SPACES OF *Wellbeing*

A FRAMEWORK FOR TERTIARY ENVIRONMENTS

TESSA LYNCH

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**a seat
soaked in
sun, and in
the presence
of nature**

ABSTRACT

Generally, one in five New Zealanders experience mental illness. Majority of lifelong mental illnesses begin before the age of 25, presenting a real problem for youth. In 2018, young people of New Zealand called for more help as they rallied outside parliament. The government responded by allocating more money towards student mental health. Yet, employing more counsellors, which is necessary, is not the only way to contribute to an urgent need for a new approach towards supporting mental health and wellbeing.

This research portfolio responded to this complex situation by developing 'a guide' for the design of tertiary spaces supportive of wellbeing. One of the most important goals of this work was to align the research closely with user needs and views, therefore research methods involved including students views in more than one phase of development. The work draws on evidence based design, geography, health and architectural theory and the existing wellbeing knowledge. Engagement with the users, observation, experiments and real life interventions were critical in refining a conceptual framework which kept the users at the centre of the process. The outcome of this research was a resource to guide the design of tertiary space for wellbeing, using five intervention points, which could have a positive effect on the student wellbeing if implemented as a system.

New Zealand must shift the current model of mental health care towards more holistic understandings of health, which better incorporates Māori health and wellbeing.

Despite New Zealand's bicultural values, Māori experience significantly higher rates of mental illness. This prompted to design with the same understandings of hauora (health). As a result, the conceptual framework presented a multi-dimensional, interconnected understanding of wellbeing through an integrated framework exploring physical, cultural, social, learning and spiritual environments.

While it is acknowledged that environments can affect our mental health, this is an under researched field requiring motivation to stimulate discussion and change. This research advocates wellbeing as a central focus in the design of our built environments and explores the opportunity for architecture to facilitate our student and national wellbeing goals.

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a crew that gets you through

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CHAPTER

one

INTRODUCTION

CONTEXT

Literature & Case Studies

Health Promotion

Health and Wellbeing in
Architecture

Introduction

1.1 BACKGROUND

Each year, one in five New Zealanders experience mental illness. The majority of lifelong mental illnesses begin before the age of 25 and the numbers are increasing (Government Inquiry into Mental Health and Addiction 2018). For many students, university is a transition from high school and the first time living away from home (Rothblatt 2016, 164). ‘Kei Te Pai?’, a report by the New Zealand Union of Students’ Association (Gharibi 2018) identified several social and academic pressures currently faced by New Zealand students: loneliness, academic anxiety and overworking to meet financial demands. These factors were identified as major triggers for depression, stress and anxiety. With challenges accessing adequate support, long wait times to see a counsellor and a lack of feeling connected to a campus community, students considered dropping out of tertiary study (Government Inquiry into Mental Health and Addiction 2018, 51; Gharibi 2018). This is a result of students facing mental health challenges alone which can lead to even more devastating outcomes: in Victoria University of Wellington (VUW) halls, “statistics of self-harm incidents and suicide attempts...have more than doubled in the last five years, from nine incidents in 2013 to 20 incidents in 2017” (Clatworthy 2018). New Zealand’s suicide rate for young people is among the worst in the OECD (Government Inquiry into Mental Health and Addiction 2018).

Today’s students are beginning to taking action, demanding better support for their mental health. Last year, students rallied outside parliament, organised by VUWSA (student association) as part of ‘the wait is over.’ The campaign also hoped to create a conversation, to foster a student culture that encourages talking and “uplifting one another” (Victoria University of Wellington Students’ Association 2018). The government responded by allocating \$3.3 million towards student mental health (Victoria University of Wellington Students’ Association 2018). As a direct result, four new counsellors were employed at Victoria University of Wellington (Victoria University of Wellington 2019).

Figure 1: Students rallying

There are many important strategies to support wellbeing and employing more councillors is of high priority, yet there is an urgent need for a new approach towards supporting mental health and wellbeing. This research portfolio proposes that design and interventions within tertiary physical environments could make a significant contribution, and develops a proposition for how this could be achieved.

1.2 UNIVERSITY CONTEXT

In 2018, New Zealand's tertiary education student population consisted of 72% people aged 24 or younger (Education Counts 2018). During this age, the brain is in the final stages of developmental maturation and the growth of an individual their ways of thinking and being are in process of becoming well established (Dumontheil 2016). Some of the personal skills which are developed during this period include self-care, care for others, and for the environment (Dumontheil 2016; Waterworth and Thorpe 2017). Therefore, the years spent in tertiary education are incredibly important for the formation of an individual, not just education. A shift in the World Health Organisation (WHO) definition of health in 1986 recognises an interconnectedness between people and their environments:

“health is created and lived by people within the settings of their everyday life: where they learn, work, play and love.”

This setting-based model follows a salutogenic approach; creating health rather than preventing ill health (Lindstrom & Eriksson, 2006 in Waterworth and Thorpe 2017, 2). Developing from this definition, this research portfolio recognises physical university settings as important contributors to mental health and therefore theorises that space could have a positive impact to the mental wellbeing of students.

Tertiary environments are a crucial time for developing positive emotional wellbeing yet there is little research investigating the impact of physical spaces in tertiary education. Temple (2014) aims to fill this gap in *The*

Physical University: Contours of Space and Place in Higher Education

bringing together a collection of essays, each providing perspectives on university spaces and places. Meanings of space are traced from the establishment of the university in the twelfth century, which served a handful of students destined for leading positions in the church to now, a collection of people of all ages and diverse backgrounds (Rothblatt 2016). Within these essays, there is a particular emphasis on how students transform university spaces into places, which impact on their experiences in positive ways (Temple 2014). This idea is critical, yet as Rothblatt notes in his review, it is an almost hidden theme, where the measurable contributions of space (p. 146) are dedicated to “institutional effectiveness”, meeting the “academic goals of the university” and “seeking competitive advantages” (Temple 2014). It is from this viewpoint students “inhabit an overwhelmingly market culture” (Rothblatt 2016). At its heart, the university is foremost an institution. Rothblatt asks us to put aside doubts and believe that “education at its best is a liberalizing and a civilizing experience” because “the opposite is unthinkable (2016, 165). How to evaluate the qualities of space is an important question asked throughout Temple’s collection of essays. Even if institutional goals result in beautiful spatial settings which encourage social connection, and provide students the opportunity to learn, can tertiary environments support wellbeing to its full potential with these underlying goals? The motivation needs to shift.

Health Promoting Universities

As universities increasingly commit to becoming health promoting universities (HPU), a more hopeful outlook is presented. The concept of HPU was first coined in 1995 (Dooris 2001, 52), but a more important milestone was a conference on HPU, held in Lancaster 1996, organised in collaboration with WHO (53). Two decades later, in 2017, VUW became a health promoting university. A number of initiatives have since been implemented, guided by the Okanagan charter (2015) and WHO which aim to provide students with tools to improve and maintain their own health and wellbeing (Guilford 2018).

Initiatives include the creation of the Student Wellbeing Awareness Team (SWAT), a wellbeing network of staff and students and the Bubble (Victorious 2018, 28). SWAT is a student-led group which promotes living a “well-balanced life while studying at university” (28) through events and campaigns. The Bubble is worth extending upon, as it the only initiative with a direct relationship to a physical environment. However, this research uncovers that while the space is of incredible value for some, the overall structural qualities (dark, low ceilings and disconnected from the main campus hub) restrict the space from reaching full health promoting potential. There is an occurring trend: the full potential of space and wellbeing within university environments is yet to be explored.

1.3 DEFINING WELLBEING

This research is motivated to support mental health, however the notion of wellbeing was used for the following reasons:

1. Mental health is a major dimension of health:

“Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity.” (‘WHO | Mental Health: A State of Well-Being’ n.d.)

2. Mental health is a state of wellbeing:

“... in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community” (WHO: Mental health: a state of well-being)

3. In New Zealand, wellbeing is defined when

“people are able to lead fulfilling lives with purpose, balance and meaning to them.” (‘What Is Wellbeing? Budget 2019 New Zealand Government’ n.d.)

Mental health is a key dimension of health. Wellbeing presents a holistic understanding of health, designing for wellbeing aims to achieve this same holistic understanding. Wellbeing was also chosen to establish a positive tone when conducting research with students.

1.4 RESEARCH QUESTION

**WHAT CAN
ARCHITECTURE
OFFER
TO PROMOTE
AND IMPROVE
POSITIVE
EMOTIONAL
WELLBEING
WITHIN A TERTIARY
CONTEXT ?**

1.5 AIMS AND OBJECTIVES

Aim

To make a contribution to development of specific design strategies which can support student wellbeing at campus spaces of Victoria University of Wellington.

Objectives

**CREATE A FRAMEWORK
TO GUIDE THE DESIGN OF
TERTIARY ENVIRONMENTS FOR
WELLBEING**

**APPLY THE FRAMEWORK TO
CAMPUS SPACES AT VICTORIA
UNIVERSITY OF WELLINGTON**

1.6 METHODOLOGY

Figure 2:Design Methodology Diagram

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DEVELOPING GUIDE

Design Outcome?

Key Findings

9

MASTER PLAN

Site Analysis

Five Design Strategies

10 EVALUATION

Final Design

'5 Points'

11

CONCLUSION

Reflection

Meaningful?

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ADDENDUM

1.6 METHODOLOGY

Because the primary objective of this research portfolio was the development of a guide for the design of tertiary environments for wellbeing, the process development underlined the structure of text, process and used methods. Generally, a multidisciplinary, research-led design process is followed. It is rigorous and iterative and applies both research and design methods.

The basis of a framework is designed from a context review of health promotion in universities and architecture for health and wellbeing with reference to literature and case studies. The initial design of the framework explores two approaches. The first is an evocative, design led experiment. The second approach focuses on creating a holistic representation of the context through integrating key literature into a framework.

A desire to engage students in the research introduces several research methods. A focus group method generates in-depth student discussion on spaces supportive of wellbeing and a thematic analysis aides the integration of a VUW student perspective within the framework.

An installation in the Te Aro campus atrium demonstrates the value of engagement. The temporary nature of the ‘lounge’ opens up the possibility of comfortable student spaces on campus. This student-led project explores other ways of participation in architecture. Jan Gehl’s observation methods are implemented and provide another opportunity to reflect on the framework.

INSTALLATION

7

After a process of reviewing, engaging and applying the framework, the design outcome of the framework is interrogated. A critical reflection of the research identifies five design findings. These findings are tested through shifting scales from an installation to a master plan exercise after a site analysis is undertaken of Kelburn campus.

**DEVELOPING
GUIDE**

8

MASTER PLAN

9

The framework and findings are evaluated and developed into a resource. The resource aims to be both accessible to university wellbeing advisors, providing some simple strategies to enhance university environments and informative for architecture professionals offering a conceptual approach to designing for wellbeing.

EVALUATION

10

Critical reflection is important throughout the development of the guide. In particular, meaningful engagement with New Zealand cultural environments and university students is of great importance if the framework is to result in meaningful design.

CONCLUSION

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1.7 CHAPTER CONCLUSION

‘Kei Te Pai?’ (Gharibi 2018) reported students experiencing depression, stress and anxiety to highlight student mental health is an issue. Students have campaigned for better support and while some good progress has been made, for example, funding four additional councillors, more needs to be done. This research identifies university settings as important contributors to mental health and acknowledges a potential barrier faced in exploring the full potential in the design of university space: the university as an institution. A commitment towards health promotion in universities is an opportunity to navigate institutionalism and open up opportunities to evaluate space for their impact on wellbeing.

While the work on this research portfolio was undertaken, the annual government budget was released in May. For the first time, nationally and internationally, the budget was centred on wellbeing (Government of New Zealand 2019, 2). Success was redefined as a reflection of the wellbeing of New Zealand’s people rather than the economy (Government of New Zealand 2019, 3). If the current shift is to put wellbeing at the heart of everything we do – this should mean the same for the design of our university environments.

CHAPTER

two

BACKGROUND

CONTEXT

Literature & Case Studies

Health Promotion

Health and Wellbeing in
Architecture

INITIAL
DESIGN

CHAPTER TWO

CONTEXT

In order to set the context for this work, and establish the basis for its contribution a series of relevant literature reviews and case study analyses were undertaken across two fields of research: health promotion in universities (chapter 2) and health and wellbeing concepts in architecture (chapter 3). In both fields, wellbeing is considered multidimensional and interconnected and it is from this significant understanding that links can be drawn between the two to promote health and wellbeing through university environments.

Health Promotion

2.1 CHAPTER INTRODUCTION

Contemporary ideas about health promotion have developed over the last 40 years (Waterworth and Thorpe 2017, 2).

This chapter reviews the most recent, the Okanagan Charter (2015), and an application of the charter to a NZ context. The contribution to health promotion in universities is evaluated alongside evidence of a relationship between wellbeing and physical space. Two Canadian case studies are analysed: Simon Fraser University, a university investigating the impact of physical environments (SFU Health Promotion, n.d.) and ‘Community Wellbeing: A Framework for the Design Professions’ (Markovich, Slovinec D’Angelo, and Dinh 2018), developed by DIALOG and the ‘Conference Board of Canada,’ from the position that architecture can make a meaningful contribution towards wellbeing.

2.2 HEALTH PROMOTION IN UNIVERSITIES

Internationally, health promotion within universities is a priority. The Okanagan Charter was created with input from 45 countries and is the outcome of the 2015, International Conference on Health Promoting Universities and Colleges (Waterworth and Thorpe 2017, 1). It aims to guide and inspire health promotion within universities (‘Okanagan Charter

2015, 4). With the understanding that individuals and their environments are interconnected, health promotion is seen as incorporating social and environmental interventions that include, but go beyond, the individual. This approach to contribute a holistic view of health is important and results in a guide with significant areas of overlap to “encourage flexible and simultaneous use” (Waterworth and Thorpe 2017, 5). The charter provides a strong foundation however it relies heavily on universities to develop their own reports with more robust plans for action.

The Tertiary Wellbeing Aotearoa New Zealand (TWANZ) network is “dedicated to creating resilient, thriving, healthy students and staff in tertiary institutions across Aotearoa New Zealand”(‘TWANZ’ n.d.). Two key resources apply the Okanagan Charter to a New Zealand context. ‘Applying the Okanagan Charter in Aotearoa New Zealand’ by TWANZ executive contributors Waterworth and Thorpe (2017) draws an important link between “settings and whole system approaches” and three New Zealand cultural models. The second resource, ‘Applying the Okanagan Charter for Health Promoting Campuses in Aotearoa New Zealand’ (TWANZ 2018), is written as a guide.

A ‘Settings and Whole System Approach’ in health promotion aligns well with New Zealand Cultural models (Waterworth and Thorpe 2017).

Figure 3:Te Whare Tapa Whā
Image redacted due to copyright.

Figure 4:Te Pae Mahutonga
Image redacted due to copyright.

Figure 5:Fonofale Model
Image redacted due to copyright.

Te Whare Tapa Whā, developed by Durie (1985), is the primary Māori model of health: a whare (traditional Māori house) with four equal walls represents taha tinana (physical health), taha hinengaro (emotional health), taha wairua (spiritual health) and taha whānau (social and family health). Each wall requires equal attention to stand strong. The strength of each of these four walls reflects hauora, or health, and the ability to experience wellness.

The Southern Cross star constellation represents Te Pae Mahutonga, a Māori model of health promotion. The foundations of health promotion are represented by four stars; waioara (physical environments), mauriora (cultural identity), te oranga (participation in society) and toiora (healthy lifestyles). The two guiding stars, ngā manukura (leadership) and te mana whakahaere (autonomy), act as prerequisites for health promotion (Durie, 1999).

The Fonofale Model is a model of health designed specifically for Pasifika in Aotearoa New Zealand (Pulotu-Endemann 2001). Like Te Whare Tapa Whā, health is represented by the traditional house, fale (house) and held up by four pou (posts) representing spiritual, physical, mental and “other interactive aspects of health”. Where it differs, the Fonofale Model situates health within a more complex context. The fale sits on the foundation of family and is sheltered by a roof of cultural beliefs and values. Surrounding the fale are influencing factors of time, context and environment.

New Zealand is a multicultural society, with a shared national identity; cultural wellbeing is highly important. Māori culture has a unique place in New Zealand and must be valued, practiced and protected as a commitment to Te Riti o Waitangi (Treaty of Waitangi) (King, Huseynli and MacGibbon 2018, 9). However, cultural wellbeing is not well represented in international wellbeing frameworks. In ‘Wellbeing Frameworks for the Treasury’ (2018), fourteen frameworks were evaluated for their relevance and applicability to New Zealand. ‘How’s Life’, an OECD (Organisation for Economic Co-operation and Development) international framework was recommended with several adjustments. The current framework was described as “imperfect” for New Zealand despite 11 dimensions of wellbeing identified. To adapt the framework for New Zealand, cultural Identity was recommended as a 12th dimension (King, Huseynli, and MacGibbon n.d., 9). This is a necessary addition as one cause of poor mental health specific to Māori is cultural alienation (Government Inquiry into Mental Health and Addiction 2018, 8). Indigenous Māori experience far higher rates of mental illness: almost 50% more Māori experience mental distress than non-Māori populations (70) Similarly, Pacific peoples are more likely to experience mental distress than the total population (71). Implementing cultural health models is highly important to increase the effectiveness of health promotion with Maori and Pasifika students (8). Through an interconnected, holistic understanding of health, these cultural models are accessible to people of all ethnicities (Waterworth and Thorpe 2017, 7) and therefore could be of value internationally.

Within the TWANZ resources, several areas demonstrate clear links between wellbeing and the built environment however there is less emphasis on mental wellbeing. Within supportive campus environments, eight environments are defined. Built and natural environments have the strongest link with physical spaces and are related to safety and access, promoting

physical activity and sustainable practices. Examples of design strategies include universal design principles, a low carbon energy scheme on campus and developing community gardens (Waterworth and Thorpe 2017, 15). Other environments such as supportive academic and learning are disconnected from a physical environment. Course evaluations and student representatives on programs is suggested. Cultural and social environments return to a physical space, referring to the inclusion of several spaces such as “wellbeing spaces” (2017, 15). However, there is little detail about what these wellbeing spaces are.

Alongside the TWANZ executive team, Waterworth and Thorpe’s article is developed into a guide ‘Applying the Okanagan Charter for Health Promoting Campuses in Aotearoa New Zealand’. This guide is structured by aspirations, phases (questions, actions and development) and measures of success for each action area. There are some further suggestions in relation to physical space, but mainly what spaces should be included, rather than how they are designed. From further exploration of TWANZ resources, it is evident that other research largely focuses on health promotion campaigns rather than the built environment.

2.3 DESIGNING PHYSICAL SPACE FOR WELLBEING

Internationally, universities have started to investigate the potential for physical environments to create better wellbeing outcomes (Fernandez and Howse 2016; SFU Health Promotion, n.d.; UBC Okanagan Campus Planning and Development 2015; Baik et al., n.d.; Markovich, Slovinec D’Angelo, and Dinh 2018). Two Canadian case studies are examined and evaluated for their understanding of wellbeing and the output of findings: ‘Principles For

Figure 6: Design Strategies 2-7 from SFU's info graphic guide
Images redacted due to copyright.

'Enhancing Well-Being Through Physical Spaces' at Simon Fraser University (SFU) (SFU Health Promotion, n.d.) and 'Community Wellbeing: A Framework for the Design Professions' (Markovich, Slovinec D'Angelo, and Dinh 2018).

As part of a 'Healthy Campus Community program', SFU developed a resource to guide the design of SFU's buildings and surrounding environments. Clear design strategies are presented through seven principles:

1. Provide Opportunities for Social Connection and Collaboration
2. Enhance Access and Connection to Nature
3. Provide Flexibility and Adaptability
4. Support and Promote Healthy Living
5. Enhance Physical and Mental Comfort
6. Ensure Inclusion and Appreciation of Diversity
7. Align with SFU's Sustainability Goals

(Healthy Campus Community n.d)

This initiative aims to build awareness about the impact of physical space on wellbeing and as a result, incorporate the use of design elements with positive impact on the physical, social and mental wellbeing of users. Subsequently, it is suggested a greater sense of connection and community pride in campus space could be achieved. Each design guidelines offers several design suggestions. A supporting document illustrates the design principles which include air quality, furniture, lighting, connections to nature, art and colour, inclusive physical spaces, and creating social connection (Markovich, Slovinec D'Angelo, and Dinh 2018, 27).

The design suggestions are valid and highly useful to consider for their impact on wellbeing. However, the format, presented as a list, is not a good representation of a holistic understanding of health. Alignment with the WELL Building Standard (Delos Living LLC, 2015) and the Whole Building Design Guide (National Institute of Building Sciences, 2015), likely aids this focus on the immediate physical elements of space. While the infographic is effective at communicating some key ideas, the spaces depicted aren't remarkably inspiring for improving wellbeing: the illustrations are flat, uninhabited and the furniture depicted is institutional.

A second case study, 'Community Wellbeing: A Framework for the Design Professions' (Markovich, Slovinec D'Angelo, and Dinh 2018) provides an in-depth example of a design guide presenting a more explicit, holistic approach to wellbeing than SFU's principles. This is because the main domains (themes) were established from Wiseman and Brasher's (2008) definition of community wellbeing: "the combination of social, economic, environmental, cultural, and political conditions identified by individuals and their communities as essential for them to flourish and fulfill their potential" (358). The framework was developed through an extensive literature review, interviews, and case studies. Domains and 18 indicators (subthemes) are represented in a visual graphic (fig.10). Indicators are defined in a table and accompanied by 'metrics' (design strategies) (Markovich, Slovinec D'Angelo, and Dinh 2018, 48). The framework approach is presented as a "closed system for evaluation", but an "open-ended guide for decision-making". From this position, wellbeing as holistic and interconnected is understood and the guide suggests ways to apply this to the design of community spaces, setting 'Community Wellbeing' apart from other frameworks (iii). This is an important and influential approach; both the framing of wellbeing and the role of an open-ended design guide to align with New Zealand cultural models.

CHAPTER TWO

Figure 7:Diagram explaining framework components (top)

Figure 8:Annotated screen capture of 'Community Wellbeing' to show the detail of the guide (bottom)

Images redacted due to copyright.

Figure 9: Okanagan Charter

Figure 10: TWANZ, Applying Okanagan Charter in NZ

Figure 11: SFU Wellbeing Through Physical Spaces

Figure 12: Front cover of 'Community Wellbeing' document

Figure 13: Community Wellbeing Framework

Images redacted due to copyright.

2.4 CHAPTER CONCLUSION

Evidenced within health promotion literature, student wellbeing is of high importance for universities internationally. Universities have begun to investigate better opportunities for health promotion through establishing design guidelines for creating health. In Aotearoa, New Zealand, this is still to be done. Waterworth and Thorpe (2017) proved the value in applying the Okanagan Charter to a New Zealand context, rather than taking it at face value. Therefore, this research could make a meaningful contribution through exploring and develop wellbeing design guidelines for New Zealand university spaces. To understand how specific design guidelines could improve wellbeing, it is important to first develop a conceptual framework as an effective way to understand the link between wellbeing and the physical environment. The format of ‘Community Wellbeing: A Framework for the Design Professions’ (Markovich, Slovinec D’Angelo, and Dinh 2018) provided a good exemplar for an in-depth framework consisting of a thematic graphic structured by themes and subthemes, accompanied by design strategies and in the form of a written guide for implementation. The framework position was reflective of wellbeing with loose and overlapping themes. For a more in-depth cultural approach, integrating understandings from cultural models is important.

CHAPTER

three

BACKGROUND

CONTEXT

Literature & Case Studies

Health Promotion

**Architecture for
Health and Wellbeing**

INITIAL
DESIGN

CHAPTER THREE

Architecture for Health and Wellbeing

3.1 CHAPTER INTRODUCTION

Health promotion recognises the built environment has an impact on our health and wellbeing. Steemers (2015) suggests “to truly enhance human well-being, building design needs to move beyond optimising single parameters such as temperature and humidity, to more holistic approaches that take their cues in health-supporting human behaviours”(1). The design of buildings must incorporate both quantitative and qualitative health considerations rather than establishing a single narrowly defined criteria (Steemers 2015, par. 2). For this reason, two fields of literature were chosen to explore a comprehensive understanding of wellbeing: evidence-based design and therapeutic landscapes. In terms of methodology, evidence based approaches are identified as providing significant quantitative learnings on the impact of the environment while works such as the therapeutic landscapes can be seen as offering more of a theory, formed through qualitative notions of wellbeing. Case studies identify a design methodology for this research portfolio.

3.2 LESSONS FROM HEALTH CARE SETTINGS

Evidence based design (EBD) is the use of research to inform a design process. Inspired by evidence-based medicine and originating from an environmental psychology field, the intention of EBD is to advise design teams of the most appropriate environments for building users (Shepley et al. 2016, 15). Currently, significant investments have stimulated a growing body

of research (EBD) that seeks to design healthcare facilities that improve mental health. As such, architects and designers are motivated to create high-quality mental healthcare facilities that are sensitive to the needs of their users (Centre for Urban Design and Mental Health n.d.). McCay et al. (2017), urge further research to consider how EBD strategies for healthcare settings could benefit design within a wider context.

Several EBD concepts were identified as equally relevant beyond a mental health care context: quality of setting, balancing privacy and social interaction and the autonomy to regulate ones' own environment. High quality settings are clean, comfortable and safe and can promote self-worth and reduce stress levels (Evans 2003). Settings with reduced crowding and noise, daylight and good visibility also contribute (Papoulias et al. 2014; Ulrich et al. 2018; Van der Schaaf et al. 2013). Access and views to nature are important. There is strong evidence that nature has a restorative, therapeutic effect (Ulrich et al. 2010). A space that supports privacy and social interaction with others is also valued. Design concepts from healthcare settings include open configurations of space with flexible, movable furniture to afford autonomy and natural interaction (Cibis et al. 2017; Karlin and Zeiss 2006; Lo et al. 2018). Access to therapeutic outdoor spaces also offers pleasant places for contemplation or socialisation (Karlin and Zeiss 2006; Shepley et al. 2016; Ulrich et al. 2018). Another design response to autonomous decision-making within a healthcare context might be to provide more than one route to the common area. This aim is to allow service users to make decisions supports their cognitive functioning. Autonomy, choice, and personal agency is just as important within the built environment to engage people in active decision making. This supports the development of attention, problem solving, and conscious engagement with the places we are in (McCay et al.2017, 1).

Images redacted due to copyright.

Figure 14: Community engagement in the orca whale

Figure 15: Foyle Bubbles: a series of portable satellite spaces along the river bank to reconnect disjointed spaces and can facilitate community and individual projects

Figure 16: A sculptural suicide barrier with digital engagement.

3.3 MENTAL HEALTH IN THE BUILT ENVIRONMENT

There is a strong need and opportunity for integrating mental health into urban design (McCay et al. 2017, 20, 21). Roe and Knöll (2018, 689) suggest “good urban design can significantly advance the physical, cognitive, emotional, social, and economic resources of young people that build the foundations for later life health and wellbeing.”

“How can we design better mental health into our cities?” This question prompted the launch of ‘think tank’, ‘The Centre for Urban Design and Mental Health’ (UD/MH) in 2015. UD/MH aims to inform, motivate and empower policymakers, designers, planners, and public health professionals to establish smarter urban design. UD/MH shares knowledge and successful projects through their website and journal. ‘Mind the GAPS’ was developed to provide evidence-based recommendations to improve mental health within the urban environment. This framework explores green, active, prosocial and safe space (Centre for Urban Design and Mental Health n.d.).

Future Foyle

A current and relevant project published in the UD/MH journal is Future Foyle, which focuses on the improvement of health and social wellbeing of the riverfront community in Derry, Northern Ireland (Our Future Foyle n.d.). The riverfront has become associated with mental health crisis and suicide, to the extent that “I’m ready for the Foyle” has become a colloquial term for stress within the community. Two years of an extensive, inclusive research phase included temporary design interventions, community workshops and multidisciplinary collaboration. One of the first community engagements was hosted within a design intervention; a timber structure in the form of an orca whale which was associated with a positive historical encounter (fig.15). Events were continually hosted to engage with the community,

Figure 17: Extensive community engagement: workshops, installations, events

Image redacted due to copyright.

"gather city-wide insights" and change the perceptions of the riverfront over time, even before permanent design interventions are implemented. Project researchers, Spencer and Alwani (2018) suggest the success of the project is the ability to keep the local community needs at the heart of an inclusive design process. After this research phase, rather than creating one single physical intervention, five were proposed. Design proposals include physical, behavioural, environmental, social and digital elements to create shared, safe wellbeing spaces along banks and bridges of the river (Spencer and Alwani 2018), a holistic approach that goes beyond a typical urban design scheme (Bichard et al. 2018, 13). A series of multidisciplinary design interventions are the result of a multidisciplinary team that includes: an architect, an information experience designer, an industrial designer with expertise in healthcare, a design anthropologist and public health experts, alongside residents, local businesses and community groups. This project will test new ways to provide community support. Foyle Bubbles' hosts will undertake mental health training, offering alternative support without the clinical stigma (Bichard et al. 2018; Spencer and Alwani 2018). Future Foyle addresses the complexities of mental wellbeing within the urban environment through a multidisciplinary design response. The salutogenic approach is important: wellbeing spaces are celebratory places and are "life affirming," creating health rather than preventing ill health (Spencer and Alwani, 2018).

3.4 THERAPEUTIC LANDSCAPES

In 1992, the term ‘therapeutic landscapes’ was introduced by health geographer, William Gesler to investigate why certain environments seem to contribute to a healing sense of place. Therapeutic landscapes is defined as the combination of physical and built environments, social conditions and human perceptions that combine to produce an atmosphere which is conducive to healing (Gesler 1992, 96). This theory explored the physical and health-promoting qualities of a space as well as subjective interpretations through natural and built environments, social environments, and symbolic environments (Cattell et al. 2008, 546). ‘Extraordinary’ spaces such as sacred pilgrimage sites and hot springs were considered as therapeutic landscapes (Gesler, 1992). Conradson (2005, 2) argued therapeutic landscapes should be critically approached as “a relational outcome” to better understand the complex variations in an individual’s experience because settings are experienced in different ways by different people. Consequently, researchers began to analyse the therapeutic qualities of everyday spaces. Therapeutic spaces are now considered more than just healing capabilities of a space. They also enable and promote health and wellbeing amongst everyday community spaces (Bell et al. 2018).

To achieve a sense of place, enhances the therapeutic qualities of space. A sense of place is a social process. According to Cattell et al. (2008), engaging and inclusive public spaces are as considered successful and beneficial when people are brought together through meaningful encounters to maintain friendships. Fleeting encounters were also advantageous to providing relief from daily routines and improving a sense of community (552). A historical connection to place can also create a rich place identity; subjective meanings within space can be accumulated over time (551).

A relational approach reframes the therapeutic landscape as a therapeutic assemblage. Foley (2011), provides a theoretical model to explore the complex interactions between a person and their socio-environmental setting (Bell et al. 2018) through the material, metaphorical and inhabited (Foley 2011) (fig.19). The material is an embodied experience; the direct relationship to others and the environment (471). The metaphorical is how one is affected by space through atmospheres, histories and values (472). The inhabited is when affect becomes performance for example, when rituals or daily enactments take place within a setting (472).

Figure 18: Foley's Theoretical Model of the Therapeutic Assemblage

Structures	Material	Metaphorical	Inhabited
Theoretical terms	Embodiment	Affect	Performance
Health and wellbeing	Body	Mind	Spirit

Wellbeing also comprises of complex assemblages: dynamic relations between people and places and objects, as well as atmosphere, histories and values (Panelli and Tipa, 2009 in Atkinson 2013, 142). Atkinson (2013, 142) elaborates: wellbeing can have no form, expression or improvement without considering the spatial dynamics of these effects. The link between therapeutic landscapes, assemblages and wellbeing is important to this research because it considers qualitative, non-tangible qualities such as how spaces bring people together, support friendships and community networks to develop healthy communities and a strong sense of place. Wellbeing as an interconnected assemblage helps to position the role of space within health promotion.

Making Space in Dalston, muf architecture/art

muf architecture/art is 'a collaborative practice of art and architecture'. Their works are dedicated to the public realm ('Spatial Agency: muf architecture/art' n.d.). At the forefront of muf's work is supporting social networks within public spaces and creating a sense of place to the extent that "social (spatial) ambition is beyond the fixity of the building as an object"('Spatial Agency: muf architecture/art' n.d.). This position is not without tension, but after four or five years, muf were confident in their work, that 'making space for,' regardless of its medium or form, held immense value (Shonfield, Dannatt, and Ainley 2001, 13). muf's ambition for 'making space for' lead to projects proposing how to do this in areas such as Dalston. muf's approach is : "valuing what is there, nurturing the possible, defining what's missing" (muf architecture/art and J&L Gibbons 2013, 19) (fig.20). To do so, methods such as observation, conversation and "testing on the ground" through temporary interventions helped to identify social, cultural and physical assets to enhance in the community. The process of engagement was considered equally important as producing an "enhanced" urban plan (7).

Figure 19:muf methodology map
Image redacted due to copyright.

Figure 20: Dalston Mill
Images redacted due to copyright.

‘Temporary Enhancements’, one of ten strategic projects, presents a relevant example for this research. This strategy was implemented as an opportunity for realising projects much faster. It has the ability to demonstrate assets and potential of an area to inform the approach and design of larger scale projects.

A temporary project implemented during the development of the strategic Dalston town plan is Dalston Mill in Peace Mural Place:

- The site: an unused railway line, partially reclaimed by artist Agnes Denes through the planting of a wheat field”
- The intervention: a 5 story windmill, a pizza oven below where visitors could make their own pizza or bread designed by EXYZT and the Barbican.
- The response: 400-1500 people visited each day over four weeks, completely activating an unused site.
- A community space: the Mill was a space where people came to meet, find refuge, cook, play music and discuss transformation of the district and experience the potential of the Eastern Curve.

(muf architecture/art and J&L Gibbons 2013, 88; ConstructLab n.d.).

**There are several valuable insights
from muf's work for this research:**

- To “make space for” people, a building might not be the best/only solution.
- The process of engagement is of equal importance to the final master plan.
- Temporary Interventions can test ideas before a permanent response and act as another form of engagement. It is an opportunity explore the potential of a space observe how the users react.

3.5 CHAPTER CONCLUSION

This chapter reviewed concepts of mental health within architectural literature. A quantitative approach was investigated through evidence-based design literature and a qualitative approach was engaged, through therapeutic landscapes and architectural theory. Quantitative data from EBD was valuable in advocating the necessity of mental health design into our environments where the theory provided insight into more complex processes such as creating a sense of place. Case studies uncovered two important methods to consider: participation and temporary projects. Future Foyle combined both quantitative and qualitative methods through a process of collaboration; health professionals provided quantitative information and community engagement provided qualitative. This proved to be essential to achieve a holistic response and advocates for a mixed methodology and interdisciplinary approach. Future Foyle and Making Space in Dalston implemented temporary projects as a method to test ideas before a permanent response. This created opportunities to observe how users react and acted as another form of engagement. The process of engagement and intervention before developing a master plan appeared to be an effective and in-depth methodology which kept the users involved and as the most important focus.

CHAPTER

four

BACKGROUND

CONTEXT

Literature & Case Studies

Health Promotion

Health and Wellbeing in
Architecture

'Spatialising Wellbeing'

Design Experiments

CHAPTER FOUR

Initial Design in Response to the Literature

4.1 CHAPTER INTRODUCTION

This chapter responds to the literature reviewed in chapters 2 and 3. The first is a series of design experiments to understand the complex relationship between wellbeing and space identified in Foley's model (refer to 3.4). An interconnected understanding of wellbeing is found to be compatible with this model. The second design response returns to health promoting literature and the identification of a meaningful contribution: to create wellbeing design guidelines for New Zealand tertiary spaces. Main themes are generated and represented in a visual graphic with an interconnected approach to the design of wellbeing in space. This phase of development can be seen as an initial design response.

4.2 SPATILISING WELLBEING: A FRAMEWORK

To engage further with the literature, a framework was developed by integrating concepts from both EBD and architecture theory into three themes. Foley (2011, 472) related the theoretical terms, material, metaphorical and inhabited, to health and wellbeing terms body, mind and spirit (fig.). Health and wellbeing terms were chosen as the three themes to be more accessible to EBD. The three themes incorporated tangible design qualities (EBD) and spatial dynamics (theory). This process was an attempt to understand how to ‘spatialise wellbeing’, understood now as a complex assemblage of people, places, objects, atmospheres, histories and values (Foley 2011, p. 472). EDB guidelines proved to be incompatible with spirit which was more closely related to spatial dynamics. ‘Spirit’ was found to be a subjective and emotive quality which cannot be created from design strategies alone. This framework is referred to as ‘Spatialising Wellbeing’.

Foley's Theoretical Model of the Therapeutic Assemblage

Structures	Material	Metaphorical	Inhabited
Theoretical terms	Embodiment	Affect	Performance
Health and wellbeing	Body	Mind	Spirit

4.3 DESIGN EXPERIMENTS

To gain a deeper understanding of how the three themes worked together, several design experiments were undertaken through drawing and collage. The first design response generated and illustrated design strategies (fig.22).

Another design experiment applied the framework to existing projects found in architectural publications and documented each theme through collage (fig.24). The aim was to explore how the framework translated into space, without the process being stalled in search of the perfect framework manifestation.

Figure 21: First integrated framework

Figure 22: From an early stage in the research, an interest in role of social connection for improved wellbeing is apparent in many ideas sketched addressed interaction.

Figure 23: Collage experiments

②

allergische
Spätes.

nature,
water,
materials
⑦ water

This process identified a challenge in differentiating between the mind and spirit themes. However, this difficulty demonstrated the interconnectedness of the framework: to embed meaning in space, it is not just about using metaphors or symbols. Meaning can be created from the performance of the space, leaving a memory and emotive feeling to place.

Figure 24: Diagramming an interconnected framework (above)

Figure 25: Two projects provide a different approach to framework themes (right)

Through this process, an important connection was made: wellbeing is multi-dimensional and interconnected.

A final design experiment aimed to summarise the findings but it was the process of creating this drawing which provided the most valuable reflection(fig.28-31). The background sketch is the backbone, developed through evidence base literature (design decisions are made supported by scientific research). Embodiment within space is considered more deeply, represented by atmospheric qualities and the relationship to the body. Layering of elements such as colour, material, texture, light and surrounding landscape enhance the embodied experience and therefore create a relationship with mood and emotion within space. The spirit is captured through the inhabitation of the space and the performance of a dynamic and reconfiguring drawing process.

This process helped to define each theme:

Body: The embodied experience of a physical setting. Enhancing spatial experiences through engaging the senses and implementing health promoting environmental qualities.

Mind: The effect of mood and emotion within space. Feelings are evoked through the performance of space as well as embedded historical, cultural or symbolic narratives within space.

Spirit: Embodied human occupation creates performance: space is dynamic, connected and re-configuring. The process of making space can strengthen the spirit, creating a sense of place.

*The process of drawing (left-right, top-bottom:
Figure 26:Body
Figure 27:Performance through the process
Figure 28:Embodiment
Figure 29:Performance through inhabitation, creating meaning.*

4.4 FRAMEWORK REFLECTION

An important connection was made between health promotion, hauora (Māori health) and architecture theory: wellbeing is multi-dimensional and interconnected. While this process established an important link and helped to define the framework more clearly, the framework is too theoretical and challenging to implement within university spaces.

Regardless, this process developed a methodology:

- Integrating literature to create a framework:
Spatialising Wellbeing
- Establishing themes and definitions
- Developing design strategies
- Applying the framework through design experiments

This is a good base to continue this research from. A next design response must draw on Future Foyle's interdisciplinary nature and incorporate health promoting literature and wellbeing resources to create a framework with more potential for a meaningful contribution – and to be an accessible resource outside the architecture discipline.

Figure 30: Final design experiment

4.5 A WELLBEING GUIDE APPROACH

The second design response is the development of an interdisciplinary conceptual framework. The dimensions of wellbeing that can be embedded in physical environments are emphasised. It is important to note, dimensions considered not to have strong spatial implications for tertiary environments were not included such as financial wellbeing. For the first framework iteration, the following resources were chosen as a clear representation of the literature engaged with so far:

- Okanagan Charter: “Supportive Environments”. This action was chosen because of its clear correlation to physical space.
- Te Whare Tapa Whā, developed by Durie (1985; 2001), considered as the primary model of Maori health.
- The Spatialising Wellbeing framework was chosen as it combined concepts from Evidence Based Design and Therapeutic Landscapes (theories were interpreted into simpler terms - embodiment: natural and built environments; Affect: symbolic environments; performance: social environments)

Figure 31: Process of developing an initial framework for the design of tertiary spaces

Measuring Wellbeing

NZ

Cultural Identity as a 12th dimension

Student and University Wellbeing

'Applying the Okanagan Charter in Aotearoa New Zealand'

Action 2.

Key Principles for Action

Design Goals

Design Processes

Creating Wellbeing

Hauora
Maori Health and Wellbeing

Te Whare Tapa Wha

A Wellbeing Framework for Design / Tertiary Campus

A Wellbeing Framework for Design / Tertiary Campus

Okanagan Charter

1.2 Supportive Environments

Built
Natural

Cultural

Social

Academic
Learning

Maori Health and Wellbeing / Hauora

Te Whare Tapa Wha

Tinana
(physical health)

Hinengaro
(emotional health)

Wairua
(spiritual health)

Whanau
(social and family health)

Economic
Organisational

1 sense of ownership
student agency / engage

leadership
(rangatiratanga)

sense of
ownership

delight / enjoyment

quality of
space

variation of
space

built
natural

safe

physical

resilience

mobility??

toiora. - healthy life styles.

Waiora. physical environment

Symbolic / leadership - Agency? / autonomy

Mauri ora
cultural identity

Te ora nga
participation

Fours.
Baume

Figure 32: Potential subthemes were generated, testing main themes as a representation of the literature engaged with. 'Te Pae Mahutonga', the Māori model of health promotion and Community Wellbeing: A Framework for the Design Professions were helpful sources.

Literature	
Therapeutic Landscapes Evidence Based Design	Architecture Theory
Natural and Built Environments	Embodiment
Symbolic Environments	Affect
	Affect Performance
Social Environments	Performance

Four main themes were chosen: Physical, Social, Cultural and Symbolic Environments

4.6 CONCEPTUAL FRAMEWORK

The most immediate theme to the question posed, “what types of spaces support your wellbeing at university?” is the physical environment. A typical example might be exposure to daylight and the natural environment. Furthermore, the physical environment also has a role in enabling social and cultural and symbolic dimensions of wellbeing. This is derived from the understanding that these environments do not exist independently from each other but are the result of continuing interaction between natural and built environments, social processes, and the relationships between individuals and groups (Yen and Syme 1999, 288). Physical, social and cultural environments will be linked to some design strategies. The symbolic environment is approached differently. It aims to describe how one might feel in a space as a result of physical, social, cultural design strategies working together to representing a holistic design approach to wellbeing. The symbolic environment can be used as a reflection tool. When considering a design strategy, questions could be asked such as: what emotions could be evoked or how could this support wellbeing? These qualities and emotions are subjective and personal. This process aims to understand how design strategies work together to enhance mental and spiritual wellbeing.

for example...

SOCIAL connection

Figure 33: Diagram to accompany
framework description

4.7 DEVELOPING A GRAPHIC

It was important to capture the understanding of an interconnectedness between physical, social, cultural and symbolic environments in the creation of a visual graphic. As this design guide is developed specifically for an Aotearoa New Zealand context, expressing this context through the graphic was another key criterion. The Koru became an important symbol; its meaning resonates both with Aotearoa New Zealand and with the conceptual understanding of the framework.

Figure 34: Framework graphic development

The Koru

The unfurling of the koru is a process of perpetual movement (Carlsson 2009, 30). As the koru unfurls, its form and structure made up of many small parts each unfurling, it develops into a unified whole (30). A process of unfurling between the framework themes, subthemes could be metaphorically represented as a perpetual movement between each dimension of wellbeing to become unified.

A Wellbeing Design Framework for NZ Universities

Figure 35: First framework graphic, presented as a draft for focus groups (Chapter 5)

Theme placement and depiction

Physical environments is placed at the centre. As there is an emphasis on a design guide, everything aims to relate to the physical environment. Social and cultural environments are depicted as intertwined around the physical environment. The symbolic environment is represented differently to emphasise its different role within the framework. It is depicted as surrounding all the themes, without defined subthemes as these are subjective and open to interpretation.

4.8 CHAPTER CONCLUSION

Two initial design responses to the context were undertaken. An integrated framework, 'Spatialising Wellbeing', was presented and applied through a series of design experiments. Through this process, wellbeing as multi-dimensional and interconnected, was an important finding. This exercise was useful to test a design methodology: integrating two fields of literature, establishing themes, developing some design strategies and applying the framework through design experiments. While this framework could likely stimulate design explorations in relation to the research question, considering the urgency of topic and need for more research generated mental wellbeing and built environment, this research has the opportunity to do more than provide some conceptual design ideas.

The second design response was more successful. The first framework iteration integrated several key architecture and health promotion concepts which were carefully selected to provide a representation of the literature engaged with to this point. Physical, Social, Cultural and Symbolic Environments were selected as main themes. A description was developed to explain the conceptual approach of the framework to differentiate between the symbolic environment's role. A first draft of the visual thematic graphic was also produced. The koru was used as a symbol for Aotearoa New Zealand and to communicate a holistic, interconnected understanding of supporting wellbeing. The next stage is to investigate student perspectives on spaces supportive of wellbeing. Subthemes and design strategies were deliberately kept looser to allow for a fair integration of the student discussions, outlined in the following chapter.

CHAPTER

five

Participation in Architecture

Thematic Analysis

Focus Groups

PARTICIPATION

**INITIAL
DESIGN**

'Spatialising Wellbeing'

Design Experiments

Participation

5.1 CHAPTER INTRODUCTION

As key principle for action in the Okanagan Charter is to use participatory approaches to engage the voices of students (Okanagan Charter 2015, 9). Within New Zealand, Waterworth and Thorpe (2017, 9) state that participatory approaches need to include diverse student groups and the main tool suggested for doing so was providing regular surveys and evaluations (p. 9). In an architecture realm, there are more holistic and impactful ways to engage participation.

In its simplest definition, architectural participation is the involvement of the user during the design process. The 1970s participation movement addressed power balances between the architect and user reclaiming aspirations for social community and progress ('Spatial Agency: Participation' n.d.) embodied in the modern movement but driven out in the process of purification (Rendell 2011, 126). Three key participation methods included facilitating workshops, self-build projects and flexible layouts. Consultation involved future users in the design process while self-build went a step further, to involve users in the construction and flexible layouts meant spaces could be easily adapted to users' needs. While methods differed, there was a common aim; to empower users, while not reducing the architect's role to a "mere" facilitator ('Spatial Agency: Participation' n.d.). The architect's authority is still being navigated in architecture and participation. Blundell Jones, Petrescu, and Till (2005, xiii) critique 21st century participatory processes: too often participation in architecture is tokenistic. Participation is implemented in the hope of adding a "degree of worthiness," without really transforming the project or adding meaning. (Blundell Jones, Petrescu, and Till 2005, xiii). Removing the public from the architectural processes

can lead to a sense of alienation of the users from their environment (xiii) because “if people are to feel a sense of belonging to the world in which they live, an involvement in the spaces they inhabit is a good starting point”(p. xiv).

This chapter documents a series of focus group to engage VUW students in the research. A thematic analysis method is employed to generate framework subthemes from the discussion. Student engagement proves to be an important step in developing the framework and uncovering spatial priorities at VUW with a potential impact for improving wellbeing.

5.2 METHOD

The purpose of implementing focus groups with students was to explore the types of spaces that students perceive as supportive of their wellbeing at university and to receive feedback on the design framework for future wellbeing spaces. A focus group method was chosen for a number of reasons. Firstly, this framework and design guide is at the front end of the process, and is a common method at this stage of a project. Secondly, focus groups enable in depth conversations (Liamputtong 2019). Participants can influence each other, as in real life, creating a natural environment where views and perceptions can be expressed more freely in comparison to individual interviews. (Muhammad, Sapri, and Sipan 2014). The discussion generally goes beyond what can be uncovered in an interview due to the group dynamic (Liamputtong 2019) Thirdly, by interviewing multiple respondents in a group, a relatively large sample of qualitative data can be gathered faster (Muhammad, Sapri, and Sipan 2014, 1164).

5.3 DATA COLLECTION

An ethics application was approved by the VUW Human Ethics Committee (27615) to conduct research with a study population consisting of VUW students. Focus groups were held in seminar rooms at Te Aro and Kelburn Campus. While focus groups were not held at Pipetea, conversations included all three campuses. Each focus group session was conducted within an hour which, a reasonable time to generate discussion but considerate of participants' time.

This study was supported by the VUW Wellbeing Advisor, who helped to recruit participants through circulating an email and visuals to faculty and service managers as well as a diversity of VUW representative student groups including Ngai Taura (Māori students' association), UniQ (queer/rainbow), Gecko and Vic Plastic Diet (environmental groups), CanDo at Vic (students with disabilities) and UFO (feminist Organisation). SWAT (Student Wellbeing Awareness Team), was approached separately for an expert perspective of wellbeing. They helped with further recruitment, sharing on their Facebook page. A recruitment process supported by VUW wellbeing networks likely resulted in an over-representation of people who care about mental health. While this is not fully representative of the total student population, it is a useful distortion for this study because if any students could provide useful insights, that was the right group to do so.

The Te Aro campus Māori student engagement advisor helped to recruit a Maori and Pasifika group. While Maori students were represented in other focus groups, it was important to delve deeper in Maori cultural health models and a separate session aimed to make Maori and Pasifika students "feel more at ease to share views or experience with people perceived to possess common attributes" (Muhammad, Sapri, and Sipan 2014, 1164). The

How to create campus spaces for health and wellbeing? Focus group invitation > Inbox x

Figure 36: Recruitment
Poster and email screen
capture

School of Architecture also sent out an email. From this, an architecture group was set up to offer a more specialist perspective on spatial implications to wellbeing.

All participants could sign up to a session via google event registration. The study objective was to recruit about 6 groups of 4-8 participants. In the end, 47 students participated and 8 focus groups were conducted, superseding the expectations and suggesting that there was a true interest in this area.

Focus Groups included:

- Five mixed groups, as result of online sign up
- Three specific groups: architecture student, SWAT and Āwhina

The focus group discussions were conducted between 15th July 2019 and 24th July 2019. A focus group plan was prepared, with two main tasks conducted in subgroups of 2-3, and concluded with a whole group discussion. The researcher was the lead facilitator.

5.4 FOCUS GROUP DESCRIPTION

The study adopted a focus group discussion structured around two tasks developed from activities in the 'Participatory Design Toolkit' developed by 'Enterprise Community Partners' (n.d.). In the first task, the question posed was: what types of spaces support your wellbeing at university? The question was open ended and wellbeing was deliberately left undefined for students to discuss their own perceptions of wellbeing and how it could be supported by different university spaces. Pens and paper were provided for students to record their discussion. Images taken at Kelburn and Te Aro campus were placed on the table as visual prompts if needed (fig.).

Figure 38: A range of spaces were selected, from social to more quiet, indoor and outdoor spaces. Images of materials and student interventions were also included.

Figure 39: "Physical, cultural, social, symbolic" graphic used to guide the second focus group task (left), using the framework to reflect on brainstorm task (above).

5.5 DATA ANALYSIS

The most important aspect of the analysis was to identify the spaces that support students' wellbeing through significant themes as expressed by the participants during the discussion.

It is challenging to separate an existing knowledge from a focus group data analysis (Braun and Clarke 2006, 84) therefore a theoretical thematic analysis was used to group the data due to a previous engagement with literature and development of first draft of framework themes. The main disadvantage to this method is the analysis tends to be driven by the researcher's interest in the area and can result in a less rich analysis, with some areas more detailed (84). As a compromise, sub themes were deliberately kept looser prior to engagement to allow for a more inductive approach (themes identified are strongly linked to the data) (83). Following this process, a range of themes were identified, then grouped related to a main theme. This process was effective to ensure themes were closely related to the discussions and helped to emphasise a highly important part of university was not being represented: learning. This was introduced as another main theme.

Due to variation in the written recording of discussion, the audio recording transcripts were chosen for thematic analysis. It was more consistent and there was less risk of unbiased material (due to facilitator recording brain storms in several sessions).

5.6 DISCUSSION

Spatial qualities, specific spaces, problems and possibilities were identified during the sessions. The discussion of focus group content is structured to generate subthemes for the framework.

Physical Environments

Comfort, nature, size, scale, Supporting Healthy Lifestyles

Physical qualities of space were generally talked about across groups such as light, sound, temperature, access to nature, colour, scale and openness versus intimacy. Levels of comfort were often described in relation to the above qualities but the strongest comfort factor was described by furniture types. From this, many groups identified a missing space: a lounge. A place you can go for a break when you've been studying for three hours straight. To "breathe", "relax" and be "social," "with nice welcoming furniture that's not clinical or cold." Te Aro students regularly referenced local coffee shop Raglan Roast as an ideal student lounge space. Rest and sleeping was discussed across the majority of groups and was associated as a 'break' and a quiet place to recharge. Amenities were also important to increasing the usefulness of a comfortable space; a lunch room with tables, couches, a kitchenette with microwave and hot water were perceived to contribute to wellbeing. The problem is that while these facilities are available, at Kelburn campus, they are sparse and tucked away. Overall, it was generally agreed sometimes it was "just the little things" such as a microwave, water fountain or a nice bathroom that supported wellbeing.

Physical qualities were also found to be really important for dedicated wellbeing spaces (fig.). A common perception shared by participants was that the Bubble is "too shadowy and unknown" and as a result, "a lot of people don't know what the Bubble is." Students who were involved with

the Bubble, were quick to defend it. “I know the space for the people who go there and how much they value it.” Overall, students agreed the space was very valuable to the student community however location and interior qualities were perceived to be deterrents by many, the space is “away,” from most of the campus activity, “dark,” “shady,” and with “low ceilings.” To summarise, as one student remarked: “It is quite separated, wellbeing orientated places.”

Another factor identified as supporting wellbeing was physical activity. Access to a gym, participation in sports team, or more casual opportunities for physical activity, such as a basketball hoop, were important for physical and social wellbeing.

Learning Environments

Providing facilities to support learning, all the time

Due to the amount of discussion on the importance of a place to study, learning became another main theme. Learning spaces, such as the library, encourage students to complete their course work in a focused environment. This support is highly important within a university environment. A variety of different preferences for environments were described for learning. For one student, the ‘spaceship’ white zone offered minimal distractions but for another it was too white and angular, creating an unpleasant learning environment. Students valued understanding the expectations within a learning space such as a zone for absolute quiet, or a space you can work collaboratively. The same zoning strategy is effective across campuses, to understand rules of space when changing between campuses. At Pipetea Campus, the lack of study space often became a time waster, as students frequently had to search for a place to settle into work. Furniture was not only important for spaces to relax but also for learning; comfort and ergonomic factors were identified.

CHAPTER FIVE

Figure 42: The Bubble, is a dedicated student space for downtime, meeting friends, and talking to Bubble leaders who are trained in peer support. There are beanbags to relax in, individual and groups activities, a kitchenette to heat up lunch, and free tea or coffee and fruit on offer. The walls are decorated in student art as well as posters promoting wellbeing and help services. The interior environment is doing its best to be welcoming.

Students felt that spaces did have the opportunity to provide ongoing support for wellbeing. Viable nutritional options was seen as important to support productivity. For example, support could be given by providing spaces to “fuel you through your day” rather than offering expensive coffee and food choices. One student expressed feelings of more pressure from wellbeing campaigns around exam time, viewing optional activities such as yoga classes as more work. These comments came from a deeper feeling of the commercialisation of the university structure and the need to re-centre priorities:

Wellbeing is like a sticker we put on top to make things look right but actually we really don't care about students right. That's why I think this architecture thing is cool – it's not so tokenistic, but I think part of it as well – wellbeing needs to come from a sense of ground up, community, student involvement rather than this kindve uh, yeah tokenistic guise on the commercialism of the university.

Another student also thought engagement with students was highly important, referring to their participation in the focus group: “we’re the ones using these spaces...aren’t these spaces supposed to be for us? Shouldn’t we kind of be at the forefront...?”

Participating within a university environment could also bring other learning opportunities through giving more ownership and agency to students. This was important to students: “You forget the whole point of a university is just like expand your mind.” Ways to do this were suggested with reference to a temporary wall covered in messages of support for the Muslim community after the Christchurch terror attacks in March as “a collective response to something that were all sharing”. In the process

Figure 43: Visual prompt: 'A Tribute to our Muslim Whānau'

a “large artwork” was created, “representative of a community coming together.” Giving students spaces to express emotions, messages of support or passions through public discussion boards was perceived to support growth (individual and community) and therefore contributing to wellbeing. Collaboration and sharing knowledge was an important discussion point for the success of spaces such as the Āwhina room, supported by older students and impressive student work is on display which inspired students. Āwhina rooms across the university provide academic support for Māori students.

Social Environments

Welcoming, supportive, connection

Welcoming environments are important. One student described the Te Aro atrium as “super underutilised,” not well supporting groups to socialise or relax”. But the most significant reason for not feeling comfortable in the atrium was readdressed later in the discussion:

[The] atrium is space where tons of people of different cultures will come in. Outside of the student culture that we all know and share, we also know that there are different cultures and histories that we have, being from elsewhere or just not from Wellington, just having some sort of diverse background... and I don't see that played out as much at this campus as much.... right now, the atrium is designed for one sort of person.

The hub was given as an example of a space that is more successful. It is seen as providing variety and options through a range of food, cafes, different types of areas and seating that is more welcoming for diverse groups.

Figure 44: The Hub and "White Zone" Library hovering above

Figure 45: Collaborative working zone in the hub.

Social environments can support individuals and communities but a range of spaces need to be provided. The hub is a space that best shows why different types of spaces are needed. The Hub is a welcoming space for some students and promotes a strong University Community. For others, the hub is just too big and filled with too many people: “you can’t feel relaxed there, it’s a bit hectic... you actually get anxiety.”

The impact of supportive environments was revealed during a small group discussion prompted from a photograph of the Rainbow Inclusion Office. One student's immediate response was "yuck" before further explaining it was the impermanent, "cookie cutter brand," "stickers," "not the colours" which had caused the reaction. During this conversation, the student who felt connected to the rainbow inclusion office because of the support it had offered, was able to freely express the same negative reaction to the vinyl wall stickers outside the 'Bubble' next door: "I hate that". Reflecting on this conversation during group discussion, another student remarked: "at least it exists right?" Until this year, there was no space for "rainbow issues". "I found it weird how attached I was to this space..." after this important realisation, the student was about to unpack other aspects of the space such as, while the rainbow inclusion officers is frequently visited, the office is "very out of the way". An office and staff space, an opportunity to get support from an advisor but not an informal space to connect with peers. It's hidden away and "definitely should be more integrated in campus community".

Students opened up about feelings of loneliness. One student said they could go entire days without talking to people at university. Another student agreed but instead of a day, it was a week. For the first student living at home, big class cohorts and an introverted personality contributed to feelings of loneliness. For the other student, it was studying by distance learning, with no space and only a Facebook chat to get to know her peers. Another student's family had moved overseas since starting university:

I really underestimated how lonely it would feel. I saw this phrase years ago, but have only just come to understand it now – you can be lonely surrounded by lots of people.

Understanding this feeling of loneliness, the student stressed the importance of environments that can encourage social connection.

Break: walk space: train
SOFT furnishing
not like stairs/HUB

amenities in one
-can
up

A Wellbeing Design
Framework for NZ
Universities

Creating Campus Spaces for Wellbeing
UNIVERSITY OF VICTORIA
THE UNIVERSITY OF VICTORIA

"I found it weird how
attached I was to this
space..."

Clinical?

YUCK?
cookie cutter?

The hub lounge
study rooms

Cultural Environments

Identity, inclusion

Cultural and social environments go hand in hand and demonstrate the interconnected understanding of the framework well. The hub illustrates this: it brings people together (social) and supports the cultures we share as well as the cultures that differ (cultural) within one space.

A word that came through strongly in one discussion was “energy”. It was used to describe why an Āwhina room in Kelburn was really nice to be in and that people and support created this energy. The rest of the participants within that subgroup (who struggled to identify an energy as strongly) clung onto this idea throughout the discussion and adopted the term: “Separating function spaces out – that big word energy came up and actually just designing places that aren’t necessarily just the hub but smaller spaces you can escape to.”

The qualities that contributed to energy were elaborated on in the Maori and Pasifika student focus group. Āwhina is smaller and intimate compared to large shared, studio spaces. Especially in first year, the older students provide heaps of support; both technical support, and understanding how to represent heritage, histories and narratives within their own work. This was seen as particularly important by one student who did not feel supported by this in the design studio and without Āwhina “probably would’ve dropped out by now.” The Āwhina room also creates a strong sense of belonging:

I felt entitled to go there because it's part of that culture...because I know the symbol of the area – telling me - that's my heritage, as Māori - Āwhina's looking after Maori and Pacific Islanders, and then that's giving me the feeling of being welcome there.

A student wondered whether other spaces could be designed around Māori and Pasifika fundamentals for the rest of the campus community as it is perceived to be a really successful space, particularly within the social and cultural dimensions. In another group session, students felt cultural spaces such as Āwhina were quite separate: it “almost feels like we are not allowed in there” and suggested “cultural areas being intermingled around campus rather than just dedicated spaces.”

Symbolic Environments

While symbolic qualities were talked about in the first task, discussion after introducing the framework clearly articulated links between physical spaces and emotive feelings. One student expressed the importance of considering more than just physical space:

Talking about things that aren't there physically... we can't see them but it doesn't mean they aren't there. When you see it happens, that's just awesome, trying to get all that in check so people's spirit animal can come out. And once it comes out it is like, boom house is on fire.

Overall, the symbolic environment is a generally effective theme to remind students of the overlapping and interconnected nature of the framework as well as the importance of all the themes working together: “if they have a balance, they'll have all of them, if you get it right.”

5.7 FINDINGS

Focus group discussions have uncovered several wellbeing priorities, which could enhance wellbeing at VUW through minimal intervention: comfortable student spaces and re-centring cultural and wellbeing spaces. A need for more comfortable spaces was identified often through comparison to the hub experience. While it is a successful space for fostering a campus community, the hub is not a space where everyone feels comfortable. A smaller, comfortable social space was desired. One student suggested, “you don’t even need to make full zones, just make those empty spaces more hospitable,” referring to circulation spaces around lecture theatres and seminar rooms. This comment presents an opportunity to implement a series of smaller, comfortable spaces across campus. The second wellbeing priority identified is currently, dedicated wellbeing and cultural spaces are on the outskirts of the campus community. To some students they are unknown or considered exclusive. This poses an important question: if these spaces were more visible and accessible, could they have a stronger influential impact on the wellbeing of the campus community? The rainbow inclusion office created an interesting discussion on this topic. Another important finding from the discussion is that this space functions as an office. Combining the first priority, a space is needed that could support informal socialisation between students of the VUW rainbow community. These key spatial priorities will be important to consider when generating design strategies.

5.8 CHAPTER CONCLUSION

This chapter documented a series of focus groups exploring spatial typologies supportive of wellbeing at university.

These sessions provided a variety of perceptions and generated ideas for subthemes. Furthermore, several wellbeing priorities were identified: comfortable student spaces and reorienting cultural and wellbeing spaces. These spatial priorities are important to further explore as it may be possible to address these through minimal intervention while significantly enhancing wellbeing at VUW.

CHAPTER

ix

Participation in Architecture

Thematic Analysis

Focus Groups

PARTICIPATION

**DEVELOPING
FRAMEWORK**

6.1 CHAPTER INTRODUCTION

The next framework iteration combined literature and focus group analysis. The choice of subtheme heading, was guided by focus group discussion but informed by existing literature and frameworks.

The framework consists of 5 main themes. Each theme (excluding symbolic) has three subthemes. At this stage in the framework, the subthemes were still working, rather than insisting on a final definition, to be reflected upon with the addition of design strategies.

6.2 AN INTEGRATED FRAMEWORK

Physical Environments

The wellbeing of the built and natural environment is intricately linked to the wellbeing of people (Markovich, Slovinec D'Angelo, and Dinh 2018, 53).

Awe and Comfort: Awe is the embodied experience of space and comfort is measured through environmental qualities.

Connection to Natural Environment: access to nature, sustainable and resilient environments.

Flow: Supporting healthy Lifestyles through accessibility, encouraging physical activity.

Learning Environments

Students need opportunities to contribute to their own wellbeing. Within a university context, this can be supported through learning environments.

Focus and Balance: Making it easier to do the things you need to do (including learning and study as well as amenity and break spaces).

Ownership: Agency and empowerment within a university environment provides opportunities for personal growth.

Collaboration: Working together, sharing knowledge to grow and inspire and providing meaningful opportunities to engage and collaborate in design process.

Social Environments

Enabling individuals and their communities to flourish and fulfil their potential within university spaces inhabit and recreate daily.

Welcoming: an environment that is inviting and supportive all unique and diverse identities

Support: Providing a range of supportive environments including community hubs, peer support environments, specialist services, safe and quiet spaces for contemplation or rest (including Muslim prayer rooms, chapels).

Social Connection: Informal and formal environments that encourage socialisation

Cultural Environments

Individually and collectively, expressing ourselves and identity, participating in our community and feeling like we belong is important to cultural wellbeing. Spaces that are supportive of diverse learning needs, and respect and care for indigenous contexts create thriving university communities.

Identity, Belonging: Acknowledging and integrating the cultures we share as well as the cultures that differ with respect and care.

Participation, Inclusion: meaningful opportunities to participate within learning and social spaces at university.

Spirit: an atmosphere created through a collective wellbeing represented through groups and campus wide approaches.

Symbolic Environments

This environment aims to describe and understand how the environments interconnect to create a holistic design approach to wellbeing. Design tactics work together to enhance mental and spiritual wellbeing. These qualities and emotions are subjective and personal.

Figure 48: Graphic framework development

6.3 VISUAL GRAPHIC DEVELOPMENT

The framework visual was developed to incorporate learning as a main theme and the addition of more definite subthemes. One student provided constructive feedback on the framework graphic: physical environments, red and placed in the middle, reminded the student of a stop sign. With physical activity, already a “barrier,” this provided negative connotations. Colours were reallocated colours and the ‘physical’ theme arrangement was changed. It was developed to still have differentiation to the other themes but to not look like a stopping point, but rather more integrated into a perpetual movement. The outcome is more successful in capturing a holistic, intertwined expression of themes.

6.4 FRAMEWORK REFLECTION

The themes and subthemes from the second framework iteration worked better in capturing key ideas from the focus group discussion and literature. Sub themes are still not finalised but defining design strategies will help to do so, as well as refining a written description. Design strategies will also aid a clearer architectural link to the framework. Some subthemes chosen are represented more strongly in the literature than the focus groups. This is ok; it was important that both approaches were engaged with and it was unlikely the content would align perfectly.

6.5 CHAPTER CONCLUSION

This chapter refined the framework through integrating key themes from a series of focus groups exploring what types of spaces support student wellbeing at university. Learning environments as a fifth main theme was identified. With numerous existing wellbeing frameworks, these discussions highlighted the most important aspects for students within university environments to help the development of subthemes.

This was an important step, to develop the framework by to providing a bottom up, diverse student insight. Students recognised a clear link between the campus environment and their wellbeing and were really willing to be involved. In addition, it would be contradictory to document participation and engagement processes as design strategies to creating campus spaces for wellbeing, without following the same process to develop the framework itself. This is an important first step however, for a project to engage meaningfully with users, engagement should not stop here. Design strategies will also be developed alongside literature and focus group content. Participation will continue to be reflected on.

Installation

7.1 CHAPTER INTRODUCTION

A sense of belonging and feeling connected to a community contribute greatly to wellbeing. However, according to the 2015 Student Experience Improvement Survey at VUW, of the 4352 students who answered the following statement to the extent to which they agreed/disagreed “I feel connected with the Uni Community”, 54% were impartial, disagreed or strongly disagreed, a total of 2350 students (Victoria University of Wellington 2015). In order to explore how space could contribute to a greater sense of community connection, a key finding from the focus groups was explored: comfortable spaces.

Te Aro campus most desperately lacks a comfortable social space. With a campus redevelopment plan underway, there is an opportunity to demonstrate what the students want to the university and the project architects. Responding to this, the author proposed to undertake an explorative installation in collaboration with the VUW SANNZ group (Student Architecture Network New Zealand). A temporary lounge was installed in the atrium with the intention of creating a strong sense of community to support student wellbeing. The author proposed this idea to the VUW SANNZ (Student Architecture Network New Zealand) team, who were excited and willing to create this space. The author was transparent with the possibility of documenting the project within this research. The author coordinated the installation of borrowed student's couches and with a team, transported and arranged them in atrium. The author also oversaw several events in the space throughout the week.

Figure 49: Concept sketch of lounge installation

7.2 CASE STUDIES

In 'This Is Temporary : How Transient Projects Are Redefining Architecture', Cate St Hill (2016, 2) shares the value of temporary projects. Despite their nature to quickly appear and disappear, temporary projects can open up possibilities and test scenarios to change perceptions and behaviours within the built environment. Temporary architecture has a broad typology: short-lived structures, exhibitions or programs are several examples. Experimental sites for interaction and engagement (2), temporary architecture acts on a concern for engaging local communities, and for collaborative, participatory ways of design, making and building (3). The lounge's temporary nature aimed to open up possibilities of what the campus could be when there were better spaces for interaction.

Two case studies helped to shape this project: Black Maria by artist Richard Wentworth and Gruppe architects and the local coffee shop, Raglan Roast. Black Maria, a pop-up timber structured auditorium was installed in Central Saint Martins Art and Design College in London. The installation created a gathering space within an oversized atrium. While events were planned for Black Maria such as film screenings, performances, talks and music (Design Curial 2013), it was intended to "awkwardly invite formal events," and more naturally become a space for CSM students to inhabit. This informed the idea to create a more intimate space within the atrium in order to enhance social connection through natural interaction (fig.52) and programmed events (fig.54) to bring people together in the space more deliberately. Events during the week included: supplying coffee, a postgraduate talk, and closing event with live music. The second source of inspiration was the local coffee stop for Te Aro students. Raglan Roast was perceived to be the epitome of comfort and student friendliness with its mismatched couches and three dollar flat whites. Furniture from students' flats was borrowed to create a similar atmosphere.

Figure 50: Black Maria, naturally occupied.

Figure 51: Concept Sketch Natural inhabitation: providing a relaxed, social space which the Te Aro campus lacks.

Figure 53: Black Maria, performance

Figure 52: Concept Sketch: Programming events: brings people together in the space.

Figure 54: Raglan Roast

7.3 METHOD

A catalogue of furniture was created alongside a list of pick up addresses. SANNZ communication networks helped to promote the initiative. From the generosity and willingness of students, couches, armchairs, rugs tables, even a giraffe's head were borrowed from Wellington flats. Furniture was collected from Lower Hutt to Berhampore, and installed in the centre of the atrium on Sunday 1st of September 2019. This coincided with the return of students following mid trimester break. One couch was dropped off before the arrival of the first trailer load, and a student was already stretched out on this lone couch. The lounge was intended to remain for one week but during the installation, VUWSA (Victoria University Students Association) requested to have half the couches remain as part of the following sustainability week.

Figure 57: First couch!
Figure 58: "Couch Call"
SANNZ promotion

6.4 OBSERVATION STUDY

*Please look closely at real cities. While you are looking,
you might as well also listen, linger and think about what
you see*

- Jane Jacobs

Observation of the lounge was conducted during the week. The primary focus of the observations was where people chose to sit within the space, how long they stayed, and how much social interaction was part of their experience.

Figure 59: SANNZ Information Posters (above)

Figure 60: Observation sign in lounge (left)

Ethical Considerations

The VUW Human Ethhics Committee approved an observation study as an amendment to the research application (27615). Participants were de-identified through observation techniques (drawing, mapping) as data was collected. Notes and drawings were taken to inform reflections in the research portfolio rather than conclusive evidence. People who chose to use the lounge installation automatically became anonymous participants of this observation study. To inform people that the space was under observation during the week, posters were placed at key entering points (fig.).

Observation Methods

A combination of observation methods was developed from Gehl's "How to study public life" (Gehl and Svarre 2013, 21–36)

- Mapping: symbols drawn onto a plan to describe people's use of the lounge and interactions
- Tracing: drawing lines to record people's movements
- Notes recorded the sequence of events.
- Looking for traces: changes in furniture configurations and noting objects left behind.
- Photography: to capture the atmosphere of the space (during busy times, the complexity of interaction could not be captured through a quick drawing).

The length of observations varied during the week. Longer periods of observation were undertaken at the start of the week, to get a general idea of the peak times of use.

- Monday: Present in space from 9am – 1pm, with periods of observation. Observed 30 minutes in afternoon. Participation in evening event.
- Tuesday: Present in space for 2 hours in the morning, with afternoon checks.
- Wednesday: Morning checks. One hour of observation in the afternoon.
- Thursday: 30 minute observation at lunch with afternoon checks
- Friday: Morning checks. Participation in afternoon events.

mapping, tracking, looking for traces

7th 10.
MAPPING
Date: 2nd
Time: 11:35 - 12:10 - 12:30
Length of Observation: 2

1. Group still be
2. Group don
3. Student us
4. PHD student
5. student

6. new group
7. two group
8. student ch

10. student on laptop.
11. Two students sit on
12.20 - 12:30
12=12:30 busy

MAPPING Wednesday Afternoon.
Date:
Time: 2:15
Length of Observation: 15 mins.

1. Student leaves after 2 hrs.
2. 2 students leave at beginning
- 3.
- 4.
5. student sitting with laptop.
6. student joins group
7. student sit down briefly.
8. student sit down with food
9. student joins group with

→ group 4 leaves.
group 3 leaves + goes to
class.
student 6 stays.
10. someone joins student 6.

Group 8 + 9 - eating talking,
sh. pures.
Group

Class starts at 2:30 -
people get up and
start to leave - and
head to finish bowl.

Length of Observation: 20 mins.

1. existing group from last observation
2. student comes by to say hello
and introduce himself (same
group as yesterday - but diff
PHD student brings coffee +
chips up in a bag - stays round
3. students go get hot drink and
return
4. student joins group with lunch
student 3 leaves

went the alarm to stop being an
exhibition space
student pops by.
student sits down
student 7. joined
by friends.
purple
to
G
dicks
ch

MAPPING Wednesday Afternoon.
Date: 04/09/19
Time: 2:15
Length of Observation: 20 mins.

1. student sits with laptop.
2. walks around space before
classing opposite end to
- 3.
4. student sits down for a
of wine, drinks smoothie
5. eating + on phone.
6. student 1 is joined by friend
7. student sits down with laptop
- 3/8 student moves to new
position at same time

Figure 61: Mapping and observation notes

7.4 DESCRIPTION OF ACTIVITIES

Users

The majority of users were students, a combination of undergrads and postgrads and several PhD students. Several staff also interacted with the space. A mother with a young daughter, giggling and flopping onto a bean bag, were also observed using the space.

Natural inhabitation and interactions

The morning often started slowly. Some activities observed included a group staff meeting, students working independently, a student engrossed in a book. The lounge was the most alive during the lunch hours. From Monday, students brought their lunch down to the lounge. By Thursday, students were turned away with no empty spaces to sit. Students relaxed into beanbags and freely moved chairs and couches closer towards their peers. Students were enticed to stretch out and the rug extended the capacity of the space, adding comfort to the floor (one student took off their shoes). Into the afternoon, students worked on their laptops.

Undergrad students were more likely to spend the afternoon working in the lounge while postgrad students treated it more as a break space, sipping a cup of coffee. Students also used the lounge before a nearby class or lecture. Several staff members sat down in the space for a short period of time, one held a meeting with a student, others observed the space often, one taking photographs. Most commonly, interactions between staff and students happened as staff walked past students occupying the lounge.

Figure 62: Sketches of users demonstrate a relaxed body language

Interactions with space

At the start of the week, there was some hesitation from students and it took encouragement from other peers to occupy the lounge. Despite this, it didn't take students long to take ownership of the space. Students were at ease moving furniture and getting comfortable. The objects within the space were playful and provoked interactions such as testing out the organ, miming a conversation on an old telephone and changing the figure doll's pose. Salient magazines (VUW student magazine) were scattered around and horoscope sharing was popular amongst groups. Students passing time also flicked through other design magazines.

Planned activities

Several events were planned during the week to bring people into the space. On Monday morning, there was free coffee. It was an effective way of bringing people into the space, creating an initial buzz and excitement, while letting people know the lounge was there for them. At the end of the week, early Friday evening, the lounge hosted a closing event. Students were able to enjoy a drink while a band of VUW students performed. Couches were re-arranged to face the band (fig.66).

Unplanned events

Several unexpected events occurred. On Tuesday, a student went to the warehouse and bought an extension cord, multi box and duct tape. Once the cord was taped to the ground across a well-used thoroughfare (fig.67), the group of friends plugged their laptops in and continued to work in the space throughout the afternoon. The space was checked early each morning to record objects left behind: sketches of the giraffe and plant were signed and left on the table, a small ceramic hedgehog appeared in a pot plant, and a framed image with the text “if this is a sign, this is it” was added to the collection of objects (fig.68).

Figure 63: Sketches of users (left)

Figure 64: Band setting up for closing event

Figure 65: Laying the duct tape

Figure 66: Objects left behind

7.5 DISCUSSION

The lounge installation was incredibly exciting as aspects of the framework started to “come to life”.

Borrowed student furniture was essential to the success of this project as it created a really comfortable, welcoming student environment.

Feeling: Cared For

The physical environment of the lounge demonstrated the ability to embed multiple dimensions of the framework.

The lounge encouraged social

Connection

connection through
both planned and
spontaneous meetings.

Significantly a sense of a

Feelings of
belonging and
compassion

Balance

A space to take a quick break over a coffee during a busy hand in week

Feeling: Rested,

Ownership

Agency to move furniture around and control your environment

Empowered,

Collaboration

An informal learning space, creating opportunities to work together and share knowledge

& Motivated

Making space: student agency, connection to place and people through constructing space

Feeling: Proud

collective wellbeing was achieved. The lounge brought a student, social focus to the centre of the campus creating interactions between undergrads, postgrads, staff and visitors.

Through planned events:

- In a creative campus, it was an opportunity to share other forms of student creativity. (Student band, feelings of excitement, pride to play in front of peers at university, a memorable experience)
- It was a nice way to come together, as an architecture community, at the end of the week.

Feeling: part of a community

Figure 67: A student project. Making space: agency, connection to place and people through constructing space.

The most important finding from the installation was a comfortable space that incorporated some elements of domesticity helped to create a sense of belonging and foster community. Irregular, comfortable and far from institutional - students looked relaxed in the lounge. In a sense, this was also a participatory project and another reason for its success. A space within the university, created by students with furniture offered up for use by students: a student's interpretation on what a social space should be.

7.6 CHAPTER CONCLUSION

This chapter documented and analysed a successful application of the framework and implementation of focus group discussion. Borrowed, comfortable student furniture was imperative to creating such a well-used space as well as the student-led nature of the project. This installation has given confidence in the process of engaging and implementing the findings from the focus group discussion and literature. It was invaluable to test these ideas through an installation and the findings can be used to inform a larger master plan strategy.

CHAPTER

eight

Developing a Design Guide

8.1 CHAPTER INTRODUCTION

Alongside the visual thematic framework, the intention is to create a written accompaniment which defines themes and subthemes, and provides design strategies in the form of a guide. This chapter reports on the development of the design guide, the main outcome of this research.

Several approaches were tested to develop design strategies for inclusion in the design guide:

- Generating visual representations of potential strategies from focus group content.
- Combining focus group and literature design strategies and linking to subthemes – a format similar to the ‘Community Wellbeing’ guide.
- Reflecting on the key findings from this work, resulting in 5 design strategies.

8.2 GENERATING VISUAL REPRESENTATIONS

Design strategies were first developed visually to extract the spatial qualities described in the focus group discussion. First revisiting the discussions to inform design strategies aims to ensure the student voice is well represented. A loose visual style was developed to reflect the framework rather than the first, rigid attempt. Visualisations of design strategies could be embedded in a guide.

Figure 68: Exploring design strategies. CAD software was tested (top left) before using digital drawing.

8.3 EXPLORING DESIGN STRATEGIES

The framework themes were further refined during the development of design strategies:

- Spirit was removed as a subtheme, design strategies identified a large overlap with identity.
- Creativity replaced spirit; cultural environments predominantly focused on supporting and celebrating diverse student cultures (highly important) but without thinking widely about the ways that people can express themselves. ‘Creativity’ represents student expression and reflects student discussions, which talked of student art, collaborative projects and a more relaxed, non-institutional space.

Spiritual replaced symbolic environments as this was more aligned to wellbeing and Hauora.

A written guide with a comprehensive list of design strategies is a useful resource however it is not the best representation of the important research findings which would be lost within a long list of strategies. The strength of this research is the key findings identified in the focus groups and the lounge installation. The design guide should focus on this.

Figure 69:Diagrammed screen capture illustrating detail of guide

Figure 70:Isolated graphic representation of framework adjustment(below)

Image redacted due to copyright.

SPIRITUAL
Creativity

8.4 RECOGNISING THE KEY FINDINGS

This research portfolio has identified several key findings. However, it is worthwhile to further test the findings because they need to work together as a clear, holistic representation of the conceptual framework.

Two spatial priorities from the focus groups were identified to enhance wellbeing at VUW through minimal intervention:

- Creating comfortable student spaces
- Reorienting social and cultural spaces which are highly impactful to wellbeing.

Design strategies, which relate to reorienting, include visibility and accessibility.

Of the two priorities, a comfortable student space was tested through an installation. The main findings were:

- The comfort factor was essential to creating such a well-used space.
- Recognising the lounge as a student-led project.

There are elements of these findings that should be further tested. For example, the Hub at Kelburn Campus acts as a central social, community space however this space is not the ultimate social experience for all students. This was likely the same for the lounge installation, taking position in the centre of the atrium, the closest equivalent to the hub at Te Aro campus.

Focus group content provides an opportunity to extend the lounge findings:

- A smaller, comfortable social space was seen as more desirable than the hub.
- “You don’t even need to make full zones, just make those empty spaces more hospitable,”

This comment presents an opportunity to implement a series of smaller, comfortable spaces across Kelburn Campus and to explore further ways in which to make the space inviting and supportive of wellbeing.

The second point of investigation is to address current cultural and wellbeing spaces at VUW. This provides an opportunity to explore how social space could help to integrate important social and cultural spaces. Kelburn Campus will be used as a site for testing.

Main Theme

Sub Theme

Design Strategies

5 Key Findings

Figure 71: Left, a diagram illustrating the process of distilling a complex understanding of wellbeing and space into 5 design strategies. The 5 strategies will revisit the visuals explored to develop their own icon.

8.5 CHAPTER CONCLUSION

This chapter evaluated several final outputs for the design guide. Two options were tested: creating icons from identified focus group design strategies and integrating these alongside literature design strategies into a written guide. Upon reflection, the key findings within this research portfolio were not emphasised. Re-establishing the key findings identified several elements in need of further testing. This is documented in the next chapter.

CHAPTER

nine

Master Plan

9.1 CHAPTER INTRODUCTION

This chapter documents an analysis of Kelburn Campus against key design findings and opportunities identified in the previous chapter. The research portfolio follows the methodology of muf and Future Foyle (chapter 3): a process of engagement and intervention is applied to a master plan. One key finding is extended upon: comfortable student lounge spaces. This process intends to demonstrate the interconnected nature of the framework. While there are many design strategies to support wellbeing, this process focuses on the main findings to test how several strategies could be implemented to support a holistic design approach to supporting wellbeing through space.

9.2 MASTER PLAN

Kelburn Campus was chosen as it is the main campus and therefore, the largest. This provides a good opportunity to reflect on what is there: a wide range of social and cultural spaces but there are several straightforward improvements that could be made. A master planning exercise explores how a series of interventions could create and improve spaces supportive of wellbeing at Kelburn Campus.

Figure 72: Testing the framework through one dimension

Smaller Social Spaces

An opportunity identified is to transform underutilised circulation areas into informal, comfortable student spaces. A study by Sıramkaya and Aydın (2014) at Selçuk University in Turkey is supportive of this. The study documented observations on the spaces in which students socialised in the Faculty of Engineering building. The main conclusion was that circulation areas are the most densely occupied spaces where students meet each other rather than in the designated social spaces due to these spaces not being located properly (p. 251). It was recommended that circulation spaces should be designed in a way to provide more opportunity for social interaction (251).

The following findings were considered when identifying circulation spaces:

- Students socialise in area close to classes during break times (2014, 251)
- Students use wider points in circulation areas (2014, 252)
- Social spaces should be located along main circulation axis (2017, 89)
- Social interaction was observed on the ground and first floor. On the upper levels, the main program is laboratories, no social activity was observed (2017, 87)

Figure 73:Lounge furniture

“just make those empty spaces more hospitable,”

- focus group participant

Improving Circulation Spaces

- Furniture items in circulation spaces are institutional, identical and durable.
- In some areas, the furniture feels out of place. In a focus group session, one student described it as an “afterthought”.
- Making these spaces accessible and more student-friendly, comfortable and across a range of scales and locations are clear design strategies to highlight within this research.

Figure 74: Kelburn furniture

Improving Circulation Spaces

During the focus group, a social break during university was repetitively associated with eating or having a hot drink. The current facilities at Kelburn Campus could do more to support nourishment:

- There are multiple cafes and food suppliers located on the edges or nearby the hub. It is not an affordable option to buy food.
- There is an astounding number of vending machines (fig.77). From some viewpoints, vending machines can be seen in two different locations.
- There are very little facilities for preparing food. VUWSA (student association), rather than the university, have supplied six standalone microwaves between the hub and the Student Union Building (SUB). The SUB microwaves are not directly located by a space to eat lunch. A dirty kitchen was found behind a closed door in the Hugh Mackenzie building.

Figure 75: Excessive amounts of vending machines

*Figure 76: "Afterthought"
Kelburn campus furniture*

*Figure 77: Vending machines in
close proximity*

*Figure 78: VUWSA supplied
microwave*

*Figure 79: A dirty kitchen was
found behind a closed door in
the Hugh Mackenzie building.*

By creating adjacencies between comfortable spaces and amenities, these spaces could become more supportive of wellbeing. Amenities should in the least include a kitchenette with microwave, boiling and drinking water.

Figure 80: Identified circulation spaces for intervention following Siramkaya and Aydın's recommendations (2014). Orange: Social Space Blue: Amenity

Design Strategies:

1. Accessibility
2. Inviting Social Space
3. Amenity

CHAPTER NINE

9.3 REORIENTING SOCIAL AND CULTURAL SPACES

To test the interconnectedness of the framework, the first master plan is developed to reorient social and cultural spaces. While there are many spaces considered as important to wellbeing such as Pasifika study spaces, quiet spaces (including Muslim prayer rooms) and all gender toilets (TWANZ 2018, 8), this exercise focuses on two spaces: the Āwhina Rooms (support and learning space for Māori students) and the Rainbow Inclusion Office. This was due to the in-depth discussion around these spaces during the focus groups as well as an identified lack in spatial priority to these spaces.

Figure 81: Left and above, exploring the potential impact of re-orienting key social and cultural spaces

SATCHI FCAO

Findings of Existing Spaces

Two Āwhina Rooms were chosen:

Located off a small corridor shared only with bathrooms (fig.84)

- Very poor visibility. Beautiful mat opposite a bathroom.
- Culture / energy does not extend beyond the Āwhina Room.

The second Āwhina room (fig.85) is more visible BUT

- The identity is restricted by the uniformity of the newly designed science building.
- Smaller space for work / support but no social/relax space.

Figure 82: Āwhina room located in bathroom corridor

Figure 83: TTR Āwhina room is more visible

Figure 84: SUB Atrium

Figure 85: Rainbow Inclusion Office

The Rainbow Inclusion Office is an office and staff space, an opportunity to get support from an advisor but not an informal space to connect with peers.

Located in SUB - while hosting other important spaces to wellbeing (student health and the Bubble) - is disconnected from the campus centre. All the other buildings have a physical, internal link – the student union building doesn't. The entrance is barely visible, set back from the SUB atrium.

One Student felt the space “should be more integrated in campus community”.

In order to explore how to intensify the role of social and cultural spaces, a second analysis of Kelburn campus was undertaken. The main areas identified for intervention were the north end of the Rankine Brown (RB) Building (04, green) and the Student Union Building (SUB).

Relocating the Cotton building Āwhina room to RB creates potential for:

- A visible presence and a strong relationship to the Hub.
- An Āwhina learning space connection to the library and a
- Integration into the university community through a proposed informal social space (07, orange).

An improved, more intimate social space along Cotton St (02, orange) could support and integrate the TTR Āwhina room (02, green).

A lounge space in SUB could support the Rainbow inclusion Office (RIO)(08, green), creating a safe space for students to socialise.

- (05, green) is the larger of the two opportunities in SUB
- Opens out to a deck currently underused (06, green).
- A visible entrance to the campus community, while still providing a more intimate feel than the Hub.

Design strategy: Celebrating Care

Figure 86: Elements of participation explored in the research

The implementation of smaller lounge spaces is an opportunity to explore co-design, working with diverse students groups across the design of different lounge spaces. The scale is more manageable for this approach (rather than the design of large building). Involving students in the creation of these spaces aims to improve feelings of connection to the space as well as a sense of pride through contribution to the campus environment. As a result, the spaces are likely to result in spaces students want to spend time in.

Design strategy: Participation

9.4 CHAPTER CONCLUSION

Two spatial wellbeing priorities are extended to five design strategies for university spaces through a master planning exercise at Kelburn Campus.

1. Inviting Social Spaces
2. Accessibility
3. Amenity
4. Celebrating Care
5. Showcasing Belonging

The next chapter will evaluate these findings through a final design guide. Further testing of the master plan will be prepared for on-site examination and documented in an addendum (refer to p. 182).

CHAPTER

ten

CONCLUSION

Reflection

Meaningful?

EVALUATION

Final Design

'5 Points'

Design Guide Evaluation

10.1 CHAPTER INTRODUCTION

This chapter brings together the work undertaken within this research portfolio in the final design of ‘Spaces of Wellbeing: A Framework for Tertiary Environments.’ The conceptual framework and five design strategies are evaluated. The final documentation of the resource for creating spaces supportive of wellbeing is presented which includes a written and illustrated description.

10.2 A CONCEPTUAL FRAMEWORK

Evaluation

The first main effort of this research was to create a framework to help guide a holistic approach to creating spaces supportive of wellbeing at university. The original intention was to link each subtheme to several design strategies, creating an explicit relationship between the conceptual framework and the design of the physical environment. However, in Chapter 8, this was changed to presenting the five key findings as points of intervention. A comprehensive list of design strategies is a more suitable approach to the design of a new building, and this was a successful shift to emphasise what was tested in the research: ways of improving the current university facilities.

This shift has required a re-evaluation of how the conceptual framework is presented within the guide:

- The value of the conceptual framework is in presenting a very strong link between the physical environment and wellbeing.
- The graphic illustrates the complexity of wellbeing, and the multiple dimensions that space can support.
- An interconnected approach establishes a strong link to Hauora, therefore the framework demonstrates how space could be designed to support a holistic understanding of wellbeing.

Currently the theme and subtheme definitions do not provide explicit examples to guide the design of spaces for wellbeing - it was intended for the design strategies to do so. To capture this in the design guide resource, the text and graphics need to make clear links between space and themes and woven into theme descriptions. One overall description will reinforce an interconnected, holistic approach to designing spaces of wellbeing within tertiary environments.

10.3 FIVE DESIGN INTERVENTION POINTS

Evaluation

Five design strategies were identified in chapter 8. The intention is to provide an example of how design strategies demonstrate the interconnectedness of the framework: each strategy is representative of several main themes, rather than one.

In the guide, it is important to acknowledge there are other well understood design approaches for improving for wellbeing in space such as nature and comfort levels. To emphasise this understanding, the guide will rename the design strategies to ‘five points of intervention’.

Figure 87: Intervention point graphics developed through hand and digital drawing - revisiting digital design strategies from section 8.2

Conceptual Wellbeing Environments

1

Physical Environments

Learning Environments

Social Environments

Symbolic Environments

2

What types of spaces support your wellbeing at university?

3

Designing University Spaces for Wellbeing

4

Designing University Spaces for wellbeing

5

Designing University Spaces for Wellbeing

6

Designing University Spaces for Wellbeing

7

Designing University Spaces for Wellbeing

8

Designing University Spaces for Wellbeing

9

Designing University Spaces for Wellbeing

10.4 VISUAL DEVELOPMENT OF THE GUIDE

1-3: Presenting the conceptual framework. The main shift is from individual theme definitions to one descriptive paragraph.

4-6: Developing a graphic to illustrate the conceptual framework

7-8: Testing other visuals for the guide. Including a cover page and graphic description of intervention points. See addendum for final visuals (p. 191).

Figure 88: Graphic Development of Guide

Proposed layout of the guide including:

Cover page (1)

Conceptual framework description (2,3)

Five points of intervention (4-5)

Conceptual framework diagram (6)

Figure 89:

Draft

Conceptual framework diagram

10.5 FINAL DESIGN OF THE FRAMEWORK

Spaces of Wellbeing

A Framework for Tertiary Environments

University spaces have a role in providing both focus and balance. A good library or workspace is essential to support study. Light, temperature and noise all contribute to creating a comfortable, physical, learning environment; a microwave for heating lunch, a cosy space, or a bench soaked in sunlight. All facilitate learning, as well as influence behaviours conducive to wellbeing.

Physical environments are intricately linked to the wellbeing of people. This complex relationship is established because space also has the ability to express social, cultural and spiritual dimensions of wellbeing. This is achieved through spaces for socialisation and connection.

Welcoming environments can express unique identities and diverse histories; through art and colour, a variety of furniture types, and spatial configurations. A design space that has the wellbeing of the students at its centre creates feelings of belonging and empowers students to participate and learn within the university community.

When physical, learning, social and cultural environments start to work together, in a continuing interaction, qualities that are initially physical begin to enter the realm of non-physical, emotive and subjective. When we celebrate each other, a new type of energy is created within university environments and a spiritual wellbeing can be experienced: feeling part of a larger community and a feeling of growth as university years are navigated, years which can be equally turbulent as they are impactful.

The conceptual framework considers a holistic design approach to wellbeing. From this, five intervention points for design were developed which work together to incorporate all dimensions of wellbeing identified.

FIVE INTERVENTION POINTS:

Figure 90: Draft Layout of Guide

FIVE POINTS OF INTERVENTION

Inviting Social Spaces

Students need comfortable spaces. Informal environments to encourage socialisation positively impact feelings of connection within university environments.

- A cosy, space with a lounge feel
- A variety of seating options for choice and flexibility
- A level of intimacy is important to create relaxed social space.
- It's easy to socialise in areas close to teaching spaces during a break. Location should also be well considered.

Celebrate Care

Health and wellbeing spaces/environments are well integrated on campus to create supportive and empowered student environments.

- Spaces include supportive social and cultural spaces such as rainbow spaces and indigenous (equity group spaces?) support environments.
- Integrated means: visible, accessible, and prioritised.
- Unique identities and histories are celebrated when cultural and social wellbeing spaces are reorientated to the heart of the campus.

Amenity

In addition to learning spaces, providing amenity and break spaces helps to encourage a work/life balance.

- Visible and accessible water fountains throughout the campus
- A kitchenette including a microwave to heat your lunch and hot water to make a cup of tea.
- Amenities should be clean and inviting.
- Located in proximity to a place to sit and have lunch enhances the wellbeing value.
- Access to Wi-Fi, power wall sockets are essential to provide opportunities for social learning.

Accessibility

For students to include the use of spaces supportive of wellbeing during their day, accessibility is crucial.

- Spaces located nearby key learning environments have the most potential to be used, taking a break between class, or waiting for one to begin.
- Accessibility means these spaces are more visible, creating more opportunity for spontaneous meetings in spaces supportive of wellbeing, helping to facilitate social connection.
- Wider points in circulation spaces create opportunities for intervention for accessibility, visibility but still allowing for a level of intimacy.

Showcasing Belonging

A sense of belonging is strengthened through active participation within university environments.

Meaningful participation in design process:

- Focus groups, workshops
- Involvement in design of spaces: a cosy student space is the perfect example of an achievable co-design project.

Participation in the designed environment:

- Individualisation and flexibility within space,
- Opportunities to have control over environment: movable, adaptable furniture
- Providing choice: from private to more public space and a variety of furniture choices.

10.6 RECOMMENDATIONS

This guide is a flexible resource rather than a ‘how to’.

This resource would be useful for university wellbeing advisors in the improvement of existing university campuses or to establish other spaces of wellbeing. Despite not providing a detailed list of design strategies, this could also be a useful resource for architects. The conceptual framework establishes a fundamental approach when designing for wellbeing and the ‘points of intervention’ provide a strong example in designing holistically for wellbeing. The ‘points of intervention’ identified would also be important to new buildings.

10.7 CHAPTER CONCLUSION

This chapter evaluates the framework, ‘Spaces of Wellbeing: A Framework for Tertiary Environments’ a result of the work undertaken within this research portfolio. The main adjustments made are through how the framework is presented: one description that weaves themes, subthemes and design strategies along with ‘5 Points of Intervention,’ representing the major spatial findings in this work. A written and illustrated description is documented.

Research Portfolio

Conclusion

The years spent at university can be equally turbulent as they are impactful. If health is created in the settings where we learn, work, play and love, undoubtedly, campus environments are influential for students during their university years. Nevertheless, mental health is currently an issue for some students. There is no one approach towards providing more support, but it is clear that alternative options need to be explored. In response, this research portfolio investigated how tertiary spaces could be designed to better support wellbeing. The research was presented in the process of developing ‘a guide’ through literature, focus groups, an installation and master plan exercises. Shifting methods and scales provided a constant opportunity for evaluating and refining. The outcome of this research presents a conceptual framework to approach the design of space for wellbeing to be at the forefront of built environments. It uses the five intervention points intended to have a positive impact on student wellbeing if implemented as a system. It is a resource to be shared with both university wellbeing advisors and design professionals.

While this resource aimed to be beneficial for the design of New Zealand University environments, the research was limited to Victoria University of Wellington as the site for testing. Three campuses provided a large scope and complexity for a Master’s research portfolio and only two campuses were further explored after the focus groups due to this time constraint. Similarly, due to time constraints, the halls of residence, crucial environments for supporting mental health, were considered beyond the scope of this research. However, some of the key design findings could be transferrable for example smaller, comfortable student spaces. This work has the potential for a much longer and more complex study, involving a series of iterations and testing.

Development of the master plan could be extended, and some further testing at this scale will be prepared for on-site examination and documented in an addendum (Chapter 12). One of the most critical findings of this project was that engagement with the users, observation, experiments and real life interventions are necessary to articulate and refine new approaches. However, such steps tend to take time, and only a limited number of steps were achieved as part of this project. A continuation of such work could help refine and confirm the achieved findings. It is important to acknowledge there are many important strategies to support wellbeing. Design and interventions in space are only one aspect that can help. However, this work focused on an even narrower area, but expanded upon the most important findings uncovered in the early phases of this research.

One of the most important goals of this work was to align the research closely with user needs and views so research methods which involved students drove many phases of development. Complementing this approach, a selection of case studies with a focus on the community were selected. This helped to define a rich but divergent and people-focused set of architectural research methods. Students have reported and rallied and called out for help and for action now. This work hopes to make a contribution through sharing a student insight and voice on the design of campus environments to support their wellbeing, as it is fundamentally the students who take university spaces and turn them into places. This work gives more agency and empowerment for these existing trends.

values unique
expressions of
identity and
diverse histories

a good library,
comfortable
temperature,
light, noise

empowered
to

Within a wider context, this work makes a contribution to an important but under researched field: designing for mental health in the built environment. The UD/MH urged for more research in this field to stimulate discussion and change. This work demonstrated how literature could shift from one context to another such as healthcare to university environments, and advocated for a multidisciplinary approach for a more holistic process in the design of spaces. New Zealand cultural health models such as Te Whare Tapa Whā, were fundamental. A Māori perspective of mental health, which is interconnected and holistic, considers culture in a way which could be of value internationally. It was from this fundamental conclusion that prompted to design with the same understandings of hauora, and creating health.

However, the most important feature of this work is that the final guide captures a complex understanding of the relationship between wellbeing and space and distils this into five simple and practical steps ready for intervention. Together these steps could have a significant impact on wellbeing, capturing its complex nature as well as providing a straightforward way to implement. By doing so, the work makes perhaps a modest but nevertheless real contribution to the much needed area of study of how architecture and architectural thinking can be used to create new ways to support social needs and contribute to the overall betterment of the world.

ADDENDUM

**Material
prepared
for on-site
examination**

Placeholders

Flexible/movable

edge ?
 hard
 soft.

material

furniture

element

architecture

wall
 floor
 partition

Approach: The conceptual framework and points of intervention were applied to spaces across Kelburn Campus. Three applications of the framework to university spaces were developed for visual exemplars within the guide.

DESIGN EXPERIMENTS

All five points of intervention are explored throughout several campus spaces.

ADDENDUM

SELECTED SPACES

Cotton Street is a large walkway connecting the south end of the campus to the Hub. A redesigned space creates several levels of intimacy.

A deliberate and space specific intervention is applied to a angular nook in Kirk building.

Celebrating Care: The Āwhina Room in Cotton Building is relocated just off the Hub to be better intergrated within the campus.

01 COTTON STREET

1:200

ADDENDUM

02 KIRK BUILDING
1:200

03 RANKINE BROWN BUILDING
1:200

DESIGN GUIDE

Prepared for Print: A5 Booklet

Designing University Spaces for Wellbeing

*A Conceptual Framework &
Five Design Intervention Points*

Cover Page

Spaces of Wellbeing

A Framework for Tertiary Environments

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**Designing University
Spaces for Wellbeing**

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Participation in the designed environment:

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- Opportunities to have control over environment: movable, adaptable furniture
- Providing choice: from private to more public space and a variety of furniture choices.

An application of the conceptual framework and points of intervention in three spaces at Victoria University of Wellington (VUW) Kelburn Campus.

Approach: All five points of intervention are considered however each space was chosen for an emphasis on one or two points of intervention.

These spatial experiments respond to focus group workshops with VUW students on the types of spaces supportive of their wellbeing at university as well as a temporary lounge installation consisting of loaned student furniture in the Te Aro campus atrium. The next step for user involvement is to present concepts for feedback and improvement. A stronger participatory response, would explore co-design processes with student groups.

01 COTTON STREET

02 KIRK BUILDING

03 RANKINE BROWN BUILDING

01 COTTON STREET

Cotton Street is a large walkway connecting the south end of the campus to the Hub. The space is already inhabited with furniture however this space has the potential to be more inviting. The approach to this space was to create several levels of intimacy:

- An open lunch space (connected to a kitchenette)
- A raised lounge space with multiple groupings of furniture, which can be freely moved. Timber stud partitions create a sense of enclosure while still providing visual transparency.
- Smaller, more enclosed spaces.
- A variety of spatial types and furniture provides choice for students.

02 KIRK BUILDING

A deliberate and space specific intervention is applied to a angular nook in Kirk building.

The initial focus of this space was to provide amenity: a place to prepare lunch or a hot drink in a visible and well connected space with a more intimate feel. Key design strategies include:

- Located outside two lecture theatres (without imposing on necessary circulation space during lecture theatre transitions)
- Access to an outdoor courtyard and other nearby circulation spaces with the potential to be made more inviting.
- Adding more comfort: as simple as providing a back to a seat and adding colour and warm materials to lift the existing space.
- A curved bench and seating responds directly to the space.

03 RANKINE BROWN BUILDING

Celebrating Care: The Āwhina Room in Cotton Building is relocated just off the Hub to be better intergrated within the campus. The Āwhina Room is still a private, work and support space but it is connected a social Āwhina lounge for all students.

The design of an Āwhina lounge should be co-designed with Awhina staff and students however above is a visualisation of how this space could work. The following design strategies were considered:

- Soft edges through furniture to create a more deliberate link to Āwhina
- Floor treatment differentiates and connects space.
- Large couches hold the space.
- Lighter chairs and bean bags can be moved for flexible space use.
- Smaller and larger configurations for variations in group sizes
- Including contemporary and traditional Māori artworks.

**Inviting social
Spaces**

**Showcasing
Belonging**

**Celebrating
Care**

Accessibility

Amenity

**Designing University
Spaces for Wellbeing**

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Figure 3: TWANZ. 2018. 'Applying the Okanagan Charter for Health Promoting Campuses in Aotearoa New Zealand'.

Figure 4: Community & Public Health. n.d. 'Te Pae Māhutonga'. Accessed 11 November 2019. <https://www.cph.co.nz/about-us/te-pae-mahutonga/>.

Figure 5: 'Figure 1. The Fonofale Model. Note. Image Courtesy...' n.d. ResearchGate. Accessed 11 November 2019. https://www.researchgate.net/figure/The-Fonofale-model-Note-Image-courtesy_fig1_280997003.

Figure 6: Healthy Campus Community. n.d. 'Well-Being Through Physical Spaces at SFU'. Accessed 8 October 2019. <https://www.sfu.ca/healthycampuscommunity/projects/physical-spaces.html>.

Figure 7: DIALOG. n.d. 'The Community Wellbeing Framework'. DIALOG. Accessed 11 November 2019. <http://www.dialogdesign.ca/community-wellbeing/>.

Figure 8: Markovich, Julia, Monika Sloviniec D'Angelo, and Thy Dinh. 2018. 'Community Wellbeing: A Framework for the Design Professions'.

Figure 9: 'Okanagan Charter : An International Charter for Health Promoting Universities and Colleges'. 2015. <https://doi.org/10.14288/1.0132754>.

Figure 10: TWANZ. 2018. 'Applying the Okanagan Charter for Health Promoting Campuses in Aotearoa New Zealand'.

Figure 11: Healthy Campus Community. n.d. 'Well-Being Through Physical Spaces at SFU'. Accessed 8 October 2019. <https://www.sfu.ca/healthycampuscommunity/projects/physical-spaces.html>.

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Figure 14 - 17: Our Future Foyle. n.d. 'The Project'. Our Future Foyle. Accessed 7 March 2019. <http://www.futurefoyle.org/>.

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Figure 20: ConstructLab. n.d. 'Dalston Mill'. Accessed 25 October 2019. <https://www.constructlab.net/projects/dalston-mill/>.

Figure 51 & 52: 'Black Maria Temporary Performance Pavilion by GRUPPE.' 2015. Yellowtrace. 12 October 2015. <https://www.yellowtrace.com.au/gruppe-black-maria/>.

Figure 59: SANNZ Promotion Poster Design: Rory Wilson-Cartwright

Figure 60: SANNZ Information Posters (above), SANNZ Lounge Poster: Kezia Fairbrother

APPENDIX 1

Human Ethics Application

27615

ResearchMaster

Research Form

Application Type

IMPORTANT: Please select type of research below and click on "Save" to access the rest of the form.

Research

Application Details

Category

B

3. Application ID

5000927915

5. Title of project

(Click the Form for more info)*

Spectrum of Wellbeing

6. School or research centre*

Architecture

7. Personnel*

1. Given Name

Tessa

Surname

Lynch

Full Name

Tessa Lynch

ADU

Architecture

Position

Principal Investigator

Primary?

Yes

8. Are any of the researchers from outside Victoria?*

☐ Yes

☒ No

9. Is the principal investigator a student?*

☒ Yes

☐ No

Student Research

9a. What is your course code (e.g. ARCH 580)?*

ARCH 580

9b. Supervisor*

1. Given Name

Petra

Surname

Petrovic

Full Name

Dr Petra Petrovic

ADU

Architecture

Position

Supervisor

9c. What is your email address? (this is needed to case the committee needs to contact you about this application)*

tesa.lync@qmul.com

Project Details

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[illegible]

☐ Internally held
☐ Externally held
☒ Self-held

15. Is any professional code of ethics to be followed?
☐ Yes
☒ No

16. Do you require ethical approval from any other organisations, such as another tertiary institution in New Zealand or overseas, or a District Health Board?
☐ Yes
☒ No

Data Collection and Recruitment

21. Please select all forms of data collection you will use in your project*
☐ Interviews
☒ Focus groups
☐ Questionnaires
☐ Observations
☐ Other

22. Provide an explanation of the sampling strategy for your study.
For example: You are conducting a focus group study, convenience sampling. Include how your eligibility criteria for potential participants – either formal or particular criteria for participants to be included in your study, or criteria that exclude them?

23. Do you intend to recruit young people with a general or focused interest in student well-being will be approached and asked for their willingness to participate in your research?
☐ Yes
☒ No

24. Groups are considered to have a focused interest in well-being through their participation and support of university well-being campaigns. These campaigns include: UNITECH, UNITECH 2009, New Year's and Health Week, UNITECH 2010 (Student Well-being Week). There can also be an aspect to new through these student events where, other groups of interest include the Pacifica Student Council and Victorian International Students Association (VISA). It is to be included in the focus group if the student has a half of a role in the campaign to university. Has been identified in a particular campaign have with impacts on emotional well-being. For students to see they are asked about their advice from an antismoking and design campaign.

25. How many participants will be involved in your study?
 If there will be several different groups of participants, please specify how many groups and how many participants in each group. *

Each focus group aims to include 5 – 12 participants across 3-7 focus groups.

26. What are the characteristics of the participants you will be recruiting?
 Students are currently enrolled at Victoria University, will be the primary participants. Current first year students may be under 18 years of age during the time of participation.

27. Outline an idea of the nature of the recruitment you will use to the participants in your study. *Include how the potential participants will be identified, what will contact them will be used. Include details of all advertisements, online posts or recruitment within the "University" website.*

28. *For example: You have identified well online to approach via email with a request for a meeting to talk more around the topic. You have also used the UNITECH website already chosen focus group to participate. I would also like to form a focus group with students who pass time in "The Bubble". Posters would be displayed around the bubble to request the focus group. Bubble groups would be informed of the project by email to join and answer students' questions right now.*

1 will also contact staff from halls to request support to set up group with halls. Participants will be invited via email social media and posters distributed around halls. I will recruit to the focus students through a student advertising group and 1800 year cohort.

ADDITIONALLY: I will target will send out the Flyer student to recruit students for focus groups. There is sufficient interest from Popton students to consider a focus group of Popton campus.

29. As well as contacting specific groups, 1 will display posters around the university involving students to participate. I have provided a poster for recruitment and a short video on how to be successful group.

30. Explain the details of the method of data collection. For example, describe the location of your research premises, if appropriate (e.g. where your interviews will take place). *For example: I intend to interview students in the "University" website.*

31. How will you encourage participants to remain in the project on ongoing periods. Interactive tasks are to report both quantitative and qualitative data and to make decisions affecting. This process will be planned and coordinated at the end of each group focus group. Give details of any tasks to be made received.

32. Will you request project task place research?
☒ Yes
☐ No

33. Does the research involve any other situation which may put the research at risk of harm (e.g. gathering data in public houses)?**

APPENDICES

[illegible]

☐ Pseudonyms will be used
☐ Data will be aggregated
☒ Participants will be referred to by name rather than by name
☐ Other

43b. (3 Please provide details)*

Data will be depersonalised however will be identifiable by these group (student/curriculum group).

44. Will participants be neither confidential nor anonymous, and participants will be identifiable by any outputs or publications relating to the research? *

☐ Yes
☒ No

Access, storage, and disposal of data

45. Which of the following best describes the form in which data generated by your study will be stored during the study?

See list below for guidance on these forms. Further will available on [how often we collect](#)

☐ Identifiable
☐ Pseudonym identifiable
☒ Partially de-identified
☐ De-identified
☐ Anonymous
☐ Other

46. Which of the following best describes the form in which data generated by your study will be stored after the study is completed?

See list below for guidance on these forms. Further will available on [how often we collect](#)

☐ Identifiable
☐ Pseudonym identifiable
☐ Partially de-identified
☒ De-identified
☐ Anonymous
☐ Other

47a. Proposed date for destruction of identifiable research data (i.e. the date when data will be de-identified and personal information on participants destroyed)

+

01/01/2025

47b. Proposed date for destruction of de-identified research data, including anonymous data

+

01/01/2025

48. Will any research data be kept for longer than 5 years after the conclusion of the research?*

☐ Yes
☒ No

49. Who will have access to identifiable, de-identified or anonymous data, both during and at the conclusion of the research?*

☐ Access restricted to the researcher (only in person or remote IP)
☒ Access restricted to researcher and their supervisor
☐ Access restricted to researcher and immediate research team, e.g. co-investigators, assistants
☐ Other

50a. How have you plans to re-use either identifiable, de-identified or anonymous data?*

☐ Yes
☒ No

What procedures will be in place for the storage of, access to and disposal of data, both during and at the conclusion of the research? (Check all that apply)

☒ All research generated data storage is available on the Internet and/or mobile device. After storing research data on IISB there is a strong password/protect for security
☒ All hard copy material will be stored securely, e.g. in a locked filing cabinet
☒ All electronic material will be held securely, e.g. only on university servers, password protected
☒ All hard copy material will be appropriately destroyed (e.g. shredded) on the data gone above
☐ All electronic data will be deleted on the dates given (ITS should be consulted on proper method)

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[illegible]

7. One identity and initiate how you will manage this.

While participation does not aim to cause deleterious harm and the time aims to elicit positive and fun, generating discussion on wellbeing has the potential to cause discomfort, upset, or distress.

I have consulted with Julie Wade, Wellbeing Practitioner and Advisor at Ashford. Julie advised that the information sheet should contain a content warning and that some Wellbeing Practitioners may be asked to stand along with the study team. Participants are also able to keep the information sheet to read at their leisure. The research team provide an assurance to the participant that they are welcome from the group on. Julie will also ensure the focus group discussion.

8. Will your participation experience any disruption as a result of the research?

☒ Yes

☐ No

9. Is any of your party likely to experience any special benefit/risk including breaks of privacy or release of personally sensitive information? This may occur in the instance participants are asked to discuss identified third parties in research.

☒ Yes

☐ No

10. Do you have any professional, personal, or financial relationship with prospective research participants?

☒ Yes

☐ No

11. Do you have any details how you will not manage this.

As my role is to create focus groups with VNM students, there is a high chance that some of my peers will participate. While I will approach participants to ensure participation, I will ensure that I do not have any personal relationship with any of my potential subjects. I will ensure that I do not have any details how you will not manage this.

12. What opportunity will participants have to review the information they provide? Tick all that apply

☒ Will be given a full transcript of their interview and given an opportunity to provide comments

☒ Will be given a summary of their responses

☒ Other opportunity

☐ Will not have an opportunity to review the information they provide

13. Please give details

One consent will ask all participants if they could like to receive a link to the focus sheet it is published in the library.

Confidentiality and Anonymity

40. Will participation in the research be anonymous?

Confidential means that their research is the identity of participants but will not reveal their identity to anyone outside the research team. Anonymity means that their research is the identity of participants but will not reveal their identity to anyone outside the research team.

☒ Yes

☐ No

41. How will confidentiality be maintained in terms of access to the identifiable research data? Tick all that apply

☒ Access to the research will be restricted to the investigator

☒ Access to the research will be restricted to the investigator and their supervisor

☐ Focus groups will have confidentiality ground rules

☐ Third-party data will sign confidentiality form

☐ Other

42. How will confidentiality be maintained in terms of reporting of the data? Tick all that apply

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Declaration

36. Have you still provided feedback to participants?

37. The consent form was submitted electronically if they would like to receive a link to the thesis once it is published in the library.

38. Your own results will not be reported and published? Indicate which of the following are appropriate. The proposed form of publications should be indicated to participants on the information sheet and/or consent form.
☒ Publication in academic or professional journals
☒ Dissemination at research or professional conferences
☒ Availability of the research paper or thesis in the University Library and Institutional Repository
☐ Other

39. Is it likely that this research will generate commercially exploitable intellectual property?
☐ Yes
☒ No

Documents

40. Please upload any documents relating to this application. Sample documents are available on the <https://ethics.she.ac.uk>

Please ensure that your files are small enough to upload easily, and in formats which reviewers can easily download and review. To replace a document, click the tick in the bottom right in the right of the document title. A green arrow will appear. Click this arrow to upload a new document. To add a new document click on Add New Document, at the right of the document title. Then drag the document name in the box that appears and click the green tick. A green arrow will appear to the right of the name which allows you to upload the new file.

Some file uploads of your documents into one PDF or Word file, and upload as a new document. This should be included in 'Combined Documents'

Description	Reference	Softy copy	Hard copy
Participant information sheet(s)	20190507_Information Sheet_v1.docx	☒	☐
Participant consent form(s)	20190507_Consent Form_v1.docx	☒	☐
Interview questions or guide	20190507_Thesis Gender Neutrality_V1.docx	☒	☐
Questionnaire or survey	20190701_Combined Documents_ANNEXED.docx	☒	☐
amendment 22 Aug 2019	20190822_Ethics Amendment Documents_Tessa Lynch.docx	☒	☐
amendment 22 Aug 2019	20190822_Observation Protocol_Tessa Lynch.pdf	☒	☐
amendment 22 Aug 2019	20190822_SANZIS Information and Consent_Tessa Lynch.docx	☒	☐
amendment 22 Aug 2019	20190822_Craft Information Handbook_Tessa Lynch.pdf	☒	☐
Recruitment poster	20190103_Recruitment Poster DRAFT.pdf	☒	☐

Amendment or extension request (available only for approved applications)

41. Are you submitting for an extension, or amendment, or both?
☒ Extension
☐ Amendment
☐ Both an extension and an amendment

42a. What changes would you like to make for this application?

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A full incident report must be completed and emailed to ghs@hawaii.edu. You can download this form here [Click to be taken](#), after you have emailed the form, please complete the [optional form](#). Then click on the **Action** tab and click **Report Incident**.

Do you have an incident to report?

☐ Yes

☐ No

If question is not answered

Please go to the **Action** tab and click on **Report Incident** to complete the process.

APPENDICES

Focus Groups Description

Student Focus Groups will be conducted. A set of relevant existing groups with a general or focused interest in student well-being will be approached and asked for their willingness to participate. These groups include: VUNSW, SWAT (Student Wellbeing Awareness Team), Silent, High Tauria, Pasifika Students Council, Victoria International Students Association (VISA).

SWAT, a group with an expert understanding of wellbeing, currently has around 20 members. The SWAT leader is willing to provide an introduction to the group and help establish multiple focus groups. These will be held in 'The Bubble'. Students will also be invited to participate through 'The Bubble'. This is the most direct, facilitated space with the University for supporting emotional well-being. Bubble leaders, are students trained in peer support and can help connect students with university services, or advice or just have a chat. The Bubble aims to be a place to rest and re-ent.

Group size will be 5-12 participants, with an ideal number of 9. During the focus group workshop, each task will be conducted in subgroups of 2-3. Subgroups will then present back to the whole group.

Location and time of focus groups will be determined once focus groups are confirmed. Times will either be arranged in relation to the university day to fit within a lunch break or a late afternoon session after class. Locations will include 'The Bubble' in Kelburn and university seminar rooms.

Format

The focus groups will consist of:

1. Introduction & consent (approx. 5min)
2. Task One (approx. 20 min)
3. Task Two (approx. 20 min)
4. Task Three (approx. 20 min)
5. Conclusion... (approx. 5min)

Content outline

1. Introduction:

- Welcome
- Description of the project
- Session briefing
- Introduction to the project aims and objectives
- Housekeeping
  - Emergency procedure
  - Bathroom locations
  - Accessibility Requirements
- Focus Group confidentiality ground rules established
- Information sheets distributed and time given for informed consent to be obtained

Focus Group Plan:

Recruitment Draft Email to groups

Subject: Can architecture support student wellbeing? Focus group invitation

Dear / ...

You are invited to participate in an important set of focus groups on how can architecture support student wellbeing within our University context. This study is part of the Master's research I am currently conducting at the School of Architecture at Victoria University of Wellington.

The aim of the focus group is to investigate how students perceive spaces as supportive (or not) of wellbeing, and receive feedback on a range of design approaches. An important aspect of this project is to reflect upon student driven insights about wellbeing spaces, and use architectural solutions to support the student views.

Your participation would be incredibly valuable.

This work is supported by Jude West, VUW Wellbeing Advisor and has been approved by the Victoria University of Wellington Human Ethics Committee [add ResearchMaster application reference number i.e. #xxxxx].

Dates and time will be organised upon your interest in participation. You will be invited to sign up via a Doodle poll.

....

Spaces of Wellbeing: Te Ara Lounge

INFORMATION SHEET FOR VUW SANNZ MEMBERS

Thank you very much for your willingness and enthusiasm to participate in the SANNZ creation of a temporary lounge space in the SOAD atrium. As a member of the SANNZ team, your participation is extremely valuable and would not be possible without your involvement and support!

What is the aim of the project?

As you know SANNZ is organising the temporary lounge space in the SOAD atrium with an agreed assumption that it could supporting student wellbeing by providing greater facilities for social interaction and community spirit.

At the same time, the same insights from this installation are valuable for my Master's of Architecture (Professional) project which is investigating how architecture can be supportive of student wellbeing within university context.

How can you help?

As part of my project, I would appreciate your consent for some photos of you to be taken during the installation and use of the space (installation on Sunday 1st September and set down on 8th September 2019).

You can participate in the SANNZ project without agreeing to your photos to be taken. If agreeing for your photographs to be taken you will have the opportunity to review the photographs and some of the photographs might be later used in my Master's of Architecture (Professional) Research Portfolio submission to the Library.

The use of photographs has been approved by the Victoria University of Wellington Human Ethics Committee [27615].

How will your participation be recorded in the research?

I would love to be able to acknowledge the involvement of the SANNZ team with setting up the in the research. With your permission, I would like to name the SANNZ team in the final document as well as include photos of the team.

Spaces of Wellbeing: Te Ara Lounge

SANNZ MEMBERS: CONSENT TO PARTICIPATE

This consent form will be held for five years.

Researcher: Tessa Lynch, School of Architecture, Victoria University of Wellington.

- I have read the information sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.

I understand that:

- I can withdraw my participation from the project at any time.
- I can participate in the SANNZ temporary lounge project but request not to have my name or photograph included in the research.
- I understand that the photos may be used for a Master's thesis. The documentation of this project may be published in academic journals and presented in conference presentations.
- I understand that the observations of people using the space during the week will be anonymous.

- I consent to be named as a SANNZ supporter helping the temporary lounge installation. Yes ☐ No ☐
- I consent for my photographs to be taken. Yes ☐ No ☐
- I would like to receive a link to the thesis once published in the university library and have added my email address below. Yes ☐ No ☐

Signature of participant: _____

Name of participant: _____

Date: _____

Email: _____

SPACES OF *Wellbeing*