

Food as Culture: An Alternative Hospitality Environment
that Connects Guests to Local Community & Culture
through Cuisine

by

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A Practicum submitted to the Faculty of Graduate Studies of The
University of Manitoba
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Department of Interior Design
University of Manitoba
Winnipeg

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ABSTRACT

Globalization and cultural commodification have become a pressing matter in the Bahamas due to

mass tourism. At the same time, the country has seen an increase in the number of travellers who value

memorable experiences that promote a fundamental understanding of the local heritage and encourage

genuine interactions within the community. The opportunity to learn about various practices and traditions is

valued most by the 21st-century traveller. By developing an alternative hospitality environment, this

practicum aims to identify an environment that supports repairing the standardized image of cultural heritage

on display. Benefiting both the visitor and local community, theories of authenticity, regionalism, and

interaction ritual will respond to place, identity, and cultural preservation issues. This practicum explores how

the introduction of a smaller scale community-based hospitality setting can (a) reveal the authentic customs

and procedures of the Bahamian people, resulting in an atmosphere that will connect guests to both the

past and the present; (b) recognize the importance of the island nation's vernacular structures as a way of

promoting culture and allowing guests to experience life in these interior settings, and (c) generate an

atmosphere that naturally stimulates conversation and socialization among locals and tourists; a connection

that is vital but most often overlooked in tourism destinations.



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TERMS & DEFINITIONS

Tourism

The United Nations World Tourism Organization describes tourism as travel to a destination outside of a person's country of residence (UNWTO, 2008). Due to the warmer climate of The Bahamas, the tourism sector is the largest and most lucrative industry in the country (Walton et al., 2018, p. 2).

Regatta

The regatta is acknowledged internationally as a rowing or sailing competition (Combes, 1990). The regattas of The Bahamas are annual festivals that highlight the skills and craftsmanship of local boat designers' during the race, while preserving the life of older boats in the harbour (Combes, 1990).

CHAPTER 1: PROJECT INTRODUCTION

- 1.1 Purpose & Typology
- 1.2 Design Inquiry
- 1.3 Design Objectives
- 1.4 Chapter Summaries

1.1 Purpose and Typology

The Caribbean, a region heavily dependent on tourism, is a collection of individual countries with distinct historical and cultural backgrounds (Walton et al., 2018). After a distinct history of slavery, tourism became the primary source of income, utilizing the warm climate that, at one point, made the region ideal for maintaining sugar cane plantations (Walton et al., 2018, p. 2). The Bahamas is one of the many countries in the Caribbean influenced by tourism. As a result, the island nation constantly struggles to define itself due to government schemes that generate “homogenized views of Caribbean culture” (Walton et al., 2018, p. 25).

Internationally owned resorts and cruise lines assist in presenting a sun-sand and sea model, which reinforces false narratives that tourists often view from afar rather than experience—offering the idea of entertainment as a representation of culture with the generated revenue benefiting larger companies rather than local people within the developing communities (Walton et al., 2018, p. 25).

According to the Caribbean Regional Tourism Program (2005), community based-tourism incorporates small scale businesses such as guesthouses, food markets, etc. to provide an income for the community while offering a cultural experience not available at resorts (p. 9). The opportunity to actively participate in tourism will empower residents by creating an environment that will benefit them economically while aiding visitors in exploring Bahamian heritage (Caribbean Regional Tourism Program, 2005, p. 9).

The Bahamian people are known for being hospitable and inviting (Commisceo, 2020). They allow others into their homes to connect through conversation and sharing meals (Commisceo, 2020). Therefore, the goal of this practicum is to develop an alternative hospitality environment built upon the concept of a traditional Bahamian family residence. Located in Downtown Nassau, on the island of New Providence, Regatta House is proposed as a visitor’s cultural home away from home. It aims to serve as a prototype for a community-based tourism model. The hypothetical client is a local family, consisting of skilled chefs and their adult children, who will assist in managing the facility, designed for up to 14 guests.

The hosts will offer experiences centred around the preparation, cooking, and the enjoyment of

authentic Bahamian meals, including visits to local produce markets to learn how to select fresh ingredients.

Regatta House emphasizes utilizing shared spaces and presents the communal kitchen as a teaching mechanism. The experience of sharing food is seen as accepting culture (CommisCEO, 2020). It becomes the initial step in understanding the need for and encouraging social interactions within a hospitality setting.

COVID - 19

As of March 2020, the world has become impacted by the highly contagious virus Covid-19.

Activities surrounding travel and socialization were replaced with closed borders, stay-at-home orders,

government-imposed curfews, and periods of isolation to control the spread of the virus (Covid 19

Emergency Powers, 2020, p. 3). Tourism accommodations will need to efficiently address the government's

health safety protocols and sanitation methods. For a period of time, visits from international travellers

remained restricted, however, inter-island travel was encouraged to keep the economy circulating.

This project encourages individuals, whether residents or foreign tourists, to learn more about Bahamian culture through aspects of cuisine. Local residents will be able to use the facility as a "stay-cation" opportunity, especially in another global shutdown. As we continue to learn about COVID-19, designers have the opportunity to explore the way hospitality environments may evolve in the future. For example, how properties can be organized to be booked out by individual groups, students, office staff, and retreat participants to keep contacts as limited as possible. Lastly, the idea of group cooking lessons may have seemed farfetched during the initial spread of COVID-19 but including outdoor kitchens for more space between users can begin to solve this issue.

1.2 Design Inquiry

1. How can the design cultivate an interior environment that preserves and promotes tangible and intangible cultural heritage in the Bahamas?
2. How can the overall design allow for natural interactions and establish comfortable relationships between guests, hosts, and the larger local community?

1.3 Design Objectives

1. To utilize design as a tool to explore the authentic expression of cultural identity and place while also determining connections and distinguishing boundaries between:
 - (a) the public communal kitchen/dining areas and the more private guestrooms,
 - (b) the guestrooms and the main family home; and
 - (c) the onsite retail space, that is open to the larger community, and the remainder of the hospitality facility, used strictly by residents and tourists.
2. To increase the scale of the traditional Bahamian residence and develop this typology into a hospitality environment that balances the luxury of travel while providing an authentic experience by acknowledging the character of the community it exists within. The traditional Bahamian residence can fall under the category of either raised clapboard dwelling, colonial, or modern concrete housing (Pinder, 2017).
3. To provide communal spaces (kitchen, dining etc.) that are large enough to accommodate the cooking classes, yet allow users to experience the comfort of preparing food and dining within a homelike setting.
4. To explore different culinary environments that allow visitors to experience a range of cuisine from simple family meals to more distinguished dishes. For example, the food prepared at the local fish fry, a casual setting known for authentic meals and bar crawls, will require a less formal environment.

1.4 Chapter Summaries

Chapter 1 - Project Introduction

The introduction provides a detailed overview of the project, purpose, and typology. This chapter describes the current state of tourism and hospitality within the Bahamas and other local community and culture issues. Key terms will be presented while discussing objectives, goals and research questions that will inform the final design.

Chapter 2 - Literature Review

This chapter focuses on theories of authenticity in relation to tourism, interaction ritual theory and the resulting connections between residents and locals through tradition, and the use of vernacular traditions to preserve cultural heritage and inform design decisions for an alternative hospitality setting in the Bahamas. Drawing inspiration from each of the theories ensures that the overall design will assist in maintaining a community's identity, fostering a sense of well-being, and promoting interaction with visitors.

Chapter 3 - Design Precedents

This chapter analyzes the three precedents chosen based on their relation to the topics discussed in the literature review. First, AHSA Farmstay is a precedent that incorporates vernacular elements of the region within the design. Second, Eumelia Organic Agrotourism Farm & Guesthouse, located in Laconia, Greece, emphasizes the role of ritual in a social context through the preparation and consumption of local cuisine. Finally, Hospedaria reflects on the concepts of authenticity.

Chapter 4 - Design Program

The Design Program chapter develops a framework that will guide the final design based on the research and observations described in the previous chapters. The client, a local family, is introduced along with the user profile descriptions of the various groups intended to utilize the facility. The end-user activities are detailed in this chapter, including the amount of space needed for each activity.

Chapter 5 - Site and Building Analysis

Chapter 5 provides readers with a detailed analysis and reasoning for selecting the specific building and its surrounding site. The proposed location of the site is identified, along with its historical and cultural context, neighbouring communities and landmarks, demographics and accessibility. This chapter also examines the existing building conditions.

Chapter 6 - Design Proposal

The design proposal chapter intends to familiarize readers with the overall goals and final design, resulting from the research found in the previous chapters. This section begins by exploring the conceptual studies and forms that will develop into strategically designed spaces. The proposed design will result in a series of drawings (floor plans, elevations, perspectives etc.) visually representing the final design.

Chapter 7 - Conclusion

Summary, reflections, project limitations and future recommendations.

References

Appendices:

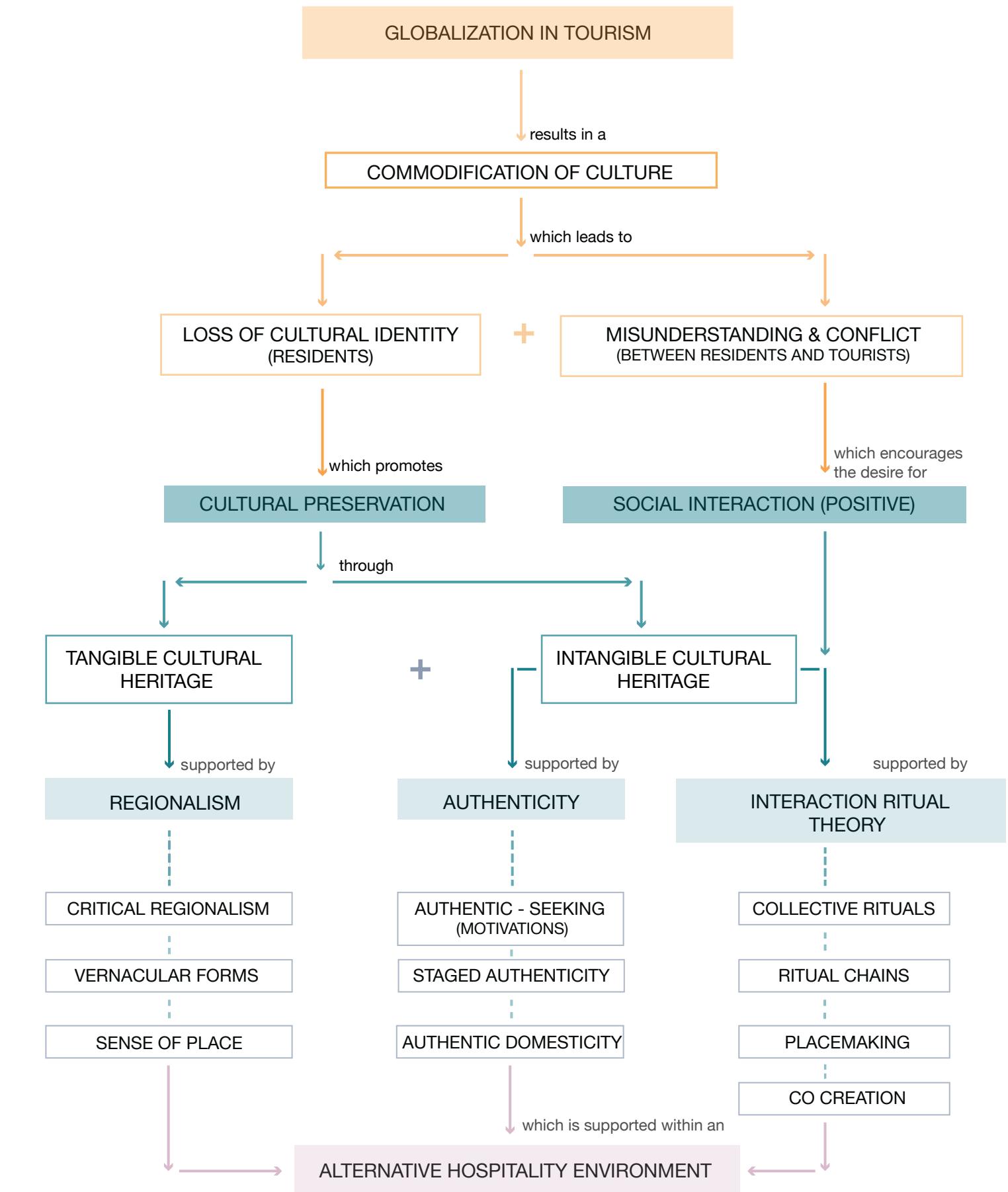
Building code analysis, technical drawings, details, and finish selections.

CHAPTER 2: LITERATURE REVIEW

- 2.1 Introduction
- 2.2 Authenticity
- 2.3 Interaction Ritual Theory
- 2.4 Critical Regionalism
- 2.5 Summary

2.1 Introduction

The theoretical framework shown in Figure 1 illustrates the main issues, concepts and theories discussed in the literature review. The framework depicts globalization and mass tourism as being linked to a rise of uniformity, leading to the standardization of the social and cultural identity to which people adhere, and rejecting a community's cultural heritage (Lenzerini, 2011). With cultural identity on the verge of disappearance in some countries, there is a need to revitalize the tangible and intangible cultural heritage within the vulnerable community. UNESCO (2019) suggests that cultural heritage represents anything passed down from our ancestors. Tangible heritage is represented by artifacts, monuments, and buildings, while intangible cultural heritage identifies practices, traditions, and oral narratives (UNESCO, 2019). The preservation of cultural heritage fosters a sense of well-being among locals, promotes interaction with visitors, and maintains a community's distinctive identity (UNESCO, 2019). As a result, this chapter discusses theories of (a) authenticity in relation to tourism by focusing on the domestic setting and local cuisine; (b) interaction ritual theory and the resulting connections that occur between residents and locals through tradition; and (c) the vernacular forms of a region and how this impacts the proposed built environment.



2.2 Authenticity

2.2.1 Motivations for Authentic Experiences

The concept of authenticity has been extensively researched and has led to many findings, disagreements, and views. Defining authenticity is the primary motive behind a fair amount of research, with the meaning remaining unclear because the word itself is influenced by changing perspectives (Terziyska, 2012). Disciplines such as philosophy, marketing, tourism, psychology and a few others have established a wide-ranging list of authenticity types that may or may not identify with one another (Newman & Smith 2016).

For example, Terziyska (2012) states that authenticity, when affiliated with psychology and existentialist philosophy, represents the loyalty one has regarding character, even when exposed to certain pressures of society. Tourism discourse considers the findings of other disciplines, generally describing authenticity as genuine expressions of society, subject to a person's character and the community's intentions (Terziyska, 2012). Therefore, when conceptualizing the theory of authenticity in relation to tourism, understanding the motivations of the authentic tourist is vital (Terziyska, 2012). It is necessary to note that people will travel for many reasons. However, the immersion of an individual into a community's cultural heritage is what drives this practicum.

Over the years, numerous theorists have identified ways in which tourists seek authenticity in travel.

Daniel Boorstin (1961), an American historian, reasons that modern tourists are looking to escape the ingenuine qualities of day-to-day life. Boorstin (1961) argues that the modern tourist is not attached to the 'real' experiences illustrated in authentic travel and states that travellers will approve of destinations that create an artificial product of culture. Introduced as the 'pseudo-event,' if the product is perceived as real, and a visitor's needs are being met, the experience is not questioned and determined to be genuine (Boorstin, 1961). Like Boorstin, MacCannell (1976), an American anthropologist, states that people will travel to leave behind the inauthenticity of their everyday lives, however, choose to pay attention to the real culture of the selected destination. The need for authentic travel stems from a strong desire to understand lifestyles that are not routine or have not yet been affected by modernity, therefore introducing the concept of

sightseeing as a motivation for travel, connecting the tourist to a foreign 'cultural other' (MacCannell, 2011, p. 19)

In recent years, with the development of alternative tourism typologies, people have chosen to explore other methods of travel. Authentic travel has become a subject of interest due to the rise of mass tourism, mainly directing the conversation toward the role it plays in travel motivation (Terziyska, 2012). Tourists' roles when travelling reveals a push towards or away from either the familiarity or newness of an environment (Cohen, 1972, p. 167). According to Cohen (1972):

- The Organized Mass Tourist will connect to what they already know. In this scenario, comfort is vital, therefore planned tours and ready-made itineraries are essential (Cohen, 1972, p. 167).
- The Individual Mass Tourist prefers guided tours that lean towards the familiar; however, they may decide not to be confined to the larger group as there is a subtle desire to experience an event on their own (Cohen, 1972, p. 167).
- The Explorer will travel alone but still maintain control over what they can by learning about the host culture while retaining their ways of living (Cohen, 1972, p. 168).
- The Drifter considers the traditions and customs of the host community, ventures out to live with others and intends to become fully immersed in the experience (Cohen, 1972, p. 168).

The Drifter, synonymous with an 'authentic-seeker,' will pursue traditional experiences, searching for destinations left alone by the typical tourist and telling a story through their connection to time, place, and culture (Yeomen & McMahon- Beattie, 2019). This means that the Drifter dwells on finding and accepting what they perceive as real. In their research on the future of tourism in Scotland, Yeomen et al., (2007) explain that certain people are attracted to the authentic because the resulting experiences reveal the ethical, natural, honest, simple, and human-focused characteristics of a destination. Based on my own recollection, most tourists who visit The Bahamas fall under the category of organized mass tourist, but from time to time, I come across what Cohen describes as a drifter. The drifter will draw attention to themselves as they break away from the group and begin to explore the city on their own. Often met with stares or the occasional warning from locals when they venture too far off of the beaten path.

2.2.2 Staged Authenticity

To introduce the concept of staged authenticity, MacCannell (1973) addresses Boorstin's use of the term 'pseudo-event' to explain that, due to globalization, travellers accept destinations that create an artificial product of culture as being genuine. Boorstin (1961) argues that the 'pseudo-event' encourages tourists to sightsee, which increases the gap between guest and host. The guests are encouraged to distance themselves from anything local and engage in the manufactured products of travel provided within the walls of the large resorts, viewing the lives of the residents through their touristic lens (Boorstin, 1961). In contrast, travellers seeking authenticity value the lives of a community's native people and intend to observe and participate in local traditions simultaneously (Boorstin, 1961)..

MacCannell (1973) advocates that one's desire to become immersed in another's lifestyle is rarely, if ever, met as it is often difficult for one to distinguish between what is real and false, due to the production of staged authenticity in an unknown setting. Derived from Erving Goffman's separation of front and back regions, which seemingly differentiates the spaces assigned to guest and host, staged authenticity implies that tourists are like audience members watching a performance in the front region and hoping for a glimpse behind the scenes, where the real and genuine experiences present themselves (MacCannell, 1973).

In discussing authenticity, MacCannell (1973) describes a quest for real touristic experiences in six stages ranging from the front region to the back region.

- As seen in Fig. 2, Stage 1 represents Goffman's front region, a superficial view of life that most destinations are willing to provide. The authentic-seeking tourist attempts to breach this point (p. 598).
- Stage 2 is described as 'atmospheric' as it is still considered a part of the front region; however, the space may resemble a back region (p. 598).
- Stage 3 is a front region organized to replicate the qualities of a back region (p. 598).
- Stage 4 qualifies as a back region; however it is fully accessible to visitors (p. 598).

- Stage 5 represents an environment that the host may have straightened to allow guests to visually access the space (p. 598).
- Stage 6 is a representative of Goffman's back region. These are the spaces that tourists seeking authentic experiences truly intend to discover (p. 598).

Identifying the six stages or regions reveal the complicated nature of authenticity. It seems visitors must gain the trust of residents in tourism destinations. From there, they can begin to remove the physical and emotional barriers, allowing them access to more personalized involvement (MacCannell, 1973). For example, MacCannell (1973) points to the kitchen of the past as a back region, and with food being an essential part of this discourse, it stands out as a space where people can learn about culture through tradition. As a back region, the kitchen has a history of being hidden away, whether in a public restaurant or at home (MacCannell, 1973). More recently, the kitchen has opened up to be viewed from all surrounding areas. Through open concept restaurants or demonstration kitchens, the work area or back region is put on display. With this knowledge, we must ask ourselves if a guest's ability to access the kitchen is truly the real outcome they desire or is it simply a staged setting constructed by the host?

MacCannell (1973) illustrates the barriers of staged authenticity through a 1970's example of tourism in Nassau, Bahamas, presented in a New York Times article. In this case, the opportunity to experience authentic travel is fully accessible to the visitor, but their own decision places them safely into the mode of familiarity MacCannell (1973). Often, a tourist will want to immerse themselves in a new culture, but the fear of the unknown will pull them back to what they feel most comfortable with. In the article, Allan Keller (1970) describes a trip beginning in Nassau, Bahamas. He decides to visit the surrounding outer islands via the mailboat, simply because "tourists never take the mail boats" (Keller, 1970). The mailboat, a sea vessel responsible for shipping necessities to more remote islands, is suggested as being more of a genuine

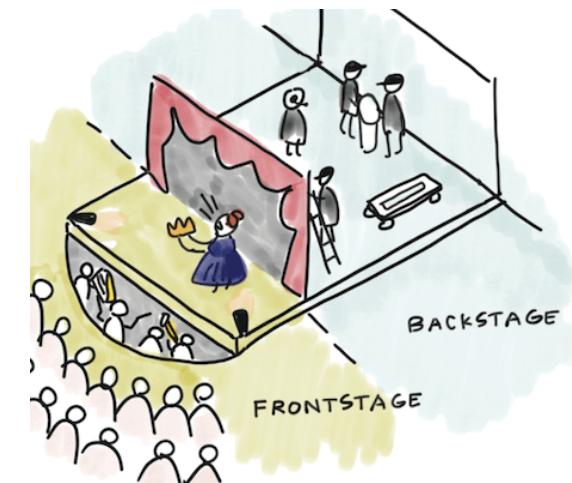


Fig. 2. Frontstage – Backstage Model. Gibbons, S. Frontstage vs. Backstage. Service Design 101. cartoon, Nielson Norman Group.

experiential service than the taxis reserved for transferring tourists to the luxury accommodations owned by international corporations (Keller, 1970). On his journey, Keller (1970) recounts an encounter with the captain where he is told to “pick a bunk” and make himself at home, which essentially seems like an invitation to live life just like the locals. Through natural interactions and easygoing conversations with Bahamian passengers travelling to the other islands, Keller (1970) is able to see firsthand the carefree lifestyles that most Bahamians live and understand why they choose to travel the way they do. Keller (1970) tells of stories exchanged about wild horses, hogs, and crabs that wander through the thick island brush while concurrently sharing recipes of traditional crawfish caught fresh from the country’s shallow waters. After ending his trip, Keller (1970) states that travel via the mailboat is not for everyone, but it offers a relatively “inexpensive way to see life in the Bahamas — life as the natives live it, not the tourists.” It is important to note that even in passing, there is a discussion explaining the preparation of a local meal between two people, which suggests that food is a fundamental aspect of culture that unites us. Through this illustration, however, it is clear to the reader that certain groups of people may not be cut out for the authentic aspects of interacting with a foreign culture. To truly live life like the locals or breach the barriers obstructing access to Goffman’s back region, is to somewhat dispose of the luxury and familiarity that so many people look forward to when travelling.

2.2.3 Authentic Domesticity

As a reaction to the theoretical views of MacCannell and Cohen, Wang (1999) constructs three types of authenticity with regards to tourism studies: objective, constructive and existential. The objective is based on searching for the original, meaning an object or artifact is measured to determine if it is genuine or not (Wang, 1999). Constructive authenticity is also object-related; however, it describes symbolic elements, depending on an individual’s beliefs and views (Wang, 1999). Finally, in contrast to the other types of authenticity mentioned, the existential is an activity-based approach characterized as a state of being (Wang, 1999). The guests’ personal feelings are stimulated by participating in activities and separation from their everyday life (Wang, 1999).

In writing this practicum, I hope to reveal how the real expressions of a society can be determined through a community’s local cuisine. The search for local cuisine brings various groups together and allows

visitors an escape from everyday life. Most importantly, the search, preparation and consumption of food ties a community together while becoming a clear example of the activities that determine existential authenticity. (Yeomen & McMahon-Beattie, 2016). In most places, there are symbolic meanings attached to food indicating how it should be prepared and the specific time of year or the controlled environment where it should be consumed. Eating is something we all must do, however, in many cultures, activities that include food signify so much more than just meeting the functional need to eat (Ratcliffe, Baxter & Martin, 2018). Food intersects with so many experiences in our daily lives, which explains why it is an essential motivator in authentic travel.

Past research on the existential tends to only focus on emotions, relationships, and a sense of self. Still, it often lacks the inclusion of place and the role it plays when discussing authenticity (Ricky-Boyd, 2013). Finding the authentic story that focuses on place suggests that there is a need to discuss the Bahamas prior to the lasting effects of British Colonialism. In the very beginning, the southeastern island of San Salvador was home to the Lucayans, an indigenous group of people that lived communally and established a trading network between other inhabited islands (Klurman, 2021). During this period, the island of New Providence remained untouched. Much later, New Providence, mainly the city of Nassau, went through multiple periods of abandonment by its government (Arguello, 2020). In a sense, the city was unclaimed and became a “pirate republic” (Arguello, 2020). Once again establishing a form of colonization, the pirates-controlled Nassau, and its waters (Arguello, 2020). As will be described in Chapter five, I believe that the higher elevation of the Regatta House site, allowing for clear views to the surrounding waters, must have made a prime location for the pirates as several forts are still standing nearby today.

Shang et al. (2019) state that the built environment, local community, natural landscapes, and vegetation are recognized as symbolic of a destination. Tourists will only encounter existential authenticity when they search for their own identity through these newfound elements, signifying that their perception of authenticity is directly linked to a specific setting (Shang et al., 2019). Therefore, it is understood that the search for existential authenticity will lead people to a particular place. The ease of modern travel provides

opportunities for people to explore places and activities that allow them to live and discover themselves in new ways (Neumann, as cited in Wang, 1999).

The home is where you establish the true essence of an individual's character and learn their values because the home reflects self (McIntosh, as cited in Bell, 2014). Referring to the earlier revelation of food as authenticity, one way of initiating an authentic existential experience is by connecting the activity to a domestic setting. Performing the action of cooking within its distinct cultural setting allows visitors to connect themselves to the local cuisine, place, and community as they learn a traditional practice of a culture that has been passed down through generations (Simms, 2008). In most community-based environments, authentic domesticity alters the formerly private aspects of the resident's home, such as the kitchen, to a public space where tourists can freely roam and gaze into more intimate living areas (Bell, 2014). Visitors are encouraged to explore the local identity in search of their own, and while doing so, they become a part of the surrounding landscape. We can assume that at this point, the guests have moved beyond what is perceived as Goffman's front region into the often-hidden realms of a society's local life. In experiencing existential authenticity, concepts of time and place are intertwined with both the past and present, and guests can embark on a sensory expedition within the domestic setting (Bell, 2014).

2.2.4 Design Implications for Regatta House

To integrate the theory of authenticity within the design of Regatta House, the biggest challenge becomes balancing the genuine comfort reflected in the walls of a typical Bahamian home with the uncomfortable experience of navigating unfamiliar territory when travelling authentically. By categorizing specific concepts that are mutually exclusive, such as interior and exterior, frontstage and backstage, as well as, past and present, I can begin to respond to the given challenge of establishing the balance and connection needed to integrate concepts of luxury and authenticity within the space.

Regatta House is centrally located and just within the historic district of the city. Upon arrival, visitors are immediately immersed within this rich, cultural environment that provides access to:

- a. the daily life of a typical Bahamian resident

- b. other tourists as they navigate the city, and
- c. the factors that influence the sounds of the city (traffic, animals, weather etc.)

Characteristics of the designed interior will allow the guests to reflect, and in doing so, they are able to form their own genuine expressions of the foreign culture. Thresholds such as windows and skylights will visually connect the site to its surrounding context, while the exterior doors, porches, balconies, and paths will physically connect. Whether the connection takes place visually or physically, the intent of the threshold is to disturb the defined boundary. On a smaller scale, moving through the interior spaces should mimic the transition from the exterior to the interior. The placement of interior openings should provide just enough of a view into the adjacent space to encourage exploration. A clear, linear layout will passively manage the journey throughout the building. Utilizing both translucent or transparent approaches, the visibility levels will inform whether or not the spaces can be accessed.

When discussed in relation to staged authenticity, the authentic tourist will search for opportunities where there is a disruption in the separation of the Goffman's front and backstage regions. The result suggests that most of what is usually unseen might end up being displayed. In the case of Regatta House, guests will gain access, though not always physical, to the kitchens, private dining room, pantries, and staff areas. The merger of the front and back regions may lead to a role reversal or reset between locals and tourists. The spaces will allow for natural participation in all activities and not one specific group viewing another.

To further enhance the authentic experience, the design elements will have to find value in the country's identity, whether that be past or present. One way to highlight both past and present is through the selection of local materials. For example, the design will make use of local woods (pine, cedar and mahogany), often used in the construction of older homes, for new built-in cabinetry as well as other non-fixed furniture options. Vibrant paint colours and patterned materials have defined the Bahamian home throughout the years. Introducing a variety of local stone, wood, metals, and textiles will animate the spaces within Regatta House and immediately emit feelings of warmth and comfort.

2.3. Interaction Ritual Theory

Interaction ritual theory is a theory of social dynamics that upholds social solidarity within a group of people (Collins, 2004, p. 62). In tourism destinations such as The Bahamas, interactions between tourists and locals are limited and usually one-sided (Walton et al., 2018, p. 26). The tourist is on the receiving end of benefits, resulting in a strained relationship between both groups of people (Walton et al., 2018, p. 26).

Interaction ritual theory aids in repairing the damaged relationships by determining a place where some people can learn new skills and others can preserve skills through rituals.

2.3.1. Rituals

Sociologist Emile Durkheim introduces the term ritual to define repeated social actions that occur when people gather strictly within formal or religious settings (Collins, 2004, p. 30). Goffman expands this idea and employs ritual to describe the basic interactions that take place in everyday life, i.e., conversations (Collins, 2004, p. 30). On both the macro and micro levels, rituals are recognized as a form of focused interaction involving symbolic elements as well as shared action and awareness, resulting in group identity and feelings of belonging, while culturally linking the individual to a larger social construct (Clarke & Waring, 2018). Collins (2004) analyzes Goffman's dramaturgical model and proposes that "rituals have to be produced" (p. 48). Still, it is also important to note "under what conditions they are produced and are effective, and under what conditions they are not produced or "false" (p.48). Once again, in defining spaces for rituals, the notions of frontstage and backstage are employed to segregate where the performance of ritual actively takes place and the hidden realm where the ritual is being developed (Collins, 2004, p.48).

Collins (2004) distinguishes between natural and formal rituals suggesting that natural rituals usually occur on a smaller scale without fixed rules and procedures (p.73). Formal rituals refer to the official occurrences that are largely political or religious (Collins, 2004, p.73). In relation to this practicum, the processes surrounding food are examples of practices that can fall either separately or simultaneously under the categories of formal and natural rituals. Food is sacred in many cultures, making it difficult to determine the formality level when discussing the relationship between local cuisine and ritual. An activity as mundane as eating can be formal or even sacred based on a change of situation. For example, UNESCO (2013)

illustrates the preparation of Turkish coffee as a traditional procedure where roasted coffee beans are ground, brewed and then consumed in small portions, often in social environments surrounded by friends. The preparation and consumption guidelines provide an experience for the Turkish culture that seems sacred, acting as a script that guides and establishes attachments between the individual, group, and symbolic object (UNESCO, 2013).

Introducing rituals into social settings can also have the opposite effect and lead to experiences that have either failed or seem forced (Clarke & Waring, 2018). The failed or forced experiences do not benefit the individual or collective group and can become emotionally draining, eventually leading to a loss of respect for everyone involved (Clarke & Waring, 2018). We have all learned from failed experiences and can collectively agree that learning opportunities or social interactions that feel forced will threaten the possibility of a positive outcome. One of the benefits of travel, in general, is that people are guaranteed a break from their traditional ways of living. In authentic tourism experiences, visitors will devote valuable resources, such as time and money, into traditional practices intending to gain a sense of connection with the surrounding community (Clarke & Waring, 2018). In their research on free choice learning, particularly in agritourism environments, Van Winkle and Bueddefeld (2020) address the need for motivation and "group social dynamics" for the learned knowledge to be appreciated and guarantee user satisfaction (p.7). They have the freedom to choose if they want to learn about the specific culture they are visiting and if so, they decide what, when, and how they want to learn (Van Winkle & Bueddefeld, 2020, p.5). Learned knowledge about a community's local food and practices surrounding their food systems can influence a variety of aspects from eating habits to the unequal distribution of wealth in tourism destinations (Van Winkle & Bueddefeld, 2020, p.4). To further explain, when educated on sustainable and cultural food habits, tourists are able to have conversations with those who share similar concerns, understand the importance of seasonal produce or ingredients, and decide where they would like to spend money to better serve the community.

"Some of the finest cooking comes from the humblest kitchens." (Mendelson & Sawyer, 1985, p.

2).

As an introduction to Bahamian cuisine, it is essential to note that because of the country's location, seafood makes up a large portion of the local dishes. Flavours are described as 'extraordinarily rich' when vegetables, herbs and seafood from the region are combined (Mendelson & Sawyer, 1985, p.2). Mendelson & Sawyer (1985) list crawfish, lobster, conch, crab, grouper, yellow tail and hog snapper as a few of the seafood options that inspired traditional recipes of the past (p.2). Also, a variety of seasonal fruits and vegetables are harvested in the country's shallow, yet fertile soil, which include but are not limited to; cabbage, okra, pigeon peas, sweet peppers, goat peppers and sweet potatoes, cassava, sugar bananas, avocados (often referred to as pears in The Bahamas), limes, lemons, coconuts, seagrapes, hog plums, mangos, papaya, pineapple, sapodilla, soursop, tamarind, sugar apple and breadfruit (Mendelson & Sawyer, 1985, p. 2). A traditional dish that quickly becomes a part of the experience for most visitors is the Bahamian Conch Salad. The conch, a giant sea snail, found along the shallow seabed of the Bahamian waters, is the country's most sought-after delicacy. Many will watch as local fishermen locate the conch, extract the meat from its shell, and tenderize it right on the spot as part of preparing the meal. The fresh seafood is then combined with onions, sweet bell peppers, tomatoes, limes, tropical fruit, and of course, the native pepper sauce, creating a mixture of rich flavours and textures (Mendelson & Sawyer, 1985, p. 131). Conch salad is quite frequently enjoyed outside with a cold beer as a refreshing appetizer to the main meal. Each bowl is made fresh when ordered. This dish is worth the short wait as the fast-paced preparation is almost performative for those who observe.

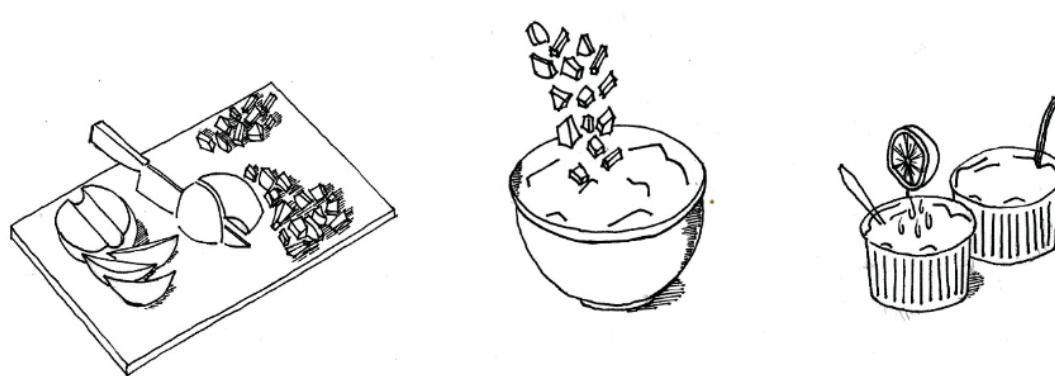


Fig. 3. Conch Salad Preparation. Drawing by author, 2022.

2.3.2. Interaction Ritual Chains Theory

Randall Collins, an American sociologist, established the interaction ritual chains theory after studying the work of sociologists, Erving Goffman and Emile Durkheim. The interaction ritual chains theory reveals that rituals will work to unite society, and when the process is effective, the learned skills and behaviors will remain a part of an individual's memory (Collins, 2004, p.64). The theory also highlights the important role routine and repetition play in social interaction (Bargeman & Richards, 2020). Collins (2004) establishes the following ingredients as necessary inputs in the interaction ritual theory responsible for influencing subsequent outcomes:

1. A strong need for people to gather, forming a 'group assembly.'
2. A 'barrier to the outside' will allow for interactions only with those participating in the ritual.
3. A 'mutual focus of attention' implies a common task or goal that people will have to take part in (p. 71).
4. Participants experience a 'shared mood' or emotion (p. 72).

If successful, these main inputs work together to create a state of being called collective effervescence, meaning that the entire group should encounter joy, pleasure, etc. (Bargeman & Richards, 2020). According to Collins (2004), feelings of collective effervescence will lead to the following outcomes for participants:

1. 'Group solidarity,' which implies feelings of involvement for all participants.
2. A surge of 'emotional energy' described as feelings of confidence or reward that can last for some time.
3. Objects that the people initially focused on when participating in the ritual become sacred.

'Standards of morality' are positive feelings resulting from maintaining solidarity with the group (p. 72).

As seen in Figure 4, a mutual focus of attention combined with a shared mood will strengthen the individual's ability to generate emotional energy, which in turn becomes the most important ritual outcome (Collins, 2004, p. 72). High levels of emotional energy suggest that one's confidence in performing the ritual has grown, resulting in enthusiastic responses to the social interaction process (Clarke & Waring, 2018). In contrast, low levels of emotional energy can be linked to feelings of inadequacy and alienation from the group (Clarke & Waring, 2018).

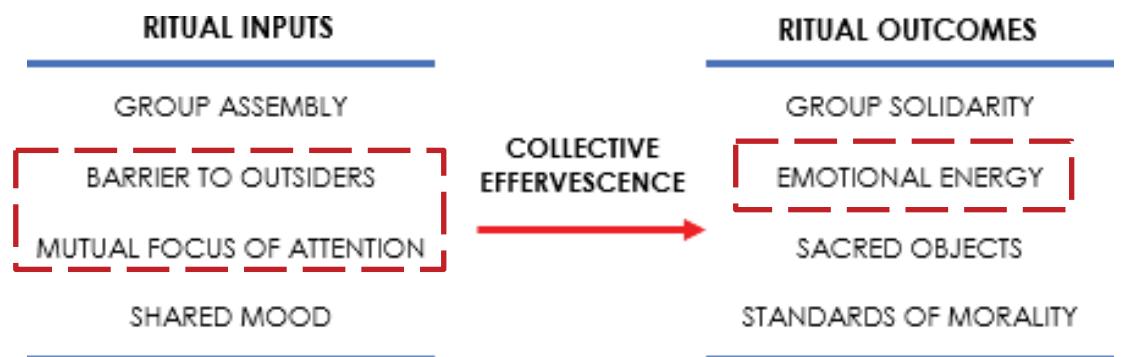


Fig. 4 Interaction Ritual Theory Process.
Collins, R. (2004). *Interaction ritual chains*. Princeton, New Jersey: Princeton University Press.

Collin's interaction ritual chains theory continuously links the production of rituals to the past, present, and future and the addition of the word chains demonstrate the movement from situation to situation (Clarke & Waring, 2018). Rituals that emit higher levels of emotional energy are more likely to repeatedly attract consistent consumers because of the rewarding feeling associated with the benefits (Bargeman & Richards, 2020). The interaction ritual chains theory is an integral part of tourism studies, explaining why tourists may visit the same destination time and time again (Bargeman & Richards, 2020).

2.3.3. Co-Creation & the Role of Ritual in Determining Place

Placemaking is how all of us as human beings transform the places in which we find ourselves into places in which we live. It includes building and tearing buildings down, cultivating the land and planting gardens, cleaning the kitchen, and rearranging the office, making neighbourhoods, and mowing lawns, taking over buildings and understanding cities (Schneekloth & Shibley, 1995, p.1).

Placemaking is a much-needed element in authentic travel because it provides the opportunity for an emotional attachment to be formed while establishing meaning between person and place. I argue that a strong connection to place will ultimately influence the decision to revisit a destination. Interaction ritual theory and the concept of co-creation are similar in that they make room for tourists to immerse themselves into the given culture of the host community, creating a sense of comfort as the tourists are actively maintaining control of their travel plans and chosen activities (Campos et al., 2015, p. 370). Through co-creation, visiting guests become a part of the planning process, working with the hospitality organization at numerous stages and therefore, making their travel experience more personalized (Campos et al., 2015, p. 370). Allowing visitors the opportunity to participate fully in the "design," "production" and "consumption" of the activities they choose to take part in, responds directly to the ongoing problem of the tourist only being seen as a viewer of culture (Campos et. al, 2015, p. 386).

Co-creation is not restricted to one specific group, meaning the concept can be explored separately or simultaneously through the lens of the larger destination, smaller accommodation, or singular tourist (Campos et al., 2015, p. 386). With that being said, it is important to ask, how do humans begin to utilize co-creation to establish place in such unfamiliar settings? Most evidently, humans are more likely to focus their attention on a specific activity when issues of identity and cultural meaning are being addressed (Campos et al., 2015, p. 369). They have always felt the need to fill places with meaningful experiences that encourage social interactions. The spaces where the exploration of the activity is 'staged' are therefore transformed into a places of meaning simply because of the relationship between 'human action' and 'experience' (Campos et al., 2015, p.371). Insinuating that place is just activated space, we can assume that settings designated for rituals and social interactions are just that (Fisher, 2009, p. 184). As a host to a variety of social elements, the use of place-making in architecture will set the scene for activities while forming a balance between a more personal or a larger group dynamic (Rapoport, 2003, p.166). Assessing the role of rituals in design, Fisher (2009) states that placemaking will differ based on the specific activities set to occur within. Social occasions, ranging from preparing food to much larger communal gatherings, rely on being connected to space (Fisher, 2009, p. 186).

Fisher (2009) notes how the built environment changes depending on the varying types of interactions happening within, affecting both the overall design and the messages users may derive from the space (p. 186). Interaction ritual theory suggests the need for a barrier to outsiders, and placemaking furthers this way of thinking through ‘framing action’ (Schneekloth & Shibley, 1995, p.13). In response, co-creation ensures that participants regulate the boundaries and the activities that takes place within, deciding what will be public (inclusive) and private (exclusive) during certain practices (Schneekloth & Shibley, 1995, p.13). Fisher (2009) categorizes public and private settings to illustrate the controlled role of ritual in determining place. The inclusive setting ensures that;

- spaces are accessible from the surrounding environment as well as within the building
- spaces are large
- spaces emphasize thresholds
- the space contains ‘fixed’ or ‘semi-fixed’ items (p. 189).

By contrast, the exclusive settings encourage:

- spaces that are “less subject to intrusion.”
- the space is not easily accessible from both the surrounding environment as well as within the building
- the thresholds are narrow and not highlighted
- spaces are typically smaller (p. 189).



Fig. 5 Placemaking Diagram

In relation to this practicum, Regatta House has been propositioned to preserve cultural heritage by offering culinary workshops to anyone interested. Issues of identity and cultural meaning are immediately addressed through the program and guests are given the choice to experience a specific social activity from

the perspective of a local. Guests will ultimately have control over the spaces, determine the workshops they wish to participate in, and decide when and where to interact with others.

2.3.4. Design Implications for Regatta House

Rituals are collective memories passed down through generations. Rituals embody such a large portion of Bahamian heritage, influencing both the interactions and connections that develop between those who participate. In an attempt to explore the theory of interaction ritual theory within Regatta House, the design will place significance on interaction within the group rather than just the individual and highlight the importance of performative interiors in regard to social interaction.

At Regatta House, the tourist and local are considered equal. Both groups of people are needed to guarantee success. A concern is designing an environment that suggests locals are welcomed. One response is the addition of a restaurant and other dining experiences to the design program. Classes will be offered to those who sign up at different times throughout the day, therefore interested locals begin to breach spaces that are usually private. In terms of strategies, paths can be integrated in the design so that pedestrians move through the site, rather than around the property. Intentional circulation layouts as well as the placement of furniture in exterior areas, e.g., the front porch and communal garden, will provoke natural conversation between guests and anyone walking by the site. The ease of accessibility is one way of ensuring that guests make the choice of taking the initiative in order to connect with multiple members of the community throughout their stay. Spacious interior settings will provide enough room for group activities but also allow for a variety of furniture options that ensures guests can make their own choices of either;

- a. lounging on softer furnishings
- b. participating in more formal discourse in standard seating, or
- c. find comfort standing at counter height surfaces

Utilizing adjustable, flexible, or simply providing a selection of furnishings will also allow for different spatial arrangements, creating interior environments that are less permanent. The interaction ritual theory values

socialization, so much so that even the guestrooms will be designed for two. The double guestroom feature instigates interaction while testing the comfort levels of consumers.

Regatta House will make room for a number of activities that serve as co-creation opportunities including the preparation and consumption of local cuisine, sourcing food, gardening, etc. The design language should imitate the energetic nature of these activities, therefore the interior settings centred around these activities will cater to the five senses. In the section on authenticity, thresholds were identified as connection points. Due to the performative nature of the activity-based rooms, the thresholds play an important role in either framing, activating, or disconnecting space. For example, using openings to view nature adds another layer to the final design. In an effort to address lighting, the building itself does not effectively bring in natural light so artificial lighting techniques will help in setting an overall tone as well as directing users. Varying the textures of materials e.g., rough stone, smooth ceramic tiles and wood, and softer textiles, may appeal to the individual's sense of touch. Contrasts in texture will act as an invitation for guests to physically feel the difference in the changing surface materials. The softer textiles used on furnishings will also help with the absorption of sound in these performative spaces, especially when trying to connect the louder interior demonstration kitchen to the less chaotic private lounge.

2.4 Critical Regionalism

In most fields, regionalism is viewed as a large-scale approach to organization and planning, however architects and designers associate the term with individual small-scale projects (Kelbaugh, 2002, p.52). Designers adapt regionalism as a tactic to signify the importance of cultural heritage and diversity within a society by encouraging the use of local materials and design techniques (Meganck, Santvoort & Maeyer, 2013, p.8). While regionalism rejects the uniformity of contemporary design, critical regionalism acts as a mediator between current design patterns and the traditional values of a specific region (Frampton, 1983, p. 273). Frampton (1983) focuses on architectural resistance to uniformity by identifying the importance of six influences: culture and civilization, the rise and fall of the avant-garde movement, critical regionalism as it relates to world culture, resisting place form, culture versus nature and a visual versus tactile experience (p. 269).

In response to Frampton, Kelbaugh (2002) classifies critical regionalism as an attitude rather than a theory, stating that this way of thinking promotes the identity of a specific place by preferencing the local architectural and design characteristics that have yet to be affected by the "commodification of culture" (p. 54). Critical regionalism acts as an identifying factor of a society, referring to the past to redefine its own distinct built environment while resisting modern advances that reflect the identities of other regions (Kelbaugh, 2002, p. 77). As addressed in Table 1, the principles of critical regionalism establish a connection to the surrounding landscape, climate, materials, local craftsmanship, construction methods and historical context, presenting the community with an opportunity to identify with or learn from the built environment (Kelbaugh, 2002, p. 54). Kelbaugh (2002) determines five traits to define critical regionalism:

1. A 'sense of place' means that the design associates itself with the local culture as opposed to any outside influences, therefore finding importance in the unique qualities of a location (p.78).
2. A 'sense of nature' views the natural landscape as a model for promoting "viability, beauty and sustainability" (p. 80).
3. A 'sense of history' refers to the past as a source of information because it contains answers to our present problems. The historical context of a destination must be studied (p.82).
4. A 'sense of craft' accepts integrating local craftsmanship and other techniques when revitalizing aspects of cultural heritage, especially when considering design details, i.e., materials and joinery (p. 85).
5. A 'sense of limits' forces the designer to connect the building to the human and identifies the need for establishing boundaries within spaces (p. 87).

This design practicum focuses on the use vernacular forms, and how it incorporates the characteristics that define critical regionalism as a method of preserving tangible cultural heritage. For example, when incorporating vernacular elements in architecture, a sense of place is identified. The sense of place is influenced by the surrounding context and the identity of an existing building in relation to the users. Local

materials and design techniques aid in linking to both the ‘natural’ and ‘cultural’ aspects of a given society (Sattarzadeh & Asl, 2015).

Table 1 Kelbaugh's Five Traits to Define Critical Regionalism

Kelbaugh's (2002) Five Traits to Define Critical Regionalism				
Rapoport's (1999) Product Characteristics for Identifying Vernacular Environments				
SENSE OF PLACE	SENSE OF NATURE	SENSE OF HISTORY	SENSE OF CRAFT	SENSE OF LIMIT
Cultural and place specificity.	Nature of relationship to landscape, site etc.	Complexity due to variations over time.	Efficiency in use of resources.	Specific model, plan, forms, morphology, shapes, transitions etc.
Ability of settings to communicate effectively to users.	Effectiveness of response to local climate.	Process characteristics.	Use of specific materials, textures, colors etc.	Degree of multisensory qualities of the environment.
Effectiveness of environment as a setting lifestyle and other aspects of culture.	Efficiency in use of natural resources.	Importance of change.	Fixed features vs. semi-fixed elements.	Open ended, allowing for subtractive and other changes.
Complexity of largest scale due to place specificity.				

2.4.1 Vernacular Forms Defining A Sense of Place

An American historian, Simon Bronner (2006), presents the term vernacular as buildings or structures whose characteristics are linked to a specific place or region (p. 26). Vernacular is the traditional architecture and design methods that “express the local or regional dialect,” these decisions were made in the past to respond to particular regional factors (Bronner, 2006, p.23). He also signifies that the word exists as a classification used to group buildings constructed long before the educated architect came into being (p. 23). Amos Rapoport (2003), a Polish architect, points out that even before trained professionals constructed buildings, they were planned, because people have always needed shelter as a form of protection from the elements, as well as an escape from the dangers of this world (p. 159). Vernacular forms are substantial in the design industry because they prove that traditional construction methods have been useful, evolving over time as a tool for defining culture, establishing a sense of place, and communicating

levels of status within a community (Rapoport, 2003, p. 159). Rapoport (2003) urges that lessons learned from vernacular forms can be helpful in a wide range of settings, from small scale residences to more significant public buildings because “if human beings have done certain things for a very long time, there may be very good reasons for it” (p. 159). Vernacular design speaks to the needs and desires of the surrounding society; it communicates with its inhabitants” (p.159). For example, Bahamian vernacular incorporates design strategies from the country’s colonial past, including construction to defend against strong hurricanes (Douglas, 1992, p.8). Douglas (1992) also states that materials were used based on availability. The Bahamas is a group of island states depending on local construction supplies traded throughout the islands but also from its neighbour, the United States (p.8).

Rapoport (1999) pinpoints certain approaches that designers may take to accommodate the use of the vernacular when making decisions about a new building design, either;

1. The designer entirely ignores the vernacular, which Rapoport identifies as being the most common method.
2. The designer will acknowledge its presence yet still deny it as having any influence.
3. In contrast to the previous step, the designer completely copies the initial form resulting in imitation of the past.
4. The designer will find principles derived from the vernacular to be most essential and apply them to the new design (p. 57).

What seems most important is making sure that the traditional features of the built environment are represented, therefore, by simply applying principles of the vernacular we can ensure that the region is maintaining its sense of self, while still creating something new that connects with the past rather than just mimicking it.

Rapoport (1999) approaches vernacular design through the lens of environment- based behavior, a term that demonstrates how people will interact with the local environment, ultimately advocating for the interrelation of culture and vernacular design (p. 53). During the design process, the environment or site provides a setting for associations between people and objects through the organization of communication,

space, time and meaning (Rapoport, 2003, p.162). The influences of different cultures will result in other spatial and organizational qualities because of the many ways people view space. For example, in some communities, “privacy is an aspect of the organization of communication” (Rapoport, 2003, 164). In other cultures, privacy is not valued as much, and emphasis is placed on public spaces (Rapoport, 2003, 164). Arguing for the invisible, environment-based behavior proposes that what is not seen defines the overall process of design (Rapoport, n.d.). On the one hand, the constructs of communication, space and time are not able to be seen, at the same time, relationships between objects and people are also invisible (Rapoport, n.d.). In the end, all of these invisible factors will have an effect on the overall design language, essentially making visible what was previously invisible (Rapoport, n.d.).

2.4.2. Bahamian Vernacular

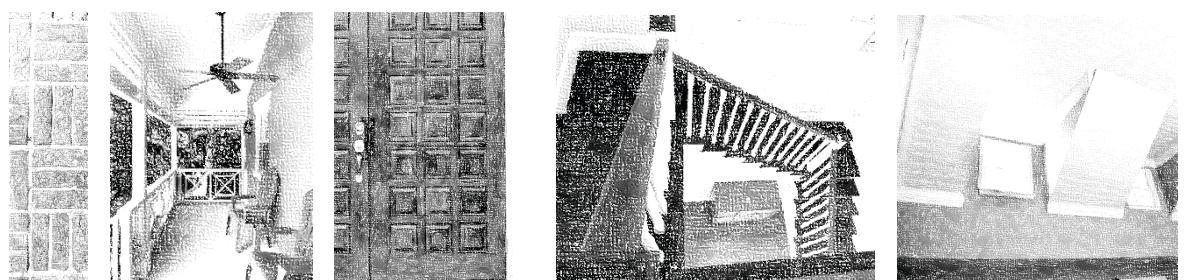


Fig. 6 Reflections of Bahamian Vernacular. Images taken by author, 2020.

According to Robert Douglas, a Bahamian architect, nothing can replace physically visiting the islands of The Bahamas to take in the “sights, smells, noises and colors” (Douglas, 1992, p. 8). One characteristic that stands out as you make your way through the islands is the vibrant building colours. Residents of The Bahamas do not shy away from colour. Government buildings are more formally designed; however, the light pink walls that define them suggest an informal tone. In the beginning, inspiration was taken from other countries as all that was needed was shelter, however the subtle architectural details, that formed because of the region's harsh tropical climate, exemplify the charm and strength of Bahamian vernacular architecture (Douglas, 1992, p.8.). The warm, humid environment, sometimes catastrophic hurricanes, and lack of materials due to location play a vital part in the local design history (Douglas, 1992, p.8). Special conditions and resilient design strategies must be taken into consideration when designing in

the Bahamas and other tropical regions. Different planting types would usually surround the building to form a layer of protection against the sun, rain, and wind (Butera et al., 2014, p. 7). Designers in the past made use of local materials consisting of wood such as pine and cedar for timber construction and joinery or limestone and concrete for stone construction (Douglas, 1992, p.8). Engineered wood, stone and concrete are preferred because they can withstand the effects of the region, but when damaged, they are building materials known to the local construction workers (Butera et al., 2014, p. 7) On the interior, most of the materials selected should be light in color and cool to the touch (Butera et al., 2014, p. 7). Sourcing tiles for flooring and eliminating large expanses of carpet will make the spaces more comfortable. Air can circulate through local products made of straw, rattan, and cane, linen and cotton, once again making the spaces bearable (Butera et al., 2014, p. 7). Naturally, the sun has a fading effect on textiles which can be detrimental in design.

2.4.3. Design Implications for Regatta House

Critical regionalism balances the contemporary and traditional design aspects in a specific region. To address issues surrounding critical regionalism, Regatta House aims to respectively acknowledge Kelbaugh's (2002) five traits of defining critical regionalism which include sense of place, sense of history, sense of nature, sense of craft and sense of limits.

One characteristic that encompasses Bahamian design is simplicity. A simple, orthogonal layout will ground Regatta House in place, but it will also benefit users offering the ease of accessibility throughout the building. As mentioned in the previous sections, the porch is a feature common to a vast number of Bahamian homes often used as connection tool. To emphasize socialization, elements of the Bahamian porch will influence the outdoor spaces. For example, the exterior kitchen will include a breeze wall overlooking the communal garden with voids similar to the railings on the porch. The voids in the walls and ‘ceiling’ will allow sunlight and wind to flow through, while patterns created by the shadows add another layer to the outdoor experience.

Learning from the past, repetitive elements, traditional exterior details, and joinery details will adapt to benefit the interior conditions, becoming a great way of connecting exterior, interior, culture, and place.

Regatta House interiors will utilize repetition, e.g., slats and grids, when designing interior partitions, screens, railings, and ceilings. Throughout history, designers have learned to work with the climate, especially when selecting materials. Applying metals or woods that age beautifully will work better for interior details such as, door handles, or drawer pulls. The weathered materials will create visual interest and curate an environment that feels lived in.

To recognize a sense of nature, trees and other vegetation around the existing site will be protected and preserved. The existing, along with added vegetation can act as visual barriers as well as sound buffers. In Regatta House, nature will begin to filter through to the interior spaces. Rather than only creating views of the garden area and other plantings, the fractal geometries that are so common in nature can be depicted in the textiles and artwork. The color selections can depict aspects of nature within the interior spaces.

Regatta House will communicate the value of craft or craftsmanship in Bahamian architecture and design through the smaller details. Furniture specific to the project typology, e.g., the dining table and kitchen cabinetry, can incorporate simple joinery methods to enhance the finished product. Along with joinery, wood carving is another method of detailing that can elevate furniture design. Simple reveals along doors, surfaces and built-in seating will speak to the linear nature of the design and simultaneously unify the spaces. The inclusion of traditionally woven textiles like straw, cane, and rattan, will fully embrace a Bahamian craft. These woven textiles can work well as area rugs or window coverings, with the intended results depending on how loose or tight the fibres are woven together.

Finally, the design of Regatta House will react to a sense of limits by respecting the existing structural partitions. As one transitions from room to room, changes in the volume of each space will affect how the user may feel within a specific space. The ceilings will stay relatively low in height in most cases, ensuring a home-like and comfortable environment.

2.5 Summary

Table 2 Literature Review Summary

THEORY	DESCRIPTION	DESIGN IMPLICATIONS
Authenticity	<ul style="list-style-type: none"> Described as the genuine or real expressions of society, subject to a person's character and the host community's intentions. 	<ul style="list-style-type: none"> Design elements will blur boundaries within the interior as well as between the larger residential context and the interior spaces. Introduce partitions rather than fixed walls with the intent of blocking physical entry but allowing some visual access. Design links to the past, but also reflects on present day techniques. Comfort is key; therefore, the spaces should be warm and welcoming, but should also feel lived in. Tools and utensils should not be hidden away. Materials and colors reflect the country's identity.
Interaction Ritual Theory	<ul style="list-style-type: none"> Explained as a theory of social dynamics that functions as a method of upholding social solidarity within a group of people. 	<ul style="list-style-type: none"> The interior design elements will connect visitors and owners to each other and place through the ritualist activities. A balance of fixed and moveable furniture, so that no one setting seems permanent. Ensure that the interior environments are spacious and interactive. Thresholds can be used to activate the transitions between space. The design will focus on the group dynamic, rather than the individual. The spaces will be accessible to the surrounding community. Multisensory environment and a selection of dynamic finishes that affect the overall mood.
Regionalism	<ul style="list-style-type: none"> Regionalism signifies the importance of cultural heritage and diversity within a society. The theory encourages the use of local materials, design techniques and craftsmanship. 	<ul style="list-style-type: none"> Relate back to sense of place, sense of nature, sense of history, sense of craft and sense of limits. Include traditional joinery to highlight history. Natural aging materials add character to an interior setting and require little maintenance. Maintain a connection between the building and surrounding landscape. Respond to the local climate. Repetition plays a large role in design in The Bahamas; therefore, it should be included into the design in some way. Specific links to culture.

CHAPTER 3: DESIGN PRECEDENTS

- 3.1 Introduction
- 3.3 AHSA Farm Stay
- 3.4 Eumelia Organic Agritourism Farm & Guesthouse
- 3.5 Hospedaria
- 3.6 Summary

3.1 Introduction

Many tourism destinations, especially in the Caribbean, find it difficult to curate their image because of the false ideas they often present to the large numbers of tourists passing through. In this chapter, the relationships between authenticity, regionalism and ritual are examined through the analysis of three precedents: AHSA Farm Stay is an excellent example of allowing the vernacular elements of culture to speak through design; Eumelia Organic Agritourism Farm and Guesthouse demonstrates how smaller accommodations can become social hubs and foster relationships through cultural rituals; lastly, Hospedaria focuses on shedding light on real life experiences within a given community. These tourism environments are great examples that illustrate how smaller countries can utilize design strategies to strengthen the often-broken connections between land and culture as well as tourist and local.

3.2 AHSA Farm Stay

Designer: Creative Crews

Client: Rung Rak Chan Co. Ltd.

Location: Chiang Rai, Thailand

Size: 6080 SF

Year Completed: 2018

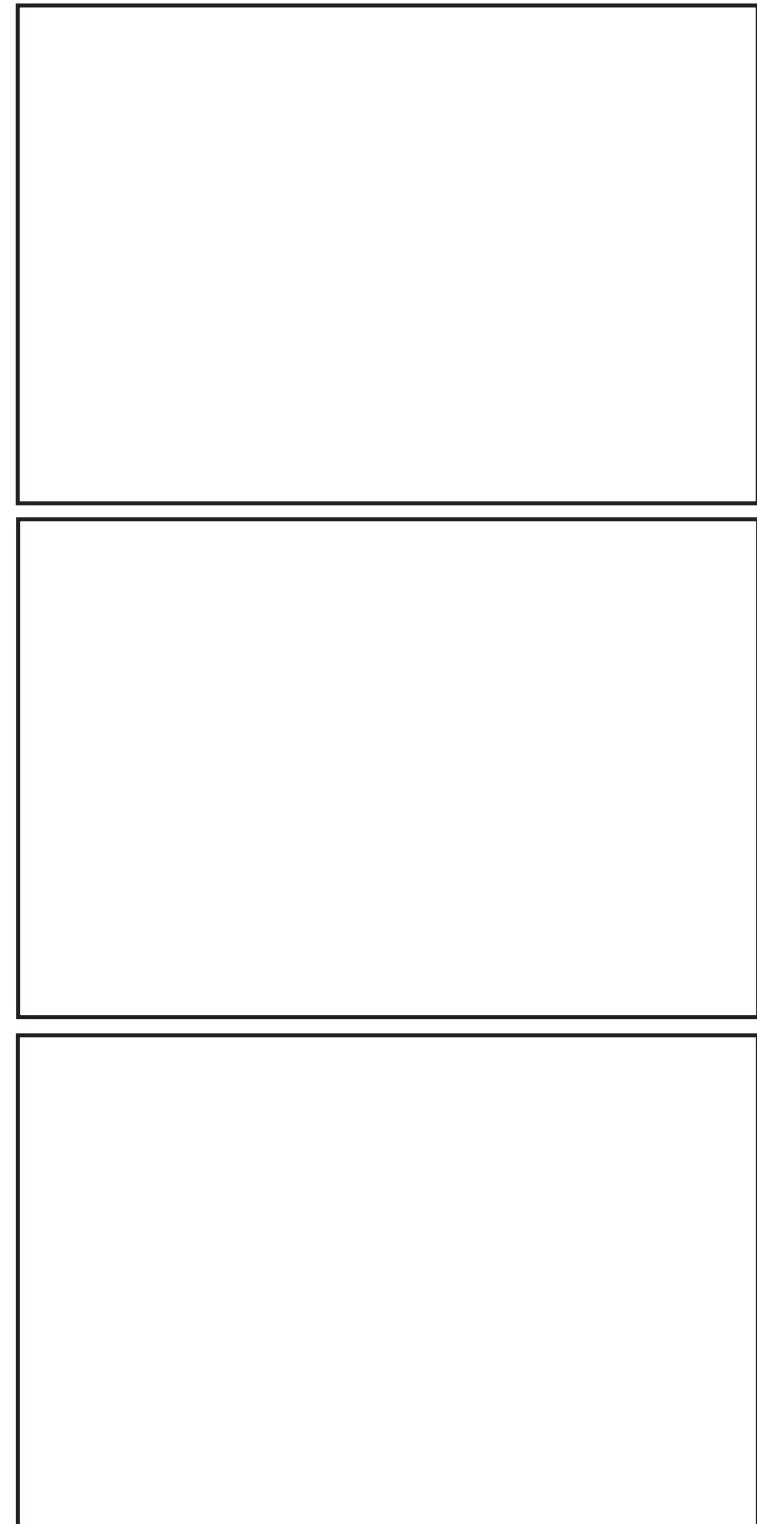


Fig. 7 AHSA Farmstay - Guestroom, Kitchen & Details
Suan, B. L. (2020). AHSA Farmstay. photograph, Chiang Rai;
Amarin Printing and Publishing Public Company Limited.

https://www-baanlaesuan-com.translate.goog/134843/design/lifestyle/hotels/ahsa-farmstay?_x_tr_sI=th&_x_tr_tI=en&_x_tr_hI=en&_x_tr_pto=sc.

AHSA Farm Stay is a homestay accommodation located in Chiang Rai, Thailand, that encourages interactions between the local community and visitors (IDA 2019). The rural community, maintains and celebrates its vernacular culture by integrating traditional building techniques and modern construction (Shuang 2019). AHSA Farm Stay looks at sustainable tourism “as a catalyst for cultural and knowledge exchanges,” because the facility provides a hands-on cultural experience for visitors while inspiring locals to rediscover their own customs and traditions (IDA 2019). The homestay consists of 4 units, that are adaptable and can be easily replicated (Shuang 2019). A small activity pavilion at the entrance acts as a threshold to the group of buildings. It is flanked on either side by guest housing. With one guestroom on each level of the building, the farm stay can accommodate four individuals or partners. The owner resides in the unit facing the activity pavilion. The first level of this unit can be described as a communal hub, as the kitchen and dining are partly nestled within, while simultaneously extending themselves out into the surrounding environment. In contrast, the compact, private residence sits directly above. The designers salvaged the wood of demolished homes and locally sourced materials such as roofing tiles and hand-built furniture, acknowledging and financing the neighbouring community (Shuang 2019). The use of wood, a warm color scheme and textural materials connect to the community, create an atmosphere where guests feel at home and helps in establishing connections between the various spaces and nature it is embedded within.

While AHSA Farm Stay applies community-based tourism to enhance the rural village and focuses on authentic tourism for visitors, it has the largest effect, programmatically, on the final design of Regatta House. This precedent illustrates a series of spaces operated by a host family who are willing to educate tourists on customs and traditions practiced among the locals.

The facility allocates space for four guestrooms that use moveable wooden partitions to provide privacy if closed, and while open, allows views out to the landscape. Looking out of the private spaces and onto the activity pavilion and kitchen emphasizes the importance of communal spaces, where the transfer of knowledge can begin. The kitchen becomes the place where local residents and guests gather together. Traditional Northern Thai recipes are taught by the owner and prepared daily by both groups of people (IDA

2019). An essential part of the process is that visitors will learn about agriculture while being physically and visually connected to the where it grows.

Design Relevance

Highlighting the kitchen, both visually and physically, as one of the main features of Regatta House will help in providing guests with multiple approaches to learning about culture. As discussed in the literature review, the design of AHSA Farm Stay is a clear example of bridging the gap between frontstage and backstage regions. The design exposes the kitchen by locating it centrally within the site, ensuring that it is the farm stay's main social gathering space.

The designers prioritize creating a physical and visual link to the environment, which guarantees that even within their private rooms, guests have a clear view of the surrounding land. The connection to culture is also prioritized by including vernacular design details and local materials for construction. In this case, the relationship between person and place is influenced by both the natural and built landscape. The presence of nature and the vernacular helps to instill a sense of comfort in the user while suggesting a sense of purpose within the community.

3.3 Eumelia Organic Agrotourism

Farm & Guesthouse

Client: Homeodynamic Development S.A.

Location: Laconia, Greece

Size: 6400 SF

Year Completed: 2009



Fig. 8 Eumelia Farm - Lounge, Retail, Communal Dining
Eumelia. (2021, May 9). Organic Agrotourism Farmstay Retreat.

<https://www.eumelia.com/>.

Located in the Peleponnese region of Greece, Eumelia Organic Agritourism Farm & Guesthouse is a rural agritourism destination. The English translation of Eumelia, harmony, becomes a play on words about how the natural and built environment exists (Eumelia, 2013). Miles away from the nearest town, the accommodation provides both Greek locals and visitors with the opportunity to live among and explore the ancient olive groves away from the distractions of the busy city center. With ten guest apartments, the number of overnight guests accommodated at one time is limited, but the emphasis is placed on the communal spaces and the activities that take place within (Eumelia, 2013). The simple layout and design elements help distinguish the various spaces and formulate a clear understanding of public and private spaces.

Apart from the private guest apartments, the only other building on the site is the 'womb lounge', which acts as a multipurpose public center for the farm stay (Eumelia, 2013). Providing room for a kitchen, communal dining space, library, gift shop, central fireplace and connecting terraces, the 'womb lounge' accounts for areas that will introduce the role of ritual to guests, ultimately leading to them feeling more fulfilled after they travel. In this case, visitors can actively learn and understand the customs surrounding preparing and consuming local cuisine in a social context. As stated previously, activities surrounding ritual are essential when trying to preserve culture within a community. Furthermore, these rituals help guests to distinguish between space and place.

Eumelia offers an atmosphere that is rural while simultaneously being rich in culture. The lounge and guesthouses are simple in design and combine both a traditional and contemporary approach to construction. The earthy red clay walls and ceramic rooftops reflect on traditional Greek architectural features, while the use of the 'earthy red' polished concrete floors and wood details highlight the influence of contemporary design (Eumelia, 2013). Continuous lines along the floor and furniture layout line up with openings, linking the exterior and interior. This design detail illustrates the bigger 'farm-to-table' picture. Visitors can maneuver through the olive groves and other gardens in search of fresh ingredients, and whatever they discover is brought back to the kitchen and in preparing meals (Eumelia, 2013).

Both the linear details and exterior wooden planks form a boardwalk that encourages circulation around the site. According to the owner, Eumelia is a focal point within the Peleponnese region, a place where anyone can gather to gain a better understanding of the culture through gastronomic activities and agritourism (Eumelia, 2013).

Design Relevance

Considering how the design of Regatta House will make room for neutral spaces that fosters conversation is a top priority. A central location determines how the site can connect to the larger city context while establishing ways for visitors to be near locals i.e., civilians, street vendors, etc. A central location, that is monitored but not controlled, levels the playing field between tourist and local. When this happens, both groups of people can share knowledge freely in a setting that feels authentic or genuine.

The use of local construction methods and materials allow users to understand place through history, craftsmanship and nature. The simplicity of the design through craft produces a background for the activities that will take place. The design maintains a clear, linear layout which enables the guest to move through the site on their own terms. The linear design details also serve as a connection between the interior and exterior environment.

3.4 Hospedaria

Designer: Atelier Rua

Location: Tavira, Portugal

Size: 6500 SF

Year Completed: 2018

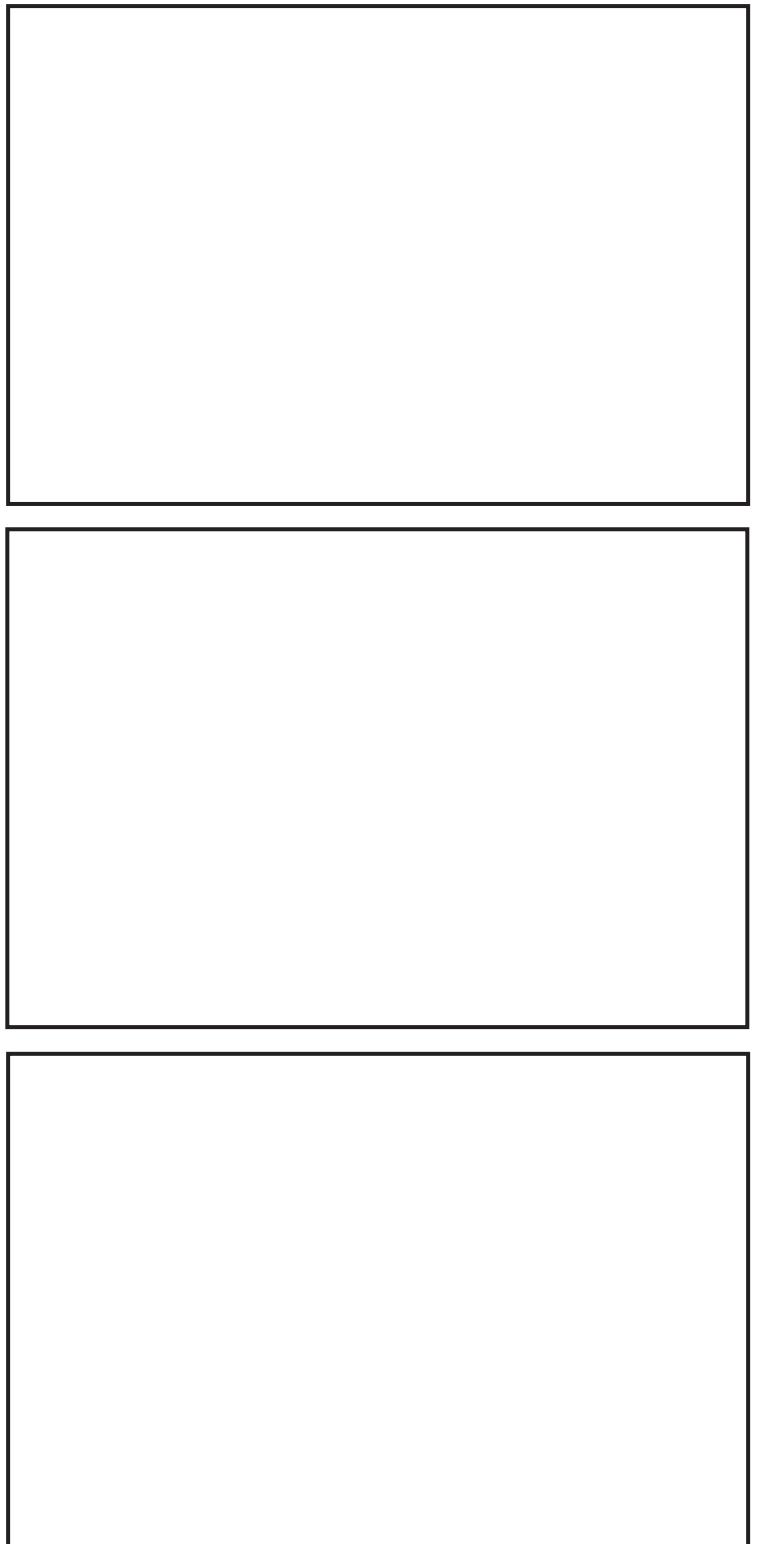


Fig. 9 Hospedaria - Aerial View, Entrance, Outdoor Seating & Dining
Nogueira, F. (2019). Hospedaria. photograph, Tavira.

<https://francisconogueira.com/atelier-rua-hospedaria/>.

Hospedaria, also known as ‘the guesthouse,’ is strategically located at an intersection near Tavira,

Portugal. While the guesthouse location is considered rural as it sits within the countryside setting, its unique placement keeps traffic moving around the site. The existing buildings on site were at one point a tavern, post office and grocery store (Frearson, 2021). Along with the three existing structures, five new buildings were added to the property; the facility is home to 5 guestrooms with their own private patios, communal spaces, restaurant courtyards, and service areas (Frearson, 2021). Enclosed within a triangular plot of land, the large walls and vegetation surrounding the site help buffer any unnecessary noise while offering visual and physical privacy.

Exterior doors and window trims are coated in a vibrant red hue, entirely contrasting the whitewashed surfaces, and creating a welcoming entrance for visitors. Most importantly, the character of the existing buildings was thoroughly enhanced through renovation and because of this, the architecture and design remain true to the country’s heritage. The signature white walls and barrel roof tiles of many Portuguese cities are reflected in the new guesthouse’s design (Frearson, 2021). The ceilings are constructed of bamboo canes found along the rivers of Portugal (Frearson, 2021). By utilizing the country’s natural products and resources, layers of textures are created within the various spaces along with layers of history. The cane ceilings that cover the exterior spaces allow light to shine through with the resulting shadows cast interesting visual patterns along the surrounding surfaces. Repetition is a key feature in the design and can be found in the number of doors, openings, roof tiles and canes that make up the ceiling. All of which adds to the dynamic nature of both the exterior and interior spaces. The white walls and ceilings are loud yet subtle enough to showcase the relics and furniture that represent Portugal’s vibrant culture (Frearson, 2021).

When thinking about normalizing authenticity for the visitor, hotels must establish a relationship between tourism, culture and the community’s creative industries which will, in turn, create places where people can stay and at the same time engage in genuine life experiences (Richards, 2009, p.17.) For example, the spaces within Hospedaria are meant to represent the country’s official identity. The buildings have not lost their initial purpose as a hub for exchange, paying tribute to the past. Presently, the

surrounding community will lend a hand in offering goods and services and at the same time interact with the guests. Like the other precedents explored, food acts as a catalyst for socialization between different groups of people (Frearson, 2021).

Hospedaria remains true to the country's cultural heritage through the architectural and interior design details. The simplicity of the architectural elements e.g., the use of repetition becomes a key feature of the overall design, allowing the combination of colour, materials and texture to represent the culture. Layering helps to distinguish between the spaces (private, semi -private, public) without rigid boundaries. This also means that entrances and openings are clear upon approach. The ease of access should create feelings of belonging and comfort.

CHAPTER 4: DESIGN PROGRAM

- 4.1 Client Profile & Funding
- 4.2 User Profiles
- 4.3 Building Operations
- 4.4 Functional Requirements
- 4.5 Adjacency Matrix
- 4.6 Zoning Diagrams

4.1 Client Profile & Funding

Through the years, I have learned the importance of the family home while growing up in The Bahamas. In most cases, adult children will not leave home until they are ready to start their own families, and becoming a homeowner is such an expensive process that it makes no sense to move out until the time is right. Helping with bill and maintenance payments in exchange for a room and meals is the norm in The Bahamas. The client is a local family consisting of parents, both skilled chefs, and their adult children to honour this tradition. Together they will run the Regatta Guesthouse along with the connected communal areas and retail space. The facility itself will generate an income for the family and act as the first prototype phase that links the tourism industry to the local community. Emphasis is placed on utilizing shared spaces and focuses on presenting the kitchen as a tool for teaching and learning about culture and cuisine in the Bahamas. Guest experiences will be centred around lessons related preparing, cooking, and the enjoyment of authentic Bahamian meals. The guesthouse is conveniently located to allow for local tours of heritage sites and trips to local produce markets and fish vendors to learn how to select fresh ingredients.

The Compete Caribbean Partnership Facility (CCPF) will provide funding for the Regatta House, coordinated by the Ministry of Tourism through the Funding from the Community Based Tourism Initiative of The Bahamas (CBT). With work in 13 Caribbean countries, the Compete Caribbean Partnership Facility (CCPF) is a development program delivering solutions for growth within the local community (Compete Caribbean Partnership Facility, 2020). Partnering with organizations such as the InterAmerican Development Bank, The Foreign Commonwealth and Development Office and the Government of Canada, the main objective of the CBT Initiative would be to promote culture through the arts, cuisine, and cultural festivals and in turn “provide sustainable livelihoods for the country’s communities (Community Based Tourism Initiative, 2020). CCPF assists community-based initiatives by providing funding to projects that aim to overcome competition and scale challenges, solve issues that deal with productivity, and offer management and support (Compete Caribbean Partnership Facility, 2020).

4.2 User Profiles

Primary End User (Employees)

In this case, the primary users are the owners, administrative staff and the retail and restaurant staff. The owners are the local family who manages the facility. The parents are professional chefs that facilitate the culinary workshops, while their adult children act as the operational staff. They either reside on-site or make use of the spaces most often and are responsible for providing services to the guests.

Secondary End User (Visitors)

The secondary users are the overnight guests requiring an authentic travel experience. The guesthouse has six double guestrooms and two single guestrooms, providing accommodations for up to fourteen guests. The custodial maintenance and security staff are also a part of this user group.

Tertiary End User (Locals)

The tertiary group consists of those guests visiting the café, retail and other communal spaces on site. In addition, the delivery crew, and any guests responsible for teaching workshops or classes also fit into this category. The tertiary user group has access to a limited number of spaces during regular business hours.

Table 3 User Profiles

USERS	FUNCTIONAL NEEDS	PSYCHOLOGICAL NEEDS
PRIMARY • Owners • Managing Staff • Administrative Staff • Retail Staff • Restaurant Staff	<ul style="list-style-type: none"> Primary users are able to easily maneuver between staff only spaces and guest spaces. A space where the staff can go to relax, away from the public. Direct task and natural lighting for general admin work and food preparation in the café. 	<ul style="list-style-type: none"> Organized environment along with levels of privacy for all staff. A clean work area with enough space to prepare meals efficiently. Sense of security as offices are not easily accessible to all.
SECONDARY • Overnight Guests • Custodial Staff • Maintenance • Security	<ul style="list-style-type: none"> Cooking environment and dining area are somewhat flexible, not limiting in design. Resources are available on site or at nearby locations. Natural lighting in teaching kitchens and guestrooms. Can easily maneuver between communal/public spaces and private guestrooms. 	<ul style="list-style-type: none"> Spaces that offer privacy along with areas that are social so that guests can feel comfortable either by themselves or when interacting with one another. Spaces that offer various levels of comfort. A sense of security because of clear and connected views. Visitors feel at home and welcomed.
TERTIARY • Daytime Guests • Delivery Staff	<ul style="list-style-type: none"> Clear circulation for visitors to café and retail space. Maintenance and custodial staff require well-ventilated and well-lit settings to avoid injuries. Mechanical and custodial rooms should have adequate spacing for staff to maneuver quickly and safely. 	<ul style="list-style-type: none"> Washrooms, storage, café etc. are easily accessible. Comfortable setting where visitors feel welcomed.

4.3 Building Operations

Employees

Administrative Staff (2)

Receptionist (2)

Restaurant Staff (6)

Retail Staff (1)

Custodial Staff (2)

Security (1)

Maintenance (1)

Typical Hours of Operation

Open 24 hours for overnight guests, guesthouse administrative staff and security.

11:00 AM – 9:00 PM for public access to communal spaces including restaurant and retail spaces.

Length of Stay and Guest Engagement

Overnight Guest. The typical overnight guest will select either a five day or an eight day stay at Regatta House.

Professional Chefs. Professionals can choose to stay in one of the single guestrooms for an extended amount of time when offering multiple workshops or reserving the recipe development kitchen.

Day Guest. Day passes are available for individual's interested in participating in an activity offered. Regatta House will bring different guests together to learn from one another in a common place. Transportation will be provided to and from the airport or any other port of entry. Upon arrival, guests can curate their own activities depending on the duration of their stay. Regatta House offers culinary seminars under the supervision of skilled, local chefs and farmers. Participants work together on scheduling visits to markets and farms, deciding which meals to prepare and opportunities to tour the city of Nassau.

4.4 Functional Requirements

Reception & Waiting. At the street level, this space serves as the main entrance and exit from the building. The intended atmosphere is warm and inviting because the goal of Regatta House is to connect and establish relationships between those who enter the facility. Therefore, incorporating natural materials, textured surfaces and warm colours will set the scene. Adequate storage is needed near the front desk for equipment and guest belongings upon arrival.

Staff Lounge. It is essential to include the staff lounge because it is the only private space where employees can get away and gather themselves, eat lunch, drink coffee, etc. Not accessible to guests, the relaxing environment will allow staff to get away and unwind from any stressful work situation, affecting employee satisfaction and production. In this comfortable setting, employees can socialize or have quick meetings.

Having a variety of furniture options present will allow both activities to occur.

Administrative & Recipe Development. The offices are quiet and reflective environments where faculty can complete everyday administrative work. This is usually where recipe development occurs, meaning at least one of the office spaces must be equipped with the required tools and lighting. In addition, the offices are accessible to staff and any professionals responsible for leading a workshop.

Restaurant. The restaurant is another form of income for the guesthouse facility. Specializing in gourmet Bahamian food, the restaurant is one of the main places where guests and locals can interact on the site. Individual seating is limited to the bar area. The restaurant is a stimulating environment that aims to activate all senses and encourage conversation that may or may not build relationships.

Retail. The gift shop, inspired by cuisine, is a place where locals and other tourists can visit and find recipe books, cooking utensils, preservatives and a variety of other items made in the workshops for sale. The store will also team up with locals to sell handmade crafts and cultural books to give back to the people in the surrounding community.

Interior Demonstration Kitchen. The interior kitchen is where most lessons will occur, especially when outdoor areas are uncomfortably hot. Guests will learn to prepare various meals that everyone can eat. In

addition, guests will be able to store produce selected from local food markets. This space should be abundantly lit, and utensils should be easy to find. Like the restaurant, this stimulating environment will activate all senses and encourage conversation. Surfaces should be easy to clean, while materials will help to buffer sound transmission.

Exterior Demonstration Kitchen & Bar. Unlike the more formal interior kitchen, the exterior kitchen and bar provide a more casual learning experience. The design of this area is influenced by the outdoor food stalls that define the restaurants of Nassau's Arawak Cay. This popular food destination provides a variety of restaurants and bars with indoor and outdoor seating. Similar to the vibrant nightlife of Arawak Cay, the setting sun invites the sounds and views of nature to set the scene in the outdoor kitchen. Once again, lighting is important, especially when working at night, and surfaces must be easy to clean.

Dining & Lounge. The dining and lounge area becomes the definition of blurred boundaries. A blend of furniture types offers the ability to dine and lounge. Intertwined with both the exterior and interior kitchen, the space is always in use when eating. In addition, the dining and lounge space must be comfortable and stimulating as it is the spot where people can also gather at any point during their stay.

Garden. A communal garden will teach visitors about the local fruit and vegetables grown in The Bahamas. The garden while small, will still create a farm-to-table experience for guests.

Homeowner's Suite. The typical Bahamian home inspires the design of the homeowner's suite. The area is off-limits to everyone except for the family that runs the accommodation; however, visual access into the living space will address concepts of authenticity while stirring up curiosity from visitors.

Guestrooms. Like the homeowner's suite, the guestrooms reflect the style of a typical Bahamian home. Described as pleasant and comfortable, all the units for overnight trips will accommodate two guests. The calming guestrooms incorporate natural lighting and views while finding the perfect balance between authenticity, comfort, and luxury. In addition, guests can use these spaces for privacy and reflection.

Table 4 Activities

USERS	QUANTITY	ACTIVITY
Administrative Staff	2	Complete administrative tasks and guest related services after business hours.
Receptionists	2	Welcomes guests and responsible for responding to any guest related concerns.
Restaurant Staff	6	Responsible for food preparation and waiting tables.
Retail Staff	1	Maintaining order within store, restocking inventory.
Overnight Guests	14	Communal cooking as a way of interacting with others and learning about the local culture. Visiting heritage sites, fresh markets etc.
Custodial Staff	2	Responsible for cleaning all spaces.
Security	1	Ensuring guests and their belongings are safe during their stay. Responsible for keeping watch over spaces that generate revenue.
Retail & Restaurant Guests	--	Dining, socializing, and buying products made on site.
Maintenance	1	Responsible for the upkeep of spaces within and surrounding the facility.
Delivery	--	Distribute new deliveries to the loading zone.

Table 5 Functional & Aesthetic Requirements

SPACE	SQ. FT.	FUNCTION	FF&E	ATMOSPHERE
Reception & Waiting	400	Welcomes + directs visitors. Provides exit from building.	Reception Desk Seating Display Monitor	Open, warm and inviting to guests.
Staff Lounge	400	Staff lunch and rest area.	Sofa/Lounge Seating Tables Kitchen Equipment Built in Cabinetry	Relaxing environment allowing the staff to unwind from the stressful work setting.
Staff Offices	450	Space for faculty to complete standard admin. work.	Desks Office Chairs Task Lighting Computers	Quiet, reflective environment where lighting is controlled by the user of the space.
Restaurant	1000	Preparation of food items for the general public.	Tables Seating Task Lighting Food Prep Equipment	Activates all of the senses.
Retail	500	Sale of recipe books and a variety of items.	Lounge Seating Task lighting Ambient Lighting Display Shelving Check out counter	Comfortable, controlled lighting so that the space is not overwhelming.
Washrooms	600	Singular toilet facilities for general public use.	Water Closet Sink Urinal Dispenser/Dryer	Well ventilated and sanitary.
Interior Demonstration Kitchen	800	Guests prepare their own food. Fresh produce supplied from the farmer's market.	Built in Cabinetry Refrigerator Dishwasher	Abundantly lit and stimulating environment that activates all of the senses.
Exterior Demonstration Kitchen & Bar	600	Guests prepare their own food. Fresh produce supplied from the farmer's market.	Built in Cabinetry Refrigerator	Abundantly lit and stimulating environment that activates all of the senses.
Dining & Lounge	850	Space for guest dining. Can also operate as a communal lounge.	Tables Seating (some movable) Task Lighting	Pleasant and comfortable space. Dining can either be individual or communal.
Outdoor Seating	500	Space for guest dining	Tables Seating	Casual dining experience. Dining can either be individual or communal.
Development Lab	600	Reflective space reserved for recipes development.	Seating	Quiet and reflective environment.
Garden	500	Create a farm to table experience for guests..	--	

Table 5 Functional & Aesthetic Requirements

SPACE	SQ. FT.	FUNCTION	FF&E	ATMOSPHERE
Homeowner's Suite	2000	Private living quarters for the owner's family.	--	Design inspired by the typical Bahamian home.
Guestrooms	2800 (8 x 350)	Units for overnight accommodations. Attached washroom facilities.	Bed/ Bedside furn. Water Closet Shower Sink	Calming environment. Incorporates natural lighting and views to allow guests to reflect.
Storage	500	Designated for storage of standard merchandise, materials and equipment.	Built in Cabinetry Shelving Units	Logical and efficient layout for finding equipment.
Laundry & Custodial	500	Custodial supplies and equipment. Only accessible by the janitorial staff.	Storage for supplies Industrial Sink Washers Dryers	Well lit, efficient layout. Ventilated to reduce risks associated with hazardous chemicals.
Mechanical	200	Operates the utility and mechanical systems for the building.	HVAC Unit Water Heater Electrical Panel	Organized. Clear and accessible spacing between equipment.
Security	200	Area housing computer networking devices while maintaining security for the building.	Shelving Network Server Physical Security Devices Seating	Organized. Clear and accessible spacing between equipment.
Loading	100	Area for drop off of equipment and produce to be held in storage.	Industrial commercial door	Ventilated space, organized and clear to maintain direct flow from exterior to storage areas.
Total	13 500			

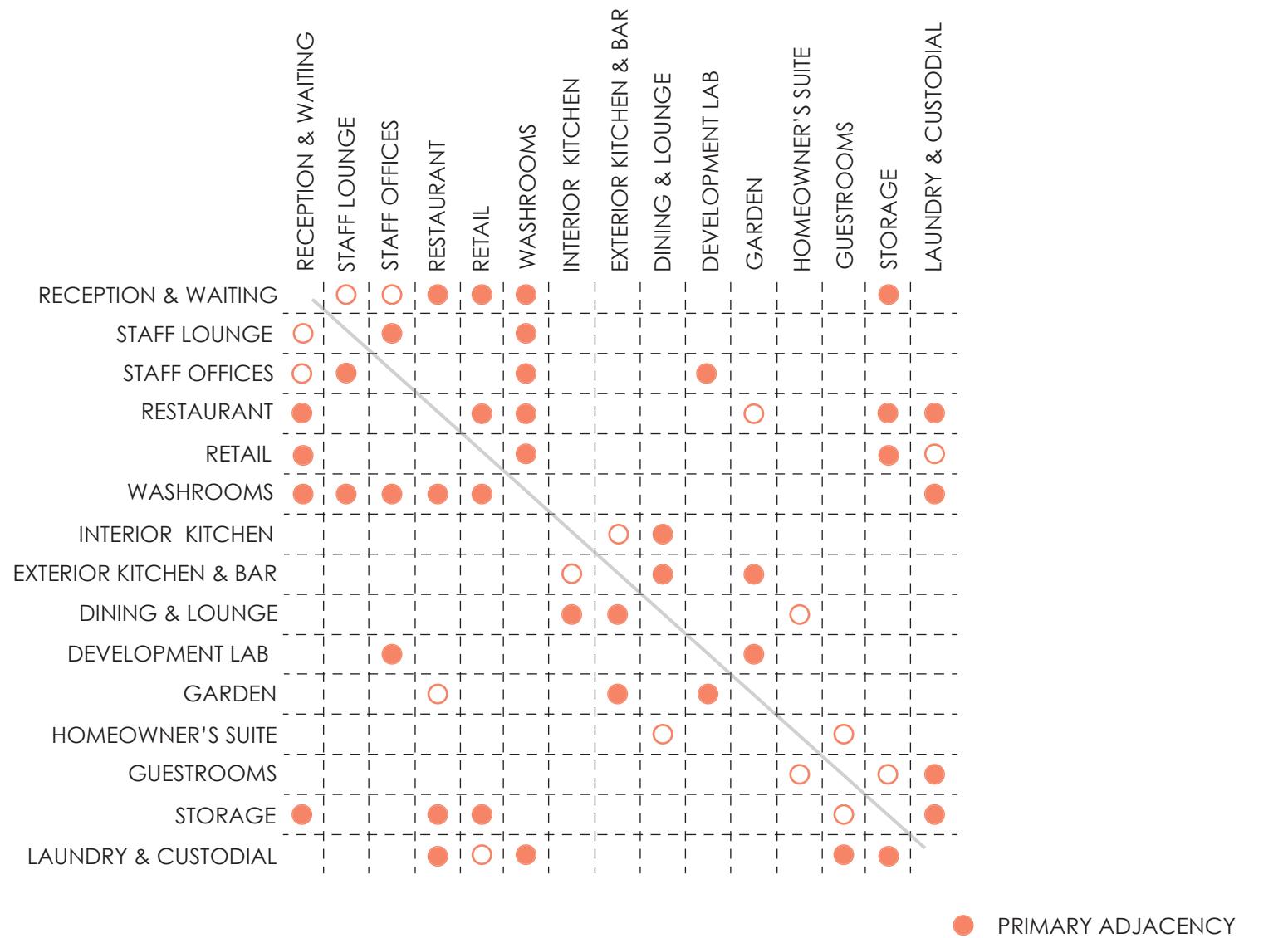


Fig. 10 Adjacency Matrix

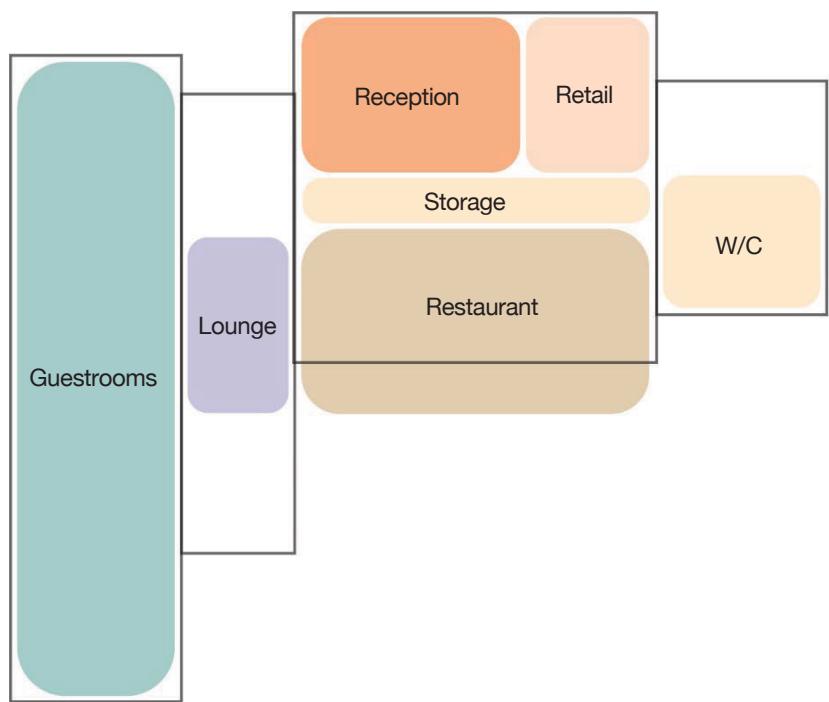


Fig .11 Street Level (Main Level)
Zoning Diagram

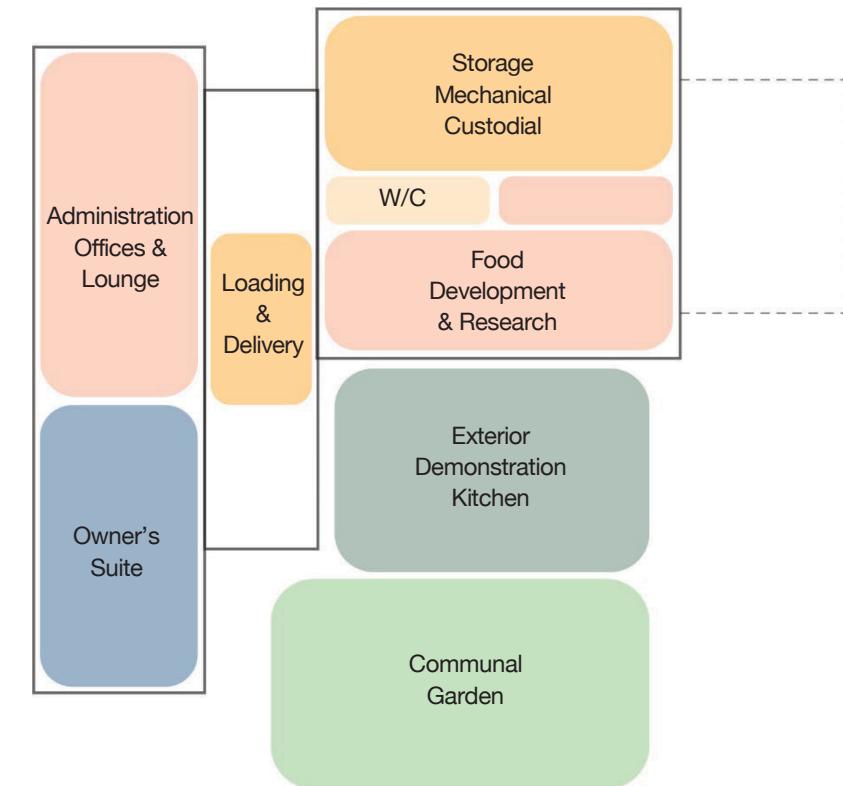


Fig .13 Garden Level Zoning Diagram

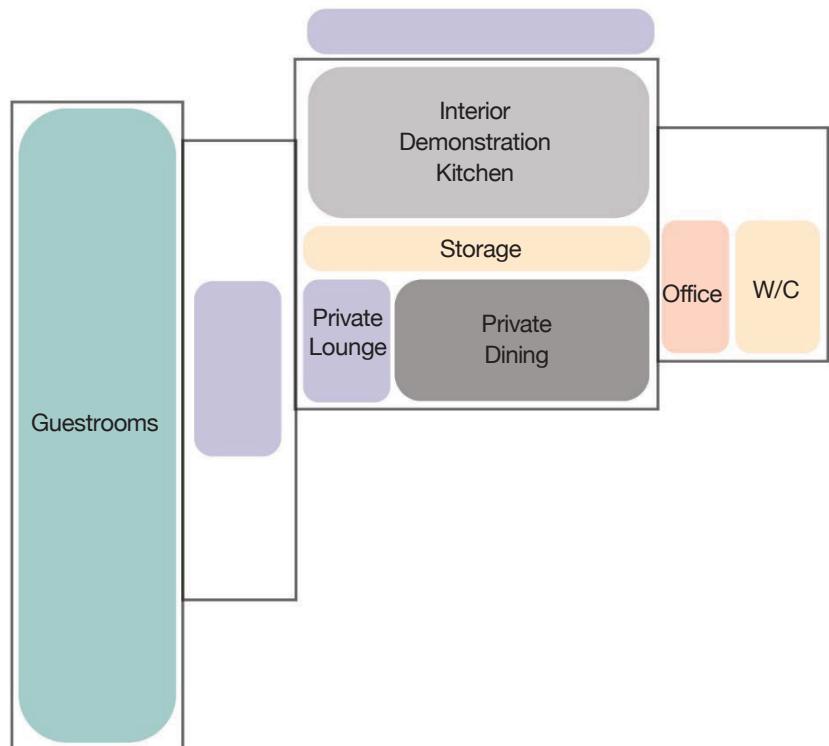


Fig .12 Second Level Zoning Diagram

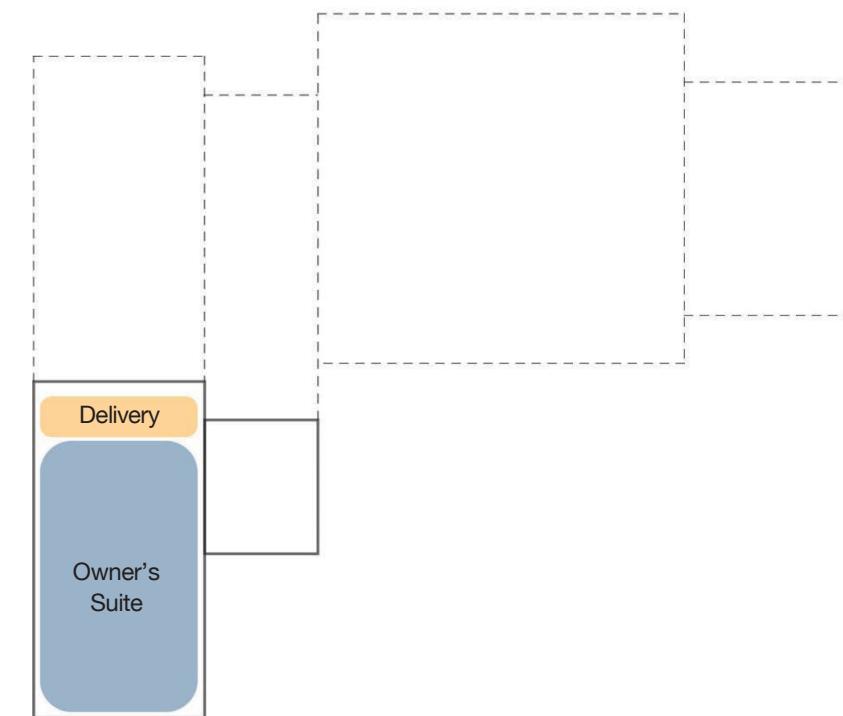


Fig .14 Lower Garden Level Zoning Diagram

CHAPTER 5: SITE & BUILDING ANALYSIS

- 5.1 Site & Location Context
- 5.2 Site Description
- 5.3 Regional Analysis

5.1 Site & Location Context

5.1.1 The Commonwealth of The Bahamas



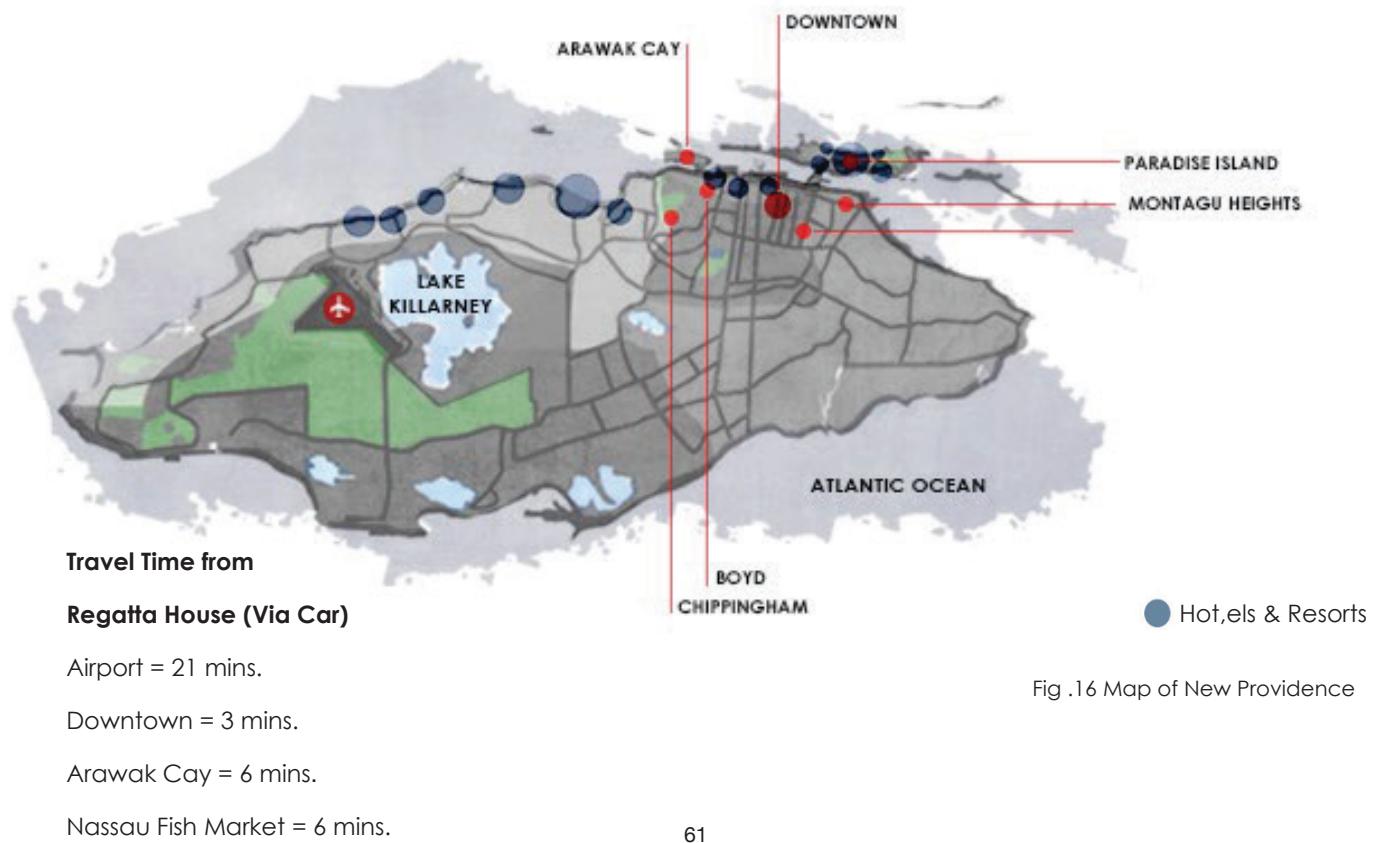
Fig .15 Map of The Bahamas

The Bahamas is a small island nation made up of 700 islands and cays located just north of Cuba and near the Caribbean Sea (Bush, 2017, p. 171). In the West Indies, high temperatures and humidity levels ensure that summer temperatures are felt year-round. Known for clear blue shallow waters and deep blue holes, it is essential to note that The Bahamas is also home to natural features such as dunes, sinkholes, caves, and mangroves (Currie et al., 2019, p.12). The population is relatively low on most of the islands, and a large percentage of the Bahamian people live on the small island of New Providence (Bush, 2017, p. 171). The neighbouring ‘family islands’ are much less developed. All islands have relatively flat limestone terrain, with the highest point being just 206 feet above the ground (Currie et al., 2019, p.7). Due to its placement near the Tropic of Cancer, the climate and surrounding waters are warm, making the country a prime target for hurricanes. Hurricanes, best described as low-pressure systems with high wind and rain levels moving in

a circular motion and rising sea levels, are the country's most significant threats in terms of natural disasters (Currie et al., 2019, p.20). The Bahamas is still recovering from Hurricane Dorian, a catastrophic category five storm that destroyed 2 of the larger islands in September of 2019. On most islands, you will find building codes have adapted to the changes in climate. There is a need for structures to combat the strong winds of these storms and issues related to flooding (Bush, 2017, 172.).

5.1.2 New Providence

At twenty-one miles in the east-west direction and seven miles north to south, New Providence is relatively small compared to its neighbouring family islands, Andros, Grand Bahama and Abaco. The eastern and central portions of the island consist of densely packed neighbourhoods and become sparse as you travel west. The building site located on East Hill Street is centrally located and within walking distance to historic Nassau, the capital city on New Providence. Paradise Island is a small cay connected to Nassau via a toll bridge, and most famous for the Atlantis Resort. Tourists are entirely disconnected from authentic experiences once they cross that bridge.



5.2 Site Description

5.2.1 East Hill Street

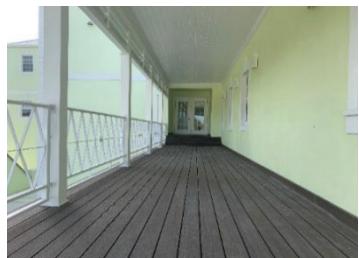
A three-minute drive away from Downtown Nassau, the site is situated within The Bahamas Mortgage Corporation building. Directly adjacent to the former Bahamas Post Office and near Government House, home of the Governor General, the site presents opportunities and challenges. Integrating itself within the historic district of New Providence, the building location allows for both visual and physical connections to existing landmarks, cultural spaces, and the necessary living requirements. The site is elevated high enough to see views of the cruise port. The building is not located within a residential neighbourhood because the amount of space needed would not have been accommodated and the commercial features of the programme (restaurant, gift shop, etc.) would not have been supported in a residential neighbourhood. However, due to the dense population of Nassau, residential neighbourhoods are not far from the site, and the surrounding areas are always bustling with everyday life.



Fig .17 Site Identity

5.2.2 Site Opportunities

- The site is located within Nassau's historic district and near the downtown city center.
- The site is located within walking distance of a few residential neighborhoods which allows for connections between the tourists and locals.
- A view of the harbour can be seen at some points because of the sites' higher elevation
- The site is nearby fresh markets, supermarkets, and a fish market.
- There are bus routes that provide access to the site as well as other important landmarks.
- The site provides enough space for guest and staff parking.
- The site offers room for expansion.
- The building is reminiscent of the country's local architecture.
- The thick structural interior walls can result in an interesting contrast between solid and void as well as strength and fragility.



5.2.3 Site Constraints

- The location can be quite busy throughout the day, suggesting that there is a need to buffer noise. The presence of surrounding vegetation does not conceal parts of the building or help in reducing the noise from nearby traffic.
- Most of the adjacent properties are commercial buildings. This presents a challenge designing a "home-like" facility.
- Changes will have to be made to address issues of accessibility.
- The existing building does not maximize natural lighting and ventilation.

5.3 Regional Analysis



Fig .19 Building & Land Use

The site is centrally located within Nassau's historic district, meaning that most of the nearby buildings are commercial and cultural.

■ Site ■ Sacred
■ Commercial ■ Hotels
■ Cultural ■ Education



Fig. 20 Paths & Edges

Fig .18 East Hill Street Site

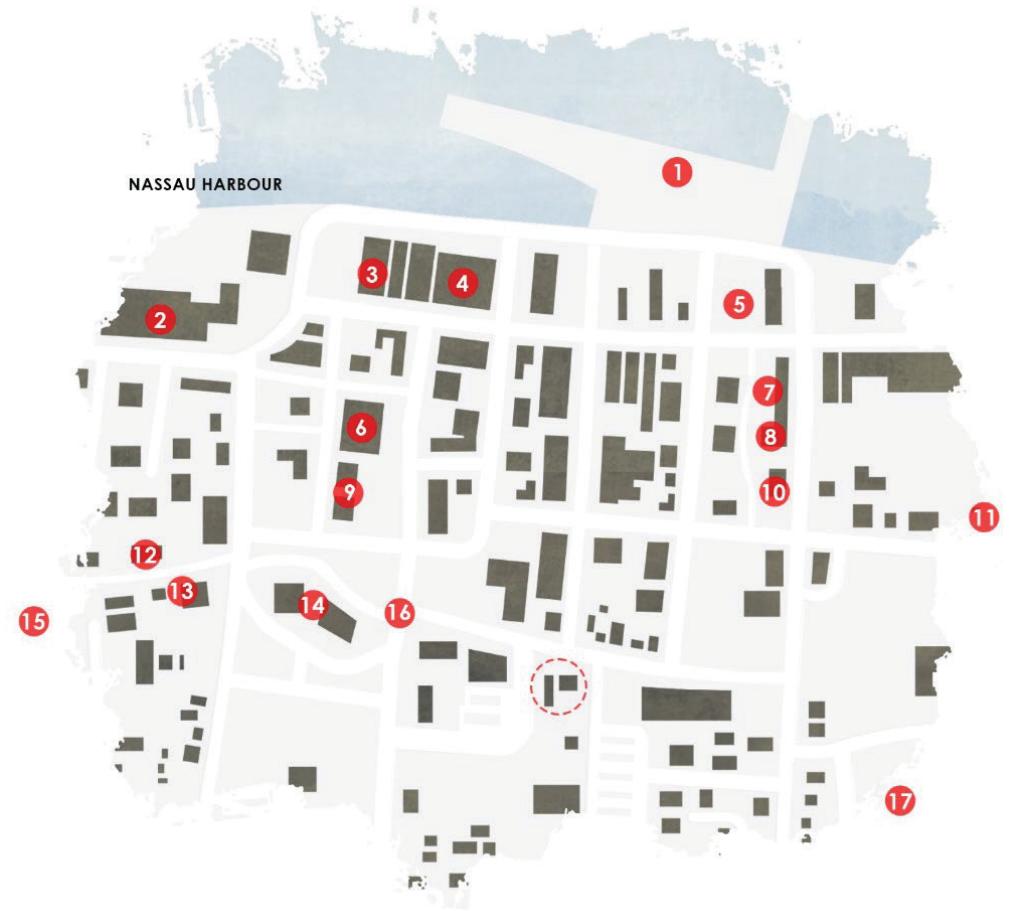


Fig .21 Landmarks

- 1. Prince George Wharf – Cruise Port
- 2. The British Colonial Hilton
- 3. Pompey Museum
- 4. The Straw Market
- 5. Rawson Square
- 6. Christ Church Cathedral
- 7. Parliament Square
- 8. The Supreme Court of The Bahamas
- 9. Balcony House
- 10. The Nassau Public Library
- 11. The Bahamas Historical Society
- 12. The Heritage Museum of The Bahamas
- 13. Graycliff Hotel
- 14. Government House
- 15. The National Art Gallery of The Bahamas
- 16. Gregory's Arch
- 17. Fort Fincastle

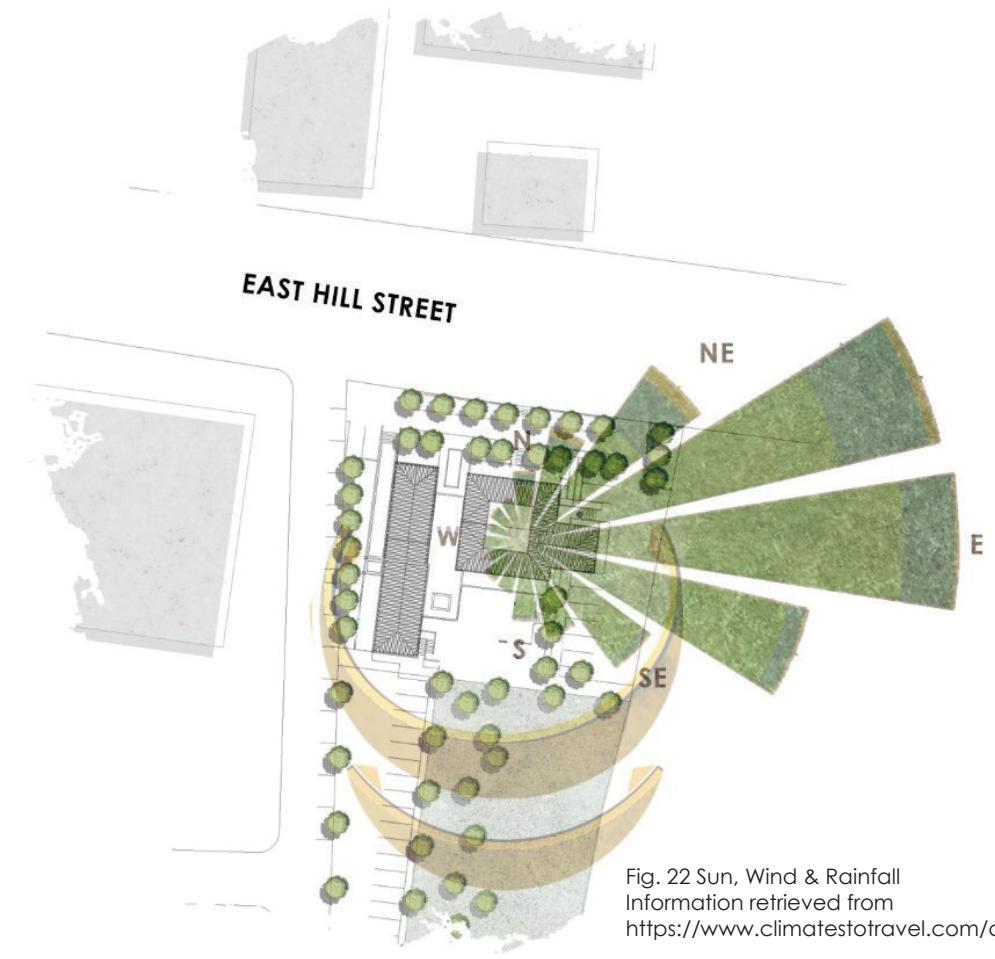


Fig. 22 Sun, Wind & Rainfall
Information retrieved from
<https://www.climatestotravel.com/climate/bahamas>

The sun study shows both the summer and

winter study path measured on June 20th and
December 21st. During the summer months, the
movement of the sun envelopes the entire southern
area of the site.

The wind study shows that the wind
direction primarily flows from the east. The diagram
suggests that any outdoor spaces should be
designed to deflect the wind. Spaces should also
make use of the wind direction to offer some relief
from the warm climate.

	°C	°F
Average Temperature	24.8 °	76.5 °
Average Precipitation	Inches	# of Days
48	130	
Hours of Sunlight	Average per day	Total per year
7.9		2885

CHAPTER 6: DESIGN PROPOSAL

6.1 Design Narrative

6.2 Design Concept

6.2 Materials

6.3 Design Solution



Fig. 23 The Nassau Marina
A framed view of the marina connecting Nassau to Paradise Island.

6.1 Design Narrative

In this chapter, the design of Regatta House will address some of the ongoing issues often found in tourism driven destinations. As previously mentioned, tourism is The Bahamas' most lucrative industry; however, it is also the source of the country's ongoing struggle to maintain an identifying culture and heritage, with both the tangible and intangible aspects of culture being replaced by international variables (Walton et al., 2018, p. 25). The effect of mass tourism broadens the divide between visitors and the local community, as seen in Figure 23, where the marina quite literally separates the city from the visitor's 'paradise' (Walton et al., 2018, p. 26). Inspired by the islands' history of conserving a generational skillset in their annual regattas, the overall design highlights the concept of rediscovery, with a goal to reignite the local community's sense of identity while fulfilling the authentic tourists' desire for cultural exploration.

Regatta. Once a sailing competition that originally began to preserve the craftsmanship of workboats no longer in daily use, present day regattas have become the breeding grounds for interaction with Bahamian citizens as well as foreigners taking in the festivities (Combes, 1990). The festival itself can be broken down into the theories of authenticity, ritual interaction and critical regionalism discussed in Chapter 2, as the island regattas seem to be one of the few activities that still offer an experience truly representative of the Bahamian culture. A short article written by Abbot Combes (1990) illustrates the colourful "shacks" or "plywood booths" that align with the central street leading to the harbour. These shacks are temporary structures used for the sale of food, crafts, and other native items (Combes, 1990). Speaking from personal experience, the regatta activates all the senses. From the amazing views of the clear blue water and vibrant sails, to the smell of local food blending with the coastal scents of the harbour. The mumbled dialect of the native people begins to harmonize with the sweet sounds of Bahamian music, while the chilled winds over the water completely contrast with the humidity that fills the air. The regatta makes room for diverse groups of people to really gather in an authentic environment throughout the day. In the past, visitors would often spend the night in the homes of the locals due to the limited number of hotels on the islands (Combes, 1990). Combes (1990) states that eventually, the owners of these hotels will give up their own homes to provide more rooms for

guests. Time has changed many things since Combes' article was written in 1990. Even though the outer islands are developing, and the number of overnight accommodations has increased, the article makes it known that the act of inviting a guest into one's private home is second nature for many Bahamian citizens.

Like the island regattas of The Bahamas, Regatta House invites both tourists and locals into a stimulating, multi-sensory environment. Both groups of people can fully participate in learning about an intangible form of culture within the walls of a tangible representation of culture. Activities like sourcing ingredients from Bahamian vendors, developing recipes, and preparing food and products for sale mimic the traditional festival's trading. Regatta House will act as a catalyst for cultural enrichment by rediscovering the elements of the past that once made the country unique, and effectively passing the knowledge and skillset on to future generations.

6.2 Design Concept

Rediscovery. I believe that the very reason Bahamian regattas have been successful year after year is because of the genuine sense of place one can experience during these cultural festivals. As I recall, regattas are often presented as a series of events that, while planned out, rarely function without a hitch. One can always expect a late starting time, which may seem irritating, but perfectly sums up the carefree nature of island life. The production is simple, and nothing is overdone. Feelings of nostalgia come alive, as in this case, the country recognizes the need to hold onto a craft that was almost forgotten along with the community's natural love for interaction and socialization. The regattas have been successful because the ultimate focus is on preserving what the Bahamian culture already has to offer.

What was once lost, is now found. The Collins English Dictionary states that to rediscover is to simply find again, preferably something of value or importance. Poetically described in relation to looking through the lens of a kaleidoscope, Ken Makovsky (2013) writes, "after being shaken, it will always reveal something new and beautiful, but only if we take the time to hold it up to the light and look inside." Makovsky's (2013) description of looking through the lens of a kaleidoscope, reimagines the idea of rediscovery as it pertains to Regatta House. For example, within the design, important elements can be revealed through user

exploration. As it relates to authenticity, the characteristics of genuine life on the island will be brought to light. Interaction ritual theory will assist in reclaiming tradition, and regionalism physically places the users in spaces where they can uncover the initial character of the built environment.

The charcoal studies in Figure 24 are concept drawings that begin to contain, hide, and unveil layers of space.

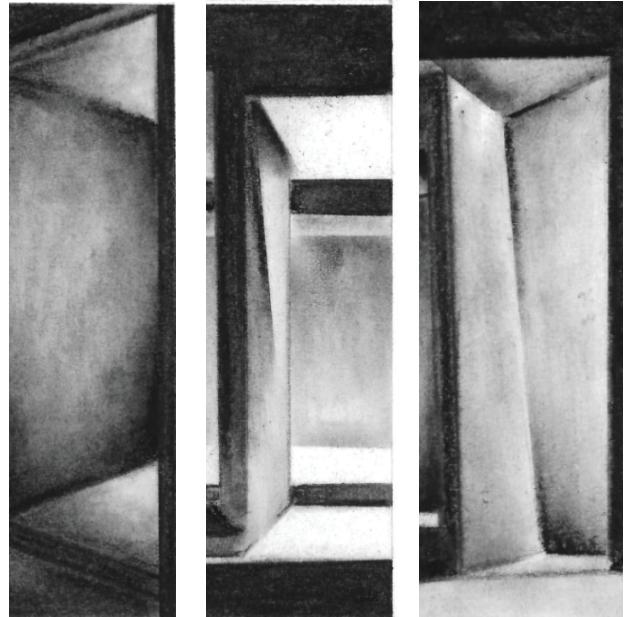
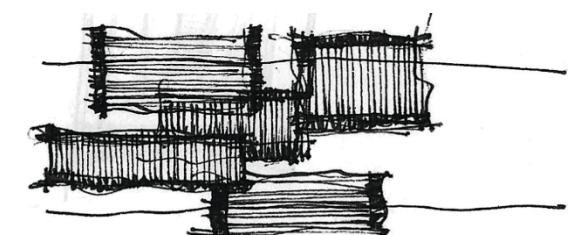
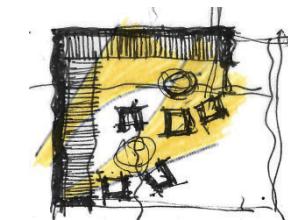
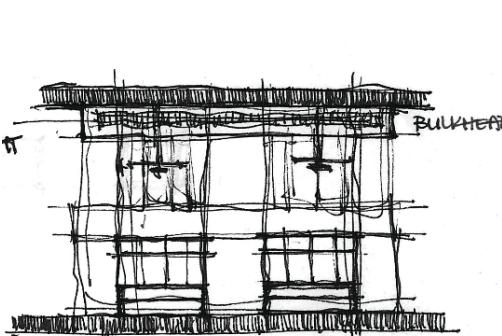
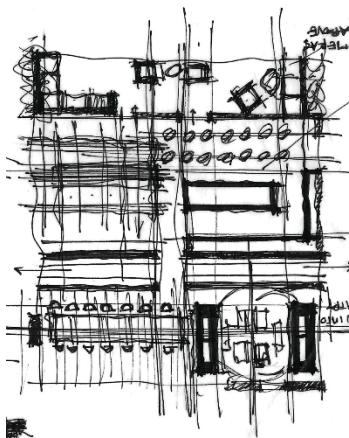
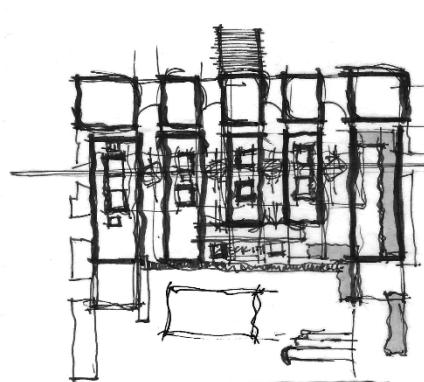
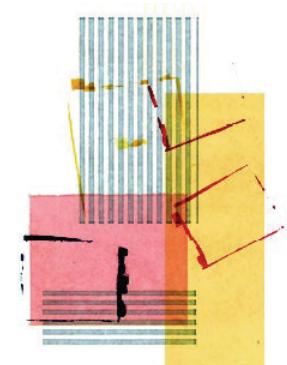
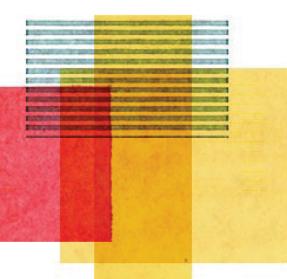
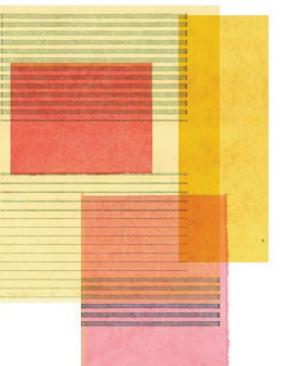
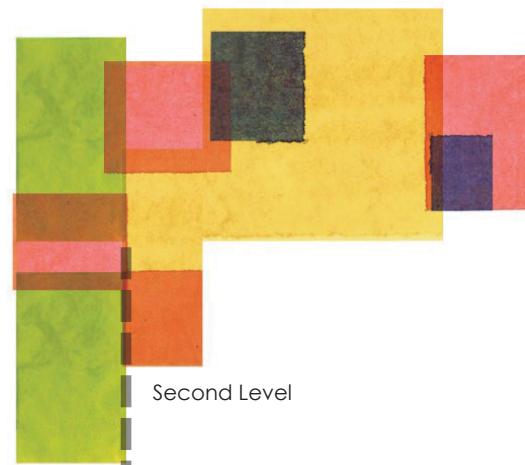


Fig. 24 Concept Drawing – Framing Space



A Series of Layered Spaces. As previously stated, the regattas have been successful because of the dose of culture and history offered in such a stimulating environment. The sights, sounds, smells, tastes and feelings each represent an added layer that one may experience whether familiar or foreign.

Focusing on techniques such as overlapping, repetition, simplicity and reflection, the prints in Figure 25 attempt to use layers to visually define the concept of rediscovery. The final results are stacked layers that began with similar variables (the same colours and colorations). The process not only unearthed how simple manipulation can lead to different outcomes, but it also helped with the realization that the first layer can still maintain a beautiful presence even when hidden beneath. The most interesting areas are where two or more colours begin to overlap, and new pockets of a deeper colour form. On a two-dimensional level, the shapes begin to read as space on a floor plan. The darker areas ground themselves while the lighter colours seem to be elevated.



■ Communal/Social
■ Work/Research
■ Service
■ Living

Fig. 26 Spatial/Overlap Studies

Using the colour blocking techniques studied in Figure 25, each level in Figure 26 is organized into areas that are social, dedicated to work and research, service related, and reserved for living. The technique also highlights boundaries where the colours overlap. In the literature review, each theory emphasized the significance of the threshold, whether it was a connection to the exterior, framing space or a source for the activation of space into place. The dashed line is an indication of privacy, meaning that these spaces require a barrier to maximize levels of comfort for guests.



Fig. 27 Material Palette

Visually Defining The Bahamas. The materials chosen for the design of Regatta House respond to the need for crafting a hospitable interior that balances the comfort most people find at home, while simultaneously celebrating the mystery of an unknown or forgotten culture. Locals and tourist alike experience the blend of vibrant colors that make up the natural landscape of the island destination. Like most destinations, the colors and characteristics of nature range from light to dark, opaque to transparent, making nature the perfect source in the solution for curating materials that create a sense of comfort while suggesting exploration. The color palette features the shades of blue, green, grey, tan and a soft pink often seen as trees, the surrounding waters, sand, shells, etc.

Most of the materials and textiles selected are durable, e.g., ceramic tiles and stone, cool to the touch and breathable to survive the harsh tropical climate. Pine and cedar are examples of local woods that not only bring a natural warmth into the space but can be sourced relatively quickly. Aluminum and copper are examples of metals that will structurally withstand the elements of the region, but weather just enough with time to make the spaces feel lived in.



Fig. 28 Site Plan
NTS



Fig. 29 Exterior Elevation - North

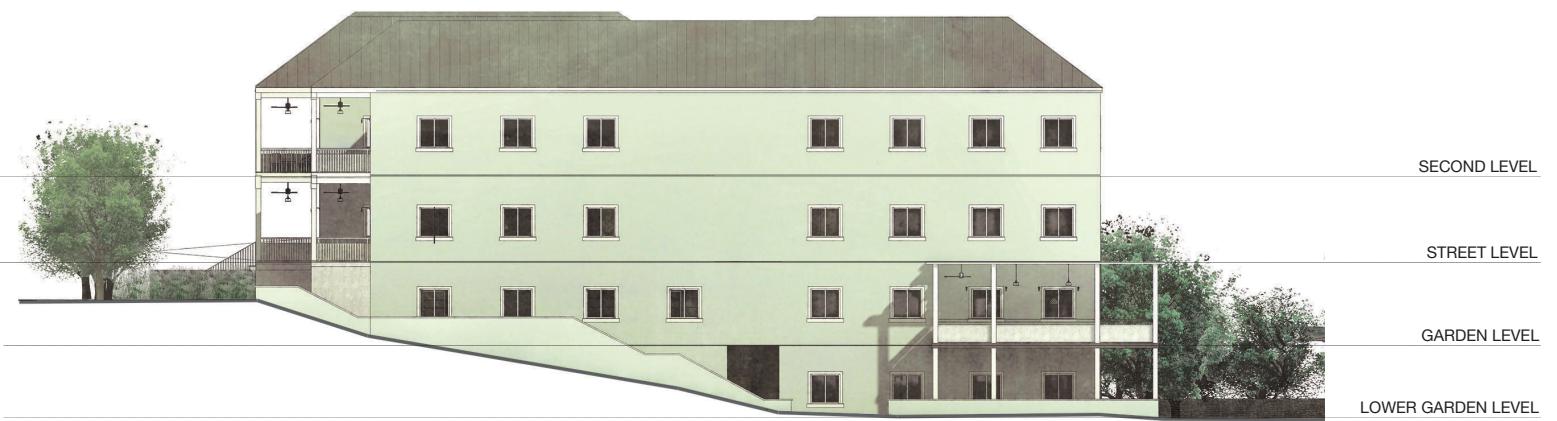


Fig. 30 Exterior Elevation - West



Fig. 31 Exterior Elevation - South



Fig. 32 Exterior Elevation - East

"A stone core with flanking timber balconies" (Douglas, 1993, p.18).

As is the case with Regatta House, the smaller streets of the Caribbean act as a backdrop for the architecture. Douglas' (1993) description of a former Bahamian residence, "a stone core with flanking timber balconies," accurately describes the street presence of Regatta House (p.18). However, the design of the building takes us through a timeline of Bahamian architecture as it displays design strategies of the clapboard cottage, colonial house, and the modern villa, three of the Bahamian building types introduced by Rachel Pinder (2017) in the article "How the Bahamas Helped Define Caribbean Architecture." The building's porches and simple railing design link back to the traditional craft of the clapboard cottage (Pinder, 2017). The thick walls and bright exterior paint colours are common characteristics of the colonial house, while the "clean stone walls" that serve as a protective agent against the weather is definitive of the modern villa (Pinder, 2017).



Fig. 33 View of Approach from Ramp

Street Level Floor Plan. Entering the building from the north, the street level is the main and most public level of Regatta House. At just five feet above the ground level, guests can enter via the northern staircase or ramp. On approach, the porch is the first space a visitor will encounter before entering the building. The street level features a small lobby area, restaurant, and retail space. These spaces encourage the opportunity for communication between guests because of the size. Serving primarily as the check-in or information station, the lobby also doubles as a seating lounge. The restaurant makes use of both interior and exterior as guests can choose to dine indoors or on the balcony overlooking the exterior demonstration kitchen below. Individuals visiting the restaurant can access the balcony level through the parking lot on the east end of the building. Guestrooms are more private and only accessible to overnight guests.

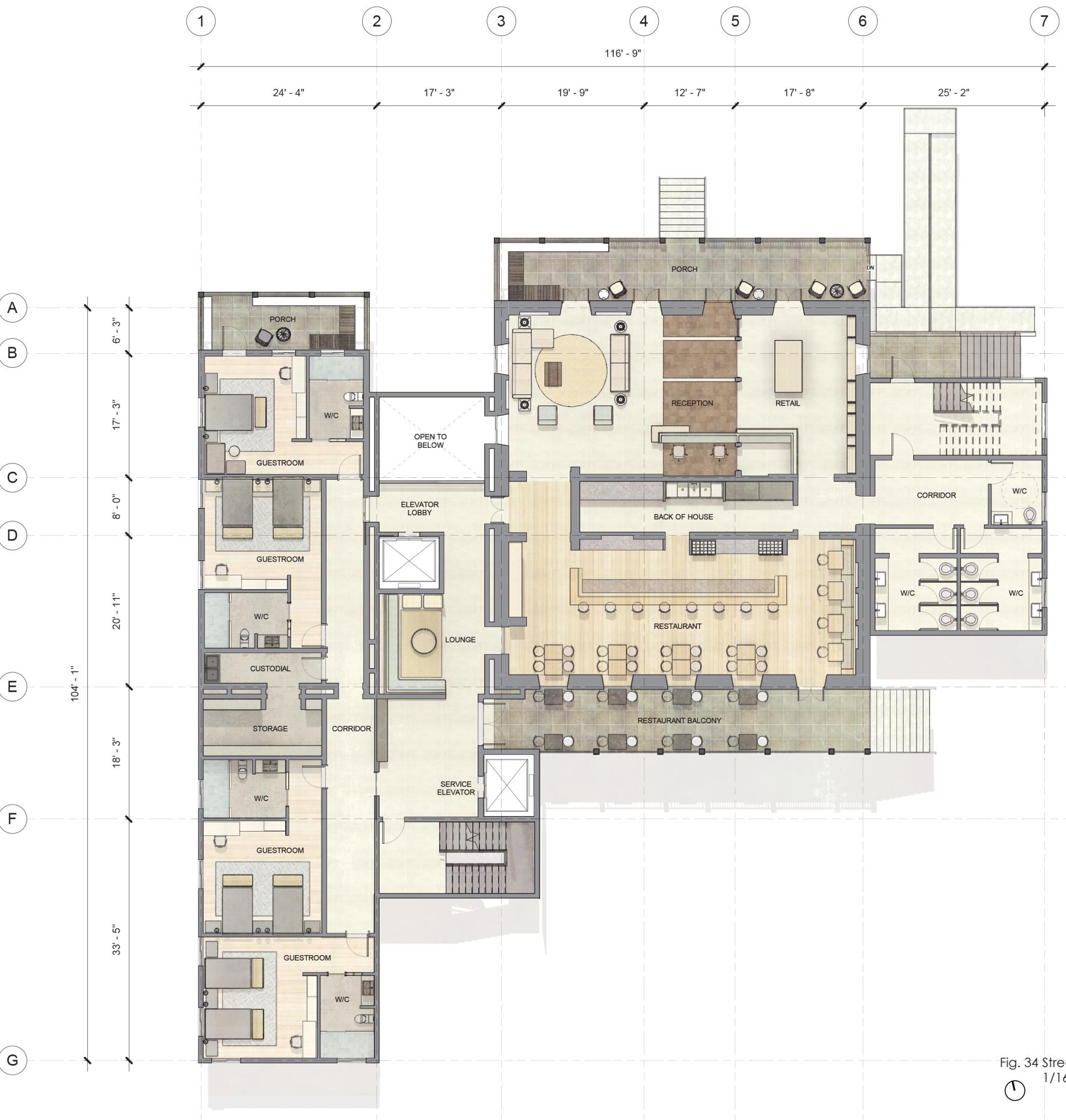


Fig. 34 Street Level Floor Plan
1/16" = 1'-0"
©

The Front Porch. As discussed in Chapter two, the front porch is a common characteristic in Bahamian architecture, and acts as a transition space between exterior and interior. While there is one main entrance at Regatta House, four large openings allow guests to filter into or out of the reception or retail areas. Whether the doors are left open or closed, the glazing visually connects the users of the space to the surrounding landscape. Setting the tone for the overall design, the front porch at Regatta House is rhythmic, as the repetitive linear elements such as columns, railings, doors and ceiling casework and fixtures, as well as their playful shadows, define the exterior space. Most of these elements are painted white, not only to contrast with the dark floor tiles, wooden ceiling, or brushed copper door handles, but also to not disturb the views through to the adjacent spaces. The design of the columns and railing incorporates a simple, linear approach that highlights the traditional craft commonly seen throughout the islands of The Bahamas. The porch “facilitates community connectivity and engagement,” and the placement of both fixed and free-standing furniture options instruct guests to sit and mingle with each other or instigate a conversation with anyone walking near the site (Pratt, 2020). While the surrounding vegetation provides privacy from East Hill Street, pedestrians are encouraged to maneuver through this natural barrier.



Fig. 35 View of The Front Porch

Reception & Retail. The Regatta House reception and retail are separate spaces with implied boundaries, that visually begin to merge. Physical and visual connections are therefore made from interior to exterior as well as between the interior spaces. Design decisions such as color and ceiling changes ensure that the entrance and reception area function as one space, while the retail and reception seating are positioned on either side. Large openings provide adequate natural lighting as well as views in and out to the front porch and beyond. The reception is an individual's first view into Regatta House, and upon entering, the guest is enveloped in a sea of pink that frames the reception desk. The soft pink color is one way of bringing nature in and is a strong, yet delicate contrast to the rain-washed green exterior walls. The subtle curves present in the design of the feature wall and the light fixtures also reflect some of the forms found in the surrounding natural landscape. The reception and retail spaces include a mixture of pine and cedar for built in shelves and seating. These local woods add warmth and as a result, help to welcome guests and ultimately increase their comfort levels.

It is important to note, while Regatta House is a hospitality accommodation, the reception seating layout is inspired by a traditional Bahamian living room where guests can comfortably spend time chatting with one another. Another method of ensuring comfort is the custom seating that is lightweight, elevated and perforated to accommodate airflow. One important characteristic is the introduction of a designed gallery wall, that replaces the photographs of family and friends, most commonly found in a domestic setting. The gallery wall will display select examples of local art and other representations of culture.



Fig. 36 View of Reception Desk & Retail



Fig. 37 View of Reception Seating

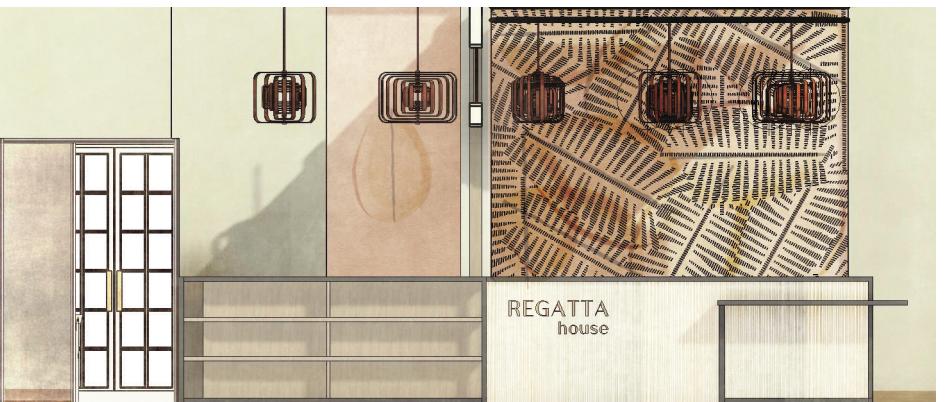


Fig. 38 Reception Elevation - South
NTS



Fig. 39 Retail Elevation - East
NTS



Fig. 40 Reception Elevation - North
NTS

The Restaurant. Accessed via the reception or balcony, the small restaurant utilizes the five large openings on the southern wall to visually extend onto the adjacent balcony. One of the openings operates primarily as a service door for the wait staff, however the others function solely as windows where tables and seating are aligned both inside and out. The placement of tables along the windows is a connection tactic, even if only visually. The table layout along the openings also allows the architecture to dictate the linear spatial layout. The limited use of materials and colours in the restaurant, e.g., the contrasting lighter wood tones and rich blue brushed metal surfaces, strengthen the linear design language that seems to take over the space.

The focal point of the restaurant is the open kitchen. Through my exploration of authenticity, Goffman's frontstage-backstage model specifically addresses the kitchen as a backstage region, hidden away from prying eyes (MacCannell, 1973). Authentic tourists want to gain access to these areas that are so often hidden away (MacCannell, 1973), therefore, when dining, guests have the option to sit at the counter and watch the chef prepare the food or the bartender make specialty drinks etc. Within the restaurant, not much is hidden away. Built in shelves and cabinets display culinary utensils specific to the region. The design elements work together to frame the activities taking place. For example, the counter and translucent overhead display area create a personal 'stage' for the chef who is responsible for recreating an enhanced version of a traditional recipe. On the other hand, the large windows, pendant lighting and overhead perforated panel form an enclosure around the gathering and conversation taking place at the free-standing tables.



Fig. 41 View of Restaurant Bar



Fig. 42 View of Restaurant Open Kitchen



Fig. 43 Restaurant Elevation - North
NTS



Fig. 44 Restaurant Elevation - East
NTS



Fig. 45 Restaurant Elevation - South
NTS

Second Level Floor Plan. Located directly above the street level, the second level of Regatta House is mostly private, except for the interior demonstration kitchen. The walk-through pantry is the main corridor that leads guests to the interior demonstration kitchen, dining, and lounge, which are the featured spaces on this floor. Cooking workshops and seminars are offered to the general public and take place within in the interior demonstration kitchen. Once the food is prepared, the guests can dine together in the private dining room and lounge or relax on the private porch. The porch on the second floor works similarly to the balcony on the street level. It is an extension of the interior demonstration kitchen which means that guests can taste test while overlooking the Nassau Harbour. Just like at the street level, the guestrooms are only accessible to the overnight guest and are located on the western side of the building.





Fig. 47 View of Walk-through Pantry

The Walk-through Pantry. This ‘hidden’ jewel is another space that addresses Goffman’s frontstage-backstage model discussed in the literature review. Going beyond the open kitchen concept highlighted in the restaurant, the design of Regatta House moves further into the hidden realm of space and brings the pantry to the forefront. Essentially a long corridor, the pantry is an important transition space and users have no choice but to walk through to find their destination of either the interior demonstration kitchen or the dining room. The pantry frames both of the featured spaces on the second level, providing opportunities to glance in at the activities taking place as one walks past. Even more exciting, from the demonstration kitchen, one would get a blurred or layered view of the dining space and vice versa. At the same time, the pantry is an open display case for custom culinary equipment, utensils, and cutlery, once again shining a light on some of the traditional aspects of handmade Bahamian culture.

Similar to the reception area, the subtle pink paint and ceramic tile that line the walls of the pantry contrasts with the colors and materials used in the adjacent spaces. The soft pink, almost blush, brings nature into a centrally located and originally isolated space. In The Bahamas, and as it relates to the natural landscape, softer tones of pink begin to stand out if searched for. From the pink sand beaches to the most inner layer of conch shells, the color itself can be described as being isolated in nature, making the pantry an ideal host for this colour.

Interior Demonstration Kitchen. Once again, furthering the idea of exploring hidden regions and activities, the interior demonstration kitchen provides access to knowledge about culture through the local cuisine. Moving away from observing the performance of ritual in the open kitchen, and viewing culinary tools and equipment in the pantry, Bahamian residents and visitors are given the opportunity to engage in a hands-on learning experience within the interior demonstration kitchen.

Upon entering, the physical and visual contrast between the kitchen and pantry immediately stand out. Physically, the narrow pantry opens up into the larger demonstration kitchen and the adjacent porch. The large space is designed with both observation and preparation in mind, and as a result, is literally split in two. The demonstration station adapts and expands on the design of the counter seating in the restaurant. Some guests can watch the main chef prepare meals or discuss techniques at the counter while others take notes at tables located directly behind. After the instructional lesson, they are given the chance to prepare meals at the individual preparation stations. Each station is equipped with a sink, stove top range, oven and a microwave, while shared refrigerators are not too far away. The custom exhaust system overhead extends over the preparation stations and employs layering as a tool to create visual interest while providing storage. The interior demonstration kitchen will comfortably accommodate 8 students and the two head chefs per session. The group is small enough to ensure that everyone is heard, yet large enough to create room for natural conversation and socialization to occur.



Fig. 48 View of Interior Demonstration Kitchen - Demonstration Station



Fig. 49 View of Interior Demonstration Kitchen - Preparation Stations



Fig. 50 Walk-through Pantry - North
NTS

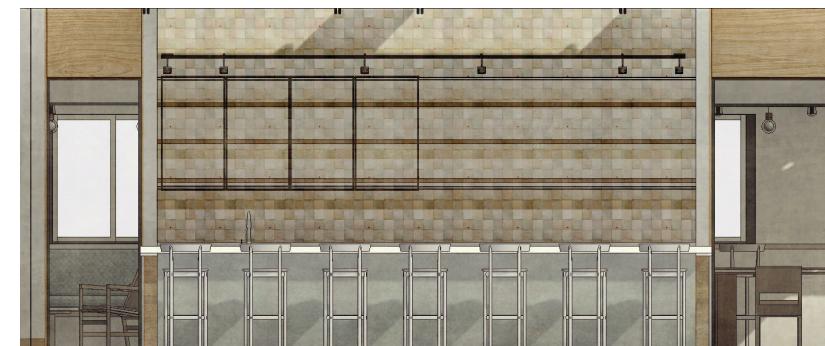


Fig. 51 Interior Demonstration Kitchen Elevation
South
NTS



Fig. 52 Interior Demonstration Kitchen Elevation
North
NTS



Fig. 53 View of Communal Dining Room

The Bahamian people are known for being hospitable and inviting. They allow others into their homes and connect through conversation and sharing meals (Commisceo, 2020).

Guest Dining & Lounge. From the beginning, the concept of community dining has been one of the driving forces behind the design of Regatta House. Just like the interior demonstration kitchen, the private dining room is accessed via the pantry, and it makes room for communal dining on a smaller scale. The central dining table is accessible to all who utilize the interior demonstration kitchen and is flanked on either side by two small lounge areas. Additionally, bar height seating along the southern window wall is optional. The dining table was designed with the idea of highlighting conversation and, therefore, interaction while enjoying a meal. The dining table, the ceiling design and flooring change work together to create a visual room within a room, giving the space more of an intimate feel. The linear dining table ensures that everyone can gather to share a meal in a central location. Inspired by the construction of local boats at the harbour, the combination of the grid ceiling with the pendant lights defines the dining area. The pendant lights are simple bulbs that hang low enough to create an implied ceiling level, while not interrupting the space visually.

The two lounge spaces are separated by the central dining ‘room’. When lounging, guests have the option of selecting free standing furniture that can be moved around on the west end or the built-in lounge seating on the east. The furniture selection helps to delineate the two lounge spaces while giving users a choice of seating.

The Double Guestroom. Like every hotel, hostel and other overnight accommodation, the guestroom becomes a space where individuals retreat to for isolation. At Regatta House, the double guestroom challenges this need for isolation and plays a large role in continuing the development of interaction between individuals while they are actively learning and creating memories. The double guestroom is the only choice for many. There are two single guestrooms available for persons with disabilities or professional chefs who choose to stay for a longer period of time.

The design of the guestroom is best described as airy. Layers of light hardwood seem to create personal enclosures for the individual yet, at the same time, unravel within the space. What became most important when designing the guestroom was the user's overall comfort. In such a hot and humid climate, elevated furniture will facilitate the natural airflow around and through the furniture. Ceiling fans and operable windows allow for both individuals to have some control of the airflow within their private room. Finally, woven textiles such as cane and rattan are porous and incorporated into both the bed frame and the built-in closet. These woven materials are lightweight and once again will allow air to filter through them. Overall, the design of the guestrooms is aesthetically calming and vastly different from the other spaces within Regatta House.



Fig. 54 View of Guestroom - Beds



Fig. 55 View of Guestroom - Built-in Desk & Closet

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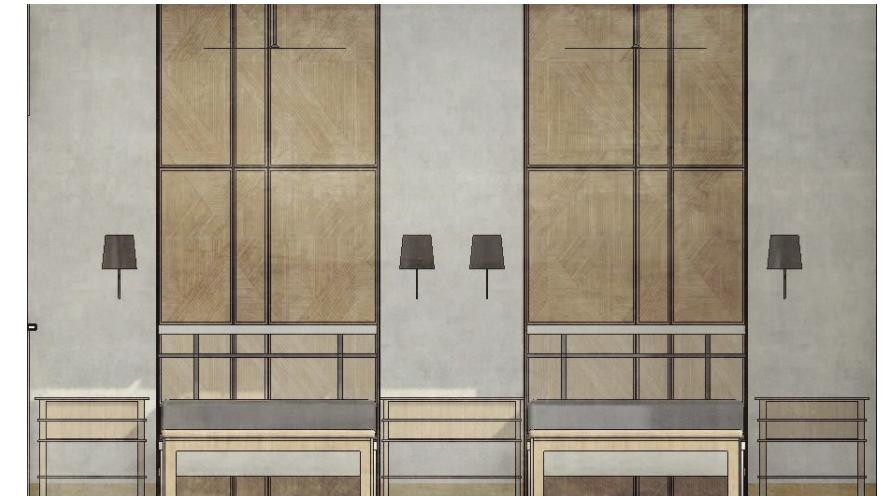


Fig. 56 Guestroom Elevation - North
NTS

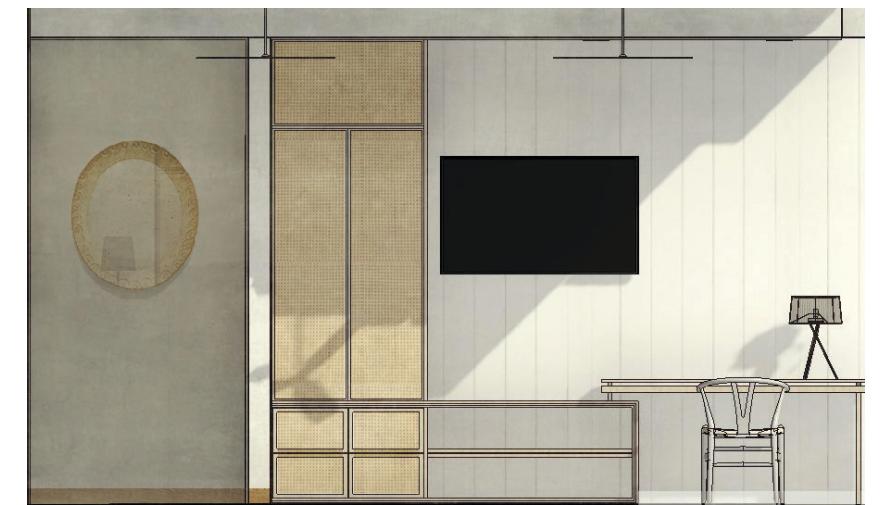


Fig. 57 Guestroom Elevation - South
NTS

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Garden Level Floor Plan. Directly below the street level of Regatta House is the Garden Level. With the garden level being another public level, overnight guests as well as day guests have access to the exterior demonstration kitchen and bar. The demonstration kitchen is a less formal teaching kitchen that can also be entered via the parking lot on the southeastern end of the site. A food development lab, pantry and research library are situated near the exterior kitchen. The entire western side of this level is off-limits to the public mainly housing the administrative offices, the staff lounge and the homeowner's suite.

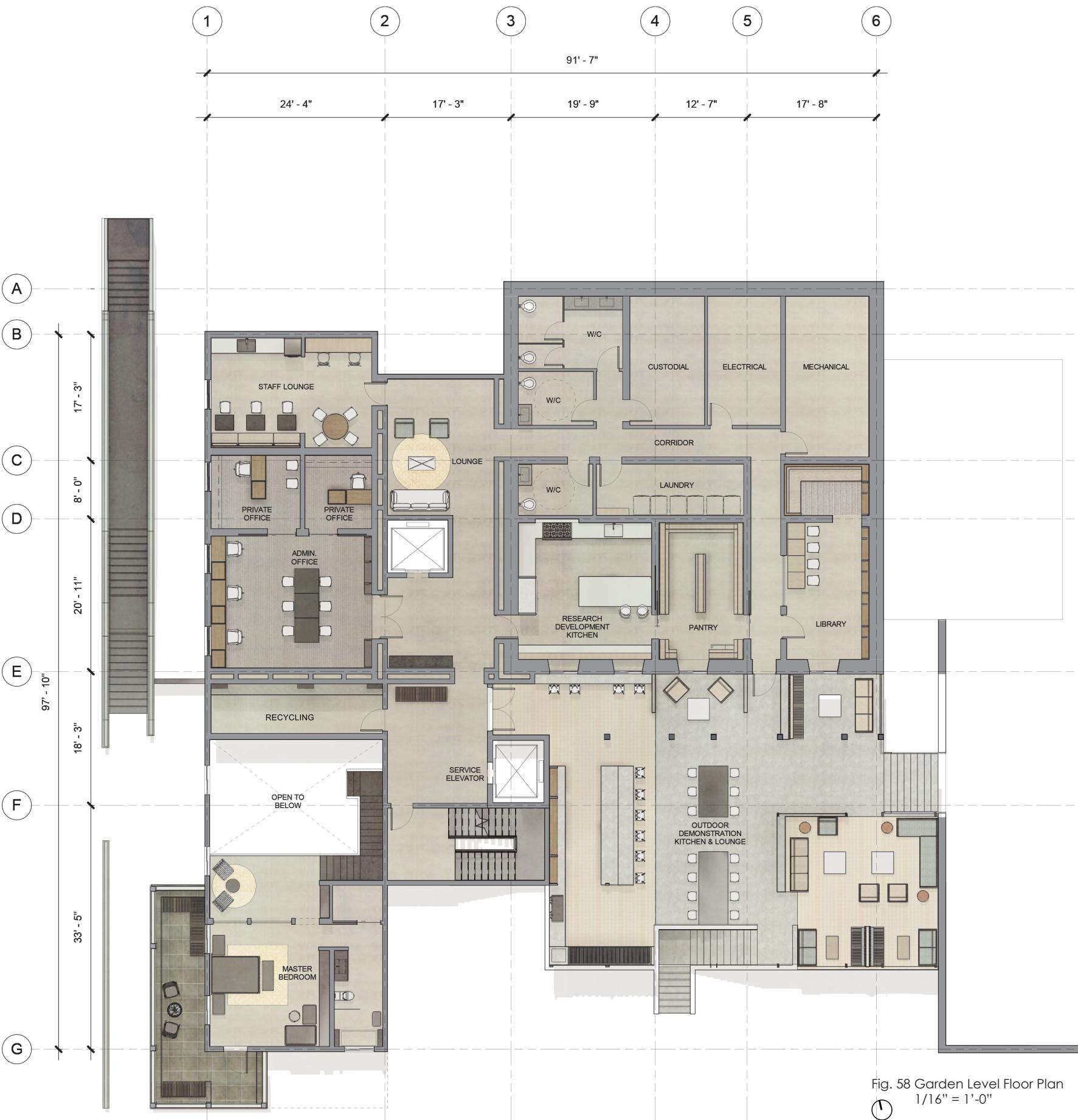


Fig. 58 Garden Level Floor Plan
1/16" = 1'-0"



Fig. 59 View of Research Development Kitchen

Research Development Kitchen. The design of the research development kitchen along with the connecting research library and pantry mimic that of the interior demonstration kitchen. Operating at a much smaller scale, the space accommodates one user looking to test, develop and explore new recipes. Once again, the suspended grid ceiling creates room for overhead storage and task lighting through layers. The built-in shelves are open which further implies the migration of the kitchen away from the backstage region and towards the front stage. These built-in elements work together to strengthen the linear design language. Neutral colors and materials add just enough warmth to the space, while highlighting the light pink ceramic back splash tiles and metallic exhaust.

Outdoor Demonstration Kitchen & Community Garden. The outdoor demonstration kitchen acts as a less formal version of the interior demonstration kitchen. Operating as both a teaching kitchen as well as a gathering space, the furniture selections include both bar and lounge seating. Drawing inspiration from the outdoor dining experiences of The Bahamas, the grill becomes the main cooking tool. Responding to the elements became a challenge when designing the outdoor kitchen. In consideration of, a large wall at the entrance blocks the view of parking and provides protection from the strong eastern winds, however a breeze wall overlooking the community garden mimics the design language of the exterior railings, while allowing a slight breeze to travel through. As protection from the sun, translucent canopies were introduced overhead in both the kitchen and garden spaces. Lastly, the materials that make up the furniture include a mixture of brushed aluminum and wood composite as a method of withstanding the extremities of the tropics.

Situated just below the outdoor demonstration kitchen, the community garden extends itself out onto the remaining landscape of the site, forming a space to learn about and discuss the local agriculture.



Fig. 60 View of Outdoor Demonstration Kitchen from Lounge Seating

110



Fig. 61W View of Communal Garden

111

Lower Garden Level Floor Plan. The lower garden level is located below the garden level. Guests are able to use the service elevator and a number of staircases to enter the community garden.

Items are delivered to this level and taken to the garden level for immediate storage.

Lastly, the owners reside in a private suite occupying a small footprint of both the garden and lower garden level.



CHAPTER 7: CONCLUSION

- 7.1 Design Inquiry Revisited
- 7.2 Regatta House vs. The Typical Hospitality Environment
- 7.3 Target Clientele
- 7.4 Regatta House Economic Stability
- 7.5 Personal Explorations

The ultimate goal of this practicum has been to explore the preservation of Bahamian culture and heritage, not lost, but buried under years of constant globalization. Similar to most smaller tourism dependent destinations, The Bahamas has struggled with sustaining an identity, separate of the larger Caribbean community. Naturally, the Caribbean seems to function as one because of the close proximity of smaller countries that make up the region. However, each country has their own distinct history and culture that deserves to be highlighted.

Defining identity can be extremely difficult when the government presents narratives and international schemes as the face of their tourism industry (Walton et al., 2018, p. 25). Growing up in The Bahamas, tourism was an industry that I often viewed as having both positive and negative qualities. While the influx of people to the island destination has helped the country economically, mass tourism has resulted in:

- a. a homogenized view of Bahamian and Caribbean culture; and
- b. a separation between local and visitor.

The separation of local and visitor is clear to all who can observe firsthand. The country is so small, but there has always been a dividing line between the two groups of people.

The design of Regatta House drew inspiration from theories of authenticity, interaction through ritual, and regionalism to address the concerns surrounding preservation of culture and at the same time provide a safe space where socialization between resident and tourist is encouraged. The site developed into a location where groups of people can sit, eat a meal, and share knowledge. The building on East Hill Street has been redefined by the activities taking place within, as guests learn about the culture through the local cuisine. Within the building, the collective memories of a local community are uncovered for some, but also represented as something completely new for others.

7.1 Design Inquiry Revisited

How can the design cultivate an interior environment that preserves and promotes tangible and intangible cultural heritage in the Bahamas?

While trying to find a solution to the challenges surrounding cultural identity, I realized that as a designer, by simply establishing place, I can begin to respond to these issues. Determining place will transform a building into a meaningful environment. Regatta House is set within a building that once functioned as the office of foreign affairs, located not too far away from Nassau's historic district. Due to the building's location and former purpose, its presence has unknowingly become ingrained in the minds of many people. The act of repurposing an existing structure not only preserves the architecture (tangible culture), but it also creates a new kind of space where people can be present and explore a setting that is reminiscent of the past. At Regatta House, user experience is a vital part of establishing place because the activity is what fills the space with meaning. Regatta House has become the hub for ritual based culinary activities. Guests, either local residents or tourists have access to a variety of spaces where they can engage in learning about Bahamian cuisine. The design of the interior spaces, having been inspired by the traditional Bahamian residence makes use of local construction techniques and materials that ground the building within its cultural region. Service areas are intentionally put on display in an attempt to highlight that which is normally hidden away.

How can the overall design allow for natural interactions and establish comfortable relationships between guests, hosts, and the larger local community?

I truly believe that the transformation the former commercial building into one that mimics the Bahamian residence, sets a tone of relaxation and comfort for everyone. Regatta House was designed for the group rather than the individual. From approach to exit, the overall goal was to cultivate a series of spaces that naturally stimulate conversation and interaction.

- The front porch is a transition between interior and exterior and its placement encourages conversation between guests and the community.

- The design of the reception area, inspired by the Bahamian living room, provides comfortable seating that invites users to sit and relax.
- The communal adaptation of the restaurant and private dining room ensure that no one is seated alone.

No one space is truly private, meaning that there is always the opportunity for interactions to occur.

7.2 Regatta House vs. The Typical Hospitality Environment

Considering the most popular hospitality environments in The Bahamas, Regatta House operates on a much smaller scale. Determining the size was so important at the beginning of this project. Large resorts, require so much land, which means they are separated from the local people. As a small-scale operation, Regatta House is nestled within a vibrant community, connected to the land and culture. The typical hospitality environment can be described as a destination within a destination. It is a highly controlled setting where the visitor can remain tucked away for the duration of their stay. Regatta House breaks this cycle of isolation by promoting interaction through heritage. The guest is still at the forefront of the experience, but variables such as culture, tradition, and community are brought to light. At Regatta House, everyone has a choice. Control is given to the guest from the beginning of their journey. Another difference between Regatta House and the typical hospitality accommodation is that the locals are valued. The Bahamian citizen is welcomed to interact with visitors during most of the activities offered within.

7.3 Target Clientele

It is important to note that Regatta House is not designed for everyone. Some people love the luxury of travel and having everything planned out, while others travel to enjoy the feelings of isolation and relaxation. Regatta House is not a family focused destination, but a guesthouse designed specifically for the authentic traveller. In contrast to resorts and other hotels in the country, the smaller, flexible spaces are meant to initiate conversation within a group of diverse people. Regatta house is made up of a series of social spaces aimed at attracting those willing to learn about new cultural traditions through constant interaction.

7.4 Regatta House Economic Stability

Dangi and Jamal (2016) state that to maintain success, a community-based approach to tourism must address economic, social, and environmental stability. The small-scale community-based model presents many solutions to the issues that arise in tourism destinations, but one factor that needs to be addressed in regard to Regatta House is the economic stability. Dangi and Jamal (2016) describe economic stability as simply having the means to respond to the overall cost of maintaining the activities that drive the everyday operations of the facility. How can the ‘community’ ensure that Regatta House generate enough money to remain operable? This practicum has focused on the benefits of a small-scale hospitality environment, but in order for this business model to be feasible, other sources of income must come into play. As mentioned previously, Regatta House is a prototype for a new type of tourism in The Bahamas, therefore, the host family will work together with the Compete Caribbean Partnership Facility (CCPF) to launch the business. The partnership with the CCPF will also address any issues related to advertising. In addition to the partnership with the CCPF and any income from the guestrooms, revenue will be generated through the following.

1. The restaurant and outdoor demonstration kitchen are both open to the community, meaning that the owners are not exclusively reliant on the guests staying overnight.
2. The local community is also welcomed to support the business venture by joining the cooking classes. The intermingling of the local community and tourist will help to enhance the visitor’s experience.
3. The scheduled workshops with guest chefs will attract different groups of people.
4. The research kitchen will be rented out to professionals interested in researching about the local cuisine as well as recipe development.
5. The kitchens on site can provide catering services for small community events, etc.
6. There is room on site for the expansion of the communal garden. The garden at Regatta House can host small groups, offering both field trip programs for nearby schools and after-school programs for kids in the area to learn more about the local agriculture.

7.5 Personal Explorations

Motivated by my own explorations of the Bahamian culture while growing up, and feeling the shift towards uniformity as an adult, this practicum process has been one of constant rediscovery as I tried to immerse myself back into the realm of my own heritage. Through research, I was excited to be able to identify a design solution aimed at making culture more accessible to future generations of locals and visitors. Each of the theories discussed in this practicum can be researched on their own to yield different results. The hospitable nature of the Bahamian people suggests that with training, a community-based approach to tourism may be more positively received than the current sun-sand and sea model in place. Many countries are beginning to sell themselves through smaller, activity based cultural centers, and it is my hope that one day, the Bahamas can share in this way of thinking. The Bahamas has an advantage because there are so many developing islands where the Regatta House model can be implemented to offer guests different variations of an authentic travel experience. I recognize that design is not the end all to the ongoing problems we see as a result of mass tourism, but through design, we can begin to formulate suggestions that help us to move forward.

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APPENDIX

FINISH SCHEDULE

FINISH CODE	MATERIAL	COLLECTION	MANUFACTURER	COLOUR
CONC-1	Concrete Tile	RevoTile	Daltile	Power Grey RV90
CONC-2	Epoxy Resin Concrete		3d Royal Floors	Perlescent Stone Satin Finish
CT-1	Ceramic Tile	Ambassador	Daltile	Wanderlust Wht AM36
CT-2	Ceramic Tile	Kaleo	Ivy Hill Tile	Brick
CT-3	Ceramic Tile	Kaleo	Ivy Hill Tile	Clay
CT-4	Ceramic Tile	Amagansett	Ivy Hill Tile	Gin Satin Finish
PT-1	Paint	SW 6211	Sherwin Williams	Rainwashed
PT-2	Paint	SW 7071	Sherwin Williams	Gray Screen
PT-3	Paint	SW 7006	Sherwin Williams	Extra White
PT-4	Paint	SW 6509	Sherwin Williams	Georgian Bay
PT-5	Paint	SW 6310	Sherwin Williams	Lotus Flower
CP-1	Carpet	Rattan	Carnegie	61 6629S
CP-2	Carpet	Abstract Leaf	Schumacher	Navy 176222
CP-2	Carpet	Cannonbury	Schumacher	Blue Multi 79580
FB-1	Upholstery	Cannonbury	Schumacher	Grey 79532
FB-2	Upholstery	Tori Stripe Sheer	Schumacher	Rose 70065
FB-3	Upholstery	Brimfield	Schumacher	Indigo 76940
FB-4	Upholstery	Katama	Schumacher	Sky 179901
FB-5	Upholstery	Seashells Indoor/Outdoor	Schumacher	Sand 176680
FB-6	Upholstery	Wesley Ticking Stripe	Schumacher	Sand 65982

FINISH SCHEDULE

FINISH CODE	MATERIAL	COLLECTION	MANUFACTURER	COLOUR
FB-7	Cane	Xorel	Carnegie	804 Strie 6423
WD-1	Wood Composite	Vintage Collection	TimberTech	Coastline
WD-2	HARDwood	Pine	Westwind Hardwood	Ponderosa
WD-3	Hardwood	Red Cedar	Westwind Hardwood	Chocolate Brown
WD-4	Hardwood	Shiplap	Woodtone	Pickled White
WD-5	Hardwood Flooring	White Oak	Hartco Armstrong Hardwood Flooring	High Gloss Finish
QTZ-1	Quartz	Classico	Caesarstone	Riverlet, Veined, Honed Finish
QTZ-2	Quartz	Outdoor	Caesarstone	Midday, Industrial, Concrete Finish
LAM-1	Leather Laminate	Re-Cover	WilsonArt	Beige Matte Finish
AC-1	Acrylic Panels	Harmony	Richelieu	Blue/Gray Metallic Finish
AC-2	Acrylic Panels	Harmony	Richelieu	Green/Gray Metallic Finish
MT-1	Decorative Metal Mesh	Steel - Model C	Richelieu	Matte Black
MT-2	Decorative Metal	Satin Brushed Copper Aluminum	WilsonArt	
MT-3	Carbon Steel	Hot Rolled	Brandner Design	Brushed Blackened
MT-4	Stainless Steel	Natural Stainless	Brandner Design	Sandblasted
MT-5	Black Brushed Aluminum	HPL Classics	Chemetall	Black
PLY	High Density Polyethylene	Polytech	HPL Classics	Porcelain

BUILDING CODE ANALYSIS

Building Code Analysis from The Bahamas Building Code (3rd Edition)

Project Name: Regatta House
 Location: East Hill Street, Nassau, Bahamas
 Building Code Reference: Part 3 – Requirements Based on Occupancy
 Project Description: Change of Use/Alteration
 Proposed Use: Mixed Use
 Major Occupancy: GROUP B (Assembly), GROUP F (Multiple Residential Uses)
 Building Area (SF): 8664

Gross Area (SF)

Lower Garden Level: 1902
 Garden Level: 8664
 Street Level: 8463
 Second Level: 8463

Net Area (SF)

Lower Garden Level: 800
 Garden Level: 4043
 Street Level: 4311
 Second Level: 3688

Number of Stories: 4
 Above Grade: 2
 Below Grade: 2
 Number of Streets/ Firefighter Access: 2 (North and West)
 Building Classification: GROUP B
 Sprinkler System Proposed: Entire Building
 Standpipe Required: Yes
 Fire Alarm Required: Yes
 Construction Restrictions: Non-Combustible Required
 Actual Construction: Non-Combustible
 Barrier Free Design: Yes

Occupant Load

Garden Level: 100 Persons
 Street Level: 113 Persons
 Second Level: 62 Persons

Number of Exits Required: 2
 Number of Exits Provided: 2

Plumbing Fixtures

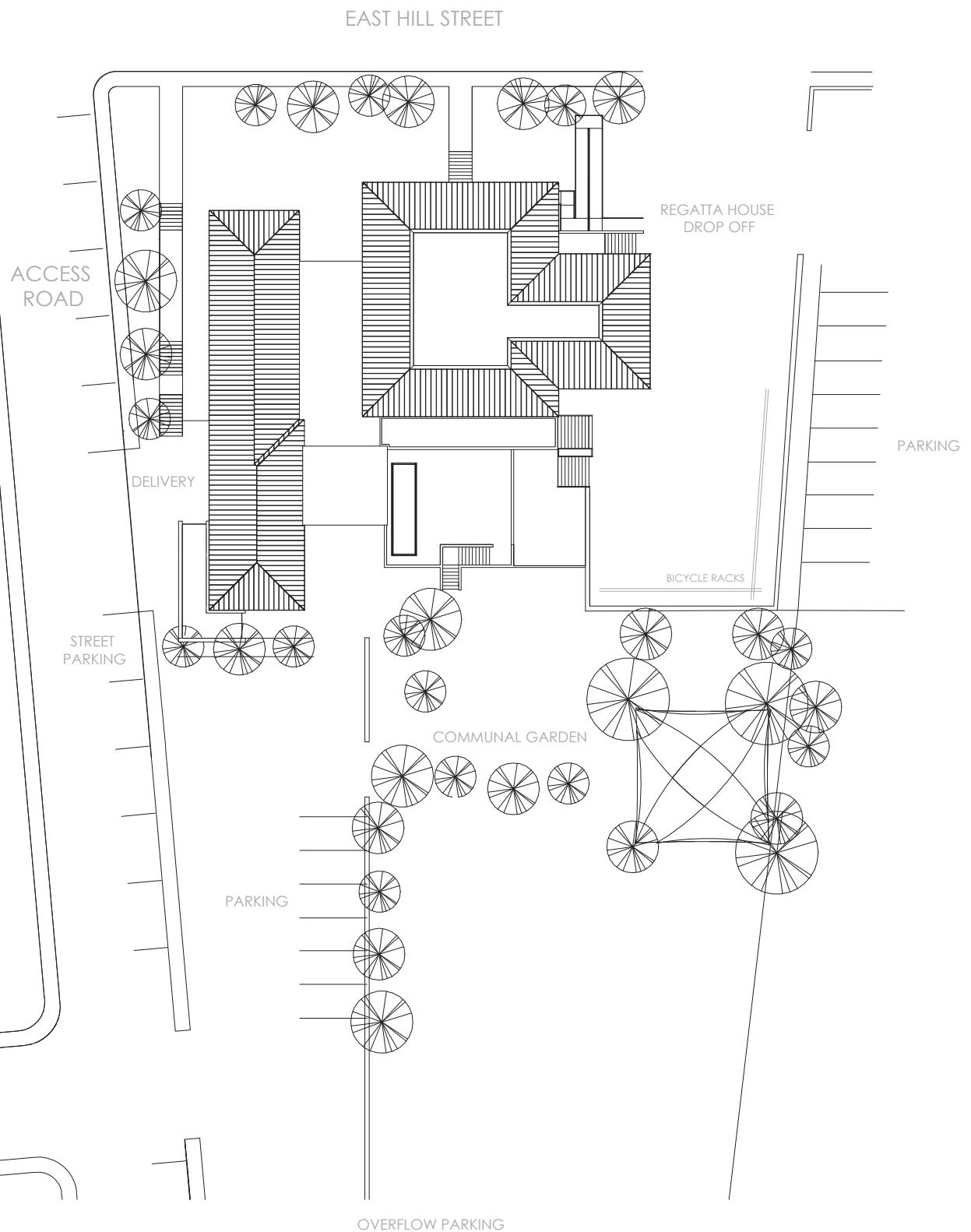
Street Level: 4 W/C, 3 Lavatories
 Second Level: 2 W/C, 2 Lavatories
 Garden Level: 4 W/C, 3 Lavatories
 (This project utilizes a gender inclusive restroom as well as a universal washroom)

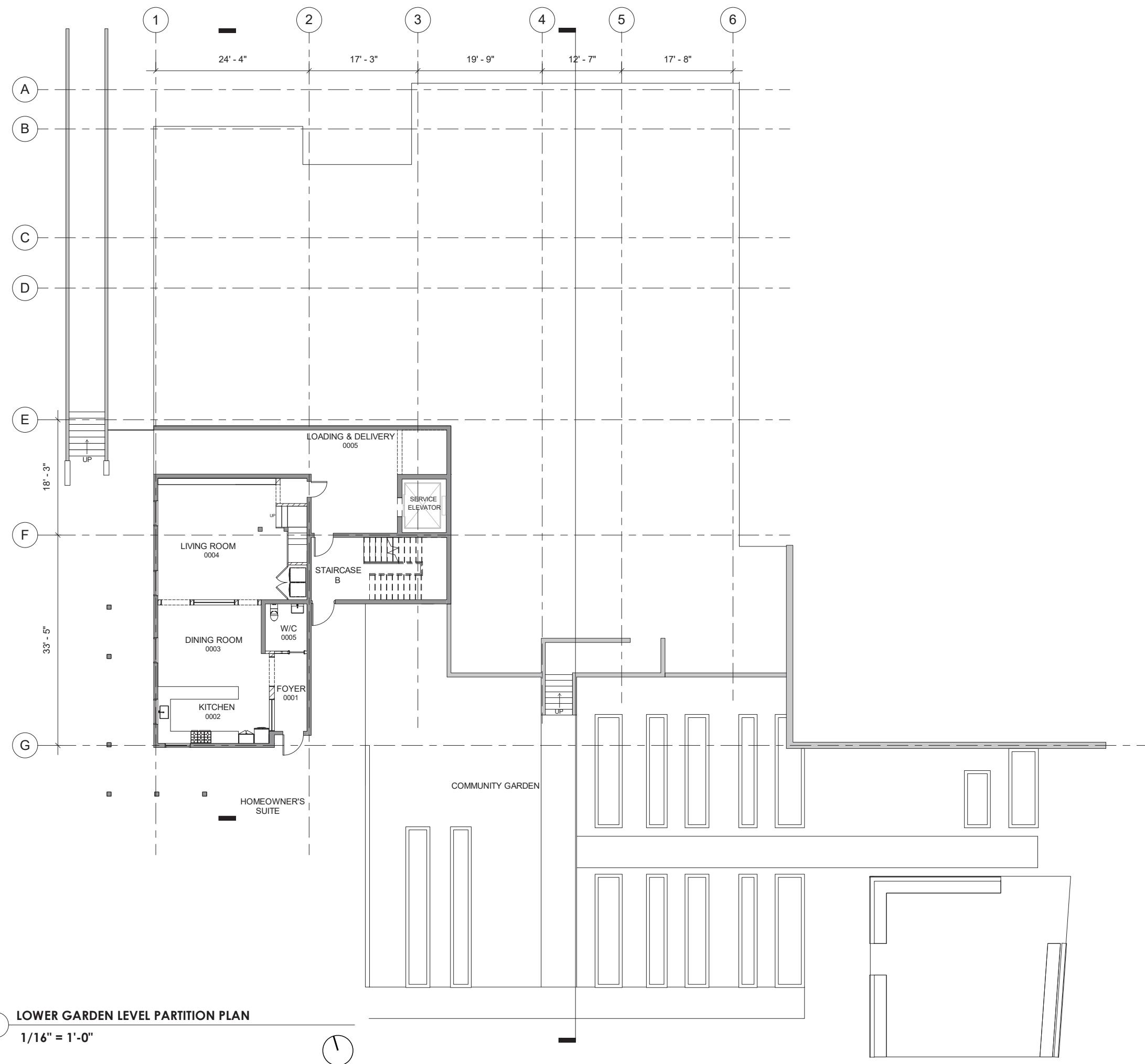
SHEET INDEX

- A0 COVER SHEET
- A1 LOWER GARDEN LEVEL PARTITION PLAN
- A2 LOWER GARDEN LEVEL FURNITURE PLAN
- A3 LOWER GARDEN LEVEL RCP
- A4 GARDEN LEVEL PARTITION PLAN
- A5 GARDEN LEVEL FURNITURE PLAN
- A6 GARDEN LEVEL RCP
- A7 STREET LEVEL PARTITION PLAN
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- A14 INTERIOR ELEVATIONS
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- A16 DETAIL DRAWINGS
- A17 DETAIL DRAWINGS

REGATTA HOUSE

COVER SHEET	
DATE	04. 2022
DRAWN BY	KA
SHEET	A0
SCALE	3/64" = 1'0"





PARTITION LEGEND

	W1	EXISTING WALL
	W2	NEW INTERIOR PARTITION - 8"
	W3	NEW INTERIOR PARTITION - 5"
	W4	NEW CUSTOM WALL

REGATTA HOUSE

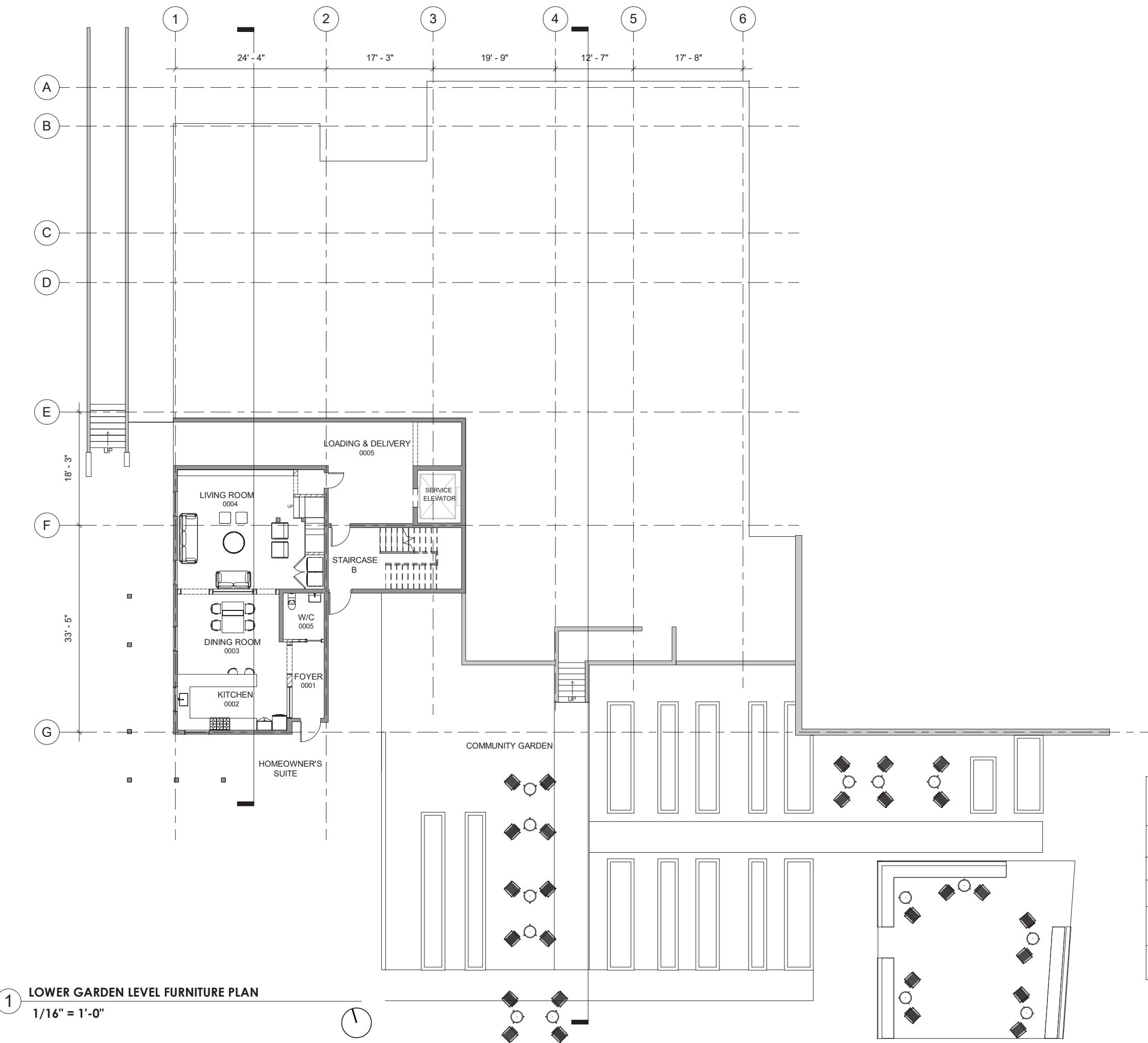
LOWER GARDEN LEVEL PARTITION PLAN

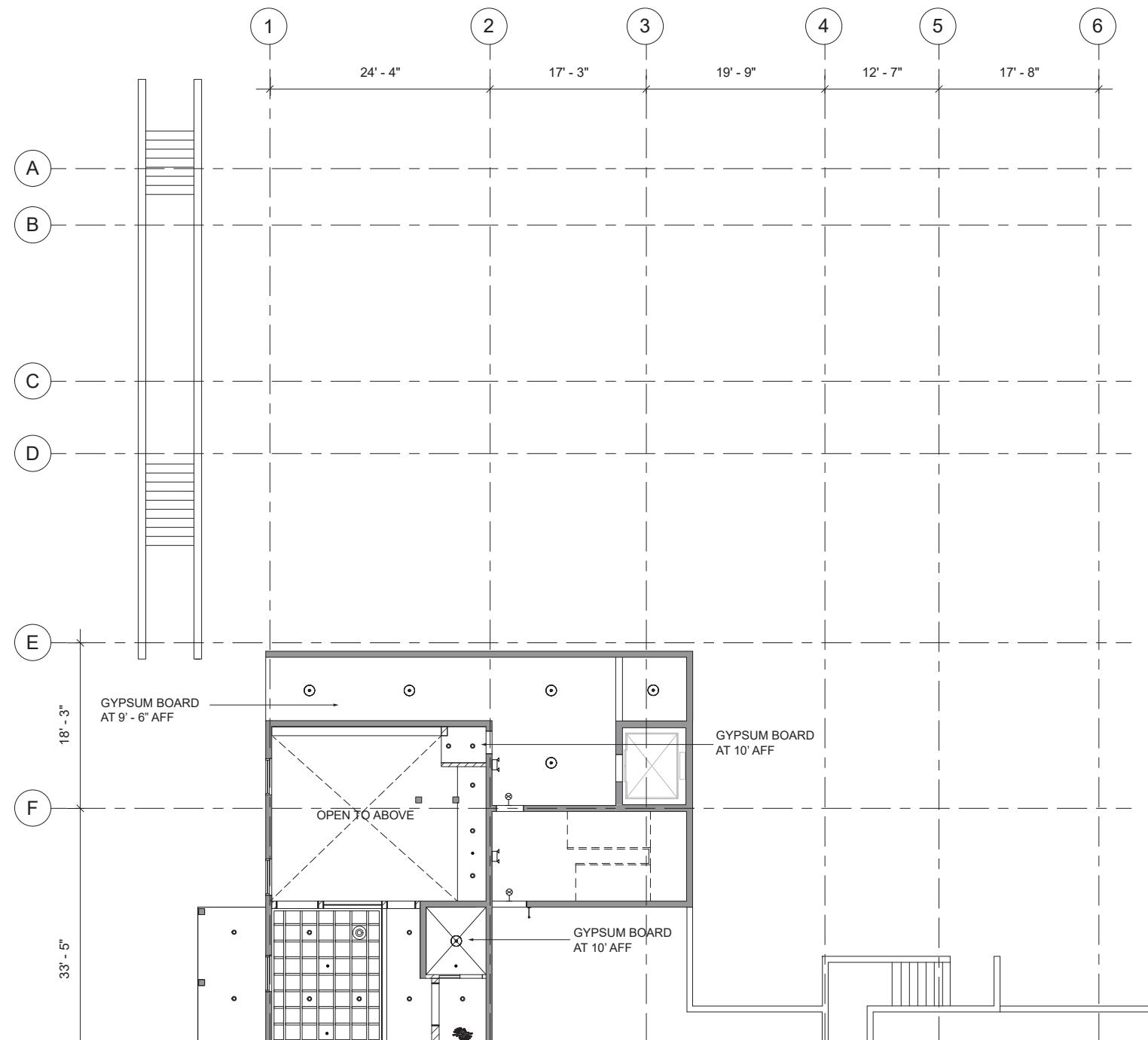
DATE 04. 2022

DRAWN BY KA

SHEET A1

SCALE 1/16" = 1'0"





SYMBOL LEGEND

○	RECESSED LED DOWNLIGHT	●	CEILING MOUNTED SPRINKLER
○→	TRACK LIGHT	□	WALL MOUNTED EMERGENCY LIGHT
□	TROFFER SQUARE LIGHT	□○	EXIT LIGHT
○○	CEILING MOUNTED LIGHT FIXTURE	△	SECURITY CAMERA
◆	DECORATIVE PENDANT		
○○	EXTERIOR PENDANT		
○○○	EXTERIOR SUSPENSION LAMP		
○○○	CEILING FAN		
○○○	CEILING FAN		

REGATTA HOUSE

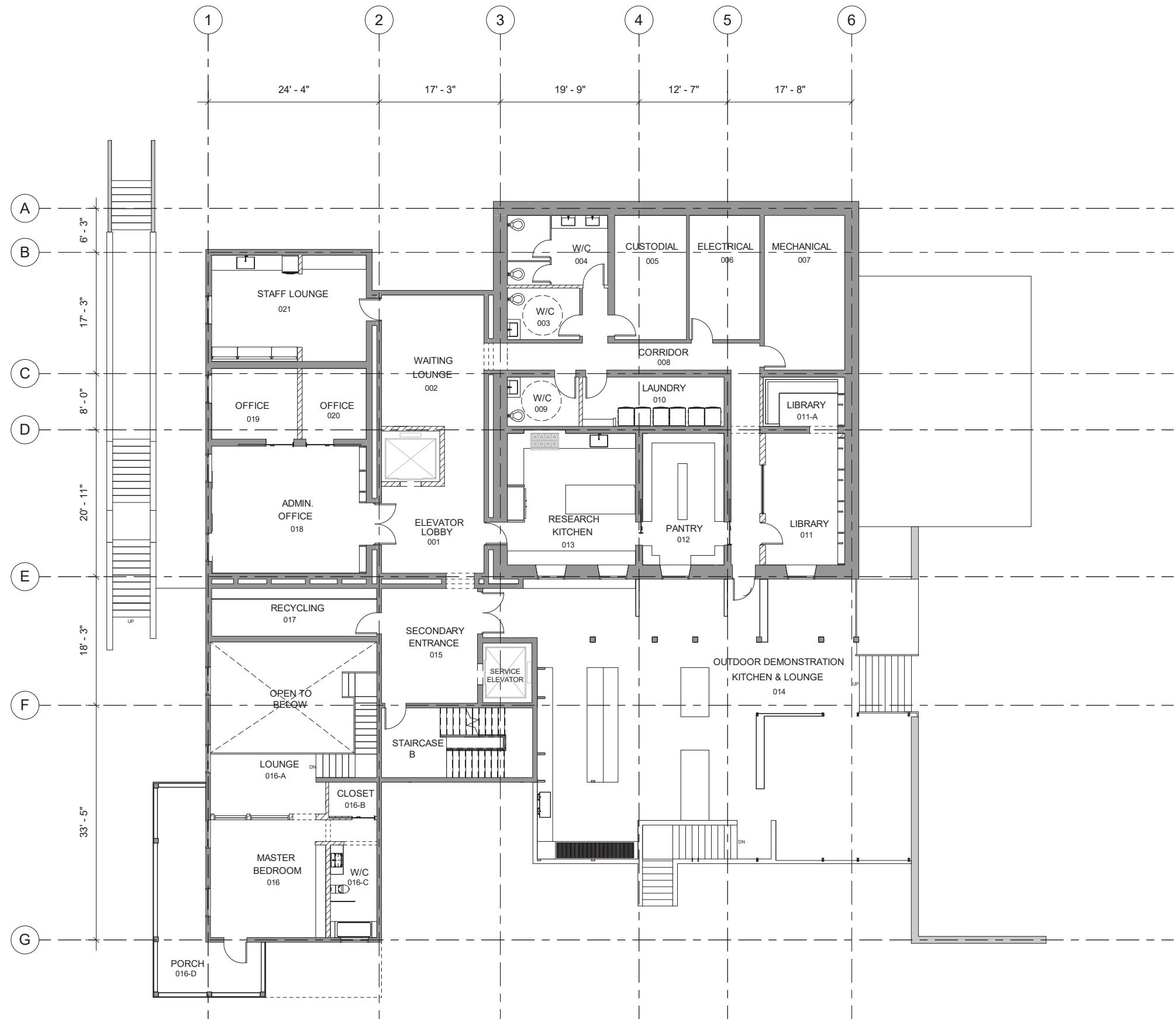
LOWER GARDEN LEVEL RCP

DATE 04. 2022

DRAWN BY KA

SHEET A3

SCALE 1/16" = 1'0"



1 GARDEN LEVEL PARTITION PLAN

1/16" = 1'-0"

PARTITION LEGEND

	W1	EXISTING WALL
	W2	NEW INTERIOR PARTITION - 8"
	W3	NEW INTERIOR PARTITION - 5"
	W4	NEW CUSTOM WALL

REGATTA HOUSE

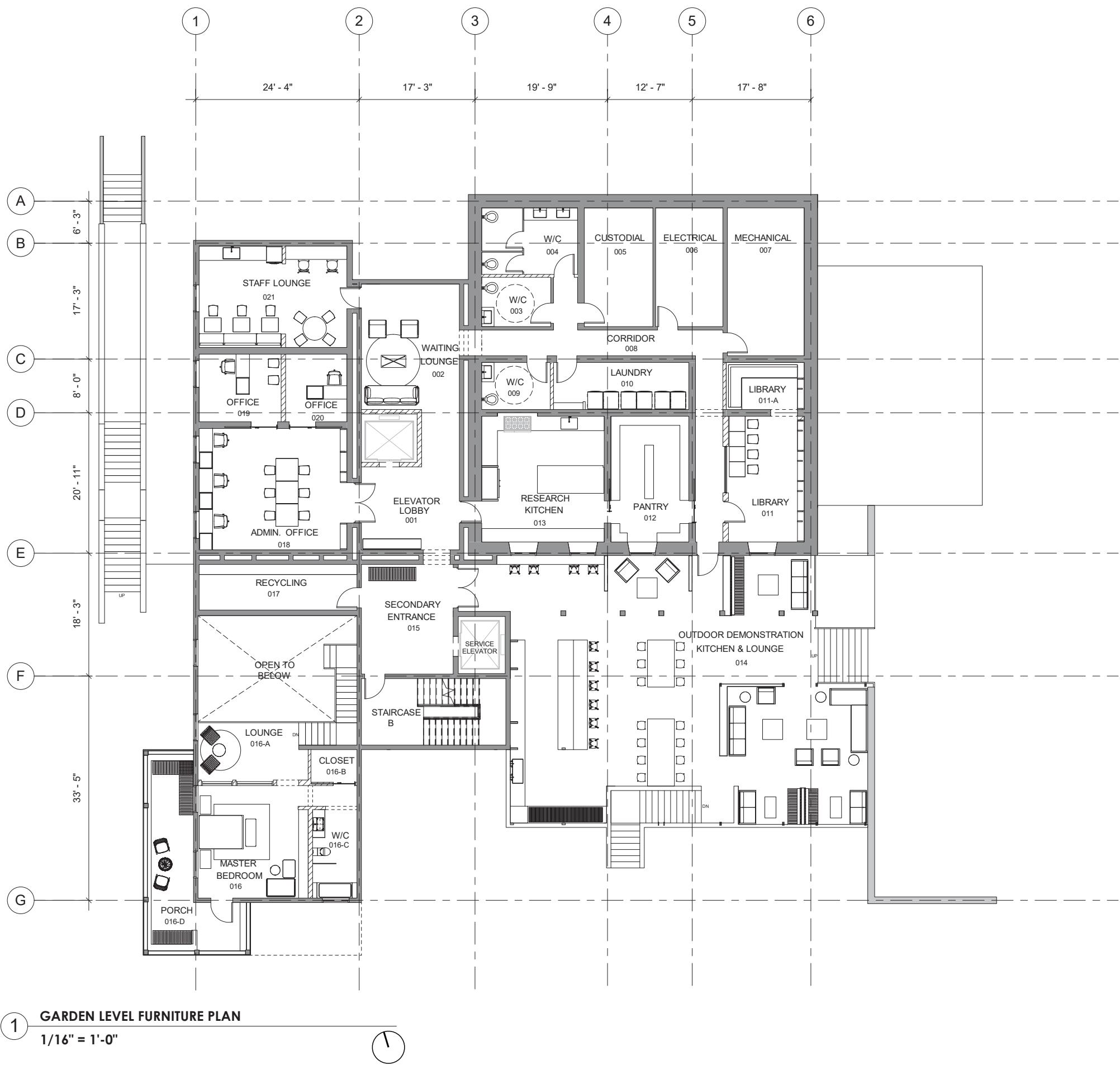
GARDEN LEVEL PARTITION PLAN

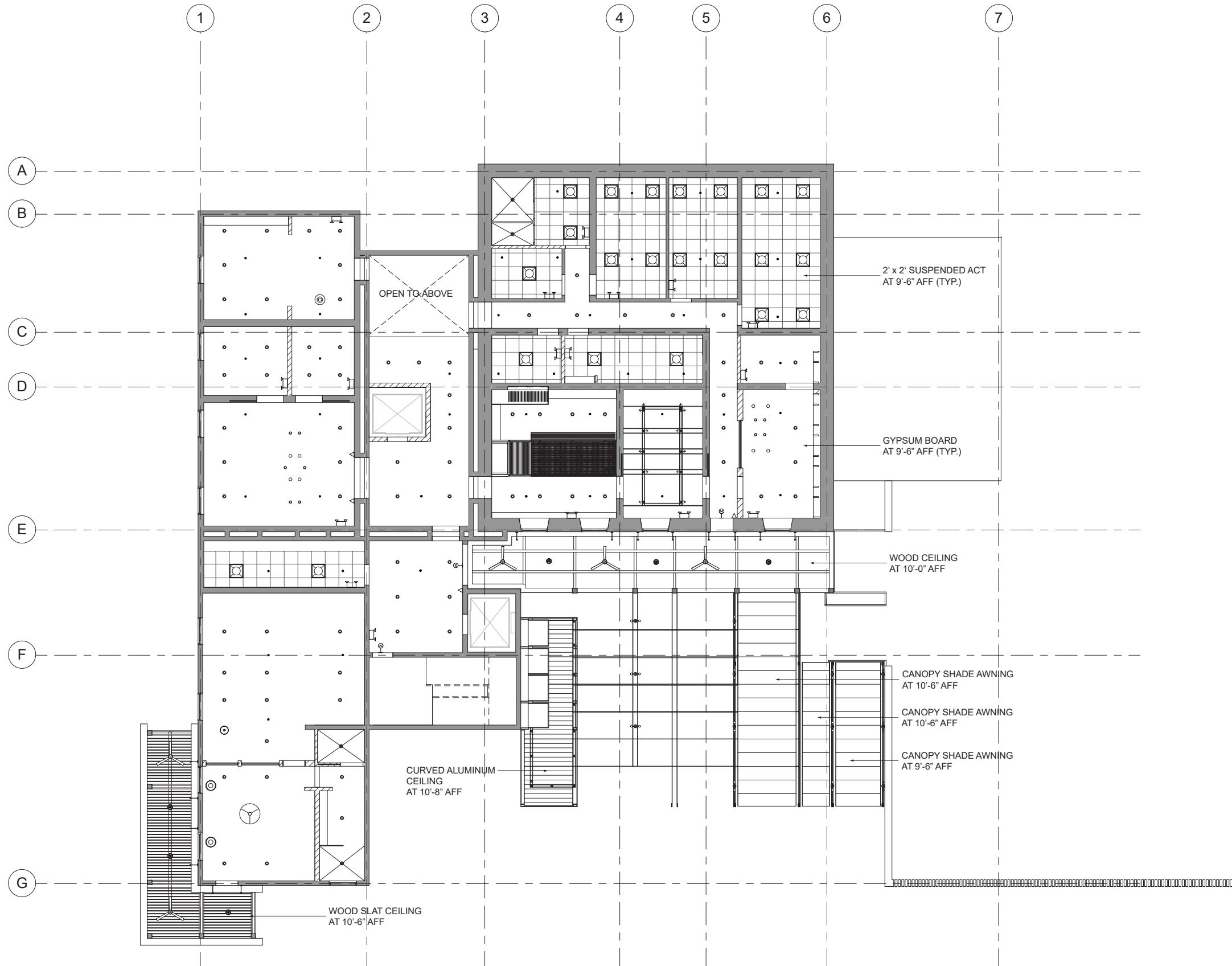
DATE 04. 2022

DRAWN BY KA

SHEET A4

SCALE 1/16" = 1'0"



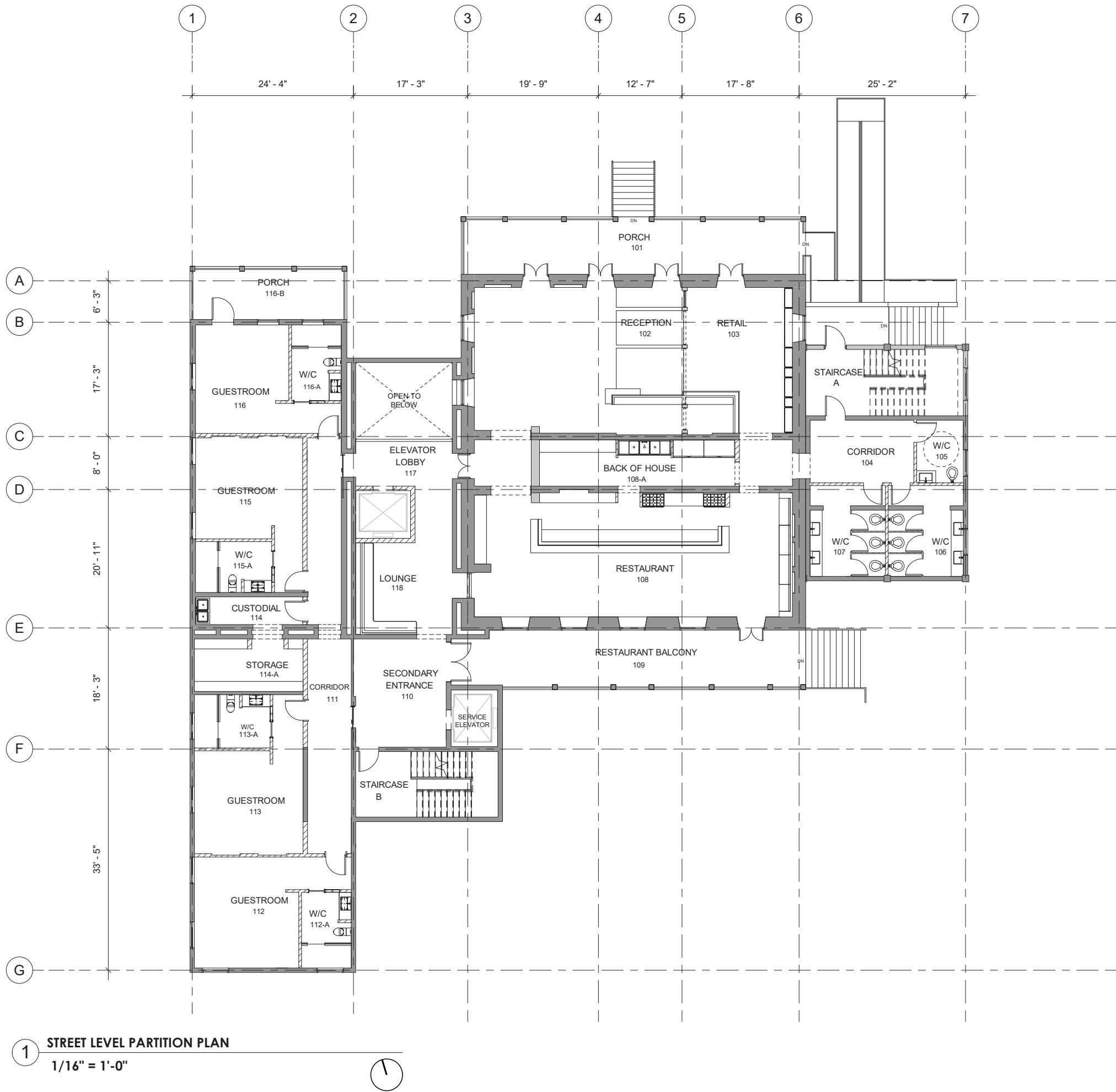


SYMBOL LEGEND

○	RECESSED LED DOWNLIGHT	●	CEILING MOUNTED SPRINKLER
⊗→	TRACK LIGHT		WALL MOUNTED EMERGENCY LIGHT
□	TROFFER SQUARE LIGHT	⊖⊗	EXIT LIGHT
○	CEILING MOUNTED LIGHT FIXTURE	▷	SECURITY CAMERA
○	DECORATIVE PENDANT		
○	EXTERIOR PENDANT		
○○○	EXTERIOR SUSPENSION LAMP		
○○○	CEILING FAN		
○○○	CEILING FAN		

REGATTA HOUSE

GARDEN LEVEL RCP	
DATE	04. 2022
DRAWN BY	KA
SHEET	A6
SCALE	1/16" = 1'0"



PARTITION LEGEND

	W1	EXISTING WALL
	W2	NEW INTERIOR PARTITION - 8"
	W3	NEW INTERIOR PARTITION - 5"
	W4	NEW CUSTOM WALL

REGATTA HOUSE

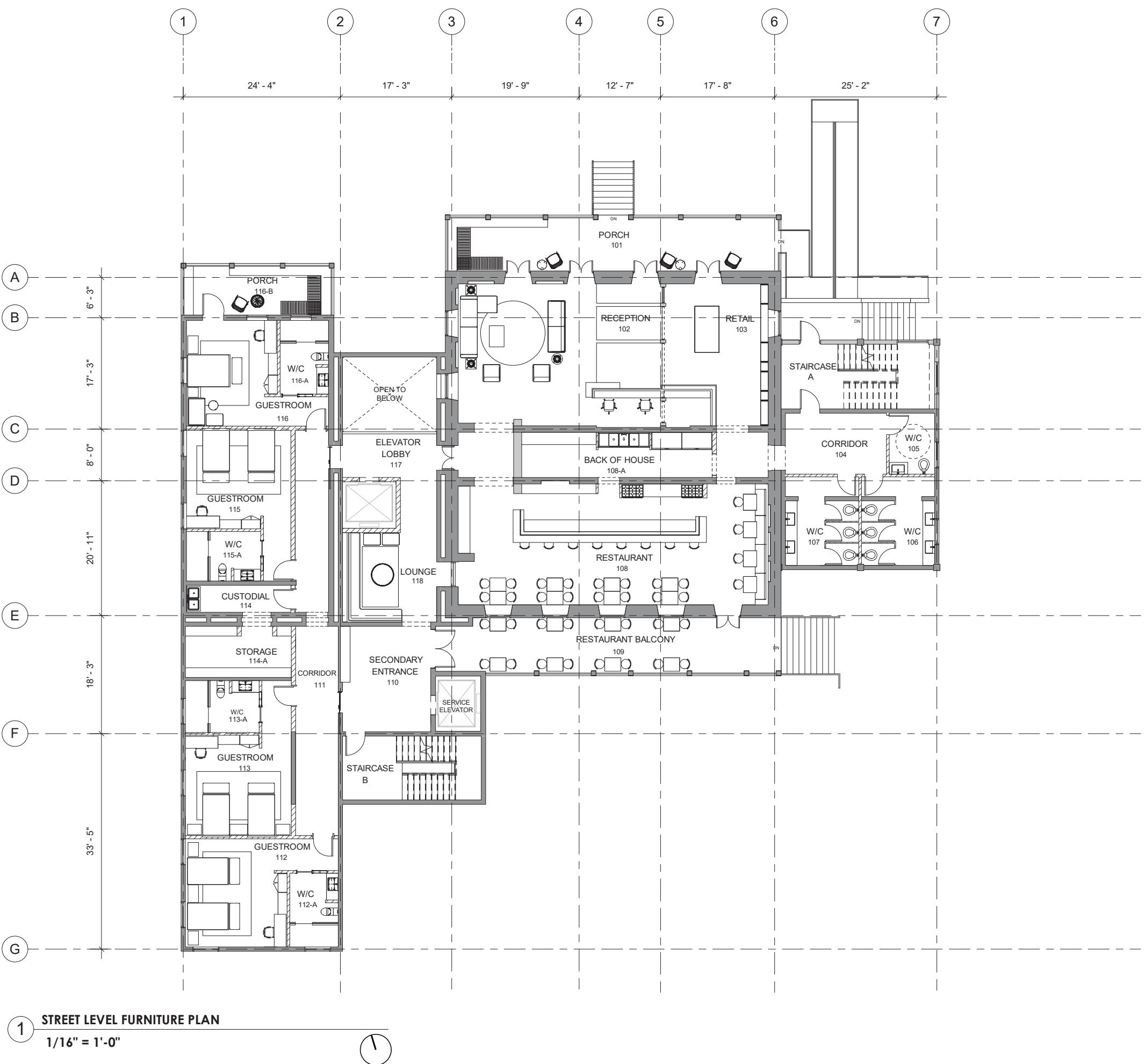
STREET LEVEL PARTITION PLAN

DATE 04. 2022

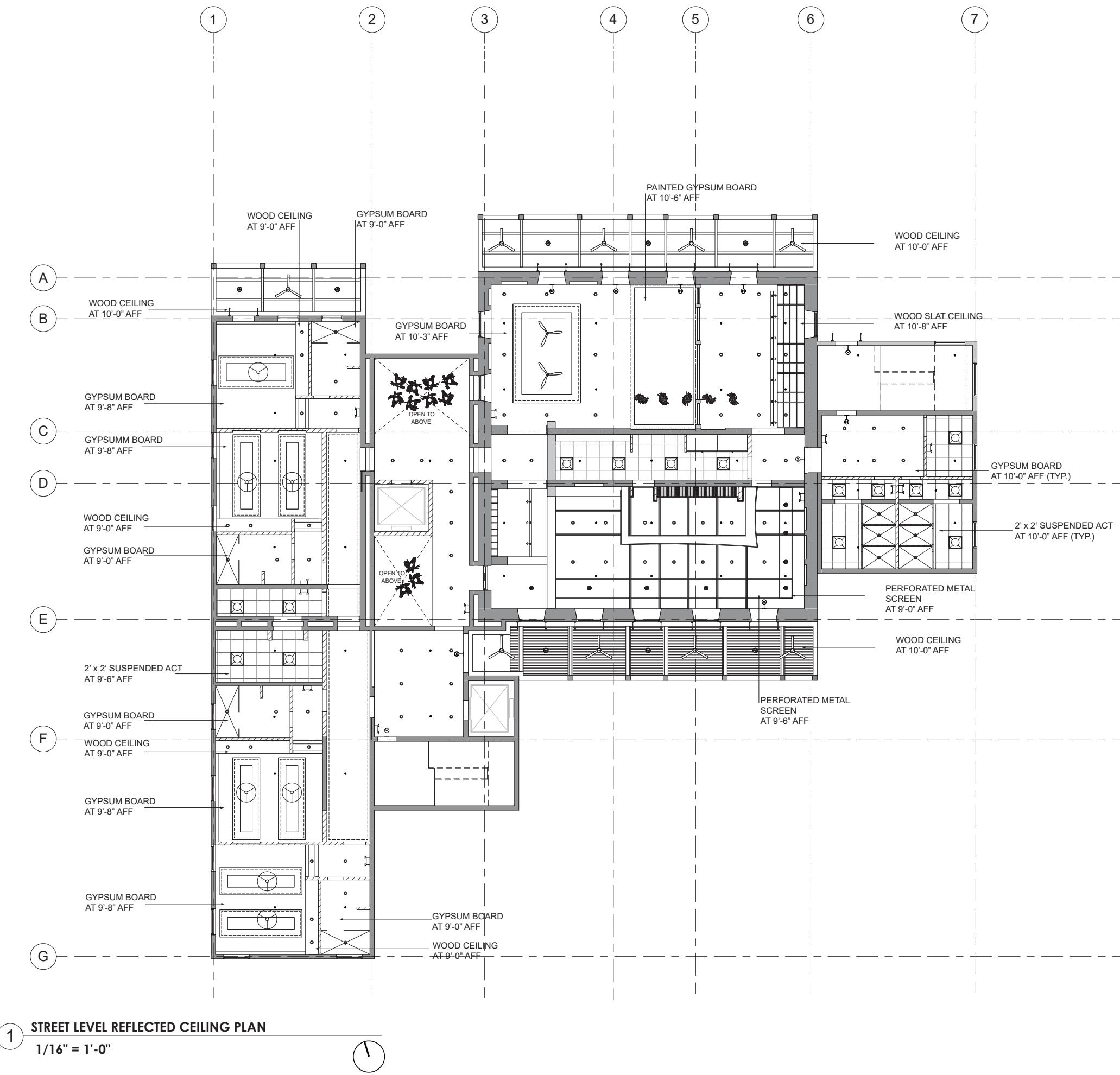
DRAWN BY KA

SHEET A7

SCALE 1/16" = 1'0"



REGATTA HOUSE	
STREET LEVEL FURNITURE PLAN	
DATE	04. 2022
DRAWN BY	KA
SHEET	A8
SCALE	1/16" = 1'0"

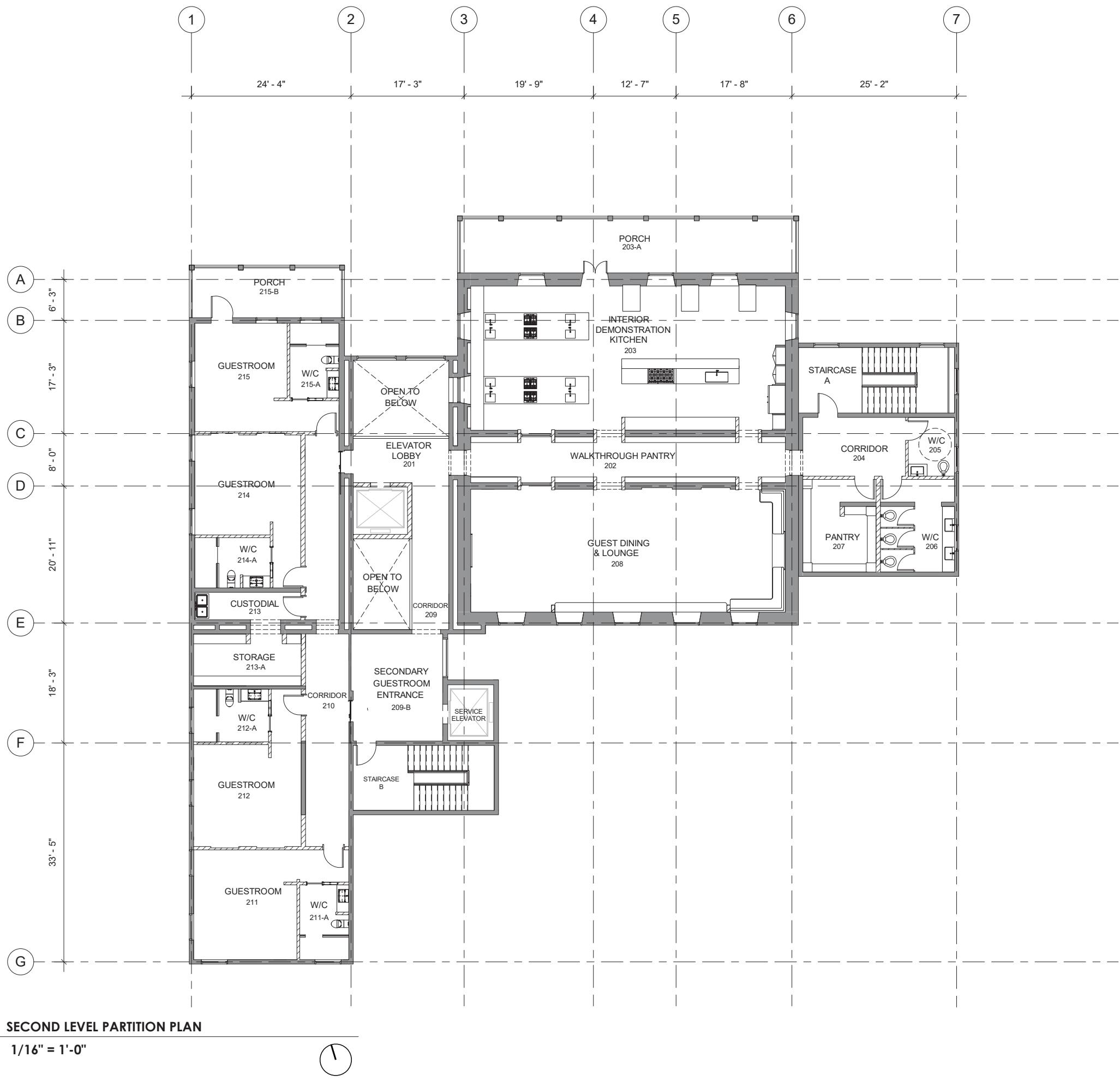


SYMBOL LEGEND

○	RECESSED LED DOWNLIGHT	●	CEILING MOUNTED SPRINKLER
○→	TRACK LIGHT	□	WALL MOUNTED EMERGENCY LIGHT
□	TROFFER SQUARE LIGHT	□×	EXIT LIGHT
○	CEILING MOUNTED LIGHT FIXTURE	▷	SECURITY CAMERA
◆	DECORATIVE PENDANT		
○	EXTERIOR PENDANT		
---	COVE LIGHTING		
○	CEILING FAN		
---	CEILING FAN		
◆	DECORATIVE PENDANT		
○	ARTURO LIGHT PENDANT		

REGATTA HOUSE

STREET LEVEL RCP	
DATE	04. 2022
DRAWN BY	KA
SHEET	A9
SCALE	1/16" = 1'0"



PARTITION LEGEND

	W1	EXISTING WALL
	W2	NEW INTERIOR PARTITION - 8"
	W3	NEW INTERIOR PARTITION - 5"
	W4	NEW CUSTOM WALL

REGATTA HOUSE

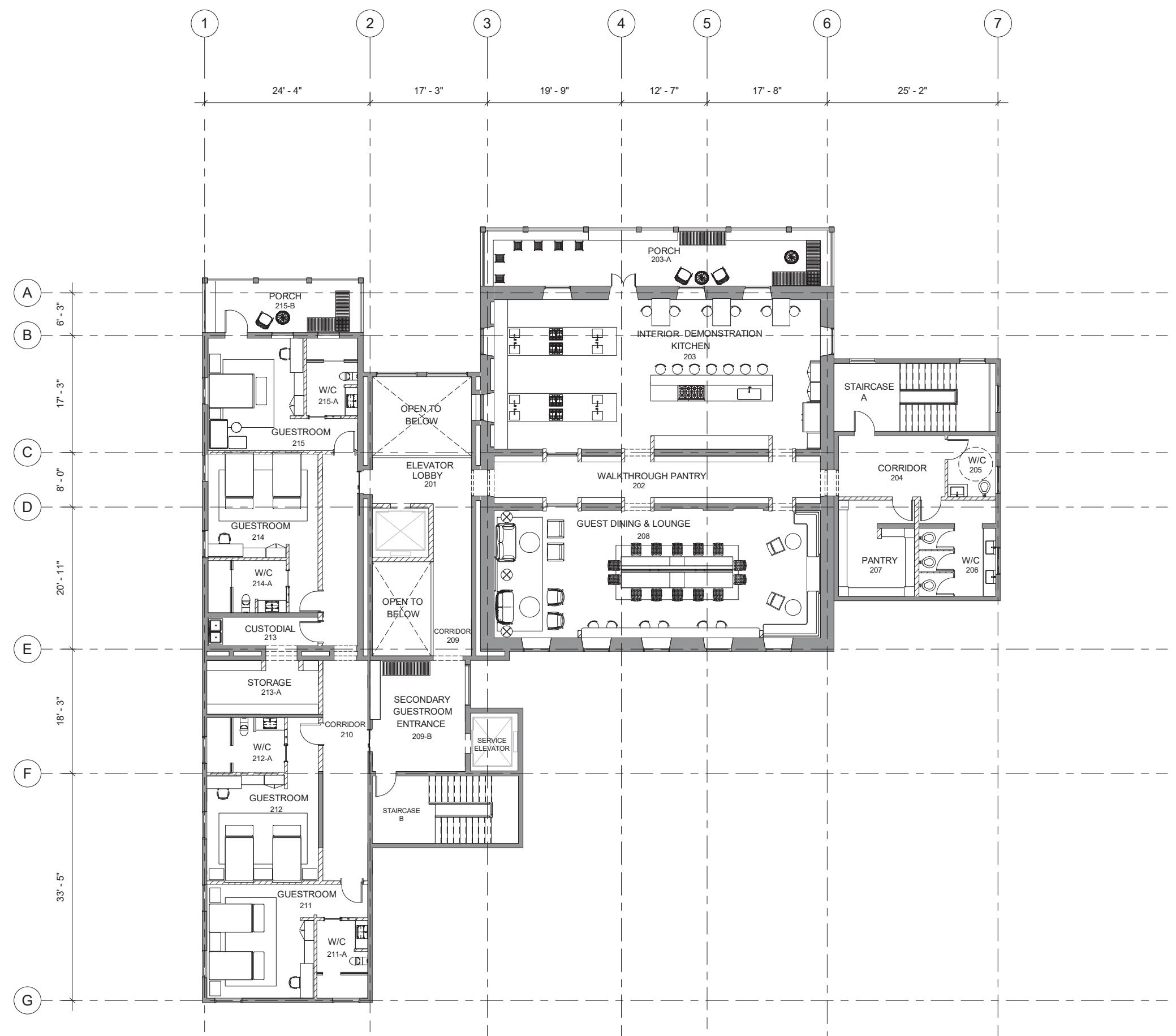
SECOND LEVEL PARTITION PLAN

DATE 04. 2022

DRAWN BY KA

SHEET A10

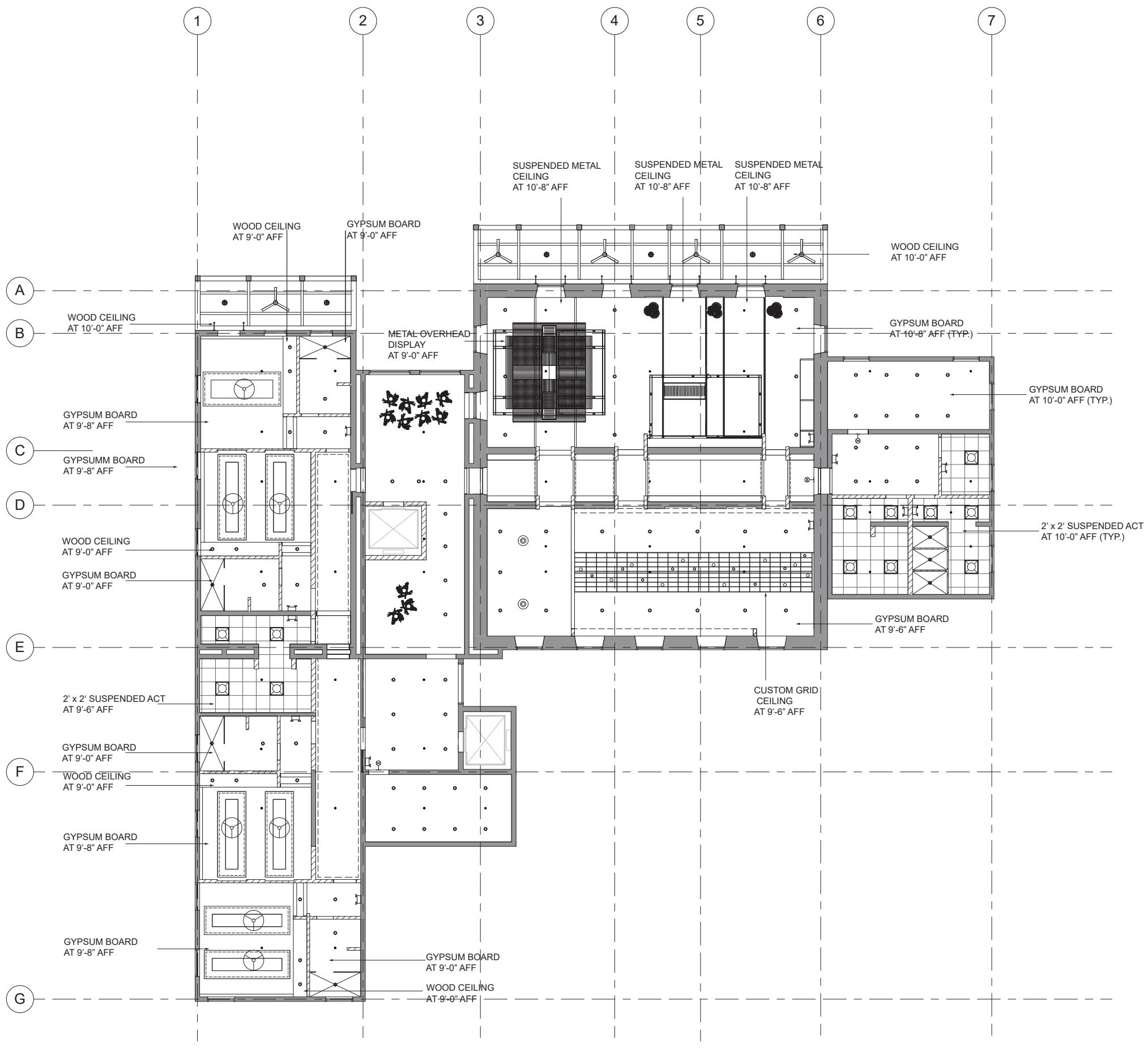
SCALE 1/16" = 1'0"



1 SECOND LEVEL FURNITURE PLAN

1/16" = 1'-0"

REGATTA HOUSE	
SECOND LEVEL FURNITURE PLAN	
DATE	04. 2022
DRAWN BY	KA
SHEET	A11
SCALE	1/16" = 1'0"



1 SECOND LEVEL REFLECTED CEILING PLAN

1/16" = 1'-0"



SYMBOL LEGEND

○	RECESSED LED DOWNLIGHT	●	CEILING MOUNTED SPRINKLER
⊗→	TRACK LIGHT	⊠	WALL MOUNTED EMERGENCY LIGHT
□	TROFFER SQUARE LIGHT	⊖⊗	EXIT LIGHT
○	CEILING MOUNTED LIGHT FIXTURE	▷	SECURITY CAMERA
❖	DECORATIVE PENDANT		
◎	EXTERIOR PENDANT		
-----	COVE LIGHTING		
○	CEILING FAN		
○	CEILING FAN		
❖	DECORATIVE PENDANT		

REGATTA HOUSE

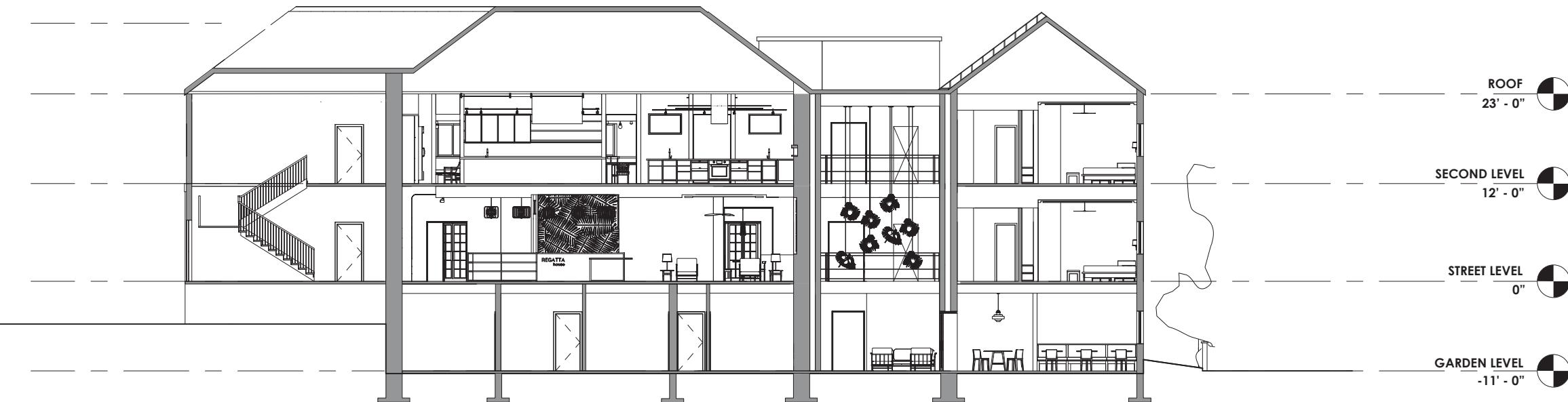
SECOND LEVEL RCP

DATE 04. 2022

DRAWN BY KA

SHEET A12

SCALE 1/16" = 1'0"



① LONGITUDINAL SECTION

1/16" = 1'-0"



② CROSS SECTION

1/16" = 1'-0"

REGATTA HOUSE

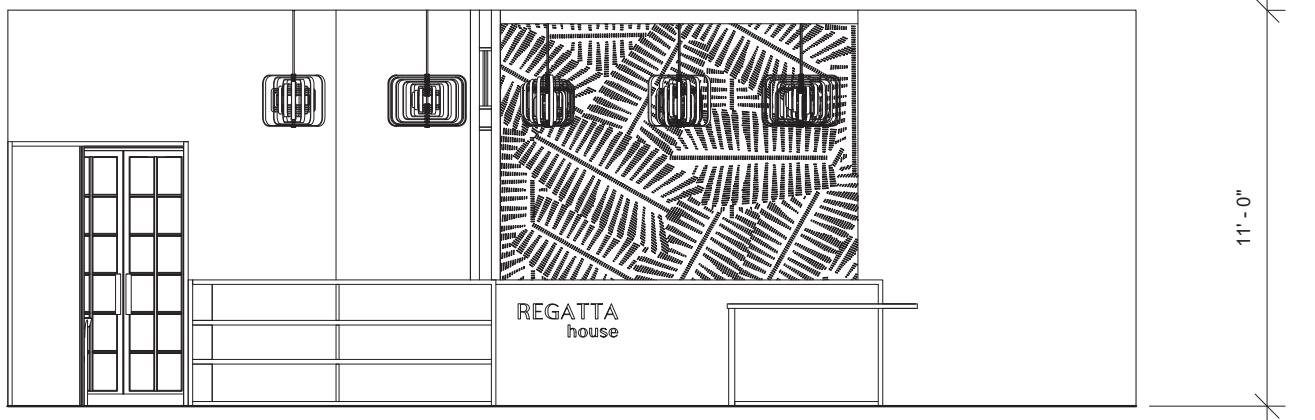
SECTIONS

DATE

04. 2022

SHEET

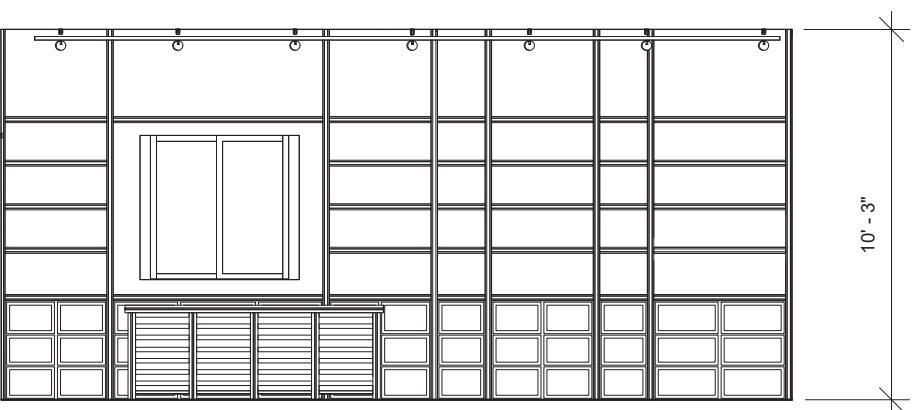
A13



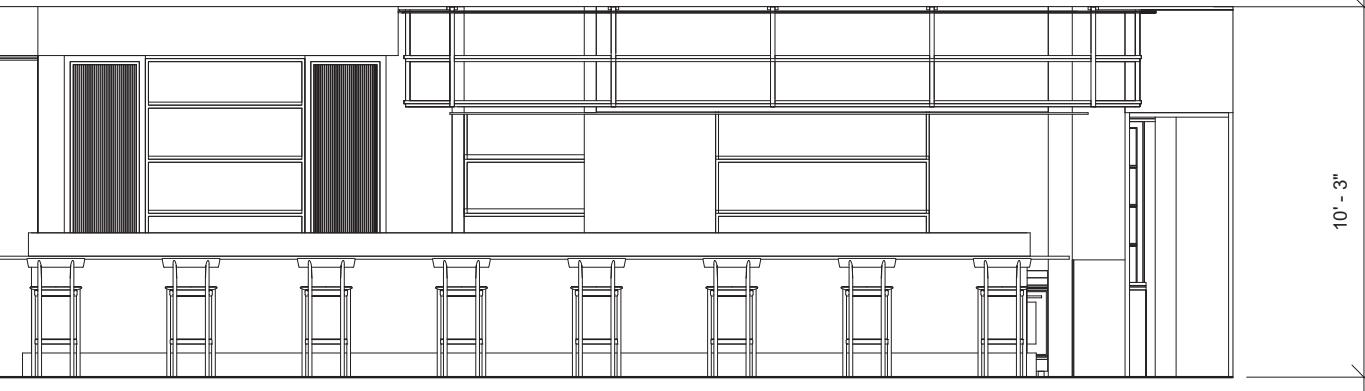
1 RECEPTION SOUTH ELEVATION
3/16" = 1'-0"



2 RECEPTION WEST ELEVATION
3/16" = 1'-0"



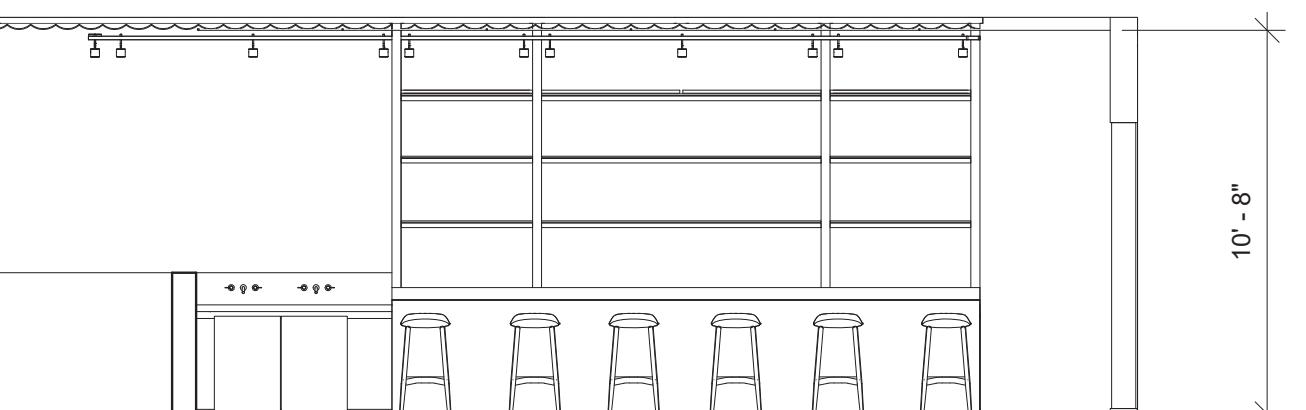
3 RETAIL EAST ELEVATION
3/16" = 1'-0"



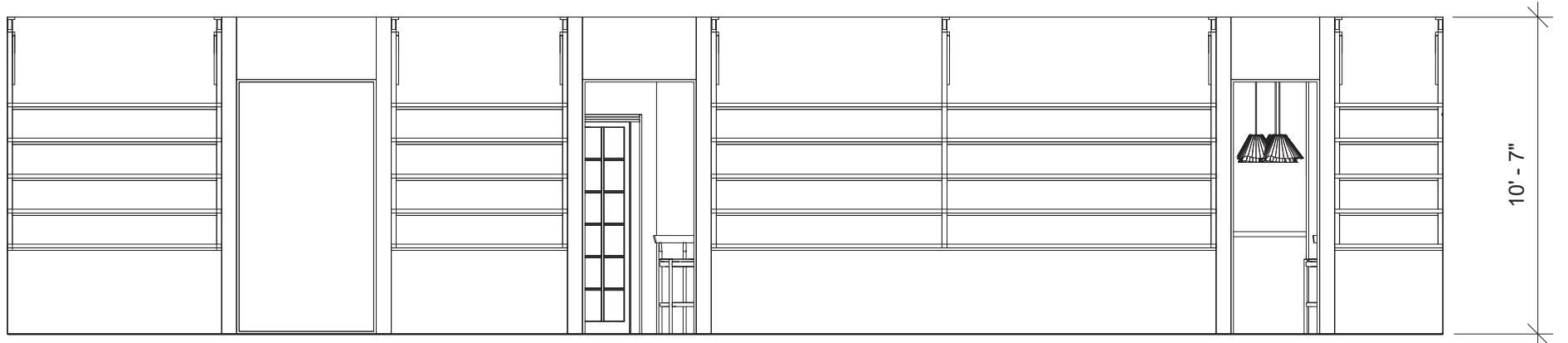
4 RESTAURANT NORTH ELEVATION
3/16" = 1'-0"



5 RESTAURANT EAST ELEVATION
3/16" = 1'-0"



6 OUTDOOR DEMONSTRATION KITCHEN WEST ELEVATION
3/16" = 1'-0"



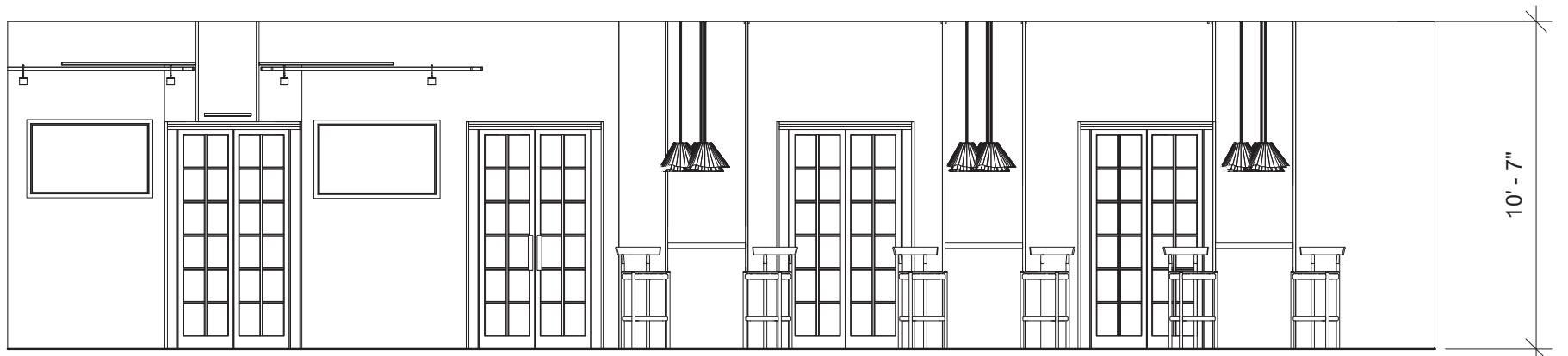
WALKTHROUGH PANTRY NORTH ELEVATION

3/16" = 1'-0"



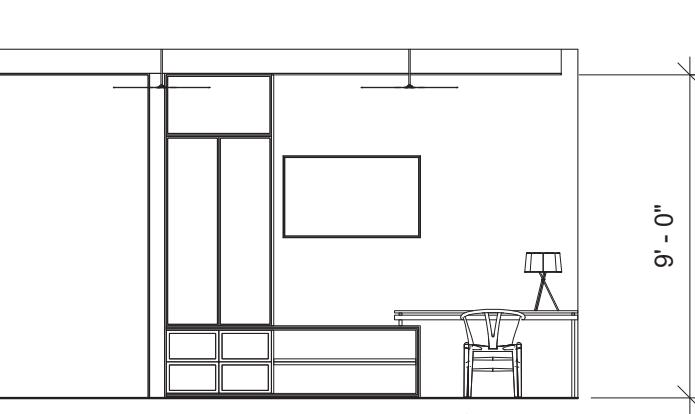
4 GUESTROOM NORTH ELEVATION

3/16" = 1'-0"



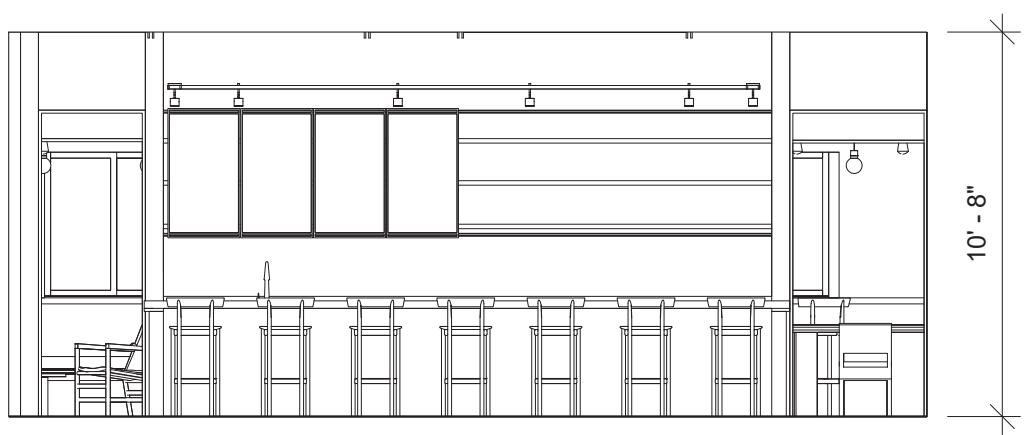
INTERIOR DEMONSTRATION KITCHEN NORTH ELEVATION

3/16" = 1'-0"



5 GUESTROOM SOUTH ELEVATION

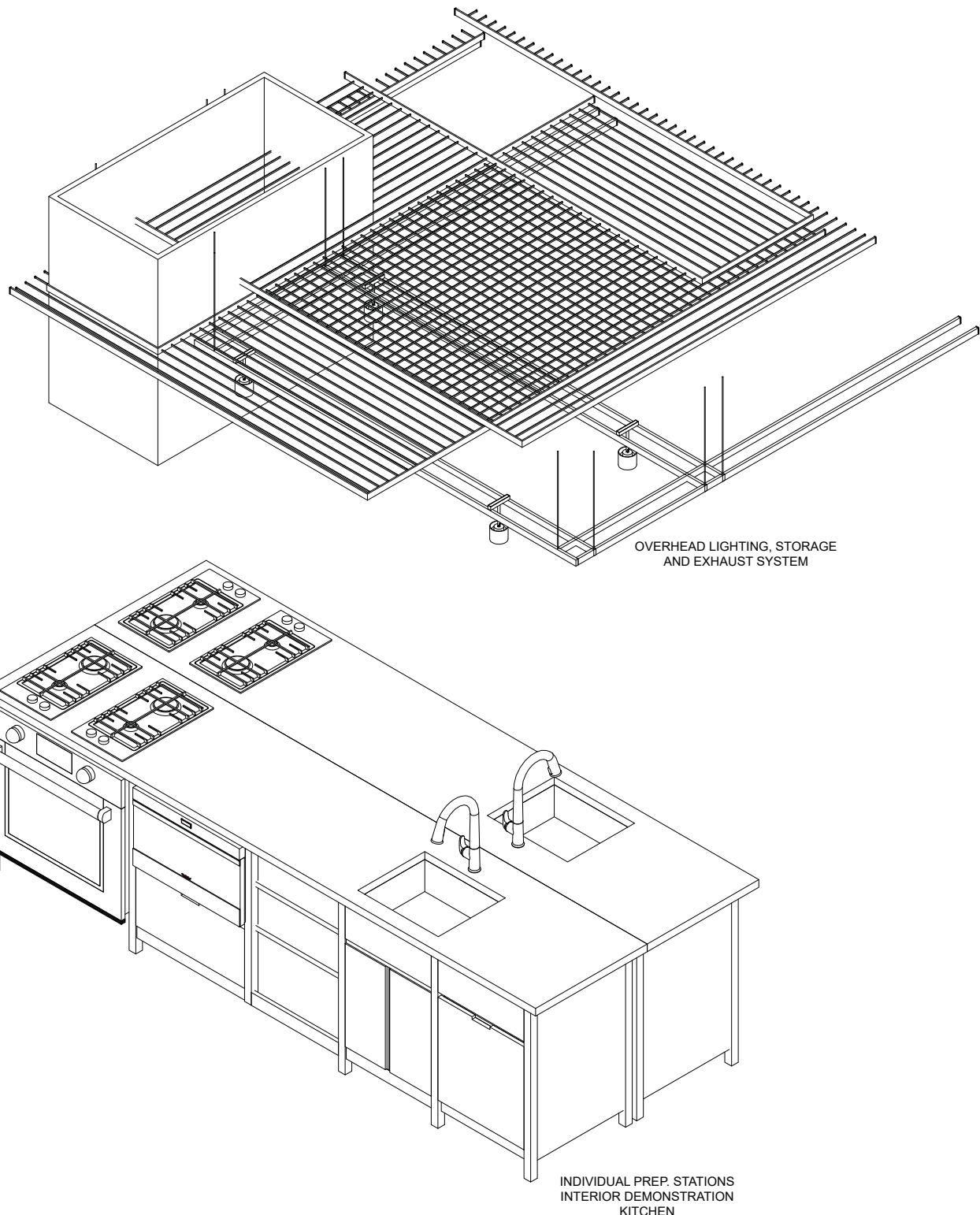
3/16" = 1'-0"



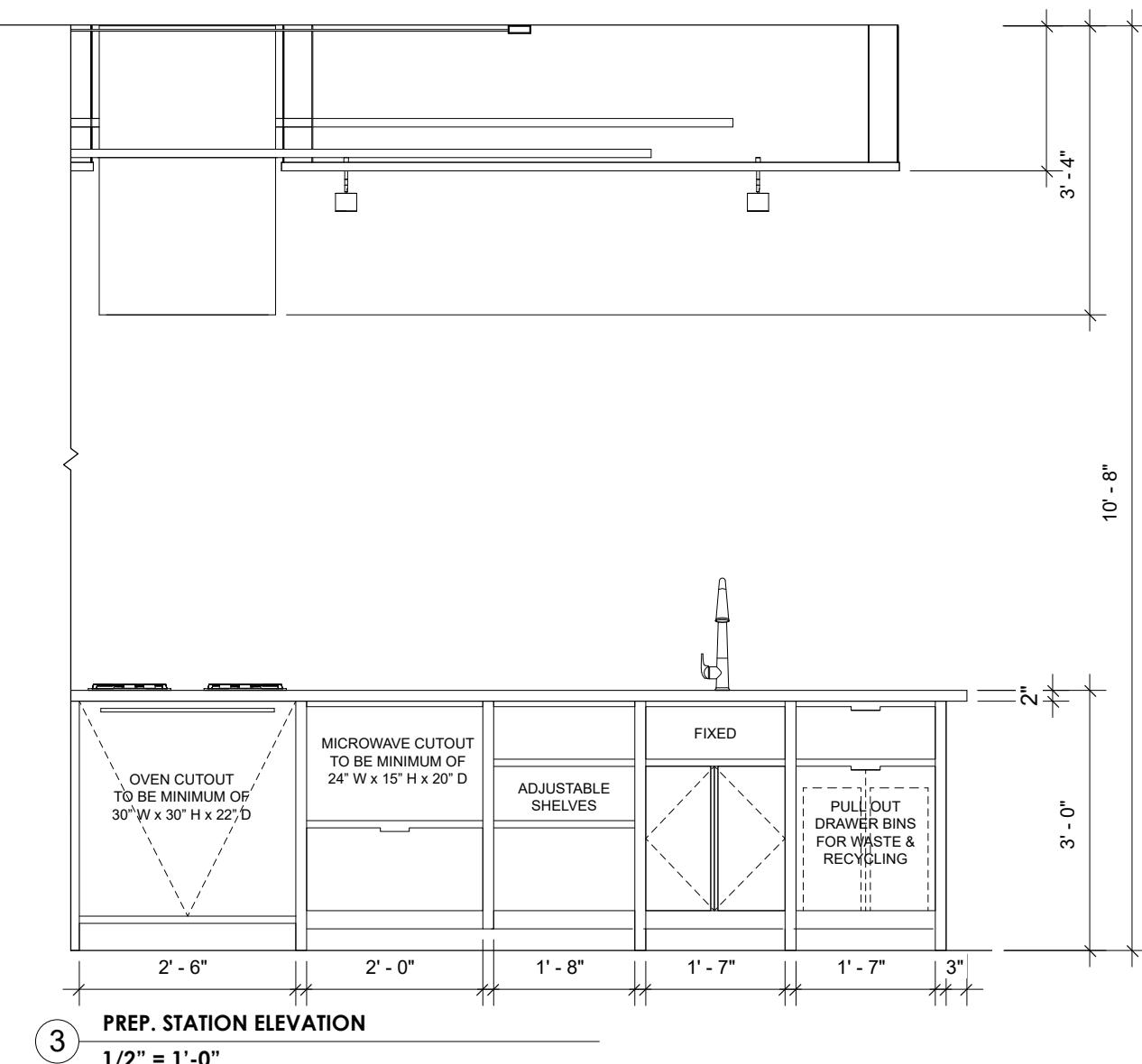
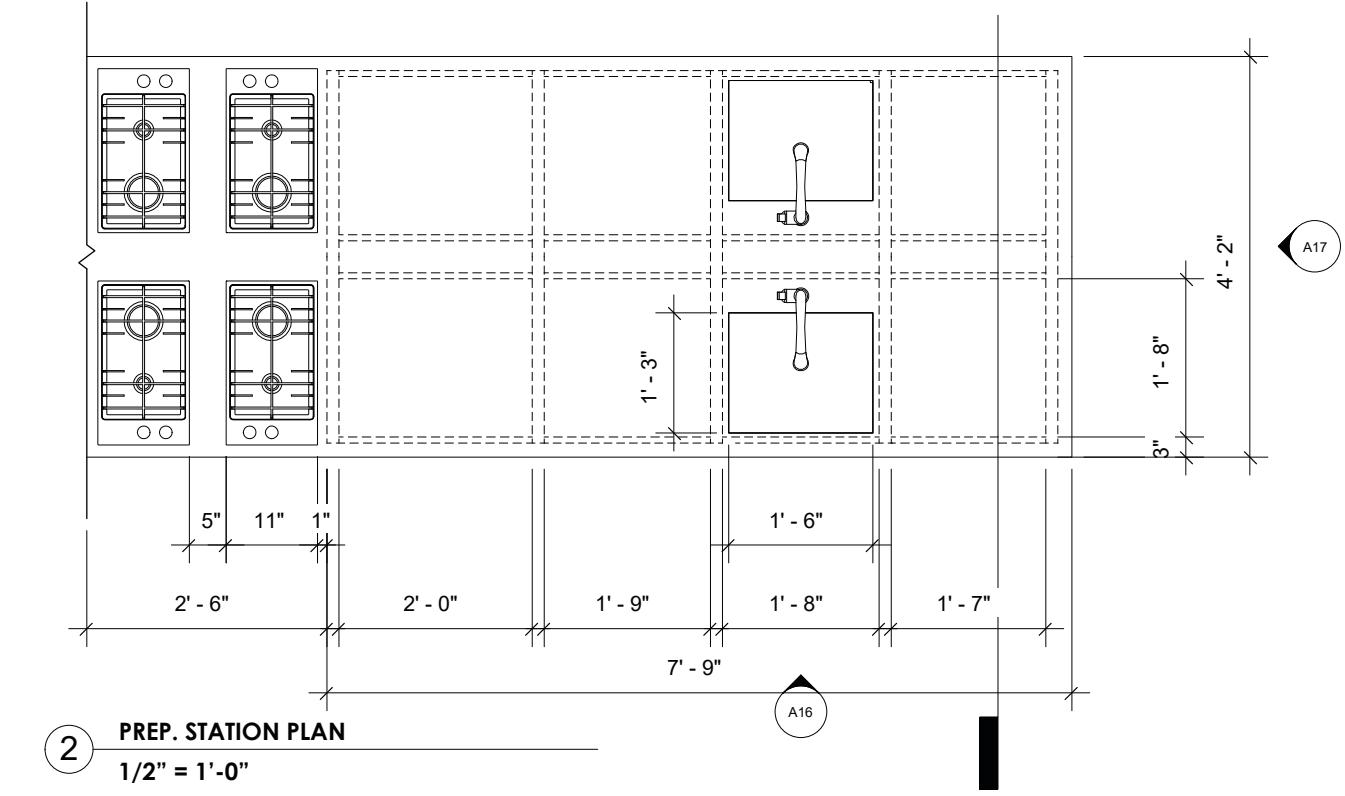
INTERIOR DEMONSTRATION KITCHEN SOUTH ELEVATION

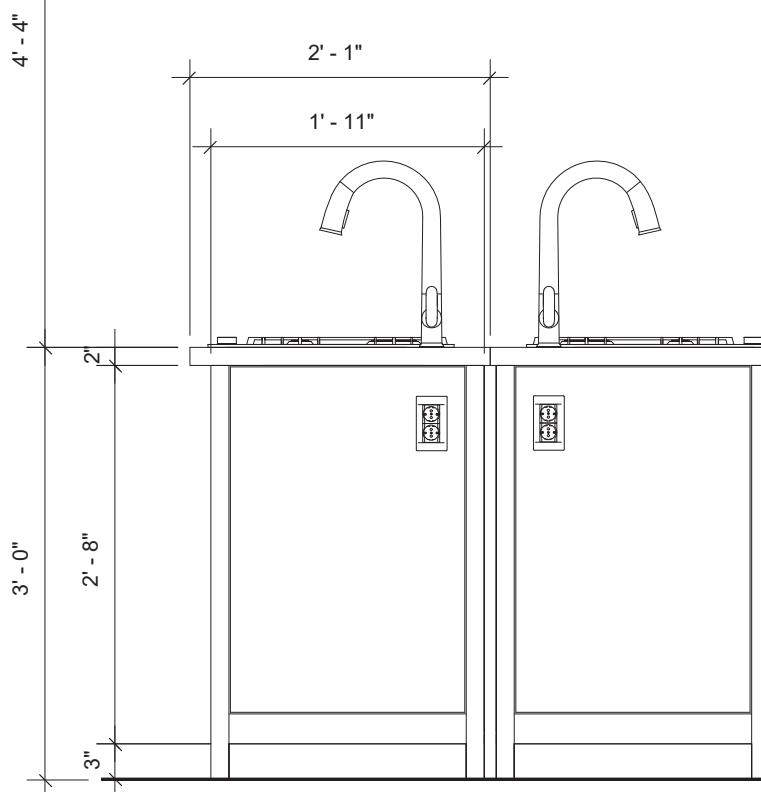
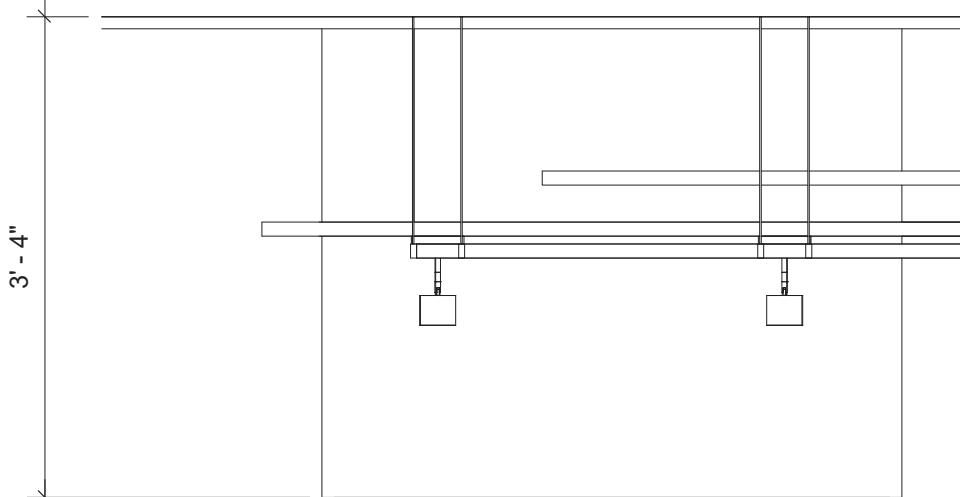
3/16" = 1'-0"

REGATTA HOUSE	
INTERIOR ELEVATIONS	
DATE	04. 2022
SHEET	A15



1 AXONAMETRIC VIEW OF PREP. STATION
1/2" = 1'-0"





② PREP. STATION SECTION
3/4" = 1'-0"

