A Contemplation on the Ideal
Built Environment for Ethical Tourism

By

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

The Potential of Ethical Hospitality Environments

This thesis gives an overview and seeks to establish a framework for creating the built environments that would support an ethical and environmentally aware global counterculture in travel and tourism. It seeks to advocate for the use of natural building techniques, responsive architecture, and sustainability in hospitality design and demonstrates the positive impact that these strategies might have on the visitor as well as the host community. Such reciprocal benefits are achieved by encouraging respectful, ecologically, and culturally sustainable design of global hospitality facilities, while the visitor is immersed in contextually-conscious spaces and environments. This approach is illustrated in several global terroir-driven vineyard case studies. A new design and development methodology is outlined, stemming from Goethean science and its emphasis on the relationship between people and environment, a methodology that involves reciprocity, wonderment, and gratitude. The thesis maintains that if a hospitality environment is developed as holistically as possible, the spirit of the place visited will be amplified to the extent that visitors will feel that un-namable sense of energy that comes from a deeper, almost spiritual, connection. In its detailed approach, this thesis examines the environmental design theories of Christopher Day. Additionally, the architectural theories of Christopher Alexander in his work 'The Timeless Way of Building', as they appear and have been adapted in built projects, and in the promise they hold for future of hospitality design, are reviewed.

Overall, this thesis investigates the potential of the built environments of an alternative tourism. Responding to the evolving definitions of personal luxury and motivations for travel, this thesis is inspired by the notion that people are affected physically, mentally, and spiritually by the built environment that surrounds them. In its conclusion, this thesis outlines potential guidelines for the future of hospitality design and the interpretation of place as fundamental to the integrity of a destination and infinitely rewarding for the visitors that go there.

Acknowledgements

Dedication

For my Godfather, Danny – Dr. Constantine Douketis.

TABLE OF CONTENTS

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The creation continues incessantly through the media of man. But man does not create... he discovers. Those who look for the laws of Nature as a support for their new works collaborate with the creator. Copiers do not collaborate. Because of this, originality consists in returning to the origin.

Antonio Gaudi

Preface

I have always been fascinated and comforted by travel. A stimulating life of moving, seeing, doing, learning, collecting stories, and moving onward, has always been appealing. I grew up surrounded by exotic artifacts picked up from around the world – at least one enchanting story attached to each, and *many* more stories if the slide-projector was ever brought out.

My parents lived in Saudi Arabia for three years before I was born. During that time they travelled around the world, taking advantage of their enforced R&R's – getaways from the compound where they were living in Riyadh. As early as I can remember, 'home' was complete with paintings from Nepal, duvets from Norway, the sound of a grandfather clock from the Schwartzwald in Germany, exotic mementos on every surface, as well as carpets from Turkey and India covering our walls from edge to edge. I could sit for hours while my parents recounted stories of the Khalili bazaar in Egypt, the jade market in China, and hot air balloon rides in Kenya. They spoke of the beauty of each place, the unique surroundings, the food they ate, and people they met along the way. I would always ask if they would ever consider doing it again, hoping that the opportunity would come, and this time I would be along to enjoy a pitcher of Kir Royale along the canals of Annecy.

I always preferred to focus on how exquisite each place was, but my parents also made sure to emphasize the more difficult realities of their travels, the painstaking research they did before approaching any new destination, the cultural shifts they experienced going from place to place, and the grit of the actual place that awaited them wherever they landed. They told me how impressionable it was to see so many children in Istanbul in army uniforms with automatic weapons, how the children at a Tibetan Orphanage would press notes into the hands of affluent westerners, and how crowded the streets of New Delhi were, where people slept in boxes. They made it clear to me that while homeless people in our city were the exception, for many more in New Delhi it was the norm.

At an early age then, I became aware of the accessibility of far away places, and how it was possible to be immersed in culture and maintain a certain level of comfort and security as well. The extensive travel my parents did thirty years ago led them to be extremely mindful and appreciative of the cultures they visited. While some of the tours they participated in were part of the 'mass tourism' industry, they often took off on their own to explore locales, connect with the people of the region, and enjoy an experience that was uniquely theirs in that particular moment. They told me of how they made an effort to learn at least basic phrases in the native language of every place they visited, and how it brought them that much closer to the people they met. I have always thought this was the ideal way to travel

– to go off the map, learning as you go, and appreciating the hospitality you might find in remote locales.

My own travels while in elementary, high school, and university, and as a young professional, helped me to understand the various degrees of immersion when traveling. From big cities to small provincial towns, visits to Montreal, Prague, New York, Vienna, Salzburg, Los Angeles (while in school), living as a co-op student in Boston, Liechtenstein, and Rome, and generally traveling has helped me to develop and maintain my sense of wonder and the value of place. While living in Austria, (working in Lichtenstein) I travelled the surrounding region with a local couple. I took in surrounding countries with a local ultimate Frisbee team that I joined. I walked everywhere, bought my groceries from the local market, enjoyed their festivals, took trains to neighbouring towns, and participated in their everyday activities and routines. Living in the small medieval town of Feldkirch was where I first experienced what today is known as 'slow travel'.

Various study and work experiences have afforded me the opportunities for travel, where I always attempt to blend in with the city I am living in, and make sure I travel the region, and benefit from living like a local. At this point I am certain that this is the best way to really make the most of each place in which I find myself.

My work experiences after my Bachelor of Architecture studies were deeply connected to the travel industry, specifically tourism and hospitality facilities. From working on Canadian/Austrian industrialist and entrepreneur Frank Stronach's many horse race tracks and casinos around the United States, to developing an island in the Bahamas for a super-luxury yacht harbour and diving resort. At another point, I was project manager for one-fifth of the Universal Studios theme park in Dubai, and team member on other attraction designs such as a snow-park in Saudi Arabia, and an adventure-play attraction in Kuwait. Hospitality industry related architectural job assignments truly intrigued me. The built environments that I had a hand in creating did, however, raise questions for me about the physical environment of the hospitality industry, and the ethical development of such travel destinations. Could it be proven that the built environments of ethical tourism are 'better' for the visitor than those of a mass tourism destination? And could a place developed for hospitality, and especially for a mass travel experience really be authentic?

Over the years, I have also been a firm believer in the invigorating power of natural landscapes, which are both empowering and humbling, and I have always felt that the energy of a natural environment is a source of great stimulation. Organic architecture, one built out of natural materials, one that compliments, embraces, and celebrates the landscape where it lies, has always made the most sense to me on a basic uncritical level. I intrinsically believe in the vitality of identity of place and that there is much potential for ethical tourism to incorporate vernacular design strategies. On the other hand, the question arises, is it really possible to reconcile great design and such responsible tourism? The deeper question is probably what does 'great design' entail within the realm of ethical

tourism? Having realized the disconnect between the subject matter of my professional work experience and my personal design ideals, I have decided to examine these two concepts in my thesis, investigating the ethos of ethical tourism, as well as the potential benefits of the built environment of ethical tourism.

Introduction

Recently, Vanity Fair conducted a poll entitled *If We Could Turn Back Time (Vanity Fair December 1, 2010)*. One of the questions posed to the interviewees was "On your deathbed, which one of the following will you most likely look back and think you should have done?" While small percentages of people answered, "Spent more money," and "Been a better parent," among other answers, a whopping 52% answered that they would have "Seen more of the world".[1]

By contrast, the most environmentally sustainable travel option would obviously be to stay at home, to not go anywhere; but it is simply unreasonable to conceive of a definitive end to all travel. After all, pleasure and the pursuit of the same are in our species DNA, and travel remains the best way of broadening the mind, a true atavistic pleasure buried deep in our evolutionary core. The best we can do today is to improve the sustainability of travel in a global world of seven billion people, by employing effective strategies with openness and awareness of our responsibilities. Setting aside transportation, the built environments of hospitality accommodations are that portion of the overall industry that have significant impact on both the visitor and the host destination, and have the potential to promote a more organic and harmonious on-site travel experience. In this thesis I propose general hypothetical design ideals for the future of such hospitality design. They will be optimistic and idealistic in nature, but should be seen as jumping off points and catalysts for consideration of future design development for touristic places. Ultimately, I will summarize these techniques as design guidelines, and further use them as a unifying framework with which to look for common approaches in a collection of terroir-driven vineyards from around the world. This thesis is about the importance of the built environment in fostering a meaningful connection with a host locale, and vineyards are the types of place that intrinsically embrace the notion of 'terroir' and embody the ideals of place-specific design. Historically terroir must take into account the ecology of a place and the delicate balance and awareness required to build there and so such vineyards are a good place to begin. Responsive architecture, natural building techniques, and place identity in hospitality design are three key strategies focused on in this thesis. All need to be used together to establish a working model for locally harmonious hospitality accommodations.

Various green strategies and design approaches toward sustainability have already been built and are operating in today's hospitality environments, and are a certainly a commendable norm. This thesis however, goes far beyond asking guests to re-use a towel. It looks at how a hospitality environment should be integrated within the local place, so much so that it compliments, enhances, and naturally fits within the location. Strategies such as the use of natural local materials, indigenous construction techniques, and reconciling the forces of nature with a spirit of humanity (as described in works like architect Christopher Alexander's *Timeless Way of Building*, *1979*) are holistic strategies that could easily be implemented today.

While the flow of the locale, its culture, and the environment are obviously interrupted when a place's purpose is not simply to exist but also to play host, this shift in existential focus should not necessarily trivialize a place. It should not also exploit its people, or impose so much on the host culture that the ebb and flow of a place's historically evolved identity is compromised.

In researching various types of place-specific hospitality facilities, it was vineyards and the concept of terroir that stood out as excellent examples of the embodiment of place in the experience of a built environment and consequently, a product: wine. The French term, terroir, denotes the specific characteristics of the place where grapes are grown and wine is made. More specifically the unique combination of climate, soil type, and topography create specific conditions that are ideal for growing certain grape varietals without much chemical and mechanical manipulation. Furthermore, the term terroir calls into consideration the absolutely unique and distinctive qualities that come into play from the land, its local and regional context, how it is treated through growing and harvesting, and the attitudes and intentions with which the wine is made.

While some vineyard owners consider themselves winemakers, others consider themselves winegrowers. The term terroir can be expanded to include various elements that are controlled or influenced by the winemaker's – or grower's – decisions. These resolutions might include pruning and irrigation strategies, as well as selecting the time of harvest. Likewise, the winery's use of oak, cultured or ambient yeast, length of maceration, temperature during fermentation, as well as processes like micro-oxygenation, chaptalization (adding sugar to unfermented grape must in order to increase the alcohol content after fermentation), clarification with refining agents, and reverse osmosis, all have the potential to either diminish or enhance the aspects that might have initially been purely derived from the terroir. Extreme terroir-driven wine is focused purely on expressing the unique aspects of a region, while on the other hand winemaking can be done without any consideration given to terroir at all. Winemakers might employ intrusive techniques simply with the goal of trying to please the most consumers, rather than to produce purely terroir-driven wine.

The extreme focus on place in creating wine is predominant in producing wine of a particular region. If terroir is the dominant influence in the wine, it is the winegrower's responsibility to bring out the true expression of the region. Essentially, the term terroir means that wines from a particular region are distinct and cannot be reproduced outside that area, even if the grape variety and winemaking techniques are painstakingly duplicated. Vineyards that incorporate radically sustainable techniques and biodynamic agricultural practices (a technique introduced by architect/philosopher Rudolf Steiner, which will be further elaborated on) into their growing and harvesting operations, align even further with the values of terroir, and have recently become even more popular than they were in the past. The notion of terroir is pushed to an extreme when biodynamic agricultural practices are employed by the winegrower.

While researching a variety of such hospitality facilities to uncover case studies for this thesis, I found that vineyards especially marry the notion of long-term local place distinction, and the harnessing of the natural processes and materials of a place. Respect for the local eco-system and holistic agriculture are priorities in the production of wine. Vineyards often also accommodate visitors who witness a truly interdependent relationship between the wine growing facility, its agricultural and industrial processes, and the genuine characteristics or 'terroir' of the land itself. Simultaneously a farm, a factory, and a destination, a vineyard can be a perfect example of how to develop a tourist place in tune with the local ecology and place identity. Terroir-driven vineyards especially look to embody in a hospitality facility the spirit that is ultimately appropriate to its local place, rather than to simply accommodate masses of visitors in a tourist experience characterized by intrusive denial of the qualities of the place. The broad notion of terroir is used in this thesis as a culturally based term that is parallel to a more conscientious environmental design. The method of this thesis is to look at vineyard case studies as tourist destinations, this in order to advocate for a radically holistic approach to the design and development of such hospitality accommodations. Such an approach will create an experience for the tourist traveller, which will both enlighten the visitor and strengthen the hosting place.

The earlier personal musings in the Preface about the built environment of the travel and tourism industry grew from my experience in hospitality design and my ambivalence toward the many dilemmas it manifests. In the early stages of this thesis research I endeavored to reconcile the contradiction between luxury and sustainability. This in-depth study of the luxury sensibility highlighted that ultimate luxury is not inevitably materialistic and negative, but often manifests itself in self-actualizing experiences for the traveller. The current notion of controlled extravagance allows for the opportunity of more meaningful connections via these experiences. 'Luxury' travel today has become newly equated with enlightening yet morally admirable experiences, which begin to include the celebration of restraint, the experience of doing good, the daring adventure, innovation, and satisfaction of 'saving the world' via sustainable travel.

My early speculation directed me to study eco-lodges and their quest to enhance a region and culture without exploiting it, all while providing unique experiences for an ecologically, culturally, and socially aware market. The innate pleasure of travel in such circumstances would come from the experience of place awareness, in that the feeling of a place that imparts a lasting memory. This is a situation whereby the locale is reflected in every aspect of the visitor's experience. Architect Christopher Alexander's *Timeless Way of Building (1979)* was critical in enlightening me to a holistic development concept for architecture. Such an approach appealed to me as crucial to the improvement of an ethical tourism industry. The notion of authenticity and the persistence of the reconciliation of the forces of nature with the human spirit in such places struck me as beneficial within the design of hospitality accommodations – both for the visitor as well as the host community.

At this point, looking for deeper philosophical roots, I began reading much about 19th Century author, poet, and philosopher Johann Wolfgang von Goethe's approach to science, what is known as Goethean science. This study by Goethe is still seen as a more spiritual alternative to a mechanistic Newtonian science that in effect became the basis of modern science. This was followed by readings in anthroposophy, and organic architecture. These three topics were highlighted and linked to one another in such works such as David Pearson's *New Organic Architecture (2001), In Search of Natural Architecture (2005),* and *The Wholeness of Nature (1996)* by Henri Bortoft. Goethean science provided an alternative theoretical framework and antithetical view to scientist Isaac Newton, who founded today's basis of a mechanistic scientific worldview. I came to identify with Goethe as the ideal enlightened world traveller that he was in his Italian and Roman travels. Concepts of responsive architecture, developed by early 20th century philosopher and polymath Rudolf Steiner, the power of human perception, and the phenomenological potential of our surroundings became significant findings in my search for a way to improve the built environment of the hospitality industry. Steiner's ideas were proof that a person's surroundings do affect them physically, mentally, and spiritually. 'Place', with a capital 'P', became important in my research as I read *Dwelling, Seeing, and Designing, Towards a Phenomenological Ecology* (Seamon, editor, 1993), which brought together the notion of environmental authenticity, Christopher Alexander's pattern language, and the phenomenology of place. I noted that the writers and editors I was reading such as Henri Bortoft, David Seamon, Edward Relph, and Gary J. Coates, overlapped and often referred to each other, and had produced material containing the same themes of Goethean science, sense of place, and responsive architecture. I was able to recognize a lineage of concepts about the relationship of people to their environment that started with the broad theories of Goethean science, were later distilled by Rudolf Steiner in his ideas of responsive architecture, and further picked up by Christopher Day in his holistic environmental design strategies. These were even more specifically broken down into a practical set of rules by Alexander's 'pattern language'.

My thesis further developed to focus on the ecology of place and how that might be best developed to support tourism. Books such as *Cultural Tourism: Global and Local Perspectives (Richards, 2007)* brought together the notion of place and placelessness, as well as the perception of the tourist, and brought into question the authenticity and globalization of tourism. While reading Pico Iyer's *The Global Soul (2001),* and personally philosophizing about the morality of tourism, dilemmas and frictions continuously popped up and my scope tended to broaden until I was attempting to take on the issue of mass tourism. I narrowed my thesis focus down to specific strategies and techniques that were and could be employed in the built-environment of hospitality accommodations. These would have to have positive affects on both the visitor and the host community alike. However, due to the progression of my thesis research, the moral dilemma of travel repeatedly manifested itself in the form of questions such as – Is mass tourism doomed to be a

destroyer of place? Likewise – is the ethical traveller doomed to be an elite traveller? Is ethical tourism essentially a luxury? And finally – Is there an alternative way to see the world that treads lightly on the host locale, and will not be tainted by the implications of mass appeal?

This intellectual journey outlined above clarified for me that many had written about the power of our surrounding environment and the potential good of travel, but yet no one had explicitly brought the two together. The notion that the built environment is a medium that we are so intrinsically a part of that we cannot help but be affected by it, and that the hospitality industry is rife with people seeking for meaning and connection was evident. This thesis is an exploration into the potential of the built environment of hospitality, intended to be provocative and optimistic and with what I believe are radical suggestions. It identifies with the mindset of universal connectivity and current trends in holistic well being, while nuancing more idealistic New-Age theories with realistic design strategies and intellectual framework. This thesis recognizes the personal influence of the architecture of hospitality accommodations and sympathizes with Klara Glowczewska, the editor-in-chief of Conde Nast Traveller, "…Then there's the travel industry. I see its power as twofold. First, it is a vehicle of enlightenment: you make it possible for us to see the world. Second, you are a potential agent of global change."[2]

After much broader searching, in this thesis I decided to examine the broad issue of ethical tourism, the buildings that serve it now, and that will serve it in the future. To accomplish that, I needed to find a theory. In looking for that theory I found a lineage of authorship, which collects four individuals from different contexts and backgrounds, and links their similar ideals. In keeping with that search, this thesis is divided into chapters, each building on the last.

The first chapter defines a particular characteristic spirit that exists in the travel and tourism industry, which includes new purposes and genres in travel. This movement is couched in the language of travel marketing and it outlines the framework of today's niche travel market, one that possesses global awareness and particular travel ideals including connection, place, and authenticity.

Bearing this ethical tourism ethos in mind, and moving into actual academic theory, our potential relationship with space and place is assessed in the second chapter. This is founded on an examination of the ideals of Goethe and his science. This theoretical framework introduces the notion that our surroundings affect us on multiple levels, and it suggests a dynamic relationship in which people are more unified with their environment. It was philosopher and architect Rudolf Steiner, who much later interpreted Goethe's work and built on the basis that interpretation his own science, one which integrated Goethean science with architecture when he developed anthroposophy. Steiner developed two major ideas that interested me in terms of our relationship with the built environment. He emphasized what he called responsive architecture, based on how form deeply affects behaviour and emotional energies. Secondly his approach to agriculture, called biodynamics, is a precursor to

today's ecosystem approach, where the landscape is seen to function as a holistic entity.

After examining Steiner's advancements in organic architecture, the third chapter focuses on architect Christopher Day and his research into natural building techniques and sustainable design. A moral thinker and an architectural strategist, the advantages of Day's holistic approach for healthy built environments are highlighted. Relying on the abilities of our senses, Day supports the qualitative design of a hospitality environment that is inline with the theories of both Goethe and Steiner. Finally in chapter four, the architectural rulebook of Christopher Alexander's *The Timeless Way of Building (1979)* emphasizes the power of deep-set local intuition in place development, and awareness of place identity, key factors in ethical tourism. The social structures of Alexander's 'pattern language' foster deep respect for place as well as a radically responsible attitude for the wellbeing of the people and activities of that place, stemming from the acknowledgement of humanity's acute powers of responsiveness. The theories of Alexander are applicable to this work in that they are a specific set of tools that support the more general ideals of the relationship between people and environment, as laid out by Goethe and Steiner, and they align with Day's natural building techniques, which are also based on the balance of human sensibilities.

My thesis investigation leads to the conclusion of an ideal whereby the living force of a cultural identity is perpetuated via the collective consciousness of the locale and the embodiment of that consciousness in the built environment as demonstrated in ideal design guidelines. The visitor to such a place would then experience a locale that is distinct, engaging, and inspiring. The design guidelines and case studies that follow the chapters on philosophy and theory synthesize these principles by reviewing several regionally local and other global terroir-driven vineyards that have specifically adopted in whole or in part those philosophies and approaches.

Ultimately this thesis presents a collection of research on the nature of the connection between people and their built-environment, with a focus on hospitality environments, and, specifically, terroir-driven vineyards. Focusing on the built environment of hospitality accommodations allows for a more comprehensive look at the relationships between people and their natural and built surroundings. Addressing this connection when people are unencumbered by everyday obligations, travellers are in a less anxious and more aware state, focused less on routine and more in tune with their natural inclinations. If we were all more aware of how our surroundings have an effect on us physically, mentally, and spiritually, and how we are organically responsive to certain characteristics of our environment, perhaps we might be more mindful of how and what we build for ourselves in our daily lives.

Not a philosophical essay, but rather an attempt to architecturally systematize the ethical building and operation of tourist facilities this is, in a sense, a business proposition that uses architecture that employs philosophy in a more direct manner.

I will develop a practical framework for developing this kind of architecture in hospitality, but one that is grounded in a theory and philosophy that is appropriate – not from the point of view of tourism as industry, but in a kind of philosophical framework that is true to the power of organic, vernacular, building, and place identity.

Defining an Ethical Travel Ethos

Figure 1: Mowani Mountain Camp, Twyfelfontein Damaraland Namibia (Kiwicollection.com, 2012)

1.0 An Introduction to Today's Tourism Debate

Bruce Poon Tip is the founder of G Adventures, a travel agency focusing on responsible and sustainable small group experiences, and one of Profit Magazine's Top 10 Entrepreneurs in Canada. Tip says he perceives an ongoing change in attitudes toward global travel, "There's a tipping point happening where people are understanding 'Hang on, I'm trying to be a good citizen by living a sustainable life, eating more organic food, and I'm at this massive resort in the Dominican Republic, consuming all the resources of the local people, who don't have access to their own coastline and can't bring their own family to the beach."[3]

There are five sections in this chapter, each describing trends and predictions that help to define a particular ethos surrounding tourism, not as a consumer experience, but as an enlightening experience. The language used in this introductory chapter takes the tone that is used in travel marketing, as opposed to the more academic and philosophical language in the chapters that follow. Industry professionals note the existence of evolving tourist demands, and even though it is in the manner of speaking used in travel marketing, it is necessary in order to develop a sense of where the actual industry is heading, driven by consumer demand. These trends are indications of a developing but still niche travel market with a more nuanced global awareness and with particular travel ideals that set it apart from mass tourism.

1.1 The Rise of Ethical Tourism

Travel in the seventeenth century was about exotic adventure, in the eighteenth century – the science and exploration of adventure, and in the nineteenth century travel developed into the commerce of adventure. Born in the mid-nineteenth century, a more mass tourism came with the expanding wealth of the industrial bourgeoisie and was seen to be a leisurely distraction from the familiar reality of home. Tourists quickly became pleasure seekers, consumers of sights, and passive observers of the already seen and already explored. The traveller on the other hand, was the heroic adventurer, a serious explorer of cultural differences and empirical knowledge. Today's tourists still want it all – adventure, pleasure, comfort, and especially safety.

The tourist today can be thought of a as a peripatetic wanderer, collecting images and places from a comfortable distance, safe and secure in their bubble, floating over numerous destinations. The hospitality environments facilitating mass tourism have supported this tourist experience and have incurred, in this globalization, the trivialization of both the tourist and the locale they visit by exploiting the host and

infantilizing the tourist. Segments of tourism, however, are now shifting as a new ethos of responsibility, global awareness, and ethical travel ideals have steadily been evolving. There is a growing market of tourists who are looking for more from their getaways. They want authenticity, meaningful experiences, connection, and simplicity, a tall order in a globalised world. Having finally woken up to the consequences of mass tourism – commercialized sites, globalization, the impact of desired comfort and security for visitors, the dilution of culture, harm to the physical site itself – it is deeply felt that while tourists are an essential economic driver, these visitors also need to be cognizant of how they are going to go about it and the impact they are having on local places as well.

Mass travel of globalization had its comforts, security, and predictability. Overturning this paradigm today, unique experiences, life-changing sites, mind-boggling, distinctively humbling, and adventurous tourisms are taking hold, volun-tourism, eco-tourism, agri-tourism, and the like have all become viable ways to see the world in a meaningful setting. The indications that this niche segment of tourism is coming to the forefront are evident in predictions about the future of tourism, hospitality design, and the evolving nature of luxury travel.

In *The Moralisation of Tourism: Sun, Sand, and Saving the World (2002),* author Jim Butcher suggests that tourism can no longer be an innocent pleasure at all. It has been reinterpreted as an activity that is ultimately damaging to the receiving cultures and the host environment. In contrast to the Mass Tourist, he introduces the New Moral Tourist who represents a new school of 'ethical' tourism. "The key features of their moralized conception of leisure travel are a search for enlightenment in other places, and a desire to preserve these places in the name of cultural diversity and environmental conservation."[4] These tourists reject mass-produced, homogeneous tourism products in favour of tailored holidays that are kinder to the environment and benign to the host culture. While it can be argued that three backpackers will inevitably lead to three thousand mass tourists, a result rendering New Moral Tourism no better than Mass Tourism, a more useful mindset is that the presence of such tourism can be either a threat, or better, an opportunity. The absence of tourism, while eliminating the potential threat to a place, also eliminates the potential opportunity to create local wealth, and visitor/host awareness.

The International Ecotourism Society is the world's oldest and largest nonprofit organization dedicated to promoting ecotourism and advocates for the superiority of eco-holidays for the benefit of both the tourist and the host. The society claims, "Eco-travel offers an alternative to many of the negative effects of mass tourism by helping conserve fragile eco-systems, support endangered species and habitats, preserve indigenous cultures and develop sustainable local economies."[5] They inspire potential tourists to travel with a purpose – a personal purpose and a global one.[6] Futurist speaker, author, and consultant Glen Hiemstra has examined the future of travel and tourism as well, and documented four emerging trends in the field. He based his conclusions on economic disparity, frugality, expensive energy,

demographic destiny related to aging, young, and diverse populations, and environmental imperatives with associated changes in lifestyles. The four trends are:

1. Keeping it local

If trends in energy, economy, and environment continue, then traveling long distances for recreation will become more rare. In order for the resort community to maintain a market, they will need to cater more to a local clientele. This is captured in the concept of the 10-kilometer hotel, one whose prime customers come from the local area for a respite.

2. Alternative Transport

Today the local paper in Seattle featured a photo of a local organic farmer delivering his wares via sailboat to the docks in Seattle. He calls it the no-oil food. In the travel and tourism industry this kind of move will be and is being mirrored as people seek out non-motorized experiences like biking through France, or taking trips by sail. Over the longer term, again depending on how energy, environment, and economic trends play out, it is likely that tourists will seek out slower, less energy intensive, even zero-fossil fuel energy experiences.

3. Destination Evolution

This trend is underway, as destination resorts focus on becoming greener and more sustainable, more local in their attraction, more astute in their use of information technology for advertising and for management, and more knowledgeable of market trends via research.

4. New Whys of Travel

It is said that there is graffiti from ancient tourists on the monuments in Egypt. People have always and will always travel to see new places and people, even if they have to walk or ride an animal to do so. That is not going to change. But, one more time depending on how the converging trends play out, we may see a return to the why of travel being for two primary purposes – to visit family, and to seek new adventure. Business travel may decline as 3D-net technologies become robust, and distance travel may decline as economic and environmental imperatives demand. Local travel may fill the need for reconnecting with yourself and recharging the batteries. In fact making that a focus of what you offer in the travel and tourism industry may be one key to the future.[7]

This last point is key – new purposes for travel. Howard J. Wolf, senior vice president of WATG, the world's leading design consultant for the hospitality, leisure, and entertainment industries, writes on this search for new travel motivations:

> What sets apart the most recent financial crisis is its widespread and possibly lasting influence that seems to be occurring at every level— from surface to soul. Sonu Shivdasani, chairman and CEO of Six Senses Resorts & Spas, describes the genesis of the company's 'Intelligent Luxury' initiative: 'I believe that this financial crisis has been a catalyst for a more general movement of change that is about reconsidering our values and our priorities, and changing the way we do things.'[8]

Wolf is typical of a strong belief in the travel industry that there is a general movement to new ideals resulting from a collective shift in our consciousness in a world which is increasingly becoming unified by fast travel and digital interlinkages. Such a shift in perception places importance on experiences rather than things, and this seems to be the new paradigm of a wired world. As it is, mindless consumption, homogenized modern life, globalization, and decades spent buying too many personal items for our homes with too little meaning, has triggered a reaction against it all. Having too much, with too little thought or genuine enjoyment, we are figuring out what our individual genuine preferences might become. This is not the end of materialist extravagance but the beginning of edited extravagance, desire, and maybe the opportunity to reconnect with the world and each other and really enjoy the things we choose.[9]

Figure 2: ResponsibleTravel.com Ad Campaign (ResponsibleTravel.com, 2004)

In *Hotels of the Future* (2004), Howard J. Wolff asks where will people go to find what they're looking for? In the future, many of today's destinations are likely to be over-built or seem "old hat" to the "been there, done that" segment of the traveling public. Already, traditionally popular destinations are declining in popularity. For a clue as to where people will travel in the future, consider the fastest growing segments of the travel and tourism industry today: cultural tourism and adventure travel… Today's remote locations may be tomorrow's desired destinations. The more sophisticated the traveller, the more exotic the desired destination.[10]

Bearing this sentiment in mind, how remote will future destination locales be? Furthermore, are they doomed to become facilitators of mass tourism, or can they be developed in such a way that they mediate the desire of the masses with the balance and awareness of responsible tourism?

1.2 Placelessness

Globalization, mass communication, and technology have been instrumental in creating a more placeless world.[11]

Melanie Smith, Chair of ATLAS (Association for Tourism and Leisure Education), Senior Lecturer in Cultural Tourism Management at the University of Greenwich, researching cultural tourism, heritage management, and holistic tourism; Space, Place, and Placelessness in the Culturally Regenerated City, 2007.

Now, more than ever, there is a desire and an appreciation in our globalised societies for cultural identity tied to a sense of place. As a term, 'place' has typically been defined as the true, distinct, identity of the evolution of the environment and the people there. Cultural tourists from wealthy nations are looking for something in their travels, something that has been lost in our modern lives, or they are seeking a new global connection to place that will open them spiritually. Marc Augé, a writer and anthropologist, has coined the term non-places for developed societies, and characterizes them as "anonymous, transitory environments lacking in distinctiveness and identity."[12] Similarly Edward Relph, a Canadian geographer who came to write about the meaning of place as it plays an integral part in the lives of human beings, describes placelessness as "the weakening of distinct and diverse experiences and identities of places."[13] Relph succinctly states, "The everyday landscape is ordinary, lacking in distinction, without highpoints or surprises. It is largely inauthentic in that is has been designed *for* people, and is filled with mass-produced objects."[14] Existentialists would argue that modern life is, in essence, a 'homeless', alienated existence. Compounded by the disintegration of communities and the family, and the secularization of Western societies, Relph describes this as a form of existential outsideness, which is characteristic of the nineteenth and twentieth centuries.[15]

Escaping such existential outsideness, ethical tourists are looking for a feeling of place when they go away, rather than simply a holiday version of developed world life. That being said, as much as guests expect a connection to the place to which they are travelling, they do not want a stage set. Geoffrey Kent, founder, chairman, and CEO of Abercrombie and Kent, the world's foremost luxury travel company states:

> Our guests are searching for authentic experiences that are true to a place and its traditions, incorporating elements of the past and reflecting the local culture. They don't want to simply arrive at a destination and look at things, they want to learn from local experts with an intimate, lifelong knowledge of the area and leave with a new understanding of how life is lived in another part of the world. This is

travel for people who define luxury not so much by the degree of elegance, but by the quality of experience.[16]

Ethical tourists want to immerse themselves in a place-conscious environment. This comes from the environment and cultural quality of the host locale. Claus Sendlinger is CEO and President of Design Hotels AG, and was named one of Conde Nast's Top 50 World Tourism Experts in 2002. The preface of his 2007 Design Hotel Yearbook affirms, "In the architectural and design world, authenticity could also be more expansively defined as the synergy of a structure with its location: A building or an object that possesses integrity and legitimacy that will stand the test of time."[17]

Looking further at the guest's prevalent desire for place authenticity, Emanuel Berger, CEO of the Victoria-Jungfrau Collection (a group of four luxury hotels in Switzerland, each unique to their location, and environmentally, ecologically, and ethically aware) sees place authenticity as the genuine experience of genuine hospitality.[18] "Spending valuable time with a partner and the family in a meaningful way, meeting interesting people, absorbing the local culture, experiencing the authenticity, inspiration, and contextual sustainability – these are the new luxury goods of tomorrow."[19]

Finally, French designer Patrick Jouin, one of the major protagonists of contemporary design on the French and international scene, predicts that in 5 years hotels will be cultural ambassadors:

> The modern hotel is stuck. It's still trying to be a safe haven in a city, or it is trying to be its own destination (i.e., Dubai). The hotel can actually take on a different role: to condense, to purify the essence of a place and allow a visitor to not rest on the surface but to penetrate to the core DNA of a place. Can your first taste of a city be something you make with the help of a local chef? Is entertainment a television, or can it be hosting a party, playing a local instrument, or karaoke with a full catalog of Edith Piaf? Instead of taking a bath in what usually feels like a dimly lit closet, can we do this with a view of the city, a glass of champagne, and a friend or two?[20]

In a 2009 interview, Claus Sendlinger declared that design should be defined by the atmosphere of its surroundings. The last thing an urban guy who travels the mountains needs is a Barcelona chair. He needs a walnut and an apple served on a clean wooden place. Design should make you inhale the country you are in.[21]

I wholeheartedly agree with this statement. A locale will embody the spirit of high-end design if it is true to its identity. Grace and honesty are what give a place life.

1.3 Wellness Travel

"Travel is more than the seeing of sights; it is a change that goes on, deep and permanent, in the ideas of living."[22]

Cathrine Kelly and Melanie Smith, Senior Lecturers in Cultural Tourism, University of Greenwich; Holistic Tourism, 2009.

As a perception of placelessness in the developed world creates a new desire for and an ethos of ethical travel, then that ethos is very much aligned with the purposes and sensibilities of wellness tourism. While many concepts of wellness exist within different realms of study, the most ideal form for wellness tourism links the body, mind, and spiritual well being of the traveller. Wellness tourism places and offerings are often presented in a somewhat segmented manner, with varying degrees of emphasis on the body, the mind, or the spirit. Holistic tourism, for example the most integrated framework for wellness tourism, refers to those places that attempt an overall, integrated, provision of body-mind-spirit activities. Kelly and Smith further note that, "…Even wellness facilities offering predominantly one form of wellness (such as spas) are gradually expanding to include more holistic or integrated experiences."[23] Intrinsically linked to a sense of a place, its perceived wholeness, and authenticity, holistic tourism has come to the forefront as tourists look for meaning, self-actualization, and general spiritual enrichment when they go away.

These guests also seek to satisfy their more basic needs in enjoyable, sustainable, and healing ways.[24] The popularity of holistic tourism is important to note because it stems from a need for a connection with a sense of place and focuses on self-improvement, which can be mutually beneficial for the host destination. "Holistic tourism is both about escapism and relaxation, as well as an active journey into greater self-awareness. It is the balanced selection of these options that serve to create a holistic experience."[25] As I will expand on later, this desire for a holistic tourism experience can be facilitated by the natural and built environment of the guest's hospitality facilities, and consequently this same environment can benefit the host locale.

Tourism demand, fueled by the baby boomer generation, is strong for activities contributing to the wellness of mind, body, emotions, and spirit… These tourists seek lifestyle changes, rejuvenation, respite from hectic lives, and have one of the highest disposable incomes of all demographic segments. They also realize the positive effect that natural and wilderness sites have on their wellbeing. In the United States, tourists' values are changing to favour simplicity over complexity, authentic experiences, spiritual engagement, volunteer service, and concern about ecology. [26]

Sheldon and Park, Development of Sustainable Wellness Destinations, 2009.

Though this does not apply to all tourists, this niche market is a rather large and influential demographic. My hope is that the desires of this market will spur the tourism industry to change, and as a result of that, mass tourism facilities will be prompted to adapt some of the principles of sustainable tourism based on an outward filtering of the moral inclinations of tourists.

1.4 Green is (here for) Good

Eco-tourism, as another branch of ethical tourism, is a genre that has recently come to the forefront and dominates the new discussion. Defined as "Responsible travel to natural areas that conserve the environment and improves the well being of local people,"[27] it is the complement to wellness tourism. *Hospitality 2010 The Future of Hospitality and Travel (2006)* a book that examines what to expect in coming years, looks at various trends and indicators in economic, political, and social areas:

> People around the world are becoming increasingly sensitive to environmental issues such as air pollution as the consequences of neglect, indifference, and ignorance become ever more apparent… Demands for still more environmental controls are inevitable, especially in relatively pristine regions. Many of the more popular or fragile destinations may limit the number of tourists allowed to visit them each year. Ecotourism will continue to be one of the fastest growing areas in the tourism industry. China is being forced to build new resorts where Western tourists will not be exposed to power lines and cell-phone towers. Other developing countries will face the same imperative. Destinations and tour operators with access to rainforests, wilderness areas, the ocean, and other unpolluted regions will find this trend highly profitable. Environmental science tours and research

projects with working scientists will continue to be a growing niche market.[28]

As much as ethical tourists might enjoy getting away for their own rejuvenation, they are most definitely mindful of the implications of their decisions to go away. Such alternative tourism is based on a "Search for spontaneity, enhanced interpersonal relations, creativity, authenticity, solidarity, and social and ecological harmony."[29] Ethical tourists are also supremely aware of their surroundings and the ecology of the place they are visiting. They are often looking for eco-lodges, sustainable development, and the connection to place that comes to be when the destination and its identity are respected.

Ethical tourists are often drawn to eco-tourism because they hope to strengthen place identity and ecology as part of their economic contribution, but they also personally benefit from the act of 'doing good'. Essentially, however, the particular ethos defined here is one that equates sustainability with personal growth and pleasure.

In the past few years, we've seen a number of hotel trends emerge: luxury is taking off as never before (see hotels in Dubai, for example); authenticity and site specificity (meaning that guests want to feel they're a part of the environment they've travelled to and not in some cookie-cutter space that has no connection to country or local culture); whimsy of design (rooms that are fantasy spaces where the designer has full rein to indulge his/her boldly artistic vision); and voyeurism (just notice how many designers have eliminated the barriers between bath and bed). ***More than anything, however, the whole idea of environment and sustainability are FINALLY taking hold.*** *What was once given lip service is now becoming a part of almost everyone's lexicon. Guests are demanding green design and are possibly willing to pay more for it; hotel owners are just following the zeitgeist. (And suddenly Al Gore is looking pretty smart to those who dismissed him six years ago).*[30]

Michael Adams, Editor in Chief of Hospitality Design Magazine, 2007.

'Exceptional' experiences now mean more than shiny logos, trendy room design, and decent food service, offered at most high-end mass tourism chains. Similarly, sustainability is now a much more serious concern, and guests are not only aware of and open to alternative hospitality facilities, but demanding it.

1.5 Evolving Preferences of Luxury

Mary Gostelow, editor-in-chief of WOW Travel, the online magazine of Kiwi Collection… believes the idea of luxury travel has changed - from one that was ostentatious to one that is simple. Softer things have become more important - a beautiful sunset, a perfect cup of coffee, involvement in local communities. Space and seclusion are the new luxuries, she said.[31]

Yeoh Siew Hoon, editor, commentator, and leading media voice for Asia Pacific's Travel Industry; Defining the New Luxury, 2010.

Trends in luxury tourism are shifting, stemming from a change of heart in the most affluent of travellers. In studying hospitality environments as well as trends in luxury, it became clear that luxury in tourism was becoming more and more about experiences, edited consumerism, and simple elegance. There has been a shift in mindset whereby people, especially those with the means to pay for it, want life to 'mean more'. It is not anti-luxury, but it is a rising dissatisfaction whereby those who can afford certain luxury are getting tired of saying 'Now what?'. Consumerism will come to a grinding halt, but the focus of luxury is changing, and mass tastes will follow as they always have historically. Bonnie Knutson (2010), professor at Michigan State University School of Hospitality Business suggests that 'Old Luxury' was about things, whereas 'New Luxury' is about experiences, feelings, and memories. This shift has been found, expanded and focused by the forces of modern global marketing. Ironically, this appears to be the shift that is shaping the expanding paradigm of ethical tourism.

In her book, *Let Them Eat Cake: Marketing Luxury to the Masses – As well as the Classes (2005)*, author and nationally recognized expert specializing in consumer insights for luxury marketers, Pamela Danziger notes that the luxury market is changing radically from the conspicuous consumption consumers of the 1990s. She conducted a two-year research study of luxury consumers with incomes of $75 000 and above, to discover that a completely new type of luxury consumer exists. These most affluent of affluent consumers have emerged from their extravagant cocoons and are turning their focus from the home to the outside world. They realize that with great wealth comes a certain degree of responsibility and they seek to leave the world a better place once they are gone, and even before that. In Danziger's book, Brian Maynard Director, Brand-marketing, of KitchenAid clearly states, "Luxury is about personal transformation and reinvention."[32] He has seen the evolution of the luxury market move from conspicuous consumption to today's experiential paradigm. Further still, he believes luxury has taken another step toward personal transformation. This shifting definition of luxury moves away from lavishness and toward experience. Taking a trip, going on a hike, or attending a performance can be a life-changing experience, which expands one's insight and exposes them to new

ideas, new cultures, and new ways of looking at the world. "Through experiences our personal identity and sense of self are ultimately transformed."[33] It is this notion that one might hope will trigger positive change in travel and tourism environments in order to align with the new aspirations in the luxury market.

In this thesis, these thoughts on transforming luxury are not ultimately meant to focus solely on the highly affluent travel market, but provide indications toward such an evolving ethos that will eventually filter into more affordable travel and tourism. Danziger looked at the natural progression of today's luxuries as they become tomorrow's necessities, and how products ultimately move from the wealthier classes to the mass society. "First, luxury is introduced and embraced by the affluent; then, inevitably, it is translated and reinterpreted down to the masses. Thus today's luxuries become tomorrow's necessities."[34] Although visiting remote places might have drawbacks, there is positive potential in hospitality environments based on the evolving nature of tourists' demands, and that the moral tourism trends focused on within luxury travel might filter out and become necessities, demanded by mass tourists. Tourism might never be perfect, but it can certainly improve, and the growth and popularity of the ethos of ethical tourism is a start. The following chapters will address how the built environment of hospitality facilities might provide this desired, and most beneficial, tourism experience.

SIDENOTE: Within the wine industry, the ideals of terroir-embracing vineyards align with the notion of experience over extravagance. These places look to be true to the land, and unapologetic if their product does not please the palate of the masses. Their highly specific product and built environments are responsible and provide a completely unique experience based on their ecological context. These vineyards are supported by the most recent and talked about zeitgeist in the world of wine, as younger generations (20-40 years) are more apt to try new things, where their parents and grandparents might consistently stick to Bordeaux and other old world 'but this is what one SHOULD drink' varietals. This experimentation and openness to new wines and personal preference over dictated selections embraces the terroir-driven aspect of vineyards, and diffuses the demand for the same old products, allowing vineyards to grow what they grow best, rather than what will sell the most. Likewise, ethical tourism takes a turn toward regional, slow travel experiences, off the beaten path, and embraces the realm of unique place identity rather than pre-packaged mass-tourism globalization.

The Relationship Between Individual and Environment

Figure 3: Wolwedans Dunes Lodge Sesriem, Sossusvlei, Namibia (Namibia Tours and Safaris, 2010)

2.0 Introduction

As noted in the previous chapter, there is a niche segment of tourism that is highly focused on experience, place, ecological well being, and self-actualization. As ethical tourists that already have a sense of awareness and responsibility, such people are looking for hospitality environments that embrace, compliment, and respect the identity of a place – thus reorienting tourism as a primarily enlightening experience, rather than a consumer experience. Ideally, the places they seek embody their unique context, and genuinely exhibit a strong, visible, place identity. It is the desire of such ethical tourists that they might come away from their travels enlightened, inspired, connected, and sympathetic to another way of life. This thesis contends that the built environment of a hospitality locale can either support or inhibit this kind of travel experience, and that the manner in which it is built also affects both the place in maintaining its sense of identity and its economic, social, and environmental sustainability, as well as the visitor for the more direct, immersive, experience they are seeking. This chapter describes a theoretical framework that supports the holistic notion that where we stay affects us. It suggests a dynamic relationship in which we are connected to and draw personal growth from our environment – philosophically speaking; the universe is intimately linked to our act of perceiving. This thesis seeks then an intellectual framework that supports such a dynamic described above, one that avoids a limited, functionally based, view of global tourist activity.

To this end, principles and methodologies of Goethean science as developed by author, philosopher, and scientist, Johann Wolfgang von Goethe, examine the relationship between the individual and the environment, scientist and phenomenon, observer and thing studied, and in other words, visitor and host locale. Similar to how today's ethical tourists anticipate letting their surroundings change them, Goethean science highlights the alternate scientific belief that the purpose of science is not just the examination of neutral facts and theories of the world, but is deeper and involves the spiritual metamorphosis of the scientist himself. Goethe's holistic point of view and emphasis on the power of human perception points us toward the notion that the world is not an external object independent of us, to be imagined as a mechanism, which is the view of Isaac Newton. Put another way, we are not detached from our built environment, and cannot ever be neutral participants.

Following an examination of Goethe's views, I will introduce Rudolf Steiner's late expansion of the principles of Goethean science, his foray into architecture, and development of biodynamic agriculture. All of Steiner's ideas will come together in the principles of biodynamic, terroir-driven vineyards, which are represented by the case studies of this thesis.

2.1 Principles of Goethean Science - Fostering a Way of Seeing

The observer does not see a pure phenomenon with his eyes, but more with his soul.

Johann Wolfgang von Goethe, Goethe's Color Theory, January 15, 1798 .

Better known for his poetry, plays, and philosophical writings and ideas, Johann Wolfgang von Goethe (1749 – 1832) also possessed a passionate interest for the newly emerging Enlightenment study in the field of natural science. The more philosophically rationalist scientists of the Newtonian synthesis focused on reason and mathematical theories, the view of nature as a neutral mechanism, and as such often reduced and eliminated qualitative elements. Goethe, instead, strongly believed in a more self-conscious and holistic approach to the observation and examination of natural phenomena. Where a Newtonian view puts one on a path to consider the world as an industry, as a consumable item, this thesis moves away from that view of a rational world with rational industries. To explore the possibilities of a world where its structure and its organization can be understood in a way that tie into qualities that are not measurable but are still palpable, is most easily expanded on in Goethean science. With regard to ethical tourism, a Newtonian view would address it as industry, but Goethean science is a philosophical framework that characterizes it as a way to see the world. Goethe's methods of contemplative non-intervention stressed the primacy of the qualitative as opposed to quantitative modeling. Goethe was convinced that mechanical instruments did violence to the immediate, interconnected, reality of nature itself. Still today, his gentle and conscientious methods exemplify a mode of interaction between people and their environment, which involve reciprocity, wonderment, and gratitude, and stand as an alternative to the normative rationalistic scientific worldview.

In reflecting on the extent of Goethe's artistic and scientific theories and methods, and applying them to the world around us, our dynamic relationship with our environment becomes evident. Unlike Newton and his later followers, Goethe believed that mathematics did not have a central place in nature. To his view, physics, which pertains for the most part to the qualitative natural phenomena that we perceive, could not and should not be solely understood in terms of measurement and calculation. Where Newtonian science of the Enlightenment led to a narrow scientific method that viewed the world as a set of cogwheels turning mathematically, Goethe saw the magnificent, engaging elements of nature, and sought to demonstrate that rigorous, clear science was possible within the realm of

the purely qualitative. It is for this reason that Goethean science is so applicable in the study of built environments of ethical tourism – this is not the study of a place as rational industry, but the study of place identity.

The work *Goethe's Way of Science (1998)*, edited by David Seamon and Arthur Zajonc, features a number of contributors as they consider the philosophical principles of Goethe's approach and its application in the real world. One of the contributors, Fredrick Amrine, a German scholar, wrote of Goethe and demonstrated that Goethe's effort to foster a way of knowledge grounded in qualitative description preempts several developments in the contemporary philosophy of science, and states, "Goethe rightly saw [the negation of human perception and thinking] as an impoverishment of cognition."[35] Essentially, as humans are participants in the wholeness of nature, our sense perception really should not be discounted in the study of natural phenomena as they contribute to a mutually dependent existence.

Goethe surmised that it is impossible to separate one's self from participation in natural phenomena due to the perceptual power of the human being. The essence of Goethe's practice was that one should remain as open as possible and allow one's 'way of seeing' (and the broader natural theories that 'seeing' entails) to be shaped by the phenomena being studied. He believed that the scientist must remain self-conscious to ensure that he would not fall into habits of observation, and be misled by his own immobile conceptual theories. For instance, when one begins with an abstract idea or hypothesis, and tests that idea on phenomena, the rigidity of their initial idea taints the way they observe the phenomena itself. Goethe scholar and anthropologist Douglas Miller, translated and edited *Goethe: Scientific Studies (1995)*, a collection of Goethe's scientific works. Within that text regarding his approach to nature, Goethe asserts, "If we want to reach a living perception of nature, we must become as living and flexible as nature herself."[36] For Goethe, the theory or idea was to be found as a lawful essence within the phenomena. One's repetitive theorizing (adapting of their 'way of seeing') helps to inform the subject being studied. Goethe argued that if the observer remained as open as possible, his or her theory or 'way of seeing' would be shaped by the phenomena and emerge closer to the truth.

Turning Newton on his head, Goethe stated that the ultimate aim of science was nothing other than the metamorphosis of the scientist. Only in this form of transformation could science foster true understanding. "The human being himself, to the extent that he makes use of his senses," writes Goethe, "is the most exact physical apparatus that can exist."[37] Elsewhere, he proclaims that, "We are adequately equipped for all our genuine earthly needs if we will trust our senses, and develop them in such a way that they continue to prove worthy of our confidence."[38] Ultimately, in confronting phenomena selflessly and without ego, we come to know ourselves. But to know one's self is to change one's self, therefore self-transformation is the beginning of self-knowledge. "For Goethe, the experiment is not like a single, practical syllogism, but rather like artistic practice directed towards the refinement of one's perception over time."[39] Again we see that the primary aim

of science, as Goethe understood it, was self-development, the metamorphosis of the scientist. The heart of Goethe's science was in the free activity that oscillates between self-reflection and selfless immersion in the phenomena. Amrine further clarifies Goethe's outlook in that, "The freedom of the scientist, like the freedom of the artist, is active indetermination and, thus, perpetual revolution."[40]

Goethe's methodology can be extended into the realm of architecture by likening the metamorphosis of the scientist to the fostering of an observer's moment of revelation. This is an alternative view of the world that is not Newtonian, which has deep implications in a whole set of schools of architecture – not architectural philosophies that are 'modern' in the rationalist modernism sense which are based on Newton's thinking, but 'modern' in a countercultural sense that embraces non-measurable but tangible qualities. From Goethe's phenomenological methodology of immersive perceptual observation, the notion emerges that it is primarily through our corporal movements in space and time that we experience architecture. This Goethean mode of experience appears to support the desires and purposes of ethical tourism in that it emphasizes that a tourist does not walk as a neutral Newtonian envelope through a place, but rather, the place infuses the tourist and reveals itself to them. It brings them to a position where they can gain a sense of connection and insight – which they could never gain by doing anything other than touring that specific place. In the Goethean view, when we immerse ourselves in the place we are visiting, our environment informs our mental, physical, and spiritual state.

2.2 Holistic Sensibility in Goethean Science and Tourism

Science of nature has one goal:
To find both manyness and Whole.
Nothing "inside" or "Out There,"
The "outer" world is all "In Here."
This mystery grasp without delay,
This secret always on display.
The true illusion celebrate,
Be joyful in the serious game!
No living thing lives separate:
One and Many are the same.

Goethe, Epirrhema, 1819.

Goethe did not believe in reduction and separation, or in any other theories that mechanized natural phenomena. He instead believed that the artistic and spiritual (empirical or qualitative) aspects of phenomena could not be ignored or discounted. Walter Heitler (1904-1981), who was a professor of theoretical physics at the University of Zurich and one of this century's premier physicists, was also featured in *Goethe's Way of Science (1998)*. He wrote of what Goethe referred to as the 'skeleton of light' in his discourse on Goethe's science of qualities, "Can one represent light – the life-giver, which appears and inspires us anew in a thousand different phenomena, without which life in all forms is unthinkable – as a dead, mechanical substance or even maintain that it might be mechanical?"[41] To reduce an "evening sky glowing red to nothing more than little waves of balls that strike our eyes,"[42] was something that Goethe simply could not accept. Whether Goethe's 'Theory of Colour' belongs to the realm of physics, physiology, or psychology, is hard to say. Heitler states that, "This [non-Goethean] mode of thought [typically] wishes to sever the human being from the world and thereby to claim objectivity."[43] Goethe's standpoint was to not make any such divisions. If all scientific efforts originate from the human being, "a sound science should allow every human capacity, to the extent that it has access to nature, to come forth and play its part."[44] Goethe essentially relied on the human capacity of viewing and intuitive observation, not analytical thought. Furthermore, he did not limit himself to a single aspect of nature as Galilean science did. Heitler writes, "His view is more comprehensive; it is not science alone but, rather, extends to art, aesthetics – even into the sphere of religion… His spirit strives to attain a totality and must seek to unite every aspect of colour into a unified whole, in the center of which stands the human being."[45]

Goethe's qualitative and descriptive scientific and philosophical methodology outlines a more intimate relationship between observer and phenomena. His focus was not on cerebral, speculative theoretical reflection, but on the actual human experience taking place within the world of everyday life. This sensibility allowed him to acknowledge that we are part of a bigger picture, and the phenomena we are studying is part of that same whole. Unfortunately, most people today, after three centuries of a Newtonian worldview, are restricted by the perception of the world 'out there', separate from us 'in here'. Craig Holdrege, a biologist and teacher who has written *Genetics and the Manipulation of Life: The Forgotten Factor of Context (1996)*, and was also featured in Seamon and Zajonc's work *Goethe's Way of Science (1998)*, writes, "The moment we wake up to the fact that we are part of the world and engaging in a conversation with her to get to know her (and ourselves) better, the captivity of a dualistic world view ends. We are freed to engage as participants in the world."[46] Where conventional science would reduce phenomena to mechanical parts in order to produce an explanation for those phenomena, Goethe would allow his observation to be intrinsically part of the phenomena. The empiricism of a direct, intimate, firsthand encounter between thing and thing studied is the effort to understand a thing's meaning through prolonged empathetic looking and seeing, an activity grounded in direct experience. As with the example of a glowing sunset, there is an innate enlightenment in perceptual phenomena, one that informs our place in the world. This Romantic form of scientific study is personal, kindly and respectful, but this does not mean that it becomes less rigorous.

These are important parallels for this thesis. Goethean science emphasizes awareness and empathy, and these are also ideal attitudes that an ethical tourist might espouse. The place and environment they visit is inhaled by them in all of its essence. In this desire it should be impossible to separate the visitor from a deeper participation in the place. Comparable to an ethical tourist exploring a host locale, Goethe himself describes the process of gaining knowledge:

> When in the exercise of his powers of observation man undertakes to confront the world of nature, he will at first experience a tremendous compulsion to bring what he finds there under his control. Before long, however, these objects will thrust themselves upon him with such force that he, in turn, must feel the obligation to acknowledge their power and pay homage to their effects. When this mutual interaction becomes evident he will make a discovery which, in a double sense, is limitless; among the objects he will find many different forms of existence and modes of change, a variety of relationships livingly interwoven; in himself, on the other hand, a potential for infinite growth through constant adaptation of his sensibilities and judgment to new ways of acquiring knowledge and responding with action.[47]

In a Newtonian world, one would detach oneself as a tourist, and embody the attitude that, 'I am here… I am a complete person, separate from this place. This is all explainable in terms of self-regulating parts'. In Goethean science, one is fundamentally a being within this world, and as a tourist, perception is a dynamic force interdependent with the place itself, a process and situation rendering the tourist a part of the place. For Goethe, there is no colour theory without perception, and no understanding in biology without immersion in biology and nature. This thesis looks at how our existence here is part of a bigger universe, and the enrichment one gains from experience of a new place is at once mental, physical, and spiritual, all taken together and experienced together.

2.3 Responsive Architecture - Rudolf Steiner and Anthroposophy

Our way of thinking is inclined to place things side by side. This shows us how little our concepts are geared to outer reality. In outer reality things flow together…. We need to think things together, and not as separate from each other. A person who wishes only to think things separated resembles a man who wishes only to inhale, never to exhale…. Here you have something that teachers in the future will have to do; they must above all acquire for themselves this inwardly mobile thinking, this unschematic thinking. Science will have to wake up in a Goethean sense and move from the dead to the living. This is what I mean when I say again and again that we need to learn to get beyond our dead abstract concepts and move into living, concrete concepts.[48]

Rudolf Steiner, Education as a Social Problem, 1919.

In order to begin to look at how Goethean science is embodied in architecture, and how it might inform the built environment of the hospitality industry, we must look to the concept of 'responsive architecture'. Rudolf Steiner (1861–1925), an Austrian philosopher, social thinker, architect, and esoteric spiritualist born almost forty years after Goethe's passing, devoted much of his time to studying Goethe and analyzing his concepts. Steiner presented Goethe's work in several books. He expanded on Goethe's methodology as he founded the spiritual movement of Anthroposophy, the contemporary science of the spirit in man and nature. Steiner based his epistemology on Goethe's worldview, in which, according to Steiner, "Thinking … is no more and no less an organ of perception than the eye or ear. Just as the eye perceives colours and the ear sounds, so thinking perceives ideas."[49] Steiner emphasized both Goethe's findings in 'morphologie' and chromatics, as well as his methodology and scientific ideals. He advocated for a process of stimulation and harmonization rather than the substitution and elimination that was prominent

in nineteenth century science and engineering. Goethe was for Steiner the supreme embodiment of the union of intellectual, emotional, and spiritual aspects of humanity. Steiner is credited with focusing and furthering Goethean science through a wide range of initiatives, founding anthroposophy, his Waldorf Schools, his architectural endeavors, and initiating the concepts of biodynamic agriculture.

Anthroposophy, Steiner's major intellectual initiative, can be understood as a 'human and spiritual ecology', notably dealing with the influence of form, space, and colour, on humans. This outlook stems from Goethe's emphasis on the phenomenology of perception, and the intimate interaction between people and their environment. As noted earlier, Goethe's scientific method involved a three-tier process: the process of observation, thinking within the phenomena, and the refinement of one's perception. Steiner's principles of anthroposophy undoubtedly originate from Goethe's belief in the transformation of the observer. He further introduced to architecture the broader, more ambitious principle of 'metamorphosis' that he also derived from Goethe. This enabled Steiner to physically express in built form organic processes that are inherent to nature, culture, and human consciousness. For an observer contemplating these broad life processes as architectural forms, awareness for interrelations and the ability to think in such processes could be developed.

Steiner's outlook was that of a 'New Spirit' in architecture, a viewpoint that took him beyond of the architecture of the nineteenth century and into the earliest stages of European Modernism. Steiner believed that principles of design derived from the spiritual science of anthroposophy would lead to the creation of an organically living, responsive, modern architecture. Steiner's architecture was not mean to be about surface style. David Pearson, an architect and planner who is committed in his work to a sustainable architecture that embraces personal, planetary, and spiritual health, writes about how Steiner's responsive architecture did not seek to imitate natural forms, nor were his designs allegories or symbols for anything but themselves. Instead, in Steiner's work:

> Man can only experience true harmony of soul where what his soul knows to be its most valuable thoughts, feelings, and impulses are mirrored for his senses in the forms, colours, and so on, of his surroundings.' From this projection of bodily feelings into building forms, known as Einfuhlung, it follows that well designed buildings can exert a healing and spiritually supportive effect on both individuals and society.[50]

Architecture, in Steiner's view, could be said to grow out of the earth's processes. Gary J. Coates, an author, consultant, and professor of architecture at Kansas State University, who specializes in environmental design and analysis, writes of how Steiner believed that architecture should be seen to "…be thrust up, as it were, from the central point of the earth, so also should it be formed by the cosmic space around

it, by the forces pouring in from the periphery."[51] Consequently, from an anthroposophic point of view, architectural space is seen to be active, not passive, and imbued with a special (i.e. spiritual) significance.

Steiner designed and supervised the construction of seventeen buildings between 1908 and 1925, two of which were his most important structures, those being the first and second Goetheanum buildings in Dornach, Switzerland. Each Goetheanum was built as a cultural centre, theatre, and organizational centre for anthroposophical conferences, lectures, and plays. Interestingly, both Goetheanums were built primarily by volunteers who offered craftsmanship, as well as people looking to learn new skills. The buildings were designed by Steiner to illustrate the principles of a new style of architecture, one that was simultaneously organic and functional. Both Goetheanums were based on an architectural outlook in which each element, form, and colour bears an inner relation to the whole, and conversely the whole flows organically into its single elements in a process of metamorphosis.

The main focus of the first Goetheanum, whose foundations were laid in 1913, but which burnt down in 1922, was the intersection of its two different-sized domes. The contrast between each was supported in great detail throughout the interior. They were intended to express the union of spirit and matter through Steiner's consideration of the functions of stage and auditorium.

Steiner applied formative principles of the natural world to building designs, attempting to achieve an organism-like relation between part and whole, a harmonious adaptation of building to site, and an organic formal quality sympathetic to the human observer. In particular, he employed the principle of metamorphosis in the abstract forms of the building's ornamentation and ground plan, relating this principle to Goethe's studies of biological morphology.[52]

Figure 4: First Goetheanum, North View, Circa 1921 (Rudolfsteinerweb.com, 2012)
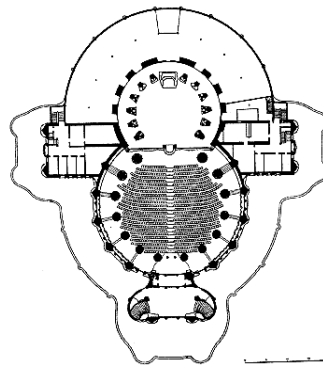
Figure 5: First Goetheanum, Building Plan (Rudolfsteinerweb.com, 2012)
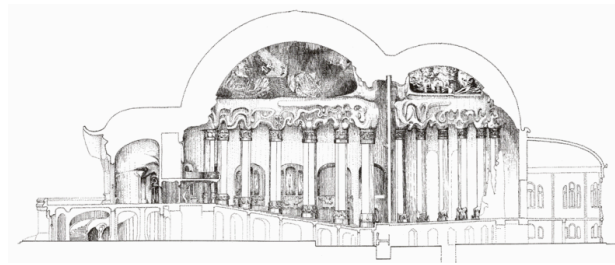
Figure 6: First Goetheanum, Building Section (Rudolfsteinerweb.com, 2012)

Steiner believed that if a building's function was not physically evident, the users would feel alienated, even if they were not fully aware of how the building was obscure and deceptive in its form. Coates noted that a central point in Steiner's approach was how Steiner believed that the first task of architecture was "to find for every structure a unique form that makes perceptible the essence of the building's function while supporting in a practical way every activity that takes place within it."[53] In the instance of Steiner's second Goetheanum, high coloured windows and the central west window indicate the large main auditorium and emphasize the uniqueness of its artistic and architectural qualities. Inside the building, the expressive power of architectural geometries, use of sensual colour, light, and material are evident. Unlike most modernists of the 20th century, Steiner created forms and spaces that not only satisfied, but also directly portrayed their functions in form, embracing their connection to human users. To Steiner the relationship between form and function was fundamentally a moral issue with great significance for the future of humanity, and not simply a matter of polemics or mere aesthetics. Coates emphasized Steiner's moral centrality in his architecture:

> Steiner believed that architecture could have a healing and morally beneficial effect on the individual, community, and society as a whole. He argued that buildings designed according to the principles he described and demonstrated would be capable of teaching people how 'to live in harmony and peace with fellow beings'.[54]

As is evident in the form and materials of the both first and second Goetheanums, Steiner's design aesthetic did have a preference for organic and metamorphosing forms, picking up on Goethe's thinking in biological morphology.

Figure 7: Steiner's Second Goetheanum
(Goetheanum.org, 2012)
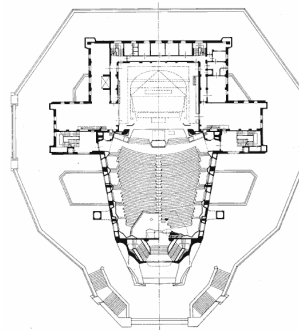
Figure 8: Second Goetheanum, Building Plan
(Rudolfsteinerweb.com, 2012)
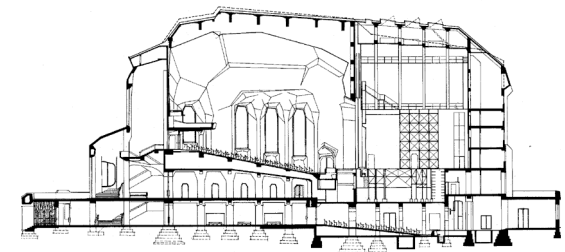
Figure 9: Second Goetheanum, Building Section
(Rudolfsteinerweb.com, 2012)

Steiner himself states, "Whereas elsewhere the dynamics of geometry are merely presented in repetition so that like balances like, here one is concerned with the growth of one out of the other."[55] Not unlike Goethe's holistic theories, the relationship between the part and the whole in Steiner's organic architecture is similar to that which exists in a natural organism. Likewise, Steiner also believed in sensitively integrating a building with its site. The second Goetheanum especially, and its neighbouring buildings were designed to harmonize with the local topography. The Goetheanum building sits on a terrace-like plateau above the city of Dornach, and reflects the sculptural form of the limestone cliffs of the Jura Mountains, which rise behind it. Not to be confused with mimicking the natural context, Coates describes how Steiner saw that, "Nature in this place is transformed by art into the overall form of the building."[56] Steiner stated, "The style-forms of the Goetheanum should not be understood as naturalistic imitations of some kind of external living of lifeless form."[57] The building is a result of a metamorphic process. Ideally, Steiner wanted to create buildings that would feel responsive to the psychological needs of their inhabitants as well as to place and function. Steiner's Goetheanums illustrate this provocative notion of responsive architecture and the influence of space on human nature. The existing Goetheanum is very much alive in its holistic structural and sculptural form.

Anthroposophic architecture has now grown into an international organic movement with acclaimed works in Europe, the USA, Australia, and which has a network that hosts international conferences and exhibitions. Pearson writes in his work *In Search of Natural Architecture (2005)*, contemporary anthroposophic architects contend that, "…organic buildings will help their inhabitants to feel not only a sense of well being, but a new creativity and individuality coming into their lives and work."[58] They believe that rectangular buildings, or those built in a

Figure 10: The Existing Goetheanum's Form
(Anthro.kasselmann.info, 2008)

Figure 11: Interior Colours with Purpose
(Flickr.com/photos/wolfgang_hammer/38877376
3/, 2012)

Figure 12: Interior Skeletal Metamorphosis
(Dan Carney, 2003)

rectilinear fashion, cause their inhabitants to think and act in a predominantly rational, coldly logical, materialistic way, while organic and responsive built environments are conducive to the reconciliation of the forces of nature with the human spirit. This theory echoes Goethe's idea that a mechanical concept of physics and phenomena was harsh and left out the crucial essence of experience and the power of human perception.

2.4 Goethean Science and Architecture

As has been noted, Goethean Science stands for wholeness of nature, the incorporation of empirical knowledge, and the importance of the qualitative. Goethe believed in the spirit of phenomena, and that we are all so much more connected to our surroundings than we are necessarily aware of. He believed in participation with what we study, and that our participation changes what we study to such a degree that our interaction actually furthers it to its ultimate state, i.e. we complete it. We complement what we observe, and conversely we are transformed by our surroundings. Goethe believed in inclusion, the power of awareness, and that the beauty of nature should never be over-simplified or under-estimated. There are architects today who exemplify organic architecture and anthroposophy, thus extending Goethean Science into the realm of the built environment. This work further emphasizes the effects of the built environment on those who build and inhabit it.

In the early 20th century, Rudolf Steiner advocated for a broadened understanding of functionalism as the basis for design, one that is less materialistic. This appealed to architect Eric Asmussen (1913-1998), who sensed that when functionalism was reduced to a narrow technological formalism, it lacked the humanizing and expressive art of building design. Stemming from Goethe's theory of selfless immersion and self-reflection, Steiner described that, "it is the task of the architecture to so deeply enter into the dynamic processes of nature and the life that the building is to contain, that one develops within oneself the laws by which one must produce the shell, the building."[59] In keeping with Steiner, Asmussen himself stated, "As I understand it, the goal for anthroposophic architecture is to strive to create a stimulating environment, which through its special atmosphere can act as an inspiration for the activity the building is intended for."[60]

Throughout his career, Asmussen was first introduced to, and then picked up on Steiner's design principles and anthroposophic beliefs. Eventually he enlarged the notion of 'function' to include socio-cultural, psychological, and spiritual 'functions'. Coates summarized how Amussen's buildings are intended to serve the whole person as a being of body, soul, and spirit:

> Asmussen's organic functionalism is an attitude toward design that helps us to see through the appearances and to find ourselves once again at home in human community and in the natural world. As in the

living world of nature, the forms, spaces, colours, and surfaces of his buildings give tangible expression to polarities and metamorphic processes. By creating buildings that allow their users to experience such form-making processes, Asmussen points toward the presence of an unseen spiritual world that underlies and gives rise to the visible one. Goethe could have been speaking about Asmussen's work when he said 'Art is a manifestation of the secret laws of nature, which without it would remain forever hidden'.[61]

Figure 13: Anthroposophy in Architecture, Rudolf Steiner School, Jarna, Sweden
(Official Press Service Sodertalie, 2012)

Architect Ton Alberts (1927 – 1999) called the materialistic, cold, logical, design of modern buildings, "cube-world".[62] In 1982 when he designed the ING Bank Headquarters alongside Max van Huut in Amsterdam, he believed that the era of this mentality in architecture was on its way out, and he upheld that the new era of architecture, and the mentality with which it should be designed and built, would be capable of positively influencing the inhabitants of a building.

Figure 14: Alberts' ING Headquarters, Amsterdam, 2007
(Alberts & Van Huut, 2012)

Figure 15: Alberts' Metamorphic Forms
(http://volcania.wordpress.com/2011/10/27/schrage-bank/aa1/)

Alberts was also in favour of an organic functionalism and its close affinities with the anthroposophic conception of nature. He maintained that, "walls built with love contain a certain aura, whereas walls built by machines are cold and rational, yielding nothing."[63] The ING Bank Headquarters in Amsterdam is a testament to this philosophy. Pearson writes, "its real contribution to the new architecture… is its facility to make its occupants, and its 120 000 visitors a year, feel rejuvenated, positive, and at ease – a truly healing environment."[64]

Alberts describes his work, "This building is an example of organic and ecological architecture, I have incorporated the elements of earth, sun, water, air, and space."[65] The architect drew on an initial vocabulary of principles and ideals in the design of the building including the Fibonacci series, the organic growth of a building due to attention to nature, the centrality of man, and universal harmony. The ING building is biophilic in its attempt to bring nature indoors. It was intended to be very human, aiming to not only improve the staff's well-being but also to provide the image of a 'people friendly', non-intimidating bank. Here Alberts

picked up on Steiner's emphasis that a building should not conceal what its function is, but instead put its inhabitants at ease by being accessible and non-deceptive in form. Rather than being an ambiguous box, the form of the building is inviting and indicates the collection of programs inside it. It also manifests the anthroposophic belief that a building provides a 'third skin' for its inhabitants (after skin and clothing), as the architecture attempts to represent that wider natural environment as much as possible.

As seen in works like the ING building, organic architecture is not a unified movement, but a diverse and dynamic living modern tradition. Rooted in a passion for life, nature, and natural forms, organic architecture is full of the vitality of the natural world emphasizing beauty and harmony. Goethean Science has clearly influenced its core concepts via Rudolf Steiner and anthroposophy. Goethe's compassionate methodologies and findings in the realm of natural science continue to be adopted and adapted by architects as they explore the possibilities and consequences of the built environment.

The vision of architecture at the firm Alberts and Van Huut succinctly illustrates Goethean science in contemporary architectural philosophy via anthroposophy:

People are influenced by their environment: everything is nourishment. We do not only nourish ourselves with food, but also with what we see and hear and our impressions. All this determines our being, although we are not always aware of this.

Our designs do not have any abstract cube-like spaces: spaces in this form make people static. We focus on freer forms to make people more dynamic, whereby nature is our inspiration. These forms bring about a friendlier, more harmonic and freer feeling in people. Monotony and uniformity lead to boredom and may be a negative stimuli. When you are walking through old towns and historical cities, the enormous variety and beauty of forms is remarkable. Much variety, no endless long streets, but places with their own character and perception. You feel good because of the right human surroundings, use of natural materials, and warm colours… You get a feeling of ease of where you are…

Max van Huut and Marius Ballieux 2010

2.5 Goethean Science and Biodynamics

Originating from other teachings of Rudolf Steiner, specifically the lecture series he gave in 1924, biodynamic farming embraces the unique eco-system of a farm, ensuring that the well being of a farm follows rhythms of life and the farm remains self-sustainable. The principles and practices of biodynamics are based on Steiner's anthroposophy and Goethean science, in embracing a conscientious, comprehensive, attitude toward interactions with the environment and understanding the holistic, ecological, and spiritual cycles of nature. Biodynamic agriculture embodies the ideal of ecological self-sufficiency, including ethical-spiritual considerations.

SPIRIT
Through awareness, practice and intuition we connect with the spirit of a place.

WORKING WITH THE RHYTHMS OF NATURE
All plants evolve with an intimate connection to their environment, including the movement of the sun, the seasons and lunar cycles.

BIODYNAMIC PREPARATIONS
The eight preparations regulate and stimulate the life processes in plants and grapevines, connecting them to a site.

CLOSED NUTRIENT SYSTEM
All organic waste is recycled through composting, encouraging the growth of indigenous yeasts and bacteria that ultimately contribute to farm individuality.

SELF-REGULATING SYSTEMS
A healthy and diverse habitat of plants, animals and micro-organisms leads to a self-regulating system of predator/prey relationships, honoring the idea of reciprocal maintenance.

BIODIVERSITY AND ESTATE FARMING
Cultivation of a polyculture in and around the vineyards is as important as healthy grapevines. This diversity is reflected in the individuality of the wine.

PERSONAL CONNECTION TO THE LAND, OBSERVATION, ANTICIPATION
A deep, personal relationship with the land heightens our ability to anticipate and avoid problems in the vineyard while encouraging conditions that promote quality.

Figure 16: Biodynamic Pyramid of Principles and Practices at Work
(Benziger Family Winery, 2012)

When used in farming practices like viticulture (grape growing), which is the subject of the case studies of this thesis, biodynamics focuses on the farm as a cohesive, interconnected living system. Similar to organic farming, biodynamic agriculture does not use synthetic herbicides, pesticides, or fertilizers. On the other hand, biodynamic farming goes one step further, building upon the organic base with an adherence to life's diurnal and seasonal rhythms, and maintaining a unified system within the identity of the farm. Balance is created and maintained by keeping animals on the land, encouraging microbial life in the soil, plant, and animal life, and omitting artificial chemical use. It follows that a biodynamic wine is a radical expression of the place, soil, and micro-climate (all intrinsic to the term, terroir), which exemplifies the winegrower's passion and commitment to natural processes. Monty Waldin in *Biodynamic Wines (2004)* describes this uniqueness of place as "farm individuality".[66]

The holistic emphasis of biodynamic farming creates a self-nourishing system and treats the farm as a unified and individual organism. As initiated by Steiner, this emphasis on balance calls to mind the focus on natural processes, local materials, and organic development. The landscape of terroir and the agriculture of the vineyard must work as a unified system. Ideally the architecture of the facility would also be in harmony with the ecology of the place, and as much a part of the natural evolution of the place as possible. Complementary to the landscape, and built using local materials and vernacular styles, the facilities associated with biodynamic vineyards should be the most organically appropriate facility for the locale, and should produce an authentic experience of the place for a visitor.

Vineyards in particular demonstrate the delicate balance involved in developing a natural ecosystem for pleasure, and in building a facility within that context for both viticulture and hospitality. They are a perfect example of how to respect the soul of a place while benefiting from what nature can produce. The places selected as case studies for this thesis bring to mind the term harnessing, rather than exploiting. The architecture of each winery complements the land, and has been designed to be as sustainable as possible within its cultural and ecological context. Balance is maintained naturally, in order for the land to produce it's very best, which is then gathered and embraced, rather than manipulated. The vineyards employing biodynamics define themselves as being involved in land-stewardship rather than farming. The ecology of the place functions as a holistic entity, which is nourished and respected. The growers look to be kind to the land, vigilant, perceptive, and compassionate.

2.6 Conclusion

The principles of Goethean science point to an appreciation of place, of nature, and a humbling grasp of our irrefutable interdependence with that which surrounds us. Goethe emphasized that the power of human perception must not be discounted, thus the qualitative information one might observe presents a more complete idea of the thing being studied than a skeletal structure of calculations and measurements. Within architecture, this means radically observing the context of a building, and designing it to complement and enhance its surroundings. In experiencing responsive architecture, the observer becomes aware that the world is not an external object independent of us, to be imagined as a mechanism. Rather than separating the external from one's internal experience, the awareness of the mutual dependence of both results in greater understanding. Goethe's comprehensive view of nature was not one of science alone, but extended into art, aesthetics, and even into the sphere of religion.

Goethe also emphasized personal participation with our surroundings, openness to personal transformation, and the power of the incalculable qualities of nature to achieve those goals. His in-depth examination and his emphasis on the essence of phenomena and the plastic, dynamic, nature of observation, support the ethos of ethical tourism. In line with Goethe, Steiner's Goetheanums represent an excellent jumping off point for highlighting characteristics of the built environment that might provide enlightenment and awareness. Likewise, the more the materials, spatial configurations, light quality, and the intentions of the built environments of the hospitality industry have been constructed to affect our experience of the place, our well-being, and our state of mind; they have the potential to foster enlightenment and revelation. Later in this thesis, these attributes will be used in defining more detailed design guidelines and they will be illustrated by studying several global vineyard case studies.

If one looks through the lens of Goethean science, it is not strange that the ethos of ethical tourism has come into being. Tourists wanting a natural, authentic, meaningful connection when they travel can only be satisfied by the real qualitative aspects of a holistic environment developed with appreciation of place, an integration of natural materials, and a responsive architecture that emerges from those concerns. Ideals for ethical tourism could be met within the guests' surroundings, and conversely the locale would benefit as well.

Holistic and Sustainable Strategies

Figure 17: Cas Xorc, Mallorca, Spain (Casxorc.com, 2008-2012)

3.0 Introduction

Nearly a century ago, Rudolf Steiner remarked that there is 'as much lying and crime in the world as there is lack of art'. He went on to say that if people could be surrounded by living architectural forms and spaces these tendencies would die out. When first I heard this I thought, what bourgeois nonsense! After all, the roots of crime are complex, socioeconomic underprivilege playing a large part. If, however, we broaden our definition to include exploitive abuse of people and environment, and recognize that this is about tendencies not inevitable destinies, it's easier to see what he meant. [67]

Christopher Day, Places of the Soul, 2004

This chapter summarizes the benefits of incorporating various design strategies tied to natural building and responsive architecture which together support sustainable design. These techniques ensure a built environment for tourism that is developed in line with the thinking of Goethe and Steiner, and which satisfy the imperatives of ethical tourism. Not only does the host locale of a destination benefit from developing ecologically sensitive, sustainable, responsive places as hospitality facilities, but such a place meets the desires of ethical tourists. Such conscientious architecture works with the place identity and ecology to be enlightening for visitors as well as locals, and remains true to the spirit of the place.

Christopher Day (1942 –) is an architect, design consultant, self-builder, and sculptor, who has also taught at numerous universities in the U.S.A., the United Kingdom, and elsewhere around Europe. He is considered to be one of the founders of the ecological movement in Britain, and is even better known in the US. In addition to designing buildings in accordance with his ecological principles, he offers worldwide consultancy on the development and – perhaps more importantly – the rescue of places both indoor and outdoor. This is relevant to the hospitality environments in the later case studies of this thesis in that these locations typically are remote, possibly within developing countries and in delicate environments. Day's projects have won several awards, including a Prince of Wales award. In fact, HRH Prince of Wales writes in the preface of Day's book, *Places of the Soul (2004)*:

> For many years now, I have sought to do what I can to encourage those involved in design and building to reflect in their work the careful balance and harmony of nature, and to seek to restore the lost habitat

of our towns and cities, of our countryside and, indeed, of our very souls – to re-integrate what has been disintegrated and fragmented. I have also sought to emphasize the dangers of an obsession with the kind of clinical and mechanical efficiency, which seems to me to remove every last drop of intuitive cultural meaning from our lives and our surroundings… It is clear to me, and to many others, that Christopher Day not only shares this concern, but is also a leading practitioner in this field, and I am pleased to note that he, too, refers to architecture and environmental design as "a healing art". For all of us must surely feel the urgent need to heal the environment that we have so brutally attacked throughout the course of the 20th Century.[69]

While Christopher Day is a more contemporary figure in the realm of holistic design and architecture, his strategies certainly align with the vision and philosophy of Rudolf Steiner. The philosopher-architect's collection of studies in biodynamic agriculture, eurythmy, and religion, among other practical fields in addition to architecture and philosophy, were ahead of his time in pursuing a shift in the collective consciousness of those looking for connection and meaning. Steiner's work is based on participation and interaction with phenomena, and is overlapped by Day's with respect to such principles as architecture as art, the power of the qualitative, and the influence of the geometry of the built environment on its inhabitants. Several chapters of Day's book *Places of the Soul: Architecture and Environmental Design as a Healing Art (1993)* discuss architecture as art, describing the influence that form, shape, texture, and the use of natural light have in creating a positive, if not transcendental, human experience. Day is openly influenced by Steiner's work within architecture as a spiritual force and the human responses to form, colour, and shape.[70] The connection to Steiner is clear in that Day has been the architect on such projects as the Nant-y-Cwm Steiner Kindergarten in Wales, a Steiner High School in California, and a Goethean Science Centre in Scotland, the latter which is autonomous in operation and built with materials from the site. Day's advocacy of Steiner's organic functionalism is evident in his designs, writing, global lectures, and participation in design workshops at various Waldorf Schools. He puts Steiner's concepts of responsive architecture to practice in his various projects and builds upon them in his various projects, from chapels, to therapy centres, to theatres, schools, and houses.

Furthermore, Day's approach treats architecture and environmental design as a healing art, and is very much allied with the phenomenological scientific principles and ideals of Goethe and Steiner. Goethean science focuses on the holistic study of nature and emphasizes the importance of our perceptual participation in understanding the essence of natural phenomena. This notion supports this thesis in the concept of the immersive connection of people to nature and how we truly can be one with our surroundings. As we have seen, Steiner furthered Goethe's studies into the realm of architecture and founded anthroposophy, as he evolved responsive

architecture into the genre of organic architecture. Similarly for Day, the built environment is much less about its appearance, and more importantly about how it is experienced via human senses. The architect emphasizes that sustainable design should mean more than energy efficient buildings, and that sustainable buildings must radically provide for the well being of the environment, the place, and the people who inhabit it. He writes:

> Environment affects us. It affects both social and personal health; body, soul, and spirit. For 90% of our lives, environment means built environment. Buildings, space between them, journeys amongst and through them – these are the frame for daily life. Different frames make different lives, influence how we thing, feel, behave – how we are.[71]

Day looks to create spaces and buildings that embody the soul of the place, and therefore evoke a sense of life and spirit. This focus on balance and holistic implementation of ecological and soul nourishing strategies not only satisfies the ethos of a possible ethical tourism and its desire for place-identity and enlightening experiences, but it also encourages community design and development which would be beneficial to any host locale. Such an approach is often embraced by vineyard architecture and terroir-driven viticulture as well.

Goethe stressed the importance of the qualitative and that the study of any natural phenomena is incomplete if its empirical essence is ignored. Day also emphasizes the importance of the qualitative and seeks this goal via the use of natural materials, natural solutions to energy conservation, as well as the shape and geometry of space. Day's architectural guidelines delineate how architectural ideas can grow organically from the natural requirements of places and their people, embracing principles of universal phenomenology as well as a global diversity of needs, cultures, and locale contexts. Furthermore, Day looks at how building for planetary health as well as human health and soul nourishment are intrinsically linked. In doing so, he focuses on the principles of responsive architecture, via a holistic approach, rather than piecemeal mechanical solutions to issues of energy conservation, climate control, measuring interior atmospheric qualities, and spatial layouts. Each of these endeavors involves building locally, listening to the context of the place, and imbuing the project with a living quality.

Figure 18; Pueblo in Taos, New Mexico (Pearson, 2005)

Environment… can provide nourishment, support and balance for the human spirit as much as it can starve, oppress and pervert it. The more it works with universal rather than personal qualities, the more it can transform feeling responses from personally indulgent desires to artistic experiences. But environment – even static, mineral, architectural environment – does more than this. Our environment is part of our biography. It is part of the stream of events and surroundings that help make us what we are. As Churchill observed: 'We shape our surroundings and our surroundings shape us'.[72]

Day, Places of the Soul, 2004

This quote stresses the importance of our surroundings, and consequently the power that we have to surround ourselves with supportive environments or harmful ones.

Architecture has such profound effects on the human being, on place, on human consciousness, and ultimately on the world, it's far too important to be shaped by short-lived fashion appeal.[73]

Day, Places of the Soul, 2004.

Steering away from globalised, mundanely familiar, purely iconic hospitality facilities, means we step into a realm of truth and genuine connection to place.

3.2 Qualitative vs. Quantitative Factors

To work with the qualitative vocabulary of architecture we need to cultivate this awareness in all spheres – not just think about it from outside. We need to experience more consciously that which is all too easy just to float along through. We need to wake up our senses, the gateway between external reality and our inner feelings. Our senses tell us about what is important in our surroundings. Mostly, we experience things through the outer senses: sight, smell, taste, sound, warmth, and touch. Architecture, in the sense of environmental design, is the art of nourishing these. [74]

Day, Places of the Soul, 2004.

Christopher Day emphasizes that the type of mass housing promoted by modernism and a rationalist outlook is quite different from homes that are individually and lovingly made in every detail – one form of dwelling is provided for statistics, the other for individuals. It makes a lot of difference for Day whether things are designed *for* people or together with them.[75] Major corporations might hope that their hospitality facilities will last for generations, but as long as they are designing for a mass tourism, they will never truly evolve and grow as real places, let alone meet the needs of many future generations. Their appeal will be superficial, as Day writes:

> The process of design and building is now much more rapid. There's little room for evolution, little room to correct things even if they become obvious before buildings are finished. Buildings are shaped by their owner's needs – but these may have nothing to do with the place's needs. Buildings and the spaces between them often are little more than enclosures of quantitative space – so many cubic meters for this or that activity. [76]

Unless developers can design something that nourishes the soul of the place and the visitor – nourish, rather than pleasant, dramatic, photogenic and novel – they are doomed to be wasteful, inauthentic, and ultimately damaging to the locale and the people that visit.

In order to be nourishing for the place and the visitor, architecture must acknowledge that people are an organic extension of nature, and as Goethe noted and Steiner espoused, the essence of natural phenomena cannot be broken down into mechanical descriptions and theories. "Easy as it is to view human action as inevitably destructive of nature, we ourselves are inescapably a part of nature; and nature – its elements, levels, processes, and cycles a part of us."[77] Goethe

emphasized the primacy of the qualitative in understanding the whole picture of phenomena, and how human perception should be given more credit as the best way to study it. In the hospitality industry, rather than denying inhabitants and visitors the fullest experience of space and place by building for statistics, would it not be better to acknowledge the principles of Goethean science and a responsive architecture in order to design a place from an open-minded point of view, shifting the intent of the design to suit the needs of the ecology of the place and the people who live there. The most truly immersive travel experience is only possible if the true essence of a place and its culture flows throughout the built environment in which the traveller moves in his discovery of the place.

In writing about the quantitative characteristics of the built environment versus the qualitative characteristics of the built environment, Day proposes that the qualitative are what give a sense of spirit to a place, and inform a physiologically and psychologically beneficial space. Echoing Goethe's distain for scientific instruments and their tendency to reduce and eliminate empirical data, a building's instruments may say that the temperature is agreeable, the light is bright enough for certain tasks, the noise level is appropriate, and the overall physical needs of a space are standardized, but the atmosphere and spirit of a space are qualities that can only be measured by how the inhabitants feel. "Even though instruments may say otherwise, this failure to nourish the soul is experienced also as failure to provide the right physical environment. Qualities are more important than their quantity."[78] While subjective preference can be a good guide as to whether places are good or bad for us, they *can* be inconsistent and influenced by personal, cultural, and universal layers. Even still, human subjectivity is the unconscious ability to synthesize many factors, and aligns with the perceptive power to which Goethe gave so much credit. Even though colour can be a highly personal preference, there are also universal aspects to these phenomena: red speeds the metabolism, blue slows it down. These are physiological facts, and everyone responds this way.[79] Whole experiences of colour can easily be manipulative. This concept of universal response carries through to lighting, sense of smell, sound, touch, and taste.

Day suggests playing with the sense perception of our physical environment to create an ideal space and balance for various social, physical, and psychological needs:

> Before even starting to think about places to nourish the soul we must be emphatic that places are for people. Obvious? Unfortunately not. Most places are, to a large extent, the accidental result of collections of buildings, each conceived as a separate object. Even the spaces within these buildings are often designed to provide for people as quantitative statistics to be packaged efficiently and lovelessly.[80]

Combining the power of light quality, colour, sound quality, vegetation, texture, and materials, can fulfill our needs within our surroundings. The intuition of our senses can help to create the balance of these characteristics. Balance is paramount

and cannot be reached if design is only taking into account hard numbers and not empirical data. Day further advocates that:

> We can cultivate our sense of what a place says. We can begin to sense the unspoken values that lie behind the outer phenomena. These are manifest in the way it has been planned, the way it has been built, they way it has evolved, is cared for and used. This sharpens our sense of the individuality of places – not just the outer differences but the differences of spirit between places. Part of this is the extent to which different sensory experiences reinforce or contradict each other. But to design with these surface phenomena alone is merely playing cosmetics. Places really speak though their spirit of place. The phenomena accessible to the outer senses are just manifestations of that spirit. Mass housing, system designed, system built, imposed upon town or landscape, isn't going to feel a great deal better if painted attractive colours, or with road-noise screens. It still remains containers for statistics, not homes for individuals.[81]

Figure 19: A Cool and Peaceful Courtyard, Mykonos,
Greece (Pearson, 2005)

Architecture can either support or damage physical health. Most support is simple, like keeping the body within an appropriately tempered environment – neither too hot nor too cold, too bright nor too dark. But even this is subtle. Different kinds of heating and lighting feel healthy or unhealthy, inviting or unpleasant. The light from a log fire has a similar spectrum to sunlight. Its radiant heat seems particularly warming – to soul as well as body. Open fires may be energy inefficient, but they're enjoyable – and bathe you with well being. Many people complain of dry-throats, stuffy noses and lethargy with forced air central heating; some feel claustrophobic and oppressed by it. The physical causes are negative-ion depletion, over-dry air, airborne dust, and undifferentiated temperature, with overheated air and under-heated radiant surface. With such different effects on our well being, it comes as no surprise that what feels better, IS better. [82]

Day, Places of the Soul, 2004.

The sensations described here also ring true in the next chapter about Alexander's *Timeless Way of Building*. We need to start building according to our human perception and trusting our sensitivities to tell us what is right. As is explains further on, we need to trust how places make us feel. Our senses can tell us what is important in our surroundings.

3.3 Building for Environmental Well-Being

It is all about life. This is the soul side of microclimatic design, building biology and ecological architecture. It's not just that 50 per cent of energy, materials waste, CFCs and HCFCs is a criminal price to pay for buildings. It is about how sustainable design can sustain us. But does architecture for the soul have any place in our eco-crisis times? Not only need there be no conflict between ecology and soul nourishment, these naturally tend to converge.[83]

Day, Places of the Soul, 2004.

The massive environmental damage to our world that we see and read about in the media everyday barely existed before the Industrial Revolution, and the worst has really only surfaced in the last few decades. We are constantly reminded about the amount of harm that our human activities incur. Despite our anxiety, the environmental damage is both a product and by-product of the way we build and live. It is our choices that cause such harm, and the major drivers of climate change are due to buildings – what they are built of, and how we heat, cool, light, and use them.[84] Day emphasizes that buildings needn't keep us warm or cool at the expense of the global climate:

> Soul-sustaining environment isn't just eco-by-product. It's vital for sustainability. Places of beauty, especially those we've taken part in making, we value. What we value, we maintain and protect. Value is the root of longevity. Building and place longevity give durable roots to our surroundings. These give society a stable framework. This fosters social stability – another factor in building longevity. All this makes for healthy society, beautiful places and low environmental costs. Without these, however eco-technically accomplished we are, nothing we do can be sustainable.[85]

In writing about building for planetary health, Day also identifies strategies to conserve energy as a primary approach rather than employ alternative energy gadgetry as a last resort after the design is complete. Historically in holistic design over the last five decades, minimizing energy use is typically intrinsic to the function and the aesthetic of the building. From early solar heating, to solar-driven cooling, to natural ventilation, the building plans and sections that facilitate these techniques for energy conservation and naturally comfortable environments have evolved to support an overarching holistic strategy. They take into consideration the location, site context, and climate. This is not unlike the viticulture concept of terroir in producing a high quality of life and sustainable architecture. Sustainability is taken into account in every aspect of the building structure and systems, and therefore the building works as an overall successful system, rather than an

architectural sculpture or box for storing people in, with postscript solutions for energy efficiency and human comfort. Rather than solve energy issues as an afterthought, the holistic approach asks why not create a building that is wholly sustainable in the very beginning?
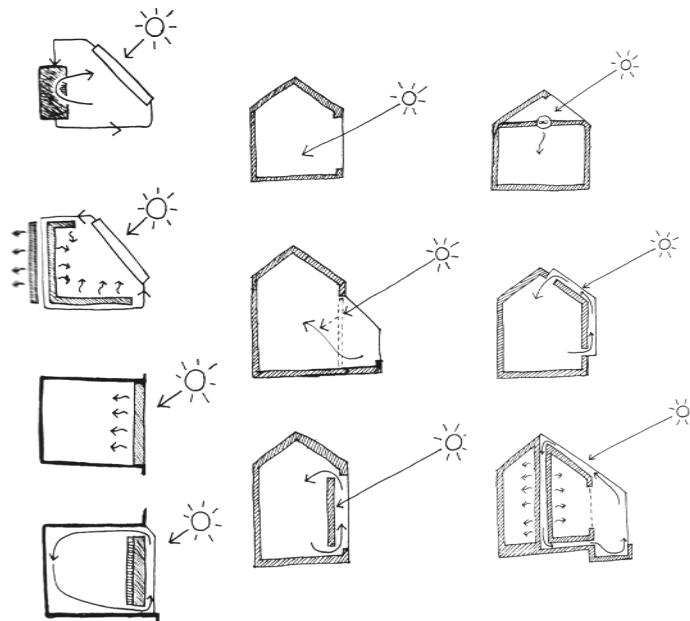

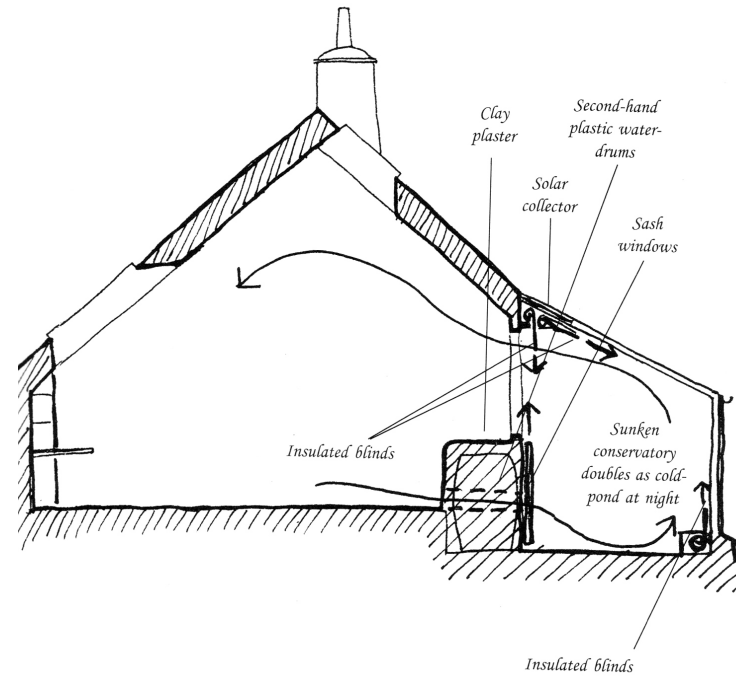Figure 20: Passive Solar Heating Strategies (Day, 2002)

Figure 21: Thermal Storage Strategy (Day, 2004)

3.4 Building for Human Well-Being

All buildings modify human environment from what has been 'natural' over millennia to that which is a recent biological experience. It isn't only that we live in buildings. How these are designed, what they're built of, how they're maintained, furnished, cleaned, and heated and ventilated are significant.[86]

Day, Places of the Soul, 2004.

With a results outcome intrinsically linked to environmental health, Day outlines the numerous ways that we are made ill or well by our built environments, whether conscious of it or not. From inhaling toxins and synthetic chemical vapors, exposure to restricted-spectrum lighting, to bad ventilation, radioactive building interiors, electromagnetic radiation, we exhibit many symptoms of sick buildings. We hardly know, however, to credit our built environment with these issues. Headaches, irritability, hyperkinesis, learning disability, fatigue, dermatitis, asthma, rhinitis, flu mimic conditions, and irritations of the bronchia, mucous membranes, throat and eyes are all mistaken for 'normal' ill health.[87] Day writes of the true severity of these issues, "The trouble is we become dulled to these things. We don't notice the noise, the bad air, the harsh conflict of hard-edge shapes and forms. We become immune to the negative forces in our environment – and that is when they do us the most harm! Our sensitivities and our senses become dulled and our language and unconscious approach to daily life begin to reflect our surroundings."[88] This outlook is not to be confused with hysterical oversensitivity. Our bodies *are* organic, and by virtue of that fact, the question arises as to how it makes sense to live in plastic containers and metal boxes of synthetic materials, and expect to be perfectly healthy? A building can be considered as our third skin, next to clothing and our own human skin, and it should be a healthy place that supports good quality of life. Buildings that can breathe solve indoor pollution and moisture issues in dynamic ways rather than simple one-dimensional, lifeless mechanical techniques. Day argues, "This issue of life-full or life-less is at the heart of architecture. Much construction is designed to protect buildings, not their inhabitants or living surroundings."[89] Choosing a life-supporting building strategy should be a priority, and although perhaps radical for the modern lifestyle, experiencing a healthful built environment as a tourist could be invigorating and inspiring.

Day also believes in the power of our surrounding environment in shaping who we are. "Just as our inner development steers and is steered by our biography, we shape and are shaped by our environment. This cyclical process is so indissolubly bound that we can't step outside it to shape or be shaped differently without conscious action."[90] This is to say that materials, building geometry and configuration, spatial gestures, and atmosphere all contribute to our well being as inhabitants. "Harmony in our surroundings is not mere luxury. Our surroundings

are the framework which subtly confines, organizes and colours our daily lives. Harmonious surroundings provide a support for outer social and inner personal harmony. Harmony can be achieved by rules – but rules lack life."[91]
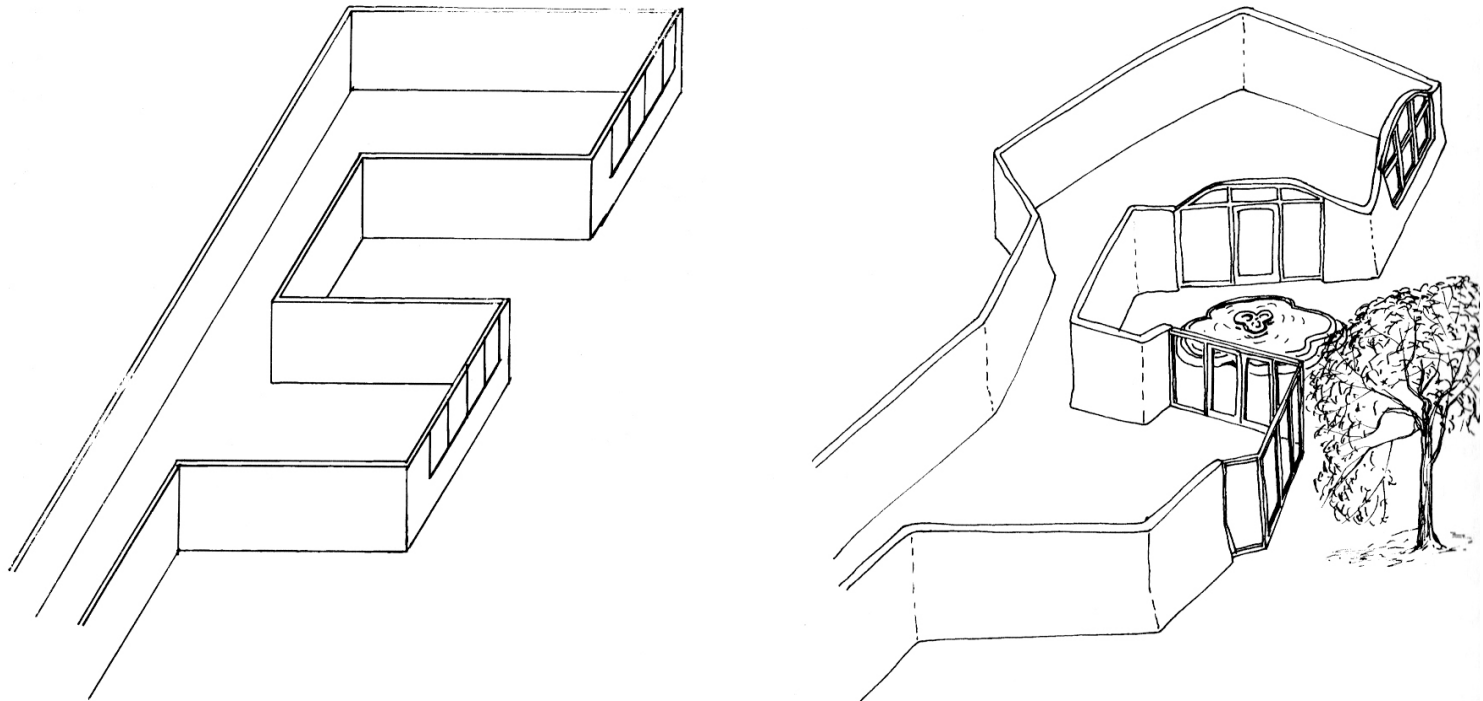

Figure 22: Building to Balance Life and Function (Day, 2002)

3.5 Building for Human Well-being: Natural Materials

The material substance of our surroundings can connect us to life, or to dead industrial processes. By no coincidence, natural materials are usually healthy and synthetic ones, toxic. Recognizing the essence of materials – much like the alchemists sought to – casts light on both their health and ecological effects.[92]

Day, Spirit and Place, 2002.

The materials with which we surround ourselves might be the easiest element of the built environment in which to sense life-full-ness or life-less-ness. Day writes that, in general, the further removed from a natural source that a substance is, the less likely it is to be compatible and supportive of human well being. The more natural the materials are, the healthier our built environment is. Traditional building materials used to be minimally processed, and in the instance of stone, logs, earth, and straw, not processed at all. The shorter the pathways from resource extraction through to the product in use, then on to end-of-life recycling, the lower the environmental price, and the legibility of natural materials fosters ecological awareness, and appropriateness to locality and social circumstance. Invariably, the resultant places are more nourishing in our human built environment due to the lack of chemicals and mass manufactured characteristics.

The effects of building with natural materials extend further than the awareness that they are locally harvested, and minimally treated. The true benefits of natural materials are how they connect us with reality and truth through the larger process in the nature of life and decay. Natural materials cannot help but be genuine and honest as they gracefully serve their purpose over time, and the journey of the materials is comprehensible and life-filled. As Day describes:

> The materials that a place is made of don't just affect us chemically. Nor is it just their past biography, future implications and the world these connect us with. They are also bearers of the marks of time, and so connect and infuse us with life – or turn their backs on it. For lifeless materials, time is merely a degenerative process. Old plastic is just split and grungy. For materials still on their life journey, like wood or leather, or tied into the living world, like stone and clay, ageing is the acquiring of life imprints. [93]

For a remote tourist destination to be constructed of mass-imported, synthetic, or highly treated materials only serves to pollute the place and its people from day one. In the instance of vineyards, the architecture of vineyard facilities tends to lend itself to the use of natural materials, which connect to the agriculture and rural setting, and ultimately life processes. Furthermore, sustainable and terroir-driven facilities

rigorously embrace the identity of the land and their choice to use natural materials reflects this older agrarian philosophy.

Figure 23: Rustic Stone Building Material
(Kennedy, Smith, and Wanek, 2002)

Figure 24: Vernacular Material Use
(Pearson, 2005)

Figure 25: Naturally Enchanting Material (Day, 2002)

Materials like unsealed, even unfinished wood, or hand-dyed wool, respond to their use – gaining imprints of human contact and care. They are ennobled by life.[94]

Day, Spirit and Place, 2002.

This quote echoes Steiner's intentions for Waldorf Schools. Steiner developed the concept for his revolutionary Waldorf Schools (based on anthroposophy), to further include Goethean Science in their emphasis on the beauty of humility and a child's development with relation to the rest of nature. More so for Steiner, each artistic creation was to capture the vitality, fluid beauty, and uniqueness that living organisms embody. Natural beauty is promoted at Waldorf Schools today through the use of natural materials such as wood, rather than synthetic materials like plastic in the building, toys, and furniture. In their crafts and handwork, the children use natural materials such as beeswax, clay, and un-spun wool to experience with their hands the living beauty of the natural world. The very imperfection of handmade goods is a mark of dignity, and bears witness to the limitations that make the artisan human. Waldorf Education embraces a child's experience with fallibility, as it is this lesson that makes everything real, and places a child in the realm of the natural rather than the manufactured.

3.6 Building for Human Well-being: Spatial Geometry

To understand how shape affects us, we must try to be conscious of what we actually experience in differently shaped spaces: which spaces welcome, exclude, are tense, relaxing, dominating, or allow us to feel ourselves free individuals.[95]

Day, Places of the Soul, 2004.

In developing his designs, Day also looks at the effects of different shapes of forms and spaces, in addition to the way the conversation and confrontation of geometry shapes our built environment and thus our mind-set. He notes that while objects have presence, space invites life. In studying the social implications of different shapes of space, and how it affects relationships, Day emphasizes responsive architecture through the description of how various characteristics of a built environment are nourishing or detrimental to its inhabitants. For instance, Day addresses the common use of rectangular spaces:

> Rectangular spaces may not be life enhancing but they are, after all, the best shapes to store objects in. Organic filing cabinets aren't very practical. These days most rooms are rectangular with hard smooth finishes. Few even have the distraction of ornament or patterned surfaces, nor fireplace breasts, shelf recesses, diagonally set doorways, bay windows and elaborate moldings, which the Victorians used to moderate their boxiness. Some rooms are indeed designed as boxes for storing people; you can read this thought in the designer's mind as you look at the plan or step into the room… Minimally furnished, they're not calm, holy, sacred places, but empty, sterile boxes.[96]

Further to that, Day adds that it is not that rectangular rooms are not convenient in which to put things, but they need a lot of additional things to make them rooms that humans can live in. In this sense, they are both product and fuel for a materialistic culture.[97] This is not to say that organic, curvilinear spaces are the only spaces that benefit life, but straight-line forms and computer-calculable geometry are the forms best suited to machine production. Without the elements of organic geometries and careful craftsmanship, these are the forms that lack stimulation and responsiveness to fundamental human sensibility. On the other hand, wholly organic forms that surround us in nature, lack any imprint of human consciousness. Day states that forms for human environments which are filled with vitality must mediate these two extremes, as does the human state.[98]

Day explains how shape, space, and geometry come together in the various programs of a building, such as its welcome, and that it "involves scale, materials, informality and, especially, gesture."[99] Certain angles can be welcoming or deterring, a room can be cozy or cold, based on the placement of the threshold into

it and a window. Our impression of a space is impacted by how we enter and move through it. For instance, stepped levels can keep a four-doored room as an oasis of calm, not a crossroads.[100] Creating spaces for living in is about creating gestures of enclosing or grandly opening, stability and security of comfort, anchoring a space or allowing it to flow into another. Day writes, "Mobility of shape encourages inner mobility. Harsh, colliding, hard-edged rectangular forms, uninviting textures, unresponsive ground surfaces, conflicting sensory information and the like have a hardening, distorting, stultifying influence."[101] A space should not be about deceit, or blandness of predictability, and sameness. Just as Steiner stressed, for Day too the function of a space should be explicit in its architecture, so that it might not be anything else than what it is, and that it could not be anywhere other than where it is. Responsive architecture, in Day's view, allows for a sense of security as well as the potential for inspiration.

When imposing form onto a space, Day emphasizes balance. He explains that, "Sometimes we need more firmness from our environment, sometimes more fluidity; sometimes more thought, sometimes more feeling; sometimes more organization, sometimes more life – but never one extreme entirely without the other…"[102] Through balance we can work toward fulfilling the needs of the space and its inhabitants. As our well being benefits from balance and sensitivity in shaping our surroundings, Day writes that we must be mindful of how we use geometry:

> …Not compartments all straight or all curved, but both sewn together. We need therefore to impart life to the firm geometric – especially rectilinear elements. We also need to give firmness to the non-straight – especially fluid forms. The former we can do by moderating the meetings and the planes, the latter by bringing structure-giving principles into otherwise amorphous forms, making forms, for instance, which are visibly bound by the principles of gravity or accelerating-decelerating cures. These have a strength and vigor which arcs of a circle don't.[103]
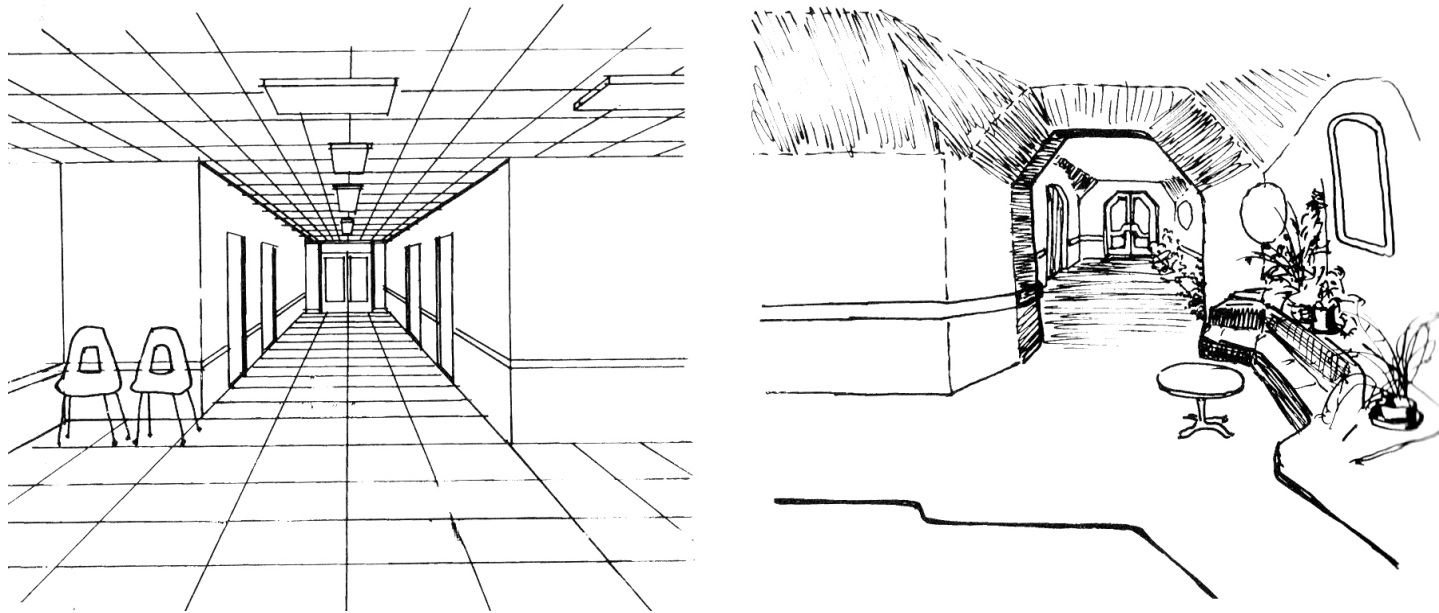
Figure 26: Stark vs. Life-Enhancing Built Environments (Day, 2004)

The issue is not between rectangles and non-rectangles; why do something differently from the normal way unless there's good reason? It's between living and lifeless forms and spaces, life-renewing and life-sapping environments. Cutting off corners, non-rectangularizing or curvilinearizing shapes won't do more than make buildings look curious unless we work seriously with the question: what shape language is appropriate for human – and therefore spiritual – needs?[104]

Day, Places of the Soul, 2004.

This quote leads into the following chapter about *Alexander's Timeless Way of Building (1979)*. We must acknowledge how spaces make us feel, not on a superficial level, but intuitively, responding to fundamental human perceptions and sensations.

The harder and more lifeless our surroundings, the more tired, tense, and sapped of life we tend to be. Likewise, the softer and more alive they are, the more renewed, relaxed, and even healed we become. Soft lively air rather than rough funneled draughts, absorbed sounds rather than hard echo, moderated enlivened light dancing off water or through leaves, or even just the ever-changing interplay of subtly different light and shadow from different windows.[105]

Day, Places of the Soul, 2004.

These qualities will be included in the design guidelines that I outline in the final chapter. Including such softer and varying elements as listed above is realistic and easily implemented in the context of a hospitality facility, and demonstrated in the winemaking facilities that I outline as case studies.

3.7 Designing for Life

The soul of a place is that intangible feeling – made up of so many things – that it conveys: sleepy quiet lanes and pine tree scent, or vibrant activity, bright lights and hurrying people. Upon this composite of sensory experiences, reinforced by historical associations, we begin to feel that there's something special about this place, unique, living and evolving, but enduring beyond minor change. It is a being in itself – the spirit of the place. Every place has a spirit – though not always benign.[106]

Day, Places of the Soul, 2004.

Day stresses that the end goal of architecture is to create places that sustain life – environmental and human, and all the ways in which the two intersect. Two elements are key in sustaining this balance: natural materials enhance the life-full-ness of a space, and natural light is the all-important life-giver inside and outside of the built environment. It is not only important that we incorporate these beneficial qualities, but how we do so as well. The intention with which a place comes to be, and the attention given to each element, from design to construction, further influences the spirit-of-place. The very values with which architects and designers imbue their work lie within a larger vision. If this vision is based on speculative greed, haste, and the low common denominator of mass satisfaction, how could we

even hope to have a place that is alive with the legitimacy, community, and vibrant place identity spoken of by Steiner and Goethe? Finally, not only is designing for life beneficial to the inhabitant, but if constructed out of charity, or as Day calls it 'gift work', those involved in creating the final product will benefit as well. This especially makes sense in the instance of developing a remote destination for hospitality, in that the host locale would benefit from developing their place integrity as a people, and those that visit would then experience the authenticity of a valued place.
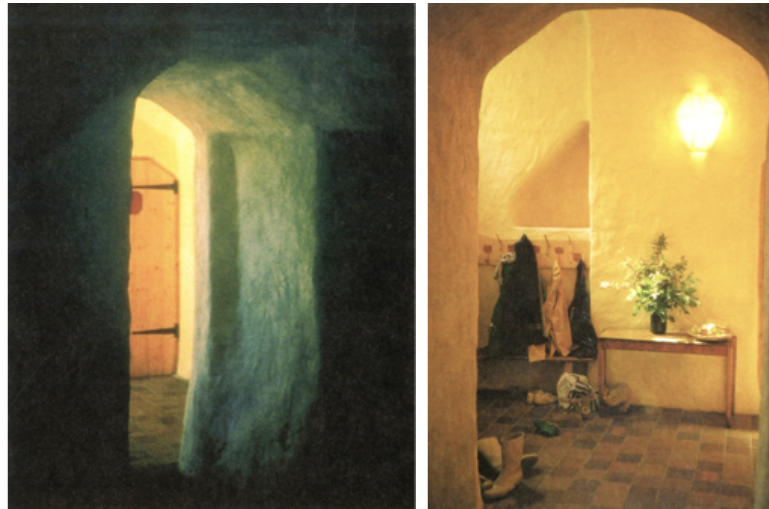

Figure 27: Unique Doorways Built by Hand (Day, 2002)

To design for life takes into consideration respite from external pressures – balance for external extremes. Environment balancing needs to originate from the substance of the place. Indirect, contrived, and especially mechanical solutions are seen as manipulative and false. Elements such as fiery warmth and watery coolness give a spirit dimension to bio-climatic design and place-consciousness, and as has been discussed earlier, the same is true for the materials we use:

> It is natural to feel at home with 'natural' materials. Humanity has grown up with them; their source is life… Natural materials are 'natural' for a human environment. They help to give us roots. The need for roots has led to revivals of past architectural styles. But, however skillfully recreated, revivalist forms built in modern materials

– concrete, glass-reinforced plastic, imitation stone, wood laminates –
look as fake and hollow as they sound when you tap them.[107]

In Steiner's fashion, Day believes that we can 'ensoul' buildings by using such approaches as this. Local materials automatically feel right for the place. They need to respond to their context, whether blending in or asserting themselves a little, lest they be anti-social and anti-community. Generations of care and life give old buildings their charm; lack of it turns them rapidly into slums. Day emphasizes the individual qualities of all materials, and how it is hard to make a cold-feeling room out of unpainted wood or a warm soft approachable one of concrete. "Beyond individual personal preferences, we respond to the history or 'being' of materials printed into their appearance. Our feelings aren't random, but relate to how appropriate this 'being' is to our needs of soul."[108]

Figure 28: Holiday Accomodation in the Desert -Arava Tichona, Israel.
(ResponsibleTravel.com, 2012)

Spirit of place is especially evident in the quality of light present in and around a space. Light for Steiner and Goethe, as well as Day, is the life-giving element, both in quality and quantity. It is absolutely central to our well being:

> The sparkling quiet of candlelight, however inadequate for brightness, has a life that the mechanically even vibration of electric (especially fluorescent) light can't ever achieve. So also does the daylight in a room lit by several windows, creating interplay of lights, hues, and shadows from different sky directions. Mono-directional light from a single source, be it window, or window-wall, doesn't have this life.[109]

How many hotel rooms and resort facilities actually accept the importance of this powerful element? In totally embracing the place and creating hospitality facilities that enhance the well being of its guests, simply paying attention to the experience of natural light is an effective strategy. Day writes:

> Architecturally, what can we do to help nurture this spirit of place? Externally, it's a matter of conversation between what already is and what we bring afresh with a new idea – an idea inspired out of the future, inspired from beyond the physical earth. Internally, room occupants are confined by fixed physical restraints – walls, floor, and ceiling. We need to bring in something enlivening, changing, renewing, something with a cosmic rather than just a human-usage rhythm; and that, of course, is natural light.[110]

Determining what is appropriate is not about manipulating people or vigilantly implementing what they *should* want. It is about offering an environment that supports the balance in which inner metamorphosis thrives. Day writes of the consequences of this balance:

> Without constant stimulus our senses wither. Inadequate stimulation makes life boring, joyless and uninspiring – but too much can be alarmingly over-stimulating! For a stress-free life, we need sameness, predictability; but to feel alive, our senses need contrast, stimulus. Psychologists call this 'difference within sameness'. Dancing leaf-shade patters, lapping wavelets, gurgling streams, endlessly re-forming clouds, combine calming tempo with the security of a reliably constant world, but one constantly stimulating our sense to life and delight. In such settings we feel at ease. This also explains the appeal of variety-within-unity in vernacular settlements, mature cities and mixed woodland. Uncontrolled variety is discordant. Unified variety gives delight.[111]

While vernacular building form and material construction speaks to us on an instinctual level, Day argues that the actual past was not at all perfect – it was intolerant, vicious, poverty-blighted, and often brutal. Attitudes and thinking interwove ignorance, superstition, and acceptance of authority with experience-based wisdom of the time.[112] Day understands this dilemma and writes, "If we try to copy the past, it won't work…. Vernacular buildings can teach us a lot. But their appropriateness was specific to locality; climate, materials, culture, economy, and lifestyle. And we can't just repeat traditional solutions."[113] For Day, vernacular building can inspire us though, with its positive eternal aspects, its complete integrity, and rootedness in place, connection to origin, human scale, and satisfaction of quintessential human needs. Perception and feeling, practical and spiritual, the ecologically and the humanely beneficial; in the past, people could not and did not separate those aspects.[114] Day notes that:

> In pre-industrial times, ecological necessity forced a synthesis of the needs of people and place. This unavoidable harmony inevitably produced beautiful things. Not the case today. Being free to choose how to do things, we must think before we act. In a fast changing world, we can't even repeat past successes. To achieve synthesis, harmony, and beauty is a struggle – and we don't always succeed. But the struggle means that, out of our individual freedom, we put our will, care, and conscious reverence into what we do. This imprint emanates from the inanimate material of our buildings. Something vernacular builders – habit bound – could never do.[115]

The lessons from the past are there, nonetheless. To be beneficial to human well being, in Day's view, a place must be harmonious. This means transforming the built environment of a place in a slower, organic progression, so that rather than imposing new buildings like aliens on a place, they inevitably belong where they are, responsive to their surroundings.

3.8 Designing for Life - Community Building and Ethical Tourism

Places don't spring into being fully formed. They're formed through processes. But processes can be long and dominated by legalistic, economic, technical, and other, often dull, aspects. The more humanity – namely the attitude of gift – is active in the process, the more enspirited will it, and the resultant place, be.[116]

Day, Spirit and Place, 2002.

Community volunteer building for Day is 'gift work'. He acknowledges the intention behind community building. Such work is for the benefit of people and place, rather than for the speculative monetary benefit of a removed external group of financiers. In the remote global destinations of ethical tourism, the ideal situation would be for the people of the place to construct their own hospitality facilities. This is most likely the only way to ensure that true authenticity and spirit of place is imparted on the built environment. Not only would this improve the skills of the indigenous people, but also enhance their place's integrity as a destination.

> Working in this manner has profound implications for the people involved in the process as well as for the building. It soon became obvious that gift work is sustained by inspired will. It's vital, therefore that this inspiration is nourished or soon there'll be no volunteers! While gift work is commonly seen as a one-way process of giving, it actually required the work situation to give to the volunteer, and the organizers have the special responsibility to arrange the world to enable this.[117]

Rather than using a picturesque destination for only its natural landscape, the tourist destination would exemplify the handwork of the people who live and work there, the genuine craft of building shelter, and create facilities for visitors to learn, get away, and let go. Although initially in the development process some external leadership in building design might be necessary, the community should be intensely involved with decision making from the start, taking tradition, vernacular techniques, and natural building approaches into consideration. Day writes, "Our surroundings are potentially the most powerful art form we experience in our lives. Whether they will bring illness or healing depends upon all of us whose decisions and actions shape human environment."[118] For remote destinations where tourism is eminent, the hospitality industry has the potential to be beneficial for the place both economically and socially, and if developed locally it would strengthen the place identity of the residents. Day passionately emphasizes this point in more general terms:

> Community involvement in design isn't only socially bonding; the empowerment it gives increases self-, community-, and area- esteem.

The more occupants improve, and work with loving care on a place, the more its value in their eyes grows for all to experience. This kind of involvement guarantees places aren't just shaped by thoughts – as easily happens when people who don't live there design them – but also by feelings. Thought separated from feeling bred the feeling-less aesthetic of much of the twentieth century. Even worse, the attitude that 'social' and 'aesthetic' are separate, and done for people – and they better like it! – produced the grotesquely inhuman 'social' architecture of the 1960's. Some even proudly called itself brutalism.[119]

Day also looks at the process and politics of construction and development in such situations, and finds that volunteer and self-build projects provide opportunities for work which engages the mind and heart of the local people as well as their hands. In contrast this is a situation which is more or less denied under the contract system. Usually, clients can rarely afford an artistic input, and when they can, specialists provide it. The building contractor gains and makes profit by using tradesmen who know their task so well that they do not need to think about it. They also are allowed to develop and modernize those indigenous skills for future work. In present organizations, their feelings have nothing to do with the job at hand, and the artistic value of their handcraft is hardly embraced at all,[120]

All contractual systems, however, to some extent deter workers from involving themselves artistically. But there is another way. If time isn't given monetary cost, it can be used to allow the design to evolve on site, to develop potentials that only become apparent at full size – indeed in every way to improve quality, visible, and invisible. If inspired by beauty, self-built buildings have this opportunity.[121]

Additionally, Day emphasizes that buildings materialize far too fast, and with little regard for the locale, simply for the sake of the bottom line. Buildings become real and inflexible quickly, without regard or input from for the requirements of the surrounding people, and they are in effect imposed upon them. Decisions are based solely on monetary considerations and economic strategies developed elsewhere, and are locked in as the 'best' (i.e. most financially efficient) solution for the building. Building industry relationships in this world are governed by the principle of speculative gain. If labour is free, on the other hand, it allows for the time to incorporate labour-intensive handwork, giving each component of the building its own individual attention, taking time to bring it into harmony with other elements:

Design based on communal process is unlikely to come up with blatantly inappropriate results. If it listens to feelings, time-current, spirit of place and community as well as to thoughts, it has an innate tendency to produce what is right for individuals, community and place. This means it will probably be cared-for, last long, and be valued

enough to be adapted rather than demolished. Environmental costs spread over many years are low.[122]

It is obvious that when buildings are designed and built without any genuine care, or places whose management structure results in tenant dependency on exploitive owners, sees rapid deterioration into slums. The tendency to get the best of any situation, and get as much out of anything as possible, leads to power imbalance and exploitive relationships. Nobody likes to be exploited, nor does anyone ultimately gain.[123]

Yet just as sustainable happiness results from the fulfillment of giving to others or inner growth, sustainable profit is but a natural consequence of any interchange of goods and services which serve real community needs. This is starting the other way round: starting with benefit to others. In fact, commercial activities only succeed by listening to the situation. Some then serve, some just exploit. Likewise, architecture will only nourish if it listens to the spirit of places and the needs of the human spirit. Such an approach tends naturally to be ecologically and socially – hence economically – viable.[124]

Day, Places of the Soul, 2004.

Without getting too much into the politics of remote place development, I believe the holistic approach described in the above quote would benefit any remote destination. Building sensitively and with the intention of positive balance, growth, and place integrity would ensure the ecological, social, and economic success of a community.

Ideally, the people of the host locale would benefit from the integrity and dignity that their work brings to their place identity as well as the balance of intellectual and physical labour. As Day writes, "To be whole, the aspects of one's being must work together; intellect and physical actions be brought into harmonious relationship by artistic and moral feelings. Balance and harmony is vital to health – whether in individuals, society, or eco-systems."[125] Not only does it benefit those who participate in the building and development process of an ethical hospitality environment, but as mentioned above, it is evident in the building itself, if the intention of the construction was meaningful or simply monetary:

> For buildings to nourish the soul, their material elements must be raised, by artistic means, to the spirit… This approach imbues material substance with spiritual values – art, inspiration. And this has benefits, visible and invisible for the building, those who work on it and its future users. The visible benefits are obvious in the qualitative aesthetic sphere. The intangible, invisible quality of a building is also quite different if it has been built for profit or gift, without or with love.[126]

Day writes that community building can be a life-giving process for both the people involved with design and development (the locals), as well as the end users (the locals and visitors), "Yet neither what we give nor what we experience through our work can be healthy unless we can effectively involve our whole being. Healthy work engages mind and heart as well as the hands. Also, for the ultimate users of our product this has repercussions."[127]

In one sense the host locale might construct hospitality facilities with the intention of ethical tourists visiting and experiencing the true essence of that remote place. On the other hand, building a place as holistically as possible, via community building, local input, and indigenous design, would also benefit the place identity of the host community itself. Likewise, visitors might contribute to the construction effort by volunteering with the place's construction as an interactive activity on their getaway, or they might support the place financially, and contribute to the giving nature of ethical construction in that sense. Essentially, the giving spirit is not necessarily uni-directional, but a mutually beneficial aspect of the building process, be it from the host locale to the visitor, or vice versa:

> It's a human need to be meaningful, whole and nourished. To be meaningful involves giving benefit to others – giving, taking can't make us meaningful! Giving is not the same as imposing, taking not the same as receiving. One is a selfless outward gesture, the other egotistical. In land – and townscape, as in human society, a nourishing gift gives meaning to a place or a person whereas exploitive taking denies it.[128]

By virtue of this statement, it follows that a place developed for tourism, by its people, invites visitors and gives the experience of the place identity to those who wish to appreciate it. Conversely, the visitors who are looking for enlightenment would benefit the most from giving back to their host community in volunteering – visiting without leaving damaging traces of their stay, helping maintain the sustainable nature and beauty of the place, giving time, appreciation, graciousness, and compassion with a very reflective open mind, and keenly aware outlook.

3.9 Conclusion

Architect Christopher Day outlines a set of principles to generally follow in designing and creating places that will nourish the environment, human well being, and the spirit of a place. His ideas emphasize the qualitative aspects of our surroundings and how our senses can detect life and soul in a place quite instinctively (the writings of Christopher Alexander expand on this in the following chapter). His methods clearly align with Goethean science and Steiner's responsive architecture in their holistic sensibility and sensitive nature. As Day professes, "It starts with asking what a place should say, then developing a feeling for the appropriate mood, then building a strong soul of place with materials and sensory experiences. It starts with the feelings; architecture built up out of adjectives – architecture for the soul."[129]

Today, environmentally sustainable, ethically based resorts are in place but are few in number. Eco-lodges across the globe are environmentally, culturally, and socially aware. They are responsible to the place and sustainable. They strive to enhance, not exploit the regions and the cultures they touch. The methodology for ethical tourism and its built environment that I propose is similar, however, I advocate for this to be incorporated in the built environment in a radical sense. Developing such a community to host tourists should be a natural progression for a host locale. The new development should be in their best interest and they must be committed to their place identity to begin with. Such a strategy also provides a truly meaningful experience for visitors. With this new outlook, places should be developed as sustainably as possible, built by the local people, with high-regard for their quality of life. Rather than giving compliance to an external capitalistic establishment and allow it to impose itself on the landscape and build trendy 'primitive' huts specified on paper and designed in an office in another country, the design and build effort should be community-based and lead by a designer on site working closely with local people.

In the specific example of biodynamic terroir-driven vineyards studied in this thesis, the working and touristic facilities are as much about the landscape as they are about the architecture. The orientation, configuration, eco-system management, and site context are all taken into consideration as part of the winemaking and

hospitality, and are seen as the very best way to organically enhance the life of the vineyard, and to produce the grape varietals that grow there the best, with the highest quality of wine. The transparency and appropriateness of the built environment illustrates quality of life and respect for the place to the agri-tourist, and the host community alike.

Ideally, visitors to any such hospitality facility would immerse themselves and come back genuinely connected, enlightened and concerned, educated and inspired. The transformation of their getaway would celebrate diversity, and their intentions would embrace discovery, enlightenment, and all matter of personal challenge – intellectual, physical, cultural, and even spiritual. As Day powerfully writes,

> All of us from time to time experience boredom, insecurity, loneliness and stress – states of mind which need something outside of ourselves to provide a balance. Where our environment can offer intriguing interest and activity, timeless durability and a sense of roots, connection with the natural world and its renewing rhythms, sociable and relaxing places, and harmony, tranquility and quiet soothing spaciousness, it can provide soul support – the first step to recovery. [130]

Every place, however, has a history before its occupation and use. It was built, designed, imagined and willed into being. The whole process from commissioning through planning, building, buying, living-in and maintaining is part of the growth of spirit in a place. It is this spirit that nourishes us, not the beauty of the place. But then beauty is a manifestation of that spirit, for us to strive towards it focused. That's why places designed to be attractive, but executed and used without commitment, have no spirit-raising beauty. They have a theme-park hollowness.[131]

Day, Places of the Soul, 2004.

The authenticity of a place is evident in its reality of day-to-day routines and inhabitants' lifestyles. If these things are disregarded and ploughed over, the place identity cannot truly shine through. The beauty of a place is in its unique realities, not in its potential to be revamped.

The Ideal Development of a Remote Destination for Ethical Tourism

Figure 29: Anatolian Cave Houses, Goreme, Turkey (Anatolianhouse.com, 2012)

4.0 Introduction

There is power in the traditional building techniques and the creation of place by the community that lives there. To this end, architect Christopher Alexander's book *The Timeless Way of Building (1979)* emphasizes the splendor of places that 'live', and how to build authentically with an enduring quality, through reconciling the forces of nature with the spirit of humanity. The social structures of Alexander's pattern language, (a network of particular aspects of the physical environment that facilitate a specific experience or activity) foster a deep respect for the place as well as a radically responsible attitude for the wellbeing of the people and events of that place.

It can be argued that the theories of Alexander further support the people/environment relationship ideals laid out by Goethe, and Steiner. While Alexander never overtly acknowledges Goethe or Steiner in his writing about pattern language, he is often linked to them as in *Fractal Architecture: Organic Design Philosophy in Theory and Practice (2012)*, by architect James Harris. David Seamon links them as well, in *Dwelling Seeing and Designing (1993)*, which focuses on the questions of how people might see and understand the natural and built environments in a deeper more perceptive way, and what makes buildings, landscapes, and places that are beautiful, alive, and humane. Furthermore, Ecosa Design Studio (a U.S. environmental architecture and design firm that exclusively uses alternative building systems and material), prides themselves in designing with respect to environment, experience, economy, and ethics via various ideas and strategies, including "…Humanistic Design Principles, based on the work of Christopher Day, Christopher Alexander, and David Pearson, and Anthroposophic Design Principles based on the work of Rudolf Steiner, and Ton Alberts."[132]

Where Goethe and Steiner emphasize the power of human perception, Alexander furthers this idea in the act of building with those sensibilities in mind, and generating wholeness. Alexander's pattern language offers a more detailed argument and methodology for holistic building strategies in ethical tourism and its hospitality facilities. In this specific built environment situation, ideally a locale's place identity is strengthened and the visitor's experience is unobtrusive yet meaningful due to their interaction with a place that developed and evolved in a genuinely appropriate way. Both the ethical tourist and the host locale benefit from this attitude toward development, which Alexander describes as the process of generating places that satisfy both the requirements of nature and the human spirit. The application of Alexander's pattern language is further demonstrated as a successful way to develop place identity and therefore an ideal setting for ethical tourism hospitality in the terroir-driven case studies that follow.

> Scientifically speaking, what is the origin of living structure? Where does it come from? And how may it be defined, to be accessible to discussion, experiment, and debate.

The core of it resides in the idea of wholeness. In the last two decades, physicists and other scientists and philosophers of science have begun to discover that a wholeness-based view of the world is, essential to proper understanding of the purely physical universe. A view of wholeness as an existing, guiding structure is essential in quantum physics; essential in biology; essential in ecology; in one form or another, essential in almost every branch of modern science. Yet even in these rather precise fields, it has been difficult to forge a scientifically precise concept of wholeness. The idea places demands on science which stretch the very notions of scientific inquiry, since they require a view in which value, and the notion of the whole, and the inclusion of the observer in the description of what is observed, seem to be at odds with scientific method; yet must be included in order to reach results. For scientists, it has therefore become necessary to find new methods of inquiry and observation, in which the whole, the self, feeling, and value, play a role within the very act of observation – yet – if it is to be part of science – these inclusions must leave science objective, unbroken, and reliable.

The conception, experimental techniques, and even the way to modify our essentially Cartesian view, so that it can admit self, "I", and feeling – are extraordinarily difficult. Yet they are necessary for the progress of science.

They are necessary, too, for the progress of architecture. This subject is of the greatest importance to architects and to architecture as a discipline – since every time we build a building, it is the degree of participation in the greater wholeness of the world around it, which will determine its success, harmony, and degree of life.[133]

Here Alexander summarizes the conscientious outlook of Goethean science when he proclaims that it is necessary to consider the whole and our participation with it. He eloquently argues that architecture is no exception in the need for greater appreciation of context, uniqueness, and natural perception in the built environment. Christopher Day's philosophy of 'spirit of place' also resonates with this passage in its emphasis on balance and life-supporting architecture.

4.1 The Timeless Way of Building

Similar to Day's emphasis on sensual awareness and the supportive balance that ensures the acknowledgement of the spirit of a place, Christopher Alexander's (1936 –) convictions in *The Timeless Way of Building (1979)* are extremely fitting and relevant in the study of place development. Christopher Alexander is a practicing architect, builder, and Emeritus Professor of Architecture at the University of

California, Berkeley. He is the author of *The Nature of Order: an essay on the art of building and the nature of the Universe (2002-2005)*, *The Timeless Way of Building (1979)*, and *A Pattern Language: Towns, Buildings, Construction (1977)*. Through these books and his *PatternLanguage.com* website, Alexander and his colleagues at the Center for Environmental Structure have formed a movement that, in their own words, "lays the basis for an entirely new approach to architecture, building and planning, which will replace existing ideas and practices entirely."[134] This movement is based on the idea that people should design houses, streets, and communities for themselves. Suggesting an extreme transformation of the architectural profession, this concept emerges quite modestly from the observation that most of the beautiful places of the world were not made by architects but by the people of that place. It is the evolution, design, and essence of these places that is embraced and desired by ethical tourists. Similarly, *The Timeless Way of Building* looks at the natural evolution of place, and the elements that combine to mediate humanity and nature. This work is applicable in the hospitality environments of ethical tourism since seeing the world's organically developed conditions and cultural identities provides a feeling of meaning, connection, and genuineness. Produced by the timeless way of building, this is specifically the kind of architectural building that globalized society has lost, according to Alexander. In terms of a framework for ethical tourism, remote destinations that attempt to support hospitality might be strengthened if they were developed for themselves, as laid out in Alexander's rulebook. Likewise, when looking at terroir-driven and biodynamic vineyards that constitute the forthcoming case studies, priority is put on identifying the true essence of the place and examining the strategies for maintaining that balance that sustains it (as opposed to putting undue pressure on the locale, and trivializing the existence of the place).

> Author's Side Note: It has become obvious, as this thesis has advanced, that there is a central irony here. Clearly there is a desire for connection and enlightenment via seeing the world, and the ideal is to visit places that are as wholly natural and as organically evolved as possible. Perhaps a locale would provide the most authentic guest experience if it was not developed for tourism at all. In advocating for a radically place-appropriate built environment for visitors, perhaps the ideal really could be for that place to just exist and be visited, rather than to self-consciously build with visitors in mind. There certainly is a kind of irony, which will be further dealt with later on. As this thesis further expands on Alexander's process for timelessness (the ideal evolution of place), the fundamental ideal of "authentically designing for ethical tourism" becomes more and more of a paradox.

Alexander first declares that there is one timeless way of building which is a process originating from within us, as part of the natural order needed to sustain

life. People in the past who built according to this innate knowledge created the places where we feel most at home. It is possible to identify places that encompass this traditional way of building in that we can recognize places that feel 'alive', and these places are made of certain elements that Alexander calls 'patterns'. It is through understanding the patterns as well as the generative processes that give rise to these patterns that we can analyze the building process of timeless built environments. In words echoing Steiner and Goethe's convictions about the power of human perception and responsiveness, Alexander outlines that the power to harness the timeless way of building is already in each of us but we are fearful of being open to letting things happen naturally, and instead work within illusory systems and methods (fashion, icons, simulacra) that we hope will keep us from chaos. Alexander advocates that in order to build and live authentically, we must:

> …purge ourselves of these illusions, to become free of all the artificial images of order which distort the nature that is in us, we must first learn a discipline which teaches us the true relationship between ourselves and our surroundings. Then, once this discipline had done its work, and pricked the bubbles of illusion which we cling to now, we will be ready to give up the discipline, and act as nature does. This is the timeless way of building: learning the old/new discipline – and shedding it.[135]

Of the many outlooks examined in this thesis, Alexander's in the most overtly methodological and materialistic while strongly moral and idealistic regarding the recovery of the timeless way of building. Alexander offers, unlike Day or even Steiner, a manual for a 'how-to' approach.

4.2 The Power of Intention

Everyone already has knowledge of fundamental realities in his/her innermost self – how to create a place that is alive – but we have been confused by artificial design images, placeless sculptures that are disorienting, obscure, and deceiving. Christopher Day notes that architecture often resembles magazine images without people in them, designed by a source external to the locale. Created for spectacle rather than people, this attitude of architecture could never truly live. The values of a place are reflected in the resulting built environment – how it is used, how it looks, and how it makes us feel. While Day emphasizes that the intention with which a place comes to be, the importance of the qualitative aspects in building design, and the attention given to each element – from design to construction - influences the spirit-of-place, Alexander takes this notion one step further and highlights that we can actually feel if a place was built out of naturally evolving necessity, or if it is based on image and ego. To build without ego is to reconcile the forces of nature with the human spirit. Alexander's concept is similar to Day's natural building techniques and strategies, which are concerned with the uniqueness of a place and maintaining its spirit and wholeness, rather than building something that is abstractly spectacular for the sake of stimulation and vanity. If a place is developed to be as whole as possible, it *will* be spectacular.

Alexander's approach presents a fundamental challenge to us and our style-obsessed age. It suggests that a beautiful form can come about only through a process that is meaningful to people. It also implies that certain types of processes, regardless of when they occur or who does them, can lead to certain types of forms.[136]

Thomas Fisher, Progressive Architecture, 1986

This quote echoes Day's sentiments about glossy image architecture and people-less buildings.

As Day describes, the spirit of a place and the intention with which it was developed instills an essence that is perceivable and can either positively or negatively influence the visitor on a mental, physical, and even spiritual level. In the holistic development of place, the natural essence of that place is amplified to its ultimate state of authenticity. In the instance of a terroir-driven vineyard facility, visitors note an unnamable sense of ease and responsiveness. The vineyard's attitude toward the natural environment and their place as a whole is indicated in the development of their place as a vineyard and destination (their use of biodynamic agricultural techniques, planning with context and terroir in mind, and

developing the architecture to be as integrated with the ecology of place as possible). Visitors to that place feel the respect and care that was devoted to it, and how its natural state is complemented by the development of the vineyard and its architecture.

As ethical tourists search for true connection, place distinction, and meaning, they would be satisfied in a built environment that evolved according to the natural requirements of that place. In its development as an evolution of the place, rather than superficially, the place would be meaningful. It would have a sense of life because its transformation would be imbued with respect for the place and its ever-changing circumstances. The people of the place would figure out what works best for them – what *feels* best. In order to be authentic, the place must be open to aging and maturing as a whole, which has potential if the essence of the place is taken into account in the first place. A place that is alive is full of grace, dignity, and pride. It has been built of out necessity, not greed. It does not exploit the people or the environment. As such, a visitor would not be able to resist being grounded in place and time.

4.3 Creating Wholeness

In order to further explain how a built environment might provide meaning as a hospitality facility as well as an organically evolving place, Alexander begins *The Timeless Way of Building* by describing how we realize places of true beauty and life that possess 'The Quality Without a Name'. Alexander explains that, "There is a central quality which is the root criterion of life and spirit in a man, a town, a building, or a wilderness. This quality is objective and precise, but it cannot be named."[137] He stresses that we can sense it, but words to describe it only skirt around the edges of its true essence. Words like 'alive', 'whole', 'comfortable', 'free', 'exact', 'egoless', and 'eternal', would only serve to superficially name the quality, when we already innately understand the quality. These words attempt to grasp the quality without a name, but Alexander maintains that these words tend to confuse more than they explain, "No word can ever catch the quality without a name because the quality is too particular, and words too broad. And yet it is the most important quality there is, in anyone, or anything."[138]

In further describing this quality, Alexander states that searching for this quality is the search for those moments and situations when we are most alive.[139] In feeling and in character, this quality is:

> …not only simple beauty of form and colour. Man can make that without making nature. It is not only fitness to purpose. Man can make that too, without making nature. And it is not only the spiritual quality of beautiful music or of a quiet mosque, that comes from faith. Man can make that too, without making nature. The quality which has no name includes these simpler sweeter qualities. But is so ordinary as well, that

it somehow reminds us of the passing of our life. It has a slightly bitter quality.[140]

This quality is not simply present in beautiful moments external to us, but Alexander emphasizes that we need to understand this quality within ourselves. It is the most natural state of being, in all of our wholeness – we are free to the extent that we have this quality within us,

> One man is free at that one instant when you see in him a certain smile and you know he is himself, and perfectly at home within himself. Imagine him especially, perhaps wearing a great wide hat, his arm flung out in an expansive gesture, singing perhaps and for one instant utterly oblivious to everything but what is in him and around him at that second.[141]

This feeling comes from letting go of opinions about ourselves, images of how to live, and the urge to reign in the forces that flow through us. The instant we let go like that, it is possible to be alive with the vastly different forces that are within each of us. We must realize that to resolve those forces we must be free of restrictive stereotypes. Alexander writes that we must be just exactly what we are, letting our forces flow freely – letting the configuration of one's person adjust truly to these forces.[142]

It is when these inner forces are resolved that we feel at home because we are acting according to the nature of our situation without distorting it to fit into a stereotype. We are not looking for guiding images for our behaviour, but we are relaxed and peaceful. It is mostly in small moments that we are undoubtedly in this state – we might smile unexpectedly when our forces are resolved. We might only ever be aware of these moments in retrospect, since we cannot be aware of these most precious moments when they are actually happening.[143] Conscious effort to attain this quality will always spoil it, and instead it happens when we forget ourselves completely. "It is the time when we are most right, most just, most sad, and most hilarious."[144] We each know from experience, the feeling that this quality brings about within us. Alexander maintains that it is for this reason that each one of us can identify this quality when it occurs in our built environment. From flowerbeds to buildings and streets, we must wonder if they are like us when we are 'free'. In comparing places to the recalled moments when we were most ourselves, we can see which have that sudden breath of passion in them:[145]

> Places that have this quality, invite this quality to come to life in us. And when we have this quality in us, we tend to make it come to life in towns and buildings which we help to build. It is a self-supporting, self-maintaining, generating quality. It is the quality of life. And we must seek it, for our own sakes, in our surroundings, simply in order that we can ourselves become alive.[146]

Alexander goes on to define this quality in terms of patterns of events that continuously happen in certain places. In order for this quality to come to life *in* us, it must exist in the world we are immersed in. The quality without a name is circular: it exists in us when it exists in our buildings; and it only exists in our buildings, when we have it in ourselves.[147] It is the patterns of events that happen in a town, as well as the physical environment that determine the life and soul of a place. The varying patterns of events from town to town create the character of a place. "The life of a house, or of a town, is not given to it, directly, by the shape of its buildings, or by the ornament and plan – it is given to them by the quality of the events and situations we encounter there. Always it is our situations which allow us to be what we are."[148] Each town, neighbourhood, and building has a particular set of these patterns of events, according to its prevailing culture. Alexander describes patterns of events as repeating structures that govern our lives, and that if the quality without a name is to be present in our lives at all it relies on the nature of these patterns of events from which our world is made.[149] The structure of these events is always anchored in space, since each specific event has to happen *somewhere* with specific geometrical characteristics. Alexander explains how the event of 'watching the world go by' cannot happen without a place and space as specific as a slightly raised porch – the two form a unit, a pattern of events in space. A culture then, defines its patterns of events by the names of the physical elements that facilitate those events that are standard in that culture. The spatial character of the place where it occurs defines the pattern of events, for instance – porch, sidewalk, garden path, bed, front door step. Each of these elements defines a pattern of events. Alexander simply illustrates how a pattern of events cannot be separated from the space where it occurs. All of this is to emphasize how, "the life which happens in a building or a town is not merely anchored in the space but made up from the space itself."[150]

It follows that these patterns of events are always interconnected with the specific geometric patterns of a space. Essentially, each building and town is composed of these patterns in their various spaces: these are the vital building blocks from which a building or town comes to be. Alexander describes how these patterns vary from place to place, all man-made, and depend on culture. Unlike physical elements though, these patterns are deep and fluid within the people of a place, for us to recognize and respond to. The patterns that make up our places and lives, however, can be alive or dead, according to Alexander. "To the extent they are alive, they let our inner forces loose, and set us free; but when they are dead they keep us locked in inner conflict."[151] Towns and buildings get their character from the patterns they are made of, so while one place has a greater sense of life, and another is missing that same thing, it is the patterns of that place that create a feeling of lacking. Places that create a sense of life allow people to release their energy, by allowing them to become alive, where places that prevent this allow for conditions

under which people cannot possibly be free. When people can respond naturally to the situations they are in, they are true to their inner forces. For a very simple example, a window seat satisfies our inner urge to sit beside a window. A bench built into a wall opposite a window across the expanse of a room would create conflict within us:

> To be alive, in this sense, is not a matter of suppressing some forces or tendencies, at the expense of others; it is a state of being in which all forces which arise in a man can find expression; he lives in balance among the forces which rise in him… he is at peace since there are no disturbances created by underground forces which have no outlet, at one with himself and his surroundings.[152]

This notion supports the idea that we are completely interdependent with our surroundings, rather than radically individually responsible for our state of wholeness. We are not self-sufficient but so dependent on our surroundings that our state of balance depends entirely on our harmony with our surroundings. While stress and conflict are normal and healthy parts of life, these only serve us if we eventually solve the difficulty, cope with the threat, and resolve the conflict – the stress disappears, and we are free again. Patterns that prevent us from resolving our conflicting forces leave us in a draining state of tension. 'Bad' patterns constantly reduce us, cut us down, limit our ability to meet new challenges, and reduce our capacity to live. While 'good' patterns help us to be alive as they allow us to resolve our conflicts for ourselves.[153] Alexander states that patterns are not just instruments that help us live, but they are themselves alive or dead. While they play a role in determining if a place is alive or dead, they are not simply good or bad *for* us, because then we would be back in a position of attempting to decide what we want, and all of the uncertainty that entails. "Good patterns are good because to some extent each one of them reaches the quality without a name itself."[154] Essentially, a pattern lives when it allows its own internal forces to resolve themselves, as in the example of a garden, where the earth, soil, plants, wind, and wildlife are all perfectly in balance. The garden is not only a pattern for us, but it has its own self-sustaining harmony in which each process helps to sustain other processes. It is a whole system of forces and if they are all resolved then extra detrimental forces will not be created. The stability of a pattern is what makes it alive – it is this self-sustaining character that is the essence of a pattern's life. "The quality without a name in us, our liveliness, our thirst for life, depends directly on the patterns in the world, and the extent to which they have this quality themselves. Patterns that live, release this quality in us. But they release this quality in us, essentially because they have it in themselves."[155]

The quality without a name is most evident then, when there are as many living patterns in a place or thing as possible. A room, a building, or a town, will come to life as an entity and glow with a self-maintaining fire. The best-case scenario is when all of the patterns of a place are alive and self-resolving, since then, each pattern

helps to sustain the other patterns. "Each living pattern resolves some system of forces, or allows them to resolve themselves. Each pattern creates an organization which maintains that portion of the world in balance."[156] Alexander states that the more life-giving patterns there are in a building, the more beautiful it seems, as is also seen in towns. These are places where conventions and habits work together, rendering the people comfortable, with inherent respect for themselves. It is when an entire system of patterns, interdependent at many levels, is stable and alive, that the quality without a name appears:

> A building or town becomes alive when every pattern in it is alive: when it allows each person in it, and each plant and animal, and every stream, and bridge, and wall and roof, and every human group and every road, to become alive in its own terms. And as it happens, the whole town reaches the state that individual people sometimes reach at their best and happiest moments, when they are most free.[157]

The end result, when a building comes to life, is that it exists organically. "Like ocean waves, or blades of grass, its parts are governed by the endless play of repetitions and variety, created in the presence of the fact that all things pass. This is the quality itself."[158] The specific geometric character of a place exists naturally. It possesses a natural morphological character that is common to all things in the world that are not man-made. This living character is never modular, but is made up of almost similar units. For example, the exact circumstances that shape one wave can never be re-created, and so although repetitive patterns create a wave, they interact differently with the details of their surroundings.[159] Alexander's point is that, "this character will happen anywhere, where a part of the world is so well reconciled to its own inner forces that it is true to its own nature."[160] This is the ideal that successful buildings and towns must reach, and which would provide a meaningful sense of place for a locale.

As Alexander goes on to describe the various patterns that combine in a language to reach the quality without a name, he emphasizes that this quality in buildings and towns cannot be made outright, but must be generated indirectly by the ordinary actions of the people. The beauty of a place grows from the people there, and the character of their actions. It is an organic process that cannot help but imbue the final product with the essence of the initial seed. Alexander's pattern language is the fluid code that generates the quality without a name, accessible within all people for them to shape buildings and towns for themselves. The pattern language, "gives each person who uses it, the power to create an infinite variety of new and unique buildings, just as his ordinary language gives him the power to create an infinite variety of sentences."[161] In traditional cultures, the processes of building towns and shaping rooms were much more familiar. Successful patterns were merely thought of as rules of thumb; they were combined and re-combined to create many, however unique, spaces and buildings like barns, for example. "A pattern language is a system which allows its users to create an infinite variety of

those three dimensional combinations of patterns which we call buildings, gardens, towns."[162] Essentially, pattern language is generative in that it not only informs the rules of arrangement of patterns, but it illustrates how to construct arrangements that satisfy the rules – unique combinations, appropriate for different circumstances. It is made up of patterns, patterns that specify connections between patterns, and therefore resulting buildings and places.

Ultimately, Alexander holds that various pattern languages intrinsic to each place in the world are responsible for every single act of building in the world. The rules of thumb that are followed in creating each place come from the people of that place, not just architects or planners. Every person has a language which is the sum total of their knowledge of how to build. The use of this language is a fundamental fact about our human nature and how we solve problems:

> At all times, in every human culture, the entities of which the world is made are always governed by the pattern languages that people use. Every window, every door, each room, each house, each garden, every street, each neighbourhood, and every town; it always gets it shape directly from these languages. They are the origin of all the structure in the man-made world.[163]

4.4 Reality Based Spirit of Place

It is not just their physical properties though that illustrate the spirit of each place, its beauty as an organic thing, comes from pattern language. The patterns are not only responsible for the specific shape of a built environment, but also for the extent to which the building comes to life. It is the ordinary creation of buildings based on the pattern language of that place, guided by the individual parts and acts that create them, which brings about a magnificent building, just as the genes inside the flower's seed guide and then generate the flower.[164] It is the ordinary, not the extraordinary that creates the most glorious quality of light in a room. The simple rules of responsive architecture, as implemented by Steiner, and further outlined by Day, are also highlighted by Alexander to a more detailed extent:

> Consider the simple rule that every room must have daylight on at least two sides (unless the room is less than 8 feet deep). This has the same character, exactly as the rule about colours. Rooms that follow this rule are pleasant to be in; rooms that do not follow it, with a few exceptions, are unpleasant to be in.[165]

Such simple rules are elegant in their simplicity and create life in spaces; yet insisting upon them is the hard part. To maintain the extreme character of purpose required to insist upon the rules that matter to a place, is the power of pattern language.

A shared knowledge in traditional society, pattern languages came from the communal participation of building a place. The beauty and spirit that each vernacular building emanates from the builders' creative power. In contemporary society, the languages that were once so familiar have broken down because they are no longer shared. The work of building has passed into the hands of specialists, becoming more and more banal and less anchored in reality. The bottom line is typically priority, and truly building a place that has life is no longer *insisted* upon. As a result, artificial forms of order have replaced organic processes and our emphasis on objects has, "blinded us to the essential fact that it is above all the genetic process which creates our buildings and our towns, that it is above all this genetic process which must be in good order… and that this genetic process can only be in good order, when the language which controls it, is widely used, and widely shared."[166] Alexander mournfully writes that, "So long as the people of society are separated from the language which is being used to shape their buildings, the buildings cannot be alive."[167]

4.5 Empirical Character

It is Alexander's prescription then, that to work our way toward a shared and living language once again, (and I propose this to be the best way to develop a place of hospitality) we must learn how to discover patterns that are deep and capable of generating life. They must capture the essence of some living situation. While patterns vary from culture to culture, they must be discovered and shared within the community setting. The community must recognize how each pattern makes them feel, in order to determine whether it makes their surroundings live, or not. It is here that Alexander relies on the empirical, similar to Goethe and Day. Alexander echoes Goethe's emphasis on personal immersion and the primacy of qualitative characteristics that truly inform the essence of phenomena. He believes that in order to understand exactly what the forces of a situation are, we must cut through the intellectual difficulty of *knowing* and work closer to the empirical core of feelings and senses. "The fact is that we feel good in the presence of a pattern which resolves its forces. And we feel ill at ease, uncomfortable, when a pattern leaves its forces unresolved."[168] The power of human perception is relied upon, as the wholeness of a system is evident only to our internal reactions. Discovering and initiating patterns can only be done by recognizing whole systems that are balanced and resolved, and noticing that they make us feel good. Patterns created initially from thought and not feeling, lack empirical reality entirely. Asking ourselves how we feel in a place, will tell us if it is empty or alive. Alexander states, "There are few experiments, in science, where a phenomenon is capable of generating this extraordinary level of agreement."[169] This is the innate potential of agreement in people's feelings about

patterns – their actual feelings, and not opinions. Though hard to reach, these feelings about reality are true, require attention, and awareness. The patterns to be defined must help to make a situation genuinely more alive by recognizing all the forces that exist, and then finding a context in which these forces are not in friction with each other– it is then a piece of nature. "And when we succeed, finally, in seeing so deep into a man-made pattern, that it is no longer clouded by opinions or by images, then we have discovered a piece of nature as valid, as eternal, as the ripples in the surface of a pond."[170]

4.6 Community Language

Comparable to Day's 'spirit of place', which advocates for culturally relevant development and construction, Alexander describes creating a network of patterns to achieve natural uniqueness:

> The simple process by which people generate a living building, simply
> by walking it out, waving their arms, thinking together, placing stakes
> in the ground, will always touch them deeply. It is a moment when,
> within the medium of a shared language, they create a common images
> of their lives together, and experience the union which this common
> process of creation generates in them.[171]

After testing and improving the patterns that we share, they can be woven into a language of patterns that connect individual patterns to form a network. If all of the forces are resolved within each pattern, and the way each pattern interacts within the process of the network are also resolved, then the language is functionally complete. Alexander uses pattern language to define the process of design, in which design is generated by the structure and content of the language. From buildings to towns, the structure of the pattern language evolves constantly as structures come to be, and further, structures of structures. "To be living as a language, it must be the shared vision of a group of people, very specific to their culture, able to capture their hopes and dreams, containing many childhood memories, and special local ways of doing things."[172] The language that is constructed in a place recognizes the cultural knowledge of that place, particular in time and place, local customs, climate, culinary traditions, and materials. Since the language is made up of patterns (similar to the terroir of vineyards – patterns of climate, ecology, growth, decay, lunar, solar, seasons, topography) that originate from the recurring events of a place, the language illustrates a vision of the way of life there. Though the language is always evolving, it is a living picture of a culture, and a way of life. "It is a tapestry of life, which shows, in the relationships among the patterns, how the various parts of life can fit together, and how they can make sense, concretely in space."[173]

4.7 Radically Responsive Design

The timeless character of buildings is as much a part of nature as the character of rivers, trees, hills, flames, and stars. Each class of phenomena in nature has its own characteristic morphology. Stars have their character; oceans have their character; rivers have their character; mountains have their character; forests have theirs; trees, flowers, insects, all have theirs. And when buildings are made properly, and true to all the forces in them, then they too will always have their own specific character. This is the character created by the timeless way. It is the physical embodiment, in towns and buildings, of the quality without a name.[174]

Christopher Alexander, The Timeless Way of Building, 1979.

Having successfully recognized patterns, shared them, and generated a language of patterns that connects them, a whole can be formed. Construction, buildings, groups of buildings, and towns, can be shaped and repaired by the acknowledgement of patterns and their contexts. In the case of a vineyard, it can be developed to embrace the patterns of the terroir, acknowledging the true essence of the place and what should grow there for the place to be as alive and abundant as possible. A living pattern language shows each person his connection to the world in terms so powerful that he can reaffirm it daily by using it to create new life in all the places around him. The built environment becomes a picture of the whole and a coherent way of life. The timeless way of building then comes from the genetic power of language to grow rich and complex, due to thousands of creative acts. "The language, like a seed, is the genetic system which gives our millions of small acts the power to form a whole."[175] Similar also to a seed, the act of building is not a process of addition, but an unfolding whereby the whole precedes its parts. Essentially, each part is given its specific form by its existence in the context of a larger whole:

> When pattern language is properly used, it allows the person who uses it to make places which are a part of nature, because the successive acts of differentiation which the patterns define, are ordered in such a way that at each step new wholes are born, infinitely various because they are adapted to the larger wholes in which they sit, and with the parts between the wholes themselves whole, because the acts of differentiation make them so.[176]

The only way a building or town can come to life, is if it grows with this organic character of nature.

In the case of a terroir-driven vineyard, the site's environmental and cultural context is the starting point. As Alexander states, "the building forms itself – and people experience it as something received, not created."[177] Laying out the building would be a process of defining patterns that should naturally occur in each place on the site, and the laying out of space to facilitate those needs. The patterns that are to occur there should be listed, and their hierarchy agreed upon. Every aspect of the place should be discussed and settled, in terms of patterns. Starting from largest to smallest, the place can be put together on the site, each pattern and the language informing where and how the next might occur. Along the way, each pattern resolves natural forces with the spirit of the agriculture of the place. As each does so, it ensures the place is alive and generated as a functioning whole. In using a common language, the emergence of the form of a place is fluid, simple, and appropriate.

A group of people can design it together, based on the natural way that the patterns link together to form a concrete pattern language. By reading the site itself, gradually a common picture of the building takes shape. Not only must the place be laid out in terms of pattern language, but it must be physically constructed in the same manner:

> The life, pulse, subtlety of the building can only be retained, if it is built, in the same way that is has been designed – by a sequential and linguistic process, which gives birth to the building slowly, in which the building gets its final form during the actual process of construction: where the details, known in advance as patterns, get their substance from the process of creating them, right there, exactly where the building stands.[178]

A building or place that comes to life due to pattern language will certainly die if the same process is not carried through to the construction of it as well. Each detail must be unique and fitted to its individual circumstance just as the larger parts of the building were. A building built in this way will always be more organic, a little looser, and more fluid than a machine-made building:

> The building, like the countless buildings of traditional society, has the simplicity of a rough pencil drawing. Done in a few minutes, the drawing captures the whole – the essences and feeling of a horse in motion, a woman bending – because its parts are free within the rhythm of the whole. And just so with the building now. It has a certain roughness. But it is full of feeling, and its forms a whole.[179]

This building process cannot be predicted and created by a singular, removed, decision; it is all natural in its conception and construction in that it is about radical awareness of place and culture. It is a whole that emerges from a living order of occurrences and their circumstances (i.e. terroir). A place comes to life when its natural forces are reconciled with the spirit of humanity – it is all that it is supposed

to be. "These buildings have this [timeless] character because they are so deep, because they were made by a process which allowed each part to be entirely one with its surroundings, in where there is no ego left, only the gentle persuasion of the necessities."[180] From this, a rich and complex geometry comes to be in every specific situation. This is the morphological character that comes about when buildings are made in the framework of the timeless way. The patterns that created it are evident, and every part is whole in its own right. The character of such a building reflects the forces within it, and is responsive to the context surrounding it.

Alexander concludes by suggesting that pattern languages and the processes that stem from them "merely release the fundamental order which is native to us. They do not teach us, they only remind us of what we know already, and of what we shall discover time and time again, when we give up our ideas and opinions, and do exactly what emerges from ourselves."[181] Essentially places can only come alive if ego is absent. The true beauty of a place that touches us, and also makes it live, is that it is carefree and innocent. Not to be confused with carelessness, places of innocence come about when people forget their intellectual preferences, and do exactly what is necessary to balance a situation. Letting go of image and control allows for confidence in the laws of nature, which, formulated as patterns, will create all that is required. All that really matters is the reality of the situation surrounding the building, not artificial and pre-conceived images, theories and ideas of it. Allowing ourselves to become ordinary and natural and admit the forces that need to be reconciled, determines how natural, free, and whole the building is. "It awakens old feelings. It gives people permission to do what they have always known they wanted to do…"[182] Patterns simply teach us to be receptive to what is real, and give us confidence in what might have seemed once like trivial things. It is this state of mind whereby we live so close to our own hearts that we no longer need a language.[183]

4.8.1 Ethical Tourism Development

A hospitality facility for ethical tourism must embrace Christopher Alexander's timeless way of building and how it advocates connection, awareness of context, pattern language, and community. By looking to Goethean science, phenomenology, anthroposophy, and organic architecture, a travel destination for ethical tourism must go one step further and truly embrace the natural forces of that place and be developed as sustainably as possible by the people that are local to the region. Responsive to its surroundings and cultural context, such a built environment would be innately enlightening for a visitor. Developed out of a powerful living force of cultural identity, the place will invoke wonder and appreciation – therefore creating the ideal environment for the visitor to train their eye to really 'see' the places that they visit.

4.8.2 A Pattern Language for Ethical Tourism

Each pattern can exist in the world, only to the extent that is supported by other patterns: the larger patterns in which it is embedded, the patterns of the same size that surround it, and the smaller patterns which are embedded in it. This is a fundamental view of the world. It says that when you build a thing you cannot merely build that thing is isolation, but must also repair the world around it, and within it, so that the larger world at that one place becomes more coherent, and more whole; and the thing which you make takes its place in the web of nature, as you make it.[184]

Christopher Alexander, A Pattern Language, 1977.

Having clarified above that Alexander's rulebook looks to emphasize the evolution, design, and essence of places that are also desired by ethical tourists, the following is an attempt to highlight the patterns that make up successful terroir-driven vineyards, which marry the programs of farm, factory, and visitor destination. While each of the case studies that follow facilitate hospitality activities to different degrees, each emphasize a sense of place via their common networks of the following patterns. Essentially, the pattern language allows for the case studies to be morphically developed on a more strategic level, but also, using Alexander's practical methodology at a level of design, the patterns can start to inform how one might sensitively manage these relationships in *any* case where a locale is facilitating ethical tourism.

True to Alexander's form, each pattern is stated in a way that addresses the essential field of physical relationships that resolve a disconnect. This is done in a very general and abstract way, so that it can be adapted to the specific conditions at any locale where it is needed. As in *A Pattern Language*, the sequence of patterns is both a summary of the language of ethical hospitality facilities, and at the same time, an index to the patterns. "…Each part of the environment is given its character by the collection of patterns which we choose to build into it. The character of what you build, will be given to it by the language of patterns you use, to generate it."[185] By that token, the patterns listed are moves within the built environment that radically embrace terroir, highlighting the site-specific nature of an ethical tourism facility, when used in combination with each other. Some of the patterns are from Alexander, while some are original as they are common and essential physical forms and spatial conditions among all of the case studies. Many more patterns could be included, as in Alexander's *A Pattern Language*, but the ones presented here provide a solid working language for hospitality design work – reconciling the act of providing hospitality with existing as authentically as possible. The patterns listed are clarified by a catalogue of diagrams, which are illustrated in the case studies that follow.

4.8.3 Pattern Master List – Largest to Smallest

* Not originally in *A Pattern Language*, and written especially as pertaining to ethical hospitality facilities.

1. Agricultural Valleys
    Preserve all agricultural valleys as farmland and protect this land from any development which would destroy or lock up the unique fertility of the soil. Even when valleys are not cultivated now, protect them: keep them for parks and wilds.[186]

2. Property as an Entity*
    True to the philosophy of biodynamics, the land is harnessed to its full potential by providing it with dynamic ecology and the ideal circumstances in which it can flourish. Embracing the ideally holistic ecology involves the presence of livestock, birds, and insects.

3. Diverse Indigenous Vegetation is Prominent*
    What is planted is what grows best. Ideal vegetation is sown based on climate, soil, and topography, not on consumer demand.

4. Built Sensitively Into/Onto land*
    When possible, the building is physically integrated with landscape, and its responsiveness on the contextual landscape is considered.

5. Building as a Node or Compound Within Agricultural Setting*
     A pastoral setting is maintained, due to attentive placement of buildings for ideal local and visitor benefit.

6. Tightly Surrounded by Trees*
    Where appropriate and possible, buildings are set into naturally treed areas.

7. Building Complex
    Never build large monolithic buildings. Whenever possible translate your building program into a building complex, whose parts manifest the actual social facts of the situation. At low densities, a building complex may take the form of a collection of small buildings connected by arcades, paths, bridges, shared gardens, and walls. At higher densities, a single building can be treated as a building complex, if its important parts are picked out and made identifiable while still part of one three-dimensional fabric. Even a small building, a house for example, can be conceived as a 'building complex' – perhaps part of it is higher than the rest with wings and an adjoining cottage.[187]

8. Welcoming Arrival Sequence*
   The building gesture, scale, and material are eye catching, intriguing, welcoming and guiding.

9. Circulation Realms
   Lay out very large buildings and collections of small buildings so that one reaches a given point inside by passing through a sequence of realms, each marked by a gateway and becoming smaller and smaller as one passes from each one, through a gateway to the next. Choose the realms so that each one can be easily named, so that you can tell a person where to go, simply by telling him which realms to go through.[188]

10. Communal Circulation Realms*
    Visitor circulation is the same space as employee circulation. Transparency in production spaces and operation spurs interaction with the local community, and doesn't downplay those that work there.

11. Small Parking Lots
    Make parking lots small, serving no more than five to seven cars, each lot surrounded by garden walls, hedges, fences, slopes, and trees, so that from outside the cars are almost invisible. Space these small lots so that they are at least 100 ft apart.[189]

12. Positive Outdoor Space
    Make all the outdoor spaces which surround and lie between your buildings positive. Give each one some degree of enclosure; surround each space with wings of buildings, trees, hedges, fences, arcades, and trellised walks, until it becomes an entity with a positive quality and does not spill out indefinitely around corners.[190]

13. Main Entrance
    Place the main entrance of the building at a point where it can be seen immediately from the main avenues of approach and give it a bold, visible shape which stands out in front of the building.[191]

14. Entrance Transition
    Make a transition space between the street and the front door. Bring the path which connects street and entrance through this transition space, and mark it which a change of light, a change of sound, a change of direction, a change of surface, a change of level, perhaps by gateways which make a change of enclosure, and above all with a change of view.[192]

15. Courtyards Which Live
    Place every courtyard in such a way that there is a view out of it to some larger open space; place it so that at least two or three doors open from the building into it and so that the natural paths which connect these doors make a roofed veranda pr a porch, which is continuous with both the inside and the courtyard.[193]

16. Cascade of Roofs
    Visualize the whole building, or building complex, as a system of roofs. Place the largest, highest, and widest roofs over those parts of the building which are most significant: when you come to lay the roofs out in detail, you will be able to make all lesser roofs cascade off these large roofs and form a stable self-buttressing system, which is congruent with the hierarchy of social spaces underneath the roofs.[194]

17. Courtyards and Terraces Provide Views Across the Landscape*
    The surrounding topography and vegetation are on display for as far as possible, from empowering spaces of courtyards and terraces.

18. Intimacy Gradient
    Lay out the spaces of a building so that they create a sequence which begins with the entrance and the most public parts of the building, then leads into the slightly more private areas, and finally to the most private domains.[195]

19. Connection to the Earth
    Connect the building to the earth around it by building a series of paths and terraces and steps around the edge. Place them deliberately to make the boundary ambiguous – so that it is impossible to say exactly where the building stops and earth begins.[196]

20. Vegetation Often Meets the Building*
    The story of place is told by the merging of buildings and vegetation. The proximity of vegetation increases awareness of land cycles and sustainability.

21. Tree Places
    If you are planting trees, plant the according to their nature, to form enclosures, avenues, squares, groves, and single spreading trees toward the middle of open spaces. And shape the nearby buildings in response to trees, so that the trees themselves, and the trees and buildings together, form places which people can use.[197]

22. Vistas are Prominent from Indoors*
    Being able to look out from indoors toward contextually specific features of the landscape ensures that awareness of location is prevalent.

23. Soft, Natural Materials are Prominent*
    Used inside and out, the buildings, paving, and structures are made of textures and materials that are sustainable and local to the area.

Design Guidelines as Meta Patterns

Figure 30: Amankora, Paro, Bhutan (Amanresorts.com, 2008-2011)

5.0 Introduction

Patterns for Mutually Beneficial Ethical Hospitality Facilities:
Benefitting both the host locale and the visitor by ensuring a unique sense of place.

Based on the research presented in this thesis, the key ideas of each chapter are combined below as design guidelines for holistic hospitality facilities. While still skeptical about the act of 'designing' for holistic, ethical travel which prioritizes place identity, the following over-arching principles are frequent and fundamental in ensuring contextual consciousness for the locale, and an enlightening place-experience for the visitor. The proposed meta patterns are even more general in nature than the patterns listed previously, and will help to break down the case study descriptions into focused areas.

The term meta pattern originates from the Meadowcreek project, a multi-disciplinary environmental education centre, located on a 1500-acre valley site in the Ozarks region of Arkansas. Founded in 1979, the property has switched hands several times. For over 30 years now, Meadowcreek's existence has been the vision of many who have sought solutions for surviving in a world where inexpensive energy, unlimited natural resources, and high biological productivity can no longer be sustained.

Meadowcreek's aim has always been 'foundational ecology', a term coined by philosopher J. Grange (1977) for describing a concerned attitude toward the environment, based on understanding and acting within the environment in a more caring and respectful way. 'Dividend ecology', on the other hand, was thought to explain how our environment had certainly improved up to a point, but only out of fear and worry for ourselves. This selfish objective for saving the environment was thought to fail, since it sprang from the same selfish impulse that brought on the environmental crisis in the first place. Grange believed the real need was to promote a foundational ecology that fosters love and concern for every scale of ecology of a place as a whole.

Meadowcreek's Philosophical Foundations
Six Meta-Patterns

THE STEWARDSHIP ETHIC
Mistakenly assuming that nature is indestructible and peripheral to human existence, people often act in ways that cause irreparable damage to the environment.

Therefore: Teach people to value the land, not as a commodity, but as a community of which they are a part and for which they are responsible. Cultivate an attitude of care and restraint. Act in ways that are compatible with nature and avoid actions that are detrimental to the health of the land. Use technology to go forward, but with measured steps, so that mistakes are recognized and corrected before major damage is done.

SUSTAINABILITY
The quality of human life depends on the discovery of solutions to the global ecological crisis. Though the size of environmental problems may seem insurmountable, people can contribute to at least a partial solution by working at the local level.

Therefore: Seek to create a sustainable society that balances the needs of culture and nature. Make Meadowcreek a living demonstration of a sustainable society.

SENSE OF PLACE AND REGION
Today, few people feel a sense of place or region. They often move from place to place and have little sense of belonging or identity beyond the individual dwelling unit in which they live. People often feel alienated and homeless.

Therefore: Emphasize a sense of place and region at Meadowcreek. Establish a feeling of insideness through activities and events that foster an active community participation. Work for sensitive architectural design that strengthens a sense of belonging and rootedness. Strengthen a sense of region through programs that emphasize the Ozark's natural and cultural worlds and through environmental design that reflects the regional landscape.

COMMUNITY COMMITMENT
Participants at Meadowcreek arrive as individuals. Though drawn to Meadowcreek by common interests and goals, these participants may experience barriers that prevent them from involving themselves in the community.

Therefore: Plan Meadowcreek in a participatory way, using an approach that invites change grounded in the contributions and interests of individuals. For example, encourage participation in the design and construction of Meadowcreek.

PLACE AS PROCESS
The timeless quality of place involves a unique balance between continuity and change. Isolation of self and community can result in parochialism, while too much involvement with the outside world can undermine community coherence.

Therefore: Allow for a process of incremental change and growth at Meadowcreek. On the one hand, maintain a clear sense of community identity and purpose. On the other hand, keep open communication channels with the larger world and make use of developments that assist the aims of Meadowcreek.

CONNECTIVE EDUCATION
Modern education too often involves a fragmented and specialized knowledge that disconnects students from nature. They feel morally and emotionally apathetic toward the environment.

Therefore: Develop an educational curriculum that is interdisciplinary and multidimensional. Include programs that involve "hands-on" experience. Work to foster a harmonization between feeling and thinking, theory and practice, and life and learning.

Figure 31: Meadowcreek's Meta Patterns (David Seamon 1993)

The above meta patterns for Meadowcreek were written by Gary J. Coates, David Seamon, and 10 Kansas State University students in 1984 when they were given the opportunity to use Meadowcreek as a design focus for an architecture design studio. The group argued that one significant means for creating a foundational ecology, which centers on environmental design, is in fact Christopher Alexander's Pattern Language. Their design approach emphasizes the practice of treating ecological and human needs holistically. Using Alexander's idea of patterns as a guide, they denoted Meadowcreek's essential aims as Meta-Patterns.

Similar to the Meadowcreek project, I will outline several meta patterns that are desirable in the development of a locale for ethical hospitality facilities. Following Alexander's format of writing in *A Pattern Language*, I first establish a problem; some kind of disconnect between a locale and the undertaking of hosting tourists, or potential harm being done, and then provide a solution illustrating practical steps to be taken within the built environment. These meta patterns are underlying philosophical beliefs presented as design guidelines, from which any specific place can further determine their own set of design patterns with these deeper aims in mind. In the process of identifying their place-specific patterns, these meta patterns provide a gauge to keep them in touch with the essential aims and needs of a remote locale and its visitors of ethical tourism. To illustrate this in the case studies that follow, the pattern language that was previously laid out is illustrated with diagrams, as each pattern pertains to a meta-pattern. In the end, any place that evolves with its own pattern language cannot help but have integrity and place-identity built into its structures and events, but these meta patterns are a summary and a conscious starting point for developing place ecology with hospitality in mind.

5.1 Meta Patterns

1. Local Tempo is Evident
Any mass tourism facility might hint at the local culture, but will mostly dilute it and operate independent of it. Globalization is anti-local, and often the host community suffers and is trivialized by a large corporate mass-tourism facility attempting to provide at least an average level of comfort and security to a large number of people who do not necessarily want to encounter anything too 'exotic' or 'foreign'.

Therefore: Evoke the evident local tempo via local cultural interaction. The available activities are respectful and centered on the day-to-day routines and culture of the host community. The priorities of the facility focuses on the cycles of the land, place-specific experiences, community innovation based on necessity, embracing the personality of the region, and community involvement. The integrity of the facility is evident and sensitive to community development goals and quality of life issues. The values of the local culture are evident in the way the facility is built, evolved, cared for, and used. This sharpens the sense of the individuality of place and the place identity. In being community oriented, this instills conscious reverence into the facility's place identity. It is cared for by the community, demonstrating soul and integrity, rooted in the sense of place of the locale/region.

2. Sustainable Existence is Perceivable
Sustainability is now more prevalent, but is not always perceivable by the tourist, beyond the fact that their room has cards that mention re-using their towel, and that the facility's website might tout some kind of environmental initiative, sure to be green-washing at its finest.

Therefore: A sustainable existence is perceivable via natural solutions for energy conservation techniques and climate control, which are incorporated into the interior atmosphere and spatial configurations, and the indisputable use of sustainable natural materials, keeping environmental costs low. When applicable in agri-tourism, agricultural strategy can be radically sustainable by growing native crops, integrating biodynamic techniques, producing high quality low-yield crops, and embracing traditional planting techniques. Agricultural sustainability produces the best and the most appropriate crops specific to the land and its terroir. As far as community sustainability, the framework of the place is compatible with local community development goals.

3. Attentiveness to Environmental Context and Vitality
 By nature, prioritizing the accommodation of mass tourism leaves little room to be sensitive and radically integrate with the local natural environment, let alone ensure its well being and sustainability. Since mass tourism necessitates a certain type of hospitality facility to ensure that each guest has their required average comfort and security, this type of travel is not desirable in remote and developing destinations. Too much pressure would be put on the land's resources and people, creating an unhealthy balance. The place would ultimately be tainted by the stress of facilitating mass tourism, and beneficial 'slow travel' principles could not withstand that pressure.

Therefore: The built environment is minimally disruptive to the land in/on which it is built, going so far as to be physically integrated with the topography and natural vegetation. The strategies of biodynamics ensure attention is given to the place-specific cycles of the land, and that the balance is maintained in the natural ecology of the place. Likewise, the facility is responsive to the local climate, and native vegetation is used in landscaping. Paying attention to such cycles and needs of the land provides assurance that the hospitality facility is grounded in time and place.

4. A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture
Too often the architecture of hospitality facilities simply gesture toward the local context in their aesthetic and turn their main focus to the industry of tourism, to the detriment of the locale and the dilution of the tourist's experience.

Therefore: The facility and place are open to aging and maturing as a whole. Built to be radically unique, not for statistics, the harmonious surroundings benefit the tourist and host alike. Architectural strategies include balancing organic form with human consciousness, the mobility of space involves gestures of enclosing, grandly opening, stability, security, comfort, anchoring, and flowing (as opposed to harsh, conflicting forms, uninviting collisions, unresponsive ground surfaces, and inconsistent sensory experiences). These calm and balanced building geometries combined with genuine craftsmanship, and interior atmospheres sensual in nature, rather than of blandness, predictability, idleness, and sameness, create a built environment that acts as an artistic experience. The building addresses the needs of the culture/local context as architectural ideas grow organically from the natural requirements of the place.

5. The Character of the Built Environment Tells a Story of Place
Mass tourism facilities have a knack for superficially simulating the story of a place, creating a marketable caricature of theme-park hollowness. Diluted, totally sellable, and generally attractive, these theme parks for adults could never actually connect a visitor with the true history and current culture of the locale, or provide any level of enlightenment for the ethical traveller (let alone enhance the place identity for the people of the place).

Therefore: The place feels alive, eternal, comfortable, and whole, rather than distorted in order to fit a stereotype. Understanding and embracing the personality of the place involves incorporating indigenous materials, integrating with the natural landscape, and traditional building techniques. Built from intuition and rules of thumb, the essence of the place is felt in sensual characteristics of light quality, colour, sound quality, vegetation, air quality, temperature, texture, materials, and spatial geometries. Qualitative design principles, rather than quantitative, celebrate natural light, acoustics, ventilation, spatial tempo, aromas, and materials. Lighting is carefully acknowledged in the interplay of light sources, hues, and shadows and the use of natural materials, local to the site, are prominent. Sense perception is played with to illustrate the story of the evolution of the place.

6. Holistic Beliefs Filter Through Every Level of the Functioning Facility
In mass-tourism facilities, conventional solutions to climate control, atmospheric quality, landscaping, and facility development are implemented with efficiency and the bottom-line taking its place at the top of the priority list. The place and its context are not considered at every level of design, and the whole living structure of the facility, its surroundings, and its people do not determine how to create a holistically functioning facility.

Therefore: The interrelationship of the natural context of the place and its biodiversity are celebrated and encouraged, entwining the soil, vegetation, and living creatures of all scales. The atmospheric control systems are integrated within the built environment, utilizing passive techniques wherever possible and active systems where they are minimally intrusive and provide maximum effect, based on the terroir of the built environment. Daily, seasonally, and yearly events are accounted for in organic processes, holistically considered in the evolution of the built environment.

Case Studies

BIODYNAMIC

FARM

FACTORY

HOSPITALITY
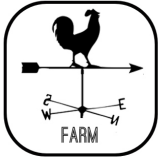
Figure 32: Clayoquot Wilderness Resort Bedwell River Outpost, Tofino, Canada (Clayoquot Wilderness Resprt, 2010)

6.0 Introduction – Embracing Terroir

Terroir – meaning sense of place – alludes to the physical features of land and climate and the nuances of soil and sun, in their influence on the minerality and taste characteristics of various landscapes. "As wineries and winemakers cultivate, interpret, and elaborate terroir through wine production, they, in turn, shape our tastes and interaction with the land."[198] Terroir is a very applicable notion in promoting ethical tourism via radical place consciousness. A place for ethical tourism should be designed to invoke an awareness of connection to place. Using Day's strategies and Alexander's process, Goethe's notion of immersive and enlightening experience can be realized. The visitor might be reminded of how a simpler, more connected, built environment can be more fulfilling, and how it needs to work within the context of place ecology and natural context. In preserving and strengthening the site's character by limiting and focusing development we will as well, by identifying and enhancing natural features such as the topography, climate, and vegetation, illustrate that the terroir and site specificity is palpable. A visitor might take notice of how a place can really be alive, and how that place identity so depends on the hospitality facility existing as a balanced force within that place.

In the following vineyard facility case studies the meta patterns previously laid out are embraced in their terroir-driven and biodynamic practices. These case studies were selected based on their success in enhancing place-fullness, respecting and embodying their context, and providing a mutually beneficial experience for the locale and the visitor. Each site's location and specific physical terroir is described and illustrated, and the meta patterns that are evident in the built environment of each facility are noted.

The icons that head up the portion of each case study on site experience illustrate the program that is present and accessible for the visitor to experience, giving and idea of the possible degrees of immersion available. While most incorporate biodynamic principles, a farm, and wine processing facilities, their degree of actual hospitality activities varies. The hospitality icons are as follows:
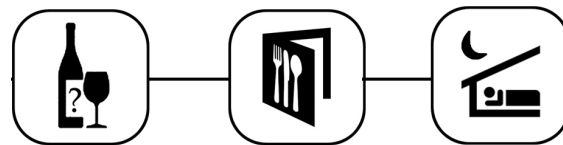
Figure 33: Wine Tasting and Education, Dining Facilities, Overnight Accomodation

6.1 Case Study 1, Southbrook: Daring to Make a Connection

In speaking with Sue Kupka, the Director of Marketing and Public Relations at Southbrook, not only was I enlightened about the world of biodynamics and viticulture, but also I came to appreciate more of the intricacies of the wine industry itself. At Southbrook, where the wines are terroir-driven, and deep respect is given to the land and the health of the vineyard as a whole unit, their harvests are low-yield yet certified organic and bio-dynamic. Most interesting was the priority that Southbrook places on the delicate balance of principled wine-growing and consumer appeal, in such a highly competitive market as that of the vineyards of Niagara.

Considering the red tape and excessive difficulty that Ontario vineyards have to negotiate in order to export outside of the province, additionally they are all largely competing for the same small market consumer right here at home. The 124 VQA wineries of Ontario are constantly attempting to please the consumer's palate, which is often guided by pop culture, old world savvy, or the Liquor Control Board of Ontario itself. The movie Sideways (2004), for instance, dramatically emphasized that everyone who knows anything about wine should drink Pinot Noir, and that Merlot should not be a wine of choice, ever. As a result of that movie, Merlot sales dropped exponentially, and still today Pinot Noir sales are continuing to rise. In any case, the vineyards of Ontario are attempting to meet the desires of the consumer's palate in Ontario. While some vineyards will manipulate their wine through 'wine-making' to satisfy this demand, Southbrook takes pride in wine-growing and producing what their land, climate, and location is best at producing, in the hopes of winning over consumers and the chance to be on the shelves at the LCBO.

Figure 34: Southbrook's Hospitality Pavilion Elevation (Diamond Schmitt Architects, 2012)

6.1.1 Site Location

The Niagara Peninsula is a cool-climate appellation, situated ideally at N43 latitude (similar in latitude to Burgundy, France). Southbrook lies in central Niagara-on-the-Lake (a regional appellation of the Niagara Peninsula), in the pocket of Four Mile Creek (a sub-appellation, and one of the warmest places in the Niagara Peninsula). Four Mile Creek is a fertile plain that lies slightly inland from Lake Ontario and below the 'bench' of the Niagara Escarpment – allowing for warm days and cool nights during the growing season. Relatively high shifts in day-night temperature and substantial sunshine during the growing season provide for the development of more complex and intense grape flavours, and the ultimate balance between acidity and fruitiness during ripening than warmer climates can provide (for the Riesling, Cabernet Franc, and Chardonnay, which are ideal for this diurnal cycle).[199]

The soils of Four Mile Creek are comprised of red shale with high silt and clay content, which enables water retention and a constant supply of moisture during the drier weather. Southbrook's mainly clay based soil and cool wet environment is at the lowest part of the Niagara Peninsula, so their grapes need to be very hearty. In fact, Southbrook does not irrigate or spray water on any of their grapes, no matter how dry it gets. This forces the roots of the plants to grow down and find water in the soil on their own, making their root network stronger. The flooding that does happen in the springtime when the snow melts off the escarpment does not bother the vines, because as Sue Kupka put it, "The vines are used to having their 'feet wet'," and the water just filters through. Apparently the vines do not like it, but they are used to it.

The relatively flat topography of this sub-appellation gets excellent sun exposure for its full-bodied red varietals. Geographically, the proximity to the deep waters of Lake Ontario, the fast flowing Niagara River, and the North-facing slope of the Niagara Escarpment, ensures that offshore breezes and lake effects moderate the temperatures throughout the viticultural region, reducing the risk of late spring and early fall frosts. Being further inland ensures that Southbrook is protected, and does not suffer from the cold lake effect, snow, and icy wind. In addition, their close proximity to the Niagara Escarpment also means that the property is sheltered, and spring warming occurs earlier, without the danger of late spring frosts. Southbrook is warmer by 1-2 degrees than the surrounding areas, which can make all the differences when it comes to keeping or losing a vineyard.
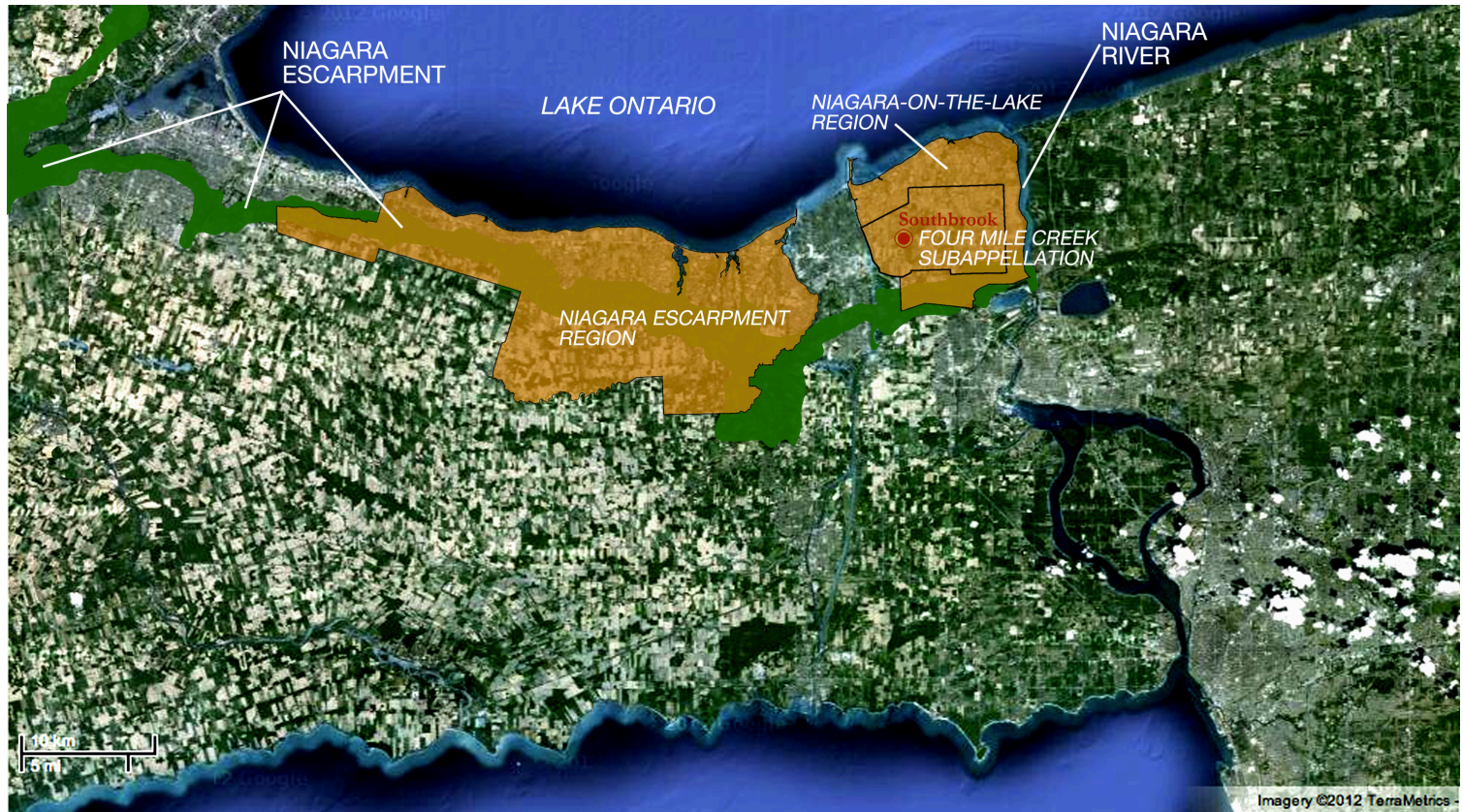
Figure 35: The Terroir Features of Southbrook

APPELLATION MAP

NIAGARA LAKESHORE

LAKE ONTARIO

NIAGARA RIVER

FOUR MILE CREEK

LINCOLN LAKESHORE

Southbrook

Tawse

CREEK SHORES

BEAMSVILLE BENCH

ST. DAVID'S BENCH

TWENTY MILE BENCH

SHORT HILLS BENCH

VINEMOUNT RIDGE

NOTABLE FEATURES

One of the deepest of the Great Lakes, Lake Ontario's water mass moderates air temperatures year-round. In concert with the appellation's second notable feature, the Niagara Escarpment, this shapes the perfect climate to nurture grape vines.

STATISTICS

GROWING DEGREE DAYS (AVG.): **1413**
FROST FREE DAYS: **198 (-2º)**
JULY MEAN TEMPERATURE: **22.3°**
GROWING SEASON: **April to October**
PRECIPITATION: **546mm (grow season)**

COMMON VARIETALS: **Chardonnay, Riesling, Merlot, Cabernet Franc**
PRODUCTION (2012 REPORTING YEAR): **1404976 (9L cases)**
NUMBER OF APPROVED WINES: **594**
NUMBER OF WINERIES: **80**

www.vqaontario.ca

Figure 36: Niagara Peninsula Sub-Appellations (Vqaontario.ca, 2012)

6.1.2 Site Experience

At Southbrook, visitors are more than welcome to take an extensive tour of the grounds, learning about the biodynamic processes that go on, and explore the production facility and vineyards in addition to learning about and enjoying the wine that the property produces in their hospitality pavilion. The Southbrook site is at once, a farm, factory, and destination. It deals with these programs side by side, in that the hospitality and production buildings are separate locations on the land, but all are accessible to the public. The hospitality pavilion is their formal building for hosting tastings, dinners, and other functions, but not where the wine is made. This separation is interesting in the context of Southbrook in that it draws the visitor out into the land, walking through vines to each building, and creates a sensual awareness of the property's layout and the importance they place on biodynamics. For Southbrook, embracing the land means lightly but confidently placing a sustainably designed pavilion within it, to bring awareness to the landscape and establish a kind of territory by itself, while providing hospitality services that include education and food and drink, but without a place to stay overnight. Though they are a corporate entity, rather than a family farm generated by historical organic growth, their approach to architecture and their attitude toward the land is philosophical. Southbrook's inviting and accessible architecture is used as an instrument to place themselves in the landscape as a conscientious projection. The visitor's experience is one of brief but meticulous emersion in the world of biodynamics and the viticulture of the region. The catalogue of pattern diagrams that follows illustrates how Southbrook uses architecture in a way that will allow the property to develop further, based on their current success in accessing the ecology of the place.
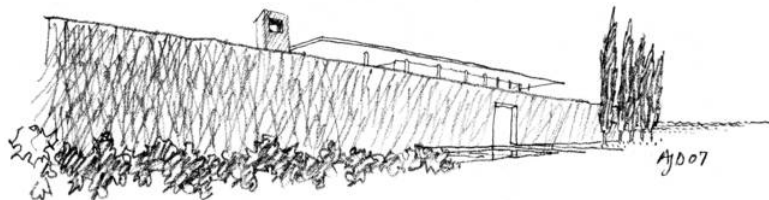
Figure 37: Southbrook Elevation Sketch (Diamond Schmitt Architects 2012)

Figure 38: The Feature Wall from the Road Entrance (Diamond Schmitt Architects, 2012)

Figure 39: The Wall Running Through the Pavilion (Diamond Schmitt Architects, 2012)

Figure 40: Southbrook's Natural Lighting and Views into the Vineyard (Southbrook.com, 2012)

Figure 41: Southbrook's Oak Barrels (Southbrook.com, 2012)

Figure 42: One of the Terraces and the Iconic Roof (Southbrook.com, 2012)

Figure 43: Southbrook Site Plan
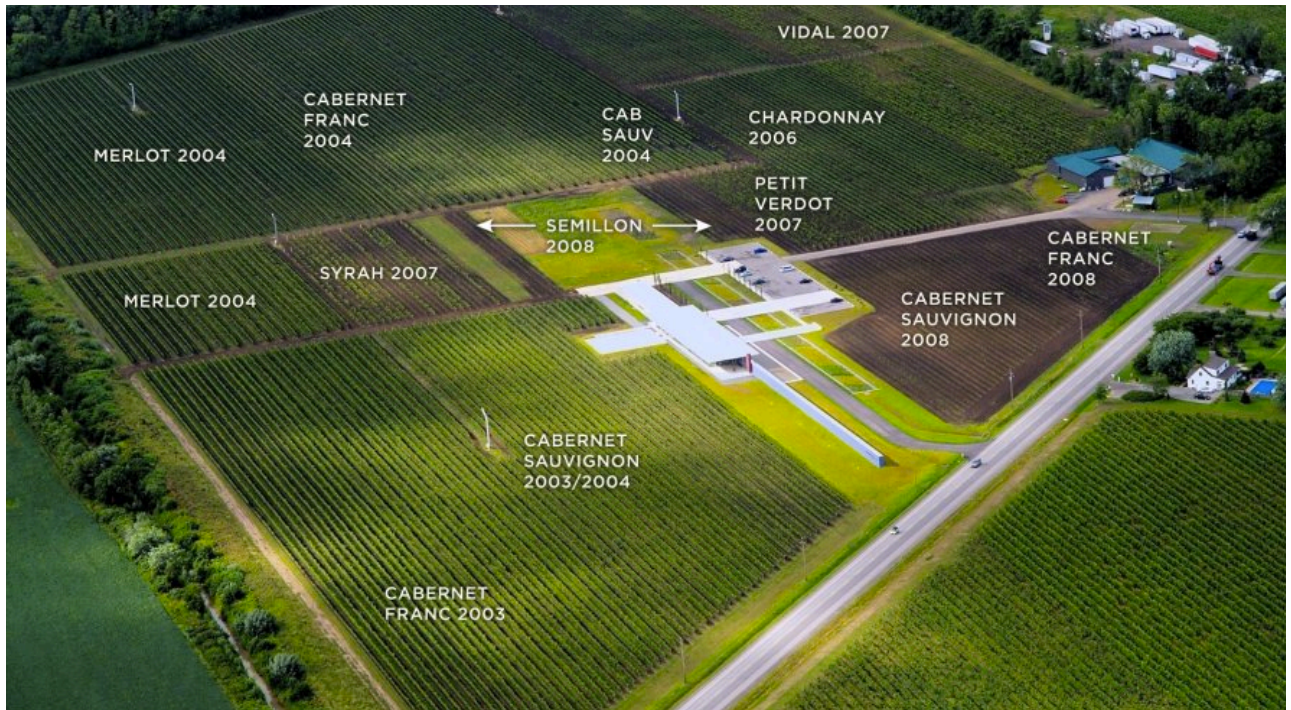
Figure 44: Southbrook's Vineyard Layout (Southbrook, 2012)

Figure 45: The Feature Wall's Integration with the Building and the Landscape (Diamond Schmitt Architects, 2012)

Southbrook Vineyards

50 m

100 ft
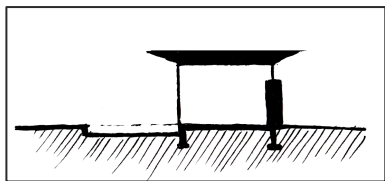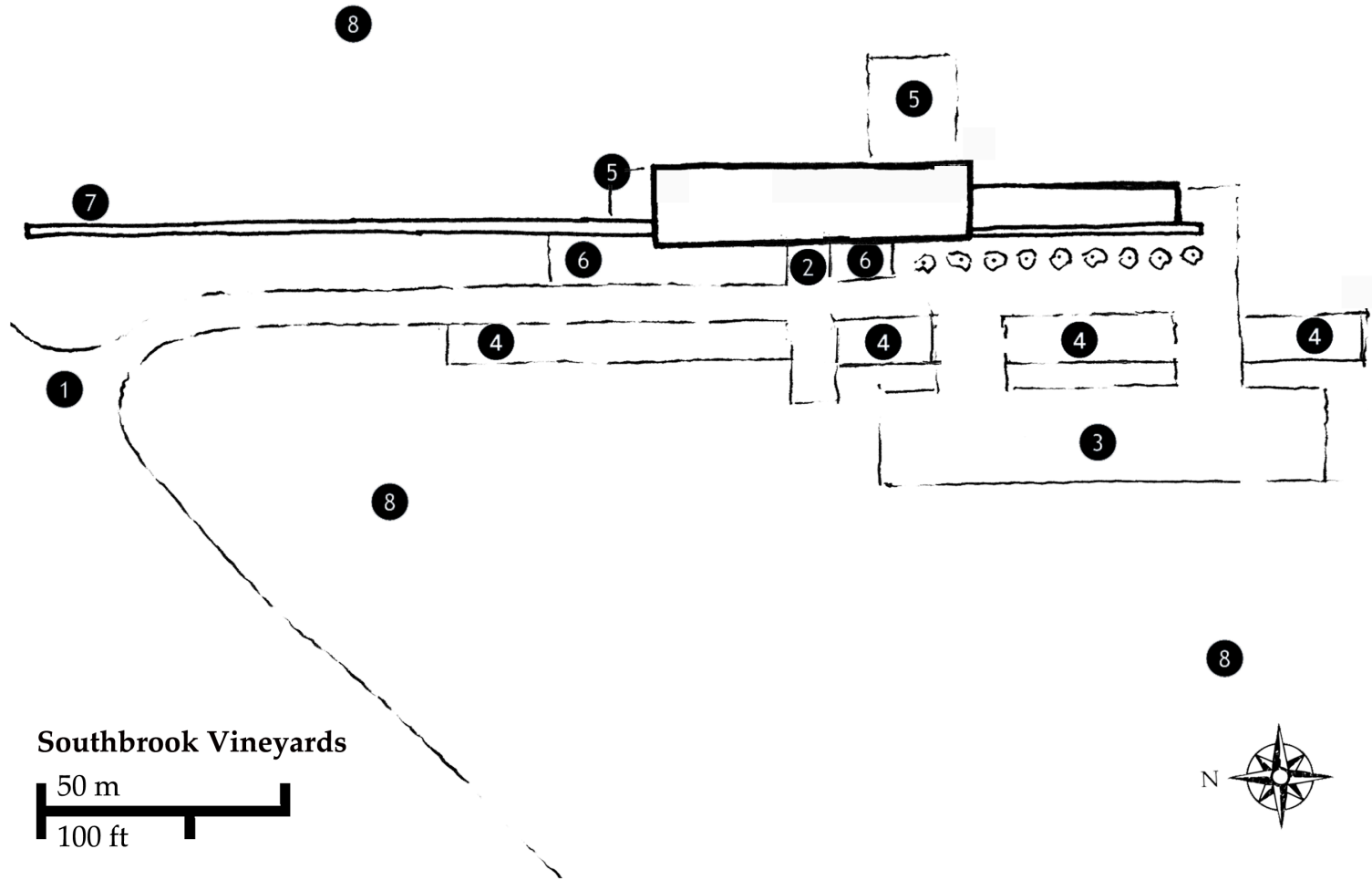
Figure 46: Southbrook Section Diagram

1. Entry
2. Building Entry
3. Parking
4. Bioswails
5. Terraces
6. Reflecting Pool
7. Statement Wall
8. Vineyards

6.1.3 Evident Meta Patterns

Attentiveness to Environment Context and Vitality

   Southbrook embraces biodynamic farming, first by becoming certified organic, and then certified biodynamic by employing the various strategies of biodynamic farming as laid out by Rudolf Steiner himself. For instance, they use stinging nettle and willow tea to deter insects such as leafhoppers, which deteriorate the leaves of the vines, inhibiting photosynthesis. Homeopathic remedies are used for other issues as well: horsetail tea for mould and black rot, as well as chamomile tea to calm down and nurture the vines after the grapes are cut off. The property is treated as one living entity, and more so as a farm than a vineyard. Sheep roam up and down the rows of vines, keeping the grass cut and eating the leaves in the fruit zone at the first level of the trellising system – before the grapes sugar-load, and the sheep are tempted to eat the fruit – allowing sunlight to get to the grapes. The sheep are sheared in April, and their wool is sent to be spun and turned into wool blankets and fleece baby blankets, which Southbrook then distributes. The sheep's hides are tanned when they pass, and some local restaurants sell their lamb as a featured 'weekly beast' since they are certified organic and local.

> *Organic certification is a pre-requisite for biodynamic certification. Biodynamics (BD) emphasizes the balance and interrelationship of a farm's soil, plants, and animals to grow low-impact, vibrant crops, including grapes. It treats the whole farm as a single living entity.[200]*
>
> *Southbrook Vineyards, 2012.*

   In being biodynamic, Southbrook sees their farm as one entity, and takes into consideration the cycles of the earth, all at once daily, weekly, monthly, and yearly. Essentially, biodynamic farming emphasizes attention to the context of the land, in time and place. Solstices are important times, as the farm harnesses the energy of the change in season and the lunar cycle. In the fall, Southbrook sprays Steiner's 501 preparation – the diamond preparation – consisting of quartzite crystals with light refracting properties. Having been buried in a cow horn in the ground for 6 months to be energized by the earth, at the fall solstice, the quartzite is mixed with water and sprayed over the vineyard. The spray is mixed in drums, clockwise, for 30 minutes to induce chaos, and then stirred in the opposite directions for 30 minutes to return the mixture to order. It was explained to me that during this process you can actually feel the water change texture with your hand; the mixture takes on a silky feel as a molecular shift occurs. This practice is interestingly spiritual and also

practical. As quartzite refracts light, in the fall when temperatures are fluctuating, the spray induces that extra bit of photosynthesis 360 degrees around the leaves and the grapes of the vines, rather than only getting light from above. The vines get an extra energy push to get their sugar levels up right before harvest, and the light also helps to keep the vineyard warm. Similarly, Steiner's 500 preparation is sprayed at the end of fall, once harvesting is finished and the plants are ready to go dormant. This preparation consists of cow manure (from cows on the property), which was buried in a cow horn in the earth as well, and essentially puts nutrients into the soil. The 500 preparation is sprayed in the spring as well, when bud-break is about to happen. Biodynamic farming involves listening to the plants and being aware of their needs at each stage of growth throughout the year.

While many vineyards try to produce as many different kinds of varietals as they can, in order to meet consumers' expectations, Southbrook's soil is ideal for growing Bordeaux varietals and they focus on what their land is good for growing, probably to a fault. Consumers who buy from the LCBO are used to certain flavour profiles (the different qualities and characteristics that define the taste of wine) from US brands or new world wines like those from New Zealand. A flavour profile from hot climates, often results in lots of 'big' reds. While some Ontario vineyards might manipulate their wine to cater to the consumer's expectations, regardless of which varietal might grow the best on their land, Southbrook embraces the flavour profile of the cool climate they are in, and their sub-appellation within the Niagara region. Southbrook's flavour profile is significantly more characteristic of the terroir itself. For instance, their Cabernet Franc is very earthy and herbaceous, with mushroom tones, a little bit of green pepper, heavier tannins, a long finish, and a little bit of berriness at the end, like a stone fruit taste. Where some winemakers will use American Oak to create the big, bold, taste that the consumer is expecting, Southbrook uses French Oak, which is much more subtle, with tighter grains, ensuring that it has less impact on the wine. Anne Sperling, the wine-maker at Southbrook wants the wine to speak for itself, rather than just the barrel it was in. She leaves the wine to be as it is, and embraces how it tastes naturally. Sadly unusual for most vineyards, Anne is out with the vines two or three times a day because Southbrook believes everything that is going on in the vineyard is going to be reflected in the wine. Some winemakers do not touch the grapes until they are harvested and start going into the press. Anne's attentiveness to the land makes all the difference in Southbrook's endeavour to truly have the varietal speak in their end product. Similarly, biodynamic farming is about farming with intention. That intention is revealed in the final product. In tasting the wine, the intention of the winemaker to make a very dry Cabernet Franc blend is illustrated in the winemaker's Cabernet Franc where there were only three barrels made in a wet cold year in 2008. Yet the taste of the true varietal still comes through. It is not about the oak, but more so about a very even, round textured, full palate beautiful wine that will age well.

Pattern Diagrams Pertaining to 'Attentiveness to Environmental Context and Vitality':
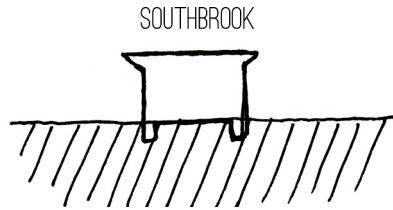
SOUTHBROOK

4. BUILT SENSITIVELY INTO/ONTO THE LAND

TERRACE   REFLECTING POOLS
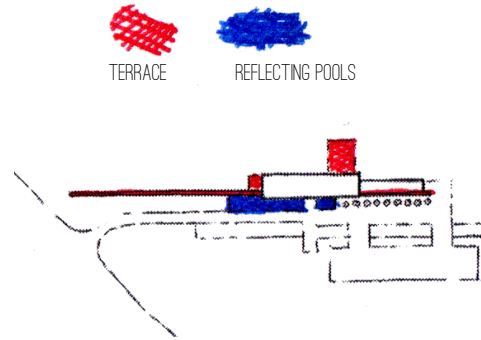
19. CONNECTION TO THE EARTH
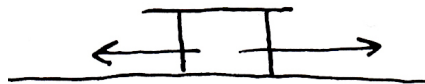
18. COURTYARDS AND TERRACES PROVIDE VIEWS ACROSS THE LANDSCAPE &

22. VISTAS ARE PROMINENT FROM INDOORS
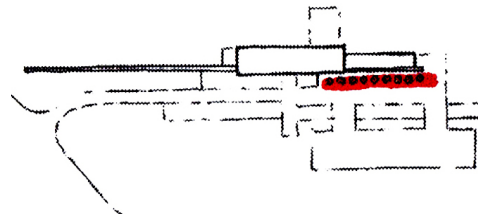
24. TREE PLACES

Local Tempo is Evident

Southbrook stays true to their land in producing wine with an attitude of slight rebellion. They maintain that their wine is for the subjective crowd; those consumers that are open to trying new things, and really listening to what their palate enjoys. Wine tasting is definitely taking a turn in this direction, focusing on the potential for consumers to challenge the old guard, and no longer accept that certain wines 'should' be liked more than others. Going against convention, trying something new, and enjoying simply because you enjoy that wine, is starting to frame the consumer outside of the critics and the scores of award bottles available at the LCBO. These consumers exist, but are still not the majority. Southbrook stays true to what their land will grow, and their terroir, because they refuse to let the mass consumer destroy the beautiful wine that is created there. They are not conforming, but to a certain extent Southbrook needs to pay attention to what the consumer demand is, in such a highly competitive market as Niagara. They balance their extreme terroir driven wine with a line of wines they produce called the Connect series, the first locally grown and certified organic wine that has ever hit the general list at the LCBO. Connect brings organic and local in one bottle to the Ontario consumer, and is Southbrook's way of dealing with the general consumer who has always associated organic wine with strange, hippy, grassy, terrible wines, lacking in a flavour profile. Accepted onto the LCBO on the general list, and sold out, Southbrook's goal is to keep Connect there, in order to help fund other programs such as their winemaker series, for their more discerning clientele, and increase the amount of organic acreage in Niagara. Southbrook actually works with other vineyards that become certified organic, and ensures they have a market for their grapes by including them in the Connect series wine. Southbrook would not survive if they completely ignored the demands of the mass consumer, so they not only use Connect to fund their biodynamic practices, but also to increase consumer awareness, and help to advance the vineyard community as well.

Pattern Diagrams Pertaining to ' Local Tempo is Evident':
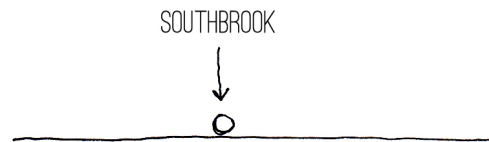
1. AGRICULTURAL VALLEYS
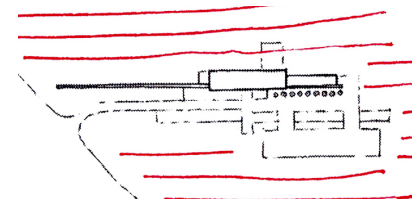
5. BUILDING AS A NODE OR COMPOUND WITHIN AGRICULTURAL SETTING

A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture

   The hospitality facility at Southbrook embodies their commitment to connection, sustainability, and quality. Lying low to the ground, and extending out to the road with a long iconic blue wall, this is the first winery building to receive a LEED Gold rating from the Canada Green Building Council.   Diamond and Schmitt Architects maintain that, "Consistent with Southbrook's organic approach, we wanted to have something that would sit lightly on the landscape."[201] In this case, the term 'lightly' can be taken literally. The 650-foot long, 10-foot-high, blue wall actually distributes the weight of the building, since the building itself has a very shallow foundation, and no basement. The wall gestures into the vineyard from the road, emphasizing the horizon line and leading visitors right to the delicate floating horizontal roof of the hospitality pavilion.

Pattern Diagrams Pertaining to 'A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture' :
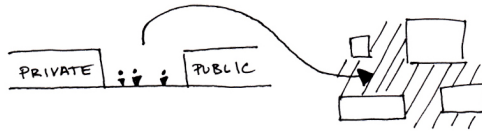
10. Communal Circulation
    Realms
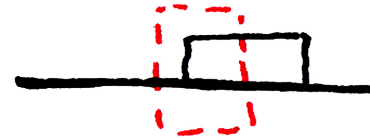
13. Main Entrance

18. Intimacy Gradient

The Character of the Built Environment Tells a Story of Place

The pavilion itself is a minimal, 8,000 square-foot glass structure that looks directly onto the vineyard. The building, which houses a café, tasting area, retail functions, meetings rooms, and offices, lines up with the vines of the vineyard, which are planted in the direction of the wind. The statement wall along the arrival path also runs parallel to Southbrook's 64 acres of rows under vine. This works with the wind that comes down the Niagara Escarpment or off of the lake, and allows the air movement to flow through rather than act as a barrier and be battered by the wind to the detriment of the grapes.

Pattern Diagrams Pertaining to 'The Character of the Built Environment Tells a Story of Place':
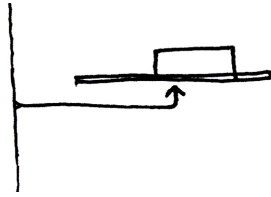
8. WELCOMING ARRIVAL SEQUENCE
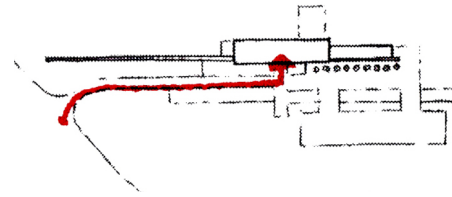
14. ENTRANCE TRANSITION
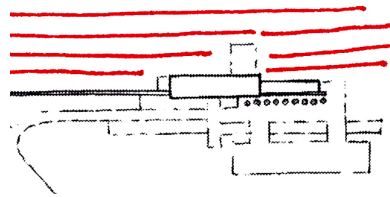
20. VEGETATION OFTEN MEETS THE BUILDING
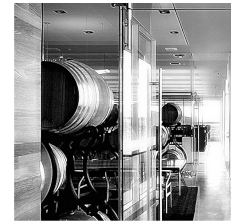
23. SOFT, NATURAL MATERIALS ARE PROMINENT

Holistic Beliefs Filter Through Every Level of the Functioning Facility

Embracing biodynamic farming and listening to the vines benefits Southbrook in their endeavor to produce the best of the land and their terroir. Where conventional vineyards collect 4-6 tons of fruit per acre, Southbrook gets 1.5-2 tons per acre. As a biodynamic vineyard, Southbrook's tonnage is almost a third of conventional vineyards. This has huge financial impact, but this lower yield is of higher quality than the higher yield of conventional vineyards. Conventional vineyards push their vines to produce three different types of bunches of fruit, primary, secondary, and tertiary. With all three bunches of fruit on the vines, the plant must send energy to all the bunches in an effort to ripen all the grapes. Southbrook only focuses on the primary fruit, refusing to stress the plants which results in lower quality fruit. In the spring, Southbrook rubs the buds of secondary fruit shoots off the vines to ensure the plants focus their energy on the primary fruit. As a result, Southbrook does not experience vine-death over the winter months because the plants have produced the large quantity of fruit that they should be producing, leaving them with energy left over to heal and survive harsh winter conditions. Conventional vineyards will lose entire plots of Merlot or Pinot Noir (both very sensitive varietals) because there is not enough energy in the vines to keep them warm through the winter. Southbrook acknowledges that the vines are living, and the wine is living as well. From vine to bottling process, it is molecular – developing over time, and maturing as a living entity. In its holistic approach, biodynamic farming takes the 'living' nature of wine into account, from vine to harvesting process.

Pattern Diagrams Pertaining to 'Holistic Beliefs Filter Through Every Level of the Functioning Facility':

2. Property as an Entity

TERRACE & STATEMENT WALL

REFLECTING POOLS
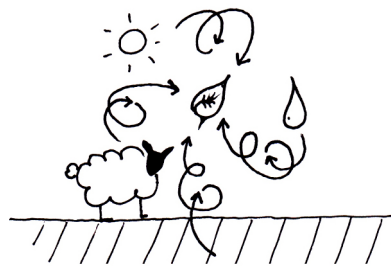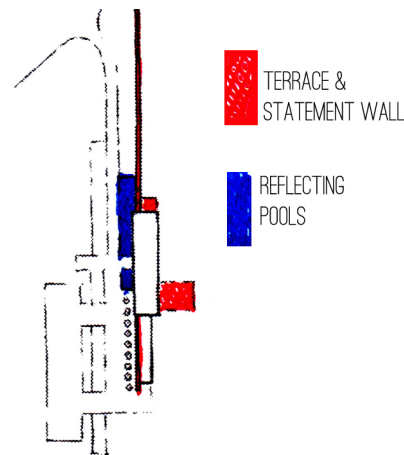
20. Connection to the Earth

Sustainable Existence is Perceivable & A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture

Subject to exacting sustainable standards, Southbrook's hospitality pavilion includes natural lighting, wastewater treatment, and energy conservation efforts. The expansive floating roof of the hospitality pavilion has a 2 meter overhang that restricts too much light from entering the space, but directs light inwards from the reflecting pools underneath them. Kupka explained to me that lights are almost never on in the building, and when they are, the lights over the tasting tables are aimed upward so that guests do not get too hot and a comfortable temperature can be maintained without too much heating and cooling. The reflecting pools themselves are filled with the drainage water off the roof, which then flows out to the properties bioswails as grey water. A reflection of the Southbrook's values and intimate relationship with the land, their hospitality facility keeps energy costs low, is in harmony with the surrounding context of the vineyard, and is a tastefully gallant and graceful in its aesthetic. The architecture of the place is consistent with Southbrook's attitude of rigorously staying true to their terroir, boldly setting a good example for other vineyards, and daring the consumer's palate.

Southbrook notes that organic agriculture uses natural inputs. It uses less water, less energy, no synthetic pesticides, no chemical fertilizer, no bioengineering, and no genetic modification. Organic agriculture results in more biodiversity, conserves more water, and improves soil health. Southbrook's first 75 acres were certified by Pro-Cert Organic Systems Ltd. (then OC/PRO Canada) in 2008. Our entire 150 acre property is now certified organic, including the hay and our sheep.[202]

Southbrook Vineyards, 2012.

Pattern Diagrams Pertaining to 'Sustainable Existence is Perceivable 'and
'A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is
Reflected in the Architecture':
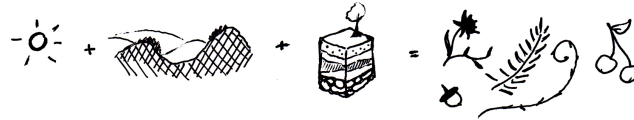
3. Diverse Vegetation is Prominent
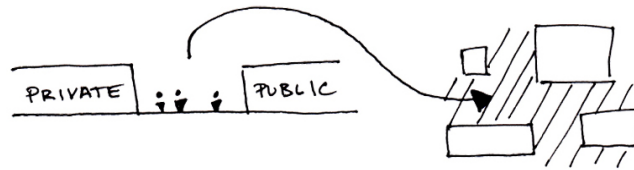
10. Communal Circulation Realms

13. Main Entrance

6.2 Case Study 2, Tawse: A Biodynamic Showcase

Tawse is an innovative and sustainable winery, which also embraces their place-specific terroir. "I wanted to make the best wine in Ontario," says Tawse. "I was very interested in the different terroirs, and I always thought of the vineyards as I do now; they're sort of like children, and you get to mould them and help them bring out the skills that they have — just like kids. Some will be quiet, thoughtful people; some will be boisterous and loud… Vineyards have the same sort of personality, and by doing the farming with the organics and biodynamics, we're trying to bring out the personality of each of the vineyards."[203]
This view is very applicable to biodynamic wines – just because a wine is biodynamic, does not mean everyone will love the taste. The site of the vineyard is most important because the wine is so minimally manipulated; they are authentic and completely express the vineyard site that it comes from. Tawse' 144 acres along the Niagara Escarpment are divided into 5 different and distinct vineyards. The Cherry Avenue Vineyard that I visited is the location of their hospitality headquarters. This building opened in 2005 and houses their unique six level gravity flow processing system.

Figure 47: The View at Tawse Upon Arrival (Letirebouchon.blogspot.ca, 2012)

6.2.1 Site Location

Located along the Niagara Escarpment, Tawse is also an organic and biodynamic vineyard. The sub-appellation of their location is the Twenty Mile Bench where the air circulation and frost protection provided by the bench topography and steady water supply create unique conditions for fruit development, and contribute to a particular and refreshing style of 'bench' wines.

Within the Twenty-Mile Bench sub-appellation of the Niagara Escarpment Regional Appellation of the Niagara Peninsula, Tawse takes advantage of the distinctive double bench formation to the west of Twenty Mile Creek, which bisects the area. As short varied slopes roll to the brow of the Niagara Escarpment, the sheltered north facing slopes provide year around temperature moderation, in combination with the air circulation from Lake Ontario (with excellent air drainage due to the north facing slopes of the Escarpment). The Twenty-Mile Bench's double bench formation (short slopes of moderate steepness) has a relatively high elevation, which ensures long spells of sun exposure during both the summer and fall. In addition, the sloping bench formation provides good surface and ground water drainage from the many surrounding riverbeds when snowmelt and rainfall are prevalent. These streams cut through the land, creating multiple slopes and not only provide drainage, but also an excellent ground water source.

As with the other sub-appellations, the Niagara Escarpment provides excellent protection from the prevailing southwesterly winds, as it rises up along the southern boundary of the area. Furthermore, when lake breezes push up against the Escarpment, the warm air is circulated, and warm daytime temperatures extend into the evening, which promotes a steady and constantly ripening process for the vineyard – gradual warming in the spring, and gradual cooling in the fall. The day and night temperatures do not vary significantly, which ensures the full potential of the ripening process, and less intense flavour in the fruit. A different personality is brought out of the grapes (for the Pinot Noir, Riesling, and Chardonnay grown here), very different from the effect of the flat land of Niagara-on-the-Lake.

The soils of Twenty-Mile Bench are deep clay and till, with a high percentage of limestone and shale incorporating a lot of variation and texture. "The fossil enriched sedimentary dolomites that underlie this appellation contribute to the distinct minerality found in many bench wines."[204] The soils are moderately well-drained due to the topography of slopes, but their density and water holding capacities provide hydration when precipitation is limited and streams begin to dry up. During the growing season, the moisture content of these soils ensures vine growth and balances the efforts of mature vines to find water.
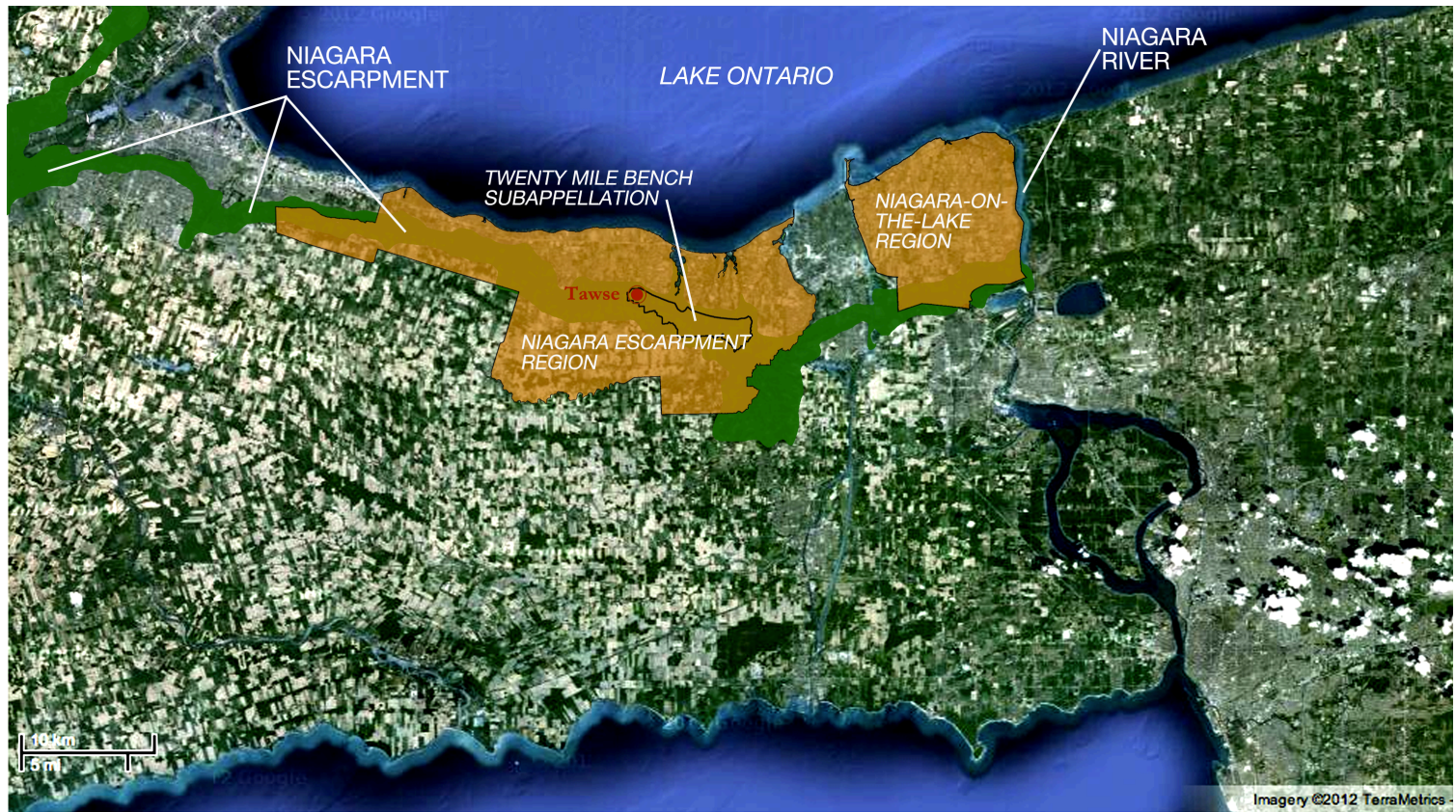
Figure 48: Tawse' Terroir

NIAGARA LAKESHORE

LAKE ONTARIO

NIAGARA RIVER

FOUR MILE CREEK

NIAGARA LAKESHORE

LINCOLN LAKESHORE

Southbrook

Tawse

CREEK SHORES

BEAMSVILLE BENCH

ST. DAVID'S BENCH

TWENTY MILE BENCH

SHORT HILLS BENCH

VINEMOUNT RIDGE

NOTABLE FEATURES

One of the deepest of the Great Lakes, Lake Ontario's water mass moderates air temperatures year-round. In concert with the appellation's second notable feature, the Niagara Escarpment, this shapes the perfect climate to nurture grape vines.

STATISTICS

GROWING DEGREE DAYS (AVG.): **1413**
FROST FREE DAYS: **198 (-2º)**
JULY MEAN TEMPERATURE: **22.3°**
GROWING SEASON: **April to October**
PRECIPITATION: **546mm (grow season)**

COMMON VARIETALS: **Chardonnay, Riesling, Merlot, Cabernet Franc**
PRODUCTION (2012 REPORTING YEAR): **1404976 (9L cases)**
NUMBER OF APPROVED WINES: **594**
NUMBER OF WINERIES: **80**

Figure 49: Niagara's Sub-Appellations (Vqaontario.ca, 2012)

Figure 50: Tawse Site Plan

Tawse Winery Inc.

50 m

100 ft
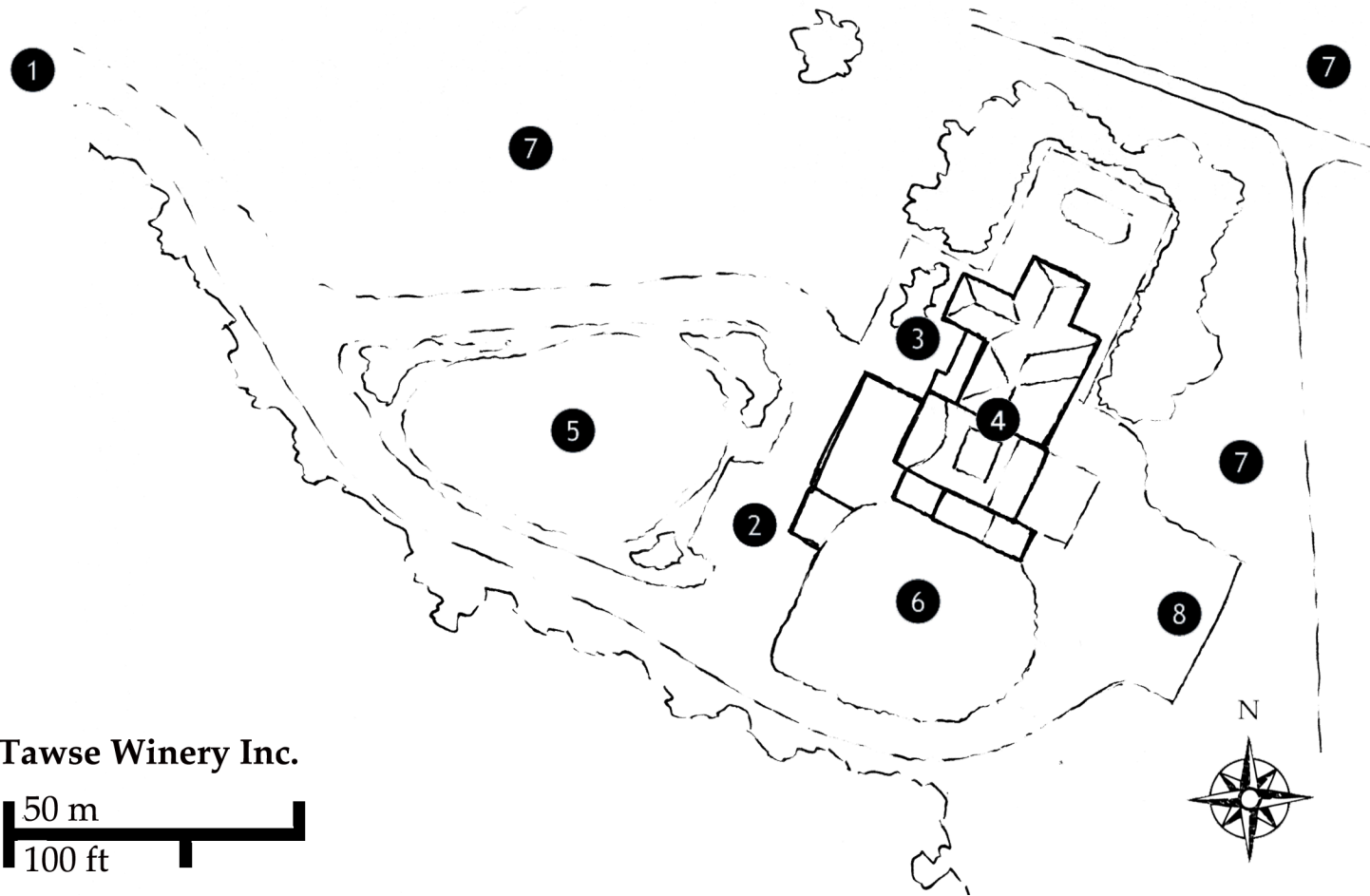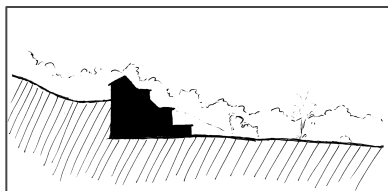
Figure 51: Tawse Section Diagram

1. Entry
2. Parking
3. Building Entry
4. Tasting room/Offices/ Production Facility
5. Pond
6. Underground Wine Caves
7. Vineyard
8. Production

6.2.2 Site Experience

Tawse is similar to Southbrook in that they do not facilitate overnight guests. Their visitors stop in for a chance to taste some outstanding wine, and witness their processing hub first hand. The building strategy at Tawse involves providing a welcoming interior and exterior space, housing their gravity fed production system, and nestling the whole building into a hill that is surrounded by the vines. The visitor's experience again involves education, food and drink, but no overnight facilities. Also biodynamic, Tawse prides itself on their agricultural strategies and the quality of wine that it produces. Unlike Southbrook, Tawse's hospitality building houses both spaces for hosting as well as production, immediately adjacent to each other, separated by glass. This layout pulls the visitor in and makes it incredibly obvious that the building is sitting directly in the hill, and that the facility is very much integrated within the landscape. Guests are given tours of the whole building, including the barrel caves that are deep within the hillside as well, extending off the side of the main space, making use of geothermal temperatures. Passing by a glassed in laboratory space, descending into these spaces, visitors feel as if they are part of the team, being enlightened to the process and spaces where some of their favourite wine is produced. While Southbrook delicately placed their pavilion onto the land amidst their vines, Tawse assertively integrates with the landscape, making use of hill space and capitalizes on its cross-section by setting their gravity fed system within it. A well-managed destination, Tawse draws guests up and into its factory/destination, among the farmland, and the guest experience is comprehensive and unique to that sub-appellation of the Niagara wine region. The way Tawse implements the patterns outlined earlier are illustrated in the diagram catalogue that follows.

Figure 52: Tawse' Six-Level Gravity-Fed Processing System (Nowpublic.com, 2008)

Figure 53: Tawse Set into it's Hill (Wineaccess.ca, 2011)

Figure 54: Geo-thermal Wine Caves (Tawse Winery, 2012)

Figure 55: Winemaker Paul Pender and the Sheep that Trim the Vines
(GoodFoodRevolution.wordpress.com, 2011)

6.2.3 Evident Meta Patterns

Attentiveness to Environmental Context and Vitality & Local Tempo is Evident

Being aware of their location within the landscape, Tawse has made the most of the land around the facility, sensitively building into a hill-side and allowing for the best of the topography to be used for the vineyards themselves. Tawse uses organic and biodynamic farming techniques to ensure the health of their vines and the vitality of their soils. Similar to Southbrook, much of their fruit is sourced from old growth, low yield vines, which ensure that the end product will be of great depth, richness, and character. The wines produced through biodynamic methods have stronger, purer, and more vibrant aromas and flavours. Using biodynamic methods leads to better balance in fruit growth, where the sugar production in the grape corresponds with its physiological ripeness. This means the wine will be better balanced in terms of flavour and alcohol content, even within the context of the ever-changing climate of Niagara. [205] The community of people that band together to take part in the harvest and production of such unique and place-specific wine, truly revere the land and appreciate the ultimate in quality that biodynamic agriculture produces.

Patterns Pertaining to 'Attentiveness to Environmental Context and Vitality'& ' Local Tempo is Evident':
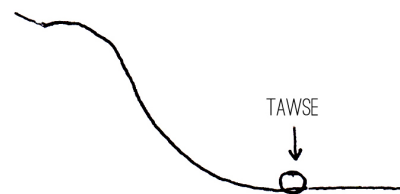
1. AGRICULTURAL VALLEYS   4. BUILT SENSITIVELY INTO/ONTO LAND
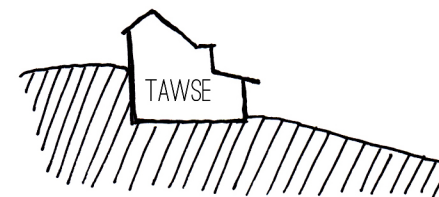
5. BUILDING AS A NODE OR COMPOUND
WITHIN AGRICULTURAL SETTING

15. COURTYARDS WHICH LIVE

17. COURTYARDS AND TERRACES PROVIDE A
VIEW ACROSS THE LANDSCAPE
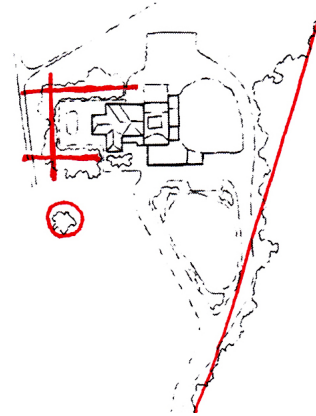
21. TREE PLACES

Holistic Beliefs Filter Through Every Level of the Functioning Facility &
Sustainable Existence is Perceivable

The six level gravity flow processing system that Tawse uses is based on the natural slope and contours of the property. Aligning with the philosophy of treating the molecular structure of wine as a living thing, the use of gravity as opposed to pumps allows the wine to move gently from pressing to bottling with minimum manipulation. Built into the hillside, the facility is also their retail location, tasting room, offices, laboratory, and cellar caves for storage. Tawse' wine is aged in three cellars, each covered by 6 to 8 feet of earth, maintaining an ambient temperature between 10 to 16 degrees Celsius, with a natural humidity of around 85%. This geothermal energy system increases the winery's sustainability as it reduces their use of traditional forms of energy by 80%. Similarly, their use of a wetland biofilter facilitates the complete reuse of all the sanitary and winery process water.

Pattern Diagrams Pertaining to 'Holistic Beliefs Filter Through Every Level of the Functioning Facility' and 'Sustainable Existence is Perceivable':
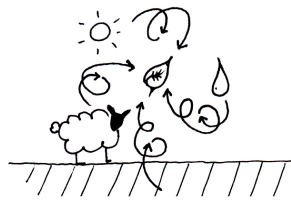
2. Property as an Entity
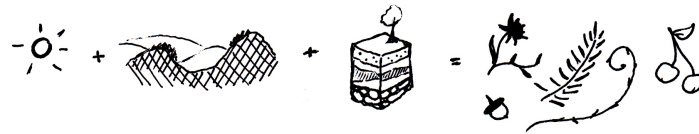
3. Diverse Indigenous Vegetation is Prominent
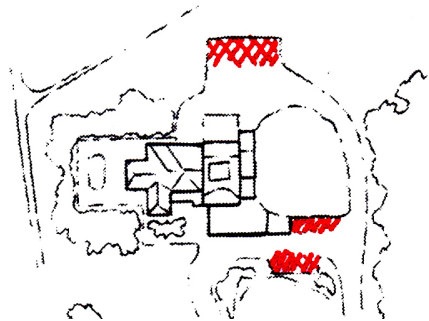
11. Small Parking Lots
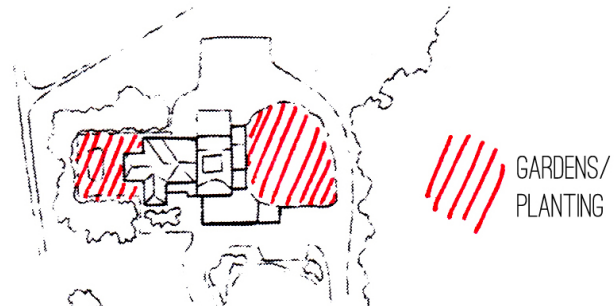
19. Connection to the Earth

A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture &
The Character of the Built Environment Tells a Story of Place

Though not LEED certified, the Tawse HQ is a beautiful stone chateaux-type building, snuggled into the hillside and rows of vines. With its dramatic sloping roof, the height needed for the six-level gravity-fed operation inside is certainly perceivable upon entry through the vineyard gates. The picturesque pond in front adds a level of serenity to the welcoming yet stately structure so firmly set into the earth around it. A perfectionist, Moray Tawse spent considerable time researching what would be the perfect processing system, and he designed his winery from scratch. "I used three different architects, two different engineering firms, two different sets of consultants," he says. "We wanted to make it absolutely perfect."[206] The natural materials used both inside and out are welcoming in conjunction with the gestures of the driveway and building entrance. Hugged by the land, the Tawse winery and tasting room's large windows face only one direction but allow for ample natural light. As a guest inside the building, the functional intent of the architecture is evident as the gravity feed system sits like a prized toy in a custom display case, and is visible from everywhere in the facility; gazing both upward and downward you can witness the Tawse wine-making process.

Pattern Diagrams Pertaining to 'A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture' and 'The Character of the Built Environment Tells a Story of Place':
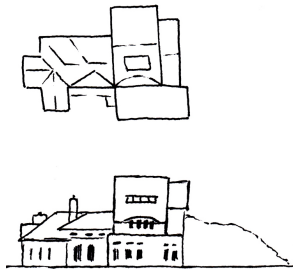
7. BUILDING COMPLEX
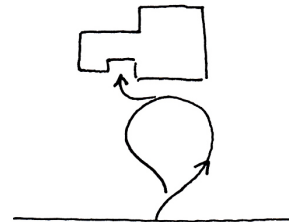
8. WELCOMING ARRIVAL SEQUENCE

9. Circulation Realms
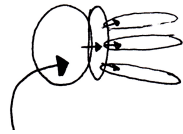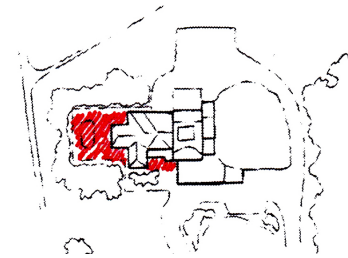
10. Communal Circulation Realms

12. Positive Outdoor Space
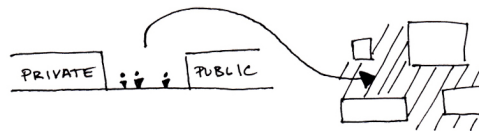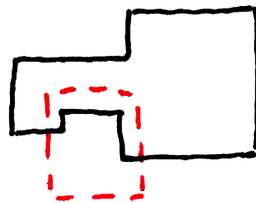
13. Main Entrance

14. Entrance Transition
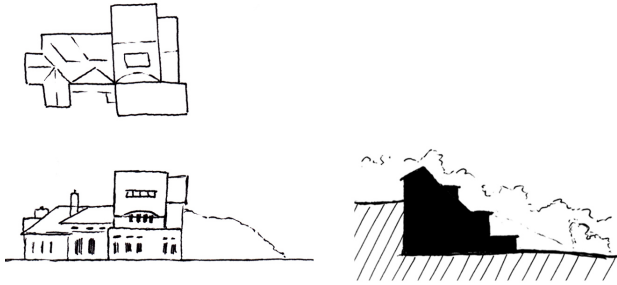
16. Cascade of Roofs
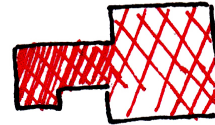
18. Intimacy Gradient
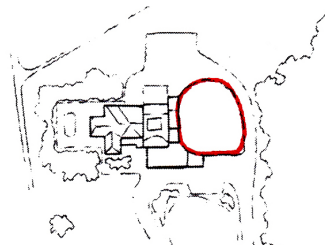
20. Vegetation Meets the Building

23. Soft Natural
    Materials are Prominent

6.3 Case Study 3, Ceago Vinegarden: The Ideal Development

Figure 56: Aerial Image of Ceago Vinegarden (Ceago.com, 2012)

6.3.1 Site Location

In looking outside of Niagara, Ontario, and Canada, there are 450 biodynamic wineries around the world, each viewing their farm as a unique entity, closely reading the needs of the land and the ecology of the place in their efforts to produce the best wine, unique to that specific location and terroir. One such vineyard in Lake County, California, is Ceago Vinegarden – an active, certified biodynamic vineyard with a tasting room, event space, and limited overnight lodging that attracts close to 10 000 visitors a year.

Jim Fetzer's biodynamic wine estate, is located at 1400 feet above sea level, 100 miles north of San Francisco, high above the Napa, Sonoma, and Mendocino Counties in the upper right corner of California's North Coast AVA (American Viticulture Area) wine region. The Clear Lake AVA (within the larger North Coast AVA), is surrounded by northern California's rugged mountains. The oasis of Lake County enjoys a dry, Mediterranean climate (less than forty inches of rainfall a year), on the northwest shore of Clear Lake. This is California's largest freshwater lake, and the oldest natural lake in North America. The lake itself accounts for nearly half of the surface area of the Clear Lake appellation, which helps to moderate temperatures over the acres of vines and trees. Ceago's 51 waterfront acres take advantage of the well-drained gravel-and-loam soils of the agriculturally rich elevated valley.

The elevations provide cooler winter conditions, which mean a later start to the growing season. While Clear Lake helps to moderate temperatures, summer conditions are appropriately warm enough to ripen the grapes, and the elevation allows rapid cooling and air drainage in the evening. This effect is similar to the diurnal temperature range that occurs at Southbrook due to their terroir, again,

resulting in more intense fruit. Additionally beneficial is that few grape pests can survive the altitude and cool climate. The Bordeaux varietals (Merlot, Cabernet Sauvignon, Malbec, Sauvignon Blanc), fruit trees, and various other agriculture of Ceago thrive in these conditions.

Figure 57: The Feature's that Make Up Ceago's Terroir

CALIFORNIA'S WINEGROWING REGIONS

Every bottle of California wine lists the geographical origin, or appellation, where the grapes were grown. Appellations here are defined either by political boundaries, such as the name of a county, or by federally recognized growing regions, called American Viticultural Areas (AVAs).

← CALIFORNIA

INLAND VALLEYS

SACRAMENTO VALLEY

NORTH COAST

LAKE TAHOE

NEVADA

MENDOCINO

Ceago Vinegarden

Quintessa

SACRAMENTO

SONOMA
NAPA

GOLDEN GATE BRIDGE

SAN FRANCISCO

LODI

SIERRA FOOTHILLS

YOSEMITE NATIONAL PARK

LIVERMORE

MODESTO

SANTA CRUZ

PEBBLE BEACH

MONTEREY

MADERA

FRESNO

HEARST CASTLE

SAN JOAQUIN VALLEY

PACIFIC OCEAN

CENTRAL COAST

PASO ROBLES

SAN LUIS OBISPO

SANTA BARBARA

HOLLYWOOD

MALIBU

LOS ANGELES

DISNEYLAND

PALM SPRINGS

SOUTHERN CALIFORNIA

SAN DIEGO

ARIZONA

MEXICO

REDWOODS

MILES
0   25   50   75   100

KILOMETERS
0   40   80   120   160

NORTH COAST

1. North Coast

LAKE COUNTY
2. Benmore Valley
3. Clear Lake
4. Guenoc Valley
5. High Valley
6. Red Hills Lake County

MENDOCINO COUNTY
7. Anderson Valley
8. Cole Ranch
9. Covelo
10. Dos Rios
11. McDowell Valley
12. Mendocino
13. Mendocino Ridge
14. Potter Valley
15. Redwood Valley
16. Yorkville Highlands

NAPA COUNTY
17. Napa Valley (Includes 18-32)
18. Atlas Peak
19. Calistoga
20. Chiles Valley
21. Diamond Mountain District
22. Howell Mountain
23. Los Carneros (Also in Sonoma Co.)
24. Mt. Veeder
25. Oak Knoll District of Napa Valley
26. Oakville
27. Rutherford
28. St. Helena
29. Spring Mountain District
30. Stags Leap District
31. Wild Horse Valley (Also in Solano Co.)
32. Yountville

SOLANO COUNTY
33. Solano County Green Valley
34. Suisun Valley

SONOMA COUNTY
35. Alexander Valley
36. Bennett Valley
37. Chalk Hill
38. Dry Creek Valley
39. Green Valley of Russian River Valley
40. Knights Valley
41. Northern Sonoma
42. Rockpile
43. Russian River Valley
44. Sonoma Coast
45. Sonoma Mountain
46. Sonoma Valley

CENTRAL COAST

47. Central Coast

ALAMEDA COUNTY
48. Livermore Valley
49. San Francisco Bay (Includes portions of Contra Costa, San Benito, San Mateo, Santa Clara, Santa Cruz, San Francisco and Solano counties)

MONTEREY COUNTY
50. Arroyo Seco
51. Carmel Valley
52. Chalone (Also in San Benito Co.)
53. Hames Valley
54. Monterey
55. San Antonio Valley
56. San Bernabe
57. San Lucas
58. Santa Lucia Highlands

SAN BENITO COUNTY
59. Cienega Valley
60. Lime Kiln Valley
61. Mt. Harlan
62. Pacheco Pass (Also in Santa Clara Co.)
63. Paicines
64. San Benito

SAN LUIS OBISPO COUNTY
65. Arroyo Grande Valley
66. Edna Valley
67. Paso Robles
68. York Mountain

SAN MATEO COUNTY
69. Santa Cruz Mountains (Also in Santa Clara and Santa Cruz counties)

SANTA BARBARA COUNTY
70. Happy Canyon of Santa Barbara
71. Santa Maria Valley (Also in San Luis Obispo Co.)
72. Santa Ynez Valley
73. Sta. Rita Hills

SANTA CLARA COUNTY
74. San Ysidro District
75. Santa Clara Valley (Also in San Benito Co.)

SANTA CRUZ COUNTY
76. Ben Lomond Mountain

INLAND VALLEYS

MADERA COUNTY
77. Madera (Also in Fresno Co.)

SACRAMENTO COUNTY
78. Alta Mesa
79. Borden Ranch (Also in San Joaquin Co.)
80. Clarksburg (Also in Solano and Yolo counties)
81. Cosumnes River (Also in San Joaquin Co.)
82. Sloughhouse

SAN JOAQUIN COUNTY
83. Clements Hills
84. Jahant (Also in Sacramento Co.)
85. Lodi (Also in Sacramento Co.)
86. Mokelumne River
87. River Junction
88. Tracy Hills (Also in Stanislaus Co.)

STANISLAUS COUNTY
89. Diablo Grande
90. Salado Creek

YOLO COUNTY
91. Capay Valley
92. Dunnigan Hills
93. Merritt Island

SIERRA FOOTHILLS

94. Sierra Foothills

AMADOR COUNTY
95. California Shenandoah Valley (Also in El Dorado Co.)
96. Fiddletown

EL DORADO COUNTY
97. El Dorado
98. Fair Play

YUBA COUNTY
99. North Yuba

SOUTHERN CALIFORNIA

100. South Coast

LOS ANGELES COUNTY
101. Leona Valley
102. Malibu-Newton Canyon
103. Saddle Rock-Malibu
104. Sierra Pelona Valley

RIVERSIDE COUNTY
105. Cucamonga Valley (Also in San Bernardino Co.)
106. Temecula Valley

SAN DIEGO
107. Ramona Valley
108. San Pasqual Valley

OTHER CALIFORNIA

HUMBOLDT COUNTY
109. Willow Creek (Also in Trinity Co.)

SISKIYOU COUNTY
110. Seiad Valley

TRINITY COUNTY
111. Trinity Lakes

CALIFORNIA WINES

discovercaliforniawine.com

Figure 58: Appellations and Sub-Appellations of California (California Wine Institute, 2011-2012)

143

Figure 59: Ceago Vinegarden Site Plan

Figure 60: Ceago's Landscape Context (Ceago.com, 2012)

Figure 61: Ceago's Courtyard Overlooking Clear Lake (Ceago.com, 2012)

1. Entry
2. Complex Entry
3. Dock
4. Garden
5. Vineyard
6. Parking
7. Lakeside Casitas

Ceago Vinegarden

50 m

100 ft

Figure 62: Ceago Building Section Diagram

Figure 63: The Ceago Vinegarden Complex (Ceago.com 2012)

6.3.2 Site Experience

Ceago Vinegarden presents an immersive guest experience, not unlike Southbrook and Tawse, but facilitates longer stays and more involved hospitality events. Their collection of buildings house mostly hospitality related programs, acting similar to Southbrook's hospitality pavilion, while their factory and farm buildings are located on another property close by. This complex is the central gathering place for visitors, guests, and residents alike. What integrates the hospitality aspect of the destination with the production aspect is that the biodynamic gardens and vineyards totally surround the hospitality complex, bringing awareness of the agriculture of the place to the visitors and workers alike. Their building strategy prioritizes the guest's proximity to the land and nearby lake, and allows for the experience of the farm/factory portion of the winery to be separate and accessible, similar to Southbrook. The guest is immersed in historical buildings, clustered as if they had unfolded organically, mediating the lakefront and the vineyard acreage. The architecture of Ceago reflects the history of the area, and is welcoming in the way that the complex is broken up in to various sizes and heights of structure. Like Tawse and Southbrook, there is no clear 'back of house' and 'front of house', providing transparency for both the visitor and the workers alike. Ceago's complex is both the gateway to, and the heart of, the property. It links the visitor to the land in its orientation to the landscape, and in that it houses events that further provide local agricultural awareness and appreciation.

Figure 64: Ceago Casita Courtyard (Ceago Vinegarden, 2012)

Figure 65: Traditional Architecture in an Agricultural Setting (FDM-travel.dk, 2012)
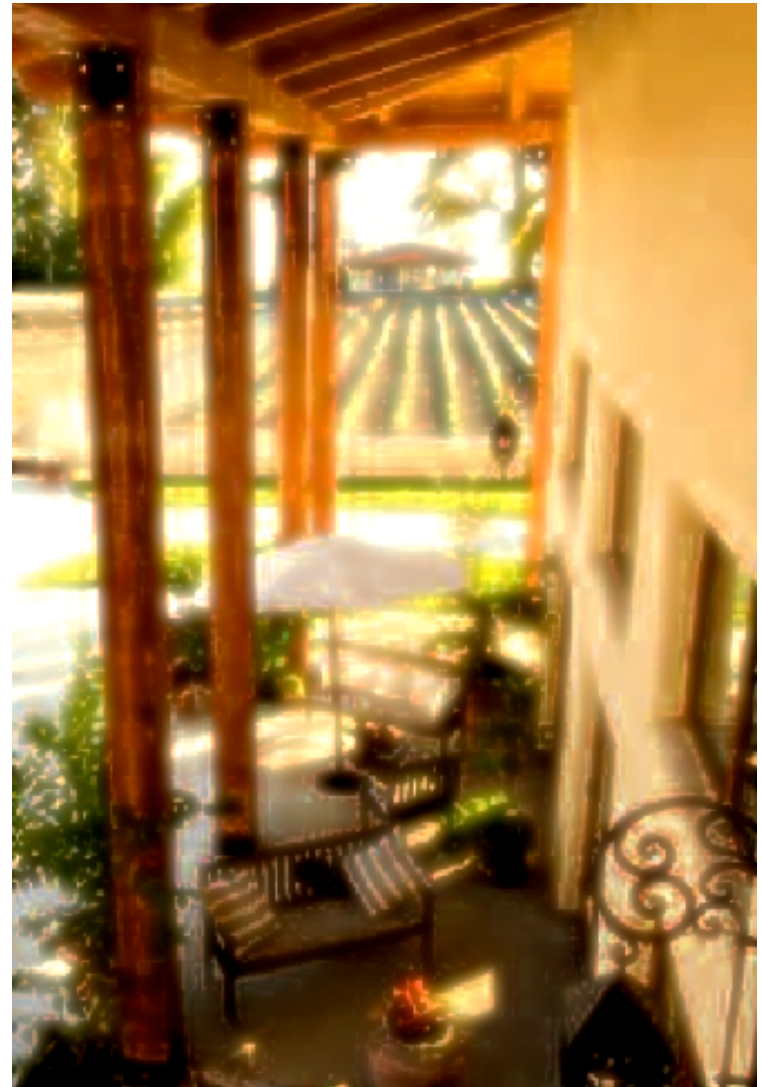
Figure 66: Ceago Portico (Ceago Vinegarden, 2012)

6.3.3 Evident Meta Patterns

Holistic Beliefs Filter Through Every Level of the Functioning Facility
   At the vineyard, Ceago also grows a mix of fruit trees, walnut and olive trees, figs, a two-acre field of lavender, palms, California oaks, and bay laurel. The plant diversity at Ceago provides a natural habitat that works with the farm ecosystem (one of the requirements of biodynamic farming is that the land not be a monoculture). The various plants provide a more natural environment than a conventional manicured vineyard, creating natural habitat, and decreasing pest problems. The livestock taking advantage of the vegetation are sheep and chickens, alongside wild turkeys, raccoons, birds, butterflies, and native bees, all of which contribute to the vitality of Ceago's soil. The estate consists of the farm, a tasting room, a seasonal open-air café, a conference room, and a pier used by boats and seaplanes.

> *Ceago Vinegarden explains that biodynamics is a science of life-forces, a recognition of the basic principles at work in nature, and an approach to agriculture which takes these principles into account to bring about balance and healing. Biodynamics is an ongoing path of knowledge rather than an assemblage of methods and techniques.*[207]
>
> *Ceago Vinegarden, 2012.*

Pattern Diagrams Pertaining to 'Holistic Beliefs Filter Through Every Level of the Functioning Facility':
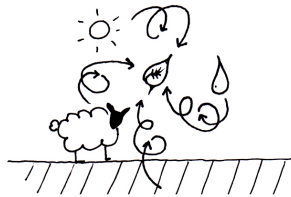
2. Property as an Entity
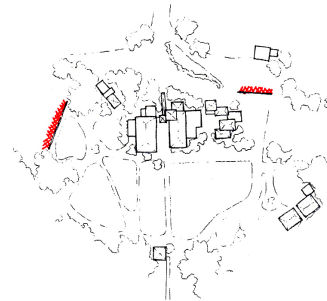
11. Small Parking Lots

Local Tempo is Evident

Fetzer's idea is that visitors to Ceago be immersed in an authentic agrarian living experience that "balances active lifestyle with a contemplative retreat."[208] Working to connect with the cultural aspects of Lake County, including local art exhibitions, unique culinary experiences, and engaging dialogues and lectures, Ceago embraces a slower paced lifestyle tempo and provides place-specific experiences. Focusing on the celebration of wine, food, the growers, and the community, Ceago looks to embody the principles of agri-tourism – celebrating community, connection to the land, and the pleasures of food, wine, and dining.

Pattern Diagrams Pertaining to 'Local Tempo is Evident':
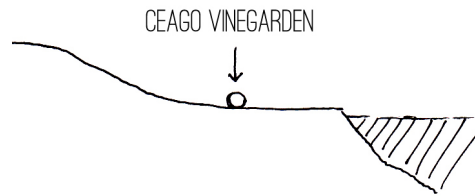
1. AGRICULTURAL VALLEYS
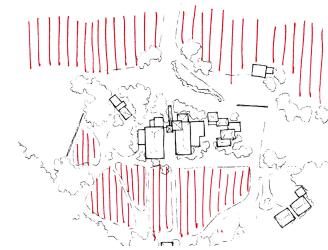
5. BUILDING AS A NODE OR COMPOUND WITHIN AGRICULTURAL SETTING

Attentiveness to Environmental Context and Vitality

Certified biodynamic in 1996, Ceago's tasting room and biodynamic hospitality centre opened on Clear Lake in 2004. Owned by Jim Fetzer, former president of Fetzer Vineyards, Ceago was established in 1993. Embracing organic and biodynamic wines, Fetzer's philosophy is to let the character of the land speak through the grapes and the wine. "Like the Native Americans who were here before us, we believe that people must interact with the land in an essential, nurturing fashion to assure long-term quality and prosperity."[209]

Pattern Diagrams Pertaining to 'Attentiveness to Environmental Context and Vitality':
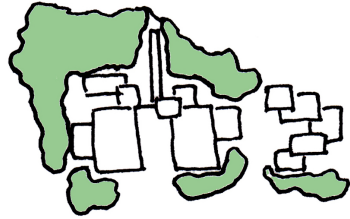
6. Tightly Surrounded by Trees
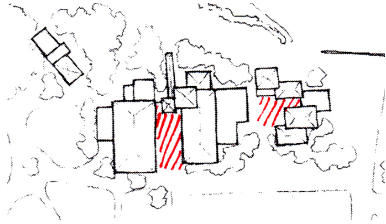
15. Courtyards that Live

17. Courtyards and Terraces Provide Views Across the Landscape
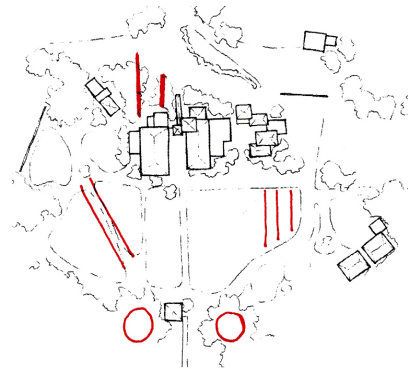
21. Tree Places

22. Vistas are Prominent from Indoors

The Character of the Built Environment Tells a Story of Place

The facility on his 163 acres is inspired by Spanish/Mediterranean architecture, influenced by early California and Mexico styles. The compound of buildings includes over 28,000 square feet of tile-roofed hacienda, designed around two large courtyards. Stylistic elements include the cap and pan red tile roofs, heavy wooden timbers and beams, ornamental wrought iron gates and fixtures, heavy wood doors, ceramic floor tiles, balconies, and fountains. Housed in the compound is the wine tasting room, barrel rooms, event rooms, kitchen, offices, two homes, and three guest rooms. Directly across from the compound is the 340-foot pier – the lakefront is the single most distinguishing feature on the site.

Pattern Diagrams Pertaining to 'The Character of the Built Environment Tells a Story of Place':
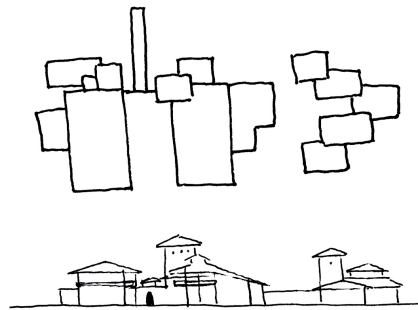
7. BUILDING COMPLEX
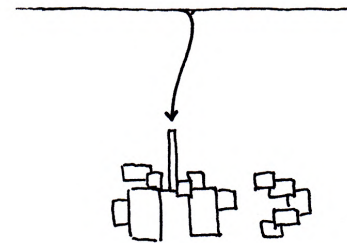
8. WELCOMING ARRIVAL SEQUENCE
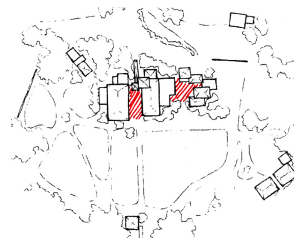
12. POSITIVE OUTDOOR SPACE
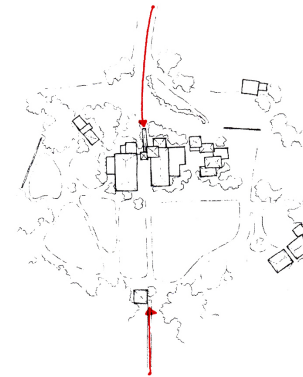
14. ENTRANCE TRANSITION
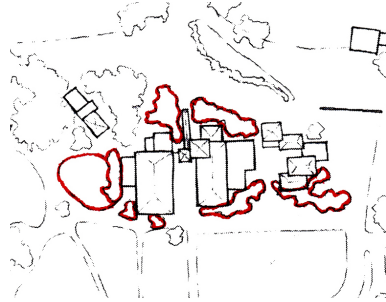
20. Vegetation Often Meets the Building

23. Soft, Natural Materials are Prominent

A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture &
Sustainable Existence is Perceivable

What is most interesting about Ceago is their intention to further develop their hospitality offerings to include more overnight stay and lifestyle facilities. Taking on this endeavor, while maintaining their holistic winemaking practice, represents a commendable goal, and a feat of balance. Fetzer has the deed to a 50-room hotel with a spa facility and café, 50 lakeside villas, and 70 vineyard villas, and hopes to develop them in the near future. His goal is to create a lifestyle retreat that focuses on the beauty and power of the existing vineyard and gardens. He hopes to create awareness and connection to the land through a hospitality facility that hosts events centered on the cycles of the land; for instance, a getaway event centered on olive harvesting, products, and meals involving the ingredient.

Architecturally, Fetzer aims to put priority on the sense of living outside in the sunny and dry Mediterranean climate with covered porches, outdoor rooms, exterior fireplaces, and courtyard fire pits. Aiming for a highly sustainable and environmentally aware hospitality facility, Fetzer's development guidelines outline that, "the use of materials and character of the buildings currently on-site will be celebrated in the new resort buildings by using reclaimed materials where possible, and integrative resource and energy-efficient systems… Sustainable energy resources like solar, wind, and geothermal power will be implemented as it appeals to the buyer preferences of the desired market."[210] Ceago's market research

determined that more and more Americans are seeking values based experiences that foster connection, create a sense of community and place, and enrich the quality of life. The idea is that Fetzer's biodynamic vine garden is not just a physically healthy piece of earth, but that it radiates a vitality that can be felt, and he looks forward to sharing this with those interested in enjoying a meaningful getaway.

Pattern Diagrams Pertaining to 'A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture' & 'Sustainable Existence is Perceivable':
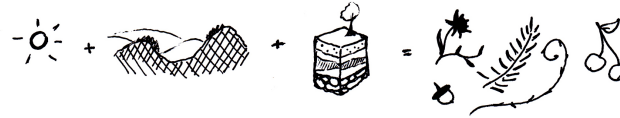
3. Diverse Indigenous Vegetation is Prominent
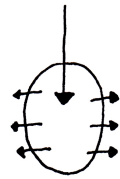
9. Circulation Realms
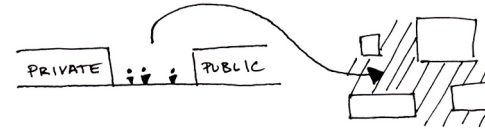
10. Communal Circulation Realms
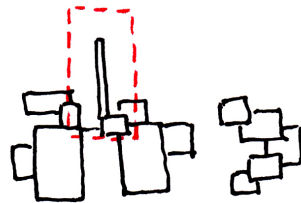
13. Main Entrance
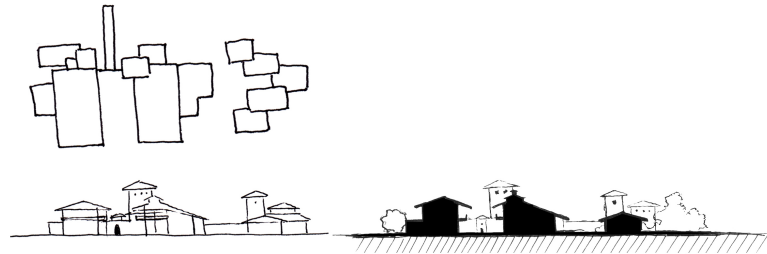
16. Cascade of Roofs

Ceago Vinegarden – Core Values

To celebrate life with food, wine, community, and healthy living.

To exist in harmony with the land and nature's systems through low-density development, education, and sustainable operating practices.

To embody an experience and lifestyle that promotes a unique interaction of recreation, rejuvenation, and appreciation for the land.

To support Lake County by creating jobs for the local population, and to capture its essence through programming.[211]

Ceago Vinegarden, 2012.

6.4 Case Study 4, Quintessa: Pure Harmony Through Balance

Figure 67: Quintessa Elevation Sketch (Walker Warner Architects, 2012)

6.4.1 Site Location

Shifting slightly in location, Quintessa is a vineyard located in the Rutherford appellation of the Napa Valley AVA, also located in the North Coast AVA. An extremely diverse estate, Quintessa's 280-acre property includes valleys, terraces, hilltops, foothills, and riverside, four microclimates, and many soil types, as well as diverse flora and fauna. The diversity of exposure, elevation, microclimate, and soil type produce 40 very different wine lots from their 26 different vineyard blocks. This small appellation is known for its terroir, and Quintessa harnesses it's characteristics to produce their classic Bordeaux grape varieties in 26 vineyard blocks as follows: Cabernet Sauvignon (129 acres), Merlot (26 acres), Cabernet Franc (7 acres), Petit Verdot (4 acres), and Carmenere (4 acres). Complex and age-worthy, the Cabernet Sauvignon and Cabernet Franc grapes of this area ripen with well-developed tannins due to warmer temperatures that dry and heat the soil.

The Mayacamas Mountain Range to the west and the north, and the Vaca Mountains on the east side flank the Napa Valley. In the centre of the valley floor is the geographical area known as the Rutherford Bench, where both the Rutherford and Oakville AVA's are located. Just north of Oakville, Rutherford is slightly warmer, as it is less affected by wind and fog from the San Pablo Bay. The soil of this area is alluvial and sedimentary (alluvium is the actual debris that accumulates to form alluvial soils – containing a lot of organic material which was carried by water running off a slope).[212] Comprised of two alluvial fans from the base of the

Mayacamas Mountains, the Rutherford Bench terrain is 6 miles long and made up of sedimentary material that has eroded and run off from the mountains, resulting in it being quite fertile. The soil is rockier as you move north, resulting in fuller bodied wines, when combined with warmer temperatures. On the bench, the alluvial loam and sand makes up 2500 acres of some of California's most prized vineyards. The area is well–drained, due to the various sizes of sediment with volcanic and marine deposits. Such well-drained soil causes the vineyard roots to grow deep into the ground in search of water.

Figure 68: Quintessa's Terroir

CALIFORNIA'S WINEGROWING REGIONS

← CALIFORNIA

Every bottle of California wine lists the geographical origin, or appellation, where the grapes were grown. Appellations here are defined either by political boundaries, such as the name of a county, or by federally recognized growing regions, called American Viticultural Areas (AVAs).

NORTH COAST

1. North Coast

LAKE COUNTY
2. Benmore Valley
3. Clear Lake
4. Guenoc Valley
5. High Valley
6. Red Hills Lake County

MENDOCINO COUNTY
7. Anderson Valley
8. Cole Ranch
9. Covelo
10. Dos Rios
11. McDowell Valley
12. Mendocino
13. Mendocino Ridge
14. Potter Valley
15. Redwood Valley
16. Yorkville Highlands

NAPA COUNTY
17. Napa Valley (Includes 18-32)
18. Atlas Peak
19. Calistoga
20. Chiles Valley
21. Diamond Mountain District
22. Howell Mountain
23. Los Carneros (Also in Sonoma Co.)
24. Mt. Veeder
25. Oak Knoll District of Napa Valley
26. Oakville
27. Rutherford
28. St. Helena
29. Spring Mountain District
30. Stags Leap District
31. Wild Horse Valley (Also in Solano Co.)
32. Yountville

SOLANO COUNTY
33. Solano County Green Valley
34. Suisun Valley

SONOMA COUNTY
35. Alexander Valley
36. Bennett Valley
37. Chalk Hill
38. Dry Creek Valley
39. Green Valley of Russian River Valley
40. Knights Valley
41. Northern Sonoma
42. Rockpile
43. Russian River Valley
44. Sonoma Coast
45. Sonoma Mountain
46. Sonoma Valley

CENTRAL COAST

47. Central Coast

ALAMEDA COUNTY
48. Livermore Valley
49. San Francisco Bay (Includes portions of Contra Costa, San Benito, San Mateo, Santa Clara, Santa Cruz, San Francisco and Solano counties)

MONTEREY COUNTY
50. Arroyo Seco
51. Carmel Valley
52. Chalone (Also in San Benito Co.)
53. Hames Valley
54. Monterey
55. San Antonio Valley
56. San Bernabe
57. San Lucas
58. Santa Lucia Highlands

SAN BENITO COUNTY
59. Cienega Valley
60. Lime Kiln Valley
61. Mt. Harlan
62. Pacheco Pass (Also in Santa Clara Co.)
63. Paicines
64. San Benito

SAN LUIS OBISPO COUNTY
65. Arroyo Grande Valley
66. Edna Valley
67. Paso Robles
68. York Mountain

SAN MATEO COUNTY
69. Santa Cruz Mountains (Also in Santa Clara and Santa Cruz counties)

SANTA BARBARA COUNTY
70. Happy Canyon of Santa Barbara
71. Santa Maria Valley (Also in San Luis Obispo Co.)
72. Santa Ynez Valley
73. Sta. Rita Hills

SANTA CLARA COUNTY
74. San Ysidro District
75. Santa Clara Valley (Also in San Benito Co.)

SANTA CRUZ COUNTY
76. Ben Lomond Mountain

INLAND VALLEYS

MADERA COUNTY
77. Madera (Also in Fresno Co.)

SACRAMENTO COUNTY
78. Alta Mesa
79. Borden Ranch (Also in San Joaquin Co.)
80. Clarksburg (Also in Solano and Yolo counties)
81. Cosumnes River (Also in San Joaquin Co.)
82. Sloughhouse

SAN JOAQUIN COUNTY
83. Clements Hills
84. Jahant (Also in Sacramento Co.)
85. Lodi (Also in Sacramento Co.)
86. Mokelumne River
87. River Junction
88. Tracy Hills (Also in Stanislaus Co.)

STANISLAUS COUNTY
89. Diablo Grande
90. Salado Creek

YOLO COUNTY
91. Capay Valley
92. Dunnigan Hills
93. Merritt Island

SIERRA FOOTHILLS

94. Sierra Foothills

AMADOR COUNTY
95. California Shenandoah Valley (Also in El Dorado Co.)
96. Fiddletown

EL DORADO COUNTY
97. El Dorado
98. Fair Play

YUBA COUNTY
99. North Yuba

SOUTHERN CALIFORNIA

100. South Coast

LOS ANGELES COUNTY
101. Leona Valley
102. Malibu-Newton Canyon
103. Saddle Rock-Malibu
104. Sierra Pelona Valley

RIVERSIDE COUNTY
105. Cucamonga Valley (Also in San Bernadino Co.)
106. Temecula Valley

SAN DIEGO
107. Ramona Valley
108. San Pasqual Valley

OTHER CALIFORNIA

HUMBOLDT COUNTY
109. Willow Creek (Also in Trinity Co.)

SISKIYOU COUNTY
110. Seiad Valley

TRINITY COUNTY
111. Trinity Lakes

discovercaliforniawine.com

CALIFORNIA WINES

Figure 69: California's Appellations and Sub-Appellations (California Wine Intitute, 2011-2012)

159

Figure 70: Quintessa Site Plan

Figure 71: Quintessa Vineyard Layout (Quintessa.com 2012)

Quintessa Winery

50m

100 ft

1. Entry
2. Building Entry
3. Terrace
4. Green Roof
5. Parking
6. Vineyards

N

Figure 72: Quintessa Section Diagram

Figure 73: Aerial Image of Quintessa (Walker Warner Architects, 2012)

6.4.2 Site Experience

Quintessa's winery facility houses both factory and hospitality within its sensitively integrated structure. Farm buildings are located separately, yet accessible on tours of the grounds. Carved into the topography of the site, Quintessa's winery façade is welcoming and intriguing. The visitor feels like they are entering a secret lair, nestled into an eastern-facing hillside. Similar to Tawse, Quintessa uses a gravity-flow process, a prominent element in the design of the building built into the hill, and specifically tailored with fermenters and tanks sized to match the diverse varietal blocks of the vineyard. This 'factory' portion of the facility is ideally situated. It includes a glass-enclosed blending room and adjoining laboratory, which overlook the tanks and presses below. Behind the press hall lies the main entrance to Quintessa's barrel caves, 1,200 linear feet and 17,000 square feet of caves and tunnels carved into the volcanic ash hillside radiating out from the winery. Four porticos enter into the caves, where tour groups can see where the wine is aged in French oak barrels, deep in the hillside's ideal cellarage conditions. Quintessa is at once a farm, factory, and destination in that guests visit to learn and be hosted as they are made aware of the techniques and benefits of biodynamics, and how that fits in with the processing system of the winery. Quintessa's biodynamic program is highly successful, in their agricultural diversity and careful matching of specific plants best suited to the various soil types on the property. Guests to Quintessa get a comprehensive look at the vineyard, winemaking facilities, and underground caves. The opportunity to walk through the vineyards, especially behind the winery, allows visitors to experience the scenic vista of the property and sweeping views of the land that make up the Rutherford Appellation. Visitors experience the natural vineyard terrain, and active winery, being hosted to a relaxed sit-down tasting of Quintessa's wine at a private table. The architecture of Quintessa is graceful and sensual, exuding the intent of the owners Valeria and Agustin Huneeus, who look to firstly be environmentally sensitive and as appropriate with the land as possible. For the visitor, its sanctuary-like atmosphere fosters respect and recognition of the potential of the land and its unique context. Guests are treated to extensive tours of this special place, but in staying true to their respect for the land, Quintessa believes that hosting visitors on guided private tours of their property, made my appointment only, is the best way to truly experience their commitment to quality.

Somewhat like a 'behind the scenes look', the tours are exclusive in that they are limited, but open to the public so long as an appointment is made. Similarly, the architecture has a very private manner to its façade, sequence of rooms inside, and use of lighting, but to experience this exceptional place is eye-opening and gratifying.

Figure 74: The Materials Used at Quintessa (Walker Warner Architects, 2012)

Figure 75: Various Qualities of Light (Walker Warner Architects, 2012)

6.4.3 Evident Meta Patterns

Attentiveness to Environmental Context and Vitality & Local Tempo is Evident

Quintessa is also a biodynamic vineyard, practicing sustainable agriculture. Purchased in 1990 as virgin land, Valeria Huneeus felt a special connection to the wild landscape. Vowing to shepherd the land to fulfill its greatest potential, her vision convinced the family that previously owned it to sell – having previously turned down many others' attempts to buy the property that also recognized the extraordinary caliber of the potential wine estate. Valeria and Agustin Huneeus started with a clean slate and vowed to keep the soils of Quintessa as rich in microorganisms as they originally found them. In practicing sustainable agriculture and then biodynamic farming, the remarkable place has maintained a harmony with the soil, natural vegetation, and animal life. Being biodynamic allows the landscape to radiate life-fullness and exist as purely as possible. In 2004 the entire 170-acre vineyard at Quintessa was turned over to biodynamic farming, "Our experience has shown us that maintaining the health and vitality of the vineyard results in fruit of exceptional quality… essential to the production of a world class wine."[213]

Pattern Diagrams Pertaining To 'Attentiveness to Environmental Context and Vitality' & 'Local Tempo is Evident':

1. AGRICULTURAL VALLEYS

4. BUILT SENSITIVELY INTO/ONTO LAND
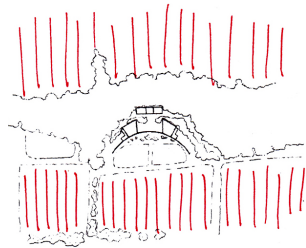
5. BUILDING AS A NODE OR COMPOUND WITHIN AN AGRICULTURAL SETTING
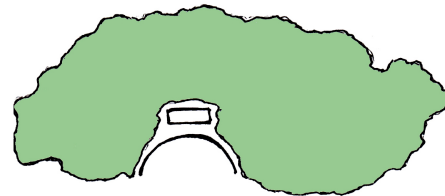
6. TIGHTLY SURROUNDED BY TREES

17. Courtyards and Terraces Provide
Views Across the Landscape
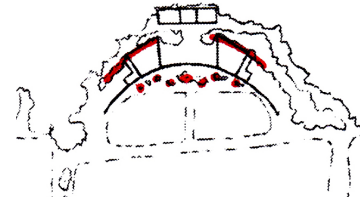
21. Tree Places

A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture

In 2002, Valeria and Agustin Huneeus' dream of opening one vineyard that produces one single estate wine, was realized when Quintessential Wine Estate opened. Their philosophy for winemaking is that the wine should be known for the property from which it originated, rather than its varietal composition. Designed by Walker Warner Architects of San Francisco, the winery reflects the Huneeus' desire for a discreet structure that blends into the contours of the property. A perfect extension of the Huneeus' holistic philosophy and their focus on sympathetic integration of architecture, winemaking, and landscape, a carefully considered graceful crescent-shaped design fits snugly into an eastern-facing hillside. It is environmentally sensitive, and minimally disruptive in the way of the aesthetics and natural beauty of the property. Within the diverse terrain, the building's presence is subtle with its façade of indigenous stone and natural landscaping of native plants and oak trees. Clad with a blend of stone types including local tufa rock, and grouted with a mixture of pea gravel, the sensuous curve of the sculptural wall is inset by one simple portal of 20-foot-high glass doors leading to the wine caves and wine-making operations.
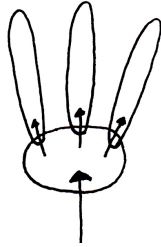
9. Circulation Realms
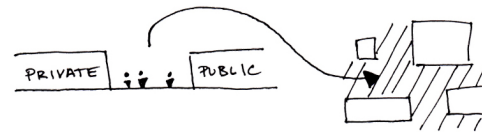
10. Communal Circulation Realms

13. Main Entrance

18. Intimacy Gradient

Holistic Beliefs Filter Through Every Level of the Functioning Facility

The winery site was selected based on an analysis of many criteria – the most important issue was the need to minimize the impact of such a large structure on the existing vineyards and surrounding landscape. "Built into the hillside, the simple sculptural main building form reflects the natural grade of the landscape."[214] Using the hillside was also key in that Quintessa uses a gravity flow process, not unlike Tawse, which helps to ensure very high quality wine by minimizing the mechanical processing and pumping, often used in conventional wine production.

Pattern Diagrams Pertaining to 'Holistic Beliefs Filter Through Every Level of the Functioning Facility':
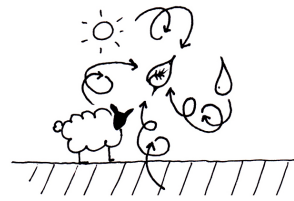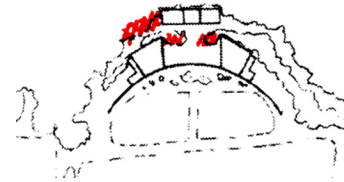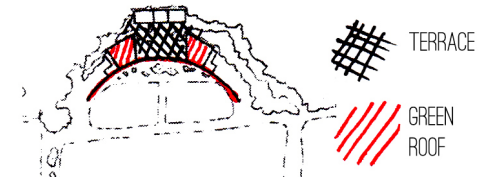
2. Property as an Entity   11. Small Parking Lots   19. Connection to the Earth

Walker Warner Architects' Design Philosophy

Our work is best characterized by the nature of our approach instead of a specific architectural style. We approach each commission with a thoughtful process of interaction with the client and an exploration of the possibilities offered by the site. Each design begins with a study of the existing conditions, specifically: the natural features of the site, the character of any existing structures, and the context created by the surroundings. This provides a rich source of ideas that in-form the entire design process and help us to create a site-specific design solution.

We continually search for innovative materials and methods to create harmonious design solutions for our clients. Our buildings reflect a conscious effort to meet the needs of our clients with materials that promote energy efficiency, conservation, and sustainability.

Our exploration is guided by the client's needs and preferences, which frame the entire project. The goal is not simply to render the client's ideas, but to develop an original solution that expresses the client's vision with architectural excellence.[215]

Walker Warner Architects, 2012.

The Character of the Built Environment Tells a Story of Place &
Sustainable Existence is Perceivable

Visitors are invited to see the entire wine-making process, beginning with the visitors' centre atop and ending with the wine caves buried below.

> "The caves form an extensive network, radiating in three directions underground. At the point of convergence stands a sentinel-like sculptural fountain with a halo of light from above, as if to offer a blessing of thanks for the fruits of the earth… Under the protection of an irrigated green roof, the barrel cave and wine-storage room make use of thermal mass and night air ventilation for refrigeration."[216]

The visitors' centre above the arc of the crescent wall is a rectangular configuration of multiple ceiling heights, tucked against the hillside, constructed of steel and glass in contrast to the stonewall. Each form compliments the other respectively, each maintaining their separate character. Within the reception area, clerestory windows punctuate the simplistic concrete walls allowing ample natural light while steel beams cross in front of the corner windows. "An originally designed chandelier is a halo of textured glass, the crowning glory of the room."[217] A study in contrasts, Quintessa joins contemporary design with traditional techniques, mass with minimalism, arcs with angles, concrete with wood, and texture with polished surfaces. The balance of the architecture reflects the on-going balance maintained in the land and life of the vineyard, harmonious with the natural environment and holistically functional.

Pattern Diagrams Pertaining to 'The Character of the Built Environment Tells a Story of Place' &
'Sustainable Existence is Perceivable':
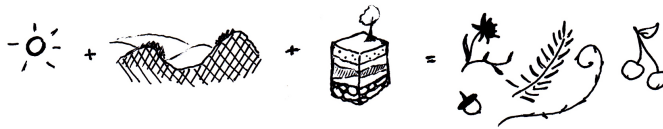
3. Diverse Indigenous Vegetation is Prominent
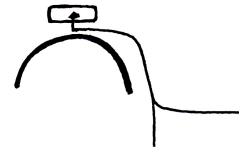
8. Welcoming Arrival Sequence
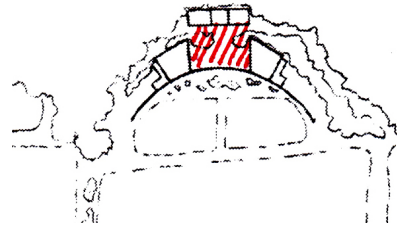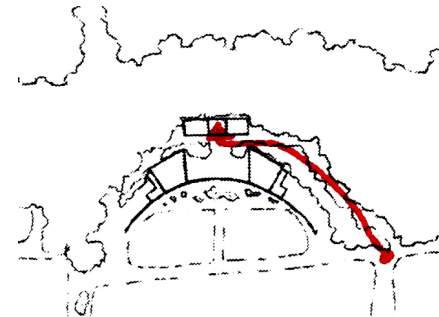
12. Positive Outdoor Space

14. Entrance Transition
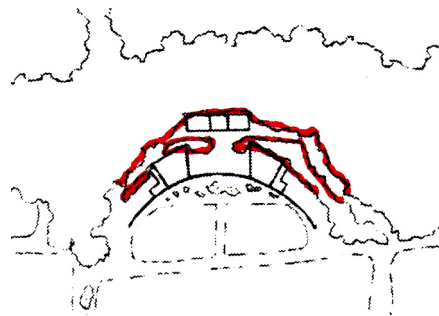
20. Vegetation Often Meets the Building

23. Soft, Natural Materials are
Prominent

6.5 Case Study 5, Babylonstoren: Recaptured Gourmet

Figure 76: One of the Historical Farm Buildings at Babylonstoren (Babylonstoren.com, 2012)

6.5.1 Site Location

One of the oldest Cape Dutch farms, Babylonstoren exhibits agri-tourism at its finest, offering unique accommodation, fine food, and a sense of pastoral wellbeing amidst their beautiful and diverse grounds. The property is comprised of a vineyard, extensive gardens, spa, overnight accommodations, restaurant, farm, and food shop. Babylonstoren lies within some of the finest terroir for wine in South Africa, steps away from premium vines being grown on the other wine farms of Stellenbosch, Paarl, and Franschhoek. Lying in the Drakenstein Valley between Franschhoek and Paarl, surrounded by the Simonsberg, Du Toitskloof and Franschhoek Mountains, Babylonstoren is located in the Western Cape region of South Africa. The 200-hectare working wine and fruit farm is in the heart of Cape Winelands, 60 km from the city of Cape Town.

Babylonstoren is technically located in the Simonsberg-Paarl Ward, of the Paarl District, of the Cape Coastal Region, of the Western Cape. Being in Simonsberg-Paarl means that Babylonstoren lies on the Paarl side of the Simonsberg Mountain (the northern and eastern foothills). Forming part of the Table Mountain sandstone complex, the Simonsberg Mountain consists of layers of sandstone at various phases

of geological metamorphosis. The foothills have fertile red soils after years of sedimentation, where clay blends with fine sand content. The dominant soils of the area are red and yellow-brown tukulu, oakleaf, swartland, and klapmuts. The tukulu and oakleaf are acidic, and found on mountain foothill slopes with good physical properties. The swartland and klapmuts are derived from shale, are very strong in structure, and found on partly decomposed parent rock with good nutrient reserves. Both types of soil have excellent water retention properties, and the fertile organic matter also provides good water retention capacity, which encourages the deep root system of the vines. Other nearby mountains are Du Toitskloof and Franschhoek to the south, and Klein Drakenstein to the northeast. Streams flow down these slopes to the valley floor where they converge to form the Berg River.

The Simonsberg area is located at a latitude between 27-34 degrees south in an area of Mediterranean climate, but the Western Cape is actually cooler than its position might suggest. The wine-growing areas in the Cape Coastal Region are rarely less than 50km from the ocean, and take advantage of the cool sea breezes. While frost is rarely a problem in the temperate climate, which experiences warm dry summers and wet but moderate winters, the mountainous terrain provides many different mesoclimates due to the constant interaction between the rugged peaks and multi-directional valley slopes, as well as the proximity of the two oceans. The Atlantic is chilled by the Benguela current, which flows northwards up the west coast of Africa from Antarctica. The cooling, moisture-laden breezes blow in from the sea in the afternoon, moderating the summer heat, and seasonal fog is prevalent. The 'Cape Doctor' is a legendary and sometimes ferocious, southeasterly wind that blows across the southwestern Cape during the spring and summer months. This southeaster inhibits the development of disease in the vineyards and moderates the temperature, lowering it by several degrees. It brings rain to the most southern vineyards in the Cape Coastal Region, and occasionally carries moisture to the vineyards beyond the first range of mountains. In the District of Paarl, the summers are long and warm, and irrigation is only necessary in occasional circumstances, as there is enough rainfall. The moist air combined with vigorous winds can stress the fruit during its ripening stage, but if managed well this can result in berries with thicker skins, which yield higher flavour and tannin levels. The grapes that do best in this area are Cabernet Sauvignon, Pinotage, Shiraz, Chardonnay, and Chenin Blanc.
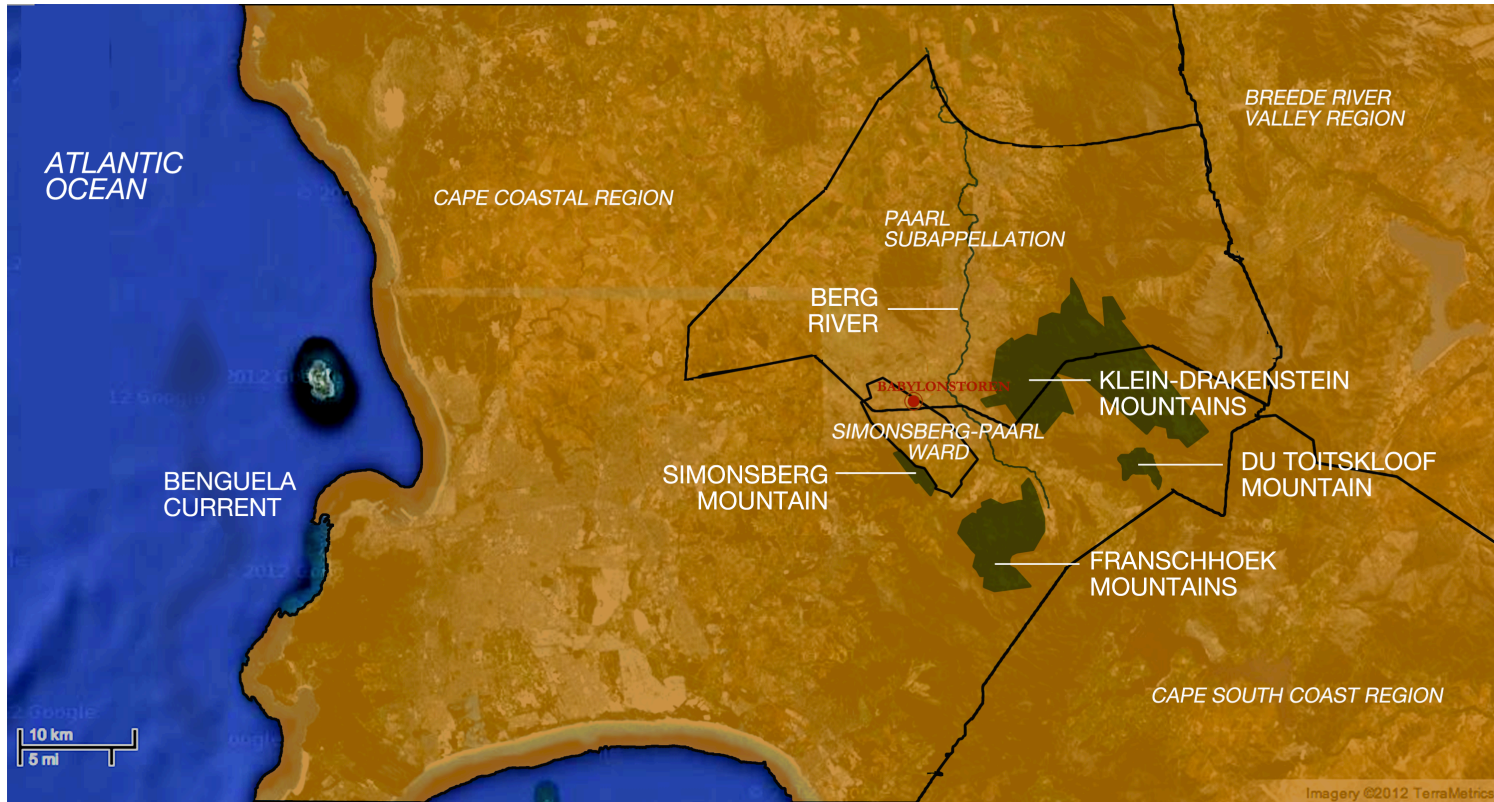
Figure 77: South Africa Terroir Surrounding Babylonstoren

WINEGROWING AREAS
OF SOUTH AFRICA

WESTERN CAPE

COASTAL REGION
Districts:
- SWARTLAND
- STELLENBOSCH
- TYGERBERG
- CAPE POINT
- CONSTANTIA (Ward)
- TULBAGH
- PAARL
- FRANSCHHOEK VALLEY
- DARLING
- WELLINGTON

- KLEIN KAROO
Districts:
- CALITZDORP
- LANGEBERG-GARCIA

CAPE SOUTH COAST
- OVERBERG
- WALKER BAY
- SWELLENDAM
- CAPE AGULHAS
- PLETTENBERG BAY
- ELGIN (Ward)

OLIFANTS RIVER
Districts:
- LUTZVILLE VALLEY
- CITRUSDAL VALLEY
- CITRUSDAL MOUNTAIN

BREEDE RIVER VALLEY
Districts:
- BREEDEKLOOF
- WORCESTER
- ROBERTSON

WARDS NOT PART OF A REGION
- CERES
- CEDERBERG
- PRINCE ALBERT VALLEY
- SWARTBERG
- LAMBERTS BAY

NORTHERN CAPE
- CENTRAL ORANGE RIVER (Ward)

Wines of
South Africa
variety is in our nature

www.wosa.co.za
www.varietyisinournature.com
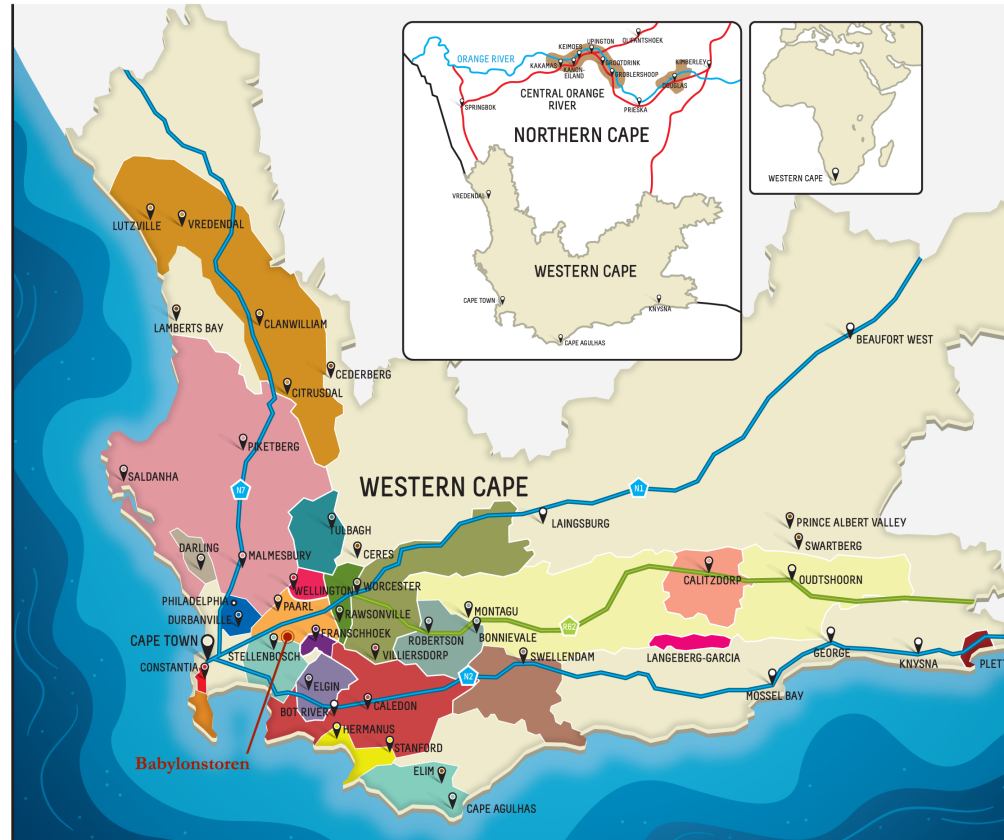
Figure 78: South Africa Wine Regions (WOSA SA, 2009)

GARDENS AND
HOSPITALITY COMPLEX

Babylonstoren
200 m
500 ft

Imagery ©2012 CDNGI, Cnes/Spot Image, DigitalGlobe, GeoEye -

Figure 79: Babylonstoren Site Plan

Gardens of Babylonstoren
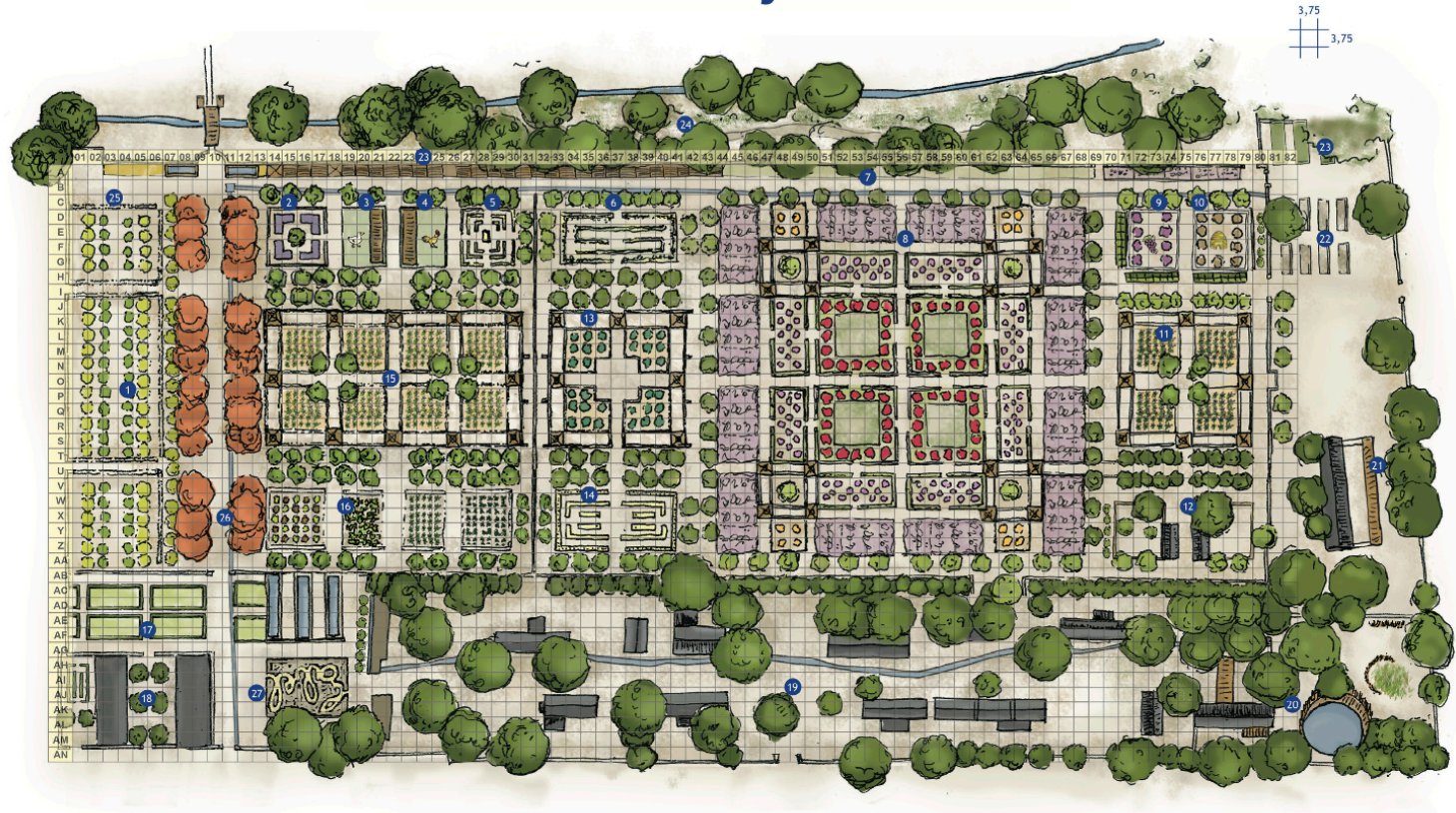
OLIVE + CITRUS ORCHARD ①	STONE FRUIT ⑧	APPLES + PEARS ⑮	COMPOST & NURSERY ㉒
HISTORICAL MULBERRY ②	MULBERRY MEDITATION ⑨	VEGETABLES ⑯	GRAPEVINE PERGOLA ㉓
DUCKS ③	ALMONDS + BEES ⑩	FRAGRANT ENTRANCE ⑰	RIVER & CLIVIA WALK ㉔
CHICKENS ④	INDIGINOUS FRAGRANT GARDEN ⑪	RESTAURANT + RECEPTION ⑱	TEA GARDEN + LOTUS PONDS ㉕
BERRIES ⑤	REST AREA (TOILETS) ⑫	GUEST COTTAGES ⑲	GUAVA AVENUE ㉖
PRICKLY PEAR MAZE ⑥	CITRUS BLOCK ⑬	SPA ⑳	BABEL LABYRINTH ㉗
SUBTROPICAL ⑦	VEGETABLE PATCH ⑭	GARDEN SHED ㉑	

Figure 80: Babylonstoren Garden Layout (Babylonstoren.com, 2012)

N

50 m
200 ft

178
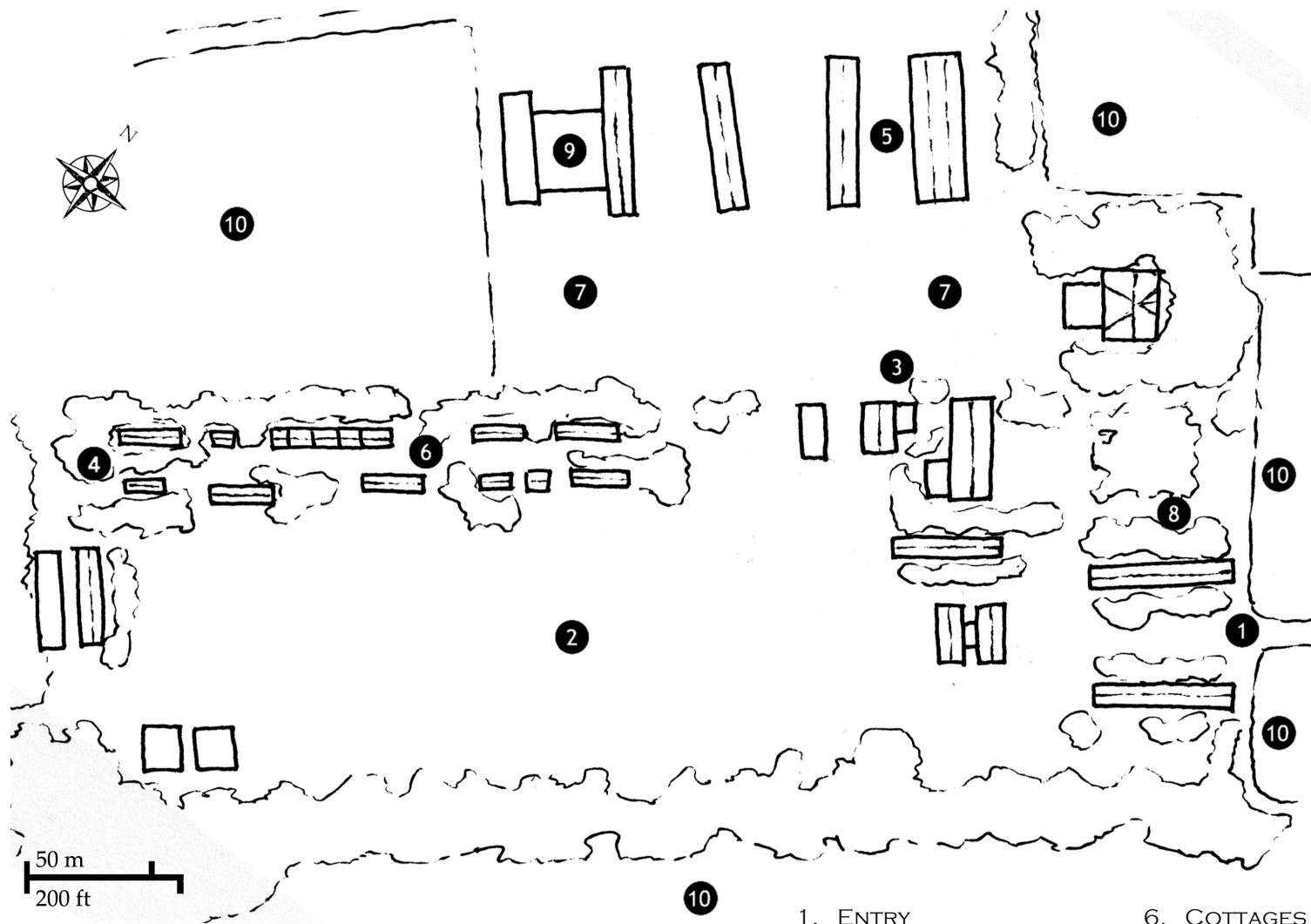
1. Entry
2. Garden
3. Reception/Restaurant
4. Spa
5. Farm Yard
6. Cottages
7. Parking
8. Werf
9. Cellar
10. Vineyards

6.5.2 Site Experience

Babylonstoren offers an extensive destination experience, highlighting the agriculture, architecture, and landscape of the place via its restaurant, gardens, overnight accommodations, and recreational activities. The epitome of agri-tourism, Babylonstoren's magnificent gardens are the focus of the facility, physically and experientially. The numerous buildings that make up the Babylonstoren 'compound' surround the gardens, which are available for guests to pick from in order to cook their own meal, or pass along to a restaurant chef to use in preparing a meal specifically for the guests that picked them. The buildings themselves form a collection of barns, cottages, sheds, and greenhouses, all of which echo old Cape Dutch farm buildings, accentuated by elegant glass structures, such as the greenhouse conservatory, and the glass-box dining rooms and kitchens attached to some of the guest cottages. This modern touch is visually appealing, but also enhances the concept of place-specific design and proximity to the landscape. The guest can participate in every degree of the agriculture here, as demonstrated by the lack of 'back of house' and 'front of house', similar to Ceago. The building strategy of Babylonstoren is evident in that the collection of small buildings creates a complex that integrates the farm and hospitality aspects of the destination, allowing the guest to casually enjoy the grounds, with little to no separation between farm, production, and hospitality facilities. The aesthetic is elegant but rustic, inviting guests to enjoy the bounty of the land within the atmosphere of a working farm, and unique context. While Quintessa, Tawse, and Southbrook all provide for brief but exceptional farm/factory/hospitality experiences, Babylonstoren facilitates a leisurely exposure to a specific landscape of South Africa among the wine lands, links the visitor to the history of the place, and treats them to an enlightening agri-tourism getaway.

Figure 81: Integration with the Natural Landscape (Wayfaring.info, 2007)

Figure 82: Water from the Berg River is Directed through the Garden (Babylonstoren.com, 2012)

Figure 83: Arriving at the Complex (Babylonstoren.com, 2012)

Figure 84: The Garden Beside the Restaurant, Babel (Babylonstoren.com, 2012)

Figure 85: Sheltered Outdoor Space (Babylonstoren.com, 2012)

Figure 86: Guest Cottages (Babylonstoren.com, 2012)

Figure 87: Guest Cottage Interior (Babylonstoren.com, 2012)

Figure 88: Guest Cottage with Glazed-in Kitchen Facing the Garden
(Babylonstoren.com, 2012)

Figure 89: The Farm Shop Bakery (Babylonstoren.com, 2012)

Figure 90: Energy Efficient Cooling (Babylonstoren.com, 2012)

Figure 91: The Food Shop Cheese Selection (Babylonstoren.com, 2012)

Figure 92: The Rustic Wine Tasting Room (Babylonstoren.com, 2012)

Figure 93: The Greenhouse and Tea-room (Babylonstoren.com, 2012)

6.5.3 Evident Meta Patterns

The Character of the Built Environment Tells a Story

Rehabilitated by Afrikaans designer-owner Karen Roos, her husband Koos Bekker, and architect Johan Malherbe, Babylonstoren embraces the notion of place and integrity, as it is one of the best preserved werfs (farm yards) in the Cape Dutch tradition. The intention of the property is to host visitors to the area, increasing awareness of the agriculture there, and the traditional spirit of the place. The Cape Dutch architecture of the facility is named for the style of the 17th and 18th century Cape of Good Hope.

At the heart of the farm is the 8-acre Babylonstoren garden, created by French architect and landscaper Patrice Taravella, inspired by the Company's Garden planted by the Dutch East India Company in Cape Town in the 1600s. For centuries, ships would replenish there with fresh water, fruit, and vegetables, as it was the half-way point between Europe and Asia. A celebration of the heritage of fruit and vegetable cultivation handed down across continents and millennia, the character of the garden at Babylonstoren is also said to hail back to the mythical garden of Babylon. The garden is formal in structure, with 300 varieties of plants (every one is edible, medicinal, or functional) organically grown and as sustainable as possible. Referencing the horticultural traditions of medieval monasteries and the ancient gardens of Mesopotamia, it is divided into fifteen quadrants including areas for vegetables, berries, bees, indigenous plants, ducks, chickens, and even a prickly pear maze. As it was done throughout the 300 years of history of the place, water is gravity fed into the waterways of the garden from a local stream.

Pattern Diagrams Pertaining to 'The Character of the Built Environment Tells a Story':
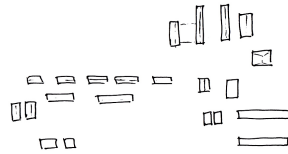
7. Building Complex
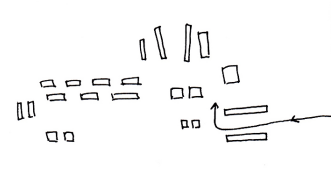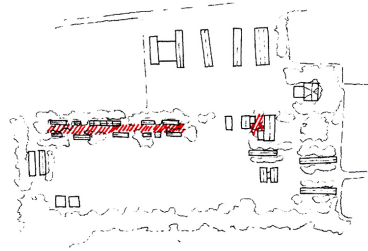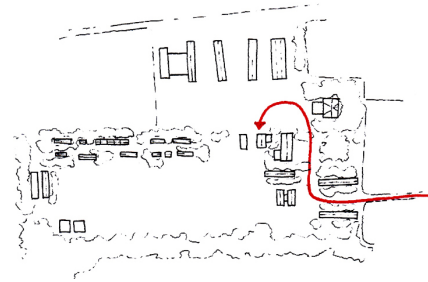
8. Welcoming Arrival Sequence

12. Positive Outdoor Space

14. Entrance Transition
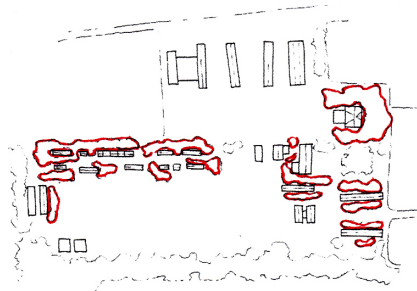
20. Vegetation Often Meets
the Building

23. Soft Natural Materials are
Prominent

Attentiveness to Environmental Context and Vitality &
Holistic Beliefs Filter Through Every Level of the Functioning Facility

Roos' goal was to avoid detracting from the beauty of the natural setting, so the traditional architectural features include soft, whitewashed walls of stone or primitive brick, small-paned windows with wooden shutters, ornate gables, and thatched roofs. Naturally cool in the summer due to immensely thick walls and heated by open hearths in the winter, the buildings maintain a connection to the past via their vernacular design and structure. The estate includes a main residence, old cellar, wheat storage building, a row of service buildings, bell tower, fowl pen, gardens, restaurant, and limited guest accommodations adjacent to the garden. The 14 traditional guesthouses (which are immaculately restored labourer's cottages) reflect the integrity of the original architecture of the Drakenstein Valley in its fine craftsmanship, sensitivity to the landscape, and response to the climate, each with solar panels installed atop their roofs. Seven of the cottages include a personal glassed in kitchen, fronting the main garden. Karen Roos describes, "Our idea was to bring the gardens into the house so you would be seduced by what's out there, which is why we surrounded the kitchen with floating glass. You can walk straight out and pick your own fruit or vegetables and prepare them in the kitchen as if you were at home."[218]

Pattern Diagrams Pertaining to 'Attentiveness to Environmental Context and Vitality' &
'Holistic Beliefs Filter Through Every Level of the Functioning Facility'
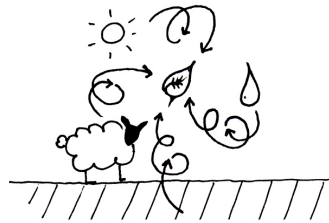
2. Property as an Entity
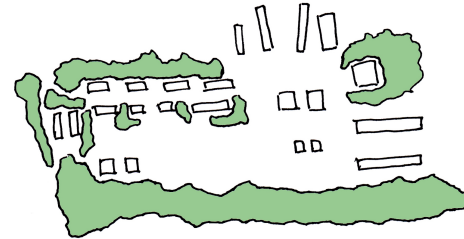
6. Tightly Surrounded by Trees

11. Small Parking Lots
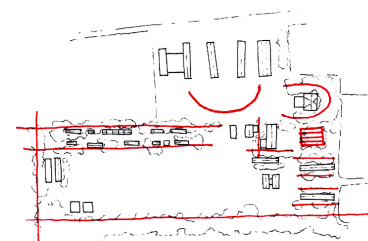
21. Tree Places

22. Vistas are Prominent
from Indoors

A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture

The Babylonstoren garden is laid out according to a systematic grid, between three main axes. The bell-tower axis and the historic cellar axis run parallel through the garden, east to west, while the Babylonstoren hill axis runs along the historic homestead axis, which is also parallel to the main road that historically connects Cape Town to Franschhoek. As beautiful as the garden is, it marries nourishment and function with sensuality and wonder. Wandering through the various textures, colours, densities, and scales of vegetation, the aromas of indigenous herb gardens, and seasonal blooms and blossoms waft around you. Each of the walkways throughout the garden has its own distinct character, enhancing the sensual nature of the garden. For instance, in the stone fruit orchard, the paths are paved with peach pits. Furthermore, there are 48 delicate pergolas of climbing roses that punctuate the walkways, adding another dimension of structure and material to the experience.

Pattern Diagrams Pertaining to 'A Philosophy of Integration, Balance, Tradition, Sympathy, Wonder, and Place-fullness is Reflected in the Architecture':
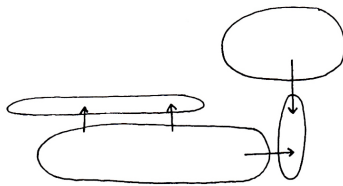
9. Circulation Realms
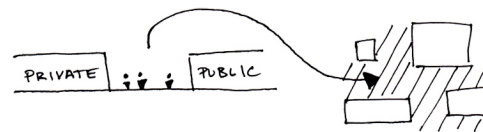
10. Communal Circulation Realms

18. Intimacy Gradient

186
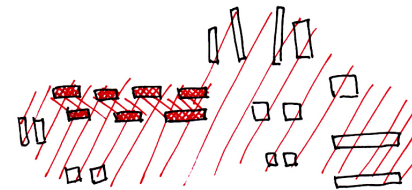
Sustainable Existence is Perceivable

   With such an attractive and bountiful garden at their fingertips, Babylonstoren also takes great pride in their meal preparation and daily menus at Babel, their onsite restaurant. With their philosophy of meal transparency and outstanding produce on hand, the approach consists of "pick, clean, and serve."[219] The meals are creative and always clear in structure (and rustic, as vegetables and fruit gathered daily are often served with their skins on), served in either the glass-enclosed restaurant or right under the Plain trees in the courtyard, in both cases within very close proximity to the origin of the meal. Guests enjoy the freshest of produce and juices, which have come as directly to the table as possible, home-made mueslis, thick yogurts, farm honey, eggs, and local meats from the Valley. Food is seasonal and freshly prepared, as guests are also invited to join the chefs in the open kitchen, even going so far as to hand-pick their own produce for the chef to create a meal with (the ultimate farm to fork experience). Similar to Fetzer's hopes for Ceago Winegarden, the agritourism here invites a deep connection to the land and the place, education and appreciation, and the experience of exceptional dining.

Pattern Diagrams Pertaining to 'Sustainable Existence is Perceivable':
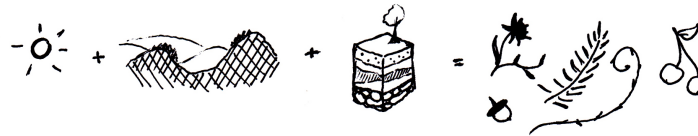
3. Diverse Vegetation is Prominent

In addition to the main garden, Babylonstoren boasts 10 hectares of critically endangered vegetation. A member of the Biodiversity and Wine Initiative (BWI), the farm meets several conservation terms and conditions laid out in order to achieve a sustainable future for the farm and surrounding region. Indigenous trees were planted around the farm dam with more than 20 species making up the forest, and indigenous cover crops have been planted between the Babylonstoren vineyards.[220]

Babylonstoren, 2012.

Local Tempo is Evident

    Referred to as a working guest farm, the guest experience at Babylonstoren is one of gourmet exploration. From participation in the kitchen to a herb gathering expedition in the garden, the enjoyment of Babylonstoren is centered around discovery and the beauty of the identity of the place. Surrounded by such a historical setting and pleasing climate, visitors are invited to participate in every aspect of the farm – the harvesting, pruning, planting, or picking of the many fruits, herbs, spices, nuts, and vegetables. The locale offers further discovery of the place in hiking trails, canoeing, cycling through the vineyards and orchards, bird watching, and antique shopping. Intended as an escape, Babylonstoren hopes to reconnect its guests with a sense of purity, simplicity, and an uncomplicated quiet life that celebrates and connects with the bounty of nature.

Pattern Diagrams Pertaining to 'Local Tempo is Evident':

1. AGRICULTURAL VALLEYS
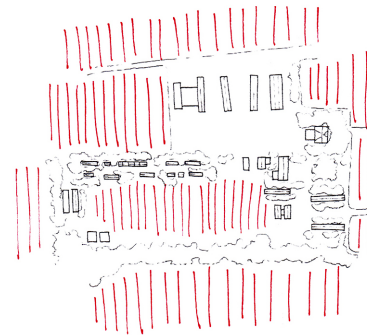
5. BUILDING AS A NODE OR COMPOUND
WITHIN AN AGRICULTURAL SETTING

Pattern Diagram Catalogue

7.0 Comparing the Patterns Implemented in Each Case-study

Figure 94: Six Senses Hua Hin, Pranburi, Thailand (Sixsense.com, 2012)

1. AGRICULTURAL VALLEYS

Preserve all agricultural valleys as farmland and protect this land from any development which would destroy or lock up the unique fertility of the soil. Even when valleys are not cultivated now, protect them: keep them for parks and wilds. (Alexander 1977, 27-28)
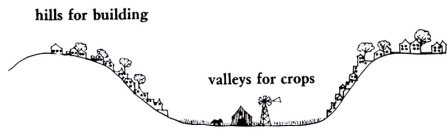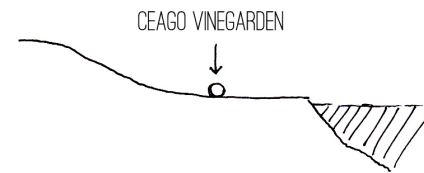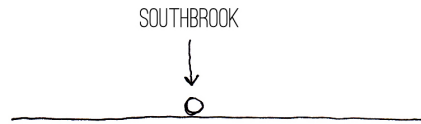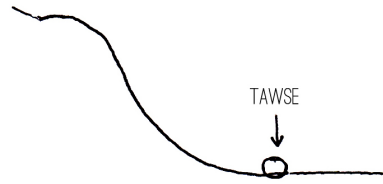
hills for building

valleys for crops

ALEXANDER'S ARCHETYPAL DIAGRAM

TAWSE

QUINTESSA

BABYLONSTOREN

SOUTHBROOK

CEAGO VINEGARDEN

2. PROPERTY AS AN ENTITY*

True to the philosophy of biodynamics, the land is harnessed to its full potential by providing it with dynamic ecology and the ideal circumstanctes in which it can thrive. Embracing this holistic ecology involves the presence of livestock, birds, and insects.
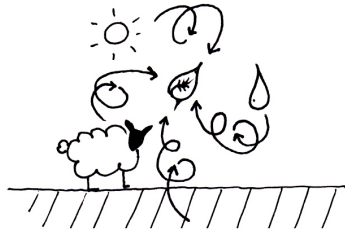
3. DIVERSE VEGETATION IS PROMINENT*

What's planted is what grows best. Ideal vegetation is sown based on climate, topography, and soil - not consumer demand or simple aesthetic appeal.
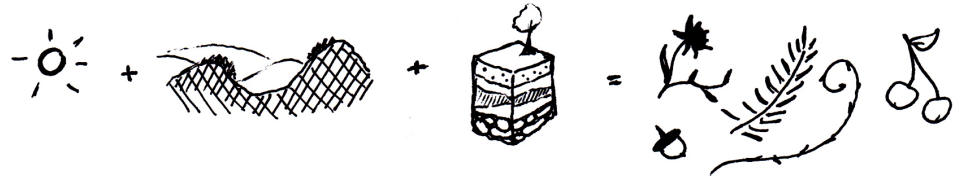
4. BUILT SENSITIVELY INTO/ONTO LAND*

When possible, the building is physically integrated with the landscape, and its responsiveness to the contextual landscape is considered.

QUINTESSA
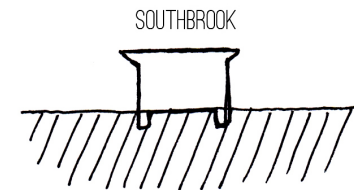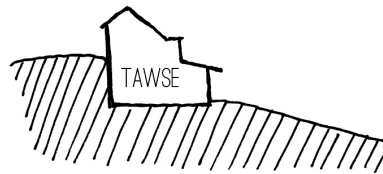
TAWSE

SOUTHBROOK

5. BUILDING AS A NODE OR A COMPUND WITHIN AN AGRICULTURAL SETTING*

A pastoral setting is maintained, due to attentive placement of buildings for ideal local and visitor benefit.

TAWSE
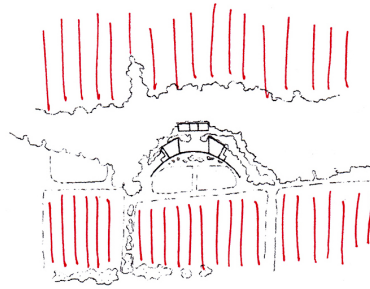
QUINTESSA
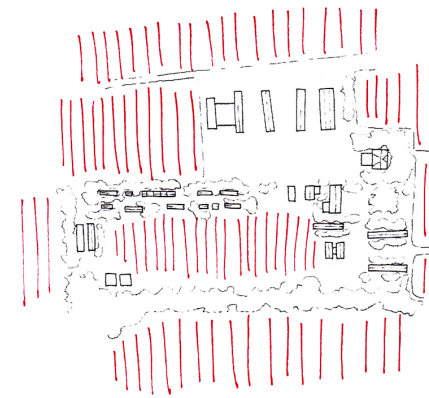
BABYLONSTOREN
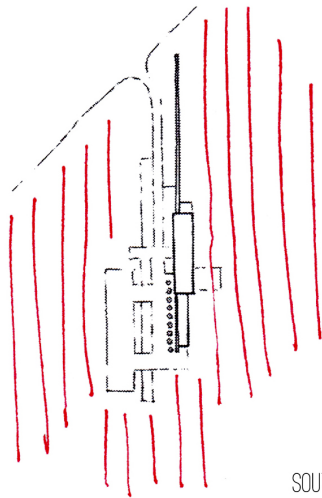
SOUTHBROOK
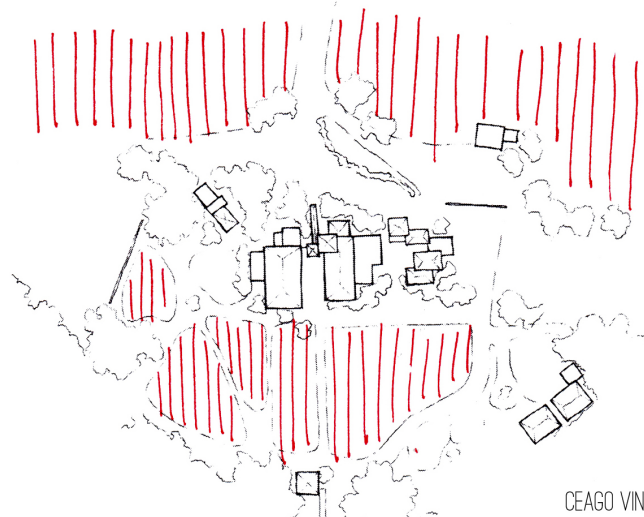
CEAGO VINEGARDEN

AGRICULTURAL SPACE

194

6. TIGHTLY SURROUNDED BY TREES*

Where appropriate and possible, buildings are sensitively set into naturally treed areas.
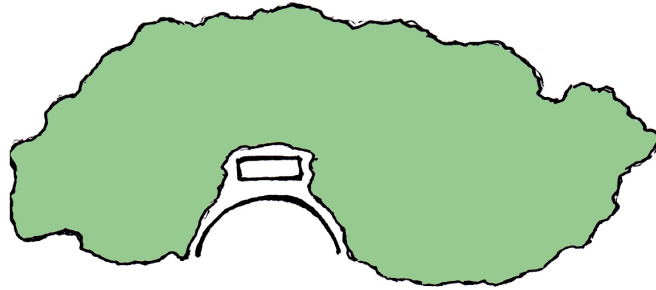
QUINTESSA
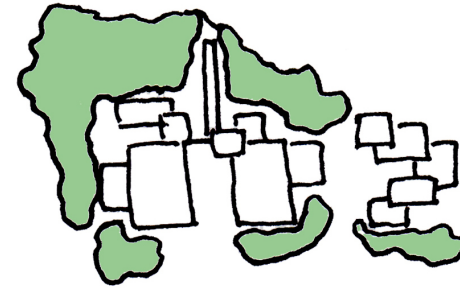
CEAGO VINEGARDEN
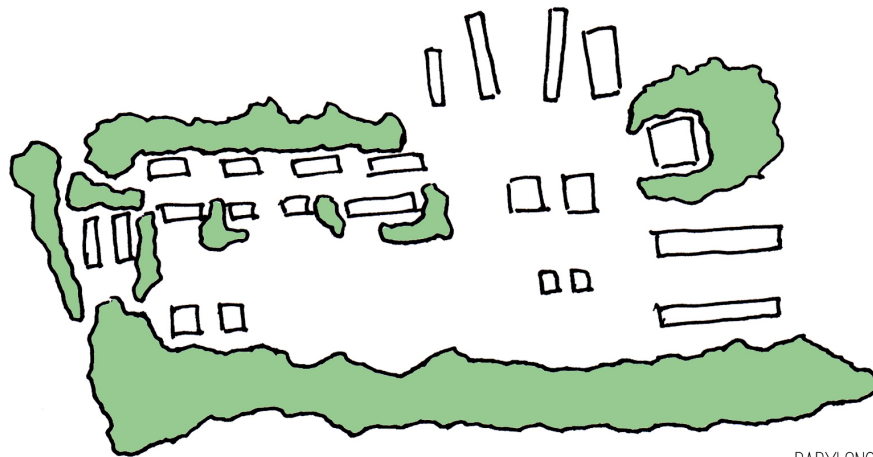
BABYLONSTOREN

7. BUILDING COMPLEX

Never build large monolithic buildings. Whenever possible translate your building program into a building complex, whose parts manifest the actual social facts of the situation. At low densities, a building complex may take the form of a collection of small buildings connected by arcades, paths, bridges, shared gardens, and walls. At higher densities, a single building can be streated as a building complex, if its important parts are picked out and made identifiable while still part of one three-dimensional fabric. Even a small building, a house for example, can be conceived as a 'building complex' - perhaps part of it is higher than the rest with wings and an adjoining cottage. (Alexander 1977, 471-472)

one building
with identifiable parts

collection of small buildings

social components

ALEXANDER'S ARCHETYPAL DIAGRAM

BABYLONSTOREN

TAWSE
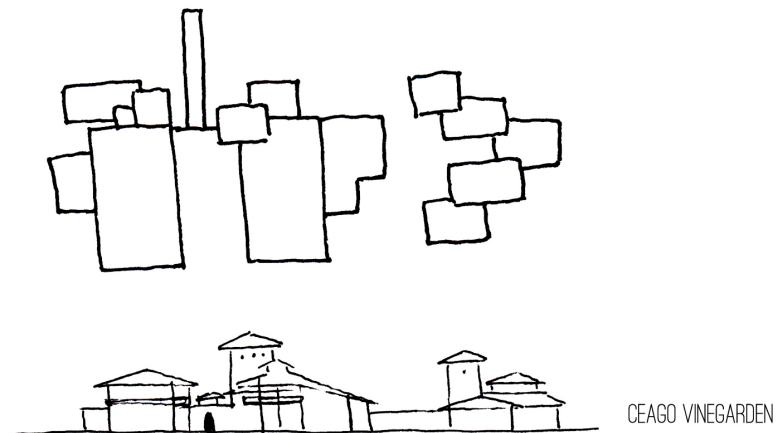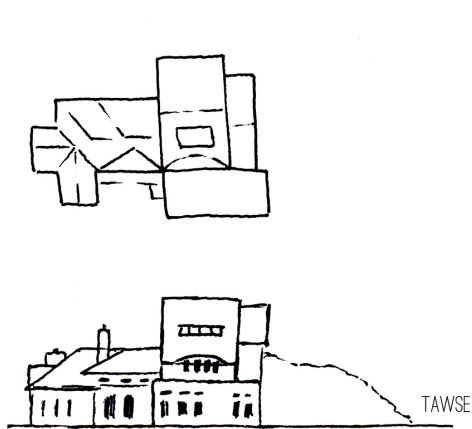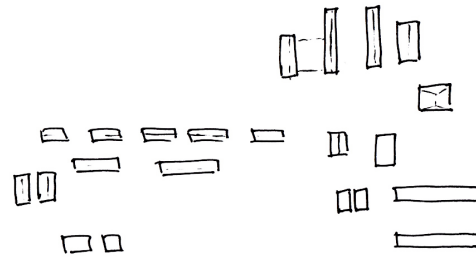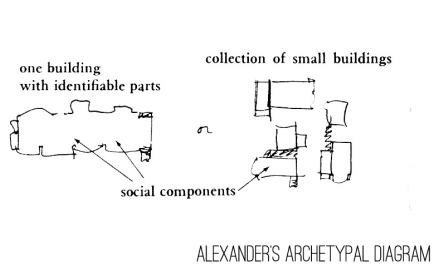
CEAGO VINEGARDEN

8. WELCOMING ARRIVAL SEQUENCE*
The building's entryway gesture, scale, and material are eye catching, intriguing, welcoming, and guiding.
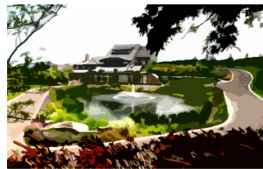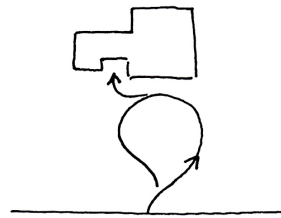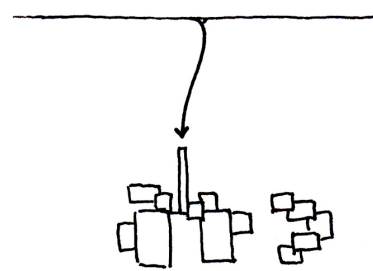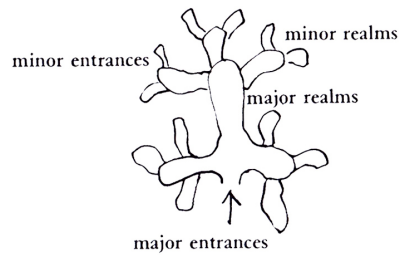

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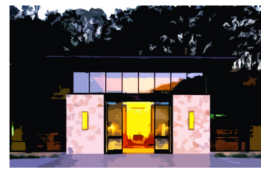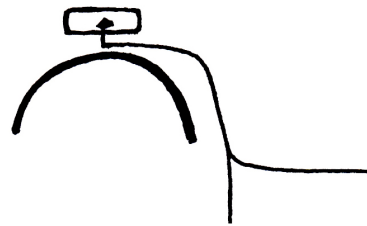
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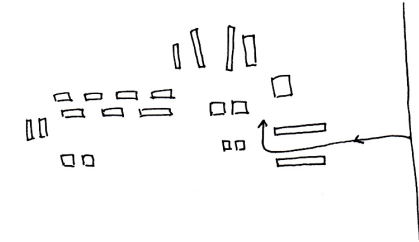
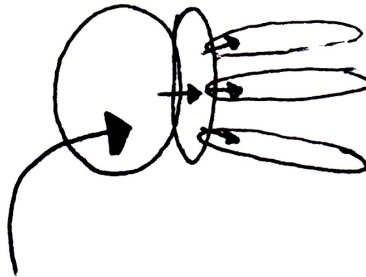BABYLONSTOREN
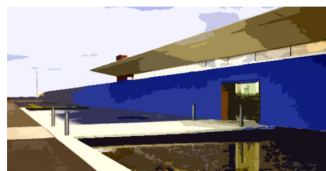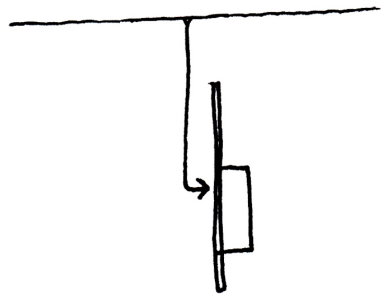
SOUTHBROOK

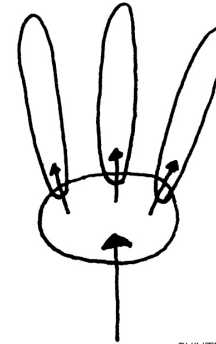CEAGO VINEGARDEN

9. CIRCULATION REALMS

Lay out very large buildings and collections of small buildings so that one reaches a given point inside by passing through a sequence of realms, each marked by a gateway and becoming smaller and smaller as one passed from each one, through a gateway to the next. Choose the realms so that each one can be easily names, so that you can tell a person where to go, simply by telling him which realms to go through. (Alexander 1977, 484)
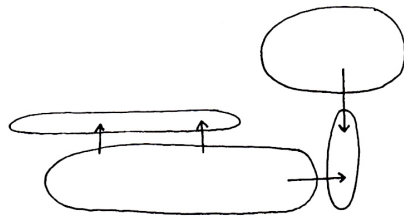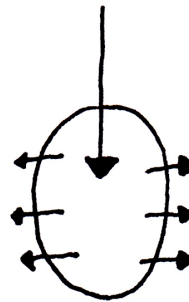

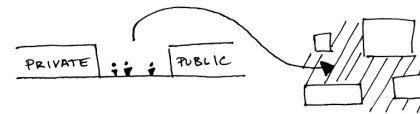ALEXANDER'S ARCHETYPAL DIAGRAM

TAWSE

QUINTESSA

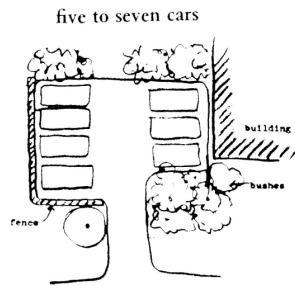BABYLONSTOREN

CEAGO VINEGARDEN

10. COMMUNAL CIRCULATION REALMS*

Visitor circulation is the same space as employee circulation. 'Back of House' and 'Front of House' are one and the same. Transparency in production spaces and operation spurs interaction with the local community, and does not down play those that work there.

198
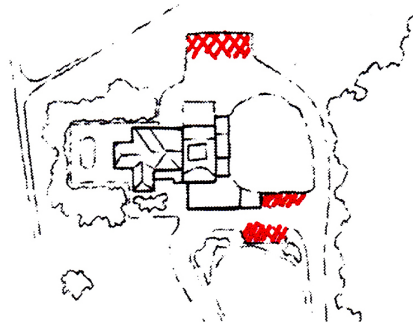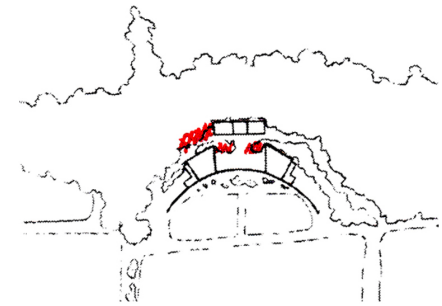
11. SMALL PARKING LOTS

Make parking lots small, serving no more than five to seven cars, each lot surrounded by garden walls, hedges, fences, slopes, and trees, so that from outside the cars are almost invisible. Space these lots so that they are at least 100 ft apart. (Alexander 1977, 506)

ALEXANDER'S ARCHETYPAL DIAGRAM

TAWSE

QUINTESSA

BABYLONSTOREN

CEAGO VINEGARDEN

PARKING LOTS

12. POSITIVE OUTDOOR SPACE

Make all the outdoor spaces which surroud and lie between your buildings positive. Give each one some degree of encolsure; surround each space with wings of buildings, trees, hedges, fences, arcades, and trellised walks, until it becimes and entity with a positive quality and does not spill out indefinitely around corners. (Alexander 1977, 522)
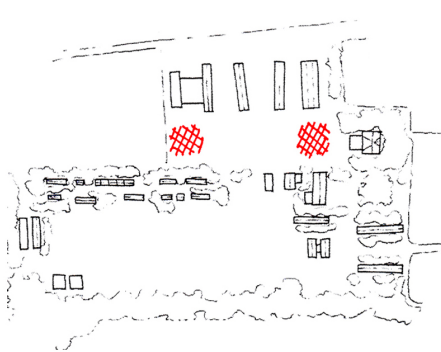

convex shape

partial enclosure

views
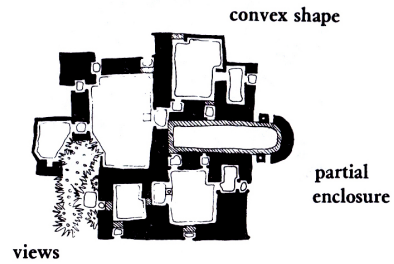
ALEXANDER'S ARCHETYOAL DIAGRAM

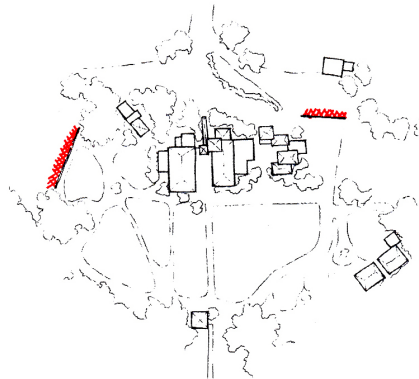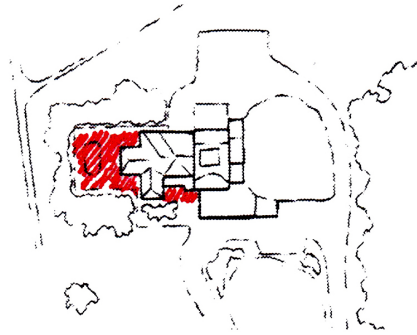TAWSE
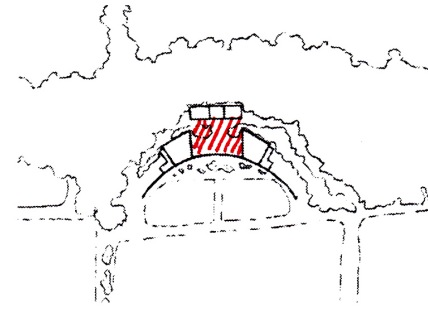
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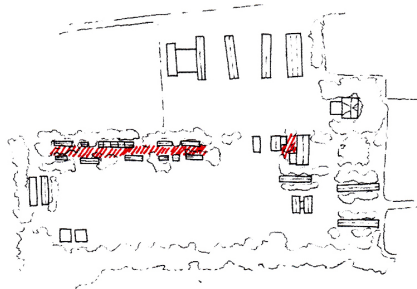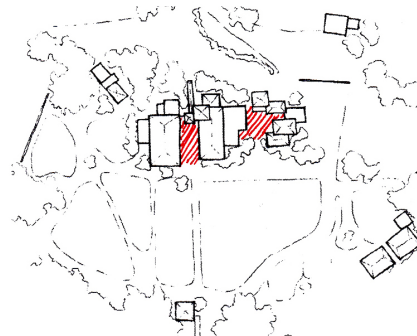
BABYLONSTOREN

CEAGO VINEGARDEN

POSITIVE OUTDOOR SPACE

200

13. MAIN ENTRANCE
Place the main entrance of the building at a point where it can be seen immediately from the main avenues of approach and give it a bold, visible shape which stands out in front of the building. (Alexander 1977, 544)

ALEXANDER'S ARCHETYPAL DIAGRAM

TAWSE

QUINTESSA

SOUTHBROOK

CEAGO VINEGARDEN

14. ENTRANCE TRANSITION

Make a transition space between the street and the front door. Bring the path which connects street and entrance through this transition space, and mark it with a change of light, a change of sound, a change of direction, a change of surface, a change of level, perhaps by gateways which make a change of enclosure, and above all with a change of view. (Alexander 1977, 552)
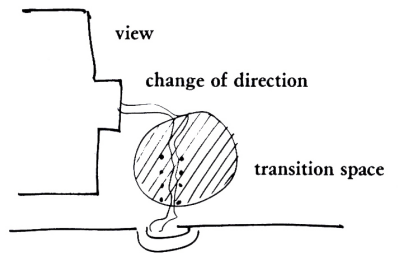
ALEXANDER'S ARCHETYPAL DIAGRAM
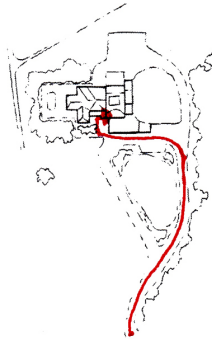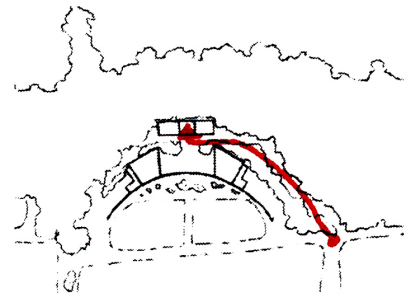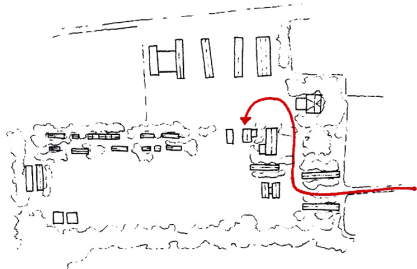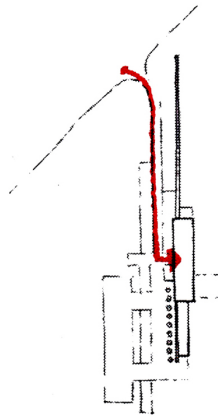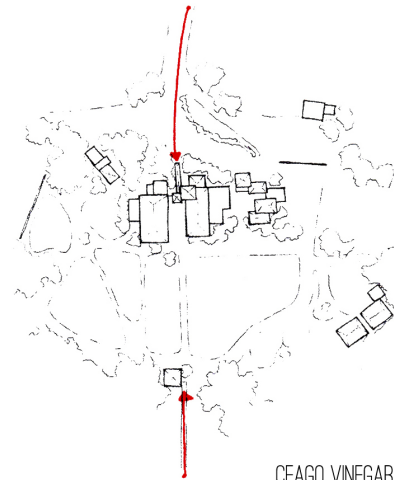
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QUINTESSA

BABYLONSTOREN

SOUTHBROOK

CEAGO VINEGARDEN

202

15. COURTYARDS WHICH LIVE

Place every courtyard in such a way that there is a view out of it into some larger open space; place it so that at least two or three doors open from the building into it and so that the natural paths which connect these doors make a roofed veranda or a porch, which is continuous with both the inside and the courtyard. (Alexander 1977, 564)
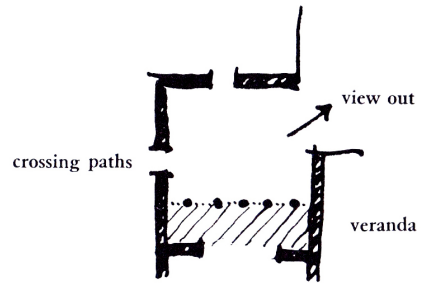
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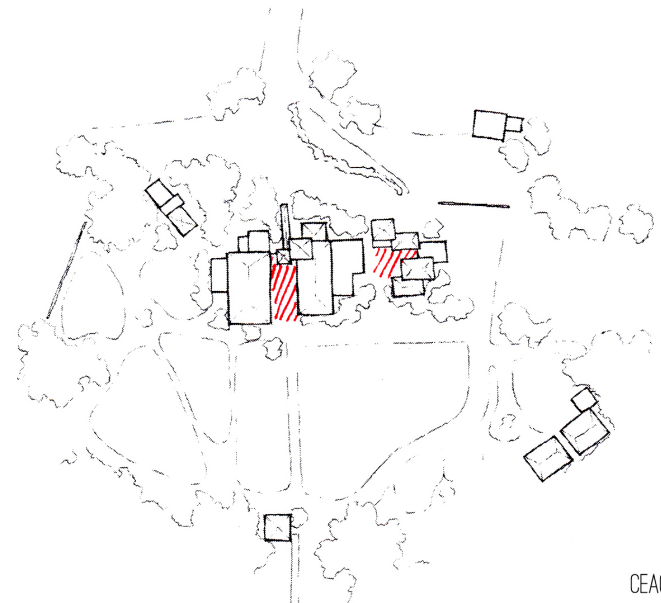
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CEAGO VINEGARDEN

203

16. CASCADE OF ROOFS

Visualize the whole building, or building complex, as a system of roofs. Place the largest, highest, and widest roofs over those parts of the building which are most significant: when you come to lay the roofs out in detail, you will be able to make all lesser roofs cascade off these large roofs and form a stable self-buttressing system, which is congruent with the hierarchy of social spaces underneath the roofs. (Alexander 1977, 568)

social entities   corresponding roofs

cascade

highest in the middle
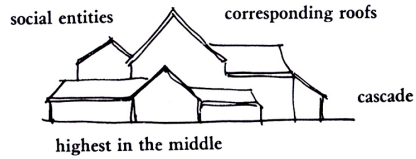
ALEXANDER'S ARCHETYPAL DIAGRAM
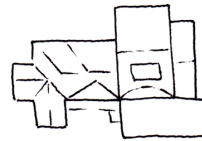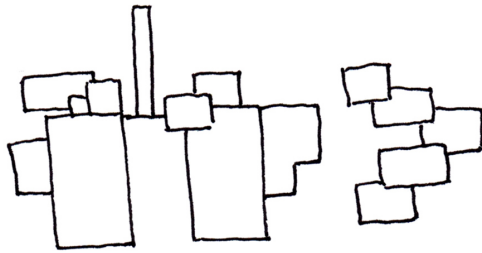
TAWSE

CEAGO VINEGARDEN

17. COURTYARDS AND TERRACES PROVIDE VIEWS ACROSS THE LANDSCAPE*

The surrounding topography and vegetation are on display for as far as possible, viewed from empowering spaces of courtyards and terraces.

TAWSE

QUINTESSA
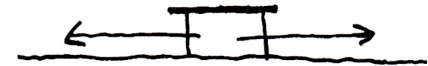
SOUTHBROOK

CEAGO VINEGARDEN

18. POSITIVE OUTDOOR SPACE

Lay out the spaces of a building so that they create a sequence which begins with the entrance and the most public parts of the building, then leads into slightly more private areas, and finally to the most private domains. (Alexander 1977, 613)
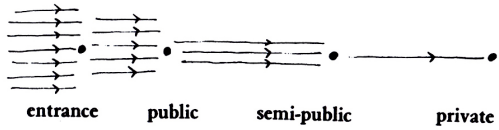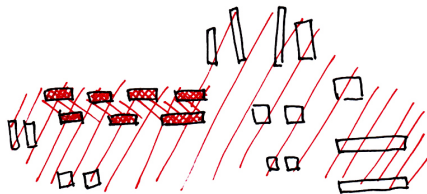
entrance   public   semi-public   private

ALEXANDER'S ARCHETYPAL DIAGRAM

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PUBLIC

SEMI-PRIVATE

PRIVATE
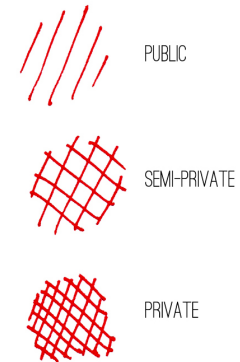
19. CONNECTION TO THE EARTH

Connect the building to the earth around it by building a series of paths and terraces and steps around the edge. Place them deliberately to make the boundary ambiguous - so that it is impossible to say exactly where the building stops and the earth begins.
(Alexander 1977, 787)

brick terraces

gravel

beaten earth

reaching out into the garden

ALEXANDER'S ARCHETYPAL DIAGRAM

GARDENS/ PLANTING

TAWSE

TERRACE

GREEN ROOF

QUINTESSA

TERRACE & STATEMENT WALL

REFLECTING POOLS
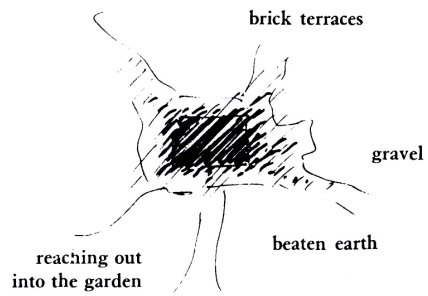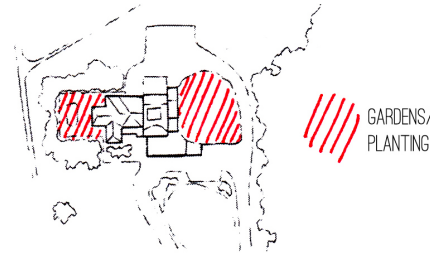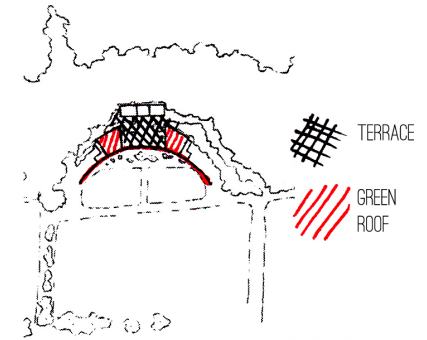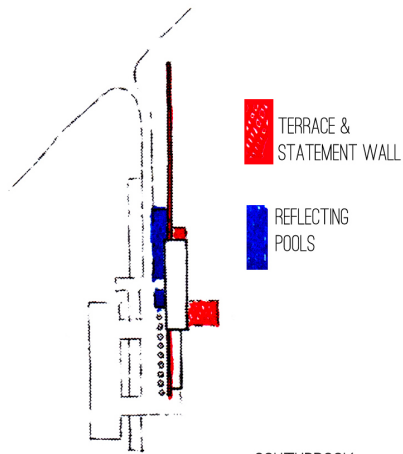
SOUTHBROOK

20. VEGETATION OFTEN MEETS THE BUILDING*

The story of place is told by the merging of buildings and vegatation. The proximity of vegetation increases awareness of sustainability and the cycles of the land.
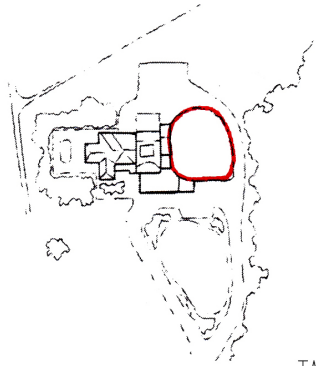
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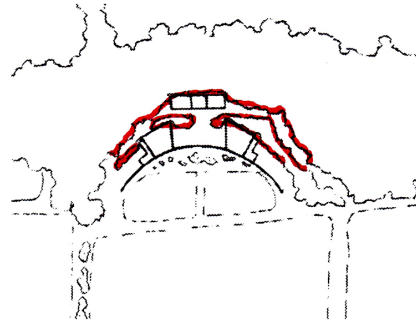
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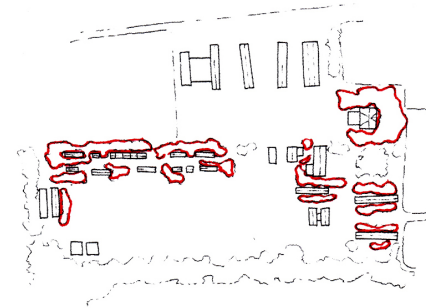
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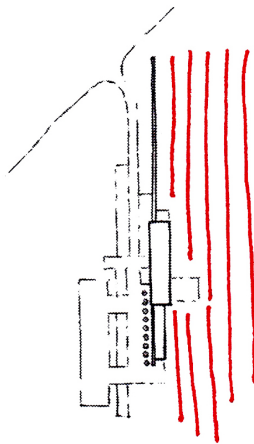
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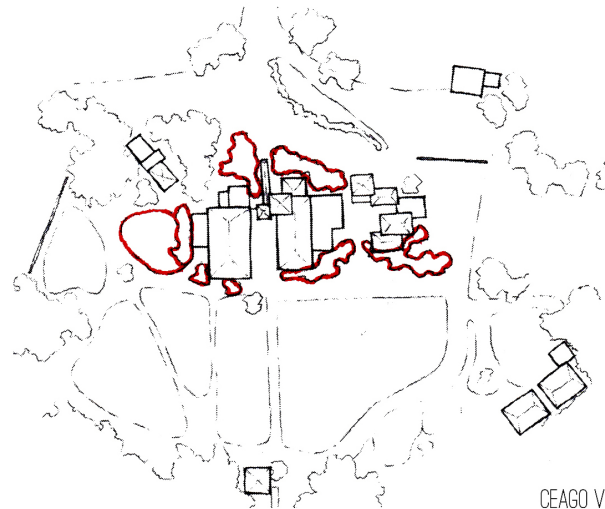
CEAGO VINEGARDEN

21. TREE PLACES

If you are planting trees, plant them according to their nature, to form enclosures, avenues, squares, groves, and single spreading trees toward the middle of open spaces. And shape the nearby buildings in response to trees, so that the trees themselves, and thre trees and buildings together, form places which people can use. (Alexander 1977, 800)


umbrella   grove   avenue

ALEXANDER'S ARCHETYPAL DIAGRAM
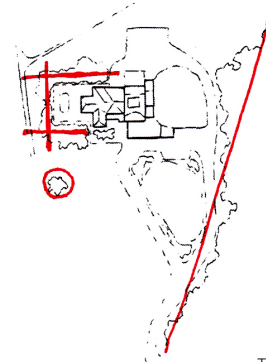
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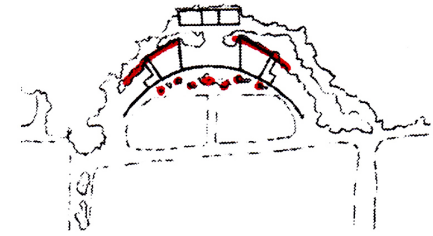
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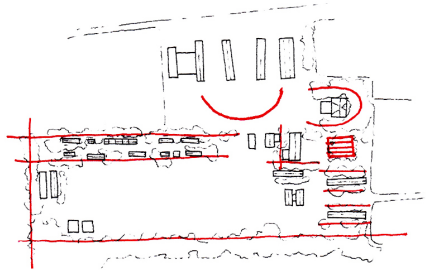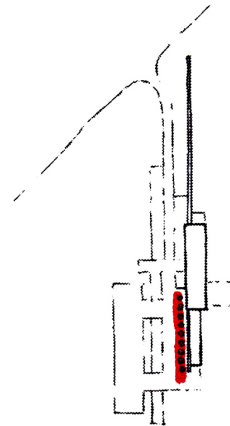
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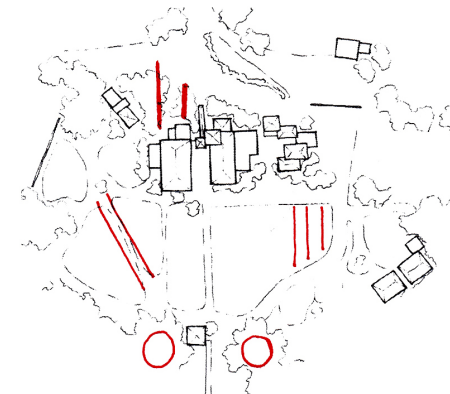
SOUTHBROOK

CEAGO VINEGARDEN

22. VISTAS ARE PROMINENT FROM INDOORS*

*Being able to look out from indoors toward contextually specific features of the landscape ensures that awareness of location is prevalent.*
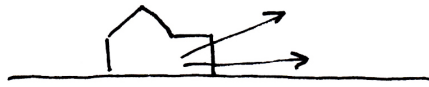
SOUTHBROOK   BABYLONSTOREN   CEAGO VINEGARDEN

23. SOFT, NATURAL MATERIALS ARE DISTINCT*

Used inside and out, the buildings, paving, and structures are made of textures and materials that are sustainable and local to the area.

TAWSE

QUINTESSA

BABYLONSTOREN

SOUTHBROOK

CEAGO VINEGARDEN

Conclusions

Figure 95: Inkaterra Machu Picchu Pueblo Hotel, Peru (Kiwicollection.com, 2012)

8.0 Conclusions

This thesis was born out of an interest in the contradiction between luxury and sustainability within high-end hospitality environments. The linear structure of each chapter built upon the linkages of various philosophers, scientists, and architects, starting with the most theoretical and resolving with the most practical. It is a thread of contemplation, which brought together various enlightened sources, and culminated with the study of terroir-driven biodynamic vineyards, which illustrated the ideals and principles that were laid out throughout the thesis. This conclusion summarizes the thesis, recapitulating the pertinent lineage and outcome of a pattern language for place-appropriate hospitality facilities. It revisits the case studies and looks at how they might further be developed, based on the pattern language and meta patterns. Additionally, this conclusion addresses the ever-present issue of modernity and how it might be reconciled with the highly traditional design principles laid out in this thesis. Finally, the questions of moral dilemmas that arose in the introduction are touched on, as the issue of mass vs. moral tourism is vast and certainly part of this contemplation. How the design principles might translate into mass tourism, if at all possible, is discussed.

8.1 In Summary

This study began by noting that for ethical tourists, luxury in tourism is not separate from sustainability, which steered the discussion toward the recognition of how place-identity is desired, and likewise, how it might be fostered. A prevalent movement, ethical tourism is similar to ideas like slow-food, and slow-travel. The segment of tourism that is interested in these modes of experiencing the world are looking for uniqueness, meaning, and connection, rather than separation and globalised familiarity. While mass tourism might embrace the comfort and efficiency of facilitating somewhat placeless experiences, ethical tourists take pleasure in the challenge of navigating a completely unique locale, which has maintained it's identity and evolved organically over time. The acknowledgement of the growing popularity of wellness travel, awareness of sustainability, and the evolving preferences of luxury indicate an irrefutable desire for place-identity with a pervasive notion that travel can in fact be 'better' for both the place and the visitor. A contemplative intellectual journey arose from this, acknowledging that the places ethical tourists wish to visit are built by the people of that place, and have evolved due to the reconciliation of nature with the needs and desires of those people.

After identifying the existence of a segment of tourism that embraces truly distinctive place-experiences, the theoretical framework of Johann Wolfgang von Goethe's phenomenological science supported the ethical tourist's desire for integration, closeness, and self-actualization within these distinctive places via the

development of one's way of seeing. Johann Wolfgang von Goethe's theories of delicate empiricism promoted efforts to understand a thing's meaning through prolonged empathetic looking and seeing, grounded in experience. This viewpoint suggests a dynamic relationship in which people are one with their environment, as opposed to the hollow Newtonian notion that we are separate from our surroundings, which are all explainable in mechanical terms themselves. Goethe's emphasis on our innate sensitivity, and how we holistically experience nature through all of our senses, builds up the case for the power of human perceptual abilities, and fosters the idea that moments of revelation are possible within architecture due to our corporeal experience of it. Bringing together the ideas of Goethean science, phenomenology, and environmental design, writers such as Fredrik Amrine, Walter Heitler, and Craig Holdrege, as featured in David Seamon and Arthur Zajonc's *Goethe's Way of Science (1998)*, distilled Goethe's ideas to further illustrate how the essence of Goethe's scientific procedure is that one remain as open as possible and allow his/her way of seeing to be shaped by the thing being studied. Likewise in ethical tourism, the experience of a place is dynamic, as one's perception changes due to their immersion within the place and as a result of it's place-identity, which is evident within the built environment. Essentially, Goethean science emphasizes that the world is not an external object independent of us, but it's characteristics are unified with our inner experience of it. This renders the built environment of a hospitality destination intrinsic to the visitor's experience of the place, as well as potentially beneficial or highly detrimental to the host locale.

Based on Goethe's theories of human intuition and perception, it follows then that Rudolf Steiner's foray into architecture combined with his development of anthroposophy in order to focus on responsive architecture, and how form affects human behavior and consciousness. In looking at vineyards as case-studies, not only does Goethean science come into play via Steiner's responsive architecture, but it is also evident in the biodynamic practices that further emphasize wholeness, sense of place, and ultimately, terroir. Steiner's development of biodynamics as a heightened form of organic agriculture focuses on holistic and place-appropriate strategies. Biodynamics exemplify a vineyard's dedication and commitment to natural processes and eco-systems. As opposed to place-denial and the priority of consumer demand, these vineyards embrace their uniqueness of place, and acknowledge the extraordinarily high quality of agriculture that results from treating their farm as a unified system, allowing it to function organically with minimal intervention, and honest land stewardship.

Architecturally, stemming from Goethean science, Steiner promoted architecture that was accessible in that it was built with the inhabitant's activities in mind, facilitating their sense of wellbeing, creativity, and individuality. He prioritized the building of his two Goetheanums around the inhabitants senses, using qualities of light, colour, texture, and geometrical gesture to inspire, stimulate, and comfort them. Steiner further ensured social awareness and sense of place be built into the structures by using local community help and artisans in the construction process.

In studying and illustrating responsive architecture and morphological forms, Steiner spurred a vein of organic architecture based on anthroposophy, which is in line with Goethe's principles of enlightenment via immersion, and the power of human sense perception. Ton Alberts, and Eric Asmussen demonstrated how applicable this way of building is, specifically in high architecture.

Looking at how responsive architecture might translate into more common building, this thesis continued on to look at other detailed practical applications by Christopher Day. In reviewing the beneficial results of various natural building techniques and strategies combined with sustainable design, it became evident that they would ensure a built environment that is in line with Goethe's principles and Steiner's guiding examples of organic architecture. Considering the power of our perception and therefore the importance of our built environment (as put forth by Goethe), in order to provide ethical tourists with enlightening experiences of the built environment of a local, it is these strategies that would provide the 'how'. Day's strategies focus human and environmental wellbeing, resulting in design with human perception in mind. His emphasis on balance, sensuality, and designing at once for the human body and soul, exemplify Goethe and Steiner's priority on the qualitative. Day employs natural materials, natural solutions to energy conservation, integration with topography, and really looks at the affect of spatial geometry, texture, and light, on one's experience of architecture. The awareness of these factors and implementation of their characteristics not only creates a space that supports life, but also provides connection to place. In the vineyard case-studies, their orientation, configuration, eco-system management, and site context are all taken into consideration as part of the winemaking and hospitality facilities, and are seen as the very best way to organically enhance the life of the vineyard, well as produce the grape varietals that grow there the best, with the highest quality of wine. Day's strategies ensure clarity and appropriateness within the built environment, which further illustrates quality of life and respect for the place to the agri-tourist, and the host community alike.

The final character in the lineage of thought about the ideal built environment for ethical tourism was Christopher Alexander, who's practical design guidelines further support the people/environment relationship ideals laid out by Goethe and Steiner, as well as align with Day's humanistic design principles. Alexander is linked to this lineage by writers and architects who acknowledge the power of human perception and it's connection to organic architecture (Seamon 1993, Harris 2012, and Ecosa Design Studio 2012). His pattern language offered a detailed argument and methodology for holistic building strategies that could be used in the hospitality facilities of ethical tourism. Since those who participate in ethical tourism are looking for a meaningful place-experience, it follows that the host locale should exist as organically as possible. Implementing a place-specific pattern language ensures place evolution based on the natural context of the place and the cultural identity of the people there, which strengthens the identity of the host locale, and provides an authentic experience for the visitor. In essence, however, this method

involves identifying the common activities and events of a specific place and building to accommodate those, rather than developing for hospitality itself. In a roundabout way, building for the benefit of the host community results in the most meaningful place-experience for the visitor. In order to do this, this thesis looked at how Alexander suggests wholeness is generated by tailoring a pattern language to a specific place, based on observing and sensing the context and spirit of humanity there. Empirical character is again emphasized, since recognizing balance and resolution is best left to human perception, rather than mechanical calculation. The natural forces of a place must be taken into account, in order to inspire wonder and appreciation of it's unique situation and the people that live there.

After studying Alexander's process for generating pattern language, a list of patterns that pertain to terroir-driven biodynamic vineyards as a touristic experience were laid out, in order to inform how one might sensitively mediate the relationships of farm, factory, and visitor destination in any case where a local is facilitating ethical tourism with place-identity in mind. Most of the patterns listed were specifically tied to the nature of a vineyard as having potentially three roles, they could have one or two, but most would have all three (farm, factory, and hospitality). A large part of the patterns could be applied to a more generic hospitality approach, as well as a rulebook for emphasizing connection to place and context. Staying true to Alexander's form, the patterns listed from largest to smallest allowed for the case studies to be studied in terms of their spatial relationships and characteristics. Again, the patterns were generated in a very general and abstract way, in order for them to be adapted to the specific conditions of any locale. The thinking is that a place should not have to trivialize it's day to day routine and purpose in order to facilitate ethical hospitality. The collection of patterns all focused firstly on context and place-appropriateness, and then the integration of visitor and community. This illustrates how the puzzle of farm, factory, and hospitality, works together. The generation of the patterns in this thesis are not so much a set of design guidelines that must be used, but rather, a study of how a set of design guidelines might be developed for ethical tourism. They are detailed enough to indicate how one might develop a bigger collection, for any other place as well.

The meta patterns that followed the pattern list were intended to break down the case-studies into more focused areas for the pattern language to filter into. In their policy-like nature, they are underlying philosophical beliefs, which were presented as over-arching design-guidelines. In developing for ethical tourism and the benefit of the host locale, the meta patterns provide deeper aims to align with, even when generating place-specific patterns of events and cultural identity. The meta patterns provided a summary and a conscious starting point for developing place ecology and identity.

8.2 Case-Study Conclusions

The terroir-driven biodynamic vineyards that were selected as case-studies were broken down into areas of physical description and experiential description. From there, the spatial forms and characteristics of each site were sketched out and organized as they illustrated the Alexander-influenced pattern language, and furthermore, applied to the meta-patterns. While a biodynamic farm, processing facility, and visitor destination were always present, the various degrees of immersion for the guest were noted, whether they included wine tasting and education, dining facilities, overnight accommodations, or all of the above. Southbrook, Tawse, and Quintessa were focused mainly on wine tasting and education, in conjunction with their processing space and biodynamic vineyards. What is interesting to note, is that due to their contextually aware design, as demonstrated with the pattern language I assembled, should they ever proceed to incorporate a further degree of guest immersion, such as overnight lodging or a more accommodating restaurant space, it could be easily done in all three cases. So long as their building strategy were to align with the meta patterns and the place was always managed as an integrated complex, all three of those vineyards could evolve to play host to the degree that Babylonstoren and Ceago do, utilizing the pattern language to guide the design of any new structures. Perhaps in the case of Quintessa and Tawse, the facilities would be further built into the ground and surrounding hillsides, surrounded by the vineyards, and livestock. In the case of Southbrook, perhaps similar, smaller variations on the hospitality pavilion that is already there might be scattered around the property like a network of low-lying pods in the valley plain. Babylonstoren and Ceago are examples of place-specific hospitality facilities that have come to exist as fully functional farms and gardens, sensitively merged with guest facilities and work facilities that overlap. The case-studies as a group, form a collection of examples which might be useful in looking at how to further develop the essential meta-patterns into a pattern language for any other contextually driven ethical tourism locale and it's host community.

The vineyards mentioned above are all extensively terroir-driven in their contextually appropriate design and development. This thesis uses terroir as a concept to examine ethical tourism, since it embraces context and site-specific environmental features that are at once welcomed, harnessed, and encouraged to evolve naturally. The notions of terroir and biodynamics illustrate how destinations and production from the land can be sympathetic, balanced entities, and while prioritizing natural processes and organic evolution is ideal for the locale, these are also the places that ethical tourists are looking to experience. Vineyards are accessible, and have a complexity in that they are simultaneously farms, factories, and destinations. They are a working model of how a place can be more integrated, functional, and place-specific as a hospitality facility, rather than simply a segregated building interjected into a locale that people might like to visit. The concept of terroir, and how the vineyard buildings accommodate their various areas

of production and hospitality program could be related to the scale of a small town, where agriculture is present and people might like to visit.

Within the built environment of ethical hospitality, resolving the spirit of humanity with the forces of nature, as emphasized by Christopher Alexander, allows for the evolution of beautiful places to be built by the people of that place. Since it is these places that interest ethical tourists, it follows that this would be the best process for developing tourism, as it is in line with the fundamental goals of the place first and foremost, but it also provides an experience of unique place identity that is cherished by visitors.

Alexander's pattern language became an evident solution to the problem of designing for tourism in conjunction with Christopher Day's natural building techniques and qualitative design strategy. This was preceded by Rudolph Steiner's responsive architecture and the physical expression of Goethean science, which emphasized the power of human perception. This type of lineage is important because it explicitly seeks to return architecture to its origin of place and the population that creates it. It is worthwhile in a broader sense, in that qualitative design might remedy the lack of connection and meaning that pervades modern daily life. Experiencing global lifestyles and cultures is a grounding act and yet, tainting locales with the trappings of mass-tourism is counter-intuitive. Conventional modernist architecture can be isolating, aesthetic driven, and novel, while buildings that are radically focused on their context, place-identity, and the sensual experience of their users encourage community, interaction, and the dignity of humanity. This is not modernism in the mechanistic version of modernism, but it is modernism in the sense that Antonio Gaudi is a modernist. It reflects back to Gaudi's famous quote, "Those who look for the laws of Nature as a support for their new works collaborate with the creator. Because of this, originality consists in returning to the origin."[221]

8.2 The Elephant in the Room

At this point, I'd like to expand on the idea of Gaudi's modernism. It would appear that this thesis is unabashedly advocating for nostalgia, vernacular building, and communal design development, in order to foster radically place-specific built environments. But in the hospitality facility images presented, as well as the case-studies, modernity is certainly present, and how it is successfully reconciled with the place-identity and authenticity is a very interesting matter to consider.

When first writing and concluding that Pattern Language (the place-appropriate process of design), would result in the most authentic hospitality environment possible, the images that came to mind were vernacular, rustic, earth, stone, and wood structures, both traditional and intrinsically connected to the terroir of the place. In designing as a team and community, the built environment of ethical

tourism would functionally and culturally place-appropriate, without the bias of an architect and their, potentially unconnected, terroir-based life-experiences and design ideals. The idea was that while an architect would guide the design process, it would be best if that individual was either from the place, or able to take on Goethe's way of seeing. The architect would allow their perception to change their way of thinking in the metamorphosis of the observer, leaving outside theories separate from the potential design of a host locale, and the direction it goes in as a result of being designed/built by the community there. The design would then be completely 'of the place' rather than imposed, a location that would satisfy the desire of ethical tourists and strengthen the place-identity of the community. Furthermore, implementing and prioritizing the meta patterns and pattern language, the place would be generated in an evolutionary manner, as opposed to instantaneously inserting built structures without acknowledging the true cultural and environmental context that exists.

The idea of the above strategy was to guarantee authenticity, through evolution of place rather than isolated design (the conventional, aesthetic driven, novel modernism that I referred to earlier). In order to look at how modernism actually does factors into these places as a beneficial characteristic, it is worthwhile to define the authenticity of terroir-driven place-design, that this thesis places so much priority on. As a construct, this thesis infers that authenticity stands for timelessness brought about by an evolutionary process, informed by both the indigenous and vernacular of a place as well as external sources, since no place actually exists in a bubble. An authentic place can't be naïve about its place in the world, and yet it isn't constructed as a short-term solution. Rather, it is built out of the genuine organic needs and cultural awareness of the people who use it, facilitating life events integrated with its terroir. This is how authenticity is intrinsically 'of the place'.

In some cases, the presence of modernist design facilitates the most place appropriate experience, but also modernism is present in the actual idea and act of tourism and hospitality. The most appropriate place experience isn't always the most rustic, but a facility that allows for an experience in line with Goethean science, supporting the perceptual experience of context, highlighting the features of the earth, climate, vegetation, topography, and culture. This is responsive architecture in that it allows at once for such an experience, but also exists sustainably. On one hand, modern design can be the best design solution, but modernism can also be the infrastructure that permits a locale to logistically host visitors and function successfully as a place. After all, it weren't for modernism, travel and the act of seeing places, progress, moving around, trying new things, and even having vineyards located where they are now, wouldn't be viable. It is modernism that facilitates the humane existence of places for ethical tourism, the idea of travel, and the ideal is that is that the authenticity of a place be nuanced by modernism, allowing modernism to be present in the physical forms that best suit the tradition and evolution of that specific place.

Ideally, while some places might be modern for the sake of their terroir, others might be modern in spite of their terroir. The two case studies, Southbrook Vineyards and Babylonstoren, are perfect examples of this notion. At Southbrook, the hospitality pavilion truly is ultra modern. It is not built as the early natives of their land might have built, but it is appropriate to its time and place, in its contextually aware modern nature. The hospitality pavilion employs numerous sustainable strategies in its holistic form and function. Its structure is modern in character, and supports a Goethean experience of the vineyard in that the building provides an intimate shelter amidst the vines of Southbrook, allowing the guests to thoroughly perceive the elements of the surrounding area. A very lightweight, delicate, structure hovers over the land, promoting the sensation of established security and modest integration. Southbrook's pavilion is modern for the sake of their terroir and providing the best experience of the land as possible, while existing as sustainably as possible. On the other hand, Babylonstoren's beautiful restored working farm is highly traditional in its architecture. Its focus on the garden and surrounding landscape is highlighted by its traditional architecture, nuanced by the glassed in kitchens, crisp elegant interiors, and white washed walls. There is no mistake that the farm is of the distinct Cape Dutch tradition, connecting guests and the local community alike it to the history of the place and the original uses of the existing buildings. The destination is traditional in its day-to-day function and architectural form, yet modern in spite of their terroir in order to provide a desirable guest experience, and exist honestly as a contemporary destination.

While this thesis focused on building a place for hospitality that is at once 'of the locale' and satisfies the ethical tourism demand, via evolving design based on pattern language, it is important to reconcile the history and nostalgia of a place with the fact that modernity is necessary. Rather than insert modernity into architecture, and now inform the terroir, the terroir should inform the modern character of the architecture. Whatever the architecture that is most suitable for the experience of a terroir – ultimately nuancing the proposed meta patterns with the trappings of modernity as appropriately as possible – illustrates that authenticity and modernity are not mutually exclusive but can both be managed so that the prevailing place design is both place specific and realistic.

8.3 Addressing the Dilemmas of Mass Tourism

Similar to addressing the issue of modernity, the issue of how the facilities that support ethical tourism might be scaled up to accommodate mass tourism, is a predicament worth addressing in the contemplative framework of this thesis. It is my belief that mass tourism is doomed to be a destroyer of place, simply by virtue of what 'mass'-anything stands for. Disregard for consequences and prevailing anonymity are detrimental, while priority is put on average comfort and safety for the tourist. The mentality of people within that 'mass' is not focused on awareness and respect. The consequences of mass tourism are more harmful, since whether intended or not, mass tourism can be reckless and damaging. Environmental and cultural damage is imminent to a place hosting mass tourism, even if a substantial resort is put in place to accommodate general levels of comfort and safety, separating the visitors from the actual place and it's context.

If a destination like Babylonstoren were scaled up to accommodate hundreds of guests, rather than their maximum capacity of 60 at a time, the energy of the place would no longer be of a relaxed pastoral historical farm. The architecture, the site plan, and the space, all hearken back to a simple time, when it wasn't even possible for hundreds of people to gather in such a setting. If Babylonstoren were to multiply itself, it would have to become a small settlement town, where guests would stay and participate in the day to day activities of an agricultural village. At this scale, the theme-park-esque characteristics of such a place would be so much more evident and the facility is no longer about the place, but about simply hosting masses of people. One of the central ideas of this thesis is that a locale should firstly strengthen its place-identity, and then perhaps invite guests to experience an integrated getaway within the host community. The success of the community and place evolution is paramount, and shouldn't be trivialized by hoards of people looking for hospitality. Babylonstoren is now a working farm, at the scale of its traditional existence, and while those that visit are certainly taking advantage of the novelty there, it would be extraordinarily in-authentic to make Babylonstoren a size that it never would have been historically.

The beauty of ethical tourism is the fact that it is a more personal experience for the guest, and a sustainable existence for a remote destination. Meeting certain capacity goals in order to maintain the locale economically is one thing, but attempting to scale an authentic environment up, simply to accommodate a very large number of people is counter intuitive, and should be left to those places that already have the infrastructure in place to meet the needs of mass tourism. Even the meta patterns with which a hospitality environment would ensure place-fullness and sustainability, would be diluted to futility and would become hokey caricatures of the sincere and effective design guidelines that they were intended to be. While even small-scale ethical tourism can be likened to a theme-park, in its novel, modernized character, it is a far better alternative to the complete loss of tradition,

terroir, and local sustainability that is inevitable if the priority of a place were to become the satisfaction of masses of people.

That being said, ethical travel is not necessarily a luxury. In some cases it might be marketed as a luxury, but being aware of the implications of your getaway and being proactive in choosing sustainable tourism destinations is a viable way to see the world for anyone who has the luxury of travelling in the first place. It is accessible and can be much more fulfilling than a run of the mill all-inclusive vacation. Ethical travel simply appeals to a niche market (which is growing exponentially) that chooses to focus their getaway on a self-actualizing experience, and not at the expense of the host locale. Ethical travel does not stand for luxury, but appreciation, context, and awareness. As ethical tourists look to augment their trips with distinctly indigenous experiences, the built environment of where they stay should be one of them.

A locale should not be 'developed' for hospitality at all – visitors should interact with the locale on the community's terms, participating in the local culture, the routines of the community, and be respectful of their customs and beliefs. If the most genuine experience of place identity is desired, visiting a place that has not 'prepared' to play host (as any example of a mass-tourism facility would be), and its only intention is to exist as wholly as possibly, would provide such an experience. As such, the built environment of place identity and cultural integrity should be vernacular, and contextually appropriate in terms of environment and place ecology at every scale, in line with the evolution and design in the pattern language process of Christopher Alexander, and modern only to the extent that it serves the locale, informed by the cultural and environmental terroir.

Facilitating sustainable tourism begins with the locale establishing its own vision, goals, and identity. In essence, if a locale has a strong sense of place identity to begin with, the potential disadvantages of hosting ethical tourists are low. Place identity is present only when a locale has evolved itself based on the community's requirements and their fulfillment within nature. The built environment of hospitality facilities could be woven into that fabric, and experienced as an immersive encounter with the community and its place identity. At the very least, the architectural framework of hospitality must ensure that the act of hosting is compatible and sensitive to local community development goals and quality of life issues.

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