

The Living Community Challenge at CSUMB: Report of findings to support development of the Beauty & Spirit Petal

Submitted to CSUMB's Office of Campus Planning & Development
Environmental Studies Working Paper Series, #6
October 2018



California State University
MONTEREY BAY





ENVIRONMENTAL STUDIES WORKING PAPER

#6

The mission of the Environmental Studies Program at California State University Monterey Bay is to develop students and communities with the knowledge, skills, and compassion to promote social and environmental justice and sustainable communities.

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Executive Summary

The Living Community Challenge (LCC) is a framework for master planning, design and construction used to create a synergetic relationship between people and the built environment. California State University Monterey Bay (CSUMB) is the first university campus to undertake this challenge for its campus planning. Through an environmental studies research methods course (ENSTU 350) at CSUMB, students have assisted with research to support meeting this challenge. In 2017, students conducted a campus photovoice assessment and biophilic design interviews with campus stakeholders. Building on this research in 2018, students worked in teams to examine specific “petals” of the Living Community Challenge: the “Beauty and Spirit” petal and the “Materials” petal.

This report summarizes findings from the Beauty/Spirit group. The Beauty petal recognizes “the need for beauty as a precursor to caring enough to preserve, conserve, and serve the greater good” (ILFI, 2018). The Beauty/Spirit Imperative calls for a meaningful integration of public art and design features at every scale of the community. The imperative specifically calls for a major installation for every 500 residents, and a minor installation for every 100 residents. At CSUMB, this translates to a minimum of 15 major art installations and 75 minor installations, with these numbers growing with current projected expansion.

To advance campus understanding about how to achieve this imperative, the Beauty/Spirit research group conducted a photovoice assessment of campus focused on their research petal, conducted precedent research to identify examples of how other institutions integrate beauty and spirit through biophilic design, and conducted interviews with community members about how they would like to see historical, cultural, and ecological place represented on campus. The interviews also included a visual preference survey of different kinds of art installations and designs that reflect historical, cultural, and ecological place.

Students interviewed a range of community members, though they sought interviews with a wider diversity of stakeholders than was achieved. Overall, these interviews found that community members seek a broad representation of culture and history on campus, from indigenous foundations to the military history to Latinx/Chicanx, African American, and Asian heritage. Nearly all interviewed wanted the emphasis to be not on a particular group, which they thought could create community divisions, but on specific aspects of history that demonstrate who was involved at a single point in time. Areas for representation include:

- Indigenous history
- Migration and immigration history
- Military history, including Fort Ord, internment, and veteran representation
- Historical industries
- Positive environmental features that promote sustainability

Most community members interviewed had less specific ideas about how these should be represented. However, they did request that there should be no monuments, no wartime or military conflict images, no polarizing art (focused on a specific culture at the exclusion of others), and no false truths or characterizations. In response to the visual survey, participants liked natural areas, natural enclosed gathering spaces, winding paths through oak woodlands, and visually appealing and inclusive sculptures and murals. A “walk through time” across campus might be a design concept that would allow integration of history and culture in the ways community members suggested, with buildings or outdoor “rooms” on campus that reflect different time periods in the region’s place history. We recognize that the research presented in this report only begins to scratch the surface on a complex topic that will require much more community and campus engagement. We hope that these findings will suggest directions for further research. Additional courses or programs that might play a role in supporting research for the Beauty petal or for the Inspiration and Education Imperative of this petal include:

- ENSTU 350: Environmental Studies Research Methods
- ENSTU 349S: Environmental Interpretation and Outreach
- ENSTU 365: Critical Environmental Education Pedagogy.

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Introduction

Humankind originated in nature; therefore, the theory of biophilia suggests we have an evolutionary link to the natural world (Wilson, 1986). Since the Industrial Revolution, humans have lost their innate connection with nature, and this disconnect can be seen in the foundational design techniques of the modern urban landscape (Kellert, 2008). Yet it is essential for communities to revitalize a relationship with nature for health, well-being, and sustainability (Kellert, 2008). College-age youth are at the greatest risk for being disconnected from nature and not experiencing the proven benefits the natural world provides (Kesebir & Kesebir, 2017). This can be attributed to the lack of exposure to nature and natural lighting in a learning environment that is technology oriented (Kesebir & Kesebir, 2017).

The Living Community Challenge (LCC) is a framework for master planning, design and construction used to create a synergetic relationship between people and the built environment (ILFI, 2018). California State University Monterey Bay (CSUMB) has undertaken the LCC and will complete the requirements for each of the following performance areas: Place, Health and Happiness, Materials, Equity, and Beauty in future campus development. A completed LCC challenge will feature a thriving campus community that provides students, faculty, and staff with a sustainable reconnection to the natural world.

This project observes aspects and attributes of CSUMB's current built environment that display biophilic design. Biophilic design creates restorative environments beyond "green" and sustainable infrastructure that evoke positive human-nature relationships (Kellert, 2008). A design can be considered "biophilic" if elements of nature are directly incorporated into the pattern of infrastructure. Furthermore, the project assesses biophilic design on campus within the scope of the *Beauty* petal of the LCC. The *Beauty and Spirit* Petal for the LCC requires installing design features intended solely for human delight and celebrating culture, spirit, and place appropriate to its function with integrated public art that is meaningful to the overall design (ILFI, 2018).

Many sites throughout the world have applied biophilic design into their schools, hospitals, corporations, and even tourist regions. For instance, Thailand has fused natural resources such as bamboo wood into the school. Panyaden School in South of Chiang Mai, Thailand, had constructed their roof buildings with wave-like shapes. By doing so, they had an initial vision to create a natural ambiance throughout the building (Koru, 2011). Another case is Oberlin College in Oberlin, Ohio, which has living systems integrated into their campus. The campus not only provides a pond and wetland domain to benefit nearby native species but also allows the student body to connect with nature and processes of sustainability through maintenance of the living system (Campus Policy & Planning with Wildlife and Climate in Mind).

The Beauty and Spirit team specifically utilized Photovoice study, precedent research, interviews and visual surveys with community stakeholders to better understand how to reflect the Beauty and Spirit petal on CSUMB's campus.

Methods

Students visually assessed CSUMB’s campus, gathered precedents of biophilic art and design, and collected community input. Using multiple methods of research provided the best approach to understand what beauty and spirit is and ways it can be represented. Through Photovoice, informative case studies and semi-structured interviews students collectively researched the history and cultures in Monterey County to understand how it can be incorporated into future campus design and projects at CSUMB.

Assessment of Biophilic Design on Campus through Photovoice

Students of the Environmental Studies Research Methods class identified structures, objects and spaces representative of the LCC’s Beauty and Spirit Petal currently on CSUMB’s campus. They spent two hours walking the CSUMB campus and taking a total of 48 photos; 8 for each of the 6 elements of biophilic design listed in Table 1. They employed Photovoice, a photographic participatory action research (PAR) method, to elicit participant’s thoughts and experiences in relation to place (Wang & Burris, 1997).

Table 1. Biophilic Design Elements and Attributes (Kellert, 2008)

Environmental Features	Natural Shapes and Forms	Natural Patterns and Processes
Color		Sensory variability
Water	Botanical motifs	Information richness
Air	Tree and columnar supports	Age, change, and the patina of time
Sunlight	Animal motifs	Growth and efflorescence
Plants	Shells and spirals	Central focal point
Animals	Arches, vaults, domes	Patterned wholes
Natural materials	Shapes resisting straight lines and right angles	Bounded spaces
Views and vistas	Simulation of natural features	Transitional spaces
Façade greening	Biomorphy	Linked series and chains
Geology and landscape	Geomorphology	Integration of parts to whole
Habitats and ecosystems	Biomimicry	Complementary contrasts
Fire		Dynamic balance and tension
		Fractals
		Hierarchically organized ratios and scales
Light and Space	Place-based Relationships	Evolved Human-Nature Relationships
Natural light	Geographic connection to place	Prospect and refuge
Filtered and diffuse light	Historic connection to place	Order and complexity
Light and shadow	Ecological connection to place	Curiosity and enticement
Reflected light	Cultural connection to place	Change and metamorphosis
Light pools	Indigenous materials	Security and protection
Warm light	Landscape orientation	Mastery and control
Light as shape and form	Landscape features that define building form	Affection and attachment
Spaciousness	Landscape ecology	Attraction and beauty
Spatial variability	Integration of culture and ecology	Exploration and discovery
Space as shape and form	Spirit of place	Information and cognition
Spatial harmony	Avoiding placelessness	Fear and awe
Inside-outside spaces		Reverence and spirituality

Photo Framing, a variation of Photovoice, was used to capture existing and missing biophilic elements on the CSUMB campus (per Derr, Chawla & Mintzer, 2018). Once all photos were taken, students uploaded images to Google Drive folders that were organized based on the six biophilic design elements. Each photo was given a caption which noted the reasons why it was categorized under one of the six elements (Table 1). Once image data were entered, the class thematically analyzed the entries and found the frequency of positive and negative images taken within the categories.

Precedent Research

Criteria for determining precedents were derived from the list of community stakeholders’ cultural, historical, and ecological affiliations. All precedents are comprised of specific case studies that investigate buildings or art installations that contain cultural, historical, or ecological elements. Each precedent has a brief overview, key elements, location and context, themes, a conclusion, and contact information of those connected to the case example. Students who conducted the precedent research provided materials from Chicano art installations and architecture, case studies of universities that meshed ecological habitats with university buildings, memorials inspired by local art and customs of indigenous peoples and tribes, community-based art inspired by Japanese culture, memoirs of veteran history represented by immersive art installations, and biophilic art. After a total of twelve precedents were completed, students discussed the commonalities and differences between the case studies and identified themes common to all and unique to a few.

Table 2. Precedent Source by Topic

Cultural	Ecological	Historical
Original Artists Work to Restore Chicano Park Murals (B. Mason, July 4, 2012)	Green Infrastructure: Wildlife Habitat and Corridors (American Society of Landscape Architects, 2018)	Museumgoers See Combat Through Veterans’ Art (H. Druzin, March 2015)
Squamish Lil’wat Cultural Centre (SLCC, 2018)	Trees and Woody Plants (National Wildlife Federation)	Chicano Park Named National Historic Landmark (G. Warth, Jan 11,2017)
Uluru-Kata Tjuta Park (N.D.)	Campus Policy & Planning with Wildlife and Climate (National Wildlife Federation)	Freedom Park: A Heritage Destination (2018)
Pajaro Valley Arts Exhibit ‘Hablamos Juntos’ (B.Philips, Sep 19,2018)	“Biophilia” Celebrates Colorful Creatures, Icky and Otherwise (D. Jennings, April 13, 2015)	Green Road Project (2016)

Interviews with Community Stakeholders

Students conducted semi-structured 15-45 minute interviews with individuals connected to CSUMB and surrounding communities that could provide in-depth insights into their respective cultures and affiliations (Johnson, 2017). Interviews asked consistent questions to all interviewees, but allowed an adjustable format for ease of conversational flow. Interviewers sought to gain insight on how to incorporate cultural elements in future building and campus design by asking the questions listed in Figure 1. Eighteen community stakeholders were invited to be interviewed including two Ohlone representatives and two Chicano representatives. However, only six individuals affiliated with African-American, Japanese-American, Chinese-American, veteran, and wildlife biology participated in this study (See Appendix A). Students worked both individually and in groups, recording interviews and collecting valuable cultural knowledge. Students compiled and analyzed the interviews using NVivo qualitative software analysis to gather themes and generate main ideas. Each question was coded using the following nodes: name, profession, affiliation, identity,

cultural, historical, and ecological. The interviews were then sorted by nodes to identify common themes. The second part of each interview was composed of a visual survey presented to the interviewee in presentation slide format. Each slide had four numbered, unlabeled photos with similar attributes to make them comparable (See Appendix B). The interviewee was asked what their favorite and least favorite photo was for each slide and why. The visual survey content included images from the precedent research previously conducted as well as from additional research. Each slide’s common theme and influences are included in Table 3.

Figure 1. Interview Questions

- What is your profession?
 - What is your affiliation to CSUMB?
 - Do you mind telling me about your background and/or identities?
 - What values or elements would you like to see represented on CSUMB campus?
 - What aspects of (*insert their culture*) culture, history, or ecological values would you like to see represented on CSUMB’s campus? (Ex. ‘Chicano’, ‘Japanese-American’, ‘Ohlone’, ‘African-American’, etc.)
 - Do you have ideas for how you would represent this?
 - Are there aspects of your culture and history that you do **not** want to be represented on campus?
 - Are there particular individuals who should be involved in this process?
 - Is there a current aspect of our campus that you like (that elicits a sense of beauty and spirit) that could be applied more
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Table 3. Visual Survey Categories (See Appendix B)

Category	Section of Visual Survey
Building design influenced by Native American precedents	Photos 1-4
Natural spaces near buildings influenced by ecological precedents	Photos 5-8
Trellis designs influenced by ecological, Chicano, and biophilic art precedents	Photos 9-12
Communal spaces influenced by Japanese and Japanese-American precedents	Photos 13-16
Interpretive panels influenced by ecological and veteran precedents	Photos 17-20
Art and commemorative structures influenced by cultural and biophilic art precedents	Photos 21-24
Murals and installations influenced by cultural precedents	Photos 25-28

Students chose to use images for the visual preference survey that were not from CSUMB’s campus to allow participants to respond to the forms and images rather than personal associations they have with a particular place. Using outside imagery offered more consistency across responses because the campus does not currently represent all aspects of culture and history and interviewees also hold varying degrees of familiarity with the campus (See Appendix A). Questions were analyzed using NVivo to organize and analyze the data according to the following text codes: *profession, affiliation, identity, cultural, historical, and ecological*. The visual preference survey was assessed using an Excel spreadsheet to group answers for each slide of photos according to the amount of times that each picture was mentioned for either being the most preferred or disliked out of each slide.

Results

Biophilic Design on CSUMB’s Campus

The ENSTU 350 students utilized Photovoice with the photo framing method on campus to identify a range of campus environments. The focus was on both interior and exterior of buildings throughout CSUMB. ENSTU 350 students found common locations for elements that coincide with biophilic design principles (Table 1). The common locations where biophilia was present for the interior of buildings were the Chapman Science Center, the Tanimura and Antle Family Memorial Library, the Joel and Dena Gambord Business Information and Technology building, and the University Center. These interiors encompassed natural shapes and patterns, light and space, and natural shapes and forms. The common locations where biophilia was present on the exterior and outdoor locations of the campus included the Watershed Institute, the campus quad, and exterior elements of buildings that provide natural environmental spaces, especially with prospect and refuge. The Watershed Institute is entirely covered with a painted mural of natural water processes, along with native plant and animal species to California. Around the Chapman Science Center, there is an area that allows the natural process of stormwater runoff. Around the campus quad, there is an abundance of trees and shrubbery. Many of the exterior biophilic elements were represented through evolved human-nature relationships and environmental features. Murals were commonly identified throughout campus strongly representing Monterey’s history and culture. Murals are a visual representation of biophilia through place-based relationships. The common themes amongst the murals are a representation of Monterey’s ecology, marine life, agriculture, history and culture. Photovoice results are summarized focusing on both the proportion and types of positive and negative aspects of CSUMB’s campus in regards to biophilic design elements (Tables 4 and 5, Figures 2 and 3).

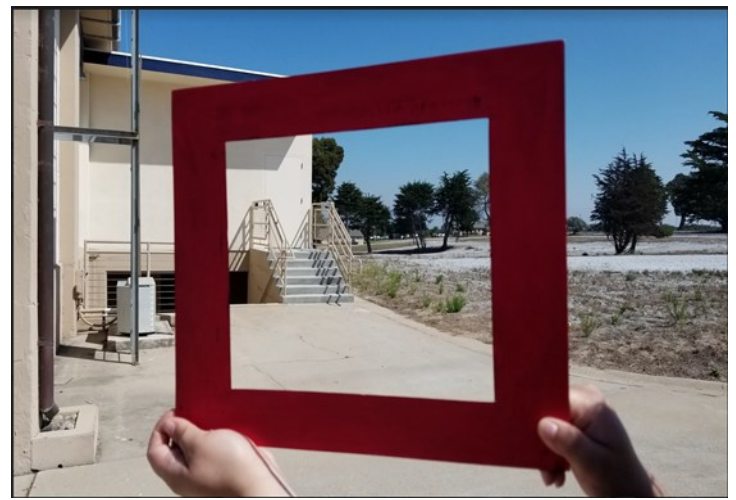
Table 4. Positive Aspects of Biophilic Design Elements on Campus

Positive Aspects	Frequency	Representative Comments
Environmental Features	73 photographs (32%)	A good amount of air and sunlight. Vegetation.
Natural Shapes and Forms	36 photographs (16%)	Presence of tubular and oval forms
Natural Patterns and Processes	84 photographs (37%)	Water retention areas
Light and Space	14 photographs (6%)	Curved ceilings, pleasant views, big windows
Place-based Relationships	8 (4%)	Composite bench. Benches surrounded by vegetation. Murals.
Evolved Human-Nature Relationships	11 (5%)	Water retention. Presence of Nature.

Table 5. Negative Aspects of Biophilic Design Elements on Campus

Positive Aspects	Frequency	Representative Comments
Environmental Features	55 photographs (34%)	Little to no water features. Animals are poorly represented. Would like to see more natural materials.
Natural Shapes and Forms	21 photographs (13%)	Bad attempt at robin's egg design. Lack of trees. Lack of mural design.
Natural Patterns and Processes	40 photographs (26%)	Concrete wall with no pattern or decoration
Light and Space	11 photographs (7%)	Low ceilings. No windows. Ugly and wasting space.
Place-based Relationships	25 photographs (16%)	Bare landscaping. Pollution and litter. Crosswalks need and repairing. Unappealing rocks.
Evolved Human-Nature Relationships	6 photographs (4%)	Unnatural appearance. New construction.

Figures 2 and 3. Positive Elements of a Place-Based Relationship Through Integration of Culture and Spirit (Left). Negative Elements of a Place-Based Relationship Through Lack of Nature, Vegetation, and Bare Concrete Wall (Right).



Precedent Research

ENSTU 350 used precedent research to investigate cultural, historical, and ecological elements of biophilia that could be applied throughout CSUMB's campus. Cultures represented in the precedents include Japanese, Chinese, Chicano, and Native American. Historical representation in precedent research can be seen in Monterey's cultural history of indigenous peoples, immigrants, and the military's roles in the development of the region. Ecological precedents include case studies that investigate connections between humans and the natural environment, with special focus on wildlife easement in urban spaces. Common themes across all precedents are holistic well-being, encompassing history, diverse cultural representation, and nature. Common themes for cultural precedents are collaboration by community stakeholders and representation of cultural design and architecture. Common themes for ecological precedents include the connection between place and human experience, unmodified natural spaces, and a connection between wildlife and human experi-

ences. Unique themes of an ecological precedent is incorporating wildlife corridors for the future of wildlife and human coexistence. A unique theme of a cultural precedent is the testaments of local power and resilience. Unique themes of a historical precedent is the history of Japanese immigration. Precedent results are summarized in Table 6 with example photographs in Figures 4-13. (See also, Appendix C.)

Table 6. Unique and Common Themes of Precedents

Precedents	Common Themes	Unique Themes
Ecological	Creates connection between wildlife and human experience.	Properly incorporating functional wildlife corridors in ways that do not disrupt human civilization.
	Holistic lens (encompasses history, culture, and nature)	A natural space created for quietude and relaxation
	Creates connection between place and human experience	Unmodified natural spaces
Cultural	Holistic lens (encompasses history, culture, and nature)	Builds connections between CSUMB & community creatives
	Collaboration by community stakeholders	Testaments of local empowerment & resilience
	Cultural design & architecture	
Historical	Holistic lens (encompasses history, culture, and nature)	Immersive learning exhibits through art/design
	Creates connection between place & human experience	Japanese immigrants' history
		Builds connections between CSUMB and community creatives

Figures 4 and 5. Precedent Representing Ecological Case Study: Adam Joseph Lewis Center for Environmental Studies integrates natural features to provide nearby species with a pond and wetland area to inhabit (Left). Precedent Representing Ecological Case Study: Minimally modified natural spaces and rock seating at Walter Reed National Military Medical Center (Right).



Figures 6 and 7. Precedent Representing Ecological Case Study: A relaxing seating area mimicking nature, including a water feature (Left). Precedent Representing Historical and Cultural Case Study: Commemorative Veteran Pavilion at Walter Reed National Military Medical Center (Right).



Figures 8 and 9. Precedent Representing Cultural Case Study: CSUMB Salinas Center for Arts and Culture (Left). Precedent Representing Historical and Cultural Case Study: Chinese Cross Cultural Center in Chinatown, San Francisco (Right).



Figures 10 and 11. Precedent Representing Historical and Cultural Case Study: Uluru Kata-Tjuta Cultural Centre in Tjuta National Park, Northern Territory, Australia (Left). Precedent Representing Historical and Cultural Case Study: Six totem poles Arranged to represent the First Nations People (Right).



Figures 12 and 13. Precedent Representing Historical and Cultural Case Study: Freedom Park is located in South Africa on Salvokop in Pretoria (Left). Precedent Representing Cultural Case Study: Indigenous architecture designed by the First Nations people (Right).



Interviews

Results from the interviews gave perspective on overarching themes and ideas based on ecological, historical, and cultural viewpoints in the communities surrounding CSUMB. Each interviewee had unique interests and themes on how to incorporate Beauty and Spirit onto CSUMB’s campus as well as for what is currently lacking. Overall, the common themes throughout the interviews consisted of the lack of veteran representation, the want of more representation of African-American culture, and the want for accurate representation of local immigrant history. Inclusively, there is a want for more representation of culture and history. Table 6 summarizes the responses and common themes among community stakeholders.

Table 7. Summary of Responses and Supporting Comments from Interviews

Theme	Summary of Responses	Supporting Comments
Culture Selective representation of culture and history (3 people)	<ul style="list-style-type: none"> Military History Spanish Language 	<p>“I want everyone to be represented. I don’t want anybody to be eliminated. I just want everybody to be respected.”</p>
	<ul style="list-style-type: none"> African American Culture 	<p>“I am used to my culture not being here.”</p> <p>“In the 20 years that I’ve given the scholarship out, I’ve only been able to give it to one African American.”</p> <p>“Focus more on a point and then who was involved rather than just focusing on one specific group.”</p>
	<ul style="list-style-type: none"> “Old” Culture 	<p>“Nothing for young people to do who come here from big cities; we don’t have the same activities.”</p>
	<ul style="list-style-type: none"> Equality 	<p>“ I want to see diversity and something that is reflective of how diverse we are as a community, not just Monterey, but also including areas like Salinas Valley.</p> <p>“Do not include political incorrect views or characteristics. Shinto was not brought to the US by Japanese immigrants.”</p>

Table 7. Summary of Responses and Supporting Comments from Interviews (Continued)

	Theme	Summary of Responses	Supporting Comments
History	More inclusive of military history on/around campus	<ul style="list-style-type: none"> • Fort Ord history • “Stand Down” concept 	“We used to host a lot of services for vets like health screenings but now we don’t.”
	Migration/ Immigration History	<ul style="list-style-type: none"> • Migration across ethnicities • Historical industries 	<p>“Influenced by Chinese, Japanese, and Italian immigrants. Or how the strawberries were started with Japanese. Focus more on a point and then who was involved rather than just focusing on one specific group. Kagoshima, where most of the flower growers are from.”</p> <p>“Internment was a critical part in history and should not be forgotten.”</p> <p>“No matter how traumatic the story is you want to talk about it.”</p>
Ecology	Sustainability	<ul style="list-style-type: none"> • Positive environmental features 	<p>“More concerned with carbon footprint and how it is incorporated into campus general plan.”</p> <p>“Environmental sustainability does not have a specific look, it just has to be sustainable.”</p>

Community stakeholder interviews provided students an opportunity to gain perspective of ecological, historical, and cultural elements within the Monterey community. Results of the interviews showed an overview of themes and ideas for each individual (Table 7). Community stakeholders specifically wanted the cultural aspects of military history, Spanish language, African-American, and Asian culture to be equally represented on CSUMB’s campus.

The historical themes amongst the interviews included migration across ethnicities, historical industries, and indigenous backgrounds. Ecological themes shared by stakeholders included sustainability and positive environmental features. Common themes for historical representation were Fort Ord history, migration across ethnicities, historical industries, and indigenous backgrounds. Figures 14-16 summarize interview findings through word cloud and visual survey results.

Table 8. Summary of Summary of Community Stakeholders’ Thoughts on What Not to Represent on Campus

What Not to Represent	Supporting Comments
No monuments	“Internment was a critical part in history and should not be forgotten, but not expressed by a monument.”
No wartime or military conflict imagery	(May find offensive or be triggering)
No polarization	(Such as an Asian building or a Chicano building)
	“Do not include political incorrect views or characteristics. Shinto was not brought to the US by Japanese immigrants.”
No false truths or characterizations	“Don’t represent stereotypes of the military (uneducated, non-diverse).”



Figure 14. Word cloud reflecting frequency of keywords in response to how stakeholders would like to see historical, cultural, and ecological representation on campus.

Figure 15. Results of Favorite Photos in Visual Preference Survey



Interview comments, clockwise from top left: Good space to gather, water as long as it's recycled; Use of trees in trellis; Visually interesting, captures attention; Murals on buildings, mix of cultures; Natural feel that is already on campus.

Figure 16. Results of Least Favorite Photos in Visual Preference Survey



Interview comments, clockwise from top left: Peaks in beams ugly, imposing; Does not feel open to public; Not everyone has access to QR codes, not a factual method; Structural design is not appealing.

Features of CSUMB's Current Campus

In terms of features of the current CSUMB campus, three community members interviewed said that they appreciated the natural settings currently on campus, the sand dune habitats, and spaces where people can experience nature. Two interviewees spoke about CSUMB's new buildings, valuing LEED certification (1 interview) and design (1 interview). Two interviewees could not think of any aspects of campus that they liked. Of these, one works regularly on campus and another does not come to campus very often. Representative comments from the interviews include:

- *I appreciate that they have kept as many native landscapes as they have, especially the sand dune habitats. They should embrace and celebrate the sand dune habitats more.*
- *I've spent most of my time around the abandoned army barracks performing surveys and it strikes me how nice of an area this is, meaning there are lots of natural areas here for students to enjoy. . . Other campuses may have things such as cultivated gardens that are pleasing to the eye, but are not much value to wildlife and do not pay much attention to culture. In terms of developing and changing the campus, I'd like to see that natural aspect preserved.*
- *I love the buildings that have been designed, the library and the business center. . . Culture wise, I think that the people have tried to diversify it, . . . But it's been five years and I haven't been to one theater presentation that represents my culture.*

Discussion

The students who participated in the Photovoice study were aware of ecological-urban integration and captured these in the majority of photos. Photovoice produced results that showed students from ENSTU 350 valued environmental features with lots of air and sunlight the most, along with natural patterns and water retention. Common features framed as lacking on CSUMB's campus were absence of water features, natural features, and natural materials in buildings. These results proposed areas and elements of CSUMB's campus that could improve with implementation of biophilic design. Improvements that address Photovoice results also implement aspects and goals of the Living Community Challenge. The Beauty and Spirit Petal for the Living Community Challenge outlines parameters for installing design elements that celebrate culture, spirit, and place. According to community stakeholder interviews and the Word Cloud generated in Figure 14, the local public would like to preserve and sustain the native ecology and military history of the region and include more representation of diverse cultures on campus. It was discovered that with future development through the LCC, stakeholders would like to create more natural spaces that maintains a sense of community as well.

Limitations for this study include the sample size, missing perspectives of community stakeholders, a limited portfolio of cultural and historical representation among precedents, incomplete or undetailed answers in the visual survey from interviewees, and no incorporation of CSUMB's current biophilic elements in the visual survey. The population size for community stakeholder interviews included seven people: two wildlife biologists, two veterans, one Japanese-American cultural leader, one African-American cultural leader, and one Chinese-American cultural leader. Regarding missing interviews of community stakeholders, the study lacks Native American and Chicano perspectives, which are critical perspectives to accurately represent all of the cultures present in the regions surrounding CSUMB's campus. Considering the large Chicano student population present on CSUMB's campus and in surrounding communities, future research is needed to accurately represent Chicano culture for future campus developments. One community stakeholder suggested that campus planning include proportions of developers that match demographics on campus. This eliminates the lack of representation for Chicano culture, but does not address the need for representation of minority cultures such as Native American. The precedent research lacked representation of the African-American communities concerning this region, specifically Fort Ord and how it once hosted a large Black military community. African-American, Chinese, and Filipino precedent research was limited and therefore had little to no representation within the visual preference survey. Chinese and Filipino history is also prominent in the region's history and precedents would have assisted in understanding how to preserve the lineage (McKibben & Seaside History Project, 2009). A third of our sample identified with Asian culture, so including photos that resonated with their culture would have been helpful in determining what is valued most in their individual culture. Furthermore, some interviewees failed to provide detailed answers in the visual survey as to why they chose their favorite or least favorite photo for each slide. Some responses were incomplete and declined to answer for portions of the visual survey. Therefore, the results for "Least Favorite Photo" is determined by only a portion of the constituents interviewed.

Photovoice was able to demonstrate there are biophilic elements present on CSUMB's campus; however, the visual survey only pulled from outside case studies and did not include any elements of the current campus. Although this was intentional, as to not create bias towards photos stakeholders may have existing associations with, further research is needed to investigate what elements of CSUMB's campus could realistically be applied more broadly throughout campus for future developments. Photovoice results may contain some bias towards environmental aspects on campus due to the participants being limited to persons enrolled in the ENSTU 350 course, which is comprised mainly of environmental studies majors. However, the Photovoice results were similar in 2018 as to the campus stakeholder interviews in 2017, in which participants valued natural spaces, and wanted more nature, natural materials, and cultural and historical representation on campus. Further research is needed to investigate whether other students or community members participating in Photovoice would obtain the results in relation to the historical and cultural "spirit & beauty" aspects. Categories within Photovoice also affected results by consciously aiming to evenly distribute photos among certain categories, creating unknown bias.

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Appendix A: List of Community Members Interviewed

Person Interviewed	Culture or Affiliation	Contact Information
Christy Wyckoff	Wildlife ecologist for Santa Lucia Conservancy; CSUMB student intern mentor	cwyckoff@slconservancy.org
Helen Rucker	African-American Community, Seaside	hrucker@sbcglobal.net
Ken Townend	Veteran; Fort Ord Military history	ktownend@csumb.edu
Mike Stake	Wildlife biologist for Ventana Wilderness Society; CSUMB student intern mentor	
Allen McClellan	Veteran; CSUMB Suicide Prevention program	amclellan@csumb.edu
Larry Hisakawa	Japanese history	seedguy@aol.com
Jason Agpaoa	Asian Cultural Experience (ACE); Asian & Filipino-American history	jason_agpaoa@yahoo.com

Appendix B: Visual Preference Survey Images and Summary Tables of Results



Slide 1
2 favorites
1 least favorite

Slide 2
0 favorites
3 least favorite

Slide 5
1 favorite
1 least favorite

Slide 6
2 favorites
1 least favorite

Slide 3
1 favorite
3 least favorite

Slide 4
2 favorites
0 least favorite

Slide 7
3 favorite
0 least favorite

Slide 8
0 favorite
2 least favorite



Slide 9
1 favorite
0 least favorite

Slide 10
3 favorites
0 least favorite

Slide 13
3 favorites
0 least favorite

Slide 14
2 favorites
0 least favorite

Slide 11
1 favorite
3 least favorite

Slide 12
1 favorites
1 least favorite

Slide 15
1 favorite
2 least favorite

Slide 16
1 favorite
2 least favorite

Appendix B: Visual Preference Survey Images and Summary Tables of Results



Slide 17
0 favorites
2 least favorite

Slide 19
0 favorite
3 least favorite

Slide 18
2 favorites
2 least favorite

Slide 20
4 favorites
0 least favorite

Slide 21
2 favorite
1 least favorite

Slide 23
1 favorite
2 least favorite

Slide 22
1 favorites
2 least favorite

Slide 24
1 favorite
0 least favorite



Slide 25
3 favorite
1 least favorite

Slide 27
1 favorite
2 least favorite

Slide 26
0 favorite
2 least favorite

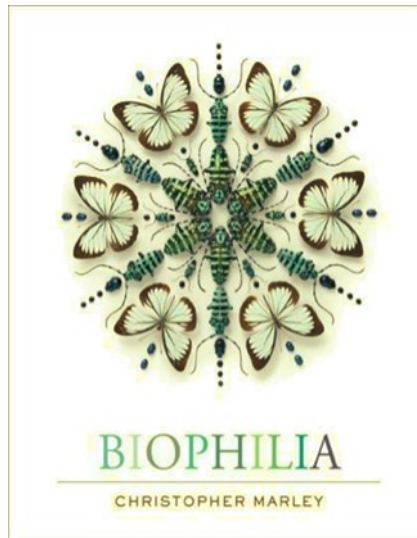
Slide 28
2 favorite
0 least favorite

Appendix C: Precedents

Beauty and Spirit

Jen Becker and Madeline Gomez

Art of Biophilia



Brief Overview

The works of Christopher Marley bring together the true art of Biophilia with the help of an array of art exhibits. Biophilia is described as a positive state of mind induced by aspects of nature, art, and history. The goal of his work is to draw attention to how beautiful nature really is by showing the connectivity of nature to humans. The longtime connection of art, nature, and science can finally come together in his pieces with colorful patterns. He believes that “We do not love nature because of its beauty but because we are a part of it.” Marley grew up in a hunting family and developed an animosity towards the harm of any animal and insect. The organisms in his work are reclaimed or sustainably culled. He developed a system to preserve the specimen where he freeze-dried them, allowing them to still look alive in displays. His purpose was to convey a harmonious relationship between man and nature. From his work, we can see the tiny insects of the Amazon without actually going to the Amazon.

Key Elements

- To create a sustainable way to collect and preserve nature for his artwork
- Lays out specimens in eye-catching patterns
- Celebrates biodiversity throughout our world
- Displays the connections between humans and nature

Caitlyn Barrera
Beauty & Spirit Precedent
Chicano History

Chicano Park

Logan Heights, California

Overview

Chicano Park is a designated National Historic Landmark that is a symbol of community and Latino activism. It is a space where families and people can celebrate their shared cultural heritage together. This park contains the largest concentration of Chicano murals in the world with more than 80 paintings on 7 acres of land.



Key Elements

- Preserves Chicano social history
- Holds festivities of cultural music and dance
- Collaboration by community members and local artists
- Displays publicly the resilience of Chicano culture through art installations

Location & Context

Chicano Park was born out of protest in 1970 when the land was targeted for a California Highway Patrol station. It is in the heart of the Barrio Logan, one of San Diego's oldest Mexican-American neighborhoods.

Themes

This park is a tribute to how Chicanos in this area came together to protect a place they loved and shared together. The art represents a form of peaceful protest that occurred to save it from becoming another development. The park's art holds a common theme of Chicano pride and history. The park today continues to invite visitors to learn about Chicano history and celebrate with its people through festivals and events that have traditional Latin music and even Aztec dance.



Conclusion

Chicano Park is a testament for the Chicano people living in America that minority groups can overcome the odds of protecting what is their through peaceful protest, art, and culture. The art displayed are accurate representations of the culture and history of the people who reside there.

Contacts

Salvador Torres (Artist/"Architect" of the park) – unreachable / UCSB (Owner of Salvador Torres Archives) – (805) 893-3062 or special@library.ucsb.edu

Sources

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Appendix C: Precedents

Beauty and Spirit

Jen Becker, Alex Wallach, Maddy Gomez

Chinese Cross Cultural Center



Brief Overview

The Chinese Cross Cultural Center in San Francisco is dedicated to showcasing Chinese history to the world. It was founded in 1965 and marks the racial equality staples of that era. It was one of the first community organizations to be found in the US post-World War II. The building has gallery rooms, shops, classrooms, and offices. The CCC's mission statement is "Understanding communities and giving a voice through education and contemporary arts." The CCC wants to re-design on how the surrounding communities look at the Chinese culture as a whole.

Key Elements

According to the Impacts section of the website, there are three main objectives they would like to achieve:

- Communicate the humanity of the community through arts and culture
- To activate and reframe public space
- To Elevate Chinatown by bringing world-class artists to the community
- Give a voice to the underserved communities
- To educate the public on Chinese American History

Appendix C: Precedents

Freedom Park, South Africa

By Lisette Wyatt and Tim Vance

Overview

Freedom Park was built to be a cultural center that is mainly dedicated to South Africa's cultural stories. Its architectural manner has sacred symbols all over its land. The park's history is all about stories of African and South Africa early beginnings to humanity. Starting with African civilization all the way to industrialization. Freedom Park is a memorial honouring those who sacrificed their lives to win freedom. The park also celebrates indigenous knowledge that is distinct to all of South Africa's different cultures.

Key Elements

- Culture - celebration of the similarities and distinction of the countries in Africa
- Heritage - archive of the history of the beautiful land
- History - "We cannot go forward if we do not know where we come from"
- Indigenous Knowledge - knowledge of tribe(s) or village(s) passed down
- Spirituality - Meditation, prayer and reflection

Location & Context

Freedom Park is located in South Africa on Salvokop in Pretoria. Freedom Park was chosen to be on a 52 hectare undeveloped hill overlooking the city of Pretoria. That is where the nation's heroes would be honored in stories of South Africa and its people would be told. The construction of the park was started in July of 2003 and ended in March of 2004.

Themes

The theme of this park is to become an icon in exemplifying freedom and celebrating all humanity within Africa. In the process of doing so, they are providing examples of incorporating nature and culture while glorifying the future that is to come. By doing so, they encourage the growth of knowledge and spirituality to enrich perspective of a collective heritage.

Conclusion

Freedom Park mainly celebrates South Africa's heritage. It is a center of knowledge to deepen the understanding of the African and South African nation. It attempts to accommodate all of the country's experiences and symbols to tell one beautiful story.

Source

Freedom Park: A Heritage destination (2016). Retrieved September 28, 2018
From <http://freedompark.co.za>

Appendix C: Precedents

Uluru-Kata Tjuta National Park, Northern Territory, Australia

By Sara Bricker, Lisette Wyatt, Savannah Townsley

Overview

Uluru Kata-Tjuta Cultural Centre was designed to express and celebrate the spirit of *Anangu* Aboriginal culture. The building opened in October of 1995 and has since hosted millions of local and international visitors. The architects worked with *Anangu* and other members of the community to create and finalize the concept of the building.

Key Elements

- Design collaboration with architects, traditional land owners, *Anangu* Aboriginal people and community members.
- Sustainable & Biophilic design elements.
- Deep spiritual area that respects *Anangu's* culture.

Location & Context

Uluru Kata-Tjuta Cultural Centre is located in Tjuta National Park, Northern Territory, Australia. When choosing the building site, architects took potential environmental impact into consideration, as the environment surrounding the building would be ecologically and politically delicate. It was built using sustainable materials, and it has low outside sourced energy needs. The interior design of the building is based on *Tjukurpa* ancestors *Kuniya* and *Liru*. *Kuniya* is the woman python and is represented in the southern building; *Liru* is the poisonous snake represented in the northern building. The local Mutitjulu community assisted in creating works of art such as paintings, ceramics, glass, wood, video and audio-visual displays for the center.



The interior design of the building is based on *Tjukurpa* ancestors *Kuniya* and *Liru*. *Kuniya* is the woman python and is represented in the southern building; *Liru* is the poisonous snake represented in the northern building. The local Mutitjulu community assisted in creating works of art such as paintings, ceramics, glass, wood, video and audio-visual displays for the center.

Themes

The Uluru Kata-Tjuta Cultural Centre relates to the overall topics of discussion by taking sustainable and biophilic design concepts into account for its creation. This was accomplished by using materials that came from within

Appendix C: Precedents

Caitlyn Barrera and Jiaine Dionisio
Beauty & Spirit Precedent
Ecological & Wildlife Preservation

Urban Forest – The Agnes Scott College Arboretum Decatur, Georgia

Overview

The arboretum of Agnes Scott College serves as a wildlife sanctuary and interactive, interdisciplinary tree tour that connects students and visitors to the natural environment. The featured topics for the arboretum's tour were influenced by the institution's liberal arts curriculum that connect any visitor to the university's values.



Key Elements

- 2,000 trees of 40 different species
- Shelter and refuge for wildlife
- Maintains biological diversity
- Improves local freshwater
- Interactive tour with QR codes



Location & Context

The Agnes Scott College is located among a forest and holds some of the oldest living trees in that region.

Themes

The urban forest addresses the basic ecological needs of habitat and space for local wildlife that depend on trees and canopy. Data shows that over half of the university's property is canopy cover. The arboretum not only addresses ecological needs but also social needs for humans by inviting visitors to connect to nature and think how trees are an integral part of our life. Each of the QR codes highlights a related topic to the tree being visited to historical relevance, role in the arts, psychological benefits, and much more.

Conclusion

Urban forests provide not only habitat linkages and wildlife refuge but also serve the student body in connecting students to nature by the abundance of trees they pass on the way to class or having the opportunity to explore native species through interactive signs with QR codes.

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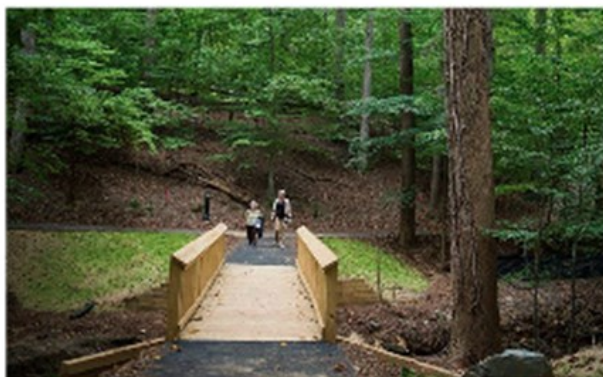
Appendix C: Precedents

Rebecca Pope and Jordin Simons
Beauty & Spirit Precedent
Military/Fort Ord History

Green Road Project: A healing environment for service members & their families Bethesda, Maryland

Overview

The Green Road Project is an action taken by the Institute for Integrative Health to offer service members and their family a space for mental wellness amongst the forest, wildlife, and nearby stream. It simultaneously serves as a place to: connect users with the environment, bring them together with loved ones, de-stress, and commemorate the fallen.



Key Elements

- Unmodified natural spaces (stream, woodland)
- Commemorative pavilion
- Rock seating



Location & Context

The project encompasses a two acre wooded setting in Bethesda, Maryland at the Walter Reed National Military Medical Center. It creates a healing space by surrounding users with a stream, woodland and a variety of biodiversity. According to experts, exposure to nature can help to mitigate stress, anxiety and depression making it an valuable tool in holistic medicine (Keniger, Gaston, Irvine, & Fuller, 2013).



Appendix C: Precedents

Miki Iijima & Eessa Vanderspek
Beauty & Spirit Precedent
Japanese History

Brief overview:

Japanese Flower growers of the Salinas Valley “Gambatte Kimashita” is the exhibition cooperated by the Salinas Valley Japanese American Citizens League (SVJACL), CSUMB’s School of World Language and Cultures, and the CSUMB Salinas for Arts and culture. The exhibit traces the legacy and history of Japanese flower growers, focusing on capturing the stories of the Japanese immigrants who arrived in California after World War II and built a successful flower growing industry in the Salinas Valley.



Key Elements:

- ❖ Sharing a history of Japanese flower growers in Salinas
- ❖ Cooperation of local communities and CSU Monterey Bay

Location & content

The exhibition is held at the CSUMB Salinas Center for Arts and Culture, from Sep. 7, 2018 - Jan. 16, 2019.



Themes

This exhibition is showing how Japanese flower growers established their own businesses in Salinas. It also shares a history that impacts immigration policy around the time of World War II. The collaboration by local community members and CSU Monterey Bay contributes to invite visitors to share about a history Japanese flower growers and celebrate with its people through the exhibition.



Conclusion

The CSUMB Salinas for Arts and culture arranged for this center to provide the space for gathering community-based arts and cultural groups to build connections between campus and community creatives. We feel having more connection with local communities (in this time, Japanese flower growers) and their histories will lead us to make better local communities around that area.

Appendix C: Precedents

Jillian Robb
Beauty & Spirit Precedent

Hablamos Juntos/Together We Speak - A Visual Dialog

Pajaro Valley Arts Gallery
Watsonville, California

Overview

Hablamos Juntos is a visual dialog developed by Latino/a/x artists within the greater California area in collaboration with Musea Eduardo Carrillo, Pajaro Valley Arts and the Young Writers Program; it is also in partnership with the San Jose Museum of Art. The exhibit is centralized in focusing on each of the artist's personal narratives, cultural and political views, connection to his/her community.

Key Elements

- ❖ Collaboration by local artists, Musea Eduardo Carrillo, Pajaro Valley Arts and the Young Writers Program
- ❖ Shares Latino/a/x cultural, social and political history as well as day to day life
- ❖ Reflects artists' personal narrative and experiences
- ❖ Exhibit is free and accessible

Location and Context



Exhibit on display from August 8th to October 7th, 2018 at the Pajaro Valley Arts Gallery in Watsonville, Ca. The gallery was founded in 1984 to "bring the community together through the arts."

Themes

Each individual art piece within the exhibit is unique in expression and the symbolic representation depicted in the work. Inspired topics include immigration and migration, public protest, voice of community, urban planning, as well as



Jordin Simons
Beauty & Spirit Precedent
Military/Fort Ord History

National Veterans Art Museum:

A physically and emotionally immersive experience of military culture

Chicago, Illinois

Overview

The National Veterans Art Museum is a space that shares military history and culture through immersive, hands-on exhibits featuring art from all conflicts. It is a unique space where veterans can creatively express themselves and simultaneously teach viewers about the physical and emotional impacts of war. Additionally, it decreases a divide - created by 1970's anti-war sentiments - between the civilians and an all-volunteer service force (Dixon, 2013).

Location & Context

The museum, located in Chicago, Illinois, was established in 1981 as a place where veterans, military personnel, and general public can engage in dialogue about the impacts of war (NVAM, 2018). The exhibits cover a diverse range of life experiences through photos, letters, and art from the perspective of those in the military. The main focus is on the impacts of war but has become a place where contemporary military culture, history, and experiences can be expressed and reflected upon from diverse artists. The museum aims to create a space where all viewpoints, including anti and pro-war, can be expressed through various artistic mediums (Druzin, 2015).

Key Elements

- Immersive exhibits for viewers to learn about military culture and experiences
- Allows veteran artists and service members to express spirit through creative outlets
- Conveys impacts of military service on those who serve, their families & communities
- Creates connections between place, human spirit, and experiences through art

Select Exhibits



Above and Beyond (2016).
58,307 dog tags with names of the fallen in the Vietnam war.



The Things They Carried (2014). Immersive storytelling exhibit about war experiences.

Caitlyn Barrera
Beauty & Spirit Precedent
Native American History

Squamish Lil'Wat Cultural Center Whistler, BC Canada

Overview

The city of Whistler had little to no visual representation of the Lil'Wat and Squamish First Nations people until the development of this cultural center. The design includes that of green building design and technology, longhouse architecture of the Coast Salish, and the Itsken pit-houses of the Lil'Wat people.



Key Elements

- Collaboration with local tribe & community members
- Indigenous architect
- Design elements that encompasses traditional buildings elements of the indigenous peoples

Location & Context

Whistler had always been a world-renown sports destination, but little was known or displayed about the indigenous people prior to the construction of this cultural center. Because of this, the First Nations people were able to use financial leverage tactics from the 2010 Winter Olympic games that were held in Vancouver to gain funding for the center.

Themes

Traditional longhouses are made entirely of wood materials and are private inward-looking sacred places; however, the cultural center is purposely faced outward to welcome the rest of the world. The building's main areas utilize natural ventilation patterns for passive air circulation replacing the need for air conditioning. Many other design features reduce the center's energy consumption by efficient structural design, large windows for natural lighting, and plumbing fixtures. The building's main Great Hall purposefully leads visitors outside to the beginning of a forest, the natural living environment of the First Nations people. Even the way materials laid into the foundation of the building paralleled that of traditional construction methods and infrastructure of the indigenous people.

Conclusion

Because a chief and several community members were involved in the process of building a cultural center for the First Nations people, the vision came to fruition and complemented the culture of the indigenous people of that region. Not only does the building showcase the art, history, and cultures of the First Nations people, but also encourages understanding and respect from all people.

Contacts

Alfred Waugh (Lead Architect) – info@formline.ca or (519) 445-2137

Sources

(n.d.) Atkins, L. Indigenous Services Canada. Found at:
https://www.raic.org/sites/default/files/en_case_study_2.pdf
(2018) Squamish Lil'wat Cultural Centre. Found at: <https://slcc.ca>

Appendix C: Precedents

Savannah Townsley,
Sara Bricker, & Lisette Wyatt
Precedent Research
ENSTU-350

The Greenacre Pocket Park

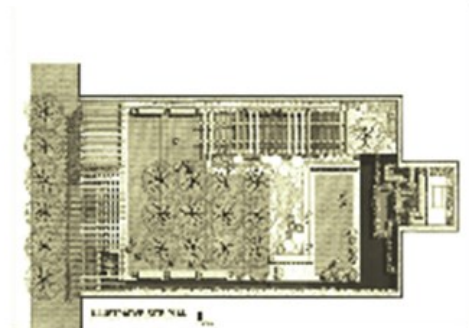


Overview:

The Greenacre Park is a 6,000 square foot sanctuary burrowed in Midtown Manhattan, New York. The park was designed by Hideo Sasaki in collaboration with Harmon Goldstone for Abby Rockefeller Mauze's Greenacre Foundation. The park is a publically accessible refuge presenting a non-visual connection with nature, a presence of water and secrecy. The use of biophilic design transforms this area from an urban complex to a hideaway oasis. Greenacre Park has three definite levels providing visitors with a range of environmental settings. Each level varies between a social or secluded platform to enjoy. The entrance of the park holds an abstract stone sculpture with a mellow flow of trickling water. A pool below the sculpture allows the water to flow down the entirety of the eastern wall. Moving deeper into the park, flora and fauna are surrounding all areas along the pathway leading to a 25-foot waterfall draped in ivy. A presence of nature in space is provided by a visual connection to nature, including the ivy-covered wall, abundant shrubs, trees and plants throughout. A non-visual connection to nature is demonstrated through the sound of the flowing water, crisp air and rigid stone. Access to thermal and airflow variability are presented through cool air from the waterfall, shading provided by trees and easily moveable furniture. The presence of water spans throughout the park incorporated into the stone sculpture, relief wall into runnel and the 25-foot waterfall. Biomorphic forms and patterns are also displayed throughout Greenacre Park. This oasis serves as an escape from the urban setting, to relax and enjoy a pocket of nature.

Key Elements:

- Creates connections between human and nature environment
- Presence of water span throughout the park
- A visual and non-visual connection to nature
- A place for public to take refuge from daily working lives
- Natural rock and stone features
- Abundance of trees inhabited by many birds



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