Contemplative Nearby Nature: A Design Proposal for Peralta Hacienda Historical Park

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Contemplative Nearby Nature:
A Design Proposal for Peralta Hacienda Historical Park

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Pomona College, Claremont, California
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Abstract

In this Environmental Analysis thesis project, I analyze what contemplative landscapes are, why they are important, and how to design them, and then implement those learnings in a design proposal for a contemplative landscape at Peralta Hacienda Historical Park. In addition to this writing component of the thesis, I created diagrams, drawings, section renderings, a plan, and two 3d models that all help inform the intentions, meaning, and components of my design. These elements have been woven into the writing and attached as additional documents. Five key contemplative design elements have been identified which I hope can prove useful for design projects seeking similar goals.
Preface

Even though I did not fully know it at the time, work on this thesis project began in the summer of 2022 when I attended the University of California, Berkeley, College of Environmental Design Summer Institute. The school offers this six-week intensive program to introduce people to graduate-level design work; I elected to participate in the [IN]LAND (landscape architecture) section. Peralta Hacienda Historical Park, in Oakland, was chosen by our instructor and landscape designer Hyunch Sung to be the site of our design work for its unique intersection between colonial history and modern-day multicultural community.

Following a series of assignments that developed our understanding of these complexities and the site’s related needs, my culminating presentation was “Past, Present, Future: Designing for History, Recreation, and Education.” My design proposal sought to reimagine the spatial zones in the park to fit these three categories as highly-intentional and maximized places. It was centered on the creation of a Tierras Natales Garden (meaning homelands), a pavilion for event space, and a multi-purpose community building. This thesis project is an expansion of my previous design work at Peralta Hacienda.
Recognizing the importance of engaging with the people you are designing for, I attempted fervently but was unable to connect further with park leadership and community members, given the short duration of my project and the distant location to the park from where I reside. Thus, my needs assessment is based on an informative connection with park leadership during my past summer experience, my personal experience engaging with the site on multiple visits, historical research, documentation of residents’ stories, analogous research interviews, and a theoretical review. I acknowledge the issues of the inherent unequal relationship between academics and the community they are studying when they are designing for purely in the hypothetical without intention of implementation. I, nevertheless, hope through this project to balance that social inequality by providing a resource for future real projects that includes strategies and ideas to offer people in all communities access to natural contemplation.
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Introduction

“The dialogue between the human-made and the natural is an ever-present opportunity, even if an environment becomes all human-made and the natural is abstracted to nothing more than the poetry of light and shadows.”

– Heinrich Hermann

In our ever-urbanizing world, Hermann’s “dialogue” is becoming increasingly complex and pertinent. A “poetry of light and shadows” at its core is highly natural and a beautiful thing. With a reduction in the amount of “pristine” nature, we will need both to adjust our conception of what constitutes nature and work harder to preserve a connection to that nature. To make the task less daunting, let us here define nature as all spaces that are connected to at least one element that existed before mankind, whether a cosmic connection, a blowing breeze, or a grove of trees, no matter how they got there.

The reasons to maintain a connection with nature are scientifically evident, as this project will discover: mental and physical health benefits abound. Arguably the further from it we are in our convenience-oriented and capital-driven urban bubbles the greater it is needed and the stronger its restorative effect once that connection is achieved. Many people, however, due to socioeconomic or demographic factors beyond their control, have less access to nature. The disparities are highly apparent when comparing tree cover, park acreage, and park budgets for advantaged and disadvantaged neighborhoods in many cities.

We need more nature close to home and spread out more evenly between communities. But why does contemplative design matter in forging this natural connection? Contemplative spaces have the power to help us reflect, rest, and feel grounded in our relative position amongst others and within the universe. Natural spaces help us contemplate more profoundly. Therefore, by following a contemplative design methodology and intentionally creating simple interventions that enhance the contemplative abilities of a natural space, greater human restoration and healing can occur.

This project seeks to lay out the theoretical categorization of elements of, and a practical design proposal for the Peralta Hacienda Historical Park as a potential site for, contemplative design intervention. How can a contemplative landscape be designed? I will begin this investigation with an analysis of why and where nature is needed, and a defining of what that nature is. A theoretical presentation of categories of contemplative design will precede a practical review of those contemplative design elements through the lens of a series of case studies. Using a past, present, and future framework, including a historical review and a contemporary site and region analysis, a comprehensive landscape design will then offer a solution as well as a case for the inquiry into the “how” of contemplative landscape design.
1. Theoretical Grounding

1.1 Why: The benefits of nature

Why then does natural connection matter? What is so essential about maintaining sensory engagement with a rugged and unbuilt-looking environment that it forbids us from living in sterile, concrete-jungle-like cities? Studies have long shown that being in touch with nature, even in the simplest of senses such as sight, has immense benefits for human health and well-being. Evolutionarily this makes sense as, for thousands of years before the very recent past century of industrialization, all built spaces were permeable to nature to some degree, and humans relied on natural elements for nutrition and shelter.

One of the most notable of such studies of the power of nature for the human psyche, conducted by E. O. Moore, found that prisoners with a view of nature rather than those with a view of a concrete yard were less likely to become ill. Roger S. Ulrich later found in a study of gall-bladder-surgery patients that those whose recovery beds were next to a window with views of nature through the hospital windows recovered more quickly than those who only had a view of a wall. Ulrich also found in another study that presented participants with slide shows of outdoor scenes, the images that contained more vegetation elicited greater brain-wave activity, indicating a more relaxed state.

1.2 Where: “Nearby nature”

Where then is this access to nature needed most? Many people can get out to stunning National Parks and impressive state and regional parks. Others who do not have time or funds for

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3 Ibid.
4 Ibid.
such excursions can’t get out into the wild so easily. And there are many, especially black people, who due to the dark history of racism in America even may fear the wilderness. Exploring this history and discomfiting feeling in her book *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*, Carolyn Finney writes “A tree in the woods can signify shade and spiritual oneness, and the end of a life so brutally taken.” Thus, to provide a natural connection for more people—principally for marginalized low-income people of color—we must facilitate pathways for them to access a familiar and comfortable natural setting, or better yet, bring that nature to them, in their familiar territory and home-place comfort zone.

The value of “nearby nature” was analyzed by psychologists Rachel and Stephen Kaplan as a means of understanding the value of providing people with opportunities for natural connection much closer to home than a distant National Park. They define these opportunity sites, this nearby nature, as local urban parks, backyards, and even undeveloped in-between spaces such as vacant lots. Their research suggests that travelling far away into a pristine wilderness is not wholly needed to achieve the benefits of nature: “Even if one goes no farther than one’s backyard, making the rounds, to find new buds and to be sure that all is well can feel to the gardener like being quite distant from the world of pressures and obligations.”

In fact, people prefer to have nature close by—and quite close by at that: “If the greens are more than 3 minutes away, the distance overwhelms the need,” as Alexander, Ishikawa, and Silverstein found in their book *A Pattern Language: Towns, Buildings, Construction.* Thus, in densely

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7 Ibid. Page 190.

urbanized metropoles where people prioritize convenience or they cannot afford to travel, nearby nature can break down barriers to accessing a restorative natural experience.

The issue then is that many people presently do not have sufficient nearby nature. In 2021, the Trust for Public Land (TPL) found that in the country’s most-populous cities, neighborhoods with a majority of people of color “have access to an average of 44 percent less park acreage than predominantly white neighborhoods”; that statistic is significantly greater for Latina/o neighborhoods such as Oakland’s Fruitvale, the location of my design proposal, where the figure is 54% less acreage.9 As is often the case, this disparity is shared with similarly positioned (and largely the same) economically disadvantaged communities. For neighborhoods of low income, the figure is 42% less than in high income communities. Put simply: “1 in 3 U.S. residents do not have a park or green space within a 10-minute walk of home.”10 There is a clear and present need to provide more nearby nature for people of color and low-income communities so that the mental and physical health benefits of natural connection are not reserved largely for white wealthy residents alone, but rather easily accessible to the people who often need it the most.

In addition to geographic lack of park access, communities of color are often forced to live in less natural, more industrial areas, resulting in higher levels of health issues. This points to an even greater need and opportunity for providing disadvantaged communities of color with access to nature for its restorative health benefits.

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1.3 How: Conceptual categorizations for restorative nature

Knowing that nature has great power to heal, and it must be near to where people live, I will outline the tools needed by the mind to achieve those benefits in a landscape. Rachel and Stephen Kaplan developed four conceptual categorizations for achieving a “restorative environment”—Being Away, Extent, Fascination, and Compatibility. The powers and results of a restorative environment are identical to those that I here am calling “contemplative spaces”: a space, preferably natural, space designed to enhance reflective abilities and thus reduce stress and heal the body.

1.3.1 Being Away

The first of these concepts is the act of “Being Away.” The Kaplans write:

“Psychologically, being away implies involving oneself in cognitive content different from the usual. For large numbers of individuals in the developed countries, nature is no longer the usual everyday content. As such, nature meets this criterion with little difficulty.”¹¹ Traditionally and most commonly, people would achieve this escape from the hustle and bustle by going out faraway into nature at National Parks and the like. “Being way,” however, does not necessitate a physical distance or removal, but rather might very well be a mental escape or an efficient use of nearby nature. Hence, providing local parks for natural connection is quite important to fostering the ability for personal restoration.

1.3.2 Extent

The second concept, “Extent,” describes the intellectual association between one’s self and the universe, between a cog and a machine, or an individual and a system. “Extent is an interrelatedness of the immediately perceived elements of the situation so that they constitute a

portion of some larger whole.” Physical elements of a space, for instance a courtyard with an intimate foreground and infinite background, can contribute to stimulating the mind intellectually to realize that cosmic connectivity. The size of objects, the framing of views, and the tactility of space all contribute to that stimulation.

1.3.3 Fascination

As part of encouraging the mind to estrange itself from the quotidian, to wander into a more relaxed headspace, “Fascination” serves to untether us, even “enhancing the being-away aspect.” Rather than overwhelming us with single-minded thoughts, the Kaplans present how a “soft fascination” derived from natural elements primes us for a “reflective mode” of being. “The play of light on foliage, the patterns created by long shadows, the different moods of a nature oasis with changes in weather and season, all combine aesthetics and interest in a way that leaves room in the mind for other thoughts as well.”

1.3.4 Compatibility

The final conceptual category is “Compatibility,” and specifically the recognition of a greater human capability and comfort in the natural world. Relating to our innate human instincts as rational cause-and-effect hunters, “functioning in a natural setting seems for many people to be less effortful than functioning in more ‘civilized’ settings, even though their familiarity with the latter is far greater.” Though not based on a purely direct survival skill, the Kaplans chalk up this compatibility in nature to a logical qualitative understanding of the world and its ecosystems.

1.3.5 Steps towards human restoration

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14 Ibid. Page 193.
To fit these concepts into a sequential process, the Kaplans laid out four steps to achieve restoration; I have incorporated these steps into my design as a physical manifestation of this sequential process. The steps are (1) clearing the head; (2) the recovery of directed attention; (3) cognitive quiet; and (4) self-reflection. These four conceptual categories and four instructive steps help us understand the meaning of the following contemplative design elements, into which they nestle nicely.

### 1.4 Contemplative design elements

Thanks to the work of several researchers, a series of scientific and case studies provides us with a substantial list of design elements that contribute to creating an intentionally contemplative landscape. These five key elements as I have distilled them are:

- isolation,
- scale and cosmos,
- natural phenomena,
- simplification, and
- inaccessibility.

These elements can be intricately and beautifully woven together; design examples of each are often also examples of one or more others, thus their distillation has been challenging. With that in mind, I differentiate the elements are differentiated based less on the concept themselves and more on how one can tangibly ideate and design from these elements. In other words, from the theory I aim to create a simplified toolkit of contemplative design elements that will be logically applied to my design proposal.

#### 1.4.1 Isolation

Perhaps the most common of these elements found in contemplative landscapes is the multi-layered idea of isolation. A recusal, a stepping away from the quotidian, the mundane
repetitiveness and chaos of “the real world,” as in the Kaplans’ concept of “being away,” removes the common stresses of life and redirects our attention to the present space and time. One layer of how this isolation can be achieved is the design element of a required pilgrimage to reach a contemplative site. For instance, the Bloedel Reserve, a 150-acre property designed for contemplation in nature, is located on Bainbridge Island, Washington, necessitating a boat ride to reach it. Furthermore, the reserve’s Reflection Garden, a reflecting pool hedged in and nestled deep in the old-growth forest, and the principal contemplative designed space, is a further three-mile walk from the entrance. This journey—the navigation of a lengthy physical distance—helps visitors shed their stresses and life’s worries into the foamy wake of the ferry and along the woodland path as they commit to a brief intermission of contemplation amidst their otherwise-busy lives.

The effort required to get to the Reflection Garden contributes as well to another layer of isolation, that of solitude. As Rebecca Krinke, a professor of Landscape Architecture at the University of Minnesota writes in her essay “Contemplative landscapes, restorative landscapes,” “it is possible that many potential visitors may simply decide it is too much work to get there. This in turn may assure that the number of visitors to the Reserve remains fairly low.” Not only is it intended that few people make the trek out to the site, but interaction within the site is inhibited. A singular and focal bench is found in the Reflection Garden, encouraging the use of the space by only one or perhaps two individuals at a time. As another example of built-in solitude, Krinke writes, “A contemplative experience is further facilitated by a narrow mulch path, designed as a one-way loop, so that the visitors will not meet other people as they walk the circuit, and that people will not bunch up in large groups.” The need for solitude to nurture a contemplative headspace is evidenced by Krinke’s observation that during her visit the only visitor to genuinely pause and contemplate in the Reflection Garden was a solitary one; the visitors who came in groups were likely not able to achieve the same degree of contemplation.
A simple, perhaps obvious, component of the isolation is that the site is physically walled off from the rest of the world. Richard Haag, a Pacific Northwestern landscape architect, evolved the Reflection Garden in 1984 with a renovation that included a wall of hedges separating the pool from the surrounding forest, as a kind of protected clearing. Additionally, certain white noises, particularly natural ones such as water, can help support a sensory separation from the broader world. As Michael Singer, a landscape artist, notes about a memorial in Stuttgart, Germany, called *A Place to Remember Those Who Survived*, its “sound of water masks the sound of the profane world.”

As a student at Pomona College, I am fortunate to have ready access to a multitude of contemplative spaces on campus, some of which have been fundamental in my academic experience and collegiate memory. One of these spaces is the Memorial Courtyard, which is isolated between the side walls of Sumner Hall and Bridges Hall of Music. The lawn that fills the courtyard is bordered along those building edges by parallel rows of alternating trees, benches, and shrubs. Its enclosure on the other two sides by a built wall and a barrier of planted groundcover, plus its infrequently trafficked location on campus, creates a complete sense of isolation. A sundial placed in

![Fig. 2. A view of Memorial Courtyard, Pomona College, California, facing south. Photograph by Russell Corbin, 2022](image-url)
the middle of the lawn creates a direct connection to the cosmos (a concept discussed in greater detail later on); a concrete heavily shaded bench and opposing fountain enhance the emphasis on solitude, create a beautiful traditional formalism in the space, and focus the mind away from the outside world. With its solitary quiet and natural feel of a forest clearing, this to me is the place where I feel the greatest ability to contemplate on campus and is to us students an example of nearby nature.

Though not necessarily as tactile as a wall, thresholds demarcate the transition between the physical realms inside and outside a contemplative space. The physical movement through or across these thresholds, whether it is a change in ground surface, a barrier to step over, or an archway to step through, serves to “clear the head” as the Kaplans’ put it and allow one’s attention to reach a nondirected state of mind. In describing the experience of arrival at the Salk Institute, a scientific research institution in La Jolla, California, that was designed with paramount contemplation in mind, Heinrich Hermann in his essay “On the transcendent in landscapes of contemplation” writes:

An extraordinary journey has taken one from an asphalt parking lot off the highway through a lush grove and green lawn, to an entry threshold of immaculate travertine to the culmination of the journey in an oasis of silence – a special if not sacred realm
where the focus of attention is the wordless dialogue between oneself, the finiteness of the courtyard and the seeming infinity of the sky above and ocean beyond.

This latter point leads to the idea of scale: the strategy of placing the human in relation to the greater cosmos.

1.4.2 Scale and cosmos

One of the Kaplans’ strategies for restorative spaces, “Extent,” explores the relationship between an immediate space and a larger concept. From the vantage point in the man-made, walled, and thus comfortable Reflective Garden at the Bloedel Reserve—renowned for its amplified natural connection—one is dwarfed by the surrounding towering tree canopy, creating a sense of scale between the individual and the larger ecosystem.

As Hermann notes about the Salk institute, the barren open courtyard in the foreground is flanked by parallel buildings and split down the middle by a narrow water feature perfectly framing the much-larger ocean and sky beyond. This “canyon-like view corridor excludes all distracting visual and acoustical stimuli, so one’s attention is free to perceive the cosmic panorama.” Sites such as these that represent physical and metaphysical scale compel us to reflect on our position in relation to things greater than us, particularly the sun and sky as part of the cosmos. We are therefore humbled and can find stress relief, as well as pondering on our meaning as part of a system.

Researchers identified the importance of scale and cosmic connection in “What makes a landscape contemplative” that “open landscapes with long-distance views are the most contemplative, no matter if it is a wide-open vista or an axis leading to one distant point.”

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Institute’s canyon-shaped courtyard with its axial channelized fountain has an otherwise-empty space and a distinct point to view, thus achieving this element of a contemplative landscape.

Another space with which I have become closely acquainted at Pomona College serves as an example of this connection: James Turrell’s “Dividing the Light” installation, commonly known as Skyspace. Located in the courtyard of an academic building, it features an edgeless reflection pool placed directly below a square cutout in a plain canopy above. Every day at sunset a changing series of colors illuminates the underside of the canopy, contrasting with the colors of the setting sun and altering the eye’s perception of the color of the sky. Bathed in the wash of the white noise of the
water, visitors are stunned by the starkness of the depiction of the sunset scene and are implicitly asked to reimagine how they view the sky. I am fortunate to have this space across the street from my dorm room and use it as a contemplative space frequently; this feeling of a daily connection to the cosmos and to a powerful self-reflection is afforded by the easy access to such a space.

1.4.3 Natural Phenomena

As more-tangible components of the cosmos, the natural phenomena that we can perceive here on earth also serve as excellent elements of a contemplative landscape. Sun-and moonlight can be cast in interesting ways, for instance through the leaves of trees or reflected in water, showing both immediate movement, movement throughout the day, and even throughout the year. Lightness and darkness too can be manipulated to create varied feelings of temperature, safety, and openness. Highly natural-seeming spaces can be totally designed and contrived, invoking questions in viewers about origin, place, and the definition of nature. Perhaps most importantly in landscapes, the texture, smell, rigidity, and temporal variance of plants shapes our understanding of the Earth. These elements of the minute parts of an ecosystem combined with the incomprehensible vastness of the cosmos serve to place us in relation to and be grounded in our human selves and surroundings.

1.4.4 Simplification

The simplification of spatial elements is essential to achieving a “cognitive quiet” and supporting the “fascination” of the mind. That quiet is found through the reduction of sensory stimuli in the presence of only a handful of textures, colors, noises, and smells. Japanese Zen gardens are a common example of this simplification: with only gravel as a base groundcover and a few interspersed larger rocks or hedges, one’s senses are gifted with “a day off work.” Hermann writes, “In our age, the exposure to vast amounts of sensory stimuli is so common that most
persons only know deep silence in their sleep. Environments that minimize detrimental stimuli may offer outer ‘silence’ that can slow the mind to corresponding inner ‘silence’.”\textsuperscript{16}

Once the mind is quieted, the curiosities, inquiries, and reflection can begin. Marc Treib in his essay “Attending” shares how “simplification signals contemplation because the story is rendered less obvious.”\textsuperscript{17} In the Bloedel Reserve’s Reflection Garden there are only four textures to be found—the path, the pool, the hedge, and the trees above. This large-scale organization of contrasts and lack of complexity, combined with the surprise that such a place exists, sparks a certain fascination with the surroundings. Questions arise about how such an ordered place can exist so harmoniously in nature, and about where the line between built and natural is drawn. And so too are truths revealed: a simplification of a space to its most essential forms—water, ground, small plant, big plant as the components of forest in the case of the Reflection Garden—leads to a greater understanding of the natural environment (or of oneself, depending on the space) via its core elements. Thus, simplification puts a contemplator’s mind at rest and begins a new open-ended conversation about the fundamental qualities that matter most.

\textbf{1.4.5 Inaccessibility}

The practical applications of inaccessibility in their truest form might not fit seamlessly with the aims of nearby nature nor equitable socioeconomic access in a public space, but it is an important element for contemplative design nonetheless, and can be implemented in ways that permit its contemplative benefits while not creating inequitable access between different people. Though it is certainly a form of isolation, I differentiate it as its own element for its unique quality of being a physical interruption to the users’ flow that primes them for contemplation.

\textsuperscript{16} Krinke, Rebecca. \textit{Contemporary Landscapes of Contemplation}. Routledge, 2005.
\textsuperscript{17} Ibid.
The National Library of France uses inaccessibility in three ways to achieve a contemplative space. Featuring a seemingly untouched outdoor forest in the center of the building, this place brings a sense of wilderness into a highly urban area and, peculiarly enough into a built space. However, this grove is not a public courtyard, but rather solely a thing to view at a distance through the windows of the building and an upper deck, as there is no way for visitors to access the forest floor. Additionally, given that it is a research institution, most of the building is inaccessible to the public. As such many of the viewpoints of the forest are restricted. Even accessing the building from the street is made challenging, as one must overcome an awkwardly ordered stairs with little aid from handrails.

The logic of this inaccessibility, particularly as a form of natural connection, presented by Krinke is that “when no one is allowed into the garden, the space is dominated by the ‘natural’ environment and free of distractions from human visitors.” I challenge the notion that natural connection is complete without more than one of the senses being felt; that level of inaccessibility, focusing on the use of only one sense such as sight is more agreeable to a medium such as art. However, even with a couple more senses activated that inaccessibility is still possible. The challenging entry stairs, however, is a useful strategy to enhance the pilgrimage that visitors experience with a physical obstacle, demarcates a notable threshold, and piques the excitement for what lies beyond from a sense of accomplishment for reaching a new level/place of being.

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2. The Past: A Land of Immigrants

The preservation and education of history is a vital component of the mission of present-day Peralta Hacienda Historical Park (PHHP). Hence, understanding the people, structures, and ecologies that have existed on the site is imperative before proposing future interventions. This history of native origins, Spanish colonialism, and present-day international socioeconomic tensions reveals a complicated history that can be seen throughout the Peralta Hacienda site. It is a story of a series of immigrants moving to the area and the site, from all corners of the world.

The Ohlone people, and specifically the Chochenyo, first arrived to the Alameda County area (in which Fruitvale and the park is located) from Asia somewhere between 3,000 and 20,000 years ago.\(^{19}\) Abalone, for whom the Ohlone are named as a people of the coast, are gastropod mollusks whose iridescent shells hold great spiritual meaning for this native ethnic group, and are often worn as jewelry.\(^{20}\) The people are best known for their ability to make intricately woven baskets. The Ohlone’s population and relationship with the land changed drastically with the invasion of the Spanish military forces and the establishment of missions.

Much after that initial arrival but still in the early years of colonial governance, Luis Peralta, a Spanish military veteran and settler, received a 44,800-acre land grant called the Rancho San Antonio from the Spanish governor of California in 1820. This new “property” stretching from Berkeley to San Leandro was the first Spanish-speaking community outside of missions in the East Bay of San

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Francisco.²¹ Luís’s son, Antonio Peralta, built the principal homestead on the land, on what is today the Peralta Hacienda Historical Park and from where it derives its name. The first adobe house was built on the park site in 1821, followed by a larger adjacent house in 1840; a tall wall surrounded the 2.5-acre homestead—these two buildings’ footprints are demarcated today with a raised concrete and chain link fence, and a portion of the wall is recreated cutting through the middle of the upper portion of the park.²² Following the loss of the adobe structures after an earthquake, a wooden frame house was constructed in 1870; in 1897 it was moved several dozen yards to its current location.

During the California Gold Rush in the mid-nineteenth century many Americans immigrated west and established themselves in the East Bay. In more recent history, Fruitvale has become a destination for many new immigrants, particularly those coming from Latin America. Nearly half of residents are foreign born, and many more are children of immigrants. The several thousand-year histories of immigrants from Asia, Europe, and the Americas, however, has created a uniquely diverse and multicultural community in Fruitvale; the park site can serve as a gathering place to nurture a continued intercultural understanding and respect.

Though much of the East Bay is now categorized as “urban” and features few rugged natural areas, the predominant flora communities that have existed nearest to the site within the Peralta Creek watershed include the California Bay Forest, Oak Woodland, and Coastal Sage Scrub.²³ Trees found in the park include redwoods, eucalyptus, and coast live oaks. Urbanization led to the building

of streets and freeways, and eliminated much natural space. Peralta Creek as it runs through Fruitvale was largely culverted in channels and pipes, likely in the mid-Twentieth century. The stretch through the park is a rare daylight section of the creek.

Following a 20-year fundraising and advocacy campaign led by Friends of Peralta Hacienda Historical Park and residents of Fruitvale, the park was opened to the public in 1996, with the aims of providing open space for the underserved community and to preserve the history of Rancho San Antonio. The 1870 frame house was restored in 2001, and the park was renovated in 2006 with a new field, playground, recreated historic wall, and historic and ecological interpretive signage. More recently, the park has gained an Americans with Disabilities Act (ADA)-accessible ramp traversing the steep grade down to the lower section of the park where there is a creek, and the Friends organization has plans for an educational building renovation and the installation of a few sculptures. More details on park management and programs are in the following section.
3. The Present: Site and Society

3.1 Journeys

The genesis for the design thinking of my project was the story of a man named Daniel Alfaro, a neighbor of Peralta Hacienda Historical Park (PHHP). His story as a day laborer living in Oakland, along with those of twelve others, was documented for an exhibit titled “Undocumented Heart: Oakland Day Laborers Tell Their Stories” prepared by the Friends of Peralta Hacienda Historical Park. It was for Daniel, an immigrant from El Salvador with a traumatic past and a hard-working life, that I sought to design a space for in the park. Understanding his experience in his neighborhood, and in relation to his local park, is key to creating a contemplative, restorative “third-place” (separate from home and work) for him. Before commencing any of the design process, this past summer I created a storyboard that re-tells Daniel’s story, seen through one morning in his life as he walks through the park on the way to work. The storyboard was written in Spanish and translated to English; view the storyboard below.
Fig. 5. Storyboard for Daniel Alfaro. Created by Russell Corbin, 2022. To view the translated storyboard and to view it up-close, click [here](https://1drv.ms/b/s!AojP-1RsY1Gq6Vqr8ul70X0frAg?e=Rx1TGl) or visit the link in the footnote.

<24>https://1drv.ms/b/s!AojP-1RsY1Gq6Vqr8ul70X0frAg?e=Rx1TGl
3.2 Site Conditions

Now, allow me to take you on a walk through the six-acre park as you might experience it on a typical summer day, just as I did this past August. Arriving at one of the park’s main entrances on 34th Street, you are enveloped in a cloak of heat. A wide, open space of largely unplanted, exposed soil with only two palm trees for shade cover and but one bench to rest on, comprises most of the upper section of the park. Walking for only a few minutes leaves you hot, depleted, and thirsty.
A long and mural-adorned wall runs the length of the open spaces and inspires curiosity for what is beyond. You walk along parallel rows of short trees that line a formal promenade leading perpendicularly to the other side of the wall. Bordered by a handful of trees of varying heights, the other half of this upper section of the park reveals a dirt field with patchy grass. Summer camp is in full swing at the park and some kids are enjoying playing soccer on the field.

Fig. 7. The field looking north. Photograph by Russell Corbin, July 2022.
Looping back towards the front of the park, you encounter a few fun-sized climbable animal sculptures that serve as the park’s somewhat awkward all-too-small playground. Adjacent is the principal hub of the camp’s activities: a pavilion serving as an outdoor classroom and program storage space encased in chain-link walls for security, nicknamed “the cage”. The sounds of children’s laughter and shrieks, counselors’ commanding voices, and sneakers skidding and dancing on the pavement fill the air. The bright colors of t-shirts, watercolor paints, and yard games dot the otherwise minimally decorated landscape. A group of kids learning to ride bicycles yell “Excuse me!” as they ride across the path in front of you.
In search of an escape from the heat and the chaos of youth, you make your way to where the upper section of the park ends at what seems like the edge of a cliff. As you approach, an unbelievably steep—in comparison to the remarkably flat upper section—hillside and lower section of the park reveal themselves. As you meander down along the switchbacks of an impressively constructed ADA-accessible ramp, you slowly become bathed in a calming and restorative natural environment.

*Fig. 9. View from the top of the hill. The ramp is center, the creek is the green vegetative strip on the right. Facing Northeast, upstream. Photograph by Russell Corbin, July 2022.*
This lower section of the park feels like an entirely different world—the juxtaposition with the upper could not be greater. Thanks to a grove of tall, mature trees, including redwoods and eucalyptus, the temperature feels as if it has dropped 10, maybe 15, degrees. The wall of hillside behind you blocks any sharp noises or sights emanating from the remainder of the park, and the sound of the trickling Peralta Creek welcomes you to an unusually natural and unbuilt corner of Oakland. A swing hanging over the creek, made of a wood board and a single line of rope, beckons you. Once you are flying on the swing through the diffuse and dappled light of the leaves above, with the fresh air cooling your neck as your hair reaches towards the soil like the roots of those trees, any thought of leaving this very spot vanishes entirely.

Fig. 10. Facing south, downstream, the shaded lower section is shown. Photograph by Russell Corbin, July 2022.
3.3 The genius of the site

There is a certain genius, and uniqueness, in the existing geography and urban orientation of this site that makes it a prime candidate for a contemplative space.\(^{25}\) The upper section of the park, at a similar elevation to the surrounding residential streets, with multiple entrances, and an equally unshaded urban atmosphere, is a continuation of the neighborhood. The lower section, on the other hand, offers such a completely different sensory experience that it fulfills that essential need of “being away.” The steepness of the slope that sharply distinguishes the park’s two sections cannot be emphasized enough: this rare total and jarring break in the topography necessitates a pilgrimage to traverse up or down it, further contributing to the lower section’s contemplative possibilities.

Furthermore, almost the whole length of Peralta Creek, which is so clearly the centerpiece of nature in the park, is culverted underneath the hardscape of urban Oakland. Only along a couple of stretches of the creek—including also just downstream of Butters Canyon, which is natural and notably in a much wealthier neighborhood—does the creek see daylight. One of those special natural places is where the creek runs through the park: it enters the Northeastern edge of the park under Davis Street from a pipe and then flows back into another pipe at the Southern edge. For local residents, this particular natural lower section of the park provides a rare opportunity to engage with the stream of water that runs under so many of their backyards and to which their runoff (landscaping, automotive, etc.) flows. The lack of connection with the sources, flows, and consequences of water in urban environments denies children formative opportunities such as playing in the creek, and robs working adults of the chance to rest and reflect alongside the creek.

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\(^{25}\) See Anthony Ashley Cooper, *The Moralists, a Philosophical Rhapsody. Being a recital of certain conversations upon natural and moral subjects* (London: John Wyat, 1709) 205, for an early definition of genius of place and its relationship to nature.
Providing such experiences, on the other hand, can have a positive effect on people’s understanding of ecological systems, on personal happiness, and the health benefits of natural surroundings.

3.4 Local Demography

Zooming out from the all-important details of the present site conditions, it is vital to understand how the park sits physically and socially in relation to the surrounding built environment and community. Located within the 94601 zip-code area, Peralta Hacienda Historical Park is part of...
what is colloquially known as the Fruitvale neighborhood of Oakland, California.\textsuperscript{26} The immediate surrounding three-quarters of a mile or so from the park is a residential neighborhood of predominantly single-family and a few multi-unit dwellings, with some essential shops. A mile away to the north the neighborhood is bracketed by Interstate I-580, and to the south is the Bay Area Rapid Transit (BART) metro transit rail line and Interstate I-880. Adjacent to the BART line and respective Fruitvale BART Station is a newer, medium-density “Fruitvale Village”—a mixed-use area, lauded nationally for its “Transit Oriented Development” strategies.

Fruitvale is a remarkably diverse and multicultural neighborhood. Predominantly Latina/o, with 51.2\% of the population identifying as such, the area also has large Asian (18.0\%) and Black

\textsuperscript{26} Though not exactly overlapping, I will henceforth refer to the 94601-zip area code as Fruitvale for comparable data.

\textsuperscript{27} https://1drv.ms/u/s!AojP-1RsY1Gq6VzmcS8qvo9_o1xm?e=zUxdbc
A significant 38.8% of residents are foreign-born and 64.5% speak a language other than English. Additionally, there is a notably high number of children in the area, with 41.9% of households having one or more people under 18 years of age (compared with 25.4% for the whole city of Oakland).

The poverty in Fruitvale is concerning. Not only are there more kids in Fruitvale, a higher percentage of them, 32.2%, are below the poverty level (compared with 20.9% for Oakland). For the whole population of Fruitvale, an unusually high 23% are below the federally-designated poverty level.

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29 Ibid.
30 Ibid.
level. Unsurprisingly, this translates to a lack of equitable access to parks in the neighborhood. The Trust for Public Lands in their 2022 ParkScore Index® for the city of Oakland found that “residents living in neighborhoods of color have access to 66% less nearby park space than those living in white neighborhoods and those in lower-income neighborhoods have access to 78% less nearby park space than those in higher-income neighborhoods.”

Although Oakland is ranked relatively high on the park index—39th out of the 100 most populous U.S. cities, neighborhoods like Fruitvale fall far short of meeting residents’ needs for greenspace. As Peralta Hacienda Historical Park is located in a nonwhite lower-income area and consequently, as seen on The Trust for Public Lands’ (TPL) map above, in the region of Oakland with “very low” park acres

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33 Ibid.  
per person, these rare and special six acres of public greenspace serve a vital need for this neighborhood. To meet the needs of residents for recreation, community gathering, and restorative natural connection, every square foot of this valuable park land should be used intentionally, inclusively, and sustainably. It is with these principles that I will craft my design.

3.5 Park Programming and Management

The list of activities, events, and programs at Peralta Hacienda is far more extensive than a typical local park. This is due to its historical park designation and that, though it is owned by the City of Oakland, it is managed by the nonprofit Friends of Peralta Hacienda Historical Park (FPHHP). The Friends group runs the Water Keepers program, which teaches teens about environmental science through ecological maintenance and restoration on Peralta Creek. A food bank providing meals for residents brings large numbers of people to the park. The “Arts! Culture! Environment! Summer Camp” provides kids of all ages structured time for play and learning outside of school. Permanent historical exhibits and rotating cultural exhibits tell the story of the site and the stories of current residents. And large cultural events attract hundreds of visitors.

3.6 Learnings from Park Experts

In my quest to learn how parks are proposed, designed, and managed, I reached out to two professional park experts to gain some analogous insight that could be applied to my design thinking. My two interviewees’ jobs are to increase park access for all people and support the ability for natural connection in those parks.

Šárka Volejníková is a licensed landscape architect and the Bay Area Parks for People Director at the Trust for Public Lands. She stressed the importance of people’s ability to access
nature even if it is only as feeling or simulation.\textsuperscript{35} Furthermore, on how to get decision makers on board with a park idea, she encouraged the need for community buy-in. By engaging residents through hands-on building projects and in the design process they become stewards of the park, and form a desire and establish an organizational structure to maintain the park. Rather than fancy “shiny objects” that feel removed from the actual park users, design elements that feel residential in scale and approachable in form best enhance the ability for connection, particularly in a natural space.

Marcos Trinidad, a longtime naturalist and birder, is the Director of the Audubon Center at Debs Park in Los Angeles and host of the podcast Human/Nature. In talking with him about his personal and professional experience, I gained valuable perspective on incorporating an inclusive and effective mindset into park design.\textsuperscript{36} Through the constant questioning of “if a design does not get built, will the community care?,” Trinidad encourages a reality check on ensuring that the “needs” being addressed are genuinely felt by the community. For instance, he questions the need

\textsuperscript{35} Informal conversation with Šárka Volejníková, November 10, 2022.
\textsuperscript{36} Informal conversation with Marcos Trinidad, November 14, 2022.
for solitude as part of natural connection, noting that many Latinos are rarely alone. With this perspective on how communities connect with nature differently, Trinidad discourages resistance against people’s habits and preferences in favor of employing those preferences to imagine new ways to design natural spaces. Wanting to see these ideas in practice, I visited the Audubon Center and found its adjacent courtyard to be immensely contemplative. Walking through the space’s arched vine arbor covered in red leaves with the evening light sparkling through was ethereal; the multi-staged fountains and ponds of water produced a calming burbling, and the edges of the built outdoor space blended effortlessly into the preserved wilderness of the rest of Debs Park.
4. The Future: A design proposal

During my summer work at Berkeley I made a first design of the park. The design, though preliminary, prompted me to think about repurposing the park to be more in synchrony with the multiple needs of its users. Adjacent to what would become the new Tierras Natales Garden in my next design, I added a new short tree grove for family picknicking and barbecuing—another form of natural connection. A new multi-story community building and educational center and an outdoor classroom replace “the cage” as the primary site for programming, meeting and storage space. Two new playgrounds—one with traditional equipment, and one more abstract and creative comprised of two mounds and a bridge that form a figure-8 for kids to run around—add much-needed playspace.

Fig. 16. Design proposal site plan. Russell Corbin, 2022. To view the plan up-close, click here or visit the link in the footnote.

My plan and section renderings and diagrams were created on large-scale format, intended for a pin-up presentation. I will link the documents for those renderings throughout this paper for better viewing. https://1drv.ms/b/s!AojP-1RsY1Gq6VF7tfpDWPoA6iT3?e=yrYvPl
As the field is repurposed for the Tierras Natales Garden, grove, and playground, the open space for kids to play soccer and for people to lounge shifts to a new multi-purpose recreational space. In front of the enlarged and renovated performance stage, this flex space accommodates both the large-capacity cultural events of 500–900 people hosted at the park and the daily need for an open field. It is planted with a drought-resistant sedge lawn.

The stage is enlarged and adorned with a new abalone shell-shaped and -colored stained glass pavilion. In addition to the first zone of the Tierras Nataless Garden forming one of the historical building footprints, the other footprint outline is acknowledged with a string of adobe bricks inlaid into the lawn. Though these include some smaller and larger scale interventions, with these earlier design ideas I sought to use this precious park space more intentionally, with specific zones for various activities; any one of them even if done in isolation would support the cultural, health, and educational needs of the community.

Fig. 17. A section rendering showing the Abalone Pavilion, Tierras Natales Garden in the historic glass walled footprint, and the new educational building. Russell Corbin, 2022. To view this section and two others up-close, click here or visit the link in the footnote.

https://1drv.ms/b/s!AojP1RsY1Gq6VCK5jq5I_U0k56L?e=VIJJa9
As my advisor Lance Neckar suggested during one of our talks out in the Memorial Courtyard on Pomona College’s campus, the originality of design ideas ought not necessarily be in their radicalism or novelty, but rather in the synthesis of elemental concepts and the particularities of a site. Since this site at Peralta Hacienda Historical Park has a preexisting genius in its present condition—its topography, vegetation, location, and layout—my principal proposed interventions need not be sweeping embellishments nor large-scale renovations. Contemplative design demands a simple environment and thus an uncomplicated design.

Fig. 18. Park usage zones diagram. Russell Corbin, 2022.
The components of my design can be seen through the lens of the five key conceptual elements of contemplative landscape. Together the design moves will serve as subtle modifications that merge with the natural order of components of the park and simply enhance the ability for natural connection and contemplation. In the chart below are the components of the Reflection Garden categorized by the contemplative concepts.

<table>
<thead>
<tr>
<th>Isolation (Pilgrimage)</th>
<th>Trees bracketing the bench</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The journey through the threshold arch down the long ramp and over the bridge</td>
</tr>
<tr>
<td>(Solitude)</td>
<td>A singular bench by the pool</td>
</tr>
<tr>
<td>Cosmos</td>
<td>The sky reflected in the water and pouring into the cascading water feature</td>
</tr>
<tr>
<td>Natural phenomena</td>
<td>Amplified thickly wooded creek area</td>
</tr>
<tr>
<td>Simplification</td>
<td>Only two types of plants, with minimal additional textures.</td>
</tr>
<tr>
<td>Inaccessibility</td>
<td>Access is via the bridge over the creek</td>
</tr>
</tbody>
</table>
In accordance with the present dichotomy of the upper and lower sections of the park, there will be two distinct modes of contemplation: an active “Tierras Natales Garden” in the upper region, and a passive “Reflection Grove” in the lower. This accommodates varying desires for how one contemplates and engages with nature.

The **Tierras Natales Garden** concept, named with the Spanish word meaning “homelands”, is designed to support the vibrant local immigrant population: neighbors such as Daniel are encouraged to seed and nurture plants from their respective homelands, creating something of a lush aesthetic community garden. This results in a grand and brightly colored and textured garden that reflects the diversity of the community and connects people with their homelands. Through the process of digging one’s hands into the soil, natural connection is amplified to the maximum degree. Furthermore, the calming, slow, and often solitary action of gardening—an active manual labor—provides temporal and mental space for contemplation. Gardening can also be a communal activity of solitude, where people share space and either work together actively or coexist in spirit together.
The operative design element of the Tierras Natales Garden that fosters contemplation is that of familiarity. Engagement with plants found in one’s native country brings back memories for people of their *milpas* in the *campo* (cornfields in the countryside), in El Salvador for instance, both the crops they used to grow for nourishment and the native naturally occurring flora. This contemplative journey of remembrance, the physical connection to a home far away, and the creation of new plant life all contributes to the restorative healing process many immigrants undergo, as they deal with either longing or trauma, or both, from home while they put down roots in a new place.

*Fig. 21. Image of 3d model showing Tierras Natales Garden. Russell Corbin, 2022.*
The Tierras Natales Garden consists of a series of three spaces connected by a rugged path. The first of these is defined by the footprint of the historic house and is the present site of “the cage” outdoor classroom. New illuminated etched-glass informational panels bordering the rectangular garden will educate visitors about both the history of the site and the culture of the community, in a lasting and meaningful manner. The remaining two spaces serpentine through the current field and are shaped by a new promenade aimed at improving pedestrian movement through the park by adding a second entrance on Coolidge Ave and linking the northern 34th Ave entrance to the Tierras Natales Gardens directly. By dedicating a space in the park for communal planting as a place for global connection, an opportunity is provided to the almost 40% of Fruitvale residents who were born outside the United States (and the many more whose parents are foreign born and who may or may not have been able to visit and experience the flora in their ancestral homeland): a
beautiful environment close by, where they can get in touch with the earth, and feel at home, all the while processing the notion of home and the physicality of it.

If a visitor is instead seeking some rest and recuperation, the lower section of the park and its Reflection Grove offer a passive contemplative environment. But to reach this space, a visitor must descend the long and switchbacked ramp: this route serves as an excellent “pilgrimage”. A new archway at the top of the ramp through which each visitor walks serves as a “threshold”, a portal to the completely different world that lies below. Once at the bottom of the ramp, a series of flagstones and a new central arched bridge carries each visitor over the creek and finally to the garden. These elements work to extend the length and strength of the physical act of travelling to a different place, lowering oneself to the level of the creek, and into the basin that contains the most natural life in the park.
To enhance the comfortable feeling of coolness and dimmer light, and to account for the losses from fallen trees and the lack of vegetation on the hillside, my design proposes planting about twenty mature tall trees on the flatter area by the creek. By filling in the shade-cover gaps in this area with mostly new redwood trees in all spots but one, a distinct clearing will be established; this clearing will be the site of the Reflection Grove. (See diagrams below showing pre- and post-planting tree cover.) In addition, fragrant drought-resistant groundcover, possibly Julia Phelps California Lilac and Yarrow plants, will adorn areas along the ramp and by the upper entrance. Three new creekside benches separate from the Reflection Garden will allow visitors to sit with the trickling sound and mesmerizing reflections of the gurgling water. This is the “natural phenomena” design component, an enhancement of the already quite-natural environment with some more native plants, to give the feeling of being bathed entirely in the sights, sounds, and smells of the woods.

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39 My plan and section renderings and diagrams were created on large-scale format, intended for a pin-up presentation. I will link the documents for those renderings throughout this paper for better viewing. https://1drv.ms/b/s!AojP-1RsY1Gq6Vugrc6N2LV0DD6p?e=YDx9Yu
The centerpiece of the clearing is a ground-level reflection pool (16’ x 16’) that is fed by a narrow one-foot-wide concretized channel of water running linearly all the way from the top of the hill. Water flows from a fountain at the top through this channel, navigating a series of drops into pools where the hillside gets steep, culverts under the path, and a pipe under the bridge, eventually trickling gently into the pool. Combining the water-based design concepts from the Salk Institute and the Bloedel Reserve, this element in my design seeks through the reflection of movement, the artifice of sound, and the shaping of perspectival scale to connect a visitor to the organic material like falling needles from the trees above, to sensory elements of nature including the sun and wind, and to the sky above.

Fig. 25. Tree cover on site before and after the addition of new trees. Russell Corbin, 2022.
As the trickle of the creek is most often noticeable only in certain spots and times of the year, this perpendicularly-placed re-imagination of a “creek” provides constant connection to water as the all-important source of life, and raises questions for a visitor about the artificiality of what is truly natural in an urban environment. At the end of this line of flowing water is a single elegant sculpted bench, positioned perfectly for contemplating the pool and the ascending scene above. This is the element of solitude, that the whole clearing and water feature is intended for the use of one person. However, to nurture a variety of preferences of uses of the space, the unusually large 16 foot long bench can seat more people. Additionally, electrical plugs built into the bench serve as phone chargers for those who enjoy being alone in nature but still with someone virtually.
The isolation of this garden in the clearing is created by limiting access and angle of views. The number of entrances to the lower part of the park is reduced from the current four to two, each with its own prominent threshold arch. Access to the garden from either side—anywhere but over the bridge—is discouraged with the planting of several short trees that form a half circle around the pool and the bench. (In this relatively small patch of woods, anything more wall-like than small trees to block distractions would diminish the natural aura of the place.)
Though the forest grove is already a rather simplified environment—with a untextured soil groundcover, and but a few miscellaneous creekside plants—it is amplified with the bracket of matching trees that create visual uniformity at eye level and a tunnel-like view, removing the distractions of peripheral vision. Additionally, a singular species of the ‘Pigeon Point’ variety of Coyote Bush borders the pool and channel, and the surrounding exposed natural ground in the remaining area of the Reflection Grove is maintained to be weed-free.

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Allow me then to walk you through this new pair of contemplative spaces as you might imagine them to be in the future. After digesting the history of the site on the interpretive panels, you begin meandering through the Tierras Natales Gardens, pausing every so often to smell the lush flowers and shrubs from around the world. You reach your section of the garden and set down your trowel and clippers. Sinking your knees into the moist morning soil you begin some casual weeding and trimming of the plants that you’ve nurtured since their planting last year. The repetition, simplicity, and solitude of your activity allows your mind to wander, to a more serene place. You reflect on your state of
mind of late, and come to some revelatory conclusions about some emotions that have been burbling and how to address them. After an hour’s worth of work, you set off for some rest in the lower part of the park.

Walking under the archway at the top of the descending ramp you feel a wave of relief wash over you, fulfilling a “clearing of the head,” as the Kaplans wrote. Moments later you are covered in a comforting cool mask of shade provided by the tall trees above. The sinusoidal white noise of the cascading water channel marks your progress and fosters the “recovery of directed attention” in your pilgrimage towards the true destination: the Reflection Grove. Navigating awkwardly side to side across the flagstones and up and down over the arched bridge sparks a twinkling memory of childhood, darting through innocence and over obstacles.

At last you arrive at the reflection pool, and make yourself comfortable on the bench, your favorite little corner of the whole neighborhood. Looking up you can see a bright blue sky, carved by the outlines of tall trees, that seems to funnel down into a perfectly straight and just as blue channel of water, eventually making its way to nearly perfect stillness in the wide body of water in front of you; this is your “cognitive quiet,” nestled in a tranquil forest grove. Feeling connected to the Earth as your foundation of comfort, to water as the source of life, and to the cosmos as the place of imagination, your deep, slow breaths feel infinite and reassuring. You are at peace. And your “self-reflection” begins.

...
Concluding thoughts

Let the call to action now be not a grand renovation at Peralta Hacienda, but a reimagining of any nearby natural space, such as a local park, a backyard, or a stream channel. Each of these has the capacity to become “nearby nature” and a contemplative environment. Small spaces, as has been shown here, need not be “shiny things” to be meaningful to the people who use them. The design of a space of solitude, isolation, and cosmic connection—large-order ideas—might entail only a minor change to a space. The essential need for personal restoration through nature, to live healthily and happily, means we all need the kind of spaces that, I hope, can be realized in the design thinking I have pursued here.
Archive

Some additional design renders and diagrams. Click here or the link in the footnote to view all materials in higher resolution.\textsuperscript{40}

\footnote{https://1drv.ms/u/s!AojP-1RsY1Gq6VzmcS8qvo9_o1xm?e=zUxdbc}
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Various data sets. American Community Survey, United States Census Bureau, 2020,


Accessed 19 Oct. 2022


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Informal conversation with Rebecca Krinke, October 6, 2022.


Informal conversation with Marcos Trinidad, November 14, 2022.