

Chumash Cultural Project at Ambassador Park

Conceptual Design Report

DECEMBER 2023



Acknowledgements

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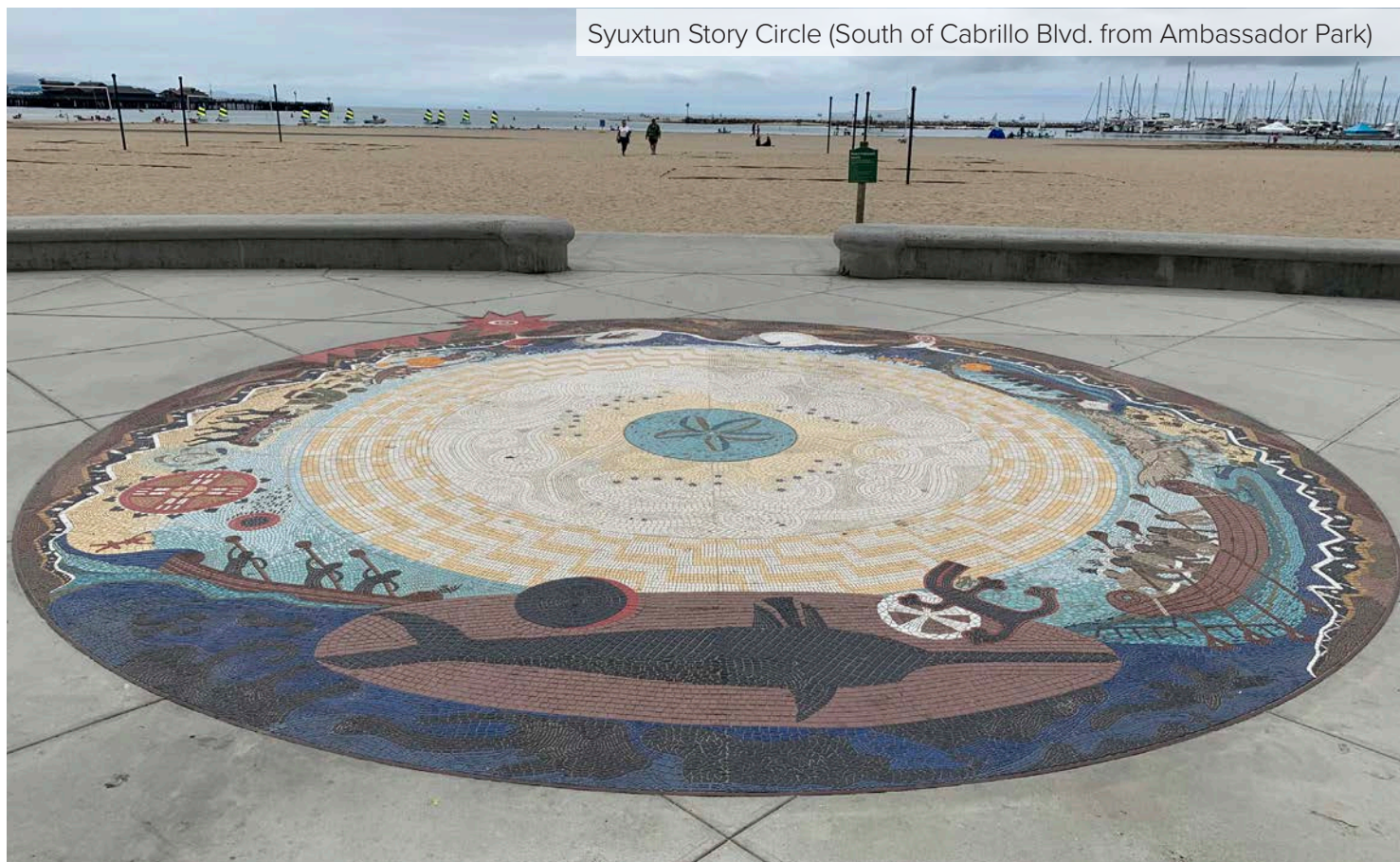
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1.0 Introduction

This report, coupled with the conceptual park design, sets the stage for the comprehensive revisioning of Ambassador Park that will celebrate the culture and history of the Chumash people in Santa Barbara. The conceptual design, completed in spring 2023, represents the culmination of 6 years of dialogue, evaluation, and consensus building. Developed by a team of City, State Coastal Conservancy, KTUA and Chumash community members, the conceptual design illustrates how the park can celebrate and educate the public about Chumash culture and heritage, support tribal use, provide passive recreation, retain views, ensure safety and sustainability, and be responsive to and respect the Chumash community.

In 2017 the State Coastal Conservancy began research to identify a project appropriate for use of settlement funds from a nearby Coastal Permit Violation. Chumash representatives from the Barbareño Band of Chumash Indians, the Santa Ynez Band of Chumash Indians, the Coastal Band of the Chumash Nation, the Chumash Maritime Association, the Barbareño/Ventureño Band of Mission Indians, and the Chumash Most Likely Descendants gathered over a series of meetings to identify suitable priority project locations for the use of settlement funds. The proposed project was brought forth by several Chumash tribal members and had the most interest and consensus from Chumash representatives.

In September 2020, following three years of site evaluation and discussion with Chumash tribal representatives, the State Coastal Conservancy and the Santa Barbara Parks and Recreation Department entered into a grant agreement to conduct community outreach and prepare conceptual designs to revision Ambassador Park to celebrate the cultural heritage of the Chumash people in Santa Barbara County. The City hired KTUA to further explore ideas and work with the Chumash representatives to establish a park conceptual plan with features that recognize and support Chumash culture and heritage while balancing the immediate context of the park.



Syux tun Story Circle (South of Cabrillo Blvd. from Ambassador Park)

1.1 Project Setting

Ambassador Park is located along Santa Barbara's waterfront, directly across from West Beach and two blocks northeast of the Santa Barbara Harbor. The 0.5-acre park is bounded to the north by Mason Street, and to the south by Cabrillo Boulevard, and flanked to the east and west by Hotel Milo and private residences. With an allée of mature Canary Island Date Palms and open turf, the passive park provides pedestrian access to the waterfront for visitors and West Beach residents.

The park is located within the most important ethnohistoric Chumash village along the Santa Barbara coast, Syuxtun. Despite this, Ambassador Park incorporates very few references to the Chumash ethnohistoric village and surrounding environment when it was recorded by Spanish explorers initially visiting in the late 18th century. Several habitats existed in the West Beach area including shallow lagoons, creeks, riparian vegetation, ocean beach and adjacent sand dunes, and oak woodland extending into the coastal plain.

Chumash culture is understood through the results of extensive interviews conducted by anthropologists with Chumash informants in the 1920s and rich oral narratives relayed to contemporary Chumash descendants. In contrast, the Mission period, the cattle ranch period with Burton's Mound, and the hotel / tourism period are understood through extensive records and photographs, with many physical artifacts still in place, though these are not highlighted well for visitors.

Colonial, Spanish, Mexican and pioneer influences radically modified the natural landscape. Development of Stearns Wharf, the Southern Pacific Railroad, and the Potter Hotel (Belvedere and Ambassador as subsequent owners changed the name) resulted in accelerated and dramatic changes for the waterfront around the turn of the century (1900's). These changes included widened beaches, seawalls, a breakwater, filled lagoons, road and sidewalk infrastructure, and removal of much of the native plants and trees.



Figure 1.1 - Existing Site Photos



1. View looking west at Cabrillo Blvd. park entrance



2. View looking north into park at Cabrillo Blvd. park entrance



3. View looking northeast at Hotel Milo edge treatment



4. View looking at north corner of the park



5. View looking southwest from the north corner of the park at Mason St.



6. View looking south across the park from Mason St.

1.2 Design Process

Chumash Community Engagement and Leadership

Communication and collaboration with Chumash community members was central to the design process. Chumash representation provided critical advice and guidance beginning with the initial project site scoping meetings from 2017-2019, through to the selection of Ambassador Park, development of the conceptual design scope and consultant selection, and project implementation.

Early in the design process, contemporary village descendants and local Chumash people expressed a strong desire to re-envision the park, including features that recognize and support Chumash culture and heritage, such as: native vegetation that was used for traditional cultural practices including basket weaving; winding walking paths; a gathering area for Chumash ceremonies, storytelling and education events; and multi-lingual interpretive signage to educate visitors to the significance of the site to the Chumash and the living heritage of the Chumash people. Concurrently there was recognition that the design would educate the public about Chumash culture and heritage, provide passive recreation, retain views, address site safety and accessibility, and ensure sustainability given limited City maintenance resources.

Design Development

Development of the conceptual design included four onsite workshops, an online survey, meetings with tribal members, and regular email communications with Chumash stakeholders to share the project progress and solicit feedback and confirm direction for design features and inspirational images. The onsite workshops established open communication, and informed site history, existing conditions, and design ideas that affected the project. The meetings guided the Chumash community's vision for the park.

The design development process included a review of conceptual proposals from Mark Yee and Frank Arredondo, cultural resources reports for the site, the City's Landmark designation documents and historical files, Parks and Recreation park site plans, and underground utility plans.



Historic Postcard of Hotel Potter / Ambassador Hotel



Historic Image of Burton's Residence

Mark Yee's Proposal (right):

Return coastal land to an indigenous state through landscaping.

Enhance the feeling of naturalness in rhythm with the coastal greenery and landscaping.

Remove non-native grass and replace it with native drought-tolerant grasses, plants and bushes.

Retain palms as they are in rhythm with the surrounding landscape of the Waterfront.

Install winding dirt paths with access from Cabrillo Boulevard, W. Mason Street and neighbouring hotels.

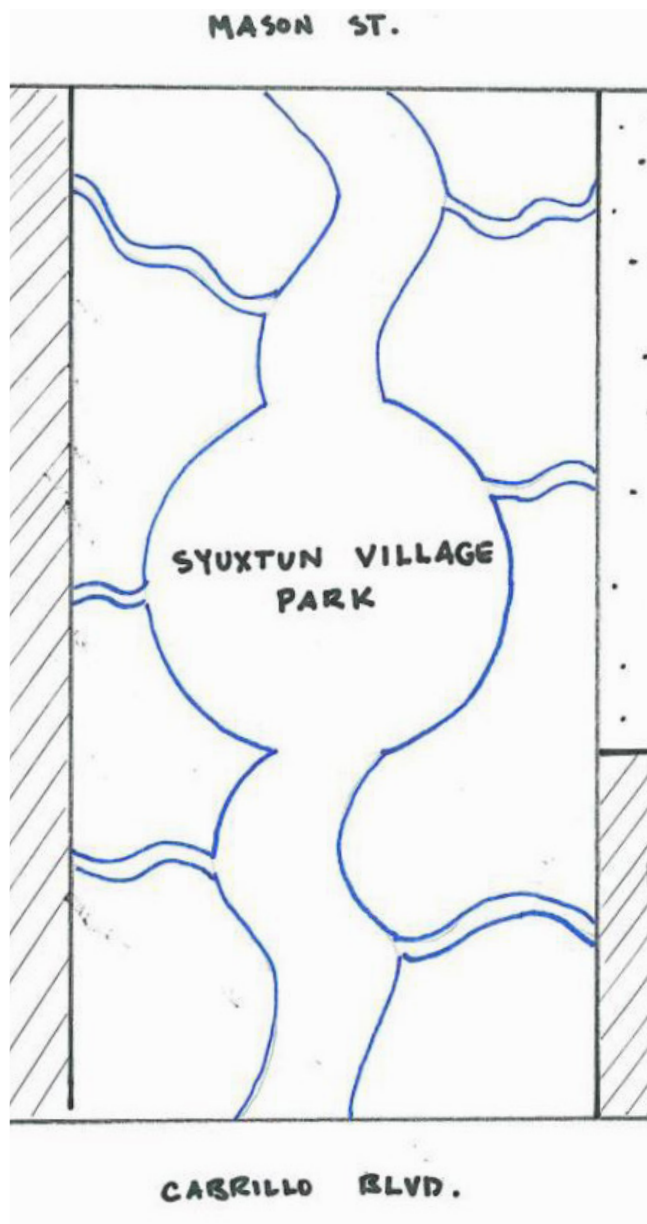
Provide unpaved paths linking the center of the property creating a large plaza or gathering area.

Encourage pedestrian foot traffic to the underutilized park in the high visitor Waterfront Area.

Maintain openness, enhance views and avoid blocking or hindering current views.

Place multilingual signs in front of native plants.

Provide general gathering area in the middle of the Park that serves as a site for Chumash ceremonies and/or storytelling.



Conceptual Drawing Provided by Mark Yee (Chumash Representative)

Frank Arredondo's Proposal (below)

The proposal is broken down into 4 panels (Mason street entrance, Ceremony Circle, Ant Tunnel Garden Landscape, and the Cabrillo Blvd. entrance)

Mason Street Entrance – The entrance is 40 feet wide and expands to 60 feet wide and 45 feet long. This area increases in elevation to account for the “fill” proposed for the capping of the site. This area could possibly be used for holding meetings before/after any ceremony that would take place and an area paved with DG.

Ceremonial ground is proposed as a flat, open area delimited by a low windbreak made of poles and tule mats that can be installed and removed. Use of two semicircles is also based on the curvature of the purple Olivella shell.

The plaza could contain a sun image (Kakunupmawa) which is placed in the center of the plaza and could be used during the winter and sun festivals.

Ceremony Grounds Materials – The semicircles are made of sandstone slabs or the like. A hard structure that forms the semicircle. **Ceremony Grounds with windbreak** – This panel covers the Embedment sleeves, Poles, Windbreak panels, and firepits

Ant Tunnel Layout – The use of this design is a result of a few comments made and what ants mean to the Chumash culture

Cabrillo Blvd Entrance – This area is 60 feet by 40 feet just like the Mason Street Entrance and is suggested to be level with the existing Cabrillo Blvd sidewalk and gradually rise to meet the fill grade. It will also allow for ADA accessibility with a 30-foot distance to cover.



Mason st Entrance
45ft

Ceremony circle
85 – 105 ft

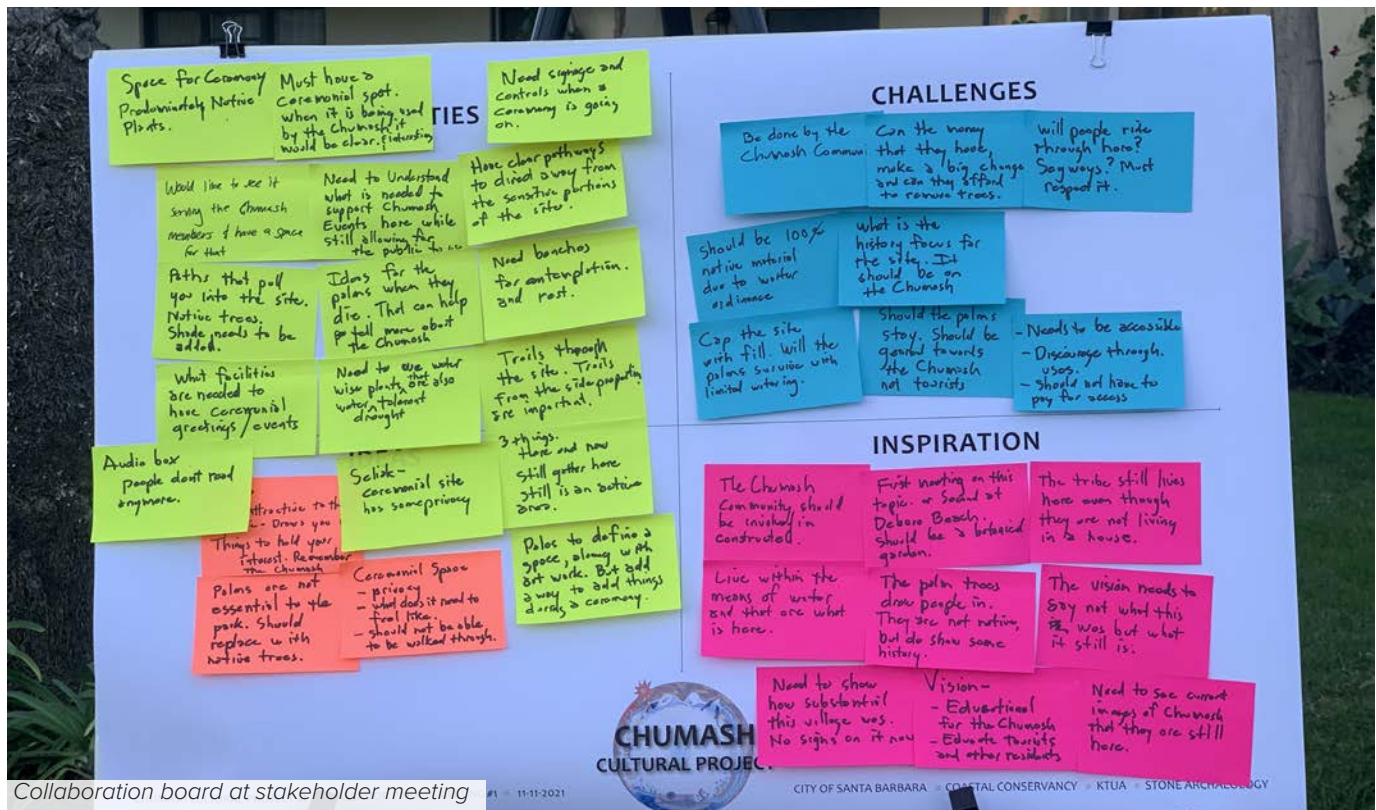
Ant tunnel garden
100ft

Cabrillo Blvd
Entrance
30ft

2.0 Site Program and Conceptual Exploration

The first Chumash Community Workshop took place on November 11, 2021, at Ambassador Park. The meeting began the discussion of the conceptual park design, including guiding vision and principles, features, educational and cultural opportunities, maintenance considerations, and site constraints. General notes and take aways from the meeting included that the proposed park should:

- » Provide the public an educational experience of the Chumash presence in this community including culture, ceremony, and reflect this in the park space and structure.
- » Express that the Chumash community survives and that "We still live here."
- » Require visitors to show respect to the Chumash ancestral use of this area.
- » Reflect the continuity and resilience of the contemporary Chumash community.
- » Avoid using images of the Chumash developed by historic Anglo interpretations.
- » Represent a welcoming introduction to the Syuxtun village.
- » Include plant material that can be harvested and used by contemporary Chumash.
- » Encourage visitor contemplation: "go slow, walk, learn, and respect."
- » Include attractive landscaping and infrastructure.
- » Provide a work area for Chumash to craft ceremonial regalia.
- » Discourage existing disrespectful recreational use involving dog-walking and waste.
- » Avoid providing access barriers
- » Be provided to Chumash for group events without City fees.



Collaboration board at stakeholder meeting

2.1 Site Program

After compiling and reviewing the Chumash input from the first meeting, the team prepared a list of the essential site programmatic elements in the following categories:

Habitat Representation

- » Riparian
- » Coastal Marsh
- » Oak Woodland
- » Dune and Tidal Beach
- » Maritime Succulent Scrub
- » Native Grassland

Ethnobotanical Representation

- » Medicinal
- » For Construction
- » Primary Diet
- » For Ceremony

Village Lifestyle Representation

- » Food
- » Tools
- » Currency
- » Jewellery
- » For ceremony
- » For spiritual beliefs

General Chumash Cultural Elements

- » Tomol
- » Tule Hut or 'ap
- » Siliyik
- » Tools

Site Historical Context

- » Syuxtun meaning (two trails crossing)
- » Burton Mound
- » Potter Hotel Grounds

Chumash Activities

- » Trading
- » Basket weaving
- » Pottery
- » Costume and jewellery
- » Social strata
- » Fishing and hunting
- » Religion
- » Other Customs

Physical Design Items

- » Gathering circle
- » Areas for reflection
- » Paths for contemplations
- » Main path for passing through the site

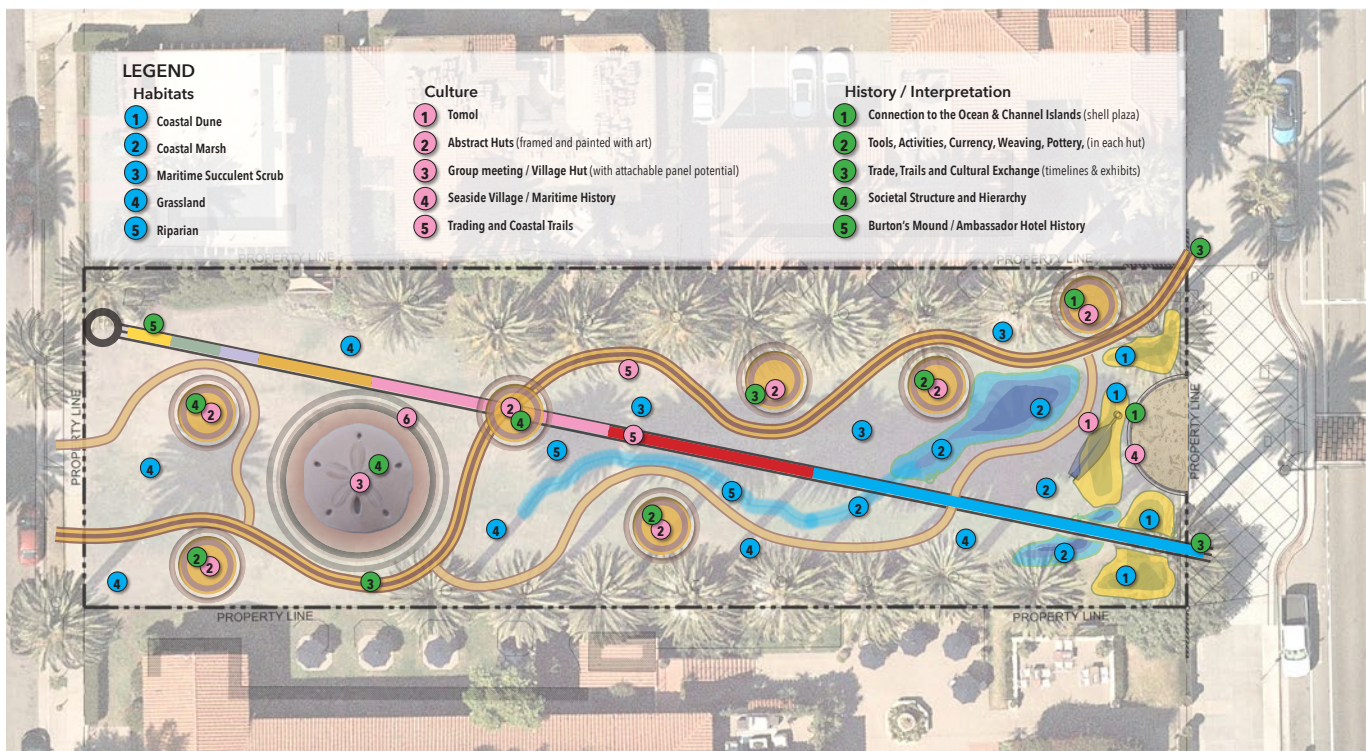


2.2 Conceptual Exploration

The project team developed three conceptual designs for review and further discussion. The designs took the various programmatic elements and generated unique layouts that expressed separate ideas and configurations. Each alternative is presented as a narrative, followed by a reduced plan view. Each design includes elements of habitat, culture, and history/interpretation in the layouts. The consistent design elements expressed in each of the three layouts include:

- » Entrance Areas
- » Primary & Secondary Walkways
- » Gathering Area
- » Ethnobotanical Planting
- » Cultural and Historical Interpretative Items

Concept A



Concept A - Syuxtun Village Interpretation

The first alternative is inspired by the village name, Syuxtun, which means two paths or trails crossing. This concept is an abstract interpretation of what may have existed prior to colonial transformation. There are historical references to the previous site's natural layout with coastal dunes and marshes, succulent scrub, and other botanical references. The experience includes one path that is more natural and curvilinear and another that's linear, representing a timeline which may show the vast Chumash history versus the short period of time of post-colonial use. The gathering area is slightly off the path to the north of the site and themed to have some representation of the 'Ap (village hut). Smaller abstract Ap's are scattered throughout the site, providing various areas for reflection and educational elements. The southern entrance has a semi-circular space with interpretive elements in the plaza and an abstract Tomol near the space while the north entrance is not very defined and responds to the natural essence of the village layout. Refer also to Figures 2.1 and 2.2.

Concept B



Concept B - Cultural Paseo

The second alternative is laid out in the style of a traditional Santa Barbara paseo and represents the cultural transcendence of the Chumash. The space allows for an abstraction of the experience that connects to the physical and spiritual and metaphysical voyage based on Chumash beliefs. There is a strong connection through this site with a large concrete pathway down the center with secondary pathways on each side closer to the edges of the site for a more contemplative experience. The main path has cultural elements inscribed in the concrete surface. The sides of the main path feature larger seating areas which would be carved into the mounds with ethnobotanical planting that are raised up on the back creating a small reflective space, while allowing better viewing of the planting areas. In this concept, the gathering circle is placed on the north side of the site, functioning as the main entrance and is slightly raised to have a view to the ocean and featuring a cultural paving pattern in the concrete. On the south end of the site is a more formal entrance responsive to Cabrillo Blvd and the Santa Barbara style vernacular with a lawn surrounded by Santa Barbara style low walls to help separate the entrance from Cabrillo street. Refer also to Figures 2.3 and 2.4.

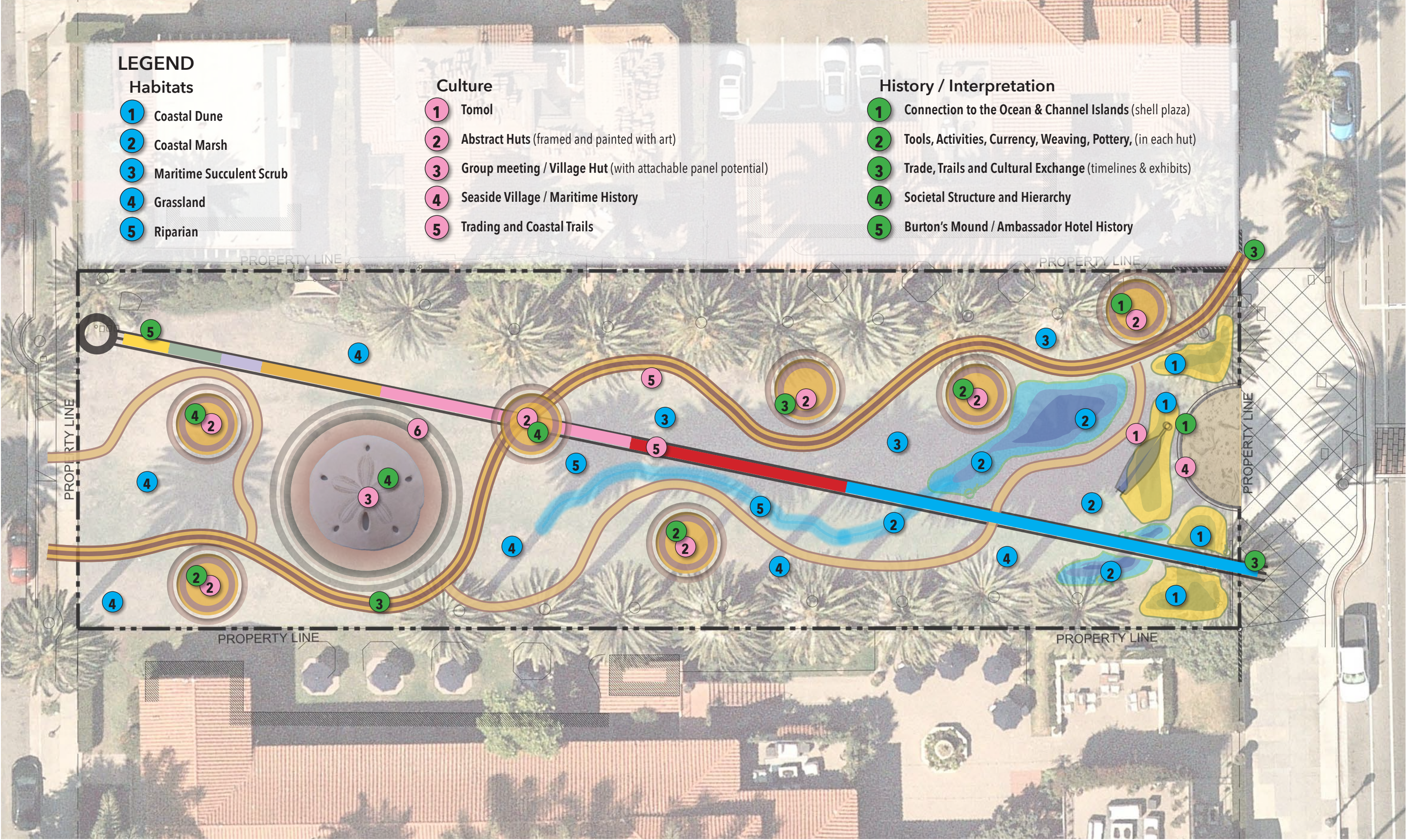
Concept C



Concept C - Rainbow Bridge

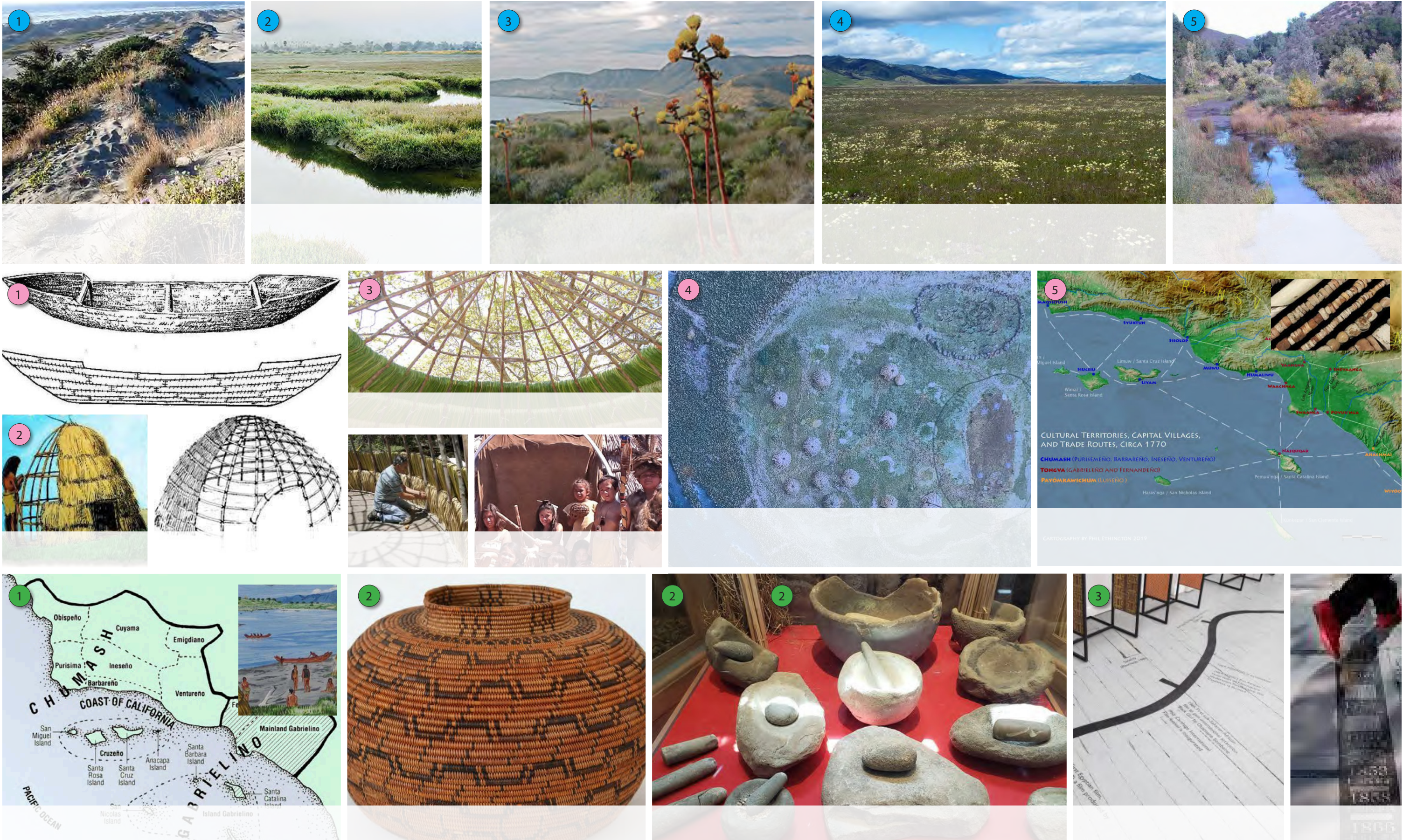
The third concept is inspired by the Chumash creation story and the rainbow bridge. The concept leverages the geographical connection to the Channel Islands and the Santa Barbara foothills, of which the Chumash Painted Cave State Historic Park cave paintings are almost directly aligned through the axis of the site. The concept explores one of the primary paths representing the rainbow bridge while the other path expresses the maritime experience of crossing over to the mainland. The gathering area would be centered between both paths with boulders provided for seating. Throughout the site, various planting areas are shown to provide a botanical representation from a wide breadth of the local habitats incorporating coastal dunes, coastal marshes, grasslands, and oak woodlands while traveling from coast toward the direction of the foothills on the north end of the site. Both entrances would have small plazas for looking into the space with interpretive elements. Refer also to Figures 2.5 and 2.6.

Figure 2.1 - Alternative A Conceptual Plan



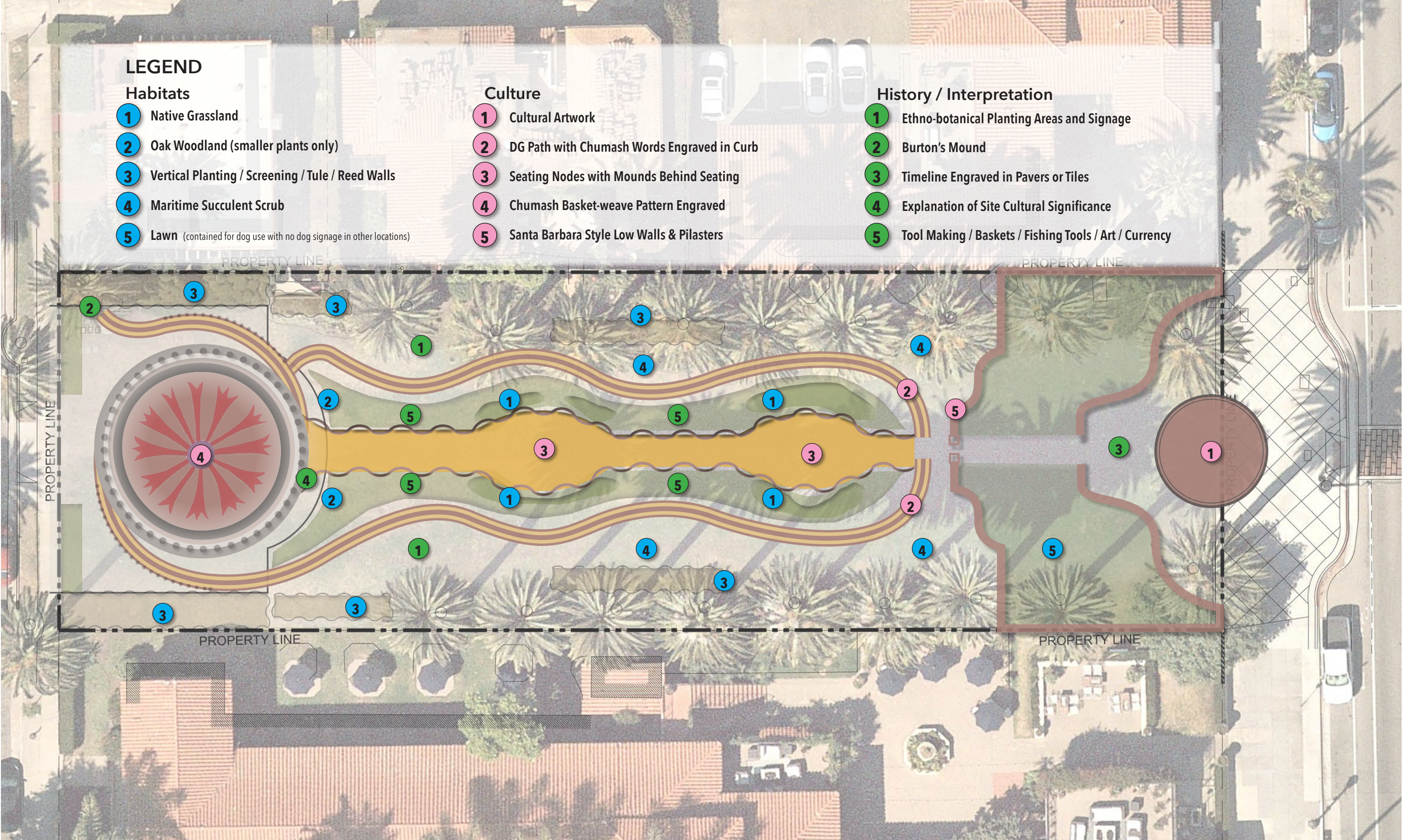
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Figure 2.2 - Alternative A Conceptual Imagery



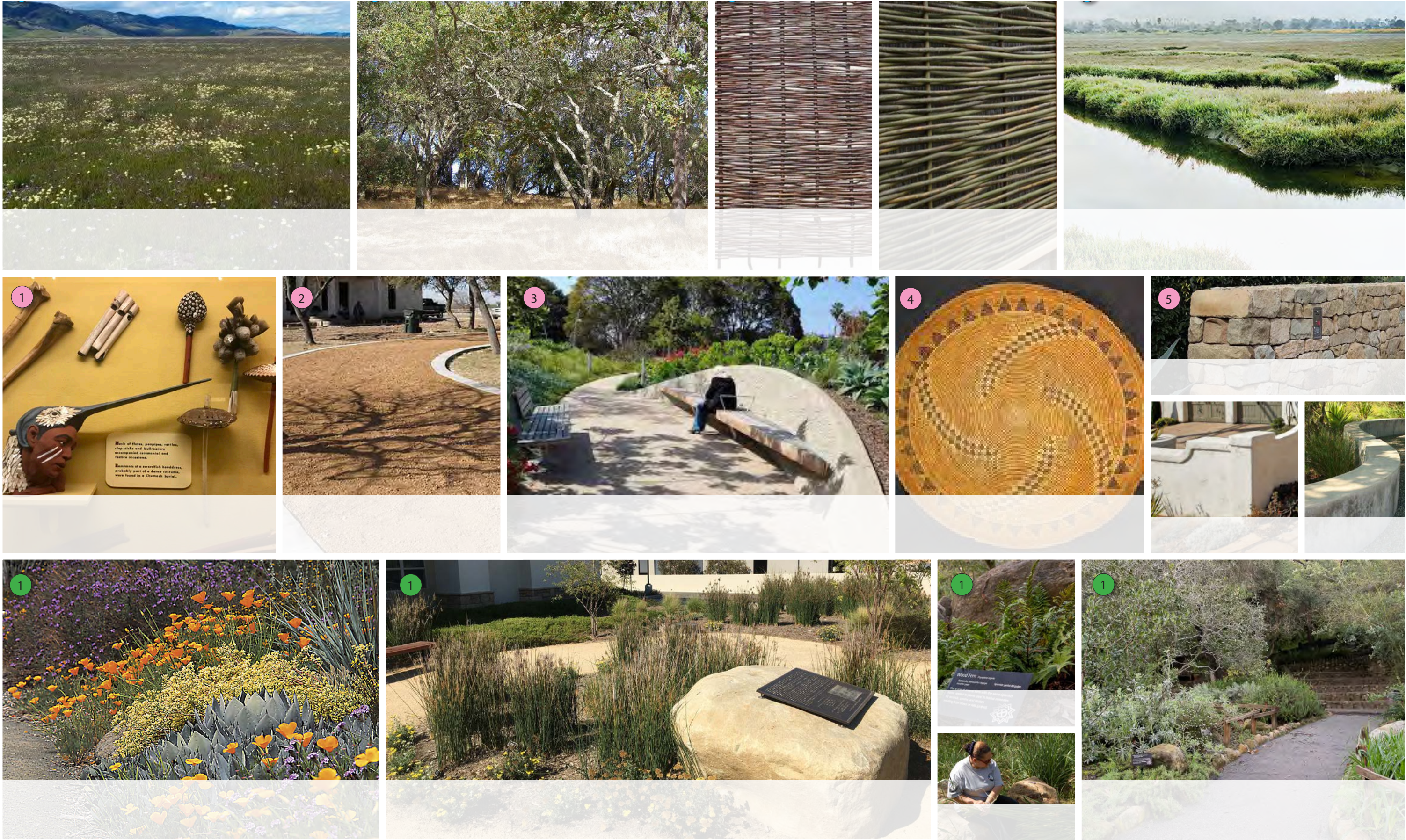
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Figure 2.3 - Alternative B Conceptual Plan



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Figure 2.4 - Alternative B Conceptual Imagery



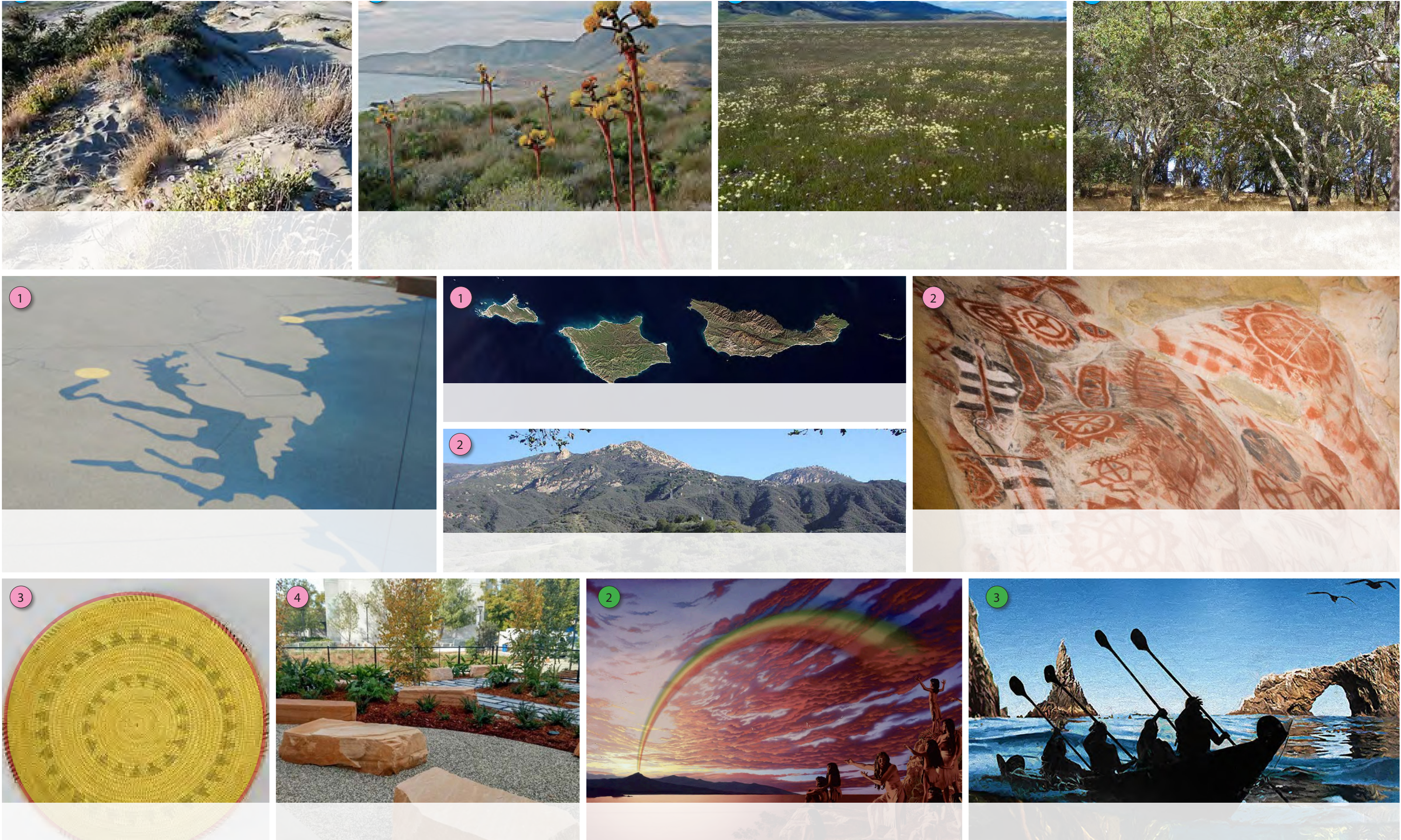
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Figure 2.5 - Alternative C Conceptual Plan



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Figure 2.6 - Alternative C Conceptual Imagery



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2.3 Chumash Community Workshop #2

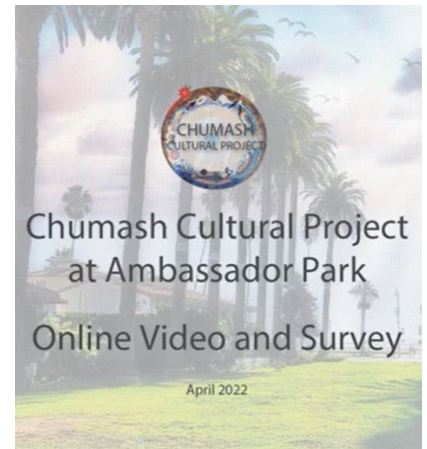
The three conceptual plans were presented at the second Chumash community workshop held on February 2, 2022. Given the diversity of the conceptual plans and a desire for broader Chumash community review and engagement, meeting participants requested the opportunity to seek further input from their respective family and Chumash community members prior to prioritizing the design elements and providing direction on the final conceptual plan.



2.4 Online Video and Survey

The project team prepared an online video which reviewed the project purpose and background, and presented the three concept plans, highlighting key elements and design features. Approximately ten minutes long, the video could be watched, paused, and replayed as needed to allow as much time for review of the conceptual materials. Following the video, an online survey provided the opportunity to prioritize and select preferred design features.

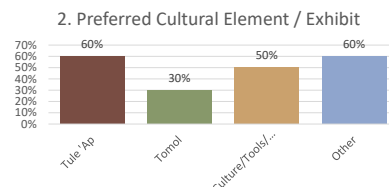
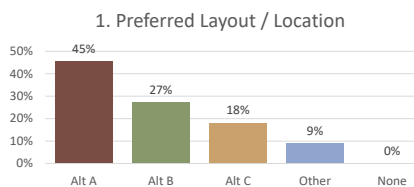
The online survey provided the team with additional feedback and input from Chumash community members that may not have been able to attend previous meetings.



2.5 Survey Results

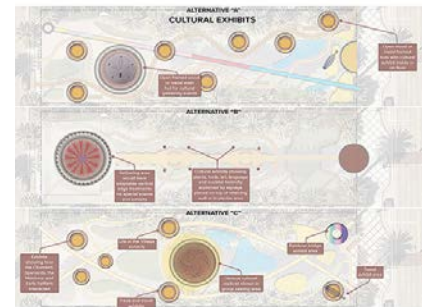
The survey dissected the various elements of the layouts and included the following sections for review and input:

Cultural Exhibits

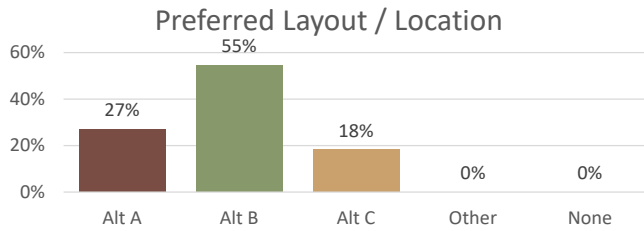


Additional Comments:

1. The gathering circle location is the only item in Alt A that I find acceptable. Alt B minimal use is far better than all options.
2. Need connections to stories, animal depictions on stonework etc. Need Barbareno language integrated into park
3. Syuxtun means "it forks"
4. Depiction of additional stories
5. Less is more
6. Prefer content of A and layout of C

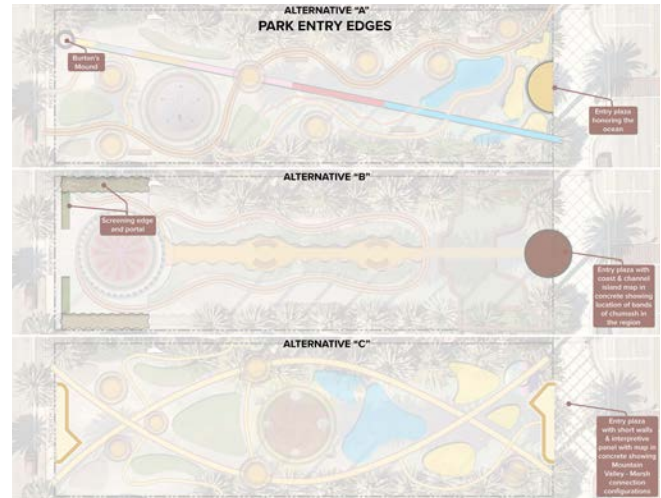


Park Entry Edges

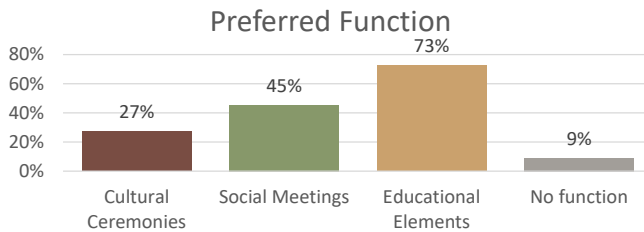


Additional Comments:

1. Simple, calm (like a cemetery entrance)
2. Alt B without screening edge, mirror Cabrillo entry with alternate information
3. Grass should be omitted as it is European
4. Entrance plaza needs info on significance to Chumash people (historically and now)
5. Syuxtun spirit animal was a bear which can be incorporated into shape of entrance plaza/ edge

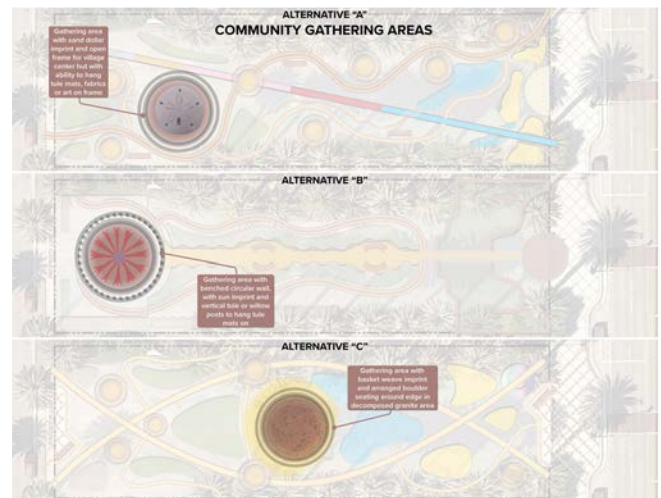


Community Gathering Area

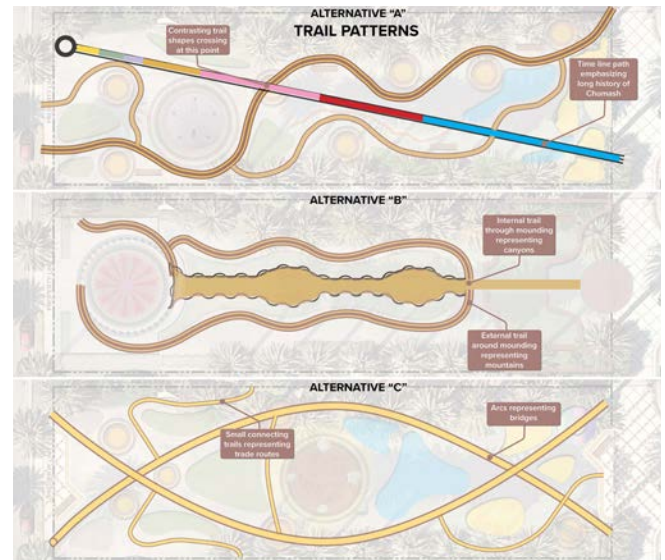
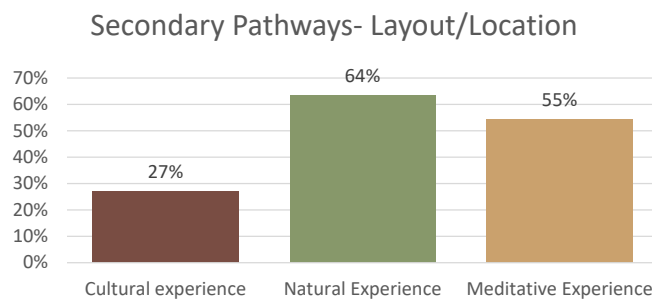
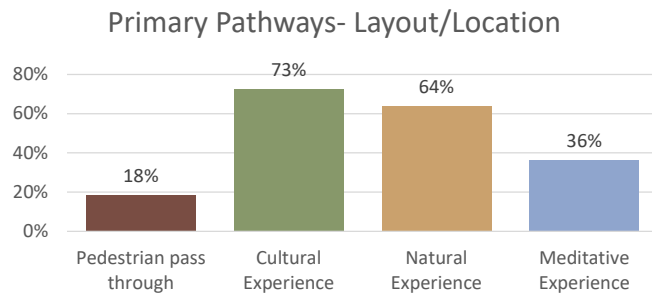
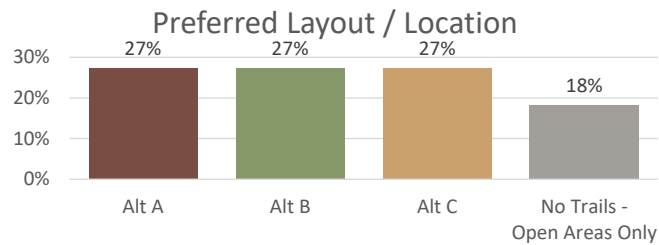


Additional Comments:

1. Alt A is ideal spatially with bulge created by Potter Hotel palm tree locations
2. Alt A open frame and hanging design with Alt C Basket Weave and Boulders
3. Gathering Area in Center
4. Simple is Best
5. The space should be for entire community (no special reservation) but should honor and teach Chumash heritage (language, animals, etc)



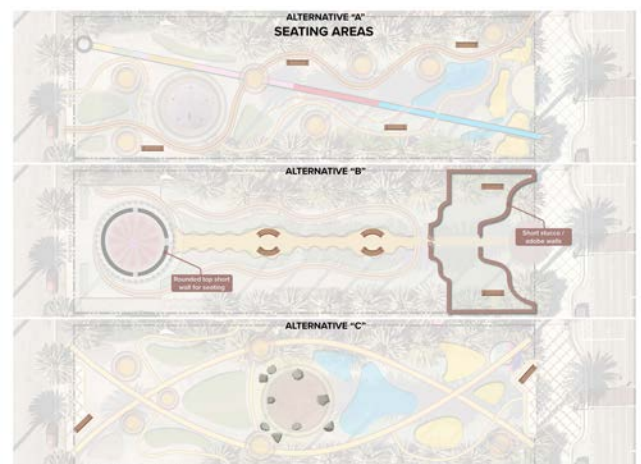
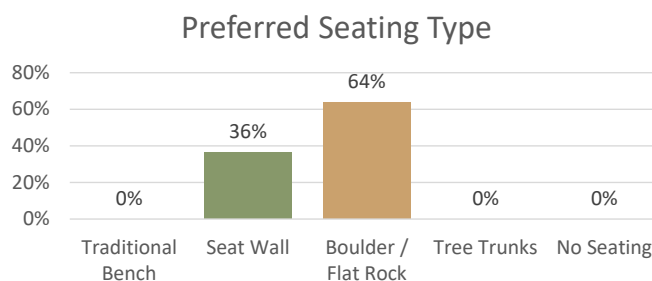
Trail Patterns



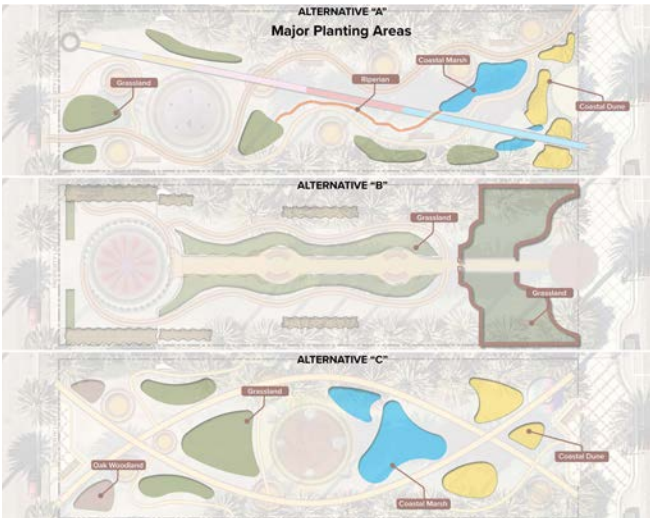
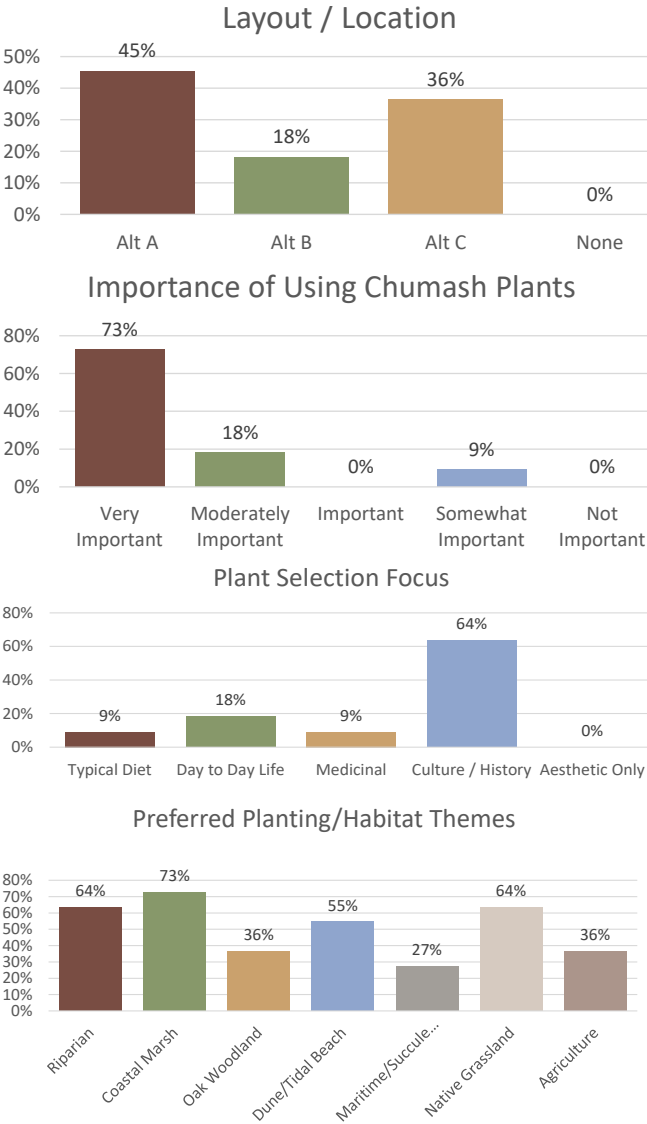
Additional Comments:

1. Alt A winding path is good, Alt B through mounds with seats is good. No timeline path (2)
2. Not a straight pathway (it takes away from the experience) (2)
3. Abundance of natural world (plants, drought tolerant)
4. No dog park (it is disrespectful to have dogs going to the bathroom on top of our village)
5. Syuxtun = it forks (or meeting of two paths) Include this idea but NOT like Alt C
6. I like Alt C paths, but prefer winding style. All paths mix of cultural and natural experience preferred
7. I think (Alt C) represents meaning of Syuxtun. It is also laid out like a promenade so that people will naturally be redirected to their starting point.

Seating Areas



Major Planting Areas



Additional Comments:

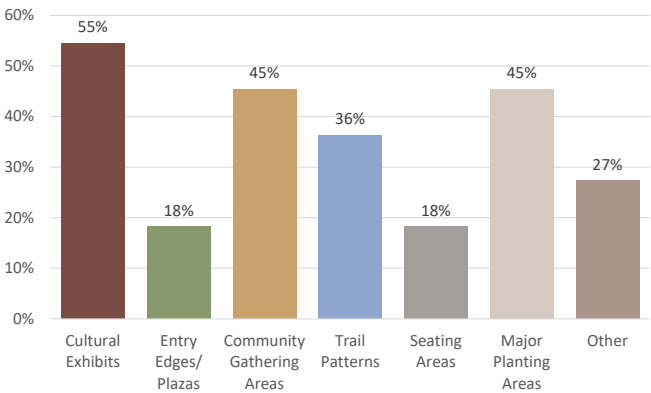
- 1. Diet, food, shelter, medicine equally important and all should be equally recognized in order to do the Chumash Culture justice.
- 2. Distribute planting throughout
- 3. There may be enough emphasis on tidal beach and succulents in other public use areas
- 4. Sages, plants and grasses used in ceremonies included
- 5. Native plants with language
- 6. Use of colorful native plants to attract pollinators
- 7. Native plants are good including some info on commonly used plants; similar to Bacara Hotel plant information (pictures of people are too controversial- do not use)

Overall Design Elements

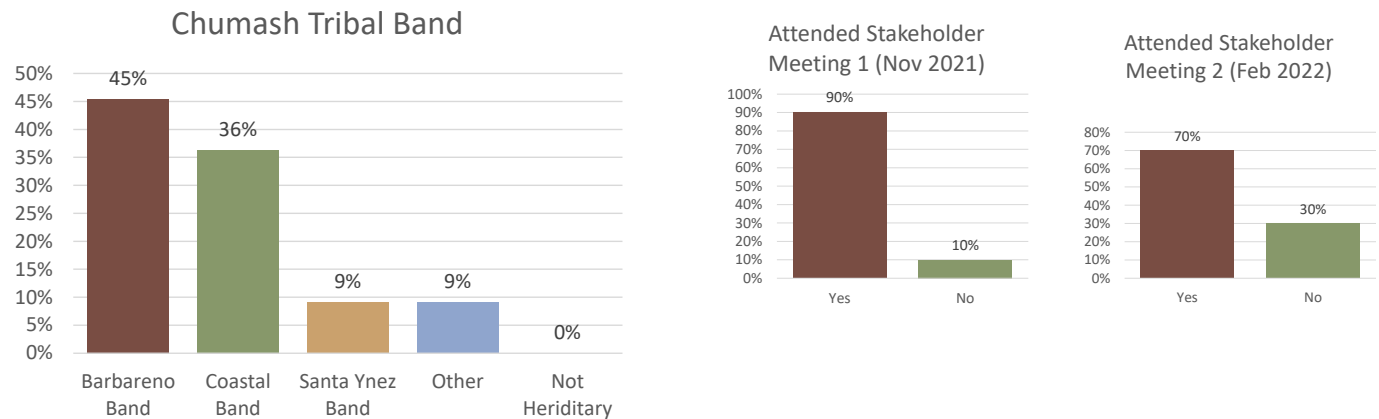
Additional Comments:

- 1. Native Plants and Uses (Major Planting Areas)
- 2. The CA dept of Parks and Rec has acknowledged that Burton Mound has “yielded some of the most important archeological evidence found in CA. I’d like to have some acknowledgment of those Ancestors and objects taken to Smithsonian and other institutions.
- 3. Stories are an important element. Don’t make them too dry (anthropology style) Add people element (story of Maria Ygnacia?)

Top Three Overall Preferred Design Elements



Respondent Information



2.6 Design Exploration Summary and Chumash Community Workshop #3

Following the online survey, the team developed the key design principles and distributed the results via email to Chumash community members and began conceptualizing the final design layout for the third Chumash community workshop on September 7, 2022.

Design Principles

1. Cultural:

Communication of the Chumash Culture is broad and based on the culture of its people, their beliefs and their daily lives and not based on relics or symbolic artefacts.

May be communicated through interpretive elements and other technologies such as QR.

2. Entry:

The entries should create a transitional experience from public space to semi-public space to sacred space.

The entry areas should be outward looking towards the coast and Channel Islands on the south end and to the mountains and Santa Barbara oak woodlands on the north.

These areas should include ground panel maps and/or directional art elements that direct views to the Channel Islands / coastline to the south and for the Chumash trading trails, oak woodlands, creek and mountains to the north.

3. Gathering Spaces:

The primary gathering space should be both internally oriented for Chumash meetings and externally oriented for the general public to view the rest of the park from.

The external orientation would focus on the natural communities around the central gathering area, that orients seating to different directions of the village and natural areas around the site.

4. Trail Patterns:

The meaning of the Syuxtun word for the village is where trails converge, diverge or cross.

The layout of the site pedestrian circulation needs to repeat this crossing pattern with its major pedestrian

movements, along with several other smaller trails or open decomposed granite areas that are mostly natural in materials and shapes, that allow for the discovery of different parts of the site and to avoid the creation of cut-through trails.

5. Seating Areas:

Other smaller spaces would exist to set a hierarchy for the main gathering space as well as other passive seating areas scattered throughout the site.

Seating should be made of natural rock materials, boulders that provide visual interest and allows for site features and natural materials to be included in the sediment wall.

6. Planting Areas:

Use of native planting with interpretive elements that are colourful, visually pleasing, and culturally significant.

Plant materials should be in habitat groupings and not in one each botanical arrangements. It is recognized that full habitats will not be able to be created and will need to be viewed through interpretive panels.

Plants important to the culture, health, diet, economy, trading and religious context should be highlighted.

Keep maintenance at reasonable levels.

7. Design Simplicity:

Most natural and simple design will have the greatest opportunity for success.

Project must celebrate the heritage values of this location, consider Cabrillo Boulevard corridor as a visitor-serving area.

Project components should consider the visual qualities of the site, as experienced particularly from Cabrillo Boulevard.

Inclusion of any other cultural materials such as a tomol (plank canoe) or other aspects of Chumash material culture may be visually intrusive and inconsistent with the existing park.

Incorporating Chumash oral traditions as interpretive means to educate the public to the importance of these village sites.

Consider labelling areas as “Optional” if Chumash material culture models within the Project landscape are not guaranteed.

Highlight plantings that were intrinsic to Chumash habitation at that particular location adjacent to the Goleta Slough. The aesthetics of the meditative place were extremely organic and understated.

Landscaping with species that were indigenous to this location prehistorically are most appropriate, with pedestrian access that accentuates the natural, organic character of the prehistoric village.

Strive to have heritage celebrated by appropriate plantings that are recorded in ethnographic documentation, such as Jan Timbrook’s Chumash Ethnobotany.

8. Construction & Maintenance Costs:

Development of the conceptual plan must consider the importance of construction as well as maintenance to demonstrate project financial feasibility.

Consider vandalism.

Functional structures (such as for the ceremonial circle) used will be most successful in addressing concerns of financial feasibility and long term maintenance.

Consider costs, want to ensure design can be implemented.

9. Ground Disturbance & Protection of Chumash Tribal Resources:

Ensure that the extent of the CA-SBA-26 site boundaries are protected from excavation.

Consider use of protective geotextile fabric and the imported soils from outside any other archaeological site as a strategy that has been acceptable to the Chumash community.

The conceptual plan needs to illustrate in a conceptual manner how complete avoidance of existing soils within the site boundary will be achieved.

The need to avoid disturbances to the village remains needs to be considered in the development of any foundations that may need to extend into the ground surface, such as for signage and for ceremonial circle supporting infrastructure.

3.0 Final Conceptual Design

The proposed park celebrates the ethnohistoric village of *Syuxtun* and compels the visitor to visualize the broader setting where much of the daily life of the Chumash took place. Four interpretive panels are located at the corners extending to locations of the diverse set of habitats throughout the region where the Chumash gathered and hunted, supporting the village population. The center of the park contains one interpretive panel about life in the village. A primary gathering place allows for tribal functions to take place and includes embedded cultural elements in the walls and surfaces of the space. The paths would relate to *Syuxtun's* meaning, two trails that cross, diverge, or converge, and take the visitor through plantings, ground images, and landforms that evoke the village's character and the lifestyle of the Chumash. The entrances provide a portal into the park, creating a feeling of arrival and departure and providing an opportunity to highlight the importance of the space. The final design has a simplistic but profound approach, highlighting the intimate beauty of the park and cultural history in subtle ways.

3.1 Workshop #4 Results and Findings

The fourth workshop occurred on February 3, 2023. The project team presented the conceptual design image boards as seen in Figures 3.1 - 3.4. The overall input was positive; with Chumash community members expressing overwhelming appreciation of the space and the design. Participants in the meeting expressed the following priorities and interests in site development:

- » Desire for the involvement in the design of the interpretive panels, animal depictions in the primary walkway, iconography, and other cultural representation within the site.
- » Preventing undesired walking from Hotel Milo into the project site.
- » Support for the subtle materials and elements.
- » Focus on *Syuxtun* and the external uses of the surrounding areas;
- » Screening elements around the gathering circle.
- » Inclusion of ethnobotanical plantings.



Additional discussion recognized the next steps in the planning process, including access through the site by adjacent residents and hotel visitors, development of the plant list and use of valuable resources such as Chumash Ethnobotany by Jan Timbrook, park maintenance, water-use, and other considerations, content of the interpretive panels, and the incorporation of external tribes as they were critical to trading but limiting it to the interactions with Syuxtun.

The meeting concluded with the attendees providing support to continue with the public outreach process and the Historic Landmarks Commission (HLC) meeting.

3.2 Supplementary Conceptual Design Documents

Conceptual Design Section / Elevations

Two (2) Conceptual Design Section / Elevations were developed to communicate the intention for landform and design element procession through the park.

Section / Elevation A conveys the design intent along the length of the site with a northeasterly view. Refer to Figure 3.5. The left edge of the section shows the north park entrance along Mason Street and the right edge shows the south park entrance along Cabrillo Blvd. The northern edge of the park is elevated by importing fill soils in response to the archaeological and tribal resource sensitivities to avoid disturbance to the existing soils. This also allows for clear views toward the mountains and the ocean experienced from the Gathering Circle.



Conceptual Design Section / Elevation A

Section / Elevation B conveys the design intent along the width of the site with a southeasterly view. Refer to Figure 3.6. The gathering circle is again shown as being elevated above the rest of the park with the existing palm trees retained along both sides. The relationship between the park and the hotel and residential use on either side is also evident in this section. Refer to Conceptual Perspective D, Figure 3.2.D for the modeled view from the Gathering Circle southeast toward the Pacific Ocean.



Conceptual Design Section / Elevation B

Conceptual Design Cut / Fill Analysis and Cultural Resources

The Conceptual Design Cut / Fill Analysis illustrates the estimated grading cut and fill of the proposed conceptual plan. Refer to Figure 3.7. This design would result in an estimated 550 cubic yards of imported material.

Excavation / Cut Material was reduced to the extent possible within the park to protect the cultural resources. Excavation depth is limited to 18 inches below existing grade, with a total cut earthwork calculation of approximately 26 cubic yards. These areas are limited to the stormwater facilities (bioswales and bioretention areas) on the south end of the site where cultural sensitivities are of lower concern.

Imported / Fill Material is identified for most of the project site. This includes elevating the northern half

of the park to respond to cultural resource sensitivities and providing some landscape mounding. This represents up to approximately 4 feet of fill which estimates a total of 576 cubic yards of fill. The amount of material required for import is slightly less, at 550 cubic yards, due to the excavation of 26 cubic yards within the project site available for reuse. The fill analysis is consistent with specific recommendations related to avoidance of impacts to cultural resources include during project construction.

1. Avoid all ground disturbances encroaching within soils below the existing grass lawn root zone.
2. If feasible, eradicate existing turf using approved IPM practices. and leave in place. Alternatively, remove existing turf at the root zone.
3. Place geotextile grid fabric on top of the dead turf or above the removed root zone.
4. Place a minimum 6 inches of chemically inert fill soils on top of the geotextile grid fabric using track mechanized equipment. Fill soil depth to be sufficient to ensure that all proposed excavations for proposed landscaping, surface treatments, and structural foundations are contained 4 inches above the geotextile grid fabric.
5. Compact the fill soils as necessary, assumed to be a 95% compaction.

Additional measures during project construction would include the retention of a qualified archaeologist and local Chumash Barbareño tribal observer to monitor all ground disturbances and take appropriate actions as needed.

Conceptual Phase Cost Study

A cost study of the conceptual plan was completed to develop and communicate an early understanding of the cost implications of the proposed design. The estimated project Grand Total is \$1,000,337.21 including a 20% contingency. The estimate of probable cost will become more accurate as the project refines the design and produces construction documentation. Refer to Table 3.1.

3.3 Public Meetings

Historic Landmarks Commission

On August 16, 2023, the project team presented to the City of Santa Barbara's Historic Landmarks Commission (HLC). The presentation included a general overview of the outreach and design process and walked the Commission through the various image boards and exhibits. Members of the Chumash Community spoke during the public meeting in which they expressed their support for the project and that were complimentary of the outreach process. The Commission's comments were also positive and the consensus was to move forward with the project with some thoughtful considerations.



Historic Landmarks Commission Presentation

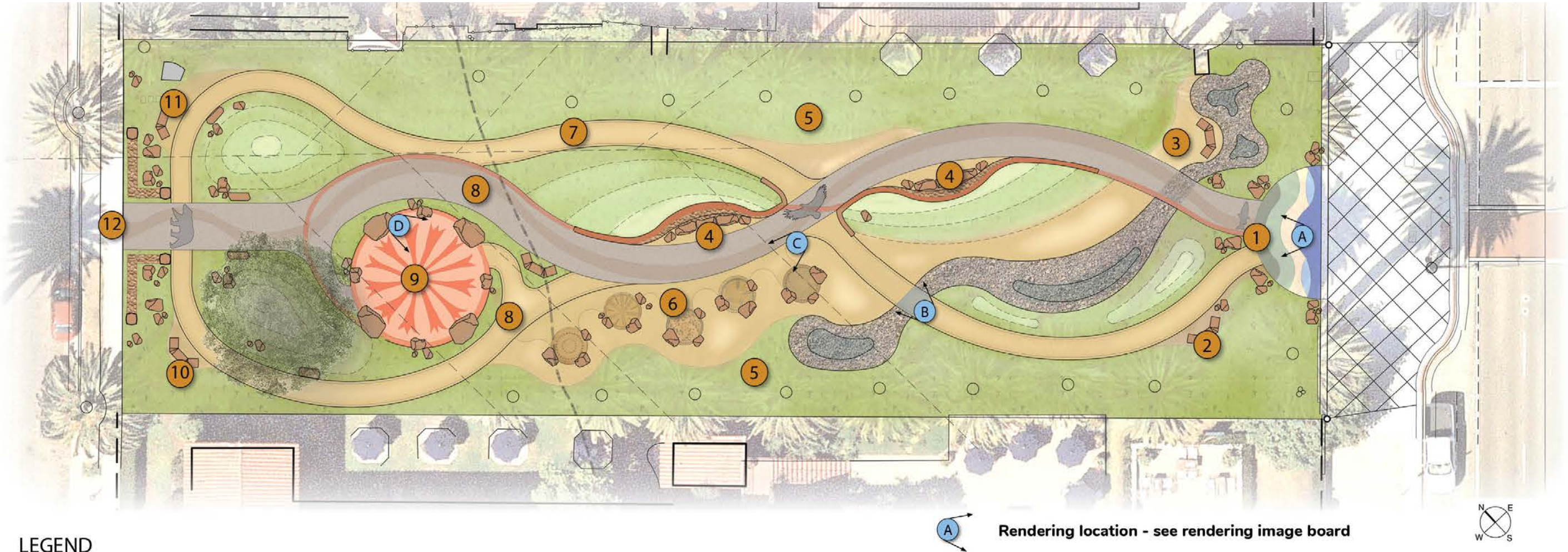
Parks and Recreation Commission Meeting

Following the Historic Landmarks Commission presentation, the project team presented the Chumash Cultural Project at Ambassador Park to the Parks and Recreation Commission for approval.

Table 3.1 - Conceptual Phase Cost Study

Chumash Cultural Project @ Ambassador Park				
Draft Estimate of Probable Cost				
Monday, May 15, 2023				
COST SUMMARY				
			CONSTRUCTION GRAND TOTAL	\$725,346.60
GENERAL REQUIREMENTS (MOBILIZATION, SITE BMPS, WASTE MANAGEMENT, ETC.) 3.5%				\$25,387.13
CONTRACTOR COSTS (GENERAL CONDITIONS, BONDING, & INSURANCE) 15%				\$108,801.99
SOFT COSTS GRAND TOTAL 15%				\$108,801.99
			CEQA MND	\$12,000.00
NATIVE AMERICAN/ ARCHEOLOGICAL MONITOR AND REPORT				\$20,000.00
OVERALL PROJECT GRAND TOTAL				\$1,000,337.71
	Quantity	Unit	Unit Price	Total
PREP / DEMOLITION				
Clear and Grub	20,500	SF	\$0.77	\$15,785.00
Soil Import	550	CY	\$30.00	\$16,500.00
Grading	26	CY	\$25.00	\$650.00
Utility Adjustments	1	LS	\$10,000.00	\$10,000.00
			SUBTOTAL	\$42,935.00
CONSTRUCTION				
Concrete Paving (Main Pathway)	2,215	SF	\$20.00	\$44,300.00
Lithocrete Paving (South Park Entrance Plaza and Main Path Swale Crossing)	360	SF	\$32.00	\$11,520.00
Gathering Circle Enhanced Concrete Paving	701	SF	\$32.00	\$22,432.00
Concrete Pads (Cultural Heritage Design Elements)	6	Allow	\$5,000.00	\$30,000.00
Stabilized Decomposed Granite Path (4" depth)	401	SF	\$16.50	\$6,616.50
Stabilized Decomposed Granite Areas	803	SF	\$6.00	\$4,818.00
Unstabilized Decomposed Granite	1,701	SF	\$5.00	\$8,505.00
Entry Wall (Natural Stone)	45	LF	\$150.00	\$6,750.00
Retaining Walls Tapered	254	SF	\$200.00	\$50,800.00
Basin Cobble	1,027	SF	\$5.00	\$5,135.00
			SUBTOTAL	\$190,876.50
SITE FURNISHINGS				
Interpretive Panels	5	EA	\$15,000.00	\$75,000.00
Small Boulder	20	EA	\$150.00	\$3,000.00
Medium Boulder	30	EA	\$500.00	\$15,000.00
Large Boulder	22	EA	\$1,250.00	\$27,500.00
X Large Boulder	4	EA	\$5,250.00	\$21,000.00
Bench Boulder	10	EA	\$4,000.00	\$40,000.00
Stone Pillars (Three Each- Various Heights)	2	EA	\$5,500.00	\$11,000.00
Pole Sleeves	8	EA	\$250.00	\$2,000.00
			SUBTOTAL	\$194,500.00
PLANTING				
48" Box Tree (Specimen)	1	EA	\$4,500.00	\$4,500.00
Shrub / Groundcover Area	11,262	SF	\$4.50	\$50,679.00
Bark Mulch (3" Depth)	11,262	SF	\$2.50	\$28,155.00
Soil Amendments	11,262	SF	\$0.50	\$5,631.00
			SUBTOTAL	\$88,965.00
IRRIGATION				
Irrigation System (Water Efficient)	11,262	SF	\$4.50	\$50,679.00
Irrigation Controller	1	LS	\$15,000.00	\$15,000.00
Backflow, Master Valve & Flow Sensor	1	LS	\$6,500.00	\$6,500.00
			SUBTOTAL	\$72,179.00
MISCELLANEOUS				
120 Day Maintenance Period	1	LS	\$15,000.00	\$15,000.00
			SUBTOTAL	\$15,000.00
			CONSTRUCTION SUBTOTAL	\$604,455.50
			20% CONTINGENCY	\$120,891.10
			CONSTRUCTION GRAND TOTAL	\$725,346.60

Figure 3.1 - Conceptual Design Plan

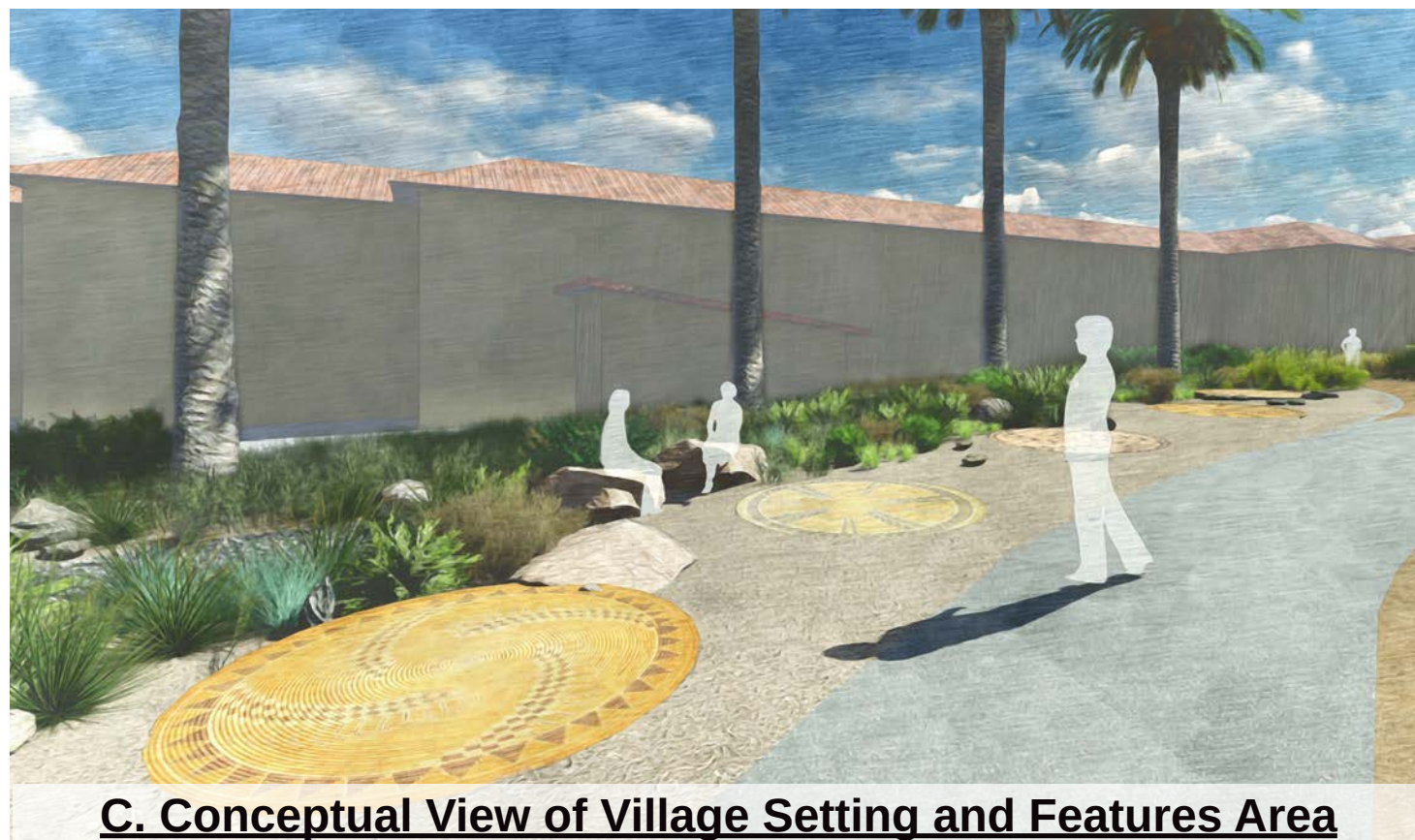


LEGEND

- 1 **South Park Entrance Design Elements:** Plaza may contain mainland and Channel Island maps in the concrete with coastal shapes, shells, and geologic patterns in the concrete and animal depictions such as a dolphins, salmon or sharks. The portal would be defined with approx. 3-5' Santa Barbara style boulders weathered by the coastal environment.
- 2 **South Corner Interpretive Panel - Open Coast and Ocean Bluffs:** Interpretive panel representing off-site habitats and vegetation from the shoreline and bluffs of the area.
- 3 **East Corner Interpretive Panel - Creek & Marsh Habitat:** Interpretive panel representing off-site habitats and vegetation of the Mission Creek area and its associated lagoons.
- 4 **Syuxtun Path Crossing - Central Area Design Elements:** Small mounds with Chumash plantings of importance, highlighting the species used by the Chumash. Natural walls are created by stacked rock that taper back with some flat-topped boulders for sitting.
- 5 **Chumash Ethnobotanical Vegetation:** Plantings throughout that are significant to the Chumash culture and are called out by surrounding interpretive panels, etched words in curbs, and other elements within the park.
- 6 **Cultural Heritage Design Elements:** Cultural heritage design showing village interpretation such as circular shapes denoting the floors of 'Aps with patterns of basket weaving on each circle and boulders for sitting.
- 7 **Exterior Soft Surface Paths & Banding:** Decomposed granite natural pathway surface with a single meandering concrete band that have interpretive Chumash words and emblems.
- 8 **Interior Firm Surface Path:** A naturally appearing concrete pathway with exposed aggregate and shell for a more natural appearance with low maintenance and high longevity.
- 9 **Gathering Circle Design Element:** Elevated area with two circular pathways with opportunities for Chumash inspired paving patterns. Post sleeves would be installed around the circle to allow the Chumash to use for hung fabrics, weaves, and tule mats to create temporary privacy and cultural expressions and boulder seating.
- 10 **West Corner Interpretive Panel - Oak Woodland Habitat:** Interpretive panel representing off-site habitats and vegetation of the oak woodlands to the west of the village and the importance of the oak groves and habitats to the Chumash.
- 11 **North Corner Interpretive Panel - Mountain Chaparral Habitat:** Interpretive panel representing off-site habitats and vegetation of the SB mountain range and the trade routes, foraging / hunting areas, and cave paintings located along mountain ridgelines.
- 12 **North Park Entrance Design Elements:** Chiseled SB sandstone curb with Chumash inspired etchings in the walkway such as the brown bear.

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Figure 3.2 - Conceptual Perspective Renderings



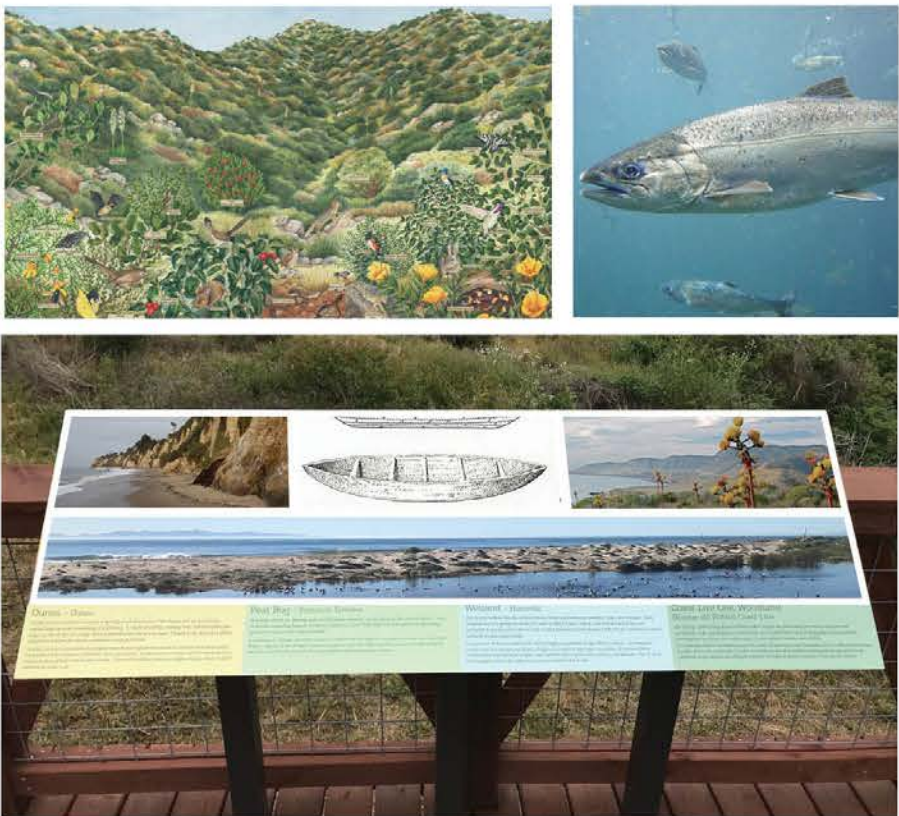
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Figure 3.3 - Conceptual Design Ideas and Examples

1. South Park Entrance Design Elements



2. South Corner Interpretive Panel - Open Coast and Ocean Bluffs



3. East Corner Interpretive Panel - Creek and Marsh Habitat



4. Syuxtun Path Crossing - Central Park Area Design Elements



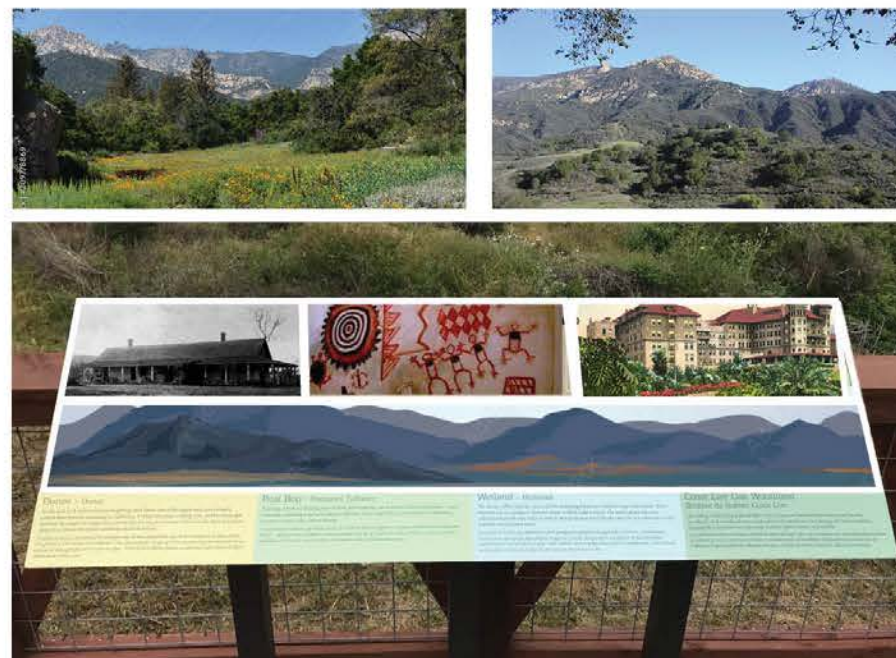
5. Chumash Ethnobotanical Vegetation



6. Village Setting and Features

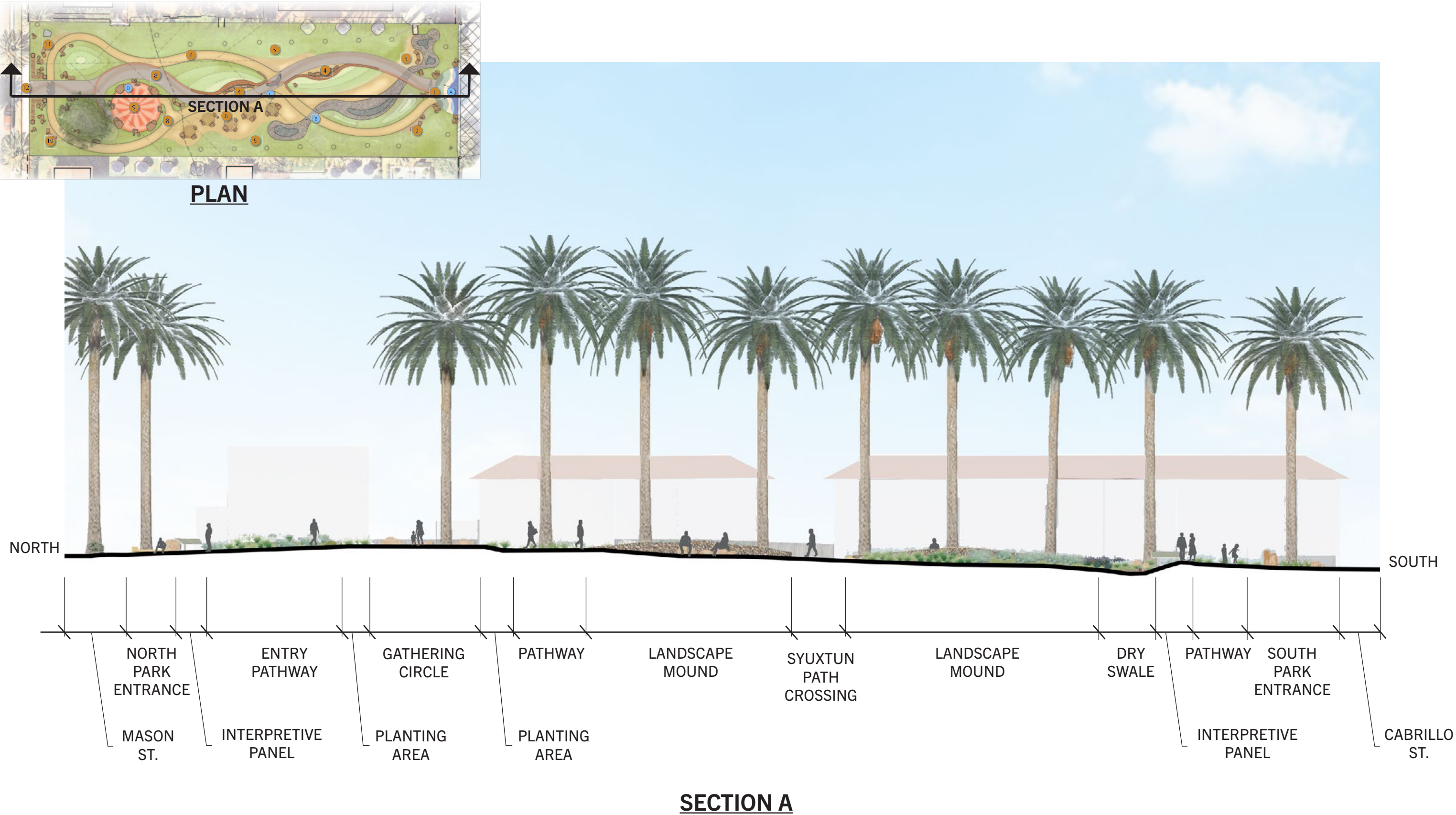


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Figure 3.4 - Conceptual Design Ideas and Examples**7. Exterior Soft Surface Path & Banding****8. Interior Firm Surface Path****9. Gathering Circle Design Elements****10. West Corner Interpretive Panel - Oak Woodland Habitat****11. North Corner Interpretive Panel - Mountain Chaparral Habitat****12. North Park Entrance Design Elements**

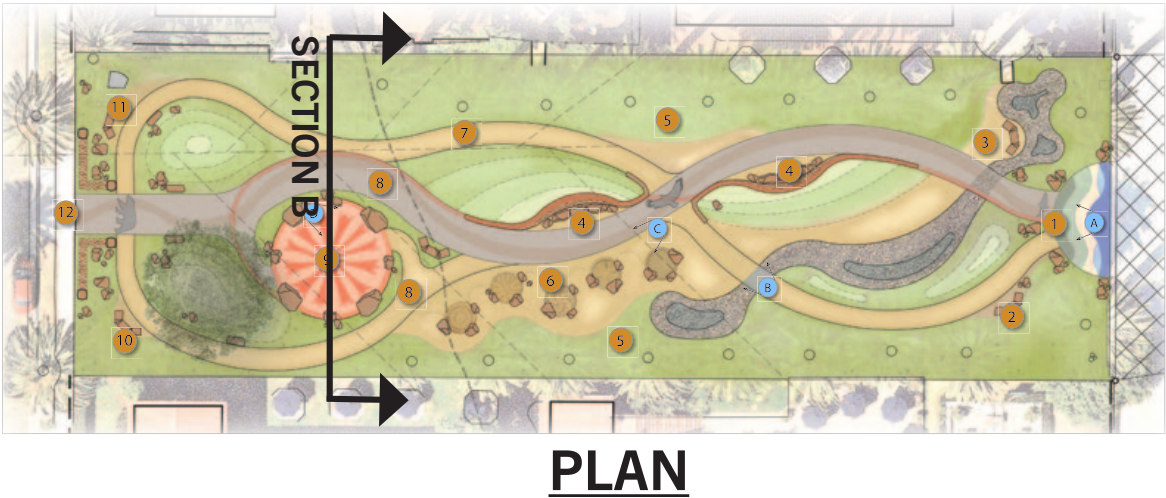
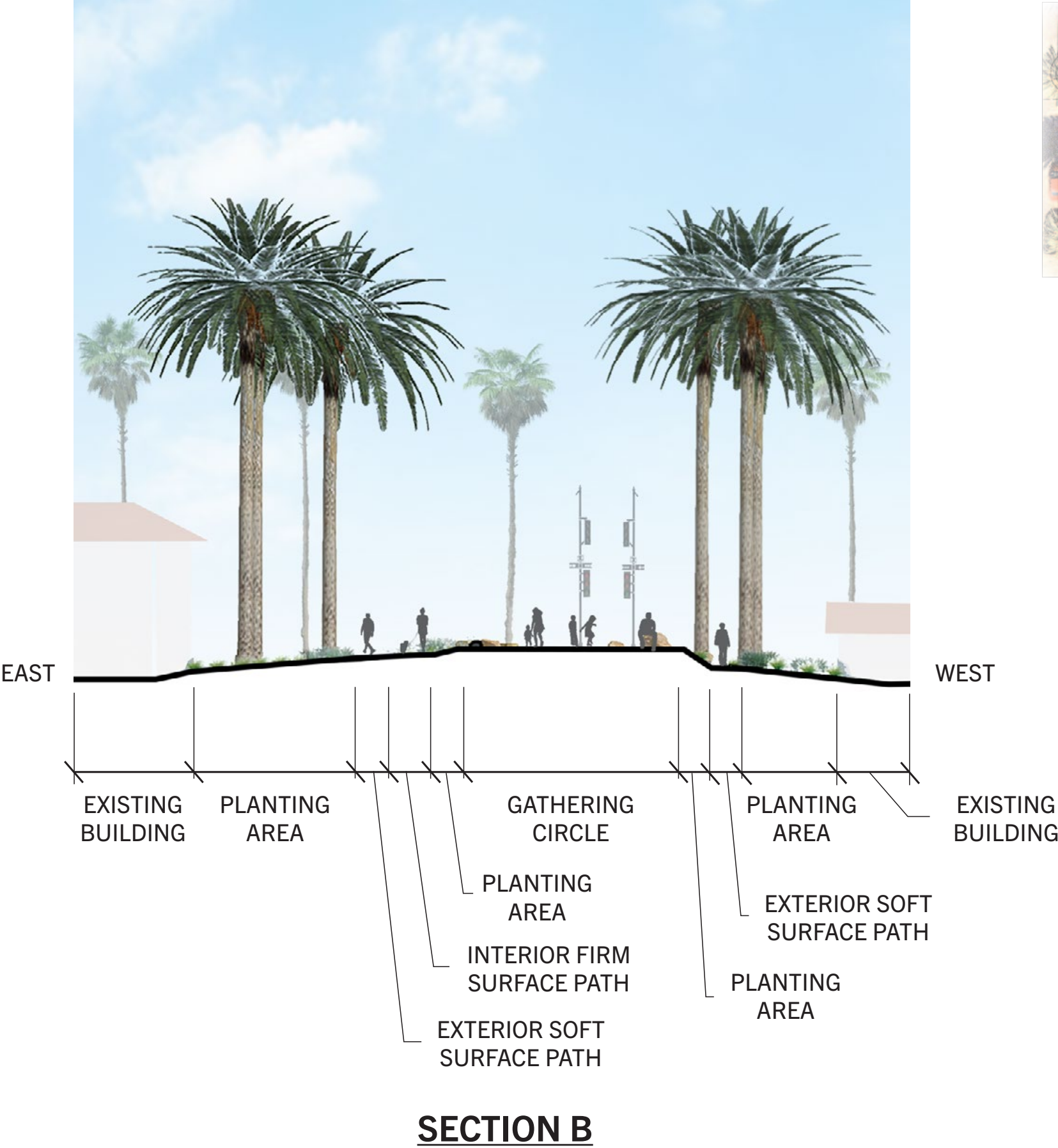
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Figure 3.5 - Conceptual Design Section / Elevation A



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Figure 3.6 - Conceptual Design Section / Elevation B



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Figure 3.7 - Conceptual Design Grading Cut / Fill Exhibit

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4.O Appendix

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Ambassador Park – Chumash Cultural Project Meeting Minutes – Optional Site Visit June 24, 2021

Attending:

Individuals interested in the project: Eric Berg, Pacific Coast Land Design; Tim Davis, Wilson Davis Associates; Chris Gilliland, CG Landscape; Jack Kiesel, Kiesel Design; Heather McDevitt, Dudek; Matt Wilkins, Ktua

Advisory Group Members: Mark Yee, Lory Ann Velez

City of Santa Barbara Staff: Andrew Bermond, Denise Johns

Welcome, Tribal Acknowledgement, and Introductions

Tribal acknowledgment read, general introductions sharing name and organization.

Request for Information

Excerpts read from RFP included project background, scope of work, important dates, how to request more information.

Site Tour and Discussion

Items noted:

- Evidence of rodent activity
- Site appears to be a part of hotel
- Park is often used for passive activity such as sunbathing, yoga, picnic, tossing Frisbee
- Climate change sea water rise a possible factor
- Canary Island Palm health and longevity
- Pedestrian counts and City's Pedestrian Master Plan will be helpful
- Cabrillo sidewalk has potential for inclusion in design
- Chumash ethnocentric (ethno agriculture, culture) tradition useful for programming
- A private collection of early site photography may become available
- Sensitive cultural resources below grade will be an important factor in planning and design

Questions with answers to be posted on PlanetBids Q&A tab:

- 1) Is there a dedicated water meter for the site?
- 2) Are Canary Island Palms a historical landmark?
- 3) What is the purpose of the curb cut at Mason Street?



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Project: Chumash Cultural Project at Ambassador Park

Subject: Kick Off Meeting Notes

Meeting Date: October 25, 2021 from 4:00 - 5:15 pm (~~Go Meeting~~)

Date of Notes: October 26, 2021

Notes:

1. Introduction
 - a. Name
 - b. Title
 - c. Fun fact
2. What are the goals and metrics of success that you have for this project (5 min – 10 min)
 - a. What are your goals?
 - b. What defines a successful project?

JZ:

- Reimagine the park
- Be practical for maintenance, the city has limited staff
- Cost effective
- Easy to permit
- Sustainable over time.

DJ:

- Opportunity to celebrate the Chumash culture
- Overcome the constraints of the site
- Bring in the sense of reverence

RC:

- Funding came from violation of the permit violation
- In the vicinity of the violation that the project was fined for.
- Needs to be an added benefit for the Chumash people. The project needs to come from the Chumash as their priority project.

HH:





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- Inclusive of the different groups
 - Consensus and collaboration
3. Summary of approach & timeline
 - a. Phase 1: Project Kickoff, Inventory/Analysis & Visioning
 - b. Phase 2: Schematic Development
 - c. Phase 3: Design Development
 4. Community engagement plan
 - a. Strategies working with the Chumash:
 - b. Open house events
 - c. Other outreach events/opportunities
 5. Summary of data and materials
 6. Closing remarks and next steps



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Project: Chumash Cultural Project at Ambassador Park

Subject: Chumash Stakeholder Meeting

Meeting Date: November 11, 2021, 2:00 - 3:30 pm (at project site)

Date of Notes: November 18, 2021

The following comments were expressed by at least one attendee. No consensus regarding any one idea was sought or achieved.

General Notes:

The proposed park should:

- Provide the public an educational experience of the Chumash presence in this community including culture, ceremony, and reflect this in the park space and structure.
- Express that the Chumash community survives and that “We still live here.”
- Require visitors to show respect to the Chumash ancestral use of this area.
- Reflect the continuity and resilience of the contemporary Chumash community.
- Avoid using images of the Chumash developed by historic Anglo interpretations.
- Represent a welcoming introduction to the *Syuxtun* village.
- Include plant material that can be harvested and use by contemporary Chumash
- Encourage visitor contemplation: “go slow, walk, learn, and respect.”
- Include attractive landscaping and infrastructure.
- Provide a work area for Chumash to craft ceremonial regalia.
- Ensure that existing disrespectful recreational use involving dog-walking and feces left onsite is prohibited.
- Avoid providing access barriers
- Be provided to Chumash for group events without City fees.
- Include electronic audio boxes for interpretive purposes instead of signs.

Categorized Notes:

Challenges

- 1) Is it feasible to find money to completely redo the entire site, or should the palms be left as is and concentrate on what can be afforded?



Chumash Cultural Project

Chumash Stakeholders November 11, 2021 Meeting Notes

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- 2) The site needs to be pedestrian accessible, but should not allow for the use of Segway's and/or bikes through the park. Use of the proposed larger gathering ceremonial group space should not be interrupted by these activities.
- 3) Chumash tribal members do not want to be charged for use of the park for special events, but would agree to reserve the facility for these use in advance.
- 4) Landscaping should focus on Chumash culture and plant uses, and not celebrate "pioneer" culture. Can this occur with retaining existing Canary Island Palms associated with the Potter-Ambassador Hotel? Some say yes, others no.
- 5) Although non-Chumash visitors will be encouraged to visit, the park design should not be oriented to attract and entertain tourist traffic. The principal park objective is to celebrate Chumash culture.
- 6) The proposed park site highlight Chumash culture village occupation, and should not reflect the subsequent use of the area as the Potter/Ambassador Hotel (the associated palm trees).
- 7) If some or all of the park site is capped with soil and water use is restricted, will any palm trees that are retained in the landscaping design survive?
- 8) The palm trees bring people into the site. Although they are not native and are associated with use of the park site during the historic period, they prominently define the park boundaries and provide some screening from adjacent hotel uses. As an alternative to their removal with park establishment, consider landscaping designs for their replacement as the palms ultimately die and are removed.

Vision / Expectations / Inspiration

- 1) How will the Chumash community be able to be involved with park implementation including paid positions and resource monitoring? The Chumash members should be able to be part in all stages of park development.
- 2) Plantings should be 100% native species due to the low water demand and the philosophy of the Chumash to work with existing limitations, to work with nature rather than against it.
- 3) The park should be primarily a botanical garden, and secondarily a Chumash cultural gathering space. The park should reflect not only what was here when *Syuxtun* was occupied, but also what is here now.
- 4) The park needs to educate the public that not only were the Chumash here, they are still here and will live into the future. Perhaps provide some modern day images of tribal members to emphasize this.

Chumash Cultural Project
Chumash Stakeholders November 11, 2021 Meeting Notes
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- 5) Illustrate the importance of the *Syuxtun* village and how it was the center of the Barbareño Band of the Coastal Chumash.
- 6) The vision needs to both educate the public but also the Chumash tribal members as well.

Ideas to Consider

- 1) Provide park ceremonial space for Chumash congregation. The area when is use needs to provide some level of privacy. This temporary semi-private atmosphere can be possibly provided by a surrounding framed structure on which ceremony attendees can bring and hang screening materials. Provide some signage used during ceremonial uses of this space to ensure proper public respect and privacy.
- 2) Provide decorative and educational items that attract the public into and through the park, including signage, interesting forms and elements that tell a story.
- 3) Trees specimens also need to be native.
- 4) The park should do three things: communicate that the Chumash lived here at *Syuxtun*; that we still use this area; and the importance of this park and village site to future generations.
- 5) Provide places to sit and contemplate.

Opportunities

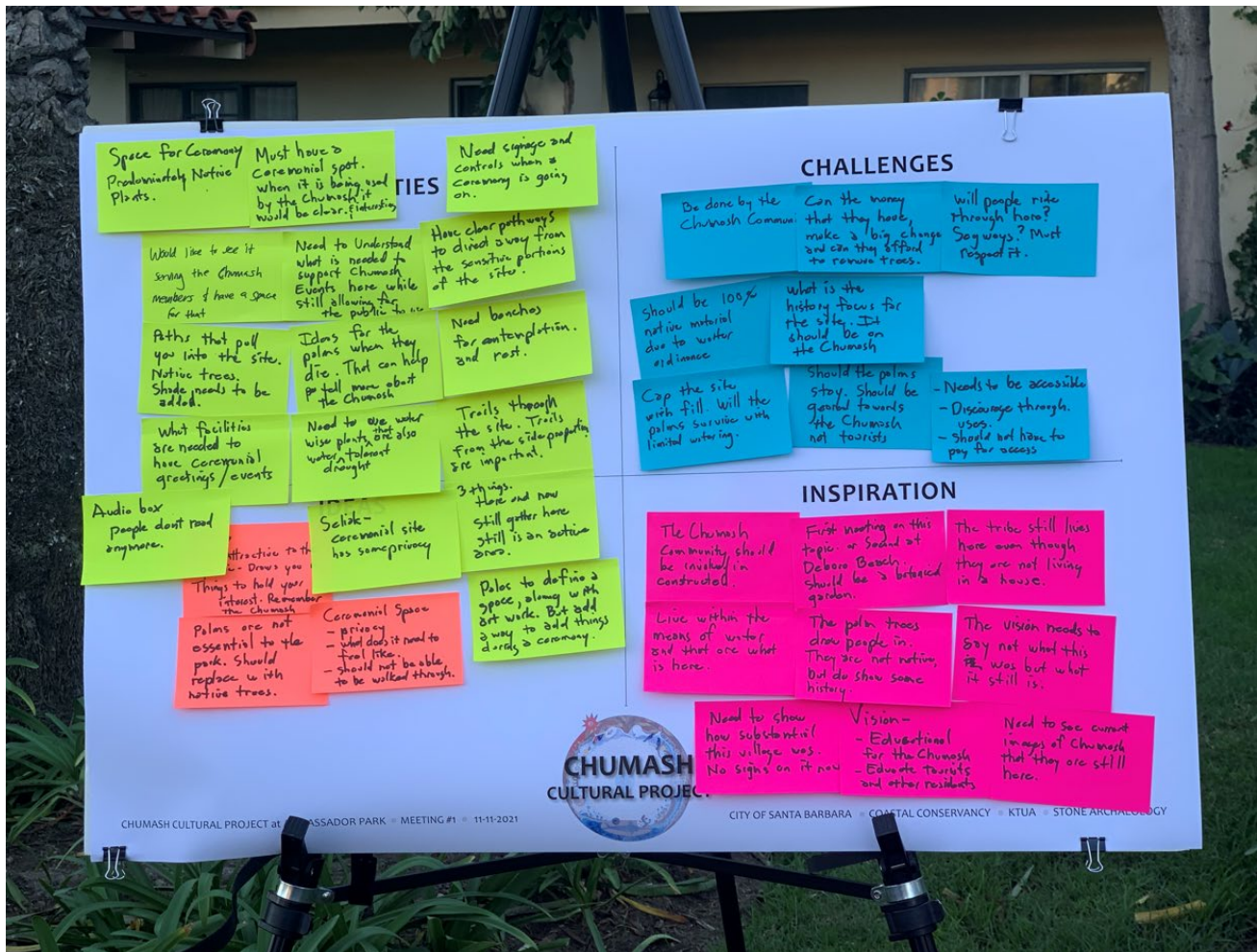
- 1) Please use native plant specimens, including some that can be harvested.
- 2) Provide trails from all directions, including from the hotel outdoor spaces as identified in Mark Yee's conceptual park plan.
- 3) Pathways can be provided that connect up different routes through the site but they should direct people away from walking over the most sensitive parts of the site.
- 4) Provide poles can be used for artwork and cultural items, and perhaps to hang screening materials during ceremonies to provide participant privacy.
- 5) Consider a *siliyik* structure that would be a ceremonial gathering place.
- 6) Provide substantial shade within the park, using only native trees.

Chumash Cultural Project

Chumash Stakeholders November 11, 2021 Meeting Notes

Page 4

- 7) Let the tribal members finish off the construction by adding crafts, arts and symbology to structures.
- 8) Consider an audio box triggered by button or movement to help provide sounds of the culture and environment instead of signage.





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Project: Chumash Cultural Project at Ambassador Park

Subject: Chumash Stakeholder Meeting #1 – Sign-in Sheet

Meeting Date: November 11, 2021 from 2:00 - 3:30 pm (at project site)

Regina "Poochie" Gradias
Barbareno Band of Chumash Indians
ginamariegradias@gmail.com
425-248-9374

Annette Cordero
Coastal Band of the Chumash Nation
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Martha James
Coastal Band of the Chumash Nation
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805-962-4125

Mia Lopez

Barbara Lopez
Barbareno band of Chumash Indians
chumashangels@aol.com
805-689-9528

Mariza Sullivan
Coastal Band of the Chumash Nation
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Frank Arredanda
Chumash
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805-618-4722

Ernestine Yannacio-DeSoto



Chumash Cultural Project
Chumash Stakeholder Sign-in List
Page 2

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805-708-1967

Chumash Cultural Project at Ambassador Park

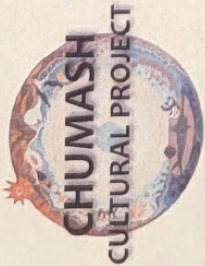
Chumash Stakeholder Meeting #2

Meeting Minutes: General Discussion

- Parking issues related to special events
 - Time-restricted parking and limited amount of parking is considered an issue
- Team should conduct broader outreach
 - A broader outreach approach should be considered
 - Tribes need to be part of the process
 - Team should consider going to each band and presenting information
 - More voices from the community are needed
- Communicate the overall project timeline better to assess how team can conduct additional outreach; this also helps coordinate potential additional outreach to each band
- Chumash stakeholders recognize it is up to them to come together and help carry the project forward
 - Stakeholders are not expected to make all the decisions on behalf of their community; meant to serve as liaisons
- Discussions around how to define ceremonies
 - Gathering spaces can be used for “special events”; consider not using “ceremonies”
- Explore opportunities with the City to close off the park to the public when special events are scheduled

Meeting Minutes: Conceptual Plans

- Some stakeholders believe each concept is trying to achieve too much
 - Consider scaling back and creating more passive spaces
 - Don't need to fill every part of the park with something
- Maintenance should be considered since it is a public park
 - Planting material and cultural features should be maintained properly
- Plant list is available for design team to use for different habitats proposed
 - Select plants that will do well in a public setting
- Stakeholder shared information on tule mats; they can be made by Chumash members and be brought to the park and be used for special events



Chumash Cultural Project at Ambassador Park

Meeting: Wednesday, February 2, 2022

Name	Organization (if any)	Email	Phone Number
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CHUMASH VILLAGE / AMBASSADOR PARK
PROGRAM ELEMENTS PER ALTERNATIVE

	ALTERNATIVE "A"			ALTERNATIVE "B"			ALTERNATIVE "C"		
	Interpretive	Abstract Physical Element	Replica or Actual Physical Element	Interpretive	Abstract Physical Element	Replica or Actual Physical Element	Interpretive	Abstract Physical Element	Replica or Actual Physical Element
• Beringia (28,000 Before Present)									
• Periods of Time- Pre-European Contact									
Early Period (8,000 Before Present)									
Middle Period (5,000 Before Present)									
Late Period (1,000 Before Present)									
• Periods of Time- Post-European (after-1542)									
Spanish / Mission Period (1542-1834)									
Mexican era (1834-1848)									
American era (1848)									
Coast Rail Line (UP Railroad)- (1900-today)									
Potter Hotel (1903-1921)									
• Habitat representation									
Riparian									
Coastal Marsh									
Oak Woodland									
Dune and Tidal Beach									
Maritime Succulent Scrub									
Native Grassland									
• Plants Used by the Chumash									
Medicinal									
For Construction									
Primary Diet									
For Ceremony									
• Sea Life Used by the Chumash									
Food									
Tools									
Currency									
Jewelry									
For ceremony									
For spiritual beliefs									
• Chumash Village Elements									
Tomol									
Tule Hut or 'ap									
Center Hut / Gathering Area									
Tools									
• Chumash Activities									
Trading									
Basket weaving									
Pottery									
Costume and jewelry									
Social strata									
Fishing and hunting									
Religion									
Other Customs									
• Site Historical Context									
Syuxton (two trails crossing)									
Burton Mound									
Potter / Ambassador Hotel Grounds									

Chumash / Ambassador Park Workshop 3 Notes

Notes on the previous concepts and elements found on the three alternatives and clarifications on what should be considered.

Attendees:	Organization	Email	Phone
Alikoi Parra	MMIWGP VC / SB	MMIWGDVENTURACOUNTY@gmail.com	805-904-5478
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Robyne Redwater	hi stokoyhilxus	robayne12@gmail.com	
Frank Arredondo	Ksen SKU Mu- Chumash	Ksen_sku_mu@yahoo.com	805-618-4722

1. Cultural Exhibits

- a. Should have a larger gathering center- 30' – 40' diameter.
- b. The gathering center should be higher than the surrounding ground in order to avoid ground disturbance at the north end of the site.
- c. Discussions in being inward looking or outward looking or both.
- d. There should probably be one central center and a lot of areas around it to allow for gathering to spread out and get back together again.
- e. Will the gathering center be able to be reserved? Jill indicated yes. Probably free to the Chumash but may have a charge to non-Chumash.
- f. Would suggest considering 50 person capacity. Chumash would likely use it seasonally, at least 4 to 5 times a year.
- g. The central gathering area should be able to divert the general public around this location and should have the ability to temporarily screen or divert the general public for semi-privacy for users.
- h. Consider tule mats and weavings to provide some privacy but make this temporary to be brought in by tribal members.
- i. Use the term gathering center and not ceremonial center.
- j. A variety of smaller gathering spots should be spread through the larger gathering center for additional interpretive materials and passive areas as well.

2. Park Entry and Edges

- a. Should consider a Spirit Bear at the entry area. The foothills in the area had California Grizzly Bears that are not extinct. The bear used on the California flag was the Monarch Bear captured in Ojai. Maybe not call it a spirit bear but use it to tell a story along with the dolphins, whales, and snakes.
- b. The bear was symbolic of leadership and cultural caste system of chiefs and leaders. The Chumash had a well-structured social system with specific roles for everyone.
- c. Talk about the bear dance as well as the bear costume / dress.
- d. Use the front area along Cabrillo Blvd. to tell stories and capture people passing by. Use the back areas to pull them in or at least encourage them to come back later to discover the rest of the site.

- e. Tell the story of how beautiful the culture was but also the need for respect of the site and of the Chumash that requires a broad understanding of the culture.
- f. Use natural shaped boulders and naturally placed or stacked boulders since they were part of the culture and likely the site.

3. Details for the Community Gathering Areas

- a. Consider the sun symbol for a pattern in the gathering areas. The sample provided is the greatest of all sun symbol.
- b. A fire pit or focal point is needed for the end of the sun symbol.
- c. The basket weave patterns were considered to be useful to use throughout. Perhaps the scattered smaller group areas could use different patterns.
- d. Express how the culture was matriarchal. The lineage and leadership often came from the mothers side of the family. Women could serve equally as chiefs or priests. The last chief was a woman that brought the tribe back together. When the Spaniards visited this area in 1542, a woman was also the chief.

4. Trail Patterns

- a. General consensus to use curvilinear paths and to have them cross each other or converge and diverge as the name Syuxtun implies.
- b. Paths need to be accessible for all but should not encourage skating, biking, or scooters.
- c. The idea of a cut-through mound was liked by those in attendance.
- d. The pattern of Alternative "A" looks like a snake and should be considered.
- e. The pattern of Alternative "C" is like a basketweave and should also be considered.
- f. The site plan should help to define spaces to go through the site as well as to wander through the site and should provide for some discovery.

5. Seating Areas

- a. Integrate more boulders throughout.
- b. Make sure they look natural and from the area.
- c. Consider tree stumps or half logs as well if maintenance is not a problem or could be concrete to look like tree stumps and logs.
- d. Consider oak trees pieces to use for seating.
- e. Boulders in sample photo 1 and 3 looked better than 2 since 2 was too polished and did not look natural.
- f. Keep the central gathering area relatively clear of seating but should have ground patterns or the ability to insert small branches into hole in the ground receptors to provide for some screening. The outer edge could also be a seat wall situation to accommodate seating around the edge and get the central gathering area up in elevation and to provide for some outward and inward orientation.

6. Planting Areas

- a. Use plants that were unique and indigenous to the site.
- b. Don't over emphasize the medicinal uses of plants with specific plants on site that are labeled as such. Okay to talk about these plants but maybe not include the plantings there so that the public members don't try to use. Could be unsafe. Need to point out risks of any plants used if these risks exist.
- c. Should look like it might have been 200 years ago and include descriptions or depictions of the uses and elements in the village. The adjacent habitats were important and can be described through signage and mapping direction but may not be appropriate on site (due to size or difficulty in representing correctly).
- d. It is very important to point out that not everything was close to the village. Daily life required travelling a long way each day. These other hunting and gathering areas required trails to get to and understanding of what areas provided which parts of local diet and needs. Skills developed from these difficulties.
- e. Should be teaching the general public about natives that work even in their own gardens.
- f. Tribal members and activities should be used to implement the plantings. Would help tribal members to collaborate more. Consider talking to Wayne Chapman and Lisa.



San Diego County
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Project: Chumash Cultural Project at Ambassador Park

Topic: Workshop #4

Meeting Date: February 03, 2023

Location: Ambassador Park

Attendees: See sign in sheet attachment

Meeting Minutes:

1. Introductions & blessings
 - a. The City of Santa Barbara, KTUA, and Coastal Conservancy (Project Team) and Chumash Stakeholder Group (Attendees) introduced themselves.
 - b. A blessing was completed by a Chumash member
2. Review and discuss workshop #3 results and summary
 - a. The Project Team recapped the third workshop and how it helped to establish a consensus for the design as shown during the 4th workshop.
 - b. Attendees expressed agreement with summary of workshop #3.
3. Presentation of the final design
 - a. The Project Team presented the final design including walking the Attendees through the various design elements and answered various questions related to the design.
 - b. Discussion items:
 - i. The Attendees agreed with the areas/opportunities shown and expressed the desire for involvement in the interpretive panel design, animal depictions in the primary walkway, iconography, and other cultural representation within the site. The project Team expressed the intent of creating “canvases” or opportunities for expression.
 - ii. Attendees discussed the need for helping to prevent undesired walking from Hotel Milo into the project site. The Project Team discussed the need for further discussions with Hotel Milo to understand needed circulation paths and how to limit encroachment and passing at undesired areas of the site – may require thoughtful vegetation placement.
 - iii. Attendees supported the desire for subtle materials and elements.
 - iv. The Project Team and Attendees discussed the site interpretive panels and the representation of external tribes and interaction with Syuxton. In general, Attendees mentioned that the desire was to focus on Syuxton and the external uses of the surrounding areas; however, some supported the idea of incorporating external tribes as they were critical to trading but limiting it to the interactions with Syuxton.



Chumash Cultural Project at Ambassador Park
Meeting #4 Minutes (Draft)

- v. Attendees continued to express the desire for screening elements around the gathering circle.
- vi. Attendees expressed the desire to have ethnobotanical planting. The Project Team explained that a plant list that was developed based on research, inspiration from the Chumash Ethnobotany book by Jan Timbrook, maintenance, water-use, and other considerations.
- vii. Overall, Attendees expressed appreciation of the design and stated that it incorporated the various design elements that were initially envisioned.
- viii. The meeting concluded with the Attendees providing support to continue with the public outreach process and HLC meeting.



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306. Ceremonial Ground

Ceremonial ground: A flat, open area within or adjacent to a settlement, delimited by a low fence or windbreak made of poles and mats or interwoven branches that encloses a dancing area and a sacred enclosure, which is set aside for communal ritual activities. V. 'aqiwil, B. n#wmu', I. 'axiwil, K. vajkinic.

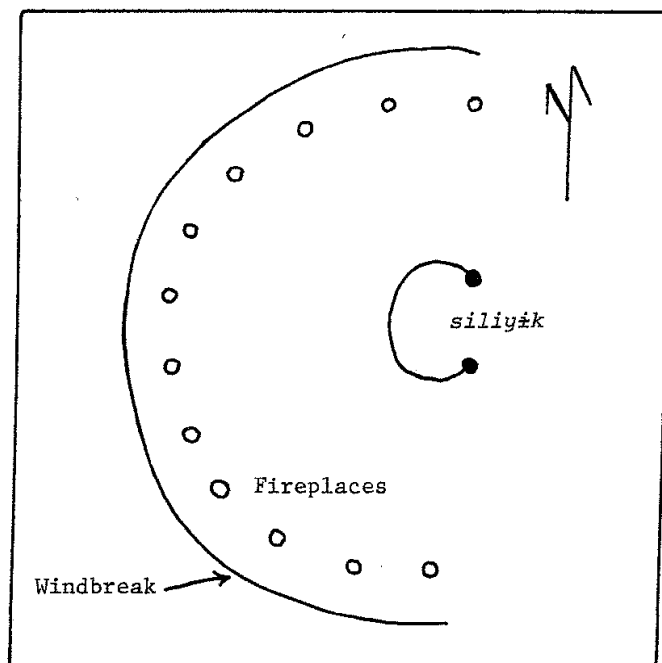


Fig. 306-1. Sketch showing arrangement of ceremonial ground (JPH/FL: Hudson et al. 1977:40, Fig. 2).

CONTEXTUAL DESCRIPTIONS

Historical Accounts

A number of the early explorers observed ritual areas and structures within the settlements they visited, although they did not always distinguish

clearly between the ceremonial ground in general and the sacred enclosure that was its vital focus (see descriptions under Item 306.2). Cabrillo, for example, noted in 1592 that "they have in their pueblos large plazas, and have an enclosure like a fence . . ." (Bolton 1916:30). He went on to describe the cemetery, but it is quite possible that some of his description applied to the ceremonial ground.

In 1602, Vizcaino observed a ceremonial ground on Catalina Island:

He [Vizcaino] found . . . a level prairie, very well cleaned, where the Indians were assembled to worship an idol that was there [Bolton 1916:85].

. . . a place of worship or temple where the natives perform their sacrifices and adorations. This was a large flat patio and in one part of it, where they had what we would call an altar, there was a great circle all surrounded with feather of various colors and shapes . . . [Wagner 1929:237].

Crespi also noted the existence of a ceremonial ground in 1769:

We noticed that they have two very neat enclosures. They say that one of them is for games and that the other is their ceremonial temple [Bolton 1927:169].

Ethnographic Accounts

Harrington's consultants provided the following descriptions of the ceremonial ground (see accounts in following sections as well):

To the west of the *siliyāk* [sacred enclosure] was a dancing ground with meeting areas and fireplaces for families [see Fig. 306-1]. Every fireplace within the dancing area was a place of honor from which the families would gather to watch the ceremonies and dances. These fireplaces, which were about 25 feet from one another, were built by the local people who knew in advance how many captains and their families would be coming to the ceremonies. They made arches of tule in front of the fireplaces of the families. Some of the fireplaces were also for the local people. Those which were for the use of a captain were marked with a banner [JPH/FL].

'*aqiwil* means a dance house, or a ground where they dance all the time [JPH/SP].

'*axiwil*, dancing place [JPH:Applegate n.d.].

Call the patio where they dance in fiesta, merely *vapkinic* [JPH/MO].

DISCUSSION

Distribution

This item was present among all groups in the area.

Remarks

One problem that is difficult to resolve at this point concerns the differences (if any) that may have existed between the permanent ritual areas and structures described by the early explorers and the essentially temporary fiesta grounds described in most of the ethnographic accounts presented here. Normal village life was a thing of the past for Harrington's consultants, and the ritual activities that survived did so in other contexts. This fact should be kept in mind when evaluating the various accounts given here and in subsequent sections.

Examples

Rogers (1929:385ff) uncovered a possible dance floor during the course of his archaeological excavations.

306.1 Windbreak

Windbreak: A fence-like structure (often semicircular in shape), consisting of vertical poles connected by mats or interwoven branches, that delineates the ceremonial ground and protects ritual participants from the wind. V. 'aqilik'oy^vis 'i-maxat'am^vis [lit. "it goes around the fiesta"], B., I. 'aqtik'o'y, K. qororkinat.

CONTEXTUAL DESCRIPTIONS

Historical Accounts

See accounts given above under Item 306.

Ethnographic Accounts

Harrington's consultants provided the following information on this item:

The windbreak was called 'aqilik'o'y. It was made of mats. There used to be much tule here, and they would cut it at about the middle or end of August to make mats for windbreaks to be used for San Miguel Day [JPH/FL].

Behind the fireplaces [of the families attending the fiesta] was a windbreak or partition for the fiesta area, called 'aqilik'oy^vis 'i-maxat'am^vis. The enclosing walls for the windbreak and siliy^vik were made of mats woven from tule, called 'aqilik'o'y [JPH/FL: Hudson et al. 1977:40].

An old Indian told FL that sometimes as many as 200 of these mats were made for making the dance semicircles [windbreaks] for fiestas. During one fiesta, some went in wagons to San Pedro, some on foot, to get tules to make these mats, so strong was the power of the idea [JPH/FL].

For the fiesta for the dead, the people from several villages come. They meet for the ceremony. They make like a corral, mat houses in a ring around, and the people all camp.

qororkinat, ramada such as they made at fiestas. Many men work in making it. Each invited party has a place assigned to it. The hosts have provided numerous sleeping mats. The guests coming bring nothing with them in the way of food, except that the

captain's wife can bring a large sack of pinyon nuts or something like that, but could or could not as she chose--often she did not bring food. The ramada has as its outside a wall of vertical poles with cross branches and thatched. The roof is a yard wide and a row of posts runs along front of roof. The roof is made like roof of house here--with beams and crossbeams and thatch of tule or carrizo on top. The roof is as high as roof of room here--8 feet high. The shape of the ramada [Fig. 306.1-1] is round and its mouth

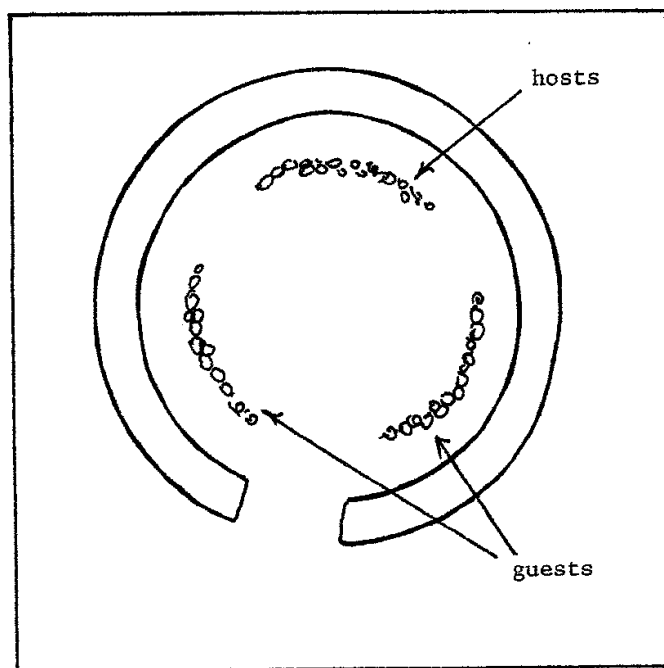


Fig. 306.1-1

is wide enough for a wagon or two to enter abreast. At the back of this horseshoe shape there are several small doors through which people go out to get wood, water, etc. The guests enter and sit in the assigned quarters in the ramada--thick. The back walls of the ramada are bent over [Fig. 306.1-2] and tied to a horizontal which lies on top of front row of forked supporting posts. Then crossbeams are tied on top of bent-over place and it is thatched. It sheds water. Made fiesta ramada in plain near rancheria [JPH/EM].

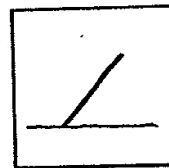


Fig. 306.1-2

DISCUSSION

Distribution

This item was probably used by every group in the area.

306.2 Sacred Enclosure

Sacred enclosure: A small area (formed by a semi-circular fence of poles and mats or interwoven branches) within a ceremonial ground that can be entered only by cult initiates, and within which esoteric portions of rituals are performed. V. *siliy^hk*, B., I. *naxaly^hk^hs*, G. *yováar*, K. *yávar*.

CONTEXTUAL DESCRIPTIONS

Historical Accounts

The sacred enclosure is mentioned in a number of early historical accounts, some of which have been quoted already (see Item 306). It should be noted that most of these refer to the Gabrielino area, while most of the ethnographic accounts describe structures in the Chumash region.

Vizcaino's description of a ceremonial ground and sacred enclosure that he observed on Catalina Island in 1602 deserves to be quoted at greater length:

He [Vizcaino] found . . . a level prairie, very well cleaned, where the Indians were assembled to worship an idol which was there. It resembled a demon, having two horns, no head, a dog at its feet, and many children painted all around it [Bolton 1916:85].

. . . a place of worship or temple where the natives perform their sacrifices and adorations. This was a large flat patio and in one part of it, where they had what we would call an altar, there was a great circle all surrounded with feathers of various colors and shapes, which must come from the birds they sacrifice. Inside the circle there was a figure like a devil painted in various colors, in the way the Indians of New Spain are accustomed to paint them. At the sides of this were the sun and moon [Wagner 1929:237].

Boscana, who was stationed among the Gabrielino and their southern neighbors, wrote an extensive description of the sacred enclosure:

They formed an enclosure of about 4 or 5 yards in circumference not exactly round, but inclined to an oval. This they divided, by drawing a line through the center, and built another, consisting of the branches of trees, and mats to the height of about 6 feet, outside of which, in the other division, they formed another, of

small stakes of wood driven into the ground. This was called the gate, or entrance, to the *Vanquech*. Inside of this, and close to the larger stakes, was placed a figure of their God *Chinigchinich*, elevated upon a kind of hurdle. This is the edifice of the *Vanquech* [Boscana 1947:15].

The temple which these Indians had, called *Vanquex*, ordained by their God *Chinigchinix* at the time of its formation, was built at all the rancherias near the house of the chief, which house was always the biggest and tallest one. Although the town or rancheria was built without order or symmetry, since everyone placed his house where was most convenient for him, nevertheless the house of the chief got to be located at about the middle of the town, and adjacent to the house they built the *Vanquex* in the following shape: they made a circle about 3 or 4 yards in diameter, not round but oval. Of this they took half of the circle, and in this half circle they built a fence or stakework of brush or tule mats about 2 yards or more high. At the other half circle they built another little stakework of small sticks, which did not project from the ground but 2 or 3 fingerwidths: inside this oval circle they had the figure of their God *Chinigchinix*, on top of a framework, which consisted of a bundle, in a coyote skin, of feathers, deer horns, mountain lion's claws, and other small things of this sort; the beaks and claws of the hawk were not lacking there, especially those of a kind called *Pames*, with the feathers of which they dressed the *Chinigchinix* and made the little skirt for dancing . . . [Harrington 1934:35].

The construction of this temple [*Pames* altar] consisted in cleaning off a piece of ground from 1 1/2 to 2 yards in diameter, or round shape, and around the edge they set some brush of willow, cottonwood, or other brush, and sometimes they did not set anything, but very clear of any litter [Harrington 1934:39].

Hugo Reid also wrote a description of the G. sacred enclosure:

. . . A church . . . which was circular and formed of short stakes, with twigs of willow entwined basket fashion, to the height of 3 feet [Reid 1926:10].

Daniel Hill, writing about the Chumash in the 1850s, described the sacred enclosure in this manner:

They [the Santa Barbara Indians] often secretly build little temples of sticks and brush, on which they hang bits of rags, cloth and other paraphernalia, depositing on the inside tobacco and other articles used as presents to the unseen spirits. This was the occasion of great wrath to the padres, who never failed to chastize the idolators when detected [Woodward 1934:122; Taylor 1861a].

Ethnographic Accounts

Harrington (1942:10-11, items 234-244) stated that the brush-fence ceremonial enclosure was present among the I., B., V., K., F. and G., and

306.3 Feather Banner

Feather banner: An ornamental device consisting of a wide band of parallel, vertically-arranged feathers sewn together with cordage; a number of these are suspended from poles or attached in parallel rows to a horizontal cord suspended above the sacred enclosure during ceremonies. V., B., I. *cuqe*le, I. *sapiwayan*ts [from wayan, "to hang"], G. *tominavetam*, K. *hyock*kam.

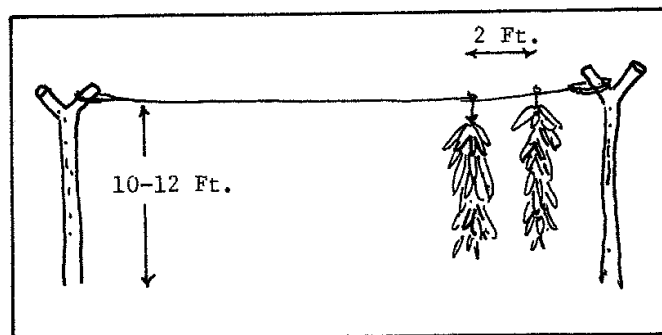


Fig. 306.3-1. Sketch of feather banners suspended from line above sacred enclosure (JPH/FL:Hudson et al. 1977:39, Fig. 1).

CONTEXTUAL DESCRIPTIONS

Historical Accounts

It is quite possible that some of the descriptions of feathers attached to poles (see Item 308.3) actually referred to feather banners, although this cannot be determined in most cases. However, Hugo Reid's account of the Gabrielino contains an obvious description of a feather banner:

At the four quarters of the compass, poles of some 10 feet in length were placed upright with a string at the end, on which feathers were filed, forming a sort of banner [Heizer 1968:41].

Ethnographic Accounts

Harrington (1942:17, item 574) stated that his V. and F. consultants described yellowhammer-quill bands being hung from a pole to serve as a

325. Sun Image

Sun image: A representation of the sun which is painted on the articular surface of a whale vertebra. V. *cpey kakunupmawa* [lit. "flower of the sun"].

CONTEXTUAL DESCRIPTIONS

Historical Accounts

None.

Ethnographic Accounts

One of Harrington's consultants provided the following description of this item:

Once [several Indians] . . . assembled in the month of *xutaš*^v, after the harvest was gathered, because of the approaching winter and the Sun festival. In this house [where the gathering was held] during the meeting was the face of a whale vertebra with its hard surface, which had painted in the middle of the disk a sun. The middle of the disk was painted purple with the juice of cactus fruit mixed with pine pitch--not with red ochre. There were also painted in a dark rose color twelve rays which were splitting at their ends. Each ray represented a month in the year. The background was merely the natural color of the whale bone. They called the painting *cpey kakunupmawa* [Fig. 325-1].

kula'a told FL that if a man observed the virtues which belonged to the rays of the sun, he would be like a ray in the world.

Now during this fiesta day in *xutaš* [offerings were made to the old men gathered there]. The meeting opened about ten o'clock in the morning. When they were all assembled all the old men brought out several mysterious articles. FL does not remember them, except for the sun-painting on the whale vertebra disk, which was the most conspicuous. Everyone squatted around the room against the walls, while all the mysterious objects were placed in the middle of the floor so that all could look at them. An old man . . . suddenly cried out loud and gave a speech. . . . This was followed by the giving of offerings, which were deposited in baskets at one side of the room. Then FL's grandfather, Raymundo *tš'mi*,

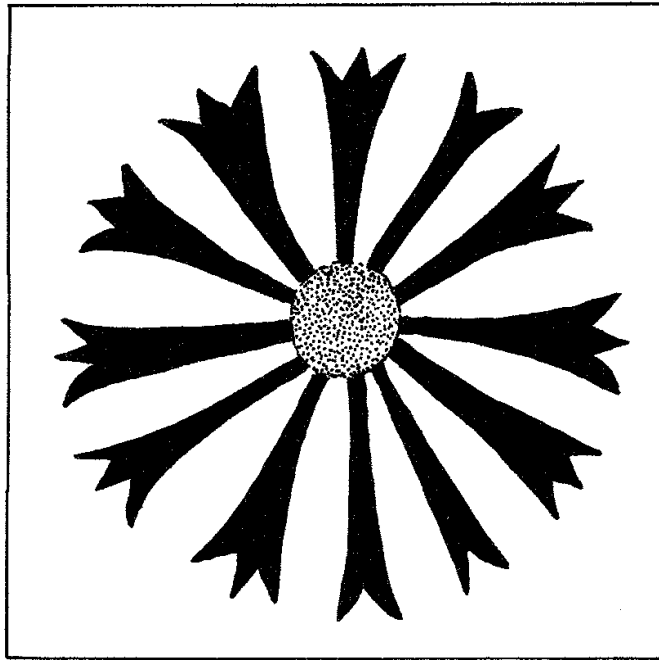


Fig. 325-1.

who was seated on the west side facing eastward to await symbolically the coming up of the sun, began to sing three songs of gratitude to the sun. At first the whale vertebra with the sun-painting was lying down, but afterwards a boy stuck the end of a split stick into it, holding it up so that all could see the sun-painting. After Raymundo had finished his songs, all the people got up; women then came in with their suckling babies and held them up to look at the sun-painting. [Next came a speech about the coming of the Winter Solstice, and then everyone went home to prepare] [JPH/FL:Hudson et al. 1977:50-53, Fig. 6].

DISCUSSION

Distribution

This item was present among the V., and may have been used by other groups as well.

Remarks

Similar ceremonies may have been conducted at rock art sites where depictions of the sun were made (see Item 309).

Examples

No examples are known to exist.

