

RETHINKING TOURISM AND HOSPITALITY:
SHAPING A MANITOBAN IDENTITY THROUGH THE DESIGN OF AN INTERPRETIVE NATURE RETREAT

By

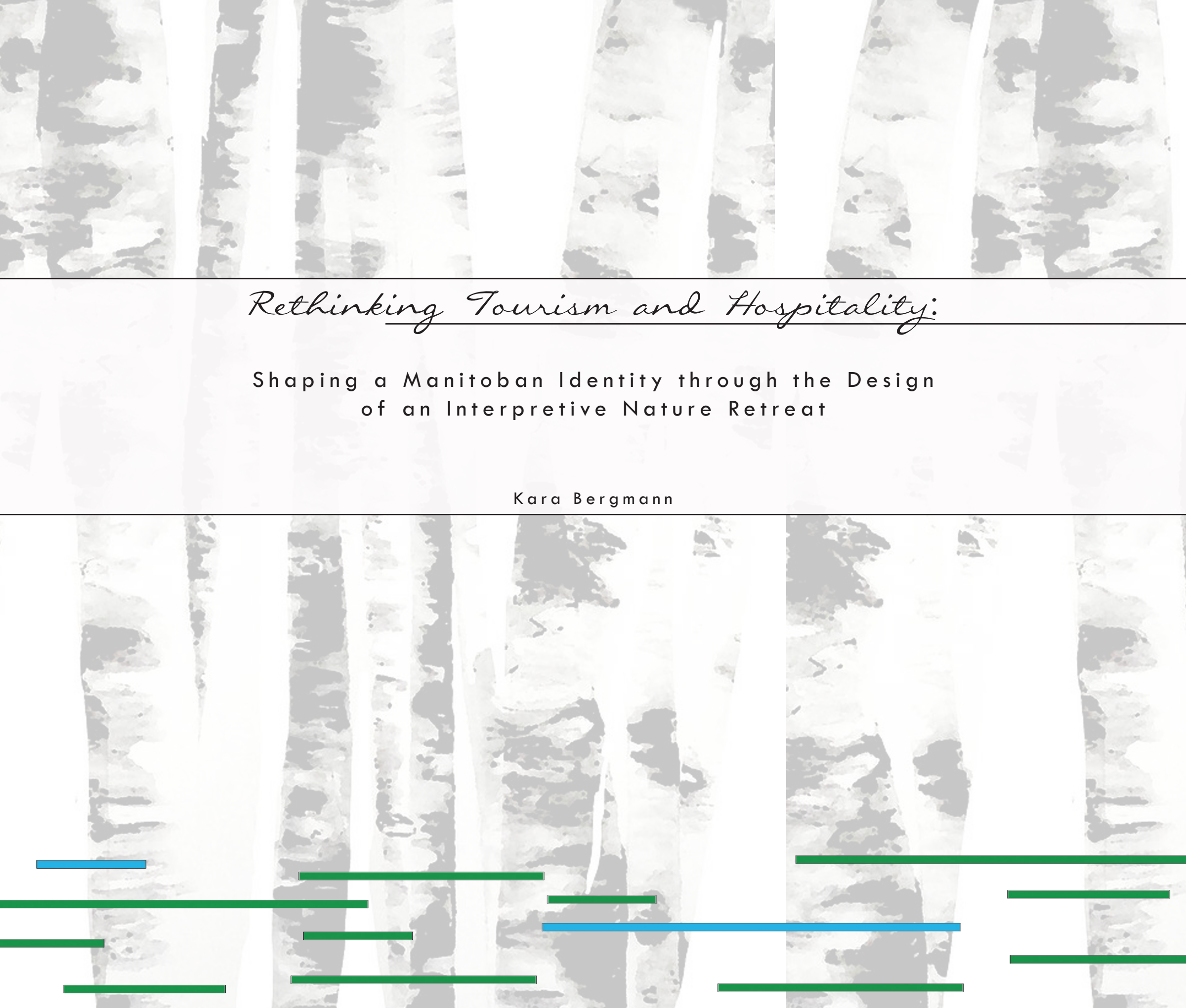
KARA BERGMANN

A Practicum submitted to the Faculty of Graduate Studies of
The University of Manitoba
in partial fulfillment of the requirements of the degree of

MASTER OF INTERIOR DESIGN

Department of Interior Design
Faculty of Architecture
University of Manitoba
Winnipeg

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The background of the entire page is a grayscale photograph of several birch tree trunks. The trunks are vertical, with characteristic white bark and dark, horizontal lenticels. They are slightly out of focus, creating a soft, textured backdrop.

Rethinking Tourism and Hospitality:

Shaping a Manitoban Identity through the Design
of an Interpretive Nature Retreat

Kara Bergmann



Abstract

This practicum project explores the design of an interpretive nature retreat located at Pineridge Hollow on the outskirts of Birds Hill Provincial Park, Manitoba. As the tourism industry is continuously expanding in the twenty-first century, the negative environmental and cultural impacts are also growing exponentially. Hospitality typologies including hotels are becoming less and less site-specific. Therefore, the nature retreat proposed here is a response to these growing problems, by acting as a catalyst to achieve sustainability between the toured and the tourist. The retreat provides tourists with an experience that is uniquely Manitoban.

A thorough literature review was done to examine the theories of slow tourism, ecotourism, authenticity and regionalism in relation to the design of the nature retreat. Three case studies, as well as programming for the proposed retreat combined with the literature review to form the foundation of the design. This particular hotel is a solution that is specific to Manitoba, but the same concept can be applied to similar hospitality typologies throughout the world.

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Table of Contents

Abstract	i
Acknowledgements	iii
List of Tables	vii
List of Figures	viii
List of Copyright Material	xii
Chapter One: Project Overview	
1.1 Project Description and Rationale	3
1.2 Project Objectives	3
1.3 Questions of Inquiry	3
Chapter Two: Theoretical Framework and Literature Review	
2.1 Introduction and Theoretical Framework	7
2.2 Slow Tourism and Ecotourism	9
2.2.1 Slow Tourism	9
2.2.2 Ecotourism	15
2.3 Authenticity	20
2.4 Regionalism	25
2.5 Conclusion	26
Chapter Three: Case Studies	
3.1 naked Retreats	31
3.1.1 naked Stables Private Reserve	32
3.1.2 naked Home Village	33
3.1.3 Summary	34
3.2 Tanjong Jara Beach Hotel and Rantau Abang Visitors' Center	35
3.2.1 Summary	37
3.3 Harmony Maho Bay Camps	38
3.3.1 Summary	39
3.4 Conclusion	41
Chapter Four: Site and Building Analysis	
4.1 Introduction	45
4.2 Site Analysis	46
4.2.1 Description	46
4.2.2 Analysis	49
4.3 Building Analysis	51
4.3.1 Description	51
4.3.2 Analysis	54

Chapter Five: Design Programme

5.1 Client Profile	61
5.2 User Profile	62
5.3 Activities and Experiences	64
5.4 Functional, Aesthetic and Technology Requirements	67
5.5 Spatial Requirements	76
5.6 Design Guidelines	80

Chapter Six: Design Intervention

6.1 Conceptual Design Exploration	85
6.2 Design Description	87

Chapter Seven: Conclusion 109

References 115

Appendices

Appendix A: Building Code Analysis	123
Appendix B: Specialty Equipment Specifications	125
Appendix C: Applying Design Concepts	134
Appendix D: Detail Drawings	142

List of Tables

Table 1:	Ryan, C. (2003). The tourist-guest continuum [Table]. Adapted from <i>Recreational tourism: Demand and impacts</i> . New York: Channel View Publications.
Table 2:	Dickinson, J., & Lumsdon, L. (2010). The differences between mainstream tourism and slow travel [Table]. Adapted from <i>Slow travel and tourism</i> . United Kingdom: Earthscan Ltd.
Table 3:	Similarities and differences between sustainable tourism and ecotourism [Table]. Table by Author.
Table 4:	Bryan, W. L. (2008). Elements for responsible travel agenda for the interpretive nature retreat [Table]. Adapted from Can responsible travel exist in a developed country?. In Stronza, A., & Durham, W. H (Eds.), <i>Ecotourism and Conservation in the Americas</i> (93-13). Cambridge: CABI Publishing.
Table 5:	Theories and spatial considerations. [Table]. Table by Author.
Table 6:	Case studies and spatial considerations. [Table]. Table by Author.
Table 7:	The users [Table]. Table by Author.
Table 8:	Activities and experiences [Table]. Table by Author.
Table 9:	Furniture, fixtures and equipment requirements [Table]. Table by Author.
Table 10:	Aesthetic requirements [Table]. Table by Author.
Table 11:	Technology requirements [Table]. Table by Author.
Table 12:	Floor area requirements. [Table]. Table by Author.

List of Figures

- Figure 1: Theoretical framework. [Graphic Image]. Image by Author.
- Figure 2: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=159>
- Figure 3: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=163>
- Figure 4: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/naked-stables-private-reserve-residences/master-plan/>
- Figure 5: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=158>
- Figure 6: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=162>
- Figure 7: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>
- Figure 8: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>
- Figure 9: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>
- Figure 10: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>
- Figure 11: Edgerly, L. 2013. [Graphic Image]. Retrieved from <http://www.thekindlechronicles.com/wp-content/uploads/2013/02/B-13.jpg>
- Figure 12: Elliott, J. 2013. [Graphic Image]. Retrieved from <http://www.stjohntradewindsnews.com/index.php/585-news/2013-01-news/8342-maho-bay-campground-land-officially-sold-for-13-95-million>
- Figure 13: Maho Bay Camps. 2012. [Graphic Image]. Retrieved from <http://mahobaycamps.blogspot.ca/2012/03/maho-bay-work-exchange-program-2012.html>
- Figure 14: Garvin, R. May 29, 2015. [Graphic Image]. Personal communication.
- Figure 15: Map of surrounding area. [Graphic Image]. Image by Author.
- Figure 16: Vehicular and pedestrian approaches and circulation. [Graphic Image]. Image by Author.
- Figure 17: University of British Columbia. [Graphic Image]. Retrieved from <http://ibis.geog.ubc.ca/courses/geob300/applets/sunpath/>
- Figure 18: Exterior shadow studies. [Graphic Image]. Image by Author.
- Figure 19: Views of site. [Graphic Image]. Image by Author.
- Figure 20: Landscaping at Pineridge Hollow. [Graphic Image]. Image by Author.
- Figure 21: Natural birch trees. [Graphic Image]. Image by Author.
- Figure 22: Pond with bridge and seating areas. [Graphic Image]. Image by Author.
- Figure 23: Farm area. [Graphic Image]. Image by Author.

- Figure 24: Main entrance to restaurant. [Graphic Image]. Image by Author.
- Figure 25: Site plan. [Graphic Image]. Image by Author.
- Figure 26: Original Pineridge Hollow building. [Graphic Image]. Image by Author.
- Figure 27: Retail space mixing with offices. [Graphic Image]. Image by Author.
- Figure 28: Second floor dining room. [Graphic Image]. Image by Author.
- Figure 29: Clothing store. [Graphic Image]. Image by Author.
- Figure 30: Outdoor washrooms. [Graphic Image]. Image by Author.
- Figure 31: Interior shadow studies. [Graphic Image]. Image by Author.
- Figure 32: Enclosed dining area. [Graphic Image]. Image by Author.
- Figure 33: Existing basement floor plan. [Graphic Image]. Image by Author.
- Figure 34: Existing main floor plan. [Graphic Image]. Image by Author.
- Figure 35: Existing second floor plan. [Graphic Image]. Image by Author.
- Figure 36: N-S existing restaurant section. [Graphic Image]. Image by Author.
- Figure 37: E-W existing restaurant section. [Graphic Image]. Image by Author.
- Figure 38: N-S existing store section. [Graphic Image]. Image by Author.
- Figure 39: E-W existing store section. [Graphic Image]. Image by Author.
- Figure 40: Spatial adjacency matrix. [Graphic Image]. Image by Author.
- Figure 41: Zoning and circulation study: Floor plans. [Graphic Image]. Image by Author.
- Figure 42: Zoning and circulation study: Site plan. [Graphic Image]. Image by Author.
- Figure 43: Suitcase packing. [Graphic Image]. Image by Author.
- Figure 44: Abstractions. [Graphic Image]. Image by Author.
- Figure 45: Site plan. [Graphic Image]. Image by Author.
- Figure 46: Front exterior perspective. [Graphic Image]. Image by Author.
- Figure 47: Back exterior perspective. [Graphic Image]. Image by Author.
- Figure 48: Outdoor storage floor plan. [Graphic Image]. Image by Author.

Figure 49: Outdoor storage RCP. [Graphic Image]. Image by Author.

Figure 50: Outdoor washrooms floor plan. [Graphic Image]. Image by Author.

Figure 51: Outdoor washrooms RCP. [Graphic Image]. Image by Author.

Figure 52: Outdoor showers floor plan. [Graphic Image]. Image by Author.

Figure 53: Activity rentals floor plan. [Graphic Image]. Image by Author.

Figure 54: Activity rentals RCP. [Graphic Image]. Image by Author.

Figure 55: Basement floor plan. [Graphic Image]. Image by Author.

Figure 56: Basement RCP. [Graphic Image]. Image by Author.

Figure 57: Partial main floor plan. [Graphic Image]. Image by Author.

Figure 58: Lounge - west elevation. [Graphic Image]. Image by Author.

Figure 59: Lounge perspective. [Graphic Image]. Image by Author.

Figure 60: Partial main floor RCP. [Graphic Image]. Image by Author.

Figure 61: Lobby and dining room - north elevation. [Graphic Image]. Image by Author.

Figure 62: Lobby perspective. [Graphic Image]. Image by Author.

Figure 63: Dining room perspective. [Graphic Image]. Image by Author.

Figure 64. Guestroom feature wall elevation. [Graphic Image]. Image by Author.

Figure 65. Partial main floor plan. [Graphic Image]. Image by Author.

Figure 66. Guestroom perspective. [Graphic Image]. Image by Author.

Figure 67: Fireplace lounge - south elevation. [Graphic Image]. Image by Author.

Figure 68: Partial main floor RCP. [Graphic Image]. Image by Author.

Figure 69: Guestroom entrances perspective. [Graphic Image]. Image by Author.

Figure 70: Second floor plan. [Graphic Image]. Image by Author.

Figure 71: Second floor RCP. [Graphic Image]. Image by Author.

Figure 72: Art studio - east elevation. [Graphic Image]. Image by Author.

Figure 73: Art studio perspective. [Graphic Image]. Image by Author.

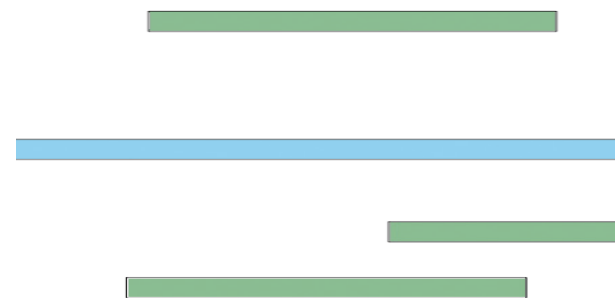
- Figure 74: Mezzanine floor plan. [Graphic Image]. Image by Author.
- Figure 75: Mezzanine RCP. [Graphic Image]. Image by Author.
- Figure 76: Mezzanine - east elevation. [Graphic Image]. Image by Author.
- Figure 77: Material boards. [Graphic Image]. Image by Author.
- Figure 78: North - south section. [Graphic Image]. Image by Author.
- Figure 79: East - west section. [Graphic Image]. Image by Author.
- Figure 80: Graphic representation of theory integration - slow tourism. [Graphic Image]. Image by Author.
- Figure 81: Graphic representation of theory integration - ecotourism. [Graphic Image]. Image by Author.
- Figure 82: Graphic representation of theory integration – authenticity. [Graphic Image]. Image by Author.
- Figure 83: Graphic representation of theory integration – regionalism. [Graphic Image]. Image by Author.
- Figure 84: Graphic representation of case study integration – naked Retreats. [Graphic Image]. Image by Author.
- Figure 85: Graphic representation of case study integration – Tanjong Jara Beach Hotel and Rantau Abang Visitors' Centre. [Graphic Image]. Image by Author.
- Figure 86: Graphic representation of case study integration – Harmony Maho Bay Camps. [Graphic Image]. Image by Author.
- Figure 87: Lounge facade - west elevation. [Graphic Image]. Image by Author.
- Figure 88: Lounge facade - plan section. [Graphic Image]. Image by Author.
- Figure 89: Guestroom area - constellation RCP detail. [Graphic Image]. Image by Author.
- Figure 90: Guestroom area - constellation section. [Graphic Image]. Image by Author.

List of Copyright Material

- Table 1: Ryan, C. (2003). The tourist-guest continuum [Table]. Adapted from *Recreational tourism: Demand and impacts*. New York: Channel View Publications. Copyright permission obtained from Channel View Publications on April 23, 2015.
- Table 2: Dickinson, J., & Lumsdon, L. (2010). The differences between mainstream tourism and slow travel [Table]. Adapted from *Slow travel and tourism*. United Kingdom: Earthscan Ltd. Copyright permission obtained from Taylor & Francis Group on June 9, 2015.
- Table 4: Bryan, W. L. (2008). Elements for responsible travel agenda for the interpretive nature retreat [Table]. Adapted from Can responsible travel exist in a developed country?. In Stronza, A., & Durham, W. H (Eds.), *Ecotourism and Conservation in the Americas* (93-113). Cambridge: CABI Publishing. Copyright permission obtained from CABI International on May 20, 2015.
- Figure 2: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=159>. Copyright permission obtained from naked Retreats on April 23, 2015.
- Figure 3: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=163>. Copyright permission obtained from naked Retreats on April 23, 2015.
- Figure 4: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/naked-stables-private-reserve-residences/master-plan/>. Copyright permission obtained from naked Retreats on April 23, 2015.
- Figure 5: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=158>. Copyright permission obtained from naked Retreats on April 23, 2015.
- Figure 6: naked Retreats. 2011. [Graphic Image]. Retrieved from <http://www.nakedretreats.cn/gallery/photo-gallery/?album=1&gallery=162>. Copyright permission obtained from naked Retreats on April 23, 2015.
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- Figure 9: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>. Copyright permission obtained from Aga Khan Trust for Culture on April 20, 2015.
- Figure 10: Cantacuzino, S. (1985). [Graphic Image]. Retrieved from <http://archnet.org/system/publications/contents/2821/original/DPT0331.pdf?1384767839>. Copyright permission obtained from Aga Khan Trust for Culture on April 20, 2015.
- Figure 12: Elliott, J. 2013. [Graphic Image]. Retrieved from <http://www.stjohntradewindsnews.com/index.php/585-news/2013-01-news/8342-maho-bay-campground-land-officially-sold-for-13-95-million>. Copyright permission obtained from St. John Tradewinds on April 22, 2015.
- Pages 126-129: LiveWall. (2013). Gardens that thrive on walls. Retrieved from <http://livewall.com/>. Copyright permission obtained from LiveWall on April 23, 2015.

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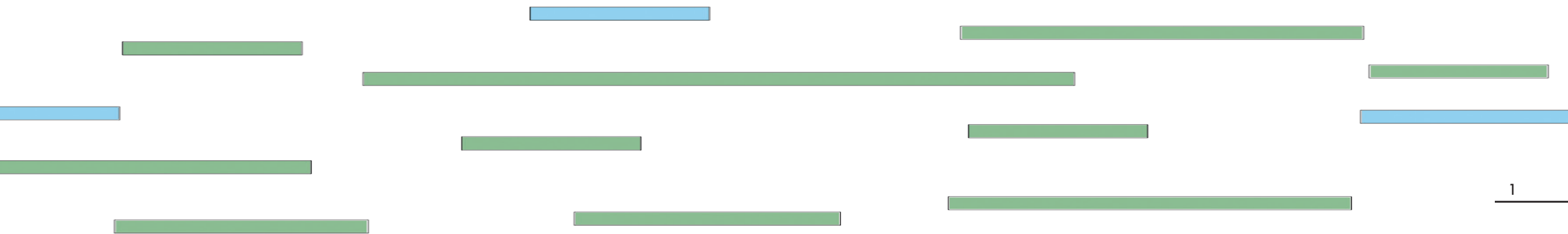
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Chapter One

Project Overview

- 1.1 Project Description and Rationale
- 1.2 Project Objectives
- 1.3 Questions of Inquiry



1.1 Project Description and Rationale

This practicum focuses on the design of an interpretive nature retreat in Pineridge Hollow just on the border of Bird's Hill Provincial Park, Manitoba. I have chosen to design a retreat because I believe that there are some basic problems with most hotels and hospitality typologies that exist today. The main problem is that they are not site-specific. In other words, the same hotel can be placed anywhere in the world, and still function as intended because of its generic programme. Next, when considering how hotels function, they tend to not promote interaction between guests. It seems like the majority of a traveller's time spent in today's hotels, are in their private guestrooms, only leaving to go to the front desk, have breakfast, use a computer, swim some laps in the pool or rest in a hot tub, all without interacting with fellow travellers. I believe that hotels also promote the temporary by imposing a sense of discomfort in that the user does not want to stay or remain in them for any amount of time longer than a few nights. Travellers today seem to feel as if they are in flux and not inhabiting somewhere that is stable and comfortable. Lastly, when being analyzed through the filter of aesthetics, hotels do not promote a sense of home. Everything from the rooms to the lobby feels extremely pristine and lacking any type of residential character.

In contrast to many of today's hotels, an interpretive nature retreat will provide tourists with an experience that is uniquely Manitoban. This Manitoban experience will encourage a cultural connection through the interconnectedness between travellers, neighbors and the environment; and create a sense of home and belonging for travellers. Local materials will be used in the construction of the retreat, and its design will be inspired by the surrounding landscapes – the design will *feel* like being in Manitoba.

1.2 Project Objectives

The goals for this project include:

1) *Organizational Goal*

The client, Friends of Birds Hill Park (discussed in Chapter 5), is committed to conserving a prosperous Birds Hill Provincial Park. In order to do this, sustainable tourism within the Park and surrounding area will need to be encouraged. The interpretive nature retreat achieves this goal by providing a healthy tourism service. Not only does this benefit Birds Hill Provincial Park and environs, but it also benefits Manitoba by creating a positive Manitoban identity for both locals and guests.

2) *Form and Image Goal*

The level of quality that is desired in the interpretive nature retreat is one that would be measured in terms of comfort, feelings of home, and community. Therefore when comparing it to a traditional hotel, it is quite different in that it is not generic in design, or has a pristine and commercial atmosphere. Rather, it has a quaint residential character. By acting as a sustainable tourism facility, there is a strong conscious attitude towards the conservation of resources.

3) *Function Goal*

There are many outdoor activities provided by the interpretive nature retreat, but there also needs to be plenty of indoor activities that relate to the outdoor ones such as observing, learning, partaking in activities, and interacting with other individuals.

1.3 Questions of Inquiry

Through the process of exploring the design of an interpretive nature retreat, I inquired into the ways in which a retreat hotel can contribute to sustainable tourism to show how experiential, recreational and educational components specific to Manitoba can accommodate the 21st century "guest's" desires. These desires are discussed in Chapter 2 and include connecting with the local culture through food, activities and relationships; giving back to the environment and society; and becoming "insiders" by feeling as though they belong to the community. I wanted to do this because I believe it is important to promote a Manitoban identity through tourism, while encouraging the positive effects and minimizing the negative effects that tourism can have on an environment and community. One such negative effect is that of the "tourist gaze" which is further considered in Chapter 2. Interior design strategies used in the nature retreat create place identity which breaks the stereotypes of Manitoba, and replaces them with authentic and accurate destination images.

The research questions are as follows:

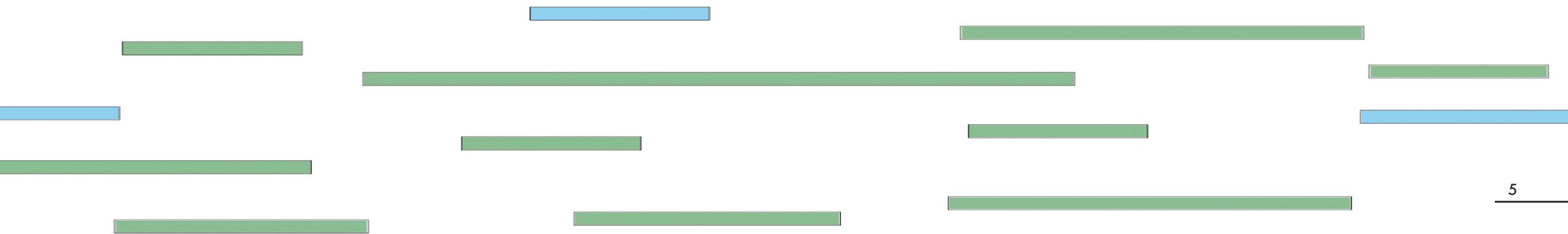
- 1) How can the outdoor activities that are encouraged by ecotourism and slow tourism inform the interior design of a successful hospitality typology?
- 2) How can a retreat hotel in Manitoba, Canada exemplify regional and cultural identities?
- 3) How can a retreat hotel be a catalyst for achieving sustainability between the toured and the tourist?

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Chapter Two

Theoretical Framework and Literature Review

- 2.1 Introduction and Theoretical Framework
- 2.2 Slow Tourism and Ecotourism
 - 2.2.1 Slow Tourism
 - 2.2.2 Ecotourism
- 2.3 Authenticity
- 2.4 Regionalism
- 2.5 Conclusion



2.1 Introduction and Theoretical Framework

The theoretical framework (as shown on the following page) for this project stems from the nature retreat typology, and includes three overarching categories including tourism, the 21st century tourist, and hotels – shown in the three columns. The top row of the diagram asks with what consequences or benefits can sustainability be achieved between the tourist and the act of tourism, and how can a hotel be a catalyst to accomplishing this? Stemming from the concept of tourism in the first column, are two of the major theories that form the basis of my practicum – ecotourism and the slow tourism movement. Both slow tourism and ecotourism takes place in nature while working to conserve and preserve it rather than just consuming it. Guests to the retreat partake in nature-based activities offered there. Moving from the first column to connect to the third column (“hotel”), the design explores successful ways in which these exterior activities inform the interior of the educational nature retreat.

In the second column, it shows that twenty-first century tourists now want to become more immersed in a location and this creates the “guest” of slow tourism (McClinchey & Carmichael, 2010). These individuals want to have authentic experiences - the second major theory of the practicum - because they believe that the daily life that they participate in is inauthentic.

The hotel aspect of the nature retreat, found in the third column, should create a sense of home in a foreign location to provide a comfortable and welcoming atmosphere. The hotel must promote interaction between guests, and encourage locals and environmental specialists to also stay at the retreat which, in turn, will create a sense of community, and allow for the further dissemination of knowledge. The design of the retreat is further informed by Regionalism – the third main theory of the practicum. Local construction materials and methods are used in the design of the educational nature retreat, and these take inspiration from the natural Manitoban environments and landscapes. This helps to create an interior that is also representative of the guest’s outdoor activities and experiences, linking “hotel” to “tourism”.

The bottom row shows how overall, the conceptual framework emphasizes why it is important to promote an authentic and accurate Manitoban identity and how an educational nature retreat will do this. This unique identity is formed through the experiential, educational/interpretive and recreational activities that the guests partake in individually and with other guests and locals, and be encapsulated in within the retreat that are specifically related to Manitoba’s environment, culture and heritage.

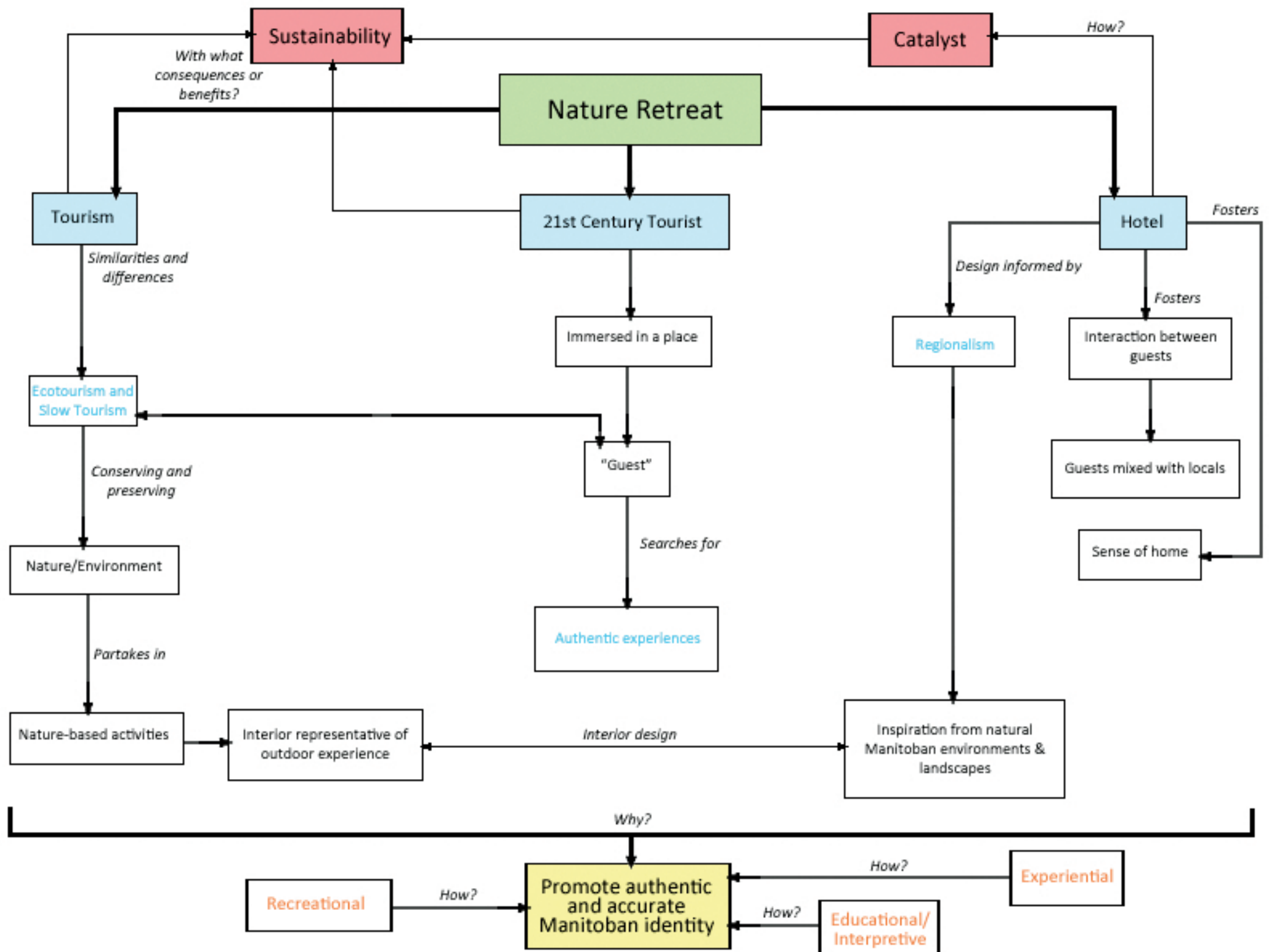


Figure 1. Theoretical framework

2.2 Slow Tourism and Ecotourism

There are many similarities among the notions and theories that are encompassed within slow tourism and ecotourism. Generally, slow tourism tends to be more theoretically-based while ecotourism could be considered as guidelines to follow when establishing an ecotourism facility; similar to a precedent study. Therefore, for the purposes of this practicum, slow tourism will be examined in greater depth, and ecotourism will serve as parallel additional information for which to further understand how the interpretive nature retreat will benefit from these two movements.

2.2.1 Slow Tourism

Introduction to Tourism and Today's Tourists

In most countries, domestic tourism accounts for the majority of tourist trips. In the USA for example, there are an estimated 1059 million total tourist trips per year, of which 999 million are domestic (approximately 94% of all trips) (Dickinson & Lumsdon, 2010). While in developing markets such as China, India and Brazil, approximately 98-99% of all tourist trips are domestic (Dickinson & Lumsdon, 2010). It is found that, overall, domestic tourism is far more prevalent than international tourism, and in future decades there will be yet a greater need and demand for local tourism to attend to the ever-growing urban population (Smith & Brent, 2001). However when international tourism does take place, tourists tend to visit countries near to theirs (Dickinson & Lumsdon, 2010). Especially with the decline of oil availability and fluctuating fuel costs, long haul travel is most likely to suffer in the coming years, while short and medium haul travel will be able to continue, as it can be accomplished with other means than air travel (Butler, 2009).

Hospitality, leisure, recreation and entertainment are all concepts related to Alexandre Panosso Netto's (2009) main theory of tourism. According to Netto, tourism is comprised of two aspects, the fundamental and the desirable. Fundamental principles include the subject, displacement, the principle of return, motivation, hospitality, experience, communication and technology. The host for the tourists to interact with, and the tourist themselves, must be present in order for the act of tourism to exist – hence the “fundamental” subject category. Displacement can either be in the form of internal or inside the tourist's home country, or external, being outside of their home country. The root of the word tourism, tour, implies going in a loop – the act of leaving home and eventually returning. Motivation is the reason why an individual would travel, whether the motivation is clear or not. Hospitality refers to receiving someone in domestic, communal or business contexts. Experiences consist of an array of immaterial and intangible services, and sensorial and psychological experiences – positive or negative - that tourists are in search of. Communication with other tourists and cultures is essential in travelling, and lastly

technology in the form of the internet or telephone is needed for this contact as well as for means of transportation (Netto, 2009).

Desirable principles include sustainability, equality, the principle of public and private supremacy, the principle of alterity, and ethics (Netto, 2009). Sustainability refers to ensuring that resources are used in a way that allows for the continuance of the operation, whether it is a cultural, social, economic or environmental construct. All travellers and hosts should be treated equally regardless of their social or economic standing, beliefs, skin color and race in all places. The principle of public and private supremacy suggests that community control should exceed private and personal interests to ensure that certain social groups at a destination are protected. Alterity means consideration for diversity between the tourist and the host, and finally, ethics is ensuring that the principles and customs of the tourism profession, the tourist, the host community, and public establishments are understood (Netto, 2009).

In addition to tourism, today's tourists are more informed because of the wealth of knowledge that is available to them regarding travel and distant locales. They are knowledgeable and familiar with travelling and are relaxed in culturally diverse settings (Chambers, 2009). They have an understanding of the consequences of worldwide economic growth, and better comprehend that their involvement in tourism comes at an expense to the communities and ecosystems through which they pass (Chambers, 2009). Tourists today see worth in tourism experiences that uphold ethics of ecological sustainability, heritage preservation, cultural diversity and human equality (Chambers, 2009). Tourists tend to have a larger selection of travel locations, and they are more likely to insist on travel experiences that have breadth and depth, and that present chances for self-improvement, as well as leisure and amusement (Chambers, 2009).

Many tourists today also tend to choose various short term vacations rather than one extended vacation per year (Butler, 2009). Though they are fewer in number than mass tourists, some new tourists are suspected to be more perceptive; searching for authenticity, innovation, spontaneity and adventure, and are eager to learn about the natural environment and new cultures (Hughes, 2004). These tourists require a high-quality product, but are also willing to pay for it, as long as it embodies good value (Hughes, 2004). Overall many, or an increasing number of travellers today seem to want to slow down and actually experience and immerse themselves in a place instead of just observing a location from the comforts of a hotel room and moving quickly through one destination and onto the next. To meet the needs of today's travellers, a form of tourism has recently emerged called “Slow Tourism” and with it, the “guest” who partakes in the slow movement (Conway & Timms 2012).

Slow Food Movement

Slow tourism was born from the Slow Food Movement which originated in Italy in 1989 (Slow Food, 2014). Italian peoples’ strong commitment to their culture and rebellion against industrialization, lead them to emphasize local food and drink over other aspects in life. The main rationale underpinning the concept of slow is that it brings about more meaning, understanding and pleasure to any given form of activity (Dickinson & Lumsdon, 2010). Slow equals quality time, physically slowing down to enjoy what is being put forward, partaking in a superior experience, gaining significance and being engaged, and being in tune with the environment and diversity (Dickinson & Lumsdon, 2010).

Industrialization affected tourism through means of long distance air transportation, package holidays, the internet, and new hotels that were continuously being built, but it also affected tourism through the alienation created between people and authentic travel experiences. Destinations have now become places where modern people escape the everyday and hope to find that authentic and real experience that they lack at home; and usually they can find that in their connection to nature and cultural diversity (Saarinen, 2004). These people travel because they are looking for something extraordinary or a surprising experience - the chance to see something novel, genuine and different (Urry, 1995).

Guests Versus Mainstream Tourists

I would argue that three of the most influential experiences that guests of the slow tourism movement seek are those of connecting with the local culture by eating traditional or local food, engaging in everyday activities that are specific to that location, and creating lasting relationships with fellow guests, hosts, and the local people. This makes today’s slow tourists more of inhabitants of the locale instead of just users (Thun, 2011), and it allows them to give back to the environment instead of just consuming its resources and then leaving. The focus is then on linking people to the place; living as opposed to staying at a destination (Slow Movement, 2014). The guests of slow tourism are involved in the co-creation of experience through their interaction with other guests and locals, and the place (Dickinson & Lumsdon, 2010). By becoming ‘insiders’, the guests are able to feel at one with a place and have profound experiences with it, whereas ‘outsiders’ would feel estranged or view place as little more than the backdrop or site for activities (McClinchey & Carmichael, 2010). The guests feel a desire not only to connect to the host culture, but to actually feel as though they belong to the community (Ryan, 2003). Table 1 demonstrates the guest’s standing on a continuum between the tourist and a friend.

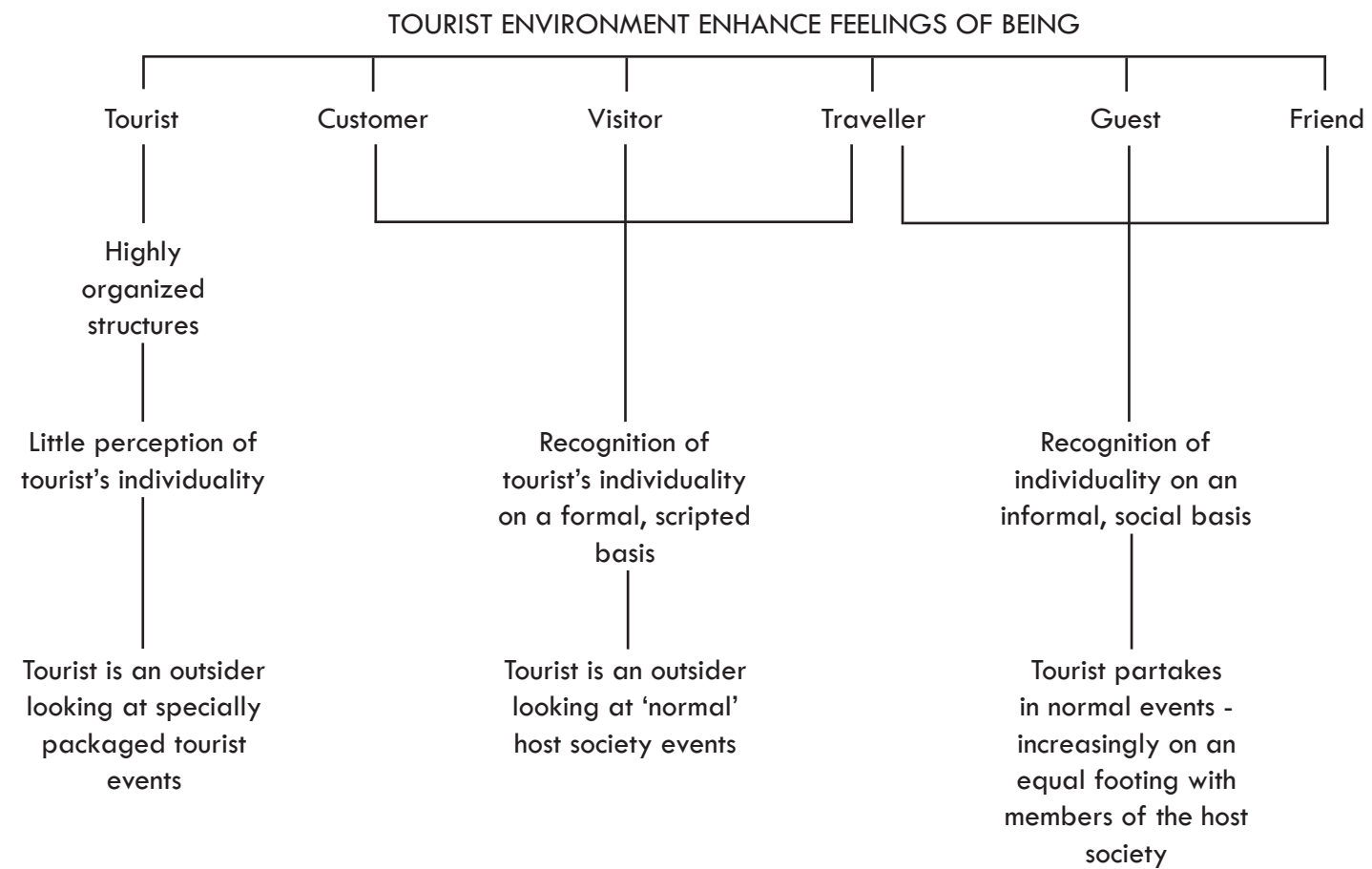


Table 1. The tourist-guest continuum

According to McClinchey and Carmichael (2010), by feeling as though one belongs to the community they are visiting, a sense of place is created, which is an “holistic model referring to the affective or emotional dimensions (place attachment), cognitive dimensions (place identity) and behavioural dimensions (place dependence)” that all can be evoked from the built and natural environment (p. 61). Essentially, a sense of place is comprised of a person’s relationship with the community, the sentiment of belonging to a place, and a combination of both the social and physical environment (Mazanti & Ploger, 2003). Heritage and cultural forms of tourism contribute to a sense of place. Heritage tourism refers to places of historical interest and importance that a traveller would visit, while cultural tourism encompasses the participation in and experience of performances, customs and routines by which a society is identified (Southall & Robinson, 2011). Both of these forms of tourism are experiential in that they include personal participation and inspiration, whether in the sense of feeling part of a location’s history or being engaged in, or stimulated by cultural activities (Hall & Zeppel, as cited in Southall & Robinson, 2011).

The sense of place associated with Birds Hill Park where the nature retreat is located is that of a rural environment. With that, comes theories surrounding rural tourism and it is worthwhile to note their relationship to slow travel. A rural landscape is one that can be characterized by wilderness or countryside, but it has a level of human involvement implicit in it, such as the planting of trees, or the constructing of trails or roads (Farrell & Russell, 2011). These intervention settings are excellent for human adventure activities, and are appreciated for their picturesque rural scenery (Farrell & Russell, 2011). Because the guests of slow tourism are looking for a small acquittal from urban life that is filled with longer work hours and less leisure time, a rural surrounding is essential in creating a complete slow tourism experience by letting people find freedom through the discovery of the countryside (Farrell & Russell, 2011).

The guests must ensure that their activities do not damage the countryside (Lane, 2009). The only discrepancy between the requirements of the slow movement and rural tourism is the use of the car as a form of transportation. Slow tourism advocates against using the car because it does not allow the traveller to become immersed in the journey and countryside, however rural tourism flourishes because of the automobile: over 90% of tourists travel by car to rural destinations (Lane, 2009). Travel by car can be argued to provide the ‘thrill of the open road’ that permits flexibility, convenience, and liberty of movement, that tempts rural visitors (Lane, 2009); as would most likely be the case with the educational nature retreat.

Qualities of the Guest

The guests of slow tourism typically are found individually or in small groups which results in a greater variety of experiences, as opposed to organized larger group travel which has a greater emphasis on a set itinerary and staged experiences (Dickinson & Lumsdon, 2010). The guests are typically described as autonomous individuals who are strong, resilient, good

at beating odds and managing problems, and are motivated through personal development (Dickinson et al., as cited in Dickinson & Lumsdon, 2010). They also seek more novel experiences that involve meeting new people and socializing (Dickinson et al., as cited in Dickinson & Lumsdon, 2010). The concept of sociability relating to slow tourism and the guest includes creating lasting relationships with fellow guests, hosts, and the local people, which results in a sense of group belonging and cooperation. This applies to both the course of travel and at the destination.

Slow food, with its focus on locally sourced ingredients, traditional recipes, and taking time to source, prepare and gain pleasure from eating, presents many similarities with slow travel (Dickinson & Lumsdon, 2010). An increased awareness of health and healthy eating has led to a greater demand from consumers and travellers to be aware of where their food comes from, and to connect with a society through what they eat (Farrell & Russell, 2011). Slow food connects the food to the local culture and heritage; “in many respects it is an approach to sustaining traditional values within a community” (Jones et al., as cited in Dickinson & Lumsdon, 2010, p. 81). This has led to an increase in traditional agriculture techniques and organic food production that occurs in an ethical and sustainable way that protects the environment and guarantees animal welfare (Farrell & Russell, 2011). Guests are also able to partake in these activities, such as farmers’ markets, farming duties or food festivals, while participating in slow tourism.

Forty-two percent of travellers claim they actively look for specialty food with a local distinctiveness, and 34% look for local produce (Enteleca Research and Consultancy, as cited in Farrell & Russell, 2011). It has been found that the cooking style, freshness and quality of ingredients are crucial features that produce outstanding experiences for travellers, in addition to the use of local produce and specialties (Enteleca Research and Consultancy, as cited in Farrell & Russell, 2011). People also believe that the local ingredients play an indispensable role in the quality of the meal and the flavour of the food (Enteleca Research and Consultancy, as cited in Farrell & Russell, 2011). Buying local food aids the local economy and environment of the area. In addition to these facts, once travellers are familiar with the local products of the area that they are visiting, they will then look for these same products, or their equivalents when they return home (Skuras et al., as cited in Farrell & Russell, 2011).

Slow tourism’s guests differ from mainstream tourists in that the latter appear to be identified by a set of normative behaviours that differ significantly from behaviours associated with the slow movement. Mainstream tourists ‘swarm’ in such a way that they move about a location in large groups together; the way they visit places never permits them know it intimately, by scratching places off of a list; and they do not appreciate the space of the locale (McCabe & Stokoe, 2004). In contrast, some guests consider themselves to be the ‘anti-tourist’ and feel that there is a triviality in mass tourism, and denounce the ostentation of the tourist experience (Jacobsen, as cited in McCabe, 2009). These individuals assume the role of a tourist, yet distance themselves from the identity that accompanies it. Therefore there is a disconnect between the individual and the role – between doing and being, not allowing the person to fully engage in

the tourist experience and the place (Jacobsen, as cited in McCabe, 2000). As can be seen from the discussion thus far, the characteristics of the “tourist”, including ‘anti-tourists’ is not in line with any of the principles set forth by slow tourism.

The level of maintenance or destruction that a traveller is responsible for is another major aspect of differentiation that has been argued to exist between the typical tourist and the guest of the slow tourism movement (Ashworth, 2012). This refers to the concept of either the preservation or damage that they may inflict on the local heritage or site that they have come to visit. Tourist heritage itself can be argued to be substandard, insignificant and shallow because its complexity is condensed to be easily understood and consumed by the tourist (Ashworth, 2012). However, regardless of how reduced the information is, heritage, whether designed for the tourist or not, cannot be wrong. It may be presented ineffectively, or be irrelevant to the tourist, but it will still be a part of the heritage (Ashworth, 2012).

Ashworth (2012) accuses mass tourists of having inappropriate motives and manners while visiting heritage sites. The clothing or demeanor of “mass tourists” may be improper for the sites they visit, or their behaviour may offend locals using the area; for example at mosques or other sacred spaces (Ashworth, 2012). However, the slow tourists are said to be more considerate, and mindful of the codes of conduct for the space, regardless of how they may or may not coincide with their own beliefs (Ashworth, 2012). Overall, the main concept is that the guests act more as the locals do by doing their part to maintain the location’s heritage through appreciating its quality, depth and merit. The guests of slow tourism function similar to the locals in that they feel a joint right in protecting the heritage that they have come to experience (Ashworth, 2012). Guests sustainably use the heritage for their own requirements as opposed to trying to advertise it to visitors. But because they are still outsiders, they are able to see the uniqueness in its worth, which sometimes even the locals forget (Ashworth, 2012).

Characteristics of Slow Tourism

Slow tourism is “premised by a need to rethink time; the idea is to savour time rather than simply count it” (Lumsdon & McGrath, 2010, p. 267). It is an experience that is outside of the sphere of daily life. It is about independence and the challenge of dealing with the unfamiliar (Lumsdon & McGrath, 2010). Slow tourism covers several key dimensions including: (a) place (position, uniqueness, setting, tradition, atmosphere, produce), (b) people (society, culture, local ventures, food, welcoming, authenticity), (c) time (pace, respite, leisurely, more in-depth), (d) travel (distance, pace, method, low carbon), and (e) the personal (welfare, satisfaction, activity, hospitality, education, importance, pleasure, considerate) (Caffyn, 2012).

The concept of slow tourism encompasses the following points: (a) lessening travel distance (travel by air and car is discouraged), (b) expanding the time available for the trip as much as possible, (c) calming and revitalizing the body and mind, (d) discovering the local region in depth and seeking out the uniqueness of the surroundings, (e) connecting with the local

traditions, heritage and community, (f) supporting local food practices, (g) personal development through the learning of a new talent or activity, (h) involving minimal technology, (i) restricted commercialization, (j) genuine and quality experiences over quantity, (k) generating the smallest carbon footprint possible and acting sustainably, and (l) benefits the guest and the hosts (Caffyn, 2009).

These ideals are in stark contrast to those typical in the hospitality sector that emphasizes reason, efficiency, control and predictability (Ritzer, 1993), all of which are increasingly detached from learning, faith and exploration (Walton, 2009). Krippendorf (1984) envisions a ‘more human tourism’, where the supply sector becomes more enlightening and inspiring instead of just trying to sell products and locales. Travellers would become more conscious of their personal impact and more ethical in their travel approach. Locally-based leisure nearer to home will gain more in popularity than long haul travel destinations and activities (Krippendorf, 1984).

Schwaninger (1984) argues that the diminution of physically and culturally inert manners of holidays, such as all-inclusive resort vacations in favour of more dynamic activities, is a recent trend that is very perceptible and long-standing. Therefore, this requires the need for a non-standardisation of services surfacing from: (a) the pursuit for autonomy and do-it-yourself, (b) the expanded level of travel experience in the general population that leads to a more judgemental and quality-oriented attitude, as well as a increasing erudition and rationality of choice, (c) an growing wish to connect with nature, (d) elevated degrees of environmental awareness, and sensitivity to the quality of life overall, and (e) the increasing attempt to learn, which is frequently found in earnest endeavours to become acquainted with unfamiliar societies (Schwaninger, 1984).

Dickinson and Lumsdon (2010) advocate moving towards a new system of tourism that is based on three core principles:

- 1) Decreasing tourism trips.
- 2) Advancement of low-carbon tourism.
- 3) Enrichment of the tourist experience.

Travelling at a slow pace and engaging with places along the way is nothing new. Prior to the prevalent use of air travel, much tourism was slow merely because it relied on forms of transportation, which due to limitations of speed, constrained the distance that could be travelled in a day. Therefore, in a sense, slow travel is revisiting a romanticised era when most travel needed to be local (Towner, 2002). While travelling slower, shorter distances to destinations that are close to home may not have the ‘pull’ factors that are present in long haul travel, they do exude the ‘push’ factors such as flexibility, freedom, independence, getting away from the constraints of daily life, relaxation, engagement with people and place, and cost savings for the financially-constrained (Dickinson & Lumsdon, 2010). Table 2 shows the differences between mainstream tourism and a new slow tourism.

Contemporary tourism	Slow travel
Speedy transit	Slower travel times
Prevailing modes of the car and airline dominate	Wider range of modes including bus and train
Immediacy	Slowness
Resource intensive	Resource reduction
Journey is a corridor	Journey is the thing
Consumption of many attractions	Localness
Maximizing visits	Staying awhile
High-carbon	Low-carbon
Commoditization	De-commoditization
Standardized hospitality dominates	Slow food and beverages

Table 2. The difference between mainstream tourism and slow travel

Gardner (as cited in Dickinson & Lumsdon, 2010, p. 79) has attempted to create a manifesto for slow travel with the following overarching principles:

- 1) Slow travel is a state of mind and it should begin at home by discovering nearby places of interest.
- 2) The means of travel is key; travellers should slow down as speed defeats the connection with the landscape.
- 3) The journey is part of the enjoyment.
- 4) Local markets and shops are essential to the overall experience.
- 5) The slow traveller needs to slow down to appreciate the cityscape.
- 6) It is important to get accustomed to the speech and dialects.
- 7) The slow traveller should connect with the community.
- 8) It is fine to do as locals do (such as eating times, restaurants, promenading, etc.).
- 9) Make the best of missed connections to search for the unpredicted.
- 10) Find ways to give back to the local community.

The Journey

The slow traveller enjoys not only the destination, but travelling to it. The journey to the travel destination should involve the same critical appreciation and minimal impact on the environment (Dickinson & Lumsdon, 2010) that the time spent at the destination does. The tourism sector is currently accountable for an estimated 5% of total greenhouse (GHG) emissions worldwide, with travel accounting for 75-90% of that (Dickinson & Lumsdon, 2010). Therefore, the matters of travel distance and transportation energy consumption are key factors of the slow tourism movement that can reduce environmental impacts (Gossling, 2002). Slow travellers typically should choose locations that are closer to home, use environmentally sensitive modes of transport, and select accommodations that have minimum environmental impact (Dickinson & Lumsdon, 2010).

Not only does slowing down improve the environment and encourage sustainable societies, but it creates richer memories for the traveller (Honoré, 2004). This is accomplished through allowing the person to perceive the environment in much greater detail, and permits them to use their senses to participate in that insight (Speakman, 2005). They can experience the

sounds, the touch, the smell and maybe even the taste of the natural surroundings and cultural setting. It allows the appreciation of the beauty of the natural environment and all of its diversity to reign supreme.

Implications for the Interpretive Nature Retreat

The ideas of slow tourism inform the design of the interpretive nature retreat through the following ways:

- Design programming. By taking into account the ideals and overall way of life that encompasses slow food, slow living, slow cities and slow tourism, the function of the spaces within the nature retreat are designed to accommodate them.
- Identifying the needs and values of the slow movement's "guests."
- Integration of calming and stimulating neutral colors with accents of blue, green, gold and white; textures found in rough wood and smooth stones; and natural materials.
- Incorporates local building techniques and practices. An example of this would be the appropriate placing of glazing to maximize heat gains in the cold Manitoban winter months, and to minimize heat gain in the summer.
- Provides a kitchen and dining area centered on local food practices and traditions. The kitchen acts both as a functional commercial kitchen, but also as a hands-on training or classroom kitchen where the guests partake in cooking meals. The dining area has two large tables that seat many people to encourage a "family" style dining experience.
- Has minimal technology on site.
- Provides partially self-catering accommodations where there is not housekeeping on a daily basis. This establishes a greater sense of ownership among guests to keep their rooms tidy as if they were their own.
- Uses sustainable energy, waste and water sources. The existing Pineridge Hollow building already has sustainable features including geothermal heating, however further environmentally-friendly measures will be taken such as using low flow washroom fixtures, incorporating passive heating and cooling methods through the material selections, and by collecting rain water for use in the farm area.

The interpretive nature retreat is also informed by the concept of slow tourism in that it ensures the guests are completely immersed in the atmosphere of Bird Hill Park. This is accomplished by the incorporation of a farm where the guests live and work, and through various other activities, sports and adventures that will challenge guests, but also act as educational experiences and provide options for physical activity. Not only do guests participate in these activities, but they also interact with and observe other guests participating which is an experience in itself. Guests are immersed in the place through the educational, cultural and heritage aspects that are found at the retreat. Food and drink is emphasized at the educational

nature retreat in accordance with the slow food movement. Guests are involved in the ingredient selection, meal preparation, and of course, enjoying the meals. The retreat also offers a reprieve from the city and allow the guests to relax, rejuvenate, and reconnect with nature in the rural environment of the area of Birds Hill Park.

Food plays a fairly large role at the educational nature retreat in that cooking and eating operate communally, with a strong emphasis on local, organic, healthy and sustainable options. In following the slow food movement, many items served are grown on site with the guests and locals participating in the production and preparation. Once guests return home after their stay at the retreat, they will be more inclined to continue the practices they learned on site in their own homes (Skuras et al., as cited in Farrell & Russell, 2011). Beer also plays a part in Manitoban culture, therefore education on the favorite drink of many Manitobans will be provided, including local production processes and techniques, and the local ingredients used.

As stated in the previous section, the nature retreat exhibits a sense of place based in Birds Hill Park through the building itself as well as the surrounding environment. The heritage of the area is exemplified through the nearby attractions within the park including interpretive hikes and abandoned homesteads. Local customs and routines are found throughout the functioning of the retreat with the guests participating in these activities with knowledgeable locals, creating a sense of belonging and inspiration. Additionally, the individual knowledge brought by each guest will further the learning experience for the local guides when they are able to intermingle and exchange information, allowing the locals to perhaps see their home in a new light.

Caffyn (2012) lists many points that slow destinations could consider. Using those points as a guide, the educational nature retreat proposed in this practicum: (a) advertises alternative forms of transportation including long distance bus routes, car share programs and bicycle rentals, (b) encourages longer stays with possible itineraries, but also supports guests to choose their own pace (c) provides plenty of slow activities including hikes, interpretive sessions, bird watching, photography, star gazing, and so forth, (d) showcases the local heritage, traditions, festivals, and vernacular architecture, (e) promotes local food and drink, (f) provides slow environments such as a library and other relaxing spaces, and (g) invests in local staff with good knowledge of both the geographical area and selected topic.

Because such a large proportion of travellers are domestic travellers, the nature retreat, following the principles set forth by ecotourism attracts plenty of local Winnipeg and Manitoba residents to become more aware of their province and all of the possibilities it holds. The project offers:

- Plenty of "push" factors to potential travellers including flexibility, freedom, independence, getting away from the constraints of daily life, relaxation, and engagement with other people and the place (Dickinson & Lumsdon, 2010). These are the incentives for leaving home, which are in contrast to "pull" factors that come directly from the destination (Cutler & Carmichael, 2010).

- Both the fundamental and desirable qualities of tourism, as stated by Netto (2009).
- Guestrooms that have occupancies from one to three people, with private bathrooms to accommodate the typically small group size or the individual traveller, that are characteristic of slow tourism. There are also separate public washrooms and outdoor showers.
- Self-catering accommodations and amenities that are perfectly suited for the slow traveller (Heitmass, Robinson and Povey, 2011). At the interpretive nature retreat, guests do not have maid service everyday as is typical for most hotels. Instead, they are partially responsible for keeping their rooms tidy to create a sense of ownership and dependability.

Finally, the educational nature retreat encompasses Gardner's (as cited in Dickinson & Lumsdon, 2010) manifesto for slow tourism through the activities offered. Nearby places of interest are explored, slow forms of travel are promoted, enjoying the journey is essential, local markets are utilized, connections with the community are created, following local customs and traditions are encouraged, emphasizing that it is important to make the best out of unplanned situations, and opportunities for contributing to the local community and economy.

2.2.2 Ecotourism

Introduction to Ecotourism

Ecotourism is not a broad word to be used interchangeably with sustainable tourism or responsible tourism. Though it does embody many of the same ideologies, ecotourism is actually a subcategory of sustainable tourism that is instead about leisure travel to natural areas and participating in outdoor activities (Dunn & Jamieson, 2011). Table 3 illustrates the similarities and differences between the two.

Sustainable Tourism	Ecotourism
Responsible travel to natural areas	Responsible travel to natural areas
Conserves the environment	Conserves the environment and promulgates environmental awareness among hosts and guests
Does not focus on cultural heritage	Conserves cultural heritage
Undertaken largely for the purpose of enjoying natural attractions and participating in outdoor activities	Undertaken for the purposes of enjoying natural attractions and participating in outdoor activities, as well as to spur personal growth and education, and community involvement
Contributes to sustainable development	Contributes to sustainable development
Meets the needs of present tourists and provides values for the future	Includes local communities in its planning, and improves the well-being of local people
Can be large or small scale, therefore lends itself both to individual and group travellers	Small scale, therefore lends itself better to individual travellers

Table 3. Similarities and differences between sustainable tourism and ecotourism

A successful ecotourism venture requires proper coordination among all of the stakeholders involved in the project including “government, the tourism industry, NGOs (nongovernmental organizations), local communities and universities, among others” (Ceballos-Lascurain, 2008, p. 194). The main principles of ecotourism (which are reminiscent of slow tourism and that differentiate it from a broader model of sustainable tourism) are that ecotourism is: (a) sensible travel to natural areas that protects the environment, (b) actively contributes to the preservation, understanding and appreciation of natural and cultural heritage, (c) improves the well-being of local people, (d) reduces the impact of travel and tourism, (e) presents positive experiences for both travelers and hosts, and (f) increases knowledge of the host location’s environmental and social climate (TIES, 1990; UNEP/WTO, 2002; Dunn & Jamieson, 2011).

Over the past two decades, ecotourism has emerged as one of the fastest growing areas in the tourism industry. Similar to slow tourism, this is because some travellers and industry professionals have come to realize that mass tourism is no longer sustainable in the 21st century. Mass tourism does not control resources efficiently, it typically does not provide any significant prospect to benefit the host community, and it does not fulfill social responsibilities (Murphy, as cited in Smith, 2001). Mass tourism does not usually concentrate on appropriate aesthetic appeal, nor does it set environmental parameters to follow (Murphy, as cited in Smith, 2001). It does not sustain biological diversity, and it is what keeps tourism surrounded by a negative connotation and role in the industry.

The rise of ecotourism has been a response to people’s growing concern over the state of our planet, including endangered ecosystems and cultures (Rutes, Penner & Adams, 2001) which is slightly different from the rise of slow tourism being to uphold a better quality of communal life. Hence, a new form of tourism was required to: (a) protect the physical environment and biodiversity to guarantee human endurance, (b) uphold cultural tradition and ethnic diversity in support of multiculturalism in a plural society, and (c) maintain the continual success of the world’s largest industry on which many national and local markets now depend (Smith, 2001). Ecotourism is the “responsible travel to natural areas that conserves the environment and improves the well-being of local people” (TIES, 1990, para. 4). Similar to slow tourism, ecotourism proposes a symbiotic relationship between tourists and the natural environment.

Wight (1993) offers eight principles for the development and management of ecotourism facilities of which the educational nature retreat follows:

- 1) They will not degrade resources and will be developed in an environmentally sound manner.
- 2) They will offer first-hand, participatory, and enlightening experiences.
- 3) They will include teaching among all participants; before, during, and after the trip.
- 4) They will promote mutual appreciation of the intrinsic values of resources.
- 5) They will require recognition of the resource on its own terms, and an acceptance of its restrictions, which entails supply-oriented managing.

- 6) They will encourage understanding and involve alliances between many parties, which could include government, nongovernment organizations, industry, scientists, and locals.
- 7) They will endorse moral and ethical responsibilities and behaviours towards the natural and cultural environment, by all participants.
- 8) They will afford continuing benefits – to the resource, to the local society, and to industry.

Before the rise of ecotourism, the parks and recreation movement began in response to the Industrial Age with the creation of inner-city parks for the blue-collar families to enjoy fresh air in a garden setting and partake in physical activities (Patmore, as cited in Meyers-Arendt, 2004). Eventually, this led to the idea of summer camps for children out in the wilderness, and protected parks (Meyers-Arendt, 2004). Modern outdoor recreation or activity-based tourism is a direct product of the parks and recreation movement. The term “recreation” generally refers to leisure activities in or close to one’s home, although some tourists are increasingly venturing further from home to seek out these leisure interests (Meyers-Arendt, 2004), which many times rely on the undeveloped natural areas – creating the perfect environment for ecotourists.

Ecotourists Versus Other Sustainable and Nature Tourists

Ecotourists are differentiated from the larger categories of nature-based tourists or adventure tourists in the way they learn from their surroundings. Primarily, the latter learns through the activities that they participate in, while for ecotourists, the learning focus is ecologically-based or centered largely on the natural environment (Fennell, 2012). These nature-based tourism experiences can be divided into four categories, as summarized by Buckley and Coghlan (2012). They are: (a) a search for identity, (b) a way of entertainment, (c) a state of being, and (d) a type of community attachment. In addition to this, motivations to travel for the ecotourist are to share in an organic nature experience, or to help protect the natural environment (Arnegger et al., 2010). However, because there are so many individual experiences that depend on a person’s observations or interpretations of nature, and because our changing environment makes experiences of nature difficult to continually and reliably ensure positive results, tour operators choose to concentrate on the service features that are more easily controllable (Buckley & Coghlan, 2012). These can include ensuring the visitor encounters introspective, soul searching experiences or adrenaline-inducing performative ventures (Meyer-Arendt, 2004). Capitalizing from facets such as these allows for ecotourism to not only deliver on its ideological outcomes, but to also provide enjoyable and inspiring experiences for the visitor (Weiler, 2012).

Supporting Communities and the Environment

Ecotourism presents the possibility of new employment opportunities for local labor and new markets for locally produced commodities and services. However the non-economic benefits can outweigh the monetary and employment benefits considerably, and these include a new appreciation of cultural traditions and beliefs, enhanced community organization and

management, improved confidence and pride in the community, new skills and languages, and connection with an extended association of people and prospective sources of support (Stronza, 2008). When ecotourism is community-based, local voices, morals and knowledge are proactively directed into policies for controlling resources, with an emphasis on conservation and development goals (Stronza, 2008). Ecotourism is able to provide the encouragement needed by local inhabitants to care for their surrounding landscapes.

Ecotourism is helpful in saving rare and valuable resources, especially water and energy, as well as avoiding, as much as possible, waste production (Dunn & Jamieson, 2011). It has the ability to stagger tourist flows throughout the year as opposed to just during “high seasons” of school breaks or holidays, because it is able to offer activities and benefits to the tourist year round. This lessens the pressure on the surrounding environment and society, and enhances the positive effects that tourism can have on the local market (Dunn & Jamieson, 2011). Ecotourism infrastructure is designed in such a way as to defend natural heritage composed of ecosystems and biodiversity, and to preserve all species of wildlife. Activities offered by ecotourism are also able to accomplish such goals. Because the proposed interpretive nature retreat is located on the very edge of a protected park area (Birds Hill), this last point is of great importance. Finally, ecotourism is able to improve and enhance the reputation of tourism, as the guidelines of ecotourism are to respect the natural heritage and local populations (Dunn & Jamieson, 2011).

Ecotourism can make use of areas of land that have no real use other than for tourism purposes (Smith, 2001). This allows “worthless” natural environments to be preserved and saved from exploitation for urban centres, and to be kept for the enjoyment of ecotourists for many generations. Many of such sites are now names on the United Nations World Heritage List (Smith, 2001). By following ecotourism’s principles these areas are able to be maintained better than they would be if a mass tourism facility took its spot instead. Typical tourism services place extreme pressures on ecosystems including deforestation, draining of wetlands and over-extraction of water resources, and disturbance to the feeding and breeding patterns of animals (Holden, 2009). Added consequences of mass tourism are water, noise, and aesthetic and air pollution. Disposing of raw human waste into waterways, and the various other forms of pollution affect the natural environment, wildlife not typically accustomed to a high level of human intervention, and the local residents (Holden, 2009). Local inhabitants can also suffer a loss of sense of place because of resource depletion causing them to lose customary traditions, have a lack of access to land or even being forced out of their territory for tourism development, and undue daily stress (Floyd & Johnson, as cited in Holden, 2009). Although all forms of tourism unfortunately can have these and other negative effects on the surrounding built, natural and social environment, ecotourism strives to minimize these effects through conservation and preservation efforts, as it has realized the instrumental significance of visitors actually wanting to see nature in an undisturbed state (Holden, 2009).

Characteristics of an Ecotourism Facility

Bryan (2008) categorized specific design elements for an ecolodge in the Rocky Mountain region under three headings:

- 1) The Facility
- 2) The Activities
- 3) Local Community Involvement.

His points have been applied to the proposed project here and are explained in Table 4.

The Facility
Reducing its ecological footprint on the land Form approaches to function in a carbon neutral or nearly carbon neutral manner The use of local products and craftsmen in the interior design and architecture of the building Consider the use of alternative energy sources Water and waste minimization practices Alternative fuel vehicles for transportation Recycling and composting practices in place A local and healthy foods strategy and program
The Activities
Ensure that education / natural environment interpretation is part of all retreat activities Incorporate trail protocol practices for hiking and walking Frequently arrange guided excursions for guests to visit the local neighborhood, generating interactive experiences with local leaders, business people, artisan and craftsman
Local Community Involvement
Build and facilitate a working relationship with the community Have a staffing objective that all employees are from the region where the retreat is located Persistently work towards the aim that all personnel are dedicated to responsible travel philosophies and reflect that in their actions

Table 4. Elements for responsible travel agenda for the interpretive nature retreat

According to some estimations, ecotourism generates as much as US\$300 billion in revenues each year, and the majority of nations with parks and protected areas now have some form of marketing scheme to draw ecotourists (Stronza & Durham, 2008). The Americas is arguably the region with the greatest amount and diversity of ecotourism activity in the world (Stronza, 2008), with over 30 million Americans belonging to environmental associations or stating a concern of ecological protection (Ceballos-Lascurain, 2008); therefore the nature retreat located in Manitoba is the ideal typology and location to exemplify the values of ecotourism. Adhering to the principles of ecodesign put forth by Ceballos-Lascurain (2008), the design of the interpretive nature retreat grew from the sense of place of Birds Hill Park, ecological concerns, and ensures that nature is clearly visible to the guests.

Ceballos-Lascurain (2008) states that an “ecolodge” offers guests an educational and participatory experience. It is to be developed and run in an environmentally conscious manner and must care for its surroundings, which differentiates it from other mainstream lodges such as fishing and ski lodges or luxury retreats. He argues that the most essential concept about an ecolodge is that the lodge is *not* the most significant thing. It is the quality of the environment – the close by ecological and heritage attractions – that really matter. A principal attraction of any ecolodge is its ability to supply travellers with opportunities to be immersed in nature.

The architecture of the ecolodge must assimilate itself into the surrounding ecosystems and aid in reducing harmful ecological impacts. Ceballos-Lascurain (2008) advocates for the use of suitable waste treatment processes and alternative energy sources. The physical services should not only be technologically feasible and sufficient, but also socially-satisfactory and financially possible. Ecolodges, according to Ceballos-Lascurain are usually found in parks or other isolated and wild areas, therefore very little typical infrastructural essentials and services are found. Thus, an entirely novel and different approach to planning is necessary; one that is built on a high level of functional, energy and food independence.

Though staying at an ecolodge characteristically implies “roughing it” to some extent, particular standards will always remain non-negotiable, such as safety and basic hygiene (Ceballos-Lascurain, 2008). It is essential to connect tourism amenities as much as possible with the immediate surroundings, both natural and societal, using architectural forms in agreement with the natural landscape, and designing with lasting environmental criteria in mind. A tourism facility should always possess a sense of place, and be not only inspired, but inspirational to employees and visitors. Ceballos-Lascurain (2008) emphasizes that all good eco-designs develop from listening to people with a problem and producing a creative and functional solution to it. He also advocates that nature should be made visible, where the solutions are not hidden and people can see how the different components of a building function. It is the “de-natured” settings where objects and processes are concealed, that discount the human requirement and potential for learning (Ceballos-Lascurain, 2008).

Implications for the Interpretive Nature Retreat

In following the guidelines set forth for tourism and hospitality services and providers by the Tourism Association of Canada and the National Round Table on the Environment and the Economy (n.d.), ecotourism informs the design of the interpretive nature retreat by: (a) incorporating the same requirements and efforts used to create outdoor protected zones to the interiors and the building itself, (b) ensures the building is constructed and functioning sustainably and appropriately for the surrounding environment of Bird’s Hill Provincial Park, (c) innovatively conserves and reuses the existing Pineridge Hollow building as well as other structures on site and throughout the park, (d) incorporates bicycle racks, showers and lockers into the space, as well as providing rental services and spaces for other leisure activity supplies and forms of green transportation, (e) includes a workshop or classroom where guests are taught from specialists and local inhabitants about the environment, culture and heritage of the area, and (f) incorporates aspects of the outdoor nature-based activities to the building and interiors.

Typical tourism facilities usually are in use for only two to three months (Smith, 2001), however in keeping with the ideas presented by ecotourism, the retreat operates year round. The knowledge and experience of the local inhabitant and specialists who live, and work at the nature retreat throughout the year helps to maintain the year round operating schedule. As Weiler (2012) points out, enhancing the outcomes of ecotourism’s ideologies and the ecotourist’s experience depends on the role of the guide. She states:

“As the broker of experiences, a knowledgeable, personable, skilled and motivated guide can play a critical role in managing expectations, assessing capacities, challenging and protecting visitors, and delivering engaging and memorable experience, while at the same time delivering on the conservation, host community, natural and cultural learning and awareness-building outcomes that form the ideological pillars of ecotourism” (Weiler, 2012, p. 310-311).

Smith and Brent (2001) also present the example of Inuit guides in the Arctic known as “marginal men”. They act as a cultural intermediary, as a “living museum with one foot in the past and one in the future” (Smith & Brent, 2001, p. 5-6). They know through membership, habitation and/or employment the traditions and customs of multiple cultures (Smith & Brent, 2001). They assist in tourism as insightful interpreters of heritage similarities and discrepancies. To summarize these various author’s recommendations, the guides at the interpretive nature retreat are fully trained and aware of the requirements emphasized by ecotourism, but they also are able to successfully ensure that the visitors leave with a rewarding and pleasurable experience, and they themselves are enlightened further along the way.

To ensure the proper functioning of the nature retreat, the provincial government of Manitoba, the local tourism industry, organizations such as Friends of Birds Hill Park, the University of Manitoba, and the community of Birds Hill and other nearby neighborhoods all must work together and each have distinct responsibilities. Local people are employed at the retreat

that have similar beliefs, attitudes and behaviours towards sustainability, learning, and creating a positive Manitoban identity for the guests. This ensures funds are kept within the community and also that the experiences occurring there are authentic. It also allows for local voices to be heard in decision-making, and it encourages inhabitants to take care of their surrounding landscapes and the atmosphere.

Ecotourism improves and enhances the reputation of tourism, and therefore the retreat will exemplify those ideals:

- It puts Manitoba on the map as a successful tourism destination that maintains high levels of responsibility in regards to not only providing satisfying and unique travel experiences, but also in regards to the environment and local heritage.
- The retreat is small in size to ensure a successful venture into ecotourism is possible, regardless of potential growing popularity in upcoming years.
- Because the client, Friends of Birds Hill Park, is a non-profit organization, the retreat is 'amenity-based' owned (Bryan, 2008). This allows for the opportunity for the retreat to function differently than a standard hotel, and it also permits the activities and experiences that the guests get to partake in to be more authentic without any additional costs to them.
- The retreat caters to ecotourists just as it does to the guests of the slow tourism movement.
- Offers plenty of activities that encourage learning about the natural environment (Fennell, 2012).
- Advertising the location of Birds Hill Park is the main importance, therefore all people will be catered to equally, whether they are local inhabitants of Winnipeg or Manitoba, or other provinces or countries.

As pointed out by Ceballos-Lascurain (2008) the retreat is not to be the most important thing, and instead it is the quality of the surrounding environment that is most important. Therefore, the design of the interpretive nature retreat appropriately corresponds with its setting, not overshadowing the landscape, but matching and complementing it, and vice versa. The central attraction of the retreat is nature, however through various activities and design features, nature is able to be brought to the interiors of the building, with in between spaces of inside-outside have been created. The retreat is not only inspired by the surroundings, but is inspirational for the guests and locals to be in, whether that be through personal, artistic, communal or environmental means. Ceballos-Lascurain advocates for the elimination of "de-natured" settings, thus not only is nature visible to users of the space at all times, but the functioning, bare bones of the building are also apparent in certain locations, further enhancing the continuous learning experience.

2.3 Authenticity

Authentic Tourist Experiences

An additional major theory that shapes this practicum is the concept of authenticity and authentic experiences. MacCannell (1976) states that for modern people, reality and authenticity are believed to be found elsewhere, such as in other historical eras or other civilizations – in more pure and simple lifestyles. Modernized people feel that the relationships they have at home are inauthentic, whereas authentic tourist sights are able to provide them a sense of certainty (MacCannell, 1976). They are losing their connection to their own work, neighborhood and family, and are instead developing a keen interest in the "real life" of others. This phenomenon is an indication of a significant social redefinition of the concepts, *truth* and *reality* (MacCannell, 1976). He notes that "sightseeing is a ritual performed to the differentiation of society" (MacCannell, 1976, p. 13). It is a way of attempting to conquer the discontinuity of modernity, and a way of integrating its remains into a cohesive experience. Tourists seek to recreate a cultural heritage or social identity that modernism broke up by the displacing of elements from their original natural, historical and cultural milieus (MacCannell, 1976). Through the act of travelling, the tourist is able to conceive of their life as a logical sequence of formal images, much like pictures within a family photograph album (MacCannell, 1976).

It is important to note that tourist experiences are dissimilar to everyday occurrences (Graburn, 2001). The act of tourism presents multifaceted experiences, memories and emotions connected to a place, and it is this experience of place, or the self in place, that the traveller searches for (Cutler & Carmichael, 2010). Additionally, there are push and pull factors involved in people's reason to travel in search of unique experiences instead of remaining at home in everyday life to search out these similar - yet quite different - experiences. Push factors are the incentives which are the cause for leaving home, such as evading a daily schedule or reprieve from work-related pressure (Cutler & Carmichael, 2010). Pull factors are those which come from the destination, such as the imagery of the scenery, activities to be had or potential individual benefits (Cutler & Carmichael, 2010). It is escaping *from*, in order to (Cohen, 2010). As this would suggest, the entire tourist experience does not only rely on the happenings while at the destination. It also includes the planning and preparation stages that take place before the trip, as well as after the trip through the reminiscence and communication of dealings which took place (Clawson & Knetsch, as cited in Cutler & Carmichael, 2010). To summarize, the tourist experience consists of escape, education, relaxation, exploration, improved relationships, investigation of the self, prestige, interpersonal relations, uniqueness, leisure, wellbeing and mastery (Cutler & Carmichael, 2010).

In order to produce authentic experience-oriented destinations, the location's unique resources should be used, including local food, drink, language, arts and traditions, in conjunction with sustainability and the added significance it provides (Haven-Tang & Jones, 2010).

Destinations are not produced with unusual and special qualities in mind. They are existing locations and much of their distinctiveness and personalities may be inherited through their geographic site, their exclusive societies, and historical developments (Jamrozy & Walsh, 2008). Further, the tourist destination is rooted in the overarching entity of place, region or nation. To ensure authenticity destinations must assume a 'resource-oriented', as opposed to a 'user-oriented', methodology (Holloway, as cited in Haven-Tang & Jones, 2010). Bare, indistinct space must grow to be a distinct site for staging an experience (Pine & Gilmore, 1999), and such spaces can be termed "experiencescapes" (Cooper & Hall, 2008).

Conceptualizing Authenticity

Erik Cohen (2012) believes that the term "authenticity" can be described in six different contexts:

- 1) Authenticity as a time-honored practice – the tourist's expedition is similar to that of an anthropologist researching ethnography.
- 2) Authenticity as genuineness – an item is real and pure.
- 3) Authenticity and "pristinity" – a place is real and pure.
- 4) Authenticity as sincerity – in human being relationships and expressions of feelings.
- 5) Authenticity as creativity – in the work of artisans and performers.
- 6) Authenticity as "flow of life" – "not interfered with by the 'framing' of sights, sites, objects and events for touristic purposes" (Cohen, 2012, p. 252). It is authentic because it is not an attraction.

In addition, there are other forms of authenticity including subjective authenticity (which is produced from the individual's socially-created personal point of view), existential authenticity (which is an extremely dramatic and uplifting traveller experience), and mundane subjective authenticity (which are everyday activities such as standing in line or walking long distances that are the genuine travel experiences) (Pearce, 2012). It is argued that as soon as items or places becomes tagged or "framed" (Cohen, 2012) as authentic, the items or experiences are immediately no longer quite as authentic as they were when they were not tagged or framed. Any object or place that might attract tourists is commodified, packaged and consumed. Within the progression, they are recognized and marked as extraordinary and laudable for tourists to see (Heitmann, 2011). An example of this is when tour companies promote the authenticity of a place, such as Machu Picchu in Peru. Once labelled as authentic, the destination becomes unsustainably crawling with tourists rather than the pristine location it was when it was discovered.

However, just as it will be noted in a following section on Regionalism, the vernacular of a location changes over time in response to cultural and physical environmental settings, what is authentic can also change and adapt. Emergent authenticity refers to an object or experience that at first was deemed inauthentic, that becomes authentic over time because of dynamic and negotiable cultures and societies (Sharpley, 2003). Enacting some aspects of these changing

cultures for tourists is also not always a negative thing, as it can shelter the local heritage (Heitmann, 2011). One particular aspect of a culture can be tailored for tourist amusement, while the original account and the other authentic facets are reserved for local residents and kept away from tourists (Heitmann, 2011). But if recurring patterns of behaviour become traditions, and traditions, in turn, develop into a part of heritage, then Wheeler (2012) suggests that tourists do, in fact, create their own authentic heritage. Hall's stance reflects Wheeler's, but Hall further states that it is people, not just tourists, that contribute to social and physical modifications to heritage (2012). Heritage is a resource, and as such, transformation is an inescapable by-product of something being a resource. Hall adds that even non-use will generate change, particularly as devoted admiration alone may not be enough to maintain high heritage importance in the long term. Therefore it is important to maintain equilibrium between the negative consequences of too little tourism on cultural heritage and authenticity, resulting in a lack of knowledge, decay, and inadequate monetary funds for maintenance; and too much tourism, possibly resulting in vandalism, abuse, degradation and inauthenticity (Southall & Robinson, 2011).

Mindfulness is highly involved in tourist's decision to believe something is authentic or not. Mindfulness is the active intellectual state where travellers are attending to the surroundings, processing information, and assimilating their experience with pre-existing material (Moscardo, as cited in Pearce, 2012). An investigation of when scenes and locations are processed mindfully or mindlessly may reveal interesting signs as to whether authenticity is questioned or plainly trusted, and further, when it is doubted, how it is judged (Pearce, 2012). Cohen (1979) puts forth a model of interaction between scene and expectation of the occasion viewed when determining if an event or object is authentic. There are two dimensions to Cohen's model; the tourist who observes the event or item as either being staged or real, and the nature of the event or item itself as being staged or real (Ryan, 2003). Tourists with an expectation and need for authenticity or genuineness as they recognize it, will be displeased if they find an inauthentic or staged event and perceive it as being such, even if this is not truly the case (Ryan, 2003). It has also been argued that, as expectation moulds behaviour, tourists may even find themselves realizing high levels of pleasure through having been unsuccessful in identifying the actions of an inauthentic or staged event (Ryan, 2003).

Tourist Interactions

The unintentional or unanticipated sights and events while travelling will be considered as the most authentic, and will become the most unforgettable encounters of the trip (Cohen, 2012). Sometimes these can not only include physical images or events, but they could also be psychological incidences (existential authenticity). Travellers may have these unique authentic occurrences without actually being in the presence of authentic sights (Cohen, 2012). It could be a sense of self-discovery, being true to oneself, of feeling like they have "really lived", of

an instantaneous connection to another, or of feelings of communal belonging which permits the tourist to cease being a tourist (Cary, 2004). However many times, this fleeting feeling of belonging is taken over by the reminder of being alone in an unfamiliar place and of exteriority (Cary, 2004).

Nevertheless, tourist's interactions and discourses with other tourists and local residents aid in creating authentic travel experiences. Farias (2010) especially emphasizes that conversations and interactions not directly related to the visitor destination are constitutive elements of the authentic travel experience. For example, the initial discourses about the destination create the ideal background for which to talk about other forms of travel or other destinations, and to discover common interests aside from the immediate situation. These communications help to make sense of the tourist's surroundings and to create place identity (Farias, 2010).

It is interesting to note that tourists tend to have an aversion to tourists. They are attempting to dissociate themselves from the rest of the group through a proper stereotype of the tourist. They condemn other tourists for having a shallow view of the things, people and places that appeal to them while travelling (MacCannell, 1976). MacCannell (1976) argues that tourists feel disgraced for not being a tourist enough, on a failure to perceive things the way they should be seen. The touristic review of tourism is founded on a yearning to go further than the other "mere" tourists to a more insightful understanding of humanity and culture. All tourists though want this deeper connection with society and culture to some extent; it is a fundamental element of their drive to travel (MacCannell, 1976).

Staged Versus Authentic

Goffman (as cited in MacCannell, 1976) analyzed a structural separation of social organizations into *front* and *back regions*. The front is the convergence point of hosts and guests, and the back is the space where hosts retreat between performances to rest or practise. There are accompanying architectural arrangements that help to distinguish these boundaries, however the idea is largely a social construct, based on the type of social presentation that is staged in a place, and on the social roles found there (MacCannell, 1976). The back region represents the alleged personal and authentic; the space that stimulates touristic awareness. The front region represents the inauthentic show; a space that tourists endeavour to surmount or get beyond. Local inhabitants may be active mediators in determining what they want to protect, and therefore what is shown to the tourists, whether it be real, staged or authentic (Stronza, 2001). To further add to the concept of back and front regions, there is also a *staged back region* which is exposed to tourists as a type of living museum (MacCannell, 1976). Admission into this space allows visitors to recall sensations of discovery, or the innocent, childlike feelings of being partially in and out of society, while the hosts are quite aware that they may only be offering cultural displays to tourists and not revealing the truly significant symbols and customs of their private and backstage lives

(Stronza, 2001).

Myths and legends are often used as the foundation for a tourism product (Prentice, 1993). Myths are stories that use cultural symbols and particular series of events to refer to and strengthen central morals and behaviours for a social or cultural group (Hennig, as cited in Moscardo, 2010). It can be argued that myths can arise and transform over time to match cultural needs; while on the other hand, it can be contended that specific common models exist for the characters in these tales and their plots that do not vary over time (Moscardo, 2010). Some universal topics that are found among folklore and myths include themes related to survival, including information on nature, pain and loss; themes related to reproduction, including family, marriage and offspring; and themes about social accomplishment, including recreation, companionship, reputation, group membership, dependability, bravery and selflessness (Brochu & Merriman; Davis & McLeod; Sugiyama, as cited in Moscardo, 2010). Regardless of their subject matter or transformative abilities, these images are widely used in advertising and may be combined into powerful marketing tools for a tourist destination.

According to Hennig (as cited in Moscardo, 2010) there are specific myths that are widely used in tourism depictions of a place: (a) nature as a saving and restorative power, (b) the "noble savage" existing in harmony with nature, (c) being close to art and artists as a means to go beyond everyday experience, (d) opportunity for individual free will and self-realisation, (e) travel as release from inequality, and (f) discovering paradise. Findings of the use of stories to endorse a destination reveal that it is a useful way of presenting information as opposed to lists and facts. Tourists are also then more likely to retain and learn the information imparted to them, and they are more likely to engage in desirable behaviours while there (Strauss, as cited in Moscardo, 2010). Additionally, stories and myths can highly promote minimum impact behaviours to the surrounding physical and social environment, positive attitudes towards sustainability, and preservation of heritage in both tourists and the local residents (Moscardo, 2010).

Once at the destination, visitor satisfaction depends on a comparison between image and reality (Shackley, 2001). Though tourists aspire for authentic experiences as opposed to mythical ones, authenticity is still a socially constructed concept; therefore the tourist may not be able to distinguish what is truly authentic from what is superficially authentic and/or entirely inauthentic. One could contend that the depiction of mythological heritage is no less authentic than the staged authenticity in many tourist situations (Shackley, 2001), as it is likely to generate elevated levels of tourist awareness and intention to visit (Moscardo, 2010). However once a destination becomes associated with a mythical concept or folklore, it can become clichéd and tricky to break away from. By attaching a specific theme to the location, it diminishes the complexity of the site's history to a few instantly identifiable and simple advertising devices (Shackley, 2001). Local residents become uninterested and tired of the stereotype quickly, while visitors remain fascinated in seeing the places associated with the legend (Shackley, 2001).

“Everyday” Events

MacCannell (1976) argues that modern life makes a show out of the “everyday” of tourist locations by making a production and an obsession of urban public street life, rural community life, or traditional familial relations. Local inhabitants tend to go about their days as usual, disregarding the existence of tourists and even considering them to be part of the regional scenery (MacCannell, 1976). Therefore tourists often do see habitual aspects of life as it is actually lived in the destinations they visit. But it is only when a tourist takes a chance to enter into the real life of these places that they end up in spaces predominantly intended to produce feelings of intimacy, and encounters that can be described as ‘participation’ (MacCannell, 1976). To participate in a real life event requires the tourists to not just be observers outside the performance of culture, but to actively help to develop culture and community (Schouten, 2007). Therefore, meaning of a cultural event or object is created through the visitor’s and local’s interaction with the object, event or activity, in conjunction with its historical, political and culturally defined characteristics within the destination area (Jamal & Hill, 2004).

However, the opposing negative side to this argument is an apprehension of a looming acculturation and a commodification of culture will result from the imposition of tourists into resident’s lives (McLaren, 1997). Culture cannot be restored, and even if it is brought back, it is no longer a living civilization but a “museumized” heritage (Jafari, 2012). These authors are concerned that the cultural article or practice loses its importance for locals once tourists have shaped it for their own objectives. Loss of identity in this situation transpires because the local economy begins to transform because of the increased volumes of tourists, and because the local inhabitants begin to think and conduct themselves like tourists because they consider them to be superior in many ways (Stronza, 2001). It also affects local culture through the delivery of expectations. Tourists shape their satisfaction outcome of a destination by preferring locals who look and behave in ways that are authentically indigenous or ethnic (Stronza, 2001).

Touristic Images and Places of Authenticity

Every person tends to have a distinctive mental picture or stereotype of a destination. The creation of a destination image begins with the development of a mental construct based upon a small number of impressions selected from an excess of information (Shackley, 2001). This is normally produced from non-touristic information including media, motion pictures and literature, as well as products made only in that area, local happenings, natural disasters, and public troubles or feats (Jamrozy & Walsh, 2008). It is a perception by the tourist of what *could* be experienced at the destination, and can take on varying appearances based on whom and how the image is represented (Jamrozy & Walsh, 2008). The image has cognitive, emotional and natural elements, as well as ones that are occasionally mistaken with other concepts such as personality, attitudes and behavioural intentions, though they are nonetheless significant in the formation of the image (Jamrozy & Walsh, 2008).

As destinations seek to enforce positive touristic representations of themselves through authentic objects or experiences, they can overproduce them to such a degree that negative consequences can result, such as leading to “placeless” events, objects or cultures which are nonspecific entities with no definite connection to the area or an authentic experience (MacLeod, as cited in McClinchey & Carmichael, 2010). One place where people can find a specifically place-related authentic and genuine experience is in nature, because the natural settings may reveal a past connection between people and the land. This missing relation with the past not only has a time dimension, but it has also a geographical one: in many people’s minds the past, authenticity, and real experiences can still be uncovered on the borders of the modern world, where nature, wilderness, and native or other cultural groups unaffected by modernity are to be found (Saarinen, 2004).

In addition to nature, the built environment and a destination’s heritage are other “places” where people can find authentic experiences. Values generally associated with these types of authentic experiences include historic, architectural, visual, uncommonness or archaeological values. Others are less concrete and relate to the affective, symbolic, and religious significance of a place (Orbaşlı & Woodward, 2009). Preferences in what forms an authentic heritage experience are changing. Tourists now want to see the back region of everyday life, and care less about the luxurious interiors of a major property or of only the special events in a society (Orbaşlı & Woodward, 2009). The everyday, authentic activities that are desired for by tourists, are many times not recognized to be of any cultural importance locally. This alters how a local community and its heritage are being presented to the tourist. As noted earlier, Urry (1990) refers to the notion of the “tourist gaze” and its consumption of places, suggesting that tourists’ views of their environments are dissimilar to local residents and that their values do not always mirror those of their hosts. This creates a differentiation between the way heritage is utilized and regarded by the community, and the way in which it is packaged and advertised to tourists as an attraction (Orbaşlı & Woodward, 2009).

Implications for the Interpretive Nature Retreat

The interpretive nature retreat design is influenced by the theories of the various types of authenticity in travel through the following ways:

- Ensuring that all aspects are seen as authentic and are kept that way. As noted by Cohen (2012), it is a difficult task to develop an authentic retreat without “framing” it as such. Therefore the material choices used throughout the design are chosen because of their significance to Manitoba.
- Ensuring the space did not become “constructed authenticity.” Often, designers can advertently or inadvertently create a space that is so elaborately designed that the users are forced to really think about whether or not the space is authentic (Pearce, 2012). Thus, the interior spaces are not excessively designed to utmost extent,

but tastefully evoke a sense of place for Manitoba through not only the material selections, but the architectural language of horizontality to create a sense of a journey through the province.

- Through the psychological effects that authenticity or inauthenticity can have on the inhabitant's perception of a space. For example, the feeling of being at home while away from home is emphasized while guests are in their guestrooms. The amenities within the room are typical of a residence, however the materiality and the views to the exterior reminds guests that they are in the wilderness.
- Offering the authentic and real experiences that are not found at home, which MacCannell (1976) argues people search for when they travel. Such experiences include the activities that the guests partake in both outside of the retreat, and within it. For example, attending seminars in the workshop / classroom.
- Immersing guests into the local environment, both ecologically and socially, and having them participate in various activities that relate to the locale.
- Having significant "pull" factors through Birds Hill Park's scenery, participation in activities, and the potential for individual benefits.
- The unique resources of Birds Hill Park are utilized and emphasized to create distinctiveness and special qualities that cannot be found or recreated elsewhere, creating unique "experiencescapes" (Cooper & Hall, 2008), rather than focusing on being user-oriented and creating things solely for tourist consumption.

Just as vernacular architectural forms and culture change over time, what is authentic can also transform. This emergent authenticity is kept in mind when the guest's traditions, heritages and behaviours intermix with the locals at the retreat. The tourists are able to create their own authentic heritage, within the context of the local culture. Mindfulness that is involved in determining if something is authentic or not is also considered in how activities and events are displayed to the tourists at the retreat, through the activities being entirely real rather than staged and how the visitors perceive them to be as such. The unintentional or unanticipated sights and events are always considered to be the most authentic (Cohen, 2012), therefore every activity and every hour of the day are not planned at the retreat. This allows for guests to make their own activities and experiences, as well as for potential surprises.

It was noted that conversations and interactions with other tourists and local residents add to an authentic tourism encounter (Farias, 2010), and these can take place away from the retreat as well as within it. Commonalities between guests and hosts at the nature retreat are formed through the participation in activities, down time during their stay, as well as before and after the trip through lasting friendships that are created and narratives about their stay. This helps travellers and locals alike create a place identity for Birds Hill Park and the retreat.

Goffman's (as cited in MacCannell, 1976) front and back regions are mainly social constructs, with specific architectural arrangements to emphasize the separations. However at the

retreat, there will be no such regions. Hosts, tourists, friends, locals and guests will all be found within each region to create a unified community within the site. Thus, everyday life of the locals is not made a show, as MacCannell (1976) was concerned, but instead is creating a habitual, real life aspect that the tourists get to participate in, which actively develops the culture and community of the retreat.

It is nevertheless important to ensure that the interpretive nature retreat does not become "museumized" heritage (Jafari, 2012) where aspects of the culture are simply put on display for tourist's consumption. Identity is not lost through the commodification of culture, but is instead acted upon, experienced and transformed. The nature retreat aims to break both local's and guest's stereotypes that they may have of Manitoba, such as the idea that there is nothing scenically beautiful here and it is all just prairies, and instead inform them of the wealth of exciting aspects that the Manitoban identity should be, and really is. The building, and the activities offered at the retreat will deflect the tourist gaze (Urry, 1990) by highlighting differentiating factors between individuals at the retreat, as well as between Manitoba and other provinces. It will adjust people's usually incorrect mental picture of Manitoba and replace it with an authentic and accurate destination image.

To ensure an authentic experience that is situated specifically for the environment of Birds Hill Provincial Park, the following themes are incorporated into the design and programming of the retreat which have been adapted from the Cultural Tourism Strategy for Wales (Wales Tourist Board, as cited in Haven-Tang & Jones, 2010), and will be able to adapt over time to align with changing social and physical surroundings:

- 1) The People – Emphasizes the importance of local inhabitants.
- 2) The Architecture – Advances historical building features combined with new building techniques.
- 3) The Food and Drink – Stresses the importance of locally grown and produced food and drink from the region.
- 4) The Arts and Creativity – Highlights local artisans as well as unique festivals and events
- 5) The Wild and Natural Environment – Capitalizes on the rural landscape of Manitoba, atmospheres and wildlife, as well as the activities available in the area.

These aspects will enhance the visitor experience at the retreat and in Birds Hill Park, lengthen the tourism season by evenly distributing the volume and value of tourism, promote quality travelling experiences, encourage originality, develop a sense of community pride, raise awareness of what is occurring in the region, promote a sense of place and identity for both tourists and locals through the unique cultural and natural resources of the region, and maintain rural tourism in Manitoba.

2.4 Regionalism

Conceptualizing Regionalism

To further give context to the concept of slow tourism, it is useful to examine regionalism and how that relates to the architecture of a place, specifically for the educational nature retreat in a local Manitoban setting. In architecture, regionalism involves understanding buildings using the contextual forces that bind their creation. Critically examining regionalism encompasses accepting modern architecture for its combined qualities while at the same time, considering the social, cultural, and climatic situations of the region in which it is found (AlSayyad, 2009). It has been argued that in today's age of globalization, many built environments exhibit a sense of "placelessness" because vernacular traditions and practices are becoming less rooted in a place, and more based on generalized information (AlSayyad, 2009). Therefore, traditions and vernacular practices need to no longer be considered static entities. They need to be considered as a dynamic reinterpretation of the past in the light of present needs, as well as a future (AlSayyad, 2009). "Change informs us about who we are as eloquently as our past deeds and accomplishments reflect who we were" (Heath, 2009, p. 4). Just as the surrounding social, cultural and climatic situations of a region is challenged and evolves over time, so must the accompanying architecture of the place.

Regionalism can bring about constructive variations to a location's built environment through the introduction of suitable technologies, or it can uphold and refine already successful design strategies that are rooted in a place, that which is derived from the surrounding landscape and addresses the ideals, traditions and needs of its people (Heath, 2009). However, as noted above, it can also be significantly diverse in its reaction to the shifting conditions of an environment without giving up invention or the honesty of the design. This last possibility of regionalism can be termed *situated regionalism*, in which the current human condition is able to be improved through the design (Heath, 2009). The work reconsiders regionalism as usual, through the social process of place making, the wide array of cultural identities, matters of climatic response, and the results of dramatic social change (Heath, 2009). Simply stated, a considerate integration of the built, social and natural environments, and the successful communication of these aspects with the users, manufactures a situated regional design intervention.

When analysing the cultural processes that contribute to the regionalism of a design, the inhabitants of the location are of the main determining factor. It is studying how people have shaped, adapted, and altered their environments in response to individual attitudes, human interactions, situational possibilities and restrictions, established and developing technologies, and forces of the natural environment (Heath, 2009). Understanding the human inscriptions on the land reveal the way in which the built environment has progressed over time. The built environment and built heritage are known to play significant roles in forming many people's sense of belonging and cultural identity (Tweed & Sutherland, 2007). The age of the buildings, their

gentrification, and architectural style all can contribute to this, and people will always choose which areas of a locale should be revitalized and highlighted, and which should be left in the background (Pallasmaa, 2009), often dictated by the capacity for financial gain rather than cultural significance.

Situated regionalism entails addressing existing human requirements, emotions, and ethics. Ideally, a situated regional design response enlists the active partnership of the individuals for whom the building is being designed (Heath, 2009). Having the local peoples involvement can ensure that the building will not only respond to the existing context, but actually become part of it. This includes memory, personal experiences, landscape and a cultural reality only known to the locals (Pallasmaa, 2009). Sometimes when a building is designed by an omniscient viewer or outsider, it can be categorized as *personal or symbolic regionalism* because the designer only amalgamates "important" design features from the range of surrounding conditions, that they feel visually represent that place (Heath, 2009).

Vernacular Architecture

Vernacular architecture sometimes begins as an utter whimsy, or a creative or convenient expression of one individual in response to a design challenge, that is very much unconscious, sometimes even without an end goal (Wall, 2009). Other times it can be born where there is considerable disparity from the existing rules of thought and behaviour performed concurrently by regional inhabitants, in direct response to new or shifting forces within a location (Heath, 2009). It requires significant numbers of people within a region to adopt aspects of a unique building response in a communal and reliable manner to generate something vernacular (Heath, 2009). This allows residents to internalize the traditional culture by being proud to have contributed to it communally rather than something that is just a personal opinion (Pallasmaa, 2009). Sometimes vernacular architecture can also be the outcome of altering pre-existing elements that have been relocated to somewhere else and are adapted instances. Some forms of architecture may be inherently culturally or environmentally pre-adapted to a new situation (Heath, 2009).

These *new vernacular* forms result when new inhabitants to a locale project their foreign views and traditions onto a place to create a restructured identity (Heath, 2009). Over time, the modifications that occur to the building's appearance, plan, construction or use reveal the choices people have made in adapting elements in their built environment in response to new regional and ethnic realities. It is the result of social, political, financial, technological and environmental change affecting the location (Heath, 2009). While many people, particularly long term residents, may feel uncomfortable with the challenging cultural values that are visible and articulated in the built environment, this is the most significant informant for understanding the level of accommodation or resistance between old and new traditions (Heath, 2009). Therefore,

vernacular architecture typically reflects discernible cultural and environmental change; it displays transition rather than stasis.

Ackerman (1980) states that there are three factors involved when designing in accordance with the changing dynamics of a place: (1) experience in the culture, (2) individual experience with the location, and (3) experience of the environment. He argues that experiential understanding of a place is not only able to be acquired from being born there. In truth, local citizens often are too familiar with the features of a site, and fail to perceive its full intricacies, various outlooks, or developing patterns that many times, necessitate unconventional regional responses than what has been the usual tradition (Ackerman, 1980). There is a great worth in the point of view that comes from experiencing a locale for the first time, and critiquing its distinctiveness next to one's own cultural biases. Heath (2009) summarizes Ackerman's (1980) three experiential factors as *People*, *Locale*, and *Environment*.

Implications for the Interpretive Nature Retreat

The interpretive nature retreat would be characterized as *situated regionalism* by designing the building and interior spaces from the point of view of the local people. Conducting the site and building analysis in the programming, determines how people living and working in, and within the surrounding area of Birds Hill Park address their physical environment, derive significance, and communicate their customs and values by arranging their activity spatially and formally amongst any shifting regional circumstances (Heath, 2009). The design is rooted in the identity of place in Birds Hill Park, and speaks to Ackerman's (1980) three experiential factors of *People*, *Locale* and *Environment*. It also provides views into the past by presenting previous vernacular forms mixed with a new vernacular based on current and future, human and environmental needs in the region.

The nature retreat is anything but placeless, as the design is entirely rooted in the natural and cultural surroundings, and not just based on generalized information. Just as the regional vernacular may change over time, so may the design and function of the retreat. It makes use of site-specific characteristics to maximize potential technologies, such as the sun for solar power or hot water. Construction materials will age with the surrounding environment to further tell the tale of the site and allow for the users to add their own story to the narrative of the building. The design of the educational nature retreat incorporates the use of non-visual senses, as Pallasmaa (2009) explains that traditional cultures and architecture are guided more than by the eye. This includes having lasting, significant memories created while at the retreat.

In research specifically related to tourism, it has been found that visitors can engage with the building and interior spaces better when there is local involvement and local culture is presented (Orbaşlı & Woodward, 2009). Tourists deem destinations as most attractive based on the outward appearance of the building (Orbaşlı & Woodward, 2009). The interpretive nature retreat ensures community involvement through the intermingling of the guides with the guests. However just as much is focused on the interior spaces as the exterior form of the building to

create a less superficial encounter of the space, as the overall size and scale of the retreat is small to allow for meaningful and personal experiences. New vernacular forms are incorporated where appropriate into the retreat to represent the multiculturalism that is so present in Manitoba's current identity, and to further emphasize that culture and regionalism are ever changing features.

2.5 Conclusion

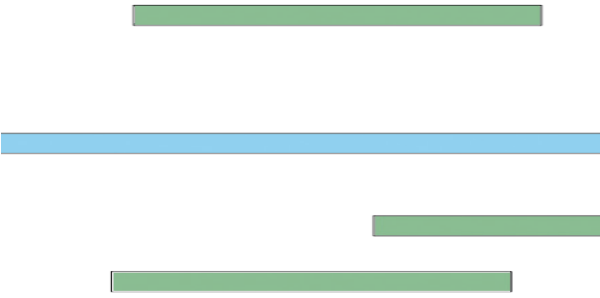
As stated in the *questions of inquiry* section, through the process of exploring the design of an interpretive nature retreat, I inquired into the ways in which a retreat hotel can contribute to sustainable tourism to show how experiential, recreational and educational components specific to Manitoba can accommodate the 21st century "guest's" desires. I wanted to do this because I believe it is important to promote a Manitoban identity through tourism, while encouraging the positive effects and minimizing the negative effects that tourism can have on an environment and community. The theories of slow tourism and regionalism, ecotourism and authenticity have been able to help answer the research questions proposed by this practicum, as well as to inform the design of the interpretive nature retreat.

A hotel is able to exemplify the destination's cultural identity through its architecture and interior design. This retreat is designed in such a way to blend in with the cultural backdrop, both physically and cognitively, as well as to enhance and display aspects directly related to the culture. Further, it is a catalyst for achieving sustainability between the toured and tourist. Through the interactions of the locals and guests at the retreat, the travellers are able to become part of a community by creating their own experiences, and just overall *living* instead of *staying* at the destination. Upon leaving the retreat and returning home, they are able to pass on their knowledge to others, disseminating the accurate cultural and place identity throughout their home country. The activities that the guests partake in and the knowledge they acquire while at the retreat, shows them how important it is for tourism to remain a successful industry, but also that it is imperative for it to become far more sustainable than it currently is through the slow tourism movement and ecotourism. Table 5 summarizes the key theories and their spatial implications to the design of the interpretive nature retreat.

This chapter has provided an in-depth analysis of the relevant literature and its significance to this practicum project. It has confirmed the need for a hotel/retreat that offers a uniquely Manitoban experience to travellers. Unlike typical hotels, the literature has shown that the proposed educational nature retreat can be site specific, can create a sense of home, comfort and belonging for visitors, and can encourage interaction among guests. The inquiry process provides a framework of knowledge, along with relevance and strategies for design concepts to expand; which were implemented into the final design. The following section will examine multiple case studies to further enhance and understand the theories discussed in this chapter. They further offer significance for understanding the final design of the nature retreat.

Theory	Theorists	Summary	Spatial Considerations
Slow Tourism	Dickinson & Lumsdon, Netto, Caffyn	Slow tourism has an emphasis on quality versus quantity, and covers several key dimensions including: place, people, time, travel, and personal enrichment. Travel distance is lessened and the time for the trip is expanded. Connecting to and giving back to the local community, and focusing on personal development - all while acting sustainably - are the main goals.	-Use calming and stimulating neutral colors with accents of blue, green, gold and white. -Use natural materials with textures, such as rough wood or smooth stones. -Provide a kitchen and dining area centered on Slow Food practices. -Have minimal technology on site. -Provide partially self-catering accommodations that sleep 1-3 people. -Use the existing farm area as an activity for guests to participate in. -The exterior of the building remains in tact to create a sense of place and showcase the history of the site. -Provides slow environments such as the library and other relaxing spaces. -Allow for separate outdoor showers and washrooms for use during activities. -Uses other existing structures on site for activity storage and rentals.
Ecotourism	Dunn & Jamieson, Ceballos-Lascurain, Stronza	A subcategory of sustainable tourism that is about leisure travel to natural areas. It is sensible travel that protects the environment, contributes to the preservation of natural and cultural heritage, improves the well-being of local people, reduces the impact of travel and tourism, presents positive experiences for both tourists and hosts, and increases awareness of the host location and culture.	-Innovatively conserve and reuse the existing Pineridge Hollow building. -Incorporate bicycle racks, showers and lockers. -Provide equipment rental services for leisure activities. -Include a classroom / workshop. -The overall retreat is small in size to ensure a successful ecotourism venture, and cater to both ecotourists and the guests of the slow tourism movement. -Creating interior-exterior spaces where guests can be immersed in nature. -The “bare bones” of the building (mechanical, electrical or structural features) are exposed in certain locations to enhance a continual learning experience.
Authenticity	MacCannell, Cohen, Pearce, Urry	Through the act of travelling, tourists are able to find and partake in authentic experiences that they are not able to have at home in everyday life. Authenticity allows for stereotypical touristic representations of a place to be replaced with accurate and positive images and identities.	-Select finishes and materials that are relevant to Manitoba. -Guestrooms evoke a sense of home, but continuously remind travellers that they are not, in fact, at home through the materiality and large expanses of views to the outdoors. -Create activity spaces inside that correspond to activities that the guests partake in outside, and that deflect the tourist gaze. -Artifacts and items are not simply placed on display throughout the retreat, but instead are incorporated directly into the design. -The historical building is retained, but new construction and design features are amalgamated into it, such as the new glazing system in the guestrooms.
Regionalism	Heath, Ackerman, Pallasmaa	Regionalism is understanding buildings using the contextual forces that bind their creation, including the social, cultural and climatic situations of the region. Designing in accordance with regionalism involves following and designing vernacular architecture to create buildings that exhibit a sense of place.	-The overall design is rooted in the identity of Birds Hill Park by presenting previous vernacular forms mixed with a new vernacular throughout the building and interior spaces. -Construction and interior materials age with the surrounding environment to leave behind traces and create a narrative for the building. -The size of the retreat and indoor spaces are kept small to create an emphasis on the interior environment and to provide meaningful and personal experiences.

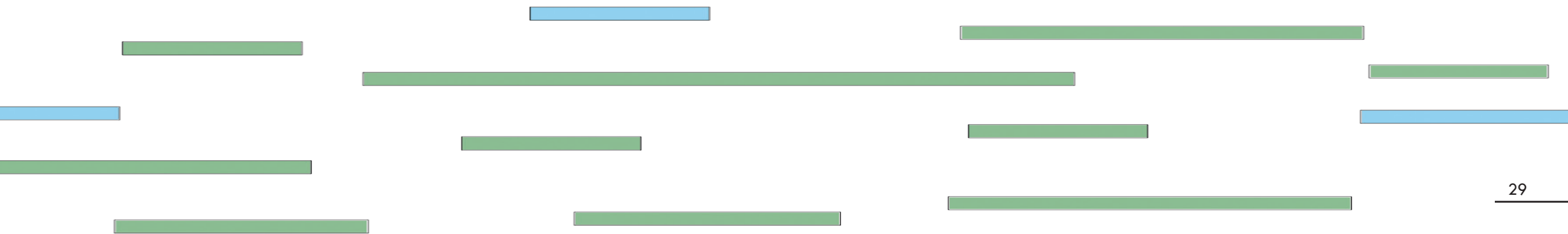
Table 5. Theories and spatial considerations



Chapter Three

Case Studies

- 3.1 naked Retreats
 - 3.1.1 naked Stables Private Reserve
 - 3.1.2 naked Home Village
 - 3.1.3 Summary
- 3.2 Tanjong Jara Beach Hotel and Rantau Abang Visitors' Center
 - 3.2.1 Summary
- 3.3 Harmony Maho Bay Camps
 - 3.3.1 Summary
- 3.4 Conclusion



3.1 naked Retreats

naked Retreats is a hotel management company that designs, develops and operates luxury rural resorts, appropriately situated for major cities in China. The company's head office is located in Shanghai; however it was founded in 2007 in South Africa. A significant theme of naked Retreats is preservation. Preservation of nature, vernacular architecture, and native communities. naked Retreat's mantra is "retreat, regain, restore" (naked Retreats, 2011). The retreats present a refuge within reasonable distance from urban areas, where the users come to regain balance and restore themselves through an intimacy with nature, as well as tranquility, physical activity and therapy. Inhabitants eat locally grown foods, drink mountain spring water and fine wines, get active in the outdoors, and take advantage of the spa services. As eloquently stated by naked Retreats (2011):

"Mankind wasn't designed to live in a city, to spend his or her days in a glass box, to succeed or fail according to a piece of paper. Our feet aren't even meant to wear shoes. We are children of Mother Nature. We were born naked. But we do wear shoes, and clothes. And we've built cities where we work in glass boxes and struggle to succeed. We have adapted remarkably well to this urban lifestyle we've created, but we should never forget who and what we really are. Every once in a while, we should go back to that. We should retreat, naked" (naked Retreats, para. 1-2).

naked Retreats currently has two properties in rural China: naked Stables Private Reserve in Moganshan, approximately two and a half hours west of Shanghai, and naked Home Village in Paitou, around three hours in the south-west direction from Shanghai. In addition to these two resorts, naked Retreats has another three projects that are set to open in 2015 and 2016. The chief designer and architect of both naked Stables Private Reserve and naked Home Village was Delphine Yip, partner at Ben Wood Studio Shanghai, in collaboration with an international design team. naked Stables Private Reserve is an exclusive resort in a protected nature reserve with luxury accommodations, whereas naked Home Village consists of humble, traditional farmhouses located in a small rustic village. For the purpose of this analysis, I will compare the two properties in relation to the proposed interpretive nature retreat.



Figure 2. naked Stables Private Reserve



Figure 3. naked Home Village

3.1.1 naked Stables Private Reserve

Opened in 2011, naked Stables Private Reserve is a LEED platinum-certified resort consisting of forty round Earth Huts constructed of stabilized insulated rammed earth, which is a combination of local soils, fortified with rebar and cement that surrounds a central portion of insulation (Hushin, 2012). In addition to the Earth Huts, there are thirty Tree-Top Villas perched on stilts, situated at the top of a mountain in the canopy of surrounding trees. naked Stables Private Reserve can be analyzed through its programmatic features in that the users of the space seek a retreat from the city that they can attend year-round. They come to this luxurious resort to be rejuvenated from the surrounding atmosphere and the activities that they participate in. At the retreat, activities offered include: horseback riding, hiking, cycling, land rover trips, tea picking, swimming, painting, calligraphy, canyoneering, boating, bamboo-shoot hunting and fishing (Friedman, 2012). Additional activities include billiards; children's activities; golf; kite flying; archery; a museum depicting the story of the naked Retreats project, sustainability, historical and political displays; movies and other productions at the amphitheatre; traditional Chinese games; a book and DVD library; yoga; and spa facilities (naked Retreats, 2011). Special dining options are offered as unique experiences such as a do-it-yourself dinner basket where local ingredients are brought to the user's villa and they are able to cook their meal themselves. Another dining option is a picnic basket that the resort will pack for guests who want to bring a lunch on a

day trip of a biking or hiking adventure. Though some of these activities could potentially also take place in the city, it is the surrounding natural atmosphere that makes participating in these activities and experiences truly unique.

naked Stables Private Reserve can also be analyzed through its spatial attributes, specifically the site layout and circulation patterns. naked Stables Private Reserve is designed similar to how a campus or compound would be. It is located in miles of untouched bamboo forests, spread out over sixty acres (Hushin, 2012). There are 121 rooms located in the Earth Huts and Tree-Top Villas found along the exterior of the site. The single bedroom Earth Huts are placed along one side nestled close to the ground, while the spacious Tree-Top Villas curve along the opposite end along the mountains, and are available in two, three, and four bedroom layouts. This layout creates a private zone along the perimeter, and maintains the public activities such as dining, socializing, swimming, and amphitheatre productions in the central region of the site. Additional outdoor activities such as hiking and cycling also extend beyond the site boundary into the surrounding hillside and forest creating a porous concept between the site and the environment. Circulation between the private residential areas and the public activity areas is limited to foot, bike, or electric buggy as no motor vehicles are allowed on the site. This allows small roadways to be created for the electric buggies, but also an abundance of hidden paths for hiking and biking around.



Figure 4. naked Stables Private Reserve master plan

3.1.2 naked Home Village

Opened in 2009, naked Home Village encompasses twelve of the eighteen farmhouses that form the village of Shanjiuwu, or 395 in English. This precedent can be analyzed in terms of programmatic features like the naked Stables Private Reserve in that the users of the space are those who seek a respite from the busy urban cities in China. They come to the secluded space in order to be closer to nature, as well as to become immersed in an authentic culture and way of life through participating in various different activities that they would not be able to in the city. They are able to partake in outdoor activities such as biking or hiking through the surrounding bamboo clad mountains, or swimming in a nearby lake. With nothing around for miles, there are large expanses of evening skies perfect for stargazing. Both Chinese and Western food is available, with dining on outdoor tables. There are cultural activities available to partake in including participating in picking and roasting green tea at a local tea plantation (Pravassa, 2014).

naked Home Village can also be analyzed in terms of theoretical relevance through the ideas of “slow tourism” and authenticity in travel, as well as some of the project goals stated in Chapter 1. “Slow tourism” advocates for a lessened travel distance, with travel by car being discouraged (Caffyn, 2009). naked Home Village is located a fairly short distance from multiple large cities, with public transportation to the site encouraged, including by train and bus. “Slow tourism” also promotes calming and revitalizing the body and mind, seeking out the uniqueness of the surroundings, involving minimal technology, restricted commercialization, and genuine and quality experiences over quantity (Caffyn, 2009). All of these ideas are manifested in the design and functioning of naked Home Village. The retreat also is able to provide an authentic travel experience in that the old farmhouses were preserved during construction and most of the existing walls, floors and roof structures were reused (Beciri, 2011). This allows the inhabitants of the space to feel as if they are staying in a culturally authentic and site-specific farmhouse, as opposed to a hotel situated within the vicinity of these farmhouses. This sensation creates a truly genuine authentic experience without becoming a “framed” travel experience consisting of “constructed authenticity”, as noted by Erik Cohen (2012).

In addition to the theories of “slow tourism” and authenticity in travel, two of the project goals of the proposed interpretive nature retreat included: (a) retaining the contextual implications that the existing Pineridge Hollow building has in relation to Birds Hill Provincial Park. The aesthetic and psychological impacts of the design should support the surrounding environment and Manitoba in general, and (b) the level of quality within the retreat is one that would be measured in terms of comfort, feelings of home, and community. Therefore when comparing it to a traditional hotel, it is quite different in such a way that it is not generic in design, or have a pristine and commercial atmosphere. It has a quaint residential character that is still different to today’s homes. There is a strong conscious attitude towards the conservation of resources, as well

as acting as a sustainable tourism facility. naked Home Village is successful in addressing these goals in the context of China in that the existing farmhouses remained intact and spoke to the history of the village. By doing this, it allows the spaces to retain a residential atmosphere that sets it apart from other hotels and resorts, but still also is different from a typical residence.

3.1.3 Summary

naked Retreats' naked Stables Private Reserve and naked Home Village both have positive and negative aspects as precedents for the interpretive nature retreat. naked Stables Private Reserve, as well as naked Home Village are relevant to the retreat because of the abundance of activities that they offer that relate to nature, the surrounding environment, and Chinese culture. This is essentially exactly what is desired at the nature retreat specifically for the area around Birds Hill Provincial Park and Manitoba. naked Stables Private Reserve is also relevant because of its site layout. Similar to the arrangement of a campus or compound, it places private residential areas along the exterior, while the public activity areas are kept to the interior. Though the overall site layout of the retreat at Pineridge Hollow on the border of Birds Hill Park will largely remain in its original form, it is helpful to look at naked Stables Private Reserve as an example of a potential layout, especially where vehicles are not allowed. An overall holistic approach is taken with the site of nature retreat, however only the buildings are fully developed. The activities, and the spatial arrangement found at naked Stables Private Reserve, are both positive aspects that are incorporated into the design of the retreat; however a negative aspect of the precedent in terms of relation to the retreat is that it is too luxurious. The interpretive nature retreat is far more humble and maintains aspects of everyday living, as opposed to having on-call butlers and maid service, and five-star dining as is offered at naked Stables Private Reserve.

This is where naked Home Village becomes more influential. It is far more relevant to the educational nature retreat in its overall interior atmosphere of the culturally and aesthetically maintained farmhouses. Because it is placed directly within the village and the farmhouses, it remains substantially more authentic - both aesthetically and functionally - than the naked Stables Private Reserve does. Therefore it was important to consider both properties when conducting this case study to see that the company of naked Retreats has similar ideals that the educational nature retreat has, but they operate various retreats to accommodate and appeal to different personalities and needs of people. This helps to determine which qualities and aspects of both properties are desirable and undesirable to incorporate into the educational nature retreat.



Figure 5. An Earth Hut at naked Stables Private Reserve



Figure 6. A Farmhouse at naked Home Village

3.2 Tanjung Jara Beach Hotel and Rantau Abang Visitors' Center

Tanjung Jara Beach Hotel and Rantau Abang Visitors' Center is one of the first ecotourist resorts built in the area of Terengganu coast in Malaysia (Rutes, Penner & Adams, 2001). It was designed by Wimberly, Whisenand, Allison, Tong and Goo, Honolulu, and Arkitek Bersikutu Malaysia, Kuala Lumpur for Tourist Development Corporation (T.D.C.) of Malaysia. It was completed in 1980 with the interior design by Juru Haisan Consult, Kuala Lumpur, and landscape architecture by Bert, Collins and Associates, Honolulu. The buildings won the Aga Khan Award for Architecture, and although the project consists of two physically separate entities located ten kilometers away from each other, they share the same owners and management, and are considered to be a complementary unit (Cantacuzino, 1985). The overall design was inspired by native, two-storey *istanas*, the graceful, wooden palaces constructed for ancient Malay sultans offered the most potential for adaptation for the design's purpose, and were fashioned of indigenous hardwood using traditional building methods (Rutes, Penner & Adams, 2001).

Since the 1970's, the local authorities have taken a keen pursuit in developing Trengganu by making use of its cultural heritage and picturesque surroundings with the intention of founding a tourism business in the area (Cantacuzino, 1985). Therefore, in planning both the beach hotel and visitors' center various goals were set, the foremost one being to design a project in agreement with the immediate environment (Cantacuzino, 1985). To accomplish this, local craftsmen and resources were used, and the fundamental nature of the region's architectural customs were followed and adapted as necessary. It was also expected that the development would offer the local society a drive towards financial growth by creating employment and making use of traditional expertise (Cantacuzino, 1985). Additionally, the T.D.C. aimed to support efforts for protecting the natural marine life of the area, build a training center for hotel employees, and lastly to lead the way for other prospective developments in the region Cantacuzino, (1985). Overall, the Tanjung Jara Beach Hotel and Rantau Abang Visitors' Center has revitalized a sense of pride in the Malay heritage and halted the loss of local talents in the arts and crafts (Cantacuzino, 1985).

The *istana* design was refined over hundreds of years, with their style blending in seamlessly with the surroundings and perfectly fitting for the region's climate. Only a small number of examples of these building forms remain at present (Cantacuzino, 1985). They are elevated on stilts around three to eight feet over the land which shelters it from flooding and encourages air movement. The warm tropical precipitation soaks permeable, bisque tiles of the sharply inclined roofs over grilled gables (Architectural Review, 1983). The tiles are exposed on the interior of open-sided rooms, and once the sun comes out and the rainwater evaporates, the spaces beneath are cooled. Interior temperatures in the *istanas* are therefore comfortable at all times, nearly eliminating the need for air conditioning (Architectural Review, 1983). Local timber was used in the construction with a woodworking shop and sawmill right on site, while the tiles were formed in nearby villages (Architectural Review, 1983).



Figure 7. Tanjung Jara Beach Hotel's istanas

Tanjong Jara Beach Hotel is located 65 kilometers south of Kuala Trengganu and is laid out over 31.44 hectares around a curved shoreline, with plenty of large, shady plants and palms which were already growing on site when construction began, being preserved to shape the beginning of a flourishing planting system (Cantacuzino, 1985). The site plan displays a liberated composition of the hotel building and guest pavilions around the lagoon. The Rantau Abang Visitors' Center is built compactly and found over 6.07 hectares flanked by a coastal road and the sea. It lies ten kilometers north of the beach hotel, or about 55 kilometers south of Kuala Trengganu. The visitors' center consists of a museum, store, drink and snack bars, a river pavilion, a boat dock on the Kuala Abang River, playground, a shore pavilion, botanical gardens and a cabana.

For the purpose of this case study, it is relevant to look at the visitors' centre in more depth than the beach hotel as the naked Retreat precedent already covers a hotel typology. Initially, only an information center was proposed for the Rantau Abang Visitors' Center site, which was distinguished as one of the world's few breeding grounds for leather-backed turtles and is a major tourist attraction (Cantacuzino, 1985). The center was to supply guests with regional information, particularly about the enormous turtles and their yearly egg-laying migration. The idea was ultimately expanded to include the other facilities that are now present, including the museum focussed on the area's aquatic life as well as the traditional arts and crafts of the east coast of Malaysia, a string of shops and markets displaying local crafts, and eleven inexpensive traditional Malaysian-style kampong bungalows positioned on the edges of the river, mainly aimed at local families on vacation (Cantacuzino, 1985).

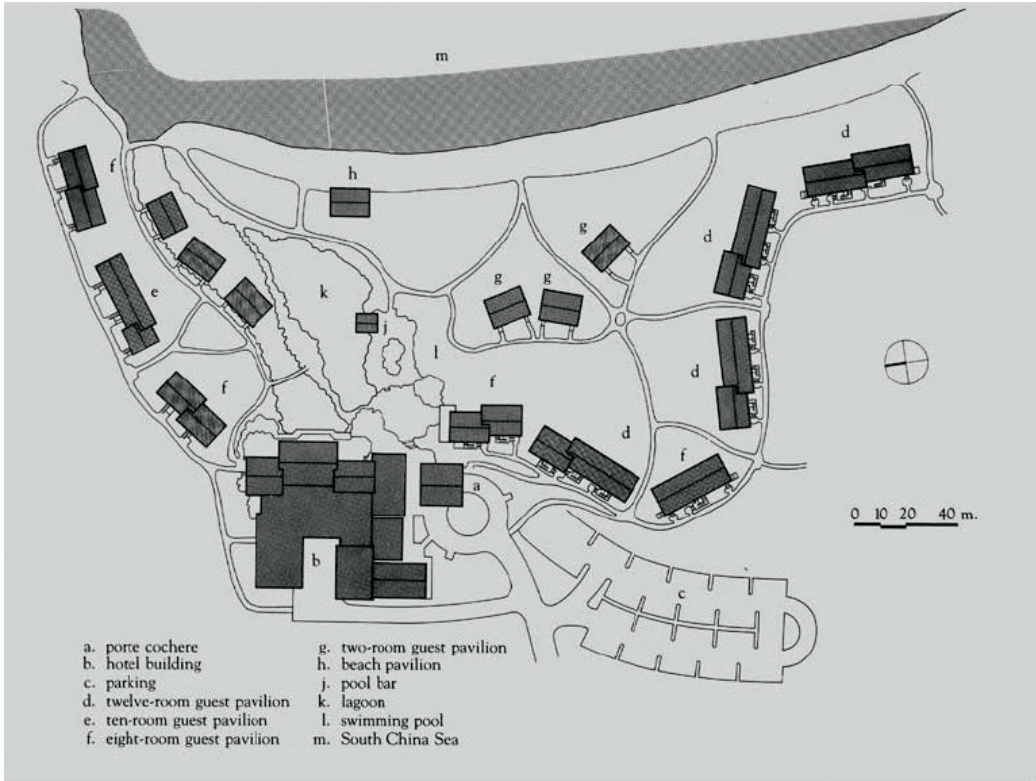


Figure 8. Tanjong Jara Beach Hotel site plan

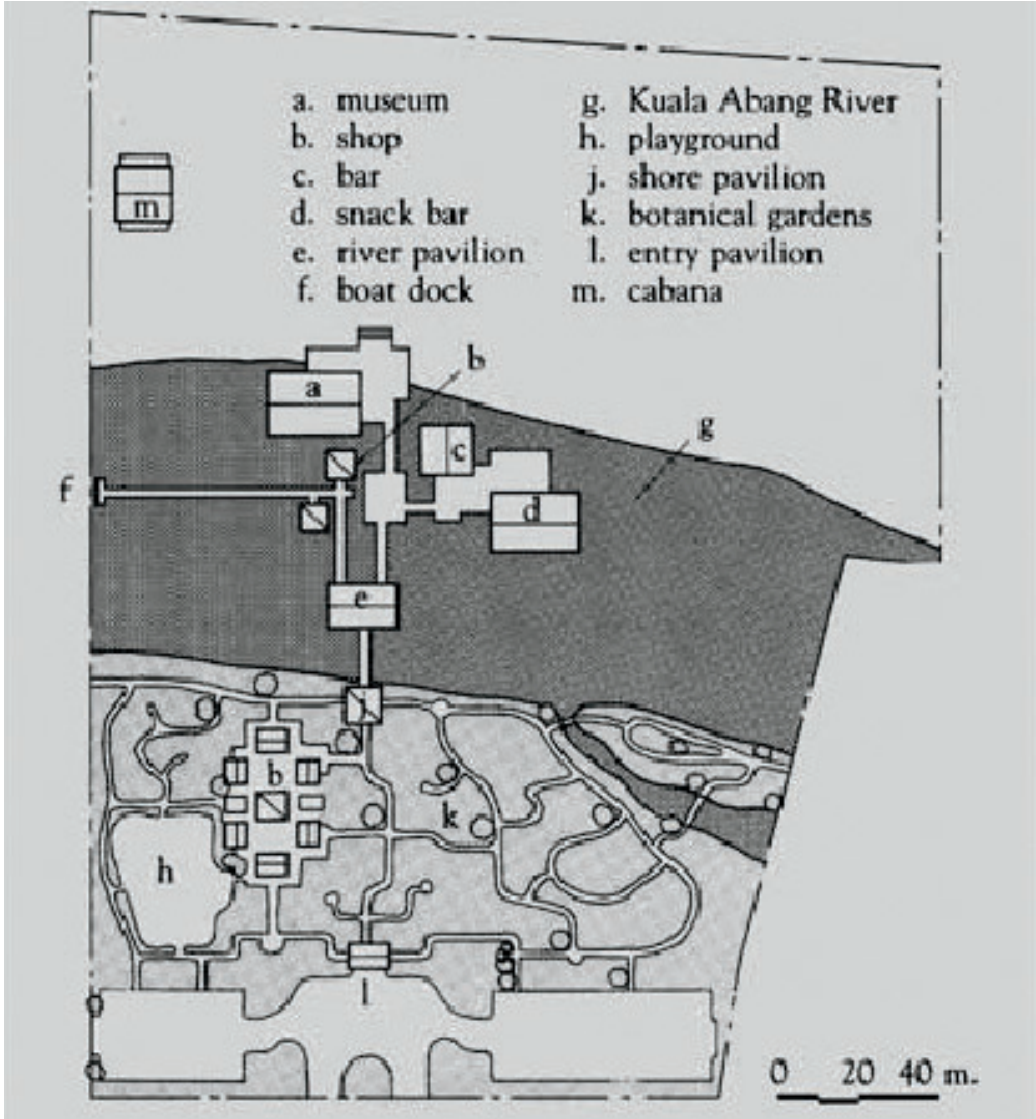


Figure 9. Rantau Abang Visitors' Center site plan

Adapting the project to the site's landscape meant taking into consideration multiple factors such as the rising and falling water levels of the fresh-water lagoon during the year, the proximity to the major east-coast highway, and of particular significance, the results of development on the lifecycle of the turtles using the beach as their nesting ground, as the species is exceptionally responsive to light and movement (Cantacuzino, 1985). The museum lifted on piers over the river and sand dunes averts disturbing the site's natural characteristics. The raised position has the additional advantages of elevating the museum to the height of the dominant winds and of showcasing a panoramic vista of the turtle hatching grounds on the adjacent beach.

Local arts and crafts used in the interior design of the spaces include lamp shades, wicker seating, and soap dishes made of half of a coconut shell enhance the informal atmosphere and help to fulfill the native personality of the buildings. Native foliage and vegetation add to the tropical scenery and also operate as windbreakers and offer privacy. The exterior layout of the visitors' center is derived from the informal sprawling appearance of the Trengganu fishing village (Cantacuzino, 1985). Spaces found among the structures suggest a sense of leisure and relaxation contrary to the overcrowding and inauthenticity experienced in metropolitan settings.



Figure 10. The raised river pavilion at Rantau Abang Visitors' Center

3.2.1 Summary

Tanjong Jara Beach Hotel and Rantau Abang Visitors' Center is an appropriate precedent for the interpretive nature retreat because it was designed as an ecotourist destination and therefore demonstrates the theories of ecotourism, and an integration with regionalism and authenticity. By teaching guests about the surrounding environment, especially about the leather-backed turtles and their reproductive and migratory strategies, guests are able to discover an authentic experience in nature. The location of the site makes it an experience that cannot take place anywhere else, and the facility is conscious of this fact. Therefore, the architects constructed the buildings on stilts directly above the river to prevent any negative effects on the turtles and landscape, and to provide a completely unique architectural style and space to inhabit. By using the traditional istana form and involving craftsmen with local building techniques and arts and crafts skills it is able to not only enhance a sense of pride in the culture as was noted previously, but it promotes a vernacular architecture and creates a regional identity for the Trengganu region of Malaysia.

As noted earlier, it is beneficial to look more closely at the visitors' center than the hotel itself. Because the interpretive nature retreat is located on the outskirts of Birds Hill Provincial Park (where many of the outdoor nature activities are going to take place), the overall layout of the visitors' centre being located ten kilometers away from the beach hotel is a unique design worth noting as it has similar characteristics. This helps promote a sense of residence in that the retreat is home-base and acts as a starting point for these various activities that the guests get to return to every evening and be comfortable at.

The Rantau Abang Visitors' Centre has a small number of overnight accommodations in addition to the ones found at the beach hotel. This creates an interesting mix of long duration stays as well as short day trip stays with both of their accompanying spaces. The visitors' centre is therefore able to successfully function on both daily nine-to-five situations in the museum, and 24 hour conditions in the bungalows. The nature retreat is able to accommodate both day trippers coming in from Winnipeg or nearby areas to only partake in specific activities and gain knowledge of the region and landscape; but it also more commonly allows for guests on weekend or longer trips, who stay overnight and also participate in activities throughout the day and evening. Rantau Abang Visitors' Center is able to cater to both of these types of users through the same design strategy and style, and has created spaces and buildings that are able to be used by both users. Though the retreat, much like the visitors' center, will have private overnight accommodations, there are also spaces within the building and on site that are common areas, such as the dining room, kitchen, farm, and library, as well as the equipment and sporting gear that is available for use.

3.3 Harmony Maho Bay Camps

Harmony Maho Bay Camps launched as an experimental resort when it opened in 1976 near the Virgin Islands National Park on St. John in the U.S. Virgin Islands. Stanley Selengut, a civil engineer who has been called “the godfather of ecotourism resort development” (Penner, Adams, & Robson, 2013) designed this resort specifically on the island of St. John in true ecotourism fashion because it is 60 percent national park (Strutin, 1992). The resort won a 1985 ASLA Merit Award and was part of the AIA Committee on the Environment’s first exhibition in 1991 (Strutin, 1992). 114 canvas cabins look out over the ocean bay that is filled with coral reefs and fish – one of St. John’s main attractions (Strutin, 1992). Visitors are able to hike, snorkel, boat or just relax and sunbathe on the sand, while the facility presents no high-end entertainment or room service.

In the construction of Harmony Maho Bay Camps, boardwalks were erected to haul in supplies and equipment without disrupting the surroundings, and now these same boardwalks function to conceal utility lines, and as walkways for visitors to get down to the beach through a thick backdrop of trees. Architect James Hadley who did the landscape design of the site, and Selengut precisely placed canvas and wood structure cabins on wooden platforms above the native flora (Strutin, 1992). Each cottage is made up of a bedroom, deck, and combined living room and kitchen with electricity – however there is no running water as communal bathhouses and washrooms are provided instead.

The facility was designed to operate on solar and wind power, and to leave its hilly oceanfront locale as untouched as possible (Penner, Adams, & Robson, 2013). Floor tiles were made from slag and discarded glass, and carpet from plastic bottles. Rooftop solar panels supply warm water, and photovoltaic collectors amplified by windmills generate power. Passive methods such as cross-ventilation, heat-resistant glazing, and a wind-scoop at the roof peaks assist in making interior spaces comfortable. Trenches capture precipitation, which then is stored in cisterns constructed into the foundations and accessible for later use. Interior wallcoverings are produced from recycled newspaper, and occupancy sensors in rooms detect lack of movement and shuts down the power while they are vacant.



Figure 11. A cabin at Harmony Maho Bay Camps



Figure 12. Boardwalks at Harmony Maho Bay Camps

The cabins are 16-foot-square structures of four-by-fours enclosed in a translucent cloth and supported on a wood platform. Waterless urinals, low-flush water closets, and dripless spring-action faucets and showers in the shared bathhouses are capable of decreasing the average daily water use to 25 gallons per visitor – that is 20 percent of the 125 gallons per day consumed at a normal resort (Little, n.d.). Grey water from sinks and showers are diverted into an organic orchard and garden that grows fruits and vegetables for use in the restaurant, and acts as a habitat for the more than 30 species of birds that breed on St. John (Little, n.d.). Each cabin also has a ceiling fan, two beds and a sofa, a propane stove and cooking utensils, a safe, an ice box, and of course, extraordinary views of the bay. The cottages are linked to the other buildings on site, such as the administration offices and restaurant by almost five kilometers of the aforementioned boardwalks.

Visitors to Harmony Maho Bay Camps are encouraged to exchange books with each other, while evening entertainment on the dining room decks is a slideshow on wildlife of the island (Strutin, 1992). The facility's garbage is reused for craft items and fine art at the Trash to Treasures Art Center also located on site, which consists of a clay studio, fabrics division, art gallery, and a glass studio known for its nightly presentations on how to transform empty beer and wine bottles into works of art (Johanson, 2011). Unfortunately the Harmony Maho Bay Camps was sold in 2012 to an undisclosed buyer when the lease ran out, and was forced to close its doors in 2013 (Elliott, 2013). Nevertheless, this is a notable precedent to study in relation

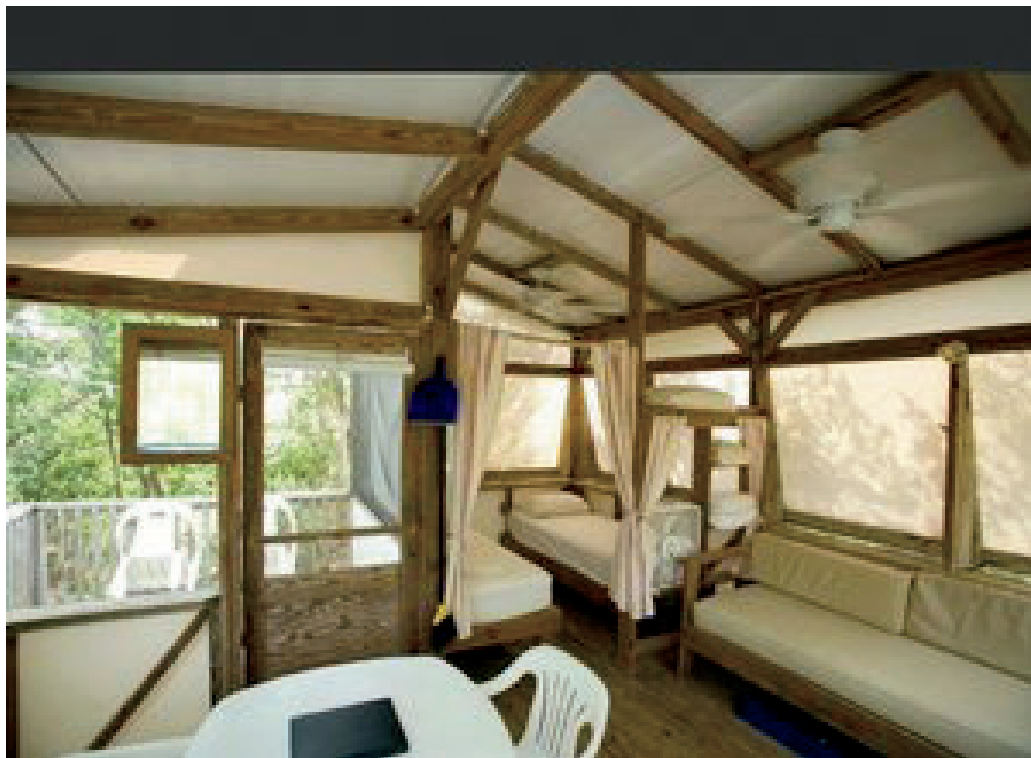


Figure 13. Interior of a cabin

to the interpretive nature retreat. Overall, the resort adopted essential issues of sustainable architecture and eco-friendly technologies, while presenting tourists with a valuable and engaging hospitality experience (Rutes, Penner, & Adams, 2001). It was able to not only create an authentic ecotourism venture, but the typology itself and building style became part of the local vernacular (Johanson, 2011) and regionalism of the U.S. Virgin Islands.

3.3.1 Summary

Unlike most ecotourist resorts that are luxurious and very expensive, Harmony Maho Bay Camps retains the small scale that is imperative for a successful ecotourism facility, and fully immerses its guests into the surrounding environment. The interpretive nature retreat also is not a luxurious or expensive venture therefore the type of accommodation found at the retreat is similar to that found at Harmony Maho Bay Camps. Harmony Maho Bay Camps site plan is spread out over a fairly large parcel of land and has communal buildings and spaces found fairly centrally located. The site of Pineridge Hollow is significantly smaller, both in the overall size and in the number of accommodations it has. The guestrooms at the retreat are all clustered together within the existing building with the communal spaces nearby. Just like at Harmony Maho Bay Camps, the lodgings at the retreat are basic. This promotes a sense of residency as guests must take care of their “home” with no regular maid or room service, and it ensures that the retreat does not become a “five star resort”. By keeping the accommodations very basic, it encourages guests to make use of their surroundings, enjoy the outdoors and learn about Manitoba's natural landscape.

The cabins at Harmony Maho Bay Camps contained the required, minimal amounts of space for sleeping, lounging and basic cooking and eating. Spaces for bathing, various outdoor and indoor activities, and greater equipped spaces for cooking and eating were located in shared buildings. The beach where people can sail, scuba dive and fish among other activities, the boardwalks and landscaping throughout the site, the Trash to Treasures Art Center, a health spa, an outdoor pool, outdoor tennis court, gift shop and store, pavilion, laundry, common area, dining room, restaurant, beach café and bar are all there for group and individual use. These spaces and activities as well as others such as horseback riding, bird watching and water sports, all promote the destination of St. John and encourage active and sustainable participation and education of the environment.

The interpretive nature retreat has similar guestroom amenities to the cabins at Harmony Maho Bay Camps, and it also has shared spaces where group collaboration and interaction are encouraged, but where visitors can also escape privately and enjoy their own quiet, contemplation time. Just like the interpretive nature retreat, Harmony Maho Bay Camps exemplifies design principles put forth by ecotourism through the various forms of sustainable

and alternative energy, waste and water programs utilized, and it is also able to cater to slow travellers with similar ideals and values as ecotourists. Harmony Maho Bay Camps creates an authentic travel experience by fully immersing guests into the natural mountainous and forested surroundings, both while they commute between buildings and also while being in their private cabins through the translucent canvas building material and plenty of screening.

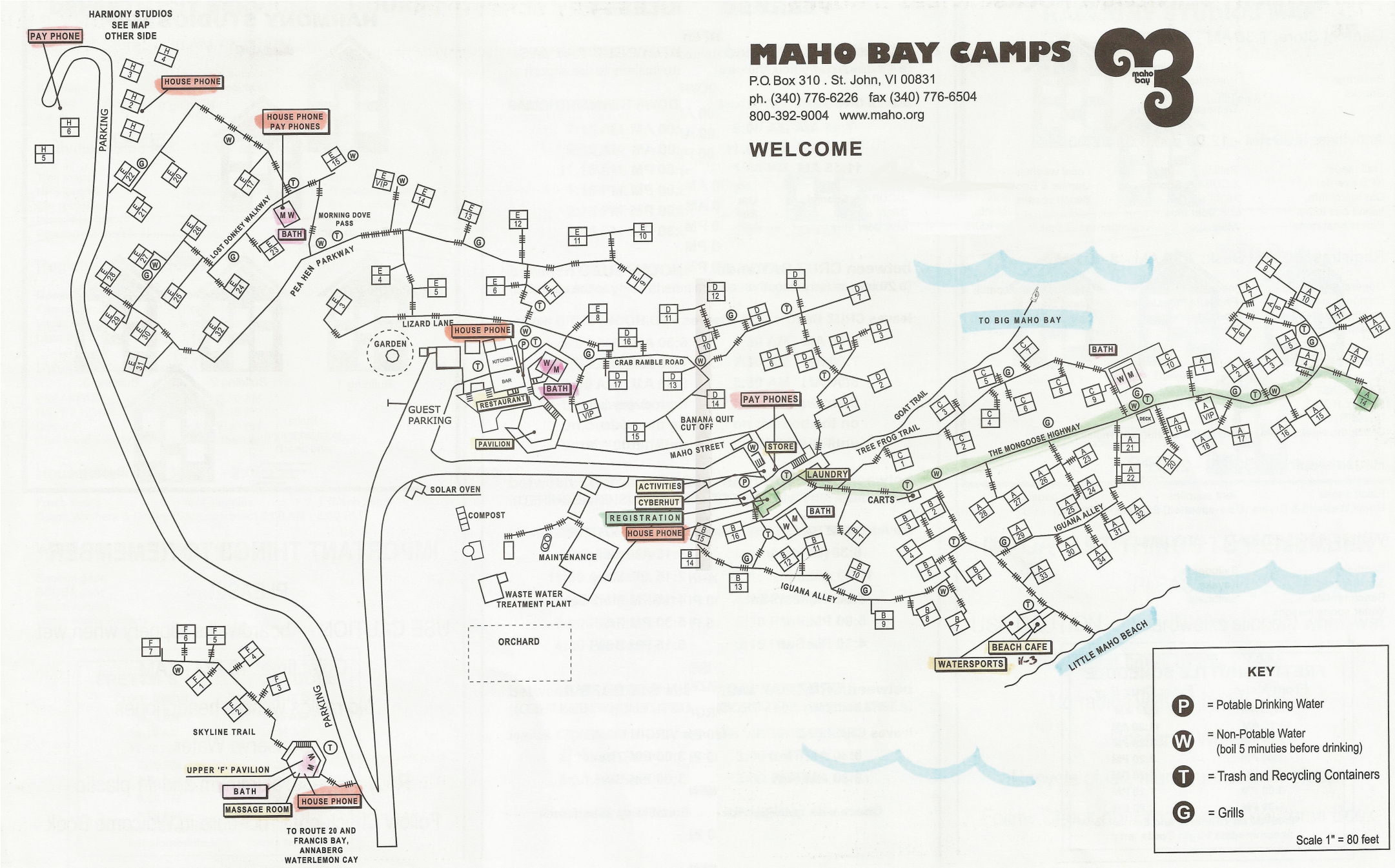


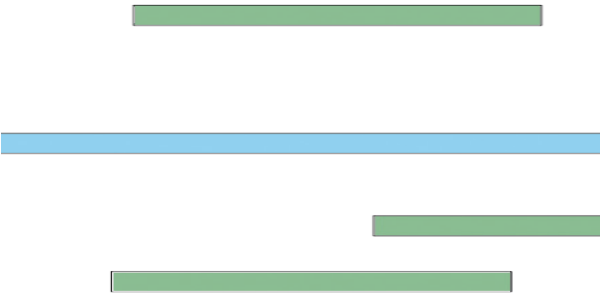
Figure 14. Site plan of Harmony Maho Bay Camps

2.5 Conclusion

Table 6 summarizes the three case studies presented above and their spatial implications to the design of the interpretive nature retreat.

Case Study	Summary	Spatial Considerations
naked Retreats	naked Retreat’s mantra is to “retreat, regain, restore” (naked Retreats, 2011), where guests seek refuge from urban areas to immerse themselves in nature. naked Stables Private Reserve is an exclusive resort with luxury accommodations. naked Home Village consists of humble, traditional farmhouses located in a small rustic village.	-Though spatial arrangement of the site of the interpretive nature retreat will remain largely in its original form, the design is similar to the campus or compound layout found at naked Stables Private Reserve where vehicles are not permitted. -Locating the retreat directly within the existing building creates a more authentic interior atmosphere, both aesthetically, culturally and functionally.
Tanjong Jara Beach Hotel and Rantau Abang Visitors’ Center	One of the first ecotourist resorts built in Malaysia, the project consists of two separate entities located ten kilometers away from each other. The beach hotel is located on the shoreline, while visitors’ center is raised above the lagoon. A museum, store, drink and snack bar, pavilions, boat dock, playground, botanical gardens and a cabana are all housed within the visitors’ centre. The architectural style of the facility was inspired by native, two-storey <i>istanas</i> .	-The nature retreat will accommodate day trippers as well as overnight guests through the guestrooms, and other amenities required by day trippers and able to be used by both user groups, such as dining facilities, washrooms and lounge areas. -Similar to the visitors’ centre portion of the project, common areas found within the retreat include a kitchen, farm and library, as well as equipment and sporting gear that is available for use.
Harmony Maho Bay Camps	Harmony Maho Bay Camps launched as an experimental resort in the U.S. Virgin Islands. It consists of 114 canvas cabins where visitors hike, snorkel, boat and sunbathe. Each cabin has electricity, but no running water. The facility has many sustainable features including operating on solar and wind power, using appropriate building materials, collecting rainwater, and using passive methods for cooling.	-The guestrooms at the retreat are fairly basic, and promote a sense of home and ownership by not offering daily maid service. -Guestrooms in the retreat are clustered together in one area, while the communal areas are kept separated. -The feeling of being immersed in nature is enhanced through plenty of glazing and screening throughout the interior spaces.

Table 6. Case studies and spatial considerations

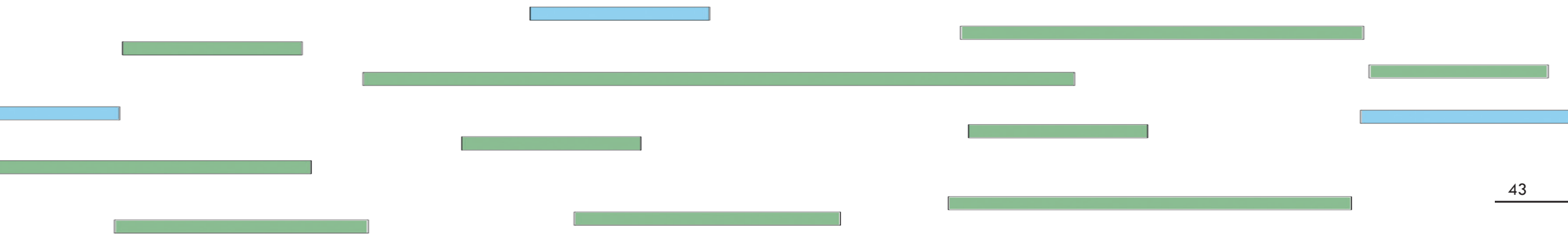


Chapter Four

Chapter Four

Site and Building Analysis

- 4.1 Introduction
- 4.2 Site Analysis
 - 4.2.1 Description
 - 4.2.2 Analysis
- 4.3 Building Analysis
 - 4.3.1 Description
 - 4.3.2 Analysis



4.1 Introduction

The location of the project uses the existing building and land of Pineridge Hollow located just south on boundary of Birds Hill Provincial Park at 67086 Heatherdale Road, Springfield, Manitoba. The building is a Carriage Style House from the turn-of-the-century that currently houses a restaurant, and furniture and clothing store (Pineridge Hollow, 2014). The building also serves as an event venue for gatherings and weddings. The six acre plot of land used to be a partially-mined gravel pit, but now includes ponds, pathways, green space and gardens, and farm/barn area. The total area of the educational nature retreat is approximately 12,000 square feet. The design of the retreat involved renovating the existing building to accommodate the spatial requirements set out in the design programme. The grounds were also adapted to incorporate the various activities and spaces that take place on site.

The location of Pineridge Hollow was selected because of its setting directly on the border of Birds Hill Provincial Park. The existing building already has environmentally friendly aspects to it such as geothermal heating, as well as green commitments by the existing tenant. The grounds were appropriate to use for the retreat because of the existing landscaping features, which includes open and public areas, as well as enclosed and private spaces.

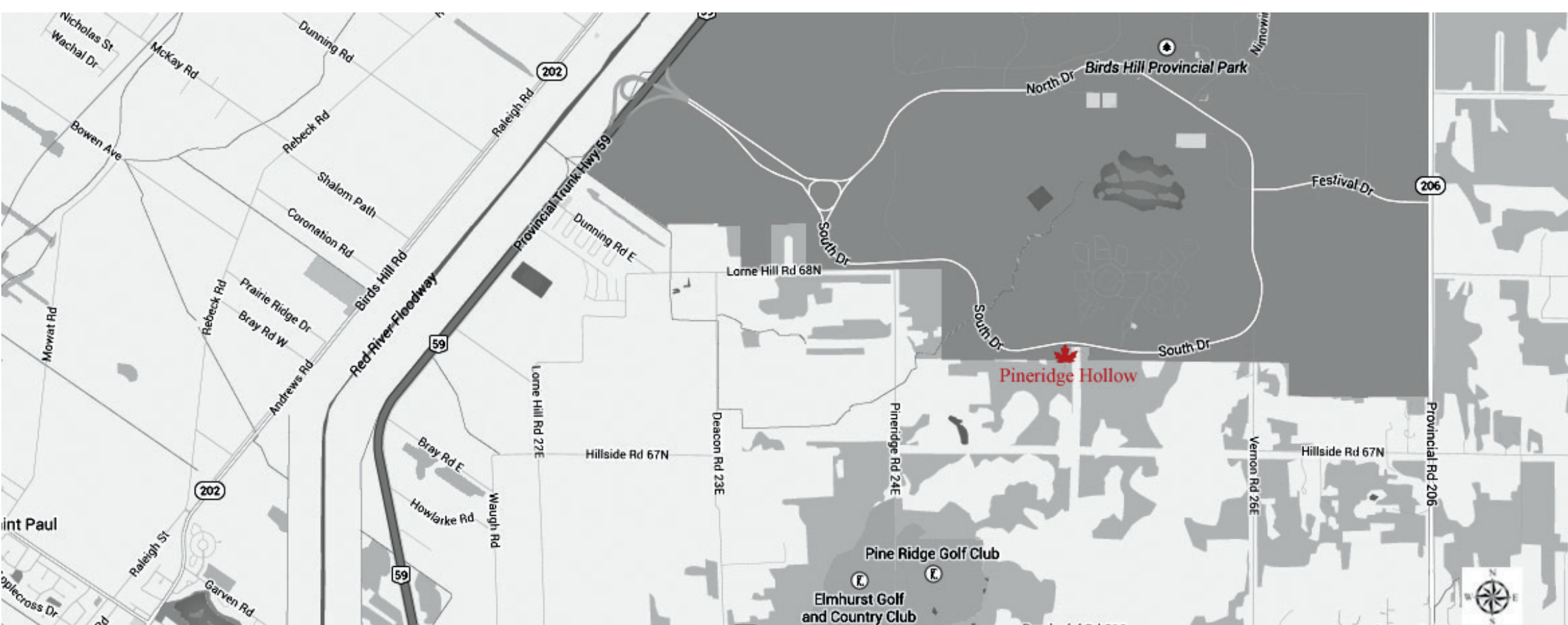


Figure 15. Map of surrounding area

4.2.1 Site - Description

The six acre site of Pineridge Hollow houses the original Pineridge Hollow building. It is accessed either from outside of Birds Hill Park on Heatherdale Road, or via a pedestrian path that connects it to the Park. There are two parking lots, one serving each access point. Although there is adequate accessibility for pedestrians, cyclists and vehicles, unfortunately there are no regular serviced public transportation routes that provide access to the site, as it is located in a rural area. Figure 16 shows vehicular and pedestrian approaches and circulation routes throughout the site. Over the years, the building has undergone various renovations and additions, including growing from a simple restaurant to include an addition of a retail store. Also on site are a greenhouse and temporary tent that is used for weddings and other events. Additional structures include storage and maintenance buildings, a separate washroom facility for use with outdoor events, and a small barn/farm area that houses chickens, goats and llamas.

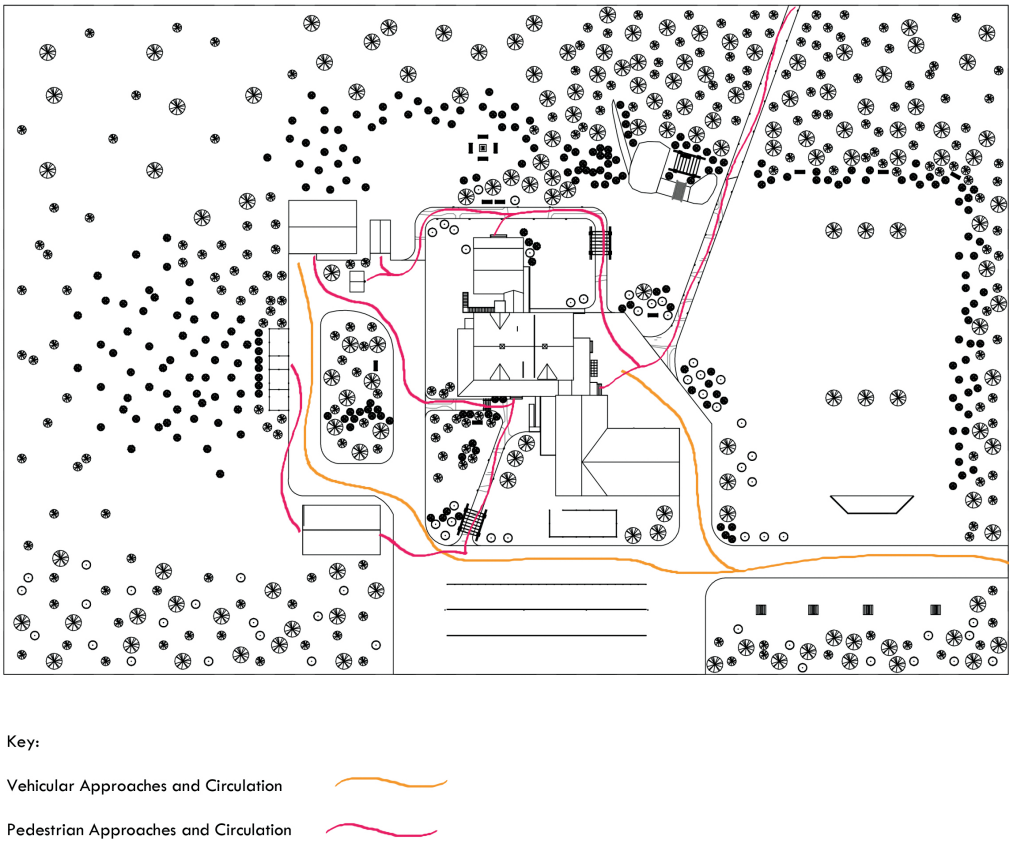


Figure 16. Vehicular and pedestrian approaches and circulation

Dominant winds in Winnipeg and the surrounding areas come from the north with the windiest months tending to be May and September (WindFinder, 2014). Figure 17 shows the sun path diagram for Pineridge Hollow based on its coordinates, and Figure 18 shows shadow studies of the existing buildings on site. The top row depicts the Spring Equinox at nine in the morning, twelve in the afternoon and five in the evening, from left to right. The following rows show the same times during the Summer Solstice, Fall Equinox and Winter Solstice. During the winter there are long, low shadows generated from the buildings on site that cover a large portion of the grounds, while during the summer months, there are very few spaces of shade.

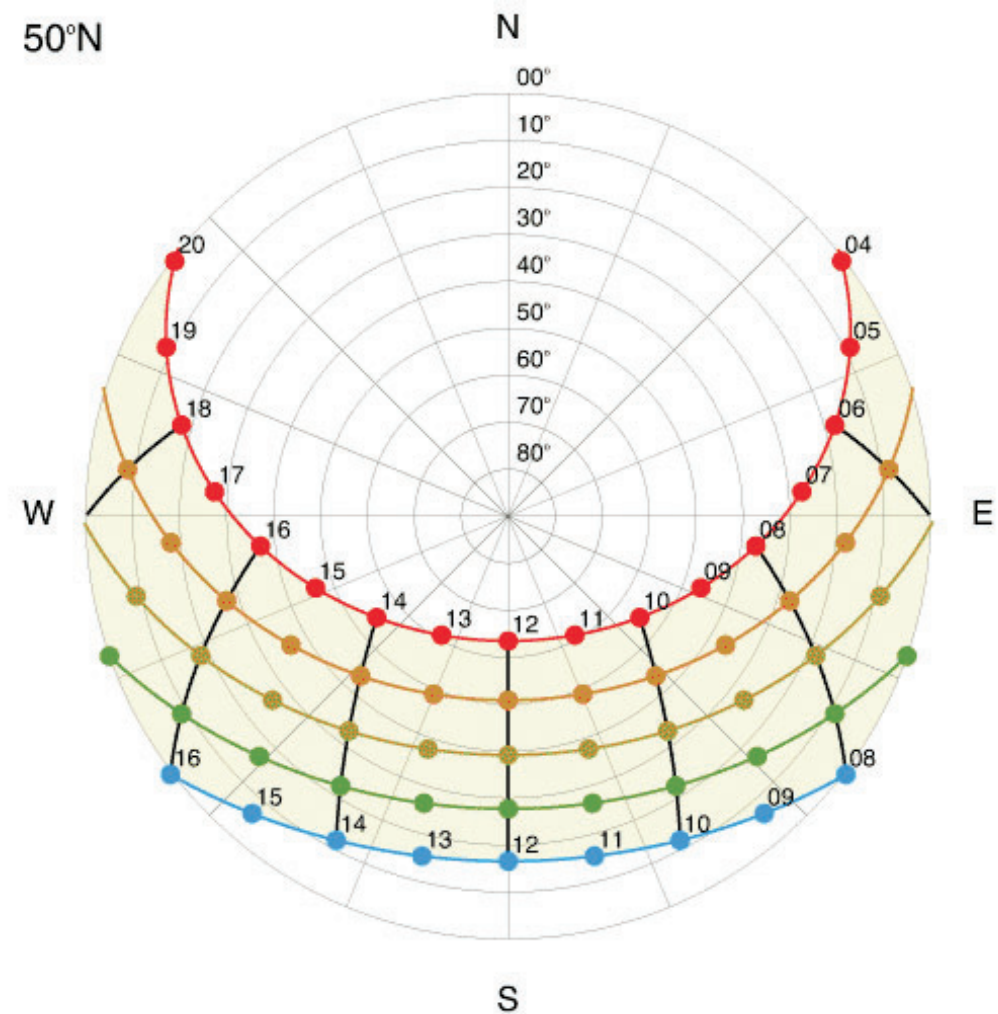


Figure 17. Sun path diagram for Pineridge Hollow

The vegetation on site ranges from manicured lawns with gardens of vegetables or planted ferns and brightly colored flowers, to native pine and birch trees, shrubs, and unkept prairie grass fields, to vines overtaking a porch of the building. Because the site is nestled within dense trees, nearly all views out from the building will be of the natural surroundings or of greenery. Figure 19 represents the various views one would see while looking out onto the site from the building. Upon entering the site from either parking lot, one sees the unique building and the surrounding serenity of the forest. The roadways of either the Park or Heatherdale Road are not visible from anywhere on site, aside from the parking lots, which maintains the peaceful feeling of completely being immersed in nature.

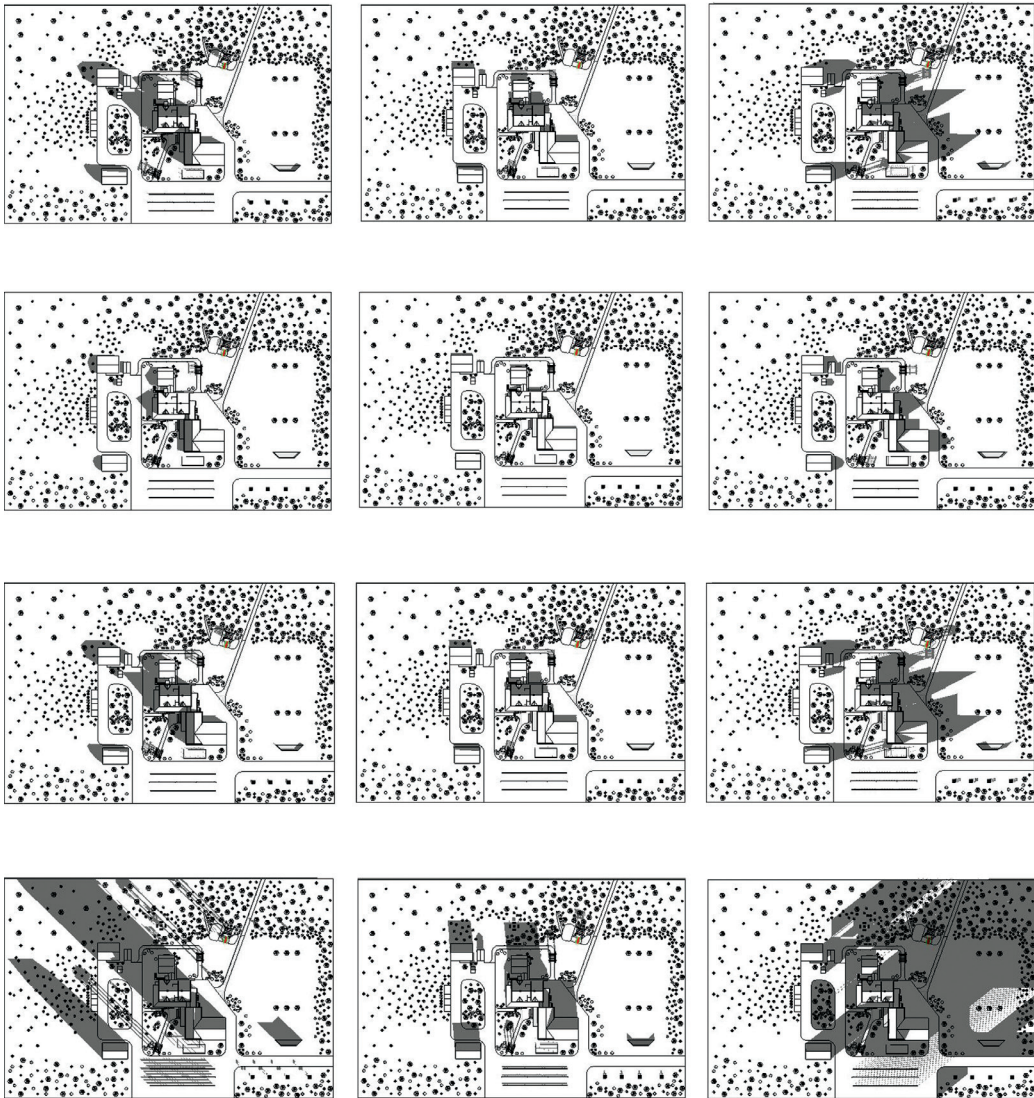


Figure 18. Exterior shadow studies

It seems that Pineridge Hollow is continuously expanding to accommodate their ever-growing clientele and future visions. Janice Regehr, the owner, says that it is her future goal to expand the restaurant, and furniture, gift and clothing store to include an inn and a spa (J. Regehr, personal communication, June 17, 2014). Her inspiration comes from Spa Nordic Station in Magog, Quebec. It is interesting, and perhaps slightly coincidental, to discover that it is not only this practicum project that sees the potential for a hospitality typology at Pineridge Hollow, but that it could also one day actually come to fruition



Figure 19. Views of site

Currently plans are in place for Birds Hill Provincial Park that will impact not just the Park but possibly Pineridge Hollow as well. Starting in 2011, the Government of Manitoba announced that they would be spending \$22 million over the following five years on improvements to the Park (Kusch, 2011). Birds Hill Provincial Park draws nearly 750,000 visitors each year (Kusch, 2011), and the beach and campground thus became the main focus for the improvements. The beach expansion consists of lengthening the West Beach, creating three new picnic areas with twelve shelters, two new and two renovated concession stands, and eight new volleyball courts with a new playground (Province of Manitoba, 2012). The campground development involves constructing 105 new full service sites (sewer, water and electrical services) that can fit RV's, three new washroom buildings and general enhancements to the sewer and water services, and two new playgrounds (Province of Manitoba, 2012). A new park visitor centre will be a further addition to the Park which incorporates interpretive displays on the provincial park system, exhibits on the natural, social and cultural history of Birds Hill Park, washrooms, a classroom, viewing area, adjoining activity and picnic spaces, and a park office with conference rooms and regional employee offices (Province of Manitoba, 2012).

Another current trend that will affect the operation and use of the interpretive nature retreat is that of the Winnipeg Folk Fest that takes place every July in Birds Hill Park. Festival participants who may not want to camp for the entire five day long festival may be more interested in dividing their time between the music offered at the festival, and the activities and learning experiences that they could have at the retreat. The retreat could attract additional visitors to the festival who may only come for the day but then want to spend additional time in and around the Park. This year, the Winnipeg Folk Fest only managed to attract 44,220 music fans, which is 13,000 less than the previous year, or a 22% drop (Bryska, 2014). Being in attendance myself at the 2014 Folk Fest, I had discussed with various other individuals the possible causes of this drop. Though it could be attributed to many factors, including the less than perfect weather, the increased ticket costs, or the lack of funding to specific elements of the campground experience, I would argue that the proposed nature retreat and the Winnipeg Folk Fest could benefit from each other. Each would attract their own guests, and then would inevitably be able to advertise, even if only through word of mouth, about the other, which would allow each to capitalize off of each other by bringing in greater amounts of visitors and business.



Figure 20. Landscaping at Pineridge Hollow



Figure 21. Natural birch trees

4.2.2 Site - Analysis

Opportunities of the site of Pineridge Hollow for the interpretive nature retreat include:

- Its proximity to Birds Hill Provincial Park. This location enables the retreat and guests to use the grounds of the Park for various activities, and presents a diverse and lush, natural forest surroundings.
- The landscaping of the site varies from well-taken care of and manicured areas, to natural, untouched treed and open spaces. This establishes open public spaces for guests of the retreat to interact and partake in group activities, and it also creates enclosed, private spaces where they can escape to on their own to enjoy quiet time. The different densities of foliage and landscaping allows for an assortment of activities and events to take place depending on the amount of space required.
- Pathways, exterior lighting, a pond with waterfall and a bridge, and hidden seating areas scattered throughout the grounds are positive aspects that are retained in the design of the educational nature retreat as they create places to explore with other guests that are filled with wonder and excitement.
- The existing barn area with farm animals, as well as the greenhouse and vegetable garden are used in the design of the retreat as activities for the visitors to partake in. By retaining all of these features, it speaks to the vision and past of the Pineridge Hollow building and site, and enhances the recreational and experiential learning of the cultural and environmental aspects of the site, Birds Hill Park and Manitoba.



Figure 22. Pond with bridge and seating area



Figure 23. Farm area

Constraints of the site include:

- The surrounding gravel pits properties. These boundaries prevent any further expansion of the site of Pineridge Hollow. The function of the gravel pits could also be a source of noise and air pollution from the mining, operating of equipment, and semi-trucks driving by. Additionally, it would be hoped that the gravel pits themselves would not be permitted to expand once the resources of their current site have been used up.
- Though it is not necessarily a constraint, the density of surrounding trees and natural vegetation discourages additional buildings or structures being built on site. In order to do this, trees would have to be torn down, thus defeating the purpose of being surrounded by nature. Therefore in the construction of the nature retreat, only the existing structures or additions that would only disturb the natural setting as little as possible are permitted.



Figure 24. Main entrance to restaurant

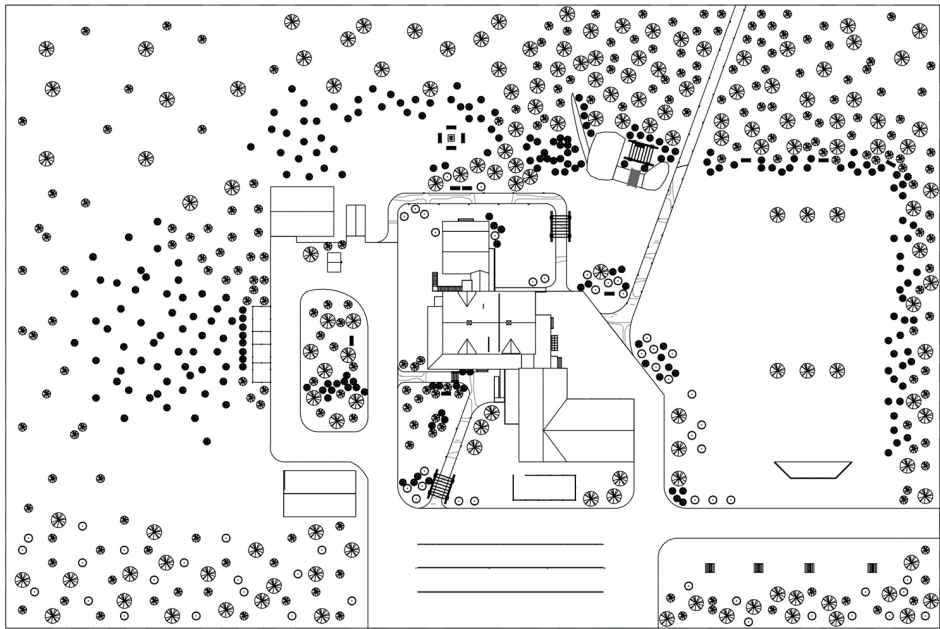


Figure 25. Site plan. Scale: 1/128" = 1'-0"

4.3.1 Building - Description

Pineridge Hollow is a Carriage Style House that, over the years, has undergone many renovations and additions. The original building was built in 1995 on an acreage just over two kilometers away, and in 1999 the house was moved to the existing Pineridge Hollow site (Pineridge Hollow, 2014). The furniture showroom addition was completed in 2009 (Pineridge Hollow, 2014). Interior finishes consist of wood floors throughout except for linoleum sheet flooring in the kitchen, and sheet vinyl in the washrooms. Walls are painted gypsum wallboard, and ceilings are also painted gypsum wallboard with the exception of the basement, being acoustic ceiling tile. The exterior is sided with asphalt roof shingles, and all of the glazing is divided up into multiple panes with mullions to enhance the old-fashioned, quaint farmhouse feel. The building is wood frame construction, and along the main entrance to the restaurant and store there is a partially covered porch and deck space that transforms into an enclosed veranda for additional dining space for the restaurant. Significant architectural features of the building include the peaked roof sections of the second floor that are characteristic of the style of building, and the cupolas at the top roof peak.

There are no exposed columns found anywhere throughout the building, and additionally most of structure is contained within the peaked ceilings and walls, therefore this allows for greater flexibility when space planning. Mechanical systems include exposed ductwork and ventilation on the ceiling in the kitchen, concealed ducting above the gypsum wall board ceilings throughout the dining room and above the acoustic ceiling tile in the basement, wall and ceiling mounted sprinklers, and ceiling fans to create air movement in the covered veranda.



Figure 26. Original Pineridge Hollow building

Heating and cooling to the second level and the furniture showroom is provided through floor vents with additional fans at the ceiling in the second floor dining room area. Electrical systems include surface mounted, suspended and recessed lighting with wall-mounted and track light fixtures. Emergency lighting and signage are also present throughout the building.

Aside from the restaurant dining spaces and the furniture showroom store, the interior spaces are generally small and positioned maze-like throughout the building between the basement, main floor, second floor and a mezzanine. Retail space blends into offices, administration areas and the restaurant, creating a slightly apprehensive feeling when moving about, that the user may be unknowingly entering into a “staff only” area. Luckily, such spaces are typically marked off well with signage. The interior organization of spaces creates a meandering circulation route, as one may enter into the retail portion, only to find themselves now within the restaurant. Artwork on the walls and other items available for purchase focus the movement from one section to the other, and as users follow this path, now from the restaurant, they go to find the washrooms, which they then are surrounded by more retail items and some offices just around the corner.



Figure 27. Retail space mixing with offices

The second floor of the dining room has steeply pitched ceilings with wood trusses and plenty of daylight. Overall it is a very open space but there are still small nooks at the sides with an equally steeped pitched ceiling and a small window. There is a mezzanine space above the second floor which mainly acts as a storage space for extra tables and chairs because the ceiling is so angled, it is difficult to stand up straight. The clothing store is also found on the second floor of the retail portion of the building. It is accessed through a narrow and very hidden set of stairs that again evokes the feeling of entering into a publicly-forbidden space. The clothing store space has the same steep pitched ceilings as the dining room with fitting rooms snuggled into the corners. On the main floor, the furniture showroom is a large, open expanse of space, with a sharply angled ceiling and a brick fireplace.



Figure 28. Second floor dining room



Figure 29. Clothing store

Much like the interior spaces, one is not quite sure which doorway leads to which space upon entering the building. There are main entrances/exits to both the restaurant portion and the retail portion on the main floor. There are also additional entrances into the store through the loading doors, and through the kitchen adjacent to the dining room. There are multiple sets of stairs throughout the building, however there is no elevator or lift. A ramp is provided to enter the building and to move within the main floor of the dining room, as there is a slight level change. There are washrooms located throughout the building in the kitchen, and on the main floor, second floor and basement of the restaurant. There are also additional washrooms located externally in a separate building for outdoor events.

Figure 31 shows the interior shadow studies for the existing main floor of Pineridge Hollow. Just as the exterior shadow studies were done, the top row depicts the Spring Equinox at nine in the morning, twelve in the afternoon and five in the evening, from left to right. The following rows show the same times during the Summer Solstice, Fall Equinox and Winter Solstice. During the winter, the interior spaces are largely in darkness in the mornings and evenings, while there are far fewer shadows and much brighter spaces the rest of the year. Therefore it will be important to ensure the artificial lighting will have dimmers and be controllable to account for the varying degrees of natural light that will be present at different times of the year.



Figure 30. Outdoor washrooms

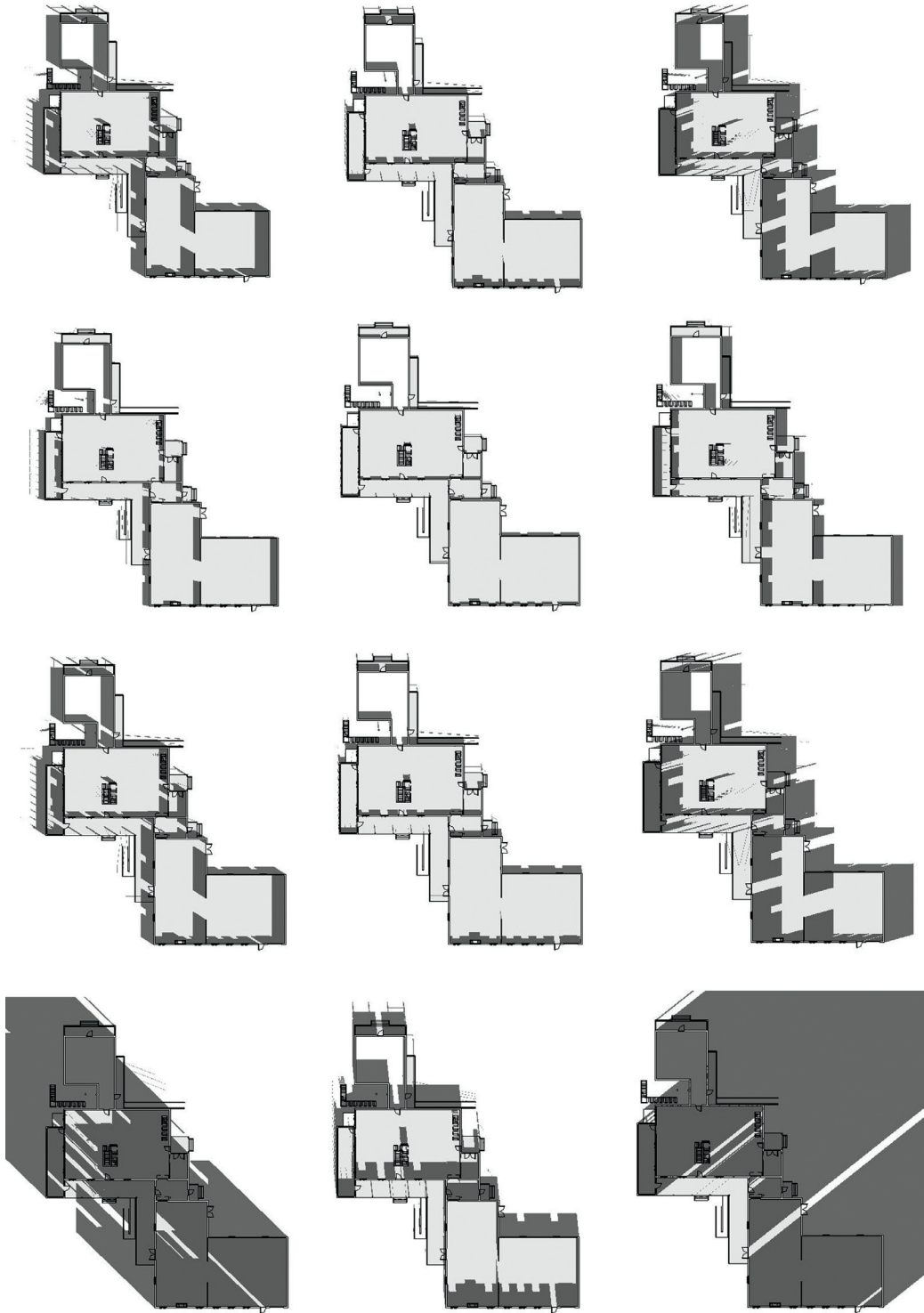


Figure 31. Interior shadow studies

4.3.2 Building - Analysis

I believe that the slightly confusing collection of various entrances/exits, and the meandering of the interior spaces and the accompanying circulation through and between them, is because of the various additions that have been done over the years, creating perhaps not an entirely well-planned and executed overall layout. But I reason that it makes moving about the interior of the building an adventure in itself, filled with uncertainty and excitement. However, the design of the interpretive nature retreat does not maintain all of the existing layout and spaces. Therefore, if the interior partitions were required to stay as is, this would most likely pose some challenges and constraints to the design, but because they are not, it acts as an opportunity to allow some hidden nooks and crannies to remain where guests can discover the history and vernacular of the building.

Additional opportunities and unique features of the building that are retained are:

- The overall architectural style of the building, with its sharp angles found in the ceilings and roof, and its use of wood throughout for both the construction material and the finish.
- There has been an attempt to create interior-exterior spaces through the porch and enclosed veranda, however this is expanded upon in the design of the retreat.
- The temporary tent that is currently found on site for weddings or other events has been demolished to allow for more landscaping and natural vegetation.

A major constraint of the building is its lack of elevator or lift for wheelchair accessibility. In actuality, installing an elevator is a large expense and takes up a great deal of space. But without one, it prevents people with limited mobility from accessing the basement or second floors, therefore an elevator or lift has been incorporated into the final design.



Figure 32. Enclosed dining area

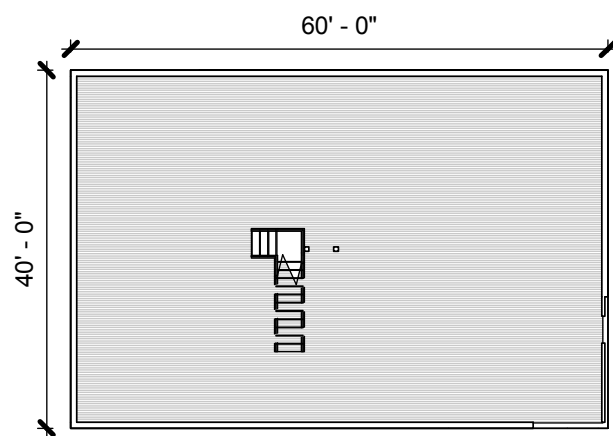


Figure 33. Existing basement floor plan (2,400 sq. ft.).
Scale: $1/32'' = 1'-0''$

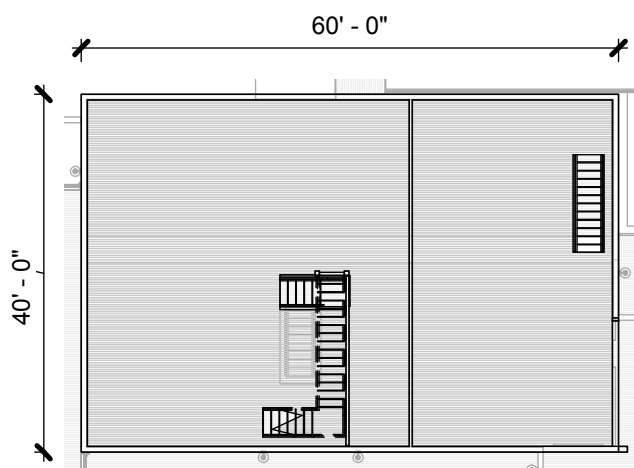


Figure 35. Existing second floor plan (2,400 sq. ft.).
Scale: $1/32'' = 1'-0''$

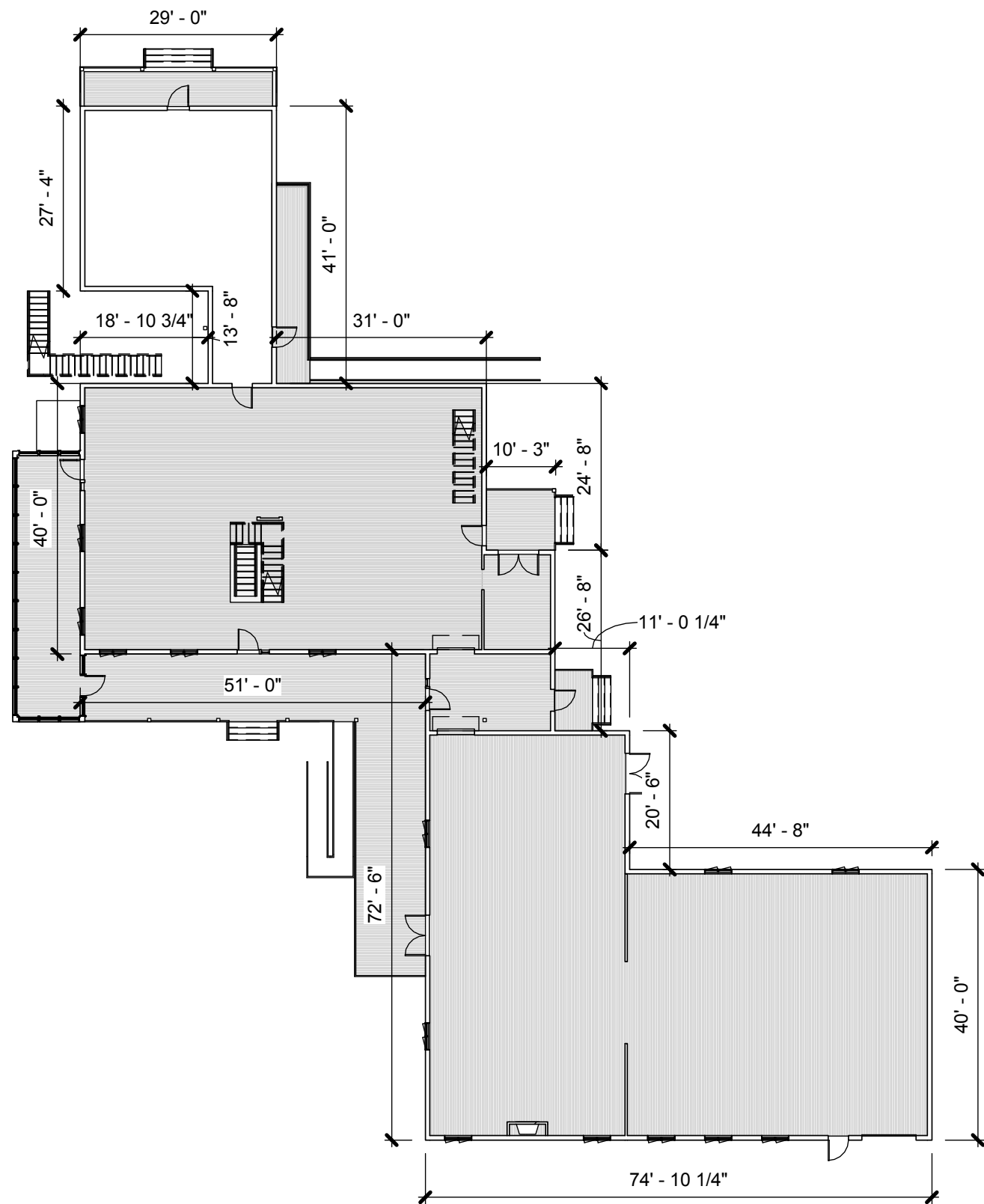


Figure 34. Existing main floor plan (8,000 sq. ft.). Scale: $1/32'' = 1'-0''$

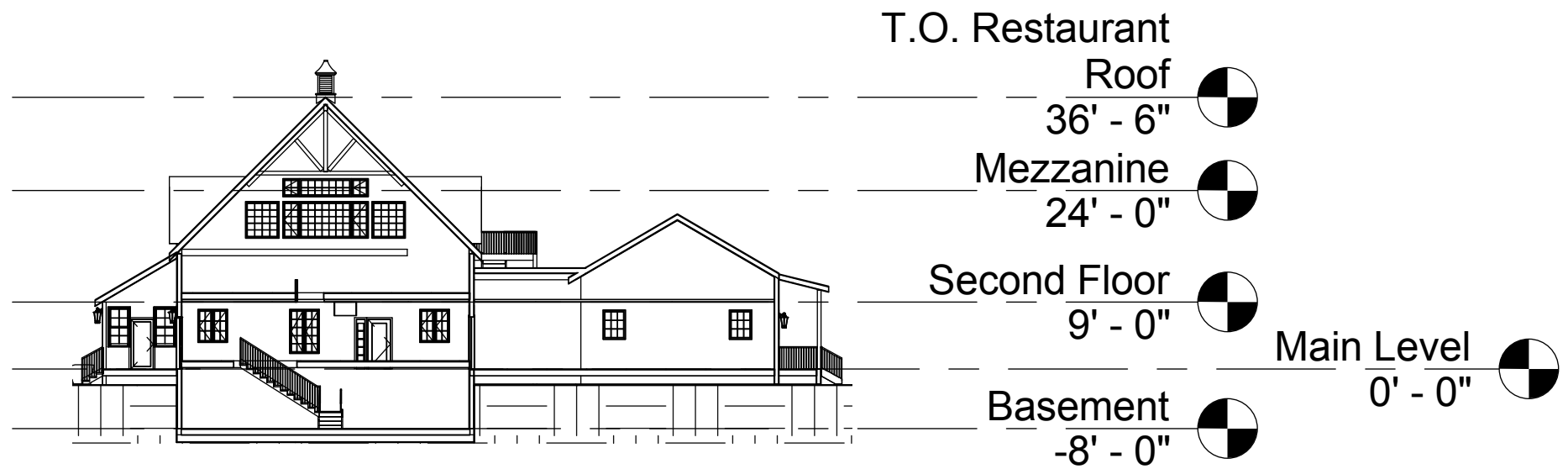


Figure 36. N-S Existing restaurant section. Scale: 1/32" = 1'-0"

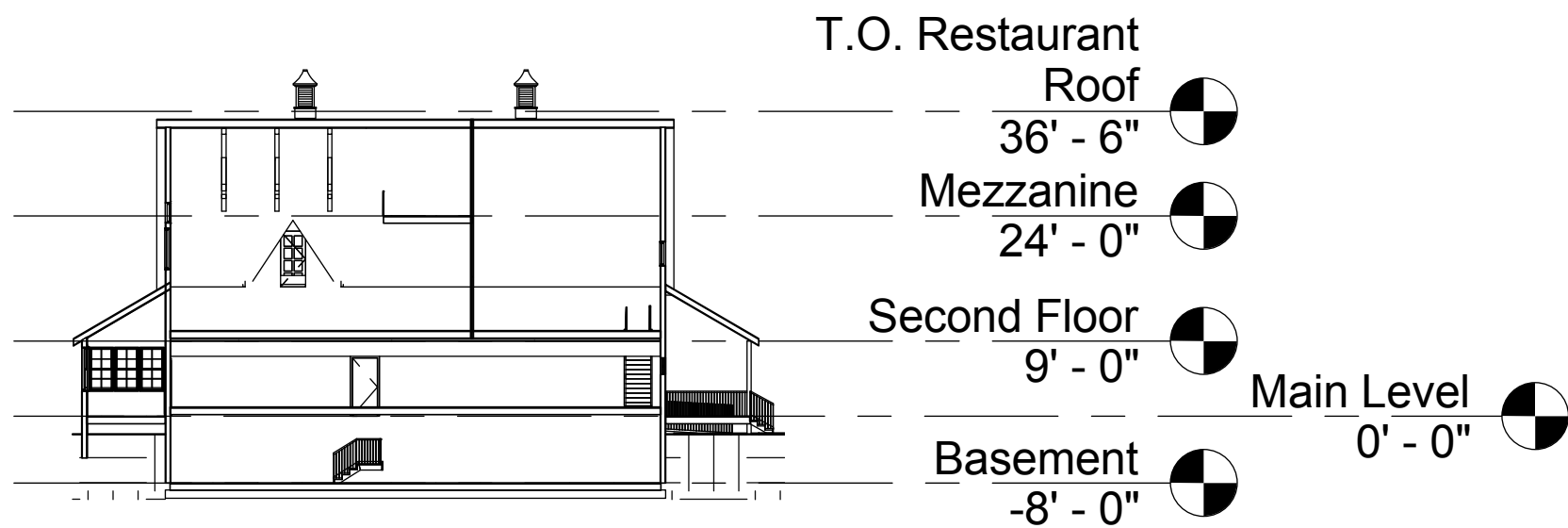


Figure 37. E-W Existing restaurant section. Scale: 1/32" = 1'-0"

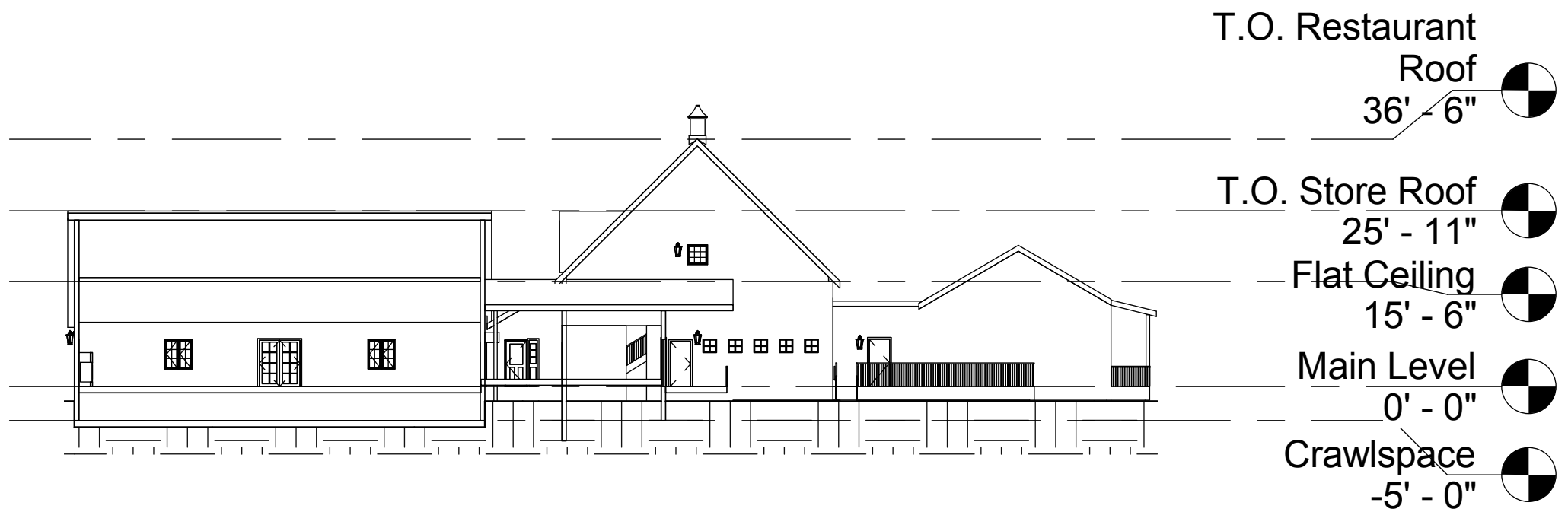


Figure 38. N-S Existing store section. Scale: 1/32" = 1'-0"

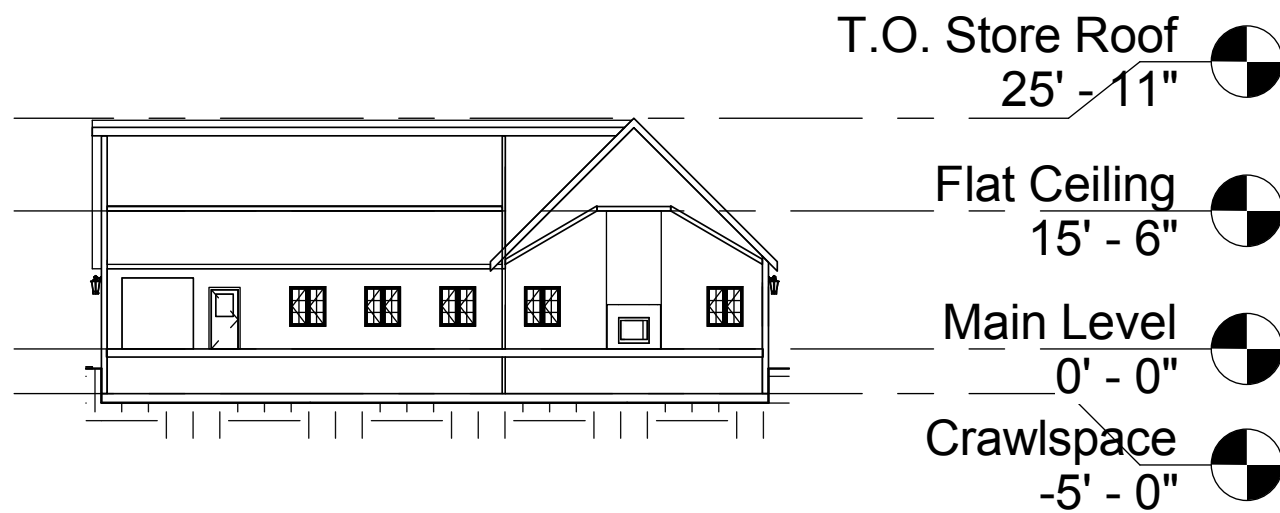
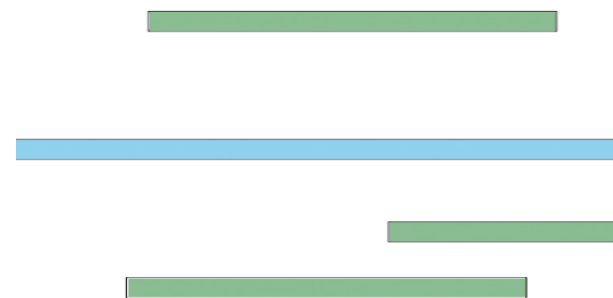


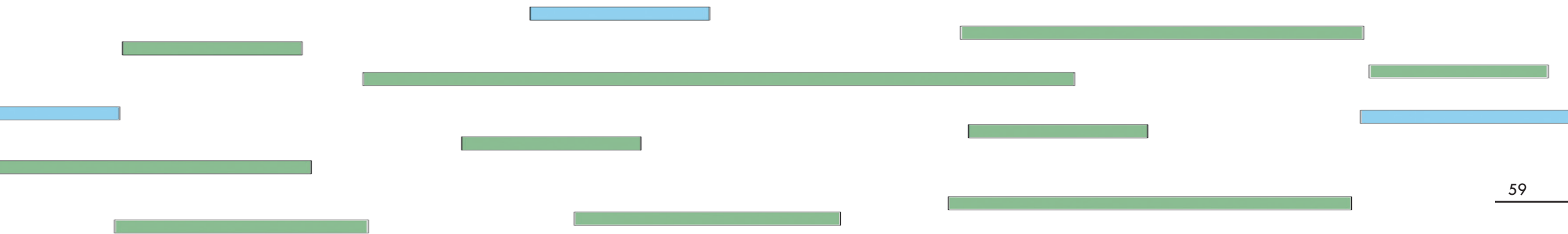
Figure 39. E-W Existing store section. Scale: 1/32" = 1'-0"



Chapter Five

Design Programme

- 5.1 Client Profile
- 5.2 User Profile
- 5.3 Activities and Experiences
- 5.4 Functional, Aesthetic and Technology Requirements
- 5.5 Spatial Requirements
- 5.6 Design Guidelines



5.1 Client Profile

The client for the interpretive nature retreat is an organization called Friends of Birds Hill Park (FoBHP). In 2000, Friends of Birds Hill Park (n.d.) became “a democratic non-profit, voluntary association of individuals committed to conserving the park’s natural environment” (FoBHP, Who Are We? section, para. 2). The following are the goals of Friends of Birds Hill Park (n.d.):

- “To maintain the ecological integrity of Birds Hill Park and minimize negative human impacts on the Park ecosystem.
- To promote awareness and understanding of the Park’s natural history.
- To foster a healthy natural environment in Birds Hill Park in support of Manitoban’s mental, physical and spiritual health, and the health of generations to come.
- To support outdoor recreational activities that are compatible with enjoyment of the natural environment.
- To broaden membership and participation by meeting our mission in ways that are meaningful, fun and fulfilling for members.
- To work cooperatively with Manitoba Conservation to accomplish our mission and goals” (FoBHP, What We Do section, para. 1).

Through the design of an interpretive nature retreat on the border of Birds Hill Park, Friends of Birds Hill Park will be able to continue to achieve all of their goals but in an improved and novel way. The goals of the retreat are similar to the charity’s and therefore they will be able to work in conjunction to create a sustainable vision for the Park. The knowledge of the retreat and organization will benefit both parties, Birds Hill Provincial Park and environs, and the Government of Manitoba – specifically the Conservation and Water Stewardship branch focusing on parks and natural areas. Friends of Birds Hill Park will require the retreat to be directly alongside the Park in order to accomplish their goals. Mandatory spaces within the retreat are overnight accommodations; educational classroom and workshop areas for the community, professionals, locals and guests; a library; food service with group cooking and dining space; offices; laundry; indoor and outdoor communal relaxation and engagement spaces; activity equipment rental and storage facilities; and outdoor educational and activity areas including farming, gardening and green spaces.

5.2 User Profile

User Groups	Users	Qty.	Age	Gender	Psychological Needs/Values	Special Needs	Behavioural Needs
Primary	Locals and Guests	12	18-30 *See note below	Both	Values the environment and Birds Hill Park. Wants to improve themselves, the community and the earth. Prefers natural interior and exterior environments over built or imitated ones. Wants to be engaged and stimulated through their surroundings and experiences. Requires private spaces for self reflection and public spaces for interactions with others.	Wants to learn and absorb new information constantly. Positive feelings and emotions are elicited from natural visual cues.	See Activities and Experiences
Primary	Educational & Activity Teachers, Guides, Instructors, and Experts in the Field	8	21-60	Both	Values the environment and Birds Hill Park. Wants to improve themselves as well as others, the community and the earth. Through their instructions they are able to pass along vital information and skills. Prefers natural interior and exterior environments, however they understand the importance that technology can have in improving the planet. Wants to be engaged and stimulated in efficient educational facilities and the enlightening experiences that can take place there. Requires public spaces for teaching and interacting with others.	Extremely well-educated in their field of study or activity. Gives back to the community by passing on their expertise. Positive feelings and emotions are elicited from natural visual cues, as well as from seeing others engaged in and enjoying their activity.	
Secondary	Building Manager / Client	1	25-60	Either	Values the environment and Birds Hill Park. Wants to improve the park, environment and overall wellbeing the earth. Prefers natural indoor and outdoor environments that are functional, healthy and profitable to all individuals who occupy the space. Wants a space that is visually stimulating to encourage productivity and personal wellbeing. Needs a private space to keep guest and professional information secure.	They must be able to provide a service that is profitable economically, environmentally and socially. They must also offer a place and service that is authentic functionally and psychologically. They themselves feel they must offer something special and unique to the guests and community.	

*Note: For the purposes of programming, primary users between the ages of 18 to 30 are focused on, however guests of all ages are welcome at the interpretive nature retreat.

Table 7. The users (continued on opposite page)

User Groups	Users	Qty.	Age	Gender	Psychological Needs/Values	Special Needs	Behavioural Needs
Secondary	Staff (ie: Cooking, Library, Farming etc.)	4	18-60	Both	Values the environment and Birds Hill Park. They gain enjoyment from accomplishing their tasks efficiently, and assisting the users of the space in learning new skills. Prefers spaces that encourage productivity and learning through the activities and experiences taking place there, and the accompanying sensory stimulation of the surroundings. Needs both private and public spaces that are conducive to getting work done, but also to allow for instructing and educating others.	Extremely efficient and passionate about their field of expertise. Gives back to others and the retreat by providing a valuable service. Successfully completing their task provides them with a sense of accomplishment. However, going above and beyond in helping others learn, elicits the positive feelings and emotions that are even more desirable to them.	See Activities and Experiences
Tertiary	Landscaper	2	16-40	Either	Values the environment, nature and Birds Hill Park. Prefers outdoor spaces where they can engage and interact with the landscape. Enjoys built interior environments that can bring aspects or activities of outdoor landscaping inside. Requires open outdoor public space to freely work and be creative.	Is stimulated by nature, natural colors and materials. Working with their hands in the earth provides them with great satisfaction	
Tertiary	Housekeeping and Janitor	4	18-60	Both	Values the environment and Birds Hill Park. Prefers spaces that are clean, neat, efficiently organized and functional. Needs private spaces for quickly getting their work done, that are conducive to storing their supplies, and that allows them to focus on their tasks.	Requires high lighting levels in the areas that they work in for safety and accuracy. They feel proud that they get to work for an environmentally-friendly company who values similar things that they do.	

5.3 Activities and Experiences

Users	Activity	Frequency	Duration
Locals and Guests	Learning and partaking in activities (lectures, workshops, outdoor activities, indoor activities)	Daily	6 hours
	Meal preparation and eating	1-3 times a day	3-9 hours
	Sleeping	Once a day at night	8 hours
	Relaxing	Daily	2 hours
	Reading	Daily	1 hour
	Interacting with each other, and the professionals	Daily	8 hours
	Individual time (ie: getting ready in guestroom)	Daily	2 hours
Educational & Activity Teachers, Guides, Instructors, and Experts in the Field	Meal preparation and eating	1-3 times a day	3-9 hours
	Sleeping	Once a day at night	8 hours
	Relaxing	Daily	2 hours
	Reading	Daily	1 hour
	Interacting with each other, and locals and guests	Daily	8 hours
	Individual time (ie: getting ready in guestroom)	Daily	2 hours
	Teaching/instructing/guiding activities	Daily	6 hours
Building Manager / Client	Eating	1-3 times a day	2-6 hours
	Interacting with guests, locals and professionals	Daily	2-4 hours
	Working (ie: organizing activity schedules with professionals, taking reservations, etc).	Daily	8 hours

Table 8. Activities and experiences (continued on opposite page)

Users	Activity	Frequency	Duration
Staff (ie: Cooking, Library, Farming etc.)	Meal preparation and eating	1-3 times a day	3-9 hours for cooking staff, 2-6 hours for library and farming staff
	Interacting with guests, locals and professionals	Daily	6 hours
	Working (ie: cooking in the kitchen, librarian duties in the library, and farming duties in the barn and garden)	Daily	8 hours
Landscaper	Eating	1-2 times per shift	30 minutes - 2 hours
	Interacting with guests, locals and professionals	During a shift	1 hour
	Working outdoors	Once a week	8-12 hours
Housekeeping and Janitor	Eating	Once a shift	30 minutes - 1 hour
	Working (ie: cleaning public spaces and guestrooms)	Every second day	8 hours

Table 8 shows the activities and experiences that each of the users partake in at the interpretive nature retreat. The majority of the guest and locals' time would be spent interacting with others while learning and partaking in various activities because these are the main reasons why someone would come to the retreat. Meal preparation and eating are also considered to be activities that will take place in the kitchen area as the guests and locals are encouraged to assist in the cooking to learn new skills and information about ingredients and dishes specific to Manitoban culture. Quiet activities are also promoted such as reading in the library or just relaxing in the lounge spaces or private rooms. These activities can be done individually or communally to allow for personal reflection. The educational and activity teachers, guides, instructors, and experts in the field have similar activities to the locals and guests, which encourages interaction among the user groups and furthers the dissemination of knowledge. Both the guests, locals and professionals stay at the retreat to instill a greater sense of an authentic community, but the professionals will only stay at the retreat one week on at a time.

The building manager or client would not stay at the retreat, but instead spends the majority of their day there working. They ensure the proper functioning of the retreat during this time including scheduling, handling reservations, and of course interacting with the guests, locals and professionals to make sure that everyone is satisfied. The majority of these activities would take place in the building manager's office or the front desk at the reception. Additional staff for working in the kitchen cooking, the library, and farming duties in the barn area and garden, also does not stay at the retreat overnight. They come in daily for their shifts which include assisting the professionals in activities such as the cooking or farming, and would also need access to the staff room for their breaks and to store their personal belongings while working. When the specific activity of cooking or farming is not available to the guests at a certain time with a professional, the staff does the cooking or tending to the animals and garden themselves.

Lastly the tertiary users – the landscaper, and housekeeping and janitor staff – are at the retreat minimally. The landscaper comes once a week to upkeep the grounds, including cutting and watering the grass, planting flowers and pruning trees, and up keeping any water on site to ensure it remains healthy. The outdoor storage will be used for storing the necessary supplies and equipment that the landscaper would need to complete his tasks. The housekeeping and janitor staff come every other day to clean the guestrooms and public spaces throughout the retreat. The reason this would not be done every day is to uphold a stronger sense of home than a traditional hotel does with providing pristine cleaning services every day. It also encourages the inhabitants to treat the retreat like their own home by being respectful and trying to keep the space tidy on their own. The housekeeping and janitor staff would need easy access to the laundry and maintenance rooms, as well as the staff room for their breaks and to store their personal effects while working. Both the landscaper, and the housekeeping and janitor staff do not interact with the guests, locals and professionals as much as the other users of the space, however the guests would most likely be interested in what the staff was doing, thereby continuing learning and creating further interaction.

5.4 Functional, Aesthetic and Technology Requirements

Area	Items Required	Quantity	Dimensions
Lobby	Reception Desk Task Chair Lateral Filing Cabinet Storage for Files and Paperwork Information Brochure Stand Lounge Chair Sofa/Loveseat Occasional Table - Coffee Table and Side Table	1 1 3 N/A 1 4 2 4	96" x 36" x 42" 30.5" x 37" x 49" 30" x 28.5" x 19.25" Length varies, 24" deep lowers 20" x 47" x 12" 32" x 25" x 26" 35" x 84" x 36" and 35" x 60" x 36" 30" x 48" x 18" and 24" x 24" x 20"
Office	Desk Task Chair Guest Chair Shelving and Storage for Files, Paperwork and Office Supplies Printer/Photocopier/Scan/Fax Machine Telephone Computer	1 1 2 N/A 1 1 1	60" x 24" x 36" 30.5" x 37" x 49" 23.5" x 24.5" x 32" Length varies, 12" deep uppers and 24" deep lowers 23" x 27" x 36" 9" x 7" x 5" 16" x 11" x 2"
Guestrooms	Bed - Single or Queen Closet Bedside Table Desk Guest Chair Washroom Countertop with Sink Toilet Bathtub/Shower	1-2 1 1-2 1 1 1 1 1	39" x 70" x 18" or 60" x 80" x 18" Width varies, 24" deep 24" x 24" x 20" 60" x 24" x 36" 23.5" x 24.5" x 32" Length varies, 24" deep. 20" x 17" x 7" sink 17" x 26.75" x 30" 60" x 32" x 17"
Art Studio	Table Teaching Table Chair Art Easel Stool Storage Pedestal Closed Storage for Supplies	4 1 16 5 5 5 N/A	60" x 36" x 30" 144" x 36" x 36" 19" x 21" x 43" 24" x 24" x 63" 18.5" DIA. x 26" 21" x 15.25" x 24" Length varies, 12" deep uppers and 24" deep lowers

Table 9. Furniture, fixtures and equipment requirements (continued on following pages)

Area	Items Required	Quantity	Dimensions
Kitchen	Commercial Stove/Oven Microwave Commercial Fridge/Freezer/Dry Storage Commercial Dishwasher Double Sink Counter Space Open and Closed Storage for Cooking Utensils, Cutlery, Linens, Cleaning Supplies and Detergent	1 1 1 ea. 1 1 N/A N/A	36" x 28.25" x 36.75" 19.25" x 26.25" x 18.25" Walk-in, 72" x 72" 73.25" x 64" x 29" 31.25" x 20.5" x 8.75" Length Varies, 24" deep Width varies, 12" deep uppers and 24" deep lowers
Dining Room	Dining Table Dining Chair Serving for Cutlery and Dishes, Condiments/Spices, Linens/ Napkins, Garbage and Recycling	4 24 1	80" x 36" x 30" 19" x 21" x 43" 24" x 96" x 42"
Classroom / Workshop	Table Chair Classroom Chair Closet Smartboard Projector Teaching Table	1 10 12 1 1 1 1	124" x 36" x 30" 19" x 21" x 43" 40" x 46" x 23.5" Walk-in, 34" x 132" 24" x 35" x 2" 11.25" x 3.5" x 7.5" 60" x 36" x 36"
Interior - Exterior Lounge	Lounge Chair Occasional Table - Coffee Table and Side Table	9 5	32" x 25" x 26" 30" x 48" x 18" and 24" x 24" x 20"
Washrooms (Multiple Locations)	Toilet Urinal Sink Countertop Mirror Bench Rainfall Shower Head and Handle	14 2 11 N/A 8 4 2	17" x 26.75" x 30" 18" x 14" x 28" 20" x 17" x 7" Length varies, 24" deep Sizes vary to suit location 16" x 60" x 16" 8.25" DIA. x 3" Head, 7" DIA. x 3.5" Handle
Outdoor Storage	Open and Closed Shelving for Farming, Barn and Gardening Supplies and Equipment Countertop	N/A N/A	Length varies, 12" deep uppers and 24" deep lowers Length varies, 24" deep

Area	Items Required	Quantity	Dimensions
Activity Storage and Rentals	Double Tier Locker Bench Desk Task Chair Guest Chair Classroom Chair Smartboard Projector Countertop Open and Closed Storage for Files, Paperwork and Office Supplies Open Storage for Activity Equipment	14 2 1 1 2 8 1 1 N/A N/A N/A	12" x 12" x 60" Length varies, 16" deep 60" x 24" x 36" 30.5" x 37" x 49" 23.5" x 24.5" x 32" 40" x 46" x 23.5" 24" x 35" x 2" 11.25" x 3.5" x 7.5" Length varies, 24" deep Width varies, 12" deep uppers and 24" deep lowers Width varies, 12" deep uppers and 24" deep lowers
Laundry Room	Stacked Washer/Dryer Ironing Board Open and Closed Storage for Washing Chemicals/Supplies Laundry Hamper Laundry Sink	3 1 N/A 2 1	27" x 31.25" x 82.5" 59" x 19" x 30-38" Width varies, 12" deep uppers and 24" deep lowers 27.75" x 18" x 11" 24" x 30" x 13"
Housekeeping / Maintenance Room	Open and Closed Storage for Cleaning Supplies, Bedding, Towels, and Tools Housekeeping Cart Vacuum Mop and Pail Janitor Sink Closet	N/A 2 2 2 1 2	Width varies, 12" deep uppers and 24" deep lowers 57" x 21" x 39" 12" x 14" x 42" 16" x 4.5" x 52" Mop, and 21" x 16" x 38" Pail 25" x 21" x 16" 57" x 24"
Staff Room	Kitchenette with Sink, Countertop, and Upper and Lower Cabinets Refrigerator Microwave Coffee Maker Table Dining Chair Single Tier Locker Lounge Chair Occasional Table - Side Table	1 1 1 1 1 4 5 2 1	60" x 24" x 32", 12" deep uppers, and 15" 18.5" x 7" Sink 30" x 30" x 66.5" 12" x 13.25" x 24" 5" x 7" x 10" 36" x 36" x 30" 19" x 21" x 43" 12" x 12" x 60" 32" x 25" x 26" 24" x 24" x 20"

Area	Desired Atmosphere	Color and Material Requirements
Lobby	Open plan to encourage a welcoming sense of interaction among guests and exploration of the space. Circulation directs attention towards to the front desk where new visitors will check in, and obtain information about the retreat and available activities. The desired image or mood is that of being outside while actually being inside. The space really feels as if the user has entered into their own unique part of Manitoba as they come to understand the province's identity.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must to taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.
Office	Closed plan is employed in the office to create privacy and allow for concentration with minimal distractions. It should be conducive to a high functioning work atmosphere while still being comfortable. Circulation is simply towards and around the work area to allow for the necessary movement of paperwork, computer usage, answering phones and organizing activities, guests and activity instructors. The desired image or mood is that of being outside while actually being inside. The atmosphere of the office is warm and home-like while still maintaining a work function.	
Guestrooms	Closed plan to create a sense of reprieve and comfort after a busy day of exciting activities. The desired image or mood is that of being outside while actually being inside. The guest rooms evoke a sense of home and of being one with nature. There is an extremely calm and sublime atmosphere, yet it also is able to create a sense of wonder and excitement in such an authentic and unique space that is not replicated anywhere else in Manitoba.	

Table 10. Aesthetic requirements (continued on following pages)

Area	Desired Atmosphere	Color and Material Requirements
Art Studio	Circulation is directed among the art and craft areas, as well as to the millwork for supplies and cleaning. Interaction is encouraged at the crafts tables, but less so at the individual art easels. The desired image or mood is that of being outside while actually being inside. The art studio is a warm and comforting space where guests get to unleash their creativity, while enjoying the sights, smells and sounds of the outdoors.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must be taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.
Kitchen	Open plan is allow for unobstructed movement between food preparation, cooking and cleaning. Circulation is directed between the different functioning areas of the kitchen, and movement is permitted for the instructors to interact with the guests and assist them. The kitchen is a high-functioning environment. Though not as sterile as a typical commercial kitchen, many of the same principles are used. Cleanliness and safety are of utmost importance.	There is less of a focus on the use of natural materials and being immersed in nature in the kitchen than in the rest of the retreat. Stainless steel equipment and countertops are required, along with porcelain tile on the walls and a non-slip, self-coved base flooring.
Dining Room	Open plan to allow for maximum space usage and encourage social interaction among the diners. Circulation is directed into the space either through the main entrance where guests would be coming from outside or their private room, and also from the kitchen after the guests prepare the meal themselves and are now sitting down to enjoy their creation. The desired image or mood is that of being outside while actually being inside. A light-hearted and home-like atmosphere is found in the dining room where guests can be comfortable sharing a meal with their peers.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must be taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.

Area	Desired Atmosphere	Color and Material Requirements
Classroom / Workshop	Open plan to allow for flexibility within the space to accommodate various activities and forms of teaching and learning. Because the classroom/workshop is multipurpose, circulation patterns can change depending on what the space is being used for. The desired image or mood is that of being outside while actually being inside. A fun and engaging learning environment is found in the classroom/workshop, where guests work with other guests and the instructor, creating positive and enriching interaction.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must to taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.
Interior - Exterior Lounge	An open plan is found in the interior - exterior lounge through the joining of an interior space with an exterior one. Circulation is encouraged through moving between the interior and exterior areas. Movable furniture items allow users to alter the space to suit their preferences and what types of interactions and activities may be taking place there. The atmosphere of the interior - exterior lounge is one where guests can feel comfortable to either start up their own group activity or escape to their own private solitude. It is a welcoming and all-encompassing kind of space.	
Washrooms (Multiple Locations)	Closed plan to create privacy and a sense of security. The washrooms and showers are private and non-judgemental spaces where users do not have to feel self-conscious or embarrassed.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must to taken into consideration when using natural materials. Cleanliness is extremely important in the washrooms, therefore non-slip porcelain tile floors are used, with partial-height tile also found on the walls to prevent any mold and mildew growth. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.

Area	Desired Atmosphere	Color and Material Requirements
Outdoor Storage	Open plan to allow for plenty of storage space for various sized items. The atmosphere is purely to serve a functional purpose.	Concrete floor
Activity Storage and Rentals	Open plan to allow for the movement of and storage activity equipment rentals. Circulation for activity equipment rentals is directed towards the front desk to sign out the items. The atmosphere is that functions both as a utilitarian storage space and also one that functions as a business providing a service for guests.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Though in the activity storage area, the materials are far more utilitarian than decorative. Proper maintenance and easy upkeep must to taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.
Laundry Room	Circulation is directed towards and around the washing machines for efficient functioning of washing, drying, ironing and folding clothing and linens. The atmosphere is mainly functional to ensure accuracy and safety.	Non-slip flooring is used with easily cleanable surfaces that prevent any mold or mildew growth.
Housekeeping / Maintenance Room	Open plan to allow for adequate storage of housekeeping and maintenance equipment and supplies The atmosphere is purely to serve a functional purpose.	Non-slip flooring with rigid vinyl wall protection to prevent damaging the walls from carts bumping into them.
Staff Room	Both open and closed plans are used in the staff room to allow for interaction among employees but also more private areas for individual reflection. The desired image or mood is a calming and relaxing space where employees can take a break from their busy day of work, but it also is an invigorating space that encourages excitement in their work.	Natural materials such as stone, rocks/pebbles/boulders, grass, moss, wood, branches/twigs are used throughout the retreat to create a sense of being immersed in nature. Proper maintenance and easy upkeep must to taken into consideration when using natural materials. Colors are neutral and earthy with accents of blue, green, gold and white to represent the many colors found in Manitoba's landscapes throughout each season.

Area	Mechanical Requirements	Electrical Requirements	Plumbing Requirements
Lobby	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Telephone Fax Computer / Internet Alarm System / Motion Sensor Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting	N/A
Office	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Telephone Fax Computer / Internet Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting	N/A
Guestrooms	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Telephone Smoke Detector Light Switches and Outlets - GFI Outlet in Washroom Wall Lighting	Washroom - Toilet, Sink, Bathtub/ Shower
Art Studio	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Motion Sensor Smoke Detector Emergency Lighting Light Switches and Outlets Wall Lighting	Cleaning - Sink
Kitchen	Sprinklers Heating - Furnace Ventilation - Operable Windows and Mechanical System Air Conditioning Temperature Control Walk-In Cooler and Freezer Cooking Equipment Dishwashing/Drying Equipment	Motion Sensor Smoke Detector Emergency Lighting Light Switches and GFI Outlets Bright, Uniform Ceiling Lighting Cooking Equipment Dishwashing/Drying Equipment	Kitchen - Sinks, Cooking Equipment, Dishwashing/Drying Equipment

Table 11. Technology requirements (continued on following pages)

Area	Mechanical Requirements	Electrical Requirements	Plumbing Requirements
Dining Room	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Motion Sensor Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting	N/A
Classroom / Workshop	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Computer / Internet Motion Sensor Smoke Detector Emergency Lighting Light Switches and Outlets Wall Lighting	N/A
Interior - Exterior Lounge	Sprinklers Ventilation - Operable Windows and Fan	Light Switches and Exterior Suitable Outlets Wall Lighting	N/A
Washrooms (Multiple Locations)	Sprinklers Heating - Furnace Ventilation - Operable Windows and Mechanical System Air Conditioning	Smoke Detector Emergency Lighting Light Switches and GFI Outlets Ceiling and Wall Lighting	Washroom - Toilet, Sink, Shower
Outdoor Storage	Sprinklers Ventilation - Operable Windows	Smoke Detector Light Switches and Outlets Wall Lighting	N/A
Activity Storage and Rentals	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Telephone Computer Alarm System / Motion Sensor Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting	N/A
Laundry Room	Sprinklers Heating - Furnace Ventilation - Mechanical Air Conditioning Temperature Control Washer/Dryer	Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting Washer/Dryer	Laundry - Washer, Laundry Sink

Area	Mechanical Requirements	Electrical Requirements	Plumbing Requirements
Housekeeping / Maintenance Room	Sprinklers Heating - Furnace Ventilation - Mechanical Air Conditioning Temperature Control	Smoke Detector Emergency Lighting Light Switches and Outlets Ceiling Lighting	Mop Sink
Staff Room	Sprinklers Heating - Furnace Ventilation - Operable Windows Air Conditioning Temperature Control	Telephone Internet Smoke Detector Emergency Lighting Light Switches and Outlets - GFI at Kitchenette Ceiling Lighting	Kitchenette - Sink

5.5 Spatial Requirements

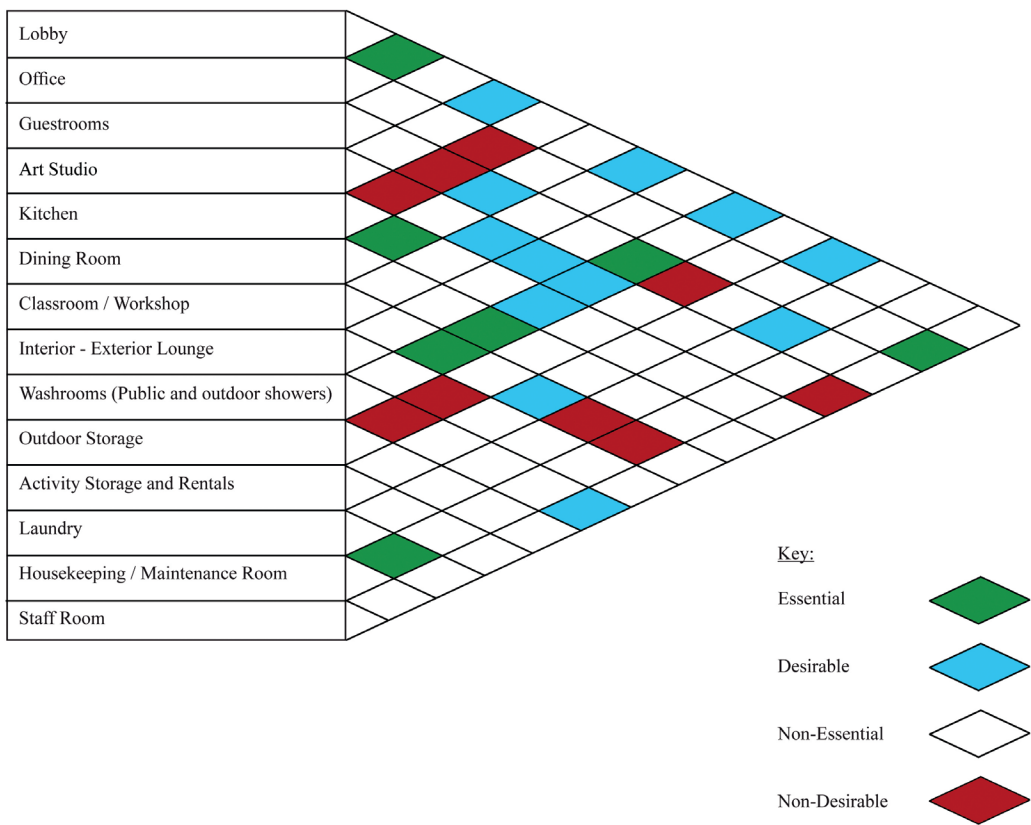


Figure 40. Spatial adjacency matrix

Area	Square Footage Required	Subtotal
Lobby	580 sq. ft.	580 sq. ft.
Office	192 sq. ft.	192 sq. ft.
Guestrooms	226 - 283 sq. ft. depending on occupancy 8 rooms required	~2086 sq. ft.
Art Studio	900 sq. ft.	900 sq. ft.
Kitchen	935 sq. ft.	935 sq. ft.
Dining Room	813 sq. ft.	813 sq. ft.
Classroom / Workshop	657 sq. ft.	657 sq. ft.
Interior - Exterior Lounge	357 sq. ft.	357 sq. ft.
Washrooms	755 sq. ft. for main building public washrooms 276 sq. ft. for additional outdoor washrooms and showers	1031 sq. ft.
Outdoor Storage	1419 sq. ft. in separate structure from main building	1419 sq. ft.
Activity Storage and Rentals	1253 sq. ft. in separate structure from main building	1253 sq. ft.
Laundry Room	171 sq. ft.	171 sq. ft.
Housekeeping / Maintenance Room	293 sq. ft.	293 sq. ft.
Staff Room	178 sq. ft.	178 sq. ft.
Total Main Building Area: (no circulation included)		7917 sq. ft.
Circulation (15%):		1188 sq. ft.
Grand Total Area: (including circulation and additional structures)		12,053 sq. ft.

Table 12. Floor area requirements

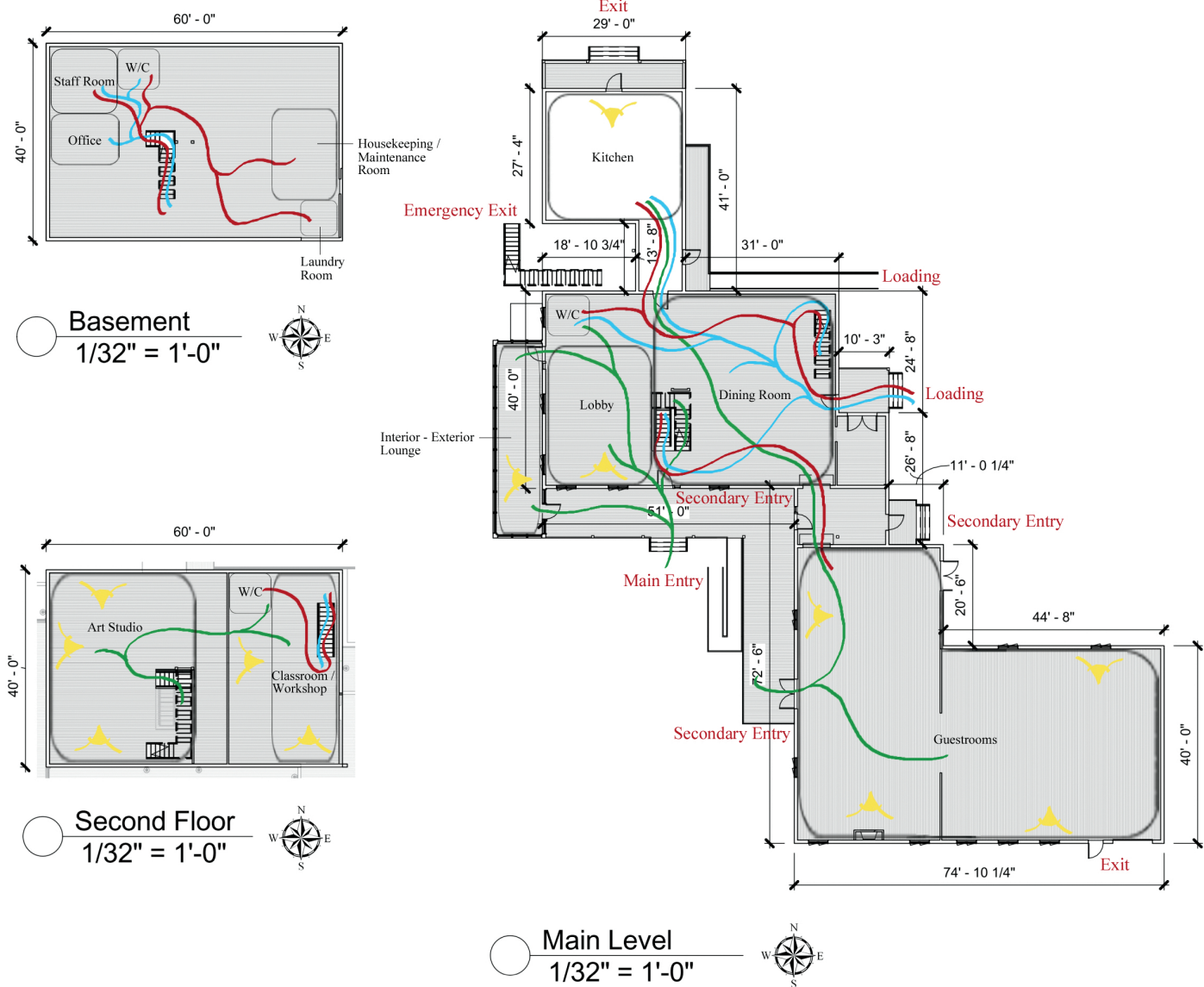


Figure 41. Zoning and circulation study - Floor plans

Zoning and Circulation Study Strengths

- Administration areas are kept in the basement and out of the way of public spaces.
- Keeping the library and classroom / workshop on the second floor forces circulation patterns vertically and maintains similar activities all on one floor.
- Washrooms are located on each floor as well as in separate structures on site ensuring that there is always access to them and no need to travel far distances to locate one.
- The existing kitchen remains in its current location to cut down on costs and to reuse the space.
- The guestrooms are located in the existing furniture store and showroom. This is successful because the large, open expanse of space will not pose any restrictions to planning.
- Significant views to the outdoors are essential; therefore the large expanses of windows are used to their fullest extent in the zoning.
- The additional structures on site are reused for new and similar functions to the existing purposes.

Zoning and Circulation Study Weaknesses

- Too much unused, empty space in the basement. This could potentially be used as an area for more storage, and for mechanical or other equipment. The elevator could also be located within this floor space.
- The office could be located closed to the lobby on the main floor. This would be appropriate should the building manager be required by a guest at the front desk.
- The classroom / workshop could be located closer to the lobby for guests only visiting for a day to attend a class or activity, rather than having them move up to the second floor to reach it.
- The interior – exterior lounge could be located closer to the library to act as an additional quiet reading space.
- There could be a greater connection between the activity storage and rentals with the lobby and the classroom / workshop. This would allow for a more direct path of travel between the spaces.
- The laundry room could be closer to the guestrooms which would make it easier on the housekeeping staff when washing the linens, however by keeping it separated from the guestrooms, unwanted sights and sounds are concealed from the public gaze.

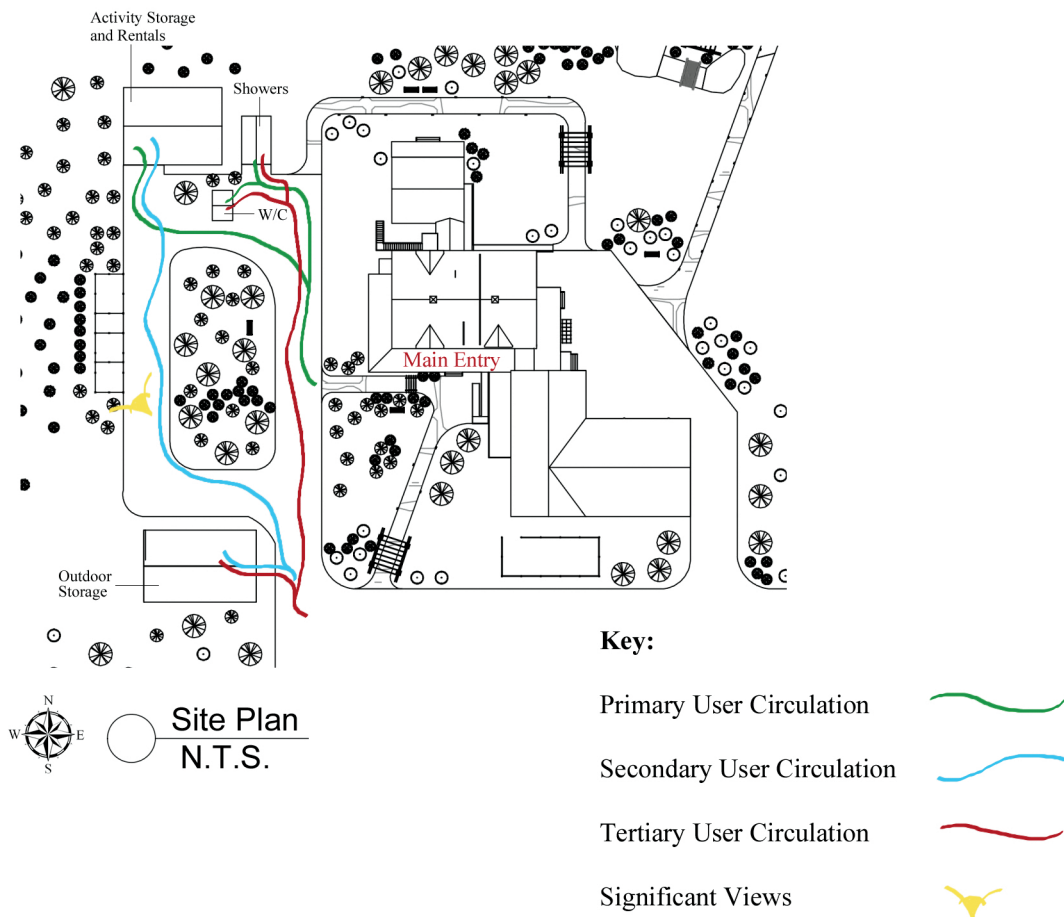


Figure 42. Zoning and circulation study - Site plan

5.6 Design Guidelines

Issue: The Guestroom.

Objective: The guestrooms should become a place where guests can privately retreat for the night and promote a sense of belonging.

Concept: Consider using furnishings that are residential in character to create a home-like environment as opposed to commercial furniture that would impose a typical hotel atmosphere.

Concept: Consider eliminating televisions from the guestrooms to enforce the notion of “retreating” from the bustle of everyday urban life to be in nature.

Issue: Indoor Nature Activities.

Objective: Just like the nature activities that the guests partake in outdoors, there must be indoor nature and cultural activities that are offered within the retreat.

Concept: Consider incorporating interpretive information panels throughout the retreat that relate to the outdoor nature activities.

Concept: Consider having specific rooms for the various landscapes found in Manitoba along with the wildlife that is found there, and the activities that could take place in each setting.

Issue: Community Atmosphere and Social Interaction.

Objective: Interior and exterior spaces should create a sense of a welcoming community and foster interaction and among guests and local specialists.

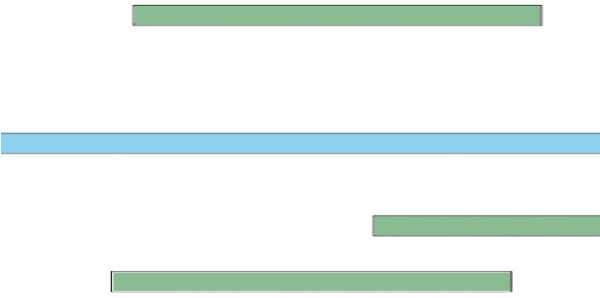
Concept: Consider the layout and configuration of furnishings, partitions and landscaping; paths of movement, flow and pause; and adjacent spaces to create niches where guests can interact with others indoors and outdoors, and to also develop sightlines between spaces that create a welcoming environment.

Issue: Manitoban Identity Formation.

Objective: The retreat must help form and be representative of a positive and unique Manitoban identity.

Concept: Consider maintaining the existing Pineridge Hollow building to represent the area’s historical and cultural importance, as well as a local vernacular style.

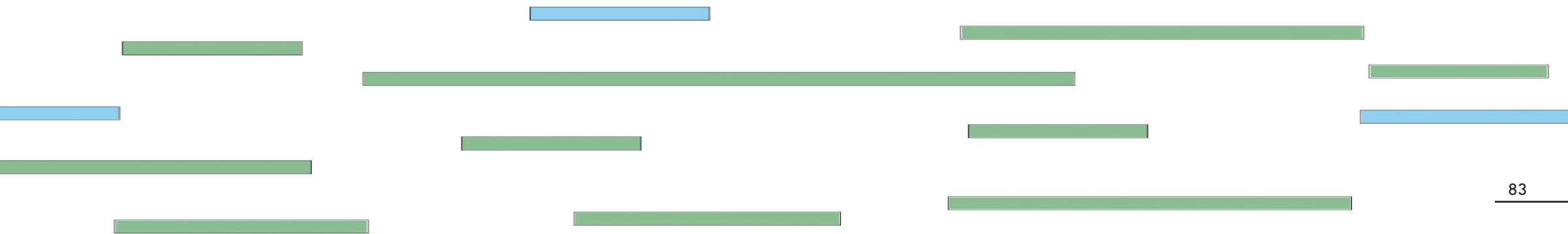
Concept: Interior materials and furnishings should take inspiration from Manitoban nature and the surrounding environment.



Chapter Six

Design Intervention

- 6.1 Conceptual Design Exploration
- 6.2 Design Description



6.1 Conceptual Design Exploration

The conceptual exploration process for the design of the interpretive nature retreat began with simple inspiration images of various typologies, locations and scales. From there, I decided to pack a suitcase with mainly the essentials one would need for a trip to the proposed retreat. Photographs were taken throughout the course of packing the suitcase, and of close-up and distorted abstractions of the packed items and the suitcase itself. Words were developed that represented what was seen in these images. Continuing this abstraction and word development process, selected photographs were layered and traced to create a second level of abstraction, and again, words were chosen to match the new images.

The theories and case studies examined in Chapters 2 and 3 provided design parameters that were combined with the words that came out of the suitcase packing, photographing and abstraction explorations. These were then worked into an overall design image that I desired, to create the concept statement and architectural language for the interpretive nature retreat.

The concept statement is as follows:

Slender, horizontal lines make up the architectural language for the interior design of the retreat to create a harmonious juxtaposition between the steeply pitched angles found on the exterior of building, and is carried out through screening that acts as partitions and ceiling planes. Large areas of glass create a strong connection between interior and exterior, forming a visual extension of the space. Glimpses through slatted perforations in walls and ceilings further enhance the notion of transparency among spaces, and between inside and outside. Layers of private, semi-private and public spaces are delineated through dropped ceiling planes. Private areas such as the guestrooms and reception are compressed by low ceiling heights, while public spaces such as the art studio and classroom / workshop have large expanses of high ceilings. Lighting reveals are used as accents to draw attention and highlight thresholds, mimicking trees framing a naturally photogenic view. The geometries created underline the horizontal nature of the prairies and direct the eye along the horizon, while also establishing circulation paths. Movement is encouraged through areas of flow and pause as guests make a journey through the retreat which evokes images of nature. Colors and materials used are those that are all found in the numerous Manitoban landscapes and diverse seasons and include wood and stone, and neutral colors with accents of blue, green, gold and white.

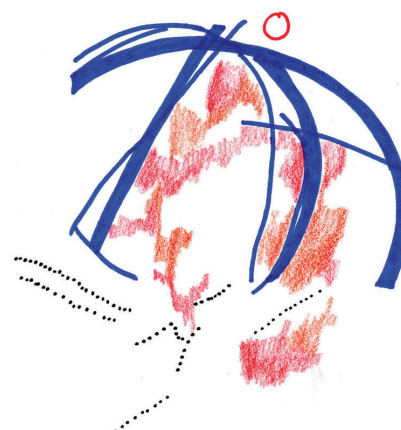


Figure 43. Suitcase packing



journey

expanding



movement

expanding



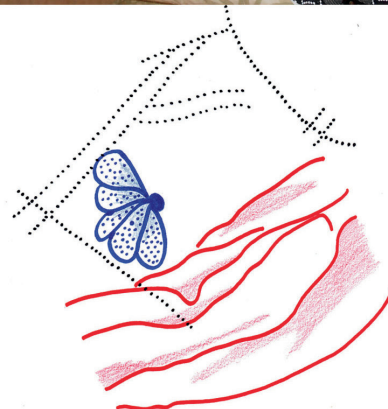
natural

framing

flow and pause



compressing



traces

layering

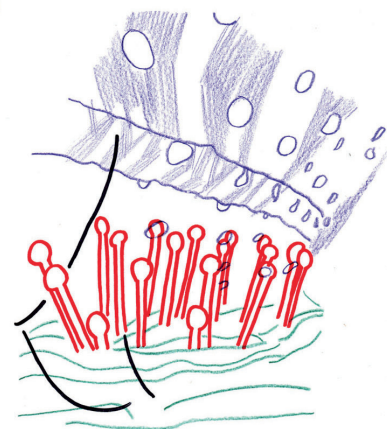


Figure 44. Abstractions

6.2 Design Description

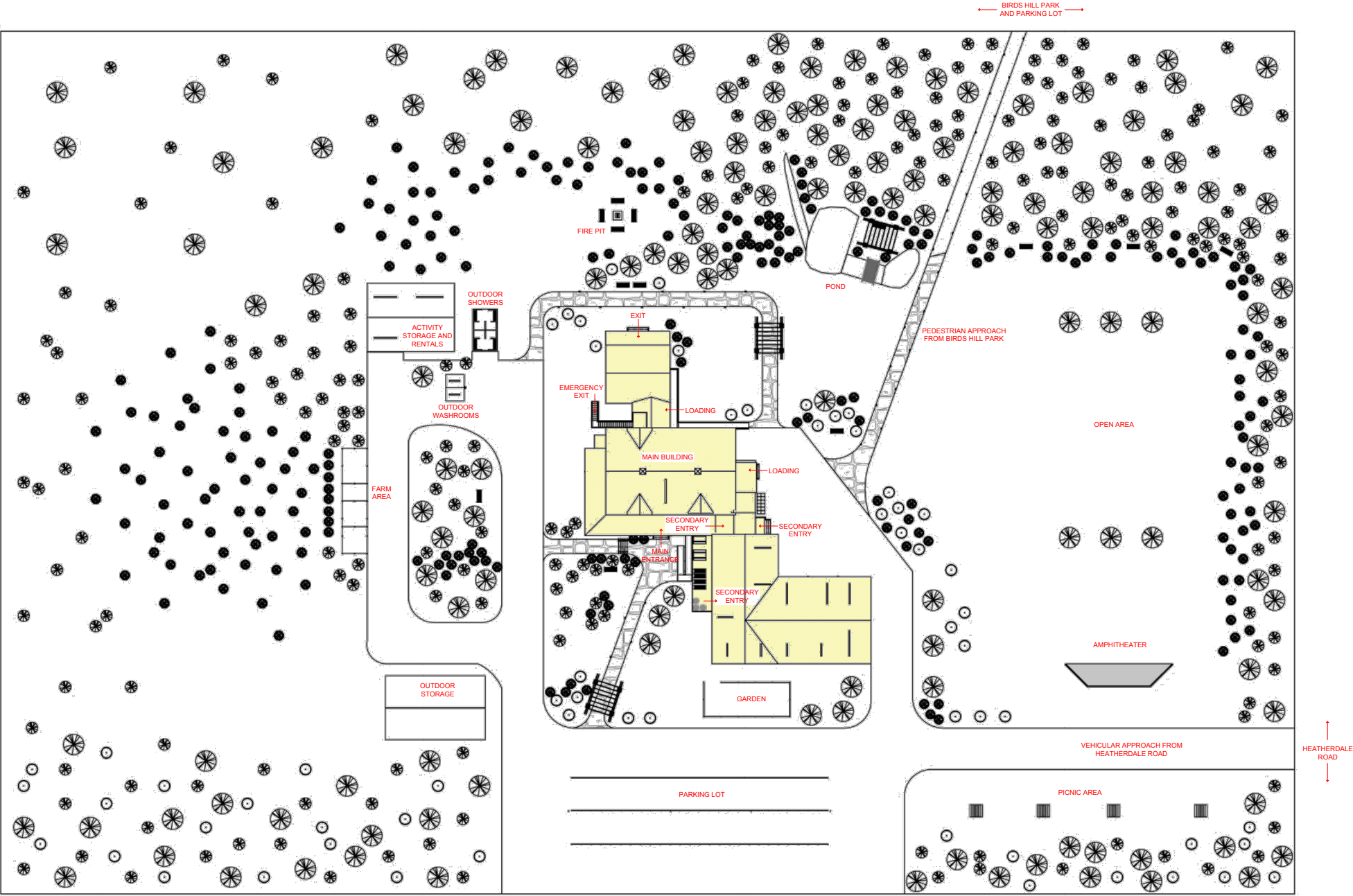


Figure 45. Site plan. Scale: 1/64" = 1'-0"





Figure 46. Front exterior perspective

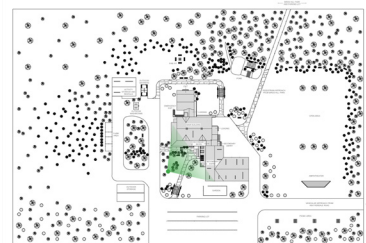
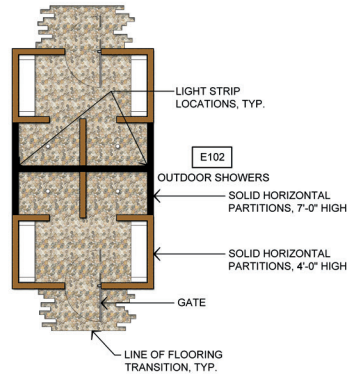
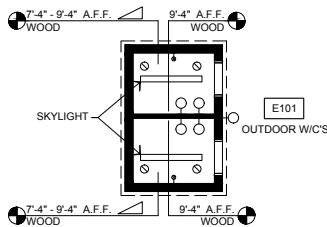
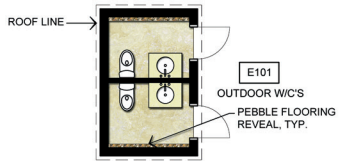
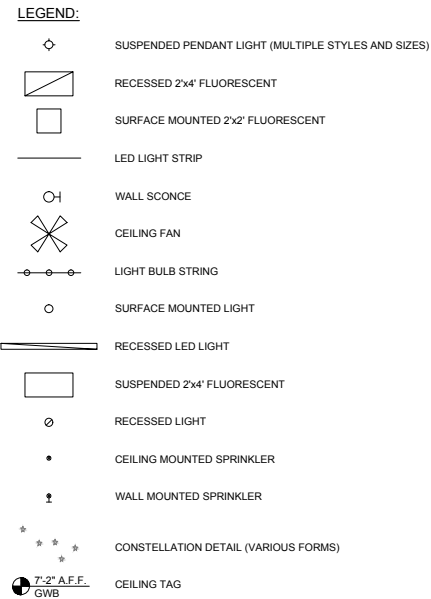
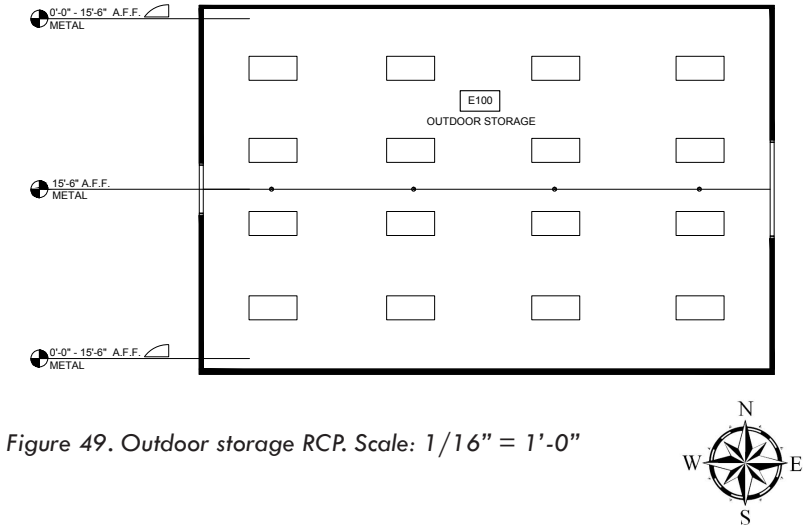
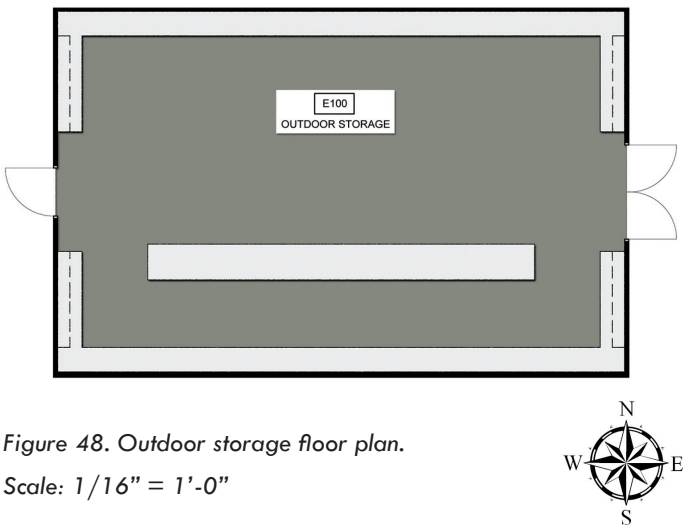


Figure 47. Back exterior perspective

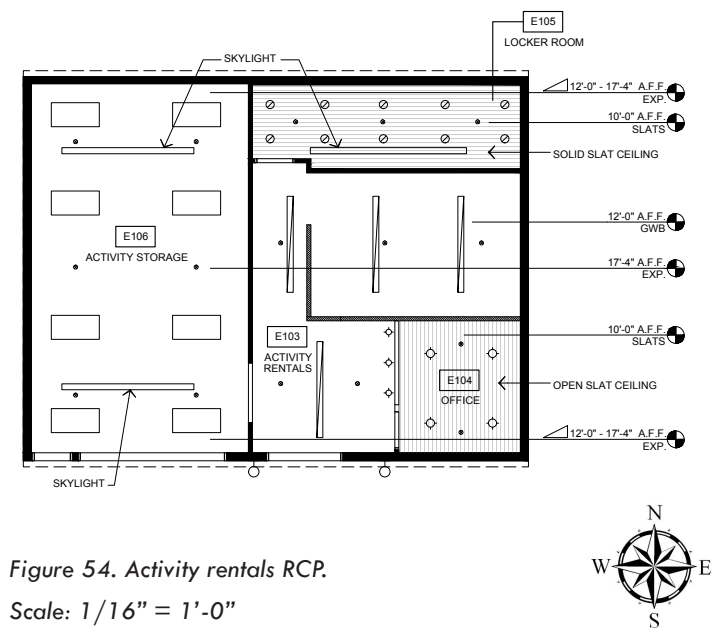
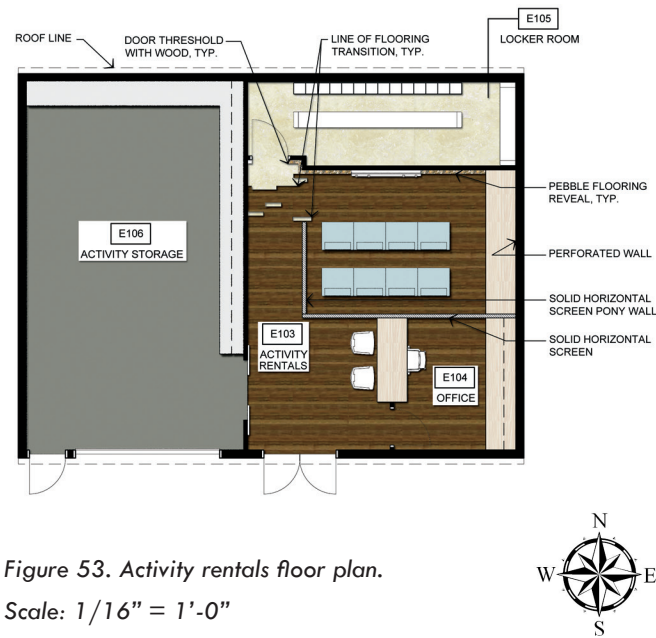


The design for the interpretive nature retreat encompasses the main Pineridge Hollow building as well as multiple separate buildings found on site. The first of the additional buildings is the current greenhouse. This structure has been adapted for use as an exterior storage facility for gardening, farming and maintenance supplies and equipment. The space is completely utilitarian with open and closed storage, as well as ample floor space. The second building is the existing exterior washrooms. These have remained intact, aside from finish replacement and the incorporation of skylights.

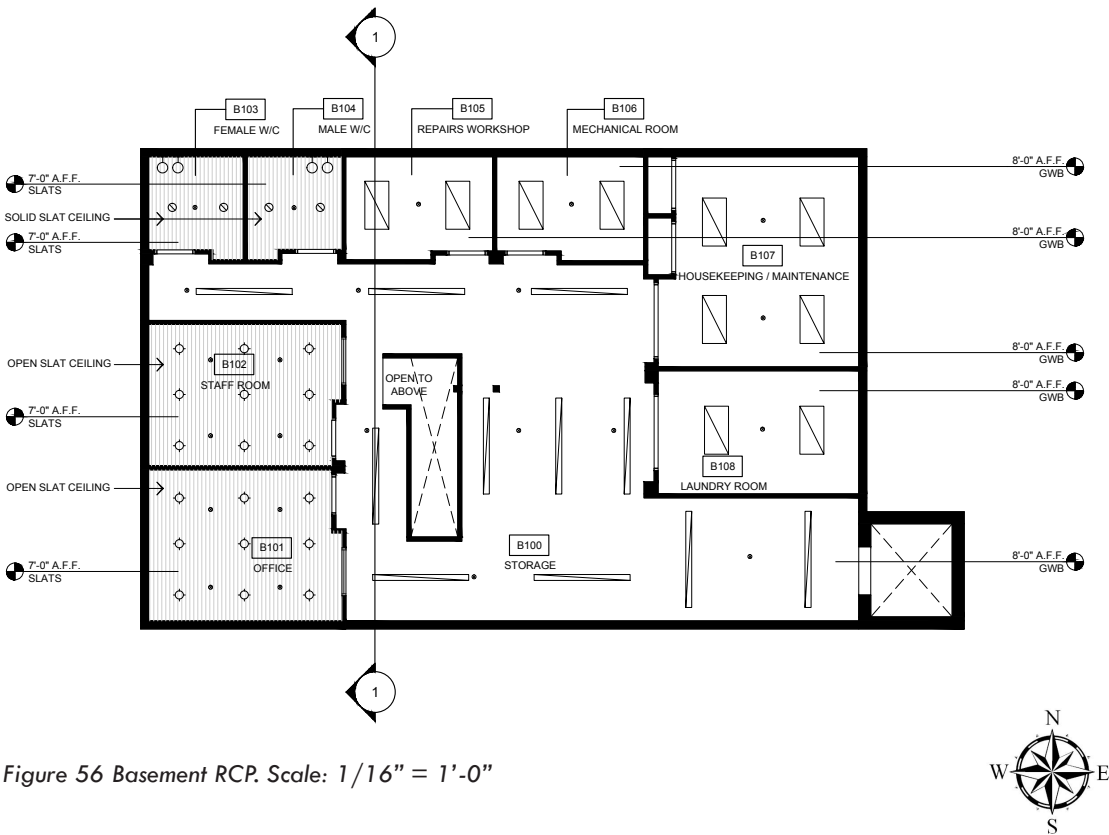
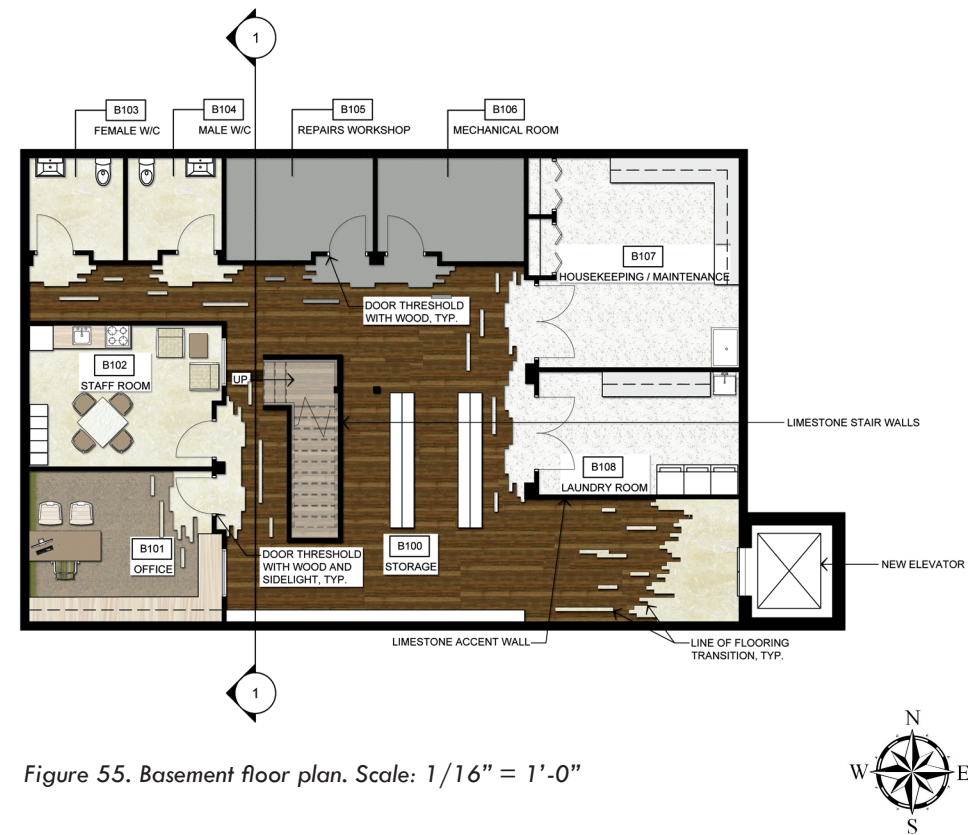
Open-air outdoor showers have also been incorporated and have taken the place of the present shed. These are similar in concept to showers that one would find at the beach, where swimmers would wash off in their bathing suits. There is no ceiling and the walls are made of solid wood timber at heights of four feet and seven feet high, therefore the showers are unisex and are only operable in the summer months. The flooring is pebbles and follows a similar flooring transition that is found throughout the main Pineridge Hollow building. A light reveal is incorporated into the corners of the shower stalls to create a soft glow.



The last additional building found on site is the existing garage which has been transformed into the activity rentals and storage area. The west half of the structure is used for storing activity equipment such as bicycles and cross-country skis. This area is purely functional with concrete floors, plenty of open space for storage, and a section of millwork. The east side of the building houses the office, locker room, and an area for information sessions. The locker room is unisex and would typically be used for day-trippers to store their belongings while participating in activities. The information session area is used if there are any sort of particular instructions or safety precautions that the guests would need to be made aware of before using certain equipment or parking in various excursions. When it is not in use for this purpose, the space would also be able to be used for staff meetings or special gatherings. Unique design features found in this building include the incorporation of skylights, a perforated wall in the information session area, and a horizontal, wood slat partition between the office and information session area. This same slat language is carried onto the ceiling in the office space, but is open to bring out the horizontality that was discussed in the concept statement and is reminiscent of the prairies.



Moving into the basement of the main Pineridge Hollow building, this floor is mainly for staff of the nature retreat. Spaces downstairs include an open storage area, laundry room, housekeeping/maintenance room, mechanical room, repairs workshop, washrooms, staff room and office. The washrooms have solid, wood slat ceilings, while the staff room and office have the same open slat ceilings that were found in the activity rentals office. Rough Tyndall stone local to Manitoba, is used along certain walls to add texture and visual interest. The flooring transitions between rooms enhance movement and remind one of transitioning between the different landscapes and ecosystems of Manitoba. Doorways are recessed and finished in wood to create a threshold that especially highlights the shift between spaces. Additionally, beside each door there are small rectangular openings in the wall. These are covered with a window film so that one cannot physically see through into the room beyond, but instead allows light to transfer, enhancing the notion of transparency.



The main level of the building is divided into two sections: the north section being the public common areas, and the south being the private guestroom areas. Upon coming through the main entrance, one is greeted with the main staircase and the reception desk to the left. The lobby has plenty of glazing whose mullions follow the horizontal design language. A partition behind the reception is open wood slats to create a transparency between the spaces, and continues onto a dropped ceiling plane above. On the west side of the building beside the lobby, there is the interior – exterior lounge. This four-season space is enclosed, and has a similar wood slat detailed façade. Detail drawings of this façade are shown in Appendix D. Bird watching takes place here and is accommodated through bird feeders hung just outside the exterior walls. Guests are kept out of the birds’ immediate natural habitat, but are brought close enough to get good views of them, with or without binoculars. In addition to the binoculars, bird books are also provided so guests can discover what species they are seeing. In the warm months, the façade slides open onto screened windows for guests to hear the birds’ calls, while in the winter when the sliding glass panels are closed, a sound system helps to bring in their songs making the space truly feel like it is exposed to the outside. The lounge space continues onto an open, covered patio around the front of the building that is furnished with picnic tables, lounge chairs, hammocks and bean bag chairs.

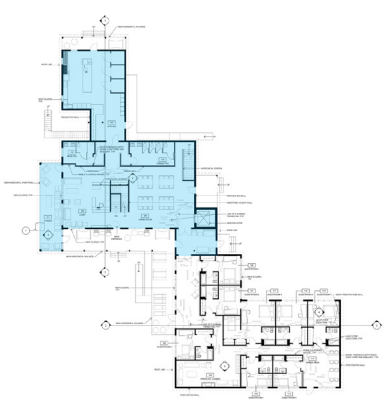


Figure 57. Partial main floor plan. Scale: 1/16" = 1'-0"



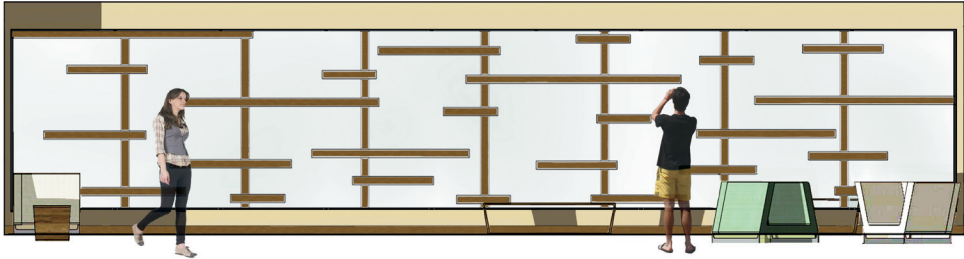


Figure 58. Lounge - west elevation. Scale: 1/8" = 1'-0"



Figure 59. Lounge perspective

Coming back inside, there are the male and female washrooms, and kitchen along the north portion of the building. The kitchen is in its' original location, however an exterior wall has been pushed out to allow for more space, and the interior layout has been adjusted to move it from a purely functional production kitchen, to one that allows for teaching and participation from the guests. Skylights have been added, and the kitchen staff have their own private patio off of the back. The washrooms have the same solid, wood slats ceilings that are found in the basement washrooms, and the long walls that separate the washrooms from the lobby and dining room are green walls. Small information panels are incorporated into the green walls that tell visitors what types of plants are found on them. The plants can be changed out as desired from flowers and greenery native to Manitoba, to herbs and vegetables used in cooking. The dining room seats twenty-four people, and has a Tyndall stone accent wall and a suspended cloud ceiling above the dining tables. This ceiling has the same horizontal wood language that is seen in the open and closed slat ceilings that have been discussed so far, but instead it has more of an artistic quality with planks of wood suspended at various heights. The east exterior wall has perforations in it that continue all the way up through the second floor.

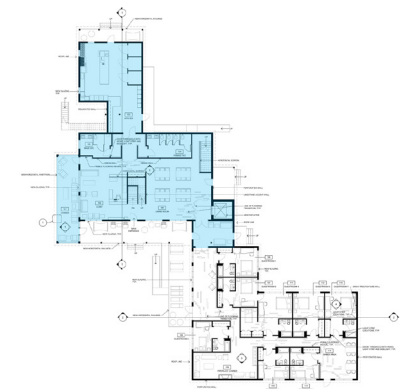
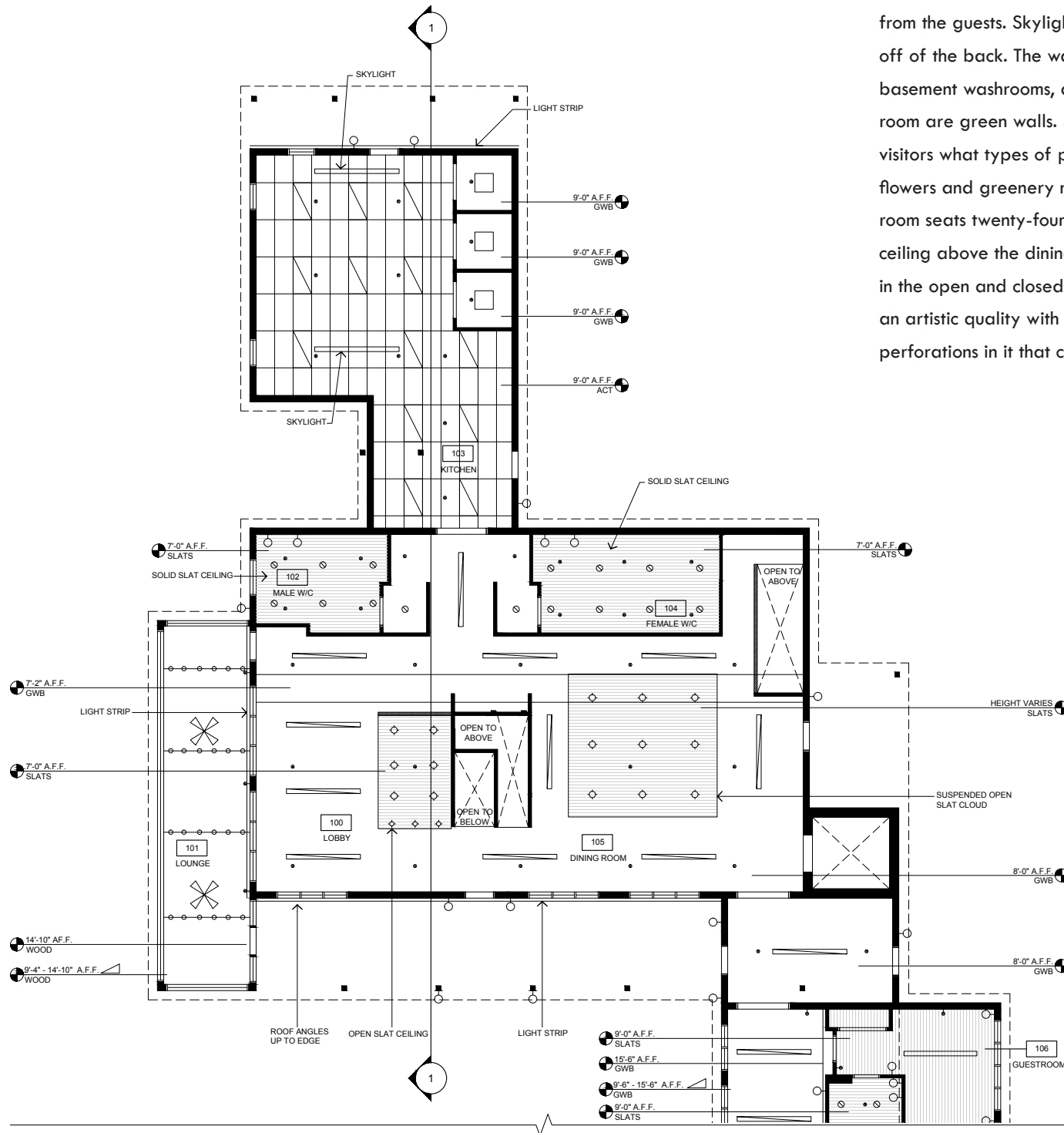


Figure 60. Partial main floor RCP. Scale: 1/16" = 1'-0"



The doorways are designed in the same threshold-like manner as the basement with the wood material change and the rectangular openings on the side, but throughout the main and second floors there is an additional feature added. At the corners of the recess, there are light reveals that travel up the wall and along the top at the ceiling, framing the view and transition between spaces. Along selected walls, there is a pebble reveal in the floor that also has a light strip incorporated into it to create a soft glow, similar to the outdoor showers. The light reveals at the doorways connect with the luminosity in the pebble reveal to create an uninterrupted ribbon of illumination.



Figure 61. Lobby and dining room - north elevation. Scale: $1/8" = 1'-0"$

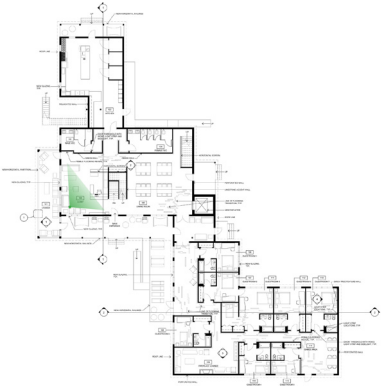
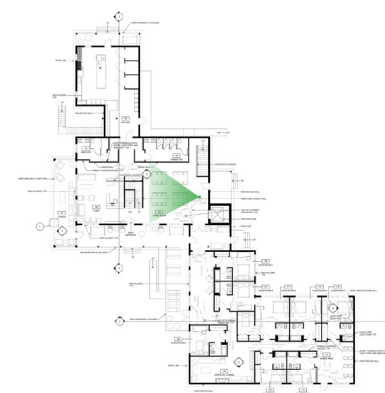


Figure 62. Lobby perspective



Figure 63. Dining room perspective



Continuing on into the guestroom area of the main floor, there are eight guestrooms, all sleeping one to three people with single and queen size beds. Each room also has a private washroom, a closet, desk and side chair. The finishes in the guestrooms include ceramic tile flooring in the washrooms with pebble shower surround, and carpet in the living area with a birch tree feature wall located at the head of the bed. There is another light reveal located at both corners of the birch tree wall, and a new full-height glazing system that has the same horizontal mullions that are found in the windows in the common areas. These windows are operable and slide open to allow plenty of ventilation into the room. A major design feature in the guestrooms is that above the open wood slat ceiling, there are skylights cut through the roof and existing mansard ceiling. When the sun moves across the sky throughout the day, the light coming through the skylight casts shadows from the slat ceiling, bringing in horizontal lines that move around the room.

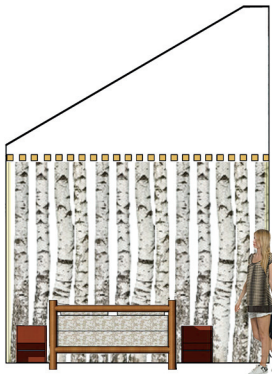
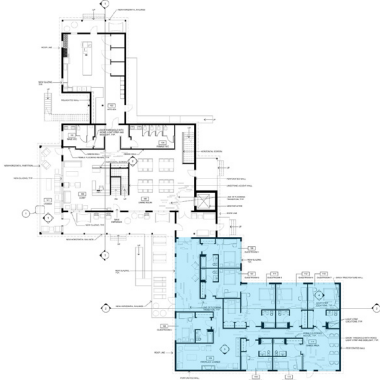


Figure 64. Guestroom feature wall elevation.
Scale: 1/8" = 1'-0"



Figure 65. Partial main floor plan. Scale: 1/16" = 1'-0"



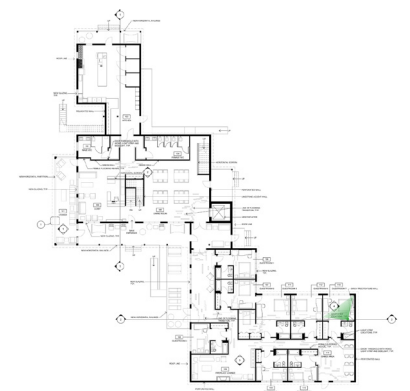


Figure 66. Guestroom perspective

Within this guestroom area, there is the fireplace lounge and games area. The fireplace lounge is used for quiet activities such as reading and relaxing in front of the fire. The feature of this space is the existing brick hearth flanked by a perforated wall with skylights above. The games area is for louder, group activities and also has a perforated exterior wall and skylights. A unique design feature found within these two spaces, as well as in the corridors to the guestrooms, are constellations in the ceiling. Constellations that are seen in Manitoba throughout the seasons, such as Orion, Cassiopeia and Aquila to name a few, are designed into the flat portion of the existing mansard ceiling, allowing guests to stargaze while still inside. Detail drawings of these constellations are shown in Appendix D.

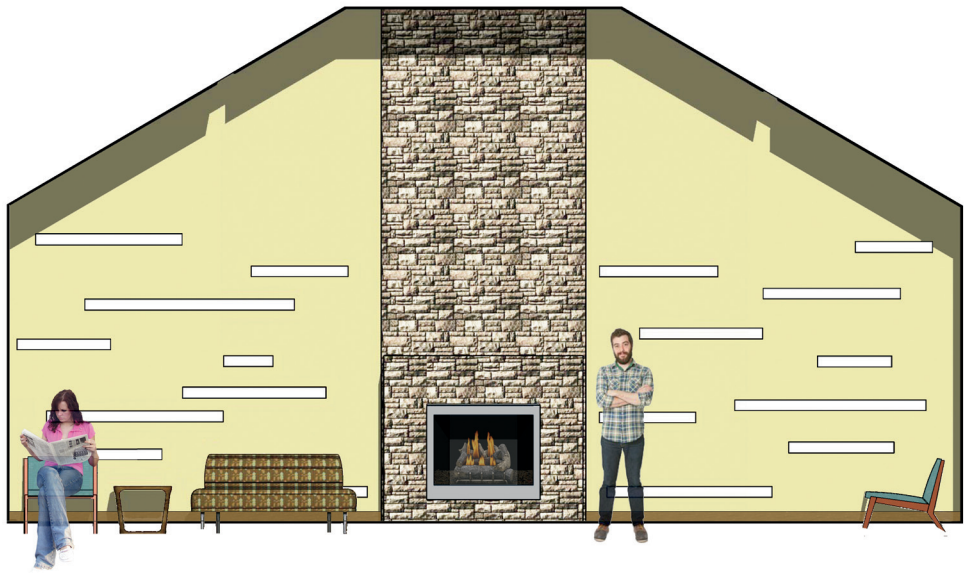


Figure 67. Fireplace lounge - south elevation. Scale: 1/8" = 1'-0"

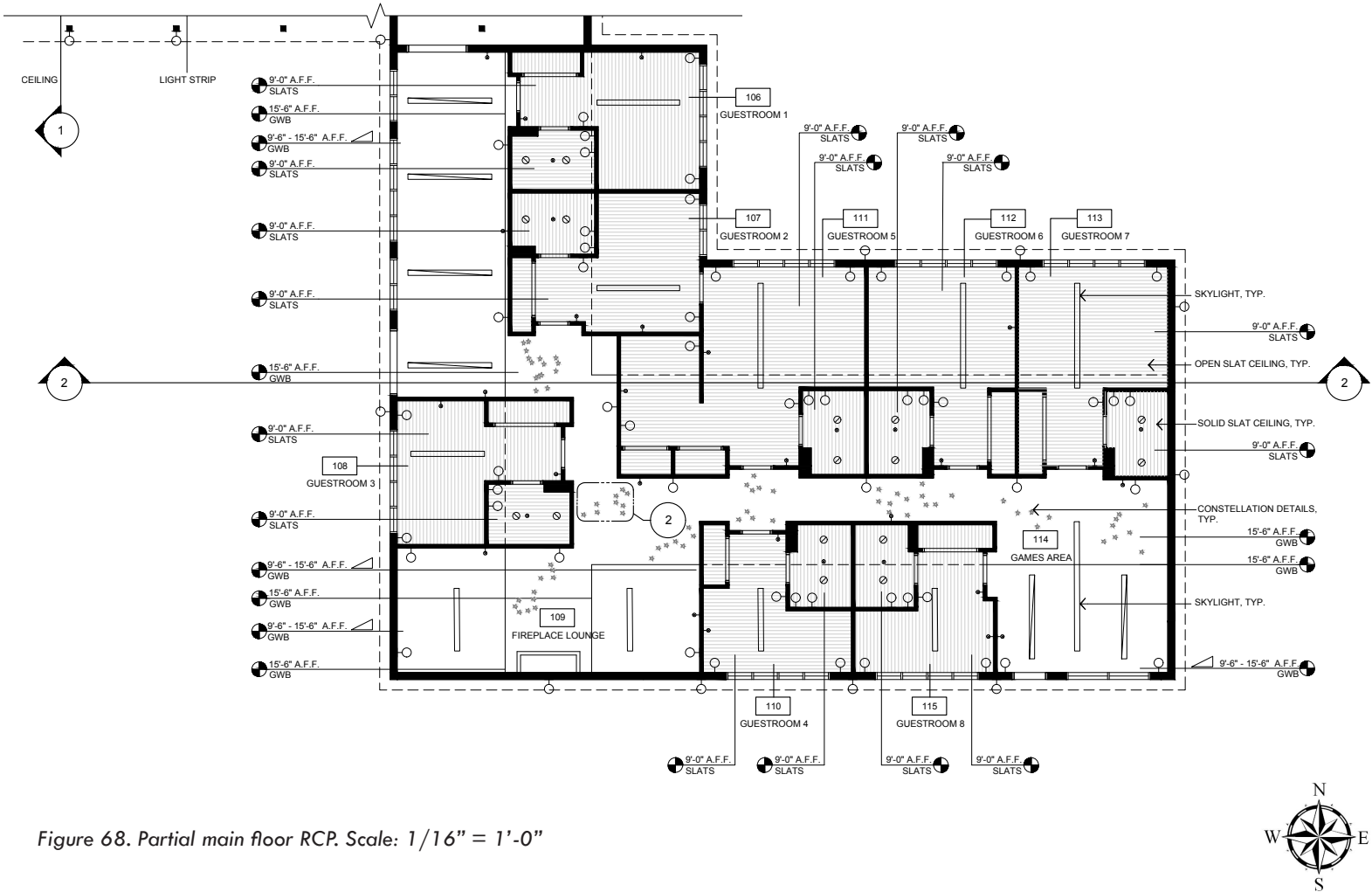


Figure 68. Partial main floor RCP. Scale: 1/16" = 1'-0"

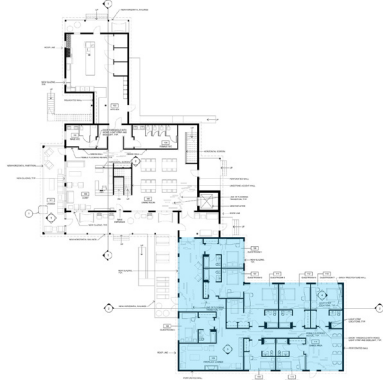




Figure 69. Guestroom entrances perspective

The second floor of the Pineridge Hollow building houses the classroom/workshop, art studio and washrooms. The washrooms are designed and finished in the same way as the other public washrooms found in the basement and on the main floor, and along the washroom wall in the classroom/workshop, the pebble reveal is expanded in a nook to create an activity space. A geocache is hidden beneath the pebbles in this location, so that visitors can dig up it, sign their name and date in the journal, take a trinket and leave one of theirs, then cover it back up under the pebbles for another guest to find. Existing large expanses of glazing found in the classroom/workshop are adjusted to have horizontal mullions. Existing exposed wood trusses span the expanse of the classroom/workshop and are replicated on the art studio side. The perforated wall that began on the main floor in the dining room, continues on this level to the roof peak in the art studio. A second activity area found on the second floor is the aquarium. This is not a typical aquarium, but is in fact a self-sustaining ecosystem with fish, amphibians, crustaceans, plant life and insects that are native to Manitoba. An information panel accompanies the aquarium advising viewers of what type of animal life is found inside.

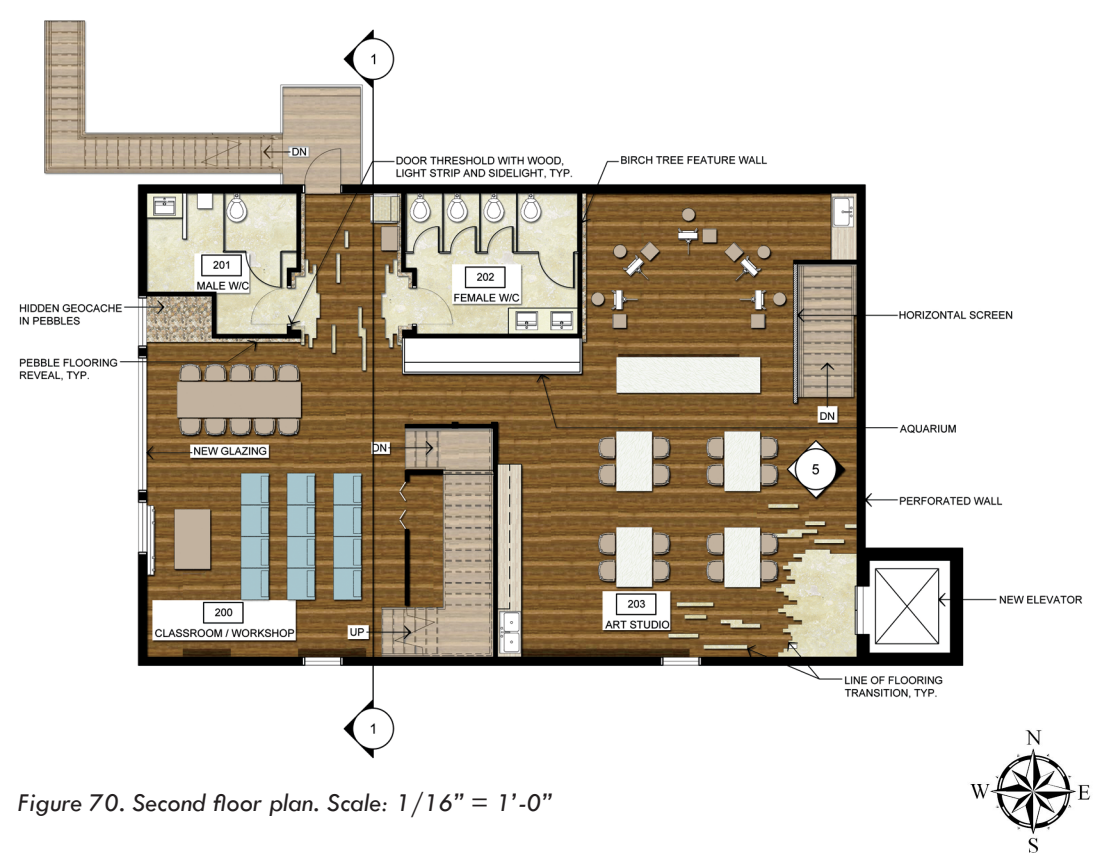


Figure 70. Second floor plan. Scale: 1/16" = 1'-0"

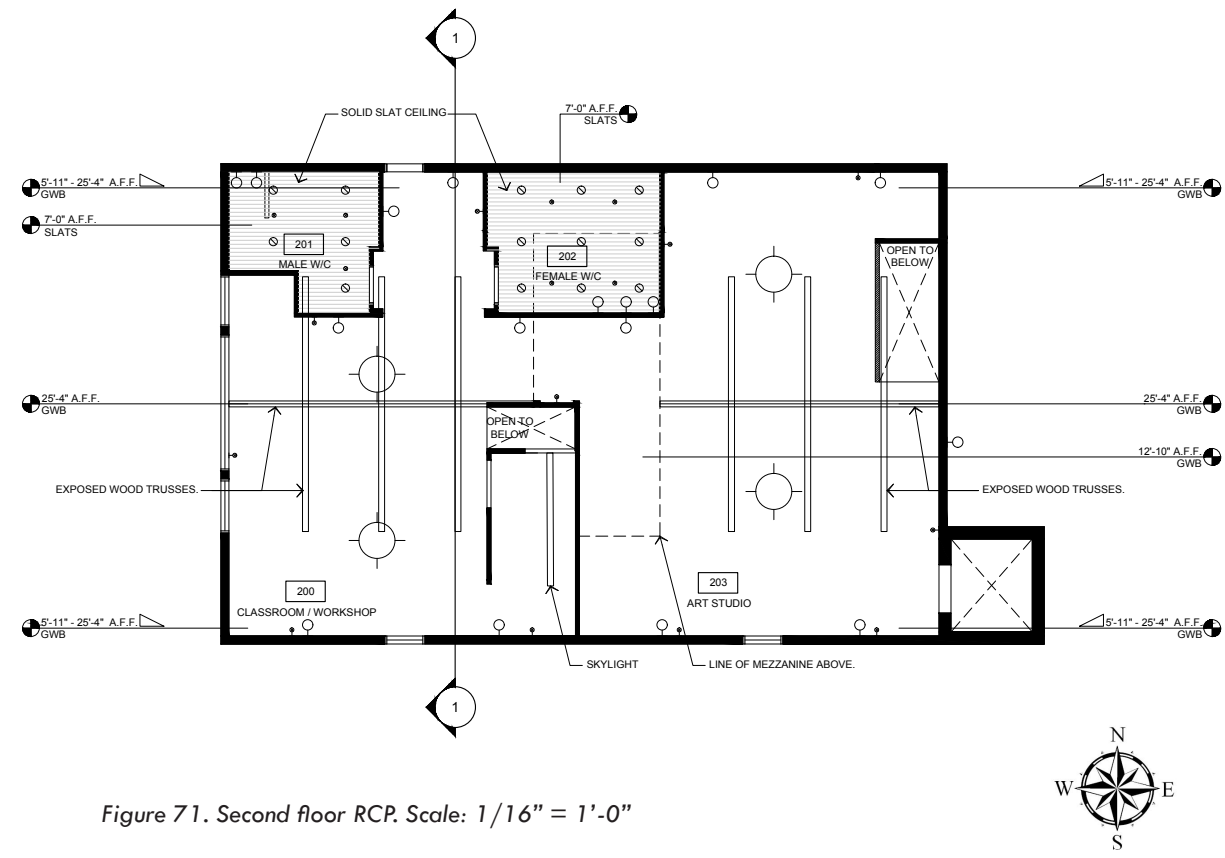
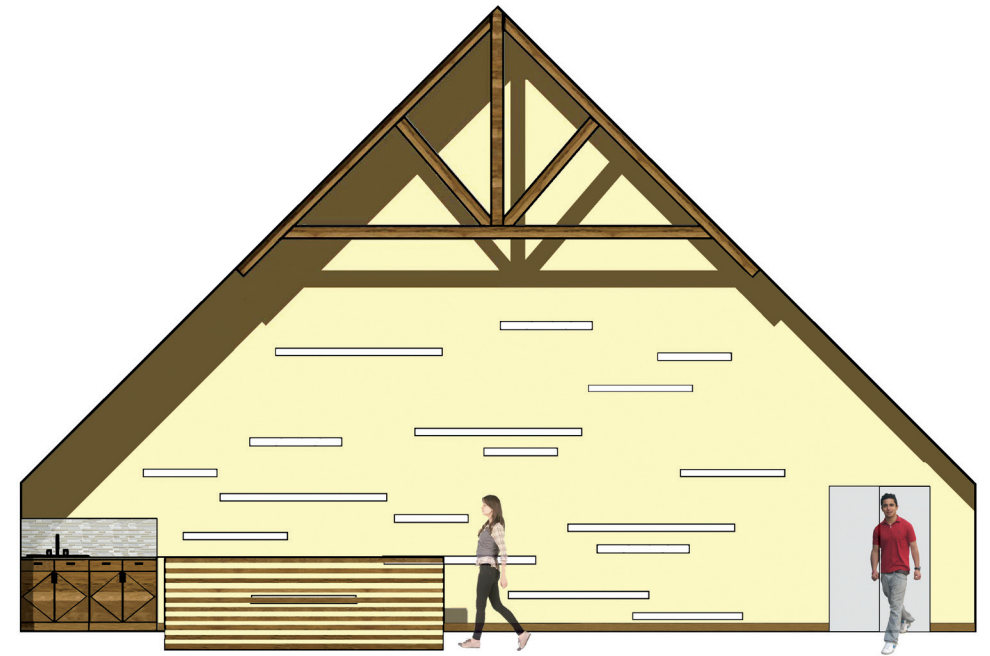


Figure 71. Second floor RCP. Scale: 1/16" = 1'-0"



Lastly, the mezzanine overlooks the classroom/workshop and is a complete, immersive activity area in itself. Images of moving water are projected onto the floor with physical 3D boulders placed throughout, that users can jump between to avoid falling into the “water”. Artificial bulrushes are placed along the edges where the angled ceiling meets the floor, and images of moose, deer, wolves and bears are projected along the long flat wall. A bench is located so that visitors can sit and watch as the animals walk across the wall directly in front of them, stopping to have a drink of water or try to catch a fish.



Figure 76. Mezzanine - east elevation. Scale: 1/8" = 1'-0"

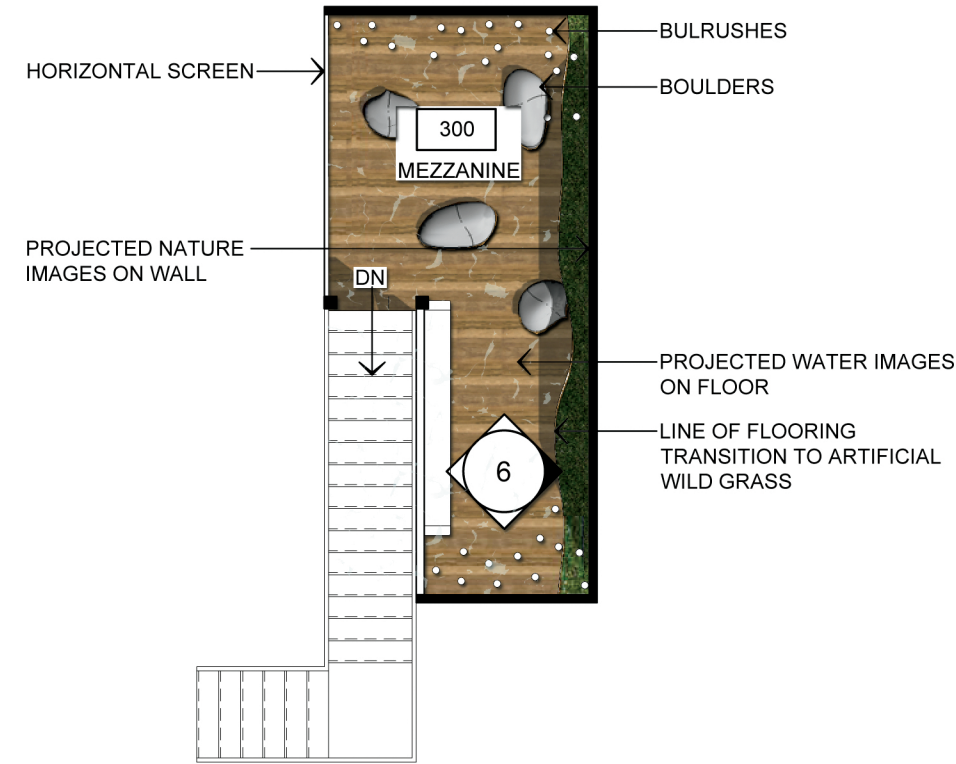


Figure 74. Mezzanine floor plan. Scale: 1/8" = 1'-0"

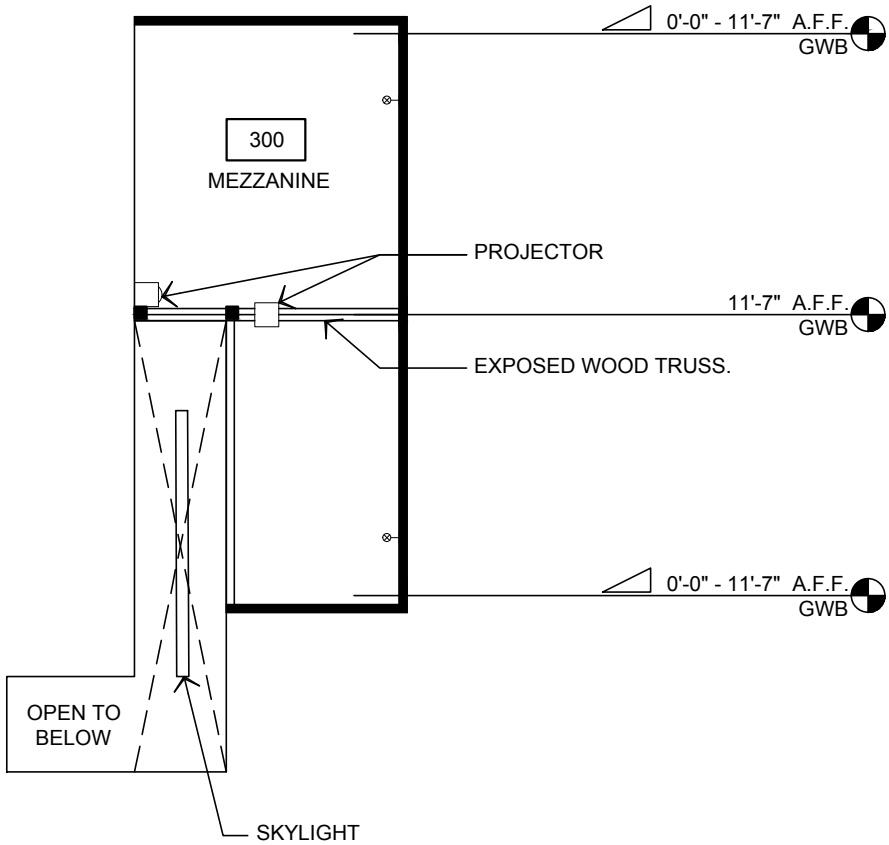


Figure 75. Mezzanine RCP. Scale: 1/8" = 1'-0"



The renovation of Pineridge Hollow into an interpretive nature retreat is a study of how the surrounding natural and cultural environment can literally and figuratively be brought to the inside of the building, and how an innovative interior design language can be wholly inspired by a site. With an interest in determining how tourism can be done sustainably by benefitting not only the tourist, but the toured as well, the interpretive nature retreat transforms the existing buildings into a new typology that relates to the literature review.



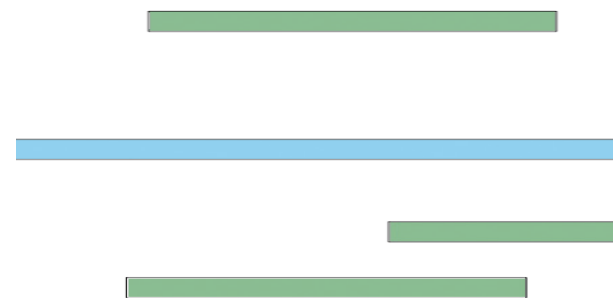
Figure 77. Material boards



Figure 78. North - south section. Scale: $1/8'' = 1'-0''$



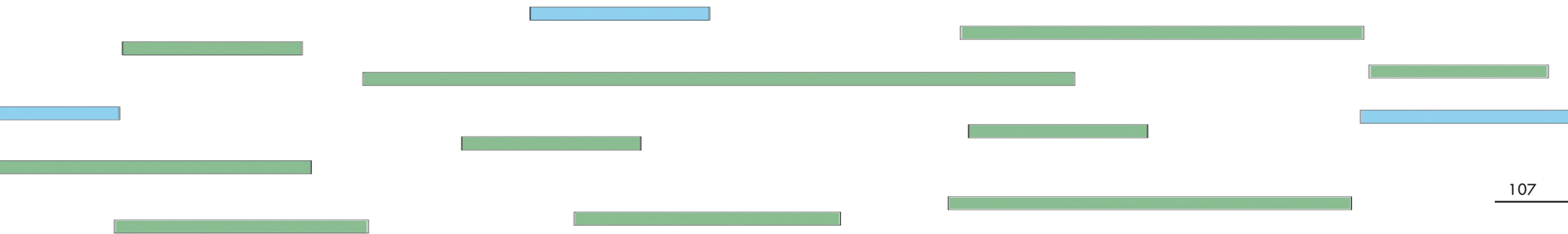
Figure 79. East - west section. Scale: $1/8'' = 1'-0''$



Chapter Seven

Chapter Seven

Conclusion



7.1 Conclusion

As stated in the *questions of inquiry* section, through the process of exploring the design of an interpretive nature retreat, I inquired into the ways in which a retreat hotel can contribute to sustainable tourism to show how experiential, recreational and educational components specific to Manitoba can accommodate the 21st century “guest’s” desires. I wanted to do this because I believe it is important to promote a Manitoban identity through tourism, while encouraging the positive effects and minimizing the negative effects that tourism can have on an environment and community. The theories and case studies that were researched, as well as the overall design of the retreat, have all been able to help answer the research questions proposed by this practicum.

The first question was: how can the outdoor activities that are encouraged by ecotourism and slow tourism inform the interior design of a successful hospitality typology? This was accomplished by bringing aspects of outdoor activities to the interior of the building and creating in between spaces that are an amalgamation of interiors and exteriors. An example of this is participating in the farming and growing of vegetables outdoors, then transferring the ingredients that the guests grew outside, to the kitchen inside. Guests cook the food and then get to eat and enjoy their meals in the dining room. Another example would be bird watching from a transitional space of a covered veranda so as not to disturb the bird’s feeding patterns by being directly in their habitat. Other ways that the outdoor learning experience can be brought to the interiors include plenty of glazing and screening creating constant views to the outdoors, and green walls, birch tree walls, and an aquarium with information panels. A library and art studio allow users to gain additional knowledge on the activities that they may have participated in outside, and features of the local cultural heritage; whether that be through language, dress, rituals, myths and legends or other authentic features of the Manitoban heritage. Examining the naked Retreats’ naked Home Village and naked Stables Private Reserve offers insight into how a successful hospitality typology provided numerous activities for their guests to partake in.

Studies of regionalism show that local vernacular architecture and interior design displays how a local culture and society has come to be. Through the design of the retreat itself, guests and locals are able to understand the history of the site, the building and of Manitoba. The changes that the building and local community has endured over time is made apparent in the form of the situated regionalism of the design. The guests learn and participate in the *people, locale and environment* (Heath, 2009). Local construction materials and methods are also used in the design of the interpretive nature retreat, and these take inspirations from the natural Manitoban environments and landscapes to help create an interior that is also representative of the guest’s outdoor activities and experiences.

The second research question was: how can a retreat hotel in Manitoba, Canada exemplify regional and cultural identities? Regionalism and the slow tourism movement, as well as authenticity assist in forming accurate cultural identities in tourism. Regionalism creates cultural

identities through the architecture and creating a sense of place for travellers and locals through emotional, cognitive and behavioural dimensions. This vernacular identity can change over time from new residents coming from different cultures and projecting their ideas and design styles onto the existing architectural fabric. Although it is changing, it does not mean it is destroyed. It is simply adapting to the climatic and social conditions. Slow tourism furthers the ideas of regionalism by incorporating a strong commitment to local culture through the form of food, drink, landscapes, and everyday customs and traditions.

Authenticity is crucial in creating accurate cultural identities because it highly affects how people perceive a place. The images presented about a location will affect how travellers anticipate a place will be before even going there, how they navigate and perceive the place while there, and how satisfied they are with their travel experience when they return home and convey that information on to others. Authentic objects or experiences break stereotypes that tourists may have about a location and its people, and it also has the ability to break the tourist gaze. When tourists are able to break past the *front region* to the *back region* they become guests or perhaps even friends, and are able to see what the community and their way of life really is about. Authenticity highlights the local people, food and drink, arts and the natural environment to create a place identity for a destination.

A hotel or retreat is able to exemplify the destination’s cultural identity through its architecture and interior design. It is designed in such a way to blend in with the cultural backdrop, both physically and cognitively, as well as to enhance and display aspects directly related to the culture. Tourists and locals come to the retreat because of its ability to immerse them directly into the culture through the activities and its daily functioning, so that they are able to be a part of, and to join in that identity. Upon leaving the retreat and returning home, they are able to pass on their knowledge to others, disseminating the accurate cultural and place identity throughout their home country. The case study of Tanjong Jara Beach Hotel and Rantau Abang Visitors’ Center is helpful to study in regard to this research question because of the traditional *istana* architectural form that is used. The *istana* form was built using local building techniques, and it also promotes a vernacular architecture and creates a regional identity for that area of Malaysia.

The last question was: how can a retreat hotel be a catalyst for achieving sustainability between the toured and the tourist? Slow tourism and ecotourism has shown great potential in creating a sustainable tourism industry. Both movements advocate for a reduced consumption on the tourist end, and for the tourist to actually give back, and in some way improve the host community, rather than just taking and using what they need for their own purposes and gains with little regard to the area they are inhabiting while travelling. To show that a hospitality typology can still function successfully while giving back to the community, as well as being

environmentally-friendly, it is valuable to return to the case study of Harmony Maho Bay Camps. Various forms of sustainable and alternative energy, waste and water programs are utilized, and the facility offers various activities that encourage active and sustainable participation and education in the surrounding environment of St. John.

Specifically for slow tourism, the movement enforces slow modes of travel, discounting the use of automobiles and planes which greatly helps reduce the impact tourism has on the atmosphere. It also encourages domestic travel near to one's home, furthering reducing travel miles and helping to promote a sustainable and healthy tourism sector locally. Ecotourism expands these goals to truly care for nature and the environment through the preservation, conservation, understanding and appreciation of natural and cultural heritage of an area. While both ecotourism and slow tourism promote equality, fairness and respect between the toured and the tourist on a personal, societal and environmental level, and reasons that the local community's voice should be heard and considered above all others.

A hotel, or in this practicum's case, the interpretive nature retreat, is a catalyst for achieving sustainability between the toured and tourist by following the points put forth by various authors (Bryan, 2008; Caffyn, 2012; Ceballos-Lascrain, 2008; Tourism Association of Canada, & National Round Table on the Environment and the Economy, n.d.; Wright, 1993) for the successful functioning of an ecolodge or other environmentally-friendly hospitality service. Through the interactions of the locals and guests at the retreat, the travellers are able to become part of a community by creating their own experiences, and just overall *living* instead of *staying* at the destination. The activities that the guests partake in and the knowledge they acquire while at the retreat, shows them how important it is for tourism to remain a successful industry, but also that it is imperative for it to become far more sustainable than it currently is through the slow tourism movement and ecotourism.

The theories and case studies helped form the resulting design for the interpretive nature retreat, while the conceptual design studies generated an architectural language for the overall atmosphere of the spaces. Horizontal lines were used throughout the retreat in the forms of a new glazing system, flooring transitions, and vertical and horizontal screening. Natural materials native to Manitoba including wood, stone, grass and quartz were incorporated into the finishes selections to bring the exterior in. Daylight and shadows were considered with the integration of light wells, skylights and wall perforations in public areas as well as each guestroom, furthering the notion of being at one with the surrounding environment, and providing glimpses to the outdoors. Activity areas such as green walls, an aquarium, birch tree walls, a hidden geocache, and floor map were added to create activity nooks inside that would correspond to outside activities that the guests would partake in while visiting the retreat.

The programming for the design of the nature retreat was also enhanced by the theories and case studies. By examining what types of spaces and activities would take place in ecotourist resorts like naked Retreats and other similar typologies, areas such as the art studio and

classroom/workshop were included. Understanding the values of the "guests" of the slow tourism movement as well as what it means to create authentic tourist experiences assisted in designing an appropriate guestroom. It also determined the programming of the various activity spaces found throughout the building, as well as the activities that the guests would partake in outdoors.

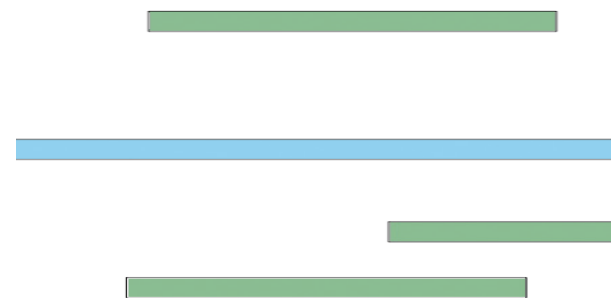
An authentic and accurate Manitoban identity is one that is firmly rooted in the province's environment, culture and heritage. It takes into account the physical and environmental surroundings, and the local people's traditions, customs and heritage. Further, it is unique and specific to Manitoba, and therefore is a distinctiveness that locals and tourists can relate to and connect with. For this particular project, I have chosen to focus on Manitoba's natural environment as the intermediary to represent a Manitoban identity. Cultural aspects are manifested into the design through the programming of the activities that the guests are able to participate in, however I chose not to focus in-depth on those features because Manitoba is so culturally diverse. This situation could cause stereotypical representations of each culture to be incorrectly displayed, thus entirely undermining the importance of the theories studied, and this practicum as a whole. Nature, on the other hand, is a feature that is shared by all ethnic backgrounds and is therefore emphasized in the Manitoban identity that the interpretive nature retreat is encouraging. The retreat helps to maintain, protect and enhance that identity through the experiential, educational/interpretive and recreational activities that the guests partake in individually and with other guests and locals, and be encapsulated in within the retreat that are specifically related to Manitoba.

Though this particular design solution is specific to Manitoba and the Canadian prairies, the same concepts can be applied to other tourism typologies within Canada. Such facilities could include hotels, resorts, retreats, museums, interpretive centres, excursion companies, and visitor information centres. Strategies that can be taken from this practicum include the following:

- Consider the physical, geographical surroundings. Is it open, wheat-filled prairies, densely treed forests, jagged snow-covered mountains, or rocky coasts around an unpredictable ocean? These images can help form an interior atmosphere, as well as present possibilities for activities to offer guests. Further, by considering such aspects, a regional design approach will emerge.
- Consider the climatic environment. Should the facility operate year-round, and do the various seasons present interesting opportunities for the interior design, as well as functionality, of the hotel or other tourism-related facility? For example, the interpretive nature retreat has spaces that generally can be used only during the warmer months such as the outdoor showers and patio, yet it also has spaces that can be used throughout the year such as the interior-exterior lounge and the activity rentals. Activities that are encouraged by ecotourism can help determine what types of leisure opportunities should be provided by the retreat.

- Consider the cultural heritage of the area. Are there specific customs or traditions that should be respected within the facility, as well as specifically related to the design? Involving the local population in the design and construction of the building ensures that people living near, and potentially working at, the facility will have their voice be heard, and helps to avoid conflicts in the future. Further, as slow tourism calls for, it ensures that an authentic experience will be presented to tourists that the local people can benefit from, be proud of, and also participate in.

In conclusion, through the synthesis of information gathered by the theories and case studies researched, as well as the conceptual design process, a connection between interior design and sustainable tourism practices was analyzed. The design of the resulting interpretive nature retreat challenged the standard perception of what a hotel is and what it could become. The design provided a solution to the main problems of hotels today by being site-specific, encouraging interaction between users, developing a comfortable atmosphere that guests want to stay in for longer than a few nights, and promoting a sense of home and belonging. Though this particular retreat is a solution that is specific to Manitoba, the same concept can be applied to similar hospitality typologies throughout the globe; thus culminating in the opportunity for interior design to reach far beyond the aesthetics of a pretty lobby and pristine guestrooms, to reinventing hotels into sustainable and functional tourist destinations.



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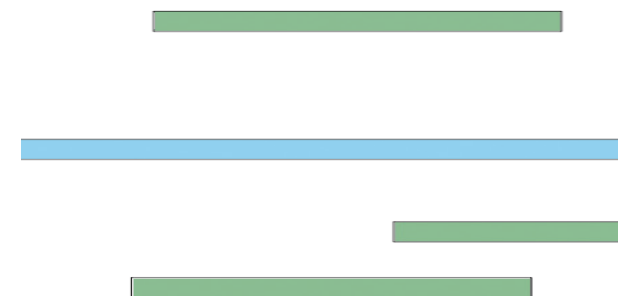
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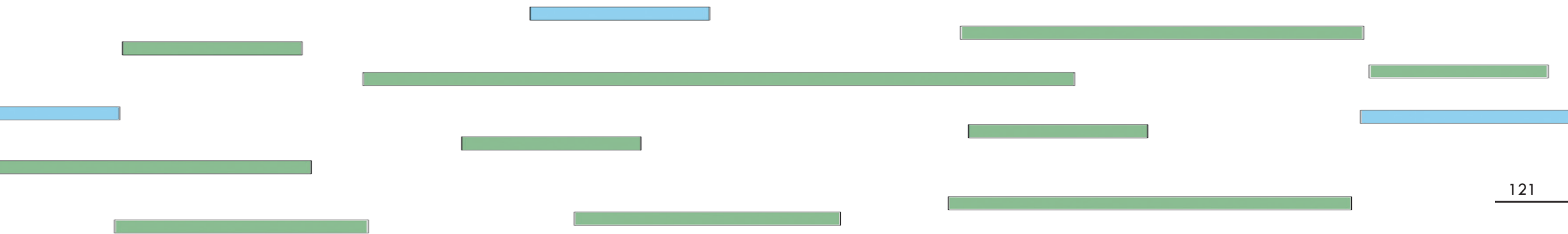
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Appendices

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- Appendix A: Building Code Analysis
 - Appendix B: Specialty Equipment Specifications
 - Appendix C: Applying Design Concepts
 - Appendix D: Detail Drawings



Appendix A: Building Code Analysis

Based on the National Building Code of Canada 2010.

Division B Part 3

Section 3.1. General

3.1.2.2 Major Occupancy Classification

Group A Division 2 – Assembly occupancies not elsewhere classified in Group A

- Lecture Halls, Libraries, Restaurants

Group C – Residential occupancies

- Hotels

Group D – Business and personal services occupancies

- Laundries, Offices

Group F Division 3 – Low hazard industrial occupancies

- Storage Rooms

3.1.3.1 Separation of Major Occupancies

A fire separation of 1 h is required between major occupancies A-2 (dining room) and C (guestrooms).

3.1.17.1 Occupant Load Determination

Based on the calculations shown in Table 3.1.17.1 Occupant Load, the designed occupant load for the interpretive nature retreat will be 322 people.

Section 3.2. Building Fire Safety

3.2.4.12 Smoke Detectors

With a fire alarm system installed in the interpretive nature retreat, smoke detectors shall be installed in each public corridor in the portion of the building that is classified as Group C (guestroom area), as well as in each exit stair.

3.2.7.1 Minimum Lighting Requirements

An exit, public corridor, or a corridor providing access to exit for the public shall be equipped to provide illumination at an average level not less than 50 lx at floor or tread level and at angles and intersections at changes of level where there are stairs or ramps.

Section 3.3. Safety within Floor Areas

3.3.1.1 Separation of Suites

Each guestroom shall be separated from adjoining guestrooms by a fire separation having a fire-resistance rating not less than 1 h.

3.3.1.3 Means of Egress

Each guestroom shall have a doorway into a public corridor. At this doorway, it shall be possible to go in opposite directions to each of two separate exits.

3.3.1.4 Public Corridor Separations

Because the building is sprinklered throughout, no fire-resistance rating is required for a fire separation between a public corridor and the remainder of the storey in all areas except for the guestroom area classified as a residential occupancy.

3.3.1.5 Egress Doorways

A minimum of two egress doorways shall be provided in every room or suite that is intended for an occupant load more than 60 (classroom/workshop, library and dining room). These doorways shall be placed at a distance from one another equal to or greater than one third of the maximum overall diagonal dimension of the area to be served measured at the shortest distance.

3.3.1.9 Corridors

The minimum width of a public corridor shall be 1100 mm.

A dead end corridor, as found at the washrooms on the basement level of the retreat, is permitted provided it is not more than 6 m long.

3.3.1.18 Guards

A guard not less than 1070 mm high shall be provided at each raised floor, mezzanine or balcony, and at other locations where the difference in level is more than 600 mm.

3.3.4.8 Protection of Openable Windows

Openable windows in the guestrooms do not need to be protected by guards or a mechanism capable of controlling the swinging or sliding of the openable part of the window if the bottom edge of the openable portion of the window is located less than 1800 mm above the floor.

Section 3.4. Exits

3.4.2.1 Minimum Number of Exits

Every floor area intended for occupancy shall be served by at least two exits.

3.4.2.3 Distance between Exits

The least distance between two exits from a floor area shall be: (a) one half the maximum diagonal dimension of the floor area, but need not be more than 9 m for a floor area having a public corridor (guestroom area), or (b) one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floor areas.

3.4.2.5 Location of Exits

Where more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall not be more than: (a) 40 m in a business and personal services occupancy (office and laundry room), and (b) 45 m in a floor area that contains an occupancy other than a high-hazard industrial occupancy, provided that it is sprinklered throughout (all other areas). Exits shall be located and arranged so that they are clearly visible or their locations are clearly indicated and they are accessible at all times.

3.4.5.1 Exit Signs

Every exit door shall have an exit sign placed over or adjacent to it if the exit serves a building having an occupant load of more than 150. Where no exit is visible from principal routes serving an open floor area having an occupant load of more than 150 (second floor area of the library and classroom/workshop), an exit sign with an arrow or pointer indicating the direction of egress shall be provided.

3.4.6.7 Ramp Slope

The maximum slope of an exterior ramp shall be 1 in 10.

3.4.6.8 Treads and Risers

Steps for stairs shall have a run of not less than 280 mm between successive steps. Steps for stairs shall have a rise between successive treads not less than 125 mm and not more than 180 mm. Treads and risers shall not differ significantly in run and rise in successive flights in any stair system.

Section 3.5. Vertical Transportation

3.5.4.1 Elevator Car Dimensions

If one or more elevators are provided in a building, all storeys shall be served by at least one elevator which has inside dimensions that will accommodate and provide adequate access for a patient stretcher 2010 mm long and 610 mm wide in the prone position. The elevator shall be clearly identified on the main entrance level of the building.

Section 3.7. Health Requirements

3.7.2.2 Water Closets

The minimum number of water closets that are required for each sex in an assembly occupancy, based on the designed occupant load is four male and seven female (divided equally among the main and second floors). Urinals are permitted to be substituted for two thirds of the number of water closets required for males, except that if only two water closets are required for males, one urinal is permitted to be substituted for one of the water closets.

The minimum number of water closets that are required for each sex in both a business and personal services occupancy and an industrial occupancy is one male and one female. This washroom is located in the basement.

At least one water closet shall be provided for each guestroom.

3.7.2.3 Lavatories

At least one lavatory shall be provided in a room containing one or two water closets or urinals, and at least one additional lavatory shall be provided for each additional two water closets or urinals. Therefore, the public washroom located in the basement will have one lavatory for each sex, and the washrooms located on the main and second floors will have at least one lavatory in both of the male washrooms, and two lavatories in both of the female washrooms.

Lavatories shall be equipped with faucets that operate automatically or have lever-type handles that do not close under spring action.

Section 3.8. Barrier-Free Design

3.8.1.2 Entrances

Not less than 50% of the pedestrian entrances of a building shall be barrier-free and shall lead from the outdoors at sidewalk level or from a ramp.

3.8.1.3 Barrier-Free Path of Travel

The unobstructed width of a barrier-free path of travel shall be not less than 920 mm. A barrier-free path of travel is permitted to include ramps or passenger elevators to overcome a difference in level.

3.8.2.1 Areas Requiring a Barrier-Free Path of Travel

A barrier-free path of travel for persons in wheelchairs is not required within the guestrooms if they have not been designated by an authority having jurisdiction to be accessible for use by persons with physical disabilities.

3.8.2.3 Washrooms Required to be Barrier-Free

A washroom in a storey to which a barrier-free path of travel is required shall be barrier-free in accordance with the appropriate requirements. In a building in which water closets are required, at least one barrier-free water closet shall be provided in the entrance storey, unless a barrier-free path of travel is provided to barrier-free water closets elsewhere in the building. Therefore, one barrier-free stall will be included for each sex on each floor.

3.8.3.3 Doorways and Doors

Every doorway that is located in a barrier-free path of travel shall have a clear width not less than 800 mm when the door is in the open position. Doorways in a path of travel to at least one bathroom within a guestroom shall have a clear width not less than 800 mm when the doors are open. Every doorway that serves as an entrance to a hotel that provides a barrier-free path of travel through an entrance, including interior doors of a vestibule where provided, shall be equipped with a power door operator that allows persons to activate the opening of the door from either side. Door operating devices shall be of a design which does not require tight grasping and twisting of the wrist as the only means of operation.

3.8.3.8 Water Closet Stalls

At least one water closet stall or enclosure in a washroom required to be barrier-free shall be not less than 1500 mm wide by 1500 mm deep; have a water closet located so that the clearance between the fixture and wall on one side is not less than 285 mm and not more than 305 mm; be equipped with grab bars; and have a clearance of not less than 1700 mm between the outside of the stall face and the face of an in-swinging washroom door, and 1400 mm between the outside of the stall face and any wall-mounted fixture.

3.8.3.10 Urinals

If urinals are provided in a barrier-free washroom, at least one urinal shall be wall mounted, with the rim located between 488 mm and 512 mm above the floor, or floor mounted with the rim level with the finished floor. The urinal shall have a clear width of approach of 800 mm centered on the urinal.

3.8.3.11 Lavatories

A barrier-free washroom shall be provided with a lavatory that is located so that the distance between the centreline of the lavatory and the side wall is not less than 460 mm. It shall have a soap dispenser located close to the lavatory, not more than 1200 mm above the floor and accessible to persons in wheelchairs, as well as a towel dispenser or other hand-drying equipment located close to the lavatory, not more than 1200 mm above the floor in an area that is accessible to persons in wheelchairs.

If mirrors are provided in a barrier-free washroom, at least one mirror shall be mounted with its bottom edge not more than 1000 mm above the floor, or be inclined to the vertical to be usable by a person in a wheelchair.

3.8.3.14 Counters

Every counter more than 2 m long (reception desk), at which the public is served, shall have at least one barrier-free section not less than 760 mm long centered over a knee space. A barrier-free counter surface shall be not more than 865 mm above the floor.

A counter that is used in a cafeteria, or one that performs a similar function whereat movement takes place parallel to the counter, such as the serveries in the dining room and the millwork in the classroom/workshop, need not provide a knee space underneath it.

Appendix B: Specialty Equipment Specifications

Green Walls – Lobby and Dining Room

The green walls are made of a product called LiveWall Indoor from LiveWall, a company based in Michigan. Green walls have many benefits including improved air quality, enhancing inhabitants' mental health and wellness, having a beautiful and diverse appearance year-round, and providing a significant return on investment (LiveWall, 2013). The LiveWall Indoor is watered by drip emitters and is drained from a rear outlet in each module which contains all of the water used in the system. Additional lighting is necessary with indoor applications, requiring one - two to four tube fluorescent fixture, illuminated for 12-15 hours per day. Installation is simple and can be done on a do-it-yourself basis or directly by LiveWall. Plants used in the green wall can be annuals, perennials, succulents, vegetables and herbs. The LiveWalls are not intended to be fire resistant; however the units are rated at 780 degrees Fahrenheit flash point and burns at 450 degrees Fahrenheit. Soil is fairly non-flammable, and the plants vary (LiveWall, 2013).

The following specifications and pages have been excerpted from LiveWall's website at www.livewall.com.

LiveWall® Indoor Living Walls

Create stunning living murals with LiveWall® Indoor, the green wall system which provides a healthy growing environment for plants on virtually any interior wall surface. Building owners construct indoor living walls because they **purify the air**, reduce volatile organic compounds (VOCs), humidify the air, and promote **healthier, happier residents, customers and employees**.

People surrounded by green wall plants experience improved mental and physical health, feel more content and relaxed, and are more creative. Improved indoor air quality and exposure to plants in the work environment also benefits employers as staff take fewer sick days.

Why develop an interior specific vertical gardening system?

The LiveWall Outdoor system, which grows healthy plants, is designed to provide rain-like irrigation which is delivered by precisely metered spray nozzles. Indoors, water containment is critical. Therefore, the innovative team which developed the LiveWall outdoor green wall system revisited the drawing board to develop this new, **drip free** living wall system which provides the same **high quality, architectural grade materials** and **healthy growing environment for plants**. Vertical gardens of tropical plants are now easy to design, install and maintain with LiveWall Indoor.

How is the indoor version of LiveWall different from the outdoor version?

The LiveWall Indoor system is watered by drip emitters instead of the mist nozzles used outdoors, and the WallTer wall planters have a rear drain which completely contains water used in the system. The green wall planters also contain twice the soil as the outdoor version, accommodating the larger root systems typical of tropical plants. Due to the larger planter size, LiveWall Indoor is vertically spaced 16" on center, whereas the outdoor version is 12" on center. To see all of the differences between the LiveWall Indoor and LiveWall Outdoor systems request a free design guide.

What kinds of plants are used in the LiveWall Indoor system?

Tropical plants commonly used in interior plantscapes are best suited to use in our indoor living wall systems. LiveWall has trialed hundreds of plants and compiled them into an Indoor Plant Design Guide. Contact us at 877-554-4065 to request a copy.

Is supplemental lighting required with LiveWall?

Lighting is critical to the success of your living wall. In nearly every indoor application, supplemental lighting will be necessary to ensure the proper intensity and spectrum of plant growth. For more information, visit our [Frequently Asked Questions](#) page.

Is there an Indoor Version of LiveScreen, the living wall system on wheels?

Yes, [LiveScreen](#) Indoor units are available and may be ordered with automatic irrigation or hand-watering.

Basic Specs

Below are basic written specifications for the **LiveWall® Living Wall System**.

Or for an effortless, lightening-fast 3-part specification, use our [Spec Writer](#)

WallTer® Living Wall Planter Module Size & Weight (saturated and vegetated)

WallTer Standard 16" Wide: 16" W x 6" D x 10" H (12" o.c.), soil height 6", 15 lbs/SF (weight includes infrastructure)

WallTer Standard 8" Wide: 8" W x 6" D x 10" H (12" o.c.), soil height 6", 15 lbs/SF (weight includes infrastructure)

WallTer Indoor / Large Outdoor: 16" W x 7" D x 14" H (soil height 7"), 18-22 lbs/SF (weight includes infrastructure)

WallTer Material

100% recycled post-industrial content. 150 mil. thick walls. No VOC content, extraction distance from manufacturer is appx. 100 miles. Location of manufacturing 14 miles from point of distribution.

Drainage

Outdoor Green Walls: Positive drain holes, at lowest point in WallTer modules.

Indoor Green Walls: Back drain at lowest point of module.

WallTer Colors

Standard Outdoor: Beige, Black, Cool Gray, Cedar, Sage, Salsa, and Wheat

Indoor / Large Outdoor: Black, Platinum, Sage, Wheat

Caution: *WallTer planter modules are not designed to be climbed upon.* If they are used in an area where this is a possible problem, be sure to place precautionary signage in the area of the installation to warn off would-be climbers or vandals.

LiveWall Mounting Assembly

Supplied by LiveWall, LLC:

VertiRail Furring Track: 2" W x 1.5" H x up to 8' L (side-feed) or 2" W x 1.5" H x up to 8' L (rear-feed) 6063-T6 extruded z-shaped aluminum furring tracks of .1" thickness.

H-Rail Mounting Rail: 3.375" H x 0.5" D x 8' L extruded aluminum rail with top and bottom slots in champagne anodized finish. Min. 0.1" thick (sidewall) 6063-T6 Extruded Aluminum Rail.

RainRail® Mounting Rail/Irrigation Conduit: 3.375" H x 1.5 D x 8' L 6063-T6 Extruded Aluminum Rail, Min. 0.1" thick (sidewall), anodized champagne finish, with integrated irrigation conduit and predrilled nozzle holes.

RainRail Fasteners: 302 SS Screw ¼ – 14 x 1.5" Button Torx #3 – Not to exceed 5 foot pounds of torque during installation.

RainRail Mounting GapTool (Qty. 2): Custom spacers with lock used to correctly space RainRail mounting rails.

HideAway Chase Concealment Brackets (*recommended*): Extruded aluminum brackets used to mount irrigation chase concealment.

Sourced by Installer:

VertiRail Anchor: Appropriate wall anchor, specify non-corrosive screw, length, head, point, and type of fastener appropriate for wall application and local codes. Some suggested fasteners are listed in our [FAQ section](#).

HideAway Chase Facing Material: Decorative treatments which can be custom fabricated to fit the architectural style of the building. Powder coated aluminum, wood, or other suitable material may be used for this purpose.

HideAway Chase Concealment Bracket Anchors (*recommended*): Minimum # 10 (3/16") non-corrosive screw, length, head, point, and type of fastener are dependent on wall application and local codes, and are subject to architect's approval.

Note: LiveWall, LLC provides furring tracks which provide flexibility in living wall design over a number of different applications.

The exterior wall design and means of fastening the vertical garden to the building wall are ultimately the responsibility of the local architect and/or structural engineer and installation contractor. For consideration, LiveWall, LLC suggests some common fasteners in the [FAQ section of this website](#).

Acceptable Protective Underlying Materials

Outdoor LiveWall systems are designed to work in harmony with a building's ability to breathe. VertiRail furring tracks are to be fastened directly to an approved framing system in accord with the siding manufacturer's and/or general contractor's recommendations. A breathable barrier system such as Tyvek Commercial Wrap D is expected to work well with our vertical garden in many outdoor applications.

Indoor LiveWall systems should use a waterproof membrane such as 20 mil polypropylene or EPDM as suitable waterproof backing materials.

Irrigation System

Supplied by LiveWall, LLC:

Irrigation Controller: LiveWall, LLC to specify appropriately sized system for project.

Irrigation Valves: 1" Flow Control Valves

Pressure Regulator: Each valve is to be regulated to 15 psi and supply no more than 48 drip irrigation assemblies of 0.8 GPH.

Irrigation Fittings: LiveWall is designed to work with 1" LightBlock polypropylene irrigation pipe and fittings.

Water Filter: A water filter of 150 micron size is to be installed in the irrigation feed line.

Backflow Preventer: Febco, Watts or approved equal as required for local code.

Moisture Sensors (optional): LiveWall, LLC to specify appropriately sized system for project.

Outdoor Only:

Irrigation Nozzles (Spaced 16" horizontally on RainRails): 1/8" dia., 0.5 oz. brass 1" length flood nozzles (provided). Flow volume is to be sized to installation and irrigation design: 0.2 gpm capacity, 0.15 gpm capacity, and 0.1 gpm capacity.

Indoor Only:

Drip Irrigation Assembly (Spaced 16" horizontally on RainRails): 0.125" NPT Brass Tee fitting, and two 0.2" tubes with 0.4 GPH flow stakes (0.8 GPH total per assembly). Top row requires stakes with higher flow rates, 2.0 GPH each stake (4 GPH total per assembly).

Rear Drain Assembly: 0.5" inside diameter flexible hose to connect WallTer module rear drain spouts using barbed elbow, tee, and wye [Y] fittings. Single hose drain with .75" MIPT fitting for connection to *installer-supplied* hose for runoff containment / disposal.

Fertilization

Automatic Liquid Fertilization System: LiveWall, LLC to specify appropriately sized system for project. Indoor automatically irrigated systems must be fertilized via liquid feed injector (outdoor systems may optionally include fertilizer injector unit). Fertilizer requirements will vary somewhat with the plant material and wall design. Liquid feed is typically applied at 100-150 ppm of nitrogen with each irrigation event during the spring and summer seasons.

LiveWall to specify and supply the recommended fertilizer injector for size of project. In outdoor systems, or with hand-watered indoor systems, fertilizer can also be manually applied as a granular topdress or incorporated into the soil. As a rule of thumb, one teaspoon of a high quality *slow release* fertilizer such as Osmocote or Nutricote, per 16" WallTer is suitable for one full season of growth when applied during spring.

Light Conditions, Plant Material and Soil

Indoor Systems: First assure that proper lighting intensity and spectrum are specified. Then and only then specify Plant Material (in conjunction with LiveWall Design Guide), Planter Color and Soil.

Lighting: Show a diagram of light intensity across the entire LiveWall surface. NOTE: The most plant options are found in the range of plants that require Medium Light (see below); therefore, we recommend that the wall be evenly lit from 100 to 400 foot candles—from top to bottom and side to side.

1. Categorize the light for the wall(s) as follows:

1. **Intense Light** pertains to an indoor location within an atrium or sunroom with unshaded light throughout most of the day. This is almost equivalent to growing outdoors in full sun.
2. **Bright Light** pertains to an indoor location with direct light from a south or west exposure where the plants receive 2 or more hours of direct sun, but preferably not during the hottest part of the day.
Artificial Bright Light is approximately equal to a four tube florescent fixture in close proximity to the planting, in the range of 400 to 600+ foot candles, for 12 to 15 hours per day.
3. **Medium Light** pertains to an indoor location with direct light for a couple of hours in the morning or afternoon (from east or west facing windows), or from a south facing window provided the location is several feet interior of south facing windows.
Artificial Medium Light is approximately equal to a two tube florescent fixture, 2 or 3 feet from the foliage, in the range of 100 to 400 foot candles for 12 to 15 hours per day.
4. **Low Light** pertains to an indoor location that is not close to windows or supplemental lighting—typically a north or east exposure.
Artificial Low Light is enough to read a newspaper, in the range of 25 to 100 foot candles for 12 to 15 hours per day.

2. **Specify fixtures and bulbs.** **Light fixtures** should be located in front of the wall and angled toward the wall, or paired with lighting shining up from the base of the wall to create more or less even light intensity across the entire wall. We recommend track lighting as one can easily add additional fixtures to increase light intensity. The lights can be angled up or down to adjust the distribution of light. And, broader-angled *flood* bulbs should be directed toward the top of the wall and tighter-angled *spot* bulbs directed toward the middle and bottom of the wall — when lighting is supplied only from the ceiling. **Acceptable light sources (bulbs)** include metal halide, induction, florescent and combination metal halide/ high pressure sodium lights. White LED lights, halogen and high pressure sodium lights do not provide a proper spectrum of light and should not be specified to light LiveWall plants.
3. **Once lighting is specified**, and it is known how much light intensity will be provided, select appropriate plant material and create plant design – so as to match plants of compatible light needs, size, growth habit and moisture requirements in conjunction with the LiveWall Plant Design Guide.
4. **Specify Plant Grade:** Upon delivery, plants should be rooted to the bottom of the wall planter inserts, well established so as to cover 75% of the planter box surface at the time of installation, and to be free of pest and disease organisms. Plants should be adapted to light conditions consistent with the indoor environment.
5. **Green Wall Soil for Tropical and Indoor Plants:** In most cases, indoor LiveWall applications will utilize tropical plants, which are expected to last several years. LiveWall may supply a soil mix that is formulated to last for 5 or more years. Or, use a good quality potting soil with perlite or pumice and/or composted pine bark. Such soils tend to decompose less.

Outdoor Systems: First determine lighting available to proposed wall. Then and only then specify Plant Material (in conjunction with LiveWall Design Guide), Planter Color and Soil.

1. **Classify Sun Exposure** as North, South, East or West exposure, and if the light is blocked at all, by surrounding trees, building, or other structures, be sure to take this into account.
2. **Once light exposure is determined**, use the LiveWall Design Guide, in conjunction with local knowledge of climate and plant performance, to select and specify plant material.
3. **Specify Plant Grade:** Upon delivery, plants should be rooted to the bottom of the wall planter inserts, well established so as to cover 75 % of the planter box surface at time of installation, and be free of pest and disease organisms. Plants should be adapted to light conditions consistent with the outdoor environment.
4. **Vertical Garden Soil Blends:** It is important to use the proper type of soil with the various types of plants in each LiveWall installation. Therefore, LiveWall has recommendations for soil composition specific to the particular plant material chosen for the system. The different types of soils are designed to match the needs of the particular plant and are categorized as follows:
 - **Sedums and Succulents:** Because Sedums and succulents tend to have sparse roots and may never become root-bound, they have the potential to last for decades. If the intent is to grow for a few years, specify a mix as specified for perennials. If the intent is to maintain them long-term, specify a mineral rich soil which will maintain its volume over time, similar to a green roof soil mix. LiveWall may supply a mix or refer a local formulator who carries such a mix.
 - **Annuals, Vegetables and Herbs:** Annuals and vegetables require an organically rich lightweight potting soil, and there are many products available locally, or from LiveWall. Choose a lightweight mix formulated with peat or coconut coir and a lightweight mineral aggregate such as perlite to ensure proper drainage.
 - **Perennials:** Because perennials, in a container, are expected to last 3 to 5 years before they become root bound and in need of dividing, you will want to use a soil that can last for a relatively long period of time before decomposing. LiveWall offers a perennial soil mix, or a good quality perennial mix may be sourced locally, and preferably formulated with composted pine bark, peat and a long-lasting porous mineral component such as perlite.

Ecosystem Aquarium – Classroom / Workshop and Art Studio

The ecosystem aquarium is provided by Manitoba company, Ecosystems by Design. Since 1993, they have designed, fabricated and serviced all sizes of aquariums. Their independent ecosystems sustain themselves and installations have been done in residential settings, educational facilities, workplaces, zoos and interpretive centres (Ecosystems by Design, n.d.). Examples can be seen throughout Winnipeg and Manitoba at the Manitoba Museum, Toad Hall Toys and Grand Marais Community Central. The initial model was to keep the animals healthy while the owner was away from the house for extended amounts of time, and therefore was intended to be nearly maintenance free (Ecosystems by Design, n.d.). The only requirements are that water levels have to be sustained and that some organic waste must be added into the composter to ensure appropriate fiber content and enhance biomass. Ongoing studies are being undertaken to apply these principles to decompose animal waste and to launch larger systems as platforms for fish agriculture (Ecosystems by Design, n.d.).

The following specifications and pages have been excerpted from Ecosystems by Design's website at www.ecosystems.mb.ca.

Information

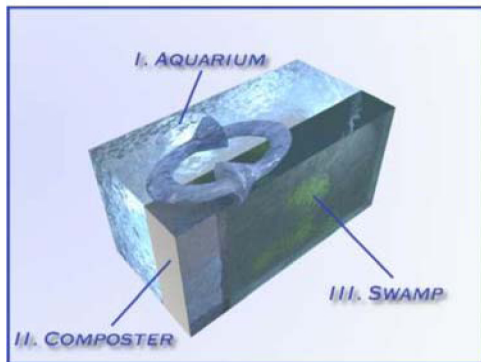
About Our Ecosystems

Your Ecosystem will quickly become the centerpiece of any office, school, or home, and will entertain and educate all that view it. This is not a static system; it will grow and change continuously. Every time you look at it you will be provided with new and exciting surprises. This system is not just a container for fish, but a whole natural environment for life to flourish, starting from protozoa to high end consumers such as fish, frogs, crayfish, newts, etc. Because the system works best with minimum interference from its owners it is by definition low maintenance and will operate without attention for extended periods of time.

We provide customers with a complete working system including: tank, lights, pumps, stands, gravel, pail, hose, plunger, instructions, as well as worms, plankton, snails, algae, bacteria and biomass. You need only worry about deciding what flora and fauna you wish to thrive in your unique growing environment. This is a complete system where your choices of inhabitants are not only based on appearance but also on what part they play in the food chain. We will supervise your system formation and will guide you to quickly establish a growing, working ecosystem.

The principle is a flow-through system where the source of food is maintained and produced by controlling the flow of oxygenated water. The system works by converting fish and higher invertebrates' detritus into plant material, converting the plant material into lower life such as monerans, protists, fungi and lower invertebrates, and then transporting these to the fish to repeat the cycle. The system must be provided with dechlorinated water and energy whether it be by natural sunlight or artificial energy in the form of light bulbs.

The system consists of three components:



I. The Aquarium

This is the main storage basin and heat sink. It is the main producer of detritus. It is a plant and food provider and also helps maintain the chemical equilibrium. This is where new water is added and thus any imbalances are spread through a large body of water prior to being purified. It provides the room for larger or more advanced members of the food chain to thrive.

II. The Composter

This is where the water is pumped and the system is kept active and regulated. Decomposing plant material and fish detritus, both of which come from the aquarium, are converted to animal and fish food.

III. The Swamp:

The swamp is the key to the whole operation. It is used as:

- An Algae Scrub to clean any chemical imbalances, diseases, bacteria or overpopulations.
- A Source of Oxygen where the microscopic algae or phytoplankton absorb the carbon dioxide from other components and convert it to oxygen.
- A Source of Food where most of the invertebrate population lives and breeds. It is our main supplier of fish food.

Ecosystems can be configured in one of three ways:

- Maintenance Free: In this configuration your only concerns are deciding which fish to introduce. This configuration consists of a \$56.00 per month service contract (plus travel costs). We will monitor, feed, and clean the system as required.
- Low Maintenance: In this configuration you only need to change 4 gallons of water every two weeks, or hook your tank up to the plumbing system and supply the system with nutrients.
- Composter: In this version the system is developed to decompose vegetable waste. It becomes an indoor composter.

Composters

Your Ecosystem Functions as an Indoor Composter!

- Compost vegetable waste indoors.
- Grow fish and invertebrates.
- Produce fertilizer for your plants.
- Enjoy a lush, living indoor marsh.
- Revel in your self contained ecosystem!

Our systems come with a built in composter. The composter can remain unused if you choose to feed your fish. However it is suggested you use the composter if you are planning extended periods of time with no feeding. The composter can be conditioned to accept various amounts of organic waste depending on your needs. It will compost waste for a family and produce fish, plants and gentle organic fertilized water for your house plants or garden.

Inhabitants

If your aquarium struggles to support 1" of fish per gallon, has cloudy water, dirty glass, requires high maintenance, scraping, cleaning, and daily feeding, please read on.

Ecosystems not only support 3" or more of fish per gallon, but also all the other animals on the following list and more. These animals are not only supported, but in some instances necessary as part of the food chain. This food chain makes this heavily populated system near maintenance free. The only requirements are small changes of water and addition of organic waste from time to time. No feeding...The system grows its own food!

As an added benefit, once the biomass is established in the animal populations, the gravel bed, the composter, the plants and the fish, you can leave the system unattended for several months (ie. Vacations).

If you have long dreamed of bringing the lake or stream home into your living room, office, or school, let Ecosystems by Design show you how to grow your own unique natural environment.

Animals:

- Over 3" of fish per gallon
- Crabs
- Frogs
- Newts
- Snails
- Shrimp
- Mussels & Clams
- Crayfish & Freshwater Lobsters
- Sponges, Green & Brown Hydra
- Populations of Daphnia
- Populations of Copepods
- Populations of Worms (Tubifex, Red Wrigglers, Meal) etc.
- Populations of Leaches & White Worms
- Populations of Crickets & Beetles
- Populations of Gammarus
- As Many Plants as introduced (Water, Terrarium, and Marginal)
- Geckos, Anoles, and other Reptiles

Many More! All living, breeding, and maturing as one system.

- Hardware & Materials
- Livestock
- Service
- Supplies
- Systems

Products and Services

We design and build ecosystems, aquariums and composters and supply aquarium materials - Glass(float, tempered), Acrylic/Plexiglass, Sintra, Silicone and Sealents, Glues, ABS and PVC for DIY projects. We also carry a range of aquarium supplies. We stock live food, fish, reptiles, invertebrates and more.

In addition we also provide maintance, installation, moving and repair services. See the [Services](#) section for more information

Custom work(aquariums, lighting, stands, filters) is charged by material and time, call or [email us](#) with specifications and we will be happy to provide a quote.

Glass

6 mm Clear Float	\$4.50/sq ft
10mm Clear Float	\$9.84/sq ft
12mm Clear	\$11.00/sq ft

Sample Pricing

20 gal	6mm	24 x 12 x 16	\$45.00
33 gal	6mm	36 x 12 x 18	\$85.25
50 gal	6 mm	36 x 16 x 20	\$180.00
80 gal	10mm	48 x 16 x 24	\$296.70
120 gal	10mm	48 x 24 x 24	\$445.00
209 gal	10mm	84 x 24 x 24	\$775.00
240 gal	10mm	96 x 24 x 24	\$889.00
325 gal	10mm	130 x 24 x 24	\$1203.00

\$9.00 per drilled hole

For smaller, larger or custom sized aquariums call or email for a quote

Also available, custom canopies and stands, delivery extra

Appendix C: Applying Design Concepts

As stated previously, the design solution for the interpretive nature retreat located at Pineridge Hollow is specific for Manitoba and the Canadian prairies. However, the same concepts can be applied to similar hotel typologies throughout the world. In theory, these facilities could potentially be located in Canada, North America and around the globe. Studying the selected case studies, shows that although they were located in China, Malaysia and the U.S. Virgin Islands – geographical areas that are significantly different than Manitoba – they still have aspects in their designs and operations that can be applied to a hotel located in Manitoba. So, although features of the interpretive nature retreat are highly specific to the province, such as birch tree and Tyndall stone walls, or a horizontal design language that is reminiscent of the prairies, these same concepts can be applied anywhere. For example, perhaps a nature retreat located in British Columbia, Canada uses a vertical design language that recalls the jagged peaks of the Rocky Mountains. Or instead of activity areas relating to the dense forest of Manitoba, a hotel in Rio de Janeiro, Brazil could incorporate activities associated with a sandy beach and blue ocean, or even educate tourists on Carnival in a classroom/workshop.

Consequently, this section graphically shows one way in which those ideas found in the interpretive nature retreat can be incorporated into other facilities around the world. The graphic representations shown below, are an overview of how the research influenced this particular design. Each theory and case study is listed individually, with the green highlighted areas showing where that particular theory or case study is manifested in the floor plans.

Theory: Slow Tourism

Theorists: Dickinson & Lumsdon, Netto, Caffyn

Summary: Slow tourism has an emphasis on quality versus quantity, and covers several key dimensions including: place, people, time, travel, and personal enrichment. Travel distance is lessened and the time for the trip is expanded. Connecting to and giving back to the local community, and focusing on personal development - all while acting sustainably - are the main goals.

Spatial Considerations / Graphic Representation of Theory Integration:

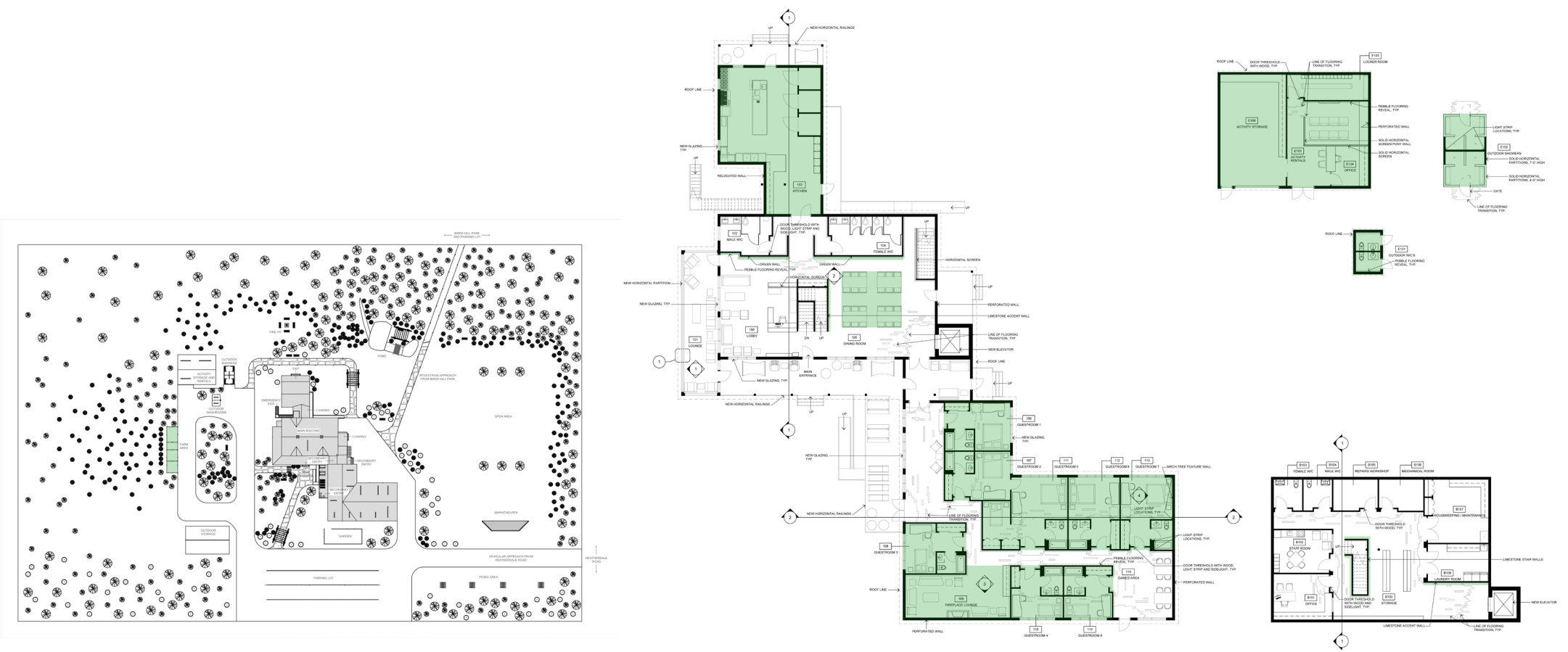


Figure 80. Graphic representation of theory integration - slow tourism

Theory: Ecotourism

Theorists: Dunn & Jamieson, Ceballos-Lascurain, Stronza

Summary: A subcategory of sustainable tourism that is about leisure travel to natural areas. It is sensible travel that protects the environment, contributes to the preservation of natural and cultural heritage, improves the well-being of local people, reduces the impact of travel and tourism, presents positive experiences for both tourists and hosts, and increases awareness of the host location and culture.

Spatial Considerations / Graphic Representation of Theory Integration:

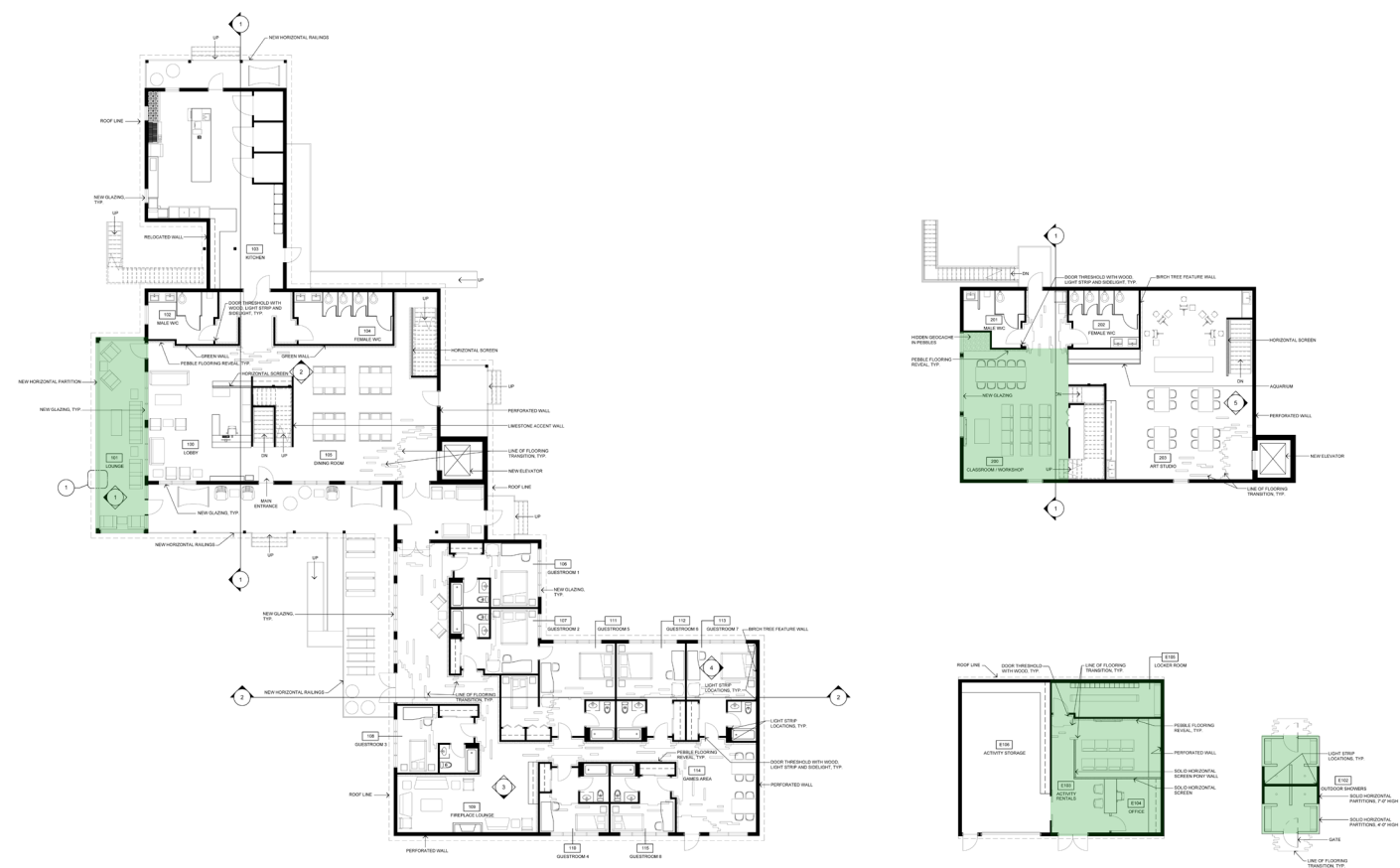


Figure 81. Graphic representation of theory integration - ecotourism

Theory: Authenticity

Theorists: MacCannell, Cohen, Pearce, Urry

Summary: Through the act of travelling, tourists are able to find and partake in authentic experiences that they are not able to have at home in everyday life. Authenticity allows for stereotypical touristic representations of a place to be replaced with accurate and positive images and identities.

Spatial Considerations / Graphic Representation of Theory Integration:

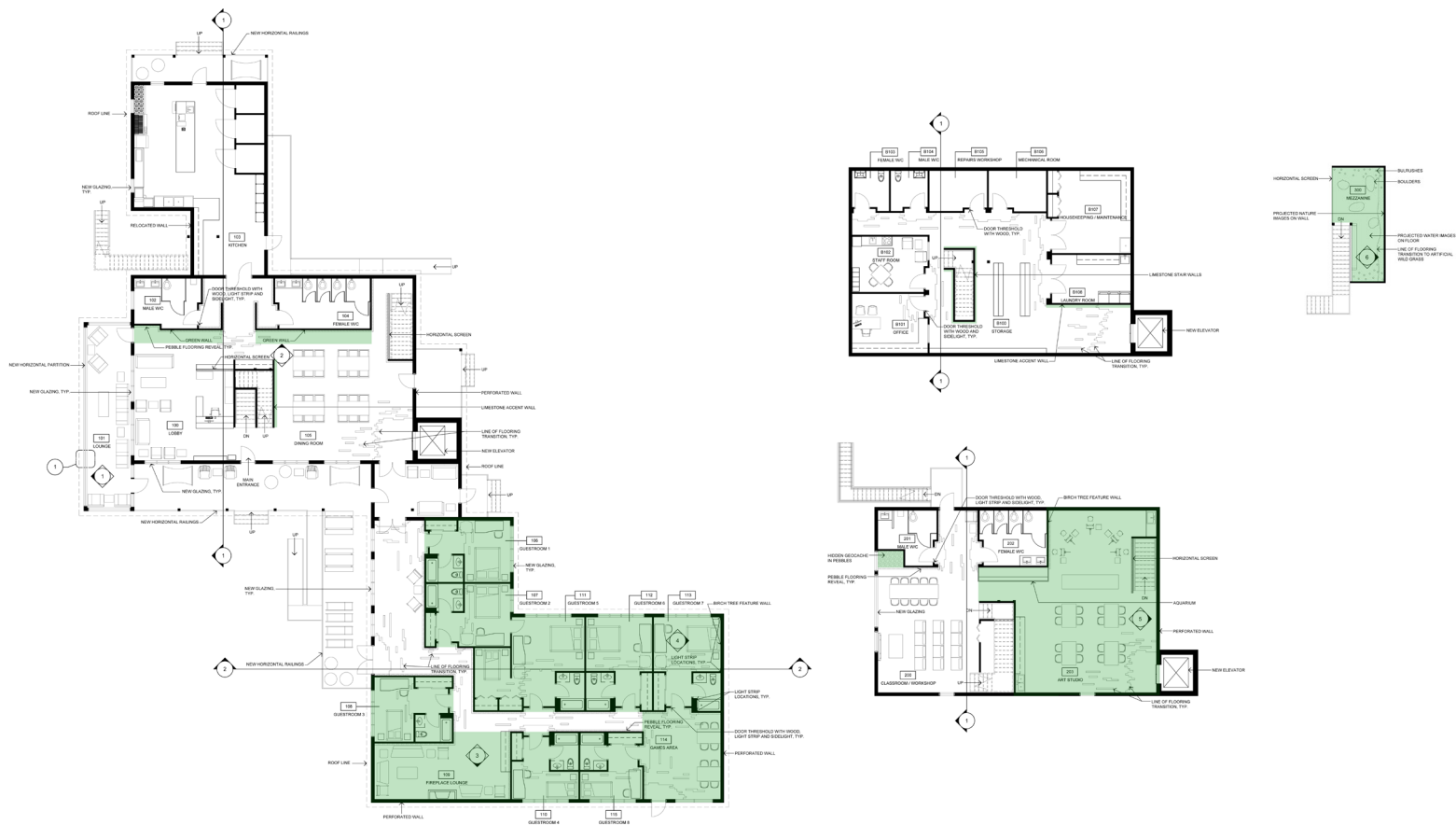


Figure 82. Graphic representation of theory integration - authenticity

Theory: Regionalism

Theorists: Heath, Ackerman, Pallasmaa

Summary: Regionalism is understanding buildings using the contextual forces that bind their creation, including the social, cultural and climatic situations of the region. Designing in accordance with regionalism involves following and designing vernacular architecture to create buildings that exhibit a sense of place.

Spatial Considerations / Graphic Representation of Theory Integration:

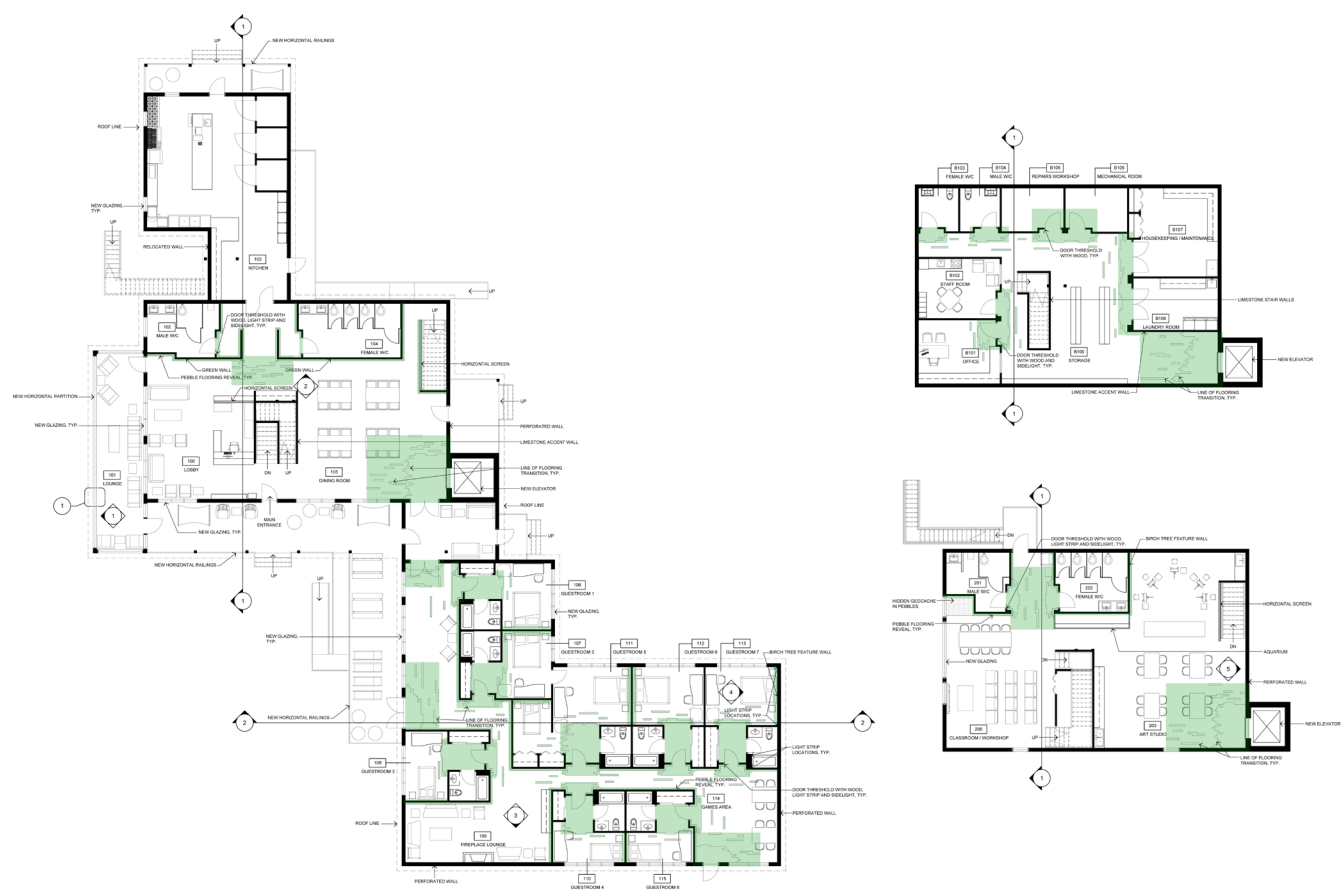


Figure 83. Graphic representation of theory integration - regionalism

Case Study: naked Retreats

Summary: naked Retreat’s mantra is to “retreat, regain, restore” (naked Retreats, 2011), where guests seek refuge from urban areas to immerse themselves in nature. naked Stables Private Reserve is an exclusive resort with luxury accommodations. naked Home Village consists of humble, traditional farmhouses located in a small rustic village.

Spatial Considerations / Graphic Representation of Case Study Integration:

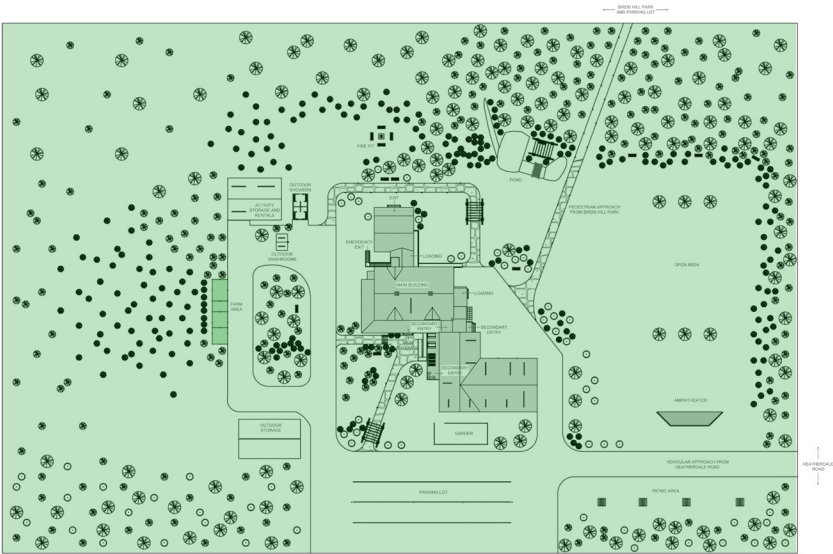


Figure 84. Graphic representation of case study integration - naked Retreats

Case Study: Tanjung Jara Beach Hotel and Rantau Abang Visitors' Center

Summary: One of the first ecotourist resorts built in Malaysia, the project consists of two separate entities located ten kilometers away from each other. The beach hotel is located on the shoreline, while visitors' center is raised above the lagoon. A museum, store, drink and snack bar, pavilions, boat dock, playground, botanical gardens and a cabana are all housed within the visitors' centre. The architectural style of the facility was inspired by native, two-storey *istanas*.

Spatial Considerations / Graphic Representation of Case Study Integration:

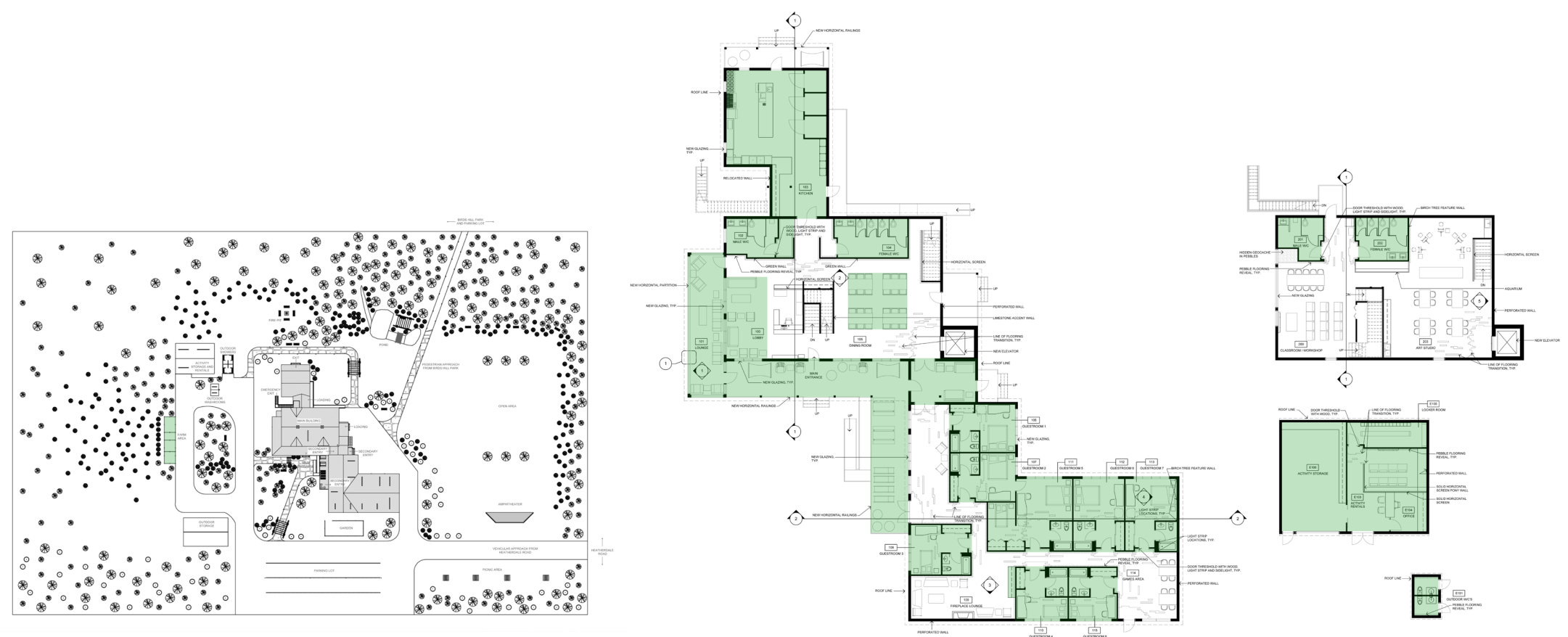


Figure 85. Graphic representation of case study integration - Tanjung Jara Beach Hotel and Rantau Abang Visitors' Center

Summary: Harmony Maho Bay Camps launched as an experimental resort in the U.S. Virgin Islands. It consists of 114 canvas cabins where visitors hike, snorkel, boat and sunbathe. Each cabin has electricity, but no running water. The facility has many sustainable features including operating on solar and wind power, using appropriate building materials, collecting rainwater, and using passive methods for cooling.

[illegible]

141

Appendix D: Detail Drawings

This section includes the detail drawings for two design features in the interpretive nature retreat. The first of these features is the interior-exterior lounge façade, and the second is the constellations found on the mansard ceiling of the guestroom area.

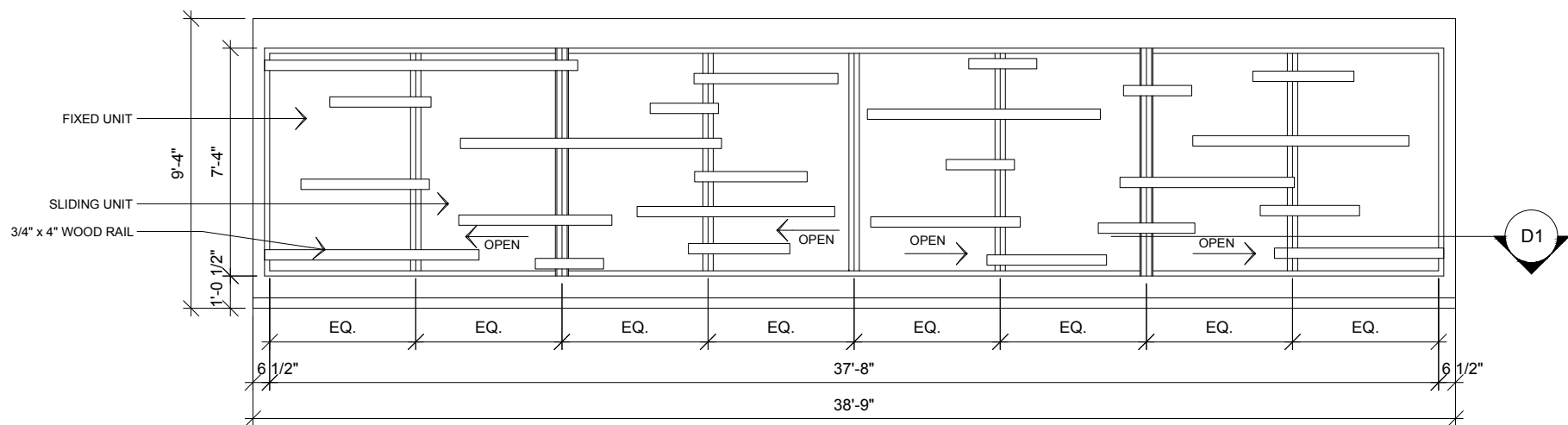


Figure 87. Lounge façade - west elevation. Scale: 3/16" = 1'-0"

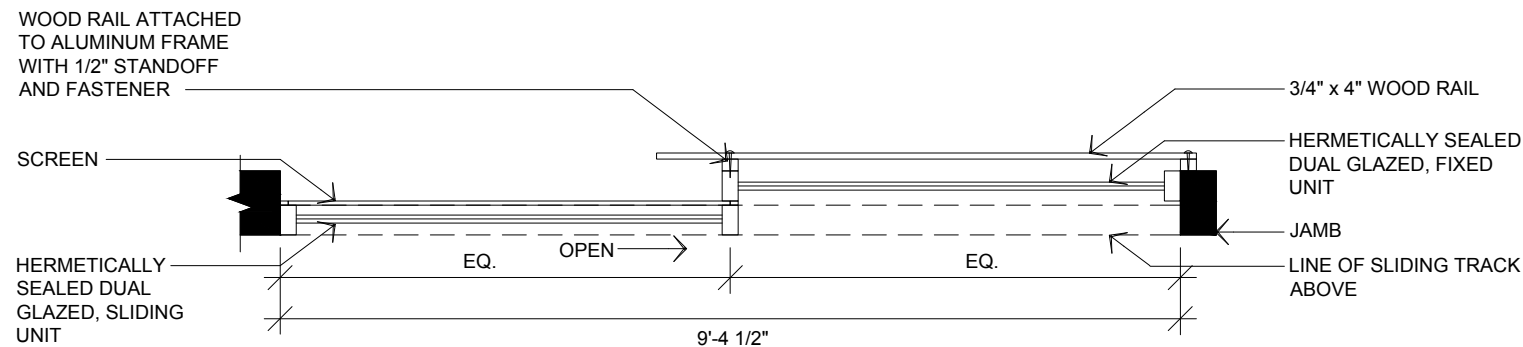


Figure 88. Lounge façade - plan section. Scale: 1/2" = 1'-0"

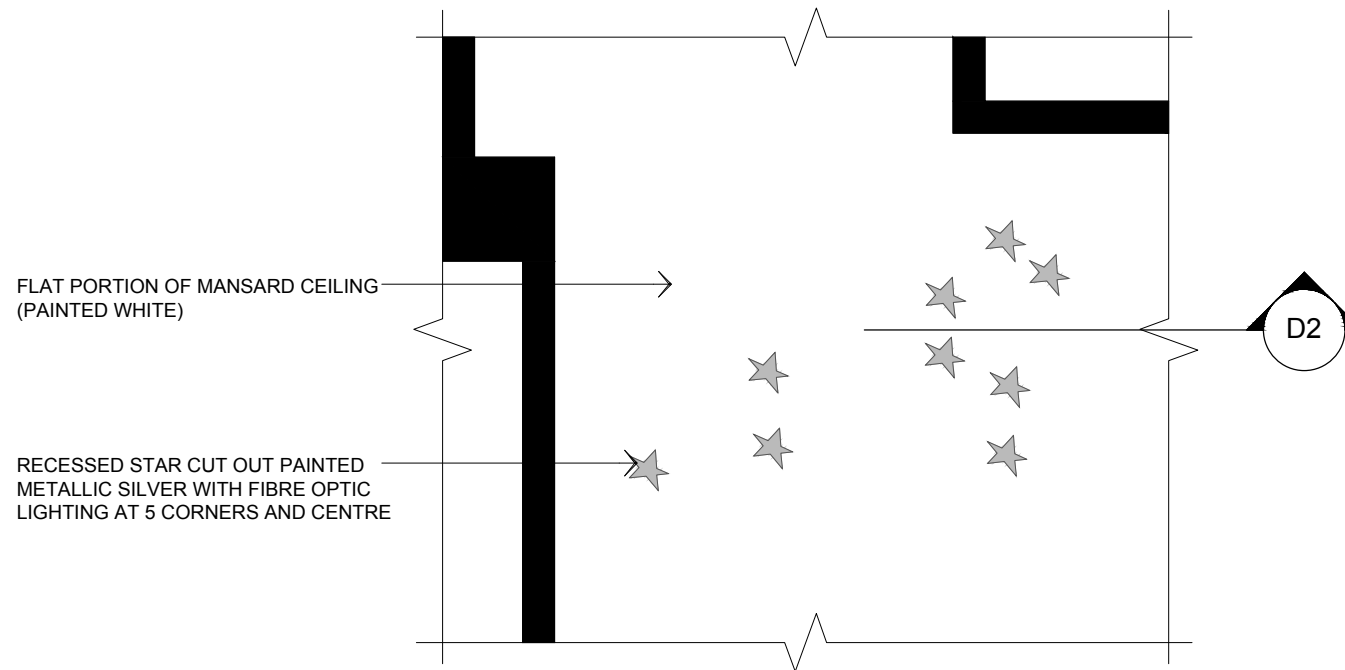


Figure 89. Guestroom area - constellation RCP detail. Scale: $1/2'' = 1'-0''$

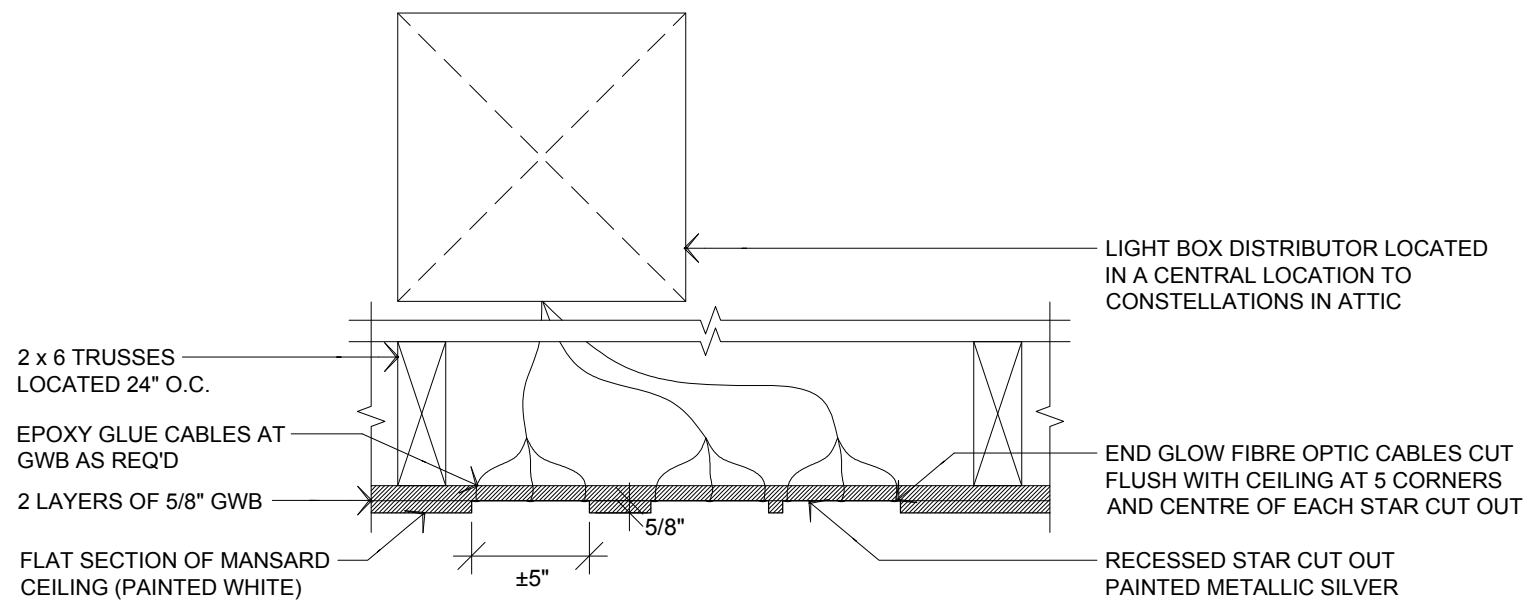


Figure 90. Guestroom area - constellation section. Scale: $1-1/2'' = 1'-0''$

