. The length of conversations varied, ranging from ten minutes to two hours, with an average length of approximately forty-five minutes. Informant responses were recorded by hand; no electronic recording equipment was used.

ATTENDANCE AT RIVER-RELATED EVENTS

Attendance at a range of River-related events allowed me to: 1) observe the revitalization efforts as a bystander, without directing control (as compared to the one-on-one stakeholder conversations that were steered via guided questions), 2) gather information about other events and happenings along the River, and 3) network with new and former informants. Events that were attended represented a diverse cross-section of River-happenings, therefore providing a range of experiences and perspectives (see Table 1).

EVENT NAME	*DATE*	*LOCATION*	*APPROX. NO. OF ATTENDEES*
2013 Candidate Forum for Council District 13	*2.19.2013*	*Elysian Valley Recreation Center in Frog Town*	*100*
Los Angeles River Revitalization Corp. (LARRC) Board Meeting	*2.20.2013*	*Mayor's Press Conference Room, City Hall*	*25*
Los Angeles River Symposium	*3.8.2013*	*CBS Studios, Los Angeles, CA*	200
Los Angeles River Tour	*5.25.2013*	*Various sites along the Los Angeles River (Glendale Narrows, Arroyo-Seco Confluence, 4th Street Bridge, Haywood Park in City of Vernon, Dominguez Gap Wetland)*	62 people, 7 dogs
Sunnynook Park Grand Opening	*6.20.2013*	*Sunnynook Park*	90
Bike-in Movie	6.22.2013	*Marsh Park*	60

TABLE 1: LIST OF RIVER-RELATED EVENTS ATTENDED.

METHODOLOGICAL APPROACH B: RESEARCH FROM AFAR

Given my geographic constraints (being primarily based in Ann Arbor, Michigan) and the duration of my research, acquiring the perspective of all stakeholders and attending all River-related events was not possible. To supplement the identifiable gaps in understanding and keep abreast of happenings along the River from afar, information was also gathered from organization, agency and independent websites and blogs; reports, plans, and other printed and electronic resources; news articles; and video recordings related to the River.

A review of books, reports, and peer-reviewed journal articles about the Los Angeles River and other related topics, as well as case studies were used to: 1) ground my research in a broader context of previously-completed research, analysis, and application, 2) gauge the practicality and feasibility of my own analyses and conclusions, and 3) further refine my recommendations for what the revitalization efforts of needed to advance more effectively and efficiently (see Appendix D for a digest of related case studies). Such topics researched included: the history, demographics, and culture of Los Angeles and the Los Angeles River; urban sustainability and regeneration; urban river restoration; collaborative city planning; creativity and cities; ecology and design; aesthetics and psychobiology; and ecological succession.

FIG. 43+44: COLLAGE MAGAZINE EXCERPTS.

Employing such methodology allowed me to gain a better understanding of the Los Angeles River and its revitalization, and was approached with the ultimate goal of gaining a better understanding of what the revitalization needed to progress forward more efficiently and effectively in the future.

Researching, investigating, and analyzing the Los Angeles River and the efforts to revitalize it illuminated the complexity and inefficiency that typically exists amongst large-scale initiatives to transform cities. After studying the Los Angeles River and its revitalization efforts in depth through print resources, popular media, and personal interviews and observations, I came to the following realizations:

REALIZATION 1: THE L.A. RIVER IS LIKE THE TREE OF LIFE IT SUPPORTS AND IS CONNECTED TO THE ENTIRE REGION

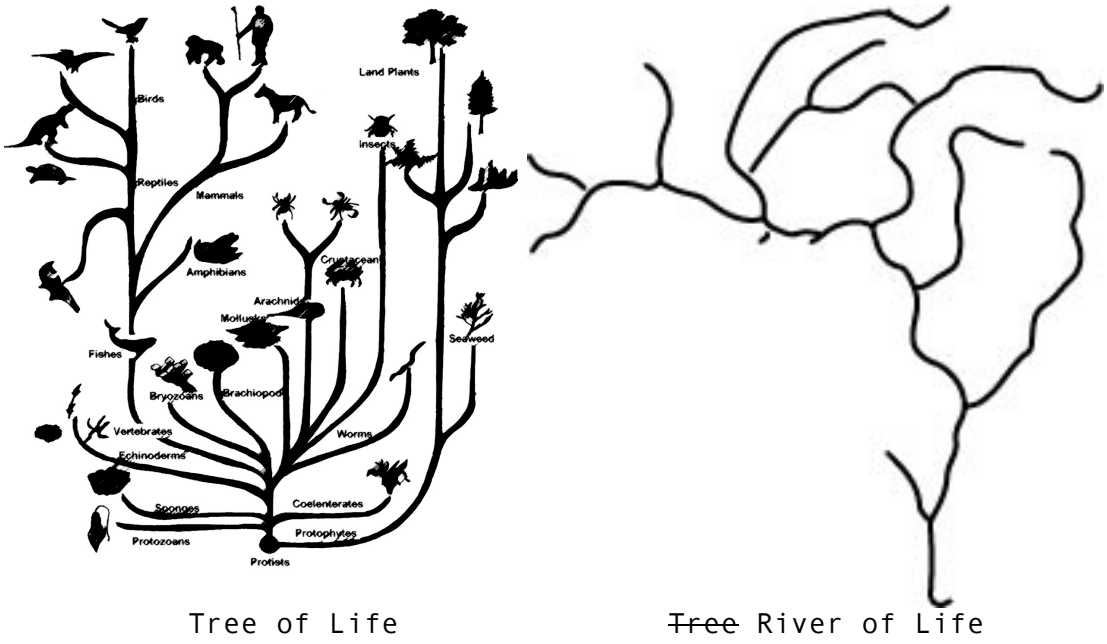


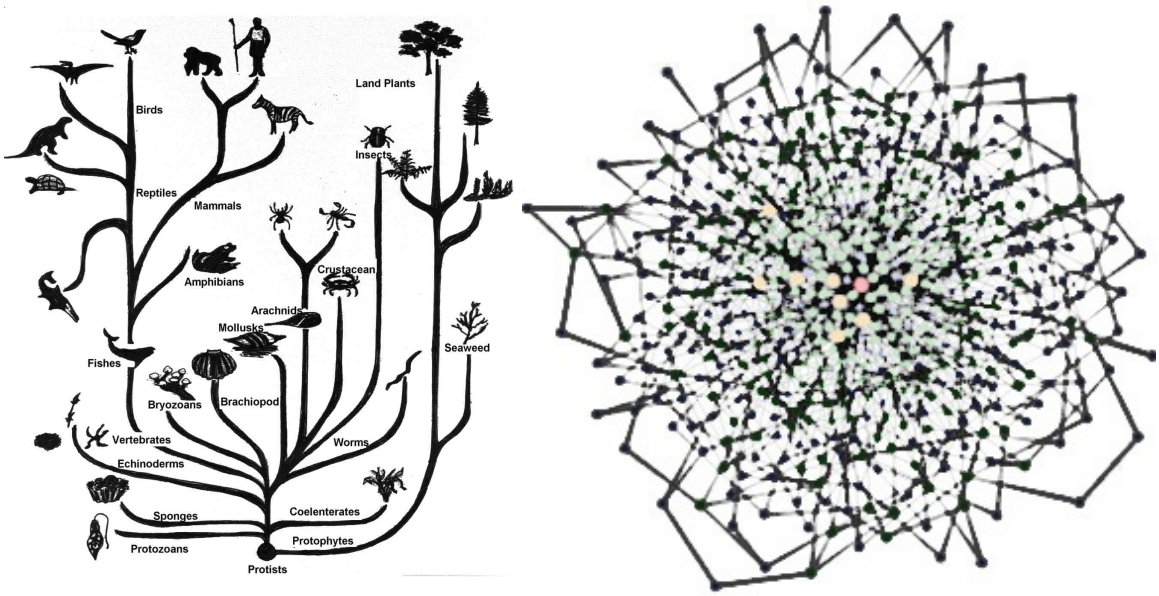
FIG. 45: Similarity between the Los Angeles River and Tree of Life.

See the resemblance? So did I.

The 'tree of life' is a representation of the interconnectedness that exists amongst all life. The Los Angeles River is connected to many significant aspects and issues in the greater Los Angeles region, making the River (and therefore its revitalization) a vital, and highly significant, and potentially impactful, urban transformation.

The Los Angeles River serves as a 'main stem' out of which many other 'branches' (approaches to/focuses of transformation) and 'leaves' (agencies, organizations, and other stakeholders) have grown, adding to the River's life.

REALIZATION 2: THE REVITALIZATION IS LIKE A RAT'S NEST COMPLEXITY + CHALLENGES EXIST



~~Tree~~ River of Life----------→Rats Nest

FIG. 46: Similarity between the Los Angeles River and a rat's nest.

The increase in attention towards the River is contributing to an increased growth amongst the "River family", as Carol Armstrong, Director of the River Project Office refers to it (2013). New approaches, organizations, and initiatives continue to stem from the realization that the Los Angeles River needs revitalizing. But with so many different 'branches' and so many different 'leaves', so many people, so many partnerships, so many projects, the 'River of life' has turned into a rat's nest. The increase in life and growth can be perceived as both positive, as well as inhibiting. The growth shows that people desire a different river, however, the growth has been occurring almost exponentially, leaving little time for strategic planning, causing the separate stakeholders and interests to essentially become a gnarled mess that is hard to move in any one direction, let alone try to understand.

REALIZATION 3: THE L.A. RIVER IS LIKE AN ELEPHANT DISJOINTED COMMUNICATION IS LIMITING

Once upon a time, a large number of stakeholders wearing horse blinders approached an elephant with the goal of determining what it was. Not certain of exactly what lay in front of them, each reached out to explore a separate part of the beast—one grabbed at the tusks, another at the tail, while others felt the creature's sides and touched its trunk.

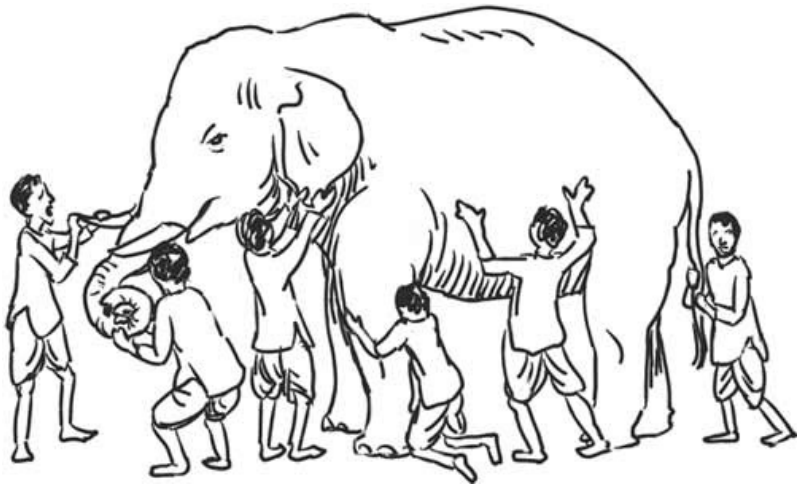


FIG. 47: ~~BLINDFOLDED MEN~~ INVESTIGATE A SPECIALIZED AREA OF THE ~~ELEPHANT~~.
STAKEHOLDERS W/HORSE BLINDERS L.A. RIVER

Each stakeholder, now specialized in a separate area, reported to the rest of the Angelinos precisely what s/he perceived:

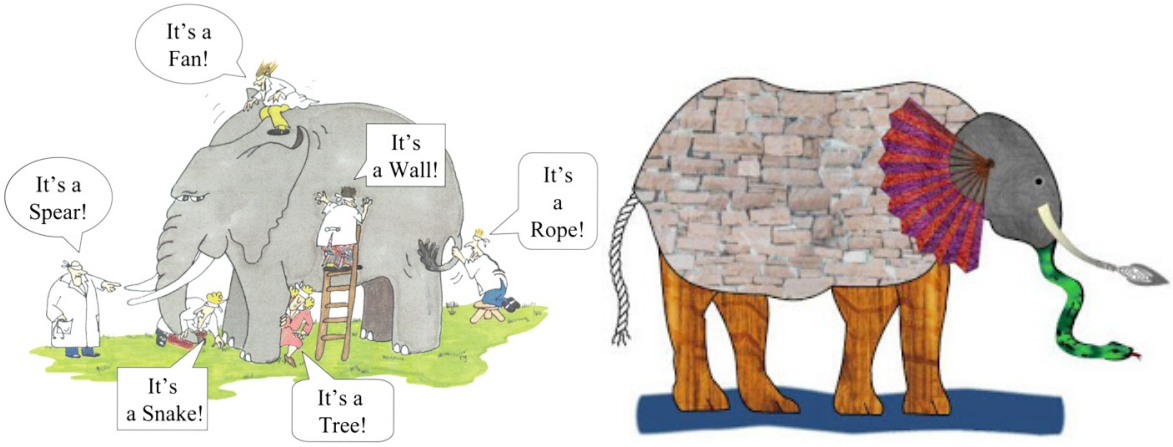


FIG. 48: AN ATTEMPT TO PIECE TOGETHER AN OVERALL VISION.

Although each stakeholder reported conclusions based on honest observation and interaction, what resulted from this segmented approach was complete disagreement of what the object actually was. Instead of concluding that the object they were all in contact with was, in fact, an elephant, they had pieced together a picture of something that looked quite different:

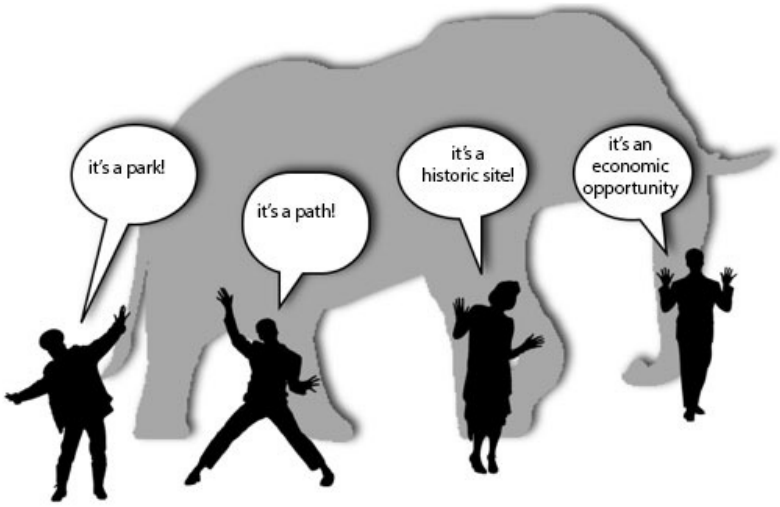


FIG. 49: DIFFERING STAKEHOLDER PERCEPTIONS OF WHAT THE ~~ELEPHANT~~ IS.
L.A. RIVER

There exists a myriad of stakeholders focused on separate 'parts' of the Los Angeles River, all of whom share the goal of turning this large-scale urban eyesore into an asset for Los Angeles, but approach it with separate perspectives and tactics. Each specialized perspective is essential, but so is effectively communicating that expertise to others, in order to 'realize' (in the sense of 'to make real') the larger vision.

REALIZATION 4: THE REVITALIZATION IS LIKE A LAYER CAKE SEPARATE YET OVERLAPPING EFFORTS EXIST

FIG. 50: CAKES ARE SWEET, BUT THIS ONE IS A RECIPE FOR DISASTER.

In March of 2012, the Goldhirsh Foundation launched the 'My LA2050 Challenge', which aimed to "challenge the status quo and demand more for the future of (the) region—and to build and shape Los Angeles as a thriving metropolis and hub of 21st Century citizenry" (LA2050 2013).

The Foundation set forth eight different categories that indicated the health of the region ('arts & cultural vitality', 'education', 'environmental quality', 'health', 'housing', 'income & employment', 'public safety', and 'social connectedness') and called upon Angelinos to submit innovative strategies to address and improve such indicators in the Los Angeles region. The Foundation would then award ten different $100,000 grants to the most popular grant proposals (one in each category, as well as two 'wild cards').(LA2050 2013)

Of the 279 proposals that were submitted for the 'My LA2050 Challenge', at least three entries were identified as being highly similar proposals for activating space and activity along the Los Angeles River (see Exhibit A + Exhibit B + Exhibit C).

Exhibit A: "PARK-IN-A-BOX" Proposal

Category: Environmental Quality
Partners: ERW DESIGN + SALT Landscape Architects + Trust for Public Land
Concept: "Park-in-a-Box (PIB) is a moveable pop-up park. Two shipping containers outfitted to carry park amenities will travel to neighborhood sites for specific community events. Using under-utilized open spaces in Los Angeles, community outreach organizations will schedule an event, order PIB, unpack and configure the containers, and help to activate a neighborhood public space." (ERW Design 2013)

On April 13 of 2013, the link to this proposal was emailed out to the 'major players' in the L.A. River revitalization with the text ***"FYI and Go River Parks"*** (Armstrong 2013). A response was then sent to all, with a link to another project (see Exhibit B) and the text, ***"Oye. We should have partnered for our Roving Rio Vista: a pop up park"*** (Brownson 2013).

Exhibit B: "Roving Rio Vista: A Park on the Move" Proposal

Category: Social Connectedness
Partners: L.A. River Revitalization Corporation + Green LA's Living Streets Initiative + Mountains Recreation and Conservation Authority (MRCA)
Concept: "Imagine a mobile 21st century park that can help to reclaim the edge and public easements of the L.A. River. We want to build an experiential and moveable space for people to discover, connect, and create. With our Roving Rio Vista we will test what people want in their public spaces along the LA River. Could it be something as simple as a seesaw, or shade, or homemade lemonade? We do know that we want to encourage social interaction and fun on the L.A. River." (LARRC 2013)

Sent in response to the two emails above was another link to yet another project (see Exhibit C), with the text, ***"We also have a similar sort of project, but more a pop-up than mobile and it's in a different category. We are proposing a prototype summer park on the banks of the channel"*** (Robinson 2013).

EXHIBIT C: "RIVERLANDING: AN EXPEDITION TO PROTOTYPE A 'LANDING' ON THE BANKS OF THE LOS ANGELES RIVER" PROPOSAL

Category: Environmental Quality
Partners: RiverLAnding Collective + University of Southern California: Landscape Architecture Department + Los Angeles County Museum of Art + Elysian Valley Arts Collective + Architizer + Mia Lehrer + Associates + RAC Design Build + oOR Scapes & Landscape Morphologies Lab + lmlab.org + Heavy Meadow
Concept: "By creating a prototype for temporary summer parks on the banks of the L.A. River, River Landing will become a precedent for the entire 51 miles of the river, thus potentially alleviating immediate open-space shortages throughout the city and county. Furthermore, by creating a format by which Angelenos can reinvent how they inhabit the river, future River Landings will both galvanize public support for permanent modifications and allow us to collectively build a new vision of the river through actual use. The river will be the landmark open space improvement in Los Angeles for this century – this project both helps this happen and ensures we know exactly the kind of space we all want and need." (Abitron 2013)

Although each submission was comprised of a conglomerate of specialized stakeholders, the disjointed and delayed communication amongst the various L.A. River revitalization stakeholders ultimately resulted in separate proposals with a similar purpose (of temporary solutions for immediately increasing attention to and activity along the Los Angeles River), contributing to competition, rather than collaboration, to achieve the same vision.

The overlapping interests did not come to the applicants' attention until after proposals were submitted separately. None of the proposals related to the Los Angeles River were awarded grant funding by the Goldhirsh Foundation.

Carol Armstrong, Director of the River Project Office within the City of Los Angeles' Bureau of Engineering and one of the most influential leaders in the LA River revitalization replied to the email chain again by asking, *"Is it too late to partner?" (Armstrong, 2013)*

To which I responded: Absolutely not.

THE TIME IS NOW.

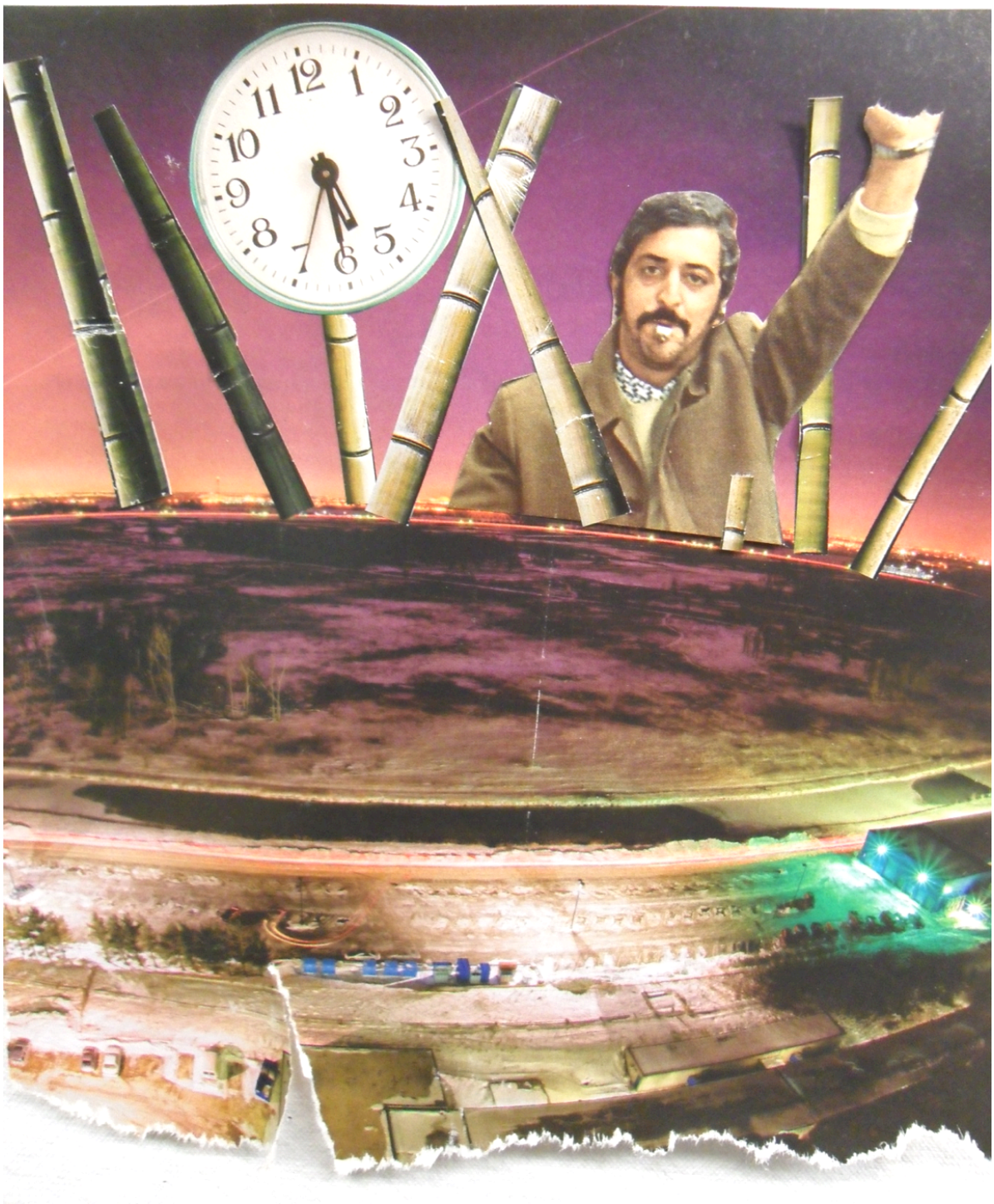


FIG. 50: COLLAGE MAGAZINE EXCERPT.

MAJOR CHALLENGES INHIBITING MORE EFFECTIVE REVITALIZATION:

Many challenges impede the revitalization from becoming a full-fledge reality have been identified and are well known amongst stakeholders. Such challenges include: funding; property rights and land acquisition; political support and prioritization; infrastructural conditions and construction complexities; maintenance and operations; environmental sensitivity; flood control and safety standards; access; fragmentation amongst stakeholders; and public outreach, education, and engagement. Amongst all challenges, the following were identified as the central limiting factors inhibiting efficient and effective revitalization:

- **FUNDING:** funding is an essential component needed to revitalize the River as well as maintain and operate transformations over time; funding for such efforts is limited (at the local, state, and federal level); competition exists amongst stakeholders for limited funding; there is no stakeholder solely devoted to addressing seed and sustainable funding sources for revitalization efforts (such as the Los Angeles River Foundation, the philanthropic governance arm proposed by the 2007 Master Plan); the creation of an organization focused on funding is desired amongst stakeholders.
- **STAKEHOLDER COMPLEXITY:** the revitalization of the Los Angeles River is on the agenda of a growing number of stakeholders representing a wide range of interests; stakeholders share a similar overall vision for the Los Angeles River (the desire to change it from an eyesore into an asset); different disjointed approaches are employed to revitalize the River; stakeholders are segmented into different sectors and interests; the segmentation of stakeholders allows for specialization and focus on achieving tangible outcomes (such as the creation of parks, connection of bicycle paths, hosting of River-related events, etc.); the segmentation of stakeholders causes complications associated with communication and collaboration; slow, incremental achievement of outcomes results from segmentation of stakeholders; more streamlined communication and collaboration is desired amongst stakeholders.
- **LACK OF PUBLIC OUTREACH, EDUCATION + INVOLEMENT:** learning about the Los Angeles River and its revitalization is extremely difficult due to the complexity of it and lack of emphasis placed on outreach and education; public involvement in revitalization efforts has diminished since the creation of the 2007 Master Plan; a large portion of the public remain unaware of and uninvolved in the River and/or the efforts to revitalize it; public support and demand for the revitalization is needed to increase political prioritization of such efforts; increased public outreach, education, and involvement is desired amongst stakeholders.

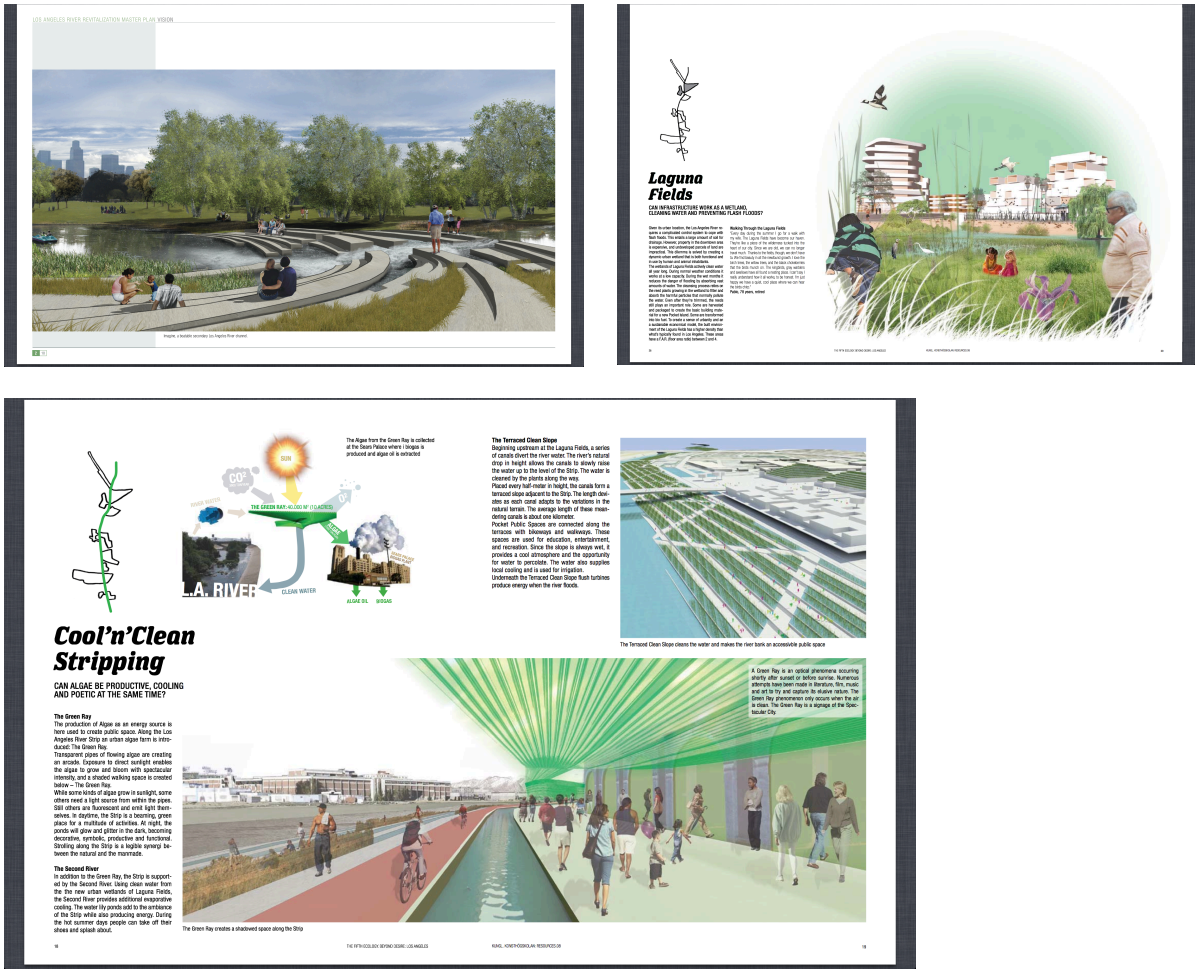
What did these findings illuminate was needed for the future of the Los Angeles River and the future of achieving more to efficient and effective urban transformation?

FIG. 52: COLLAGE MAGAZINE EXCERPT.

EVOLUTION OF AN IDEA ABOUT WHAT THE REVITALIZATION NEEDS

Formally trained as a landscape architect and conservation ecologist, I initially approached the Los Angeles River expecting to conclude that what was needed to revitalize such a significant concrete corridor cutting through a major metropolitan region was more open or green space—I was prepared to design the Emerald Necklace of L.A.

Through the course of my research, however, I realized that it was not a lack of park designs and flashy Photoshop montages showing what the River could be that was keeping it from actually being revitalized. Instead, I found that there is an overabundance of such ideas and designs for the future face of the Los Angeles River circulating in the City, as well as across the nation and abroad (see Figures 53-55). As attention paid to Los Angeles and its River continues to grow, so do the visions and potential designs for transforming it.



FIGS. 53-55: POSSIBLE VISIONS FOR THE LOS ANGELES RIVER.

With decade's worth of ideas already generated about what the River *could be*, why is it that the River remains what it is: a part of our urban landscape that is still in need of transformation?

Susan Gray warned me back in January that the last thing L.A. needs is a re-invention of the its River. In an attempt to follow Susan's advice (and one of the main goals of this thesis), I decided to abandon the easy or standard solution that might come from an ecological designer like myself, knowing full well that a proposed design for a new park would probably never be built. Instead, I chose to focus what it was that was keeping all these existing visions of the Los Angeles River from being built, and therefore what it could be that would help to turn these existing 'ideals' into the 'real'. Visit after visit, book after book after article after website after conversation, I kept scratching my head about how to address the major challenges that were impeding such implementation.

The more I researched, the more I read, the more I questioned, the more I observed, the more I met with people, the more I thought realistically, the more I realized that **the thing holding back the Los Angeles River revitalization the most is: us**.

On many of my site visits to the River, I walked past plenty of parks and open spaces that were beautifully designed and built but remained vacant, exercise equipment that remained untouched, benches that were barren, and interpretive signage that was not being read. Stakeholders have made such significant efforts to transform these parts of the River, but it has not yet revitalized life back to it. The River is still, for the most part, invisible, unused, and misunderstood.

What is needed to revitalize the Los Angeles River is a shift in the perspective, focus, and approach taken; efforts need to not only treat 'symptoms' (by paving bike paths, and plopping down parks), but must also start addressing the root cause of the issue: our perception of and involvement (or lack thereof) in the landscape around us.

The reason that the Los Angeles River looks the way it does today is because we chose to make it that way; it is a visual manifestation of our values and desires (the value of increased development and human safety over that of natural beauty and ecological function). If emphasis is not also placed on shifting people's perspectives of the Los Angeles River, then parks will remain vacant, benches barren, and the Los Angeles River un-revitalized.

"We made it look like this..."

FIG. 56: Los(t) Angeles River; a reflection of our values.

"... We can fix it." -Jenny Price

Revitalizing the river is not just about the river,
It is about revitalizing a city.
'Human' is inseparable from 'city'.
therefore,
We must consider people as an integral aspect
In transforming the LA river + the urban areas we inhabit.

FIG. 57: Los Angeles River; an opportunity to (re)build our values.

If the question facing us today is '***how*** to build?' (and in the case of the Los Angeles River, 'how to ***re***build?'), my answer is: ***TOGETHER.***

There exists a very clear need to revitalize the Los Angeles River. The River has the potential to serve as an essential spine that strengthens and connects diverse areas within the greater Los Angeles region. Transforming an urban waterway of this size and condition is an extremely challenging task, even for a City and region like Los Angeles. Large-scale sustainability efforts in urban areas are often highly complex, segmented, and inefficient, and the Los Angeles River revitalization is no exception; in fact, it is the perfect example. Therefore, it is the perfect platform to investigate methods to increase the effectiveness and durability of urban transformation, and subsequently serve as a positive case study of how humans can impact the Earth.

What the revitalization efforts for the Los Angeles River need most to effectively move forward towards transforming the River into an asset for the City and region of Los Angeles is to more strategically harness, combine and direct the momentum to revitalize the river. This need requires 'us', and necessitates us creatively coming.

Explaining that the Los Angeles River exists, sharing the importance and significance of it with others, and inviting more people to be a part of deciding what to make it in the future is the most essential next step towards transforming the Los Angeles River, and is currently the area that is lacking in attention the most.

True transformation of the Los Angeles River will not come from designing the Emerald Necklace of L.A. like I originally thought. It will not be an interconnected park system alone that brings life back to the banks of the Los Angeles River; it will also be us, and it will be the interconnected social systems and creative networks that we design to facilitate such increased involvement and transformation.

A larger body of momentum, a louder voice, a more inclusive and cohesive approach that capitalizes on existing resources is recommended for the revitalization of the Los Angeles River. Without addressing the important aspect of 'us' and how we fit (or don't) into urban transformation efforts, the revitalization of the Los Angeles River and surrounding area will continue to slowly, incrementally and ineffectively achieve the overall goal of restoring ecological function and turning the River into an asset for the City and surrounding region.

To increase the efficiency and effectiveness of the Los Angeles River revitalization, the following is needed:

+ CREATE MORE EFFECTIVE NETWORKS OF COMMUNICATION AND COLLABORATION AMONGST EXISTING STAKEHOLDERS
It is time to put down the tin can telephone, and employ a more effective method of communication and collaboration, one that utilizes one another and the technological tools available in the twenty-first century.

+ INCREASE OUTREACH AND EDUCATION EFFORTS (RAISE AWARENESS ABOUT THE LOS ANGELES RIVER AND ITS REVITALIZATION)
The L.A. River, for the most part, remains invisible to many. People must know there is a River in Los Angeles before they can be expected to use, appreciate, and/or revitalize it.

+ ENGAGE MORE PEOPLE IN THE RIVER + REVITALIZATION EFFORTS
Let us take cues from ecology and embrace complexity and diversity as a stabilizing mechanism in ecosystems. "The more the merrier" applies here.

+ EXPEDITE TRANSFORMATIONS ALONG THE RIVER (SO WHEN PEOPLE GO TO THE RIVER, THERE IS SOMETHING FOR THEM TO DO/LOOK AT)
It does not need to be big. It does not need to be fancy. It just needs to be something. The concept: "Attract life with life" (Jacobs 1961).

To address the specific needs identified above, **a more collaborative and innovative approach that capitalizes on existing resources is recommended for the Los Angeles River revitalization.**

To achieve effective and durable transformation of the Los Angeles River, a more cohesive approach must be taken, one that brings together the often-disparate stakeholders, projects, and initiatives, and includes the public as an equal partner and additional asset. Innovative strategies that are feasible to implement now, sensible to maintain over time, and appealing and adaptive enough to last long into the future must be developed. Doing so necessitates more collaboration and creativity in the way urban transformation, like the Los Angeles River revitalization, is perceived, approached, and implemented.

TEAM WORK MAKES THE DREAM WORK
THE IMPORTANCE OF COLLABORATION + INCLUSIVITY

"When you bring people together, that creates a new city"
–Grace Lee Boggs (2006)

A single note holds little meaning when played in isolation. However, when two or more notes are joined together the result is music, which holds a significant amount of meaning.

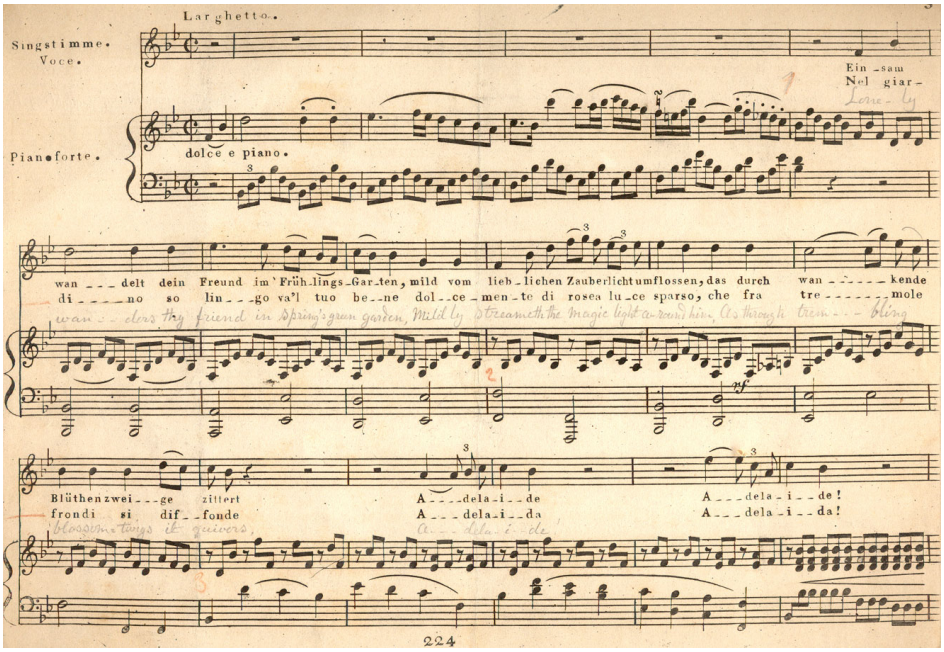


FIG. 58: Sheet Music offers inspiration for city transformation.

What binds these individual notes together is what turns them into music. Therefore, **it is the *relationship between* the individual notes that matter the most and create the best harmonies.**

Collaboration is essential to the success of urban transformation. Based on a synergy model, which combines 'knowledge, resources, approaches and operational cultures' of individual efforts, the whole is always greater than the sum of the parts (Carter 2000). The need exists for a planning process that coordinates and collaborates across disciplines, sectors, and interests, and is more reliant on public input and participation. Public engagement was a large part of the 2007 Los Angeles River Revitalization Master Plan (LARRMP 2007), but efforts to include the public have since dwindled drastically.

Since cities are a conglomeration of people, if the task is to 'transform the city' through addressing a various part, project or initiative, it usually insinuates that the lives of people living in cities will also be transformed. The best way to achieve a well-received 'transformation' therefore is to include the people who might be affected (in either negative or positive ways) and ask them what they think and want.

Public engagement is often perceived as a thorn in the sides of planners, politicians, agencies, etc., however, since such involvement often necessitates an increased expenditure of time, money, resources, and can slow down the process and evoke further complications due to heated debates and differences of opinions. Much planning and envisioning for the transformation of our cities is done behind closed doors to avoid such speed bumps (or road blocks). More often than not, those in control would much rather ask the public for forgiveness rather than permission for decisions they make.

Implementation of envisioned transformation is often difficult, but can be eased by receiving acceptance and support from more people at the onset. Asking and identifying the public's preferences at the inception of an initiative increases the potential that such transformations will actually take hold (and be used, appreciated, and supported by the public since they are aware they exist, have been given a say, and develop a sense of investment based on their involvement). Not only does public involvement incorporate local, and often unique and diverse knowledge and perspectives, but it also helps to develop a common understanding. Collaborative approaches help build consensus and legitimize public decisions as inclusive and democratic, not to mention also comply with legal requirements for public notice and hearing that are often associated with changes we are trying to make in cities. (Sarkissian & Hurford 2010)

Urban transformation requires "a more strategically designed, locally based, multi-sector, multi-agency partnership approach" (Healey 1997). It is not possible to approach the transformation of cities in complete

isolation. Individual approaches and segmented initiatives still hold purpose and value (since they offer an increased level of expertise in a particular aspect), but as Roberts points out, "it is apparent that, for example, an isolated property-led solution cannot be expected to address the full range of economic, social and environmental problems that are encountered in urban areas" (Roberts & Sykes 2000). What is needed is not the elimination of individual segments and efforts, but rather, the creation of a framework that brings together these fragmented parts into a more collective and therefore effective vision and force of change.

"Generating and delivering an integrated and comprehensive solution to the challenges of urban regeneration is a difficult task, but it is well worth the effort involved."
(Roberts & Sykes 2000)

I agree. It might be like trying to herd cats, but it will be worth it.

To more effectively address the transformation of cities, a collaborative approach must be employed, one that, according to Roberts & Sykes (2000):

- involves all key stakeholders, and includes the public as an equal partner
- provides access to information and resources as well as creative skills
- operates with a shared vision
- combines both 'bottom-up' and 'top-down' initiatives
- demonstrates immediate outcomes to show worth and success
- represents a wide range of stakeholders by being independent of a single sector, interest, or existing entity, and
- demonstrates **innovation**

A BOX IS NOT SO GREAT AT SOLVING PROBLEMS; IT IS TIME WE THINK OUTSIDE OF IT.

THE IMPORTANCE OF CREATIVITY + INNOVATION

"Creativity enhances resilience" and "city resilience is the best defense against crisis." (Girard 2011)

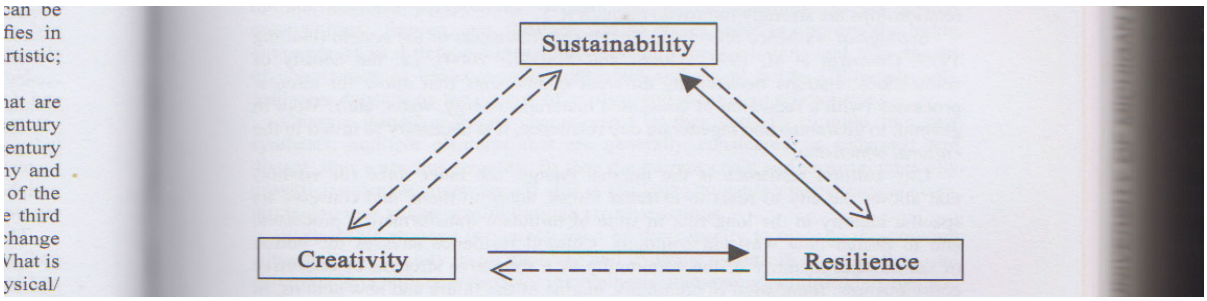


FIG. 59: INTERDEPENDENCE AMONG SUSTAINABILITY, RESILIENCE, CREATIVITY.

Cities are extremely complex and also unique. When approaching how to manage them, the 'standard' way of thinking does not always prove to be the most effective. To avert 'business as usual' trajectory, innovation and creative approaches are key.

FIG. 60: BEING 'OUT-THE-BOX' MIGHT BE THE BEST OPTION.

Cities are undoubtedly incubators of innovation; a pieced-together patchwork quilt of culture, education, talent, interest, economy, age, race, income, etc. These urban ecosystems serve as a breeding ground for some of the best out-of-the-box thinking. Cities need to not only create creative citizens, but also benefit from their inhabitance. We need to enlist the creative citizens to help push city transformation forward.

When coupled with a collaborative approach that also utilizes existing resources, addressing city transformation through a creative lens further strengthens a city's socio-economic performance and ability to transform innovatively and effectively (Sarkissian & Hurford 2010; Baycan, Girard & Nijkamp 2011).

WHAT IS 'CREATIVITY' AND WHAT CAN IT DO FOR A CITY?

Ultimately, creativity is about producing new ideas that lead to effective actions, which is something that cities need a lot of (Girard, 2011). Faced with major challenges and limitations, urban areas need to develop creative solutions and strategies for solving problems and envisioning possibilities, and can enlist the very creative cultures they help to produce to do so. Creativity can boost the innovative capacity and ignite more effective, accelerated, and sustainable solutions and strategies for city transformation. Progress in cities will come from not just technological innovation and textbook strategies, but also from innovation in the way we think and work together: social pattern innovation that is both 'top-down' and 'bottom-up'.

CREATIVE (Adjective)
1. Marked by the ability or power to create
2. Having the quality of something created rather than imitated: imaginative
3. Promoting construction or creation
4. Having the ability or power to create
5. Having the power to bring into being (Merriam-Webster 2013)

Creativity has typically been seen as an added bonus or icing on the cake, rather than essential for survival. But in recent decades, cities have been paying growing attention to creative mechanisms, such as the arts, to address economic development and urban redevelopment. Richard Florida brought considerable attention to the 'creative class' in 2002 with his book *The Rise of the Creative Class*, and cities all over the nation and world have started exploring the potential of innovative energy to help economic stimulus and transformation efforts in the twenty-first century (Soleri 1971; Stern & Seifert 2008). According to Sarkissian & Hurford (2010), creative methods to address city transformation allow for alternative methods of communication, which furthers dialogues, clarifies perspectives and opinions, and often decreases the potential for disagreements and heated debates.

To date, the main focus of incorporating creative strategies into city transformation has been on the 'creative economy' (typically in the form of cultural facilities, such as performing and visual centers, festivals, public art), which in theory stimulates economic reinvestment in areas. These creative strategies, although successful, often engage only a small (and usually high-income) subset of a city's population. Economic stimulus is only one of many metrics that can be used to evaluate the impact creativity has on the transformation of cities. Smaller-scale, site-specific projects and initiatives (such as community-based arts and cultural activities) have a greater potential of involving a wider array of citizens, and inducing environmental and social benefits, as well. (Stern & Seifert 2008)

Florida's concept of the 'creative class' and city's current focus on the 'creative economy' must be broadened when thinking about creating holistic and durable city transformation. Artists and other creative people play a key role in being 'dynamic agents of positive transformation' (Gertler 2004), but 'creativity', is not one-dimensional, and does not only refer to elite artists and entrepreneurs. 'Creativity' is not limited to a select subset of society, such as individuals who are employed in creative industries, but rather, comes in many other forms. According to Baycan (2011), there also exist a range of different forms of creativity, including 'artistic creativity', 'scientific creativity', 'economic creativity', and 'technological creativity' (see Figure 61).

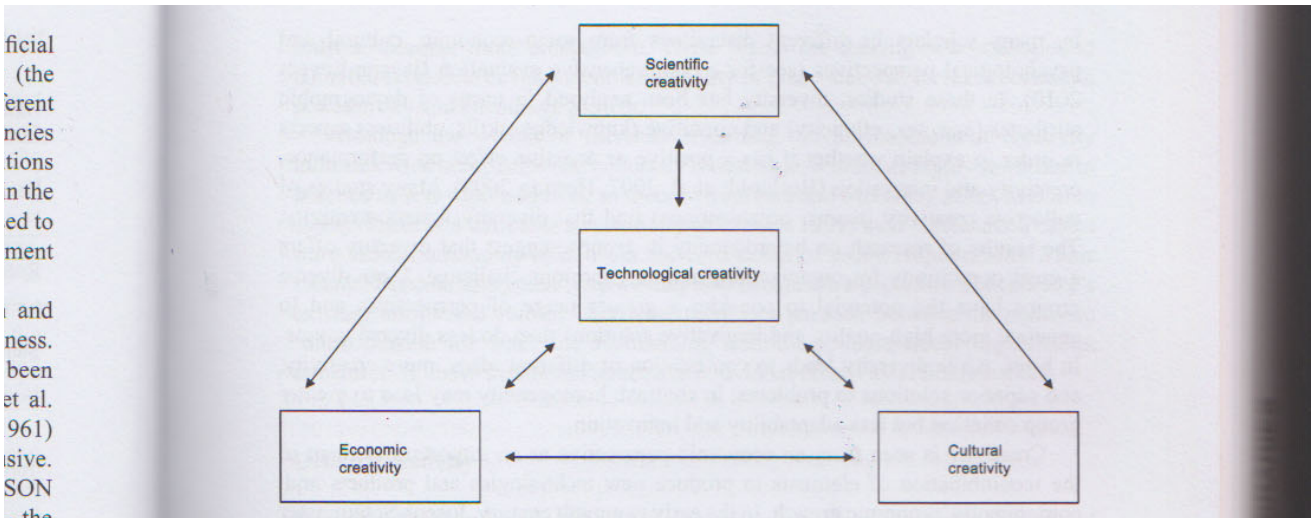


FIG. 61: DIFFERENT TYPES OF CREATIVITY EXIST; ALL ARE IMPORTANT.

Similar to creativity, 'innovation' is also not restricted to one form, but rather, a variety of different types (as classified by Bradford in 2004, and later recorded by Baycan in 2011):

- Governance innovation
- Civic innovation
- Economic innovation
- Social innovation
- Artistic and cultural innovation

Given the broad range of definitions and types, focus should be paid to drawing from an array of different skills, aptitudes, and interests. Creativity can be seen as cross-sector and multidisciplinary, calling on a blend of different types of 'creative citizens' (businessmen, planners, economists, artists, environmentalists, non-governmental organizations

(NGOs), policy-makers) to engage in city transformation. 'The more the merrier' applies to addressing urban sustainability initiatives, as well. When it comes to transforming urban areas, calling upon a diversity of different creativity and innovation yields the most holistic, encompassing, and innovative result. (Baycan 2011)

IT IS NOT ABOUT RENEWAL. IT IS NOT ABOUT REDEVELOPMENT. IT IS ABOUT REVOLUTION: THE CREATIVE REVOLUTION

Throughout history, revolutions have drastically changed cities—from the 'Industrial Revolution' in the eighteenth century to the 'Information-technology Revolution' in the late twentieth century. Now in the twenty-first, we have entered into an 'Energetic/Creative Revolution' (Droege 2006; Girard 2011).

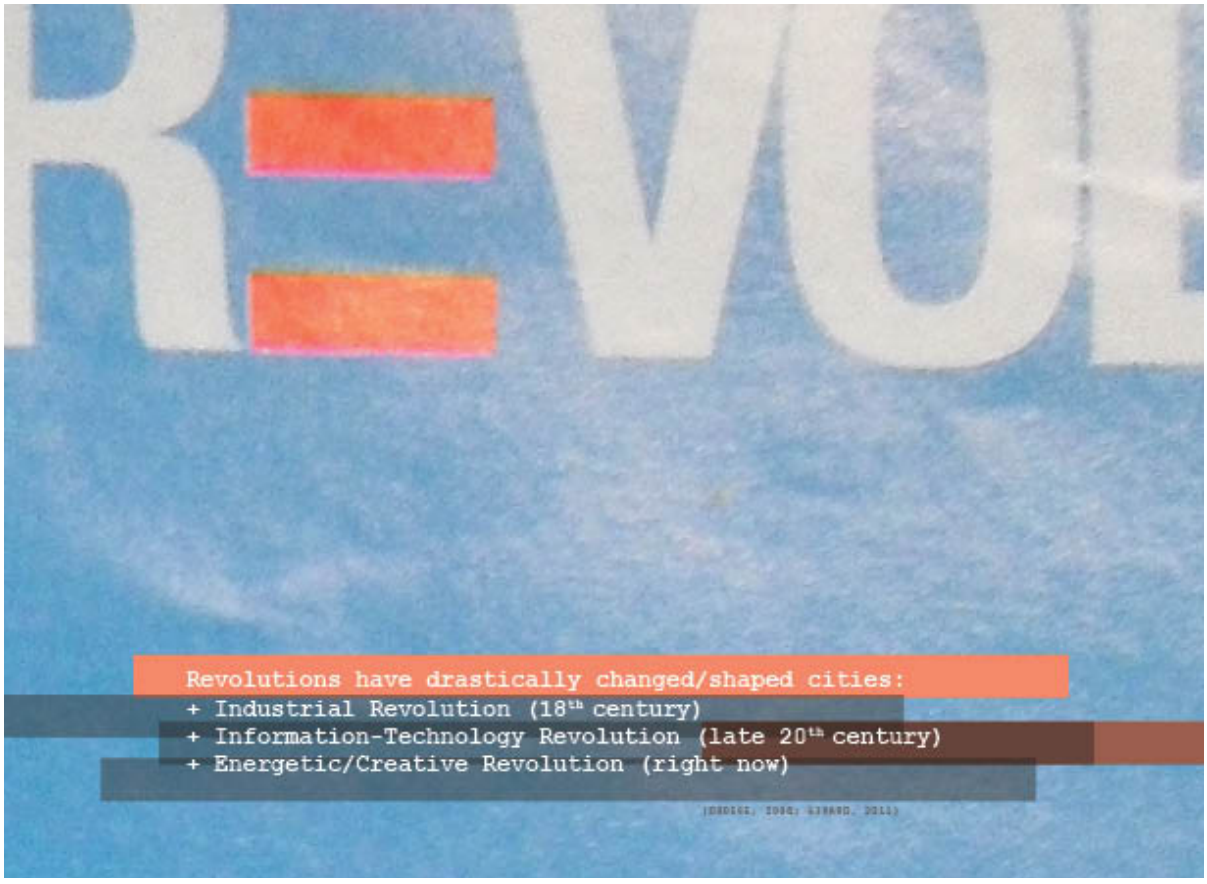


FIG. 62: COLLAGE MAGAZINE EXCERPT.

According to Girard, what is needed to make this current creative revolution successful is a 'new comprehensive organization' of cities, one that involves and restructures many different sectors of the city (such as the 'physical/spatial', the 'economic/financial', the 'ecological', and

the 'institutional'). Promoting creative and innovative urban actions must cross sectors and be multidimensional. Creative initiatives have the capacity to unite often-disparate sectors and stakeholders, while simultaneously strengthening and rebuilding any existing sense of cohesion. (Girard 2011)

A revolutionary approach to urban transformation that calls upon creativity and collaboration as main ingredients for urban transformation is not so far-fetched. Cities across the United States have already started seeing the importance and success associated with employing an inclusive and innovative approach to the transformation of urban areas. The following examples illustrate how urban transformation around the United States is occurring as a result of enlisting the participation of 'us' and our creative abilities.

- ***Creative CityMaking*** is a partnership between Intermedia Arts and the City of Minneapolis that is fostering creative collaboration by nesting four teams of artists in the City's Long Range Planning Division of the Community Planning and Economic Development Department (CDEP). Over the course of the year 2013, the creative collaboration will work to development innovative approaches for five different planning projects.

- ***Project for Public Spaces (PPS)*** is a nonprofit planning, design, and educational organization founded in 1975 in New York City (NYC), New York that 'helps citizens transform their public spaces into vital places that highlight local assets, spur rejuvenation and serve common needs'. PPS offers online tools, resources, and training programs (that bring in over 10,000 participants per year) to help citizens of NYC engage in the transformation of their city. Services offered and focal areas addressed include: placemaking plans, city-wide strategic plans, capacity building and cultural change, architecture of place, public markets, and transportation. (PPS 2013)

- ***Creative Community Builders (CCB)*** is a team of consultants, researchers, and planners based in Minneapolis, Minnesota who facilitate collaborative planning efforts in cities and towns across the United States. CCB helps to facilitate stakeholder discussions and meetings that use group planning strategies to 'design collective vision(s) that utilizes community assets and desires', and also helps to mobilize citizens to implement such visions by 'utili(zing) existing networks and form(ing) new networks for support'. (CCB 2013)

- ***National Park System's Rivers, Trails and Conservation Assistance (RTCA)*** program provides communities with the technical and facilitative support needed to get community-proposed projects to the implementation phase. RTCA collaborates with a diverse range of partners (including nonprofits, community groups, tribes, and governmental agencies) and the duration of each community-led transformation project lasts an average duration of two years. (NPS 2013)

Creative and collaborative approaches to city transformation are already receiving both public and monetary support across the nation, exemplifying the feasibility of employing such a strategy in Los Angeles.

BRINGING IT ALL TOGETHER: EMPLOYING A COLLABORATIVE + CREATIVE APPROACH IN L.A.

The most successful and effective creative strategies for city transformation stem from being both place- as well as people-based (Stern & Seifert 2008). The perfect context to initially explore employing a collaborative and creative approach to urban transformation in Los Angeles is the revitalization of its River. The Los Angeles River could help to answer the question, *'how to rebuild?'* and also *'how to rebuild by using a collaborative and creative approach?'*

To answer such a question, I recommend looking to an expert for answers about how to move forward...

"What would MacGyver Do?"

FIG. 63: MacGyver offers insight to city transformation.

All MacGyver needed was a stick of gum, roll of duct tape, and a paper clip to turn ‘problems’ into ‘possibilities’. Los Angeles can and should follow suit and approach urban transformation like opportunists.

Of course funding is limited. Of course communication and collaboration is complicated, inefficient, and sometimes nonexistent. Of course permits and paperwork and approvals take much longer than expected. But that should not be an excuse; it is time to move forward with transforming Los Angeles and the L.A. River by capitalizing on what the area ***does*** have:

A lot of people
+ A lot of creativity
= An opportunity to employ
a creative and collaborative approach

One thing that Los Angeles has and abundance of and appreciation for is creativity and innovation. According to a report issued by the OTIS School of Design, California’s creative economy is the one of the largest business sectors in the region, supporting jobs in industries such as Fashion, Toys, Digital Media, Product and Industrial Design, Architecture and Interior Design, Communication Arts, Art Galleries, Fine and Performing Arts, Furniture and Home Furnishings, Entertainment. Approximately one million jobs in L.A. and Orange Counties are devoted to the creative sector, which generates over $3.8 billion in state tax revenue yearly. In Los Angeles County alone, the creative industry ranks second (with tourism and hospitality being the largest economic generator) bringing in over $100 billion in sales. (OTIS 2008)

Not only does Los Angeles support a healthy creative economy in the form of formal sector work, but also a creative culture. The state boasts high rates of participation in a diverse range of non-employer creative activities, as well as high levels of funding for the arts (Metris Arts Consulting 2011). It is no doubt that creativity plays a significant role in the lives of Californians.

Los Angeles has the potential to harness the abundance of creativity that exists within the City and metropolitan region, and further foster a culture of creativity that, in turn, attends to developing imaginative and innovative solutions for a range of urban issues. The perfect place to employ this collaborative and creative approach: the Los Angeles River.

QUICK FACTS ABOUT THE CREATIVE CAPACITY OF L.A.: (taken from LA2050 2013)

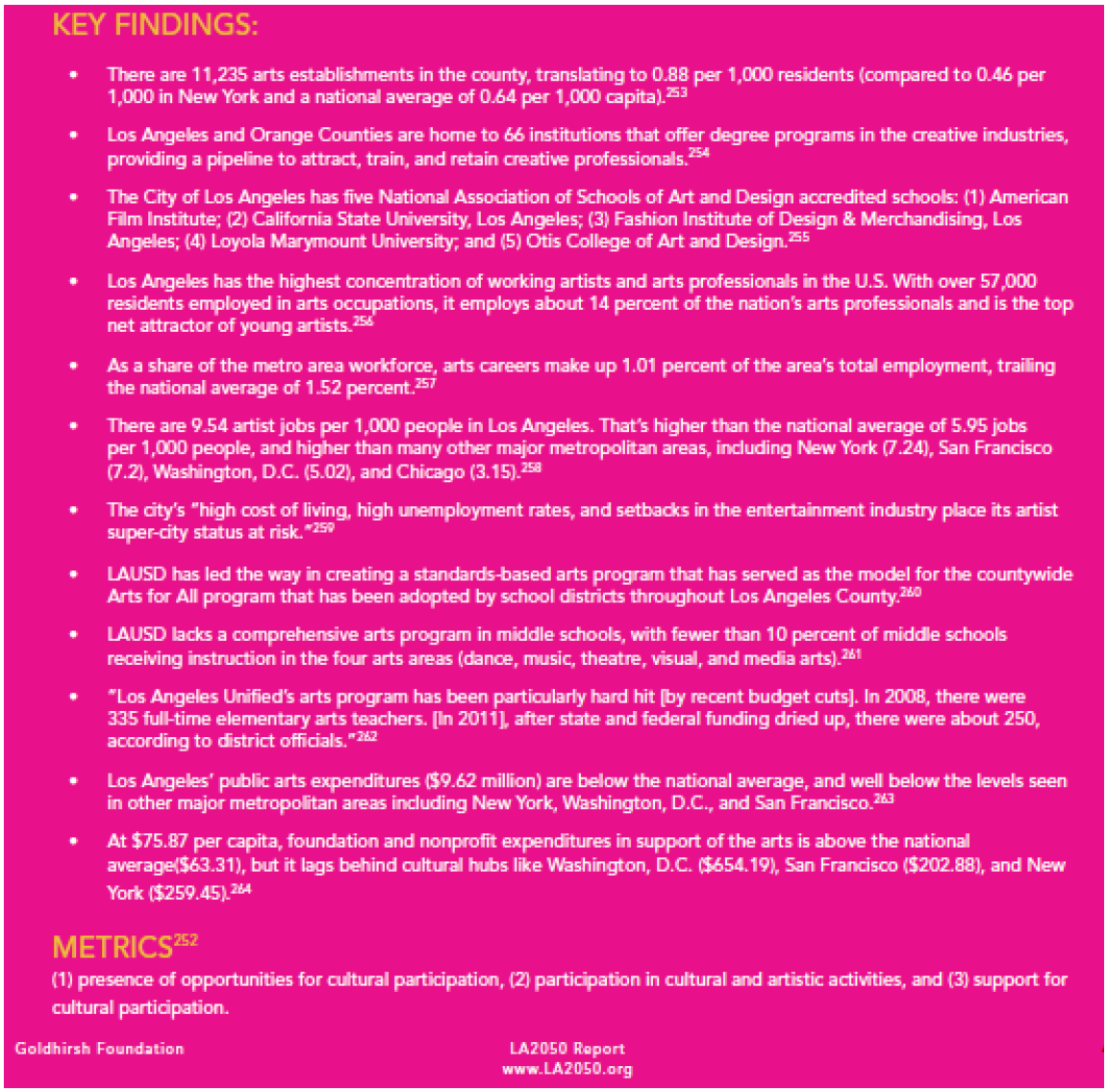


FIG. 64: 'KEY FINDINGS' ABOUT L.A. CREATIVITY FROM THE LA2050 REPORT.

The overlapping River-related proposals submitted for the Goldhirsh Foundation's 'My LA2050 Challenge' exemplifies the essential need for a more cohesive approach to achieving the shared vision to revitalize the Los Angeles River. However, this example also offers positive encouragement for the future of the L.A. River. Although communication and collaboration is not yet streamlined, there exists a multitude of people with various specialties willing to work together to revitalize the Los Angeles River. What is needed is a framework to catalyze such collaboration earlier, faster, and more efficiently and effectively. The following section provides an idea for the form that framework might take.

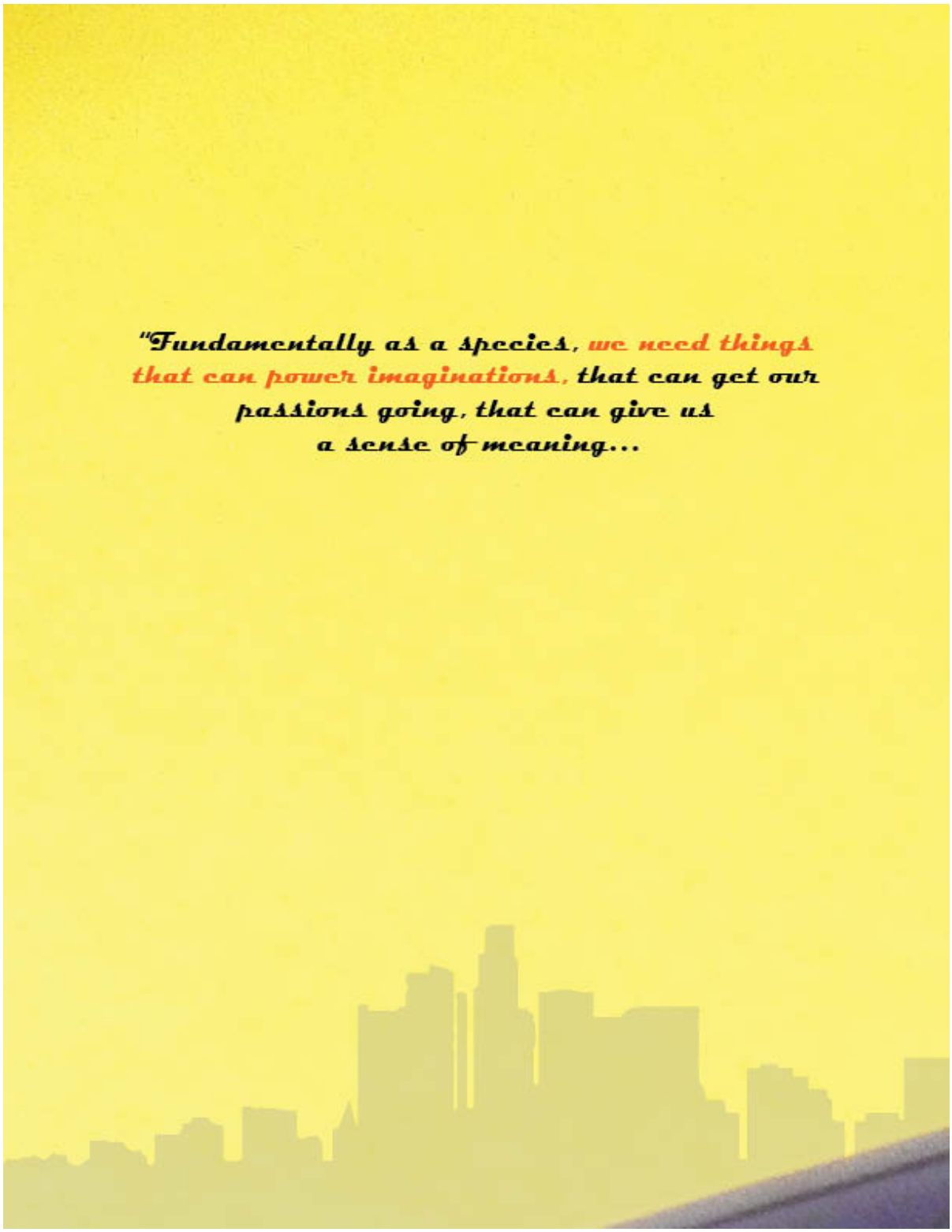


FIG. 65: COLLAGE MAGAZINE EXCERPT.

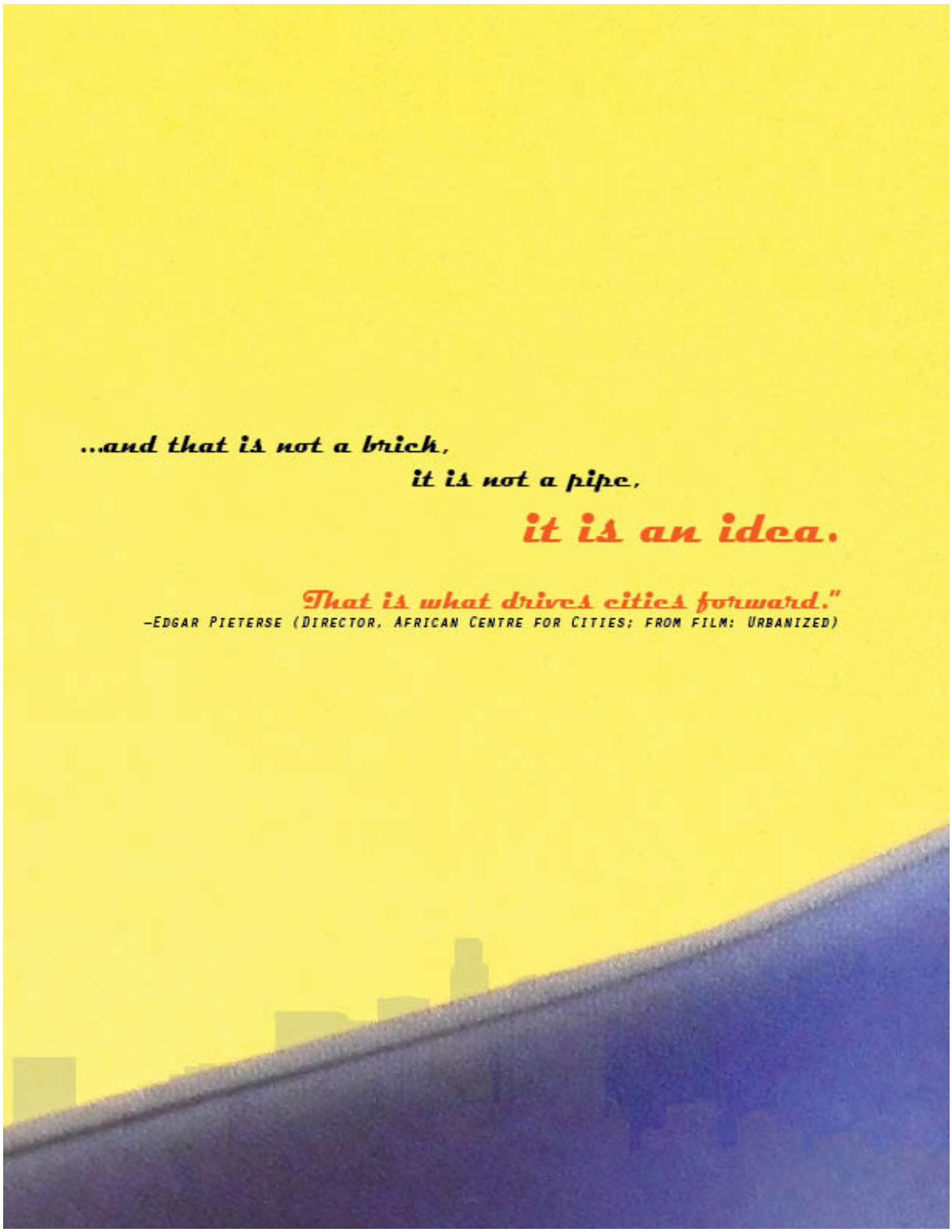
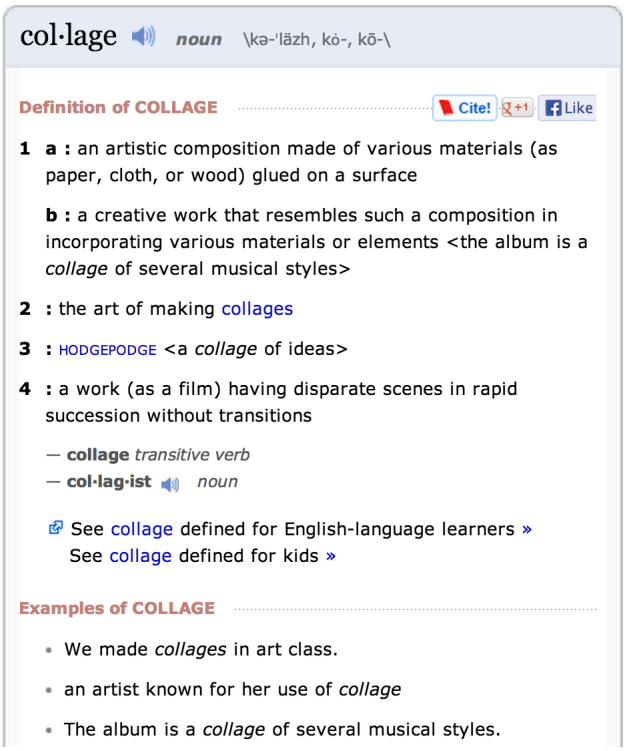


FIG. 66: COLLAGE MAGAZINE EXCERPT.

THE COLLAGE

PROPOSED FRAMEWORK FOR FACILITATING COLLABORATIVE CREATIVITY]

Progress cannot be made towards transforming cities without first focusing on building a framework to facilitate the unions and relations needed to foster creative collaboration and community culture building (Chaffers 2006). Based on the research, findings and recommendations presented in the previous 'pieces' of this thesis, this final portion 'pieces it all together' and provides a potential framework that would facilitate a more collaborative, creative approach to addressing urban transformation initiatives: COLLAGE.



"Different kinds of organizations may find it difficult to work together on large urban themes. Often, groups simply ignore the other areas of activity. In the worst case, they criticize each other's points of view (…) There needs to be, and there can be, a more coherent way of conceptualizing and planning the work each group is able to contribute"

–Dolores Hayden, The Power of Place: Urban Landscapes as Public History (1997)

FIG. 68: Modified Definition of 'COLLAGE'.

Point blank: COLLAGE is a way to piece it all together.

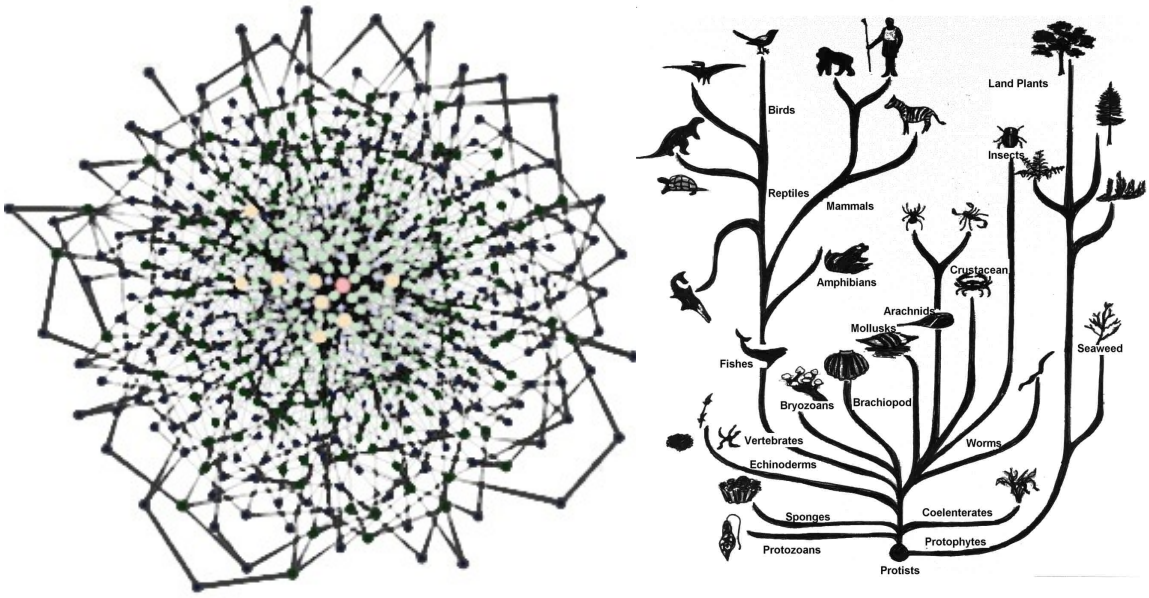
COLLAGE: A CREATIVE CALL-TO-ARMS FOR CITY TRANSFORMATION

The main mission of COLLAGE is to serve as a creative call-to-arms to transform urban areas, by piecing together people and projects to envision and implement possibilities otherwise unachievable as individuals. The design of the framework of COLLAGE is based off of research conducted in Los Angeles, a review of published literature about the need for collaborative and creative planning (as outline in the previous section) and relevant case studies for collaborative and creative city transformation that currently exist (see Appendix D for complete digest of relevant case studies by category).

COLLAGE provides the framework needed to simultaneously address the need for increased awareness of the River and its revitalization, communication amongst existing stakeholders, engagement of the public in revitalization efforts, and expediency of projects and initiatives related to the River. The framework aims to bring together various stakeholders, sectors, and efforts using collaborative and creative approaches; utilize existing and available assets and resources; enlist creative citizens to develop innovative solutions and strategies; and ultimately engage more people in the process of envisioning and implementing urban transformation.

COLLAGE capitalizes on the wealth of creativity and talent that currently exists in Los Angeles to help address the needs listed above, and further build the creative culture of L.A. by providing Angelinos with a topic of focus: The Los Angeles River. Collaborative approaches that utilize creativity have the potential to ignite energy and catalyze change with limited resources by using imagination and innovation. Such projects, events, and initiatives would be innovative, adaptable, replicable, affordable, and most importantly immediately implementable.

The creation of COLLAGE is not about reinventing the wheel, or about adding another iron to the already complicated fire of the L.A. River revitalization. The purpose of COLLAGE is the exact opposite: is about seeing the separate parts that currently exist, appreciating their individuality, identifying the linkage amongst them and the gaps that exist between them, and piecing it all together into a much larger COLLAGE that facilitates collaborative creativity to transform urban areas.



Rat's Nest----------→~~Tree~~ River of Life

FIG. 69: COLLAGE HELPS TO MAKE SENSE OF THE L.A. RIVER RAT'S NEST.

MAIN GOALS OF COLLAGE:

The main mission of **COLLAGE** is to increase the efficiency, effectiveness and implementation speed of urban transformation initiatives, such as the Los Angeles River revitalization initiatives. This mission is achieved by:

- Increasing awareness of the public that the River exists, and that there is an effort to revitalize it,
- Streamlining and further facilitating communication and collaboration amongst existing stakeholders,
- Fostering and further building creative and collaborative capacity amongst various stakeholders,
- Providing a platform to raise money for project funding.
- Utilizing untapped and/or underutilized resources currently available in Los Angeles, and
- Engaging more people in the process of envisioning and implementation urban transformation initiatives.

The framework for **COLLAGE** is structured with three components: an organization and collective of people, an informational clearinghouse and crowdsource website, and a communal space for collaborative creativity.

COMPONENT 1
A COLLECTIVE

A diverse array of participants is a key attribute to building and maintaining such an inclusive and creative framework for city transformation. Having both public and private partners helps to build social diversity, which is essential to the inclusivity and therefore effectiveness of creative initiatives (Stern & Seifert 2008). One of the major challenges identified as impeding efficient revitalization of the Los Angeles River is the disjointed communication and collaboration amongst existing stakeholders.

COLLAGE would be a third-party entity that would serve to coordinate and facilitate such communication and collaboration amongst stakeholders, as well as address the need to engage others by increasing the public's awareness of the River.

An example of how this collaboration and communication could be achieved is the Los Angeles Food Policy Council (LAFPC), which is a conglomerate of various stakeholders associated with food initiatives in and around Los Angeles (including governmental agencies, nonprofits, academics, and independents; everyone from farmers, land trusts, schools, to representatives from the Mayor's Office). The LAFPC facilitates seven working groups, which are smaller subsets of the overall council, divided based on main interest (such as 'urban agriculture'). The L.A. Food Policy Council meets once a month for three hours (the first hour devoted to welcome, introduction, updates, and networking; the latter two hours serve as time for 'breakout sessions'). During the se breakout sessions, the different working groups meet to discuss initiatives and action items that are relevant to their focus. The LAFPC has been successful. The LAFPC has been successful at attracting a large and diverse group of participants, increase the communication amongst segmented stakeholders, and collectively accomplish large goals they set out to achieve, therefore providing an exemplary structure for a similar collective associated with the Los Angeles River.

The stakeholders involved with the Los Angeles River revitalization could create a similar collective. The desire currently exists amongst the various organizations and agencies that focus on education along the River to begin meeting regularly to discuss and collaborate on initiatives, which could become one of the 'working groups' that meet during the breakout sessions of monthly meetings. COLLAGE could coordinate and provide space for such meetings, and also serve as a third-party facilitator so that no one organization had to take on the additional responsibility.

COMPONENT 2

<<WWW.COLLAGE-LA.ORG>>
AN INFORMATION CLEARINGHOUSE + CIVIC CROWDSOURCE WEBSITE

Currently, it is extremely difficult to find information about the Los Angeles River and its revitalization online. Different agencies, organizations, firms, and individuals maintain their own respective sites, and only provide information that is related to their involvement and/or interest area. No comprehensive website exists that serves as an all-encompassing River-related site.

Technology (and especially the Internet) is one of the main mechanisms through which people communicate, and share and receive information. Therefore, it is essential to provide a comprehensive online platform for the Los Angeles River revitalization; one that is easy to locate, and easy to use, thus helping to increase public awareness and engagement.

THE WEBSITE WOULD HOLD A TWO-FOLD PURPOSE: 1) providing an information clearinghouse, and 2) serve as a civic crowdsource site [where potential River-related projects and their associated 'needs' for implementation (such as funding, design or construction skills, tools, people power, etc.) could be posted, and 'fulfilled' by people who visit the site and pledge to donate their time, money, resources and/or expertise to certain projects to help move them towards implementation].

INFORMATION CLEARINGHOUSE

The staff of COLLAGE would act as hunters and gatherers, collecting information about the River and consolidating it all on one website that can be easily accessed by the public and other stakeholders. Components of the site would including:

- A resource section forthe River revitalization (such as historical timelines, archived news articles, etc.)
- An up-to-date interactive map illustrating all projects that are proposed and currently under development along the River
- A comprehensive listing of all River-related organizations, agencies, cooperatives, companies, firms, committees, and individuals (with brief profile and link to individual webpages)
- A News Feed of upcoming River-related events and up-to-date news (and link to KCET Departures 'Confluence' column)
- A Blog that stores interactive posts from people engaging with the River

CROWDSOURCE WEBSITE FOR CITY TRANSFORMATION

Funding was identified as one of the main challenges impeding the revitalization of the Los Angeles River. With limited local, state, and federal sources, and the Los Angeles River Foundation still not created, it is time to explore alternative options. Providing an online crowdsource funding and resource-sharing platform would be the best way to fund and facilitate the implementation of projects and initiatives along the River.

Modeled off of London's Spacehive website (see Figure 70), COLLAGE's civic crowdsource site would be a democratic form of urban transformation, where citizens imagine and propose campaigns to transform the River, and are also the ones who decide which projects come to life by supporting them in various ways.

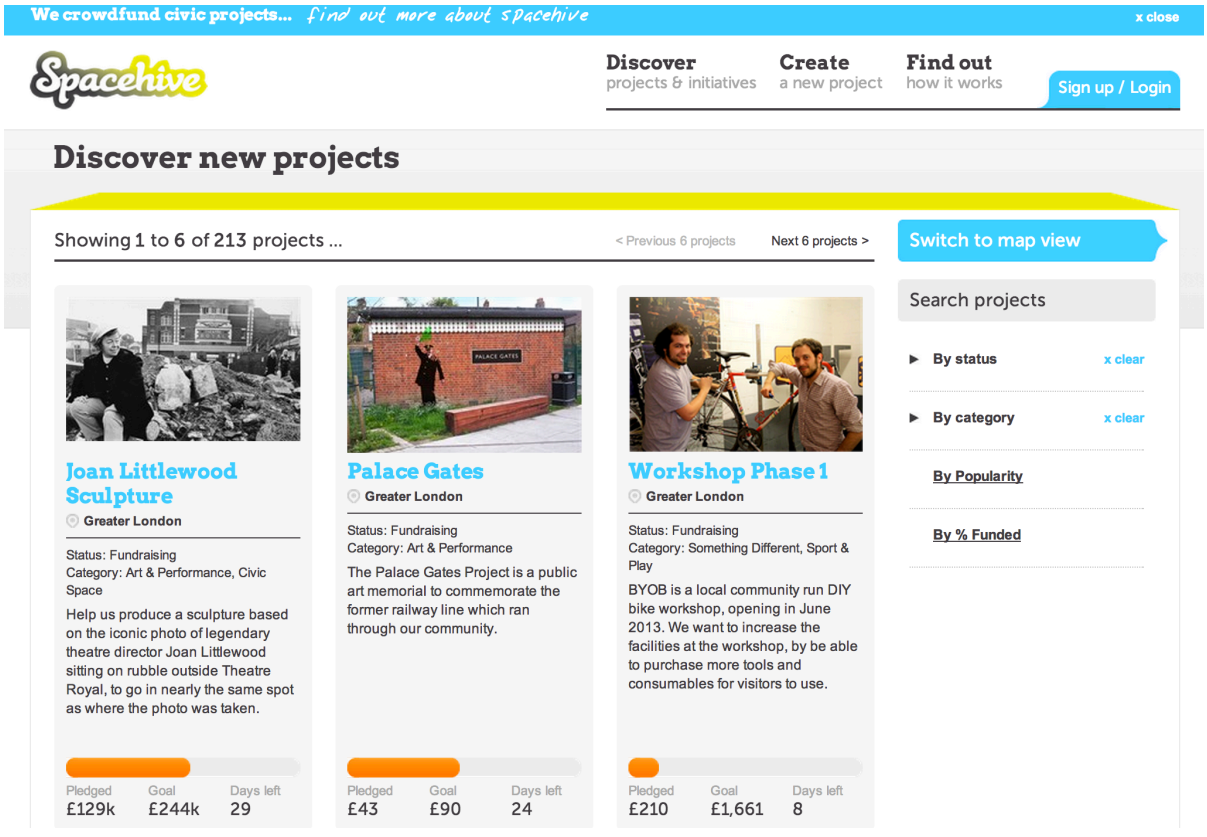


FIG. 70: WEBSITE FOR CROWDSOURCE FUNDING CIVIC IMPROVEMENTS.

Spacehives is a London-based organization that has put the power back in the hands of the people, and also expedited the implementation of projects through a crowdsource website dedicated to funding civic improvements (Spacehives 2013). Spacehives' website allows citizens to post potential campaigns for a wide range of projects that would enhance

civic space (such as a park, piece of public art, or the construction of a new facility). These projects are then funded through donations made by other citizens who visit the site. It is the best form of democratic city transformation: citizens get to decide what they want to propose, and also what gets implemented, based on what they put their donations towards. Spacehives has experience much success using such a crowdsource funding approach, and is able to facilitate ideas jumping over the (usually impeding) funding hurdle and making it to the implementation phase. "We make it as easy to fund a new park or playground for your area as buying a book online." (Spacehives 2013)

The crowdsource funding platform currently operated by Spacehives could be expanded by COLLAGE to also include resources that a project needs (beyond funding). For instance, a project might require equipment, expertise, or tools/supplies that are currently unavailable. Citizens can read about proposed projects, and decide which ones they want implemented by pledging money or creative services and assistance.

"Everyone cares about their local area. We'd all like to make improvements. But with councils out of cash, we need a new way of getting things done. The great thing about Spacehive is that anyone can put forward project ideas and anyone can fund them. Suddenly BMX tracks can get built for £30 per rider, wetlands revitalised for £50 per twitcher, or drab high streets made welcoming for £1,000 per local trader. You can't shortcut the need for planning permission. But Spacehive offers a faster, more democratic way of getting things done that puts communities in the driving seat." (Spacehives 2013)

COMPONENT 3

THE CONLFUENCE: A COMMON GROUND FOR CREATIVITY ALONG THE L.A. RIVER

PHYSICAL SPACE/FACILITY FOR CREATIVE COLLABORATION

Communal work environments are on the rise in cities across the nation, providing practical and affordable space to pursue creative projects. Such shared physical spaces catalyze collaboration and creativity, and provide a social community for people who want to connect; collaborate; expand their knowledge and skills; and be inspired by one another.

COLLAGE would operate and maintain a physical location called **The Confluence**, which held the purpose of providing people with the space and resources needed to envision and implement projects and initiatives related to the revitalization of the Los Angeles River. The resources and amenities offered at The Confluence would be open and available to all ages and experience levels, and provide a common ground to catalyze creative collaboration related to the L.A. River revitalization. Such a

facility would operate much like a 'HackerSpace', 'MakerSpace' or 'ArtSpace' (see Figures 71+72).

FIG. 71 (ABOVE): COLLABORATIVE HACKERSPACE IN NEW YORK CITY.

FIG. 72: EXAMPLE OF SHARED SPACE FOR CREATIVITY IN MINNEAPOLIS.

Many resources needed for creative ventures are often expensive, and therefore inaccessible. The Confluence would help provide necessary amenities to get projects off the ground.

Such amenities offered at The Confluence could include:

- Communal meeting rooms and lounge space
- Individual and group work stations
- Computer lab with essential software (e.g. Microsoft Office, Adobe Creative Suite, SketchUp, Final Cut Pro)
- Wireless Internet
- Printing, copying, and scanning services
- Storage space
- Workshops with tools and equipment (for metal, wood, craft and circuits)
- Art Gallery and Exhibition/Performance space
- Café *(with plenty of high quality coffee!)*

By providing access to such things as computers, software, tools, meeting rooms, books, and one another, creativity will abound. Stakeholders could hold meetings in the conference rooms, Indie music videos shot in the L.A. River basin could be edited, and art installations could be fabricated. Educational sessions and group-think workshops could also be offered on a regular basis.

An artist-in-residence program could also be a part of The Confluence, and utilize remnant cellblocks as studios and sleep chambers for artists (see Figure 73).

FIG. 73: EXISTING CELLBLOCKS OFFER POTENTIAL STUDIO AND GALLERY SPACE + ARTIST IN RESIDENCE HOUSING.

A potential location for **The Confluence** could be the Lincoln Heights jail, located at the confluence of the Los Angeles and Arroyo Seco Rivers, just north of Downtown (see Figure 74).

FIG. 74: Lincoln Heights Jail; Potential Site of the physical facility.

This property is centrally located in the Los Angeles Region. Efforts are currently underway by the Los Angeles River Revitalization Corporation (LARRC) and Council District 1 to transform this 230,000 square foot building into a mixed-use development (see Figure 75). The Confluence could support this effort to bring life back to the banks of the L.A. River by locating its physical facility there.

FIG. 75: Lincoln Heights Jail; Potential Site of the physical facility.

EXAMPLES OF COLLABORATIVE + CREATIVE PROJECTS/INITIATIVES POTENTIALLY COORDINATED THROUGH COLLAGE

COLLAGE would call upon Angelinos to assist with the innovative and immediate activation of sites along the River corridor, which would help to increase the attention to and engagement in the L.A. River. The following serve as examples of the range of possible projects and initiatives COLLAGE could help create related to the Los Angeles River and its revitalization.

OUTREACH + ENGAGEMENT INITIATIVE: **Project 51.**

- An existing grassroots initiative being taken on by a core group of River enthusiasts in Los Angeles. The premise of the project is to invite people to "play" along the River, experiencing different sites and activities as encouraged through a large, well-designed deck of 'L.A. River playing cards'.
- The core could hold their meetings at The Confluence, utilize the website to gain funding associated with the design and production of the playing cards, and call upon the staff of COLLAGE to help advertise the initiative to Angelinos.

POTENTIAL EVENT: **A Shadow Puppet Show under Glendale Bridge.**

- A potential collaboration between: L.A. Freewaves + Story Pirates.
- Shadow puppet shows are a popular way to convey stories to both adults and children. Los Angeles has an extensive network of shadow puppet artists (see Figure 76), who make their living off of this creative form of education and expression.

FIG. 76: PROFESSIONAL PUPPETEERS, WHO LIVE NEAR THE GLENDALE BRIDGE

- The underside of the Glendale Bridge (see Figure 77) offers a fitting location for an outdoor puppet theater along the banks of the Los Angeles River. Shadows could be projected against the existing concrete walls, and participants could enjoy the show while sitting on the sloping concrete bank of the River. The puppet show could be written about a topic related to the site, such as the River's history or future.

FIG. 77: GLENDALE BRIDGE; POTENTIAL VENUE FOR SHADOW PUPPET SHOW.

- The puppeteers could craft and practice their performance at the Confluence, utilize the website to gain funding associated with the acquisition of larger outdoor projection equipment, and call upon the staff of **COLLAGE** to help include more artists and advertise the initiative to Angelinos in the area.

AWARENESS + ACCESS PROGRAM: **Routes-to-the-River Program.**

- A potential creative collaboration between: Los Angeles County Metropolitan Transportation Authority (Metro LA) + Transit TV + UCLA's Interpretive Mapping Lab (IMLab).
- Over 68 percent of Metro's bus stops in Los Angeles are within walking distance of the Los Angeles River (Brownson 2013).

- Technology and transportation can come together to help Angelinos become aware that the River is nearby, identify safe and accessible routes to get there, and provide interactive opportunities to engage with the River once there.

FIG. 78: ENGAGING IN THE RIVER VIA THE USE OF TECHNOLOGY.

The programs and initiatives outlined above provide a range of potential creative collaborations that could benefit and/or stem from **COLLAGE**, and only a mere fraction of the overall number of opportunities that exist for helping to transform the Los Angeles River. These examples could utilize all aspects of **COLLAGE**: 1) the organization's staff to help foster and coordinate connections amongst potential partners, 2) the online resource-sharing and funding site to get the support needed, and 3) the physical space for group-think brainstorming sessions, planning efforts, and the fabrication of creative projects and initiatives.

Many of the 'potential partners' incorporated in the examples above were individuals I came in contact with while in Los Angeles. Having talked to a wide range of individuals over the course of my year-and-a-half long investigation, I learned a tremendous amount about a diversity of current projects and interests, identified linkages and overlaps amongst, and pieced them together into collaborative initiatives that could raise awareness about the River, immediately activate activities along it, and engage others in experiencing it, as well.

POTENTIAL FUNDING MECHANISMS

To acquire the funding needed to establish an organization such as COLLAGE, as well as sustain the components over time, a variety of approaches could be used. For complete list of potential funding options, separated by category, please reference Appendix E.

CROWDSOURCE FUNDING

The components of COLLAGE could be divided into a series of smaller campaigns to be posted on existing crowdsource funding sites (such as Indiegogo and Kickstarter). If people are willing to put money towards a sixteen-year-old's dream of creating a thirteen-foot tall T-Rex sculpture with Christopher Walken's head on it (see Figure 79) then there is a high likelihood that components of COLLAGE will also gain support. Kickstarter is another viable crowdsource funding website, and has successfully been used by the Los Angeles River Revitalization Corporation (LARRC) to fund a series of Bike-in Movies along the River at Marsh Park, showing that it is already a platform that people in Los Angeles are familiar with, and also that revitalizing the River is something people are willing to put their money towards and support.

FIG. 79: A CAMPAIGN FUNDED USING CROWDSOURCE FUNDING.

MICROLOANS

Using an online platform (such as Kiva) to seek microloans can offer an additional option for funding. However, the premise of microloans is that they are eventually paid back to the awardee, making them an option that should only be pursued after the crowdsource funding mechanisms mentioned above. (Kiva 2013)

PRIVATE GIFTS AND DONATIONS

Private gifts and donations is another viable option for the creation of **COLLAGE**, especially in a place like Los Angeles. First recommended focus would be to utilize the "Look to the Stars" website, which catalogs celebrities who regularly donate money based on the type of causes they typically donate to. An example would be Robert Redford, who has a substantial track record of donating money to environmental initiatives in the region. Ellen DeGeneres will also be sought out for support, as she often donates money to worthwhile causes, and also owes the L.A. River (since she poked fun at its 'lack of appeal' in a late 1990s cartoon).

FIGS.80+81: Potential funders Robert Redford (left) + Ellen DeGeneres.

FOUNDATIONAL GRANTS

Foundational grants offer another option for funding (see Appendix E for digest of potential sources). It is common for foundations to require a substantial track record of stability and accomplishments, however, before investing in an initiative or organization. The initial

establishment of COLLAGE will best come from crowdsource funding as well as through the support of large gifts and donations. Once COLLAGE is in existence for approximately three to five years, attaining grant funding will hold higher potential.

FEASIBILITY OF THE FRAMEWORK

Creative and collaborative approaches to urban transformation are already receiving both public and monetary support in Los Angeles, exemplifying the feasibility of employing such a strategy for the Los Angeles River revitalization.

- Winner of the 'Arts and Culture' category of the Goldhirsh Foundation's 'My LA2050 Challenge' was the ***Hammer Museum***, which plans to "use its incredible network of local talent and expertise in arts and culture to curate an artisanal pop-up village in Westwood and offer a long term strategy to turn the neighborhood around permanently." (Hammer Museum 2013)

- Winner of the 'Environmental Quality' category of the 'My LA2050 Challenge' was ***LA Open Acres***, a proposal put together by Community Health Councils, C-Lab (Columbia University) and 596 Acres to create "an online platform that provides community members with clear pathways to transforming vacant and underutilized parcels into green, open spaces. This platform will catalog and distribute information about vacant lots, alleys, red fields, surface parking lots, easements, flood control channels, and other underutilized spaces and allow neighbors and park and open space advocates to access this information in an attractive, graphical format and connect with each other to begin the process of working with the City and other landholders to develop projects." (Community Health Councils, 2013)

FUTURE EXPANSION OF THE FRAMEWORK

Although the initial focus of the COLLAGE is to assist in increasing the effectiveness of the Los Angeles River revitalization, the framework is designed with the ability to expand. Not only could such a framework be applied to the revitalization of the Los Angeles River, but also bears the potential of future expansion to other urban transformation initiatives in Los Angeles, as well as being retrofit and replicated for other urban areas across the United States.

THE NEXT WAVE: THE FUTURE OF LOS ANGELES + ITS RIVER

Los Angeles and its River provide a perfect context to embrace the past marks we have made on the world around us, realize our potential to shift our trajectory, and work towards (re)imagining, (re)defining, and (re)building the world around us into something that we are proud of.

We are a nation built from the ideal of being 'OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE' (Lincoln 1863). Typical city transformation efforts merely focus on the final part of this ideal, being '***for*** the people'. It is essential to understand and employ the other two, and build our cities to also be '***of*** the people, and ***by*** the people.' (Chaffers 2006)

The transformation of the Los Angeles River provides a unique opportunity to answer the question of *'how to **re**build?'* The answer: to transform ourselves to transform the River to transform the City to transform ourselves to transform... To achieve 'city ideal', we must simultaneously address and achieve 'human ideal'. It is a constant feedback loop, a cycle, of transforming and revitalizing our physical *and* social environments. The way we work together to creatively envision and create the world around us is essential, and if addressed properly, has the ability to enact effective and durable urban transformation. (Chaffers 2006)

Therefore, the first step towards revitalizing the Los Angeles River is to invite 'us' to rediscover and be a central part of it so we (humans) can shift our perspective about the L.A. River, and our belief that the only impact we (humans) make is a negative one. COLLAGE provides a potential framework to do so. The L.A. River provides an opportunity to convey a powerful message to Los Angeles and the outside world not only about the transformation of a major urban waterway, but more importantly, about the transformation of our cities and ourselves.

Human involvement in urban transformations (such as the Los Angeles River revitalization) is essential, and the opportunities to do so are endless, and also attainable. Approaching such transformation with creativity and with one another is what is needed to increase the effectiveness of envisioning and transforming cities in the twenty-first century, turning our 'ideal' into the 'real'.

"If you really want to restore the LA River, you'll need to heal the whole city." (Grist, 2012)

There exist too many 'problems' associated with the way we (humans) inhabit the Earth to leave them as problems, and if we continue to only see things as problems that is all there will ever be: problems. The focus must shift from (solving) problems to (envisioning) poss(i)b(i)l(i)t(i)es where (u) + (i) (u)n(i)te to become possibility creators.

Cities are a human creation, a concept constructed in our brains and a tangible reality built with our hands and ingenuity. Cities are also, at the core, a conglomeration of human beings; c(i)t(i)es are comprised of tens of thousands, hundreds of thousands, millions of (i)nd(i)v(i)duals who collectively come together to make a city what it is.

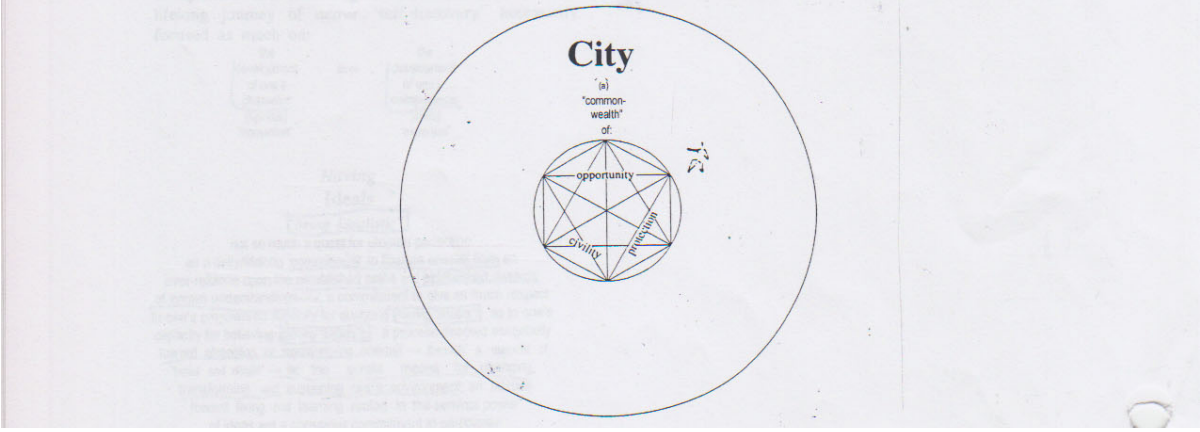


FIG. 77: 'CITY' SEEN AS AN INTERCONNECTED WHOLE.

The individual and his/her ability to add to a much larger interconnected whole, however, is often overlooked and/or forgotten when attempting to answer the question of *'how to transform cities in the twenty-first century?'*

The fate of cities, the evolution of the very places that most humans inhabit, is left up to a small subsection of the overall population (such as planners, designers, politicians, architects, etc.) who often employ textbook strategies based on what has been done before. But what has been done before has not been good enough, which is why we are still (decades later, centuries later) struggling with how to make cities 'work'.

What will keep us from creating the same city with the same issues is a new perspective and new approach; one that recognizes that 'city' and

'human' are inseparable, acknowledges the importance of the individual but also capitalizes on the collective. Individuals are important, but do not act solely in isolation. The best innovation comes from understanding ones' place, purpose, and potential in the much larger interconnected whole that links us with one another and with the many different environments around us.

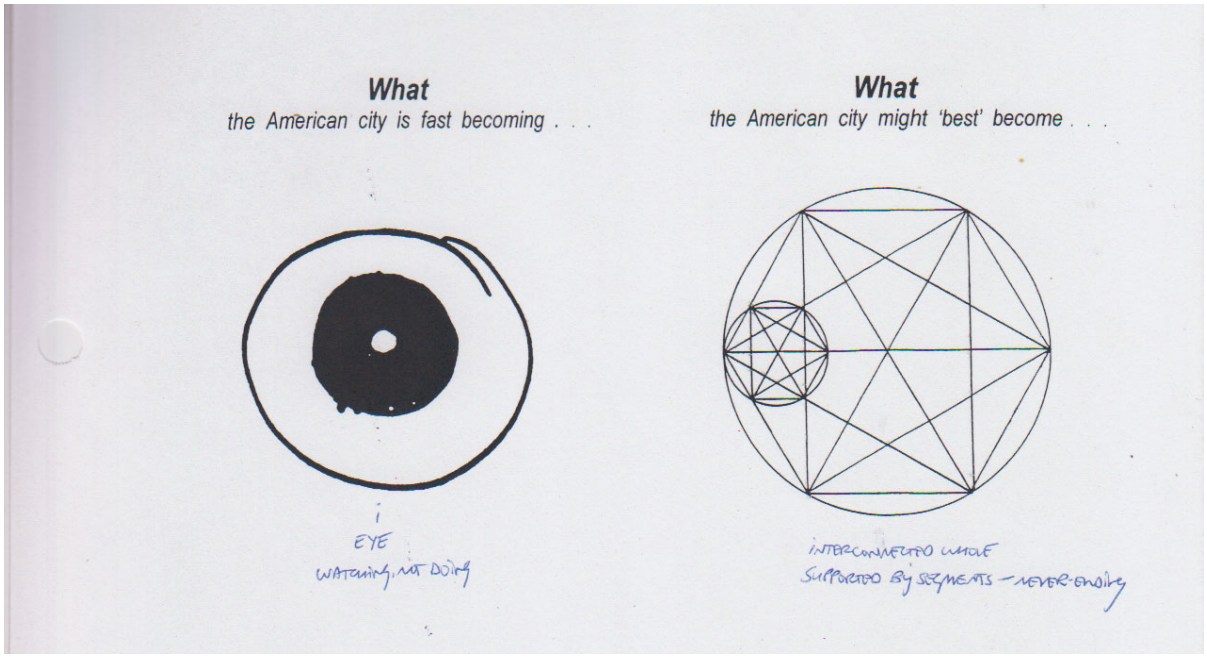


FIG. 83: DIFFERENT PERSPECTIVES AND POSSIBILITIES FOR URBAN AREAS.

We are an imaginative, innovative, and insistent species—one that has the power to do things of great magnitude. And we oftentimes do not give ourselves enough credit. Rather than cringe when thinking about the inevitable complexities that exist in cities and are associated with the transformation of these urban areas (the 'rats nest' of stakeholders and meetings and initiatives and…), let us celebrate and use that diversity to our advantage.

As we enter the race to (re)build our world, and continue our involvement in the various environments around us, let us: **1) shift our perspective and realize that we (humans) are not the enemy, but rather, our greatest asset, and 2) work to ensure that the way we 'build' (or more accurately *re*build) the environments around us is beneficial for both the Earth and us.** The fut(our)e is ours to imagine and to make real. Let us see that not only as a responsibility, but also as a tremendous opportunity.

What is going to keep us from creating the same cities with the same issues?...

FIG. 84: COLLAGE MAGAZINE EXCERPTS.

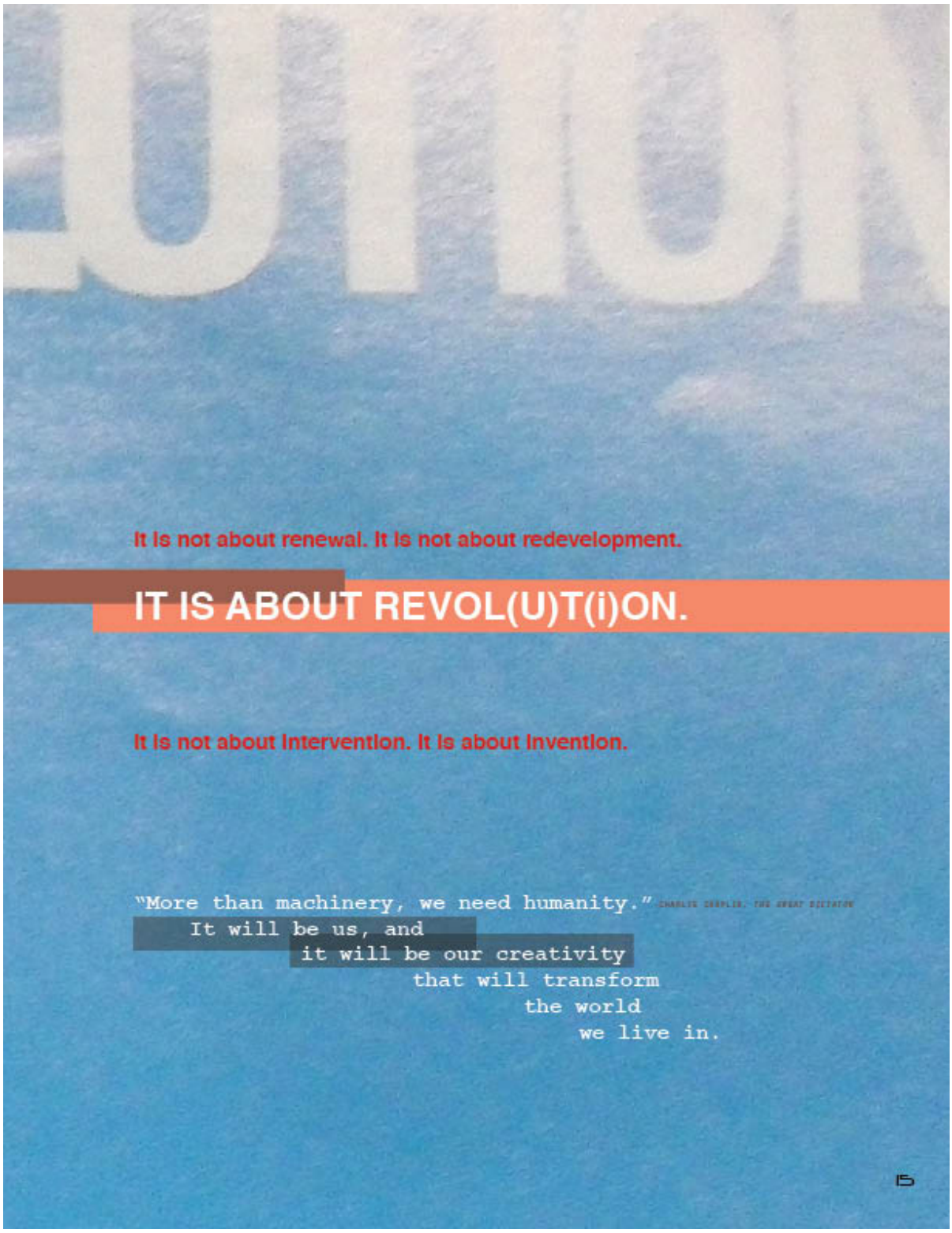


FIG. 85: COLLAGE MAGAZINE EXCERPT.

What you/i choose not to IMAGINE
is exactly what you/i cannot make happen
or make not to happen."
-Marjory Piercy

WHAT WOULD YOU WANT TO SEE HERE?

WE ARE GOING TO LEAVE OUR MARK ON THE EARTH.
LET US WORK TOGETHER TO MAKE IT A BEAUTIFUL ONE.

EPILOGUE

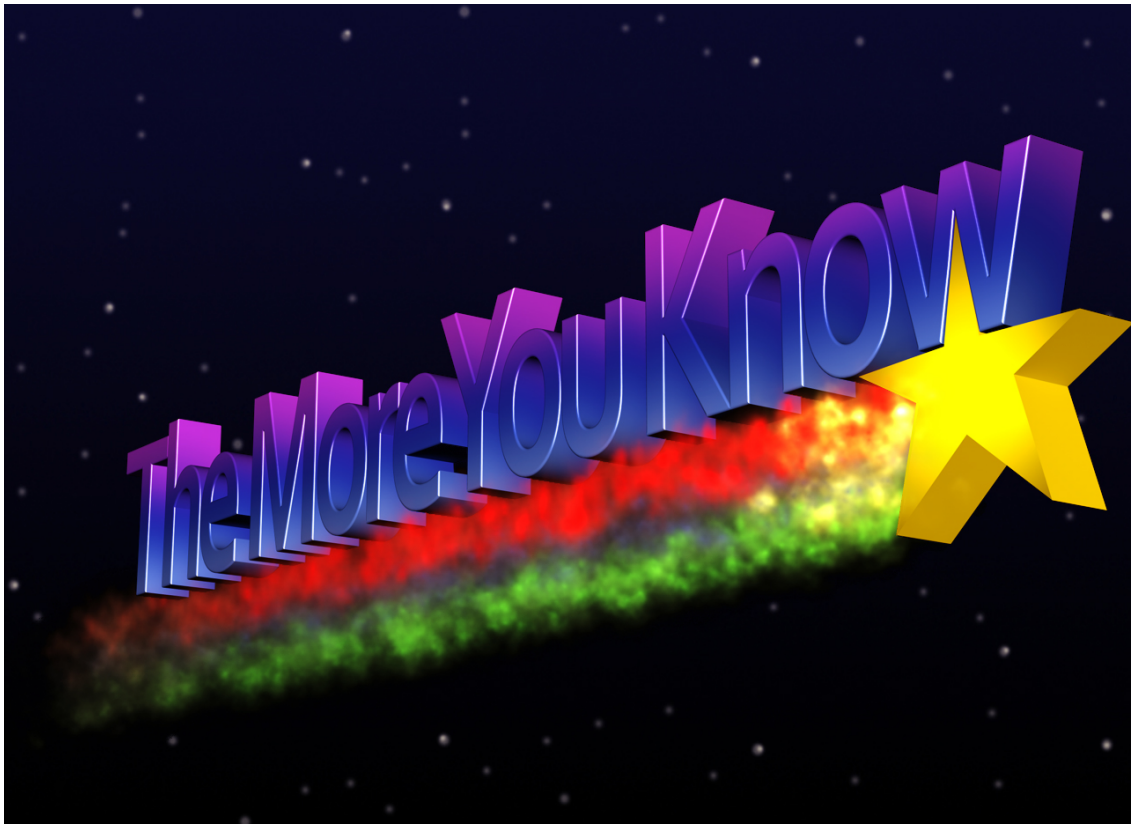


FIG. 86: COLLAGE MAGAZINE EXCERPT.

Two years ago, I was completely unaware that the Los Angeles River exists.

Today, I find myself thinking and talking about it an abnormal amount.

Not only because it is the topic of my Master's work,

but because it has become a part of my life.

Los Angeles and its River have, somehow, become a sweet spot in my heart.

Two years ago, I detested both, seeing them as nothing more than classic case studies of how humans are a plague to the planet. What I have come to realize through this thesis, however, is that a tremendous amount of beauty exist in both Los Angeles and the Los Angeles River.

Something that I once saw as so stark and strange, as plain ugly, has now become a familiar fixture in my life, one that holds great significance.

And I am now on a mission to share the beauty that I see with others.

FIG. 87: The Los Angeles River.

Although a 'conclusion' has been stated in this thesis, it is not over.

There is still more digging to be done, still more inquiring, still more searching, still more people to speak with, sites to visit, things to understand and see. The recommendations presented in this body of work merely mark the current stage in the evolution of an idea, not the end.

In fact, the largest conclusion I drew from my research on the Los Angeles River is that what the River and its revitalization needs most is: me. ...and plenty of other energetic, wide-eyed individuals, too, of course.

The River needs: us. And we need the River.

Los Angeles and its River present the perfect platform for us (humans) to rediscover that our power as a species does not always have to manifest in negative ways. Rather, we have the potential to (re)imagine and remake the mark we leave on the world around us. Together, we can decide to make our impact a positive one.

When I entered graduate school at the University of Michigan (U-M) four and a half years ago, I came with the aspiration of trying to figure out a way to stitch together all of the separate 'pieces' of myself into one whole that 'worked' and could make the world a more beautiful place. In my past, I have taken on many seemingly disparate personas:

artist...environmentalist...ecologist...educator... and could never quite figure out how to piece it all together. An excerpt from my entrance essay into graduate school illustrates my desire to find a common way forward:

"For me, a graduate education will be the thread that I use to weave my many interests together (…) It will be the painter's putty that fills the holes in the walls of my brain, and the fire under my backside that will give me the energy to keep fueling my passion to protect this great Earth. Determined to straddle the ravine that traditionally lies between the natural and social sciences, I will progress forward with my education and career by considering both the delicate interactions of an ecosystem, as well as the intimate inter-workings of the human mind and spirit. I have come to realize that to be a successful steward of the Earth, I must not only understand the natural systems of the environment, but the social, cultural, and economic systems well. ***I aspire to have my future work promote a paradigm shift where people sever themselves from the naive idea that humans are separate from their surroundings****. "*

I have come full circle over the course of my career in academia and accomplished what I came for; it has been an evolution over time, a journey into the unknown, and a transformation of myself. What I realized through this educational journey, and especially during my investigation into understanding Los Angeles and its River, is that complexity is not a negative attribute, but rather, one that contributes to greater strength and stability. I spent the past eleven years trying to figure out how to make all the separate 'pieces' of me fit together into a more cohesive whole that held greater purpose and could make a more beautiful impact. The last place I expected to figure out the answer was in Los Angeles. But through the course of this thesis, I have practiced how to paste all of my pieces together:

artist+environmentalist+ecologist+educator+landscapedesigner→COLLAGEr

someone who can

appreciate the separate pieces that exist,

identify the similarities among them

and the gaps between them

and piece it all together into a much larger COLLAGE.

This is my story, my COLLAGE, my account of life, as I lived it: devoted to better understanding the Los Angeles River, better understanding how to approach the transformation of cities, and better understanding myself and how I might play a part in it all.

+ A COMPOSITE of MY INTERESTS AS WELL AS ASPIRATIONS
+ AN INVESTIGATION of THE UNKNOWN
+ AN EXERCISE in USING MY OWN MIND
+ A DEMONSTRATION of WHAT HAS BEEN LEARNED thus far
+ AN IDENTIFICATION of WHAT STILL NEEDS TO BE UNDERSTOOD
+ USEFUL (to some degree) to both others and me, and (most importantly)
+ A WAY TO TRANSITION FROM ACADEMIA INTO THE REAL WORLD...

I have accomplished the goals I set forth to achieve, figured out how to piece together the seemingly separate 'pieces' of myself and the Los Angeles River revitalization into something that 'works', written and recorded my manifesto, left it to live forever in the University archives (and on my mother and father's shelf), and can now check the final box required for my rite of passage out of academia and into the world to start applying all that I learned along the way.

THIS IS MY MAP, MY WAY FORWARD (AS I SEE IT),
THE KIND MARK I WANT TO MAKE,
CONCLUSIONS I WANT TO HELP OTHERS TO SEE/REALIZE
THIS IS MY ANSWER TO THE QUESTION
"HOW TO (RE)BUILD?"

And this is
just the beginning...

Where to next?

L.A. of course.

"We need to rewrite the stories we tell about ourselves, and Los Angeles is the best place to do it." .katsuperfisky.

APPENDIX A: PREMISE BEHIND COLLAGE

In March of 2013 I attended a workshop facilitated by the Beehive Collective (a volunteer-based nonprofit that uses graphic media as a method of communication and education) in Ann Arbor, Michigan. There were approximately 30 participants present, divided among five separate tables.

As an introductory activity, participants were asked to create a story chain. Do to so, one person at the table would begin by writing a sentence at the top of a piece of paper. The paper would then be passed to another participant at the table, who would then draw a picture of what that sentence said below it, and fold over the initial sentence so that the only part of the paper showing was the illustration. Another person, who had not seen the initial sentence, would then write their own caption for the illustration below the drawing, fold over the drawing so the only thing showing was the sentence, and pass it to another person at the table, who would then draw a picture that represented the sentence, and so on and so forth.

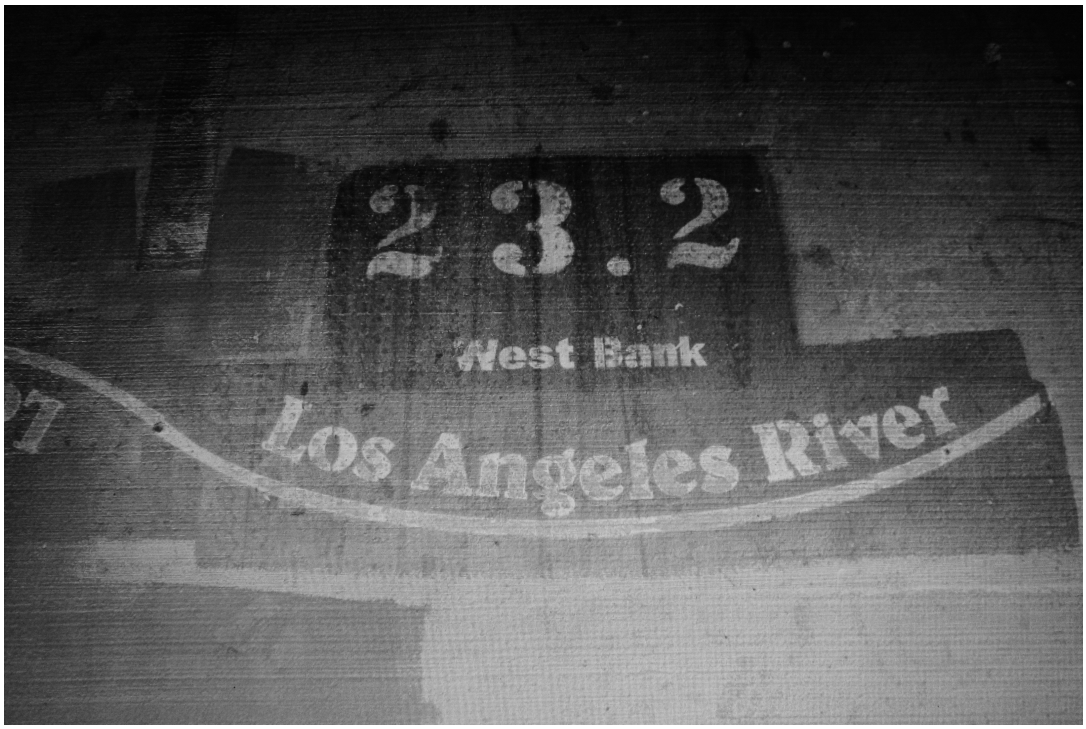
The activity concluded when the paper circulated around the entire table, and everyone contributed to the story chain. When the paper was passed to me, I reported to the others sitting around my table that I was relieved to write a sentence, rather than have to draw. The woman sitting across from me was puzzled by why an "artsy" landscape architect student did not want to contribute an illustration to the chain, so leaned to the woman to her left and asked, *"why does she not want to draw?"* to which the other woman matter-of-factly replied,

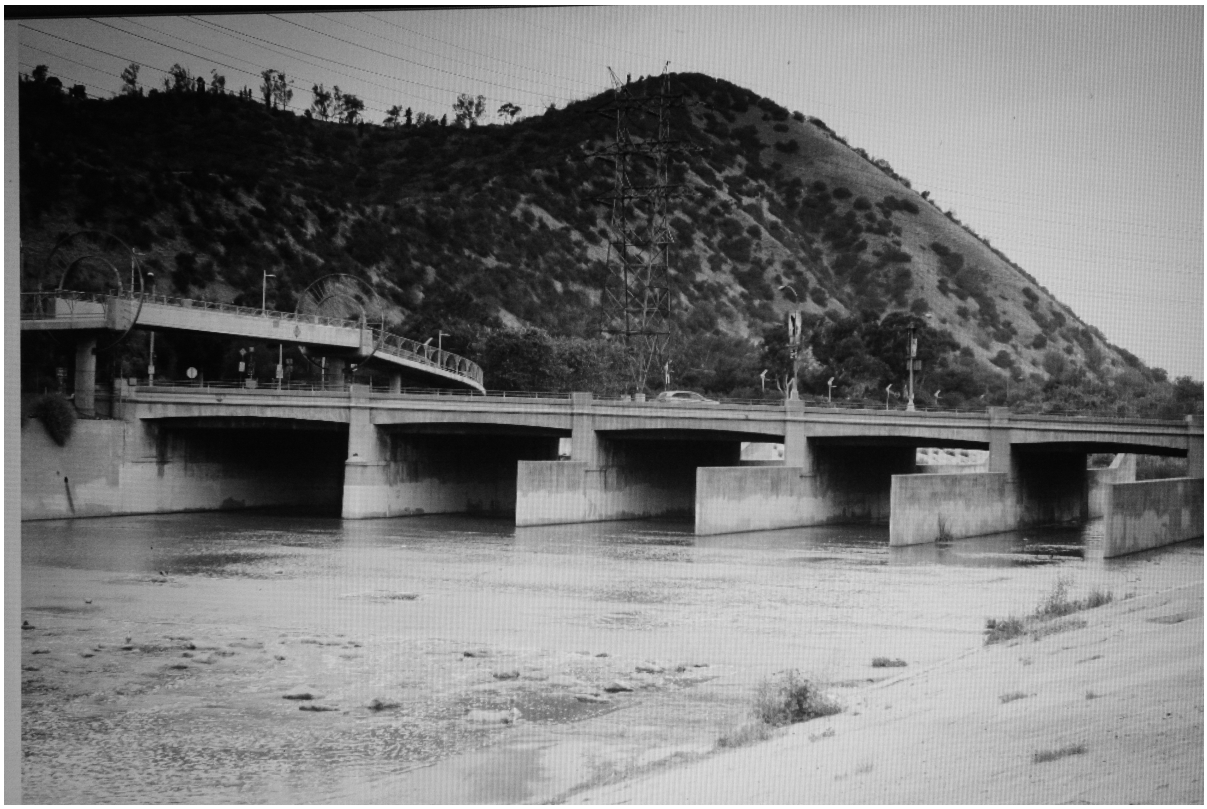
The paper was then unfolded, and the illustrated story was analyzed by all of the participants...

Our findings? Each individual sitting around the table had engaged in the same activity, yet interpreted, illustrated, and therefore conveyed to others a completely different message. Analyzing this segmented approach to creating a larger vision resulted in a story that was pleasantly entertaining to all involved, and also made a great thesis topic.

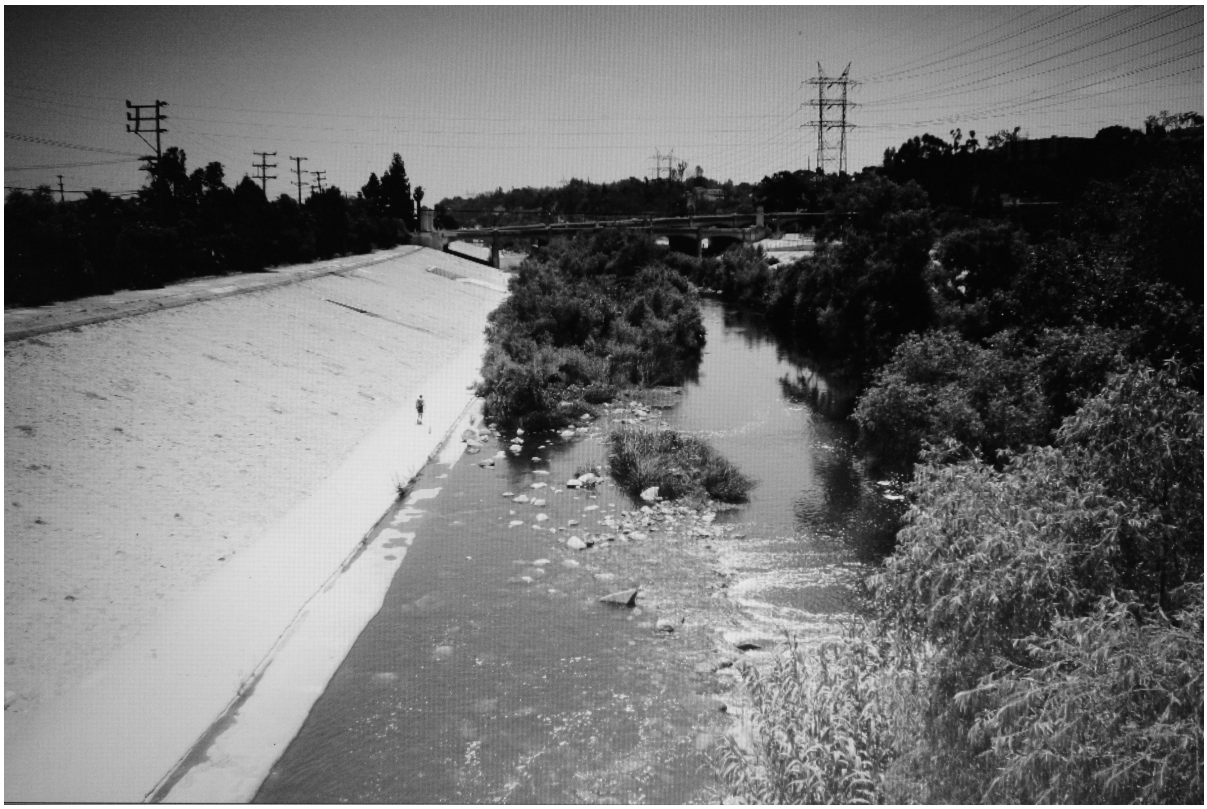
APPENDIX B: SNAPSHOTS OF THE LOS ANGELES RIVER

Select photographs capturing the Los Angeles River, collected during my frequent trips to L.A. to learn about the River.





BIKE PATH



Los
Angeles
River

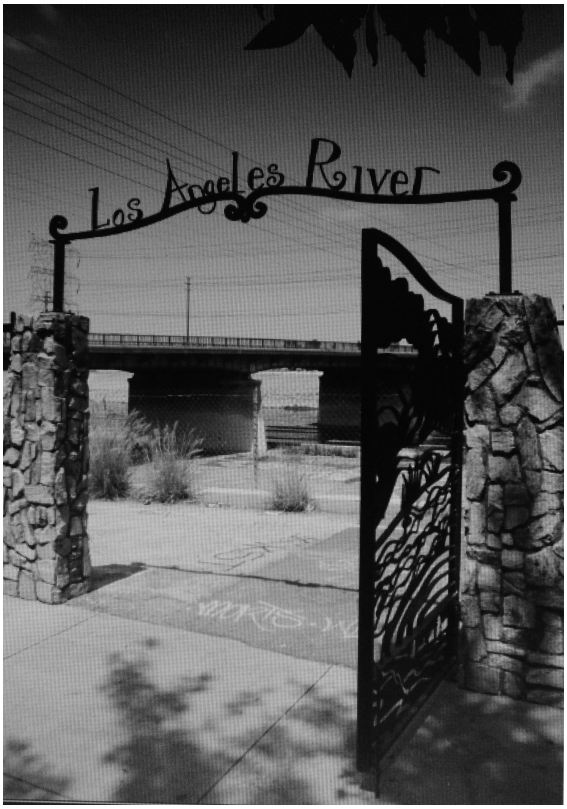
BRANCO

END

Riverbed vegetation supports
endangered species habitat
Pedestrian travel restricted
to paved and rocky surfaces

SELL LUMBER
REDDING, CA

E. Slauson


Los Angeles River

APPENDIX C: LIST OF INFORMANTS

The following individuals provided perspectives on the Los Angeles River and its revitalization via conversations, meetings, and presentations

FIRST NAME	LAST NAME	TITLE/ROLE	AFFILIATION
Alexander	Robinson	Principal; Assistant Adjunct Professor	Office of Outdoor Research (oOR); USC Landscape Arhictecture Program, Landscape Morphology Lab (LML)
Alexander	Cruz De Ocampo	2013 Councilmember candidate	City of Los Angeles Council District 13
Allan	Abshez	Board Member	Los Angeles River Revitalization Corporation
Ana	Haase-Reed	Senior Marketing and Communications Officer	Los Angeles County Metropolitan Transportation Authority (Metro LA)
Anne	Dove	Outdoor Recreation Planner	Rivers, Trails & Conservation Assistance Program; Pacific West Region, National Park Service, U.S. Department of the Interior
Astrid	Diehl	Associate; Neighborhood Association Representative	Mia Lehrer + Associates; Frog Bottom (Council District 13) neighborhood resident
Barbara	Romero	Board Member	Los Angeles River Revitalization Corporation
Brian	Moore	Board Member	Los Angeles River Revitalization Corporation
Bruce	Saito	Board Member	Los Angeles River Revitalization Corporation
Carol	Armstrong	Project Manager, Environmental Supervisor	Los Angeles River Project Office, Bureau of Engineering, Department of Public Works, City of Los Angeles
Carren	Jao	Journalist	KCET Departures
Cecilia	Estolano	Member	Estolano LeSar Perez Advisors, LLC
Claire	Bowin	City Planner	Los Angeles Department of City Planning's River Unit
Daniel	Tellalian	Board Member	Los Angeles River Revitalization Corporation
Daphne	Zuniga	Board Member	Los Angeles River Revitalization Corporation
Darryl	Ford	Management Analyst; L.A. River Cooperation Committee Liason	City of Los Angeles, Department of Recreation and Parks, Planning and Management Division
Daveed	Kapoor	Architect	RAC Design Build
Debra	Padilla	Executive Director	Social and Public Art Resource Center (SPARC)
Dennis	Martinez	Board Member	Los Angeles River Revitalization Corporation
Don	Spivack	Planning and Urban Development Consultant; Former Deputy Chief of Operations and Policy at Community Redevelopment Agency (Retired)	Formerly with California Redevelopment Authority-Los Angeles (CRA-LA)
Don	Sepulveda	Executive Officer	Los Angeles Regional County Rail
Ed	Reyes	City of Los Angeles Councilmember	City of Los Angeles Council District 1
Edward	Murphy	Watershed Education Manager	Heal the Bay
Emile	Mack	2013 Councilmember candidate	City of Los Angeles Council District 13
Ester	Kim	Ph.D candidate	University of California at Berkeley
Fabian	Wagmister	Associate Professor and Digital Media Artist; Co-founder and Co-Director	UCLA School of Theater, Film and Television; UCLA REMAP Interpretive Media Library
Felipe	Sanchez	Operations Manager	Social and Public Art Resource Center (SPARC)
Gary Lee	Moore	City Engineer	City of Los Angeles
Harry	Chandler	Los Angeles River Revitalization Corporation board member	Los Angeles River Revitalization Corporation
Howard	Katz	Los Angeles River Revitalization Corporation board member	Los Angeles River Revitalization Corporation
Jan	Dyer	Principal, Director of Infrastructure Division	Mia Lehrer + Associates
Jeff	Hutchins	Principal	Mia Lehrer + Associates
Jeff	Burke	Assistant Dean of Technology and Innovation; Co-founder and Co-director	UCLA School of Theater, Film and Television; UCLA REMAP Interpretive Media Library
Jenna	Hornstock	Deputy Executive Officer, Countywide Planning	Los Angeles County Metropolitan Transportation Authority (Metro LA)

(continued on following page)

APPENDIX C (cont.): LIST OF INFORMANTS

The following individuals provided perspectives on the Los Angeles River and its revitalization via conversations, meetings, and presentations

FIRST NAME	*LAST NAME*	*TITLE/ROLE*	*AFFILIATION*
Jennifer	Samson	Los Angeles River Revitalization Corporation Project Manager	Los Angeles River Revitalization Corporation
Jenny	Price	Los Angeles River tour guide; Los Angeles Urban Ranger Co-founder; writer, public humanities scholar and research scholar at UCLA	Los Angeles Urban Rangers; Project 51; HiddenLA; UCLA
Jill	Sourial	Environmentalal Projects Manager	City of Los Angeles, Councilman Ed Reyes Office (Council District 1)
John	Yi	Artist	Metabolic Studio
John	Choi	2013 Councilmember candidate	City of Los Angeles Council District 13
Jordan	Kerner	Board Member	Los Angeles River Revitalization Corporation
Jose	Sigala	2013 Councilmember candidate	City of Los Angeles Council District 13
Josh	Post	2013 Councilmember candidate	City of Los Angeles Council District 13
Judith	Baca	Founder, Artistic Director	Social and Public Art Resource Center (SPARC)
Lewis	MacAdams	Co-founder, President	Friends of the Los Angeles River (FoLAR)
Lila	Higgins	Manager	Natural History Museum of Los Angeles County's of Citizen Science and Live Animals
Louis	Morales	Project Manager	Northeast Los Angeles (NELA) River Collaborative
Mark	Hanna	Senior Water Resources Engineer & Associate	Geosyntac Consultants
Matt	Szabo	2013 Councilmember candidate	City of Los Angeles Council District 13
Megan	Whalen	Planner	City of Los Angeles River Project Office, Bureau of Engineering, Department of Public Works, City of Los Angeles
Melody	Winter Head	Regional Manager	Federal Reserve Bank
Mia	Lehrer	President	Mia Lehrer + Associates
Michael	Affeldt	Civil Engineering Associate	City of Los Angeles River Project Office, Bureau of Engineering, Department of Public Works, City of Los Angeles
Michelle	Mowery	Senior Project Coordinator	Los Angeles Department of Transportation
Mike	Schanler	2013 Councilmember candidate	City of Los Angeles Council District 13
Miranda	Rodriguez	Community & Events Coordinator	Los Angeles River Revitalization Corporation
Mitch	O'Farrell	2013 Councilmember candidate	City of Los Angeles Council District 13
Monica	Dodi	Board Member	Los Angeles River Revitalization Corporation
Morgan	Rebane	Resident	Silver Lake
Nancy	Steele	Executive Director	Council for Watershed Health
Octavio	Pescador	2013 Councilmember candidate	City of Los Angeles Council District 13
Omar	Brownson	Executive Director	Los Angeles River Revitalization Corporation
Patrick	Johnston	Outdoor Recreation Planner	Rivers, Trails & Conservation Assistance Program; Pacific West Region, National Park Service, U.S. Department of the Interior
Paul	Dyson	Logistics Consultant	Railway Passengers Association
Pauline	Louie	Urban Waters Ambassador	Federal Urban Waters Program
Peg	Henderson	Outdoor Recreation Planner	Rivers, Trails & Conservation Assistance Program; Pacific West Region, National Park Service, U.S. Department of the Interior
Ramel	Pasqual	Deputy Mayof for the Energy and the Environment	City of Los Angeles Mayor's Office

(continued on following page)

APPENDIX C (cont.): LIST OF INFORMANTS

The following individuals provided perspectives on the Los Angeles River and its revitalization via conversations, meetings, and presentations

FIRST NAME	LAST NAME	TITLE/ROLE	AFFILIATION
Rene	Jones	Board Member	Los Angeles River Revitalization Corporation
Rick	Cortez	Principal	RAC Design Build
Robert	Garcia	Executive Director	The City Project
Roberto	Haraldson	2013 Councilmember candidate	City of Los Angeles Council District 13
Roberto	Negrale	2013 Councilmember candidate	City of Los Angeles Council District 13
San	Kbushyan	2013 Councilmember candidate	City of Los Angeles Council District 13
Stephanie	Pincetl	Director; Professor	California Center for Sustainable Communities; Institute of Environment and Sustainability, UCLA
Susan	Gray	Creative Services Manager	Los Angeles County Metropolitan Transportation Authority (Metro LA)
Tom	LaBonge	City of Los Angeles Councilmember	City of Los Angeles Council District 4

APPENDIX D: PRECEDENTS + CASE STUDIES

THE FOLLOWING CASE STUDIES WERE RESEARCHED, ANALYZED, AND USED TO INFORM FINAL CONCLUSIONS AND RECOMMENDATIONS

URBAN RIVER RESTORATIONS

- United States
  - **Anacostia River** (Washington, D.C.)
  - **Cherry Creek Greenway** (Denver, Colorado)
  - **Detroit River** (Detroit, Michigan)
  - **Guadalupe River** (San Jose, California)
  - **Arkansas River** (Tulsa, Oklahoma)
  - **Little Sugar Creek Greenway** (Charlotte, North Carolina)
  - **San Antonio River** (San Antonio, TX)
  - **Tennessee River** (Chatanooga, Tennessee)
  - **Salt River** (Tempe, Arizona)
- International
  - **Anning River** (Miyi County, City of Panzhihua, Sichuan Province, China)
  - **Cheonggyecheon Stream** (Seoul, Korea)
  - **Beizhi River** (Fuyang, Zhejiang, China)
  - **Santa Lucía Riverwalk** (Monterrey, Mexico)

COLLABORATIVE AND/OR COMMUNITY-BASED PLANNING ORGANIZATIONS

- **Creative Community Builders** (Minneapolis, Minnesota)
  - Mission: "Creative Community Builders is a team of consultants, researchers and planners dedicated to helping communities. Working with towns, cities and regional organizations across the country, our team is uniquely positioned to build strategies and plans that lead to vibrant and prosperous futures. We bring research-driven insights to fuel our work creating collaborative community relationship that are meaningful and sustainable."
  - Services: Listen (facilitate stakeholder discussions and meetings; conduct research and data analysis); Collaborate (generate group planning, involve people, propose new ideas, design collective vision that utilizes community assets and desires); Mobilize (utilize existing networks and form new networks for support and implementation); Maintain (evaluation of progress and projects over time).
  - Website: <http://www.communityandculture.com>

- **Project for Public Spaces PPS** (New York City, NY)
  - Founded: 1975
  - Mission: "Project for Public Spaces (PPS) is a nonprofit planning, design and educational organization dedicated to helping people create and sustain public spaces that build stronger communities. Our pioneering Placemaking approach helps citizens transform their public spaces into vital places that highlight local assets, spur rejuvenation and serve common needs."
  - Services in: Placemaking Plans, City-Wide Strategic Plans; Capacity Building & Cultural Change; Architecture of Place; Public Markets; Transportation

- Urban contexts served: Multi-use Destinations, Campuses, Markets, Streets & Transit, Public Buildings, Waterfronts, Squares, Parks)
- Features: Training programs for people interested in improving the public environment (over 10,000 people per year); Online tools, resources, and publications about Placemaking.
- Website: <http://www.pps.org>

- **National Park Service's Rivers, Trails, Conservation Assistance (RTCA) program** (Nation-wide U.S.)
  - The Rivers, Trails, and Conservation Assistance Program is the community assistance arm of the National Park Service.
  - Mission: The RTCA program implements the natural resource conservation and outdoor recreation mission of the National Park Service in communities across America.
  - Services: Supports community-led natural resource conservation and outdoor recreation projects; Provide technical assistance to communities so they can conserve rivers, preserve open space, and develop trails and greenways; Works with nonprofit organizations, community groups, tribes or tribal governments, and local, state or federal government agenices.
  - Average project lasts approximately two years.
  - Contexts served: urban, rural, and suburban communities with the goal of helping communities achieve on-the-ground conservation successes for their projects.
  - Website: <http://www.nps.gov/ncrc/programs/rtca/index.htm>

- **Rockafeller Foundation's User-Generated Cities URBZ program** (Mumbai, India)
  - Mission: "URBZ is an experimental urban research and action collective."
  - Services: Organizes workshops; Facilitates hands-on research projects; Creates urban forms and concepts; Develops online resources related to urban spaces.
  - Website: <http:www.urbz.net>

Enlisting Artists to Engage in Change

- **Freewaves** (Los Angeles, California)
  - Founded: 1989
  - Mission: "Freewaves creates public media art events that bring diverse audiences and independent media artists together in dialogue on culture and society; Freewaves promotes innovative and people-centered cultural engagement through project-specific platforms – that may be online, established, nontraditional, multiple or scalable; Freewaves acts locally throughout Los Angeles and globally beyond; Freewaves provides free online access to one of the largest digital archives of contemporary media arts in the world."
  - Website: <http:www.freewaves.org>

- **Environment XChange** (Online; based in Chicago, IL)
  - Founded: 2011

- Mission: "The Global Alliance of Artists Environment Xchange is an online forum where Chicagoland artists and environmental organizations learn about each others interests, post opportunities for collaboration, share resources, and partner with the ultimate goal of improving environmental quality."
- Features: 1) an online space where art and environment groups can learn about each others' interests and post opportunities for collaboration, and 2) a fall "Launch" where these groups can network, share information, and learn more about potential opportunities.
- Website: <http://www.aex.globalallianceartists.org/project-definition>

- **Intermedia Arts** (Minneapolis, Minnesota)
  - Mission: "We come to the art from the issue, focusing on the impact an artist or organization can have on a community. We are multi-lingual and many-cultural, empowering artists and young people to tell their stories, in their own words and ways. Then we gather the community to listen, to see and to respond."
  - Example Project from 2013: Creative CityMaking (partnership between Intermedia Arts and the City of Minneapolis)
    - Fosters collaboration amongst artists and planners in order to produce innovative perspectives and strategies to solving urban issues (associated with transportation, land use, economics, environmental quality, and social equity). Four teams of artists were placed in the Long Range Planning Division of the City's Community Planning and Economic Development Department (CPED) to work on five different planning projects over the course of the year.
  - Website: <http:www.intermediaarts.org>

- **The Center for Sustainable Practice in the Arts (CSPA)** (Online; based in Los Angeles, CA)
  - Founded: 2008
  - Mission: "The CSPA provides a network of resources to artists and arts organizations by researching, creating, gathering and distributing information with partnering information sources, and through the development of special initiatives designed to enable sustainable practices while maintaining artistic excellence. The CSPA views sustainability in art-making through environmentalism, economic stability, and strengthened cultural infrastructure.
  - Features: CSPA Knowledge Network (information distribution via daily web posts, monthly newsletters, a quarterly publication, a curated bookstore, and social networking); CSPA Convergences (allow artists, educators, students, and the general public to gather and respond to current critical issues at designated events); The CSPA Institute (provides open source learning to a rising generation of concerned artists); CSPA Supports (artists are able to

receive limited financial support for putting their ideas into action).
    - Website: <http://www.sustainablepractice.org/about-us/the-cspa/>

- **Createquity** (Online)
    - Founded: 2007
    - Mission: "A unique virtual think tank exploring the intersection of the arts with a wide range of topics including politics, economics, philanthropy, leadership, research, and urban planning (…) a hub for next-generation ideas on the role of the arts in a creative society."
    - Features: 1) Arts Policy Library, 2) Blog
    - Website: <http://createquity.com/arts-policy-library>

Physical Places for Communal Creativity

- Green Garage (Detroit, MI)
    - Founded: 2008
    - Mission: "Green Garage is actually three things: a building located in Midtown Detroit, a business enterprise, and a community of people dedicated to Detroit's sustainable future."
    - Features: Office and workshop space rental (over 35 businesses-in-residence currently) with business incubator and Urban Sustainability Library; Communal forums and discussion series.
    - Website: <http://greengaragedetroit.com>
- Hackerspaces (World-wide)
    - Mission: "Hackerspaces are community-operated physical places, where people can meet and work on their projects."
- Makerspace (Nation-wide)
    - Mission: Communal gathering places (of various sizes) "for tools, projects, mentors, and expertise".
    - Features: Network (open and collaborative forums, assistance, and education); Project Library (introduce skills); Learning Lab; Training and Support (online workshops and in-person professional development); Tools (both hardware and software).
    - Website: <http://www.makerspace.com>
- Maker Works (Ann Arbor, MI)
    - Mission: "Maker Works is a 14,000 sq. ft. member-based workshop for small businesses, entrepreneurs, tradespeople, skilled workers, artists, makers, and hobbyists."
    - Features: access to tools and educational programs in four studios (metal, circuits, wood, and craft), space to build projects of all sizes, a sense of community amongst creators.
    - Website: <http:www.maker-works.com>

Crowdsource Funding Websites

- Spacehive (London, England)
    - Organization founded in 2011, website live in 2012

  - Mission: "Spacehive is the world's first funding platform for civic projects. We make it as easy to fund a new park or playground for your area as buying a book online."
  - Features: Allows citizens to post a campaign for civic improvement projects in order to gain support and funding needed to implement the project or initiative; operated by a team of six staff.
  - Website: <http://spacehive.com>
- Indiegogo
  - Free online crowdfunding platform to create campaigns to raising money for projects and initiatives; if money is raised, there is a 4% fee if goal is met and 9% fee if goal is not met.
  - Website: <http://indiegogo.com>
- Kickstarter
  - Founded: 2009
  - Free online crowdfunding platform to create campaigns for raising money for projects and initiates; since launch, has raised over $734 million for more than 4.6 million people and 46,000 projects; recipients retain all funding that is pledged.
  - Website: <http://www.kickstarter.com>

Interactive Technology-based Urban Interpretation

- **CalArts** (Los Angeles, California)
- **Electroland** (Los Angeles, California)
- **Glow Fest** (Santa Monica, California)
- **IBEAM** (New York City, New York)
- **NYU's Interactive Telecommunication** (New York City, New York)
- **Out the Window** (Los Angeles, California)
  - Short personal videos are presented in the unusual context of the Los Angeles County Metro bus system, starting in the winter of 2011. On Transit TV, we show animations, documentaries, narratives and experimental videos about, by and in Los Angeles.
  - By sharing perspectives from individual households and neighborhoods to the city and region at large, *Out the Window* creates a mosaic of the many social, cultural, economic and creative layers of a complex American city.
  - *Out the Window* is a multi-phase project, with the first phase involving videos made by L.A. youth and the second, by artists, activists and storytellers. The third phase will hopefully combine youth, artists and nonprofit organizations and will prove art can be everywhere.
- **Sparacino** (MIT Media Lab) (Boston, Massachuessetts)
- **Talk to the Station** (Detroit, Michigan)
- **UCLA IMLab** (Los Angeles, California)
- **UCLA Design and Media Arts** (Los Angeles, California)
- **USC Interactive Media Program + Public Art Program** (Los Angeles, California)
- **Variat Labs** (Los Angeles, California

APPENDIX E: POTENTIAL FUNDING SOURCES

The following lists are examples of potential start-up funding options to be pursued for the creation of COLLAGE

CROWDSOURCE SITES

Indiegogo
Kickstarter

MICROLOANS

Kiva

PRIVATE GIFTS/DONATIONS

Ellen DeGeneres
Robert Redford
"Look to the Stars"

GRANTS

AECOM Inc.
Active Living Research
Andy Warhol Foundation for the Visual Arts
Benton Foundation
California Arts Council
California Community Foundation
The California Endowment
Communities Putting Prevention to Work
Community Solutions
Community Sustainability
Community Transformation Grants
City of Los Angeles Department of Cultural Affairs
Durfee Foundation
The Eli Broad Foundation
Getty Grant Program
The James Irvine Foundation
The Kresge Foundation
Liberty Hill Foundation
Los Angeles County Arts Commission
Low Income Investment Fund
The James D. and Catherine T. MacArthur Foundation
National Endowment for the Arts
Peter Norton Family Foundation
Pasadena Art Alliance
The Rockefeller Foundation
The Robert Rauschenberg Foundation
Robert Wood Johnson Foundation
Youth Uprising

REFERENCES]

Adams, W.M. (2006). *The Future of Sustainable: Re-thinking Environment and Development in the Twenty-first Century.* Report of the IUCN Thinkers Meeting: 29—31 January.

Abitron. (2013). *RiverLAnding : An expedition to prototype a "landing" on the banks of the Los Angeles River.* Retrieved from GOOD: http://myla2050.maker.good.is/projects/LARiverLanding?sort=popular

Alexander, C., Ishikawa, S., & Silverstein, M. (1977). *A Pattern Language.* New York: Oxford University Press.

Armstrong, C. (February 20, 2013). Los Angeles River Revitalization. *Los Angeles River Revitalization Corporation Board Meeting.* Presentation conducted in Los Angeles, California.

Armstrong, C. (2013, April 13). Email correspondence.

Baycan, T. (2011). Creative Cities: Context and Perspectives. In L. F. Girard, T. Baycan, & P. Nijkamp, *Sustainable City and Creativity: Promoting Creative Urban Initiatives* (pp. 15-53). Burlington: Ashgate Publishing Limited.

Baycan, T., Girard, L., & Nijkamp, P. (2011). Creative and Sustainable Cities: A New Perspective. In L. F. Girard, T. Baycan, & P. Nijkamp, *Sustainable City and Creativity: Promoting Creative Urban Initiatives* (pp. 3-12). Great Britain: MPG Books Group.

Berlyne, D. (1971). *Aesthetics and Psychobiology.* New York: Meredith Corporation.

Bradford, N. 2004. *Creative Cities: Structured Policy Dialogue Report.* Canadian Policy Research Networks: Research Report F/24, August 2004.

Brand, S. (2009). Whole Earth Discipline: An Ecopragmatist Manifesto (New York: Viking/Penguin Group).

Boggs, G. (2006). Urban Redevelopment and Social Justice. *UP476 Class Session*. Lecture conducted from **University of Michigan**, **Ann Arbor**.

Botton, A. d. (2006). *The Architecture of Happiness.* Toronto: McClelland & Stewart Ltd.

Brownson, O. (2013, April 13). Email correspondence.

Carter, A. (2000). Strategy and Partnership in Urban Regeneration. *Urban regeneration: A handbook*, 37 – 58.

Carr, A., & Hancock, P. (2003). *Art and Aesthetics at Work.* New York: Palgrave MacMillan.

The Center for Sustainable Practice in Arts. (2013). *The CSPA*. From The Center for Sustainable Practice in the Arts: http://www.sustainablepractice.org.

Chaffers, J. (2006). Urban Redevelopment and Social Justice. *UP476 Class Session*. Lecture conducted from **University of Michigan**, **Ann Arbor**.

Chaplin, C., Goddard, P., Oakie, J., Gardiner, R., Gilbert, B., Moscovich, M., Struss, K., Warner Home Video (Firm). (2003). *The great dictator*. S.l.: MK2 Éditions.

Chicago Artists XChange. (n.d.). *About the Exchange*. Retrieved from Environment XChange: http://www.aex.globalallianceartists.org

Chopra, D. (1989). *Quantum Healing: Exploring the Frontiers of Mind-Body Medicine.* New York: Bantam Books.

Clements, F. E. (1916). *Plant Succession.* Washington: Carnigie Institution of Washington.

Community Health Councils. (2013). *LA Open Acres: Transforming Empty Space Through Collaboration and Empowerment*. Retrieved from: GOOD: http://myla2050.maker.good.is/projects/LAOpenAcres

Crystal, J., Dorrance, R., Hall, J. C., Propst, L., Schmid, M., Sell, J. E., . . . Zube, E. H. (1994). *Visual Quality of Built Environments in National Parks.* Denver: Denver Service Center.

Cullingworth, B. & Caves, R.W. (1997). *Planning in the USA: Policies, Issues and Processes.* London and New York: Routledge.

D'Anieri, P. (2012) The Built Environment. *ENVIRON 350 Class Session*. Lecture conducted from **University of Michigan**, **Ann Arbor**.

Diamond, B. (2007). Nature, Culture and Landscape. *ENVIRON 301 Class Session*. Lecture conducted from **University of Michigan**, **Ann Arbor**.

Droege, P. (2006). Renewable city: a comprehensive guide to an urban revolution| NOVA. The University of Newcastle's Digital Repository.

Eaton, M. M. (1997). The Beauty That Requires Health. In J. I. Nassauer, *Placing Nature: Culture and Landscape Ecology* (pp. 85-106). Washington, D.C.: Island Press.

Eckstut, S. (1986). Designing People Places. In A. R. Fitzgerald, *Waterfront Planning and Development* (pp. 25-27). New York: American Society of Civil Engineers.

ERW Design. (2013). *Park-in-a-Box*. Retrieved from: GOOD: http://myla2050.maker.good.is/projects/Park-in-a-Box

ERW Design, & SALT Landscape Architects. (2013). Retrieved from: Park-in-a Box: http://www.park-in-a-box.la/

Florida, R. (2002). *The Rise of the Creative Class.* New York: Basic Books.

Galofaro, L. (2003). *Artscapes: Art as an approach to contemporary landscape.* Barcelona: Aleu, SA.

Gertler, M.S. (2004). *Creative Cities: What Are They For, How Do They Work, and How Do We Build Them?* Canadian Policy Research Networks: Background Paper F/48, August 2004.

Girard, L. F. (2011). Creativity and the Human Sustainable City: Principles and Approaches for Nurturing City Resilience. In L. F. Girard, T. Baycan, & P.

Nijkamp, *Sustainable City and Creativity: Promoting Creative Urban Initiatives* (pp. 55 95). Burligton: Ashgate Publishing Limited.

Gottlieb, R., & Azuma, A. M. (2007). Bankside Los Angeles. In P. S. Kibel, *Rivertown: Rethinking Urban Rivers* (pp. 23-46). Cambridge: The MIT Press.

Greene, M. (1978). *Landscapes of Learning.* New York: Teachers College Press.

Grime, J. (1979). *Plant Strategies and Vegetation Processes.* New York: John Wiley & Sons.

HammerMuseum. (2013). *Arts ReSTORE LA: Westwood. An urban renewal project by the Hammer Museum*. Retrieved from: GOOD: http://myla2050.maker.good.is/projects/Hammer_Museum

Hayden, D. (1996). *The Power of Place: Urban Landscapes as Public History.* Cambridge: MIT Press.

Healey, P. (1997) A strategic approach to sustainable urban regeneration, *Journal of Property Development*, Vol. 1, no. 3, pp. 105—10.

Healey P, 1998, "Building institutional capacity through collaborative approaches to urban planning" *Environment and Planning A* **30**(9) 1531–1546.

Hosey, L. (2012). *The Shape of Green.* Washington, DC: Island Press.

Jacobs, J. (1961). *The Death and Life of Great American Cities.* New York: Random House.

Jeffery, P., & Pounder, J. (2000). Physical and Environmental Aspects. In P. Roberts, & H. Sykes, *Urban Regeneration: A Handbook* (pp. 86-108). London: Sage Publications Ltd.

Kemp, R. L. (2004). *Cities and the Arts.* Jefferson: McFarland & Company, Inc., Publishers.

Kickstarter. (2013). *What is Kickstarter?* Retrieved from: http://www.kickstarter.com

Kingsolver, B. (2002) 'Knowing Our Place' from *Small Wonder.* New York: Harper Collins.

Kingkade, T. (4/26/2013), *Chirstopher Walken T-Rex Will Become A Reality Thanks to Than Cyr's IndieGoGo Campaign* Huffington Post

Kiva. (2013). *About Us*. Retrieved from: http:www.kiva.org

Klein, N. M. (1997). *The History of Forgetting: Los Angeles and the Erasure of Memory.* New York: Verso.

Knox, P. L., & Taylor, P. J. (Eds.). (1995). *World cities in a world-system*. Cambridge University Press.

Kunstler, H. (1994) *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape.* New York: Rockefeller Center.

LA2050. (2013). From Goldhirsh Foundation: http://www.goldhirshfoundation.org/la2050/

Landry, C. (2006). *The Art of City Making.* London: Earthscan.

LARRC. (2013). *Roving Rio Vista: A Park on the Move*. Retrieved from: GOOD: http://myla2050.maker.good.is/projects/RovingRioVistasLA

LARRMP: City of Los Angeles Department of Public Works Bureau of Engineering. (2007) *Los Angeles River Revitalization Master Plan (LARRMP*). Los Angeles.

Lichfield, D. (1992) *Urban Regeneration for the 1990s*, LPAC, London.

Linton, J. (2005). *Down by the Los Angeles River.* Berkeley: Wilderness Press.

Luken, J. O. (1990). *Directing Ecological Succession.* Cambridge: The University Press.

Martin, D. (2002). *Urban rivers: our inheritance and future*. International Water Assn.

Martin, J., & Warner, S. B. (1997). Urban Conservation: Sociable, Green, and Affordable. In J. I. Nassauer, *Placing Nature: Culture and Landscape Ecology* (pp. 109-122). Washington, D.C.: Island Press.

McKibben, B. (1989). *The End of Nature.* Harpswell: Anchor.

Merriam-Webster Definition of 'collage'. Retrieved from: http://www.merriam webster.com/dictionary/collage.

Merriam-Webster Definition of 'thesis'. Retrieved from: http://www.merriam webster.com/dictionary/thesis.

Mia Lehrer + Associates (n.d.) Los Angeles River Regional Public Access Feasibility Analysis.

Meine, C. (1997). Inherit the Grid. In J. I. Nassauer, *Placing Nature: Culture and Landscape Ecology* (pp. 45-62). Washington, D.C.: Island Press.

Nassauer, J. I. (1997). Cultural Sustainability: Aligining Aesthetics and Ecology. In J. I. Nassauer, *Placing Nature: Culture and Landscape Ecology* (pp. 65-83). Washington, D.C. : Island Press.

OTIS School of Art and Design. (2008). *Report on the Creative Economy of the Los Angeles Region.* Los Angeles.

Palacio, J. (Director). (2012) Riverly: Los Angeles River. [Documentary].

Price, J. (2006, April). Thirteen Ways of Seeing. *The Believer.*

Portney, K. (2003). *Taking Sustainable Cities Seriously: Economic Development, the Environment, and Quality of Life in American Cities.* Cambridge: MIT Press.

Roberts, P., & Sykes, H. (2000) *Urban Regeneration: A Handbook.* London: Sage Publications Ltd.

Roberts, P. (1990) *Strategic Vision and the Management of the UK Land Resource*, Stage II Report, Strategic Planning Society, London.

Roberts, P. (1995) *Environmentally Sustainable Business*, Paul Chapman, London.

Roberts, P. (2000). The evolution, definition and purpose of urban regeneration. *Urban regeneration: A handbook*, 9-36.

Robinson, A. (2013, April 13). Email correspondence.

Sarkissian, W.; Hurford, D. (2011). *Creative Community Planning: Transforming Engagement Methods for Working at the Edge*, Earthscan: London, Washington D.C.

Samperi, S. J. (1986). Waterfront Development. In A. R. Fitzgerald, *Waterfront Planning and Development* (pp. 47-53). New York: American Society of Civil Engineers.

School of Architecture (2010). Royal University of Fine Art, Stockholm *Fifth Ecology: Landscapes of Desire.*

School of Natural Resources & Environment. (2013). Master's Thesis Handbook. Retrieved from: School of Natural Resources and Environment http://www.snre.umich.edu/current_students/masters_thesis_handbook

Soleri. (March-April 1971). ***Soleri's*** *Arcology: A New Design for the City.* An in America.

Spacehives. (2013). *About Us.* Retrieved from Spacehives: http://www.spacehives.com

Stegman, M.A. (1995) Recent US urban change and policy initiatives, *Urban Studies*, Vol. 32, no. 10, pp. 1601-7.

Stern, M.J., & Seifert, S.C. (2008). From Creative Economy to Creative Society: A Neighborhood-based strategy to increase urban vitality and promote social inclusion. *GIA Reader.*

Thompson, I. H. (1999). *Ecology, Community and Delight: Sources of values in landscape architecture.* New York: E&FN Spon.

Tiezzi, E. (2005). *Beauty & Science.* Boston: WIT Press.

Tornqvist, G. (1983). Creativity and the Renewal of Regional Life, in *Creativity and Context: A Seminar Report,* edited by A. Buttimer. Lund Studies in Geography, B. Human Geography, No. 50. Lund: Gleerup, 91—112.

Trim, H. (2001). *Beneficial Uses of the Los Angeles and San Gabriel Rivers.* Los Angeles.

UNCTAD. (2004). *Creative Economy Report.* (2008). TheChallenge of Assessing the Creative Economy Towards Informed Policy-making. United Nations Conference on Trade and Development (UNCTAD). Washington, DC: UN.

U.S. Census Bureau (2010). *2010 Census Urban Area Thematic Maps*. Retrieved from: United States Census Bureau: http://www.census.gov

U.S. Census Bureau (2010). American Community Survey, 2010 Summary Tables. Retrieved from: http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_10_1YR_B19081&prodType=table.

World Commission on Environment and Development (1987) *Our Common Future*, Oxford University Press, Oxford.