César Chávez Foundation
The National Chávez Center
and César E. Chávez National Monument

Nuestra Señora Reina de la Paz

Keene, California

Cultural Landscape Areas:
Documentation, Preservation Treatments, and Design Interventions

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Funded through cooperative agreement No. P14AC00504 between the National Park Service and the University of Oregon.

UNIVERSITY OF OREGON
School of Architecture and Allied Arts

César Chávez Foundation
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Cultural Landscape Areas: Documentation, Preservation Treatments, and Design Interventions

Prepared by

Landscape Architecture Department
University of Oregon
Design Studio 4/589
2014



LOOKING SOUTHEAST INTO TRAILER SITES





NUESTRA SEÑORA REINA DE LA PAZ LOOKING SOUTHWEST, 1993, (MARY MCCARTNEY, UFW)



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OAK TREE INSIDE THE FENCE OF THE CHÁVEZ RESIDENCE



This is the second studio project directed to documenting, understanding, preserving and enhancing Nuestra Señora Reina de la Paz (La Paz) in Keene, California. La Paz, the home and refuge for César Chávez and the United Farm Workers, was set aside as a National Monument by President Obama, October 2012. It is a place, cultural landscape, and community that reminds us of the struggles of the farm workers and the dedication to building a better life for so many people. It is dedicated to the memory of César Chávez and all of his partners in the farmworkers movement.

Unlike other studios, the students who worked on this project were a mixture from the Department of Landscape Architecture and the graduate program in Historic Preservation. From the documentation week spent at La Paz, to determinations of significance, to developing preservation treatments and design interventions, this group learned to listen to each other, learn from each other, and work together – without ever losing their individuality.

The students focused on three areas within La Paz, as explained in the following pages. The work is a mixture of cultural landscape documentation, preservation treatments based on the Secretary of Interior's Standards for Historic Preservation Projects, and design interventions to enhance and inform the visitor experience for this new unit of the National Park System. It is meant to provide guidance, give direction, and offer alternatives as the national monument continues to expand it's reach and visibility, so that others in our society can better understand and appreciate this critical period in the history of our country.

The project was made possible with the support and active participation of many colleagues and friends in the National Park Service and the César Chávez Foundation. The students and I are especially grateful for their hospitality, friendship, critique, advice and support throughout this effort. In many ways, these colleagues daily display the values and humanity that César Chávez worked so hard for all of us to enjoy.

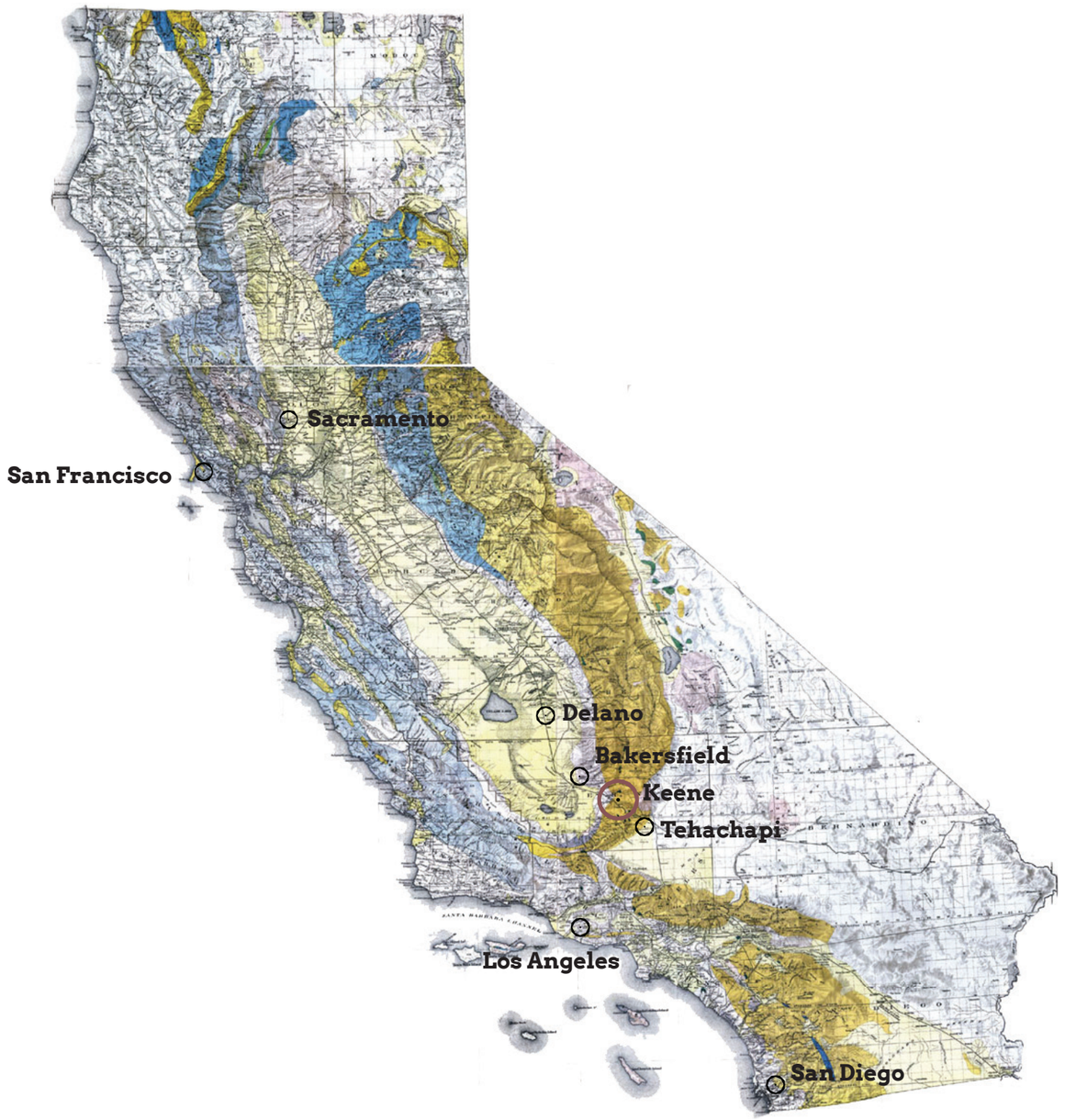
Robert Z. Melnick, FASLA
Professor of Landscape Architecture

SITE LOCATION

Keene, CA is located south of Bakersfield, North of Tehachapi, and nestled in the Tehachapi Mountains. The current population is 432, some of which are still affiliated with the UFW.

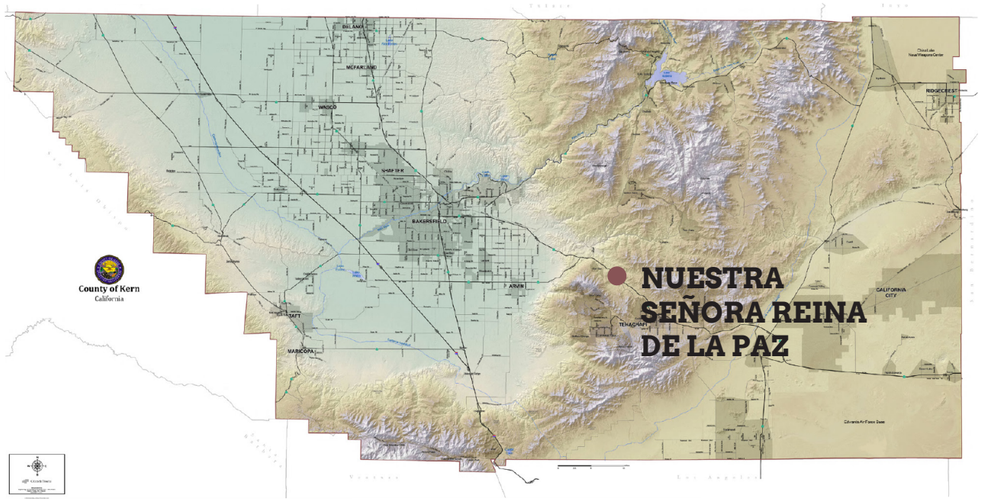
DISTANCES FROM KEENE, CA (MILES)

Tehachapi	**11**
Bakersfield	**30**
Delano	**63**
Los Angeles	**125**
San Diego	**242**
Sacramento	**308**
San Francisco	**312**



Spread from:
Landscape Architecture Design Studio 4/589. *Cultural Landscape Overview: Nuestra Señora Reina de la Paz*. Eugene: University of Oregon, 2013.
Hereafter referred to as “CLO 2013.”

KERN COUNTY, CA



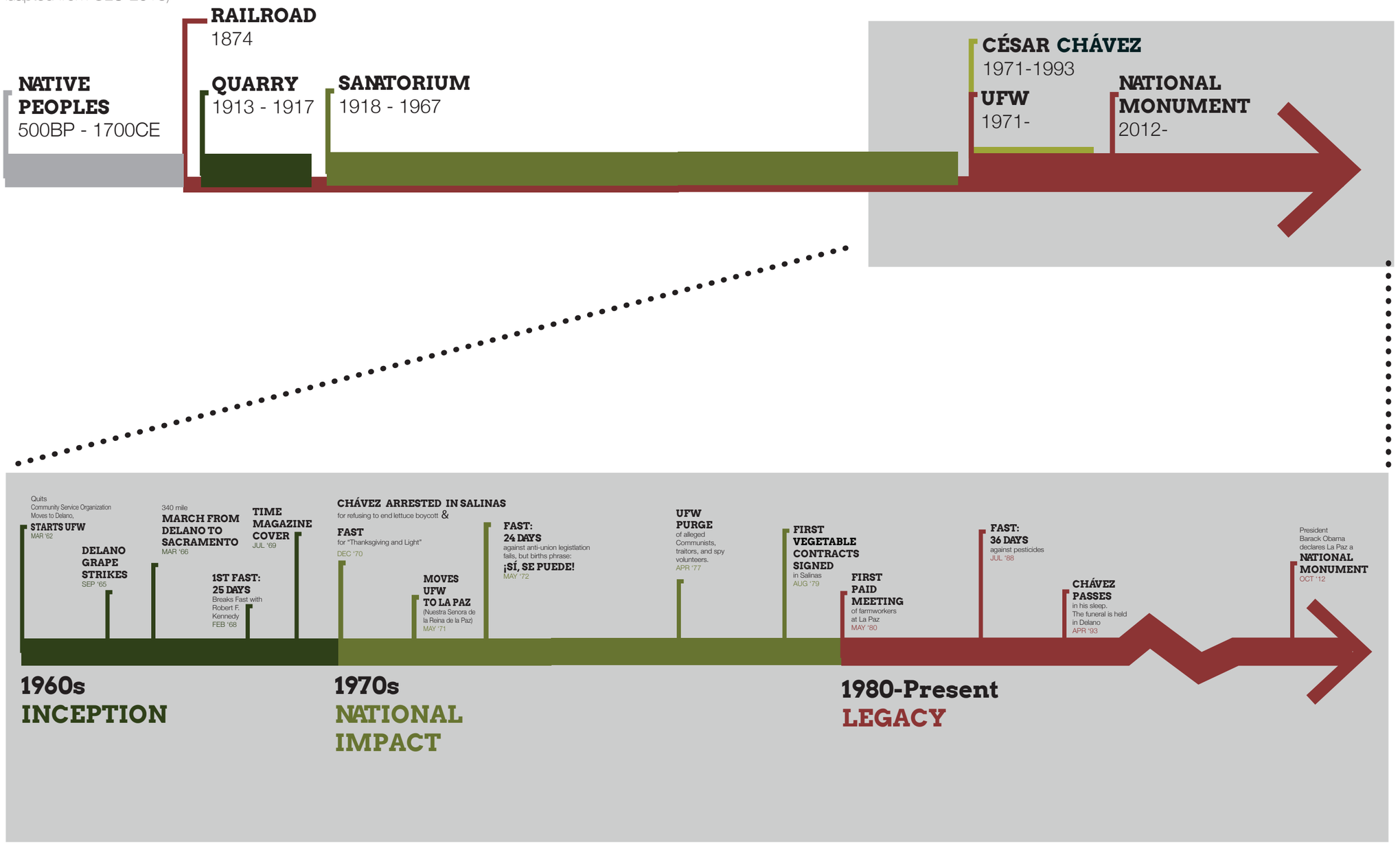
NUESTRA SEÑORA REINA DE LA PAZ PARTNERSHIP (ACRES)

Federal Land	**1.9**
Federal Easements	**8.6**
National Chavez Center	**96.5**
Total	**107**



CULTURAL CONTEXT

(Adapted from CLO 2013)



Native People and the Rail



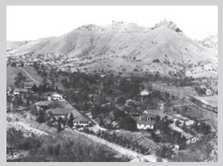


THE NATIVE PEOPLE: The tribes that settled in the area of La Paz and Tehachapi Pass were the Kitanemuk, Serrano, Tataviam, and the Kawaiisu. The most obvious example of this past presence of native people on site are the bed rock mortars in the Northeast quadrant, which were used to grind the Pinon nuts from the pine trees (Pinus sabiniana) and acorns from the oaks (Quercus douglasii).

THE RAIL: Railroad tracks circumnavigate the East and North boundaries of the site making the railroad a significant neighboring feature of La Paz. On average, 40 trains pass by daily as this route is a principle connector between the San Joaquin Valley and the Mojave Desert through the Tehachapi Pass.

The Quarry and Sanitorium





THE QUARRY: In 1913, the Kern County highway department opened a rock quarry to the east and overlapping La Paz. Due to wartime efforts, the quarry was forced to close five years later, in 1917. Prior to closure, four wood-frame buildings were constructed: a bunkhouse, an administration building, a single-family house, and a dining hall. This building style, particularly the board-and-batten siding, continues to be part of the historic character of the site.

THE SANITORIUM: In 1918, the property opened as a tuberculosis sanatorium called “Stony Brook Retreat.” The tuberculosis sanatorium adapted the buildings left over from the quarry period and built many more (most of which exist today). In 1967, the sanatorium closed its doors after years of declining admissions. The buildings constructed during the sanatorium period include two large hospital buildings: the main sanatorium building, located to the west of what is now the visitor center, and the “preventatorium” which is located at the north end of the site and is now the events space. The vertical board-and-batten siding painted white is a character defining feature that exists today.

Cesar Chavez and La Paz

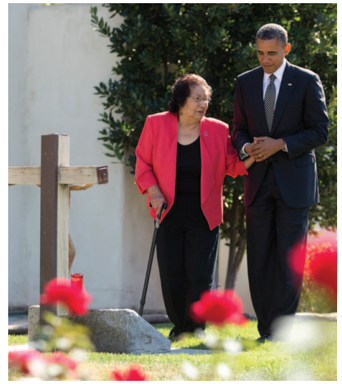




CÉSAR CHÁVEZ: César Chávez, a civil rights and labor leader, a farmworker, a father, and a crusader for nonviolent social change. Born on March 31, 1927 in Yuma, Arizona, his family lost their farm in the Great Depression and were forced to move seasonally, laboring in fields and vineyards, exposed to the hardships and injustices of farmworker life. This influenced Chavez’s later life when he became a community organizer in 1952 through the Community Service Organization (CSO), a prominent Latino civil rights group and then later, when he decided to leave the CLO in 1962 and start the UFW (United Farm Workers).

LA PAZ: Following the closure of the Stony Brook Retreat Tuberculosis Sanatorium in 1967 which the UFW were denied purchasing rights by the county. Unbeknown to officials, an affluent supporter of the movement purchased the property and passed it on to the UFW. Chavez viewed La Paz as both a haven and work center. A place from which the UFW could expand their efforts beyond California; they called the site ‘Nuestra Señora Reina de la Paz,’ soon to be known simply as ‘La Paz.’ Most of the UFW efforts went toward retrofitting structures already present from the Stoney Brook era. To accomidate the hundreds of volunteers living on site, 20 manufactured homes were also moved onto the property in 1972. These were removed in the 90s after years of a declining population at La Paz.

THE NATIONAL MONUMENT





In 2012, President Barack Obama dedicated the César E. Chávez National Monument under the right granted to the president by the Antiquities Act of 1906. Two acres—an acre around the visitor center and an acre around the Chávez house—is now Federal land and the 8.6 acres connecting these spaces and surrounding the entrance road are deemed “Federal interest.” The remaining of the total acres authorized as the National Monument are held by the National Chávez Center and operated under a cooperative agreement.

The César E. Chávez National Monument honors César Chávez, one of the most important twentieth-century labor and human rights leaders in the United States. Chávez is recognized for his influential leadership of the farmworkers movement, in which he brought farmworker issues to national awareness. This site became a retreat and conference center for the United Farm Workers (UFW) in 1970 and was home to Chávez and his family for the rest of Chávez’s life. The site is now not just a physical memorial for César Chávez, but a monument to all that Chávez and the UFW have done for farmworkers across the nation.

UNITED FARM WORKERS (UFW)



THE UFW: “Founded in 1962 by César Chávez, the United Farm Workers of America is the nation's first successful and largest farm workers union currently active in 10 states. The UFW continues to organize in major agricultural industries across the nation.” La Paz continues to be the headquarters for the UFW

http://www.ufw.org/_page.php?menu=about&inc=about_vision.html
https://prezi.com/3dwplk9v6-hz/cesar-chavez/

"…There is natural beauty at La Paz. Grassy rolling hills, scattered oaks, and surrounding mountains…. This is a new type of natural beauty for the NPS." –MM

DOCUMENTATION

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FIELD PROCESS

Purpose

This work continues the efforts of last year's studio and additional summer 2014 endeavors with the NPS. While last year's work sought to document the entirety of the site, this year focused upon three distinct areas for greater depth and detail in documentation, treatment, intervention: the entry zone, the residential area, and the Chávez residence.

Live and Work on the Property

The César Chávez Foundation provided housing at La Paz. This unique opportunity to experience the site at a variety of times throughout the day provided greater insight into site conditions. It also provided a lens into how the site might have felt to those who have lived here throughout its history.

Documentation Process

The documentation method we adapted is the NPS's Cultural Landscapes Inventory approach, which categorizes character defining landscape features. We relied upon a systematic photo-documentation and analysis process, which we tracked on maps of the site to ensure accurate recording of photo locations.







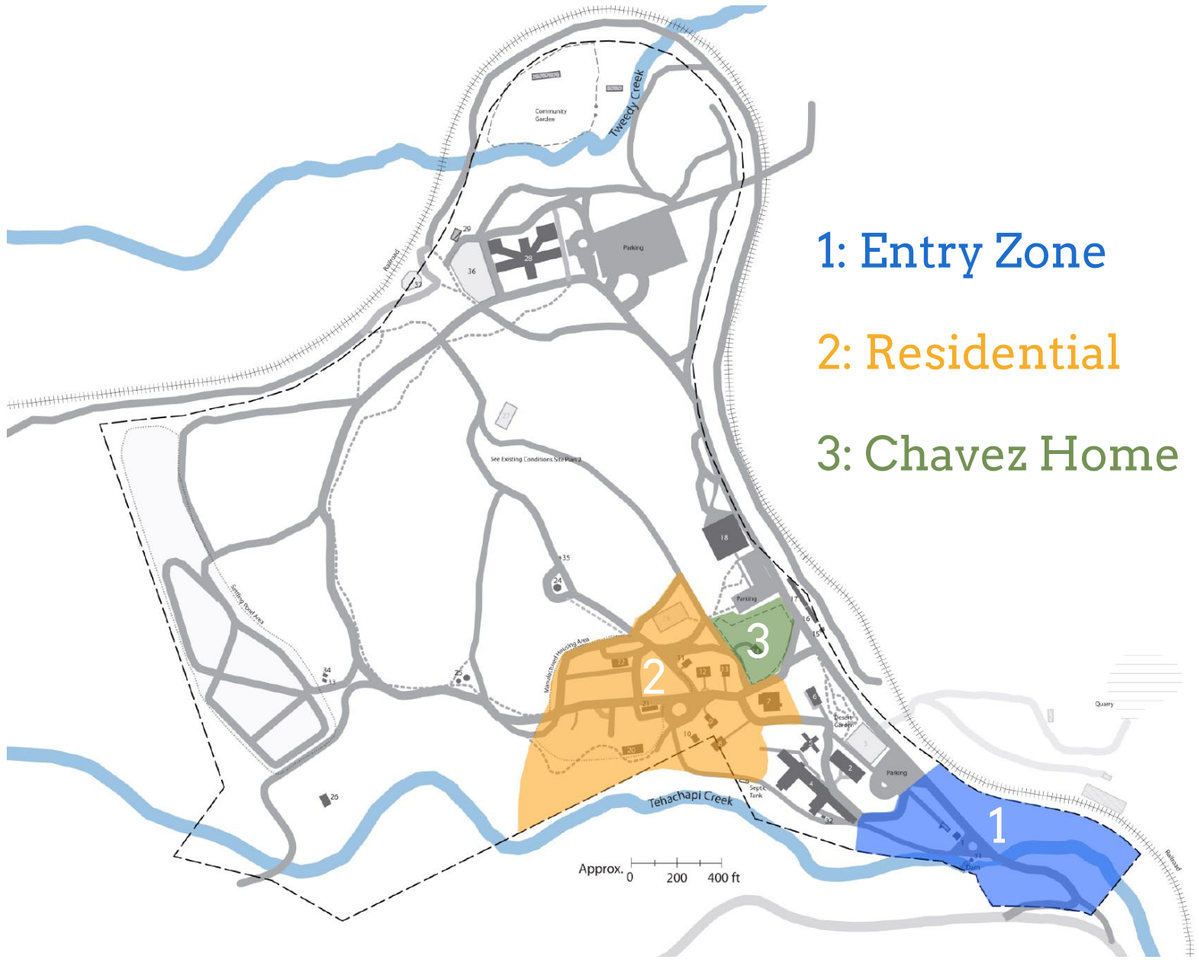


ZONE MAP

Zone 1: The Entry zone is located at the southeast corner of La Paz and is the most publicly accessible of the zones. The site's distinguishing fabric consists of an extensive circulation system, striking topography, corridors of mature vegetation, and the sites of several buildings from the Stony Brook period.

Zone 2: The Residential area houses both existing structures and the sites of the trailers that were incorporated during Chávez's lifetime. It also includes a playground, as well as the historic community center and kitchen, Pan y Vino. The Residential area is the largest selected zone, both in extent and in number of present and past structures.

Zone 3: The Chávez residence is the smallest zone of study, but is arguably of the greatest cultural and historical significance. It was home to the Chávez family for over two decades, and continues to serve as home for Helen Chávez. Its grounds, defined by an historic fence, served many uses and currently contains several distinct features to assess for preservation treatments.



1: Entry Zone

2: Residential

3: Chavez Home

"…I closed my eyes to imagine the vibrant bustling community that once blossomed… people gathering, children bellowing, cars blasting, and barbecues smoking." KD



ZONE 1: Entrance

The entry zone of the Nuestra Señora Reina de la Paz forms a single contiguous parcel of approximately 6.6 acres, encompassing the southeast end of the larger site. It reaches north from Woodford-Tehachapi Road and Tehachapi Creek across a ravine to the Union Pacific railroad embankment. Curving historic concrete walkways act as a further working boundary, linking the 1927 Stony Brook sanatorium with the latter-day visitor parking area. Together, these parameters fashion a wedge-shaped area around a primary circulation corridor, historic structures, and former housing sites.

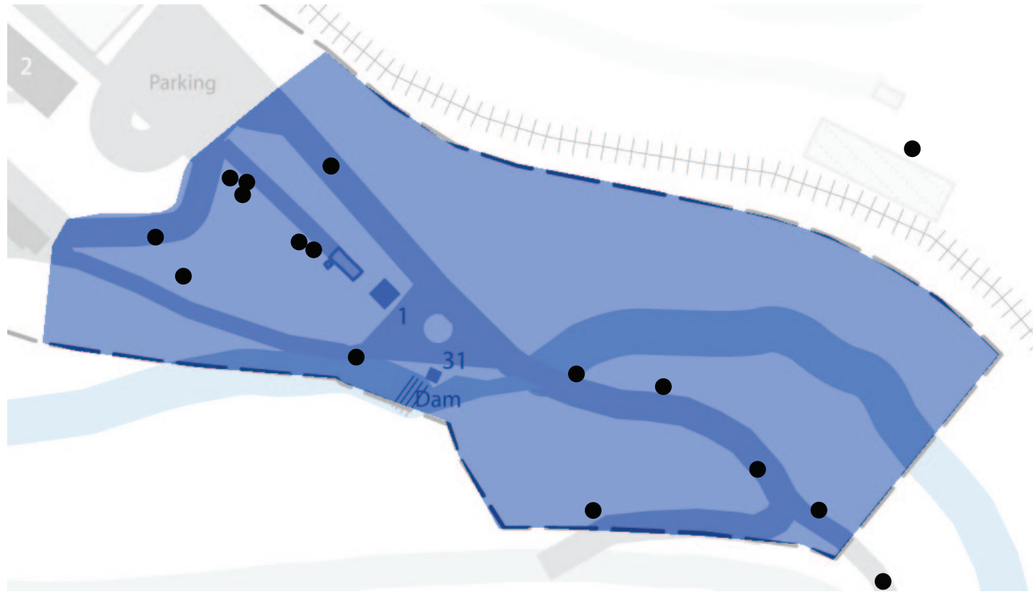
Steep hillsides further enclose and define the landscape. Their slopes comprise lower elevations in the surrounding Tehachapi foothills. Tehachapi creek bed, a seasonal creek, bisects Zone 1 east to west. Flash floods and dynamic seasons shaped the site; sparse hillside vegetation and bare granite formations are the predominate natural features of this location.

Traffic entering La Paz passes through a series of sequential viewsheds. Plantings of mature cypress trees frame the counterclockwise route—first downhill, then upward toward the Chávez memorial. This paved corridor includes no rail or shoulder, yet continues to guide a decades-long stream of residents, volunteers, and visitors. The historic Quonset hut positioned northwest of the creek crossing oversees local comings and goings, recalling varied former use (guard post and administrative office quarters) during peak UFW activity.

The core landscape within the Entry Zone comprises a smaller wedge shape, found north of Tehachapi Creek. It comprises a low, grassy slope, enclosed by a series of mature blue oak, pine, and cypress. Their distribution offers shade and forms a visual screen from the nearby drive. Two framed, single-story houses and a garage once inhabited this site, constructed as early as 1918. All were demolished at the turn of the 21st century, after serving as residential, working, and community space. River rock retaining walls, concrete features, and metal fragments remain throughout this former housing site, however, suggesting shadows of vibrant use during the UFW's peak years of activity. These structures embody the unpretentious sanctuary Chávez sought with his organization at La Paz, as it had been for tuberculosis patients a half-century before.







Ravine Slopes
topography

Rock Formations
topography

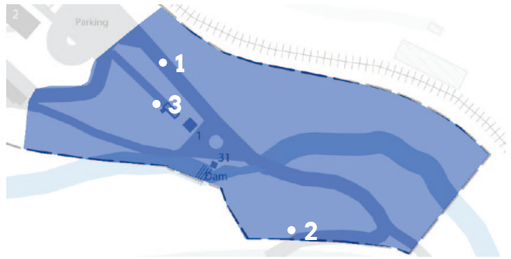
Quonset Hut
buildings + structures

Historic Masonry Features
buildings + structures

Cypress Plantings along East Entry Drive
vegetation

Mature Deciduous and Coniferous Trees
vegetation

ZONE 1:
Entry Zone



RAVINE SLOPES
topography

1. Southern area of Entry Zone, south view, as seen from the East Entry Drive. This and other views up into the surrounding Tehachapi foothills creates a nearly 360-degree visual context for a topography comprised largely of hillsides.
1.85.exit_vista_power_lines.nk.JPG

2. Steep slopes surrounding the now-defunct 1913-17 Kern County quarrying operations, east view, as seen from Woodford-Tehachapi Rd. Much of the Entry Zone is tucked directly against the base of this hillside.
1.131.entrance_rocks_360-panorama14.JPG

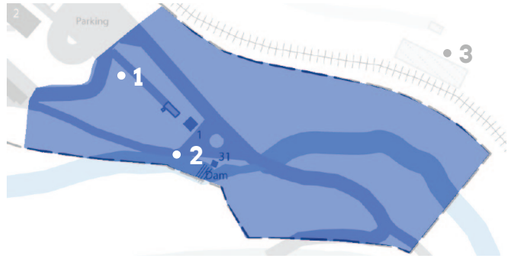
3. Foothills and railroad embankment above Tehachapi Creek, southeast view, as seen from near the Quonset hut. This enclosing topography underlines the sense of sanctuary long attributed to the cultural legacy of La Paz.
1.111.train_uphill2(100E).nk.JPG







ZONE 1:
Entry Zone



ROCK FORMATIONS
topography

1. Former housing site, northwest view, as seen from picnic area. Clustered granite formations and historic retaining walls punctuate the site's sloping terrain.
IMG_8368 (found in field trip photos, "Misc. Photos" > "NPK - Misc")

2. Granite outcropping west of Quonset hut, detail view, as seen from service drive and dam pumphouse.
1.54.rock_formation_towards_quonset_hut.nk.JPG

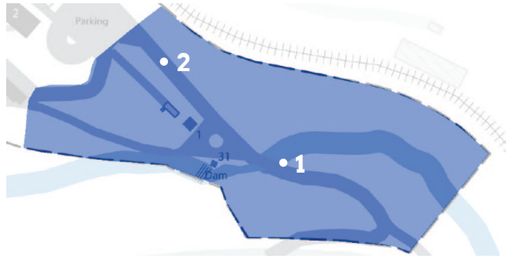
3. Hillside of East Entry Drive, northwest view, as seen from hillside above historic quarry complex.
(found in field trip photos, "Misc. Photos" > "MFH-MISC" > "Entry Zone from Hill" > IMG_3477.JPG







ZONE 1:
Entry Zone



QUONSET HUT
buildings + structures

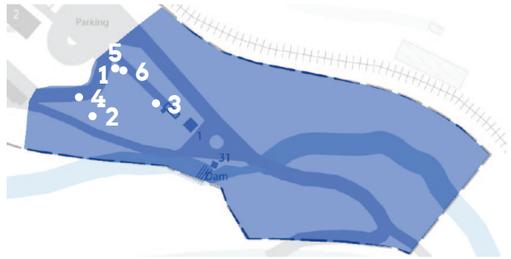
1. Quonset hut and context, northwest view, as seen from the Tehachapi Creek crossing. Sited at a key position with respect to the historic entry sequence, the structure offers surveillance of traffic proceeding first downhill, then uphill, into La Paz.
1.46.panorama_creek-quonset_hut3.nk.JPG

2. Rear of the Quonset hut site, south view. Its conspicuous position near circulation routes in Zone 1 also commands a panorama of surrounding hillsides. Although a nationally familiar building type by mid-century, this example retains regionally adapted features, including the clay tile porch roof.
1.85.exit_vista_power_lines.nk.JPG





ZONE 1:
Entry Zone



HISTORIC MASONRY FEATURES
buildings + structures

1. Historic river rock retaining walls, southeast view, enclose terraces now used as picnic areas. These structures play an extensive role in defining the site's structural and aesthetic characteristics.
1.75.picnic_overview-from_slope.nk.JPG

2. Various masonry features within the former housing site, eastern view. Collectively, retaining walls, drainage channels, and other historic fabric function as a reminder of the Entry Zone's residential context, vibrant during both the Stony Brook Retreat and UFW periods. They also serve to underline the site's sloping topography
1.72.drainage-picnic_area1.nk.JPG

3. River rock features indicating historic drainage channels, detail view, as seen near former housing sites within the Entry Zone. Amidst growing concerns of climate change, such elements comprise a tangible contrast with recent drought conditions.
1.111.detail_drainage_channels2(190S).nk.JPG

4. Masonry construction reinforcing the edge of a concrete pathway, detail view, between the sanatorium building and parking lot. Construction techniques visible here utilize locally sourced granite, Portland cement mortar, and rough concrete parges. Note varying sizes of aggregate, left, as well as evidence of spalling and deterioration, top left.
1.70.concrete_detail-circulation.nk.JPG

5. Paved pathways showing river rock retaining walls, south view. The massing, texture, and contour of these masonry elements help to characterize historic pedestrian routes onsite. The need for sensitive repairs to this historic fabric is increasingly apparent, bottom left.
1.104.path-quonset_hut.S.nk.JPG

6. Lower terrace of picnic area, detail view, as seen from above.
IMG_8366 (found in field trip photos, "Misc. Photos" > "NPK - Misc")





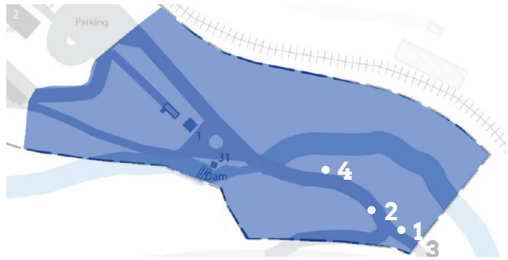








ZONE 1:
Entry Zone



CYPRESS PLANTINGS ALONG EAST ENTRY DRIVE

vegetation

1. Upper section of the East Entry Drive, view northwest, looking uphill toward Woodford-Tehachapi Rd. from the south utility entrance. Historic plantings of cypress flank much of the unpaved shoulder, framing curves for drivers entering and exiting the site.
1.33.S_entrance_toward_sign2.nk.JPG

2. Lower section of the East Entry Drive, view northwest, looking downhill toward Tehachapi Creek bed. The ordered pattern of cypresses surviving today hints at the various cultural narratives at work onsite throughout the 20th Century.
1.38.drive_curvature-circulation_vegetation.nk.JPG

3. Upper section of the East Entry Drive, view north, as seen from within the south utility entrance. In addition to visually reinforcing roadway contours, this vegetation helps to filter sunlight and screen the corridor from the surrounding hillsides and nearby highway overpass.
1.29.cypress_plantings-circulation.nk.JPG

4. Hillside curve in the East Entry Drive, view southeast. Here, the roadway contour is mirrored in the arrangement and proximity of mature cypress trunks. Note the unpaved shoulder in the foreground.
1.42.entry-drive_exit_view(SW).nk.JPG

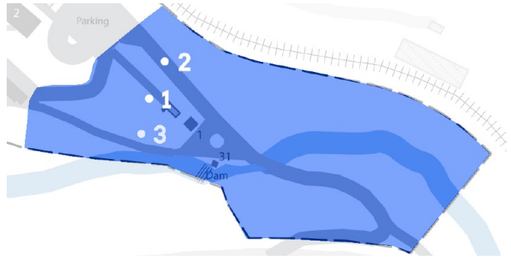








ZONE 1:
Entry Zone



MATURE DECIDUOUS & CONIFEROUS TREES

vegetation

1. Hillside between former Velasco house site and Tehachapi Creek bed, west view. Blue oak, pine, and cypress help enclose this area from nearby traffic corridors.
1.110.vegetation_design_opportunity(176S).nk.JPG

2. Picnic area and former housing site context, west view, as seen from the East Entry Drive. Here, oak and cypress screen and filter selective views downhill toward the sanatorium and Tehachapi Creek. Summer foliage further heightens this effect.
1.85.picnic_shaded_entry_view.nk.JPG

3. The former Velasco house site, northeast view, showing a selection of surrounding mature trees. Canopies of this vegetation provides welcome shade to pathways, picnic areas, and enclosed hillsides within the core of the Entry Zone.
1.112.former_housing_360-panorama07.nk.JPG







"…I was first struck by the quality of the sunlight – warm and direct, casting shadows that carve swaths across the land and pool under the sprawling oaks." –MH

ZONE 2: Residential



UFW staff who worked at La Paz often brought their families to live with them at the site, joining the vibrant community that gathered around César Chávez. Family housing was generally located to the west of the Pan y Vino building. Their presence created a community of up to two hundred people. This zone is currently inhabited by a small number of long-term residents and occasional guests.

Coming from the eastern entrance, a central gravel road bisects the zone. It rises dramatically compared to the entry zone. The hillside location offers striking panoramic views of the surrounding countryside. Pan y Vino is the first building on the right, with two clusters of houses on either side of the road. Continuing west, the road passes through a cluster of abandoned trailer sites, and heads towards the Monument's non-historic western entrance.

The Residential Area is composed of three sub-areas.

1) Pre-1970 housing area, containing six small houses and the Pan y Vino cafeteria building. These buildings, with white walls and green trim, pre-date the purchase of the property by the UFW. Currently, they are primarily use as guest houses.

2) Mobile home area, including three existing trailer homes, and abandoned sites for twenty trailers. Trailers were brought to the site in clusters between 1971 and 1976, and all but four were removed by 2006. The three remaining trailers are inhabited by long-term residents.

3) Playground area, including historic perimeter of half-buried tires and play structures (ca. 2002). The historic playground equipment has be replaced with newer, safer equipment and continues to be used.

Some existing features point to historic uses and missing features of the site. For example, rock retaining walls, disconnected utility boxes, yucca and other non-native plants, and an extensive network of roads and footpaths show the historic use of the trailer area.







Site Organization
cluster arrangement

Retaining Walls
buildings + structures

Houses + Pan y Vino
buildings + structures

Roadways
circulation

Rock Outcrops
topography

Native and Non-Native Plants
vegetation

Key Scenes
views + vistas

Utilities
small-scale features

Playground
land use

ZONE 2:
Residential



SITE ORGANIZATION
cluster arrangement

1. This long view looking east features a remaining retaining wall and utility boxes. This cluster arrangement is characteristic of the trailer lots.
2.36b.long view site corridors.aal.JPG

2. Trailer building 22 with a yard space consisting of a BBQ, stumps and seating under the shade of a California Blue Oak. This cluster arrangement of yard pieces is characteristic of other trailers and homes still occupied in Zone 2.
2.4b.shade tree by bld 23.aal.JPG

3. This view looking southwest from the now dilapidated building 11 includes building 22. This demonstrates both the open nature of the site, and the relationships between structures. The front yard is almost completely dead with no signs of maintenance, a characteristic of the in-between spaces of many buildings.
2.6c.view from 11 porch.aal.JPG

4. As a contrast to the view from building 11's porch, building 12 has a view of which includes green lawn, non-native shrubs and a relatively healthy oak. Beyond the road lie buildings 8 and 9.
2.7c.view from 12 porch.aal.JPG









5. The space between buildings 8 and 9 has no signs of maintenance with the only obvious trace of human care in the presence of the palm, as these are not native to the site. The closely proximate yard space with limited separation is a typical relationship within the Stony Brook era housing.
2.10c.views 8&9 w/propane2.aal.jpg

6. The space between buildings 12 and 13 in contrast to 8 and 9 is well maintained with an irrigation system supplying consistent water to the lawn, shrubs and trees.
2.a43.Bldg8 Front.MFH.jpg

7. This cracking concrete walkway leading to door 8 is a character defining feature at each of the other non-mobile home buildings on site. Sparse plantings of shrubs occupy the northwest corner of the building with little else save a couple of trees to fill this yard space.
2.a63.Bldg9HillVista.MFH.jpg

8. Looking southwest, this space around building 9 has a number of character defining features, the first being railroad ties as place markers for parking. The concrete walkway leading to the front door is also present as well as a few token shrubs and trees clearly planted; however, as evidenced in the almost dead tree, vegetation has little to no input going in to its care.
2.8c.view 12 & 13-alee of trees.aal.jpg









ZONE 2:
Residential



RETAINING WALLS
buildings + structures

1. This arced retaining wall runs along the southeast side of this traffic island. One portion of the wall is in disrepair, as is characteristic of many retaining walls around Zone 2.
2.1b.field w/ water tower backdrop.aal.JPG





2. This detail demonstrates both the height of these walls, which is about 2.5' and method of using a variety of stones and concrete aggregate.
2.27b.retaining wall and step detail.aal.jpg

3. The tiered arrangement of retaining walls runs up the south-facing slope of the trailer site in Zone 2. Some existed prior to the period of significance and some were built the Stony Brook period. Here one may also view the oak savannah, scattered boulders and utility boxes.
2.35b.wide angle of site.aal.JPG





4. This retaining wall at Pan y Vino is a more polished version of the before-mentioned retaining walls as it is more consistent with materials used (similar rock sizes, shapes and types) as well as being newer and maintained.
2.A31.Bldg7 RetWall.MFH.JPG

ZONE 2: Residential



HOUSES + PAN Y VINO
buildings + structures

1. Facing southeast, the façade of building 21 features a covered front porch, a character-defining feature. This particular building has a sparse landscape with no lawn and few plants, which differs from the lawn, and more ornamental plants found at the other residences.
2.A6.Bldg21sw.MFH.JPG

2. Facing northeast, building 11 and the surrounding yard have fallen into disrepair. The structure still retains the original character-defining feature of a white façade with green trim.
2.A8.Bldg11e.MFH.JPG

3. Facing northwest, building 12 has white paint and green trim as did building 11. The state of the building and yard is markedly different from building 11 as building 12 has a maintained façade and non-native trees, lawn and shrubs. This is currently a guest cabin for people visiting La Paz. As with building 11, there is a concrete walkway leading to the front door.
2.A14.Bldg12n.MFH.JPG

4. This view east of building 7, known as Pan y Vino, features the same white board and baton façade with green trim as is characteristic of other buildings on site. This building is the dining hall and still maintains an industrial-sized kitchen though use is far less than during the height of occupancy at La Paz. Large windows look out past planted palms and well maintained shrubs and lawn.
2.A25.Bldg7 WideNE.MFH.JPG









ZONE 2:
Residential



ROADWAYS
circulation

1. Beyond the sparse California Blue Oak looking north, parallel roads bisect the trailer site and are a nod toward a time when cars were a prevalent force in Zone 2. With current site use, roads are far less heavily-traveled. Building 22 is visible to the left along with 11 and 12 in the center of the frame.
2.e14.parallelroadstrailersite.mhm.JPG



2. Looking southeast, one may follow this road to the entrance. Panorama views of surrounding hills make this particular location feel open and exposed with few features save widely spaced oaks, rock outcroppings and grasses.
2.e20.roadsouthoftrailers.mhm.JPG



3. This crisscrossing of roads around the playground and greenhouse shed branch toward the other buildings on site once again illustrating the heavy role cars played in shaping this landscape.
2.e25.wideshottrailersfromnorth.mhm.JPG



4. Looking northeast, this shot features a road intersection on the west side of the trailer site in Zone 2 including building 22 in the background.
2.D39.Intersectionroad.ap.96.jpg.JPG



ZONE 2: Residential



ROCK OUTCROPS
topography

1. Looking north, this rusty cross lies within a rock outcropping in the southwestern quadrant of Zone 2. Building 20 and the Tehachapi hills are visible in the background.
2.e10.rustycross.mhm.JPG

2. This view west includes sized boulders alongside a railroad tie, both features on this trailer site. Beyond is a circular utility road and highway 58 in the far distance.
2.e4.ellipsetrailersite.mhm.JPG

3. Buildings 20 and 21 are visible beyond this rock outcropping when looking north. A small white cross is visible just below the pergola in the upper right quadrant of the photo.
2.e34.whitecrossinrocks.mhm.JPG

4. These scattered rocks are located in the southwest corner of the trailer site, looking north.
2.e5.rocksatSWcornertrailersite.mhm.JPG









ZONE 2:
Residential



NATIVE AND NON-NATIVE PLANTS

vegetation

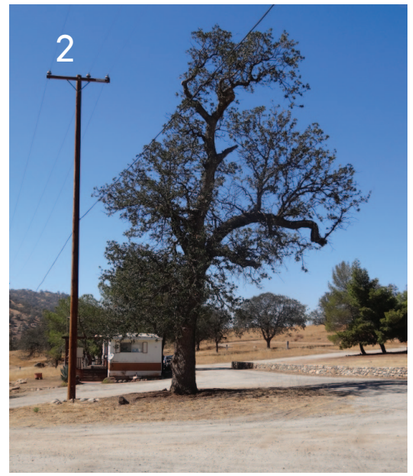
1. Non-native, naturalized Tree of Heaven and non-native, intentionally planted Cypress line the utility road looking north. The sun-bleached logs complete this arid scene with scattered rocks and dry grasses. A glimpse of building 8 lies in the background.
2.e31.creektocurve.mhm.JPG

2. Looking west, this California Blue Oak is the sole plant in the center axis of this circle turn-around.
2.e2.oakincircleturnaround.mhm.JPG

3. Looking west, healthy and thriving conifers and lawn create this entryway to buildings 12 and 13. Without fences, these front yard spaces give the impression of being one unit. This connectedness is a characteristic to many of the yards on site.
2.D6.Grass.ap.61.jpg.JPG

4. This mature agave plant is a whisper of past use as many residents planted these beside their trailer. The retaining wall is in the typical fashion with a mixture of rocks and concrete as mortar. A railroad tie and concrete step are two additional materials found repeatedly across the site. In the background beyond the upper-level retaining wall is building 21.
2.45b.materials pallette.aal.JPG









ZONE 2: Residential



KEY SCENES
views + vistas

1. This North view displays many key features; in the foreground, you see a corner of path leading to the playground. Beyond the entrance, there are nested tires outlining the playground boundary line. California Blue Oaks and dry grasses line the utility road and are characteristic of native vegetation on site. 'Three Peaks' is visible in the background.
2.D19.Deadtree.ap.76.jpg.JPG

2. Looking east, this utility road is lined with California Blue Oaks and dry grass. The undulating hills of the Tehachapi Mountain range that are visible in the background are characteristic views on site.
2.e20.roadsouthoftrailers.mhm.JPG

3. In the foreground of this view southeast is a rock outcropping below which are multiple utility roads with building 20 to the south. Traversing the scene are power lines, many of which don't have a purpose after the removal of most of the trailers. In the background one may see the Wide Mountain Creek Highway trailers as well as highway 58.
2.e16.widemountaincreekhighwaytrailers.mhm.JPG

4. Parallel utility roads, a California Blue Oak, and another rock outcropping lie to the southwest. Vivid green vegetation marks the path of Tehachapi Creek, beyond which private homes along Baldwood Lane are visible.
2. 2.e13.wideroadsbedrockandmountinraing.mhm.JPG

5. Broad open spaces, concrete paths, and dry cropped grass dominate the foreground within the Stony Brook era buildings. Views of surrounding foothills are visible throughout.
2.12c.view up 8 walk.aal.JPG











ZONE 2: Residential



UTILITIES
small-scale features

1. A resident at La Paz is still using this utility for their trailer home. Perched atop is a box with the UFW eagle.
2.A2.ElecBoxHuerta.MFH.JPG

2. This propane footing is no loner in use.
2.D16.Propane footing.ap.71.jpg.jpg

3. This detail of an irrigation control line corresponds to patches of green lawn present within Zone 2.
2.A15.Irrigation.MFH.JPG

4. Power lines still traverse much of the site. Some no longer serve a function since the removal of twenty of the trailers.
2.f5.poleCcontext.mhm.JPG

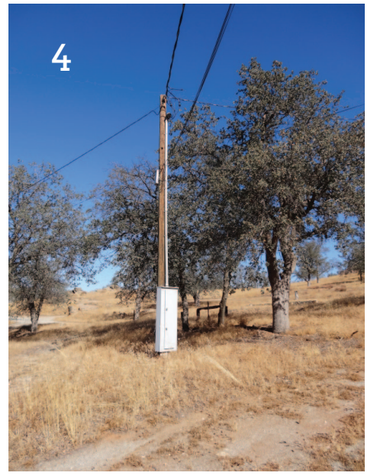
5. Similar to the power lines, these utility boxes within the trailer home site remain with no purpose save acting as a reminder of an era long gone. They are all in various stages of disrepair; some now utilized by animals for shelter.
2.43b.view up at elec. boxes.aal.JPG











ZONE 2: Residential



PLAYGROUND
land use

1. Facing northwest, this entry to the playground is lined with planted shrubs and round stones.
2.D20.Entry.ap.77.jpg.JPG

2. One may see the tires embedded into the earth and in this case, used to encase the pine. This is a character-defining feature as the tires existed during the period of significance, though the playground equipment itself has since been replaced.
2.D22.Tire rows.ap.79.jpg

3. View southwest under an oak, one sees almost the entire playground with the greenhouse shed visible to the right.
2.D23.Swing.ap.80.jpg

4. View of the playground looking northeast.
2.D24.Playground.ap.81.jpg.JPG









"There's a feeling of being a little lost even though the site is small." –AL

ZONE 3: Chávez Home



Zone three encompasses the site of the Chávez House and is defined by a chain link fence surrounding the property. This historic fence was added during Chávez's lifetime as a security measure. The character of the site is defined by specific features as well as categorized by landscape characteristics. The characteristics include the Chávez house, the six-foot-high chain link fence surrounding the property, and a barbecue area all considered under the category of Buildings and Structures. Helen's park and the relationships between its elements, and the site's location situated amongst many roads are a Cluster Arrangement characteristic. Existing trees and shrubs and multiple rose gardens fall under Vegetation. Finally, a distinct topography is part of the Topography characteristic and the Ford Crown Victoria in the yard is a Small-Scale Feature.

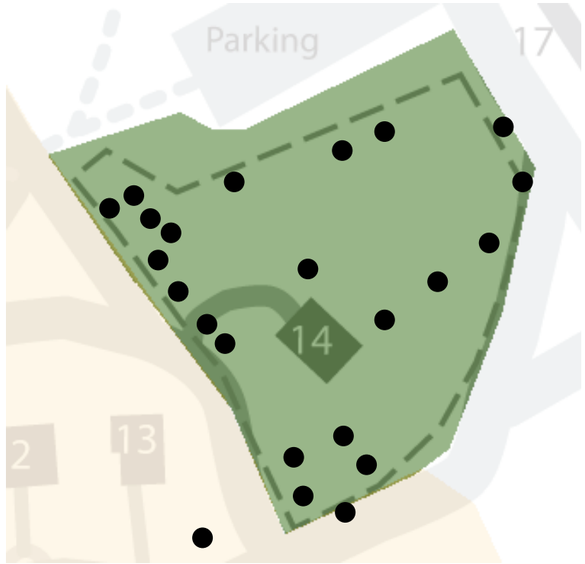
During the 1920s and 30s twelve wood-frame residential buildings were added to the Stony Brook Retreat for its administration, including the house currently known as the Chávez House. The sanatorium closed and vacated the property in 1967 and in 1970 the National Farm Workers Service Center, Inc. acquired the property. César Chávez and his family moved into the house in 1971.

Zone 3 includes approximately one acre of the two acres owned by the National Park Service. North of the site is a utility road running from east to west, parallel and south of the United Farm Workers Headquarters. On the east, south, and west sides of the site are residential, gravel roads leading to Villa La Paz to the north, Pan Y Vino to the south, and the core residential area to the west. At the northwest corner of the property is a barbecue area defined by a hand-placed 6"-12" stone wall, a hand-built cook chimney, and a metal roasting grate surrounded by a rose garden outside of the west and north lengths of stone wall. Helen's park was an important gathering place for UFW members during Chávez's lifetime. Helen Chávez currently has a life estate of the property, which means she is entitled to live and use the property as her own as long as she is alive.

Zone 3 includes many contributing resources and character defining features related to the history of César Chávez and the United Farm Worker Movement. Each of these features and resources should be kept as intact as possible with their historic fabric to accurately convey the history of the site.







Chávez House
buildings + structures

Fence
buildings + structures

Helen's Park and Organization
cluster arrangement

Barbecue Area
buildings + structures

Rose Gardens
vegetation

Location in Relationship to Roads
cluster arrangement/circulation

Ford Crown Victoria
small-scale features

Existing Trees and Shrubs
vegetation

Topography of Site
topography

ZONE 3:
Chávez Home



CHÁVEZ HOUSE
buildings + structures

1. Looking at the Northwest side of the César and Helen Chávez home. There is a change in siding sizes as well as roof levels on the house indicative of an addition being added at one point in time. The ADA ramp is a recent addition.
3.4.485.HouseLookingE.JLLJPG



2. The South side of the Chávez home has a glass room pop out; an attic vent at the peak and is painted the same white with green trim found on many of the houses on site.
3.12.511.SouthHouseElevation.JLL.JPG



3. The East side of the house shows two of the three doors. The one on the left side of the image has well worn steps. There are screens on two of the windows and one that appears boarded up. The composition roof looks fairly new and in good shape.
3.11.509.EastHouseElevation.JLL.JPG



ZONE 3:
Chávez Home



FENCE
buildings + structures

1. A chain link fence surrounds the entire Chávez home site. It is bordered on all sides by roads. The road in the foreground is chip-seal.
3.59.871.FenceSiteSECorner.JLL.JPG

2. The fence goes all the way to the ground. In some places chicken wire has been added to seal gaps between the bottom of the fence and the ground. It appears to be in good condition.
3.41.696.PVCPipeAlongSouthFence.JLL.JPG

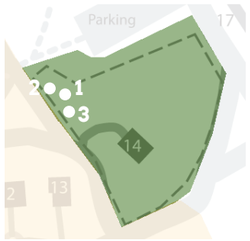
3. This is one of three gates this size that are part of the fence. This one has a locked padlock on it. There is a fourth gate that is large enough for service vehicles.
3.14.516.SouthWestGate.JLL.JPG







ZONE 3:
Chávez Home



HELEN'S PARK AND ITS ORGANIZATION

cluster arrangement

1. Helen's Park is a green oasis, watered frequently in the summer. The irrigation system was installed last year. The low stone wall circles the garden, defining the area. Two oaks frame the entrance.
3.21.675.FullGardenLookingS.JLL.JPG

2. There are several signs like this in the garden that have a whimsical quality to them.
3.51.819.SignNWCornerGarden.JLL.JPG

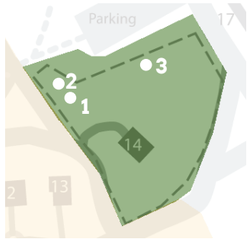
3. Oaks ring the area providing shade and ambiance. You can see the low stone wall continue it's circling around the lawn area. The rose beds are on the outside of the wall but within the fence.
3.5.489.HouseSitefromGarden.JLL.JPG







ZONE 3:
Chávez Home



BARBECUE AREA
buildings + structures

1. The river rock barbecue area is northwest of the house. It consists of a cook chimney, bar area, and metal cooking table. César Chávez hosted cook-outs for United Farm Workers at this area as exhibited by a 1989 video recording of one such event.
3.20.674.BBQArea.JLL.JPG

2. This is the barbecue area looking southeast. It shows the relationship between the river rock retaining wall, one of Helen's rose gardens to the left and the house in the foreground. The barbecue area is within Helen's Park, surrounded by the green irrigated lawn.
3.51.821.GardenLookingSE.JLL.JPG

3. This photo shows the relationship of the barbecue area to the house site, the fence to the north and the surrounding vegetation. The United Farm Worker's Headquarters are just to the north or right of this picture providing easy access to the site through a gate in the fence.
3.7.500.GardenFacingW.JLL.JPG







ZONE 3:
Chávez Home



ROSE GARDENS
vegetation

1. Helen Chávez has multiple rose gardens around the Chávez House property. Their locations and the visual presence of roses are significant to the site. This rose garden is west of the entrance to Helen's Park between the river rock retaining wall and exterior fence.
3.44.808.RoseGardenSWGarden.JLL.JPG

2. At the northwest end of the Chávez House property within Helen's Park, is another rose garden. This rose garden is between the retaining wall and fence and includes decorative features such as a bird bath and sign reading "Helen's Park," signifying the care and thought of the garden design.
3.51.820.RoseGardenNECornerGarden.JLL.JPG

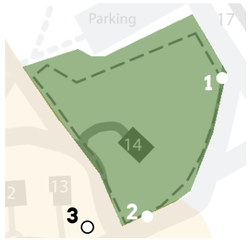
3. An additional rose garden is along the west elevation of the house. Only rose stalks remain but are symbolic of what was once there and could be restored.
3.13.512.SouthAndWestElevationsofHouse.JLL.JPG







ZONE 3:
Chávez Home



LOCATION IN RELATIONSHIP TO ROADS

cluster arrangement/circulation

1. The Chávez House site is a "gateway" to La Paz. This photo shows its relationship to the entrance road running left to right or south to north in this picture and the branch off of the road running to Pan y Vino and the residential area.
3.60.877.SiteLookingInfromSWCorner.JLL.JPG

2. The road leading to the residential site is exhibited in this photo. Pan y Vino is directly to the right and the Chávez House site to the left. The storage sheds can also be seen in the background of this photo.
3.64.914.SitefromPanYVinoEntrance.JLL.JPG

3. This is the intersection of four roads; the right foreground goes behind Pan y Vino, the left foreground goes to the trailer park area, the left background goes to the playground, and the right background leads back to the entrance road.
3.65.918.SitefromWsideofPanyVino.JLL.JPG







ZONE 3: Chávez Home



FORD CROWN VICTORIA

small-scale feature

1. This is the Ford Crown Victoria that César Chávez's sons gifted to him. It has supposedly been sitting in this same spot, alongside the house ever since. Note the flat tires.
3.66.984.CarFacingSouth.JLL.JPG

2. The rear end of Cesar's Ford car.
3.66.986.CarRearFacingWest.JLL.JPG

3. This image shows the relationship of the car to the house.
3.4.485.HouseLookingE.JLL.JPG

4. View looking N. at the S. elevation of the Chávez home with the car at the back.
3.12.511.SouthHouseElevation.JLL.JPG









ZONE 3:
Chávez Home



EXISTING TREES AND SHRUBS

vegetation

1. The vegetation in this photo includes Oaks, Willow and Stone Pine providing dappled shade on the North side of the site. The lawn here is dried up due to the drought and time of year.
3.43A.698.SWOakTree.JLL.JPG

2. This photo shows the contrast between Helen's Park and the rest of the yard. Helen's Park is watered frequently to keep it green.
3.6.494.TopographyFacingSE.JLL.JPG

3. This Blue Oak displays the classic oak architecture. It is located on the Southwest corner of the site.
3.6.492.RetainingWallLookingS.JLL.JPG







ZONE 3:
Chávez Home



SITE TOPOGRAPHY
topography

1. This view is facing Southwest and shows the gentle slope that rises behind the Chávez house.
3.7.502.House&HillFacingS.JLL.JPG

2. Facing East along the North side of the site you can see the land slopes downwards to the North.
3.6.494.TopographyFacingSE.JLL.JPG





Chávez House, Vegetation Map

Parking

Helen's Park

Rose Garden

12

13

14

Structure
Ruin or removed
Road
Pedestrian trail
Fence (C)
Boundary
Retaining Wall (C)
Handrail (C)
Fireplace
Lawn
Baker Cypress
Cedar
Stone Pine
Blue Oak
American Sycmore
Live Oak
A
Port Orford Cedar
Tree of Heaven
B
Desert willow
Stump
Ash

Symbols Key:
Detail Image
Long View
Wide Angle/ Scenic
Panorama/ Series

12 House (C)
13 House (C)
14 Chávez House (C)

Sources: Google Maps; NPS PWR GIS Data; field observations in September 2013 and July 2014.

Notes: Maps drawn using ArcMap 10 and Adobe CS5 Illustrator

Approx.
0 50 ft 100 ft

"There is nothing like encountering a scavenging bear to remind you that climate change is on the move." –NK

"There is nothing like encountering a scavenging bear to remind you that climate change is on the move." –NK

PLANT PALETTES

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Proposed Vegetation 59
Grasses and Groundcovers 59
Succulents, Wildflowers, and Shrubs 60
Shrubs and Trees 61

PLANTS

Selected plants currently on site

See Plant Bibliography (pages 96-97) for photo credits

Native



Quercus douglasii
California Blue Oak



Platanus racemosa
Western Sycamore



Pinus sabiniana
Foothill Pine



Salix geyeriana
Desert Willow



Washingtonia filifera
Desert Fan Palm



Datura wrightii
Moonflower

Non-native



Hesperocyparis arizonica
Arizona Cypress



Ailanthus altissima
Tree of Heaven



Quercus Garryana
Oregon White Oak



Fraxinus sp.
Ash



Rosmarinus sp.
Rosemary



Agave sp.
Agave

PLANTS

Selected proposed vegetation

See Plant Bibliography (pages 96-97) for photo credits

Grasses



Nassella pulchra
Purple Needlegrass



Deschampsia sp.
Hair Grass



Schizachyrium scoparium
Blaze Little Bluestem



Festuca rubra 'molate'
Red Fescue



Helictotrichon sempervirens
Blue Oat Grass



Muhlenbergia rigens
Deer Grass

Groundcovers



Salvia 'Bee's Bliss'
Creeping Sage



Thymus sp.
Creeping Thyme



Eriogonum strictum
Wild Buckwheat



Acacia redolens 'Desert Carpet'
Prostrate Acacia "Desert Carpet"

PLANTS

Selected proposed vegetation

See Plant Bibliography (pages 96-97) for photo credits

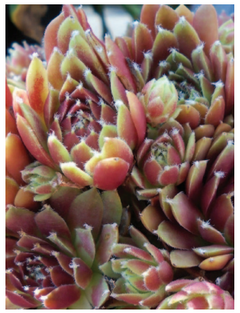
Succulents



Sedum spathulifolium
Broadleaf Sedum



Sempervivum tectorum
Hens and Chicks



Sempervivum "Red Rubin"
Red Rubin Hens and Chicks

Shrubs



Penstemon pinifolius
Pine-leaf Penstemon



Penstamon eatonii
Firecracker Penstemon



Salvia clevelandii
Cleveland Sage

Wildflowers



Achillea millefolium
Yarrow



Eschscholzia californica
California Poppy



Zauschneria californica
California Fuchsia



Salvia leucophylla
Purple Flowering Sage



Sphaeralcea ambigua
Apricot Mallow



Oenothera berlandieri
Mexican Evening Primrose

PLANTS

Selected proposed vegetation

See Plant Bibliography (pages 96-97) for photo credits

Shrubs



Arctostaphylos bakeri
Louis Edmund's Manzanita



Arctostaphylos pajaroensis
Pajaro Manzanita



Lavandula sp.
Lavender



Heteromeles arbutifolia
Toyon



Myrtus communus
Myrtle



Rosmarinus officinalis Prostratus'
Prostrate Rosemary

Trees



Cupressus arizonica 'Carolina Sapphire'
Blue Sapphire Cypress



Quercus kelloggii
California Black Oak



Arctostaphylos pajaroensis
Pajaro Manzanita



Olneya tesota 'Gray'
Desert Ironwood

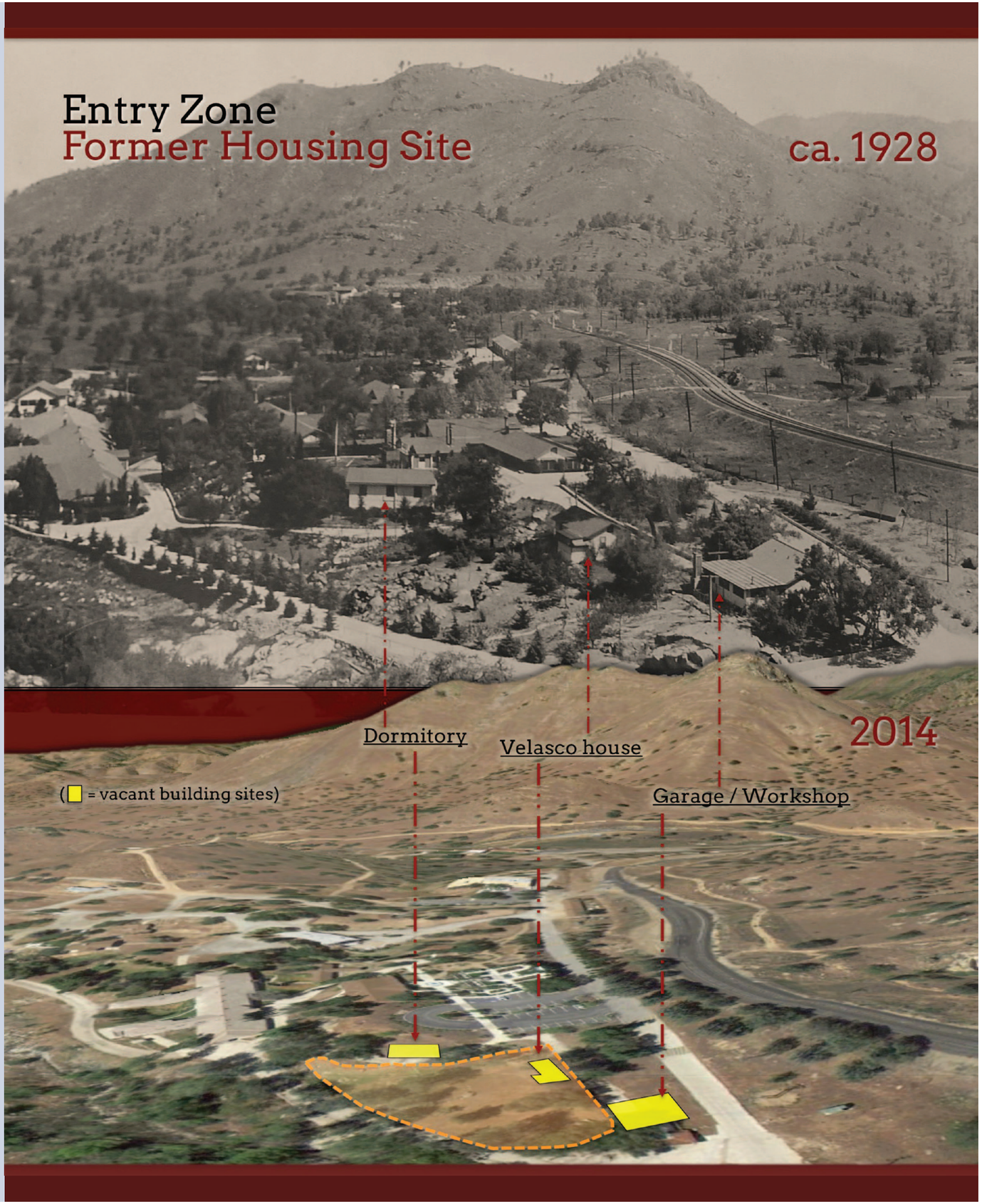


Salix psammophila
Desert Willow

After documenting and evaluating the three areas, students proposed preservation treatments and design interventions for the many challenges that César Chávez National Monument faces as a recently established National Park Service unit. These proposals are included to foster conversations about the future of these three zones, in the context of the entire National Monument. To be as clear and concise as possible, a summary of each project is included, rather than a representation of the full scope of each intervention. Student work falls into two categories for each zone: preservation treatments and design interventions. These recommendations illustrate a range of solutions that address the unique natural and cultural elements of La Paz. Design interventions from the Fall 2013 studio are also included, in the Appendix on page 98.

STUDENT PROPOSALS

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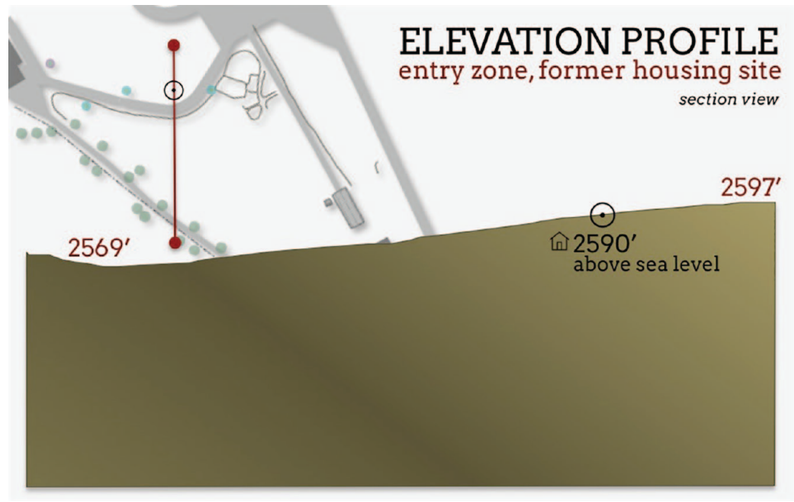
Reimagining a Sanctuary

Rehabilitation of an Entry Zone Building Site (1913-c.1993)

By: Noah P. Kerr, MS, PhD Candidate, Landscape Architecture



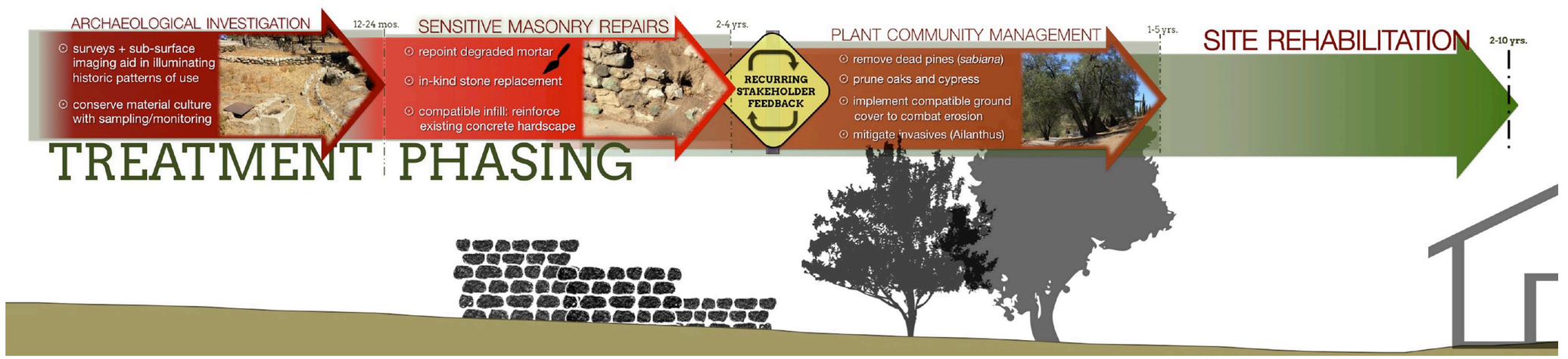
20th century built features such as these remain throughout the Entry Zone's former housing site, meriting archaeological investigation.





UFW staff members Dolores Velasco, *left,* and her late husband Pete, *right.* The Velascos were among the longtime residents of the Entry Zone housing sites at La Paz. (Dolores Velasco collection, c. 1994)



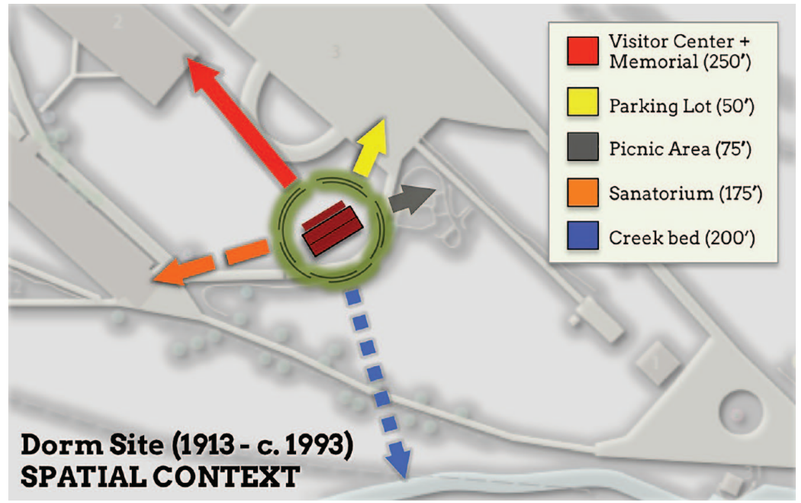


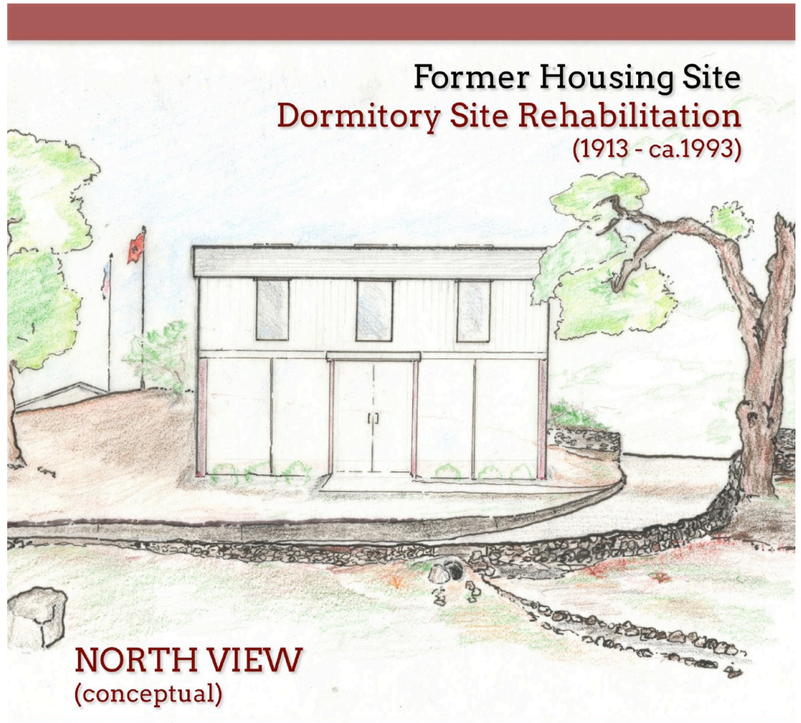


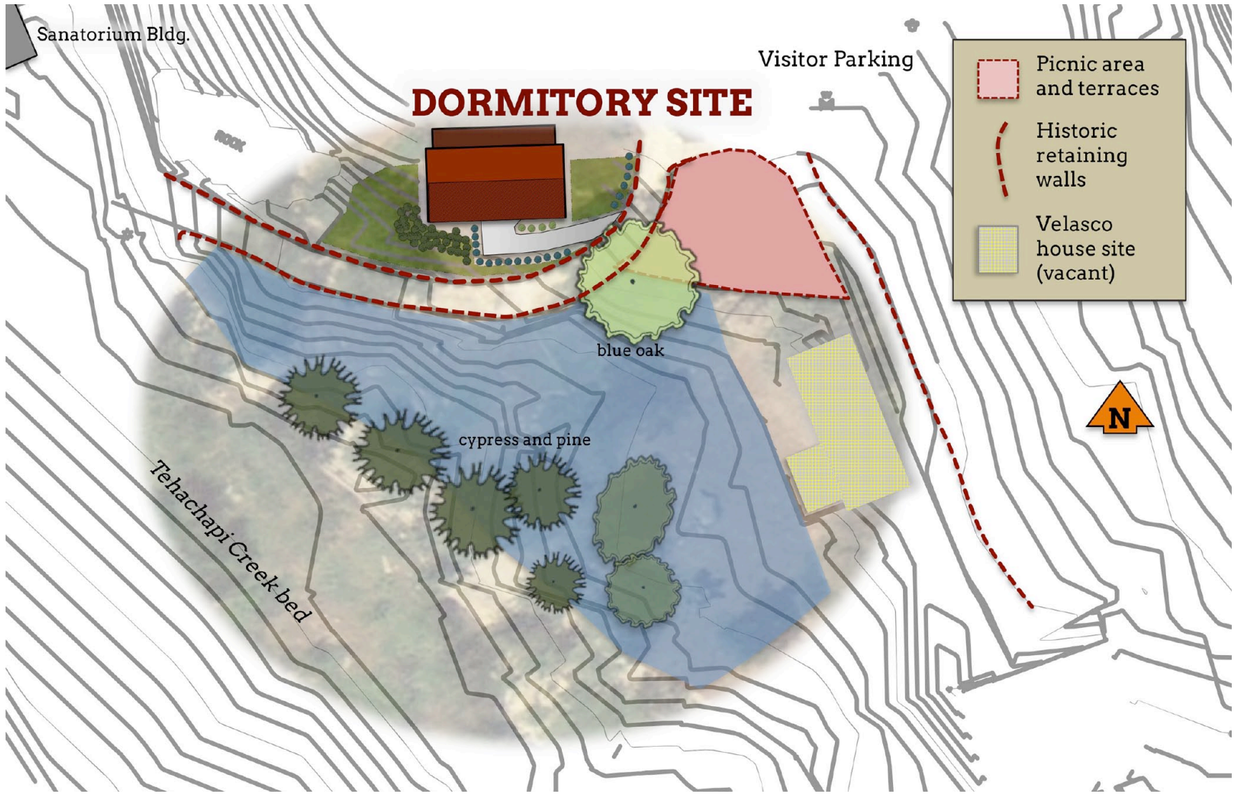
west view from visitor picnic area

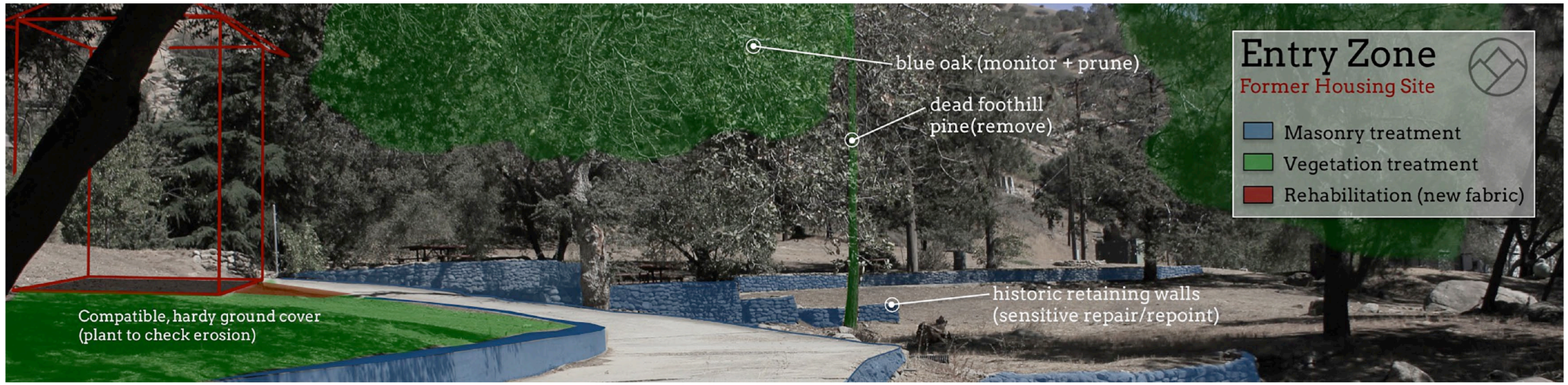
A handful of buildings near the south end of Nuestra Señora Reina de La Paz once underpinned a story of adaptation, improvisation, and sanctuary. Repurposed by the United Farm Workers after 1972 from defunct quarry and sanatorium facilities, this building stock served both residential and workplace needs for a population always in flux. Few clues as to their location survive today in the wake of demolition.

Proposed historic rehabilitation treatments seek to safeguard these now-vacant sites' cultural context. Together, these measures advocate for the conservation and care of select historic and natural features—river rock retaining walls, mature trees, and hillside topography. In turn, retaining this context aids in reimagining the former staff dormitory building site (1913), in light of emerging uses for flexible program space today. Subsequent intervention mimics the south and east façades, siting, and volume of the original structure, while contemporary construction distinguishes its design from authentic historic construction. Glass paneling and southern orientation directly connects users to the surrounding hillsides. In the resulting space, users can further engage with interpretative and recreation resources. New native plantings counter erosion, offer welcoming scents, and reduce local water consumption.




Former Housing Site
Dormitory Site Rehabilitation
(1913 - ca.1993)
NORTH VIEW
(conceptual)


Sanatorium Bldg.
Visitor Parking
DORMITORY SITE
Picnic area and terraces
Historic retaining walls
Velasco house site (vacant)
blue oak
cypress and pine
Tehachapi Creek bed
N


blue oak (monitor + prune)
dead foothill pine(remove)
historic retaining walls (sensitive repair/repoint)
Compatible, hardy ground cover (plant to check erosion)
Entry Zone
Former Housing Site
Masonry treatment
Vegetation treatment
Rehabilitation (new fabric)

Design Concept for Climate and People

The design of the cesar chavez national monument entry zone will be one in which historic education andrest are a central focus. these core components will be informed by the current climate change crisis being faced in keene, ca by means of rehabilitation, programs, and materials.

Goals
La Paz

climate compatible vegetation 1
native, drought tollerant plants positioned throughout the site for aestetics, climate control, and bank stabilization

quonset hut exploration hub 2
the entry station is the gateway for the monument facilitating visitors with maps, transportation, and guides

climate compatible building materials locally sourced 3
granite and oak are utilized throughout the site accented with corten steel features

solar powered alternative energy 1200 4
watt solar panels supply power to the shade structures nighttime ambiance, laptops, music, etc.

national monument phasing program 5
restoration on site is carried out in gradual stages for constituency development programs, climate change, and historic features

road rehabilitation for bus access and driver safety 6
widening of the entrance and sunken grade repair allows safe access to the monument for cars and buses through the main entrance

restoration of existing historic features 7
restorations serve as a physical record and reflection of the César Châavez and United Farm Workers period of significance

interperative structures of historic UFW housing 8
granite pavers and steel shade structures represent the vibrant community that once blossomed during this historic time period

tables and seating 9
site specific designs of tables and seating are unique and nestled into their enviornment, complimenting its physical and metaphysical surroundings

shade structures 10
cantallievered shade structures provide comfort and relief from weather elements throughout the seasons



Adaptar La Paz

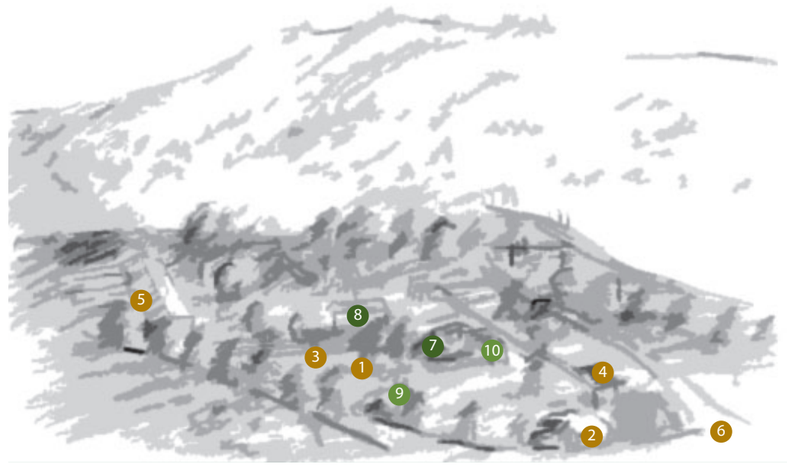
Historic Rehabilitation of the Entry Zone

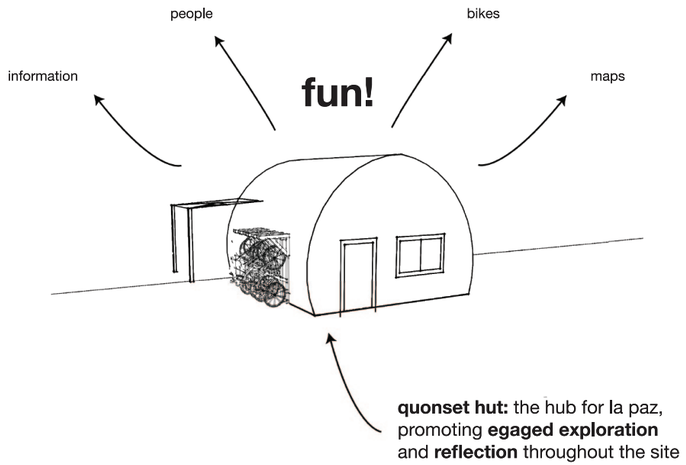
By: Kellie Dziedzic, BLA Candidate 2016

This Entry Zone design of the Cesar Chávez national monument entry zone will be a gathering place in which natural and cultural resources are rehabilitated while respecting the intrinsic values of César Chávez. These core components are informed by the current climate change crisis being faced in Keene, CA as it has been ranked in the top ten national monuments threatened by climate change in the United States. The design addresses climate change through use of programing, vegetation and introduced materials.

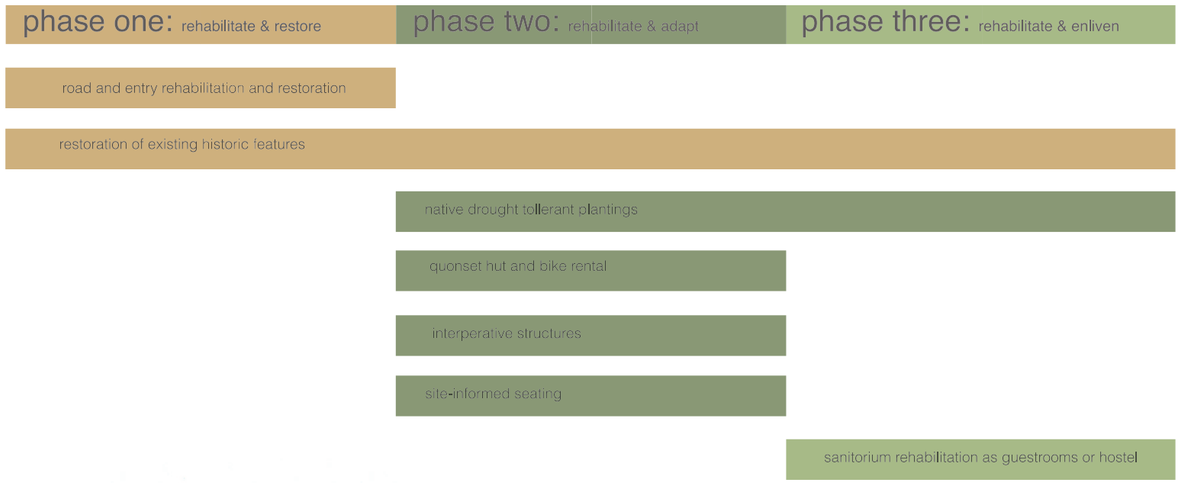
The Quonset Hut, located in the current picnic area, serves as the entry station or hub for La Paz promoting engaged exploration and reflection throughout the site using maps, information and bicycle rentals. The remainder of the picnic area design is made up of corten steel retaining/sitting walls, and site-informed nodes for gathering and rest using locally sourced granite that disguise themselves as the landscape.

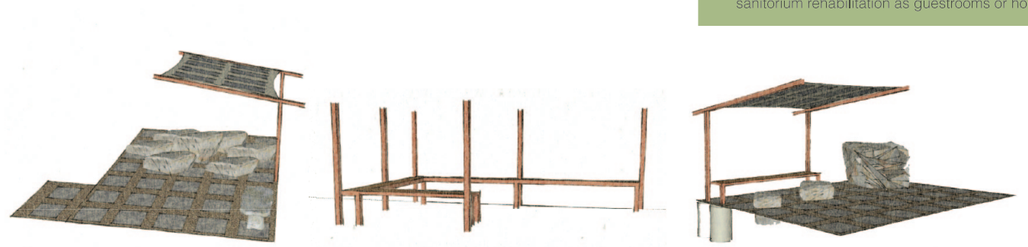
The footprint of the historic housing that once occupied this space is represented by 2x2' granite pavers that symbolize the once active, vibrant community that blossomed during the Cesar Chavez and UFW period of significance. Shading these areas are flexible and lightweight solar fabric supported by two corten steel posts that are capable of reducing the temperature by 10-15°F while powering lights, fans, stereos, laptops, or cellphones and offers the possibility of nighttime use and ambiance. These structures can be used across the entire site along the bike/pedestrian paths providing places of rest while seaming together a somewhat disjointed site.





Quonset Hut Exploration Hub





Above: Basic framework for rest stations strategically scattered throughout the picnic area and the entire site along the bike and pedestrian paths.



panoramic view facing north toward the parking lot



Entry as Intro

Let The Story Begin From The Beginning

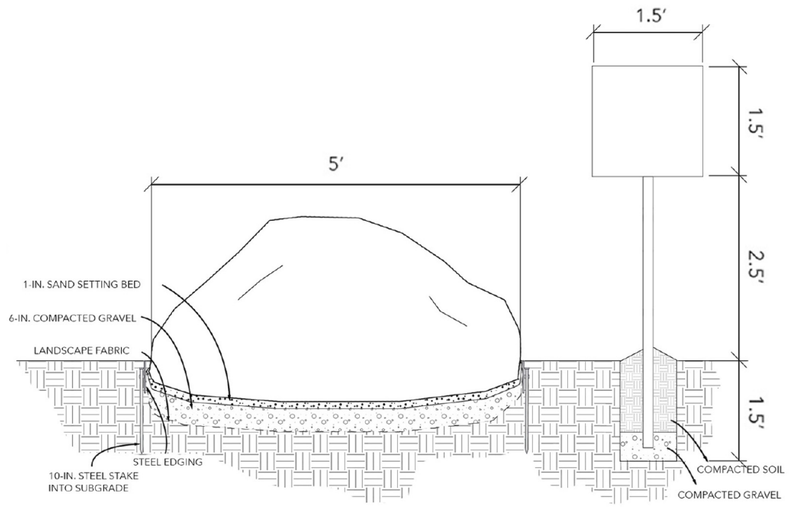
By: Yifu Kang, BLA Candidate 2016

The spirit behind the historical events that happened in La Paz is very meaningful. The best thing about the Cesar Chavez Monument is that it provides a chance for people to experience and learn about fighting for justice.

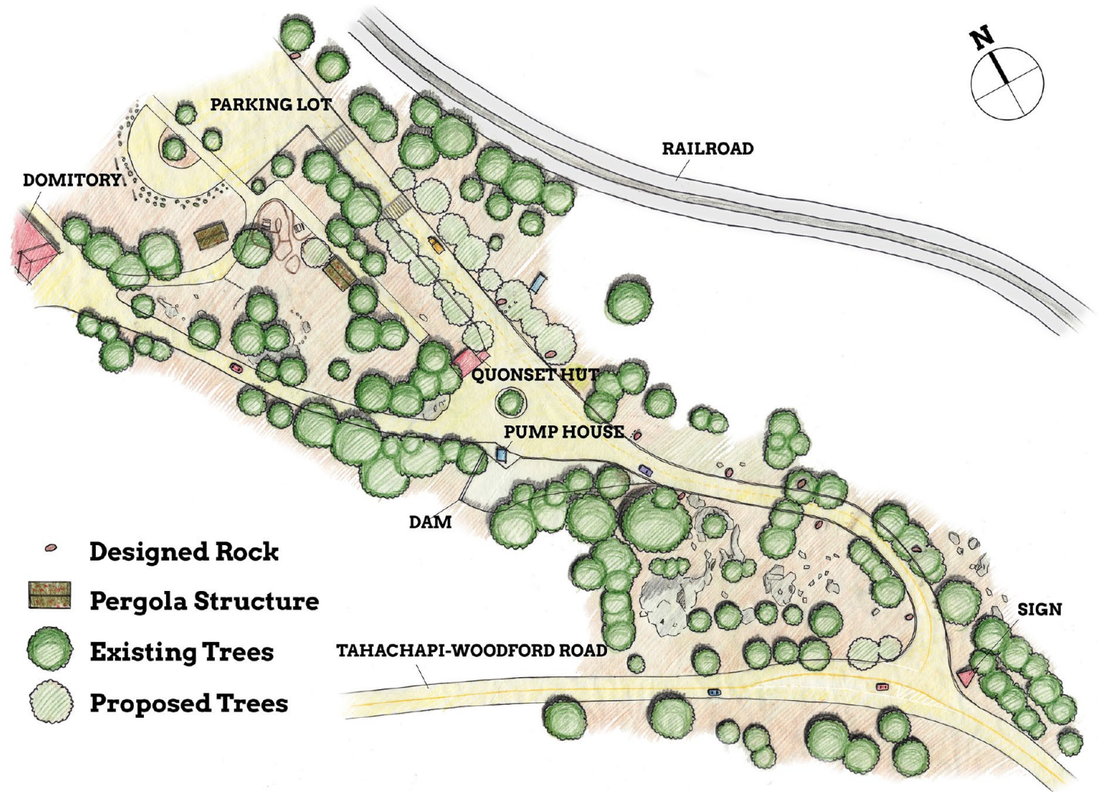
It is important for people to start experiencing the site from the moment they enter it. However, the current entry is not inviting and does not presently communicate the best sense of the site's character. Most visitors pass through much of the entry zone at a speed less than 15 miles per hour. It takes only ninety seconds to reach the Visitor Center from the public right-of-way. Sharp turns and dynamic topographic changes limit opportunities for visitors to experience arriving into an important cultural site. To make the entry area more inviting and to give visitors a stronger sense of La Paz history, this project proposes a change in circulation within this corridor, and adds interpretive features. Subsequent treatments improve planting patterns and road safety. These measures will enrich visitors' first and last impressions of the site, enhancing the overall experience.



Stone And Strike Signs Construction Detail



SCALE: 1/2″ = 1′ 0″ 3″ 6″ 12″ 24″











Residential Rehabilitation

Preservation Treatment Proposal

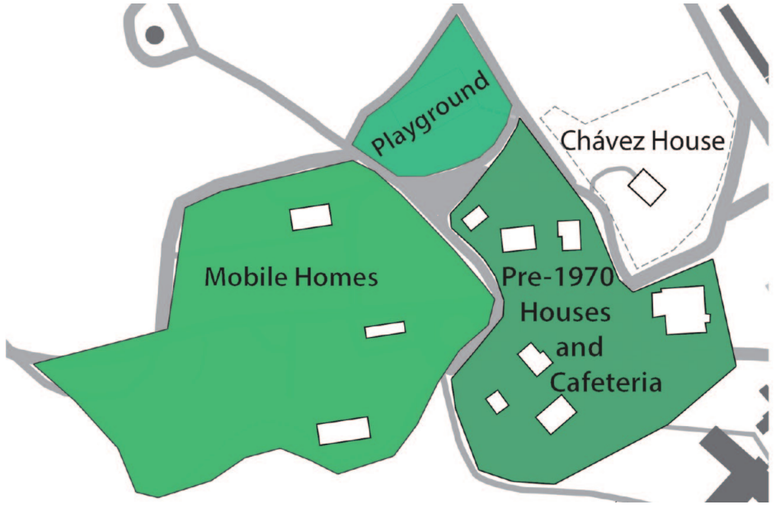
By: Marwan N. Najjar, MS Candidate, Historic Preservation, 2015
and Marston H. Morgan, MS Candidate, Historic Preservation 2015

The residential zone can be repurposed for new visitor-centered uses through rehabilitation. This is necessary since the site is not yet ready to receive visitors. Features that reflect the period of significance are missing or significantly changed. The area does not accurately or clearly reflect what it was like when several hundred people lived on-site. Additionally, fragile character-defining features such as retaining walls, non-native plants, and electrical boxes need to be protected from the inevitable wear-and-tear expected from even small numbers of visitors.

Rehabilitation, rather than preservation or restoration alternatives, is appropriate because the residential area is crucial for telling visitors about the UFW community at La Paz. Like no other part of the monument, it shows significant expansion and change during the period of significance—reflecting the growth and change of the UFW itself on the nation-wide scale. This zone needs to be open to the public, and interpreted accurately.

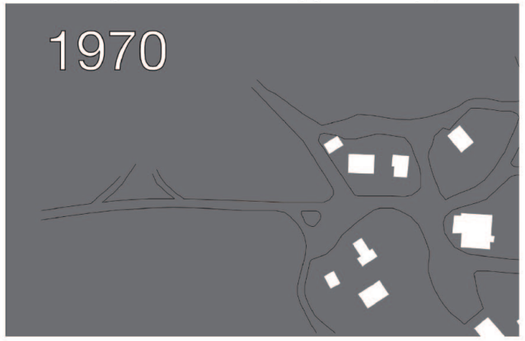
An accurate zone history is summarized in the series of maps to the right, showing the community's growth and change from 1970 to the present. This history is the basis for rehabilitation and implementation priorities. These suggestions are intended to set the stage for the next step of work: interpreting the dynamic and changing past of the zone for visitors.

Intervention suggestions are tailed to the three distinct sub-zones: the area with buildings that pre-date the UFW purchase in 1970, the mobile home area developed from 1971-1976, and the historic playground (see map below).



Growth and Decline of Residential Housing in the UFW period, 1970 — 2014

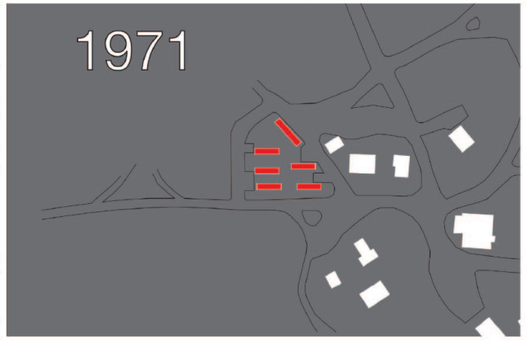
Based on plans with Kern County permit stamps, held in the César Chávez Foundation archives, unless otherwise noted.



Beginnings: 7 houses, 1 cafeteria

As purchased in 1970, the residential zone consisted of 7 houses and one cafeteria. César Chávez's future home occupied its own block in the upper right. Six other houses were clustered in two sets of three, on opposite sides of the main road.

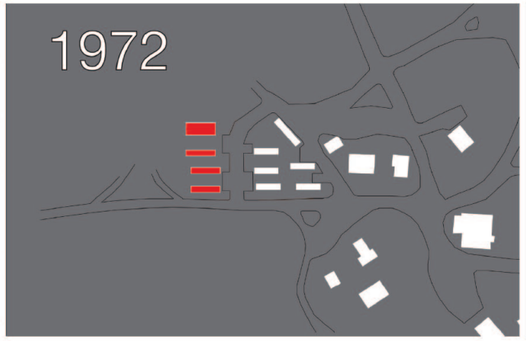
The Pan y Vino cafeteria is in the middle right.



6 mobile homes added

In 1971, Kern County permitted placement of six mobile homes on the site for staff use. The new cluster of trailer housing effectively doubled the number of bedrooms in the residential zone. Trailers were used for family housing, while single persons lived in a dormitory outside the zone.

Around this time, the Chávez residence was fenced in, and the road to its immediate north was closed.

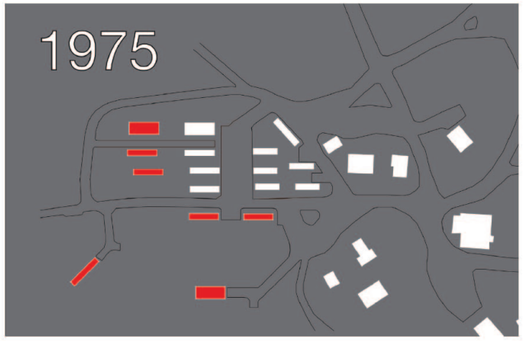


4 mobile homes added

Four mobile homes were permitted in 1972,creating an additional cluster of family housing to the west. The unit to the upper left is a double-width trailer.

Planning documents show the road to the south of the trailers originally had a 14' width.

Note that each trailer has two parking spaces.

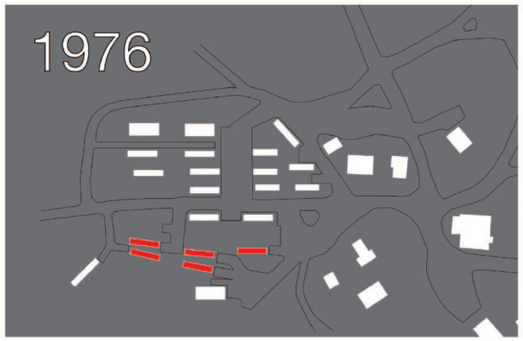


7 mobile homes added

In 1975, seven new units were permitted in disbursed locations across the site. Roadways were extended significantly for the new units.

The playground area to the north dates to this period (see general map on facing page).

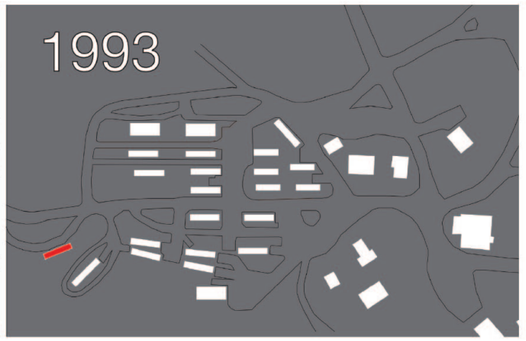
Note the enlarged central parking area.



5 mobile homes added

A tight cluster of five trailers was permitted on the steep hillside descending to the Tehachapi Creek. Planning documents show the same close positions and skewed placement as in aerial photography .

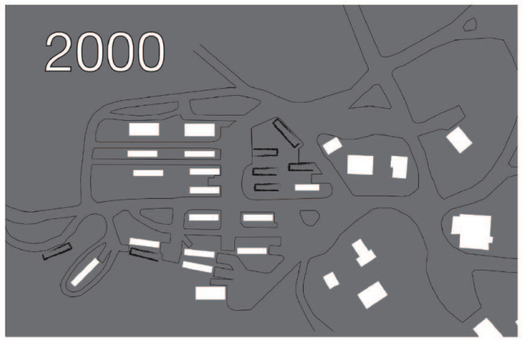
The east-west road through the site is 25' wide, compared to a 14' width in the early 70s.



Maximum: 23 mobile homes

Aerial photographs ca. 1993 show the maximum extent and density of historic roads and trailers. (Mary McCartney Collection).

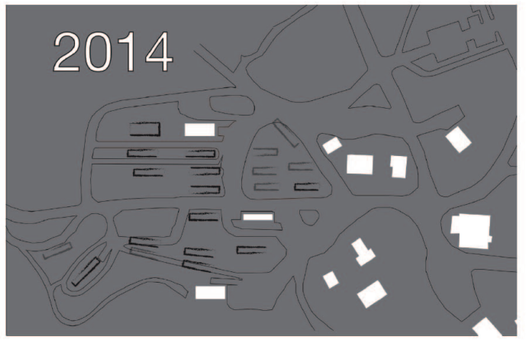
Note the trailer to the extreme west. It is not shown on earlier permitted plans, but is similar in type to the 1975-1976 trailer groups.



Decline: 7 mobile homes removed

An aerial photograph from 2000 captures the trailer removal process. Five of the six original 1971 trailers were the first to be removed, plus two others to the west of the site (Kern County 2014).

Roadways appear relatively unchanged from '93.

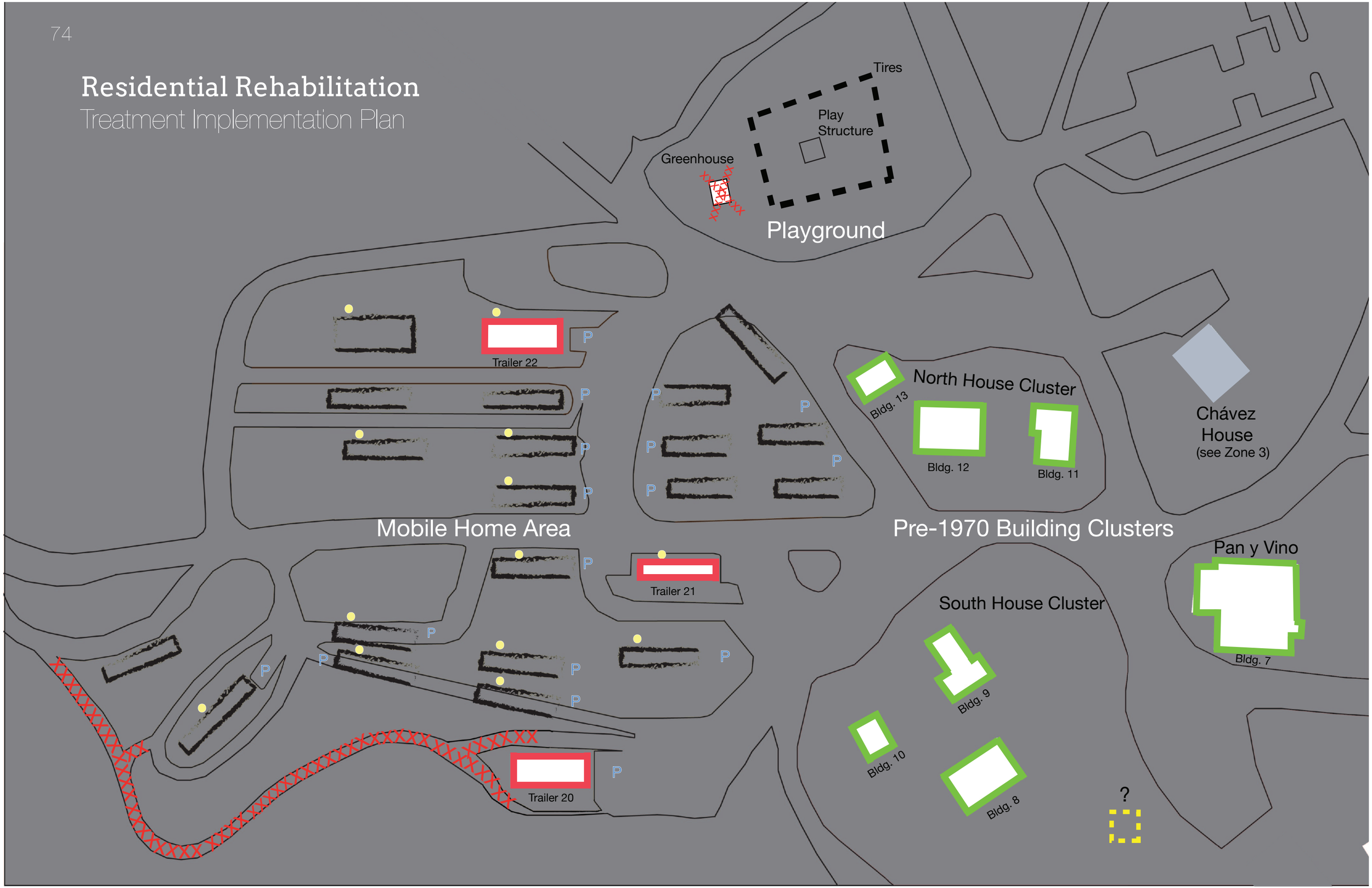


13 mobie homes removed, 3 remain

Thirteen trailers were removed since 2000, leaving behind only three of the twenty-three mobile homes on-site in1993. Historic parking spots are no longer evident except for the three occupied units.

Note the new south perimeter road and other expansions of the circulation system since 2000.

Residential Rehabilitation
Treatment Implementation Plan





Rehabilitation Implementation Priorities: Setting the Stage for Visitors

Area	Priority #1 Implement Now	Priority #2 Implement 2015-2018	Priority #3 20-year Implementation Plans
Pre-1970 Buildings	**Structure dual-use by visitors and residents** 1. Place "Do Not Disturb"-like sign on dwellings. 2. Permanently rope- off front yards for privacy and protection of lawns and plantings. 3. Encourage residents to use western entrance and peripheral roads. 4. Direct visitor traffic to eastern entrance and central roadways.	**Easy Access and simple interpretation** 1. Gravel road shoulder with ADA-compliant aggregate 2. Maintain yards and gardens in variable ways to give impression of historic "individual responsibility." 3. Trim trees around houses so that clusters are visible from one another 4. Trim Palms in front of Pan y Vino so that view of mountain to the east is visible when facing west. 5. Interpret location of missing building between Pan y Vino and Dormitory with building outline Consider additional to establish its use.	**Restoration to early 1970s for visitor Interpretation** 1. When painting building exteriors, maintain pattern of white walls with green trim. Paint as needed. 2. When reroofing houses, use green asphalt shingles as on Building 13, not red or brown currently used. Replace trim at edge of roof with wider boards more appropriate for bungalows. Reroof circa 2024. 3. On front façades replace vinyl doors and aluminum windows with wood or other more historical material as needed. 4. If resident and visitor uses conflict, consider moving main resident access to rear of buildings, as is currently the practice with Building 8, or find new use for housing. 5. Preserve rooftop air conditioning units for their shape. 6. Plan for continued residential use as guest lodging to protect buildings, and give visitors the impression they are lived in (as opposed to office space, and etc). Alternately consider use that brings back feeling of family community (such as a NPS daycare facility).
Mobile Homes	**Protect fragile character-defining features** 1. Rope-off interior of trailer blocks to visitors until protective measures are taken. 2. Maintain non-native plants. —protect from touching and trampling. —water and care as needed. —replace in-kind as needed. 3. Protect and stabilize CDFs, including: —13 existing pedestal electric meter boxes. —Retaining walls, steps, terracing.	**Easy access and simple interpretation** 1. Gravel road shoulders with ADA-compliant aggregate 2. Repair masonry steps and walkways in trailer blocks. 3. Mark former trailer locations and parking spots with simple materials (such as painted gravel) which can be removed at a later date if necessary. 4. Trim trees along main east-west road to give a clear view of Pan y Vino	**Restoration for interpretation of missing elements** 1. Remove non-historic road to south of area. It gives inaccurate impressions of the historic community's size. 2. Replace simple interpretation of trailer sites and parking with a more complex design. See design proposals in this volume that recreate massing of cars and trailers. 3. Consider removing three remaining mobile homes. Trailers 21 + 22 are beyond their 40-year lifespan, and restoration is not realistic. Trailer 20 is renovated beyond recognition. It should not be left on-site without other trailers, since doing so will create false impressions of the historic community. 4. Consider replacement of struggling non-natives with better adapted varieties of similar shape and size. Ideally, plantings in this zone should not need watering.
Playground	**Safety for continued use by visitors** 1. Remove hazardous tires (ex: exposed wire strands) —Replace in-kind with bald tires with low-visibility branding. 2. Verify safety of existing equipment —inspect weekly —Check for product recalls. 3. Replace Volleyball net fonce strung between tree and metal pole at west of site.	**Rehabilitation of equipment** 1. Seek professional opinion on equipment's safety. Keep existing non-historical equipment if prudent. 2. When replacement or upgrade is prudent, also consult with a historic preservation professional for selection of compatible but modern equipment. Historic photos of playground should inform decision. 3. Place signange to identify new equipment as is current practice.	**Restoration for interpretation of land use** 1. Remove non-historic greenhouse to west of site. 2. Do not trim trees. Boughs should be allowed to grow close to the ground allowing for placement of rope swings. 3. Clear bushes that obstruct lines of sight of buried tires 4. Encourage continued use through community programming and outreach. Actual children should regularly use the equipment.



Hearth of La Paz

Interpreting Layers of History

By: Marwan N. Najjar, MS Candidate, Historic Preservation, 2015
and Marston H. Morgan, MS Candidate, Historic Preservation 2015

This design explores how multiple histories of the mobile home area can be interpreted for visitors as part of a rehabilitation treatment. The trailer area was densely inhabited during the period of significance. The grass-covered hillside was developed as a trailer park in stages between 1971 and 1976. Today, all but three of these trailers are gone. How can new design help visitors understand this missing community and how it grew and changed over time?

Here, multiple periods of history are brought to life, simultaneously, by recreating the massing of missing trailers and related features such as cars. Design captures eras before, during, and after the period of significance, an preserves and amplifies character defining features.

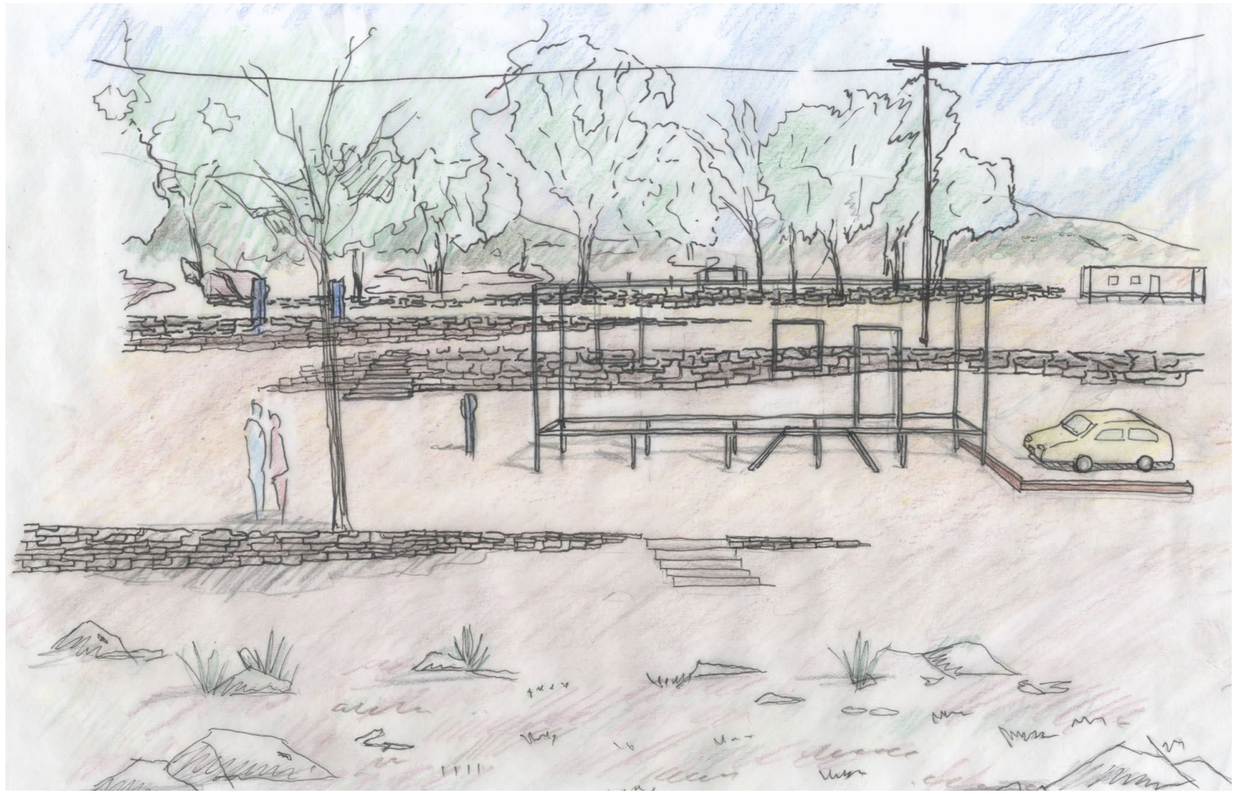
The proposed recreations—thin outlines of the trails' sides—delicately sit over a few select trailer sites. Visitors can see past them, and look down to view historic features such as retaining walls and utility connections. Or they can look up to view mountains to the south and adjacent parts of the monument.

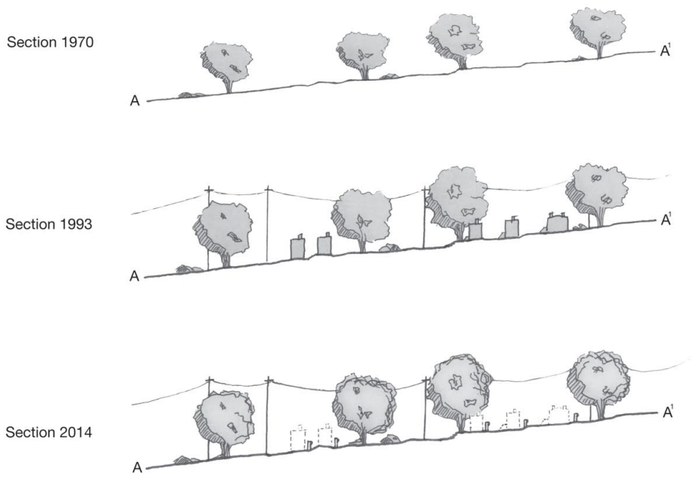
Some massing recreations are meant to be entered into, for use as picnic shelters. Others have projection screens set up in the wall void to show interpretive images of the site and its residents

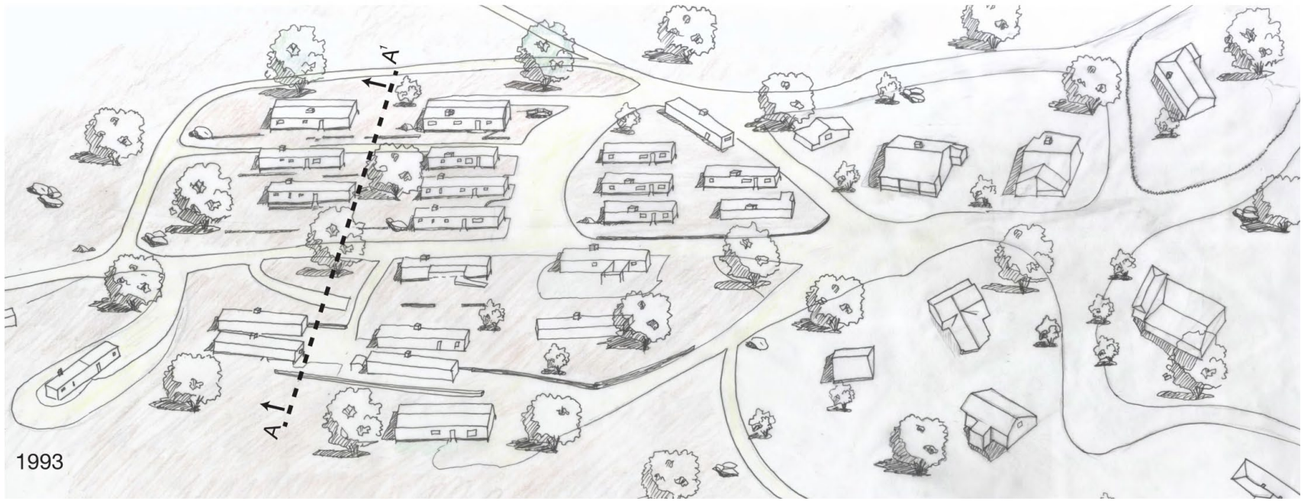
These new features cannot be mistaken for historic materials, and historic materials remain visible. With the grassy reversion of the ruins to a pre-1970s appearance, and the three existing historic trailers, visitors can experience simultaneously many historic periods in an ordered and understandable experience.

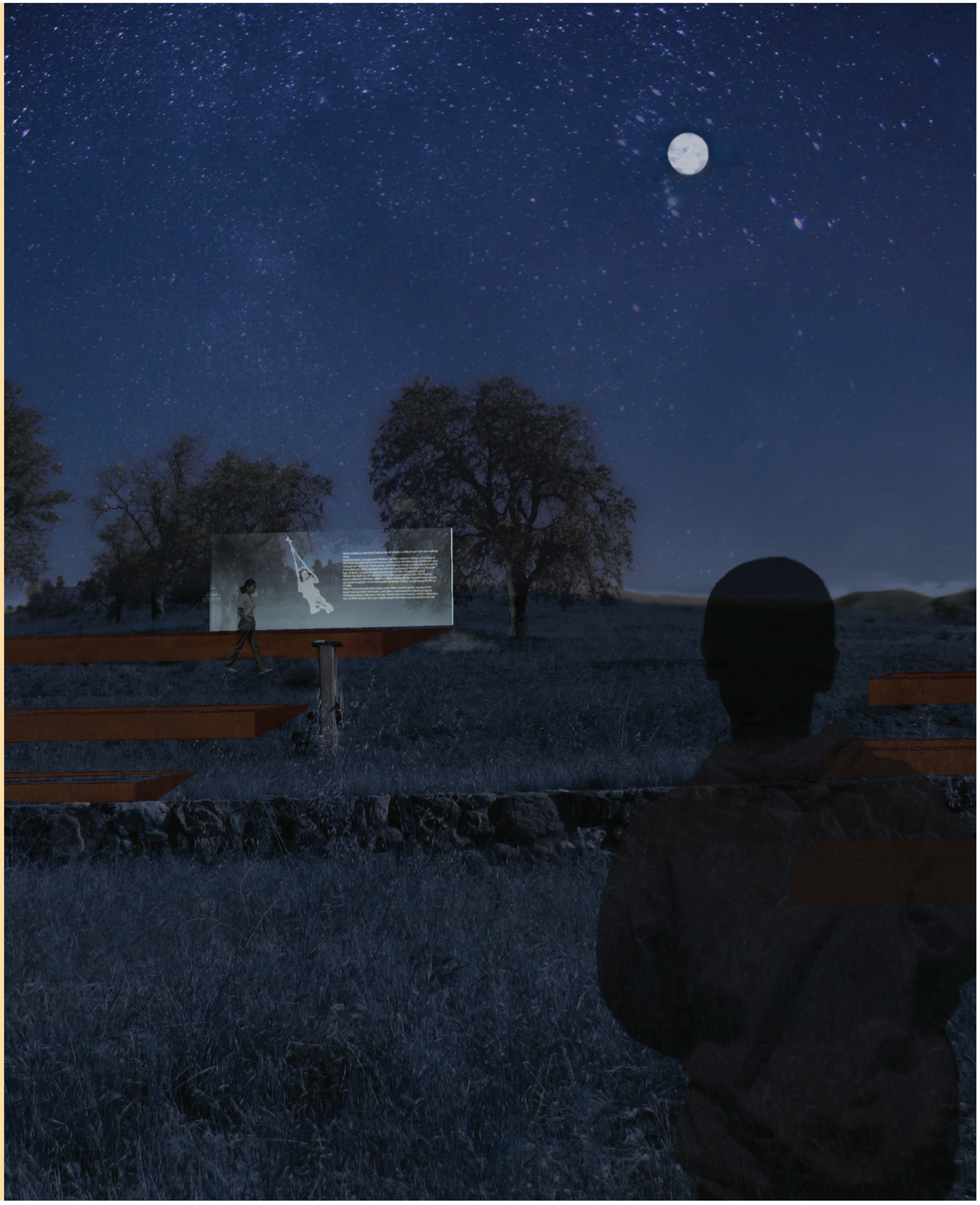







Section 1970
A
A'
Section 1993
A
A'
Section 2014
A
A'


A
A'
1993



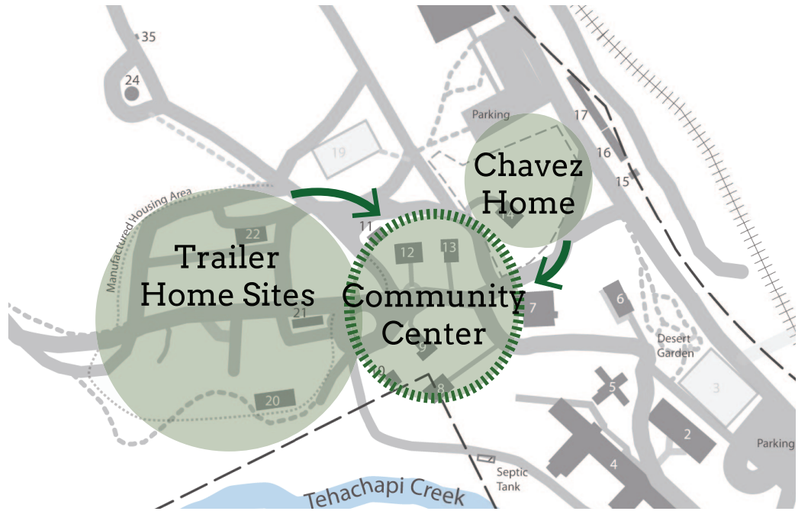
Reflections of Community

Rehabilitating the residential zone at CCNM

By: Miranda Hawkes, MLA Candidate 2015

Under César's leadership, the landscape of Nuestra Señora Reina de la Paz was home to a vibrant community of farm workers, united under the cause of human rights. This strongly knit community continues to this day, but no longer inhabits the majority of the residences on site. The trailers, which housed families and greatly contributed to the liveliness of the residential area, have largely been removed. With this intervention, I seek to retain the sense of tranquility and openness that pervades the site today, while reflecting the vibrancy and community of the 1970s. While much of the built intervention focuses on the trailer sites, an important component of the overall strategy is to implement a concession food vendor in Pan y Vino, to reinvigorate the historic community center.

The intervention hinges upon the careful application of materials that at once are easily identifiable from the historic fabric, and are appropriate to the site's existing material palette. My design uses fritted, tempered glass as the primary material for interpretation, which preserves views while providing a flexible and expressive surface for both text and historic images. Through these panels, the visitor will begin to see the community as it existed in the 1970s and 1980s. The secondary material choice, Corten steel, is appropriate to the color palette of the site, and will add a new dimension of time measurement to the site, as its patina changes over the years.



Detailing of Trailer Sites



Glimpses of La Paz

Glimpses of a past time.

By: Alison Lewis, MLA Candidate 2016

At one time La Paz was a hub of activity with up to 250 volunteers and United Farm Worker (UFW) staff living on-site in trailers, tents and the buildings scattered across its 105 acres. They sang, ate, laughed, cried, played, cooked, and celebrated together. This was a place of community and of shared values. The aim of this project Glimpses of La Paz is to offer visitors a "momentary or partial view" of what may have existed during the time of peak inhabitance, as well as honor Cesar Chavez and the people who lived and fought "la cause" for the UFW. There are two main areas of focus with this design: the first is a memorial garden, which honors the people who lived at La Paz. This is located in the eastern-most extension of the past trailer site. The second is a path, which leads visitors down to the Tehachapi Creak bed along which are scattered small deck spaces nested within rocks. Each space offers a different glimpse and therefore, has a different purpose.





Silhouettes of people and relics:

The silhouettes of people, items they may have owned and vehicles offer an interpretation of what once existed at La Paz when during its time of peak occupancy (during the 70s and 80s). The sculptures are all ¾" CORE-TEN steel of life-sized proportions. They are scattered throughout the site, which attempts to "fill" the now vacant spaces, giving life and alluding to the vibrancy that once existed at La Paz.

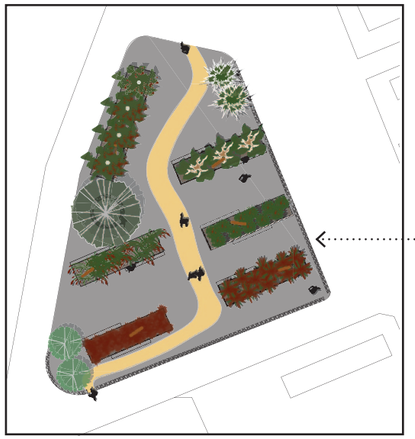






Memorial Garden

The Memorial Garden features six different plants in planters of CORE_ TEN steel, the size of trailer homes which once occupied the space. One California Blue Oak tree is just off center with a stone bench encircling it. The plants each feature red in the form of berries, flowers, or new growth during one or more seasons of the year. This symbolizes the many different families that came to live at La Paz who were unified under the red of the UFW logo. The oak tree respresents Chavez who, in twas the strong backbone behind the movement.









Trailer Home Rehabilitation:

Each trailer home is a partial enclosure filling the 14'x51' original footprint of the trailer homes that once existed on site for UFW families. Overhead is a tin roof, which acts as shade and on the back wall, a mural displays images significant to La Paz, the UFW and Chávez.



Decks at Tehachapi Creek Bed:

Nested among the rocks near the Tehachapi Creek bed in the southern most part of the site, these decks offer visitors a layered set of functions. They are first a place to rest as well as feature quotes by César Chávez through the unconventional method of burned letters into the Trex Decking boards themselves. These decks offer a contemplative space, which honors César Chávez's dedication to yoga and meditation.



House Site Maintenance Plan

Preserving the César Chávez House Site

By: Julia Larson, MS in Historic Preservation Candidate 2015

The César Chávez house site is one of the most valuable sites within the César Chávez National Monument in helping visitors to understand who Mr. Chávez was in his personal life. The existence of the barbeque area, chain-link fence, and the house are real-life artifacts that tell parts of the layered narrative of his life. Preserving this site through a Maintenance Plan will create a place for people today and for generations to come, to experience a feeling and understanding of César Chávez through the character preserved on the site.

The Maintenance Plan is divided into three parts. The first part describes a brief history of the entire La Paz site as a context for where the house is located, a specific history and description of the César Chávez House Site, and a description of the landscape characteristics and character defining features associated with the house site. The second part describes specific objectives, recommendations, and priority treatment options concerning the site. The last part will describe specifics on how to keep records of the maintenance done to the site and further large-scale recommendations.

The César Chávez National Monument has a hard copy of the entire Maintenance Plan. The information on the following pages is a brief overview of the Maintenance Plan document.



GOALS OF MAINTENANCE PLAN / *OBJETIVOS PARA EL MANTENIMIENTO DEL PAISAJE*

Purpose

A. Tell the story of César Chávez through its physical, historic fabric.
B. Protect and stabilize of landscape features to immediately halt deterioration without altering the site's existing character.
C. Care for a specific feature area or landscape by protecting, stabilizing and repairing it on a routine or cyclical basis in a way that historic character is not compromised or lost.
D. Preserve and restore the landscape to tell the story of the site through the features of the site.

Plan

Priority I: Stabilize and enhance existing resources.

Priority II: Incremental improvements to the historic landscape.

Priority III: Long-term restoration of historic features and establishment of new interventions.

Propuesta

A. Contar la historia de César Chávez a través de la tela física, histórica.
B. Proteger y estabilizar los rasgos del paisaje para inmediatamente parar el deterioro sin alterar el carácter existente del sitio.
C. Cuidar un área o paisaje por protegerlo, estabilizarlo o repararlo en forma habitual y cíclica para que el carácter histórico no se comprometa ni se pierda.
D. Preservar y restaurar el paisaje para contar la historia del sito a través de los rasgos del sitio.

Plan

Prioridad I: Estabilizar y mejorar los recursos existentes.

Prioridad II: Mejoramiento incremental del paisaje histórico.

Prioridad III: Restauración a largo plazo de los rasgos históricos y el establecimiento de nuevas intervenciones.



RECOMMENDATIONS / *RECOMENDACIÓN*



Of the four preservation treatment options, the César Chávez House Site will encompass three treatment plans over incremental phases and time periods explained under "Priority Treatment Projects".

Preservation

Preservation allows the site to retain as much of its historic fabric as possible. This includes objects, plants, and landscape elements, such as topography, to tell the story of the site.

Restoration

Restoration brings back historic character that has diminished over the years. This includes restoring the barbeque area, Helen's Park, Horseshoe Pit, and vegetation elements around the site. This will be explained in detail under the "Priority Treatment Projects."

Rehabilitation

Allows changes that improve the function of the park through interpretation options both "light" on the ground projects or through minimally invasive projects and "hard" projects, which create a larger, more lasting change to the environment but still preserves the portions that are important in defining the site's significance.

De las cuatro opciones de tratamiento, el sito Casa César Chávez abarcará tres planes de tratamiento por fases incrementales y por periodos de tiempo que se explicarán bajo "Proyectos de Tratamientos de Alta Prioridad".

Preservación

La preservación permite que el sitio retenga tanto de su tela histórica como sea posible. Esto incluye objetos, plantas y elementos del paisaje como la topografía que cuentan la historia del sitio.

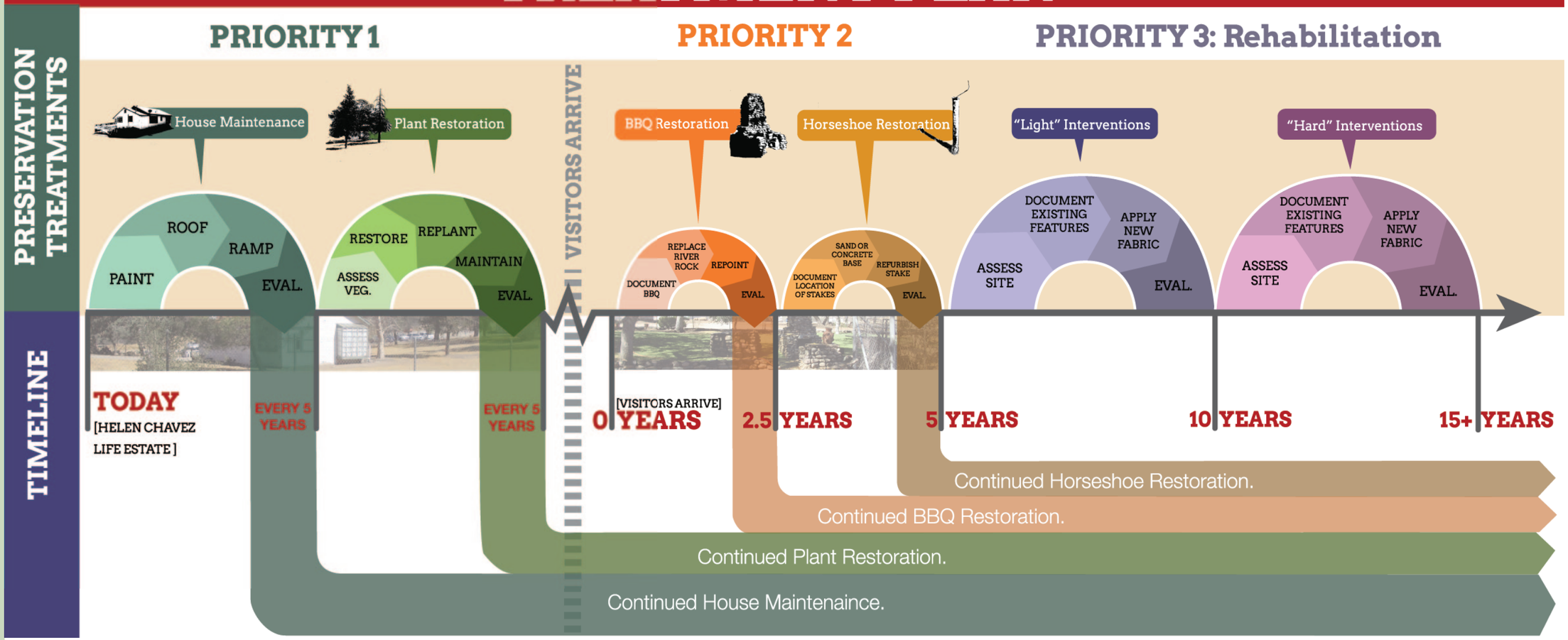
Restauración

La restauración recupera carácter histórico que se ha disminuido a través de los años. Esto incluye la restauración del área de la parrilla, el Parque de Helen, el Hoyo de Herradura y los distintos elementos de vegetación alrededor del sitio. Esto se explicará más en detalle bajo "Proyectos de Tratamientos de Alta Prioridad".

Rehabilitación

Permite cambios que mejoran la función del parque a través de opciones de interpretación ambos "ligeros"— mínimamente invasivos—o "duros"—que crean cambios más duraderos y grandes en el ambiente pero que todavía preservan porciones importantes del parque que definen el significado de ello.

TREATMENT PLAN



Sample Treatment Description

PRIORITY 1

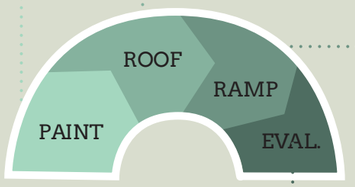


House Maintenance

The César Chávez House, approximately 40' by 20' or roughly 800 sq. ft., was built in the 1930s. In 1971, César Chávez, his wife and six children moved into the house. César Chávez's wife still currently resides in the house. This is a unique site on the La Paz property in that the site is a very personal place where César lived and worked. The house should be preserved as much as possible to preserve the memories and feelings associated with César Chávez's time there before his death in 1993.

Through careful protection of the historic fabric of the house, maintenance of the existing fixtures, and careful interventions when visitors arrive on the site, the house will stand another 100 years for exploration and learning about the home life of the notable César Chávez.

Strategies



A. Paint the house every **5 years** or when visible strain is being put on the building envelope through **paint chipping or peeling**. See Preservation Brief #47 for more information.

B. **Maintain and repair the roof**. Every year in the **fall** do a check of the roof to remove debris and check for any penetration of water through the shingles. Replace the roof every 20-30 years.

C. Remove the **current metal ramp**. Replace with one that blends more to the surrounding landscape. The ramp was added after the time César Chávez was on the property and therefore adds a component to the house that misleads the viewer. If the house is opened for visitors, eventually an ADA accessible ramp will need to be added; so adding it now in a more discreet manner is acceptable.

D. Every year, preferably in the fall, evaluate the maintenance done to the house through a **record keeping system and see if it is working**. For example, does the roof need more frequent cleaning or is there a type of paint used that is not holding up to the climate? Make notes and changes on the record for maintenance recommendations for the following year.

PRIORIDAD 1

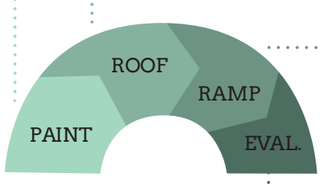


Mantenimiento de la Casa

La Casa César Chávez, de aproximadamente 40' por 20' o más o menos 800 pies cuadrados, se construyó en los años 1930. En 1971, César Chávez, su esposa y sus niños se mudaron a la casa. La esposa de César Chávez actualmente reside en la casa. Este sitio es un aspecto único de la propiedad La paz en el sentido que es un lugar sumamente personal donde César vivía y trabajaba. La casa se debería preservar tanto como sea posible para poder preservar las memorias y los sentimientos asociados con el tiempo que César Chávez pasó ahí antes que su muerte en 1993.

A través de la protección cuidadosa de la tela histórica de la casa, el mantenimiento de sus accesorios y la intervención cuidadosa cuando visitantes llegan al sitio, la casa podrá aguantar otros 100 años de exploración y aprendizaje sobre la vida personal del notable César Chávez.

Estrategias



A. Pintar la casa **cada 5 años** o cuando se nota desgaste del cerramiento exterior del edificio debido **al descascaro de la pintura**. Para más información, véase "Informativo sobre la Preservación #47" (Preservation Brief #47).

B. **Mantener y reparar el techo**. Cada año **en el otoño** revisar el techo para quitar escombros y hacer un chequeo para la penetración de agua por las tejas. Sustituir el techo cada 20 a 30 años.

C. Remover **la actual rampa de metal.** Sustituirlo por una que integre mejor con el paisaje de su entorno. La rampa se aumentó a la propiedad cuando César Chávez ya no inhabitaba la casa entonces crea una impresión errónea para los visitantes. Si la casa se abre para visitantes, eventualmente se requerirá una rampa que conforme con la acta Estadounidense para personas con discapacidades (ADA), entonces instalar tal rampa ahora de modo más discreto sería aceptable.

D. Cada año, preferiblemente en el otoño, evaluar el mantenimiento hecho a la casa **a través de un sistema de registros.** Así se puede evaluar si tal mantenimiento cumple con sus metas. Por ejemplo, ¿se requiere limpieza más frecuente del techo? O ¿hay un tipo de pintura que no resiste el estrés del clima? Tomar apuntes y registrar cambios para el registro de recomendaciones de mantenimiento para el año siguiente.



César and Helen’s yard was the scene of many barbeques. There were upwards of 250 people living at La Paz during this time period, making for a lively community complete with kids, gardens, a playground and classrooms for both adults and children along with the United Farm Workers headquarters.

The Invisible made Visible

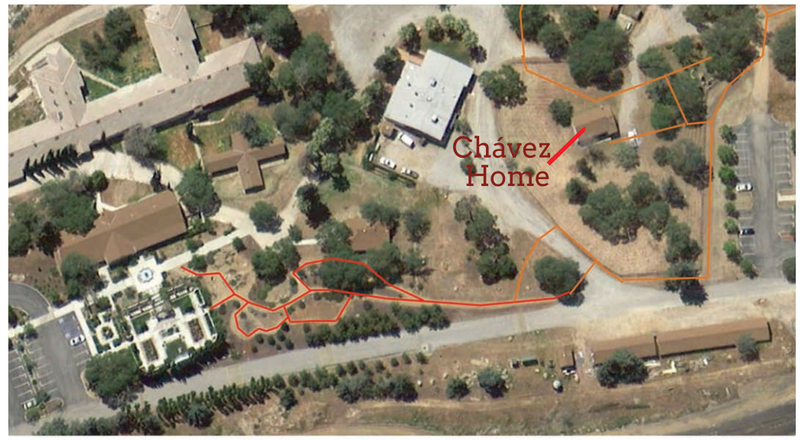
A closer look at the life of César Chávez

By: Robyn La Rue, BLA Candidate 2016

The family home of César and Helen Chávez plays an important role in revealing to visitors insight about César Chávez, as a founder of a movement, traveler, a community member, husband, father and the most influential Latino activist this country has seen to date.

The Chávez home was a safe space and sanctuary from the frequent threats that were directed at him. Here is where he surrounded himself with family and friends enabling him to recharge and continue his work.

Mural panels, audio boxes and the written word in both Spanish and English will give visitors a variety of ways to experience the invisible made visible, gaining deeper insight into what motivated and sustained this great man.







Images of inhumane farming conditions will inform visitors of the motivation behind the farm workers movement. In the background is a garden in the same location as the one that César had.



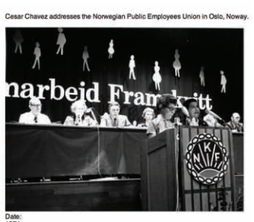
Use of rocks from the site, stone benches and 1/4" minus gravel paths will make visitor trails blend in with the surroundings. The gravel paths are also ADA compliant.



César & Helen's house could eventually serve as a photo gallery of family and travel images



Rome Sept. 1974



Norway 1974



As a boy



Phillipines 1977



Illuminating the Chávez home

Zone 3 – The Chávez House

By: Jiaqi Li, BLA Candidate 2016

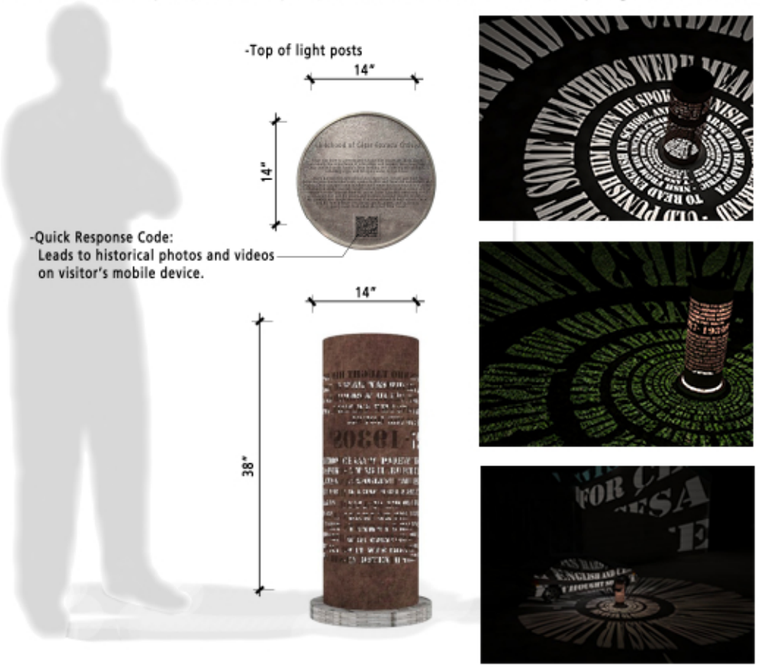
The home of César Chávez and his family for nearly two decades, the Chávez House site represents another of César. In addition to his leading role in the American agricultural labor movement, he was also a son, a husband and a father. This part of his life is less familiar to most visitors. This design project comprises two components, preserving historical character-defining features and adding a design layer—providing visitors the chance to more deeply understand César Chávez.

The preservation part, which includes vegetation restoration, Helen's park and Barbeque area preservation, evokes the overall feeling of the site during the period that César lived there. For the sake of allowing visitors to know more about Chávez's personality, the light posts, as media, tell stories about his childhood, early life and other personal anecdote. These post lights also improve visitors' safety during night by functioning as luminaires. Further, the addition of a new path offers visitors access to the site, minimizing disturbance.



Light Posts — Solar energy

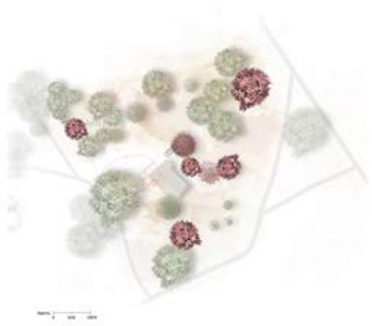
During the day, vistors can read from the top of the post to learn the stories of César E. Chávez. At night, the light inside the posts imprints the story carved on the side on the surrounding ground. When someone gets close enough, the audio can be hared through a personal device.



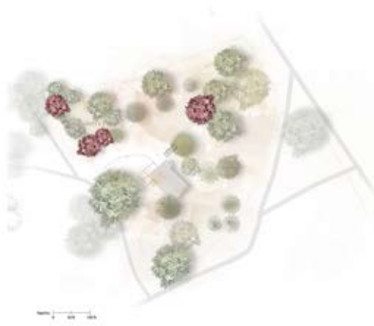
Site Plan▼



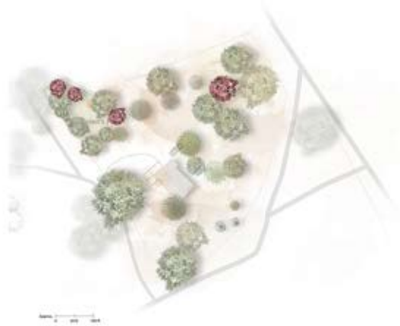
Planting Management phase 1.2.3



10 YEAR PLAN



20 YEAR PLAN



30 YEAR PLAN

Technology touch

Mobile devices are already becoming a big part of people's lives, so the use of these devices can be very beneficial for visitors' experiences and will increase the interaction between visitors and the site. In the future, the national monument should keep pace with developments by including these technical products as media that enrich visitors' knowledge of the site's history. This will require regular updates to on-site apps.









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This studio expanded students' understanding of the site and the UFW movement by drawing upon a wide variety of sources for historic data, local conditions, preservation and interpretation strategies, and general inspiration. This bibliography is a compilation, not just of those works cited in this document, but also the array of sources consulted for individual student projects.

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Note: spelling and diacritics reflect the actual names of items.

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APPENDIX

2013 Student Interventions

UNDERSTANDING HIS COMMUNITY:

An appreciation of César Chávez' colleagues and his spiritual process

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Fall 2013

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The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA

A fast is a journey you take alone. The people who support you through it are your community, your family. They cheer for you and watch as you triumph; they pray for you when it seems you are at your darkest hour. When you break your fast, it is them with whom you celebrate.

CONCEPT:

My goals are to create a trail system that topographically explains the struggles of César Chávez and the UFW movement, while acknowledging how important community is during those challenging times.

HIS TRIALS; **THE TRAILS**

Nonviolence to Personal Enlightenment:

The first trail is representative of the birth of his movement and his peaceful approach to it. In 1968 the NFWA was just a fledgling bundle of possibilities, much like a seed before it is watered. Planter boxes, similar to César's behind Villa la Paz, line the angular pathway. Path width constricts and then releases to represent the feeling of a fast. In the areas of release, the path widens and there is seating to recharge oneself. On some of the planters, there are César's most prominent quotes about non-violence. The plantings are varieties of native wildflowers and ornamental grasses. They fluctuate as the seasons go on, but maintain interest, and have a passive but silent effect on the walking path. This passive, active duality of plantings makes César's approach to his first of three fasts tangible. After completion the visitor can seek educational growth from Villa La Paz, or walk over to the peace garden, or peace rock, and gain religious or emotional growth.

New Heights through Perseverance

In 1972, the UFW was strong and César lead his most targeted fast: against anti-union legislation. Although the legislation passed, Chávez received the most recognition for this fast. Topographically, this trail is the hardest of the three, but the most visually rewarding. Like César, you will encounter obstacles, and instead of treating them as such, there are motivational quotes of César's about perseverance, justice, and the importance of understanding struggle. At the top of the highest rock outcrop, vistas of La Paz are the reward for such an arduous feat. From here, you can reflect on your achievements.

Appreciation in Discovery

The final fast is a discovery in itself. The trail does not connect like the first two, similar to the actual fasts, so the visitor finds their own journey. César's third fast was 36 days, a week and a half longer and harder than his prior two. Many say this fast was responsible for his instability of health in later years. This path acknowledges this by being both temperamental, and responsive to existing conditions. A corten steel pathway lines the creek-bed feet above the creek floor. Rocks that were too large to create a straight pathway have been accented rather than ignored and the path wraps around them. Around these rocks, there are also spiritual and meditative based quotes by César. The end of the path rises out of the creek-bed and drops off in the former trailer site, to represent reconnecting with the community. The singular journey is over, and it is time to celebrate with those who gave you the strength and energy to endure.

RE-ESTABLISHING HIS **COMMUNITY CENTER**

Currently, this community heart of the site is in a state that shows very little feeling of authenticity to past for the visitor.

This is prominently because of the exclusion of the Sanatorium, trailer terraces, and the Chávez House. These areas are where the majority of daily life took place, aside from Pan Y Vino, therefore they should be the centerpiece of the area. By rehabilitating these locations for visitor use, the visitor will be able to gain a better sense of place and feel the presence of people on the site.

A phasing process,over the next 30-years,can occur to reintroduce these locations to the existing connections of life at La Paz. The easiest of this three is re-establishing a presence in the trailer area of the site*. 10 to 20 years from now, the Chávez house can serve as keener eye into the life of Chávez. Eventually, the Sanitorium can be restored to aid for the increasing number of visitors! Especially after the opening of the Chávez home) and provide more canvas to tell stories of this people of the movement and their experiences at La Paz.

*Using the trailer beds as footprints, plant California Blue Oak trees. They will grow as a natural system, while also creating more interest for the area due to their uniquely different passing in comparison to other oaks on site. They will also serve as another living memento symbolic of the constant growth of the farm workers and their bolets

CONTRIBUTING TO THE LEGACY

Don't observe, participate!

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Nuestra Señora Reina de la Paz
Keene, CA

Walking **trails of exploration**, and a **garden of commemoration** built by the visitors, reveal layers of history of a man, a community, and a movement.

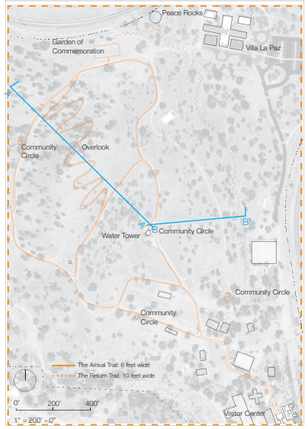
Existing





The layers of the legacy of the man, the movement, and the community are commemorated by pillars marking the landscape and cairns constructed by the visitors. The visitors each carry one stone from the Visitor Center to the Garden of Commemoration. Through this participation, the visitors become members of Chavez's commmunity.

Proposed



Wayfinding

stones

Carried with the visitors during the entirety of the Arrival Trail. The stones contain the thoughts, energy and experience of the visitors during their journey.

pillars

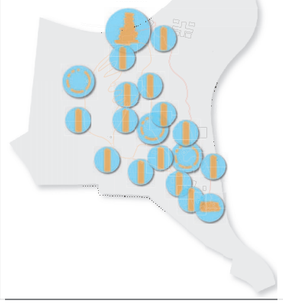
A monument for Cesar Chavez, The Farm Workers Movement, and the community involved. The pillars are placed along the Arrival and Return trails, informing the visitor of significant historical events.

community circles

Located beneath large, existing oaks throughout the landscape, they provide a place to rest and allows for group gatherings or time for solitary thought.

cairns

Built by the visitors at the conclusion of the Arrival Trail with the stone they collected at the Visitor Center. The cairns function as monuments, similar to the pillars, but personalized by the visitors.



The Arrival Trail

Beginning at the Visitor Center and concluding at the Garden of Commemoration, the Arrival Trail provides opportunities for decisions to be made by the visitor while walking along the trail. The trail is open, expansive, outward looking and allows for independent experiences.



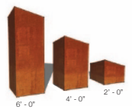
The Vast Arrival Trail | looking northeast towards Three Peaks



The Pillars are scattered throughout the trail system, marking the landscape. They are designed to withstand weathering and blend with the existing landscape while providing moments of pause for the visitor - for education and reflection.

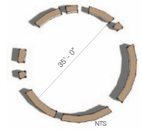


The Community Circles along the trail are constructed of durable materials, built to last, similar to that of the Visitor Center and Villa La Paz. The circles are designed to be dynamic, providing space for multiple activities.



Depending on the location on site, a choice of three heights may be used separately or in groupings.

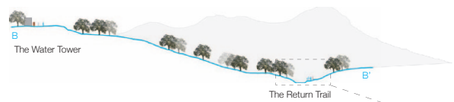






The Return Trail

Beginning at the Garden of Commemoration and concluding at the Memorial Garden, the Return Trail brings the visitors back to where they began their journey, while allowing for unexpected group gatherings. The trail is enclosed, protected, inward-looking and allows for informal group experiences.

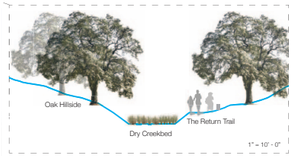


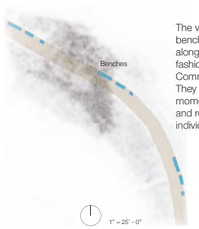
Nested within an existing dry creekbed, the Return Trail allows for inward thinking and reflection. On either side there is an abundance of Oaks, providing shade and a buffer from the expansive landscape.

The Intimate Return Trail | looking north towards Three Peaks



The Return Trail is clearly defined by metal edging on the west side of the path and sections of a seating wall lining the east side. Train and highway noise are buffered by the hills to either side, while Three Peaks stands to the north, behind the trail, reminding visitors where they have come from.



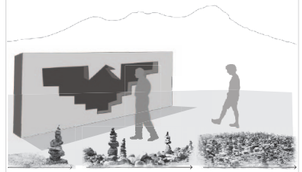


The various sections of benches are repeated along the trail, in similar fashion to that of the Community Circles. They provide informal moments of pause and rest for groups or individuals.



Cairn as Monument

A cairn is a man-made tower of stones,
erected as landmarks, sepulchral monuments, or used for defensive hunting, ceremonial, astronomical and other purposes.

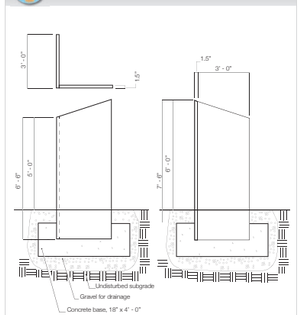


Within the Garden of Commemoration, at the conclusion of the Arrival Trail, the visitor contributes by placing their stone that they collected at the Visitor Center among the existing towers. The garden is dynamic and will change over time, this is welcomed and encouraged.

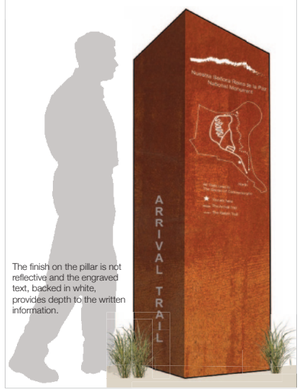


The visitor becomes a member of the community.

Pillar as Monument



The pillars are constructed of two pieces of steel, welded together. The structure is not a solid mass, but in fact two linear planes at 90 degree angles giving the structure a lighter footprint upon the landscape.



The finish on the pillar is not reflective and the engraved text, backed in white, provides depth to the written information.

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Fall 2013

REMOVING THE WALLS OF OPPRESSION

The United Farm Workers Movement Unbound

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA



CONCEPT STATEMENT

A series of eight points of interest along the interpretive path at Nuestra Señora Reina de La Paz are designed as interactive thresholds of discovery, education, understanding, and reflection geared toward revealing key layers of the United Farm Worker Movement, lead by César Estrada Chávez.

The diminishing structure, representative of the living conditions farm workers faced, reveals the highs and lows of the struggle for social justice between 1962 and 1988. With each threshold crossed, a segment is lost and both path and structure are reduced in size by one square foot, representing a move toward a more equitable future.

Recycled materials, meant to weather in time, add to the dimishing feeling with every ensuing visit. On windows of varying size and shape, glass etchings highlight the chronology of events along the interpretive path at each structure. Mirror panels outside the structures capture the surrounding landscape, while enhancing the illusion of decay.

materials and precedents

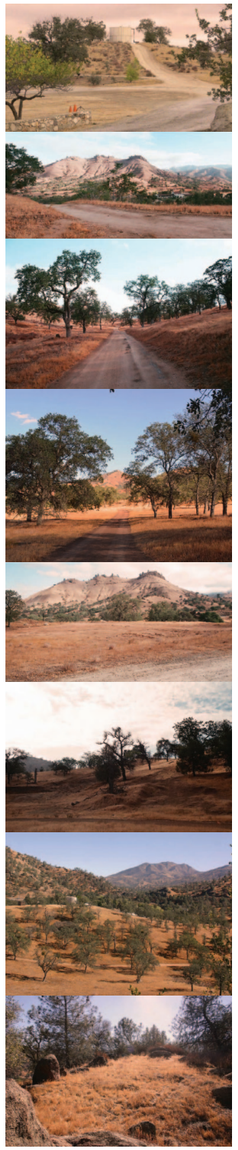

corrugated metal


salvaged window frames


weathered corrugated metal


mirrors and etched glass

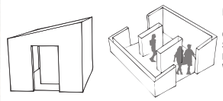
existing conditions



concept diagrams

approach view within

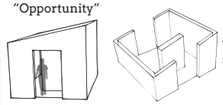
"Finding a Way" 1



March 1962

César Chávez leaves the Community Service Organization (CSO), moves to Delano and founds the United Farm Workers Association (UFWA).

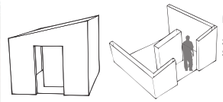
"Opportunity" 2



September 1965

The Delano grape strikes begin.

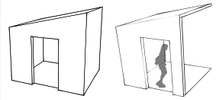
"Struggle with the Unforseen" 3



March 1966

340 mile pilgrimage from Delano to Sacramento.

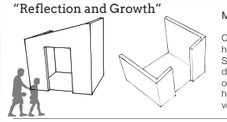
"Guidance" 4



February 1968

First Fast:
Chávez fasts for 25 days to reaffirm his commitment to nonviolence as frustration spawns incidents on the picket lines and fields.

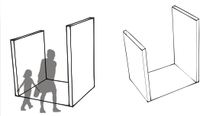
"Reflection and Growth" 5



May 1971

Chávez moves the union headquarters from Delano to Nuestra Señora Reina de la Paz, where he envisions the old hospital grounds as a communal home for hundreds of UFW volunteers.

"Visibility and Momentum" 6



May 1972

Second fast:
Chávez holds his second major fast, going without food for 24 days in Arizona to protest anti-union legislation.

This also marks the birth of the union slogan ¡Sí se puede!

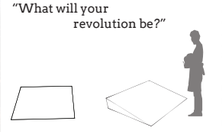
"Legacy of Social Justice" 7



July 1988

Third Fast:
Chávez holds his longest and final fast to protest the use of certain pesticides.

"What will your revolution be?" 8



The foundation is the last remnant of the journey. At the highest point of the site you can reflect on your voyage and a passage by César Chávez given in an address to the Commonwealth Club in San Francisco, Nov. 9, 1984 :

"Once social change begins, it cannot be reversed. You cannot un-educate the person who has learned to read. You cannot humiliate the person who feels pride. You cannot opress the people who are not afraid anymore."



8 "What will your revolution be?"



At the summit, visitors have the opportunity to reflect on the journey traveled and enjoy the natural outcrops that provide many views of the site.

7 "Legacy of Social Justice"

Native stones, aligned in rows, mimic an agricultural field along the path to the seventh structure. Images speak of the fight for environmental and health equity for workers in the fields.





5 "Reflection and Growth"

An expansive view of Three Peaks is framed by the fifth structure. Images used reflect historical site uses along with movement moments captured at La Paz.





Memorial and Visitor's Center



Designated path to first structure

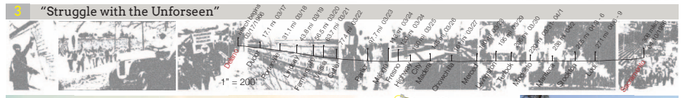


Continued path to first structure

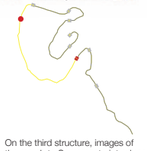


Repeated materials... will guide... the ...way

3 "Struggle with the Unforseen"





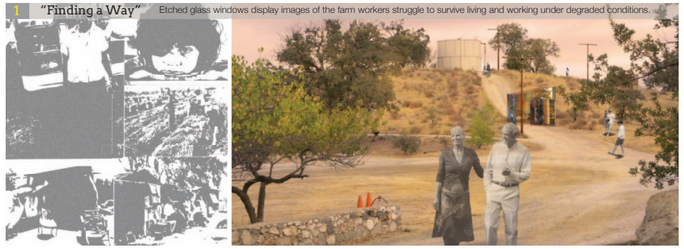


On the third structure, images of the march to Sacramento introduce the ensuing journey through the landscape.

Upon leaving the third structure, a temporal march to the California state capital is simulated on the trail by small metal structures that highlight the original 1966 journey. The distance traveled, date of arrival, and city visited are inscribed on each piece throughout the 2200' walk to the next structure in the movement's timeline.



1 "Finding a Way" Etched glass windows display images of the farm workers struggle to survive living and working under degraded conditions.



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Fall 2013

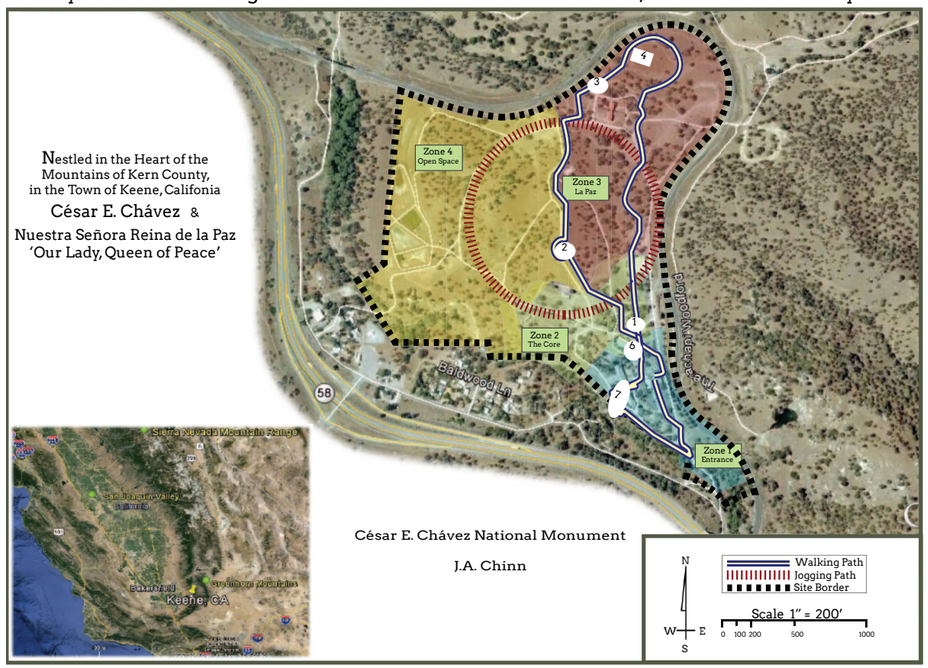
CÉSAR CHÁVEZ
Contemporary Views

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA

Concept Statement

Many Delicate Balances are found at Nuestra Señora Reina de la Paz. Of course the sensitive ecology of the Blue Oak Savanna needs to balance with the need of the public to understand and learn from a very real man, who had a very extraordinary and positive drive. People Work Here, but several still reside in this natural wonder landscape which will be attracting more and more of the public to their very doors..
Big animals still roam these lands; in a time where in many places bobcat and bear are less than welcome, in this land where predation of the deer and rabbit is still done as it has been done for a millenia.

The task at hand is therefore to maximize the benefits that can be gained from the legacy of this very special man, while being precautionary of the devastating effects of the masses his land he loved, and where he still lays.



1. Naturally Entering through the Visitor's Center and posted on the path from the Front Door is a sign

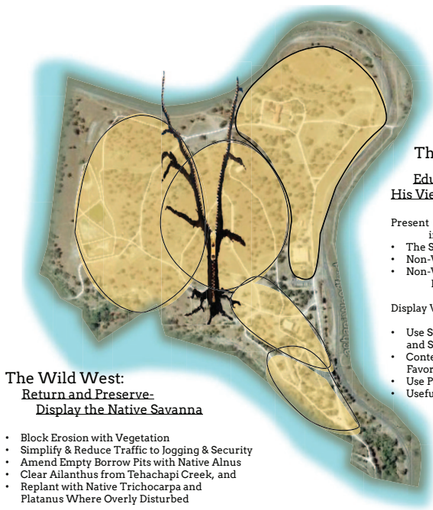


To Help You Find Your Way in any Language

2. The Sign(s) will take you first to the look-out tower, encompassing the water tower, sharing the panoramic views.
Around the inner wall of the tower are some of the many quotes from Chávez, with perspective on non-violent or.ganization:

- "Violence just hurts those who are already hurt... instead of exposing the brutality of the oppressor, it justifies it."
- "Non-violence means people in action. People have to understand that with non-violence goes ...a lot of organization."
- "Non-violence exacts a very high price from one who practices it. But once you are able to meet that demand then you can do most things."
- "You know, if people are not pacifists, it's not their fault. It's because society puts them in that spot. You've got to change it. You don't just change a man - you've got to change his environment as you do it."





The East:

Educate and Celebrate
His Views, Methods, Successes

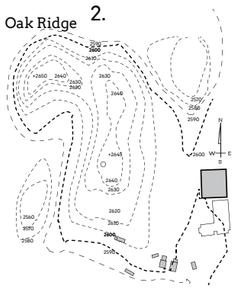
Present César Chávez's Life Lessons in *His Own Words*
- The Strength in Non-Violence
- Non-Violence Reduces Casualties
- Non-Violence Can and Has Been Proved to Succeed

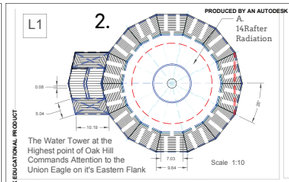
Display Viewscapes With Reverie and Respect
- Use Southwest Materials to Stage and Stabilize
- Contemplate His Views Within Favored Viewscapes
- Use Plants of the Southwest
- Useful, Informative Statuary

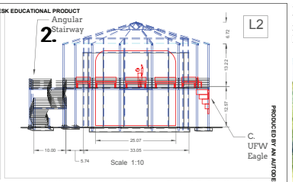
The Wild West:
Return and Preserve-
Display the Native Savanna

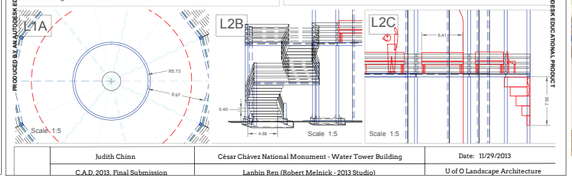
- Block Erosion with Vegetation
- Simplify & Reduce Traffic to Jogging & Security
- Amend Empty Borrow Pits with Native Alnus
- Clear Ailanthus from Tehachapi Creek, and
- Replant with Native Trichocarpa and Platanus Where Overly Disturbed

Oak Ridge 2.

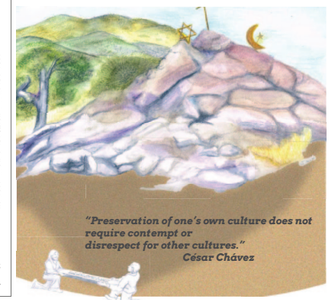








3. Look for a Sign, or take a nethe different path and it will lead you to Peace Rock,, dedicated to those who have fallen for the cause.



Ecological Suggestions
Motorized vehicles
Current modification: Minimize traffic and disturbance width on slopes.
- Define path width at 5' over Oak Ridge without re-grading, so grasses can re-establish w/o erosive competition.
- Define edges for private vehicles in trailer park areas, where not paved, and keep these heavy vehicle areas permeable but supported without additional asphalt surfaces or other chemically destructive materials.
- Deter, rather than promote, the public from using the west side of the property. Increase shrub and tree cover for larger fauna, in hopes to maintain lower populations of squirrel and deer and prevent overgrazing damage.
- Purchase electric golf carts (min 2) for emergency access, and security mobility.
- Mount solar panels on Visitor Center roof, wherever possible, for recharging of vehicles.

Invasives Management (Tehachapi Creek to West Building 4)
IPM –
Fall: Remove all seeds of Ailanthus altisima (Tree of Heaven) prior to disbursal and burn.
Spring/Summer: As manual attempts at removing Ailanthus will increase their vigor, after ephemeral waters have subsided, top tree/shrubs at 3.5", drill holes down through top of cut and immediately paint newly exposed inner wood (no spray or spill) with a broadleaf herbicide. Retrim 1' and retreat if the stump persists.
Refrain from otherwise deforesting the wash, including dead trees. Unsteady native dead wood and shrubbery should not be removed from the area, but should remain fallen, and placed safely and aesthetically, as habitat for wildlife.
Involve the community ..."ecological restoration projects that support new livelihood opportunities for local communities can reduce pressure on protected areas. Involving communities in restoration activities can increase their own adaptive capacity and skill in determining future options. The traditional resource management practices known to local and indigenous communities can also be very cost-effective."

Next transition point - 5 years or more
- As visitors increase establish a regular tour bus between the Visitor's center and La Paz to halt public traffic on the lower roads and disturbance to the grasslands.
- Allow and promote re-establishment of the tree corridor at the wash west and north of building 4 for habitat of ephemeral species.

10-20 years, pending conservation plans for fauna
- As winter waters rise and current roads age, connectivity should be restored beneath the entrance bridge for fauna and flora alike. Lift entrance road above expected flood mark per the current climate change specifications. Re-establish native flora underneath for passage of ephemeral creek species to amend current biotic segregation by highway, road, and train traffic.

"Ecological restoration can be complex and costly, and early action to prevent, halt or reverse degradation is more efficient than waiting to act until the degree of degradation is more severe"

(SER 20 - Chapter 3: Principles and Guidelines of Restoration for Protected Areas)

First Impressions

Judy Chinn 10/7/13

Upon leaving the Mohave Desert we started into the traverse foothills of the Greenhorn Mountain Range and I was highly impressed.

When we reached the Tehachapis, it was stunning. Each hillside seemed to have a different character. Some were forested, some with shrubs and some grassy. Most had the blue hills, but scattered thinly like pawns on a chessboard.

The drive onto the Chavez property was lined with Western



Juniper trees and Grey Pines, and between them there were gorgeous rock outcroppings.

Chavez, himself a modest fellow, had brought his noble work to this small valley. He was determined to keeping the character of the hills, and I can see why.



with Three Peaks Mountain to the north;



To the South sits Bear Mountain and its prickly hills;



Rolling Savanna to the West;



and to the East, an entire watershed can. be seen.

It truly is restorative here,
And he is still here, both
in heart, and mind.

Specific Plant Listing at Nuestra Señora Reina de la Paz:

Scientific name	Common Name	Reason	Origin
Picnic Area Additions:			
Calandrinia Californica	Baja Fairy Duster	Regional, showy	California
Cupressus sempervirens	Italian Cypress	Used in Core	Mediteranean
UFW Headquarters - PALMS:			
Brahea armarta	Mexican Blue Palm	Hardy,alt. shape	Mexico Oases
Washingtonia filifera	California Fan Palm	Used in Core	California Oases

General Native Restoration GRASSES: (http://www.calflora.org)

Carex globosa	Round fruit sedge	general use
Elymus condensatus	Giant wild rye	general, and riparian
Carex gracilior	Slender sedge	slopes
Melica imperfecta	California melicgrass	slopes
Carex subfusca	Rusty Sleeder Sedge	meadows
Cyperus niger	Black Cyperus, black flat-sedge	meadows

Materials and Uses

Main Roads: High Volume/Heavy Vehicles
Currently in place - Asphalt

Material Suggestion: No Change

Drives: Local or Personal Usage/Security Vehicles
Currently in place – Asphalt/Cement/Gravel/No Amendment

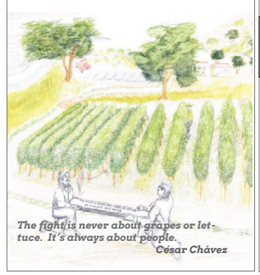
Material Suggestion:
Crushed Granite in combination with non-toxic, organic binder and permeable paver system.

Patios and Paths: Local and Tourist, Jogging, Walking, Non-ADA Inclines
Currently in place – Asphalt/Cement/No Amendment

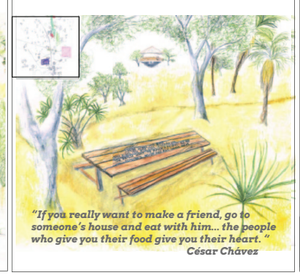
Material Suggestion(s):
Crushed and Decomposed Granite in the forms of
- Confining Culturally Representative Patterns using non-toxic, organic binder
- Filler of natural, unassisted crushed stone

Border surface of Permeable Paving as needed for retention

4. Follow a sign that sends you north of La Paz, it will take you to a place where Chávez pondered his issues while working his own garden.



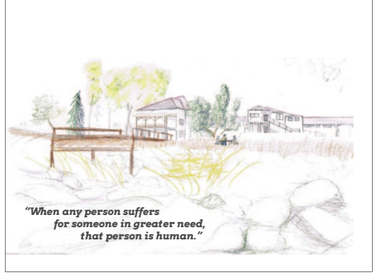
5. The path leading back south is an oasis as you reach the UFW Headquarters. Stop to rest and an eagle may appear at the crest.



6. Returning through the core and naturally back to the beginning of your journey, you might think you are done. However it's time to get some food and drink, and so the Picnic area has been designed with terraces for sure footing, varied seating and grapevines for shade in the summer...and maybe dessert!



7. After a snack it's time for an easy walk and time to contemplate all you've taken in throughout the day. A leisurely walk by the creek made easier and more "fluid" by completing a circle with a footbridge in just the right spot. Sit on either side of the creek for sun or shade.



THE STRUGGLE TO PEACE

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Fall 2013

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA

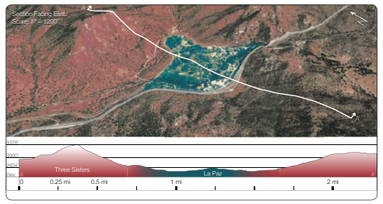
The Design Concept:

This site embodies both
Struggle and **Peace**

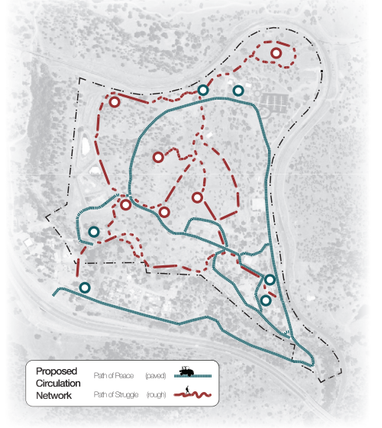
This dichotomy exists within the man,
the movement, and the site.

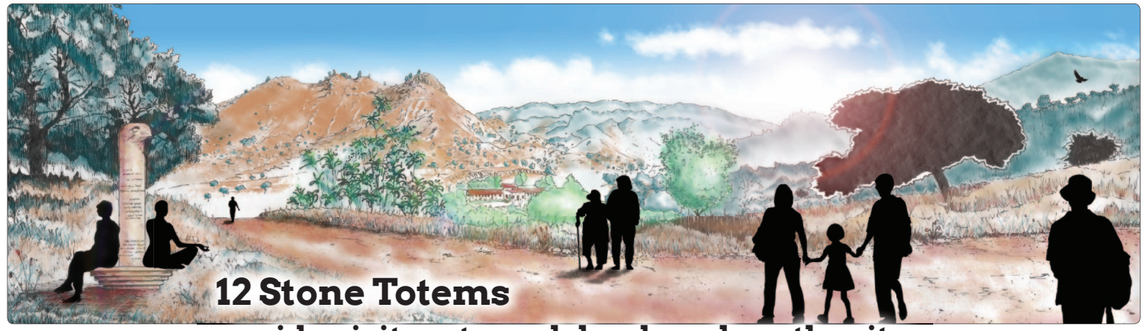






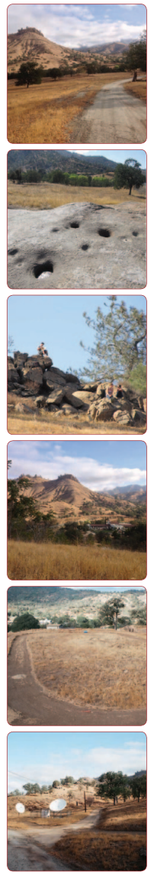
The site itself is situated in a **protected valley**. Chávez centered the movement here because of the peaceful respite this land provided from the strikes, fasts and struggle for human rights

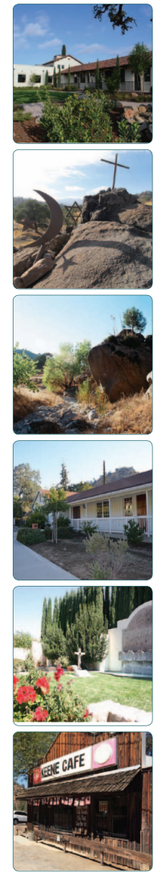


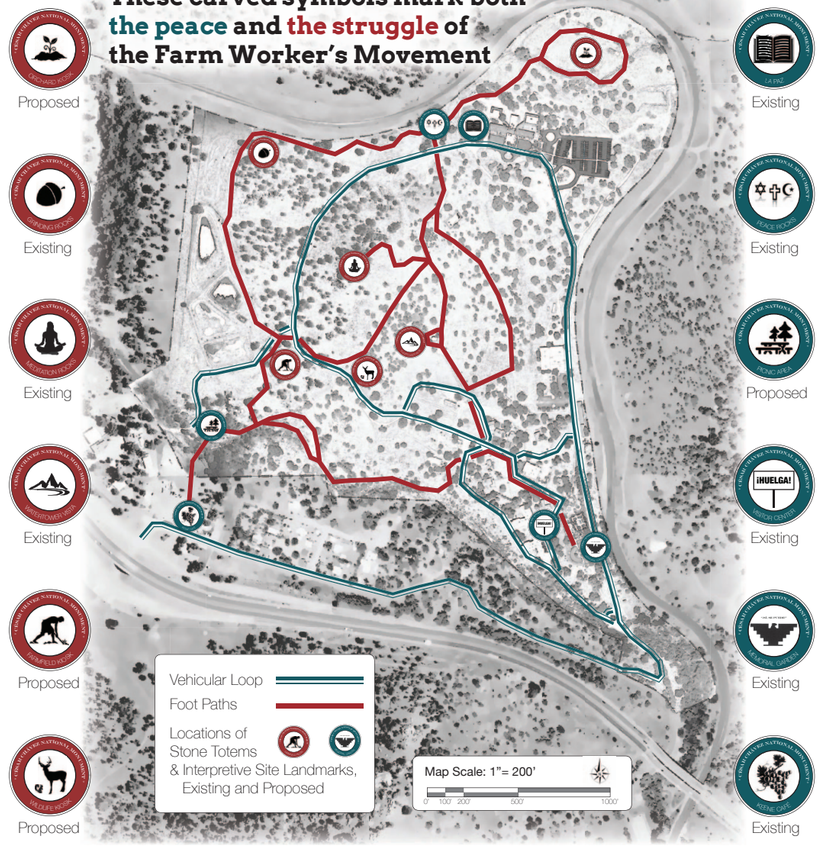


guide visitors to each landmark on the site.

These carved symbols mark both the peace and the struggle of the Farm Worker's Movement





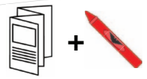


The 12 Stone Totems will stand forever.
Shaped from the UFW Eagle and carved with quotes from César Chávez, these enduring monuments to the movement teach visitors about both the struggle and the peace in this landscape.

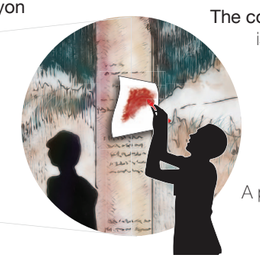




Visitors receive a Map and Crayon
before exploring the site

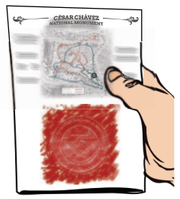


At each Totem visitors make a rubbing
of its unique emblem.
By collecting all 12 rubbings visitors are guided across the entire 100 acre site



The completed map
is a long-lasting memento of La Paz that visitors can carry home.

A piece of La Paz



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Fall 2013

PAVING THE WAY

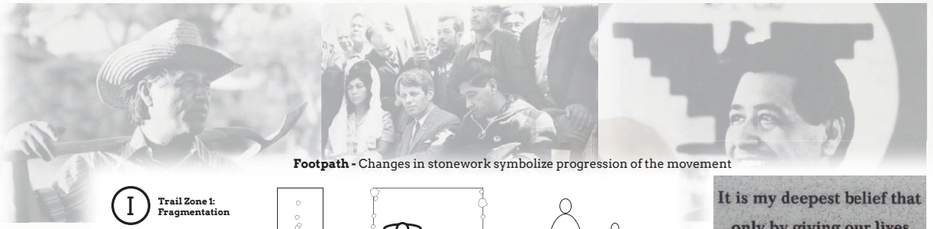
Visual representation of the struggles and progression of the farm labor movement through materials and imagery

César Chávez Foundation
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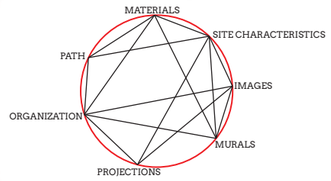
Design Statement

Changes in stonework along the path tell the story of the struggles and unifying forces involved with the farm labor movement over time. Along the way, information is conveyed by the incorporation of outdoor art and multimedia elements in an unobtrusive way,offering the opportunity to expand the use of the Monument during twilight and darkness, all while preserving the natural beauty and historic character of the site.



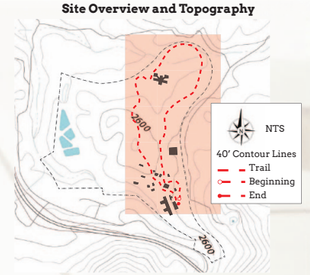
Footpath - Changes in stonework symbolize progression of the movement

Concept Diagram

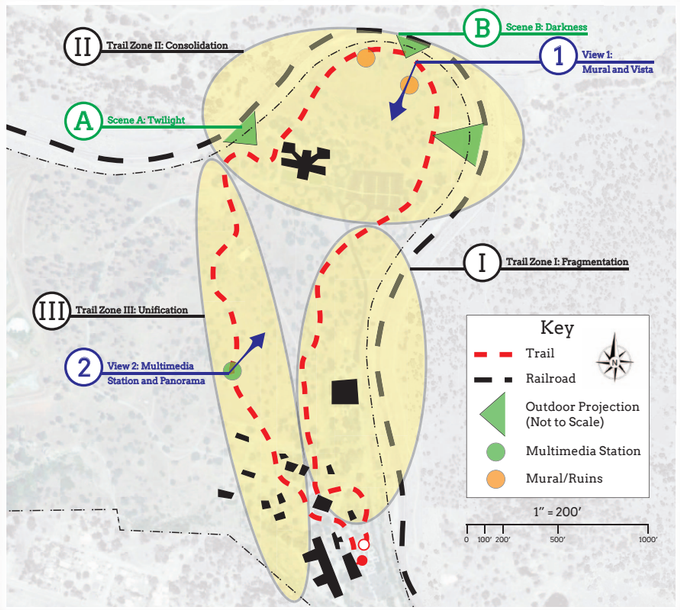


The combination of this ensemble of elements throughout the site conspires to communicate the plight of the farm labor movement by both subtle and explicit methods. The **elements are interconnected** in multiple ways.

Site Overview and Topography



Site Plan



I Trail Zone 1: Fragmentation

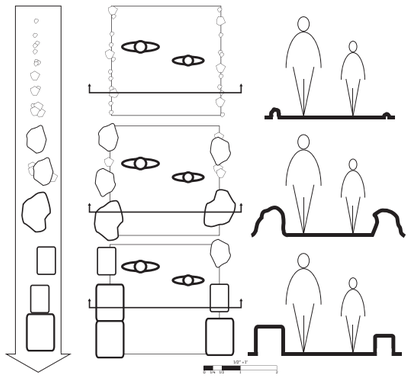
Small, irregular native stones are used intermittently to mark the trail, representing the **disjointed** and disparate **farm labor population** whose individual struggles incited the movement.

II Trail Zone 2: Consolidation

As individuals **banded together**, so do the stones along the path. Laborers **formed unions**, gained bargaining power, and combined forces to strengthen their position; enough so to strike.

III Trail Zone 3: Unification

With the continued leadership of Cesar Chavez, the labor movement became an **organized**, powerful, and **unyielding front** in the battle for human rights.



> It is my deepest belief that only by giving our lives do we find life
>
> Cesar Estrada Chavez

Much like the quotes found in the Memorial Garden, additional bits of **interpretive information** are **carved into the stones** along the trail. This offers a more explicit means of conveying the story that the materials of the trail are telling.

> Es mi más profunda creencia que solo al entregar nuestras vidas encontramos la vida
>
> Cesar Estrada Chavez

Murals - Artistic conveyance of information during daylight, while preserving aged aesthetic of ruins

1 View 1: Mural and Vista

Murals are painted on the hidden back side of the ruins, offering visitors **pictorial information** about the movement **during daylight hours**. This has the added benefits of **preserving** the appearance of the **ruins** when viewed from within the site (looking North), **discovery** while traversing the trail, and discouraging graffiti/ defacement of the relics. This vista to the SSW also offers a **sweeping view** of the site.



Multimedia Station - Repurposing of existing structure allows image communication at all hours

2 View 2: Multimedia Station and Panorama

Located at one of the highest points, the **existing structure** near the water tower is **repurposed** as a sheltered, user interactive multimedia station. Projectors are used to **display still images** and small clips of **video** on the inner walls. Users may choose various time periods or locations during the movement to display. This enclosed space offers opportunity for the conveyance of information **regardless of daylight conditions**. From this vantage point, a **vast panorama** of the site unfolds on all sides.



Outdoor Projection - Capitalizing on site influences, while expanding the period of site usability



A Scene A: Twilight

Sun Path Diagram for Kern Co., CA



B Scene B: Darkness



The **railroad is a pervasive element** directly influencing the site due to proximity and frequency; close to 40 trains per day, at all hours. This offers the opportunity of using the **train as a mechanism to reveal visual information** to the visitor during low light conditions.

Via motion sensors or some other device, the passing of a train triggers a **hidden projector, casting images upon the passing rail cars**. The historical video clips or images relating to the movement and the Monument are fleeting, and the motion of the train offers the quality of a flip book or silent movie. The frequency of trains triggering this event instills a **sense of anticipation** in the visitor, as well as a sense of **surprise and discovery** while using the trails during nonpeak hours. In addition, this type of media lends itself to being easily altered, offering **new experiences to repeat visitors**.

The projections are very useful in the shorter days of winter, as well as during twilight year round to **extend the window of usability**. This use will only increase in the future, as the site develops overnight facilities and higher visitor capacity.

SHARED SPACE

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The National Chávez Center
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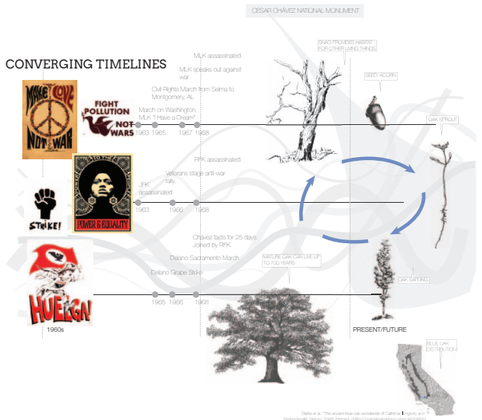


OUTSIDE IN

Rooted in the La Paz landscape are stands of California Blue Oaks, serving as the base at which César Chávez and the people structured the farm workers' movement. The Blue Oaks live on site today because of Chávez's understanding of the land and desire to maintain the stands of trees. Structurally, the Blue Oaks can be viewed as sculpture, as they serve as a visual reminder of the strength and endurance of the people involved in the movement.

Adding an additional layer to the visual story that unfolded throughout the movement is the artists' work that was used to express César Chávez and the farm workers' struggle for equality. Part of the Chicano Art Movement, the act of creating the art encouraged a shared social space, while fostering a sense of community. The vibrant artwork produced was made for the outdoors, ready to work out in the fields to send the message of the movement. This project holistically builds upon the linkage of César Chávez and his values with respect to the land and the power of the visual story of the movement.

CONVERGING TIMELINES



POWERED BY ART



TRAIL SEQUENCE



DRAW TO ENGAGE



TO THE ROCKS



LABYRINTH TO LEARN



BLUE OAK WAY

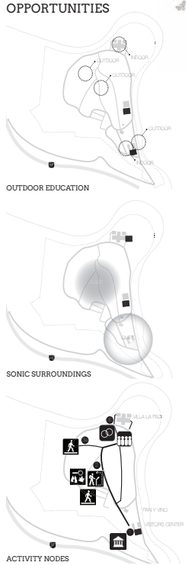


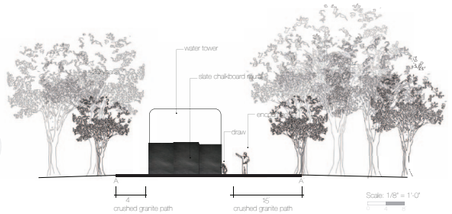
AFTER THE VISITORS CENTER

CHALKBOARD MURAL

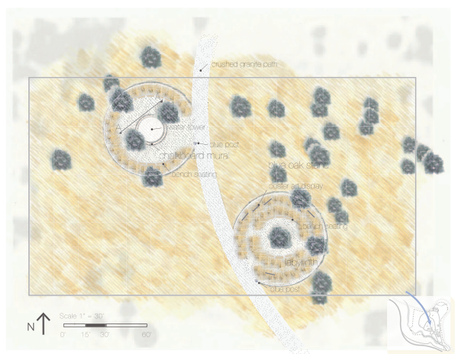
Continuing along the crushed granite trail and surrounding the water tower, slate walls serve as a mural wall where visitors can take what they have learned and create their own poster art. The top half of the water tower is painted with a historic mural from the movement.

MERGE + LINK OPPORTUNITIES



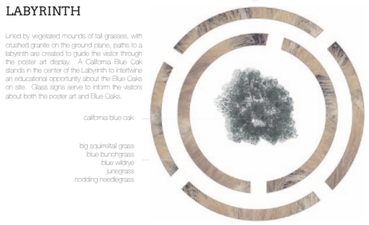


FOCAL AREA SITE PLAN

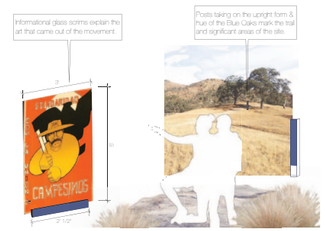


LABYRINTH

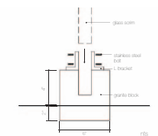
Lined by vegetated mounds of tall grasses, with crushed granite on the ground plane, paths to a labyrinth are created to guide the visitor through the poster art display. A California Blue Oak stands in the center of the Labyrinth to intervene an educational opportunity about the Blue Oaks on site. Glass signs serve to inform the visitors about both the poster art and Blue Oaks.



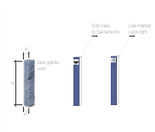
WAYFINDING



GRANITE POSTER BASE



TRAIL MARKERS



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Fall 2013

ENVUELVE LA HERMOSA TIERRA PRIETA
WRAP THE BEAUTIFUL EARTH TONE
Prairie Xeriscape & Educational Retreat Center

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA


http://www.ebay.com/itm/ART-PRINT-Poster-Cesar-Chavez-and-Robert-Kennedy

Design Statement

To diversify and design a place for people to tell stories. An interpretative trail for the César Chávez National Monument will connect the voided areas, which are nested in a valley close to the Mojave Desert in South California. A loop trail system is used to unravel a timeline of memorable contributions from César Chávez and the response of the community. Chávez battles for rights yet is rejuvenated in Keene, California, which provides an opportunity for education about water conservation through the selection of drought-tolerant plants and a proposed educational retreat center.



Loop Locations


Interpretative Signs


Frame Viewsheds

Design Layers



Site Context


Trail System



Site Location

Dilemma


The 1966 Delano to Sacramento march was the culmination of the first major labor action of the Delano grape strike in 1965. The march would draw national attention and garner support for the grape boycott. Photo courtesy of www.semmercenter.us Photo by Jon Lewis, 1966.

Before

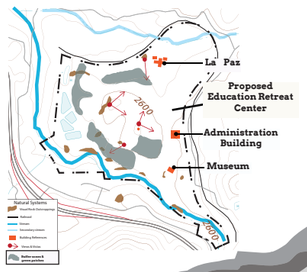

CECH Historical photos

After


CECH Historical photos

A mass of people crowd César Chávez's gravesite; this scenario confirms that the trail system will be designed to connect visitors to César Chávez's resting place, as well as the main features of the museum and the remarkable vistas.

USGS 40' Topographic Map



Trail System Overview

Wildlife & Water Indicators


Desert Willow
pub/plantguide/moreinfo/prunvir.html

Interpretative Signatures


Grey Pine
pub/fhsz/treeguide/docs/conif_key.pdf

Rethinkin Plant Selection


Sheep Fescue
grasses-may-lgrass
pub/pnw/pnw_pnw.php?request=conif_

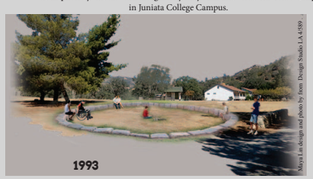
1 Before



After



The community loop trail circulates around a vital gathering area for the trail system. The area is shared between residents and visitors; hence the passage behind the trailer should be shaded to guide visitors towards the trailhead and water tower. A 40-foot circle lined by large granite stones can be selected from the nearby ¬quarry to form a space of meditation, reflection, and creativity. I was inspired by this artwork designed by Maya Lin known as The Peace Chapel in Juniata College Campus.


1993
Maya Lin design and photo by Sean Dooge Studio LA 4/589


CECH Historical photos

2 Before


CECH Historical photos

After



In order to form a connection between citizens and the trail system, the west view of trailer site needs to give the perception of a living entity. There were about twelve trailers in past that have been removed due to their old infrastructure, which leaves behind a generous open field. The field will have corrugated metal installments that will display a quote during Cesar's leadership.

Interpretative panel



"The children get them when they play, outside, drink the water or hug you after you come home from working in fields that are sprayed."

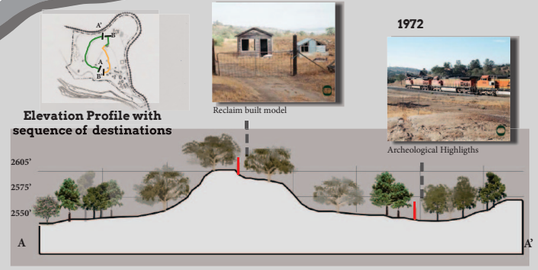
- César Chávez-

The northeast view of La Paz is framed by the interpretative panel and offers a seating area for every 300 to 400 feet within the "Si Se Puede" (Yes You Can) loop and gathering areas. The signs are placed in specific positions and equipped with perforated metal panels, tubular steel pipes, wooden frames, and granite riprap, as a foundation.

Date Marker



Elevation Profile with sequence of destinations



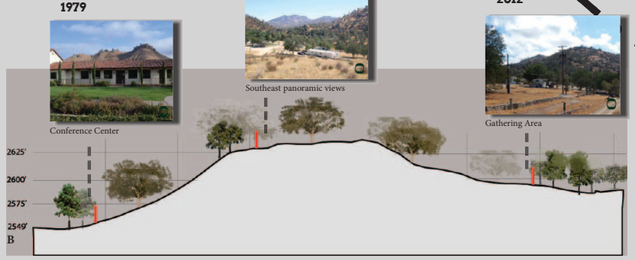
1968
Reclaim built model

1972
Archeological Highligths

1979
Conference Center

1988
Southeast panoramic views

2012
Gathering Area



SEEKING PEACE:
Individual Journey of Discovery

Virginia Piercy
Design Studio LA 4/589
Prof. Robert Z. Melnick
Department of
Landscape Architecture
University of Oregon
Fall 2013

SEEKING PEACE CREATES OPPORTUNITIES FOR INDIVIDUAL EXPERIENCE AND CONNECTION WITH THE SITE BY PROVIDING INTROSPECTIVE MOMENTS BASED ON THE PERSONAL, PEACEFUL PROTESTS OF CÉSAR CHÁVEZ

A PLACE FOR INDIVIDUALS IN THE COMMUNITY

Every community is fueled by individuals: they bring new ideas and discoveries back to the group after time apart. César Chávez demonstrated this concept at Nuestra Señora Reina de la Paz by leaving the community center and walking the site, meditating, and thinking.

PROJECT FOCUS AREA

Attention has been given to the Rise to Peace Trail that winds through the hilly center of the site.

UNTANGLE THE VISITOR'S JOURNEY

By delineating a visitor area from a private access route, the journey is kept clear and acessible.

Two trails are available to the public:
- Rise to Peace Trail
- Alternate Trail

Not avilable to the public

CLEAR PATH

Paths will be clearly marked for visitor's ease of use by cut and etched Corten steel panels. Inlays discreetly describe dates, facts, or quotes.

JOURNEY TO PEACE

The Rise to Peace Trail winds through the hilly center of the site, allowing for stunning vistas - places conducive to personal introspection.

VISUAL CONNECTIONS

Along the journey, visitors see glimpses of what is to come and where they have been.

COMMUNITY/ INDIVIDUAL

The Rise to Peace Trail moves the visitor from community space to individual space.

- Community
- Individual

RISE TO PEACE: PEACE ROCKS

The Rise to Peace Trail focuses on the peaceful protests that Chávez and the UFW chose: to rise above the violence. The Peace Rocks are a dedication to the martyrs of the farm worker's movement and a place that César Chávez used to meditate and think. This existing monument on the site serves as the terminus of the Rise to Peace Trail. No changes will be made to this monument besides adding more tree stumps for sitting- these new additions will have corten steel caps in order to be distinguished from originals.

DENSITY OF THE FAST: GRASS FOOTPRINTS

At one time Nuestra Señora Reina de la Paz was home to over 200 people. During this time terraces were created to hold dozens of mobile homes; these terraces still exist, yet all but a few mobile homes are gone, leaving the once bustling area empty.

Tall grasses grow in the footprints of the removed trailers in order to represent how dense the area used to be. Of course, the grasses are seasonal and therefore create an emphemeral installation, similar to a mobile home, giving visitor's unique experiences throughout the year. This ephemeral quality creates a compromise between the empty conditions of the present and dense conditions of the past.

RISE ABOVE VIOLENCE: A FAST FOR PEACE

FAST 1: 1968, 25 days

To encourage the farm worker's movement to continue using peaceful protesting tactics César Chávez begins his first fast and captures the public's attention in the process. During his fast he was fighting for the basic needs of workers, such as water, which is also the only substance he consumed for 25 days.

At the Fast for Peace visitors are required to walk to the top of the existing water tower, on a ramp that wraps around the exterior, rising above the science. At the top a fountain is waiting to fill water bottles, providing one of life's essential needs and a right that the movement fought to provide for workers.

SI SE PUEDE: A FAST FOR JUSTICE

FAST 2: 1972, 24 days

Chávez's second fast was meant to encourage others to join the peaceful movement for farm workers' justice. "*Si se puede*" ("*yes we can*") becomes the movement's expression of choice.

A Fast for Justice represents the struggle and increasing pressure of a fast and fight for justice. By using corten panels that gradually get taller as the visitor walks uphill this feeling is represented. The increasing size of the panels limit the view of the visitor, providing glimpses as they pass each panel. Finally, the visitor breaks free of the panels and is rewarded by a large panoramic view of the site, similar to revelation after a fast. "Si se puede" is inlaid at the end of the overlook, enhancing the sense of accomplishment.

A LONG JOURNEY: A FAST FOR LIFE

FAST 3: 1988, 36 days

For the third time César Chávez fasted; this time to remind people of the peaceful tactics of the movement. This was the last and longest fast and may have degraded Chávez's health.

After Chávez passed away, more than 50,000 mourners gathered to remember him. This is known as "The Last March with Cesar Chávez".

This overlook provides a place for visitors to leave something of their own, a place to share with others: thoughts, thanks, and prayers for Chávez, their visit, and their memories. Wooden tags are provided for the visitor to write on and then hang on the Peace Pergola. Overtime these create a visual representation of those Chávez has touched: an individual act shared with others.

After hanging their note and reading those left by others, visitors then proceed directly to the Peace Rocks, representing "The Last March with Cesar Chávez".

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA

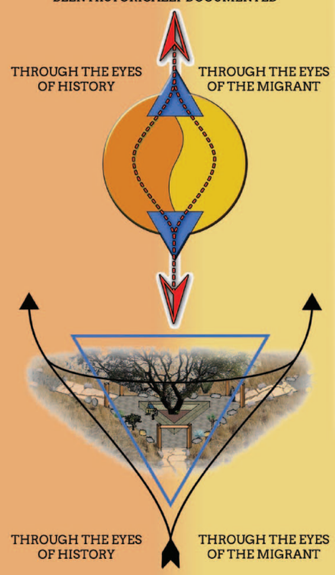
ENDEAVORS of the MIGRANT FARM WORKER

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Fall 2013

César Chávez Foundation
The National Chávez Center
César E. Chávez National Monument
Nuestra Señora Reina de la Paz
Keene, CA

THE PHYSICAL & THE PSYCHE

TO TRULY EXPERIENCE THE CULTURAL HISTORY OF THE MIGRANT FARM WORKER, ONE MUST VIEW THE LIFE AND TIMES FROM WITH A MIGRANT FARM WORKER, AS WELL AS WHAT HAS BEEN HISTORICALLY DOCUMENTED



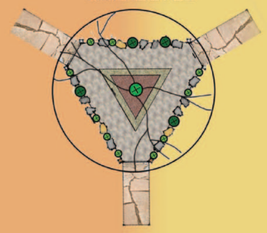
- STORIES TOLD -

- MARCHES - STRIKES - BOYCOTS
- ACTIVISM - NFWA/UFW
- CESAR CHAVEZ - FACTS - STORIES
- MEDIA - HISTORY -FUTURE
- THE INNER STRUGGLE - GOALS
- EMOTIONS - POIGNANT - PAIN
- DETERMINANTION - FAITH
- FAMILY - ELEVATING THOUGHTS

- ALONG THE TRAIL -

- "STANDARD" INTERPRETIVE TRAIL
- INFORMATION WAYSIDES
- TIME LINE OF CHAVEZ & UFW
- TIME LINE OF MAJOR EVENT (i.e. DELANO GRAPE STRIKE)
- NO SIGNAGE
- STIMULATE THE SENSES
- ACCOMPLISHMENT
- SENSE OF PLACE AND TIME -THE MIGRANTS LIFE

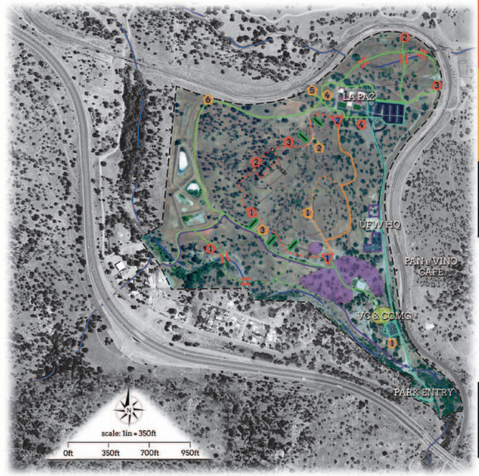
TRAILHEAD PLAN





SOUTH TRAILHEAD PERSPECTIVE

THE MASTER PLAN



built features
1 SOUTH TRAILHEAD
2 NORTH TRAILHEAD
3 SCULPTURE FEILD
4 HILL CREST RUINS
5 CONVOY GARDEN

existing landscape
1 WATER TOWER
2 POOL
3 RADAR DISHES
4 PEACE GARDEN
5 PEACE ROCKS
6 BEDROCK MORTARS

picnic areas
1 CREEK SIDE
2 NORTH SIDE (TRAIN FANS)
3 WEST SIDE
4 VILLA LA PAZ
5 ENTRY (EXISTING)

FOOT PATH BRIDGE
RESIDENTIAL ZONE
VISITOR CENTER & CESAR CHAVEZ MEMORIAL GARDEN
EMPLOYEE DRIVE
EMPLOYEE PARKING
VISITOR DRIVE
VISITOR PARKING

walking trails
HISTORY (ada access)
AQUA VITA
EYES OF THE MIGRANT THROUGH THE ROCKS
GENERAL WALKING
CREEK BED
VISUAL SCREEN



MASTER PLAN DESIGN FEATURES

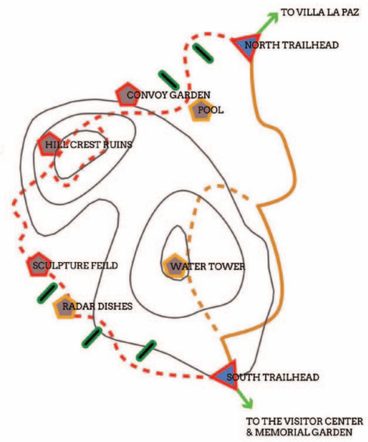
-REHABILITATION OF UN-USED TRAILS/ROADS

-BUILD THE SITE NOT JUST FOR UFW, CESAR CHAVEZ GOERS BUT ALSO FOR ARCHEOLOGISTS (NATIVE MORTARS), TRAIN FANS (THE ALMOST FULL CIRCLE), FAMILIES ON ROAD TRIPS (INTERACTIVE INSTALATIONS).

-VISITORS WILL FOLLOW A "BREAD CRUMB TRAIL" TO THE SOUTH TRAILHEAD THROUGH THE RESIDENTIAL AREA

-SEVERAL NEW PICNIC AREAS WILL INCREASE TIME SPENT ON SITE AS WELL AS OCCUPANTS

INTERPRETIVE TRAIL DETAIL



PLANT PALETTE





SCULPTURE FIELD & FARM HOMES

TO FURTHER DEVELOPE THIS AN ART COMPETITION CAN BE HELD TO HELP CREATE A FARM FEILD THAT IS "FROZEN IN TIME". SCULPTURES WILL KEEP THE FEILD FROM APPEARING REALISTIC. THE FEILD WILL PROVOKE EMOTION BY SHOWCASING THE FOLLOWING THEMES:
-CLIMATE
-LABOR ACTIVITIES
- A SENSE OF TIME
-WORKING CONDITIONS
-OCCUPATIONAL HIERARCHY
THE IDEA IS TO PORTRAY THE WORKERS' CONDITIONS FOR THE VISITOR TO WITNESS IN PLANE SIGHT. IN ADDITION TO THE FEILD, SOME MIGRANT HOMES WILL REVEAL MORE INSIGHT INTO THEIR LIFE.

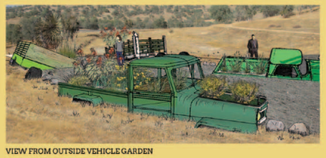


STANDING UNDER AN ABSTARCT TREE PEERING IN



SUNKEN VEHICLE CONVOY GARDEN

TRAIL GOERS WILL COME ACROSS SEVERAL HALF SUNK VEHICLES. TRUCKS WERE THE FARMERS WORK HORSE. THERE IS A SIGNIFICANT CONNECTION BETWEEN THE FARMING INDUSTRY AND UFW/CHAVEZ'S MOVEMENT. THE VEHICLES SEMI-PARTED AND DESCONSTRUCTED WILL BE "OVERGROWN" WITH NATIVES PLANTS.



VIEW FROM OUTSIDE VEHICLE GARDEN

THE GOAL



FIGHTING FOR LA PAZ

ONCE THE VISITOR HAS PONDERED AND WANDERED THROUGH THE SCULPTURE GARDEN AND THE CONVOY GARDEN, HE/SHE WILL ARRIVE AT THE HILL CREST RUINS. THE RUINS REPRESENT THE GOAL WHICH ONE STRIVES FOR IN LIFE. THE RUINS ARE BUILT TO IMPOSE A TIME OF REFLECTION AND PROVOKE THE IMAGINATION. THEY WILL BUILT FROM RAMMED EARTH AND STONE TO MESH WITH THE SURROUNDING LAND. THIS IS THE HIGHEST POINT ON SITE AND ONE WILL RECIEVE AN AMAZING VIEW OF THE ROLLING HILLS AND BLUE SKY.



LOOKING UP FROM SW SIDE OF HILL CREST

BUILDING MATERIALS



FLAGSTONE LANDINGS
-TRANSITIONS GRAVEL PATH TO HARD SURFACE MATERIAL

SALTILLO TILE
- REGIONAL ICON, USED AT TRAIL HEADS



RAMMED EARTH
- SEMI PERMANENT TO WEATHER WITH TIME. RAMMED FARM "SHACKS"



STAINED/BURNT METAL
- VEGETABLES MADE TO ILLUDE THE EYE



SCULPTURE FIELD (example)
- VEGETABLES PLANTS & TREES BUILT BY LOCAL SCULPTORS



OVERGROWN CHAINLINK
-VINES PLANTED ON CHAINLINK SEGMENTS PLACED TO BLOCK VIEWS



TUMBLED GRANITE
-SMALL BOULDERS LINE ALL WALKING TRAILS



GRANITE STEPS
-USED TO ASCEND HILLS AND RETAIN SOIL PATHS

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Fall 2013

PRESERVATION CHALLENGES
César E. Cháves National Monument

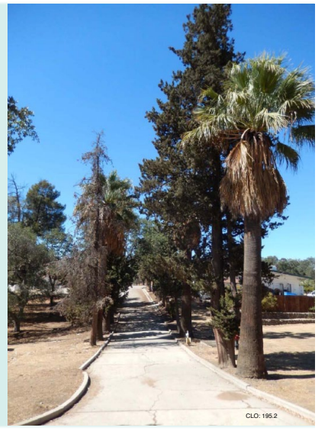
Historic Preservation in a Cultural Landscape

KEY TERMS:

CHARACTER DEFINING FEATURES INTEGRITY MANAGEMENT INTERPRETATION

SYNOPSIS

There are many preservation challenges in cultural landscapes. Landscapes inherently change: day by day, with the seasons, and over the years. Plants grow and die, floods come, land moves. In a National Monument like César E. Chávez National Monument, there are also visitors that come and go, inevitably leaving behind footprints. Historic preservation must be considered carefully and with detail. A complete understanding of the site, natural systems to character defining features, is necessary. Furthermore, historic preservation must be considered in a management sense. The idea of arresting change in a landscape both impossible and not preferred.


CLO: 195.2

Some Main References:

National Park Service Preservation Briefs and Bulletins
McClelland, Linda Flint et al. "Guidelines for Evaluating and Documenting Rural Historic Landscapes." National Park Service, 1989 and 1999.
Murtagh, William J. *Keeping TIme: The History and Theory of Preservation in America.* Hoboken, New Jersey: John Wiley & Sons, Inc., 2005.
United States Department of the Interior. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidlines for the Treatment of Cultural Landscapes,* 1996.

Vegetation Management


CLO: 3202.4

KEY TERMS:

NATURAL SYSTEMS AND FEATURES

VEGETATION

VIEWS AND VISTAS

SYNOPSIS

Vegetation is one of the defining characteristics of César E. Chávez National Monument. Inhibiting, blocking, or removing the oak savannah or palm tree allée would affect the integrity of the site. Furthermore, César Chávez, himself, instructed that trees not be removed. But one cannot forget about viewsheds, which are also important. And what when trees die on their own? It is the feeling of the site as a whole, not the individual trees that are important, so the vegetation must be maintained to be preserved.

Accessibility


CLO: R2.17.4

KEY TERMS:

PARTICIPATION

EQUAL OPPORTUNITIES

ACCESS WITHOUT INTEGRITY LOSS

SYNOPSIS

It is crucial that all Americans be afforded opportunities to learn at National Monuments like César E. Chávez. Providing accessibility features like wheel-chair friendly paths in a manner that does not diminish the integrity of the site can be a challenge. The National Park Service Preservation Brief 32 advises that accessibility items like wheelchair ramps be through front entrances as much as possible but adding new constructions to historic buildings (and cultural landscapes) must be done carefully.

Visitation and Interpretation

KEY TERMS:

BALANCING USE WITH PRESERVATION

UNDERSTANDING

ENJOYMENT OF FUTURE GENERATIONS

SYNOPSIS

To provide for use by visitors is one of the missions of the National Park Service, alongside preservation of cultural and environmental resources for future generations. Visitation and preservation can be inherently at odds with each other and must be given careful thought. Providing for visitors in a way that does not disrupt or diminish the integrity of the site is key; good interpretation also requires that visitors be able to interact with their surroundings in a meaningful way.


National Park Service Mission 66

César Chávez Foundation
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Keene, CA



UNIVERSITY
OF OREGON

School of Architecture
and Allied Arts