A Project Language for the Sant'Anna Garden
Completed by Building Beauty Students 2017-18

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Abstract: This paper documents the process undertaken by Building Beauty students in Sorrento, Italy to develop a project language for the Sant'Anna Institute garden. We studied the Institute's garden over the course of the semester by conducting interviews, doing research, and analyzing the site. This led to a list of proposals called a project language. The project language describes aspirations for the garden. It uses patterns which integrate these aspirations into the garden's specific context. The work was presented to Sant'Anna staff and students on February 15, 2018. Additional information was collected during a workshop that followed the presentation. The project language provides a detailed vision for the development of the garden as part of the educational mission of the institute.

Outline:

I. Introduction

Building Beauty is an architecture and urbanism program based on the theory and practice developed by Christopher Alexander and his colleagues over the last 50 years. The 2017-18 class includes 7 students from 6 countries who have come together to learn about cultivating community and the physical act of making. Our aim is to build something that will contribute to the Sant'Anna Institute and its garden. To do so, we have studied the garden as a physical space and place, and discussed its role and potential with staff and students at the Sant'Anna Institute. In the following document we present our analysis, and a proposal for making the garden become a significant part of the educational program and life of the institute. This proposal is described by way of a "project pattern language". The language provides a series of "patterns" at various scales which describe the life of the garden as part of the institution, and which can be gradually, and flexibly implemented over the years.

The proposals range from large-scale projects to small-scale interventions that we can build by the end of the semester. We analyzed and documented our process to find out which techniques worked well. The majority of the work was done as a group and with participation from Sant'Anna staff and fellow students.

*Experiments in construction in the garden*

II.   Vision Exploration

What is an ideal Garden?

We started our exploration with trying to find out what are people's visions for gardens. Our ideal garden visions helped us generate ideas for Sant'Anna garden. Are there certain activities that characterize gardens which are not present in the Sant'Anna garden? Are there certain activities that extend the definition of a garden to encompass additional goals of the institute? We naturally thought about outdoor activities and outdoor spaces and sequences that we enjoy and tried to imagine them as coherently as possible. We drew on our memories, places we had been, images we had seen in movies, passages in books, anything that inspired us. We also researched traditional Italian gardens and general principles associated with gardens for inspiration. To capture these visions we used an interview process which allowed the garden to unfold in the participants mind as they talked through it. We tried to put the interviewee at ease so they could open up and express what was in their heart. We transcribed these interviews and analyzed them. The Building Beauty students interviewed each other and the Sant'Anna staff. These discussions helped us form a common vision of what people hoped for in a garden. The visions of the Sant'Anna staff were particularly important because they know the existing garden well and will be part of its future development. The specific constraints like budget, legal requirements, practical considerations, etc., were set aside during these talks to better understand what *could be* and what *felt right*. In the context of our Sant'Anna garden project, many of the visions were set in a similar climate and region as the garden at Sant'Anna. Many of the staff described ideal gardens in Italy.

Diagrams / Sketches

The visions of the garden were generally described in a poetic and evocative way. Many descriptions were from the point of view of the interviewee walking through the garden. It was easy to picture the garden while listening to the interviewee even when they did not mention physical details. There was a shared understanding of their descriptions based on the activities they described and the context of how it was said. We tested the accuracy of our interpretations by sketching and diagramming the descriptions. We compared our drawings and found significant agreement. The descriptions were often fragmented, but as the interviewee progressed in their vision a clearer conception formed which tied the elements together into physical space. Even though the interviewee stated that the exact locations were not so important, it was necessary for them to construct the relationships in space in order to experience the garden in their mind.
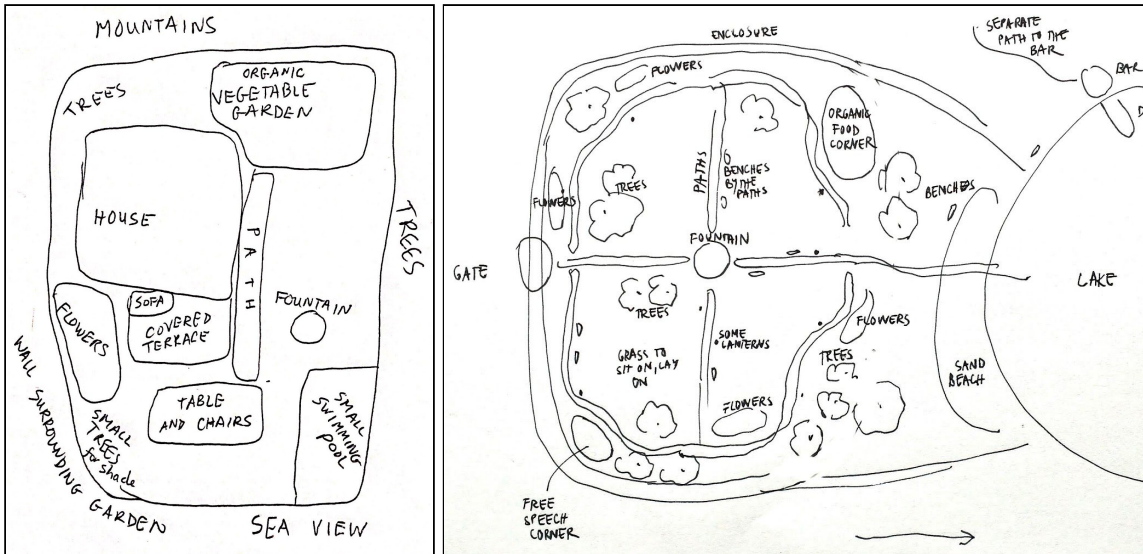
Diagrams of individual visions. They show relationships like proximity and view.
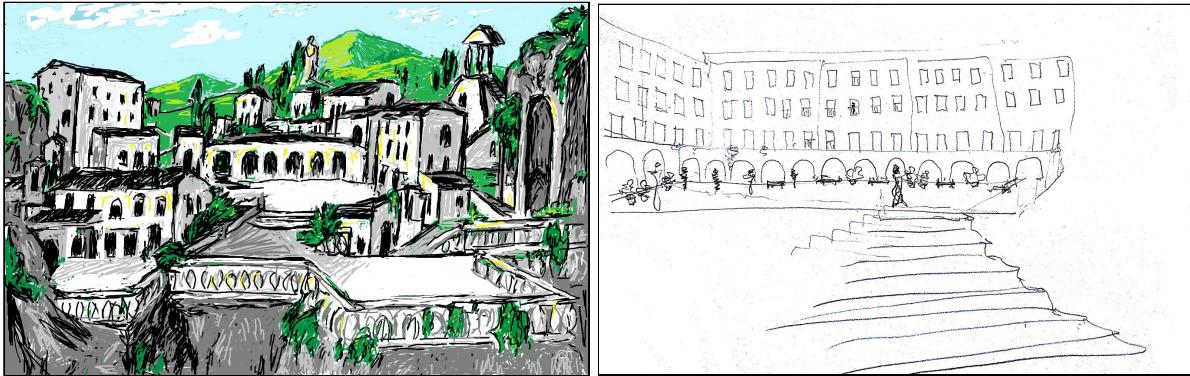

Two sketches for a garden vision. The interviewee found the interviewer's sketch a better representation of their vision than their own sketch.

Keyword Analysis

Similar themes appeared in the garden visions. Keywords included trees, flowers, and birds, among other things. The words were counted and ranked to see which appeared most often. They were then generalized into categories to find which categories appeared most often.

|	Total (10)		Total (10)
trees	10	chairs	5
house	8	fruit trees	5
friends and family	8	night use	5
birds	8	fountain	4
vegetable garden	7	herbs and grass	4
sea/body of water in distance	7	hammock	4
path	7	gate	4
flowers	7	pergola	4
big table	7	animals – not cats or dogs	4
lights warm	7	sleeping	4
stones on ground of path	7	veranda	4
formal/manicured	7	grass	4
non formal/"wild"	7	benches	4
small garden	6	seating under trees	4
reading/solitude	6	fire area	4
connection to nature	6		

Keywords counted
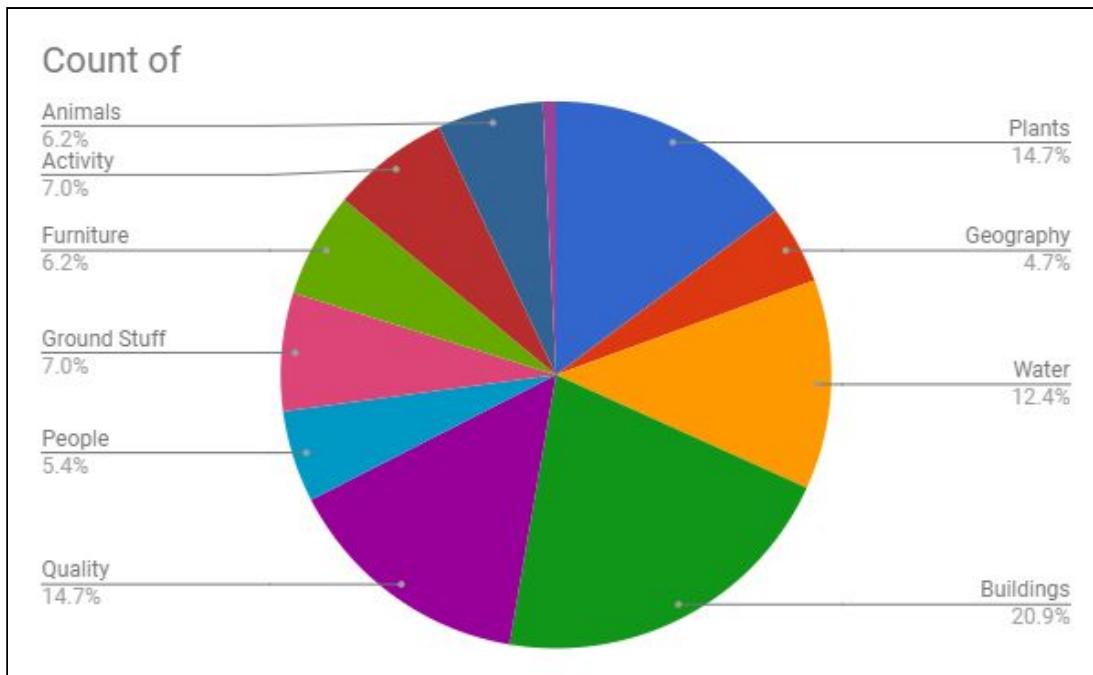
Categories counted as a percentage

A Shared Vision

A shared vision developed from the interviews. It incorporated the most important elements, which we generalized into themes. For example, instead of specifying "bird bath" or "fish pond" or "reflecting pool," we used the term "water feature." Our shared vision represents the essential qualities that appeared in all or most of the visions. We also incorporated ideas that did not appear often but still contributed to our visions.

Our Shared Themes:

- The garden is located on higher ground, fairly enclosed by woods or mountains and overlooking a distant view.
- The main house is enclosed and connected to the garden through a transition space, such as a deck, terrace, or porch.
- The main garden spaces are a cultivated garden, which is closest to the house, an open social area that contains a seating area and warm light, a water feature, and a place to lookout at the distant view.
- There are secluded spaces throughout the garden for individuals or small groups.
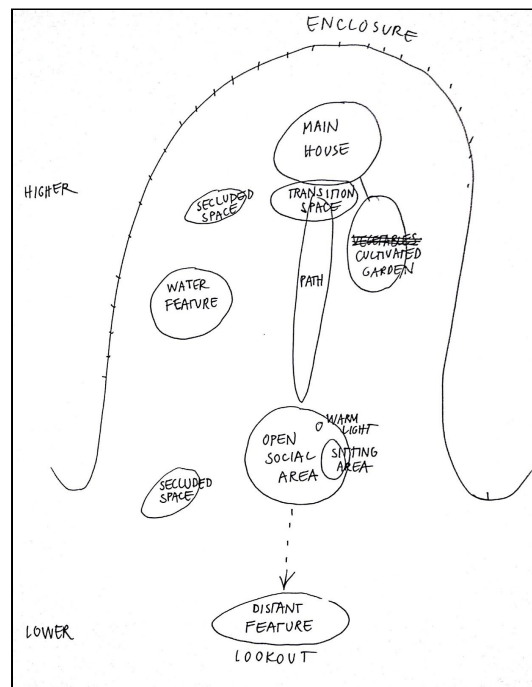
Our shared vision diagram

III. Garden Spatial Analysis

Overview
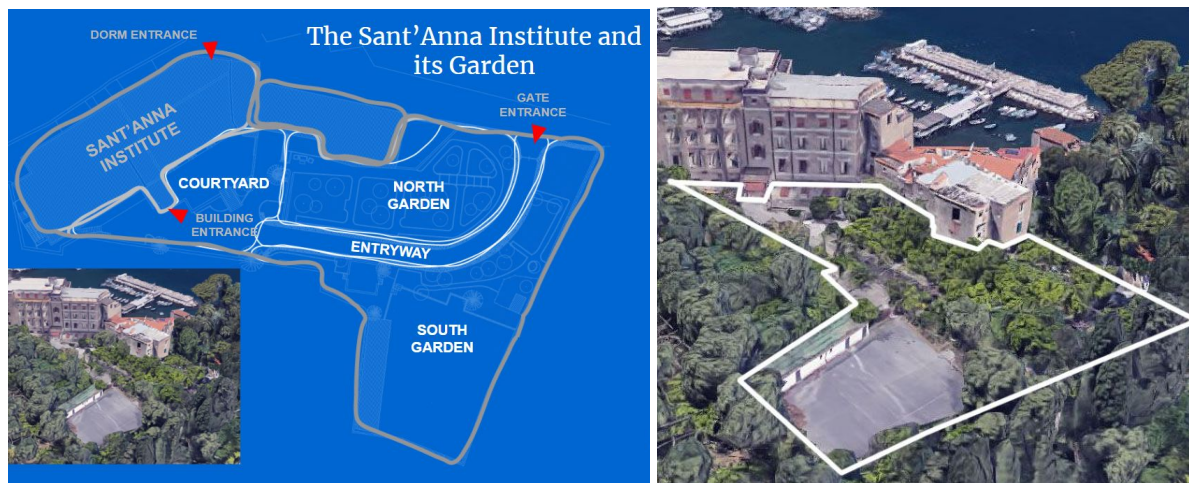
The Sant'Anna garden is the grounds of the institute. It is the main entrance to the building. It can be divided into four areas: the **courtyard**, **entryway**, **north garden**, and **south garden**. The entryway separates the north garden from the south garden. The north garden has greater physical connection to the building while the south garden has greater visual connection from the upper levels of the building and to the beautiful mountains looming southbound.

The Garden Centers

The spaces of the garden are named and identified as centers. We rated the centers from 1-5 according to how they felt. The map is shown below, with the larger type size corresponding to a better rating. We also noted which areas have the most potential, which were not necessarily the worst areas, though they usually were. Those centers are marked in green. We all felt that the large unused football pitch could be put to better use. The centers marked in blue were particularly unpleasant.
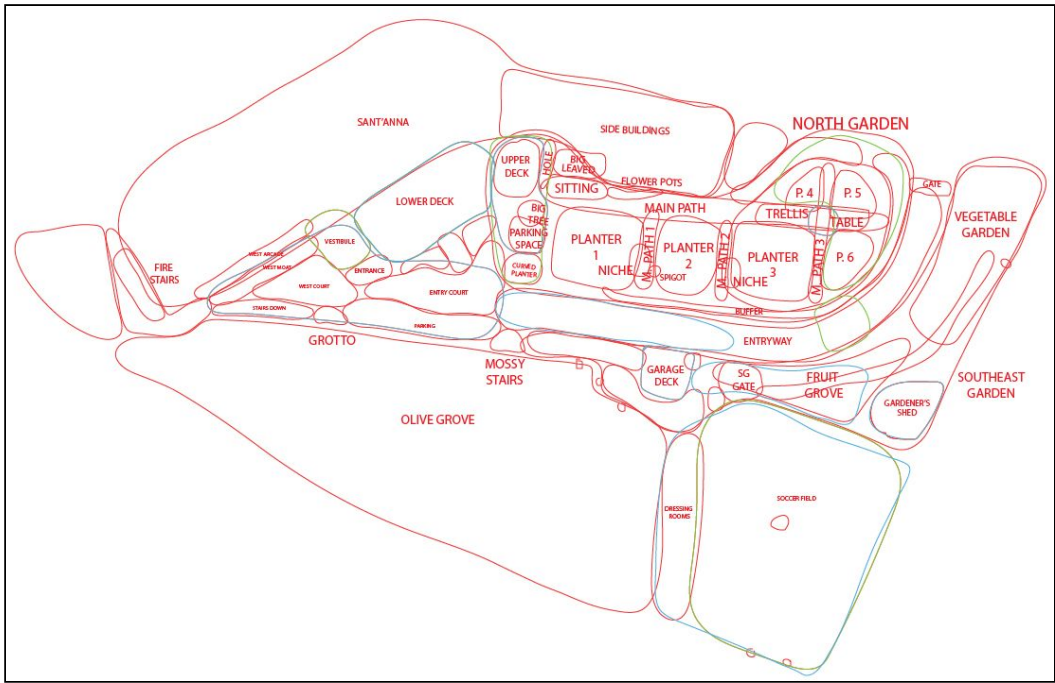
*A map of the centers and their names.*

The Garden Connections
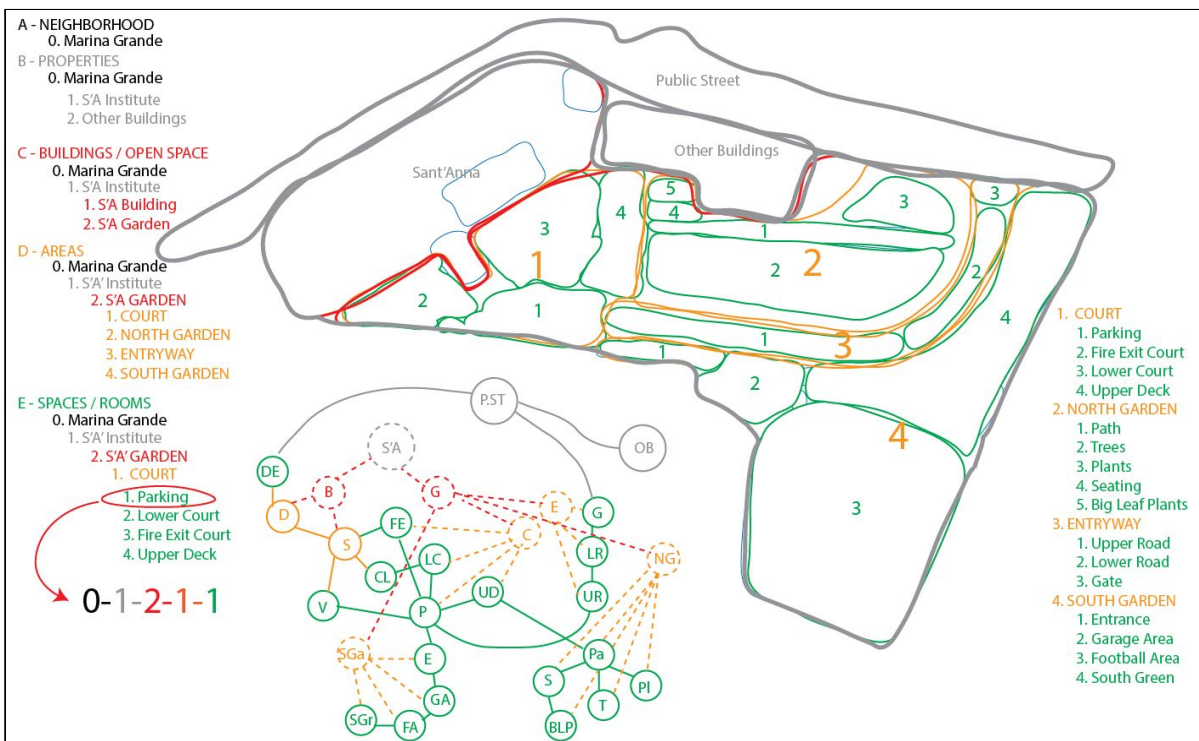
The Centers, their hierarchy and their connections

The centers are connected by hierarchy and access. We organized these connections in an access network map. The largest centers are the context centers which include the city of Sorrento, the Marina Grande neighborhood, and the Sant'Anna Institute. The city of Sorrento has different neighborhoods, and the **Marina Grande** neighborhood has different **properties**. Within the **Sant'Anna** center (LEVEL C), the **building** and the **garden** are connected. Within the **garden** center (LEVEL D), the **entryway**, **north garden**, and **south garden** are connected to the **courtyard**.
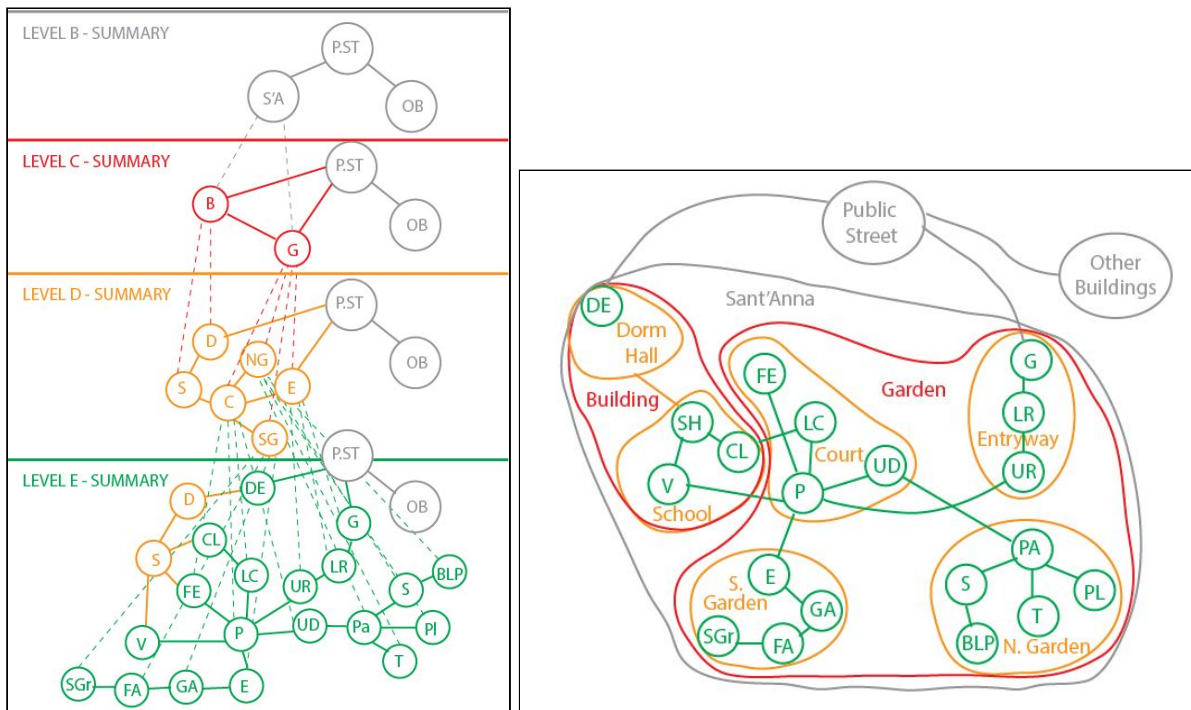

*Different ways of representing the access network map.*

Feeling and Wholeness

Building Beauty students investigated the garden with respect to wholeness and feeling by using **feeling maps**. While exploring the garden we noted how our sense of wholeness and well-being changed depending on where we were. We rated each spot from 1-4 on a map. We compared and aggregated our results into a single map to find in which areas we felt better or worse. This exercise was also completed by fellow students and the Sant'Anna staff. During the analysis similar observations surfaced between different groups of people. The exercise was repeated at various intervals to better understand the garden with respect to the life of the institute and its occupants. The areas of the football pitch and the entrance courtyard were least pleasant while the north garden and parts of the south garden were most pleasant. Participants varied in the number of spots they rated and how they rated them. Several participants marked four numbers at each spot for each direction. The view in each direction was important to the experience at each spot.
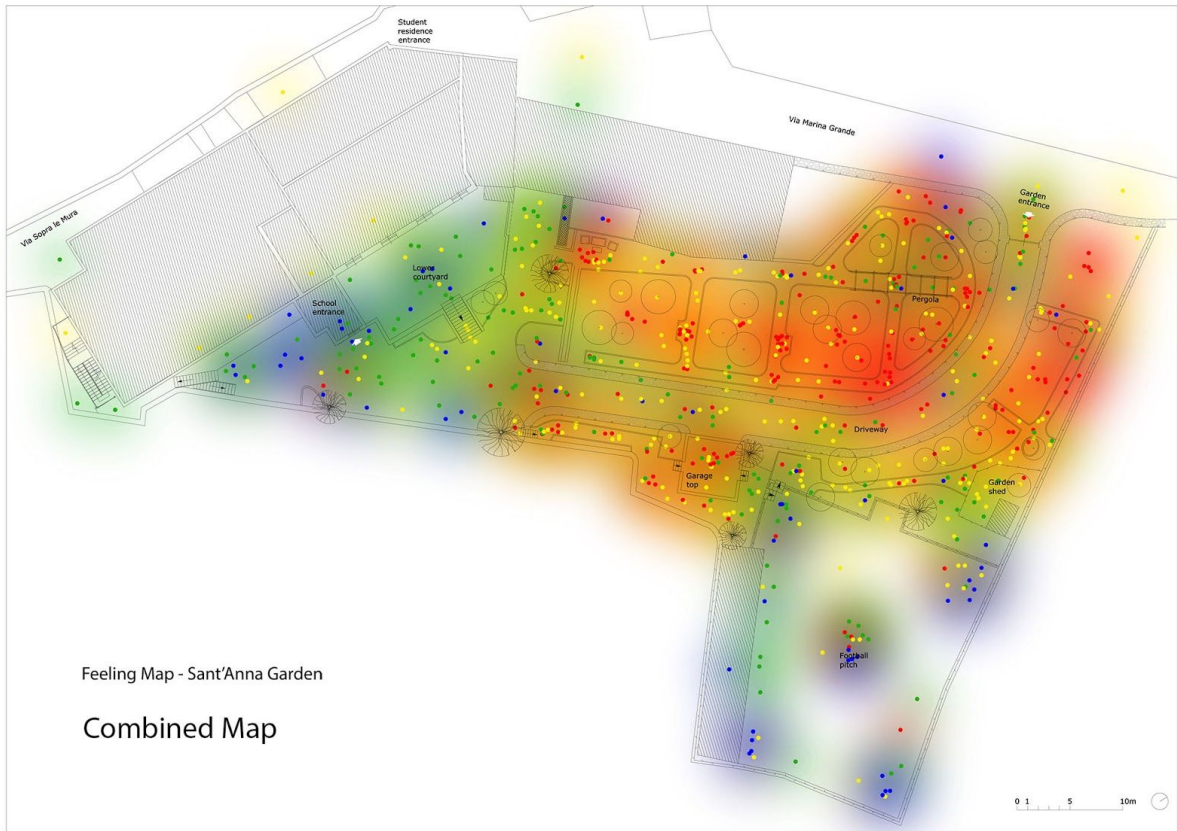Colors in all maps: Red (Very Good), Yellow (Good), Green (Bad), Blue (Very Bad)
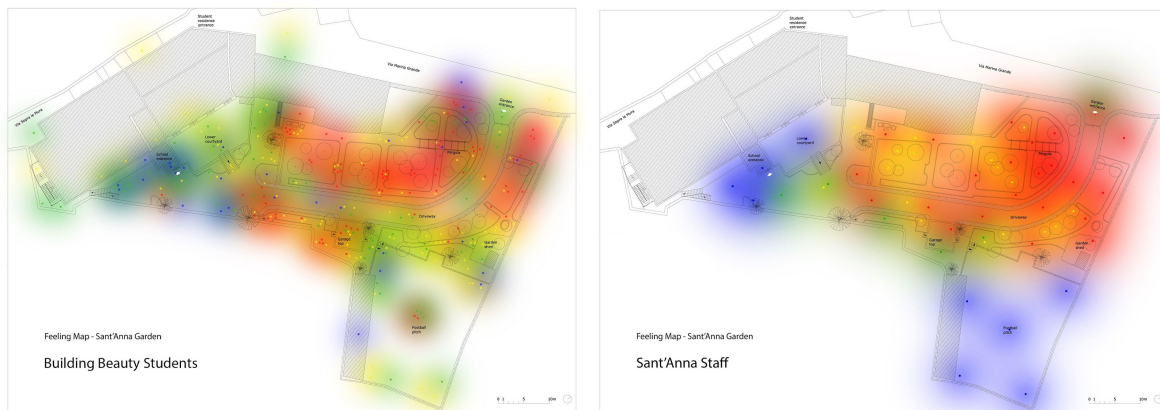
Feeling maps by Building Beauty Students (left) and Sant'Anna Staff (right)
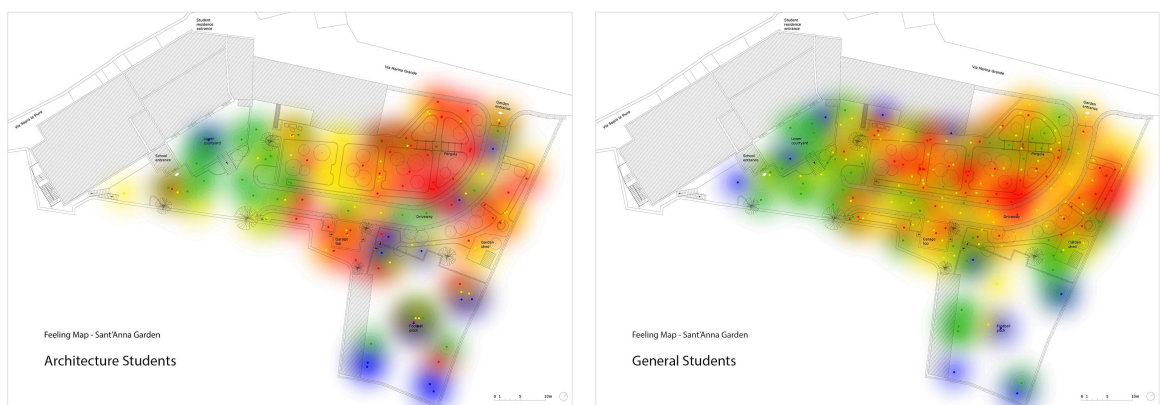
Feeling maps by Architecture Students (left) and General Students (right)

Aggregated Feeling Map (all observers).
Colors in all maps: Red (Very Good), Yellow (Good), Green (Bad), Blue (Very Bad)

The Garden's Current Use

In addition to analyzing the physical site we also studied how students and staff use the site. We surveyed students and interviewed staff member and found that the garden is not used very often and could be used more. The cold and rainy weather during November to February is one reason for the lack of use but even on nice days students only sometimes used the garden. The chart below shows that 93.3% of students never or only sometimes use the garden during the week. When it is used, it is for brief periods of time to sit, make a call, or pick fruit. There is not a main place to gather in the garden and so large groups do not congregate there much. The football pitch was suggested as a possible area for having large gatherings. Students also stated that they would use the garden more if it was available to them during the weekends when they have more free time.
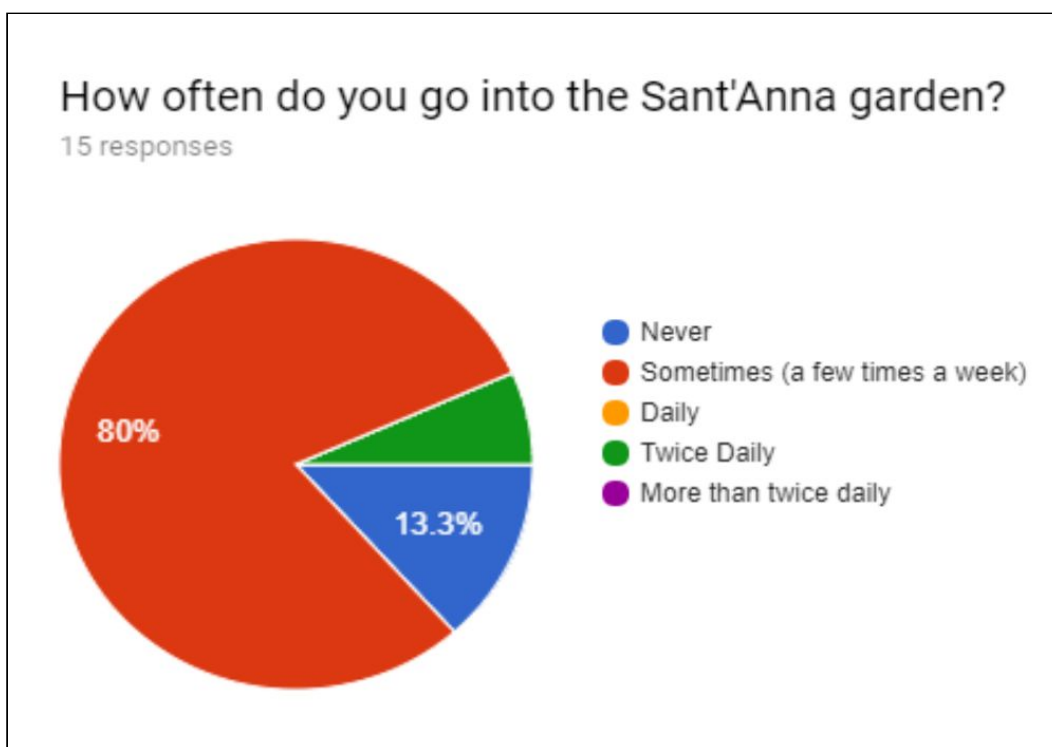
Current use of the garden

Garden Ideas

The analysis of the garden helped form our visions into more concrete ideas which developed into a series of patterns called a Project Language. The difficulty of proposing solutions from the beginning was alleviated by starting with a dream. It only restricted us in our definition of a garden. And broadly understood, our 'ideal gardens' could describe any outdoor experience or memory so it was not dependent on our knowledge of gardens and there wasn't any pressure to be right. The goal was to get as many authentic visions as possible which could then be tested according to the garden analysis. The garden analysis showed which visions could work in the garden. It also led to new visions we hadn't considered. Everything had a more definite feel after walking around the garden and talking with staff and students. The visions became more specific and detailed, and we called them garden ideas. We asked the Sant'Anna staff for their garden ideas, similar to their visions but more specific to the Sant'Anna garden. Their responses varied. Some had well-thought out plans while others were more tentative, doubting whether their ideas could work. Many of the ideas were for new activities like cooking and eating outdoors. The football pitch, which we marked for potential improvement, was also mentioned for improvement during the interviews. We surveyed students about which ideas interested them most, and cooking and eating in the garden was at the top of the list. The survey results are shown below.
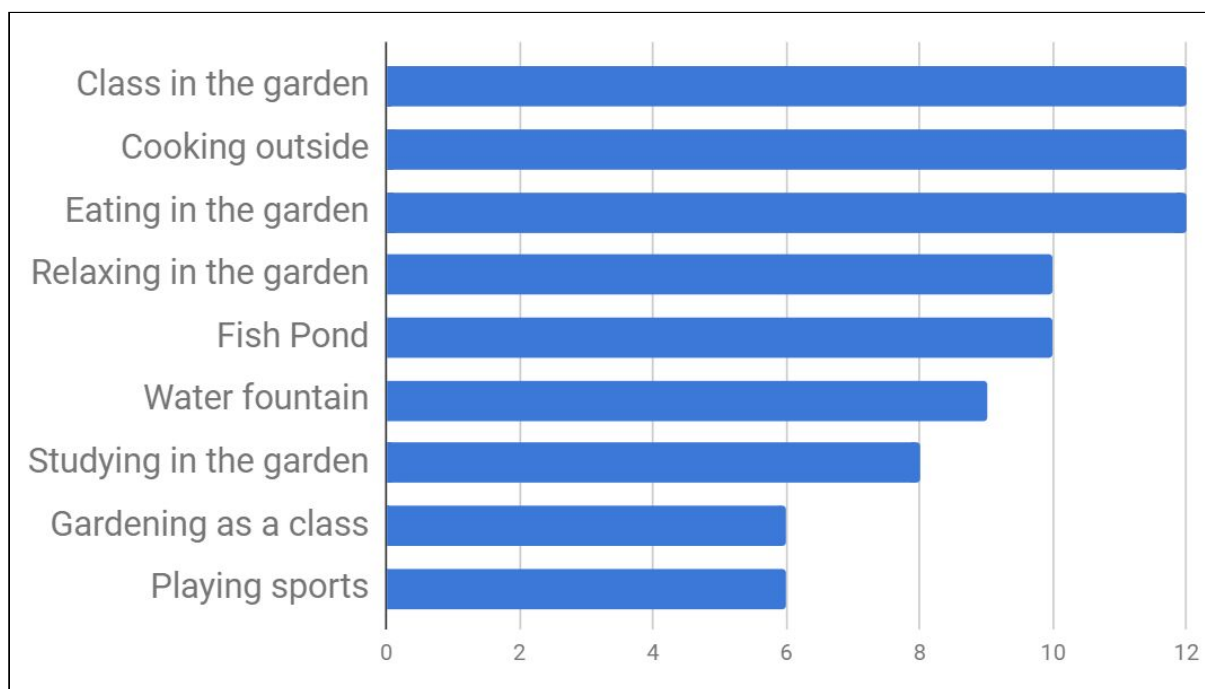
*Garden Ideas which most interested students surveyed*

IV.   Project Language

Overview - Combining Vision and Place

The project language presents a vision for the Sant'Anna Garden. A project language describes a collective vision for a place based on an understanding of the users' needs and aspirations for that place. It repairs and improves the place by implementing patterns. The patterns are adjusted to local context, circumstances and conditions and they address the physical, emotional, and social problems of the place.

A key aspect of a Project Language is that it describes the 'exact nature, essential components, and relationships' and 'all of the elements' that the project will contain, whilst remaining 'open, childlike and ambiguous as to the exact form of the project and its elements'. (Neis et al., 1994) The Project Language therefore establishes an overall framework where many different solutions can arise directly from local participation and specific site conditions.

It is typically done at the beginning of a project and these patterns are considered 'archetypal examples of good environments' that can be 'applied repeatedly' but moreover, can be applied in a range of contexts and conditions depending on the local context. (ibid.) It is therefore a more specific application and relation to a particular project and its unique circumstances, in this case the garden of the Sant'Anna Institute in Sorrento, Italy. Patterns and elements come directly from the interviews and discussions with the local residents and staff at the Sant' Anna Institute, and are expressed as dreams, aspirations, and visions for the garden, and informed by the local landscape and culture of the area.
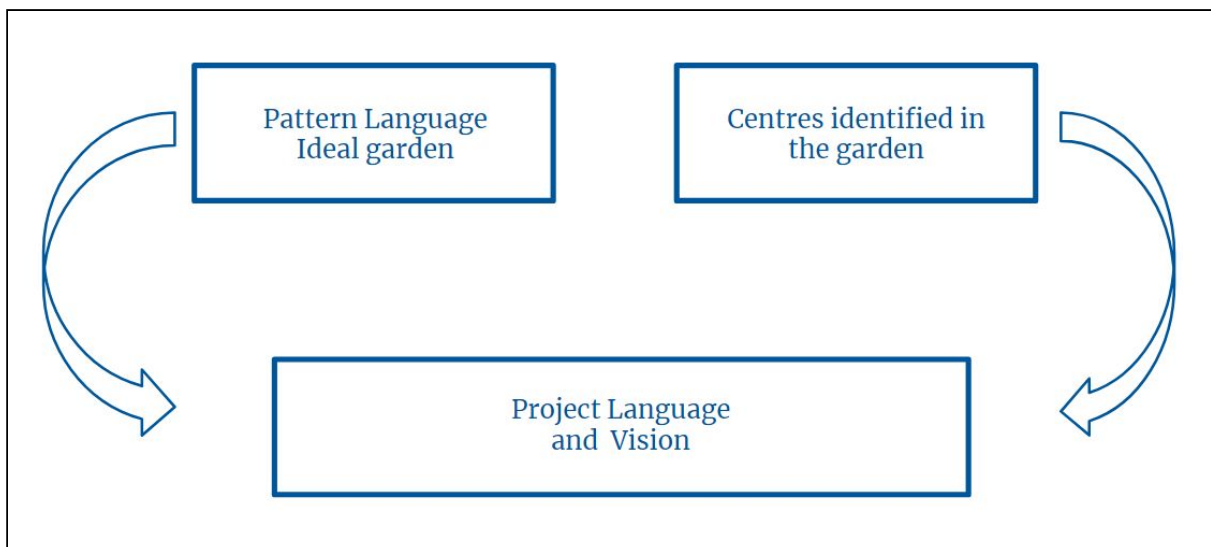
Combining pattern language and physical place into a Project Language

This Project Language document will guide the future work of Building Beauty at Sant'Anna Institute, and if accepted by the Institute, may have a lasting impact on the future development of the garden and its relationship to the institute's building. Our observations and findings suggest that the garden is not well connected with Sant'Anna's learning ideals and many areas could be improved. The garden could support the wider ambitions and ethos of the Sant'Anna Institute through spaces for recreation, self-reflection, and learning.

Pattern Structure

The three main patterns for the Sant'Anna garden are (1) A Learning Garden, which describes the garden's role within the educational mission of the institute, (2) A Connection to the Building, which describes the different ways that the building and garden can be connected, and (3) A Garden Full of People, which seeks to develop uses and attractions in the garden that will draw people out into it - despite the difficulty of the physical connection. These patterns are large-scale and general and look at the garden as a whole.

The second group of patterns focuses on places within the garden, and are (4) Class Outside, which describes various places for learning in the garden, (5) Mediterranean Food, which finds ways to use the garden for teaching Italian cuisine and culture, (6) A Garden Open to the Public, which seeks to bring students and the larger community together through cultural events, (7) Main Entrance, which describes courtyard configurations that present a welcoming entrance to the institute, (8) Access to Parking, which describes different parking alternatives with less visual and physical impact, (9) Library Balcony, which proposes a balcony overlooking the garden which forms an arcade on the ground level, sheltering the gymnasium entrance, (10) Outside Cooking, which describes the different possibilities for cooking outside, (11) Big Table, which describes a large sitting space and table where students can eat, study, or have class, (12) Playing and Sports, which describes various sporting activities in the football pitch area, and (13) Banquet, which describes large gatherings in the garden, eating and socializing either in the lower courtyard or in the football pitch with a large tent.

The third group are still smaller in scale. They are (14) Still Pools and Flowing Water, which describes water features as important elements in the garden, where people can cool off and relax, (15) Alcoves and Niches, which describes small secluded spaces in the garden off the main path, (16) Garden Benches, which describes the types of garden benches and where they could be placed, and (17) Hammocks, which describes making a hammock space under the many trees.

The pattern language structure is shown below. They are related to each other in many ways. For example, a good Connection to the Building helps make A Garden Full of People. Mediterranean Food helps to make A Learning Garden and A Garden Full of People. Many of the smaller scale patterns enhance the main patterns with more detail.
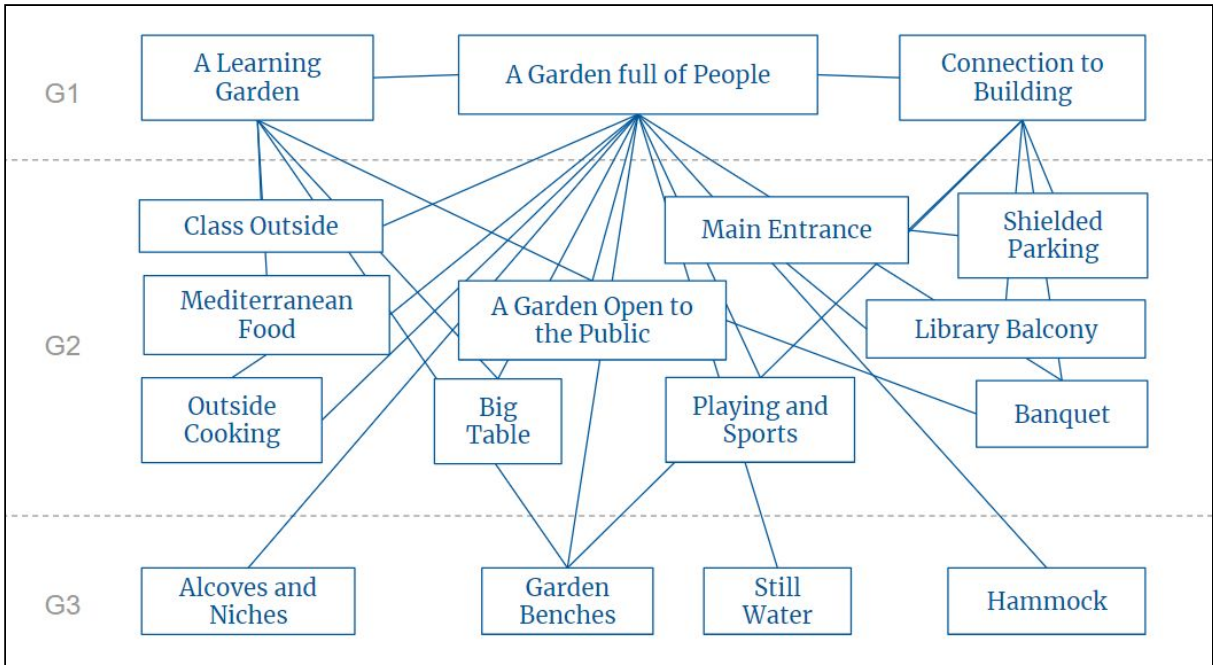
The Pattern Network Map

1. A Learning Garden

The Sant'Anna garden is an integral part of the educational experience that the institute offers. It is a place for gathering, learning in groups and individually, and a place for solitude, respite and relaxation. Research has shown that access to and activity in nature provides major benefits to physical and mental well-being necessary for optimal functioning in a learning environment (Mehaffy, Salingaros, 2017). The ideal garden provides spaces for classes to be held (4. CLASS OUTSIDE), groups of people to have fun (3. A GARDEN FULL OF PEOPLE, 10. OUTSIDE COOKING, 9. BIG TABLE, 10. PLAYING AND SPORTS, 11. BANQUETS), and individuals to be alone with themselves (13. ALCOVES AND NICHES, 14.GARDEN BENCHES, 15. HAMMOCKS). These different activities in the garden make up an essential part of the institute, for students, staff members and teachers. The garden can bring diverse people together, to learn about and experience the Italian and Mediterranean region and culture. Students can learn about ecological cultivation, cooking methods, and enjoy together the fruit of their work (5. MEDITERRANEAN FOOD). Community events can be held in the garden throughout the year. These gathering are open to the public and connect the institute with the larger community through shared learning experiences (6. A GARDEN OPEN TO THE PUBLIC). They celebrate important events for the community and special occasions for the institute (13. BANQUET).

The garden is developed and maintained by the Sant'Anna Institute. The Building Beauty program can play a part in developing it over the years according to the patterns provided in this document, and the projects developed further, and built or partly built by the students. The maintenance and care of the garden could also be done by students participating in classes (5. MEDITERRANEAN FOOD), under the guidance of local experts and the gardner.

Contributor's Vision: "The garden is such a peaceful place. I think inspiration can arise when you are in place like that. The emotions you feel when you see first leaves, tomatos or eggplant--it is incredible. The possibility to go out of the classroom, specifically for an individual course, it gives both students and teacher the possibility to breathe; also the approach is different but the results too. They have a walk, sit under the kiwis at tables and have a class."

## 2. Connection Between the Garden and the Sant'Anna Building
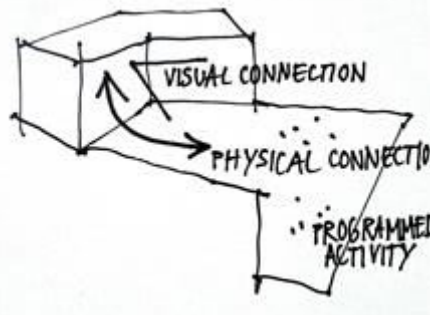
There are three aspects to creating a good connection between the garden and the activities in the building. One is having a good visual connection, two is having an easy and immediate physical connection between places of socal activity in the building and the garden. Three is having programmed activities that bring people out into the garden. All three are necessary and support each other.

There is good visual connection between the building and the garden. Students can see the garden from the common rooms and stairway. Some of them can see it from their private rooms as well. On the other hand the physical entrance to the garden is accessed only from the main entrance (7. MAIN ENTRANCE), leading to the courtyard which in itself needs improvement to be felt as part of the garden and not only as a parking space (8. ACCESS TO PARKING).

The main cooking and social space of students is on the fourth floor and is distant from the garden. Moreover, currently hours of access are restricted, and the garden is closed on evenings and weekend when students have more free time to enjoy it. It will be difficult to increase significantly the access to the garden from common rooms in the building. One idea of doing so is by adding a balcony to the library from which steps could lead down towards the northern garden (9. LIBRARY BALCONY).

Therefore, the main strategy to increase the use of the garden will be by creating programmed activities within it, and provide it with attractions that are strong enough to draw people out from the building to enjoy them (3. A GARDEN FULL OF PEOPLE)

3. A Garden Full of People
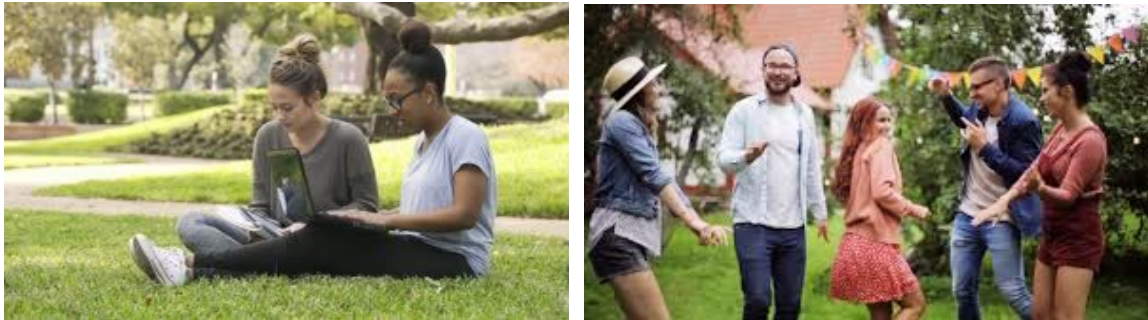
The garden is a place enjoyed by everyone. It brings us outdoors and reconnects us with the larger world. We see the sky and earth and feel the rhythms of nature. The garden at Sant'Anna could be used much more as part of daily life and instruction. The institute's activities occur mostly within the building. Students and faculty eat their meals in the kitchen and stay inside during the breaks. Many students never even pass by the garden because they use the dorm entrance on the other side of the building. Programming the garden with specific activities and creating attractive destinations would help draw people outside and into the garden. It would create a lively environment where students would enjoy spending time.

Programmed activities bring people outside and draw them into the garden. In the ideal garden, there are outdoor classes (4. CLASS OUTSIDE, 5. MEDITERRANEAN FOOD) and organized events and performances. Special events held often in the garden that are open to the the wider community (12. BANQUET, 6. A GARDEN OPEN TO THE PUBLIC). There are places in the garden where students like to go during the day. There is a place for cooking outside (11. OUTSIDE COOKING) and eating together (10. BIG TABLE). There are places with water (13. STILL POOLS AND FLOWING WATER). Students sit on benches, lay in the grass, talk with friends, and pick fruit from the trees. (10. PLAYING AND SPORTS, 14. GARDEN BENCHES) People fill the garden during the day as others pass by. Visitors enter through the garden. People wander in and out, rest for a few moments, watch others, and enjoy the beauty of the place.

Contributor's Vision: "In my ideal garden people are walking around with their dogs. Students are lying on the grass, reading, studying. There are a lot of young kids playing. Some people come with a guitar, play music and sing."

4. Class Outside

In nice weather classes take place outdoors. Topics are discussed freely and everyone shares their thoughts. It is a constructive environment where students and faculty are surrounded by nature. The sounds and scents of the garden refresh their day. They sit on the grass. They talk as they walk. They sit around a table (9. BIG TABLE) and take notes. There is one place for a large group (about 7-15 people), shaded in the summer and sunny in the winter. There are two to three places for small groups (2-3 people). There are places for individual study spread throughout the garden. Students sit in alcoves and niches (14. ALCOVES AND NICHES) or on benches (15. GARDEN BENCHES).

Contributor's Vision: "Some classes could be taken in the summer or spring outside, like a small class. The reading and activities that you do on your own would be perfect for the outside area."

5. Mediterranean Food
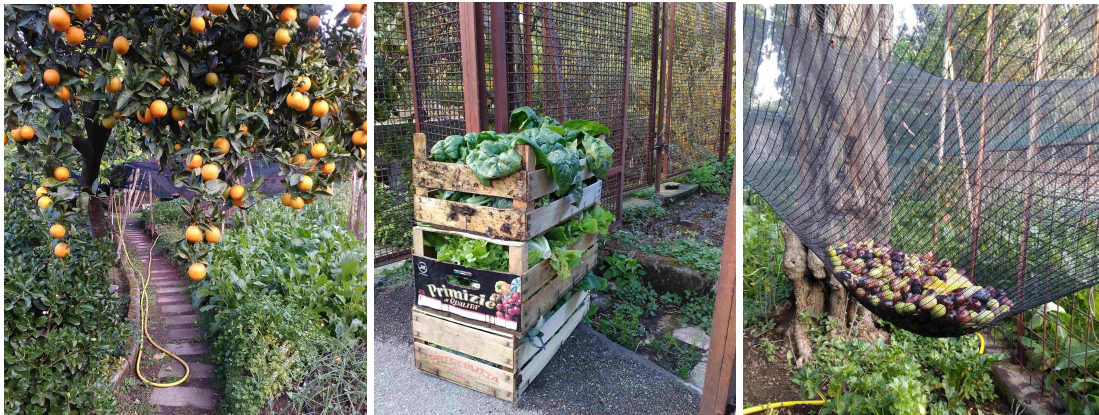
Students learn about growing organic food while working in the garden. They help the gardener plant and harvest vegetables. They pick lemons and oranges. They study plants and gardening techniques unique to the Mediterranean. They practice their italian with the gardener and see his knowledge and love for plants. They feel a connection to the garden and a responsibility to take care of it. There is an Italian cooking class (11. OUTSIDE COOKING) where students cook and eat the produce. The food is shared together (9. BIG TABLE, 12. BANQUET). The kitchen on the ground floor of the institute is explored for its potential use as a cafe or kitchen used by students. Cooking class is taught there and meals are prepared for fellow students and staff. It has a good connection to the garden, and students and staff bring meals outside to the lower courtyard and into the garden (9. BIG TABLE).

Contributor's Vision: "My dream would be to make cafeteria where students and faculty can get food. Maybe creating a cooking school connected with the kitchen."

6. A Garden Open to the Public
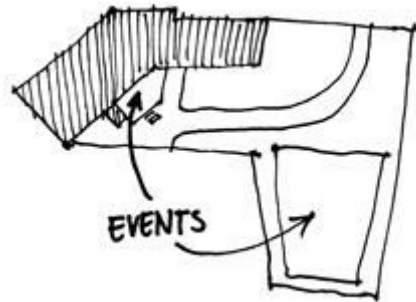
There are special Sant'Anna events in the garden that are open to the wider community. Friends of the institute come. Sometimes local people and tourists come and wander through the garden. There are public lectures followed by group dinners or "cenacoli." Conferences spill into the garden with refreshments and socializing (12. BANQUET). There are Italian film screenings at night. The lower courtyard could serve as a stage for performances, plays, and music evenings. Students help organize the events.

7. Entrance Courtyard and Main Entrance
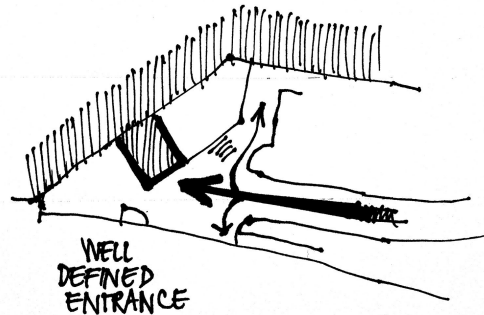
Entrances are places onto themselves where people need to feel that they are "somewhere" and not in some undefined space. It is the transition space that welcomes people into the building, allows them to wait for other people joining them, or to spend some time outside for a short break.The entrance to the Sant'Anna Institute leads you from the public street through a covered path climbing gradually between the North and South Gardens until it reaches the Entrance Courtyard. At this point usually the person entering is at a loss, and cannot find the main entrance to the building because it is an ugly lean to structure appended to the main building. The entrance courtyard is also the important point of passage to all the other spaces in the garden: steps go down to the lower courtyard, a path leads to the North garden, steps go up to the South garden, a niche juts out from the wall and contains a madonna statue. The courtyard ends in an awkward triangular space where the building almost touches the retaining wall of the adjoining property to the South, and where there is a low narrow courtyard providing some light to the basement. Moreover, cars are parked in the courtyard, and completely dominate its space (8. PROVIDING ACCESS NOT PARKING).

Of all the entrances leading out from the courtyard the main entrance to the building should be singled out and made prominent. It could also include a covered area with benches. This could mean ornament around the door or an overhang over a porch which provides shelter from the weather while waiting for class or making a phone call. It is shaded in the summer and out of the rain in the winter. The entrances leading to other spaces should also be marked, and protected so parking cars will not block them.

Contributor's Vision:
"I think the emotional part in the study abroad experience or any learning experience is the starting impression which is very important. The first approach in my opinion makes the difference. I would say refurbish the position of the statue of the Madonna. An entrance banner can be red in the colors of Sant'Anna to give it a more institutional character. The path to the entrance can have different pavement; add little sanpietrini stones that are like the big ones in the street."

8. Providing Access not Parking

Parking underneath a trellis

Existing parking right next to the Institute

The main courtyard is at the moment used primarily as parking space. Although necessary, the cars adversely impact the space physically and visually. This was in fact one of the main causes for negative feelings as reported by observers. There have been some ideas of building parking into the retaining wall, separating the courtyard from the neighboring property to the south. Another idea is to create subterranean parking underneath the football pitch. While both solutions are technically feasible, they are costly and involve significant negotiations with neighbors and authorities.

Moreover, the creation of parking at the Institute, will draw cars into it, through the historic fabric of the city, thus adding to an already not entirely comfortable sensation as one walks through the town.

One must look at parking not as a question of providing space for cars, but as a question of providing access for people. Most of the cars parked in the courtyard belong to staff and teachers, and in the regional context public transit may not provide adequate accessibility. However, it would be much cheaper to provide a shuttle to workers twice a day, or to purchase parking spots for staff in a nearby parking garage, than to pay for any of the parking solutions discussed above. In that case parking is reserved for the occasional visitors, for deliveries, for persons with disabilities, and will usually not exceed seven cars in the courtyard whose impact will be much reduced.

Furthermore, parking should not encroach on important places in the courtyard like the alcove with the Madonna, and the stairs to the southern garden. Plants and pergolas can be used to reduce the visual impact of the cars on the space of the courtyard.

Contributor's Vision: "The entrance could be improved for visitors. I love the flowers but the cars can affect that. In my ideal garden there are no cars."

9. Library Balcony
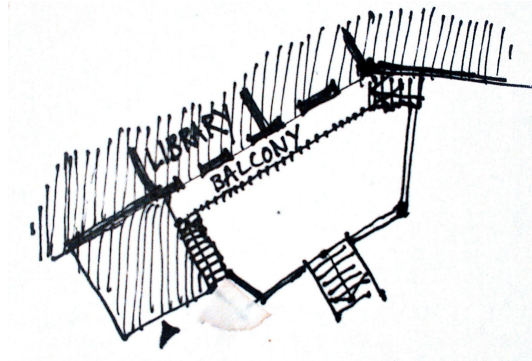
The library is located on the piano nobile in a privileged position. It overlooks the courtyard and the entrances to the north and south garden. However it has no direct connection with the outside. A long balcony, opening from the library and room 11, could open the library up to a better view of the garden and its surroundings. The balcony could also be connected with stairs along the building, down towards the entrance to the north garden.

The balcony could become a stage during a banquet (12. BANQUET) where music is played there. On the ground floor, it can form an arcade over the lower court entrances into the studio. The entrances to the current studio, renovated from the old gymnasium, have no real protection from the elements and there is no place in front of it for the usual entrance necessities.

10. Small Theater in the Lower Courtyard
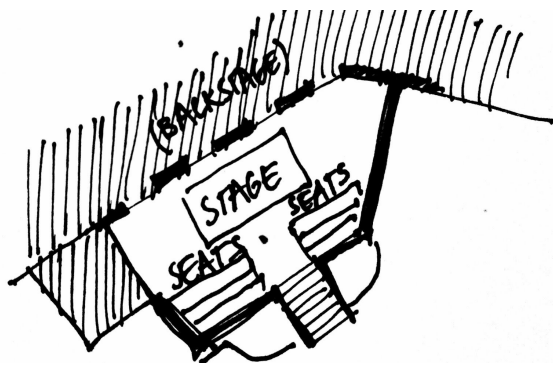
Lower courtyard serves as a stage for events like student performances, small music concerts, theater plays and Italian movie screenings (6. A GARDEN OPEN TO THE PUBLIC). There are three levels of stepped seats along the wall where many students and guests sit comfortably. More people watch the event from above the courtyard or from the library (9. LIBRARY BALCONY). The gimnasium room with direct access to the courtyard can be used as a backstage from where actors enter to the stage.

Contributor's Vision: "The courtyard in front of the gym is sometimes used. It would nice to put tables and umbrellas there and use it for study. There was a high school group that came and had dance there. There have also been conferences and it's used as a break space."

11. Outside Cooking

There is an outdoor kitchen in a central location. Students and teachers can use it during breaks for tea and coffee. Groups of friends may cook together and share meals and recipes. It is covered and shaded. People come out to see what's being cooked today. Fruit and vegetables are used from the garden (5. MEDITERRANEAN FOOD). Italian dishes are prepared during cooking lessons (4. CLASS OUTSIDE).

10. Big Table

There is a big table where people gather and eat together. Students bring food into the garden (2.CONNECTION BETWEEN THE GARDEN AND THE SANT'ANNA BUILDING), and they cook food outside (10. OUTSIDE COOKING). Students study there and can work on projects together. It is used for special events and banquets (6. A GARDEN OPEN TO THE PUBLIC, 12. BANQUET). The football pitch area is a possible location. The table is lightweight and sturdy, and it has a smooth top. It is placed on a paved surface with wild grass growing between the pavers and in the cracks. A canopy shades it from the sun. There are views of flowers. Lighting hangs from the rafters and in the evenings there a warm glow that can be seen from Sant'Anna. People sit around the table talking.

Contributor's Vision: "My ideal garden has a wooden table with seating for a few friends and stones in the ground. I don't like plastic so the furniture is made of wood there."

11. Playing and Sports

The football field provides a possible space for students and staff to play sports like soccer, basketball, volleyball, ping pong and frisbee. There are benches around for people to sit and watch. A restroom and water fountain are along the side. Students organize leagues each month and invite staff to participate. There are retractable nets over a soft, grassy surface. The equipment is put away when not in use.

12. Banquet

There are often occasions that bring people together which are marked by a meal, and perhaps a drink or two. They are often ceremonial in nature, honoring a particular guest or occasion, and may be more or less serious in tone. Graduations, Reunions, Faculty Acts, Christmas parties, diplomatic activities, special events. These events use a large communal table lined with chairs of assorted types, and a side buffet table where diners go to fill their plates and glasses. There is a relatively formal table setting with napkins, tablecloth, and various cutlery arrayed for the different courses which arrive on the buffet table. The institute can hold communal meals outdoors by adding one or more tarps. Outdoor storage should be provided nearby. Light fixtures that give off a pleasant warm light hang from the tarp or trees. There is a podium with a microphone for a speaker, electric sockets for music systems, and sundry electric appliances.

Contributor's Vision: "The concept I would use for the garden would be space that can be used for events. I would leave the area with the vegetables, but where there is the soccer field, in summertime there can be tensile roof structure, partly shaded and partly sunny. There can be a table under it and there can be events for fundraising."

13. Still Pools and Flowing Water

There are places with water that attract people to the garden. A sculptural bowl with still water marks the entrance to the north garden. Seating wraps around it with the water at eye level. A larger fountain is located under a trellis. It is a large stone fountain with fish. Water springs from the center and falls down to where the fish are. The water flows gently and a mist cools the heat. Students go there on hot days. There are tables and chairs around where students relax.

Contributor's Vision: "The garden of my dreams should have a fountain. For me water means energy. It's clean and a symbol of purification."

14. Alcoves and Niches

People can retreat to protected spots in the garden which are secluded from the main passage and activity but are still connected. They are places to sit and watch, linger and socialize, places for dreaming and contemplation (15. GARDEN BENCHES, 16.HAMMOCKS). There are low walls, and stairs and plants.

15. Garden Benches

There are many places throughout the garden with comfortable benches and loose chairs. Some spots are sunny and some are in the shade. Students study on the benches while others lay down. It is a good place to take a book. Visitors sit down while walking through the garden: in this case benches can be part of low walls bounding the garden's quadrants and paths. Foliage surrounds the benches and it provides a sense of security. There are benches by the entrance. There is a seating area with views of cliffs by the north garden, adjacent to the courtyard.

Contributor's Vision: "Benches are made of wood, with a back to lean and very comfortable. They are situated near the paths, not on the grass. The grass is left for sitting and lying on the ground."

16. Hammocks

There are hammocks spread through the garden arranged such that there is no direct view from one hammock. They are below the foliage of the trees in the center of the groves. It is mostly shaded, though the sun filters through the foliage at times. One can listen to the murmur of people talking but cannot see them. It is a secluded place to lie and rest.

Summary

We started by working in parallel on understanding what people wanted and hoped for in gardens as well as the state of the existing garden. We combined and adapted the two into the Garden Project Pattern Language. The 16 patterns included in the language describe the garden as it could be, from its larger structure and significance for the institution to the smaller details. They can be used to inform projects at any level, from large projects redesigning or re-organizing major areas, to small projects of adding a bench or embellishing an alcove. If adopted by the Sant'Anna Institute, they can guide the work in coming years of gradually improving the garden, and making it a beautiful and wonderful place to be, and an integral part of the learning experience of the institute.

List of Contributors

The following Sant'Anna Institute faculty and staff members for the 2017-2018 course year contributed to our work in the garden through interviews conducted by the Building Beauty students. Their visions for the Sant'Anna garden were necessary for the development of our garden project and we thank them for their contributions. Some individuals were interviewed twice, once for their ideal garden visions, and again for their Sant'Anna garden ideas.

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Sant'Anna Gardener

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