

Reverent Terroir:

Placemaking through Pilgrimage – the Design of an Okanagan Winery

by

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Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

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DALHOUSIE UNIVERSITY
SCHOOL OF ARCHITECTURE

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ABSTRACT

The thesis critically addresses the current architectural condition of the majority of the Okanagan region's wineries. Their superficial nature, eager to pander to the area's tourism industry, has left a noticeable void to architecture that truly engages with its surroundings and the emotional investment of its inhabitants and users. The resulting lack of "place" has sparked me to reinvestigate the qualities of the Okanagan landscape, the industrial processes of winemaking, and the patterns and rituals of both winemaker and visitor in an effort to create meaningful architecture.

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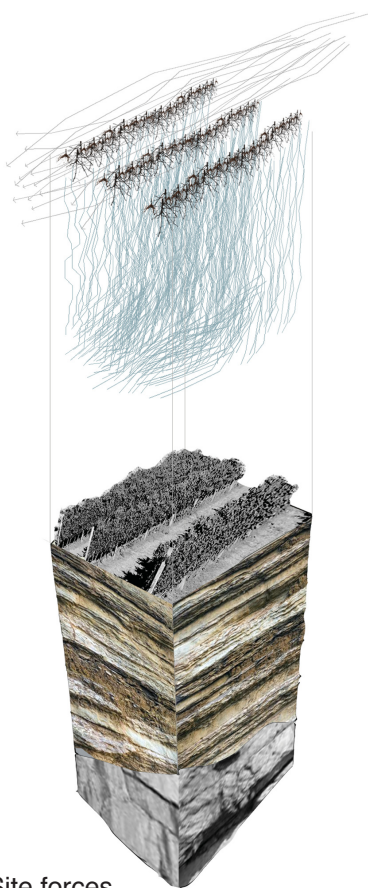
To my amazing mom and dad (and the rest of my family!), I did it!
Thank you for always supporting me in pursuing what I love.

And to Emily, thank you for being my biggest fan.

Chapter 1: Introduction

Terroir

The enigmatic definition of this French term “terroir” can be likened to a ‘sense of place’. At times, it refers to the qualities of the soil of a particular region. But the word is more directly related to the territory, derived from Latin *territorium*. The term’s appropriation to the winery could constitute a way to encapsulate the many facets of environmental factors and wine production ascribed to that place. Yet ‘place’ does not only exist in the physical sense, such as active forces of geology and climate found in the characters of the wine, but also through the interactions between humans and their physical environments.¹ From the agricultural qualities of a region, to its cultural landscapes and perceptual phenomena, terroir is a holistic yet mysterious concept that exists as readily in the mind as it does in the physical world.



Site forces

1. Tim Unwin, “Terroir: At the Heart of Geography,” in *The Geography of Wine: Regions, Terroir and Techniques*, ed. P.H. Dougherty (New York: Springer, 2012), 39.

Chapter 2: Topic

Stance

The Okanagan Valley of British Columbia has experienced recent and rapid growth as a New World wine-producing region over the course of the past 50 years. Through government protections of the 1960s and the Osoyoos Indian Band's heading of commercial vineyards in the 1970s, to the establishment of the Vintner's Quality Alliance in 1990 and subsequent post free-trade era, the region has experienced a burgeoning globalization of its local industry. Since 1988, the planted acreages of *vitis vinifera* have skyrocketed from 3500 acres to nearly 10000, while the number of Okanagan wineries has ballooned from 14 to +/-170 operations.

The 'terroir' of the Okanagan, though in its infancy, comprises of diverse landforms and ecotones, mild and dry climatic conditions and a unique political economy steeped in tourism/recreation and natural resources. I see this complexity as a call for of a sensitive and authentic place-based architecture. However, the region has been primarily branded through estate patrimonialization anxious to serve the tourism industry. Carmichael and Senese summate "the production of quality wines competitive on the international stage is an important key to the appeal of the Okanagan as a wine tourism destination. However, the production of wine itself appears secondary to the production of the wine tourist experience in the Okanagan, where winery tours, tasting rooms, festivals, on-site accommodation, dining, theater productions, and concerts have become widespread."²

Though the current architectural landscape of Okanagan wineries is one of a superficial amusement, a large portion of wine tourists, like cultural tourists in general, seek to engage the product itself as well as to experience its producing region. To discover, taste, learn and consume – emphasizing the importance of the landscape as backdrop, but it is the experience of the landscape that is essential to these rites and rituals.³

2. Barbara A. Carmichael and Donna M. Senese, "Competitiveness and Sustainability in Wine Tourism Regions: The Application of a Stage Model of Destination Development to Two Canadian Wine Regions," in *The Geography of Wine: Regions, Terroir and Techniques*, ed. P.H. Dougherty (New York: Springer, 2012), 170.

3. *Ibid.*, 175.

The created images of Okanagan wineries have slowly shifted from building forms appropriated of cultural reproductions of Old World European wineries, to a branding image rooted in the natural landscape and local heritages of the region. Still, the resulting architecture is largely disconnected from site-specificity and veils the wine-production process behind closed doors. Especially in small, intimate wineries wine tourists value the quality of the environment and the evocative acts of discovery and tasting over the services of the larger commercial wineries.⁴



Existing typological condition

Question

Can the notion of 'place' become instilled through the architecture of a vineyard?

4. Bernard Momer, Donna M. Senese and Wayne Wilson, "The Okanagan Wine Region of British Columbia, Canada," in *The Geography of Wine: Regions, Terroir and Techniques*, ed. P.H. Dougherty (New York: Springer, 2012), 81.

Keywords

Aesthetic Value

-a critical facet of the spiritual, generally constitutes a particular perceptual environment that merges a distinctive identity/coherence with a memorable character by actively engaging the individual in attention or action.

Dwelling

-the manner in which mortals are on the earth, to be set at peace, to remain at peace in nature (through cultivating and building).

Limited Concept

-derived from the interpretation of the physical references of a site, history, culture, or program, or an abstract related concept, it allows further project definition to form.

Place

-the meaning of this word is quite interpretational, but I would define it as the construction of specific and significant human meaning or emotion to a certain space (physical or mental).

Sacred (landscape)

-what is deemed 'sacred' in natural environments is to speak to what is 'irreplaceable', 'mysterious', or of 'reverence' or 'wonder', and characterized by aesthetic values.

Terroir

French word referring to the land composition and cultural factors that impart their influence on the character of an agricultural product such as wine produced in a specific area; sense of place.

Chapter 3: Positioning

'Sacred', and the Natural Environment

Place acquires meaning through the interplay and experiences of human sensibility with a physical location. Sacred places especially carry hints as to what gives "place" its special meaning and qualities. Sacredness lies not solely in the physical aspects of the place, but in the significance that people have assigned to it – experiences occurring when "a ready participant (must) join an evocative object in a compelling situation" (Berleant 49). Though the vast and rugged Okanagan landscape harbors the natural sublime, the sacredness of this landscape can be extracted through the specificity of situations. In understanding the 'evocative object' as nature and its rectification through winemaking, the designs which house it must condition the 'ready participant' in such a way that sacred meaning can be experienced.

The aesthetic value of a place (perceived through all the senses) is key to its spiritual experience. Aesthetic values infer a particular perceptual environment that merges a distinctive identity by actively engaging the attention or action of an individual. A fully aesthetic experience incorporates an event that fuses the participant and their location through sacredness, not only in its physicality but also in its layered meaning. Like the notion of sublime in a landscape or a masterwork of art, 'aesthetic engagement' involves a rare self-transcending event giving the feeling of wonder and even breathless awe. A sacred place, then, offers the individual a high degree of aesthetic engagement and promotes an experience that is intensely positive. One could agree that is largely absent in winery architecture and but I would argue that it can be an inspiration for the design of a new winery. Sacred places offer insights the special qualities of a place and that is why I believe it is a valuable inspiration for the design of a building that would, at first, appear rather mundane.⁵

5. Arnold Berleant, "The Aesthetic of Place," in *Constructing Place: Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 43-48.

“What is deemed ‘sacred’ in natural environments is to speak to what is ‘irreplaceable’, ‘mysterious’, or of ‘reverence’ or ‘wonder’”.⁶ As Tadao Ando says, “I believe that a sacred space must be related in some way to nature...for me, the nature that a sacred place must relate to is man-made nature, or rather an architecturalized nature. I believe that when greenery, water, light or wind is abstracted from nature-as-is according to man’s will, it approaches the sacred.”⁷ In a sense, Ando’s argument refers to Heidegger’s metaphorical notion of bridge – ‘it ‘gathers’ the meaning of a situation that poetically binds architecture and landscape into a cumulative and cultivated whole. By fusing edifice, its site and environs into a ‘world’ of one inhabits, place-making established a phenomenological linkage that experimentally combines them into an evolving organic entity.⁸



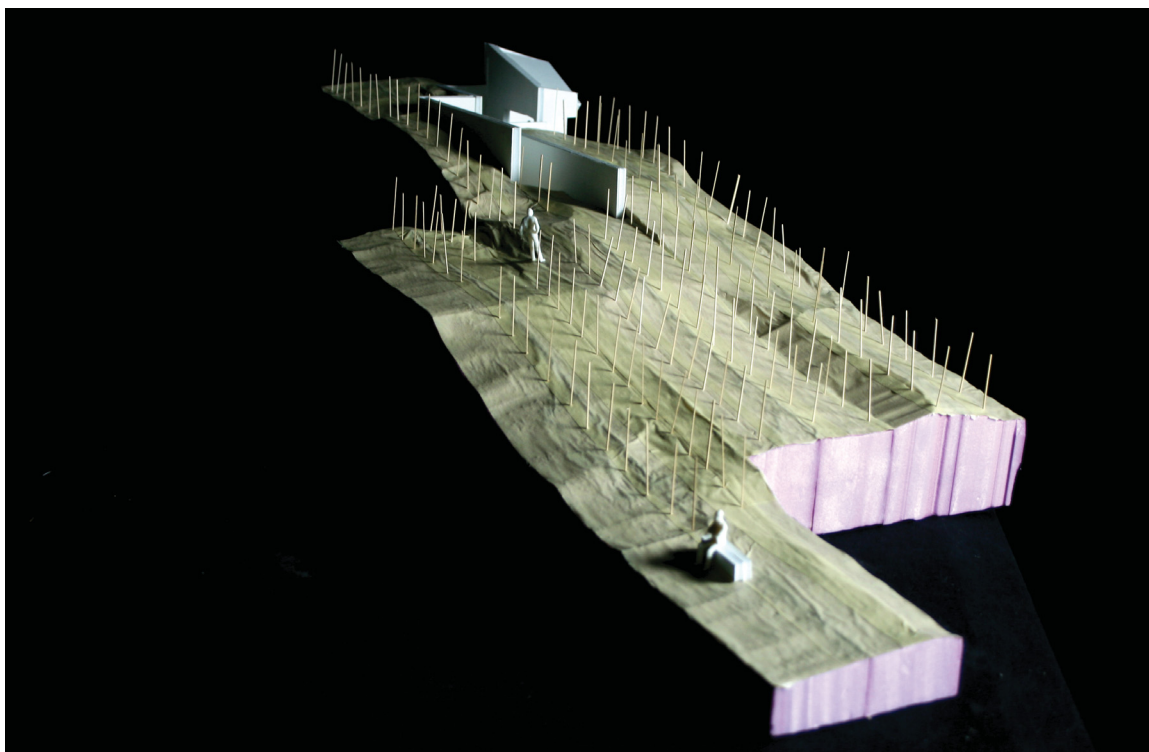
“Earth Turbulence” - Architecturalization of the turbulent site forces of groundwater flow and prevailing winds. The creation of a ‘sacred space’ that allows the inhabitant to experience situational metaphysics.

6. Fran Speed, “The Sacred Environment,” in *Constructing Place: Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 56-57.
7. Tadao Ando, “From the Chapel on the Water to the Chapel of the Light,” in *Tadao Ando: Complete Works*, ed. Francesco Dal Co (London, UK: Phaidon, 1995), 455.
8. Max Robinson, “Place-making, The Notion of Centre,” in *Constructing Place, Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 143.

Dwelling/meaning

The old German word *bauen* connotes that humankind is insofar as it dwells, but also stipulates that at the same times they cherish and protect, preserve and cares for the earth: specifically by tilling the soil, cultivating the vine.

To dwell is to be set at peace, to remain at peace in nature – the fundamental character of dwelling is this sparing and preserving. Building is really dwelling, and dwelling is the manner in which mortals are on the earth. Martin Heidegger in his essay “Building, Dwelling, Thinking”, refers to the existence of earth and sky, divinities (what is unknown) and mortals (humans) as fourfold by means of dwelling. By nursing and nurturing the things that grow, and specifically constructing things that do not grow, we are all together building in the narrower sense of things.⁹ A winery, specifically, imparts both the ‘building’ of the landscape, the relentless parallel grid of the vineyard (manipulated landscape), which is urban in its own sense, and the building of the winery anchored within this manipulated landscape.



'Interrupting the grid'- exploring the environmental shift from vineyard to building geometries.

9. Martin Heidegger, “Building, Dwelling, Thinking” in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon Books, 1971).

Meaning is given to specific situation through building. Heidegger uses the example of a bridge as a thing which gathers the fourfold by touching the two riverbanks and thus giving meaning of condition, activating and revealing the inherent forces that were unperceivable before its existence. Heidegger's philosophical standpoint of the link between building (dwelling) and environment is based upon the mortals' perception of the world around us – we cannot explicitly perceive what we cannot sense (such as the earth under our feet). The 'bridge' (dwelling/building) is a device to promote certain truths and unveils the world around us – the metaphysical link between building and environment. Furthermore, it is through this greater understanding or revealing of the 'divinities' (earth/nature) that the 'mortal' (human) can ascribe meaning to place. This meaning exists in the minds and lived experiences of humans through the fundamental ritual of dwelling. By building and dwelling upon the earth, humans create meaning in their life. They derive a sense of order and further understand their surroundings, which in architectural theory can be likened to the notion of "place", and place creation. It is in this creation of 'place' and 'meaning', through building, that good design is forged.

As it is human perceptual qualities, the meaning of 'sacredness' is not only a product of the interrelationships between site/situation-forces and building, but of emotions. Fran Speed argues of "the significance of the sacred for environmental concerns resides in opportunities for emotional investment...where 'meaning' is discovered through aesthetic experience that both induces and endorses a direct and personal relationship with place" (Speed 57). To achieve the type of emotional investment to which the sacred alludes, the place-making process is dependent on direct and personal engagement, and can be achieved through formal settlement and its aesthetic experience.¹⁰ Design potential is manifest by what is lacking from our dwellings today – the potential transactions between body, imagination and environment..."to at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds."¹¹

10. Fran Speed, "The Sacred Environment," in *Constructing Place: Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 57.

11. Kent C. Bloomer and Charles W. Moore, *Body, Memory and Architecture* (New Haven, CT: Yale University Press, 1977), 44.



Model (interior+exterior photos) exploring the concepts of bridging and aesthetic experience- an architectural element alluding to a mystery yet to be discovered, the use of light as a connective element between sky and ground, and the creation of a scenario for direct and personal engagement and experience.

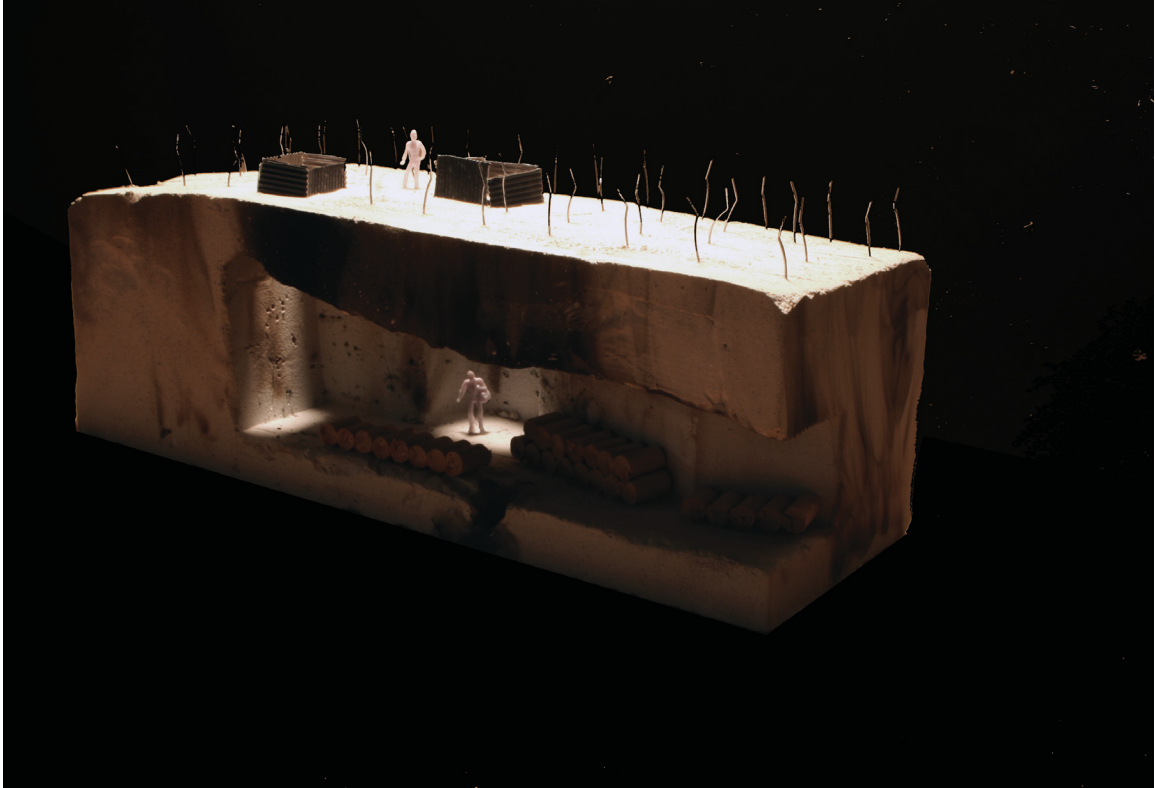
Anchoring – Truths Revealed

The industrial programming and processes of a winery are unabashedly suited to the hermetic environments of controlled factories. In stark contrast, the vineyard exists as a harmonious imposition to the natural environment. The reinterpretation of this architectural dichotomy calls for the integration of natural/manipulated/built environments- an 'anchored' building where "landscape, type and building method are synthesized into a new and challenging whole."¹²

The philosophy of phenomenology explores the profound uniqueness of each place, revealing the perceptual layers and temporal data imbedded in them, and how this site-specificity harbors new ways for the body to see and perceive our world. In binding architecture to its situation a construction is impregnated with the experience of place (terroir)- the functional aspects of site and building are the physics that generate the "metaphysics" of architecture. Like Heidegger's bridge, a building allows to transcend the physical and functional requirements by fusing with a place, by crystalizing the meaning of a situation. Architecture should strive to reveal its situation, the landscape by creating an experiential connection, a metaphysical and also poetic link. The architectural concept (whether explicit, subjective or metaphorical) draws from elements of time, culture program and site, and is the specifics by which an idea is organized – this concept establishing a field of inquiry of a limited principle. And the act of designing then reveals the specific forces of the site.¹³

12. Kenneth Frampton, "On the Architecture of Steven Holl," introduction to *Anchoring, Steven Holl* (New York: Princeton Architectural Press, 1989), 6.

13. Steven Holl, *Anchoring* (New York: Princeton Architectural Press, 1989), 9-12.



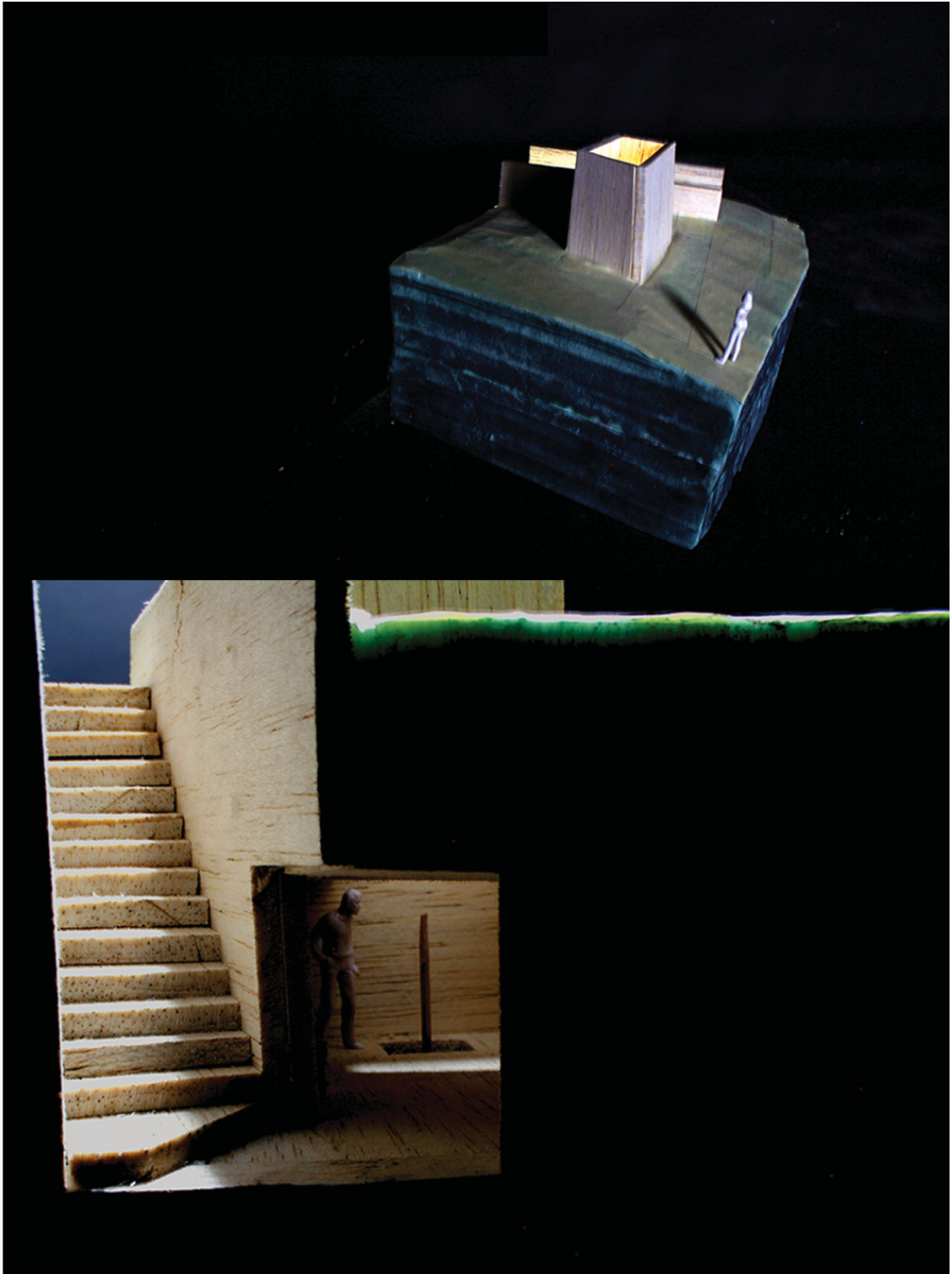
Light wells from above engage the perception and one's understanding of their spatial circumstance.

The Notion of Centre

My comprehension of the place is critical to a design of the architecture. As site molds, the experience unfolds. How are meaningful places realized? The concept of Centre involves significant physical or abstract loci that act as cores of formal organization and building composition. Centres involve an egocentric nature: atmospheres based in 'self-consciousness' or human outlook where one's person is visualized as the focal point of the world one occupies and experiences.¹⁴ Centres can be designed moments, privileged locations or elements within a building or landscape where greater perceptual/situational truths can be encountered.

With a theoretical base pertaining to sacred spaces in the environmental and built contexts, how can these concepts be applied in the context of Okanagan vineyards?

14. Max Robinson, "Place-making: The Notion of Centre," in *Constructing Place: Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 57-62.



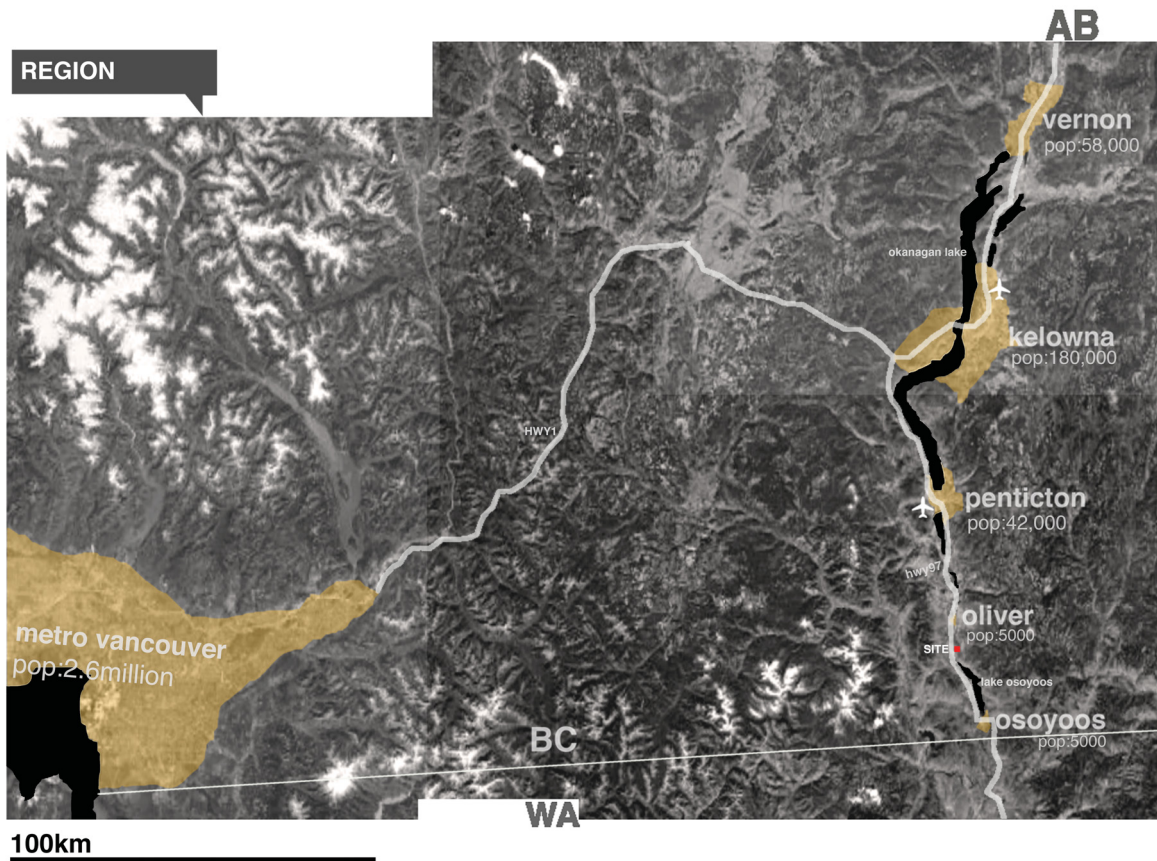
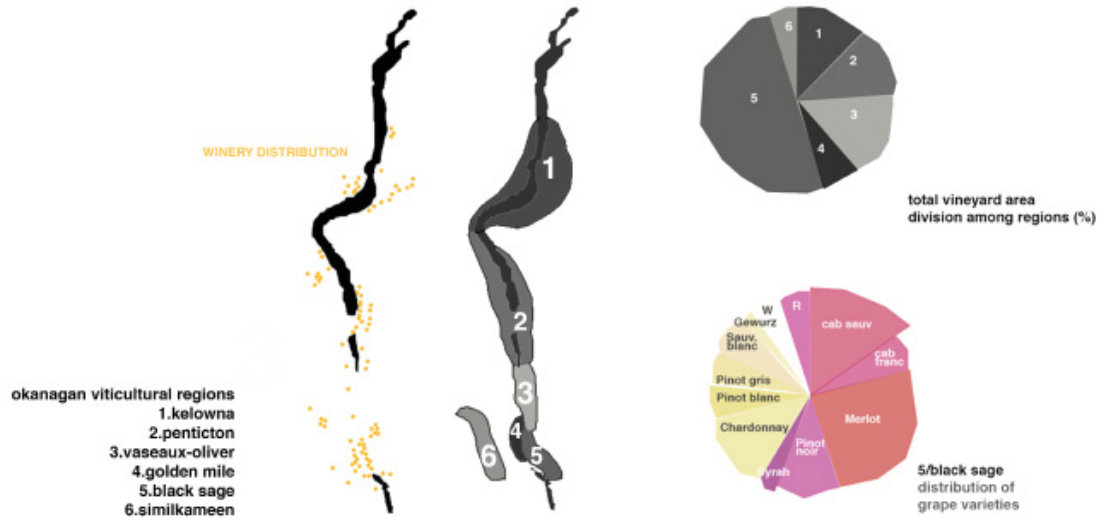
Centre- formal exploration of a unique environment fusing 'body, imagination, and environment'. An alluring environment that, through a revealing procession, explains and orients one's corporeal relationship and understanding of their worldly position.

Site+Planting

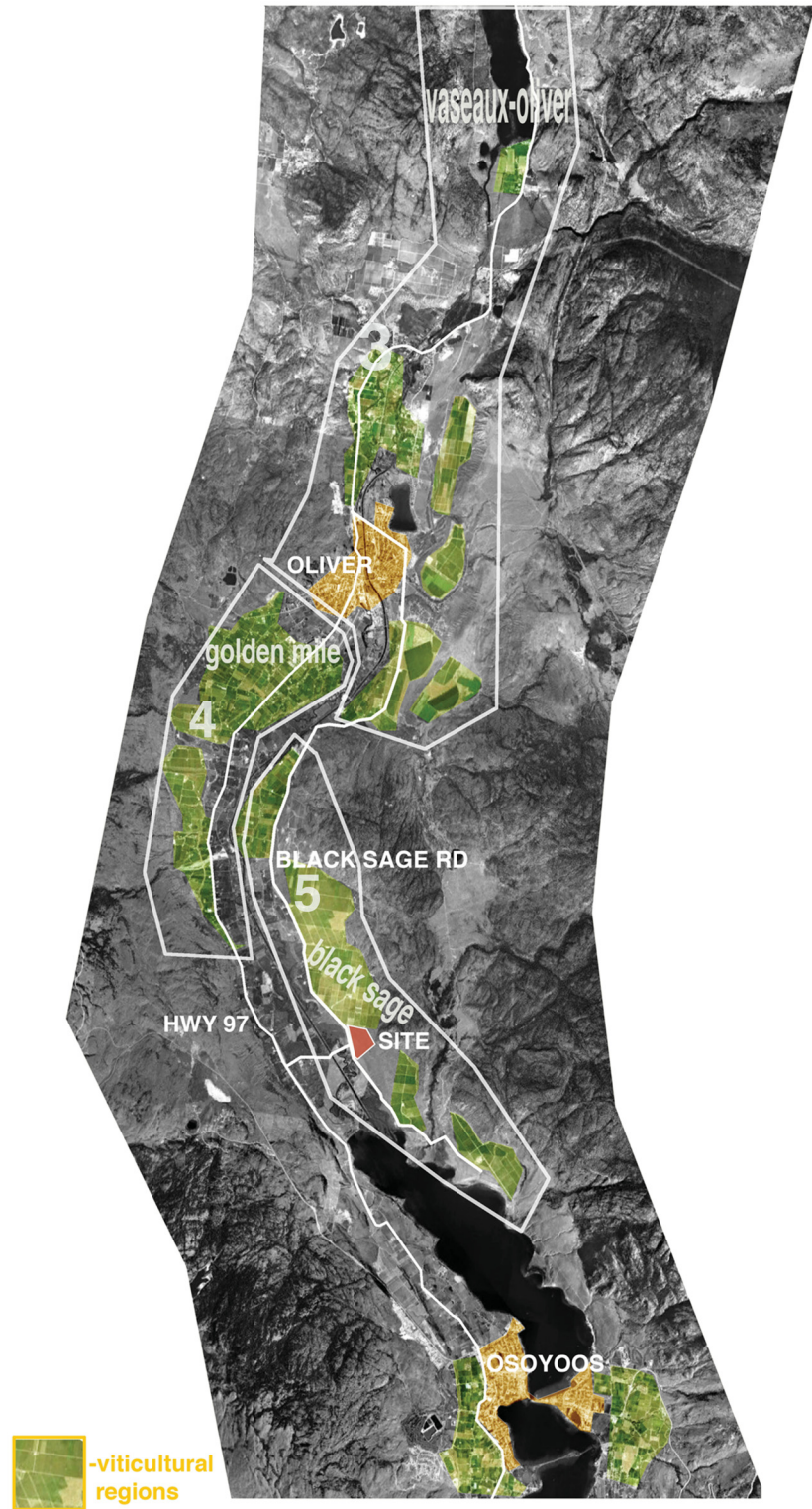
From its semi-arid southern point in Washington State, to its more temperate northern tip; the Okanagan Valley stretches north-south through British Columbia's southern interior plateau for approximately 250km. The moderating effect of the valley's long narrow lakes, along with the protective shields of surrounding mountain ranges provide the valley with a dry and mild continental climate that is conducive to the growth of excellent fruit crops. Due to the complexities of soil and climatic conditions, and of varietal differences, Agriculture and Agri-Food Canada has subdivided the Okanagan into 6 distinct Viticultural regions: from the Northern "Kelowna" region, to "Black-Sage Osoyoos" in the South.

The Okanagan First Nations first encountered European settlers in the South by the mid 19th century, when Osoyoos existed as a customs port and sprawling cattle ranch of the Haynes family. 1907 saw the area's first commercial orchard, and 12 years later the Osoyoos Orchard LTD. was formed. Efforts to successfully irrigate the valley came to fruition in 1927 with the completion of "The Ditch", a canal that spanned north from Osoyoos Lake. Postwar growth and the arrival of railways to Osoyoos saw away with the gold miner and the cowboy, as local milling and agricultural economies flourished. By the 1970s the Osoyoos Indian Band's commercial wineries catalyzed a spike in the area's wine production and the initial recognition of the area's productive potential and would pave the way for this New World wine region.¹⁵

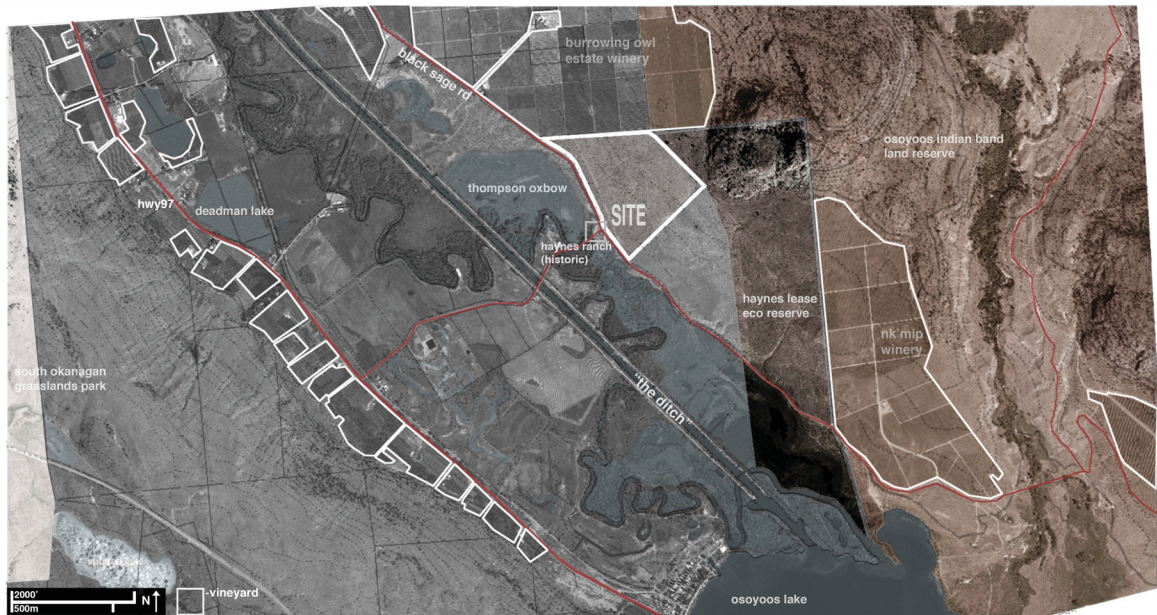
15. "History of Osoyoos," Osoyoos and District Museum and Archives, last accessed March 6, 2013, <http://www.osoyoosmuseum.ca/index.php/about-us/history-of-osoyoos.html>.



Regional map + data set. Map of Southern B.C. 2013; from Google. Data: Bernard Momer, Donna M. Senese and Wayne Wilson, "The Okanagan Wine Region of British Columbia, Canada," in *The Geography of Wine: Regions, Terroir and Techniques*, ed. P.H. Dougherty (New York: Springer, 2012), 81-91.



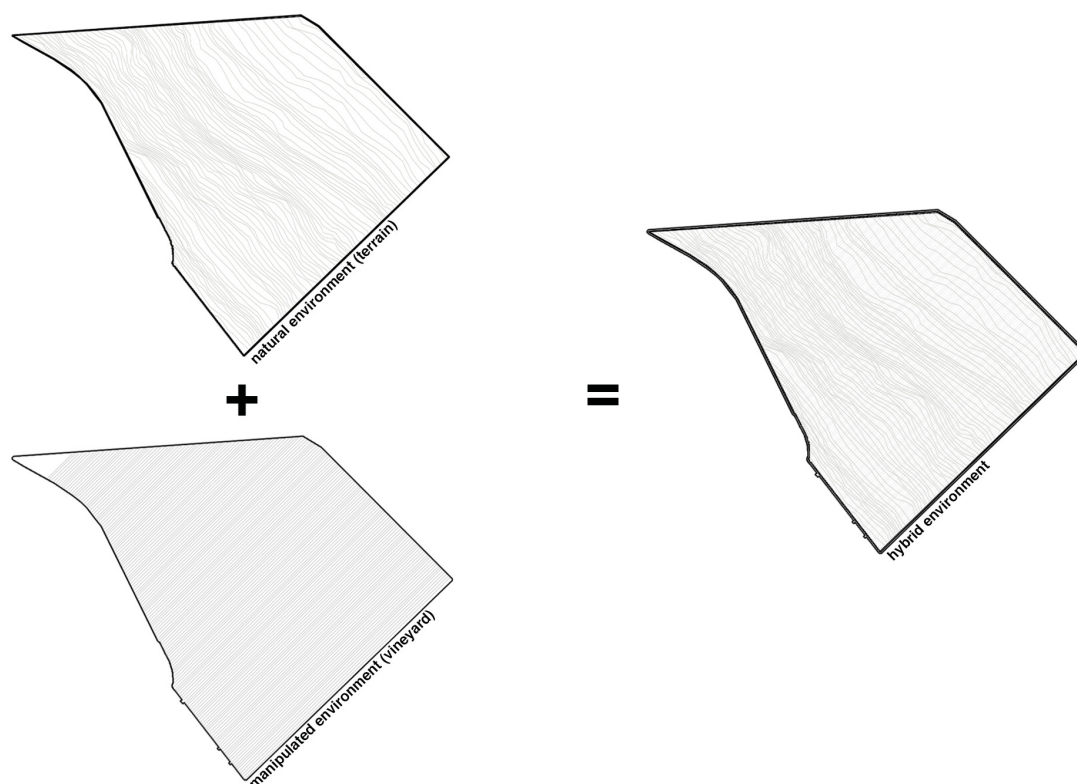
Map of Southern Okanagan viticultural areas, British Columbia. 2013; from Google.



Site and context plan. Map of area north of Osoyoos, B.C. 2013; from Google.

The site in question comprises 37 acres of southwest facing terrace in the southernmost Black Sage Region, approximately 10km North of the town of Osoyoos and the USA border. As the northernmost reaches of the Sonoran desert, its sandy porous soils and hot dry climate are tuned to foster the growth of Bordeaux style reds, such as Cabernet Sauvignon/Franc and Merlot. Proportionally, the Black Sage Region comprises half of the Okanagan's planted acres, as historic viticultural demands prompted the conversion of much of the area's soft fruit crops to vineyards. Bordered by large commercial wineries to the North and South, and backed by the steep southwestern slopes of Inkaneep Mountain, the site overlooks the Okanagan River floodplain and Osoyoos Lake. Standing in stark contrast to the bordering desert bunchgrasses of the Haynes Lease Ecological Reserve, the planting of the site's vineyards must be carefully considered.

Vines are typically oriented north-south to maximize daily sun exposure, and spaced and clipped accordingly. Predominant airflow patterns of the valley are dictated by its warming and cooling cycles. Cool breezes drop to the valley bottom and run parallel to the vineyard's rows- a benefit, as perpendicular-planted rows are susceptible to airborne pathogens. The sandy porous soil allows for a high degree of root ventilation and water drainage, and high constant daily temperatures and cooling nights allow the grapes to reach optimal ripeness. Good wine grapes are grown on the brink of starvation: forcing the them to become concentrated and potent as they are sustained at the minimum.¹⁶ The site forces in action upon the Black Sage Region facilitate this growing state. Furthermore, the use of drip-line irrigation sparingly places water at the roots of the vines, reduces hillside erosion and avoids saturating the leaves. Due to the site's 12% grade, a cover crop of local mustard is planted between vine rows to further eliminate the risk of soil erosion and to reduce the evaporation rate of irrigation water.



Orientation of vines planted on site.

16. Gregory V. Jones, Ryan Reid and Aleksander Vilks, "Climate, Grapes, and Wine: Structure and Suitability in a Variable and Changing Climate," in *The Geography of Wine: Regions, Terroir and Techniques*, ed. P.H. Dougherty (New York: Springer, 2012), 109-133.



NOV
TEQUISOUS -vine leaves yellow+fall.
 crops sown.

DEC
CUTTING-vineyard pruned.

JAN
PRUNING-by hand, early budding
 vines pruned late to
 minimize frost damage.

FEB
PRUNING-trellis/wires+irrigation lines
 repaired if necessary.

Temporality of vineyard cultivation on site, as experienced by the vineyard worker - winter.



MARCH
PLANTING-protective barriers
 if necessary.

APRIL
DESUCKERING-organize/neaten vines
 to concentrate energy.

MAY
SPRAYING/PROTECTING-
 providing optimal growth
 environment for maturing
 vines.

JUNE
SHOOT POSITIONING-shoots bound to
 trellis wires to increase
 sun exposure+promote
 upward growth

Temporality of vineyard cultivation on site, as experienced by the vineyard worker - spring.



JULY

MAINTAINING-clipping when necessary to reduce vine vigor.

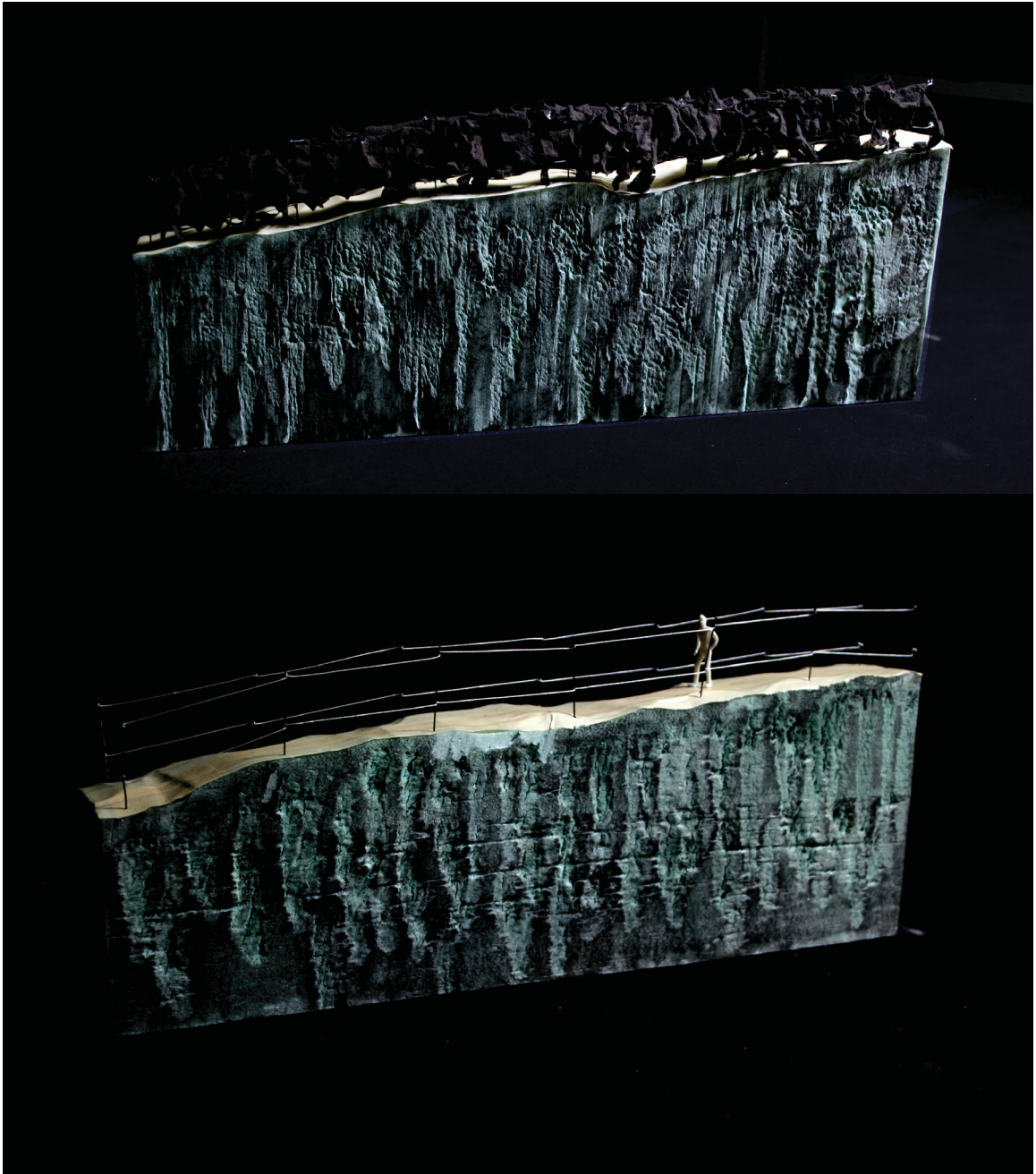
AUG

VERAISON-grapes darken, under-ripened leeching grapes removed.

(mid)SEPT/OCT

HARVEST-grapes picked at optimal ripeness. skins broken/stems discarded mechanically at crush pad. grape mash is transferred to fermentation

Temporality of vineyard cultivation on site, as experienced by the vineyard worker -summer/fall.



Models demonstrating the relationships between vineyard growth cycles and the human body.

Pilgrimage as Limited Concept

The Okanagan's initial European settlement came in 1859 in the form of a Catholic Oblate Mission. Local history has Father Charles Pandosy planting the first grapes of the area in the production of Eucharist wine. Due to favorable terroir, these humble beginnings have resulted in the Okanagan's touristic monopoly of over a third of Canada's +/- 450 wineries. The relative remoteness of the Okanagan Valley, and in particular the site in question, has resulted in the visitation of these wineries as a type of secular pilgrimage. Unfortunately, as mentioned previously, place meaning is largely lost en-lieu for expanses of winery parking lots, day-spas, and commercial tasting rooms and shops. The mutual act of travel amongst the landscape, the congregation of thousands of people in individual and parallel journeys, alludes to something that can be extrapolated from the area's history of indigenous groups, frontiersmen and missionaries. In parallel is the primal notion of humans cultivating the land and reaping its bounty – giving thanks to the Earth, their provider. The production and consumption of wine is inherently ritualistic in its own right, whose traditions span millennia and speaks to these human rituals and practices molding space and time. The concept of the wine tourist as a secular pilgrim is profound and carries implications at the 'sacred place' constituting the winery and surrounding vineyard.

For many of the +/-3000 Latin American migrant workers inhabiting the Okanagan under the Seasonal Agricultural Worker's Program (SAWP), their annual journeys to the region impart a significant and reciprocal mnemotechnic exchange between their home nations and the vineyards of the Okanagan. For the winemaker and vineyard worker, the rhythms of the land are in tune with the rhythms of life – giving the landscape ontological significance because it is worked, manipulated, and nourished with meaning and symbolism. Through these day-to-day activities, the vineyard's cultivated landscapes possess power, spirits of a deep sense of place. The true experiences and understandings of these places is less likely to be equally shared by all, constituting a fundamental disconnect between the meaning held by the dweller and that of the wine tourist (who might remain only a few hours).¹⁷ By exploring the creation of sacred place in this context, my intent is to instill in the visitor a greater significance of the place by creating a series of intense experiences.

17. Chris Tilley, *A Phenomenology of Landscape: Places, Paths and Monuments* (Oxford, UK: Berg Publishers, 1994), 16-18.

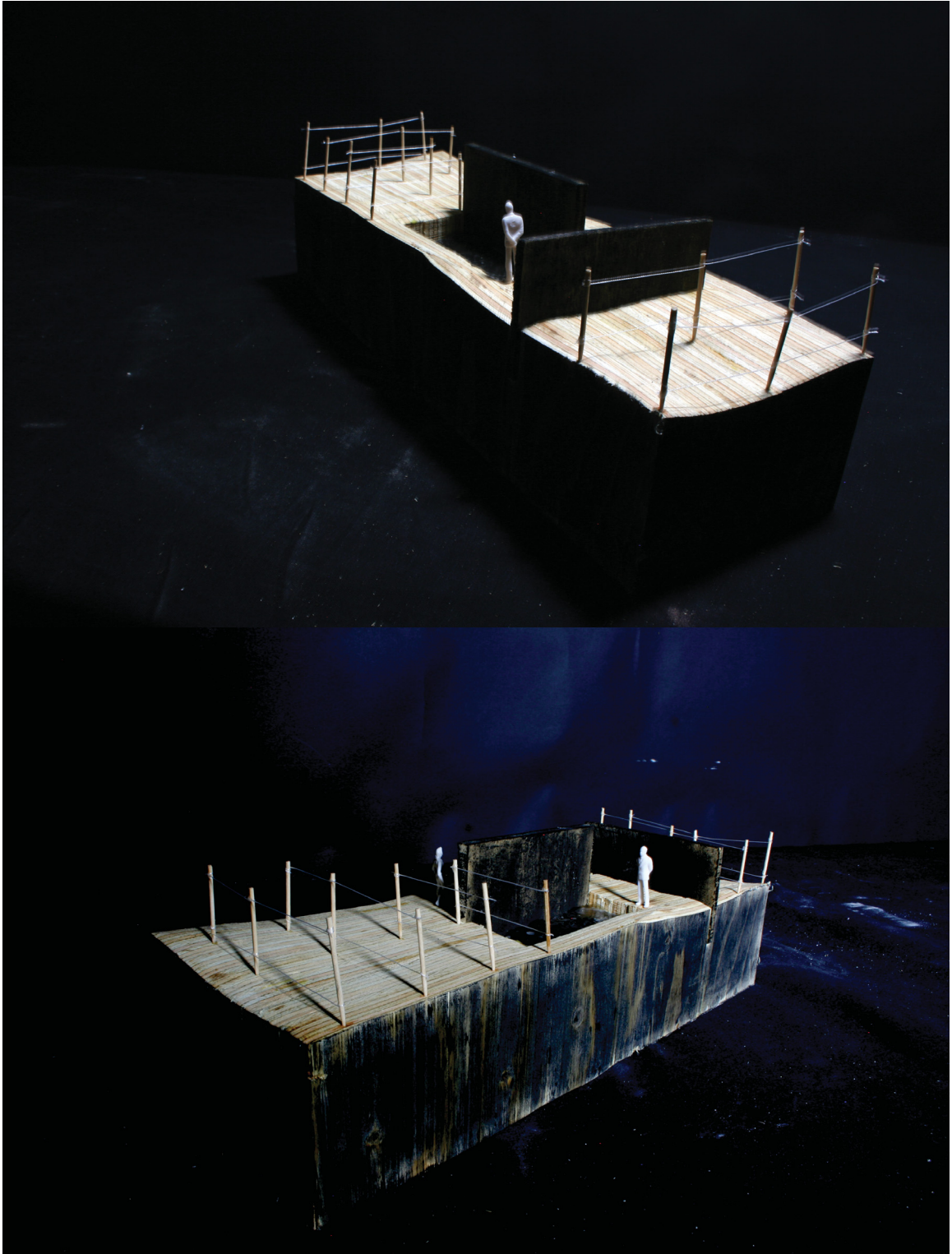
Meander

Pilgrimage and walking are synonymous. They combine places and times – seasonal and social, where movement constructs ‘spatial stories’ to form a narrative. There exists an importance of defining a spatial order in the vineyard, as the visitor walks along a prescribed sequence dictated by the restrictive rows of trellises and vines that form boundaries that can either inhibit or enable their passage. Vineyard rows frame space, but also perception: restricting and orienting all senses and varying in their form depending on their growth cycle. Walking is consciousness, habit and practice. It is the medium and outcome of spatial practice, a mode of worldly existence that is constrained by places and landscape and also constitutes them. By adapting this constraint into a defined path allows the individual to truly understand the landscape, as the very act of walking allows the rows of vines to unfold or unravel.¹⁸ This path cannot be preordained until the visitor encounters the site, but should instill a transition from the manipulated natural environment to the built environment of the winery.

As with many pilgrimages, the act of corporeal-cultivation demands filters around the body of the pilgrim in order to function in its full sensorial capacity. The visitor to the winery moves along a carefully choreographed series of thresholds that will re-tune the body, it sheds away any previous tension or disequilibrium and sharpens all the sensory organs. Through this filtering process, the mind loses its masterly position and sublimates into a corporal unity, allowing the body of the beholder to come into a state of meditation. From a phenomenological point of view, this is the stage when the subject and object become dialectically intertwined.¹⁹ It is important for this theme to be continuous and successive from the vineyards and through the architecture of the winery. Bodily-cultivation for the visitor is accomplished through their passage through a series of spatial/architectural thresholds of significant aesthetic value.

18. *Ibid.*, 27-31.

19. Jin Baek, *Nothingness: Tadao Ando's Christian Sacred Space* (New York: Routledge, 2009) 89, 130-33.



Model exploring methods of architectural intervention of the vineyard's grid - using parallel or perpendicular walls to direct movement and attention.

Chapter 4: Execution

Communitas and Liminal Phenomena

As one facet of placemaking is the creation of memorable 'sacred' experiences through architectural sequences, another principal facet of placemaking is the communal human experiences of these spaces. Communities, defined by anthropologist Victor Turner as "Communitas", are taken to a further egalitarian and shared experiential level through rites of passage or ritual. The communitas between winemaker and pilgrim are dependent on two facets: (1) its existential or spontaneous communitas, in which its experiencing community views itself as a homogeneous and freely structured group, and (2) its normative communitas, under which the influence of time and production schedule mobilizes and organizes its members into a holistic and thriving community.²⁰

The pilgrim's movement through a sequence of thresholds (or limens) toward the pilgrimage center represents seemingly transcendental places and moments of incorporation or transformation. Their passing through space and geography become entwined with the experiential passages through physical thresholds that associate clearly defined spatial transitions with specific actions or rituals. In their passage from condition or structure to another, novices or initiands experience communitas if the rites are collective in character.²¹ The successful integration of the pilgrim is dependent upon three actions: Separation, the changing of spatial and temporal relations that are characterized by a physical threshold, Transition, time spent in and around the sacred grounds, and Incorporation, when the participant is re-aggregated into society.²²

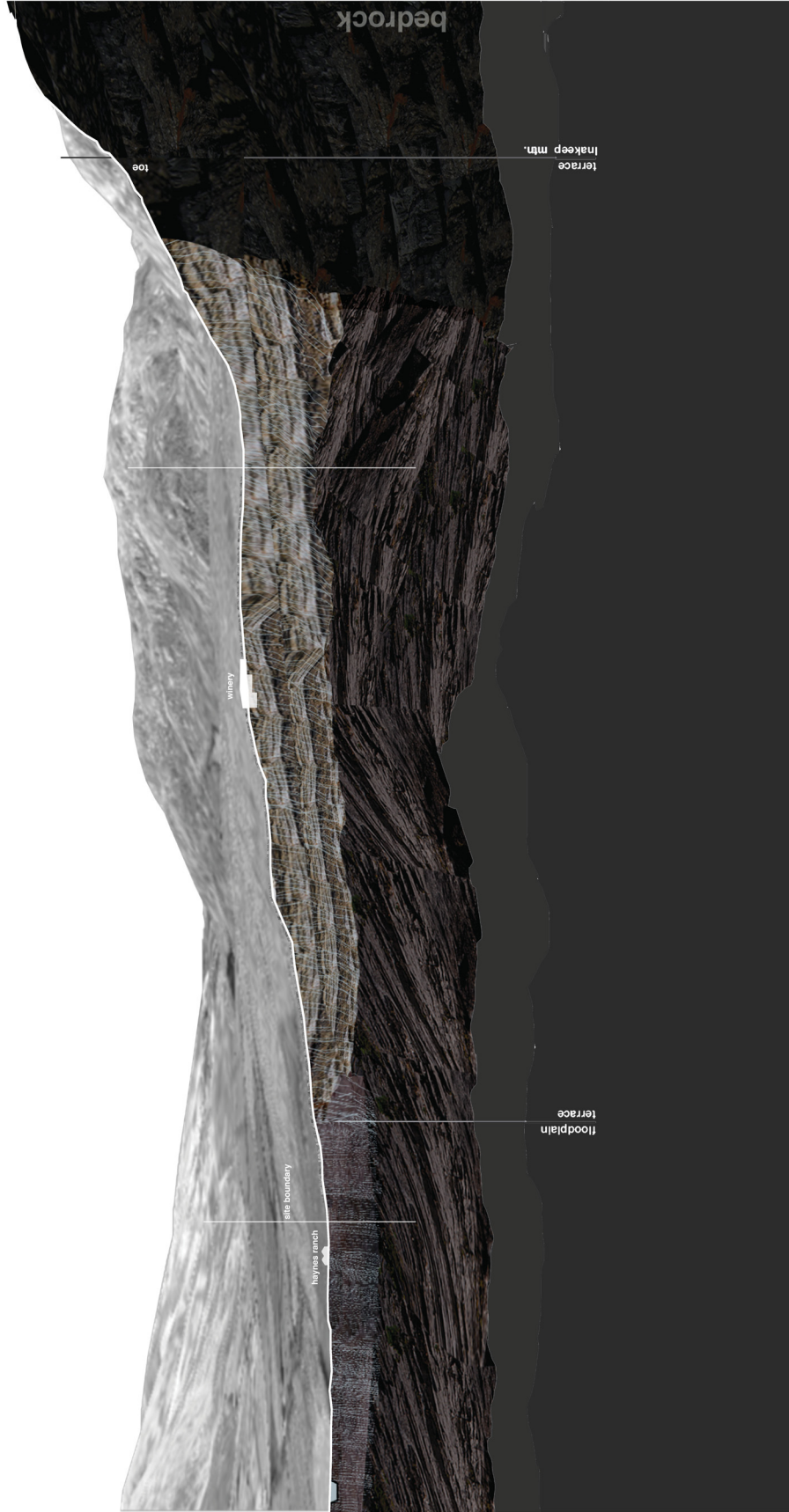
20. Victor Turner, *Dramas, Fields, and Metaphors; Symbolic Action in Human Society* (Ithaca, NY: Cornell University Press, 2010), 169.

21. *Ibid.*, 202.

22. Victor Turner, *From Ritual to Theater: The Human Seriousness of Play* (New York, NY: Performing Arts Journal Publications, 1982), 25.



Site plan. Underlay map of Haynes Lease area, B.C. 2013; from Google.



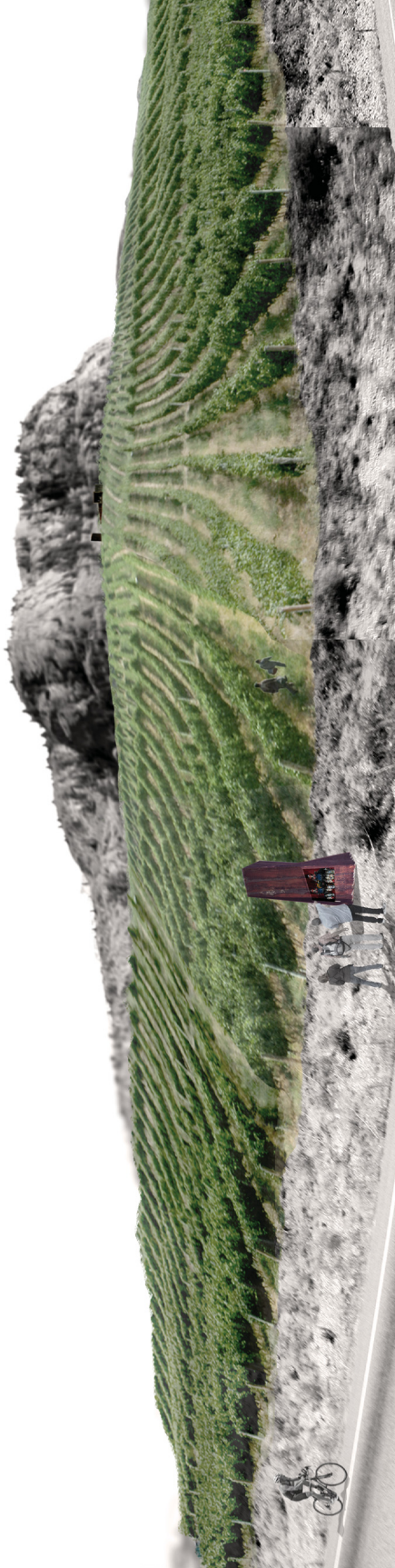
Site section

Separation 1 – Site Procession

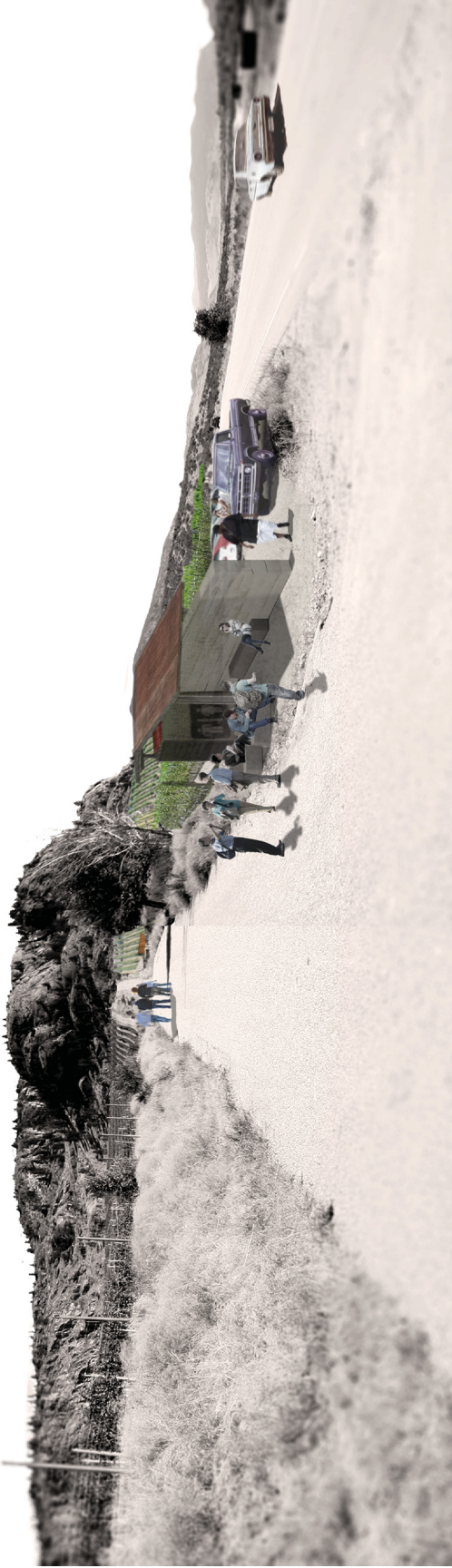
Approaching the site, the pilgrim (visitor) encounters a totemic roadside shrine- an expression of the *communitas* already present in the region. This weathered vertical shrine is a place for workers and tourist alike to deposit meaningful objects that will fill the reliquary over time. This point of architectural intervention guides the visitor's gaze up the unrelenting rows of the vineyard towards a mysterious reciprocal tower at a highest point of the winery's site. By creating a tension between the near (shrine) and far (tower), the pilgrim experiences not only the liminality (threshold) along the pilgrimage route, but also a desire to discover and experience this intrigue.

The process of separation begins through the pilgrim's transition from automobile to foot. The mundane realities of arrival are demarcated by a sequence of pavilions that mark these significant thresholds.

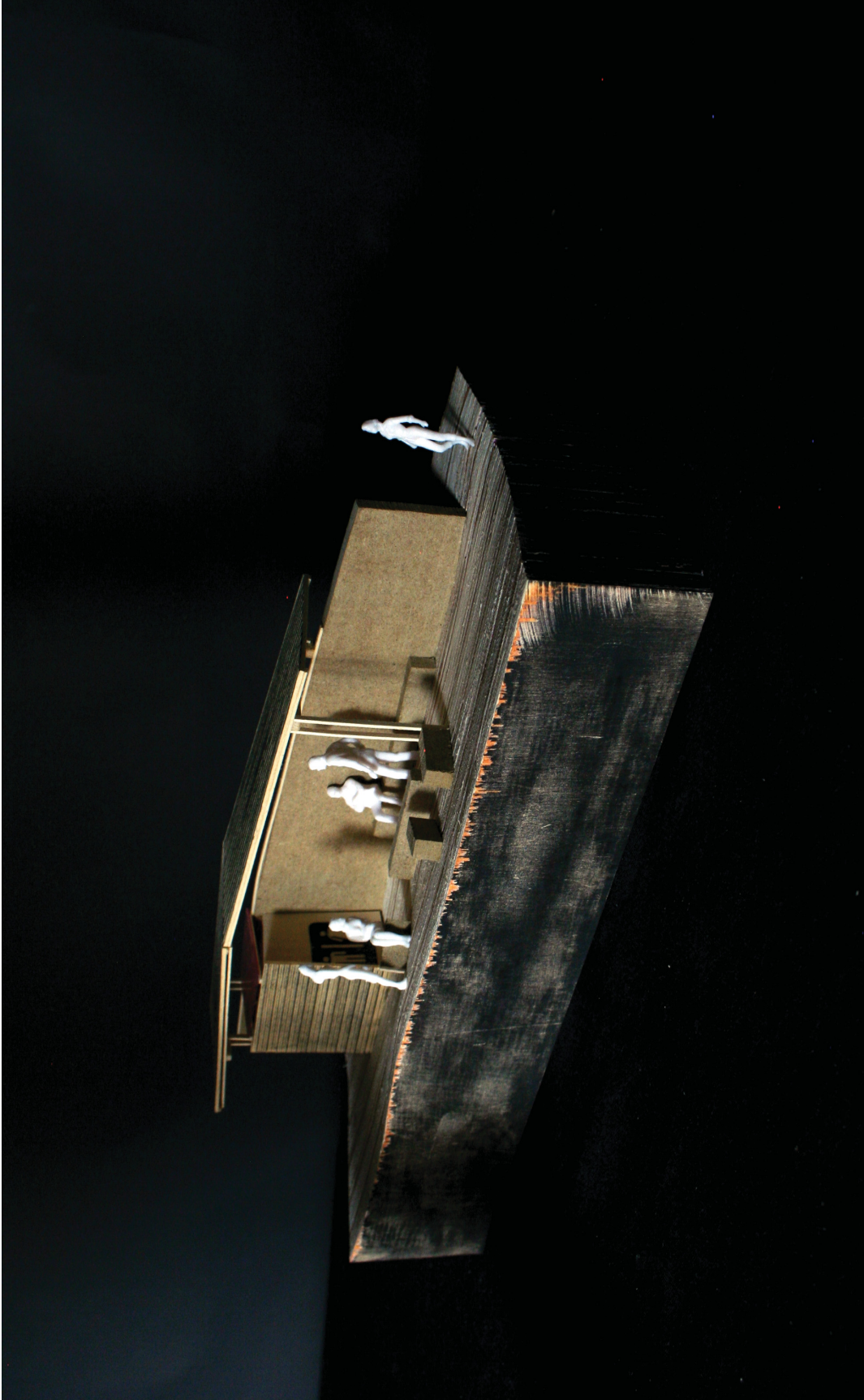
The pilgrim's vehicles are corralled and deserted on the unplanted corner of the site. A modest pavilion provides shade from the hot sun, and relief from the long journey- a place to congregate at the base of the gravel road leading up the hill. The newcomers gather and begin their journey on foot towards the winery, the goal of the pilgrimage.



Roadside shrine at the base of the vineyard.



Relief pavilion.



1:50 - model of relief pavilion.

The restrictive walls of the vineyard bind the procession along the gravel road, inhibiting the pilgrim's transition into the grounds and promoting their ascent towards a second pavilion.

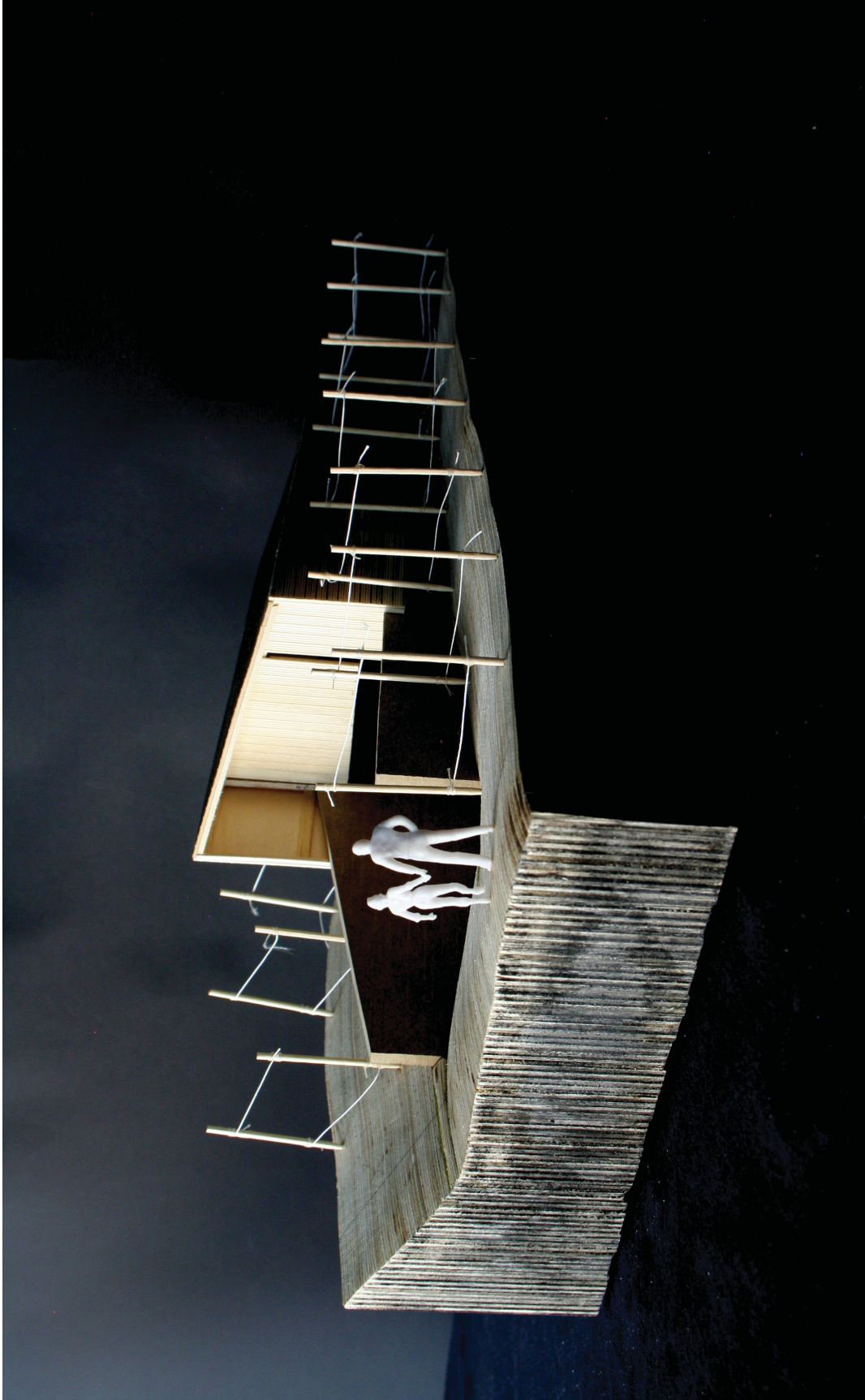
The pavilion breaks the vineyard's grid and function as the gateway into the pilgrimage site. Massive formed walls frame a void containing a basin and running water – offering the pilgrim an opportunity to quench their thirst. The pilgrim is symbolically cleansed as they proceed through an architectural compression and release that marks the transition from gravel road to vineyard path.



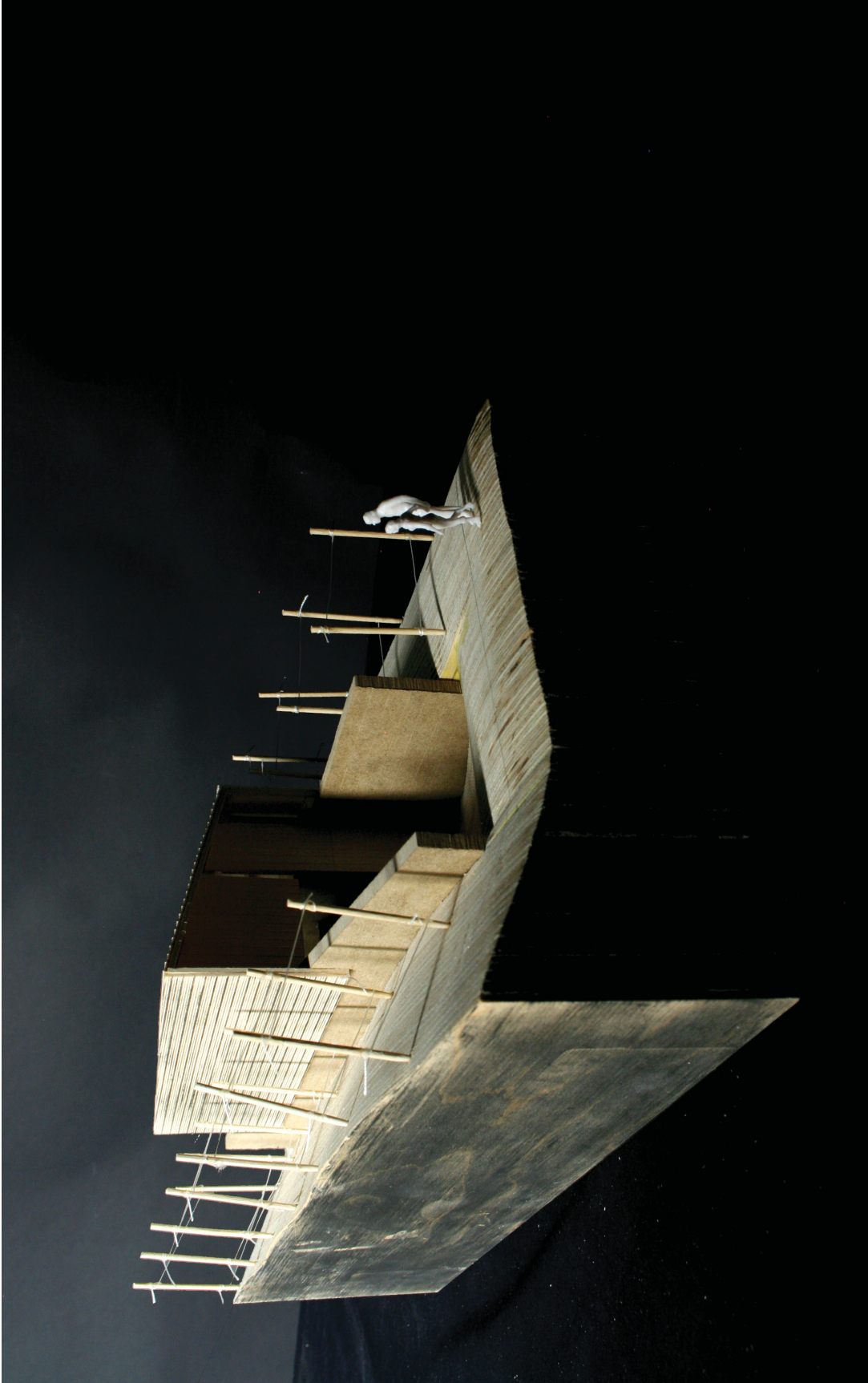
Pilgrims walking up the gravel road towards a second pavilion.



Encountering the pavilion.



1:50 - Pavilion model.



1:50 - Pavilion model.



1:50 - Pavilion model- interior light.



1:50 - Pavilion model- pilgrims drinking from fountain.

Just as the vineyard worker understands the sacred aspect of the landscape through cultivating it over the seasons, the sporadic visitor must experience this sacredness through the defined path of pilgrimage and thresholds. The path through the vineyard is cut perpendicular to the slope – fulfilling a human’s desire to walk along the hill’s contour. As the pilgrim proceed towards the pilgrimage center, the irregularly of the path takes precedence over the regular separations between the vine rows.

Turner calls “separation”, the initial phase of the pilgrim’s journey where symbolic behavior comes to signify the detachment of the individual or group from their previous state. This is an intervening liminal period, when the state of the individual or group becomes ambiguous, as they pass through a symbolic domain that has few or none of the attributes of their past or coming state. It is through this ambiguity of state and these collective shared rituals that *communitas* between pilgrims has begun to form.²³

23. Victor Turner, *Dramas, Fields, and Metaphors; Symbolic Action in Human Society* (Ithaca, NY: Cornell University Press, 2010), 232.

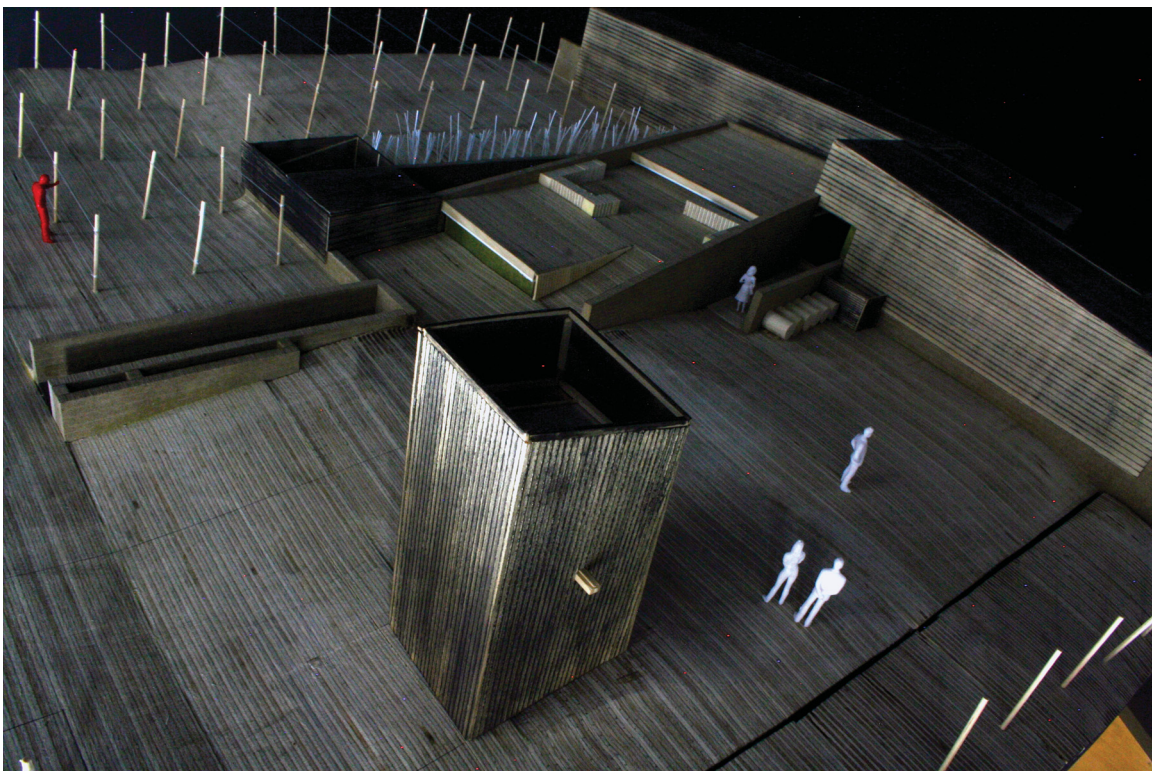


Meander through the vineyard.

Transition – the Profane Dwelling

The transition experienced by both worker and visitor is explored through the act of dwelling, and the resultant communitas formed by this act. The pilgrim's entry to the pilgrimage center (the built environment of the winery) is characterized by their encounter with the mysterious skewed tower, and their arrival at the building at grade..

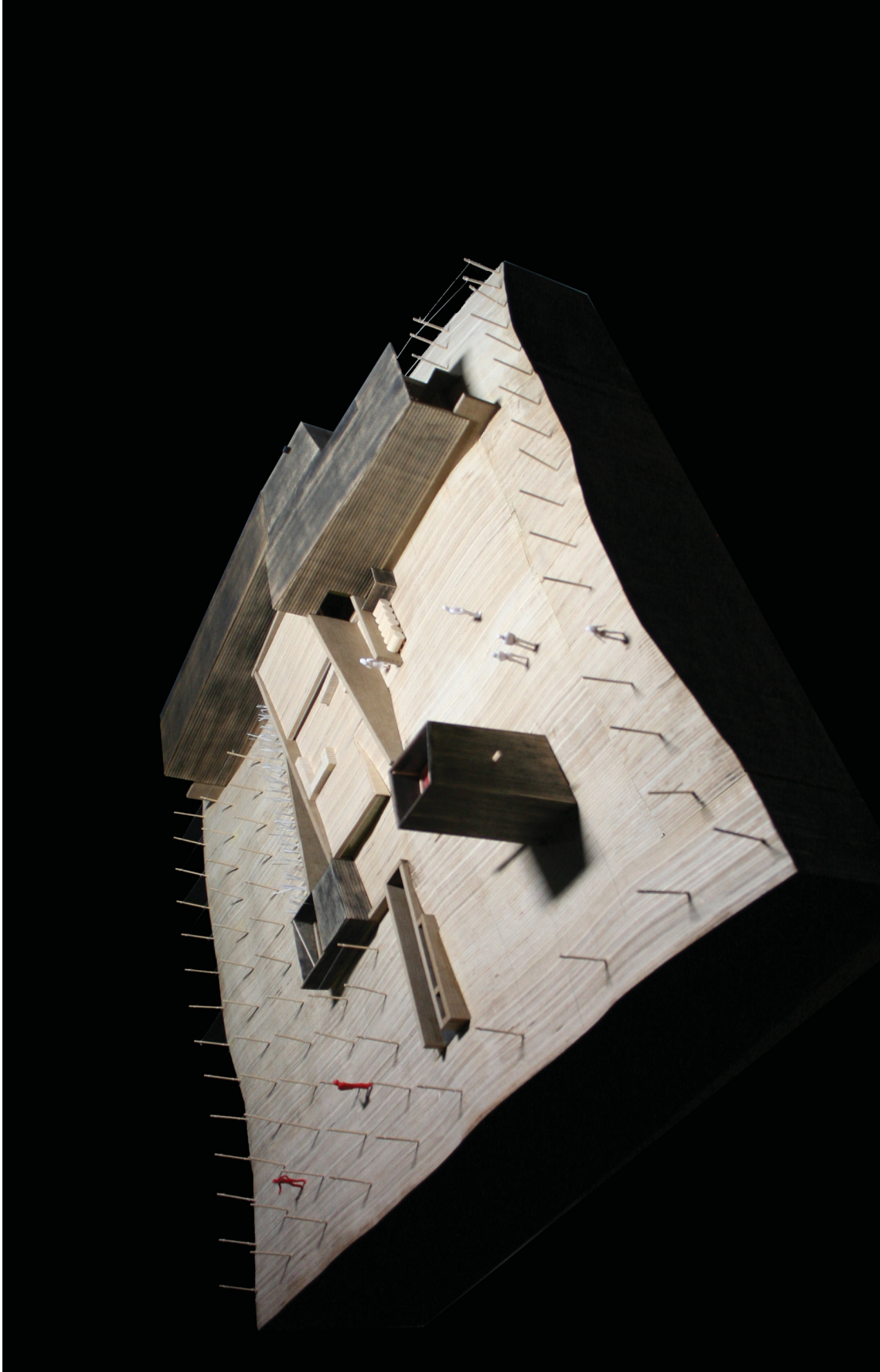
The dwelling orients its occupants to specific instances of prospect and refuge. Addressing the regional issue of inadequate worker's accommodation, the modest refuge harbors both workers as well as visitors who choose to engage their pilgrimage at a deeper level by staying for a period of time in this transitional dwelling.



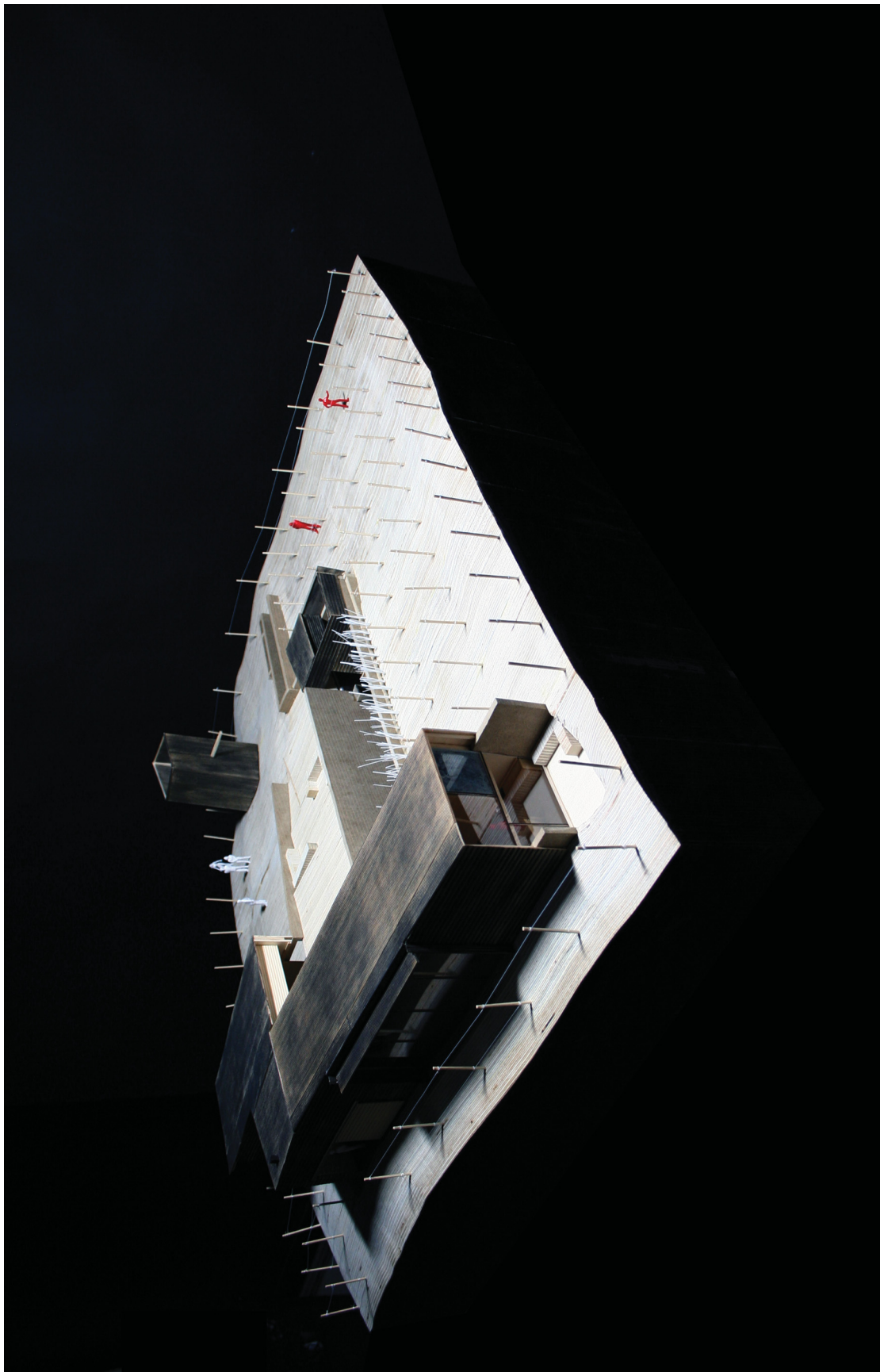
1:50- Pilgrims approaching the winery, encountering the tower.



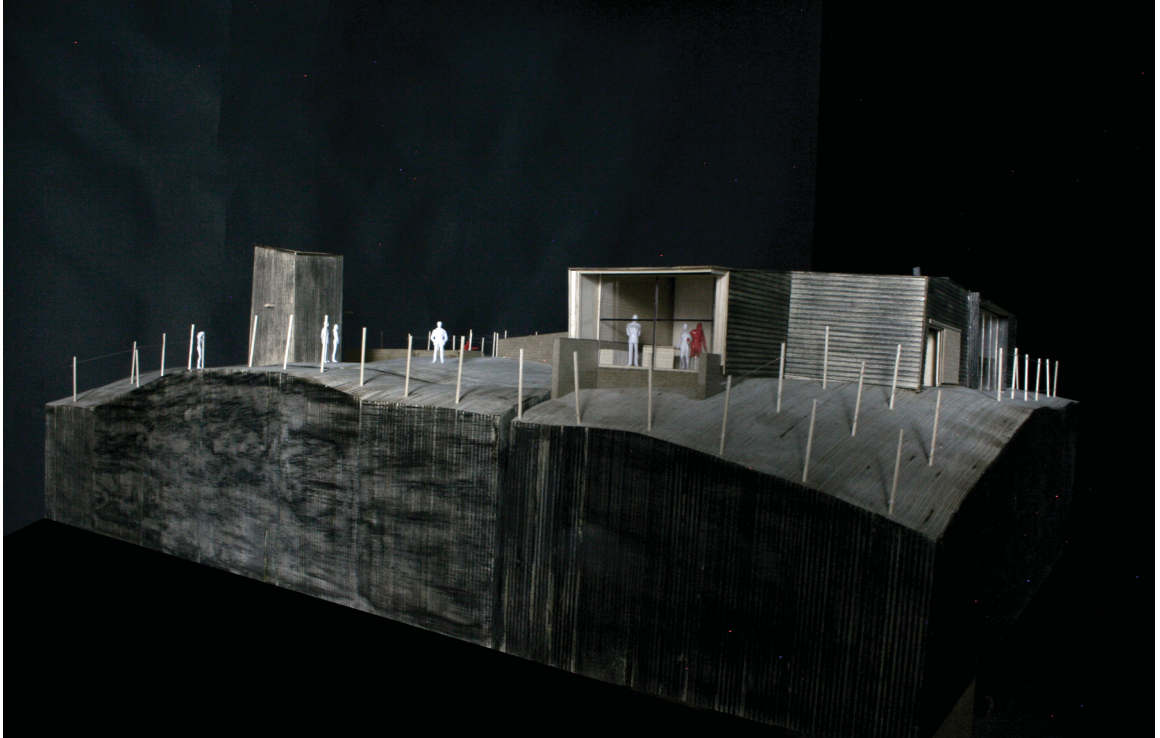
“Profane building” - winery plan



1:50- Expression of the building above grade. Southwestern orientation.



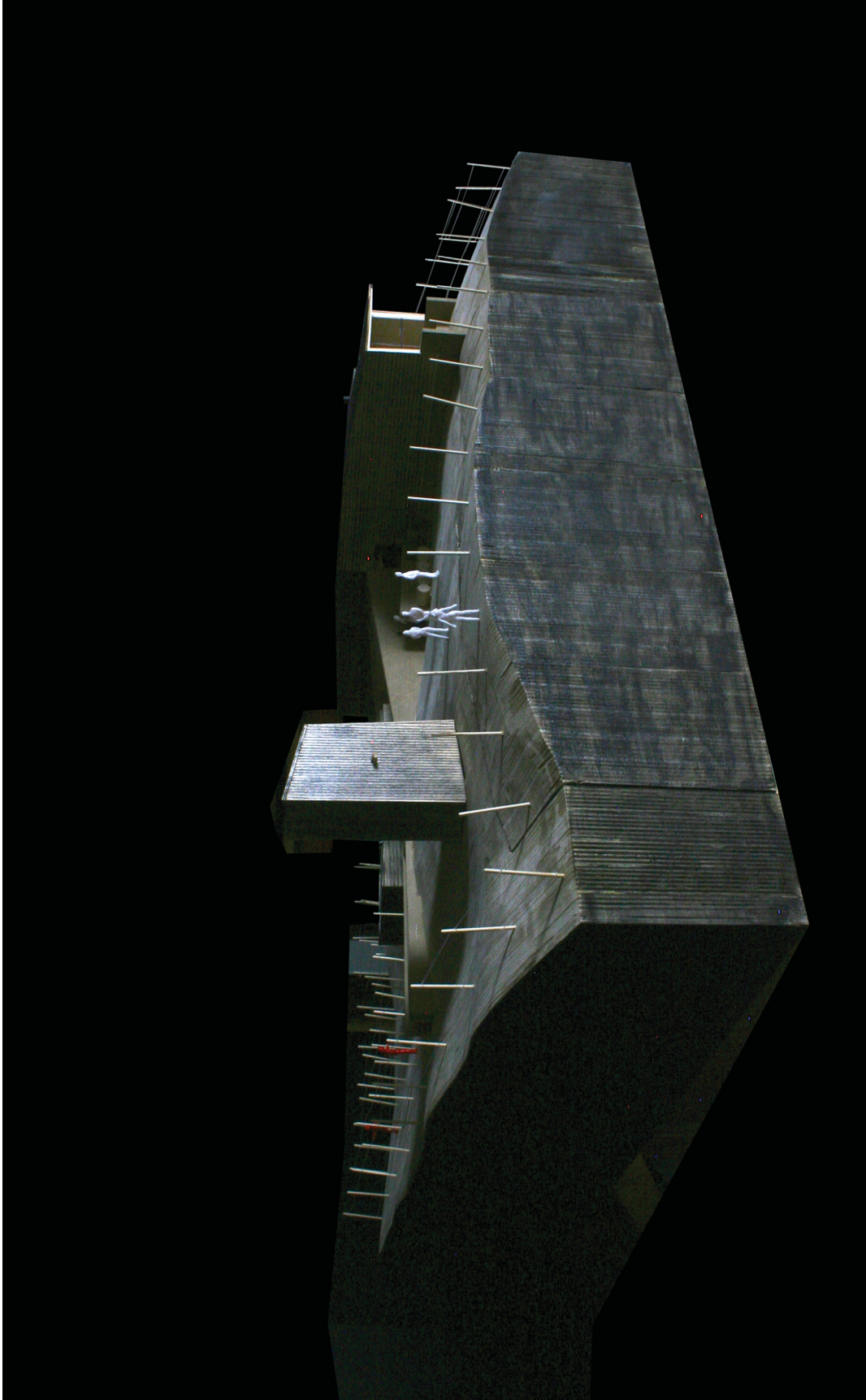
1:50- Expression of the building above grade. Northeastern orientation.



1:50- Downhill facade.



1:50- Downhill facade.



1:50- Pilgrims approaching the winery are encountered by a blank facade. As they enter, the building begins to reveal specific outward orientations.



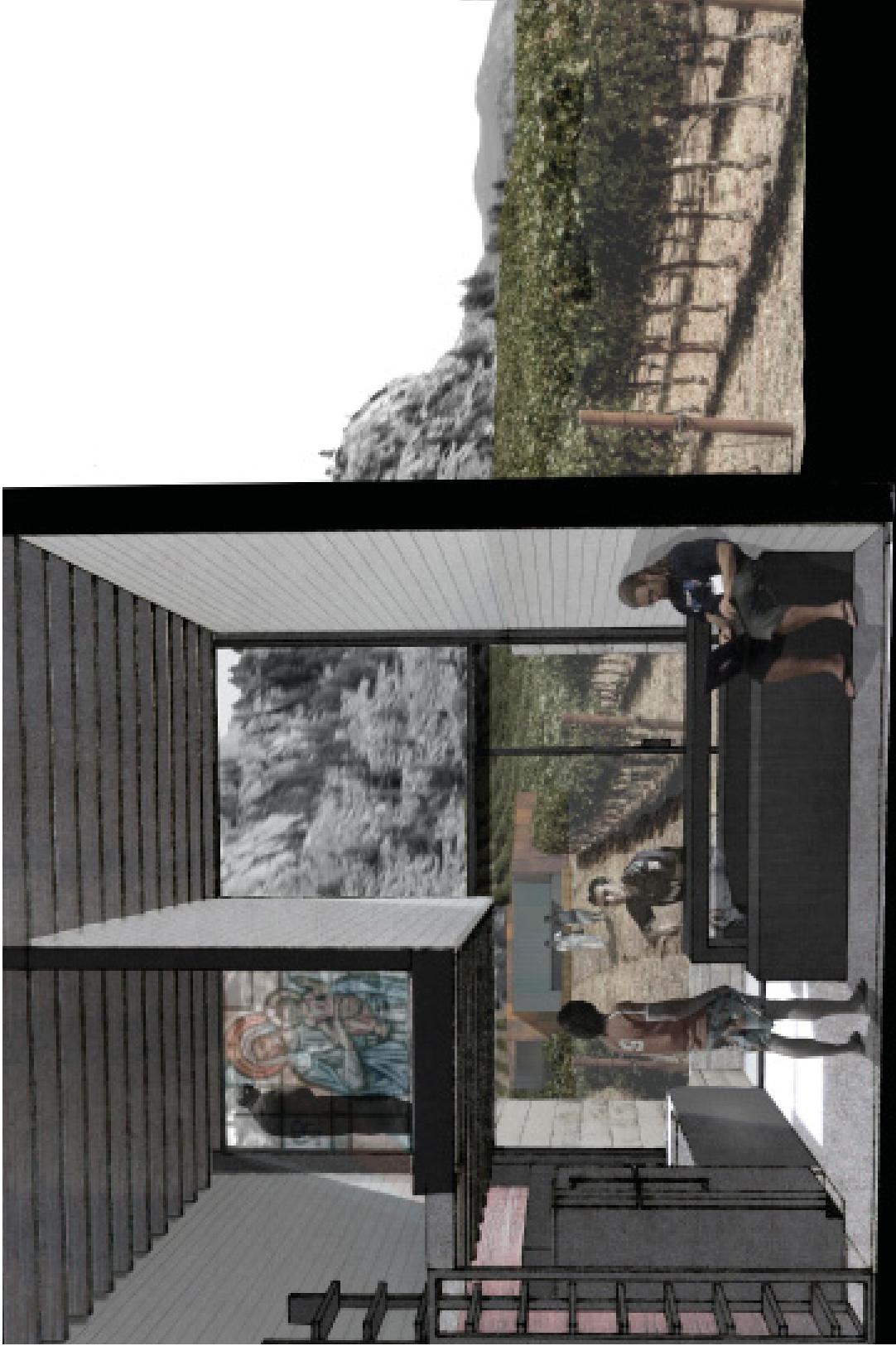
A primary gathering room greets newcomers, and offers a unique view over the surrounding landscape. Elevated above the canopies of vines, visitors are granted a commanding southwestern panorama of the Okanagan Floodplain.



An enclosed hearth offers both prospect and refuge from the surrounding landscape.



Through its generous glazed surfaces, the refuge captures eastern light diffused by the adjacent vine canopy. The sleeping quarters are illuminated by translucent colored wall panels- capturing the morning sun for the communal ritual of waking.



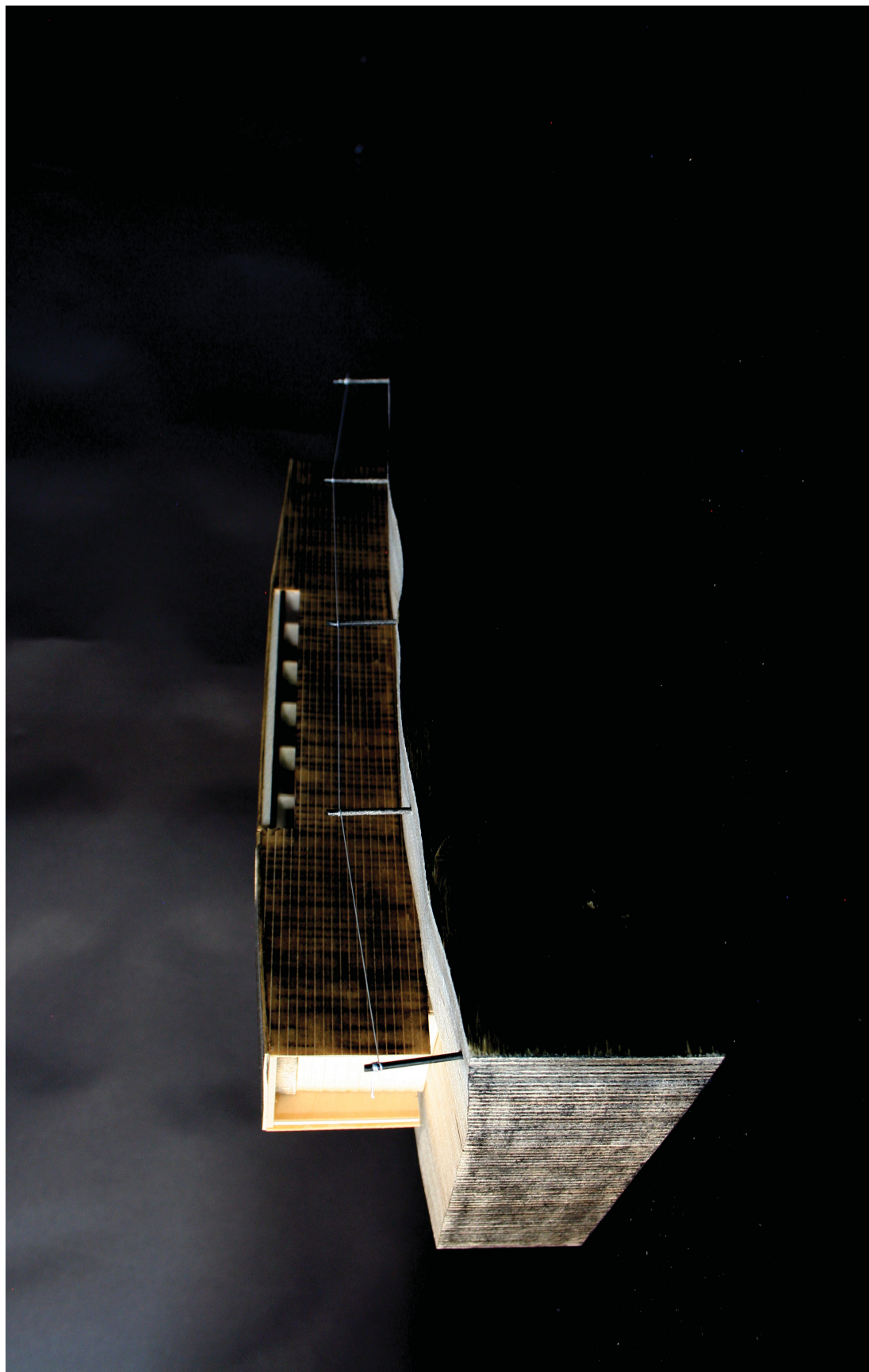
On the northern side, the profane building is bookended by spaces to serve the workers: gathering, cooking, eating and meditation under the backdrop of Inkaneep Mountain.



Nearby, a service shed houses the social actions occurring after the long workday- a lavadero basin and lines for laundry, showers, toilets, and field equipment storage. A south facing platform and swinging glazed wall allows for its users to enjoy shade from the characteristically hot working season.



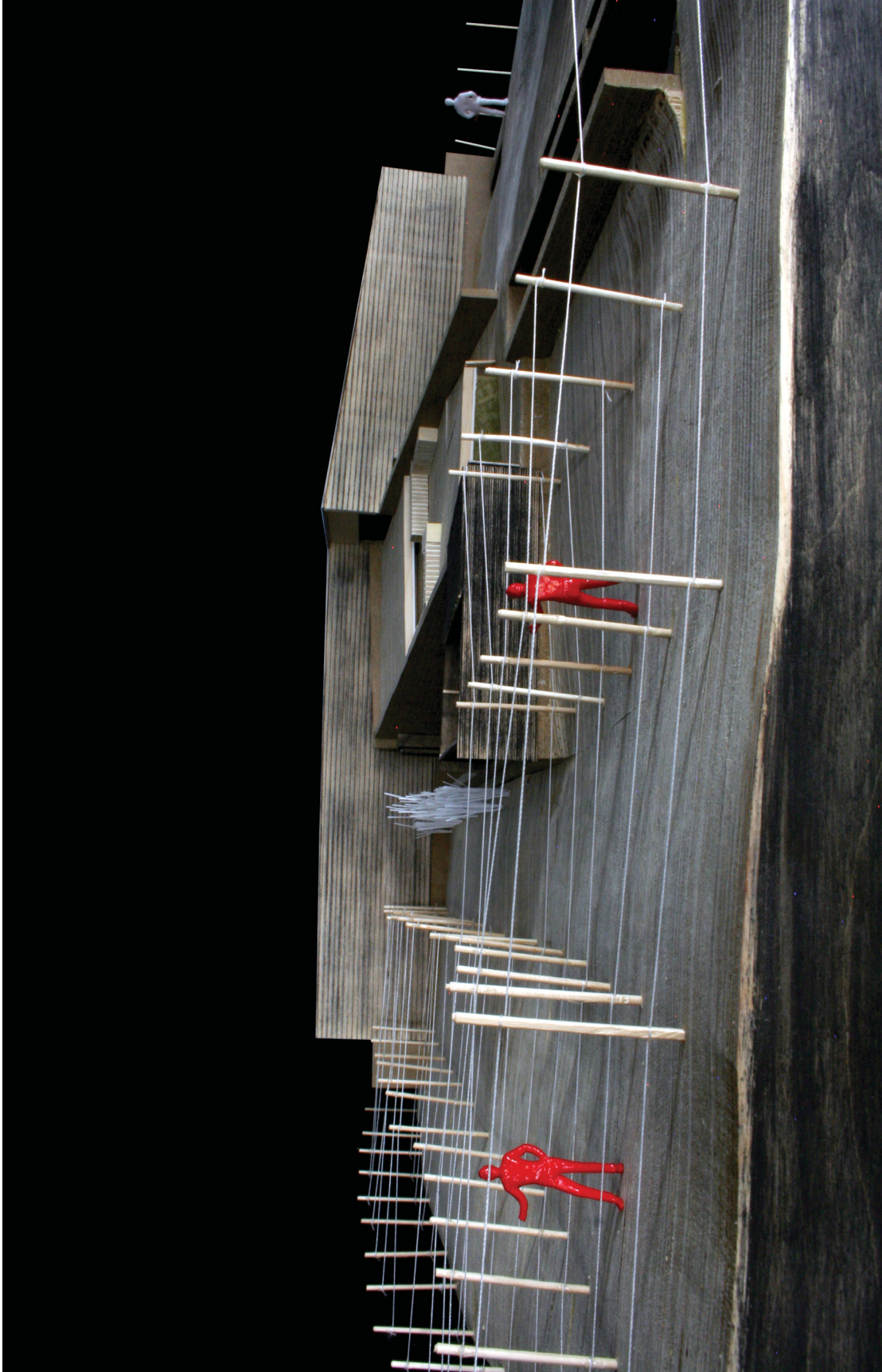
1:50- Lavadero Shed.



1:50- Lavadero Shed, backside.



1:50- View to worker's service area at main winery.



1:50- Tending the vines in the backdrop of the winery.

Harvest

The harvest of grapes in early fall defines the cultivation ritual of the vineyard – as many hands communally scour the landscape in the initiating action of wine production. Grapes are harvested without the use of heavy equipment to reduce damage to the vines and soil, as well as to ensure that only the ripe and undamaged grapes are selected. The weeks of harvest would typify the acts of pilgrimage and form *communitas*, as the lines between worker and visitor are blurred by shared work and purpose.



Grapes being harvested and gathered at the crush pad.

Gravity

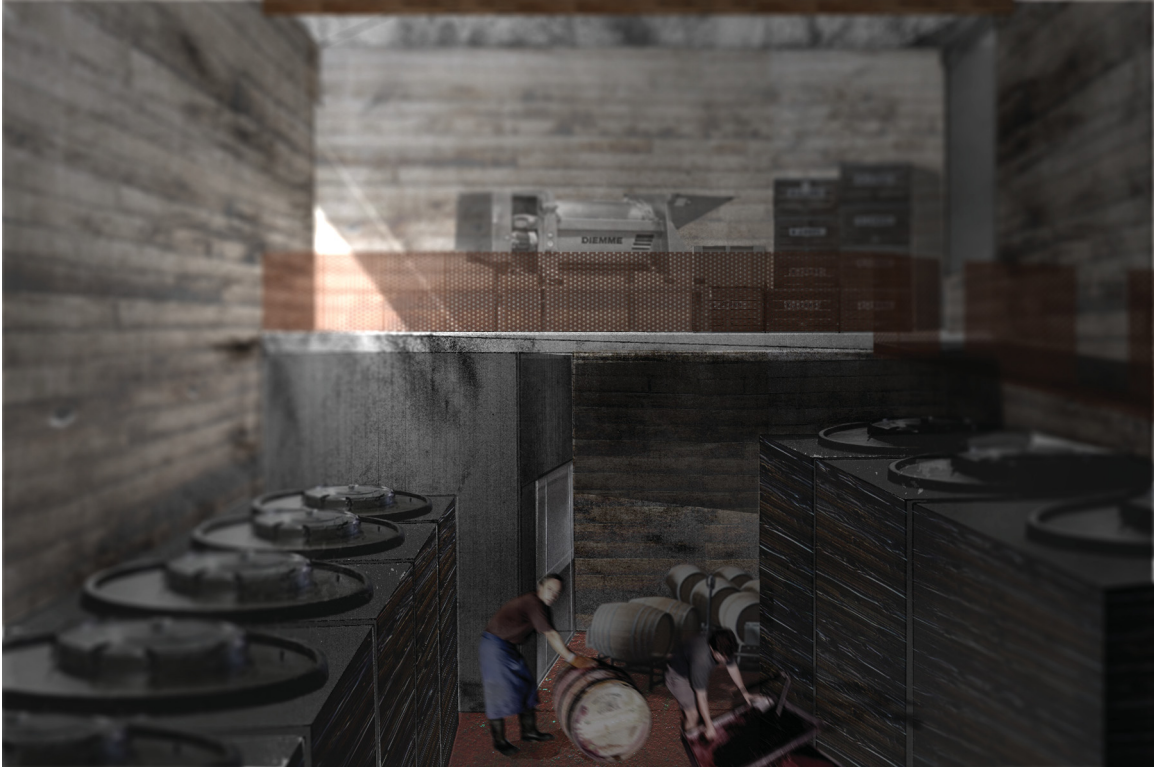
Many forces on the site are subservient to gravity, such as the flow of water from high areas to lower ones. In general, wind, water, and soil are fashioned by the pull of the Earth. As delicate grapes proceed through the gravity-fed production sequence they move without the aid of damaging pumps, from high to low and from above to below the earth. This engagement of the winery with the ground produces a distinct architectural quality, but also benefits the creation and character of the wine by enhancing environmental performance requirements.

Production

The Black Sage wine-producing region is noted for the quality of its Bordeaux Style red wines. Comprising of a blend of grape varieties such as cabernet sauvignon/franc, and merlot, the terroir is well suited for the growth of these varieties due to its high daily temperatures, controllable water absorption and high soil ventilation and drainage.

Freshly picked grapes are harvested and collected at the crush pad – the sheltered heart of the profane building. Through a mechanical crusher/destemmer, the skins are broken and juices flow. This process occurs above the grade of the vineyard - or we could say, “above the earth”.

The turbulent process of fermentation requires a protected, constant environment and high ventilation. As the freshly crushed grapes are top-loaded into regulating concrete fermentation tanks, the path of the grape has transitioned “into the earth”. Adding yeast to the fruit sugars to the grapes creates an alcoholic fermentation phase for an average of 7-21 days. The initial stage of the wine fermentation occurs with the grape skins for coloration, and the impartment of the tannins. Secondary malolactic fermentation converts bitter malic acid to softer lactic acid, as soft fruit tones emerge to taste. At the winemaker’s discretion, the grapes are pressed and separated from their skins as they are transferred to barrels for aging.



Winery fermentation room.

The young barreled wine is transported deep “under the earth” to a place of rest. Aging occurs in 225L Bordeaux barrels, as the oak improves the color, flavor, tannin profile and texture of the wine. A cool, dark environment is crucial for the uninterrupted slumber of the aging wine. The winemaker skillfully blends and filters the wine, to guarantee taste and stability. After a period that varies from six months to years, wine is bottled and stored into a cool area under the same earth that produced it until deemed ready to leave the winery.²⁴

24. Murli Dharmadhikari, "Red wine production," *Vineyard and Vintage View* 15, no. 3 (2000): 1-4.

Material

The industrial atmosphere of wine production requires constancy and relative fragility. Relating to the areas of wine production, the common traits of low, indirect natural light, constant temperatures, and good ventilation are integrated passively and but also subtly as to not deter from architectural unity of the spaces. The large temperature swing in the Okanagan must be regulated through design of both the building and the landscape surrounding it. Christian Norberg-Schulz' exploration of the concept of Genius Loci advocates two principles for the selection of hard materials- one being the efficiency and multiplicity of functions and means, the other being the use of complimentary and local materials. The aesthetic benefit of these principles is that such materials are likely to be in character, or having the qualities of belonging to the place in which they are sourced and used.²⁵ Light frame timber construction delineates the profane building, for its references to local construction and for its warmth. Heavy groundings of the building are formed using the same timber, and cast in concrete using the aggregate of the displaced soils. Corten steel cladding represents the patina of wear on a natural material and adds the enriching experience of time to a situation.²⁶ The use of rusted corten steel and exposed concrete faces speak to the transcendence of time and its importance to the processes of the vineyard and winemaking, and also to the imbedded memories of those who have experienced this work of architecture before.



Investigating spatial implications of different methods of casting.

25. Ian Thompson, "What Use is the Genius Loci?" in *Constructing Place: Mind and Matter*, ed. Sarah Menin (London, UK: Routledge, 2003), 67-75.

26. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester, UK: John Wiley & Sons Ltd, 2005), 31.

Chapels as “Sacred Centres”

The specific sequence of experiences of the pilgrim is as equally important as the sequence of wine production, from bud break, to the wine glass. Historically, monks created ‘stopping places’ at the most important and frequently visited sites along the pilgrimage route, stressing the importance of ‘seeing the place’. ‘Seeing’ referring to a type of mental state or condition in which a specific “composition” of a sacred image and its place is studied and retained - such as a relic in a shrine.

The pilgrimage route was punctuated by a series of chapels, so that pilgrims would encounter significant images and places that would lodge in their prudent memory. Writers Francis Yates and Mary Carruthers, studied of the art of creating memory places as mnemotechnics. Yates argues that these followed three spatial rules to create these places of memory.

Applying these guidelines to the design of the pilgrim’s sequence of places before and through the winery, I would say that these centres should be:

(1) Sparse, individual and distinct, neither too bright nor too dark, and placed moderately apart from one another with delineating intervals.

Each (2) chapel, as well as their landscape situation, is unique due to their engagement with the varying hillside. Contrast and differentiation are derived from surrounding natural phenomena (plantings) and slope, with the lighting of the places varying with the characteristics of the landscape setting and the architecture.

Finally, (3) spacing and sequence of the chapels needs to be considered so that they aren’t crowding upon one another, but are situated so that the visitor is always apart from, but in clear sight of, neighboring chapels.²⁷

27. David Leatherbarrow, *Topographical Stories: Studies in Landscape and Architecture* (Philadelphia: University of Pennsylvania Press, 2004), 206-215.

The qualities, attributes and sequencing of chapels in pilgrimages give to the faithful a number of “stations” for meditation and reflection, which I draw from for the sequence of the wine production and stations with different architectural atmospheres. I made the grapes the revered object. Therefore their path through the winery becomes the guide for the visitors to experience a specific sequence and spatial arrangements that they can engage in and reflected upon. By treating the major areas devoted to the winery as “sacred centres”, I designed each one for with a specific function but also to create certain atmospheric qualities related to my interpretations of the wine’s transformation and its position relative to the landscape. As a result, the architectural design becomes aesthetically charged and acquires sacred qualities through these centres.

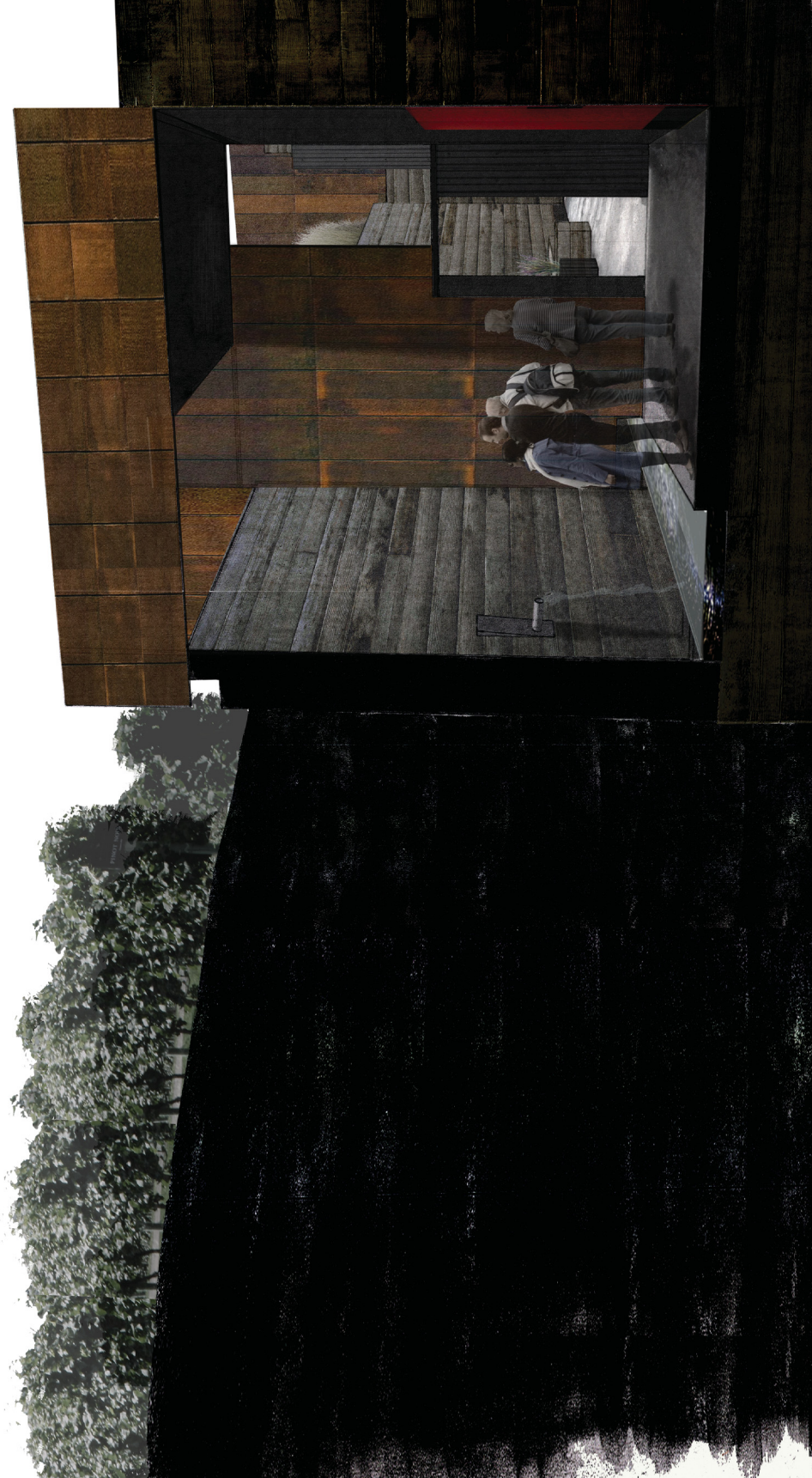
Separation II – the Sacred Winery

Through the parallel yet intersecting paths of both the grape and the pilgrim through the winery, the concept of sacredness is further explored. The process of separation of the pilgrim continues through a specific path within the winery, and is punctuated by two main centres – one relating to the turbulent act of fermentation, the other relating to the act of aging and rest under the earth.

The path leads the pilgrim “into the earth” where they experience a buried courtyard, evocative of local slot canyons. Massive walls frame the skewed space towards the sound of running water. High above, native bunchgrass planted beyond the wall orients one’s worldly position as the predominant northern winds blow through the vegetation. At this place the pilgrim stops to contemplate and experience a new bodily position relative to the landscape. Contained within the corten vestibule is a centre relating to turbulence – where the connotation of the landscape’s turbulence is manifest in the soils draining water amongst the interplay of light and shadow. This point of anchoring – where the metaphysics of landscape and structure is manifested, marks the threshold of the separation of the pilgrim from the world they know into the sacred world of the winery.



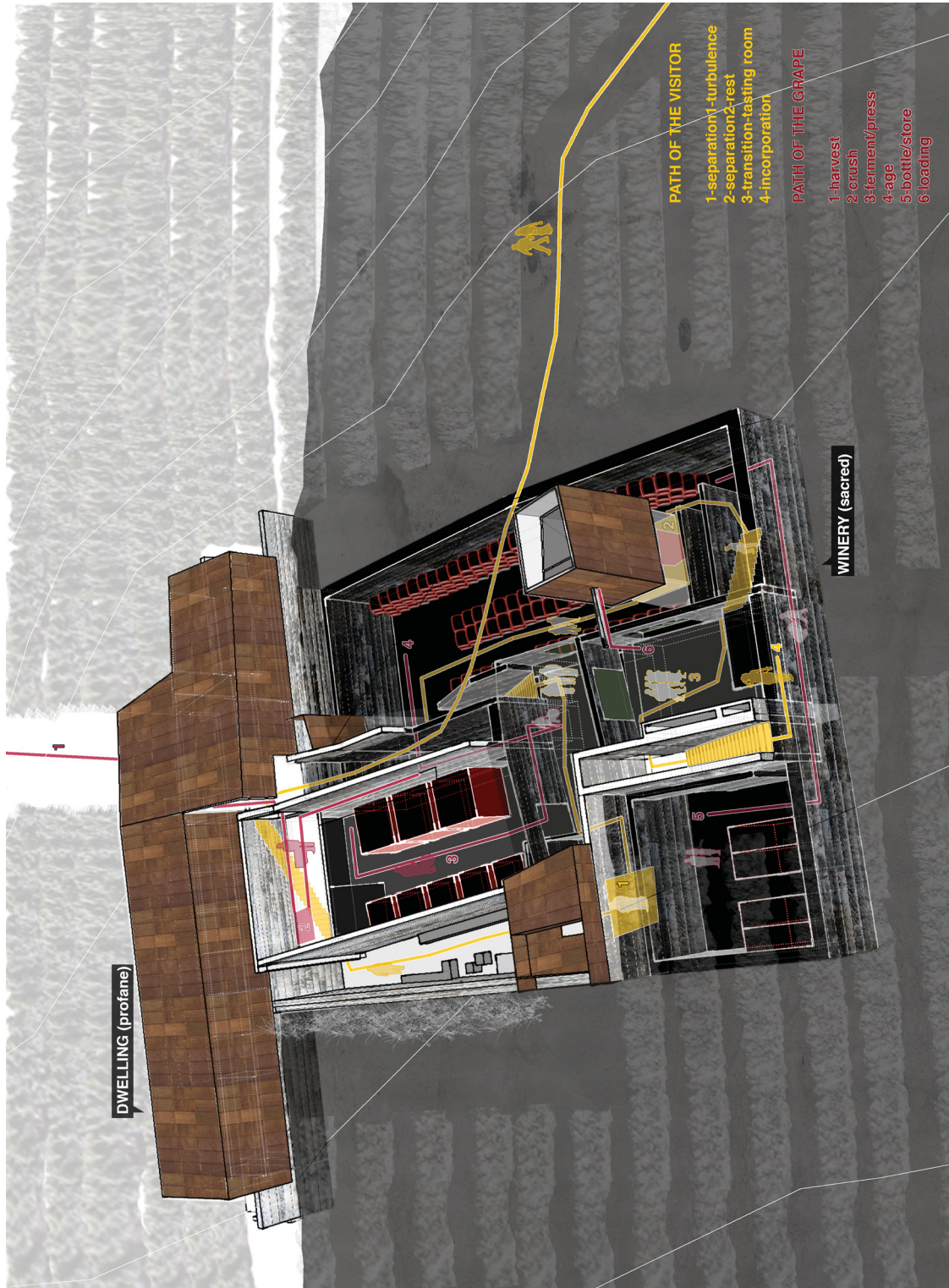
1:50- Entering the production areas of the winery is marked by a distinction of how the building addresses grade.



Centre of 'turbulence' - revealing truths of landscape orientation and site forces.



"Sacred building" -winery plan



2 paths through the winery - path of the grape, path of the visitor.

The passage into the winery contained “under the earth” is marked by a decisive atmospheric shift: one that favors the abundance of shadows and a monumentality of the surrounding weight of the earth. The optimal requirements of the fermentation and aging of wine – the darkness, stillness, are essential also to the experience of the pilgrim’s separation. In dimming the sharpness of vision, depth and distance become ambiguous, as unconscious peripheral vision and tactile fantasy begin to foster the deepest kind of emotive aesthetics.²⁸

Diffused lights guide the attention and movement of the pilgrim through the winery. A window to the fermentation chamber, an illuminated wall containing filled wine bottles, top lighting from a mysterious source: the initial foray into the winery is marked by the present condition and alludes of experiences to come. As the path of the visitor intersects the path of the grape at the lowest level of the aging cellar, the tranquility of rest and silence creates a powerful architectural experience and halts all external noise, focusing one’s attention on their very existence.²⁹

28. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*. (Chichester, UK: John Wiley & Sons Ltd, 2005), 49.

29. *Ibid.*, 51-52.



Winery lobby/entry.

Incorporation

The final stage in the process of placemaking is characterized by the incorporation of the pilgrim: wherein they are successfully integrated into the emotive significance of the pilgrimage site.

Natural top light guides the pilgrim toward the far reaches of the barrel cellar, as the centre relating to rest “under the earth” generates an encompassing moment of orientation. The perspective granted by the natural illumination far above reveals the truth of the purpose of the mysterious tower previously encountered along the path of pilgrimage. Darkness and light are the bridging elements between earth and sky that speak to the slow revealing of an architecture that was previously hidden and mysterious. The act of walking over a building before it is revealed underneath contains immense emotive powers and aesthetic value. The ritual meaning of this space is further crystalized by the integration of the final stage of wine production: the release of the bottles. The tower also serves as a crank-operated loading hoist that signifies the “ascension” of the wine to the sun light - the final incorporation of the grape.

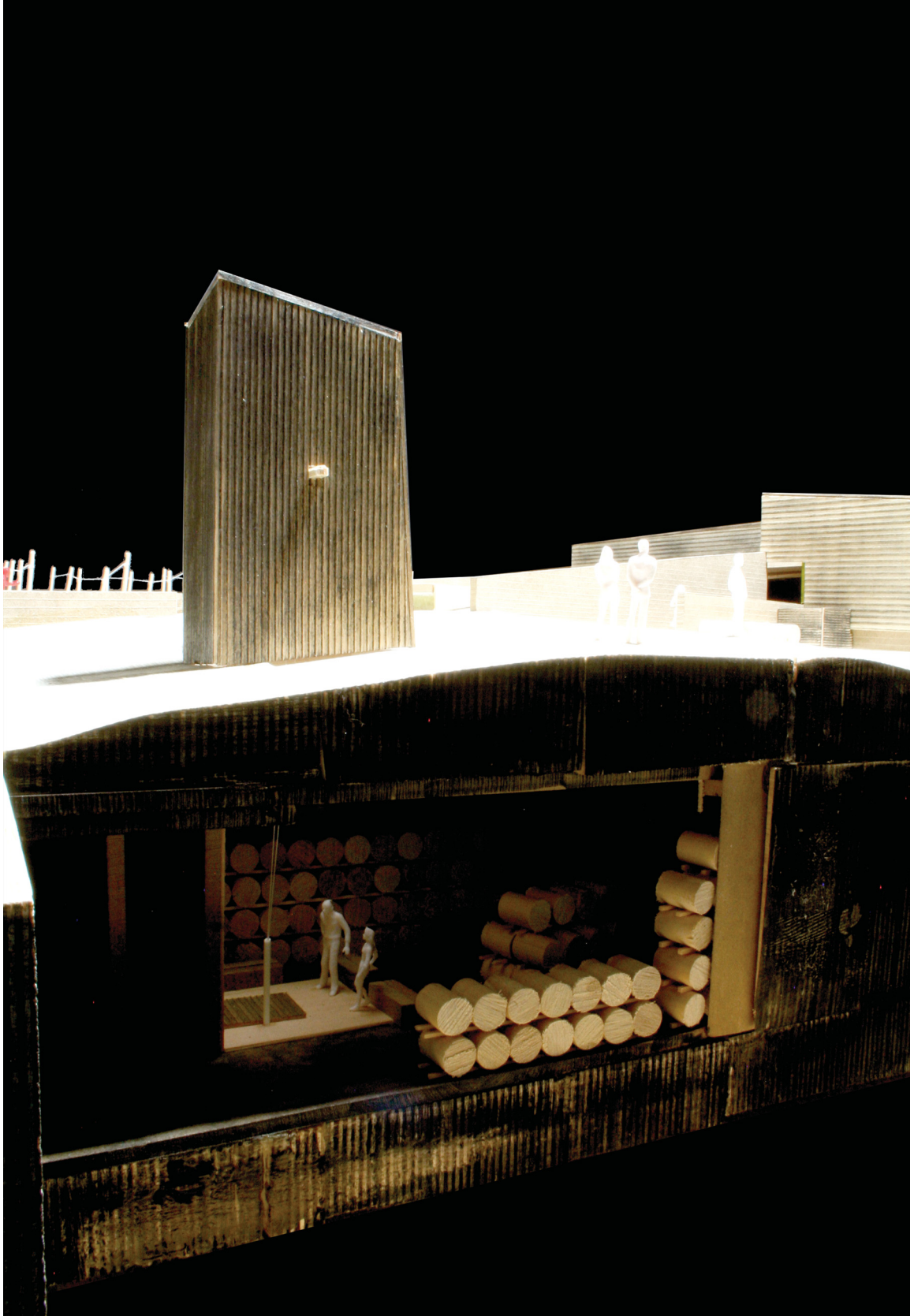
Incorporation of the pilgrim occurs during their rise at the end of their path through the winery. A tasting room, with a visual connection to the barrel cellar and to the natural light from above, accommodates the social and sensual activities of winetasting- experiencing the fruits of the sacred surrounding landscape. Exiting the depths of the winery, as mysteries unveil, the newly incorporated pilgrim has truly experienced this reverent terroir.



Barrel cellar.



Tower section depicting the hoist in use, as finished bottles leave the depths of the winery.



1:50- Section under tower.



1:50- Centre "under the earth".



Tasting room - Incorporation.

Chapter 5: Conclusion

I began this project with the intent of designing for the Okanagan landscape – an area that is home to me and has continued to foster my imagination. My attention quickly turned to the dominating forces of the vineyard/winery, and the potential of the winery as a building type. I recognized the immense potential of the spatial possibilities and sequencing of a winery's program, and was inspired by many of the recent compelling wineries from around the world. My travels and research at the area's wineries resulted in an increased criticism of the existing condition, and the eventual formation of my thesis question.

I believe that any significant work of architecture should tell a story. Whether it is through its making, intent, or formal/spatial implications, a building's ability to reside in the lives and memories of people is a testament to the meaning of the work. I used ideas and principles from the philosophy of phenomenology in an attempt to uncover the essence of human perception that can play into these powerful evocations –an effort to understand and define an enigmatic realm. Phenomenology provided me with guidance to develop the spatial qualities of program elements of the project. The spatial sequence relates site to the industrial and social programs of the building, creating a "story" that truly engages, and creates a distinct architectural identity.

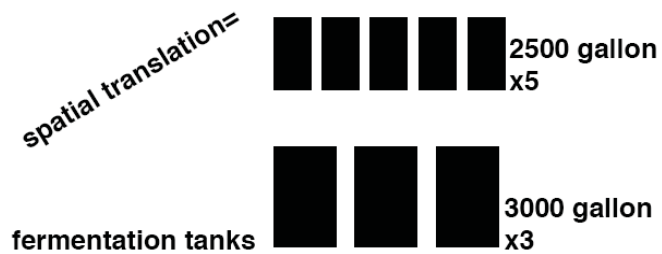
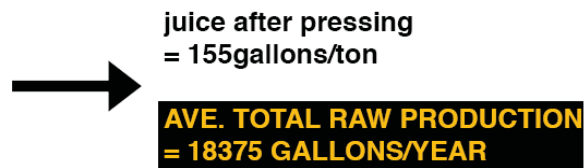
Due to the vastness of the landscape, and the lack of significant architecture of the area, the notions of pilgrimage and the sacred landscape were crucial in framing the project in a meaningful way. By working this metaphor through the design of both landscape and building, the idea began to permeate and unify the two. This allowed me to explore three facets that I feel are lacking consideration in Okanagan wineries: (1) a serious consideration of the context – how a person enters, stays at, and leaves a building, and how this context can be integral to shaping their experience, (2) the production areas of the winery, and how these industrial programmatic requirements could be reinterpreted to fuse landscape and human perception in new and innovative ways. and (3) the social functions of the project, and how they contribute to profound needs, such as those of the region's workers. These facets, if integrated successfully, work collectively in place-making, and could hopefully begin new discussions on this building type.

Appendix 1: Site Yield/Spatial Translation

production capacity

Grape planting ave. yield capacity
= 3.5 tonnes/acre

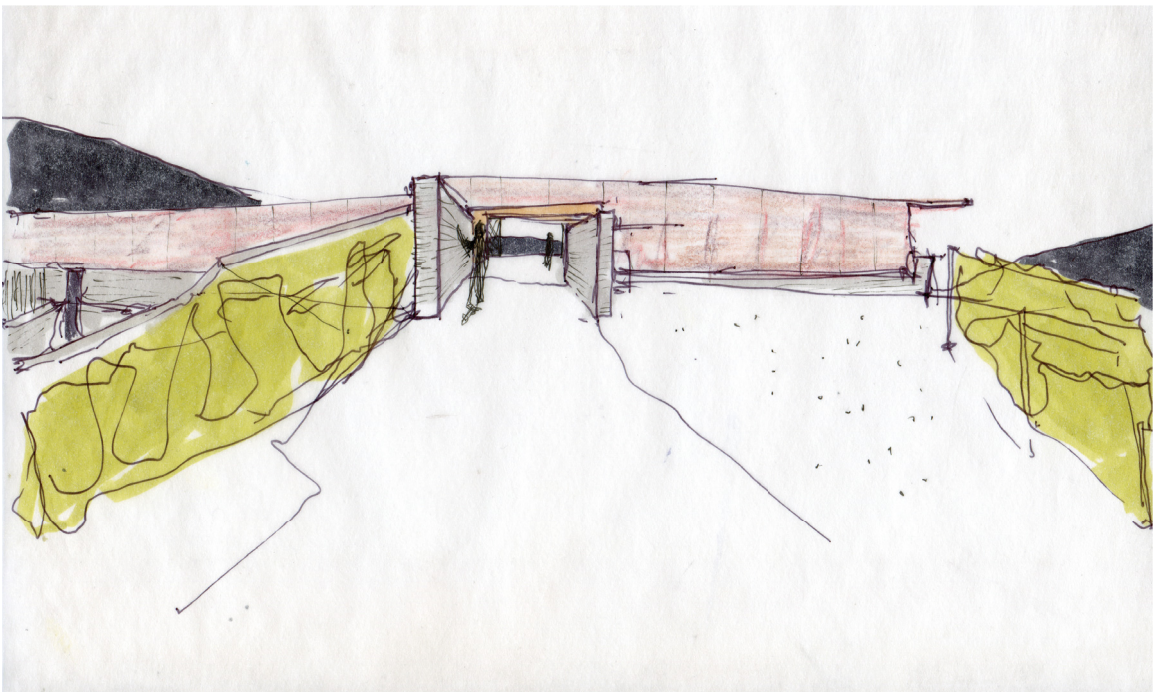
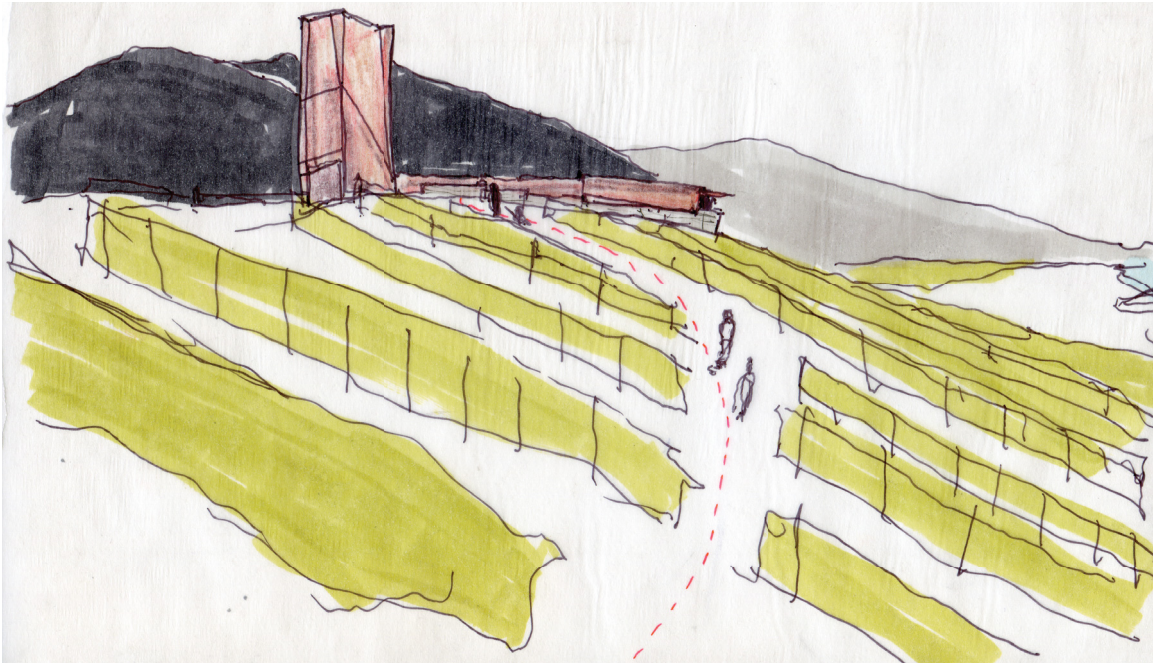
x37 acre site = 196.1 tonnes/year



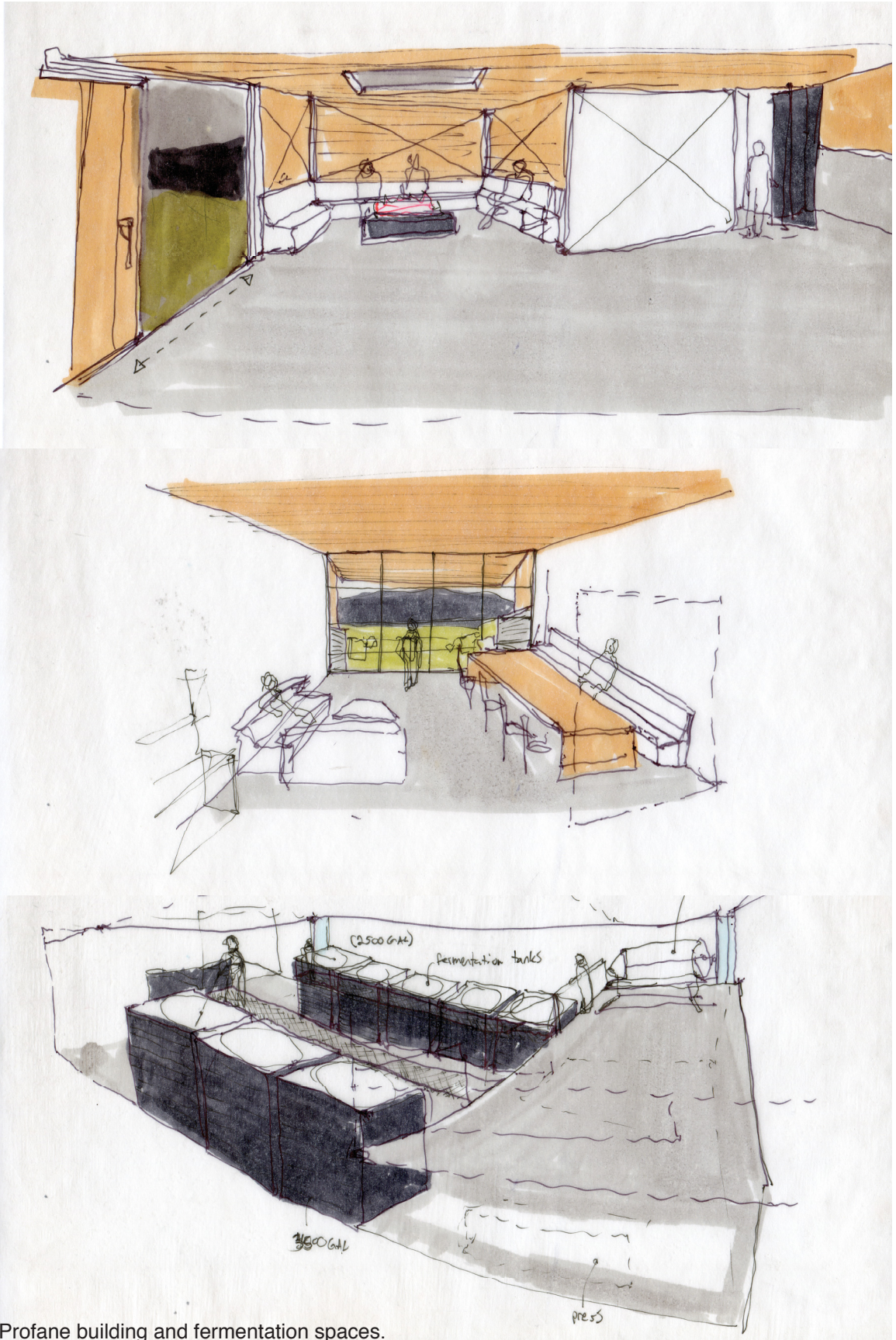
=309 BARRELS/YEAR
typical aging time 6-18 months

ave. accommodation = 2 years = **618 barrels**

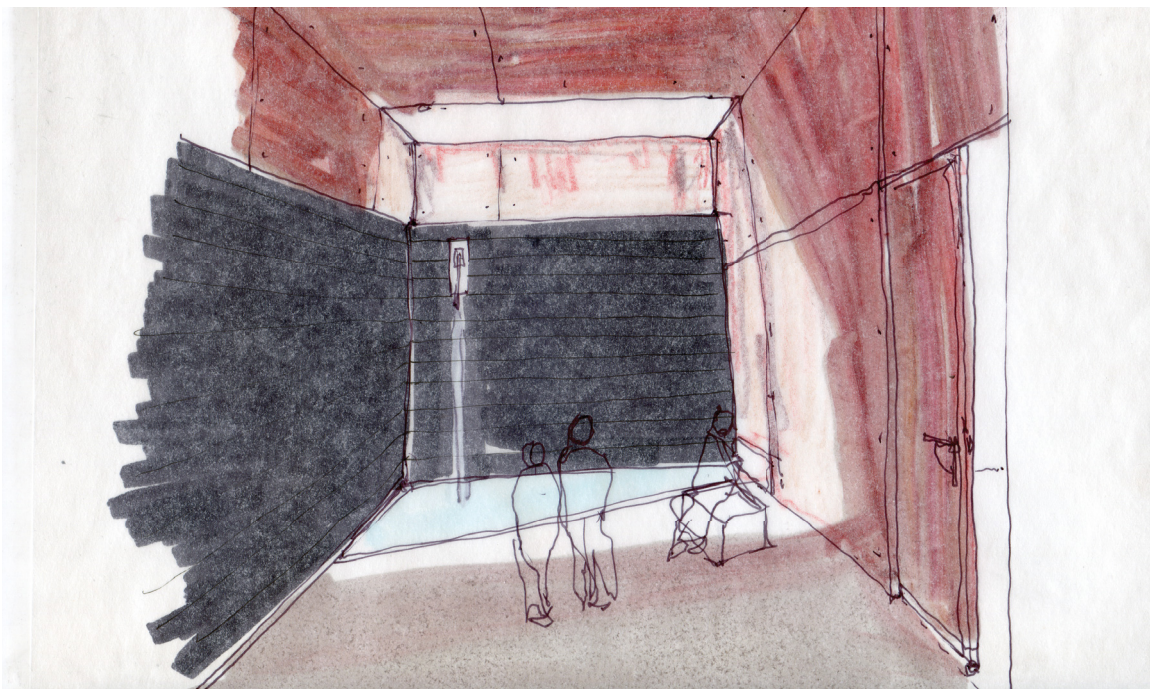
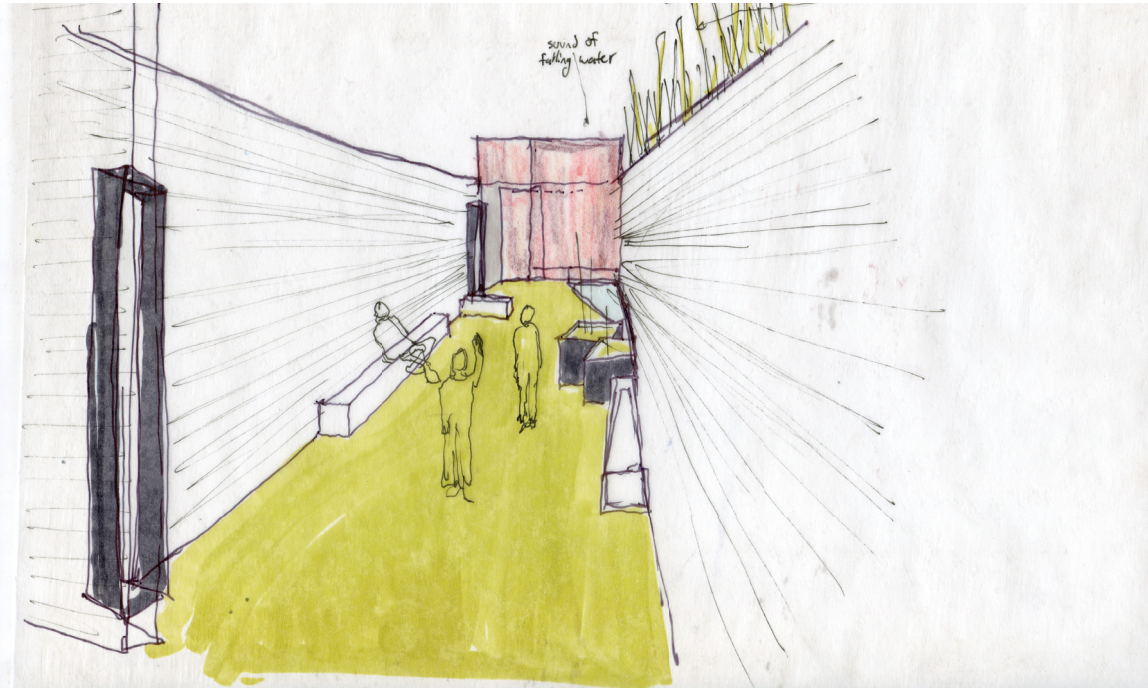
Appendix 2: Early Conceptual Sketch Sequence.



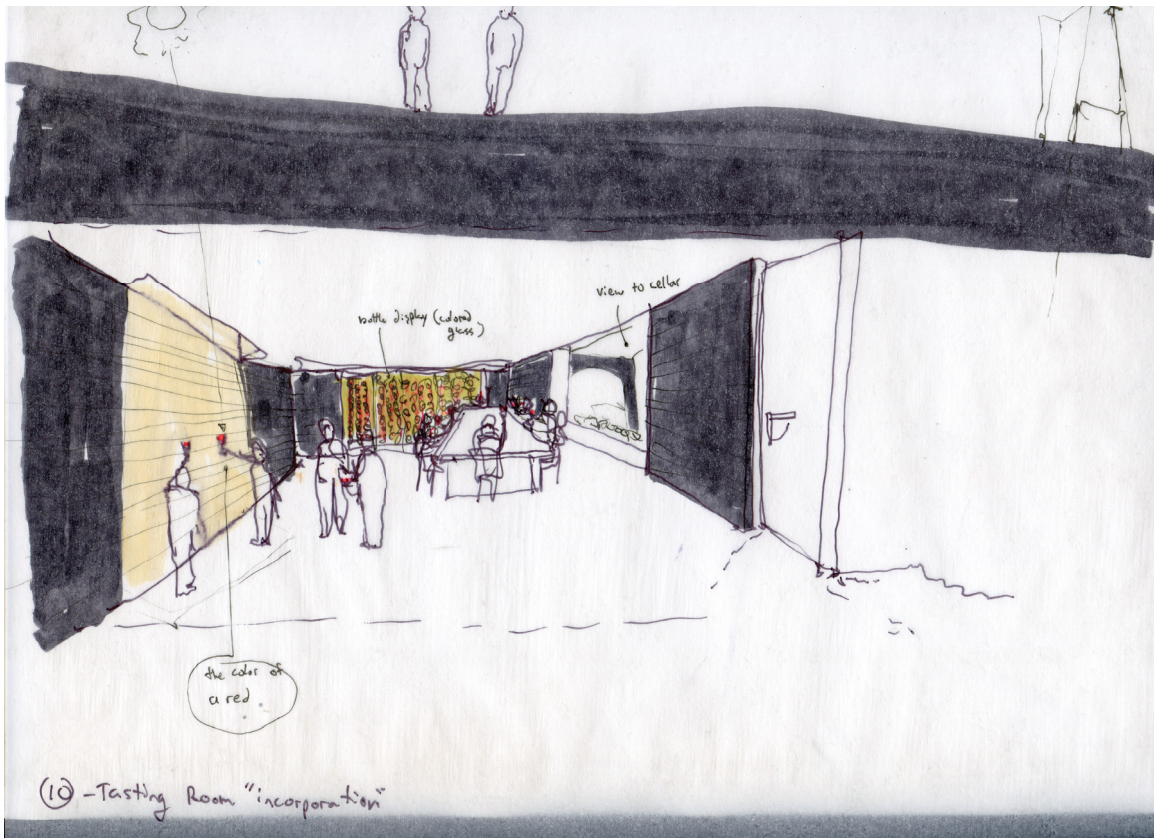
This series of quick perspective sketches happened early in the design process, and ultimately drove the final realization of the building.



Profane building and fermentation spaces.



Courtyard sequence.



Barrel cellar and tasting room.

Appendix 3: Thesis Defence Photos



Thesis defence. March 18, 2013.

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