



## Intoxicating Impressions

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*"The quality of architecture does not lie in sense of reality that  
it expresses, but quite reverse,  
in its capacity for awakening our imagination."*

-Juhani Pallasma



# Intoxicating Impressions

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Architecture to enlighten the imagination through the depth of reality

amber marie gray

*A 120-point thesis submitted to the  
Victoria University of Wellington  
in partial fulfilment of the requirements  
for the degree of  
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## Acknowledgements

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To Mum, Dad and Teal, thanks for your constant love and support over the past five years, this success is as much yours as it is mine.

To my wider family and my friends, I appreciate your help and encouragement, you have all contributed in different but important ways.

Finally, thanks to our studio year for all the help and most importantly the laughs, it's been a pleasure.

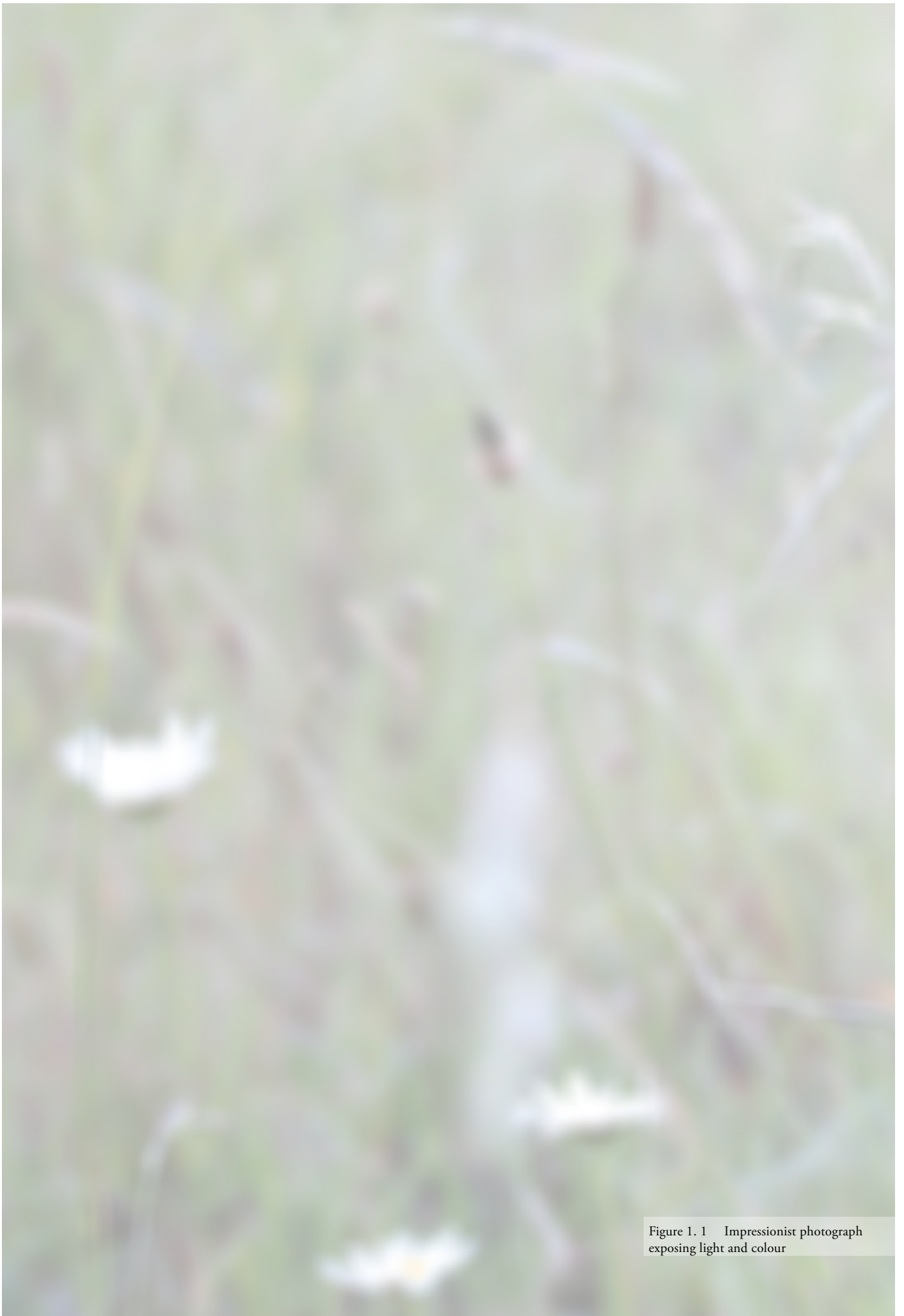


Figure 1. 1 Impressionist photograph  
exposing light and colour

## Abstract

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Wine is created from the delicate and fragile craft of winemaking, a craft reliant on the balance of both science and art. Wine translates qualities and experience of space and creation through the sense of taste and smell. Intoxicating impressions rediscovers the artistic nature of this craft through the space of a winery. It proposes an architecture of engagement.

Impressionist painting offers an immersive representation of the qualities and atmosphere of space. This immersive effect creates an engagement of the viewer's imagination within the depicted scene. The painting's execution is based on both science and art through the representation of the intangible. This exploration resulted in testing architectural concepts of 'dissipation of light' and 'blurring of boundaries' to enhance the architectural experience to engage the imagination of the inhabitant.

From these concepts, architecture allows the inhabiting of intangible qualities. The landscape presents itself as an ephemeral tool to mediate this relationship of art and science having an imperative role within the winemaking craft. The architectural design becomes a tool to immerse the user within the craft that it houses and within the landscape where the craft of winemaking occurs and upon which it relies upon.

This winery is designed for a site in the Hawke's Bay wine region of New Zealand and follows a brief designed to materialise intangible and immaterial qualities of space. This is to engage the inhabitant within the environment and the winemaking craft. The architectural design allows the exploration of the intangible, balanced, vulnerable and fragile nature of a craft that is balanced by a scientific reality.



Figure 1. 2 Impressionist model exploring texture and light

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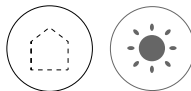




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# Part 01



## Introducing Promises

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*Introducing intentions, motivations and method of research  
inquiry for the design of an Hawke's Bay winery.*




Figure 1. 3 Impressionist model  
exploring boundaries and light

## 1.01

# Introduction

---

Wine has the remarkable ability to allow people to experience both the environment in which the fruit is grown and the craft of the winemaker. This is experienced through two of the most difficult senses for architecture to articulate, taste and smell.

Within winemaking there is reliance on a prescribed scientific process; however this is balanced by the influence of the artistic immersion of the winemaker within his craft, an immaterial quality that affects the flavours of the wine. Winery architecture should therefore promise and deliver a heightened holistic experience of this balance including the intangible qualities that are imperative within the winemaking craft.

The architecture should possess the same remarkable ability of the wine itself to allow the inhabitant to have an immersive experience of the holistic qualities of the winemaking craft.

This balance to craft wine has been performed for thousands of years to obtain

a precious delicacy. Wine villas, farming sheds, castles, monasteries and chateau have all housed the winemaker and his craft.

Historically an 'agricultural' domain, it has only been in the last few decades that wineries have established a '*promise*' of experience<sup>1</sup>. Differing spaces have provided a pattern of mystique and romanticism in the experience of a winery. Now this experience is becoming more contemporary, focusing on the developing technology required in advancing the winemaking industry.

It can then be argued that winemaking is predominately a science due to the rationality of its process. The following architectural design and process is a proposal that winery architecture can engage the imagination and bodily sensation creating a holistic experience of the balance between science and art.

Juhani Pallasmaa addresses this perception of balance through experience;

*“Imagination is often regarded as a mere diversion of consciousness, such as the derogatory connotation of daydreaming, or as mental prerequisite for creativity, but we actually live in a continuous dialogue between imagination and ‘reality’, the mental and the physical.”*<sup>2</sup>

The architectural design resulting from this research will evoke a sense of understanding of the artistic and intangible characteristics of both the craft and the wine, exposing the ephemeral character and essence of the art and experience of wine.

The rational process of winemaking in its basic science is relatively simple and a few steps create a basic wine. It is the craft of blending technology, site attributes and the skills of the winemaker that produces the quality of wine; a balance of immaterial and material attributes. This balance evident in winemaking establishes a strong architectural programme to engage the imagination and artistic nature within a space.

- 
1. Danielmeier, T. (2013, forthcoming) *Winery Architecture: Creating a Sense of Place. In Wine and Identity: Branding, Heritage, Terroir*. London: Routledge
  2. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. One. West, Sussex, United Kingdom: John Wiley & Sons Ltd, 2011, 37.

1.02

## Research Question

---

*How can the experience of winery architecture be mediated between the imagination and the understanding of the winemaking craft?*





Figure 1. 4 Black Barn Winery .  
Hawke's Bay

## 1.03 Methodology

---

Due to the subjective nature of this research, the following design-led research “*is expected to produce change in the existing situation and hopefully offer fresh surprise and delight.*”<sup>1</sup> it will enrich the winemaking experience in New Zealand.

Two lines of enquiry were pursued in order to assist this design-led research. Firstly, research and analysis of the winemaking process enables design possibility, permissibility, performance and size for the project<sup>2</sup>. Secondly, site-specific qualities and the immersion in the landscape of wine lead to research of impressionist concepts prompting design decisions. Both of these inquiries extract and develop architectural strategies to achieve this.

Addressing these two additional areas of research enables and establishes a framework to deliver design. The prominent text of concern ‘*Embodied Image*’ written by Juhanni Pallasmaa<sup>3</sup>, offers a theoretical framework that will be practiced through

the design intentions of engaging the imagination.

The immersive qualities found in impressionist art will be tested in an architecture of engagement, to trigger an imaginative experience of wine. It will create architectural strategies regarding dissipation of light and blurring of boundaries through engagement with the immediate site qualities. The programme of a winery not only offers this research the poetics of its craft but a balance of art with the rational.

This method establishes research that considers the inherent nature of the person inhabiting the space, time, environment and process.

- 
1. Downton, Peter. *Design Research*. Melbourne: RMIT Pub., 2003, 05
  2. Ibid., 30
  3. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. One. West, Sussex, United Kingdom: John Wiley & Sons Ltd, 2011.



Figure 1. 5 Claude Monet Water Lilies  
1919 Painting

## 1.04 Scope

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This thesis will allow the balance required for a full architectural experience of a winery and the craft of winemaking. Imagination and poetics of wine on one side and the scientific and clinical craft on the other.

The programme of a single estate winery offers this research an experience of the intangible and the ability to enhance experience. With the multiple spaces involved with the programme, a variety of experiences establish a tension between priorities of atmosphere and technology, as well as tension in the relationship of visitor and winemaking staff. Highlighting the winemaking itself demonstrates the inclusion of both the imagination (art) and reality (science).

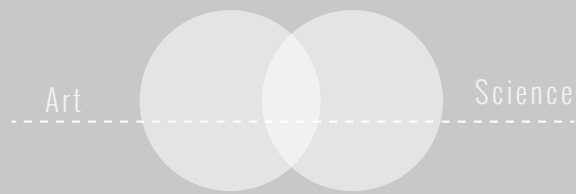
The chosen site for this design is located in the Hawke's Bay region. It is currently used as farm land and is viable for viticulture. The site has predominantly been selected due to the atmospheric qualities it possesses

and its significant presence in the Tuki Tuki valley. Its landscape offers dramatic natural forms and qualities.

While this research is framed to investigate architectural qualities for the engagement of the imagination in the craft of winemaking, it also investigates the role and habitation of the New Zealand landscape.

It must be acknowledged that much of the work is both personal and intuitive. This subjective nature provides conclusions on architectural design that conduct qualities of space to help engage the imagination.

# Winemaking



*How can the experience of winery architecture be mediated between the imagination and the understanding of the winemaking craft?*



The Promise

Imagination + Architecture

Extraction of  
Qualities of  
Winemaking

Colour  
Light  
Movement  
Wine



Extraction of  
Qualities of Site

Colour  
Natural Light  
Wind  
Water



Experiencing  
Impressions

Key Qualities  
Light and Colour  
Contemporary Scenes  
En Plein Air  
Immediacy of Stroke /  
Spontaneity

Henry Plummer  
Strategies

Dissipating  
Light

Blurring  
Boundaries

Toyo Ito  
Strategies



Winery Design



# Part 02



## The Craft of Winemaking

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*An exploration into the qualities and processes of the winemaking craft. Investigating the essences of the vineyard, winery and experience of the wine.*





Figure 2. 1 Grape Stems photo by Aaron McLean

## 2.01 Winemaking

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“

*“Wine is sometimes described as a living substance because of its capacity to endure, in many cases improve, over time. I see it more as an afterlife. The grapes are alive and kicking when plucked from the vine, but from that moment their days as breathing earthlings are all but over. Once fermented, their juice becomes a sterile liquid, technically as dead as the glass in which it is entombed. And yet – in a mysterious, removed, ghostly way – it continues to reflect the character of the juicy, bursting fruit from which it was made.”<sup>1</sup>*



Winemaking is a simple process of fermenting sugar into alcohol, though its ethereal quality is something quite complex: qualities rely on and emerge from many factors, the experienced created through the senses of taste and smell. The scientific process itself is not enough.

Wine is as much a representation and embodiment of the landscape as it is about the winemaker's skills and craft. This inherent characteristic opens an intriguing experience for architecture and the physical inhabitation of the environment.

Three major influences on the taste of the wine are the *environment*, *the winemaker* and the *process*.

This chapter explores the complexity of wine making; the imperative immaterial poetic qualities, the influence of the environment and understanding of the scientific process. Gaining an understanding of these varying qualities and prescribed spaces produces a rational framework that allows the testing of the immaterial and imaginative qualities present in the desired balance.

Covered in this section:

- Terroir
- The Nature of Wine
- Vineyard + Winemaking Processes
- The Winemaker's Craft
- Architecture + Winemaking
- Conclusions on Winemaking

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1. Saker, John. *Pinot Noir: A Celebration of New Zealand's Premium Wine*. Auckland, N.Z.: Random House, 2010.16.

## 2.02

# Terroir

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noun

1. *(also gout de terroir) the characteristic taste and flavour imparted to a wine by the environment in which it is produced.*<sup>1</sup>

Terroir is one of the most significant terms in winemaking; establishing the essential attributes of landscape and environment as an imperative contributor to the final ‘character’ of the wine. Soil, daylight hours, gravels, drainage and wind exposure all contribute to the final taste of the fruit and consequently of the wine. By instinct and personal engagement many winemakers are able to tell where a wine is grown simply through its taste and smell.

The importance of the landscape in viticulture reveals itself as a quality that should be reflected through an experience of space that facilitates winemaking; embracing the landscape’s qualities that construct the beautiful taste and smell of wine, inviting the qualities into a dimension experienced through the other bodily senses; touch, sight and sound.

The ability for wine to then engage with the entire body through its complexity gives the programme and promise of the winery to be an immersive experience. The intention to gain a connection to the creative and artistic contribution that balances the process of winemaking; aims to engage both a physical and the emotive response to the winemaking experience through an architecture that is the embodiment of the key qualities of the craft.

The site’s importance is often reflected upon as an essential ingredient in the quality of the wine,

*‘Good wine is made in the vineyard. The first step towards creating an exceptional vineyard is finding an exceptional site.’*<sup>2</sup>

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1. ‘Terroir: Definition of Terroir in Oxford Dictionary (British & World English)’. Accessed 18 February 2014. <http://www.oxforddictionaries.com/definition/english/terroir>.

2. Saker, John. Pinot Noir: A Celebration of New Zealand’s Premium Wine. Auckland, N.Z.: Random House, 2010.68.



Figure 2. 2 Black Barn Winery Vineyard  
Hawke's Bay, New Zealand

## 2.03 The Nature of Wine

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The experience of wine is ephemeral both in the conception and the consumption of it on-site or off-site. Wine most commonly is consumed away from the location in which it is crafted, yet represents a particular time and place of its vintage through its taste and smell. Its essence is the encapsulation of the environment of its harvest season, the nurturing of the winemaker and current technology. No season can ever be repeated and this embodiment has a limited duration, giving the wine its inherent ethereal quality.

The natural temporal qualities of the landscape influence the vineyard lifecycle and create a changing atmosphere to which the process of winemaking must respond. This temporal nature can be used to encompass the experience of the immaterial qualities present in winemaking.

The wine drinker engages with the encapsulation of the landscape before physically inhabiting the wine's original environment, through both taste and smell.

Wine can be consumed and experienced anywhere, not restricted to the particular winery. Therefore, when inhabiting the winery, the architecture should enhance the physical experience for the visitor through their engagement with the natural landscape from the promise of wine's ability to capture the landscape character.

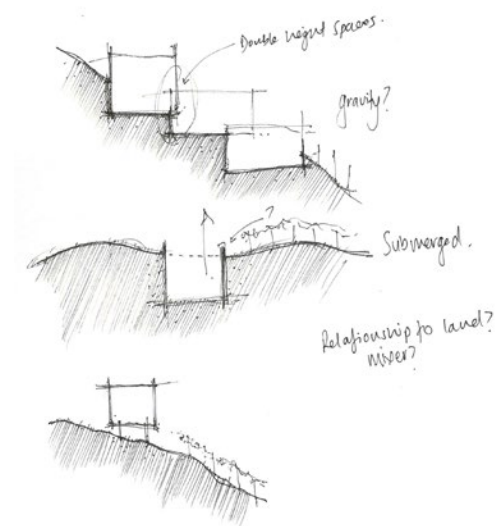


Figure 2.3 Different architectural options that will experience differing site qualities in relation to the direct inhabitation of the environment and relationship to the ground.





Figure 2. 4 Black Barn Winery  
grapevines

## 2.04

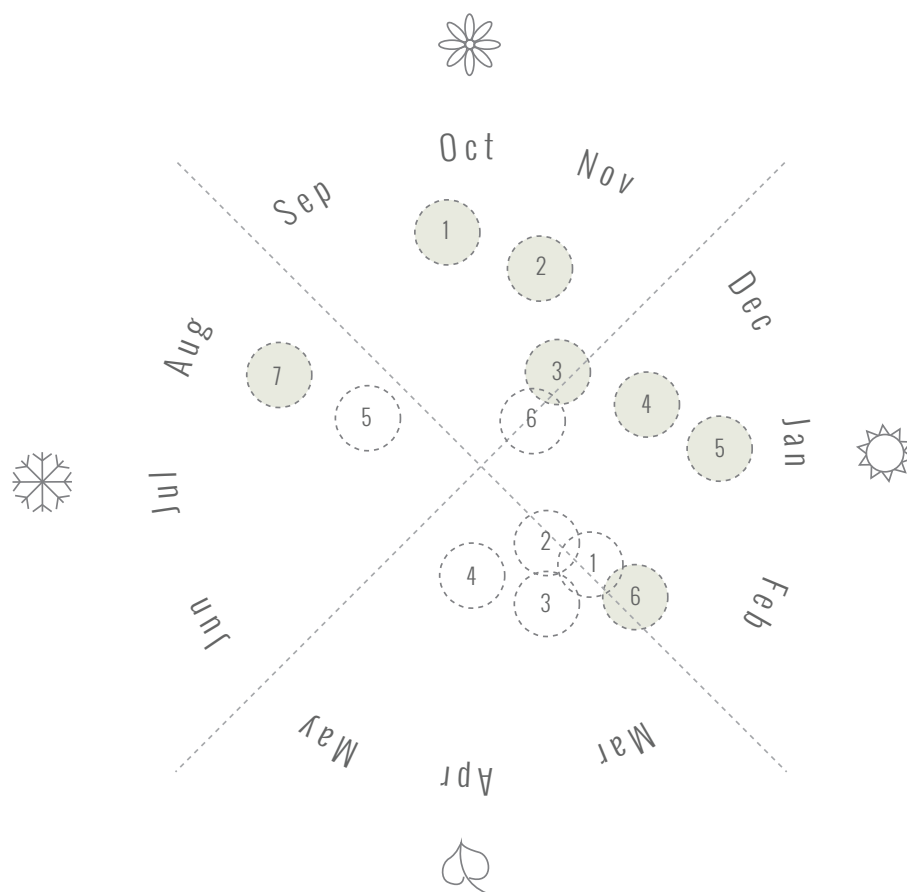
# The Process of Making Wine

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The winemaking programme allows rational ground amongst the emotive intentions of this research. As wine is a craft that blends both art and science; the simple process must be examined.

The quality of the season affecting the vineyard demonstrates the 'scientific' rational dependence on the immaterial and uncontrolled on the landscape and environment.

The following process produces ***Red Wine*** and is shown in enough detail to exhibit the important attributes of each stage in the winemaking process. The process is directly related to the landscape of the vineyard, from harvest to glass. It should be noted that the two processes overlap, figure 2.5- expresses their intertwined nature.



#### Vineyard

1. Budbreak
2. Bundles Begin to Appear / Foliage
3. Flowering
4. Fruit Set
5. Grape Ripening
6. Harvesting
7. Pruning

#### Processing

1. Harvesting
2. Sorting
3. Fermentation
4. Press
5. Racking + Aging
6. Bottling

Figure 2. 5 Winemaking processes within seasons

## The Vineyard Lifecycle

---

The vineyard life cycle continues through the entire year reliant on all four seasons. The temporal nature and duration of the seasons give the vines the conditions required for rich harvests (Lifecycle expressed in figure 2.6). The vineyard offers the most dramatically changing experience with the change in canopy thickness and growth. Amongst its organic nature there is a revealing of structured 'architecture' to the vineyard which aids its growth.

Spring  
(September + October + November)



Spring offers new life to the vineyard, the buds on the vines begin to **break**, the promise of the new canopy starts to fill the naked architecture of the vineyard and the skeletons of the vine.

Summer  
(December + January + February)



Flowering of the canopies continue and the fruit begin to **ripen** into the late summer. Canopy management is crucial during this time to ensure there is enough light through the canopy to feed the vines and fruit.



Autumn  
(March + April + May)

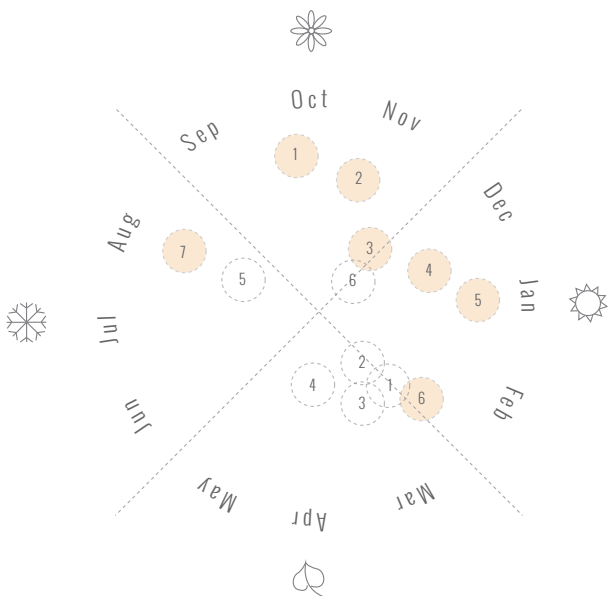


The fruit continues to ripen, depending on the season, and is **harvested** when the winemaker decides the fruit is ready; an instinctive process. The time of harvest is never consistent and some years can be a stressful choice. Harvesting occurs quickly, and the amount of staff needed increases.

Winter  
(June + July + August)



The vines are **pruned** to remove their canopies and to prepare for a new season of budding in spring.



Vineyard

1. Buddbreak
2. Bundles Begin to Appear / Foliage
3. Flowering
4. Fruit Set
5. Grape Ripening
6. Harvesting
7. Pruning

Figure 2. 6 Vineyard cycle in winemaking

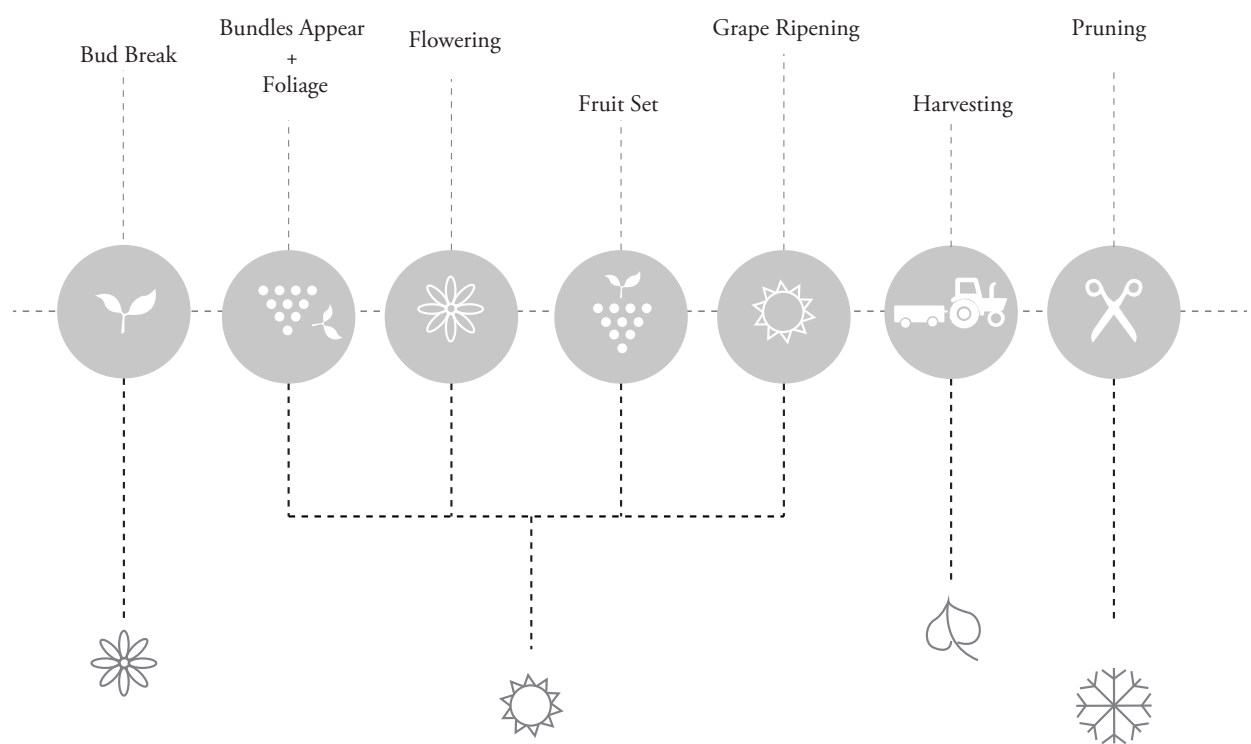




Figure 2.7 Vineyard lifecycle broken down into key moments expressing the interaction with the process.



Figure 2. 8 Vineyard worker within vineyard

## The Winery Lifecycle

---

Summer  
(December + January + February)   
+  
Autumn  
(March + April + May) 

Harvesting of the grapes occurs in the vineyard and the grapes are brought into the winery for crafting into wine. On the '**Crush Pad**' the red grapes will be sorted and destemmed by hand. Sorting by hand is more likely in a single estate winery, it also demonstrates greater care while handling the fruit than the alternative of a harvesting machine.

**Fermentation** is the base of winemaking. It is a crucial and exciting time in the creation of each vintage. This is where the wine finds its body and colour from the fruit skins that bleed the juice. Large fermentation tanks hold the wine for an average of fourteen days; yeast is added to start the fermentation process transforming the sugar into alcohol.

This part of the process experiences considerable activity in its duration with the constant monitoring and maintaining of the temperatures and chemicals that construct the wine. The cap forming from the grape skins rising is being constantly pushed down.

Through autumn the fermentation is coming to an end based on the judgement of the winemaker and what flavours are evident in the wine. Now the red wine is able to be **pressed** removing the grape skins that remain. A hand controlled press machine is used for this extraction, allowing for the collection of free-run juice and pressed juice.

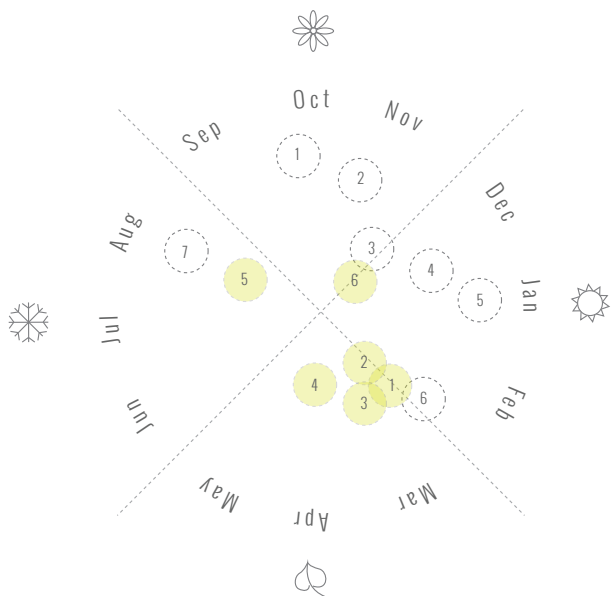
Winter  
(June + July + August)



+  
Spring  
(September + October + November)



Over the winter period racking of the wine occurs where the wine is left to **settle** in oak barrels. The period of time is dependent on the vintage. New Zealand wines are young terroirs and require less time in the **cellar**. Over the coming months the barrels will move in and out of the barrel storage and the cellar, being constantly cleaned out and developing their flavour. When the wine is to the winemaker's liking it can be bottled. **Bottling** for a single estate winery will occur on site in flexible space.



#### Processing

1. Harvesting
2. Sorting
3. Fermentation
4. Press
5. Racking + Aging
6. Bottling

Figure 2. 9 Winemaking processes in cycle

As observed the process follows a few simple steps that allow the creation of wine from grapes. The winery itself is a place that responds to movement from both the vineyard and the winemaking. The architectural design therefore gains the opportunity to create different collaborations of spaces that combine the relationship of two processes (of the vineyard and the winemaking) that are both dependant on each other.

Architecture has the ability to manipulate relationships and proximities of spaces. As a result the architecture of the winery can create a atmospheric character through the combination of the two. Therefore, resulting in a combination of atmospheres acheived through the natural viticulture practice and balanced prescriptive and artistic craft of winemaking.



Figure 2. 10 Winemaker guiding fermenting grape skins

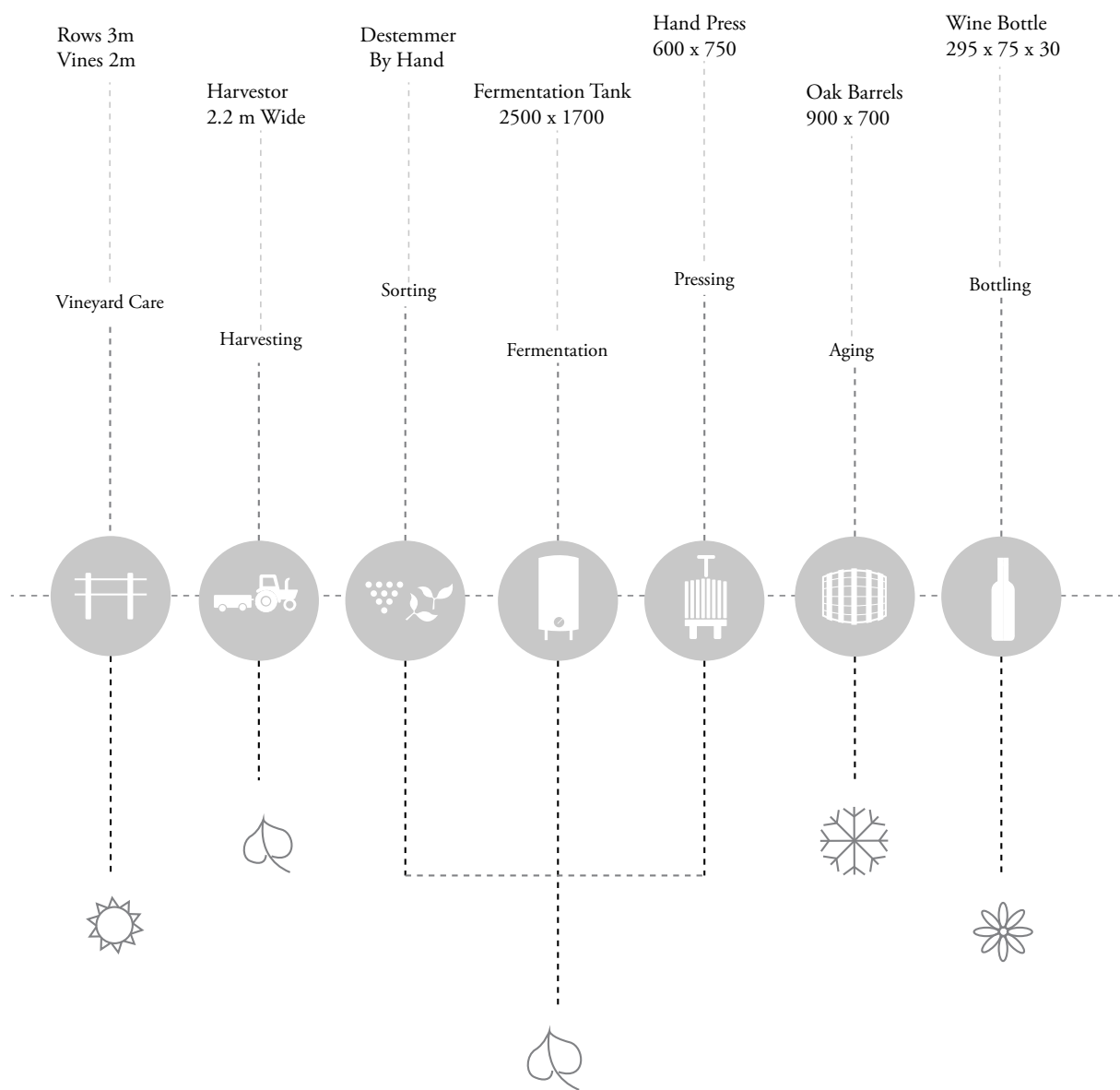


Figure 2. 11 Key moments in the winemaking process relating to the seasons they occur in. The main equipment needed for each stage is outlined with its spatial requirements



## 2.05 Winemaker's Craft

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*“On-going cultural practices – The day-to-day work we do in the vineyard – are a true convergence of **nature and nurture**.”<sup>1</sup>*

Without the winemaker, the fermentation of grapes creates vinegar. All decisions are based on the knowledge and skills of the winemaker who marries the art and science for the desired result.

As with all art, winemaking involves a way of thinking.<sup>2</sup> The winemaker interacts with every moment of the creation of the wine. Reliance on modern technology contributes to developing a more controllable process, although many decisions within the process will be momentary and based on instinct. This combination creates success as is the ethos of master winemaker of Craggy Range Steve Smith:

*‘Where to plant vines, choosing the clone and root stock, how to grow grapes, how to harvest them and how you’re going to make*

*the wine - it’s a cultural thing that comes from experience and a link with an area. You need to have the right people. You need to have people with the right farming attitudes.’<sup>3</sup>*

Theorist Pallasmaa focuses on this connection between the craftsman and his craft. In the case of winemaking it is not only the connection to the wine but the relationship the winemaker has with the environment where the entire process is occurring. To conclude on this relationship Pallasmaa defines this creative involvement;

*“Creative work calls for double perspective: one needs to focus simultaneously on the world and on oneself, the external space and one’s inner mental space. All artworks articulate the boundary between self and the world, both in the experience of the artist and in that of the viewer/listener/occupant.”<sup>4</sup>*

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1. Miller, Eric. *The Vintner's Apprentice: The Insider's Guide to the Art and Craft of Wine Making, Taught by the Masters*. Beverly, Mass.: Quarry Books, 2011. 55.

2. Pallasmaa, Juhani. *The Thinking Hand. Existential and Embodied Wisdom in Architecture*. AD Primers. United Kingdom: John Wiley & Sons Ltd, 2009. 19.

3. ‘Craggy Range - Winemaking Philosophy’. Accessed 21 January 2014. <http://www.craggyrange.com/wines/winemaking-philosophy/>.

4. Pallasmaa, Juhani. *The Thinking Hand. Existential and Embodied Wisdom in Architecture*. AD Primers. United Kingdom: John Wiley & Sons Ltd, 2009. 19.





Figure 2. 12 Winemaker crushing fermenting red grapes

## 2.06 Case Study . Church Road

Church Road Winery is one of the original Hawke's Bay wineries, originally named McDonalds Wine. This is also one of the wineries in the Hawke's Bay that offers tours.

The winery plan, as the collection of buildings, places the tasting and sales room in the centre. This central location demonstrates little connection to the wine making processing that are enclosing it. This closed off nature gives the visitor no experience of the processes unless they are participating in a tour, therefore leaving a gap in the architectural and viticultural experience.

Church Road Winery processing spaces are varied. Its age means that there are spaces that were transformed from the old concrete fermentation tanks and empty barrel storage for different uses such as events and a museum. The processing spaces are simple with much of the process occurring in exterior spaces. The spaces gradually become more enclosed and controlled as the wine reaches the fermentation stage.

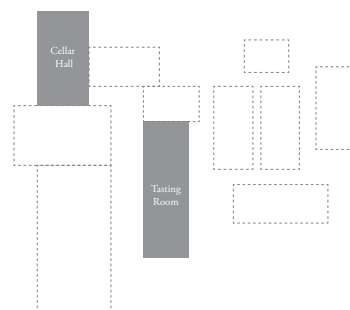
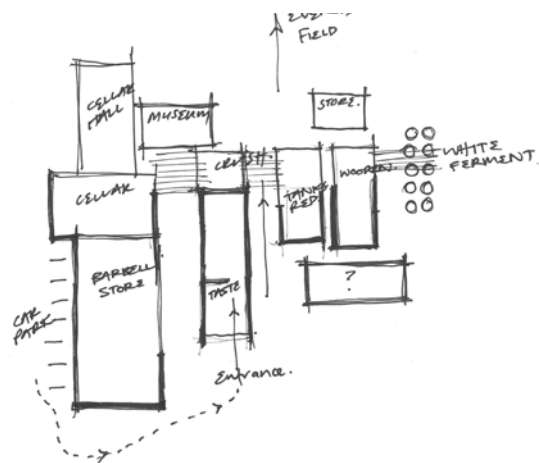


Figure 2.13 Church Road Winery layout sketch from visit. Analysis in both the sketch and diagram of the location of the tasting room located in the middle of the plan. The tasting room is enclosed by the processing spaces, though the architectural forms don't allow any transparency and relationship between the two functions of enjoyment and processing.





Figure 2. 14 Church Road Winery mediation between the exterior and interior work spaces



The original location of the winery meant that there were vines located across the road, and the current event area out the back was vineyards. These have been replaced with residential architecture. There is a noticable lack of engagement to the viticultural contributor because of this separation.

Introducing the public to these spaces can be rewarding for the wine industry while making the most of the beautiful landscape.

The Church Road visitor experience could be seen as interactive with the process with the addition of tours, though there is a lack of connection to a holistic experience of the winemaking craft.

The experience of Church Road Winery contributed to this research through the programmatic approach and the realization that exterior spaces are more than appropriate in the New Zealand climate to undertake some of the processing.

The relationship between the visitor and the process has been highlighted. Architecture and the boundary it can create needs to be considered carefully to allow a stronger connection between the visitor and the winemaking craft.



Figure 2. 15 Church Road Winery grape press under privileged light



Figure 2. 16 Church Road Winery interior fermentation tanks with light reflected from windows



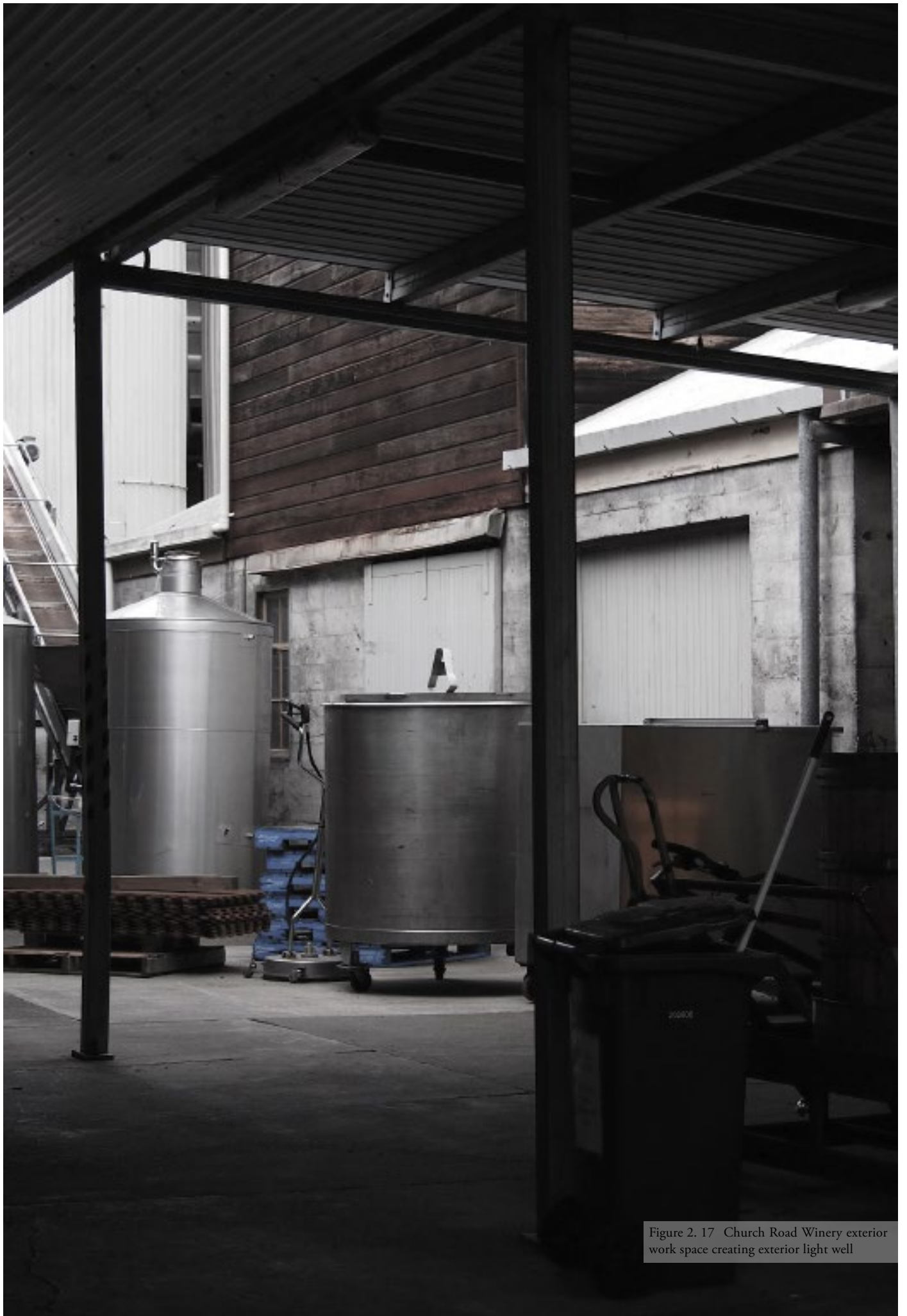


Figure 2. 17 Church Road Winery exterior work space creating exterior light well

## 2.07 Winery Experience

Wineries offer a range of informative experiences for visitors to understand the process used by the winemakers and their connection to the landscape. A breakdown of spaces and diverse aspects of the winemaking experienced by winemaker and visitor is shown in Fig 2.19. As expected the winemaker has the most exposure to the holistic experience of the craft. The visitor on the other hand has an inconsistent level of involvement with differing aspects of the process.

The results of this inquiry concludes that some key components of the craft are missing. Visiting mostly the vineyard (at a minimum), the tasting room, and the addition of the restaurant for visitors who are dwelling for longer periods of time, the visitor had a sheltered experience of vines and grapes, technology, environment and the art of the craft. With the possible introduction of accessibility to spaces the visitor can immerse further into the craft by experiencing the spaces such as the Crush Pad, Fermentation and the vineyard.

Figure 2.20 tests different relationships that could occur in the planning of the winery to include essential qualities in the visitor experience. The '*Exploration*' option is where the inclusion of the site starts to become more involved and more of the process is starting to be present itself to the visitor.

The '*Parallel*' option invites the visitor to share in the qualities of space that build the atmosphere of the craft; the journey and dialogue of a visitor who can constantly collaborate with these spaces. The spaces experienced by the winemaker can be experienced by the visitor.

Option Five - Parallel

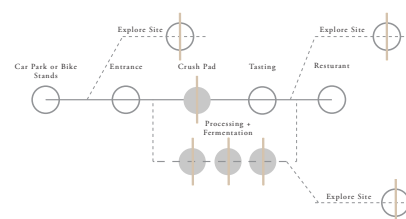


Figure 2. 18 The 'Parallel' option to planning the programme of a winery through interaction of enjoyment and processing requirements



Spaces	Potential Spaces
Crush Vineyard Lab Tasting Rooms Fermentation Bottling Press	Crush Vineyard Lab Tasting Rooms Fermentation Bottling Press

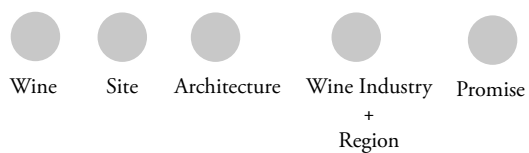
Existing Experience



Winemaker

Visitor

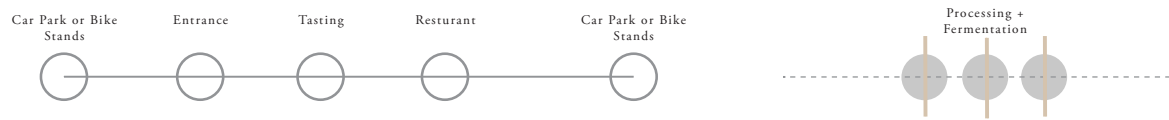
Existing Experience



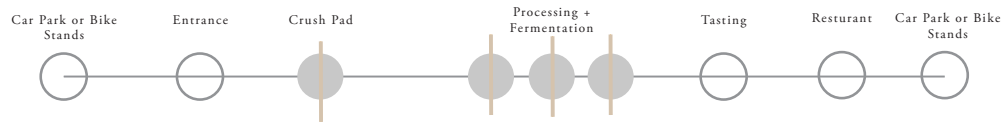
Spaces	Potential Spaces	Potential Experience
Vineyard (Minimum) Tasting Room Entrance Restaurant	Vineyard (Minimum) Tasting Room Entrance Restaurant  + Crush Fermentation Vineyard	+ Art Vines + Grapes Science Environment

Figure 2. 19 Experience of winemaker and the visitor analysis

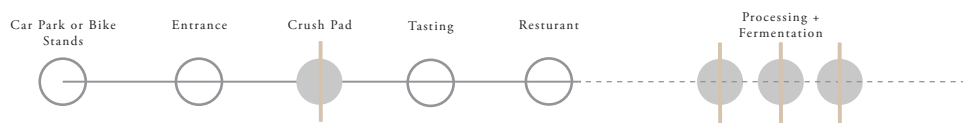
### Option One - Separation



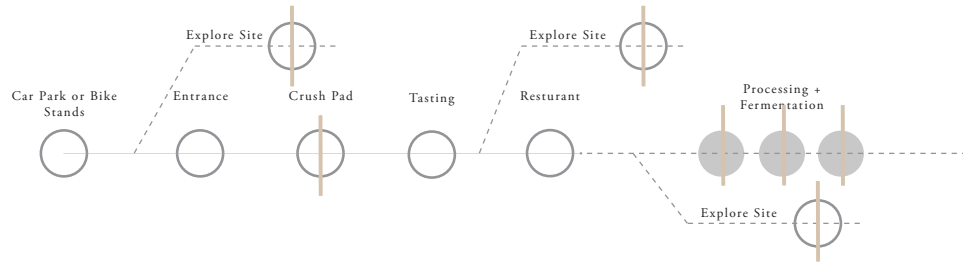
### Option Two - Linear



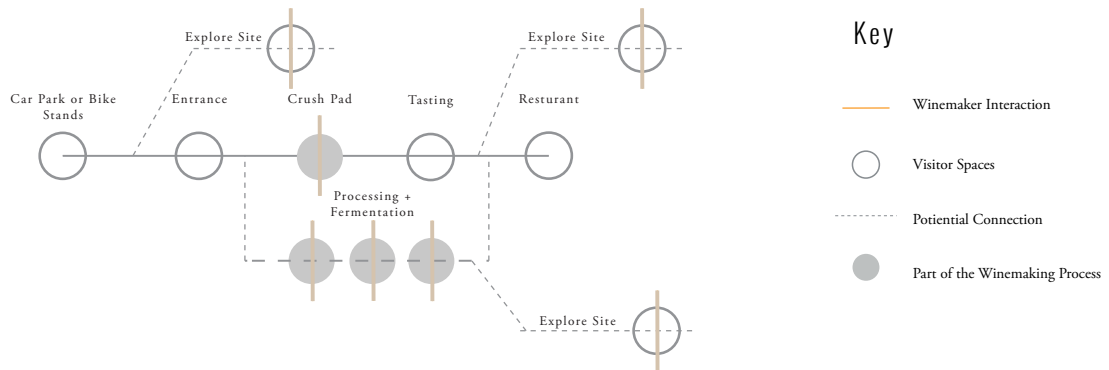
### Option Three - Tour Only



### Option Four - Exploration



### Option Five - Parrell



### Key

- Winemaker Interaction
- Visitor Spaces
- Potential Connection
- Part of the Winemaking Process

### Option Six - Holistic

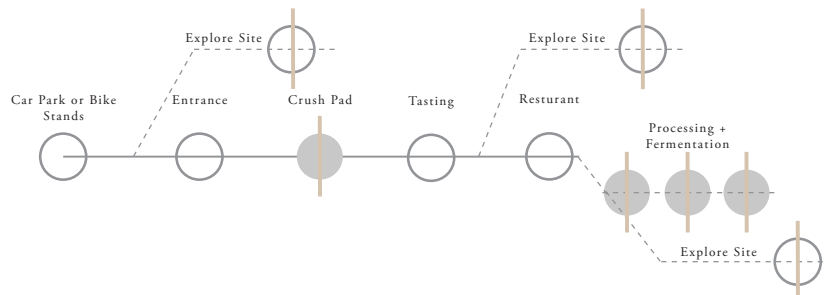


Figure 2. 20 Testing relationships of spaces that construct the winery. Testing the exposure of the visitor to parts of the programme only inhabited by the winemaker



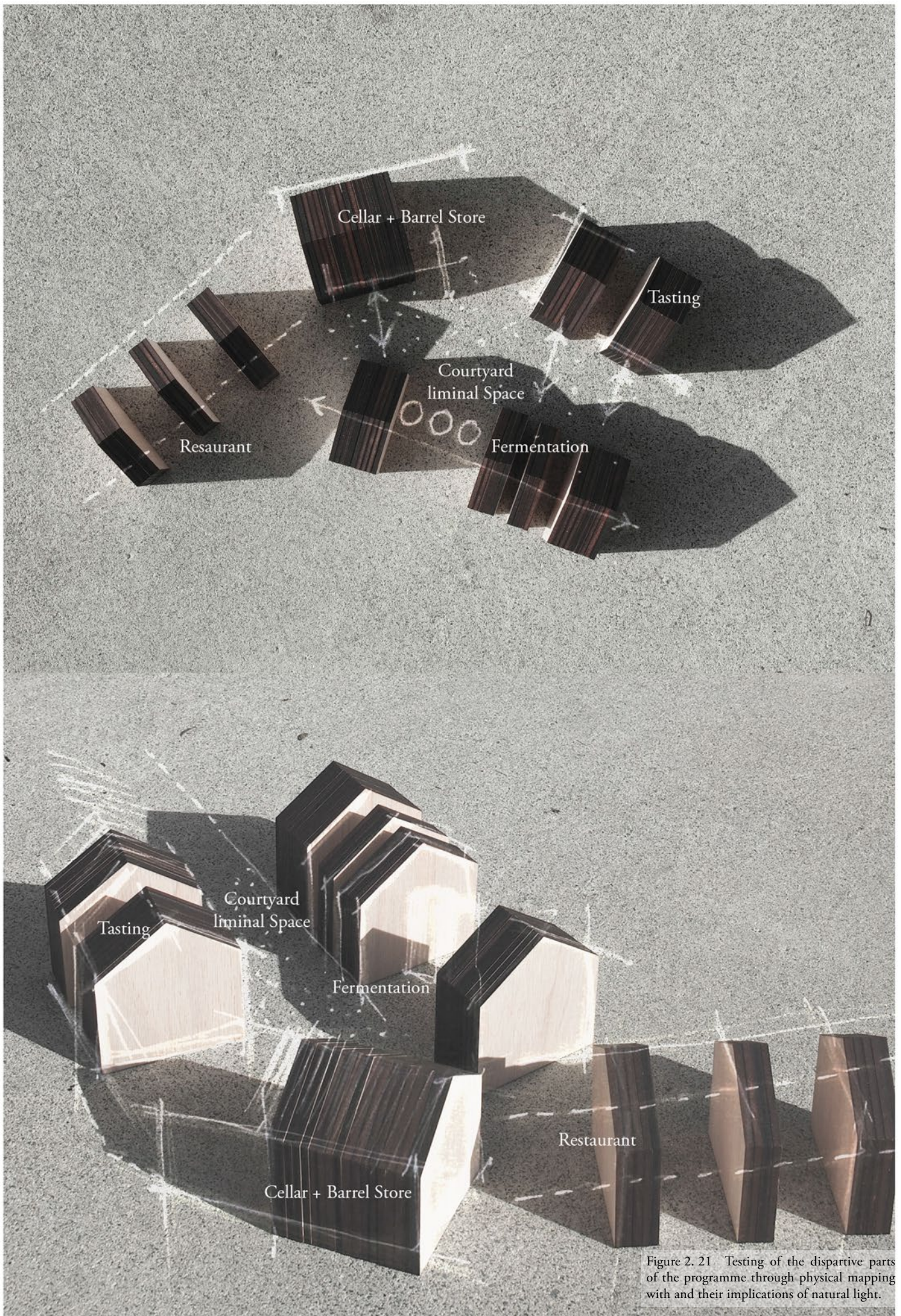


Figure 2.21 Testing of the dispartive parts of the programme through physical mapping with and their implications of natural light.



## Winemaking Conclusions

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Winemaking has provided this research with a wealth of spaces, processes and creative artistic means that together build an ethereal quality to the winery experience. These spaces allow for the testing of different architectural experiences relating to the rational and artistic processes occurring within the vineyard environment.

There is nothing static in the process; from growing the fruit, crafting the wine and the enjoyment of the wine. The overlapping cycles offer constant movement and activity between all aspects of winemaking. The inclusion of enjoyment spaces that visitors mainly inhabit contributes to a dynamic relationships already evident. The inherent spaces for the visitor, allows a testing of the ephemeral qualities in less pragmatic spaces, introducing a less rational experience of winemaking, the enjoyment of wine with friends and family in the ephemeral environment.

The interaction of differing spaces incorporated by the programme permits a

shared experience, the architecture entices the visitor to inhabit the creative process of the winemaker.

An architecture that responds to inhabiting these processes should be immersive; an impression of the character and poetics of the craft, a discovering of the intangible and vulnerable qualities of the craft and its place.



Figure 2. 22 Church Road Winery barrel storage racking





Figure 2.23 Early testing of the form in relation to the landscape and its ephemeral nature. Understanding the role of transparency with the site's colours and textures

# Part 03



## Architecture + Imagination

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*A review of the relevance of the roles of the inhabitants  
imagination in an architecture of engagement through the  
experience of atmosphere.*





Figure 3. 1 Revealing texture and colour of the Hawke's Bay landscape

### 3.01

## Balancing Reality

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Imagination is the ability to create our perception of the world, a sensing of the intangible. It is argued that it provides our ability to experience art. Our perceptions based on a balancing with reality;

*“The artistic dimension of a work of art does not lie in the physical thing; it exists only in the consciousness of the person experiencing it.”*<sup>1</sup> This statement from Pallasmaa illustrates the balance required for the experience of everyday life.

The imagination provides the ability to experience art. As discussed, the programme of a winery offers both art and science; its rational requirements must be executed for the space and wine to be successful, though the experience of crafting wine as art is strongly recognised within the winemaking industry. This balance develops a tension between the imagination and rational.

Dunne suggests that there is an imbalance in our world towards the processes and systems that through technology are becoming part of our everyday lives.<sup>2</sup> This

is in contrast to the creative experience that phenomenology suggests involves inhabitants in space. The creative dimension and experience in wine and its craft caters for an engagement with the imagination, - it balances the rational inclination.

This creative involvement is indispensable in wine at every stage and in any location. Cornelisios Casoriadis informs us this is what is ‘most human’,

*“What is most human is not rationalism but the uncontrolled and uncontrollable continuous surge of creative radical imagination in and through the flux of representation, affects and desires.”*<sup>3</sup>

Plummer questions our initial understanding of the world around us with a similar anticipation of the artistic and creative dimension that ignites our imagination until we develop a rational approach through the effects of light within space and our lives. Plummer explores the history of our understanding of what light is. He suggests that the initial experience

of light as an essence, - the shifting ideal that, "*the only permanent thing is change . . . ideally conveyed by a medium that is the essence of change.*"<sup>4</sup> This reinforces that

*" . . . aspects of light that may have no practical benefit whatsoever beyond satisfying the human spirit. From the beginnings of architecture . . . man's relationship with light has transcended necessity, and even the limits of objective reality."*<sup>5</sup>

These thoughts imply a sense of experience being the primary objective of inhabitant through the personal emotions and engagement with space.



Figure 3.2 Canopy texture sifting light

1. Pallasmaa, Juhani. "*The Geometry of Feeling.*" In *Theorizing a New Agenda for Architecture*, by Kate Nesbitt, 447 - . New York: Princeton Architectural Press, 1996.
2. Dunne: . . . 'Note camcorders have built-in features that encourage generic useage: a warning light flashes whenever there is a risk of 'spoiling' the picture, as if to remind the user that they are about to become creative and should immediately return to the norm.'
- Dunne, Anthony. *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. Cambridge, Mass.; London: MIT, 2008.
3. Cornelious Castoriadis. As quoted in Pallasmaa, Juhani. '*In Praise of Vagness*'. In *Encounters 2*, 224–237. Helsinki, Finland: Rakennustieto Publishing, 2012.
4. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 10.
5. Ibid. 6.

## 3.02 Imagination

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*“And imagination is not only the somewhat frivolous capability of daydreaming, as it can be regarded as the foundation of our very humanity. Thanks to our imagination we are able to grasp the multiplicity of the world and the continuum of experience through time and life.”<sup>1</sup>*

This passage from Pallasmaa establishes how we form images of our experiences in our mind. Our experiences are born when our imagination indulges in creative involvement, balancing a rational perceived reality. Experience itself is gained through our ability to imagine. Imagination permits us to create a personal perception of the world, a sensing of the intangible before discovering a sense of the rational, and understanding of character. Gabriele d’Annunzio explains this,

*“The richest experiences happen long before the soul takes notice. And when we begin to open our eyes to the visible, we have already been supporters of the invisible for a long time.”<sup>2</sup>*

Wine possesses the capacity to sense the intangible through the senses of taste and smell, an experience of the intangible qualities are encapsulated.

Art is often considered for its less rational experience, valuing the relationship of the viewer actively engaging the imagination. Often the experience of art and architecture is encountered without the presence of their creator.<sup>3</sup> The imagination offers a sense of personal creation and involvement. Bachelard offers this understanding in his writings of the connection of the poem;

*“The image offered to us by reading the poem now becomes really our own. It takes roots in us. It has been given to us by another, but we begin to have the impression that we could have created it, that we should have created it”<sup>4</sup>*

Pallasmaa’s ‘The Embodied Image’.<sup>5</sup> reviews the image constructed in the mind from experience, exploring the power of personal perception in our lives and the complete

embodiment and perception of space by an inhabitant. A connection of mental and physical holistic experience; establishing

“...*thinking is not primarily abstract or alienated from lived reality; it articulates, compresses, distils and amalgamates live experiences.*”<sup>6</sup>

The Embodied Image is also accompanied by ‘*The Thinking Hand*’<sup>7</sup>, both exploring the connection of the encounter with craft; for both the artist and for the viewer.<sup>8</sup>

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1. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. One. West, Sussex, United Kingdom: John Wiley & Sons Ltd, 2011. 10.

2. Gabriele d’Annunzio, *Contemplazioni della morte*, Milan, 1912. 17 -18.

3. “*Works of art, literature and architecture originate in the body of the maker and they return back to the body through the experience of the beholder/listener/reader of the work, or the dweller of the house, through the mediation of the artistic image. Charles Thomlison, the poet points out this bodily involvement in painting and poetry, both in the acts of making and re-experiencing the work: “Painting wakes up the hand, draws-in your sense of muscular coordination, your sense of the body, if you like. Poetry also, as it pivots on its stresses, as it rides forward over the line endings, or comes to rest at pauses in the line, poetry also brings the whole man into play and his bodily sense of himself”*

Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. One. West, Sussex, United Kingdom: John Wiley & Sons Ltd, 2011. 10.

4. Bachelard, Gaston, and M Jolas. *The poetics of space*. Boston: Beacon Press, 1994. XIX

5. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. One. West, Sussex, United Kingdom: John Wiley & Sons Ltd, 2011.

6. Ibid. 35.

7. Pallasmaa, Juhani. *The Thinking Hand. Existential and Embodied Wisdom in Architecture*. AD Primers. United Kingdom: John Wiley & Sons Ltd, 2009.

8. *The ideas of craft and the winemaker have been addressed in the winemaking section of this research.*

### 3.03

## Experience

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As much as wine making is constructed on matter and facts, which is common place 'realism', human existence shares the capacity to imagine.<sup>1</sup> The world is constantly engaged with the 'unscientific'.<sup>2</sup> This is reinforced in the programme of the winery due to its scientific and prescriptive process yet artistic dimension,

" . . . the fundamental difference between art and architecture emphasizes the essential uselessness of artistic works as opposed to the necessary utility of architectural structures. The first take place primarily in the realm of fictitious, illusory and mental imagery, the second in the actual physical and social reality of human life. One is born primarily of emotive and irrational responses, and the other operates in the realm of utility and reason." <sup>3</sup>

This architecture will use its concepts discovered (in impressionist painting)

to develop an embodied experience of balance; in both its depth of 'utility and reason'<sup>4</sup> secondary to its immaterial and unexplainable depth of 'emotive and irrational responses'<sup>5</sup> that it is able to evoke; this concept forms an emotive engagement with architecture that is balanced by its physical requirements.

Balancing of rational and artistic means in architecture is also inclusive of the architecture of atmosphere. Atmosphere becomes a key factor in the essence and character of space. Wriggley suggests the central objective of the architect is;

" . . . the climate of ephemeral effects that envelops the inhabitant, not the building. To enter the project is to enter an atmosphere." <sup>6</sup> The experience of atmosphere is bought forth and materialised in a sense by the intangible, the intangible that are always changing.

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1. "We do not live in an objective world of matter and facts, as commonplace realism assumes. The characteristically human mode of existence takes place in the world of possibilities, moulded by our capacities of fantasy and imagination. We live in worlds in which the material and the mental, the experienced, remembered, and imagined completely fuse into each other. As a consequence, the lived reality does not follow the rules of space and time as described in the science of physics. We could say that the lived world is fundamentally 'unscientific,' when measured by the criteria of Western empirical science."

Pallasmaa, Juhani, and Peter B MacKeith. *Encounters 1: Architectural Essays*. Helsinki, Finland: Rakennustieto Oy, 2012.12.

2. Ibid.

3. Pallasmaa, Juhani. 'Aesthetic and Existential Space'. In *Encounters 2*, 128–140. Helsinki, Finland: Rakennustieto Publishing, 2012.130.

4. Ibid. 131.

5. Ibid 131.

6. Mark Wrigley, 'The architecture of atmosphere'. *Daidalos* 7, 1998. 18.



Figure 3. 3 Ambiguous texture and light qualities of vine canopy

## The Intangible

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*"I only wish that the first really worthwhile discovery of science would be that it recognises the unmeasurable, you see, it is what they're really fighting to understand, and the measurable is only a servant of the unmeasurable; that everything that man makes must be fundamentally unmeasurable."*<sup>1</sup>

Qualities that define character and atmosphere are constructed as material but are brought to life through the engagement of the intangible, what is 'unmeasurable'. The qualities desired are not rational, and they can only be personally perceived through the engagement with space. The majority of these qualities help the bodily connection with a sense of duration or ephemerality. The natural environment provides the majority of these qualities. Architecture interacts as spaces register these changes;

*"Spaces brighten or dim in relation to their allotment of sun, seeming to fall asleep and come awake as they respond to what flows across the sky. More than anything*

*else, it is these quiet perturbations that allow architecture to rise above its physical limitations and mirror the rhythms of our innermost life."*<sup>2</sup>

The intangible dominates our atmospheres, Jonathan Hill re-encounters his experience of the way architectural interaction is changing in relation to the environmental factors;

*"The view from my first home extended across the fields for three miles to the north. In the distance was a row of electricity pylons. Against the familiar grey sky the grey pylons were invisible. Very occasionally, when light chanced on steel, the pylons would briefly flicker and then disappear. Physically unchanging, the pylons were as seasonal as the fields."*<sup>3</sup>

Encountering this change expresses the influence the natural environment has over architecture, much like it has an influence within the winemaking process. The atmosphere of a space as a result is forever changing.

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1. Kahn, Louis I, and Latour. *Louis I. Kahn: Writings, Lectures, Interviews*. New York: Rizzoli International Publications, 1991. 235-236
  2. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 18.
  3. Hill, Jonathan. *Immaterial Architecture*. London; New York: Routledge, 2006.2.





Figure 3.4 Dominus Winery Interior

## Conclusions of Imagination

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Architecture that evokes the desired engagement of the imagination acts as a tool,<sup>1</sup> it is not merely a reality. With the enlightening of temporality and ephemerality, architecture can give itself to the environment in which it inhabits engaging the imagination through its instable changing character. Architecture, to expose ephemerality, faces a loss of control of the atmosphere; letting the environment intervene in contribute to the overall experience. This allowance will introduce an ephemeral beauty and evoke emotion in people that give them ownership of the creative process. An ethereal experience.

The design in this research will involve the environment to achieve its engagement, accommodating a level of unpredictability; the weather, sunlight density all change the way the environment can be experienced. The experience of the fleeting and delicate environment that controls atmosphere draws a poetic connection by highlighting the immaterial qualities of the winemaking process in order to engage with the craft.

Winemaking offers a strong sense of the desired balance of the immaterial qualities through the reliance on the environment and subsequent ephemeral nature of the crafting and wine itself. Winemaking also exposes the artistic creative nature to which our perception can relate.

The following method of discovering the essence of impressionist painting is based on its ability to promote an encounter of the imagination with rational. Impressionist painting is a representation of the essence of space, and the essence of space is controlled by the immaterial. To experience these essences one must engage their imagination.

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1. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009.  
15.



Figure 3. 5 Impressionist installation exploring temporal engagement in a ambisougs, fragile and delicate physical form

## 3.06 Glossary

### Liminal<sup>1</sup>

*adjective*

1. relating to a transitional or initial stage of a process.
2. occupying a position at, or on both sides of, a boundary or threshold.

### Evanesence<sup>2</sup>

*noun*

1. chiefly literary soon passing of sight, memory, or existence; quickly fading or disappearing
2. Physics denoting a field or wave which extends into a region where it cannot propagate and whose amplitude therefore decreases with distance.

### Craft<sup>3</sup>

*noun*

1. an activity involving skill in making things by hand

*verb*

1. exercise skill in making (an object), typically by hand

### Imagination<sup>4</sup>

*noun*

1. the faculty or action of forming new ideas, or images or concepts of external objects not present to the senses

### Reality<sup>5</sup>

*noun*

1. the state of things as they actually exist, as opposed to an idealistic or notional idea of them
2. the state or quality of having existence or substance

### Boundary<sup>6</sup>

*noun*

1. a line which marks the limits of an area; a dividing line
1. a point or limit that indicates where two things become different

### Impression<sup>7</sup>

*noun*

1. the effect or influence that something or someone has on a person's thoughts or feelings
2. an idea or belief that is usually not clear or certain
3. an appearance or suggestion of something

### Temporality<sup>8</sup>

*noun*

1. the state of existing without or having some relationship with time.

### Terroir<sup>9</sup>

*noun*

1. the complete natural environment in which a particular wine is produced, including factors such as soil, topography and climate.
2. (also gout de terroir) the characteristic taste and flavour imparted to a wine by the environment in which it is produced

## 3.06 Glossary

### Liminal

1. The experience of winemaking that explores the boundaries of science and art expressed through the process of the curating of wine and the growing of the fruit from the environment. Terroir or wine experienced through this
2. The initial imaginative / mental (orientation) understanding of process, space, atmosphere and the intangible qualities of the craft of winemaking.

### Evanesence

1. Discovery and experience of ephemerality.
2. Lights fleeting existence in space.
3. The quality of passing through momentary space

### Craft

1. The experiencing of creating through the instinct and connection of the final creation to the creator. The love put into the creation of anything.
2. An experience of the body and hands relating to the creation.

### Imagination

1. The true reality of experience of space; the initial reaction and formation or experience the fleeting moment and the in attachment to the experience of process and craft.
2. The faculty or action of forming personal orientation of space and process.

### Reality

1. The state of things as they exist to the personal experience, the imagination is our true reality and experience of the world on a mental and emotional level.
2. The state or quality of having existence or substance.

### Boundary

1. A limit indicating where the state or definition of space or thought changes properties.

### Impression

1. The experience of something that evokes a sense of experience or qualities (eg. Atmosphere + inheritance + fleeting moment)

### Temporality

1. Existing in a series of fleeting moments with the only constant of change.
2. Based on a relationship with time.

### Terrior

- Experience of this to evoke the immaterial qualities of the craft of winemaking
- 1. the complete natural environment in which a particular wine is produced, including factors such as soil, topography and climate.
- 2. (also gout de terroir) the characteristic taste and flavour imparted to a wine by the environment in which it is produced

- 
1. 'Liminal: Definition of Liminal in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. <http://www.oxforddictionaries.com/definition/english/liminal>.
  2. 'Evanescent: Definition of Evanescence in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. [http://www.oxforddictionaries.com/definition/english/evanescent?q=evanescence#evanescent\\_\\_6](http://www.oxforddictionaries.com/definition/english/evanescent?q=evanescence#evanescent__6).
  3. 'Craft: Definition of Craft in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. <http://www.oxforddictionaries.com/definition/english/craft?q=craft>.
  4. 'Imagination: Definition of Imagination in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. <http://www.oxforddictionaries.com/definition/english/imagination?q=imagination>.
  5. 'Reality: Definition of Reality in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. <http://www.oxforddictionaries.com/definition/english/reality?q=reality>.
  6. 'Boundary - Definition and More from the Free Merriam-Webster Dictionary'. Accessed 19 February 2014. <http://www.merriam-webster.com/dictionary/boundary>.
  7. 'Impression - Definition and More from the Free Merriam-Webster Dictionary'. Accessed 19 February 2014. <http://www.merriam-webster.com/dictionary/impression?show=0&t=1392773069>.
  8. 'Temporality: Definition of Temporality in Oxford Dictionary (British & World English)'. Accessed 19 February 2014. <http://www.oxforddictionaries.com/definition/english/temporality?q=Temporality>.
  9. 'Terroir: Definition of Terroir in Oxford Dictionary (British & World English)'. Accessed 18 February 2014. <http://www.oxforddictionaries.com/definition/english/terroir>.



Figure 3. 6 Impressionist installation of delicacy of form

# Part 04



## Evoking Impressions

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*Analysis of qualities revealed through immersive impressionist painting as a method of extracting architectural concepts to develop spaces within the landscape that provide a sense of connection to the immaterial and artistic qualities that create wine.*





Figure 4. 1 A Pathway In Monets Garden  
Giverny, Claude Monet 1902

## Impressions of Impressions

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This chapter explores the inherent nature of impressionist painting and the character represented in the ethos of the artistic movement. This exploration is a result of the characteristic qualities for the engagement of the imagination through the artistic representation and subsequent experience.

The winery programme desires a similar mental and emotional engagement in balance to its rational programme in order to reveal to the inhabitant an experience of the artistic nature of winemaking. Varying impressionist representations are being explored to create concepts for architecture that performs in a experiential way.

The qualities that are discovered in impressionist paintings will be reflected in two concepts that then produce design strategies for achieving the immersive quality in architecture.

*“If the painter is to express the world, the arrangement of his colours must carry with it this indivisible whole, or else his picture*

*will only hint at things and will not give them in the imperious unity, the presence, the unsurpassable plenitude, which is for us the definition of the real. That is why each brush stroke must satisfy an intimate number of conditions [ . . . ] as Bernard said, each stroke must contain the air, the light, the object, the composition, the character, the outline, and the style’. Expressing what exists is an endless task.”<sup>1</sup>*

There is an immersive quality that is experienced by the viewer of impressionist paintings. The paintings demand a sense of orientation through a representation of character of space. Impressionist painting, with the focus on the experience of the painter being portrayed, unlocks the imagination (mental engagement) of the viewer through the ambiguity of the seamlessly blurred representation of character of space. Provoking a sense of daydreaming via a view of a reality based on atmosphere, colour and light, sanctions impressionist representation to invite a sense of ephemerality. Impressionist

painting offers a reality of duration, colour, movement and atmosphere, an experience of reality beyond a rational representation.

As discussed when considering the artistic nature of architecture, there is a demand for a presence of reality. Often reality is a shared perception rather than reality of a changing its atmosphere due to light and colour experienced momentarily.

Architecture that demands a presence of atmosphere can benefit from considering this immersive quality that impressionist painting exemplifies.

Impressionist painting provides this exploration concepts to be translated into architecture that will evoke a sense of the reality of winemaking the is the reality of both science and art.

Impressionist paintings are a representation of the immediate space and environment in a similar way that wine is a representation of its environment. This shared relationship

makes impressionist painting a viable line of inquiry.

Impressionist painting developed during a time when shared reality was depicted and appreciated in art. Impressionists move against the static 'realistic' allowed for an art form expressing duration, colour, movement and atmosphere; a quality of painting vibrant in comparison to its artistic culture.

*"Real Painters understand with a brush in their hand"*<sup>2</sup>, it is a representation of the atmospheric reality; an atmospheric reality that will be reinterpreted by the perception and imagination of the viewer.

In the following analysis it will be discovered that these qualities themselves are reality; promises of an immaterial reality engaging the viewer and their imagination. It will focus on the impressionist paintings that treat the landscape as subjects, to create a relationship to the term '*terroir*'.



*“The capacity to imagine, to liberate oneself from the limits of matter, place and time, must be regarded as the most human of all our qualities. Creative capacity as well as ethical judgment call for imagination. It is evident, however, that the capacity of our imagination does not hide in our brains alone, as our entire bodily constitution has fantasies, desires and dream.”<sup>3</sup>*

This immersive quality of impressionist painting is constructed from a few key qualities of the art: colour and light, contemporary scenes, en plein air and the immediacy of stroke. This chapter explores these characteristics evident in the paintings and evaluates their relevance in approaching and designing architectural atmospheres.

Key Qualities in the representation of impressionist painting;



- Light + Colour
- En Plein Air
- Contemporary Scenes
- Immediacy of Stroke / Spontaneity

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1. Merleau-Ponty, *Sense and Non-Sense*, op cit, p 15.  
 2. Berthe Morisot Quoted in; Grimme, Karin H, and Norbert Wolf. *Impressionism*. Köln; London: Taschen, 2007. 24.  
 3. Pallasmaa, Juhani. *The Thinking Hand. Existential and Embodied Wisdom in Architecture*. AD Primers. United Kingdom: John Wiley & Sons Ltd, 2009.17.

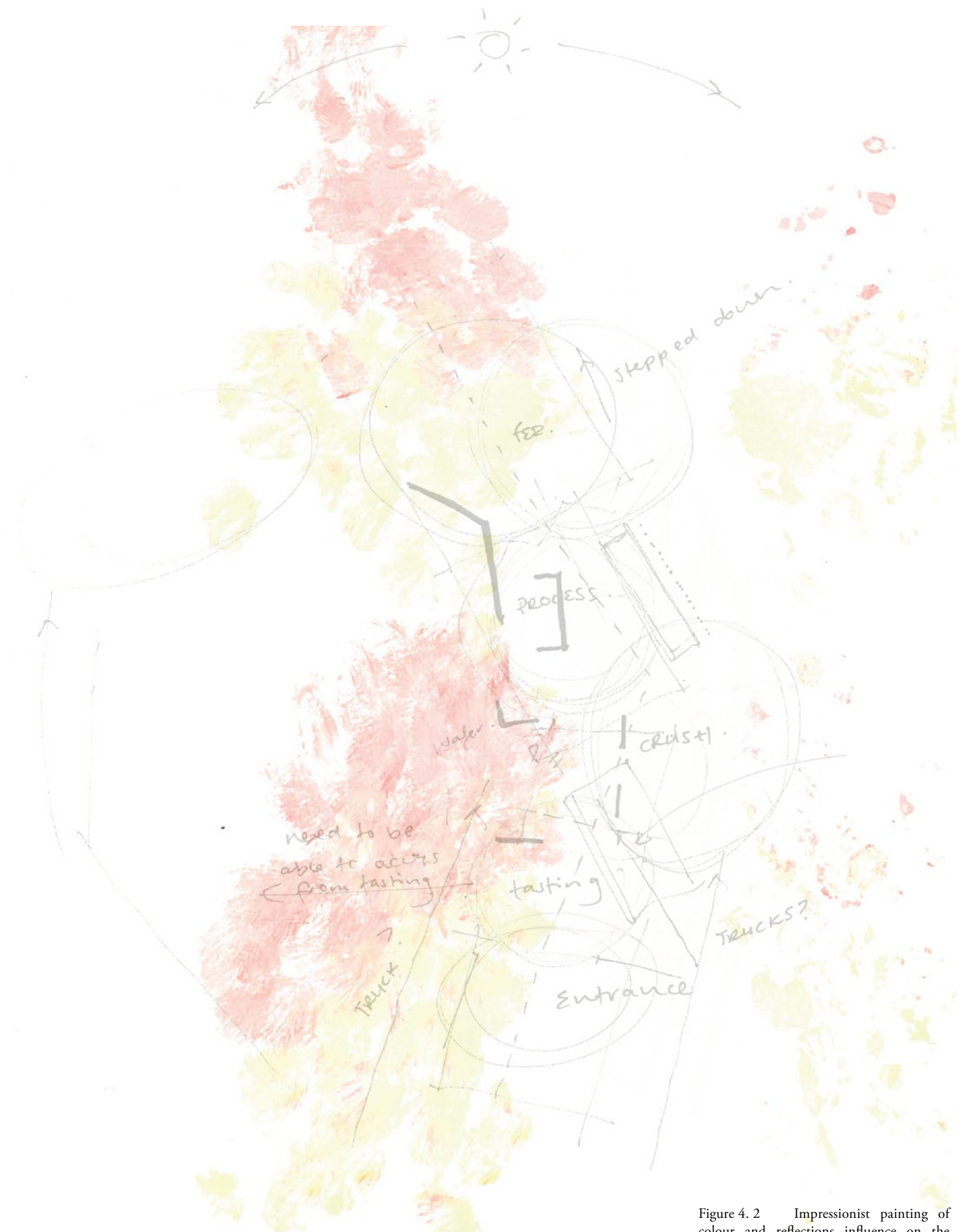


Figure 4. 2 Impressionist painting of colour and reflections influence on the design development of differing layout to immerse inhabitant in varying parts of the programme.

“

*"The mystery of matter escapes us; we do not know the exact moment  
when reality separates itself from unreality."*

- Gaunt, William





Figure 4. 3 **Camille Pissarro - Morning Sunlight on the Snow**, Eragny-sur-Epte, 1895 An example of the delicacy of the impressionist painting techniques. Small brush strokes reveal the construction of the image with closer proximity. The colours blur together with delicate cohesion to focus light



## Light + Colour

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*"In nature no colour exists by itself. The colouring of the objects is a pure illusion: the only creative source of colour is the sunlight which envelopes all things, and reveals them."*<sup>1</sup>

Light and colour cannot be considered separately; as the impressionists practiced, colour does not exist without sunlight. Colour, form and shadow are all revealed through the quality of light. As we examine shadow of the impressionist's painting, it is rarely represented with black paint. Without absence of colour, only the tone of colour can form the substance of shadow. Colour for impressionists provided the best portrayal of the quality of sunlight, a quality with the inability to be replicated.<sup>2</sup>

Impressionists ambitions were not in expressing a scientific understanding of the way light fell, but endeavoured to capture and expose the impact light had on a particular scene through their creative instincts, a measure and representation of the reality of atmosphere. Plummer identifies our artistic liaison with light;

*" . . . daylight is understood as something more than a commodity. . . . it has become a tool to shape something more important than itself."*<sup>3</sup>

Light is employed as a tool of atmosphere.

Impressionist painting demonstrates a balance of art and science in its treatment of colour and light as the artists used their creative skill as a measure of the reality of atmosphere in its evanescent essence. This expression shows a depth in the creative engagement, the strength in the paintings demonstrated through a coexistence with a scientific reality.

A change in proximity to the image reveals the construction of the intricate mode of painting. Differing levels of engagement at these proximities explores a scientific engagement of the way colours separate by stroke. Strokes and colour blending and vibrating together at a distance with the aid of natural sunlight for the viewer.<sup>4</sup> This technique demonstrated composes the picture from light and projects a balance of the understanding of both art and science. Evidence of this balance is displayed in



Figure 4. 4 Monets Garden Painting

paintings of Claude Monet, the master of the technique of

“ . . . juxtaposition of a quality of colour spots which dissociate the tones of the spectrum and draw the forms of the objects through the arabesque of their vibrations.”<sup>5</sup>

The application of this delicacy impressionist art demonstrates a balance of the creative instinct and its coexistence with scientific analysis. This will assist in answering the question of this research as it demands the participation of the viewer's imagination to complete the picture.

The natural light captured in these representations signifies the gravity of the evanescent nature imperative to these scenes. Light has the aptitude to awaken our imagination through its immaterial definition of the material world. The immaterial character of light can be defined as ‘an ethereal presence at the outer limits of material existence with a miraculous capacity to bring this alive at a sensory level.’<sup>6</sup>

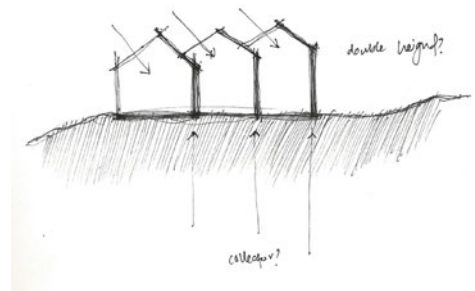


Figure 4. 5 Architectural form relating to the allowance for natural light to manipulate differing spaces and qualities.

1. Maclair, Camille. *The French Impressionists* (1860-1900). BiblioLife, 2008. 10.
2. Grimme, Karin H, and Norbert Wolf. *Impressionism*. Köln; London: Taschen, 2007.
3. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 15.
4. Gaunt, William. *The Impressionists: With 108 Plates in Full Colour*. London: Thames and Hudson, 1995. 11.
5. Ibid. 12.
6. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 6.





Figure 4. 6 Impressionist photo showing light and colour reflected in the botanic garden pond.

## 4.03 En Plein Air

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Monet reflects on his work describing, “*My only merit lies in having painted directly in front of nature, seeking to render my impressions of the most fleeting moments.*”<sup>1</sup>

Impressionist artists retreated with their canvases, paints and easels into the landscapes, physically inhabiting the scenes in order to reveal a scene of atmosphere and character. The authenticity of this en plein air practice indicates a direct experience with the transient environment, assisting in the portrayal and expressing a direct engagement with the fleeting light. The paintings rendered a sympathetic response to the fragile ephemerality of the natural exterior environment.

The impressionist recognition that the scene they were depicting was constantly in flux prompted and permitted a change in colour through a site, contributing to the fleeting nature of the character and essence of landscapes. Monet articulates his experience of the atmospheres and landscape:

*"For me the landscape does not exist in its own right, since its appearance changes at every moment; but the surrounding atmosphere brings it to life - the light and the air which vary continually. For me, it is the surrounding atmosphere which gives subjects their true value."*<sup>2</sup>

Monet's acceptance of the changing nature of the landscape is evident in the scenes he painted. His series of paintings of the Notre Dame represented not only the architecture but the way light influenced the colours and atmospheres of his different visits: each image resulted in a draping of new colours. This form of study and similar qualities is also explored in his later and most famous series of the lily pads in the gardens where he spent his retirement, experiencing the garden through his paintings as his eyesight faded.

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1. "Claude Monet," The Biography Channel website, <http://www.biography.com/people/claude-monet-9411771> (accessed Feb 13, 2014).

2. 'Claude Monet Biography, Art, and Analysis of Works | The Art Story'. Accessed 13 February 2014. <http://www.theartstory.org/artist-monet-claude.htm>.





Figure 4. 7 Monets Notre Dame painting series

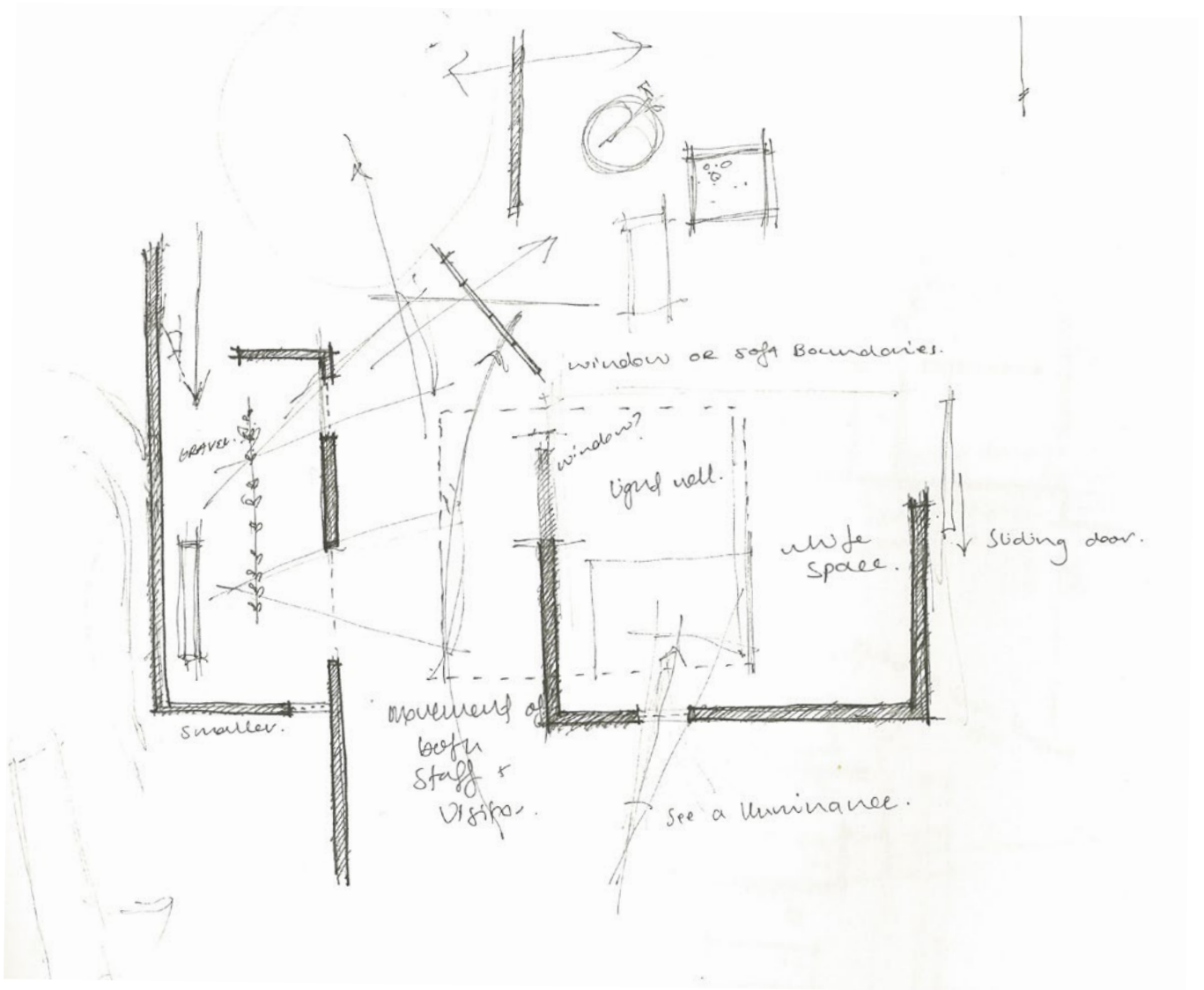


Figure 4. 8 Early floor plan design that involved the exterior environment in the construction of space, allowing the inhabitant to move in and out of interior and exterior spaces and consequence qualities.

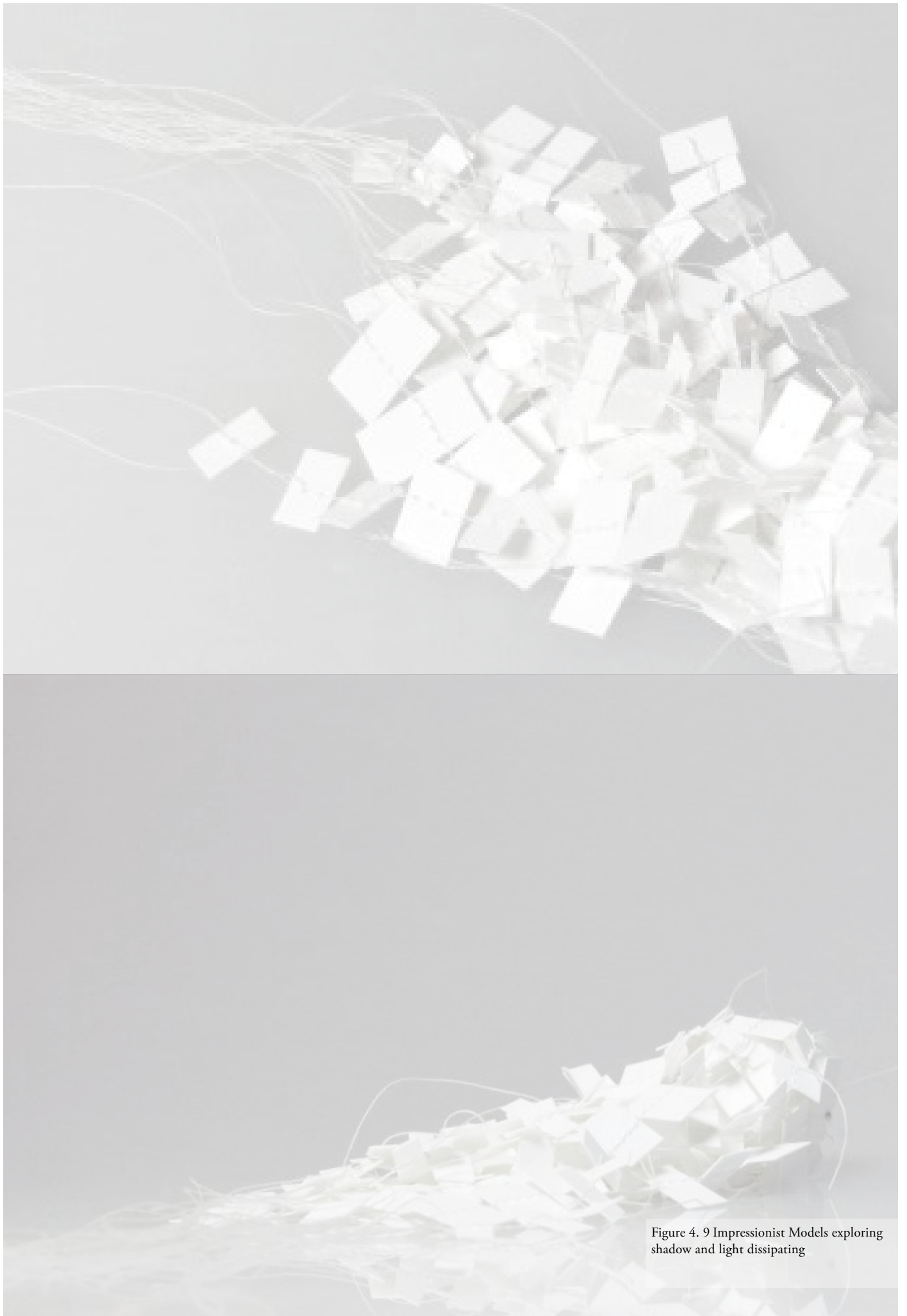


Figure 4. 9 Impressionist Models exploring shadow and light dissipating

## Contemporary Scenes

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Though this research is looking primarily at the landscapes of impressionist paintings it is helpful to understand the nature of the contemporary scenes that were presented at the same time, some of which are interior.

Impressionist scenes portray perceived everyday ‘mundane’ moments as beautiful images; uncovering a beauty within the ordinary and not reserving it as exclusive. Gustave Courbet acknowledges these moments by expressing;

*“Beauty is in nature, and we encounter it in reality in a great variety of forms. Once we are aware of it, it belongs to art, or rather the artist who can recognize it.”*<sup>1</sup>

The techniques of this art: light as subject, colour revealed, and exposing a sense of movement through painting; bring to life the beauty in the everyday scene, changing the focus of the activity or object to the present atmospheric and fleeting qualities; qualities: these define its character. Edgar Degas depicted such scenes. A notable piece depicted dancers stretching before their show in an unstaged reality of everyday

rituals, disclosing a beauty in their own existence before they exposed the perceived beauty for an audience.

It is being proposed here that this understanding of beauty within the raw reality of movement and ‘nature’ can be applied to winemaking through the architecture facilitating its atmosphere.

Robert Mondavi used this understanding in this exposure of the winery to visitor creating an experience similar to performance art.<sup>2</sup> Visitors experience the craft and its rituals as a form of ‘beauty’ due to their ability to engage with the creative process amongst the shared scientific process displayed.

It is noteworthy that some of the impressionist paintings were depicting beauty in the changing influence of technology of daily life felt at the time. In parallel, contemporary winemaking is experiencing the influence of changing technology. In both cases, the beauty of daily life is explored.

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1. Gustave Courbet. Grimme, Karin H, and Norbert Wolf. *Impressionism*. Köln; London: Taschen, 2007.18.

2. Mondavi, Robert, and Paul Chutkow. *Havests of Joy: How the Good Life Became Great Business*. New York: Harcourt Brace & Co., 1999.





Figure 4. 10 Three Dancers in an Exercise Hall, 1880 Edgar Degas Painting

#### 4.05

### Spontaneous Brush Stroke

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Impressionist paintings are constructed with a particular brush stroke. When encountering an impressionist painting, as a viewer, you are subject to the experience of its construction when the proximity to the painting is reduced. The experience of construction is also obtained from a distance through the impression of light occurring through the vibration of colours.

*“The experience of light, at times becoming almost the subject itself, was greatly enhanced, but so was the physical, material reality of the painted surface. The consequence was that paintings became more “paintings” and less images. These two fundamental realities, the physical reality of the painting and the implied reality of the image, co-existed in charged tension as never been achieved before. The very act of seeing, rather than the objects seen, took on an importance which revolutionized representative painting.”*<sup>1</sup>

The painting comprises a collection of separate strokes. These brush strokes not only play a role in the qualities of light and colour, they also induce a sense of immediacy as a result of the process; reflecting the spontaneity of the painter

recording the space. This flirty vibrancy and sometimes delicate stroke portrays a sense of the freshness of a fleeting moment to the viewer.

The result of this brush stroke is an inaccurate blurring, introducing the viewer to a sense of ambiguity. An ambiguity evokes an engagement of the imagination, as the viewer is encouraged to immerse themselves within the painting to discover and create their experience of the scene. As a result of this individual experience and response to inhabiting the painting, viewers experience a sense of creation.<sup>2</sup>





Figure 4. 11 Revealing +  
Concealing Colour + Texture Experiment

This ambiguity of blurred boundaries induces a sense of the ability to discover through concealing and revealing. An example of this is explored by Frank Benson where he portrays his three children on a boat (Figure 4.12). We are only able to understand one face of the boy as the two girls fishing have their faces hidden by shadow as a result to their orientation to the artist. The viewer immerses themselves in the scene through the light, moving in and out of shadow. Jean Paul Sartre articulates this experience through his writings:

*“Impressionist painting evokes our sense of day dreaming, and gives us our own participation within the scene; we can understand the process and we form the image within our mind. It awakens our imagination as “the act of imagination [ . . . ] is a magical act. It is incarnation destined to make the object of one’s thought, the thing one desires, appear in such a way that one can take possession of it”<sup>3</sup>.*

- 
1. ‘Monet’s Painting: A Searchable Database’. Accessed 13 February 2014. [http://www.monetpainting.net/monets\\_paintingOLD.php](http://www.monetpainting.net/monets_paintingOLD.php).
  2. (Bachelard *Poetics of space* 1958 beacon press (Boston), 1964 p.XIX
  3. Jean-Paul Sartre, *The imagery*, Routledge (London and New York), 2010, p 125.

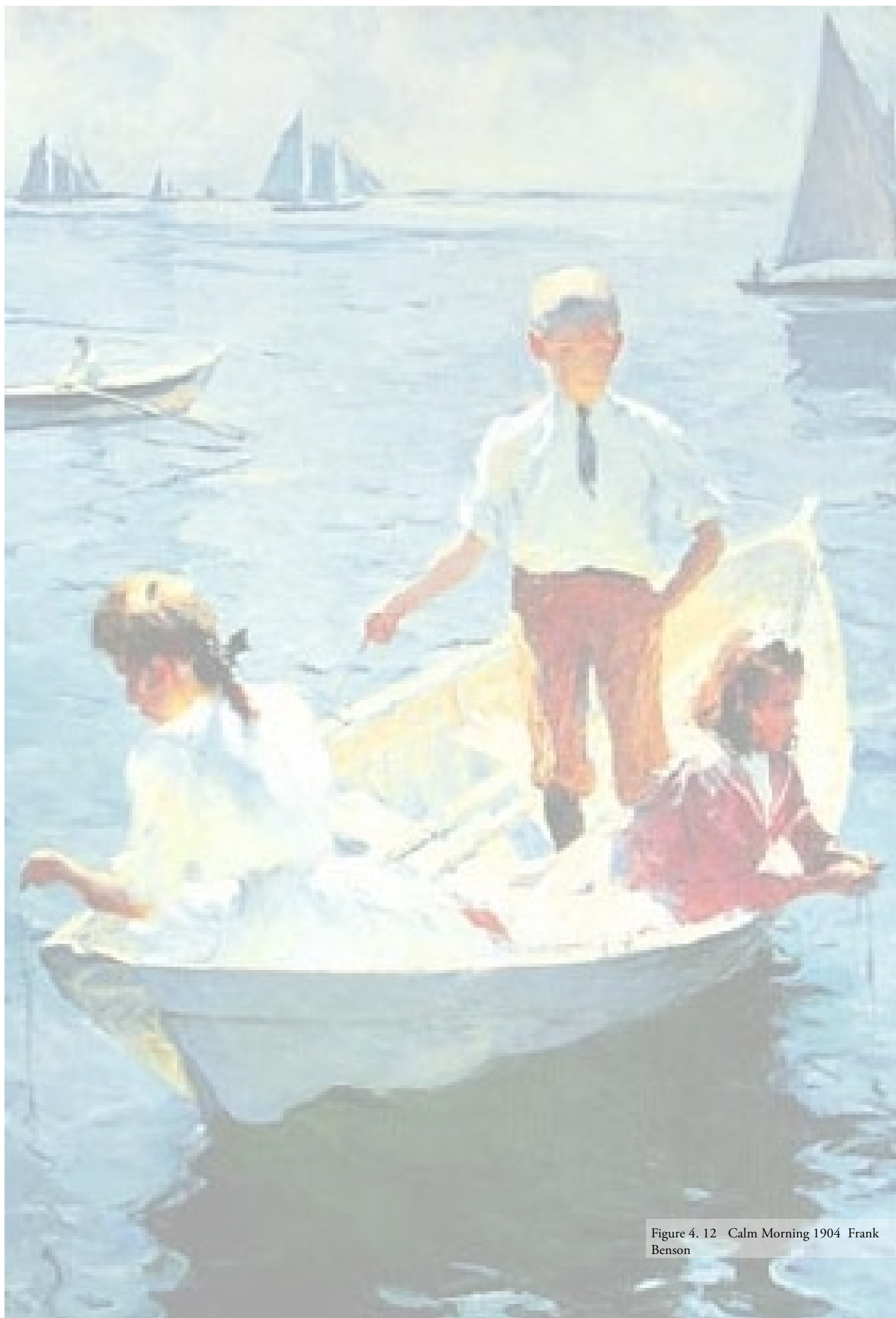


Figure 4. 12 Calm Morning 1904 Frank Benson

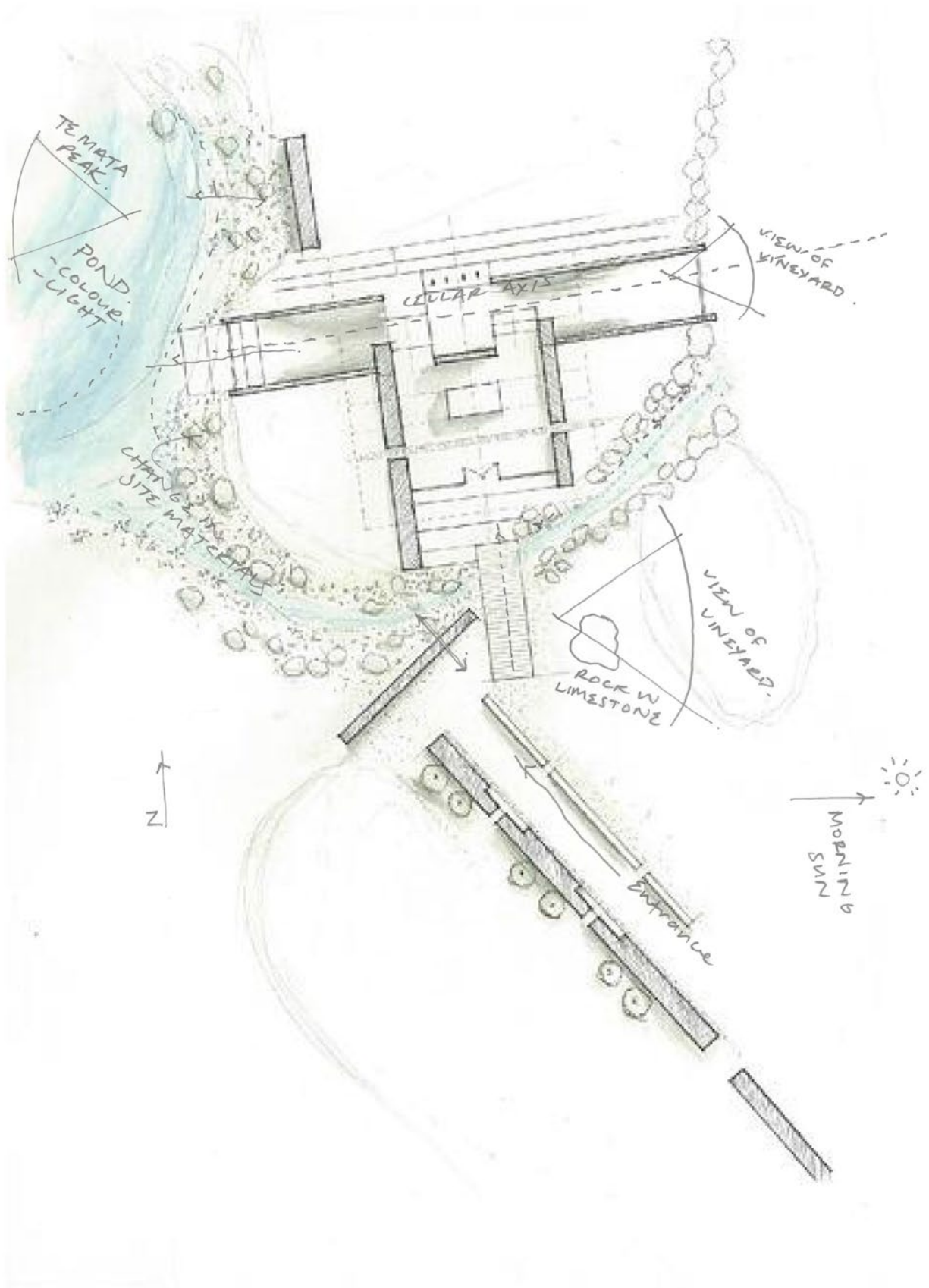


Figure 4. 13 Tasting Room Site through hand drawn floor plan that interacts with the environmental textures and qualities.

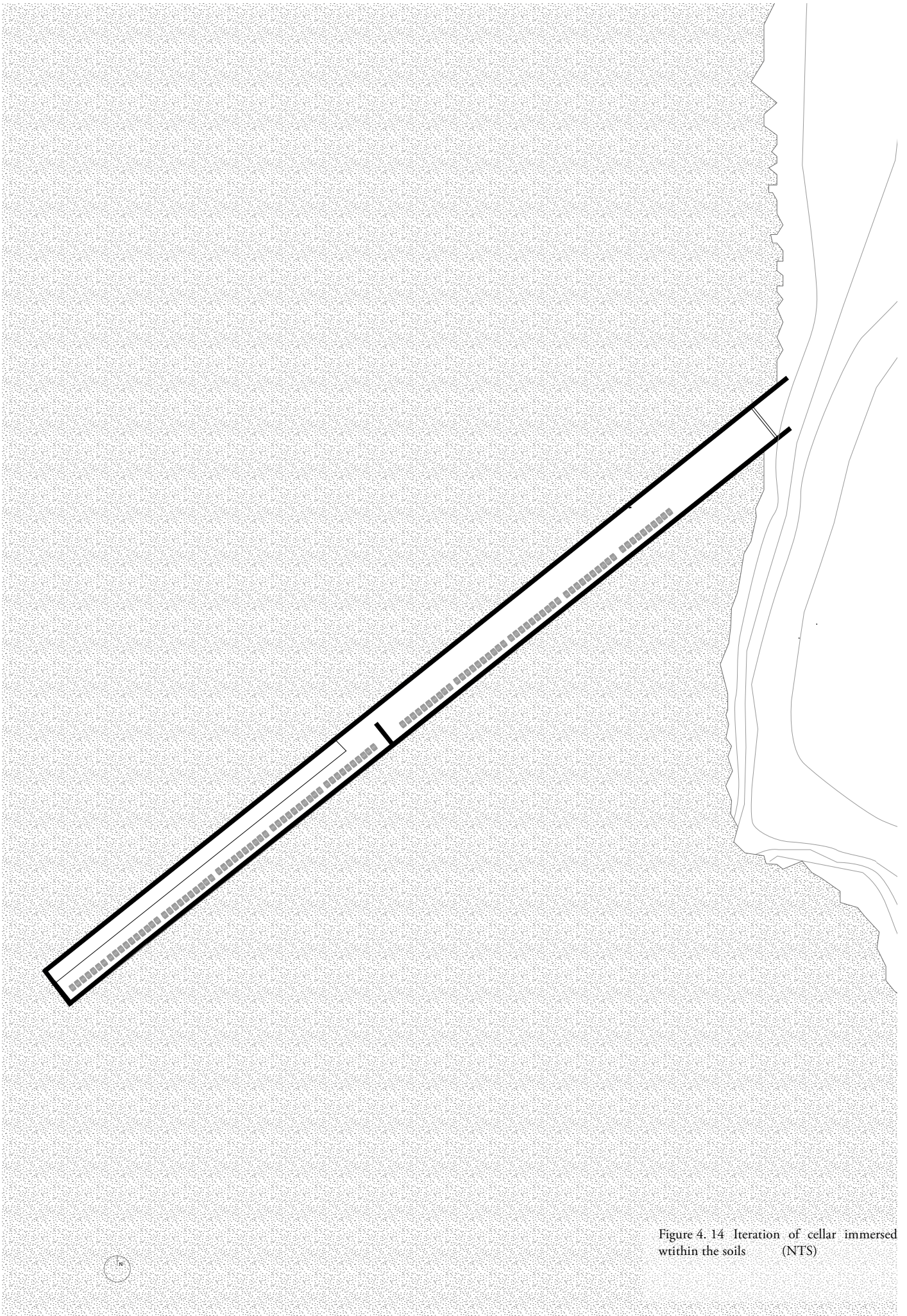


Figure 4. 14 Iteration of cellar immersed within the soils (NTS)

## Chi Chu Art Museum

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*“Though we have been, in fact dealing with a tangible existence in the form of art and architecture, we have had more sense of encountering the invisible, fragile, and vulnerable aspects of a specific place.”<sup>7</sup>*

The ChiChu Art Museum on the island of Naoshima is home to limited artists' work and expresses an 'aesthetic experience'.<sup>2</sup> The art of Claude Monet, James Turrell and Walter De Maria are collectively exhibited in this space especially created to do so.

With the direct involvement of Monet's paintings, this space facilitates the engagement of the visitor and the painting. As a case study, this provides a space facilitating the imagination (Expressed in Figure 4.16). The architecture of the Chi Chu Museum develops a space that responds to the experience of the painting and in addition explores the qualities of the paintings through the liminal architectural space.

On contemplating the museum Soichiro Fukutake, president of the Naoshima Art

Museum Foundation, expresses the concern for the space of the museum to touch the person experiencing it more spiritually. *‘Nothing is to be taught, persuaded or subjected by the values of judgments of others’<sup>3</sup>* inducing an experience of *‘living well’*, an immaterial quality.<sup>4</sup> This projected goal of experience reflects many of the qualities and values that resulted from impressionist painting in its subjective and imaginative relation to self.

This project as a whole demonstrates many of the intentions for this design research; *“Nature, Art and the Co-existence of architecture.”<sup>5</sup>* Co-existence is important as it implies an acceptance of qualities of the current environment, it is then explained that it should *“present itself as a creative space where the natural rhythms of the sea and a selection of artworks echo together.”<sup>6</sup>* The project expresses this philosophy as a holistic and non-static experience similar to the emotive response to Monet's fleeting moments painted in a ephemeral form. This realisation of the personal experience of impressionist painting; *“Claude Monet absorbed nature into his own spirit and*





Figure 4. 16 Relevance of Chi Chu Art Museum as it is for experience of impressionst qualities.

Figure 4. 15 Tado Ando Chi Chu Art Museum in Landscape

*sublimated it into the format of painting.*<sup>7</sup> Constantly this collection of spaces is enabling the personal experience of the inhabitant and the creative interaction of the individual connecting with the art and consequently the environment.

The Chi Chu Art Museum creates space for “*place for aesthetic experience.*” Akimoto proposes an understanding of Monet’s aesthetic space by bringing forth his rejection of the tableau of his time ‘*in order to realize the full potential of aesthetic experience prior to its public display.*’<sup>8</sup>

This design is developed with a less rational programme to that of a winery; an art museum not having a scientific process. However, the intention of qualities of space align. While the art museum has the opportunity for the imagination to be more noticeably involved due to a narrowed focus of activity. The rational requirements of winemaking can easily be overbearing in the experience, relying on technology to express the story of winemaking. However, the brief for the subject of this inquiry, requires a responsive design that

brings to life the creative and artistic nature often over shadowed. The architecture reveals and conceals differing and invisible aspects of winemaking, mirroring the experience of the blurred boundaries of impressionist paintings. This is echoed in the qualities exposed by the design of the Chichu museum with the discovery of the indivisible, fragile and vulnerable.<sup>9</sup>

The following design process aims to dissolve the immaterial nature into the perceived reality, creating an experience ephemeral for the viewer/inhabitant; seeing the role of architecture where ‘*Nothing is to be taught, persuaded or subjected by the values of judgments of others*’, experiencing through the immaterial.<sup>10</sup>



Figure 4. 17 Chi Chu Art Museum Claude Monet viewing space

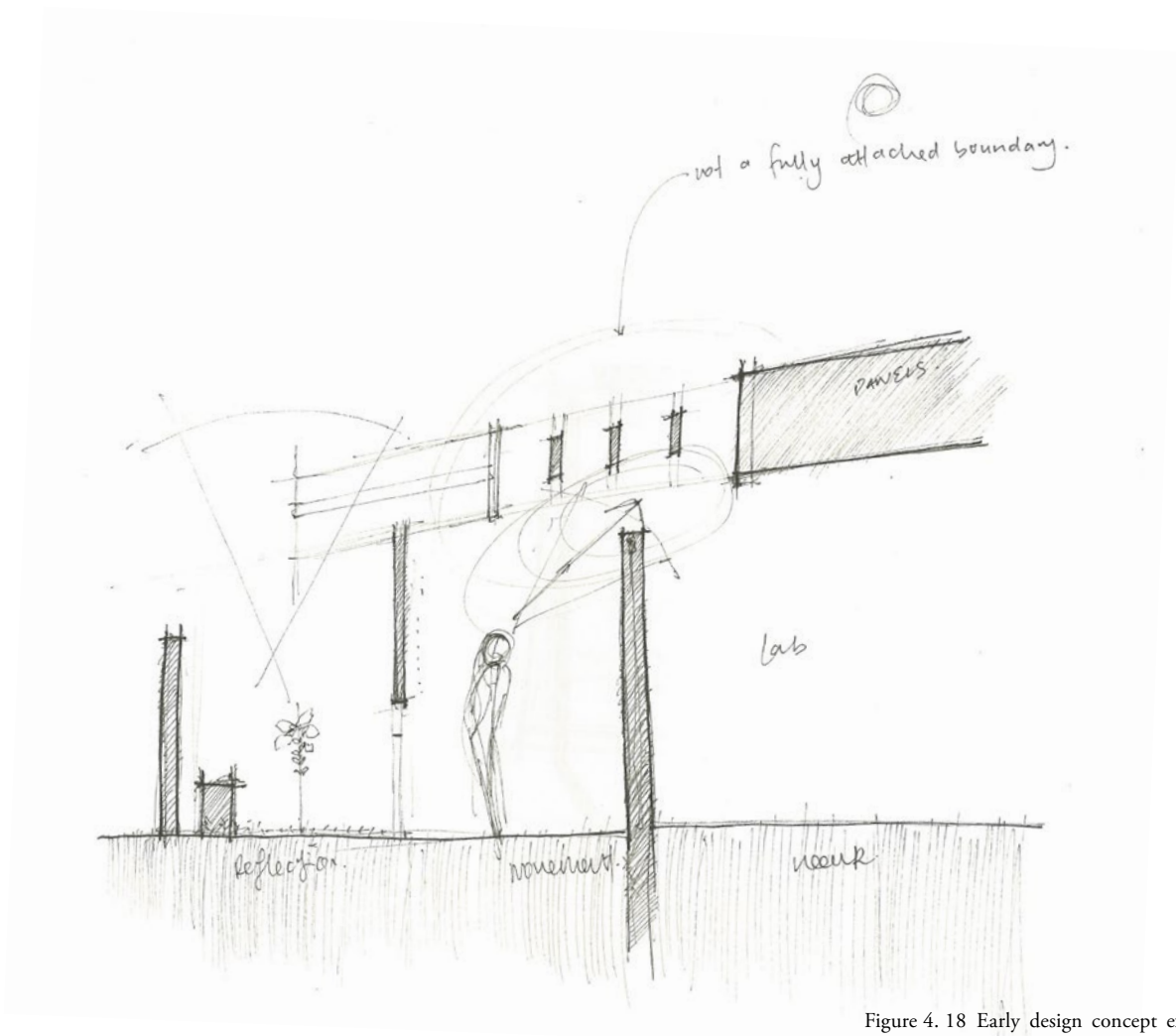


Figure 4.18 Early design concept explores the interaction of key areas through liminal spaces. The dissipating boundary between process and movement allows a permeability that illustrates the sharing of spatial qualities.

1. Yuji Akimoto. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.82.
2. Andō, Tadao. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.
3. Soichiro Fukutake. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.80.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Yuji Akimoto. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.81.
9. Yuji Akimoto. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.82.
10. Soichiro Fukutake. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.80.

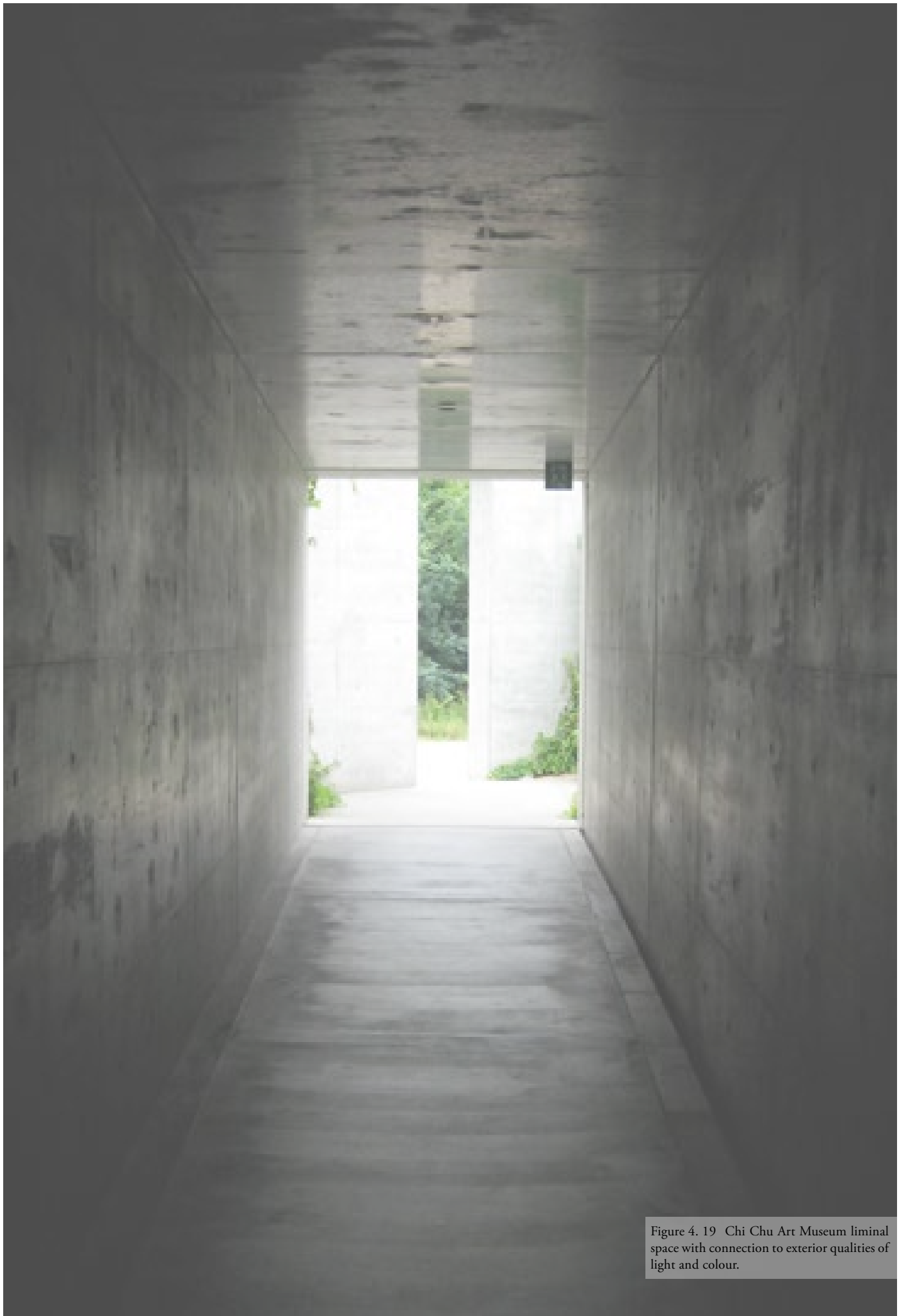


Figure 4. 19 Chi Chu Art Museum liminal space with connection to exterior qualities of light and colour.



## Concluding Impressions

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Impressionist painting has provided insights to an experience of everyday reality with a heightened sense of imagination and creative artistic engagement. Embodying the temporality of the environment, a manipulation of qualities through architectural strategies aims to evoke a similar emotion to those exhibited by experiencing the painting.

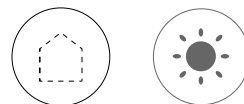
A sense of reality within impressionist painting is exposed through the construction and technique of the painting being embraced. Adopting this approach to the process of the art (winemaking) becomes a contributing factor in exposing the imaginative side of the craft by giving the visitor a personal orientation to the creative process.<sup>1</sup> The architecture should enhance the same sense of mystery and ambiguity present in these paintings; will aim to primarily engage the imagination by embracing the scientific reality of the craft.

Expressed in both impressionist painting and in winemaking, is the relationship to the landscape and the ephemeral nature that it possesses. The architecture should

respond and take advantage of this reliance, from both arts, to heighten and magnify the experience of the character of space.

From these explorations of both winemaking and impressionist painting, two concepts have been created to induce the inherent qualities found in the experience of impressionist painting to be evident in the architectural experience of the winemaking craft.

The two concepts to be explored and utilised are those of *blurring boundaries* and the *dissipation of light*.



Blurring boundaries is a concept based on the ability to engage the imagination through the ambiguity present in not only the mode of representation but the immaterial character becoming the subject of this representation. Blending into nature creating a sense of ambiguity and discovery through duration is a strategy to engage not only the body, but the imagination through the immediate environment and winemaking processes; both changing constantly in their active and fleeting nature.

Dissipation of light focuses on the light as subject and the influence of natural light in the creation of the image with its ability to conceal and reveal the atmosphere of space, natural light qualities expressing an ephemeral quality that shapes something more important than itself by exposing character of the space.

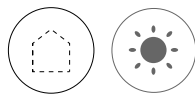
These concepts and their resulting strategies provide a framework that establishes an architectural response to the desired experience of the intangible, fragile and vulnerable aspects of the place and site<sup>2</sup>, enhancing an experience of the immaterial qualities and engagement of the site and the process occurring within.

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1.       Bachelard, Gaston, *Poetics of space* 1958 beacon press (Boston), 1964 p.XIX

2.       Yuji Akimoto. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.82.

# Part 05



## Architecture of Impressions

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*The testing of the architectural concepts derived from impressionist paintings of blurring boundaries and dissipation of light to immerse the inhabitant in the winemaking craft*



Figure 5. 1 Making impressions through modeling. Breaking down qualities of space with a focus on texture and light to form the experience of space.

## Introducing Strategies

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As previously discussed, the immersive quality of impressionist painting is constructed from a few key techniques of the art; *colour and light, contemporary scenes, en plein air* and the *immediacy of stroke*. These techniques are a representation of the character of space and will lead this research in creating an architecture of engagement.

Impressionist painting has revealed a sense of ambiguity where the experience of the scene explored through the representation of intangible qualities, engages the viewer by involving their imagination. The intention to engage the imagination of the inhabitant within the winemaking craft is through an architecture that responds to the qualities captured in impressionist painting.

The immaterial essence represented in the paintings invites an imaginative experience of the environmental conditions of light, colour, movement and character. It is proposed that impressionist painting explores the similar temporal and rational process in its craft as found in winemaking;

The strategies presented will be a tool for inducing an '*intoxicating impression*'.

The two concepts of *blurring of boundaries* and of *dissipating of light* will be tested as architectural concepts expressive of impressionist qualities.

Blurring boundaries as a concept is created from a space responsive to movement. The ambiguity displayed in the impressionist image prompts the viewer to move in and out of shadows, revealing and concealing through flirty brush strokes, evoking a sense of a fleeting moment. Blurring boundaries architecturally, relates to the sense of exploration for the imagination of the inhabitant. Here, it enhances the connection with the winemaking process through its ability to allow a connection for the visitor to the creative process of the craft, blurring boundaries through its cross programme nature.

The concept of dissipation of light is explored architecturally by materialising light through colour and atmosphere. The dissipation of light evolves from the focus





## The Promise

*Impressionist painting capturing the  
essence of space not merely the  
physical representation of a space*



*Light and Colour  
Contemporary Scenes  
En Plein Air  
Immediancey of Stroke / Spontaneouty*



Dissipating  
Light

Strategy  
Henry  
Plummer

Henry Plummer  
The Architecture of  
Natural Light

1. Evanesence

2. Atomizatoion



Blurring  
Boundaries

Strategy  
Toyo Ito

Toyo Ito  
Blurring Boundaries

1. Soft Boundaries

2. Transforming Programme

3. Transparency + Homogeneity



*In search of an immersive  
architecture that engages the  
imagination of the inhabitant  
within the winemaking process*

on the representation of light through colour. The technique of separating colours blending in the viewer's eyes, allows the mind to form the experience and mentally engage with the painting. The light as subject exposes an instable ephemerality creating atmosphere and character of space. Architecturally, the use of light within space can give the inhabitant the tangibility of its intangible nature.

The design process is testing these architectural concepts prompting design decisions. Blurring boundaries is explored through three strategies found in the work of Toyo Ito<sup>1</sup>; soft boundaries, transforming programme, and transparency and homogeny. Secondly, dissipating light is explored through Henry Plummer<sup>2</sup> and his concepts of evanescence and atomization. Both strategies rely heavily on the environment to orchestrate the atmosphere creating an immerse experience of the winemaking process through the architectural design.

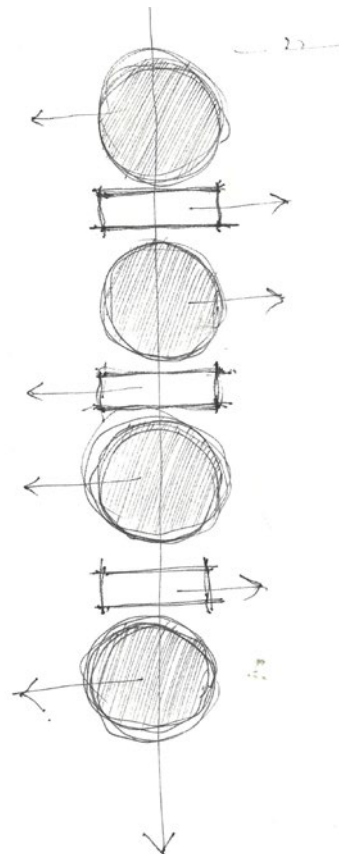
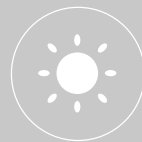


Figure 5. 2 Diagram exploring the possibilities of the two parts of the programme (enjoyment and processing) to overlap and interact.

1. Toyo Ito: *Blurring Architecture* 1971-2005. Charta, 1999.
2. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009.



## Boundary

*noun*

*1. a line which marks the limits of an area; a dividing line*

*1. a point or limit that indicates where two things become different*

*A limit indicating where the state or definition of space or thought changes properties.*

## Dissipating

*noun*

*1. the process of slowly disappearing or becoming less*

*The breaking up and evanescent nature becoming present.*



5.02

## Blurring Boundaries

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*“Reality is dynamic, not static. It changes in the course of time.”<sup>1</sup>*

The spontaneous brush stroke and the ambiguity found in impressionist painting is a representation of experience of the fleeting moment, constructed from immaterial qualities creating atmosphere of a time and place; with techniques that entice the engagement of the viewer’s imagination. Ambiguity in form and boundaries enlightens a sense of exploration and discovery. Moving throughout the image engages the viewer in its creation.

Materialising this strategy through the architectural experience of the winemaking programme aims to blur the boundary between the visitor and the winemaking craft, creating discovery of the holistic attributes that are fundamental within the craft.

Blurring boundaries results in strong implications with the rational reality of this programme, playing with the balance of art and science. Enjoyment spaces and production spaces; science and art;

blurred boundaries are a logical strategy for engagement (explored in Figure 5.3). The sense of the boundary focuses on liminal spaces that have the opportunity to engage with the immediate site.

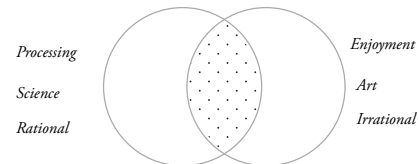


Figure 5.3 Balancing art + science

Toyo Ito writes on strategies to blur boundaries architecturally<sup>2</sup>. These are as follows:

- Soft Boundaries
- Transforming Programme
- Transparency and Homogeny

The following section explores these strategies for blurring boundaries and their ability to help design an architecture of engagement.

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1. Toyo Ito: *Blurring Architecture* 1971-2005. Charta, 1999. 196.

2. Ibid. 59.



Figure 5. 4 Spring Wind House by  
Architecture Uncomfortable



“

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*"I feel I exist on the boundaries  
Somewhere between science and art  
Art and architecture  
Public and private  
East and West  
I am always trying to find a balance between these opposing  
forces,  
Finding the place where opposites meet.  
Water out of stone  
Glass that flows like water  
The fluidity of a rock  
Stopping time  
Existing not on either side  
But on the line that divides  
And that takes on a dimensionality  
It takes on a sense of place and shape."*

-Maya Lin



Figure 5. 5 Here and There 2013 Maya Lin

## Soft Boundaries

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The impressionists portrayed a momentary glimpse of reality, a sense of the non-static, their paintings featuring a focus on intangible qualities; recording colour as light. Soft boundaries for architecture create interior environments which are not detached from the exterior environment, an architecture that is responsive to this non-static and intangible nature.

Natural boundaries permit the ephemeral surroundings and sensitivity of nature to constantly influence the interior environments. A responsive and sensitive skin allows the mediation between artificial and natural environments.<sup>1</sup> Architectural boundaries that involve wind, water and light establish confines that are uncontrollable. Every visit uncovers a heightened individual experience and fleeting atmosphere.

***Spring Wind House*** by Architecture Uncomfortable<sup>1</sup> constructs itself on the force of wind demonstrating a soft boundary through its reliance on the exterior environment to not only create form but entice atmosphere. With a simple static framework, spaces exist solely when the wind has enough force to construct it. The

movement from the wind gives wind form and creates a flexible architecture in which individual experience is encountered by noticing the influence of the environment around them, with no control over it. There is nothing static about such an experience. Blurring boundaries between the interior and the exterior, where they become one creates an ambiguous experience for the inhabitant leaving the boundary open for their interpretation of experience.

Soft boundaries were tested architecturally. The planning of spaces to involve the participation of differing users as the courtyard central space being designed through this process constantly shows a development of interaction of the visitor to the winemaking process.

Boundaries that react to the environment through the instruction of the user, could be defined as soft boundaries due to their non-static nature. Screens that can allow the dissolving of the boundary between inside and outside that leaves space as one. Space constantly fluctuating due to the environment and the process of the inhabitant.



Figure 5. 6 Spring Wind House by  
Architecture Uncomfortable

Spring wind house's dependency on the wind to construct its inhabitable form does not easily relate well to the programme of the winery. However, the ability for architecture to open up and respond to the environment, allowing the accessibility of the exterior environment, may be more an appropriate application to blur boundaries in the architecture of a winery. This has been tested in the design through a series of skin that react to the environment naturally and also through the inhabitant reacting to the environment.

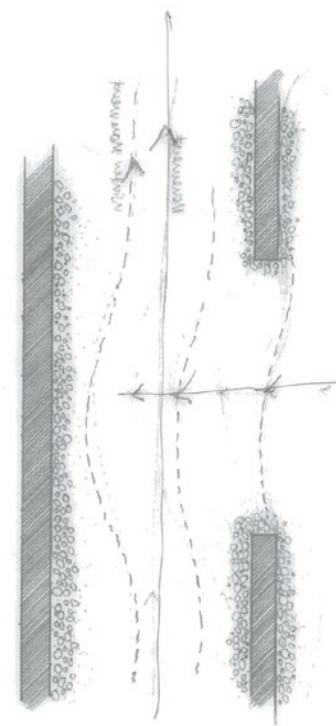


Figure 5. 7 Changing water levels through seasons restricting movement. Blurring boundaries through this soft notion.

1. 'Spring Wind House by Architecture Uncomfortable Workshop | Architecture & Design Magazine'. Designboom | Architecture & Design Magazine. Accessed 14 February 2014. <http://www.designboom.com/readers/spring-wind-house/>.



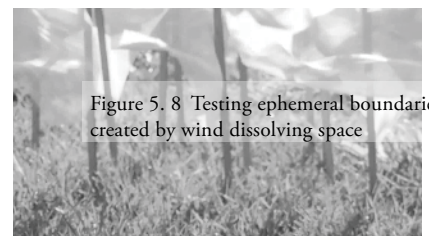
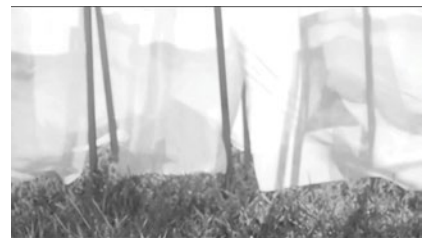
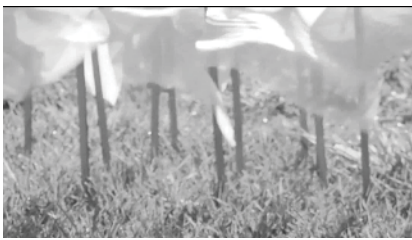


Figure 5. 8 Testing ephemeral boundaries created by wind dissolving space

Curtains were tested at a early stage, shown in Figure 5.10, these were less practical than the screens shown in the final design outcome that respond through the inhabitant. The testing of curtains did help to express a delicacy in its contrast for the balance of architecture due to its unpredictable nature.

The soft boundary has evolved to include light through a permeable surface. The qualities of light are then exchanged and this shares a mutual quality of space with the temporality of the environment.

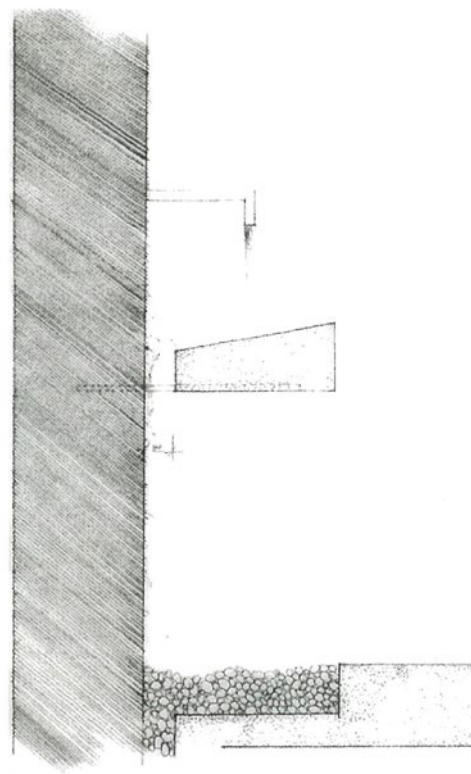


Figure 5. 9 Hand basin. Red pigment to run down the concrete wall through water and stain over time.





Figure 5. 10 Architectural iteration of curtains in earlier design test of the winery processing space



Figure 5. 11 Testing Ephemeral Boundaries Controlled by Wind

## 5.04

### Transforming Programme

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Transforming of spaces within the programme creates ephemeral space<sup>1</sup>. Promoting a temporal change, the sense of floating through the movement facilitated by programme establishes instability, *“Therefore blurring architecture must have a floating character permitting temporal changes.”*<sup>2</sup>

This particular strategy has a strong social implication, as the boundary or threshold for spaces that can be inhabited has the ability to constantly change. Through this programme there can be experience of the processing spaces as enjoyment spaces. Permitting more than one activity allows movement and an experience that is constantly changing, moreover, perceived in a variety of ways.

This is shown in most winery buildings, especially in many early New Zealand wineries. Where it is common for events to be held, not just amongst the vines, but throughout the processing spaces. Particularly so in spaces that encapsulate desirable architectural qualities and atmospheres.

The transforming programme leads the experiential concept of occupation of space, for example guests at a wedding party. If the event is held in the central part of a processing space guests would experience the cooler air of these parts of the building that has a strong connection to the exterior. Further, red pigment stains on the concrete beneath their feet would trigger a sense of place where trucks and machinery contrast with the qualities of a restaurant or tasting room.

This constant change and response to programme promotes a space with a floating instability. This instability balances the regime displayed in the process of winemaking. The fragility to programmed spaces highlights to the inhabitant the instable and ephemeral nature of the craft.

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1. Toyo Ito: Blurring Architecture 1971-2005. Charta, 1999. 58.  
2. Ibid.



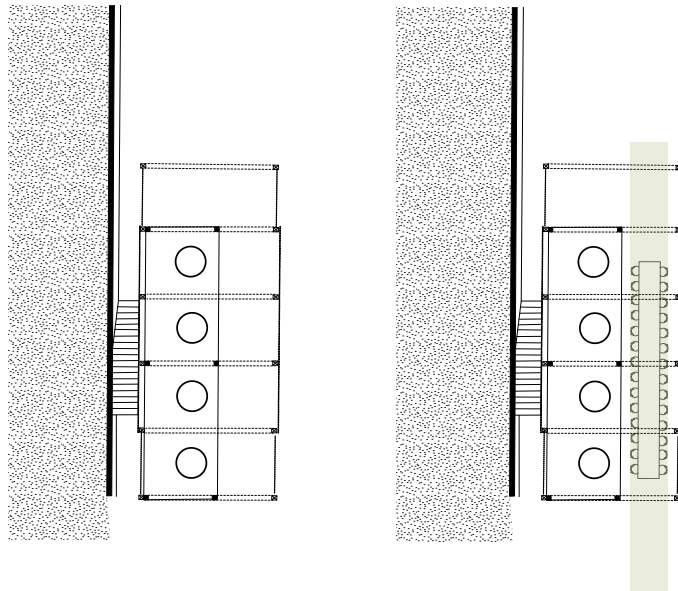


Figure 5. 12 Testing transforming space from Fermentation Space to Eating Area



Figure 5. 13 Blackbarn Winery Saturday growers market space



## Transparency + Homogeny

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A quality which can be present in the two prior strategies, (transparency and homogeny with the environment,) demonstrates the strong relationship and influence that the environment has over the atmosphere and a person's experience. Creating architecture where '*two different types of space are in mutual interaction*'<sup>1</sup> is present; means that the architectural design must deal with this balance.

The rugged backdrop of the proposed site will impact the response of the design, developing these features as being essential to the experience and atmosphere of the winery and the winemaking craft. The architecture will balance the qualities of both site and the winemaking process.

In their restaurant extension in Olot Catalonia<sup>2</sup> **RCR Architecture** has created a space where transparency has provided a wealth of textures in an ambiguous interior exterior space. This space demonstrates a transparency through its relationship with the environment, providing translucent partitions with the main objective of sheltering than defining space<sup>3</sup>. The Basalt exterior landscape forms the texture of

the interior though it is prescribed as an exterior condition.

This structure does not experience the same site conditions of Hawke's Bay and it is believed that the sunlight that would penetrate the PVC screen would allow too much sunlight into the spaces creating temperatures to process wine. However, the way that the interior and exterior are in mutual interaction has the possibility for winery architecture to construct out of the qualities and textures of site.

Shown in the sketch is the potential for the spaces to be designed to include more transitional spaces amongst the environmental features, forming constant experience of these features and connecting the user to the raw environment.

Illuminating liminal spaces that construct themselves on the surrounding qualities of the environment is being tested in the design process around a central courtyard. Establishing a sense of homogeny with the site through the integration of these passages of movement with the site. The ambiguous forms present in the architectural style of the design can help



Figure 5. 14 Restuarent Extension RCR Architects. Transpareny screens and sunken nature explores homogeny with the environment in order to create atmosphere of space

this integration with site as well as allowing for the imagination to be engaged through an undefined telling of programme through architecture. Blurring the recognition of the moment when the qualities of space or thought changes its properties creates blurred boundaries between the perceived and actual purpose of spaces.

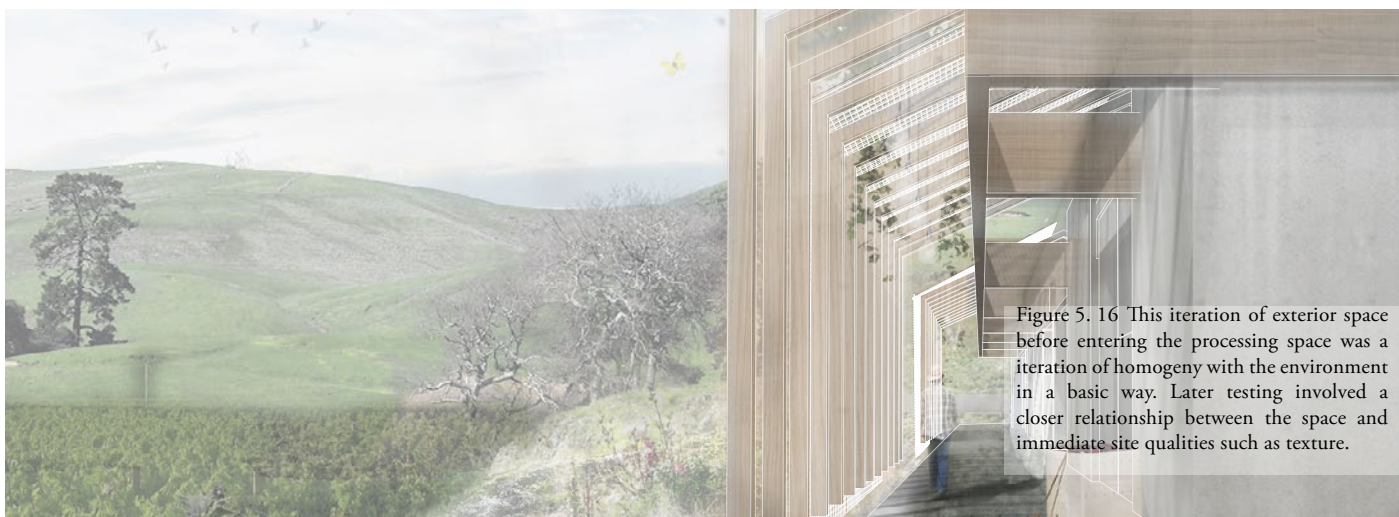
The application of materials from the immediate site was constantly tested through this design process. This included not only the limestone present on site but the vines that help create the atmosphere of the winery. Connecting the visitor to a more holistic experience of the winemaking process, connecting back to the viticulture aspect of the process and atmosphere experienced by the winemaker in his craft.



Figure 5. 15 Transparency of colour and texture present on site.

- 
1. Toyo Ito: Blurring Architecture 1971-2005. Charta, 1999. 58.
  2. 'Restaurant Extension in Olor'. [Http://www.detail-Online.com/](http://www.detail-Online.com/). Accessed 16 February 2014. <http://www.detail-online.com/inspiration/restaurant-extension-in-olor-106132.html>.
  3. Ibid







5.06

## Dissipating Light

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*“The proposition of light forms a real presence in empty space, and even within physical things – its vibrant intensity stemming from a complex interaction of light with matter – was being simultaneously explored in the visual arts. Already in the mist and smoke of an impressionist canvas by Monet or the pointillism of Seurat, we find molecular light drifting through space to veil objects and become the very heart of the image.”<sup>1</sup>*

The relationship of spaces with natural light in particular has shown to be imperative for the impressionists. Using the landscape to help mediate this experience of winemaking, natural light has a large ephemeral and unpredictable influence over the process of winemaking and the experience of the landscape atmosphere. In his breakdown of Japanese contemporary architecture Blaine Brownell says; *“Atmosphere. . . considers formation of spaces that employ light and materials to stimulate curiosity and the imagination.”<sup>2</sup>* Natural light is an uncontrollable and fleeting provider of architectural atmosphere which can only be designed to a certain extent

before the unpredictability of natural light will materialize in its own way.

Dissipating is defined by the disappearing of, or the dispersing or scattering.<sup>3</sup> Architecture that can manipulate light and its ephemeral nature, allows space to experience atmosphere from the surrounding natural elements. Alvar Aalto *“sought to magnify and bring inside the shifting skies that define their world,”<sup>4</sup>* allowing the inhabitant to experience the evanescent nature of light through the emotions of the ephemeral.

Henry Plummer writes of strategies of architecture and natural light,

*“The ebb and flow of light in the sky affects every part of our lives, and literally makes possible life on earth. At its simplest, light allows us to see, to know where we are and what lies around us. Beyond exposing things to view, light models those things to enhance visual acuity and to help us negotiate the physical world.”<sup>5</sup>*





Figure 5. 18 Design iteration testing dissipation of light through building form as part of final design.

This connection is of paramount importance in the temporal and delicate winemaking process, the seasons and light all influencing the holistic lifecycle and activities that occur in the process and the lives of the inhabitant.

This ability for light to allow us to see and negotiate the environment in which we inhabit gives an appreciation for the way it may manipulate a scene momentarily and engage our imagination. This acceptance of the immaterial develops a sense of life to the architecture,

*“... We need more from architecture than physical contentment. We expect our buildings to be emotionally satisfying; to appear alive rather than dead; to take hold of our affections with moods that resonate with what we wish to feel inside; to keep us in touch with the flow of nature; and to empower us to make spaces our own by activating our perceptions and dreams.”*<sup>6</sup>

The use of natural light and its dissipation demonstrates a delicacy and evanescent nature of something intangible with the material. It reveals the colours in spaces

like the impressionists exposed in their paintings.

Simona Pries<sup>7</sup> is an artist that establishes a delicacy with the balance of soft and hard, constantly marrying these two opposites. Without light these objects would not have their subjective responses. The concrete material, that is strong and harsh, does not overshadow the light materials of glass that rests above it; there is an experience of balance.

Pries describes glass as *“a reversible material, located in the state of compression, is remarkably stable and at the same time fragile.”*<sup>8</sup> Natural light reveals the materiality and negotiates the image which a viewer sees. This is phenomenological understanding of the reaction to the material and tactile experience we are having.

Considering balance in the design of the winery, the materiality of the architecture and its relationship to light becomes imperative to the atmosphere and experience. This experience of

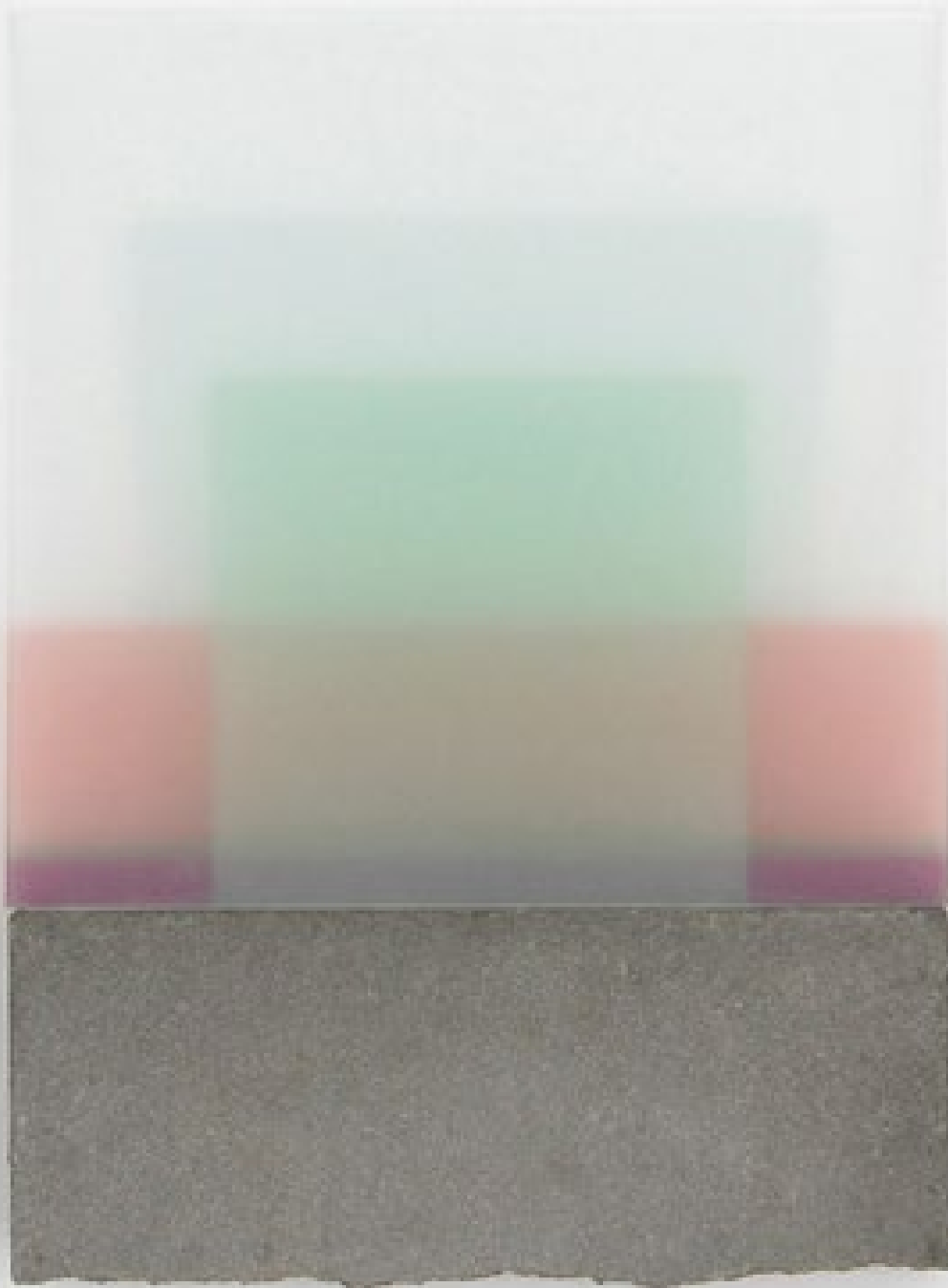


Figure 5. 19 Simona Pries Art Piece.  
Balancing textures.



texture creates the opportunity to reveal the materiality of the site through the architectures manipulation of light.

Plummer refers to daylight as a ‘commodity’ – “*Material form has become a tool to shape something more important than itself.*”<sup>9</sup> Using the landscape and the environment as a way to mediate this expression of craft in the winemaking process, while dissipating light there will be ‘shaping’ and ‘materializing’ the immaterial nature of the craft, evoking an emotional response for the inhabitant to the winemaking process.

The connection between light and the imagination evident in the impressionist painting is expressed by Henry Plummer in the experience of space;

*“For while it is true that nothing would be visible without light, light also makes it possible to express and show to the mind’s eye things that elude the physical one. In helping redefine the relationships of people with the environment and with themselves, a world of phenomena is being created which shares an emphasis on being rather than seeing, and upon which every recipient is*

*invited to inscribe his or her own experience – a world that is intensely human precisely because it only takes shape through a person’s creative imagination.”*<sup>10</sup>

From Henry Plummer is ***Architecture of Natural light*** that presents different qualities of architecture and natural light. Testing this architecture of engagement the strategies of ***Evanescent light*** and ***Atomization***.

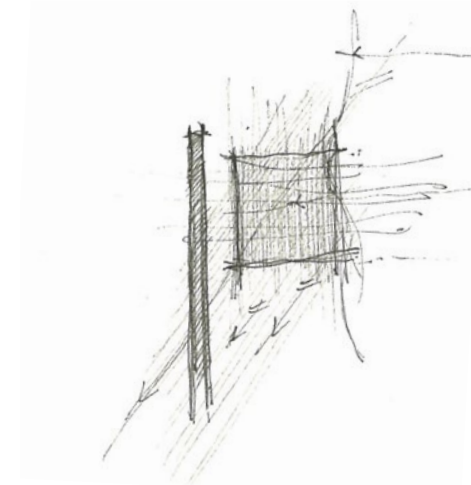


Figure 5. 20 Sketch of light filtering through space to uncover differing textures.



Figure 5. 21 Simona Pries art piece. Light revealing texture.

1. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009.
2. Brownell, Blaine Erickson. *Matter in the Floating World: Conversations with Leading Japanese Architects and Designers : Hitoshi Abe, Tadao Ando, Jun Aoki, Masayo Ave, Shigeru Ban, Shuhei Endo, Terunobu Fujimori, Kenya Hara, Erika Horiki, Sachiko Kodama, Kengo Kuma, Toyo Ito, Oki Sato, Kazuyo Sejima, Reiko Sudo, Takaharu Tezuka, Akira Wakita, Makoto Sei Watanabe, Yasuhiro Yamashita, Tokujin Yoshioka*. New York; Enfield: Princeton Architectural Press ; [Publishers Group UK [distributor], 2011. 11.
3. 'Dissipate: Definition of Dissipate in Oxford Dictionary (British & World English)'. Accessed 16 February 2014. <http://www.oxforddictionaries.com/definition/english/dissipate?q=dissipating>.
4. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 21.
5. Ibid. 6.
6. Ibid. 6.
7. 'SIMONA PRIES'. Accessed 18 June 2013. <http://www.simonapries.de/objekte021.html>.
8. Ibid.
9. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 9.
10. Ibid. 15.



## 5.07

# Evanescence

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The evanescence of light allows the syncing with natural rhythms. It can be an immersive experience and can be expressed through a design integrated with the experience of landscape. These qualities frame something intangible allowing an experience of duration in the ephemeral qualities that the architecture can expose. These qualities give space life as;

*“Spaces brighten or dim in relation to their allotment of sun, seeming to fall asleep and come awake as they respond to what flows across the sky. More than anything else, it is these quiet perturbations that allow architecture to rise above its physical limitations and mirror the rhythms of our innermost life.”<sup>1</sup>*

The transience that architecture can allow the inhabitant to experience within a space creates an orientation responding to natural flows, through the amplification of the beauty of fleeting evanescent light ( This relationship is experienced in impressionist painting.)

The Nordic Pavilion is an architectural demonstration of capturing the evanescence

nature of Nordic light. The light that is soft and differing shifting through slits in the roof construction. The pavilion allows the natural light qualities to shift through from the skies into the atmosphere of the pavilion. In conjunction with form, the materiality of space responds to these light qualities, reflecting the character of both light and material. The light brings a balance to the space with its ability to lightly touch the concrete from.

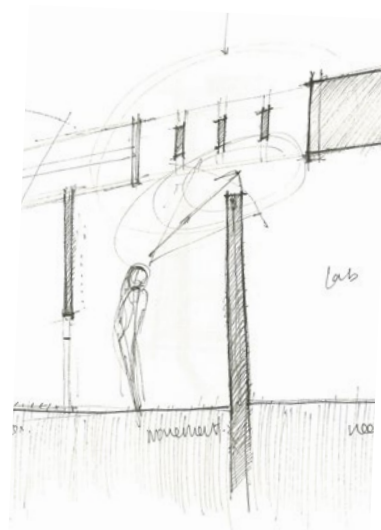


Figure 5. 22 Early iteration of light begin able to filter into visitor and processing spaces



Figure 5. 23 Nordic Pavilion Interior Sverre Fehns Arkitektur

To reflect directly with winemaking, the rows of vines are located to respond to natural light. Running north to south ensures light on both sides of the plant for the longest hours. The design experimentation tests this evanescence in the similar orientation, consideration when creating facades that permits the exposure of internal environments to the natural light. The location of this kind of façade treatment is then orientated to gain the most atmospheric lighting qualities on site but also to dissipate light to not harm the winemaking process.

As an illustration of evanescence, the thickness of the canopy is constantly changing over the season (from skeletal to full and shadowing) the light quality experienced by the winemaker and vineyard staff illustrates a evanescent of experience.

Built form tracks the light in a similar way as it penetrates into the space and dissipates, changing through the day. For the design to embrace this evanescent nature, the qualities that are commonly experienced through the vineyard care will

be introduced to the visitor of the winery and their imagination to an engagement with this process. (can also be referred to in Atomization)

Unwoven light by Soo Sunny Park evokes the momentary experience and the sense of evanescence. *“We don’t notice light when looking so much we notice the things light allows us to see. Unwoven light captures light and causes it to reveal itself, through colourful reflections and refractions on the installations surfaces and on the gallery floor and walls.”*<sup>2</sup> Park understands her exhibition as a liminal space

*“I associate liminal space with displacement. Maybe two things exist at once or someone is caught in the middle between two states. For me liminal is the space between the physical and mental worlds – straddling both sides of the divide.”*<sup>3</sup> For this design research this appreciation of the physical and mental worlds of experience is vital.

This projects attention to the inhabitant noticing light lets light change the space for the one who is inhabiting the moment. Light creates the feeling of space.<sup>4</sup>



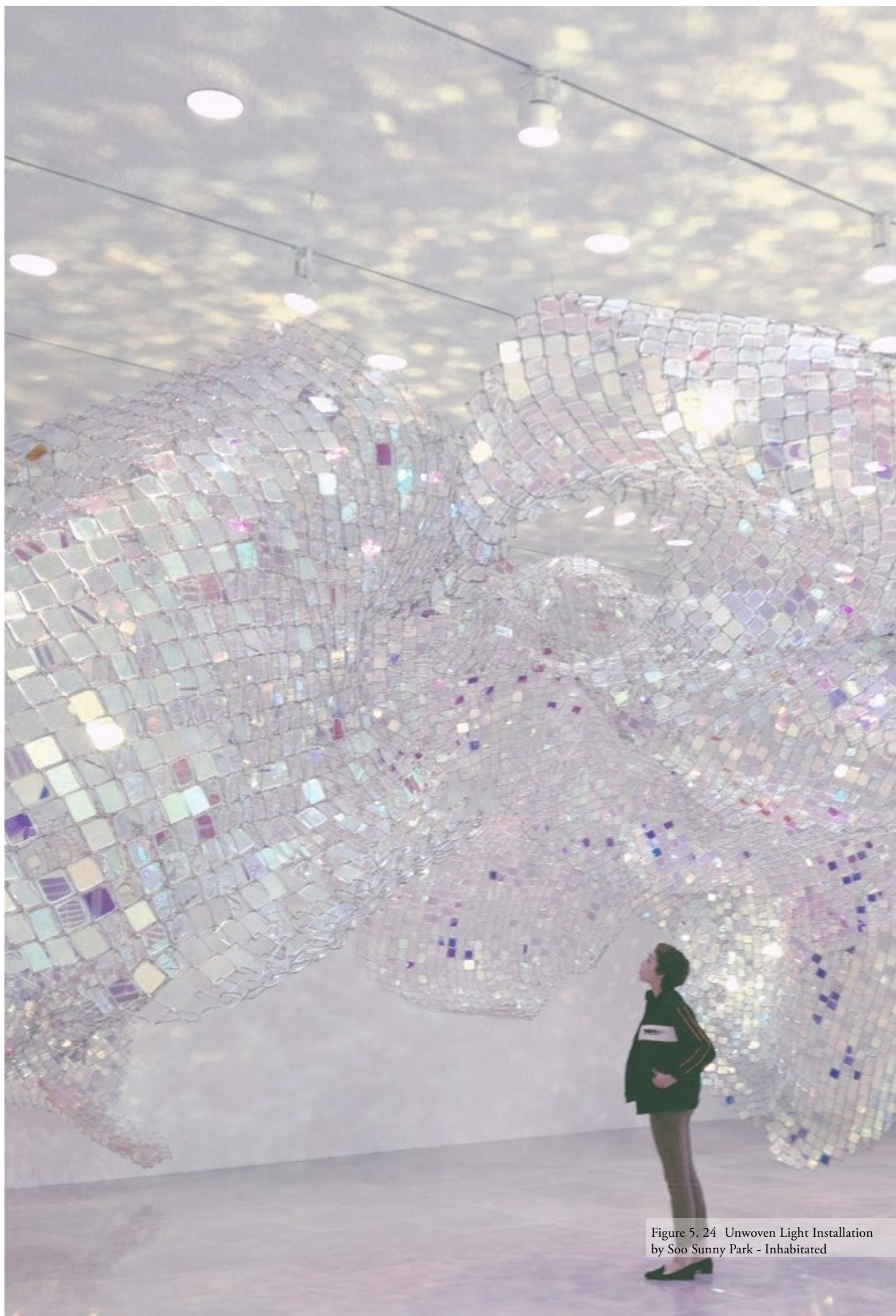


Figure 5. 24 Unwoven Light Installation  
by Soo Sunny Park - Inhabited

The problem with this case study is it does not relate to a rational programme that the winery demands. This is in an exhibition space for people to experience. The treatment of light against the strength of the rational can strengthen this design to create a balance and delicacy. This project and the Simona Pries project share similar ideas; Pries highlights the fragility light offers through contrasting and revealing materiality. Park encapsulates the role and quality of light in changing space and inhabitation. However, both lack interaction with a rational programme that allows an interaction with the materiality in the rational way they require.

The aim is to design architectural space that is responsive, exposing and creating an awareness of the evanescent nature of light. To create atmospheres constructed through the immaterial that allows an engagement of the imagination due to its unpredictable nature.

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1. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009.
  - 18.
  2. 'Unwoven Light | Rice Gallery'. Accessed 16 February 2014. <http://www.ricegallery.org/new/exhibition/unwovenlight.html>.
  3. Quoted by: Sullivan, Lexi Lee. "Soo Sunny Park and Spencer Topel. *Capturing Resonance*." deCordova Sculpture Park and Museum, 16 February 2014. <http://www.decordova.org/sites/default/files/PLATFORM8web.pdf>
  4. 'Unwoven Light | Rice Gallery'. Accessed 16 February 2014. <http://www.ricegallery.org/new/exhibition/unwovenlight.html>.



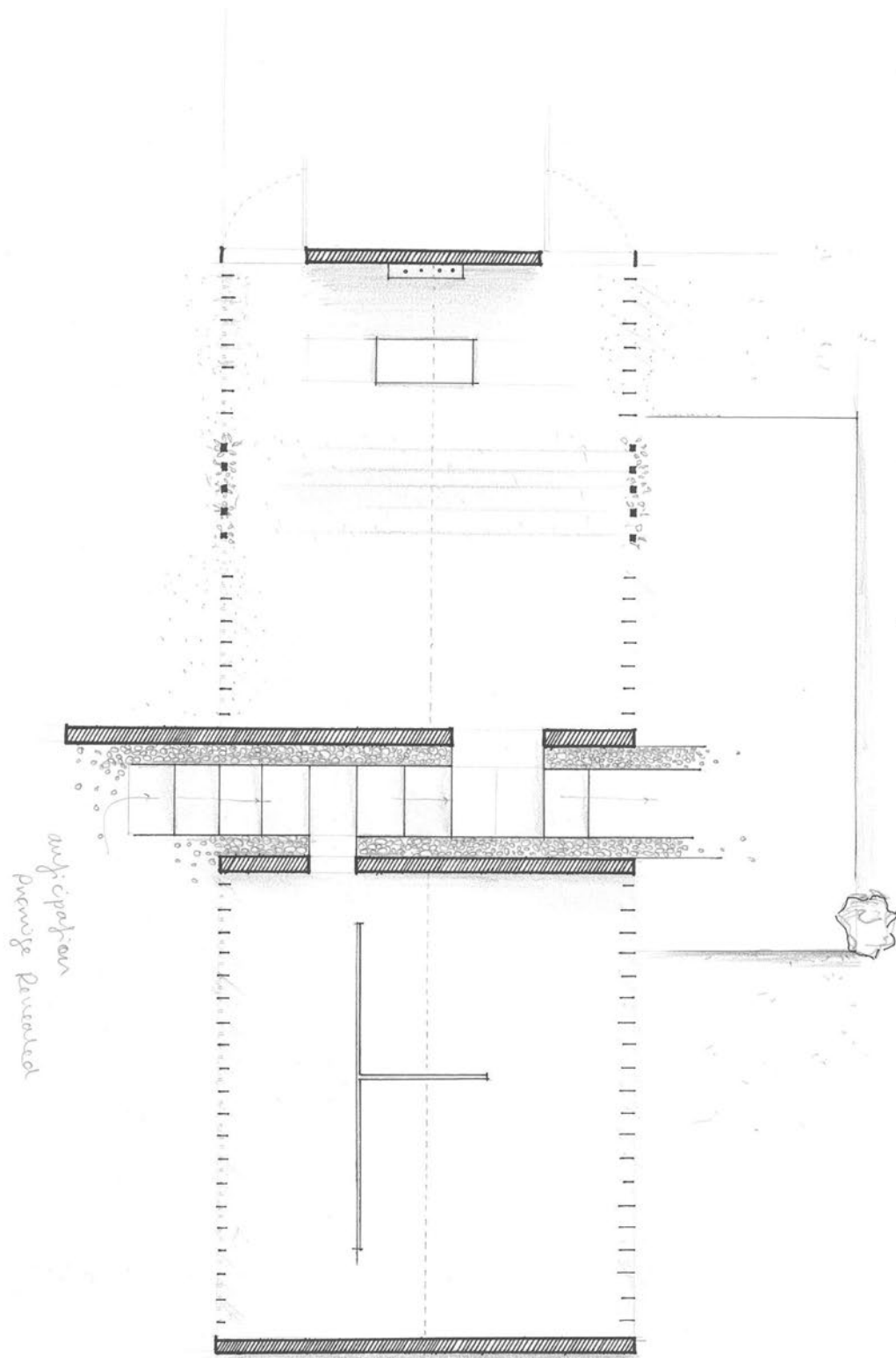


Figure 5. 25 Early floor plans exploring transparency with environment and the ability for architecture to dissipate light through form

## Atomization

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Atomization is the shifting of light through a porous screen.<sup>1</sup> Again it is plausible to refer directly to the vineyard environment. light's dissipation is experienced through the fluctuating density of the canopy that acts like a screen to cause atomization, light penetrating through the differed voids amongst the growth.

The light formed through the colours of impressionsits painting, exposed lights fragility to be broken and dissipated. The experience of dissipation for the viewer is a representation of the lighting qualities that creates the imaginative ability for movement of inhabiting the scene; shifting in and out of atmosphere through its lighting and colour qualities.

Plummer quotes Italo Calvino when orientating the light of atomization; '*In his thoughts about the virtues of lightness attained by a 'subtraction of weight', in order to 'dissolve the solidity of the world'*'; this exposure to a feeling of lightness and delicacy that can be bought forth by the atomization of light, a blurring of a boundary and softening of the dense. Within winemaking this offers

contrast to the density of the landscape. Light shifting over a mixture of materiality revealing texture, colour and lightness that contributes to the winemaking process.

Using a screen to manipulate light will create a boundary where, by the way the light interacts with it, engages a sense of mystery. There is a sense of the blurring of boundary through the way that light, seamlessly delicate and immaterial, can penetrate built form. The screen holds the light to construct the form and space.

The interface of the natural screen of the vines and the constructed screen will create an interesting mix relating to boundaries, changing the interaction of light within a space. This porous screen breaks down the solid form and allows the light of the exterior to form space (as discussed above), it allows the inverse as well where the light at night from within would illuminate the inhabitation of the building within the site evoking light lanterns amongst the hills.

Peter Zumthor's Kolumba Art Museum, demonstrates dissipation through screens.

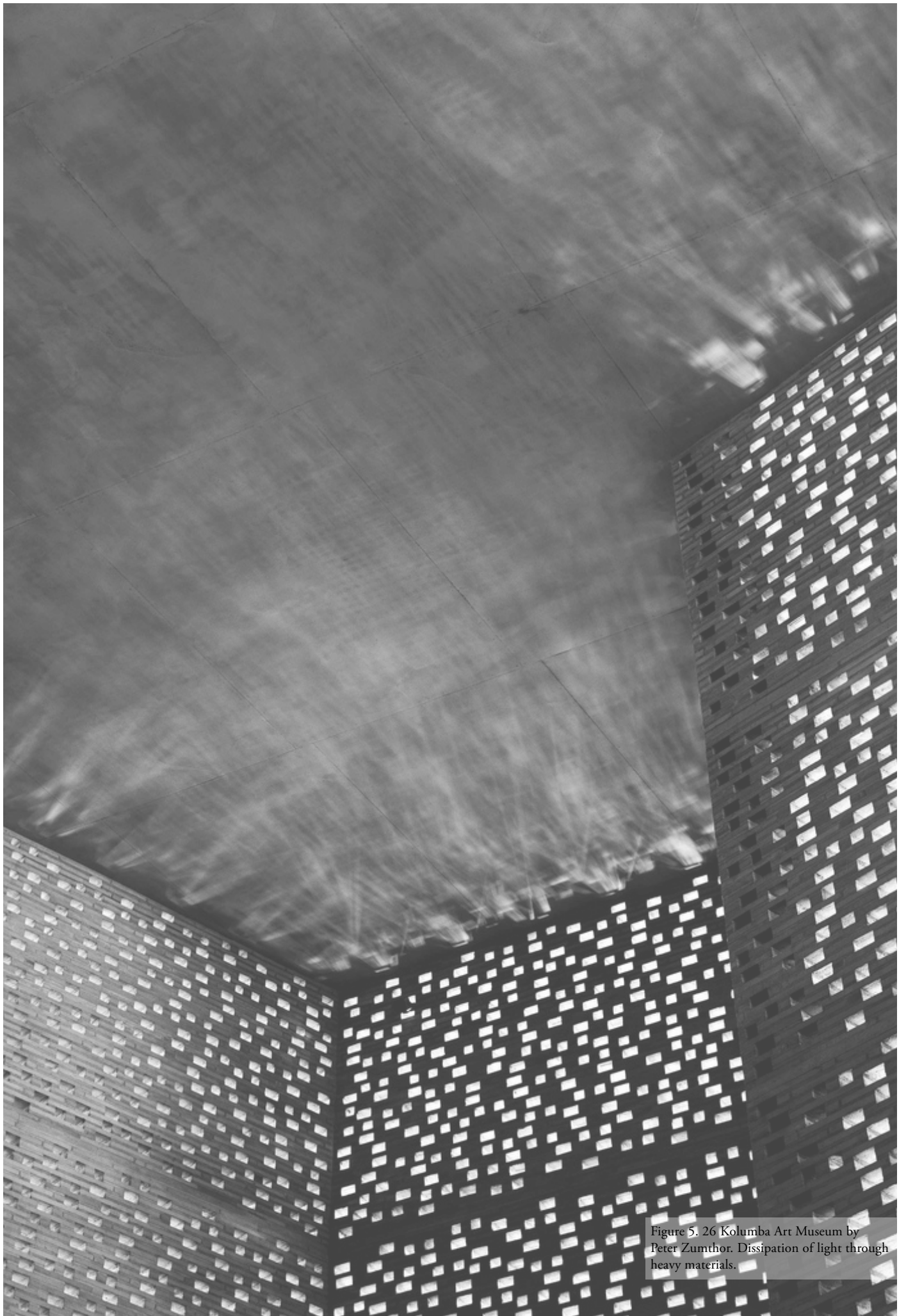


Figure 5. 26 Kolumba Art Museum by Peter Zumthor. Dissipation of light through heavy materials.

The screen is constructed through the breaking of a concrete wall allowing light to filter through to the dense cool space that constructs the interior possesses. A quality of delicacy and balance through the construction of light is formed within the heavy empty space. This atomization is designed to give a sense of the untouchable.

Bernardo Bader Architects have designed an Islamic cemetery where a screen is used to suspend light within the space. The fragmented screen gives an appearance of being caught in the immaterial light and casts a shadow of dissipated light within the prayer room.

In these two strategies for the dissipation of light there is an allowance of natural light to construct space, thus creates an evanescent experience. The dissipation of light engages a sense of movement, rhythms and a concealing and revealing of textures, atmosphere and character of space.

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1. Plummer, Henry. *The Architecture of Natural Light*. New York; London: Monacelli Press ; Thames & Hudson, 2009. 114.

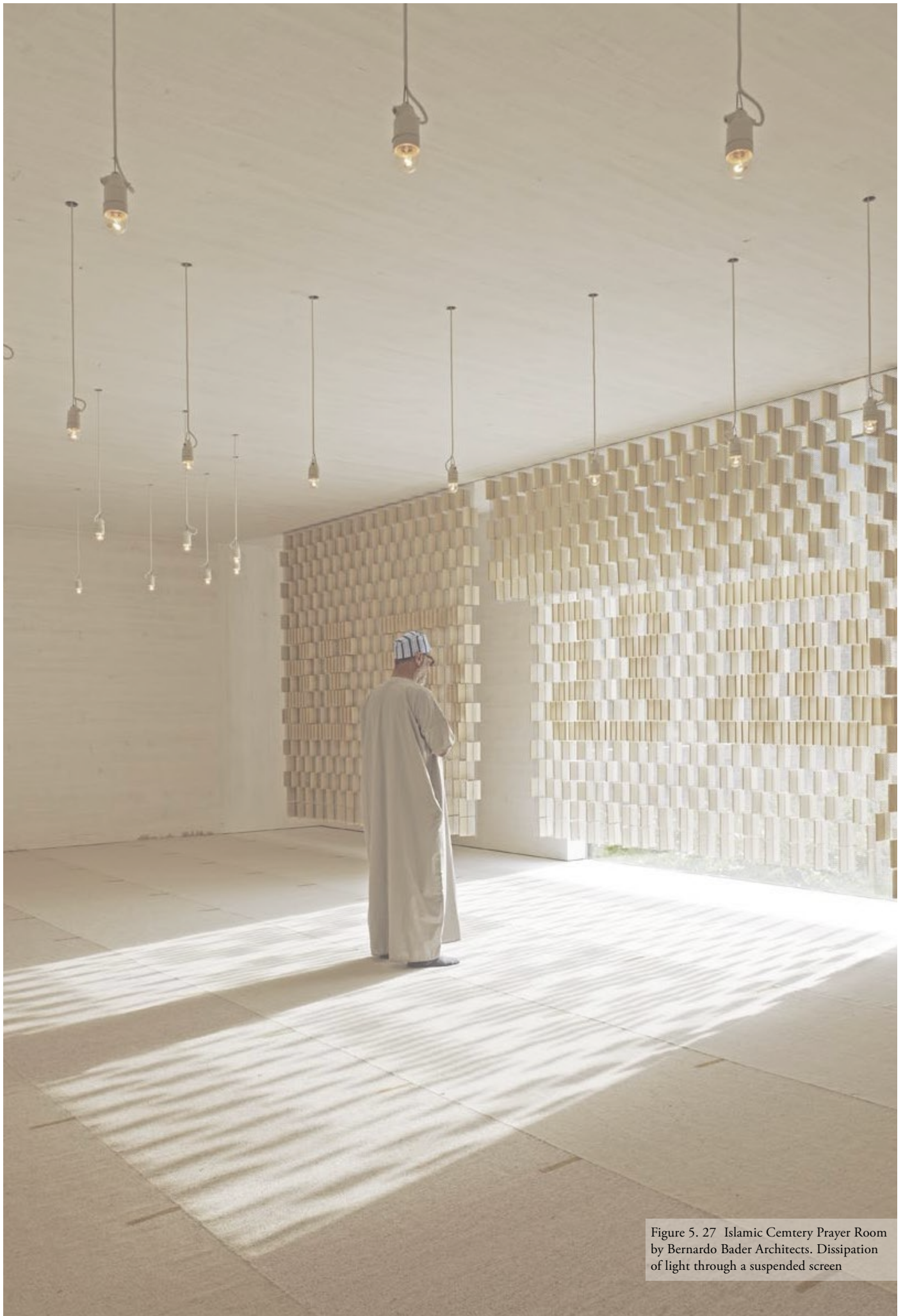


Figure 5. 27 Islamic Cemetery Prayer Room  
by Bernardo Bader Architects. Dissipation  
of light through a suspended screen



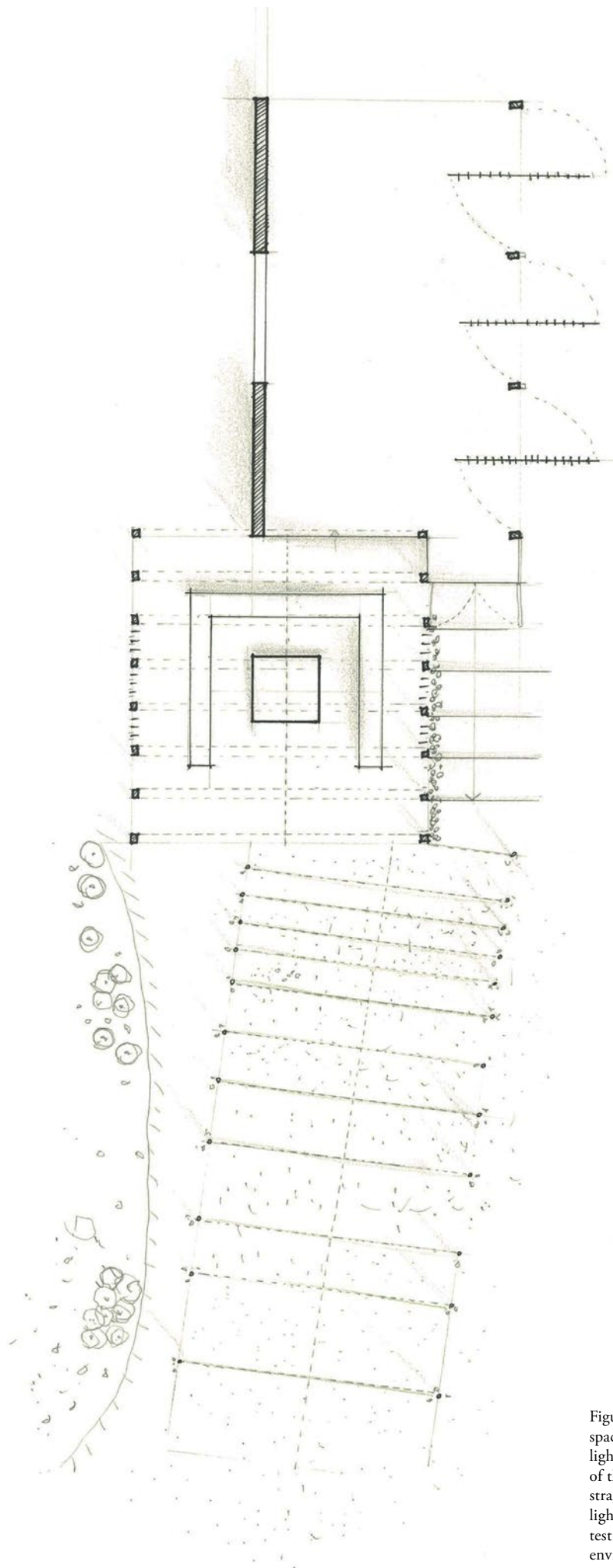


Figure 5. 28 Early interation of restaurant space testing facades that would dissipate light and allow the colour and atmosphere of the landscape into the interior. The stragtery of the broken facade to atomize light also dissipates the architectural form to test transparency and homogeny with the environment.

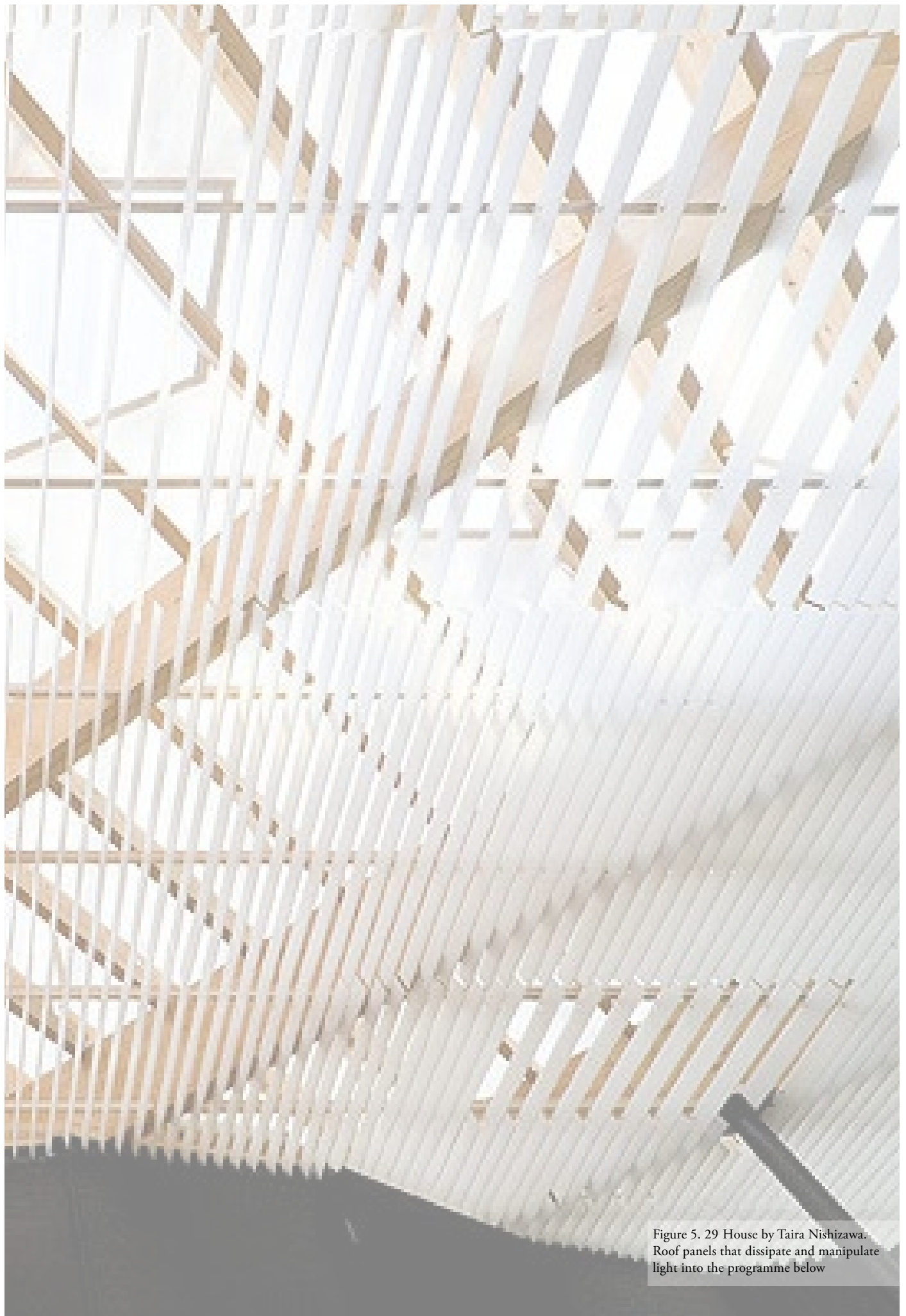


Figure 5. 29 House by Taira Nishizawa.  
Roof panels that dissipate and manipulate  
light into the programme below

## Dominus Winery Case Study

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*“A wine is only as good as the grapes from which it is produced.”* – Christian Moueix.

Dominus Winery designed by Herzog and de Meuron demonstrates similar qualities explored in this design led research. There is a relationship from the beginning of the design phase that establishes a clear intention for the way architecture is able to perform, as an experience, in relation to the quality of the wine (from vineyard to processing).

Herzog, a lover of wine and art, discusses his intentions for the project design as; *“making a building as good as [the] wine”*.<sup>2</sup> Herzog expresses his perception and experience of the wines quality; *“Christian’s wines appear to be one thing, and then turn into something completely different. They are classical, but then completely reverse themselves. That is what we are after.”*<sup>3</sup> This particular relationship and appreciation of artistic experience through architecture is illustrated in the final design. This approach displays connectivity between the involvement of the winemaker and the intentions of the spaces in a creative and imaginative way.

This quality of wine and winemakers intentions has materialized in a skin covering the building functions; gabions of stones, changing densities. The experience it creates mirrors the unexpected turn present in the wine. The heavy skin of stone is experienced in the interior by dissipating the light, the experience of the skin changing in the threshold and boundary.

It is this skin that forms a relationship between the interior and exterior that is not clear, with corridors around the offices there is a seamless feeling to the strength of the gabion walls but the light expressing their resultant delicacy. There is a feeling of the dominance of the gabion skin sitting in the landscape, though interior spaces are delicacy touched by the light that is allowed to seep through this skin. The ambiguous boundary is the materializing the immaterial;

*“the observer is caught in an unending movement of figurative formation and dissolution that, inside the building, is finally transported into the realm of the immaterial. There, the façade continues into the space as a play of light that enters*



Change in stone density

Gabion stone exterior  
form

Structure

Wire cages to allow stones  
to become cohesive form

Lighting qualities

Figure 5. 30 Dominous Winery  
Gabion Wall Interior

*through the slits between the stones and creates drawings of shadow and light patterns on the floors, ceilings and glass installations, dominating the space in a way that material settings can hardly ever achieve.”*<sup>4</sup>

The way in which light is capable of penetrating this heavy and seamlessly solid skin creates a complex relationship to the concept and the relationship between interior and exterior. The strength of the wall is questioned and the experience of the space is constantly changing not just through its light qualities but in its ability to change internal temperature. There is constant reaction and feeling of flux of the natural environment.

*“There is a feeling the building belongs, a sense that it is able to breathe within the heavy permanence that it possesses. The overall composition and form amongst the vineyards of the estate creates a strong connection to the influence on the surrounding landscape. It’s almost autonomous form with the grid of the vineyard is like a piece of 1960s land art,”*<sup>5</sup>

This winery is not one in which there is visitors on a regular basis, and the introverted nature of the monument

style does not lead to an interaction and education of the winemaking process and growing. The space is then experienced primarily by the winemaker and staff of the winery; all have an established relationship and perception of the process.

Even though the stones and their density register the change in the sun, the ability for seasons to be represented through the processes within the vineyard could heighten the experience for the inhabitation. This type of registering change would directly reflect the processes that the programme deals with. This could be particularly interesting as this design programme demands the use of enjoyment spaces, spaces that enhance the imagination and gain personal orientation.

The form and planning of the building reflects the immediate vineyard structure. The vineyard structure being a direct response to the landscape in which it resides and the agricultural practices occurring. The design for this research wants to engage with the entire site and its topographical features to help construct its form to create this conversation with the inhabitant.





Figure 5. 31 Domnious Winery by Herzog and deMeuron. Through church pad expressing the form and skin of the building.

1. Moueix, Christian, As quoted in: Betsky, A. (1998). *Herzog & de meuron: Azienda vinicola dominus, yountville, california = dominus winery, yountville, california*. Domus, (803).14.
2. Betsky, A. (1998). *Herzog & de meuron: Azienda vinicola dominus, yountville, california = dominus winery, yountville, california*. Domus, (803).14.
3. Ibid
4. (Mack, *Herzog & de Meuron*, 1992-1996, 3:11.)
5. . Herzog, Jacques, Betsky, A. (1998). *Herzog & de meuron: Azienda vinicola dominus, yountville, california = dominus winery, yountville, california*. Domus, (803).

## 5.10

### Concluding Concepts

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The architectural concepts of blurring boundaries and dissipating light have materialized from qualities of impressionist painting that make it an immersive art. The architectural strategies are all responsive to the environment as a way of creating atmosphere.

Blurring boundaries allows a floating fragility to the inhabitation of programme as well as the relationship between built form and the landscape. While dissipating light expresses balance within space, exposing texture and its evanescent nature constantly changing the atmosphere and character of space through its ability to reveal.

Some of the case studies that were examined in this analysis were less practical than required for winery architecture. Through the final architectural design atmospheric qualities through these architectural strategies will be tested to enhance the creative art of winemaking, coherent with balancing the practical demands of the winery.

These approaches have manifested with a realization that the landscape plays an imperative role within the desired responsive atmospheres. The following chapter is exploration of the Hawke's Bay site, the qualities found will play an important part in the mediation in the balance that is winemaking and the subsequent '*intoxicating impressions*'.





Figure 5. 32 Early design iteration of form in the landscape mediating builtform in the landscape. Cellar walls below protrude to the surface to mark the landscape.

# Part 06



## Discovering Terroir

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*The exploration of the Tuki Tuki Valley site in the Hawke's Bay of New Zealand. Discovering the qualities, textures and reality of the site for which the winery will inhabit and interact with*





Figure 6. 1 Te Mata Range From Te Mata Peak



## 6.01

### Encountering Site

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As exposed in the previous sections of this research there is a strong connection and validation of the landscape and the natural environment enhancing the relationship of people and the architecture. The landscape also offers qualities that help express balance in atmosphere. The immaterial qualities experienced through atmosphere of the landscape become a valuable commodity in endeavouring to engage the imagination in architectural experience.

The following chapter explores a Hawke's Bay site that has an awe inspiring atmosphere allowing for the testing of this research intent. Therefore, the extraction of "Terroir" and atmosphere of site to expose material and immaterial qualities mediates design decision for the engagement of the imagination; enhancing the experience of the winemaking process in its holistic balance of art and science.

This chapter is an analysis of the site to explore the context in which the winery will inhabit experiencing the fluidity in atmosphere that naturally occurs due to both material and immaterial qualities.

The proposed programme encourages the change in the use and development of the land; developing the environment from sheep farming into a single estate vineyard. A single estate vineyard establishes that there is only one vineyard that is the source of the fruit for the wines, with the entire process of the winemaking occurring on the one site. This specificity is chosen, in favour over a winery that is fed by many vineyards, to establish a stronger connection to the term terroir and the involvement of the immediate site and environment on the taste, creating a stronger connection between wine, site, architecture and inhabitation.

*"The phrase is timeless and true: Good wine is made in the vineyard. The first step towards creating an exceptional vineyard is finding an exceptional site. Perhaps New Zealand's greatest pinot noir vineyards are yet to be found. The best so far are still revealing their personalities, but all share a number of traits: free-draining soils, low rainfall and good heat summation, this last attribute often abetted by the north facing aspect."*<sup>1</sup>

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1. Saker, John. *Pinot Noir: A Celebration of New Zealand's Premium Wine*. Auckland, N.Z.: Random House, 2010.68.



Figure 6. 2 Te Mata Site









Figure 6. 3 Te Mata range skyline

## 6.02 Hawke's Bay

---

The site chosen to test these concepts of architectural space and experience is based in the Hawke's Bay region on the east coast of the North Island of New Zealand; this is New Zealand's original wine country. A New Zealand site offers an experience of the younger 'terroirs' of wine. The New Zealand landscape allows access to some incredible environments to inhabitant amongst its strong and raw rural landscape. With the region's wineries all producing less than 200,000 litres per annum of wine there is a strong family and craft connection that establishes a boutique culture to the wine region.<sup>1</sup>

The location within the Hawke's Bay is nestled under the cliffs of Te Mata Peak. As shown on the map, this is inland within the Tuki Tuki Valley which is framed by the Te Mata range and the Tuki Tuki River. These two topographical features make this incredibly beautiful site inclusive of its raw nature and environmental atmosphere.

The Hawke's Bay region is New Zealand's original wine region offers a diverse range of winery soils that patchwork the landscape. Since 1851 when Mission Estate was established the industry has grown here to be the second largest wine growing region in New Zealand.<sup>2</sup>



Figure 6. 4 Location of Hawke's Bay in New Zealand

1. 'Hawkes Bay Wines, Wine Growers, Wineries, New Zealand Wine'. Accessed 31 January 2014. <http://www.wine-hawkesbay.co.nz/>.
2. 'Hawke's Bay • NZ Wine'. Accessed 21 January 2014. <http://www.nzwine.com/wineries/hawkes-bay/>.



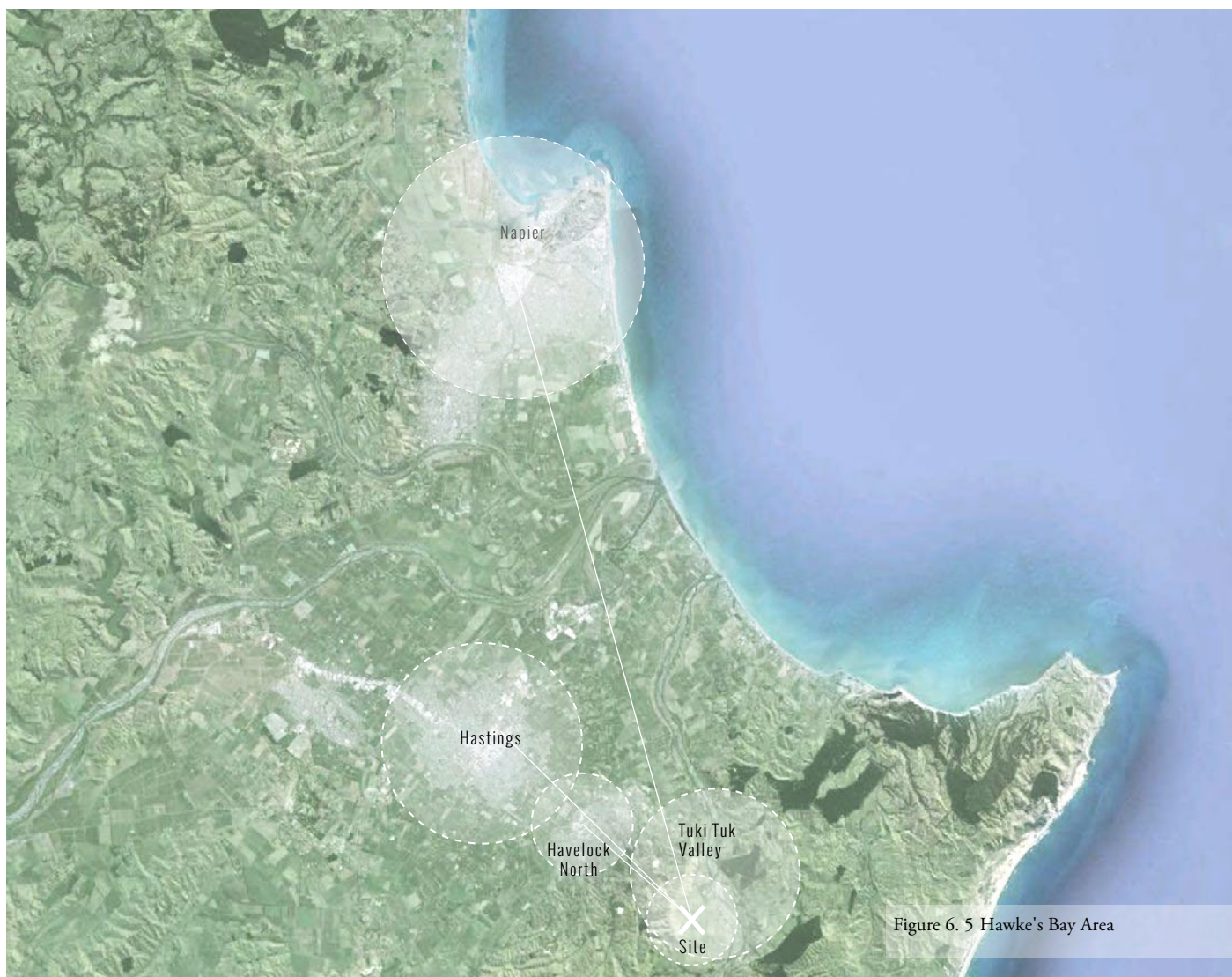


Figure 6. 5 Hawke's Bay Area

## 6.03 Winemaking Features

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Long sunshine hours, long seasons, good rainfall and the soils provide the region with good conditions in which to grow fruit. The physical variety of topography through the region creates a patchwork of different conditions including coastal areas, hillsides and the alluvial plains all producing different terroirs in that the fruit can grow. These features have constructed a series of clusters around the region, the most famous being Gimblett Gravels; offering gravelly soil structuring wines with a slightly dusty tannin from its inland location.<sup>1</sup> These clusters are shown in figure 6.6 and have developed due to the influence of topography of the region.

---

1. 'Hawke's Bay • NZ Wine'. Accessed 21 January 2014. <http://www.nzwine.com/wineries/hawkes-bay/>.

# Hawke's Bay NZ



2188 hr  
Annual Average  
Sunshine Hours



803 mm  
Annual Average  
Sunshine Hours



25  
Soil  
Types



172  
Grape  
Growers



350 km  
Pacific  
Ocean  
Coastline

71  
Wineries



200,000  
Litres Per Annum Produced



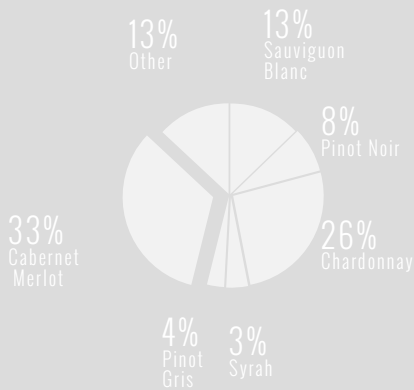
4700  
Producing  
Hectares



39.4°  
South  
Same as  
**Madrid**  
in North



5 Major  
Rivers



50 x 30km  
Concentration



493 ha Pinot Gris  
311 ha Syrah  
995 ha Chardonnay  
1477 ha Red Blends  
1004 ha Sauvignon Blanc

1st  
Wineries



*McDonald*

*esk valley*



MISSION

Information gathered from :

'Hawke's Bay • NZ Wine'. Accessed 21 January 2014. <http://www.nzwine.com/wineries/hawkes-bay/>.

'Hawkes Bay Wines, Wine Growers, Wineries, New Zealand Wine'. Accessed 31 January 2014. <http://www.winehawkesbay.co.nz/>.



Figure 6. 6 Hawke's Bay Winery Clusters

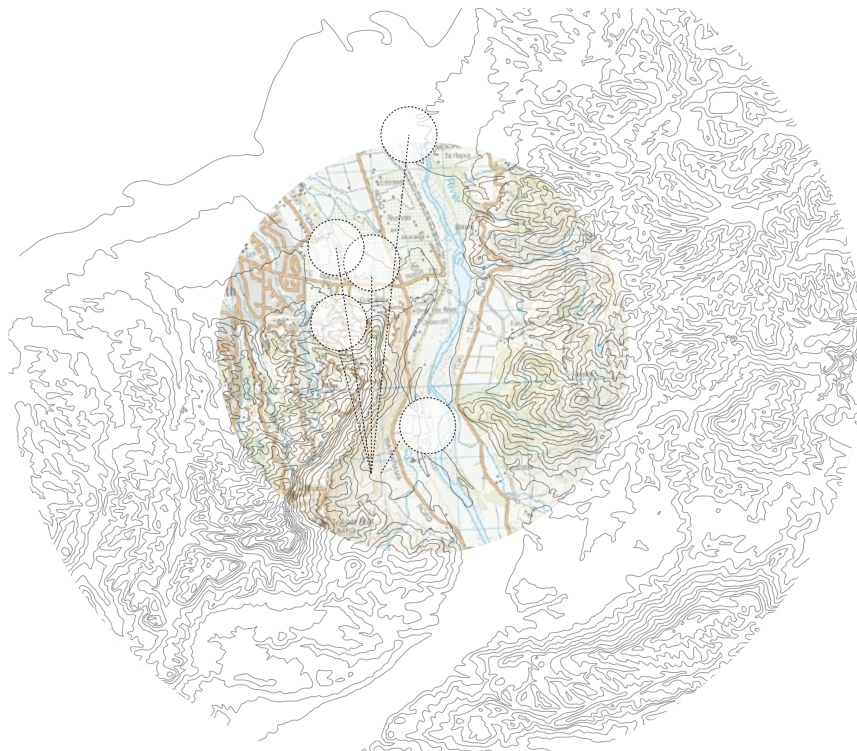
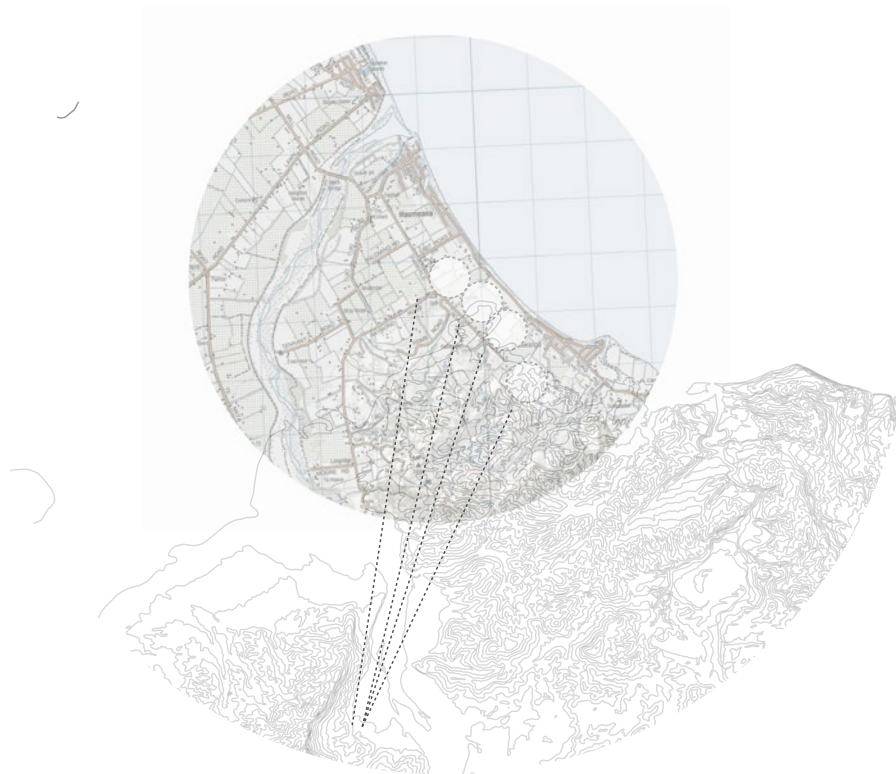


Figure 6. 7 Closest winery clusters to site  
contours express the landscape forms



## 6.04

### Bike Trails

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The region has developed many wine trails and bike tracks designed around unifying the clusters of wineries and connecting the various settlements that make up the Hawke's Bay region. The location in the Tuki Tuk Valley of the proposed winery will be part of the extended '*Landscape Rides*'. (Shown in figures 6.9 and 6.10)

Due to the winery location it will connect with a cluster of wineries that include various typological features with the trail extending along the Tuki Tuk River and the Te Awanga Coast. This ride invites varied experience of the entire valley following the rise of the range.<sup>4</sup>

The opportunities for the design to fit into the existing winery culture of the region allows for the interaction of the current appreciation of the winery experience in the area. In terms of the concepts of space this research is proposing, the bike tracks offer a new approach to wineries. Riding bikes will slow down the approach, giving an interactive and scenic experience of

the landscape in which the winery will inhabit. The landscape that the journey is now allowing access to interact with has dramatically increased. The particular approach from the North West will create an approach which follows the base of the range revealing Te Mata Peak on approach. This experience also takes the approach away from the main roads; weaving in and out of vineyards, providing a more intimate experience with the surrounding landscape and viticulture.

On the other side of the range a public park resides with walking tracks and access to the top of Te Mata Peak. There are current proposals for more development of tourist centre in this location and will increase visitor numbers to the area.<sup>2</sup> There is potential for connections over the ridge and the development of walking tracks which move from the park to the proposed winery, enhancing the experience of site within its context.

---

1. 'Hawke's Bay • NZ Wine'. Accessed 21 January 2014. <http://www.nzwine.com/wineries/hawkes-bay/>.

2. "Te Mata Peak Trust » Visitor and Education Centre." Accessed January 21, 2014. <http://tematapark.co.nz/centre/>.



## Current Landscape Ride

### Features

Tuki Tuk River  
Tuki Tuk Valley  
Te Awanga Coast

### Wineries

Te Mata Estate Winery  
Red Barrel Vineyard  
Craggy Range  
Black Barn Vineyards  
Elephant Hill  
Clearview Estate  
Te Awanga Estate  
Beach House Wines

### Settlements

Havelock North  
Haumoana  
Te Awanga

Figure 6. 8 Landscape Winery Tour



Figure 6. 9 Hawke's Bay Bike Trails Map (NTS)



Figure 6. 10 Landscape Bike Trail - With the inclusion of Mata Promise Winery (NTS)

## 6.05 Craggy Range

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Within close proximity of the of the proposed building location there is the already established Craggy Range Winery, a processing winery and home to their prestige vineyard that is small in scale.

The design intention is that of rural architecture<sup>1</sup>, barn like structures that form in the landscape. There is a particular dominance in the materiality and form of the winery architecture that present the qualities of the light weight rural structures that are found around the Hawke's Bay region. An experience of the landscape is purely from a distance and visual, this is illustrated in the view from the tasting room where the wall becomes a window in which to view the incredible hills that inspire this site, though this is the strongest interaction.

The geometric forms and layout of the architecture create a design that divides the interior from the exterior, the layout of floor plan in its geometric nature creating

a strong contrast with the organic and rugged nature of entire valley.

The buildings themselves offer a facilities to produce higher volumes of wine and differing varieties than expected for the single estate design being tested. This winery is not a case study for this research as it does not use the landscape to help express its artist experience of winemaking; what it can provide is evidence of the immaterial connection that people have in making the wine, the quality of wine produced through craggy range offers some of the most influential wines in the country.<sup>2</sup>

---

1. 'Craggy Range - Giants'. Accessed 31 January 2014. [http://www.craggyrange.com/our-story/our-wineries-\(1\)/giants/](http://www.craggyrange.com/our-story/our-wineries-(1)/giants/).

2.. 'Craggy Range - Our Legendary Estates'. Accessed 31 January 2014. <http://www.craggyrange.com/our-story/our-legendary-estates/>.



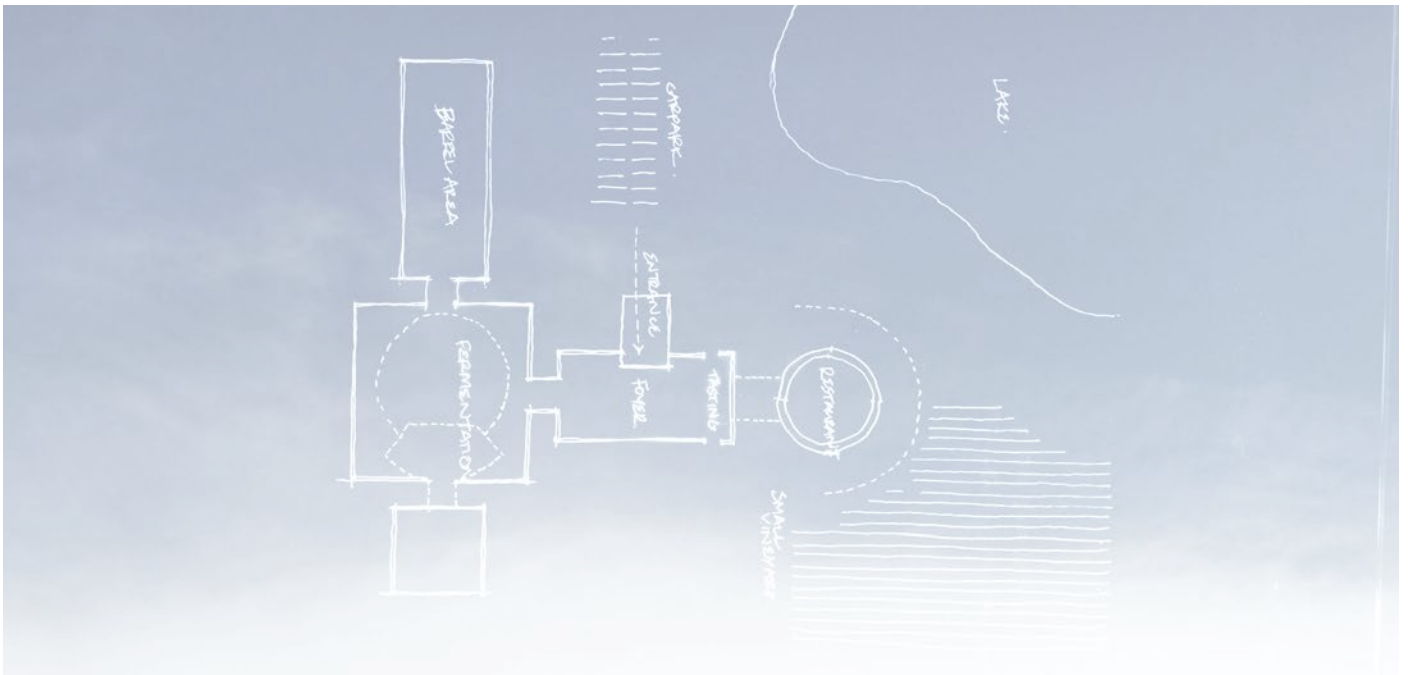


Figure 6. 12 Craggy Range Winery floor plan sketch



Figure 6. 11 Craggy Range Winery under Tē Mata Peak

## 6.06 Immediate Site

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The rugged skyline is a dramatic and enticing feature that defines the site's character and atmosphere of the site. The ridge is a dominating influence on the surrounding areas. Havelock North, the Tuki Tuk Valley and the Tuki Tuk river all experience its presence.

The ridge itself has both European and Maori significance.<sup>1</sup>

The raw sedimentary limestone topographical formation is formed due to its location along the New Zealand earthquake fault line. The resultant skyline is a juxtaposition of the hills that roll off into the valley and planes. This dominant topographical feature affects wind flow, sunlight hours and temperature on the site. Its strong, raw and rough nature offers a wealth of materiality and texture to be experienced.

---

1. *Many centuries ago the people living in pā on the Heretaunga Plains were under threat from the warring coastal tribes of Waimarama. At a marae at Pakipaki where the Heretunga people met to discuss the problem a wise old woman (kuia) asked permission to speak: "He ai na te wahine, ka horahia te po," she said. "The ways of a woman can sometimes overcome the effects of darkness." It was agreed that Hinerakau, the beautiful daughter of a Pakipaki chief, would charm the leader of the Waimarama tribes, a giant named Te Mata, into falling in love with her and turn his thoughts from war to peace. The plan succeeded but, in her attempts to charm Te Mata, Hinerakau tragically fell in love with the giant from Waimarama. But the people of Heretaunga had not forgotten the past and with revenge in their hearts demanded that Hinerakau make Te Mata prove his devotion by accomplishing an impossible task - to bite his way through the hills between the coast and the plains so that they could reach the sea with greater ease. Te Mata - the giant and leader of the Waimarama tribes - died proving his love to Hinerakau and today his half-accomplished work can be seen in the hills behind Havelock North in what is now known as 'The Gap' or 'Pari Karangaranga' (Echoing Cliffs). The legend goes that his body still lies where he died, forming the ridgeline of Te Mata Peak. At sunset one can even see, in the mists which stretch from the crown of Kahuranaki, the beautiful blue cloak with which the grieving Hinerakau covered the body of her love before leaping to her own death from the Waimarama side of the peak. It is said that the gully at the foot of the cliff was formed when her body struck the earth. - 'Te Mata - The Legend of Te Mata'. Accessed 31 January 2014. <http://www.temata.co.nz/history/the-legend-of-te-mata>.*





Figure 6. 13 Immediate site qualities



## 6.07 Proposal Location

---

Sited under the unrefined weathered skyline of the range, the proposal site is located where the landscape starts to reveal the heaviness of its limestone construction and the topography flows up in the skyline. This specific location offers a range of raw textures, materials, forms, views, shelter and connection to the topography of the environment.

Built upon river soils of limestone the design location will be where the limestone and the consequence textures that are a result begin to be exposed. The rugged raw materials that outline the tops of these forms can be experienced at a more intimate level; exposing the detail and raw qualities in the materiality that is harder to experience without a further climb. These weathered features have the ability to express a sense of duration.



Figure 6. 14 Site sunpath

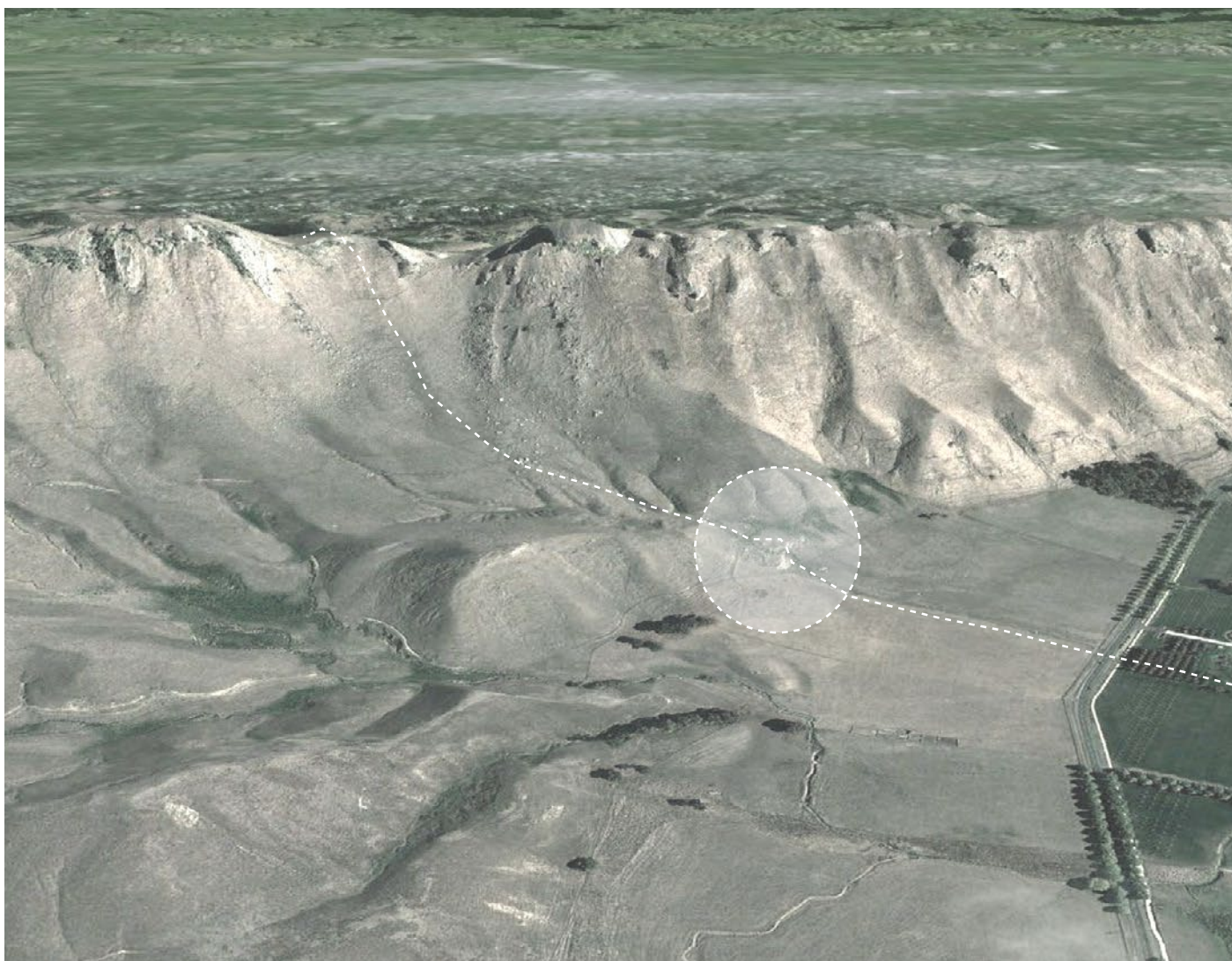


Figure 6. 15 Location within site and section of contours



Figure 6. 16 Site Sections



Figure 6. 17 Accessibility to site textures  
from chosen building location



Figure 6. 18 Access to texture on site

6.08  
Textures

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Figure 6. 19 Differing site textures



This location also offers a natural spring as a result of its topography. It is also the route for natural drainage from the range surrounding it. This erosion from drainage has established forms in the current landscape, producing an organic and intriguing base for this design.

Being slightly raised from the planes below offers the opportunity of the more spectacular view of the Tuki Tuk Valley that this location and its features frame. This height gained from this location results in an entrance that will be extended through the vineyard from the main road. This is adding to the experience of the vineyard's inherent atmosphere due to the extended duration in the site, and the opportunity to add to the concept of the promise of the winery through anticipation.



Figure 6. 20 Spring current texture





Figure 6. 21 Development of design ideas related to the development of the natural spring on site into a sustained pond. Watercolour painting and sketching is used to have more control over the interaction with this site quality during the design process.

6.09

## Structures on Site

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At present there are minimal structures on site. A sheep herding bay located in the middle of the vineyard, craggy range across the road, a few residential properties and agricultural buildings is the extent of the architectural structures. The New Zealand landscape is known for the scarce and scattered nature of its rural architecture. The buildings that are located in the New Zealand landscape are light agricultural buildings that possess a sense of temporality despite their long inhabitation. There is a permeable nature present in them and a nature of weathering, the basic intention for the structure to be a shelter, with the construction of affordable and easily accessible materials.



Figure 6. 22 New Zealand rural building typology

## 6.10 Vineyard

The proposal is to insert a vineyard at the foot of the range on the well-drained slight slope. Below are the basic rules for the architecture of a vineyard.

The vineyard creates its own atmosphere, an atmosphere that is constantly changing, and dramatically changing its forms over the seasons. Thick canopies full with fruit in summer dissipate light between rows; skeletal organic frames trained in the rows letting the sun heat the soil; and the budding spring vines with vibrant colour.

The structured rows which in their own right become organic create another contrast and observation of balance. The vineyard is structured in a very orderly way within the natural changing landscape. The vines grow over the vineyard architecture and blend into the landscape, like the landscape had constructed the trellises in the first place (and in a sense it does prescribe this).

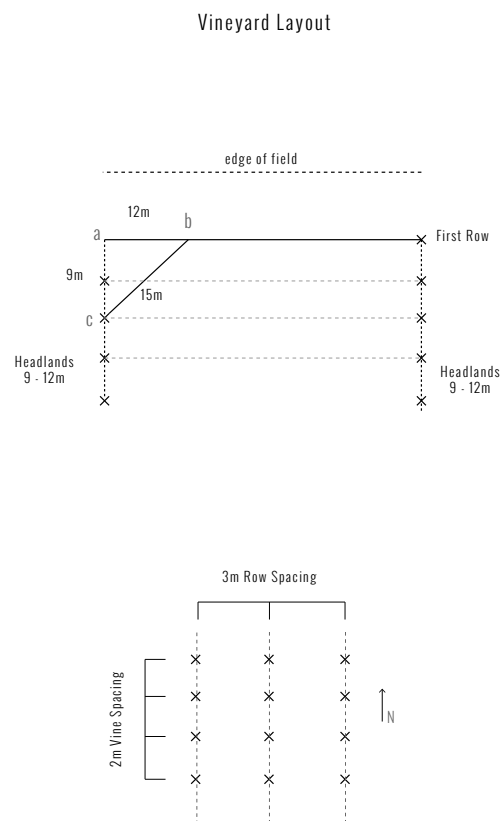


Figure 6. 23 Vine standard placement rules





Figure 6. 24 On site vine row placement  
Hinerakau Vineyard + Te Mata Vineyard  
Named after the Maori Myth

## Conclusions on Site

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The qualities found on site create opportunities for the design response to draw a connection through the imagination of inhabitant to engage with the holistic experience of winemaking in its immaterial and material nature. Its features, intricate materiality and raw sense of strength offer beautiful natural qualities in which to design with.

The depth and rawness of this site offers and experience of an environment as mediator. It demonstrates and is a constant receiver of the constant flux of the environment.





Figure 6. 25 Site in summer texture and colours

# Part 07



## Promising Impressions

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*The final design tests the method of the impressionist concepts to develop architectural atmospheres that mediate the art and science of the winemaking craft.*





Figure 7. 1 Impressionist photo of botanic gardens wellington. Exploring light and colour



7.01

## Mata Promise Winery Promises

---

The brief and ‘*Promise*’ of the experience of this single estate winery in the Hawke’s Bay can be found in the words of Sartre where

*“Essences and fact are incommensurable, and one who begins his inquiry with facts will never arrive at essences . . . understanding is not a quality coming to human reality from the outside; it is its characteristic way of existing.”<sup>1</sup>*

The promise of an experience of the ‘*essence of winemaking*’ coming to life through the artistic and creative means which allow for wine to be crafted; the experience of something intangible.

It has come to light through this research of deciphering impressionist painting and exploration of the winemaking process itself that the landscape and the ephemeral nature of the environment will help to construct this promise through the architecture. The promise of ‘*Mata Promise Single Estate Winery*’ has developed as an experience of the intangible. The winery architecture actively pursues an experience for the

inhabitant, be it the visitor or winemaker, and involves immaterial qualities that are imperative to the winemaking process.

Much like the way in which the winemaking craft is an art of duration, the architecture promises an experience of duration. This experience should intend to extend to the visitors dwelling for a short period of time, to the winemaker who is constantly dwelling in the site and craft.

The promise for this winery experience engages with an artistic and creative experience. As explored in impressionist painting, art provides both the artist and the viewer an experience of the creation of its becoming, enticing the imagination in the viewer. This connection to the creativity of the inhabitant engages a sense of creation<sup>2</sup> evoking the imagination thus providing an experience of the winemaker’s inhabitation and resulting immaterial essence of the craft of winemaking.





Mata  
Promise

----- single estate -----

**Merlot**

Hawke's Bay  
New Zealand

 750 mL



Mata  
Promise

----- single estate -----

**Merlot**

Hawke's Bay  
New Zealand

 750 mL





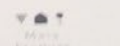
Mata  
Promise

----- single estate -----

Hawke's Bay  
New Zealand

06 884 7822





Mata  
Promise

----- single estate -----

Hawke's Bay  
New Zealand

06 884 7822

Figure 7. 2 Mata Promise Single Estate Winery Branding

The measurable aspects required for the programme of the winery to function are an integral contributor to the promise. The technology and scientific understanding of the process is the balance to the art within the craft; the foundation of the wine. Exploring this balance through the architecture and the site allows people to inhabit the essence of wine, beyond taste and smell, engaging the visitor and winemaker in a holistic experience of the craft.

The design process developed each pavilion presenting is a different design iteration testing differing atmospheric qualities and architectural strategies.

This architectural experience will explore the temporal and rational process of the craft of winemaking as a tool for inducing *'intoxicating impressions'*.



Figure 7. 3 Mata Promise Single Estate Winery Branding

1. Sartre, Jean-Paul, and Bernard Frechtman. *The Emotions: Outline of a Theory*. New York: Citadel Press/Kensington Pub. Corp., 2001.9.
2. Bachlard *Poetics of space* 1958 beacon press (Boston), 1964 p.XIX



## 7.02

# Rational Requirements

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The following is a breakdown of the rational requirements of the spaces common for winemaking with the addition of enjoyment spaces that will form the winery programme.

### Processing

#### The Crush Pad

Open Exterior Space  
Wet Space  
Hose Required  
Sorting Table  
Easy Small Vehicle + Trailer Access

#### Interior processing

Wet Space  
Shaded Cooler Temperatures  
Hose Required  
Smaller Fermentation Tanks  
Close to Lab  
Barrell and Movement Equipment

#### Fermentation

External  
Wet Space  
Hose Required  
Variety of Tanks  
Close to Lab  
Barrell and Movement Equipment  
Easy Access  
Mezzanine Level – Cap Management

#### Barrel Storage

Easily Accessable  
Small Vehicle Access  
Close to Cellar  
Sheltered and Temperature Controlled  
Barrel Racks

### Cellar

Wet Space  
Temperature Control  
Easy Barrel Access  
Barrel Racks

### Lab

Clean Space  
Interior Space  
Easily Accessed from Vineyard and Other Winery Spaces

### Staff Rooms/offices

Easily accessible  
Clean Space  
Interior Space  
Kitchen  
Bathroom

---

## Enjoyment

### Tasting room

Cool  
Interior Space

### Restaurant

Interior Space  
Exterior Space  
Toilets  
Kitchen  
Fit 60 People

## 7.03

### Blueprints to Inducing Impressions

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The location of the winery within the site is imperative in this design due to the reliance on the qualities of the immediate site in order to fulfil the promise of the winery to experience the immaterial character of the craft. This Waimarama Road site offers several possible locations for the architecture to reside. The majority of these options are set back from the main road allowing a discovery of the vineyard before encountering the processing and enjoyment of the wine that the winery programme is offering. Most of these locations provide beautiful views and site textures. The site, finally selected, offers a wealth of textures and qualities within a more condensed area.<sup>1</sup>

Iterations of planning involved the separation of buildings and functions on a large scale throughout the site to gain access to the differing site qualities, especially textures revealed by light. An iterative process resulted in a plan that orientates itself around a central 'processing courtyard' allowing liminal space on a smaller scale that invites the landscape to contribute to the forming of space.



Figure 7. 4 Early sketch of planning intentions through initial painting exploration

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1. Exploration in site qualities found within site analysis section. Immediate Site Analysis Section 6.06

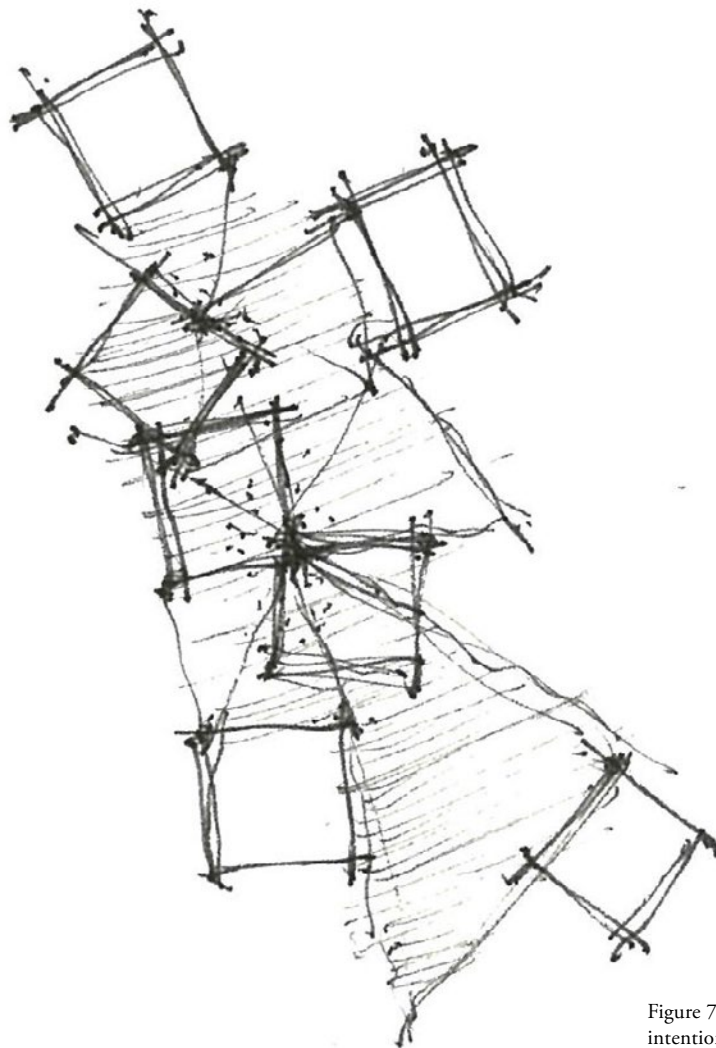


Figure 7. 5 Early sketch of planning intentions

This cluster of buildings forming the winery offers a more productive space for the programme requirements of the wine making processes. The reduction of travel distances resulted in a more condensed and manageable experience of both the process and enjoyment spaces. Thus enhancing relationships questioned in the winemaking analysis developed the opportunity to overlap disparate components of the programme. As a consequence of the creation of the courtyard, the landscape introduces itself to help construct atmosphere in the liminal spaces between pavilions.

The liminal space developed for movement and processing activity increases the inhabitants exposure to the experience of the environment and it's inherent ephemerality. The architectural forms track the changes in the immaterial qualities of site such a light, wind and seasons. These liminal paths create a constant participation and mediation of the site's material and immaterial qualities, increasing the exposure to movement of people and/or wine within the programme.



Figure 7. 6 Early sketch of planning iterations that have the two parts of the programme face each other and opening out to site.



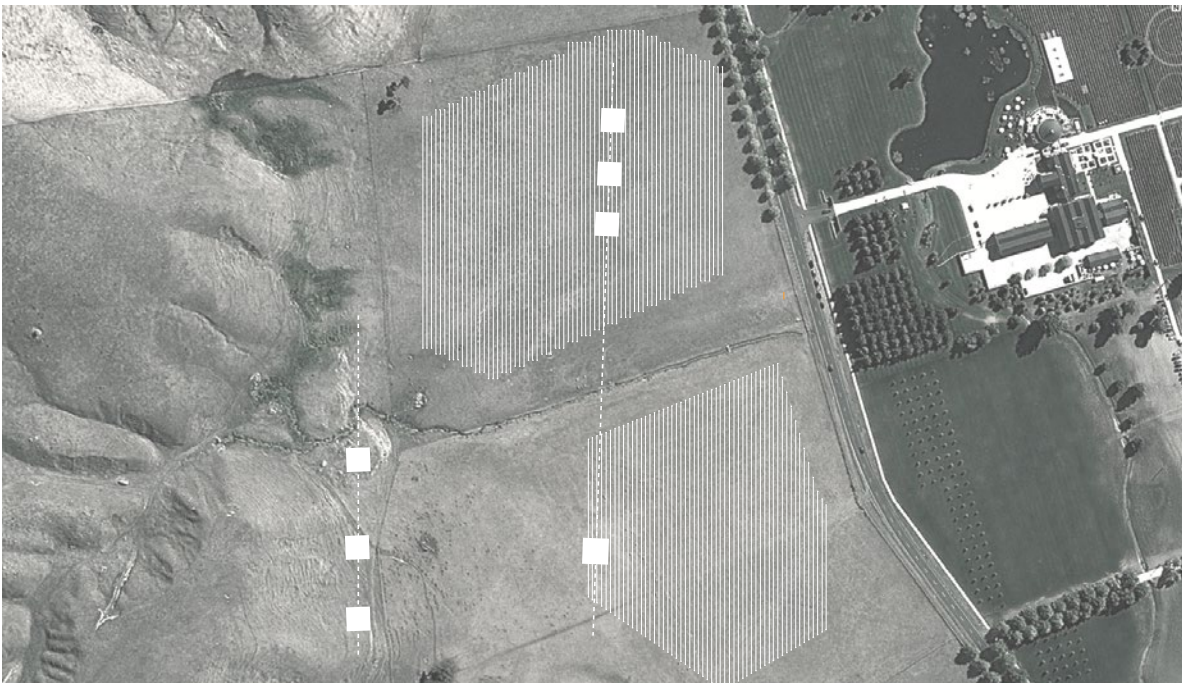
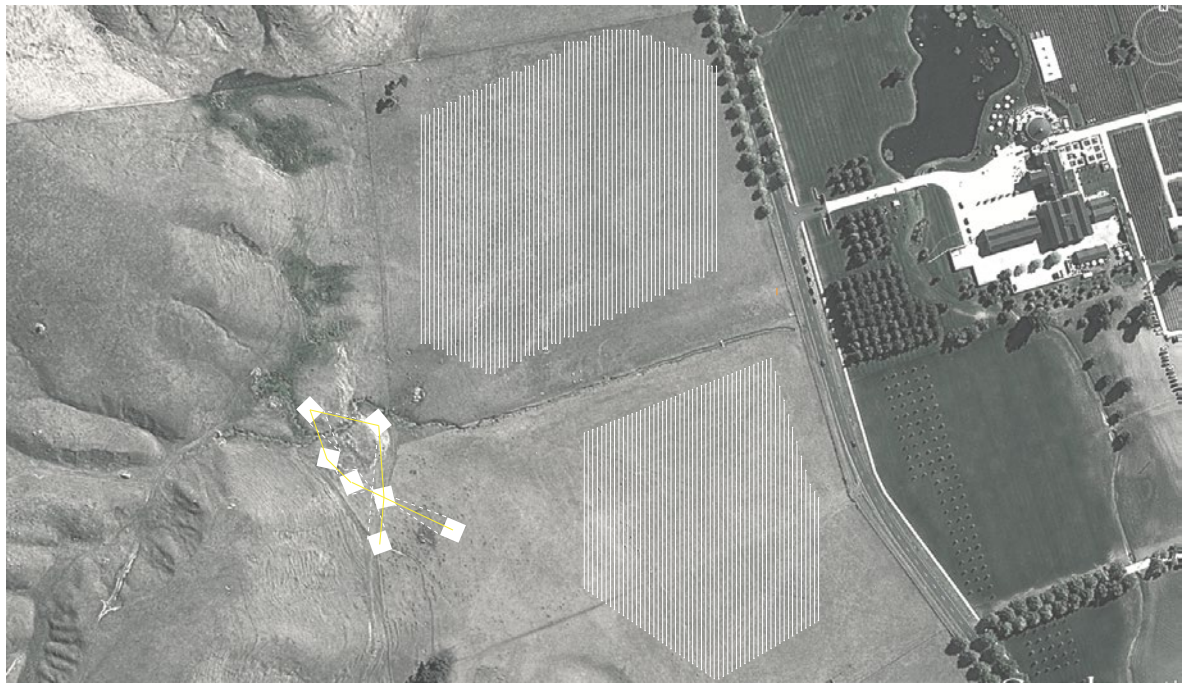


Figure 7. 7 Planning on Site Iterations

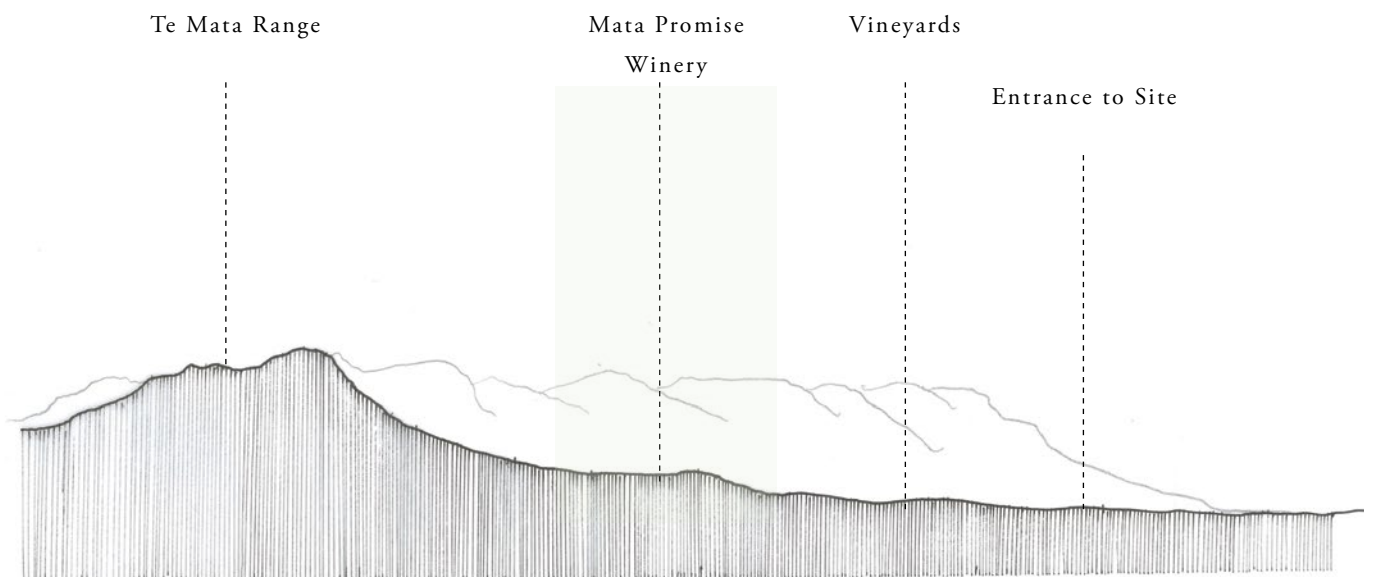


Figure 7. 8 Site section and location of building within site. (NTS)



Distance of  
Entrance

Mata Promise  
Winery

Hinerakau Vineyard

Te Mata Vineyard  
Entrance to Site



Figure 7. 9 Mata Promise Winery site plan and entrance from Waimarama Road.

This design intention reveals the constant fluidity of the processing enhanced by this exposure to the ephemeral material and immaterial qualities.

The dependency on site process has developed a strategy to amplify fleeting experiences and impressions through transparency and homogeny, blurring the boundary between programme and site. These decisions begin to highlight the lack of boundary between winemaking and landscape.

The building forms are directly responsive to the features present on the immediate building site. Illustrated in figure 7.10 is an analysis of the qualities and features. Overlaid on this analysis is the programme of winemaking, developing iterations of spaces that respond best to the qualities present. Cohesion of the winery programme introduces its own pragmatic and experiential relationship to site. The combination of site context and winemaking informs the configuration of the spaces in this design proposition.

This iterative method has resulted in the allocation of spaces inhabited by the visitor along the pond edge. This configuration allows a permeability of the courtyard and processing to the water while providing a separation to minimise water pollution from the run-off. The walkway mediates the boundary between natural feature and process, constructing an opportunity for the visitor to be placed between the immediate landscape and wine processing; establishing a strong dialogue with both landscape and the process.





Figure 7. 10

SiteQualitiesExploration

The courtyard structure is furthermore, testing the strategy of transforming of programme in an attempt to blur boundaries. This is achieved by the fact that the process of winemaking is non-static as a consequence of cycle and unpredictable nature of seasons influencing space. As shown in figure 7.11 the programme of the processing of wine crosses this space and uses this space on a non-static basis.

The close relationship to enjoyment spaces, the courtyard can transform for functions related to enjoyment spaces, music performances, night market place or wedding.

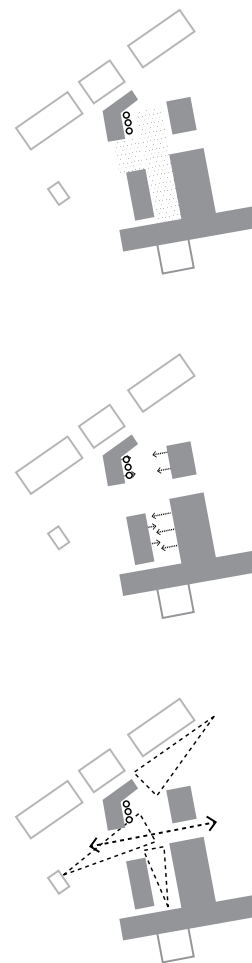


Figure 7. 11 Results of the process created around a courtyard.

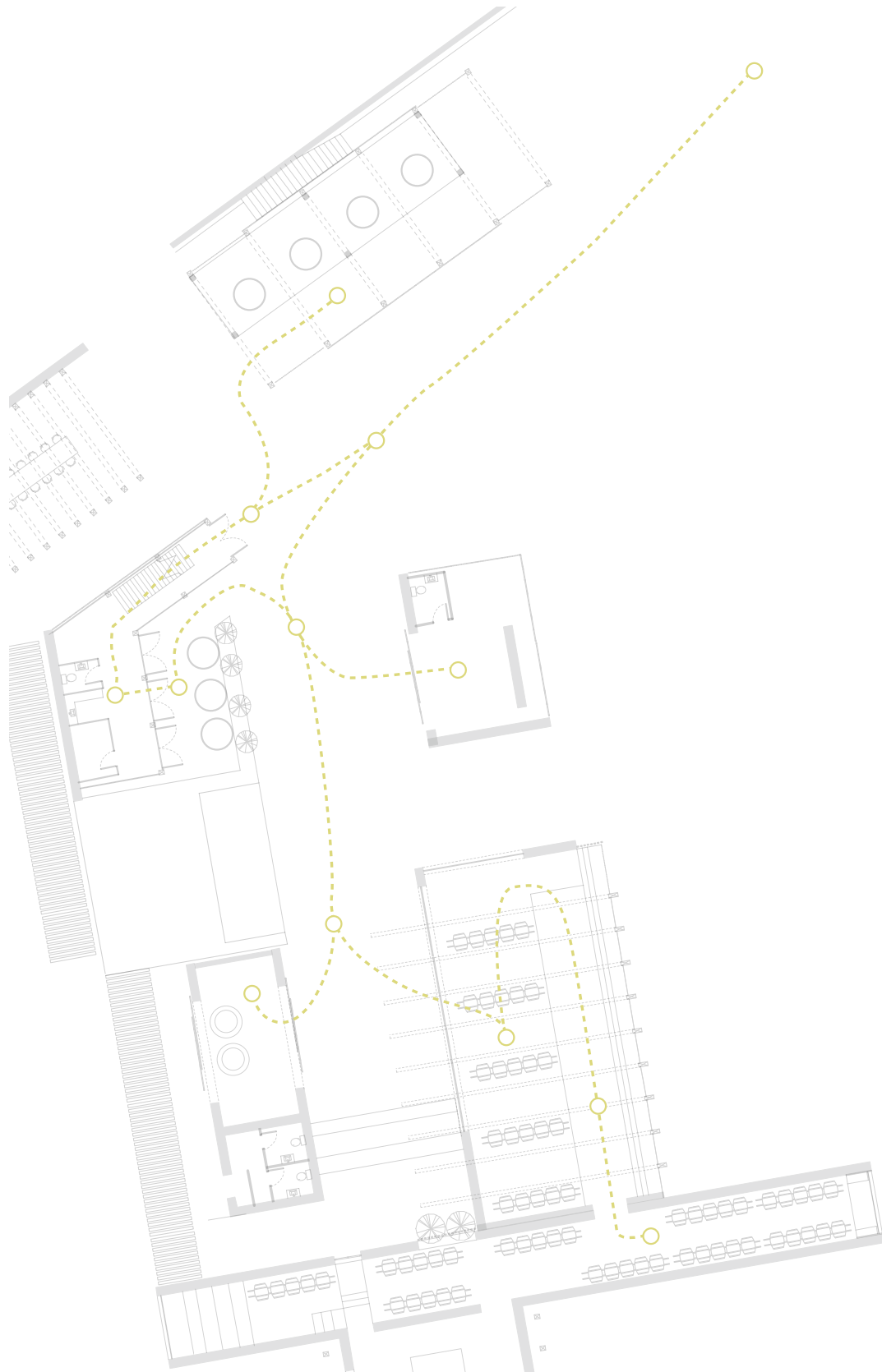
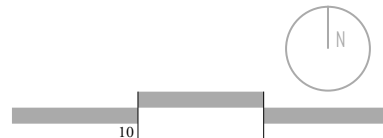


Figure 7. 12 Courtyard use by the winemaker.

## Winery Floor Plan

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1. Visitor Entrance - Walkway
2. Visitor Entrance - Drop off
3. Tasting Room
4. Cellar
5. Tasting Room Toilets
6. Processing Courtyard
7. Internal Fermentation
8. Barrel Storage
9. Barrel Movement to Cellar
10. Laboratory
11. Office
12. Staff Area
13. Vineyard Workers Amenities
14. Restaurant
15. External Restaurant Pavilion
16. Floating Restaurant Pavilion
17. Restaurant Bathrooms
18. Restaurant Kitchen
19. External Fermentation
20. Pond
21. Vineyard Entrance
22. Fermentation Tanks





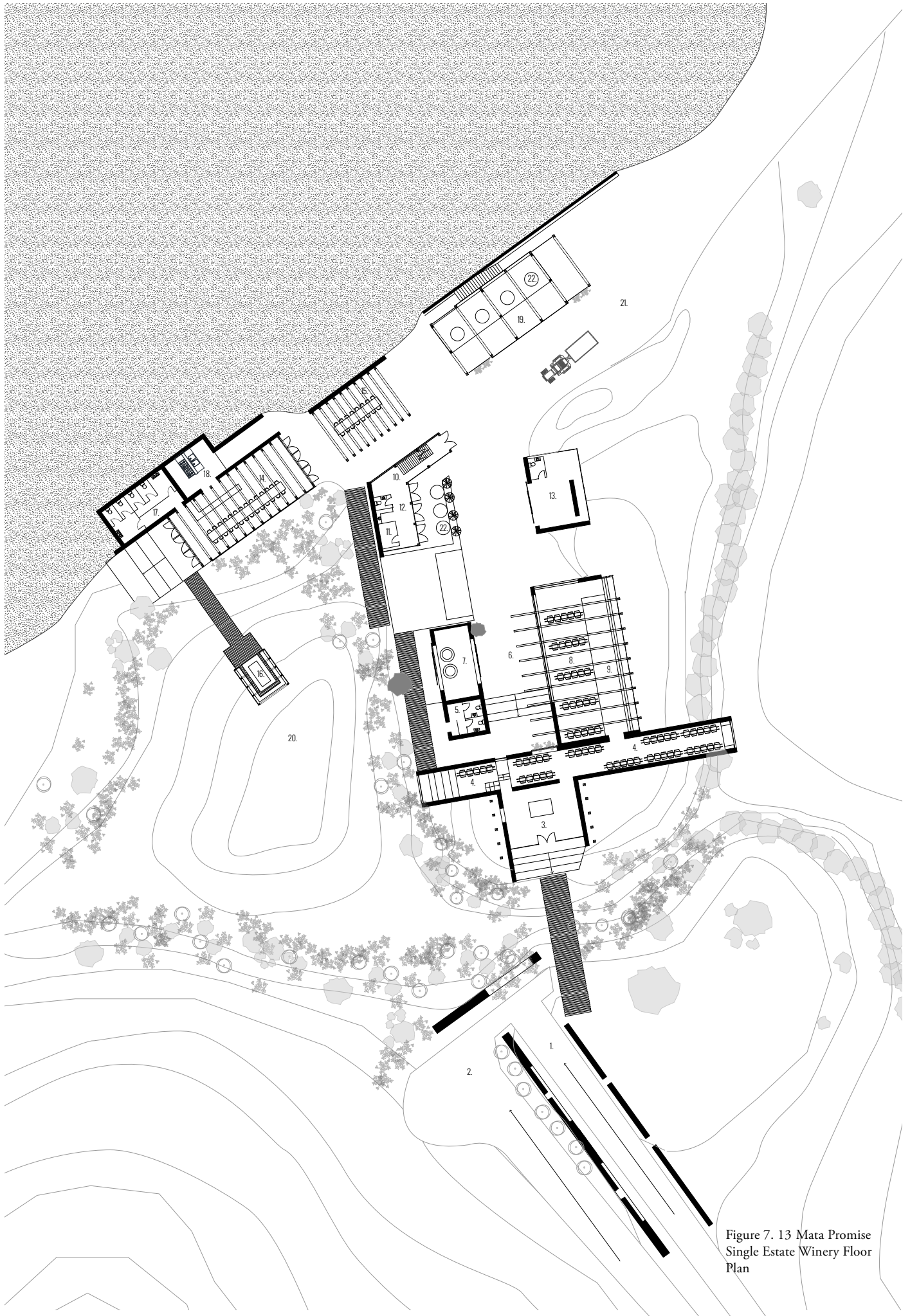


Figure 7. 13 Mata Promise  
Single Estate Winery Floor  
Plan

## 7.04 Journeys

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The journey of winemaker and visitor is paramount to their consideration of the qualities of winemaking. The winemaker's journey is less prescribed than that of the visitor, with the experience becoming increasingly scattered. The visitor on the other hand is involved in a journey created for a shorter period and, at points, a less rational programme. If they are to inhabit more of the processing through a tour then the journey will still demand a prescription of the sequence in relation to the winemaking process.

The following visual experiment is the final design represented as impressionist images, highlighting the colour and light that presents itself when encountering the differing moments of the winery and winemaking craft

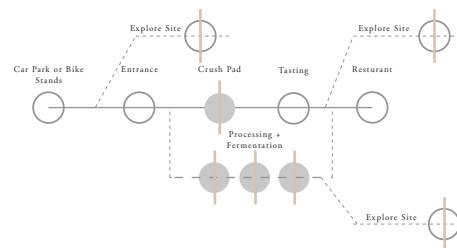


Figure 7. 14 Winery programme 'Parrel Option'

- Vineyard Entrance
- Entrance
- Whole Site
- Tasting Room
- Cellar
- Processing Courtyard
- Pond
- Processing Courtyard
- Restaurants

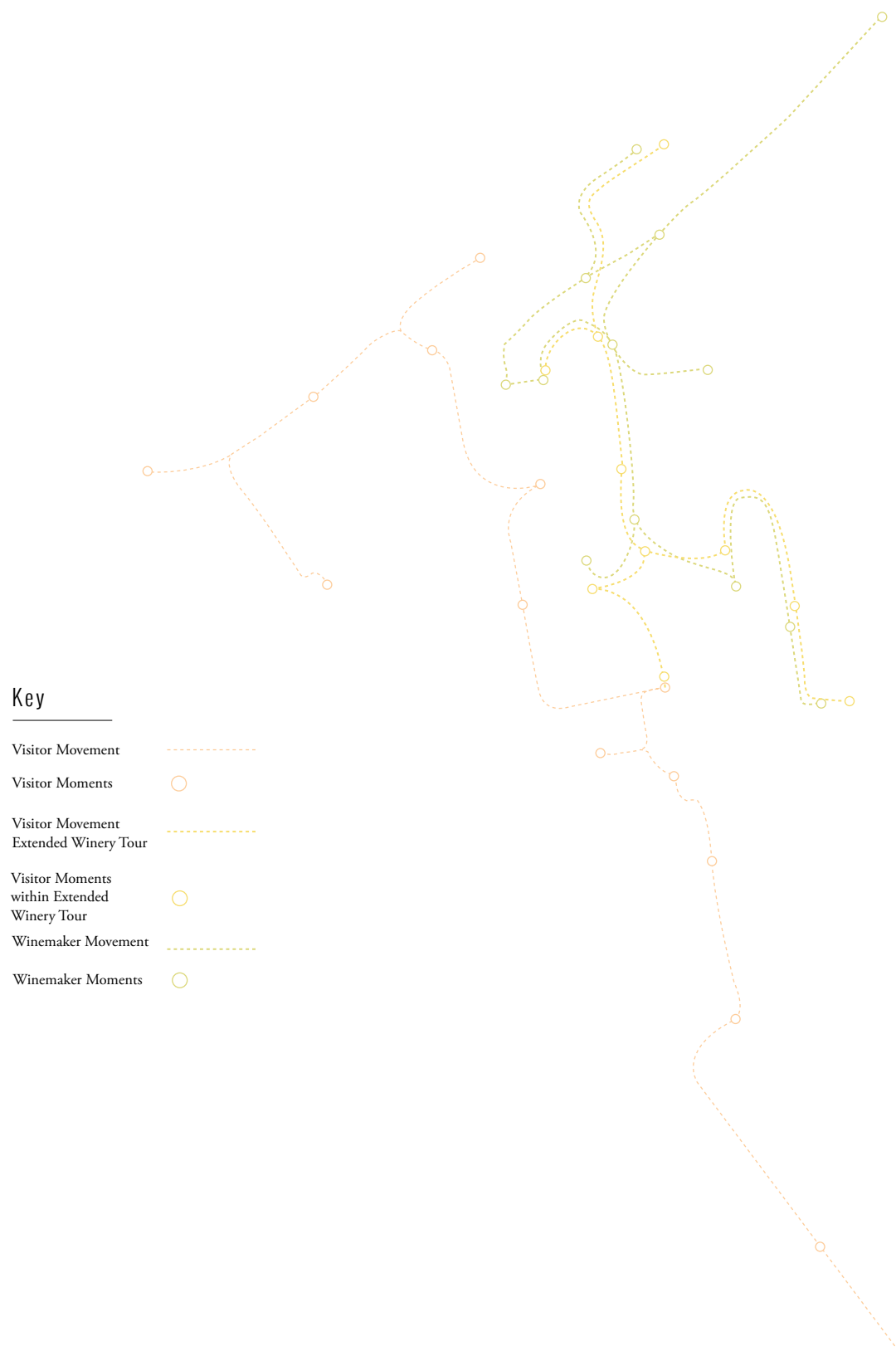


Figure 7. 15 Overlapping of visitor and winemaker journeys showing relationship and interaction.



Figure 7. 16 Journeys within the arrangement of the winery, showing interaction with the differing spaces that result from the programme



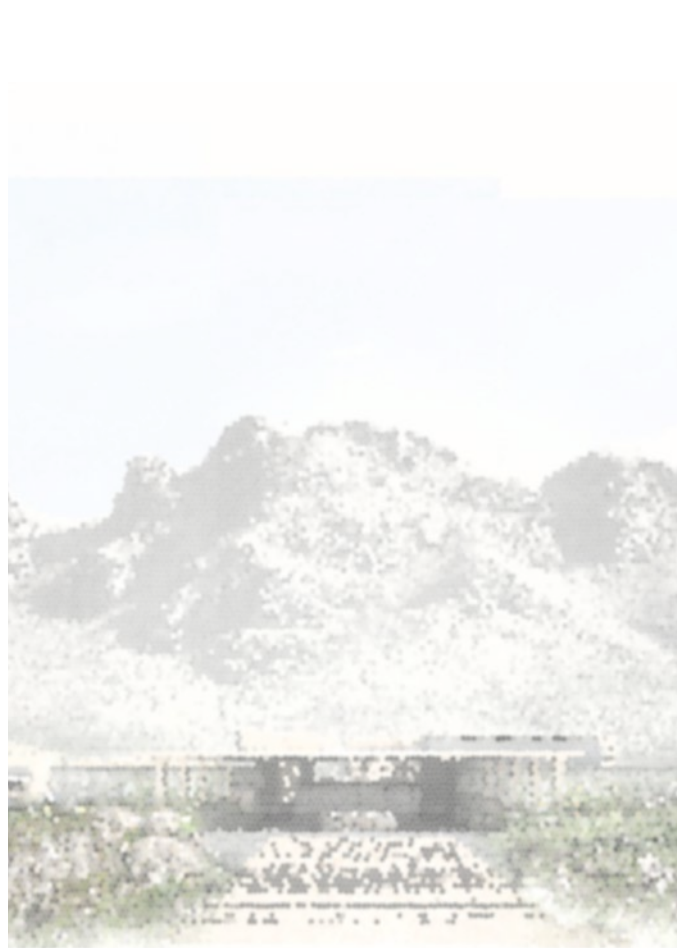


Figure 7. 17 Approach from Waimarama  
Road view of the winery.

7.05  
Impressionist Journey

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Visitor



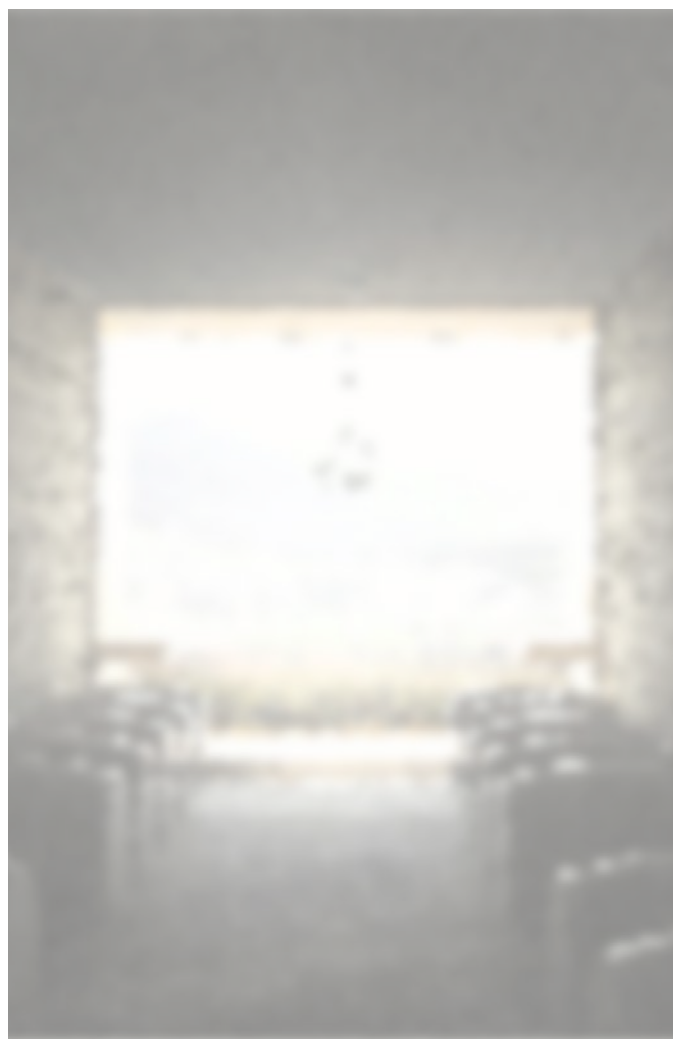
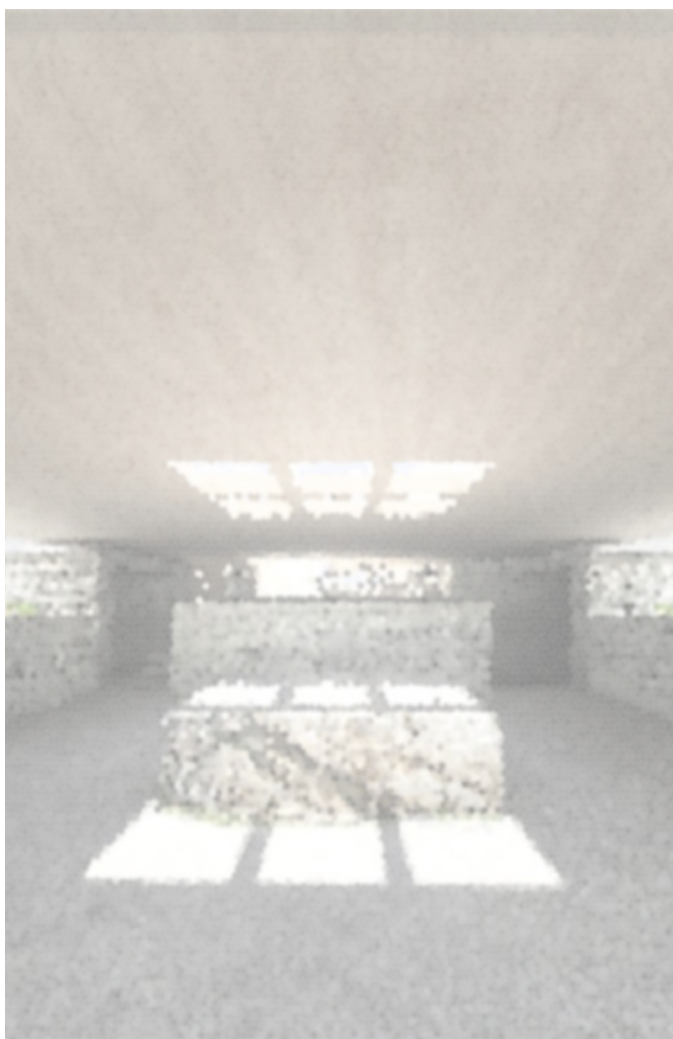


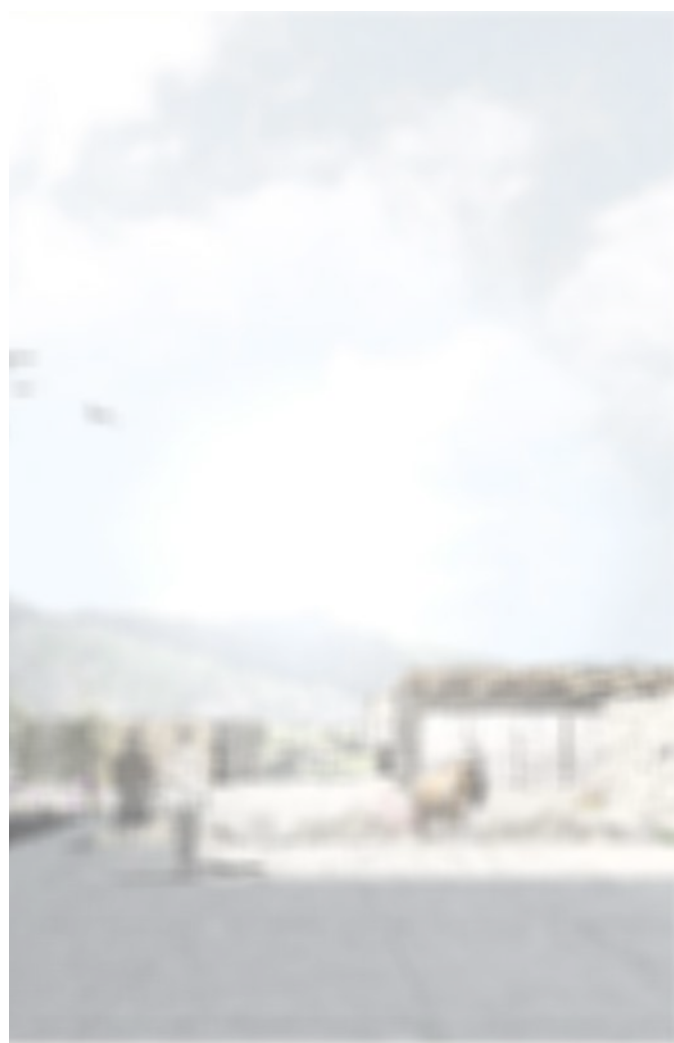
Figure 7. 18 Impressionist journey through winery.(Visitor) Exploring the spaces that demonstrate the testing of blurring boundaries and dissipation of light in the impressionist for to show the architectural concepts from the original source.

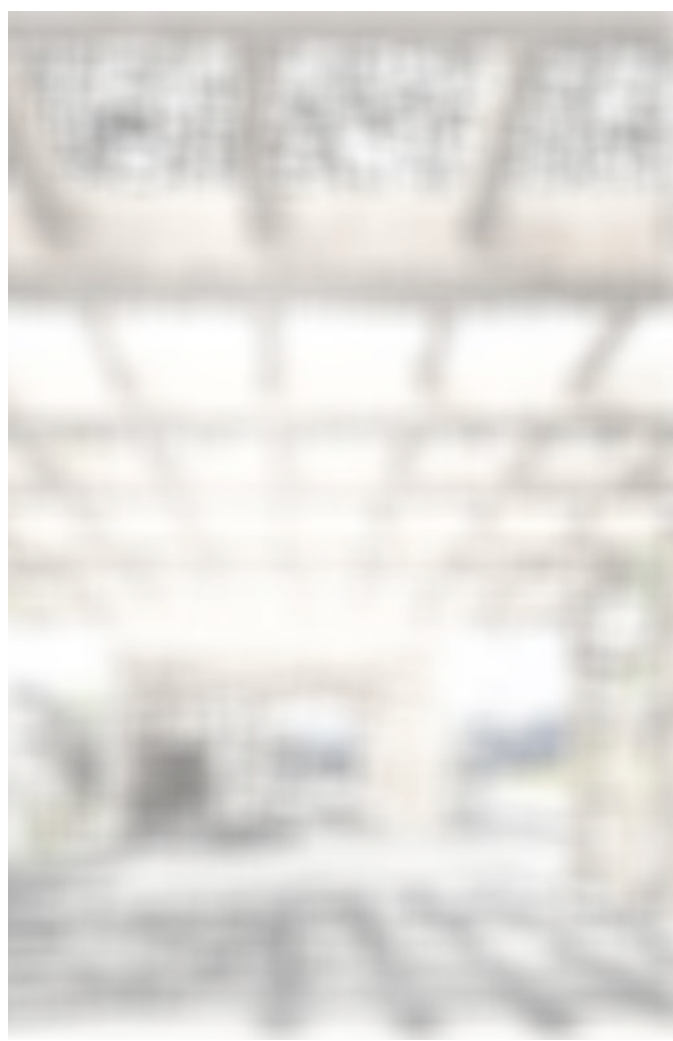
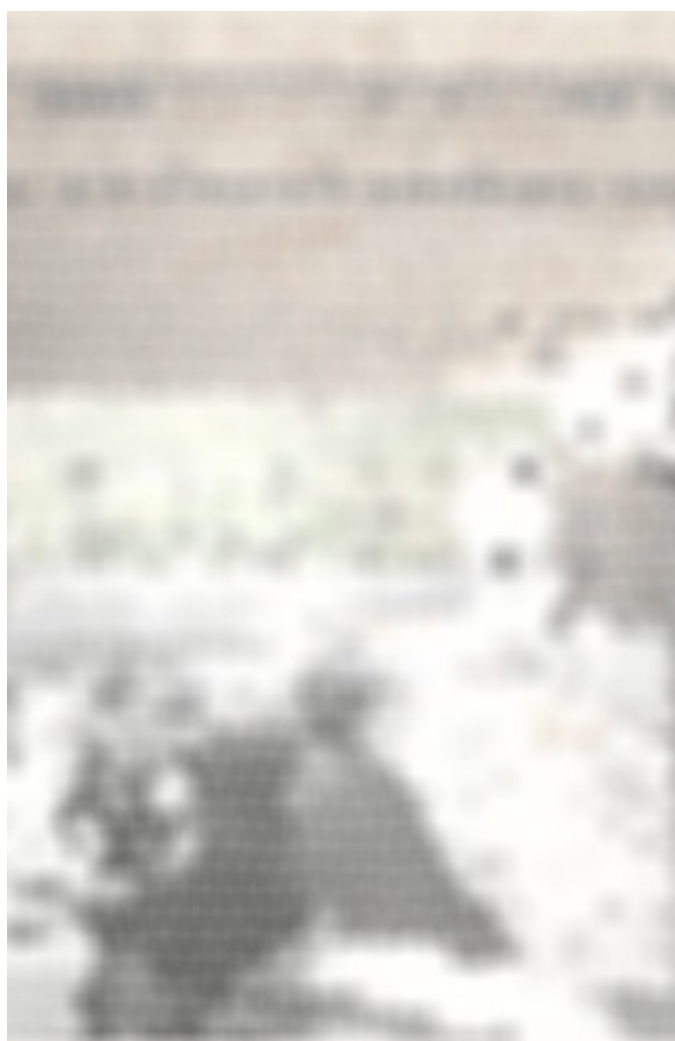












## Impressionist Journey

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Winemaker





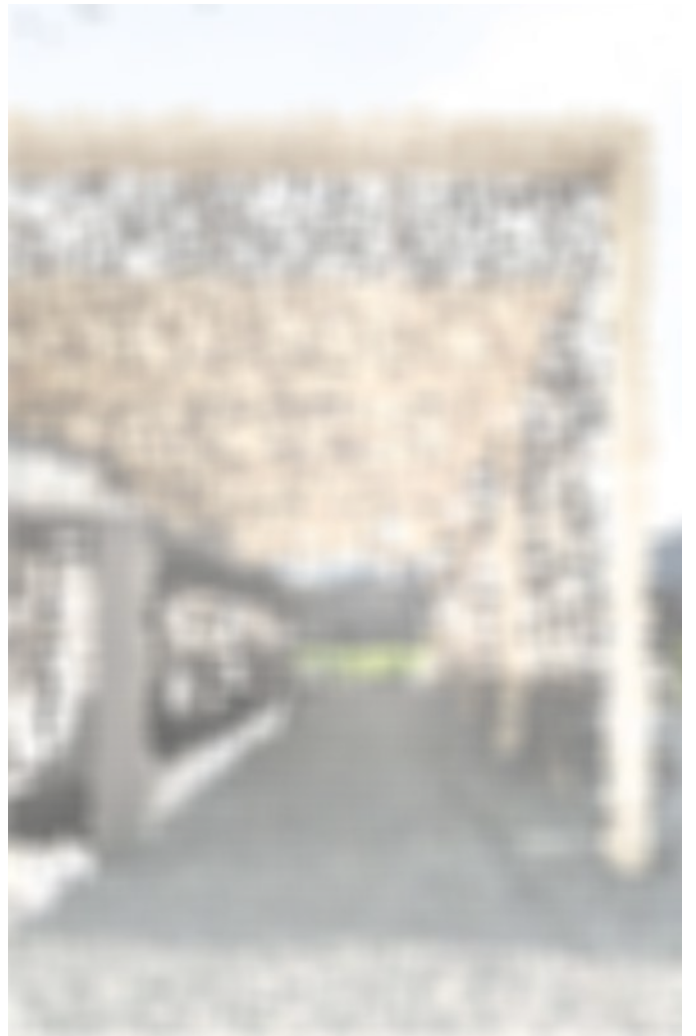
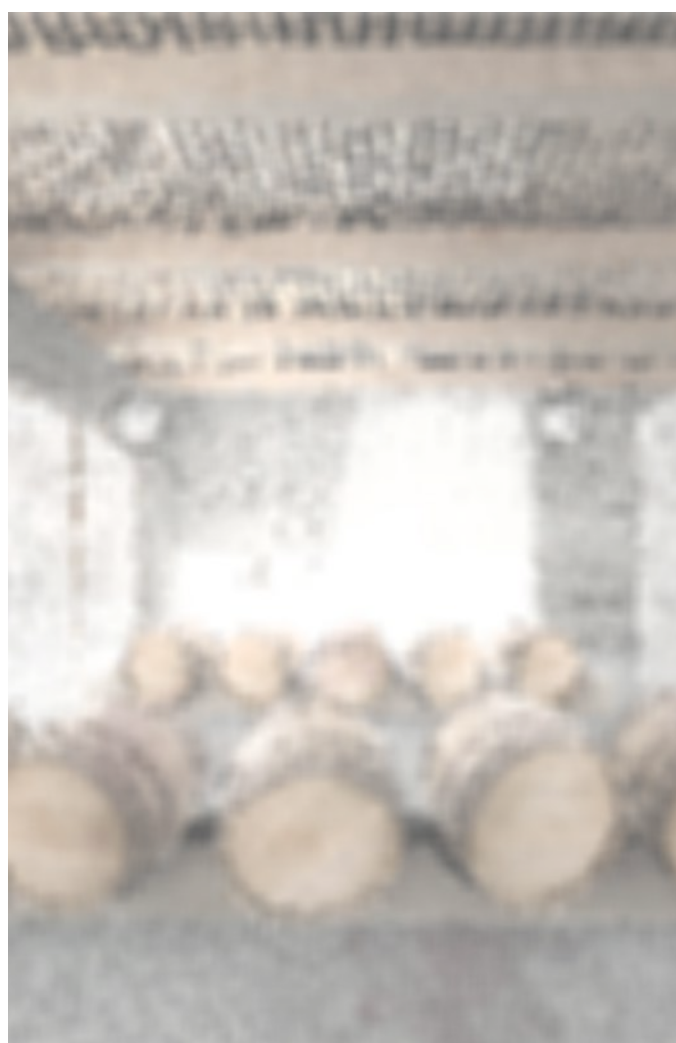
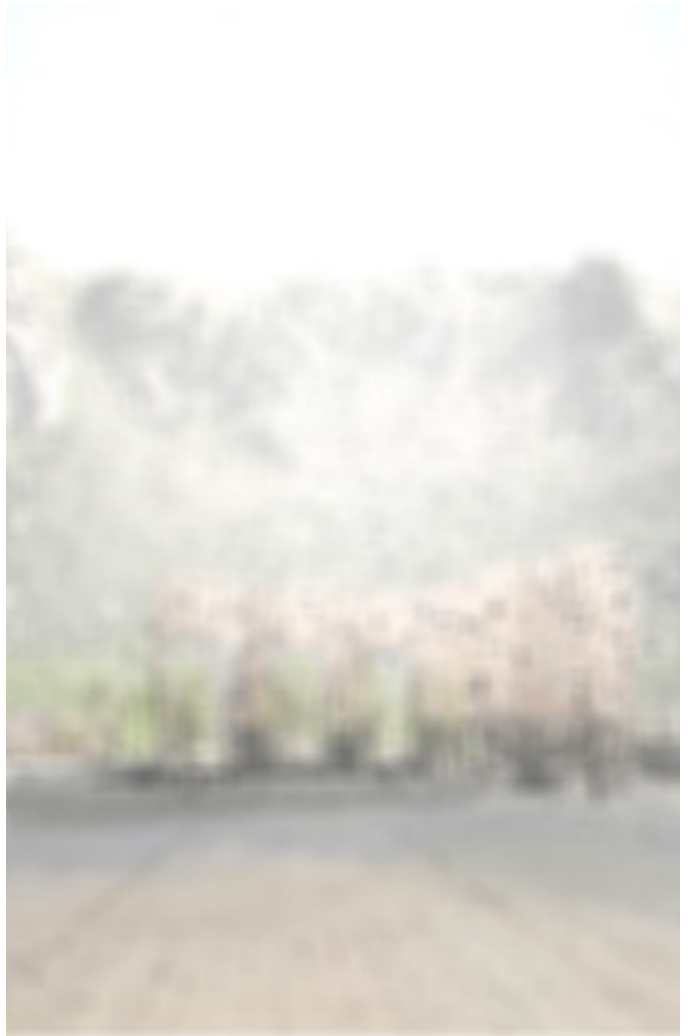


Figure 7. 19 Impressionist journey through winery.(Winemaker) Exploring the spaces that demonstrate the testing of blurring boundaries and dissipation of light in the impressionist for to show the architectural concepts from the original source.





## 7.06 Design Development

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Testing these spaces in an image close to the techniques of impressionist painting has promoted the sense of the two concepts being testing in architectural strategies.

The impressionist image in figure 7.20 explores the dissipation of light within the exterior pavilion. This space used the strategy of atmoization to dissipate light.

The strategy of blurring boundaries is explored in this series of images in the way that the different tests of materiality and composition has similar attributes through both journeys. This shared experience is constantly testing the variety of ways that transparency and homogeny with the landscape and the programme can blur boundaries.

This test expressed the concepts of dissipation of light and the blurring of boundaries well. Highlighting influence these have had over the design of the winery. The structure of this design lead research has lead to iterations being explored through the final design by producing a series of spaces for the winery. These spaces test the strategies in a variety of ways.





Figure 7. 20 Impressionist abstraction of the texture of the exterior pavilion that dissipates light within the space. This image emphasises the intended dissipation.

7.07

## Entering Winemaking Impressions

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“

*"The taste of the apple . . . lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way . . . poetry lies' in the meeting of the poem and reader, not in the lines of symbols printed on the pages of a book. What is essential in the aesthetic act, the thrill, the almost physical emotion that comes with each reading."*

-Jorge Luis Borges, Forward to Obra Poetica

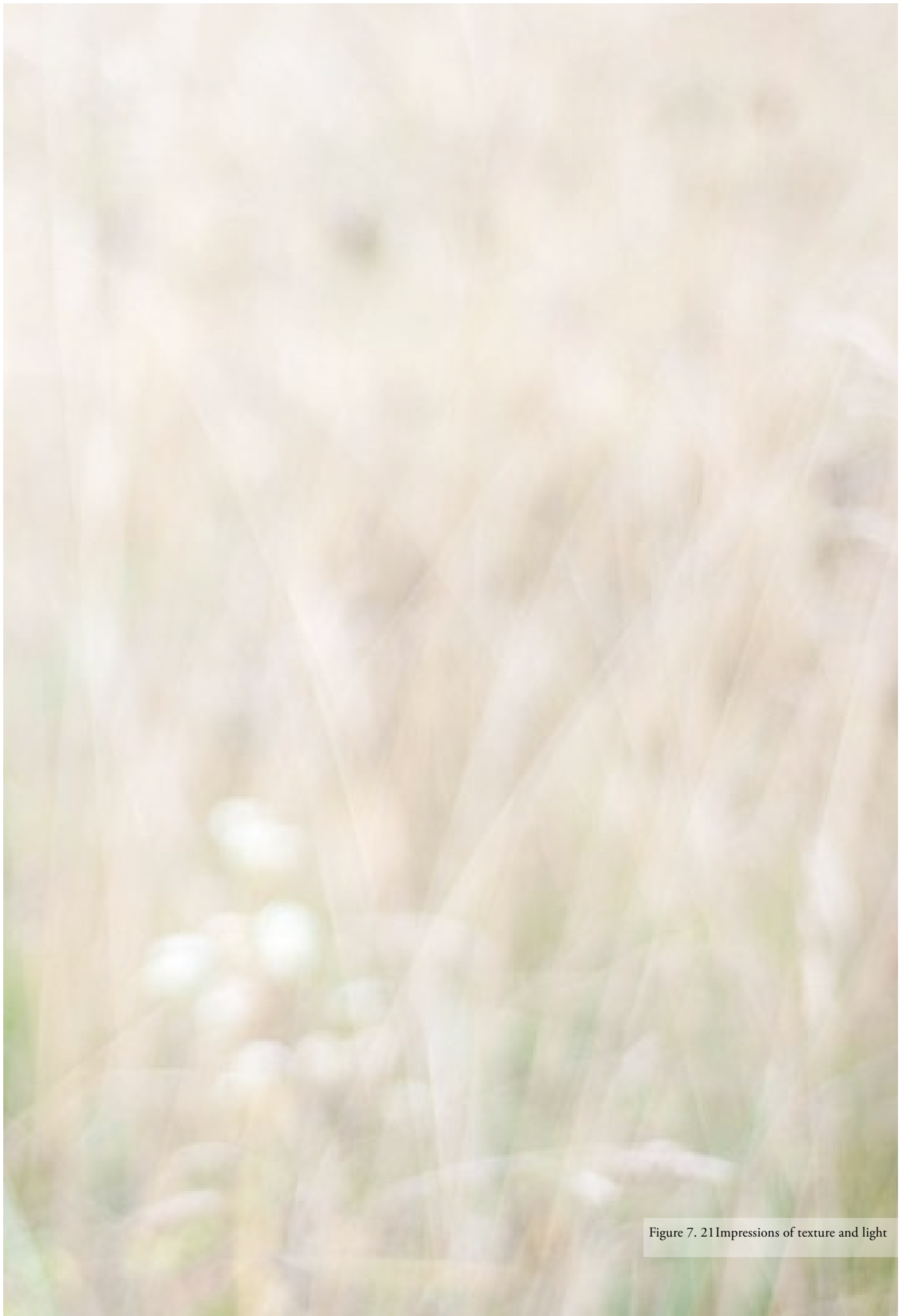


Figure 7. 21 Impressions of texture and light







Figure 7. 22 Mata Promise Winery visitor entrance into tasting room

7.08

## Upon Entering

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The journey into '*Mata Promise Single Estate Winery*' deliberately exposes the visitor to qualities of site. Firstly, the entrance through the vineyard is sunken to immerse the inhabitant within the vineyard atmosphere. The entrance constructed by concrete walls provides a deprivation from the site's views, building anticipation.

Changing the direction of the visitors path a concrete wall, appearing solid, filters through the sound of the running water. Constructed though a void at the foot of the wall and covered by plants allows the filtering of the sound of the stream behind. The view is exposed again, revealing the entire valley and vineyard, creating a moment to appreciate these topographical features.

The visitor turns left they cross a bridge



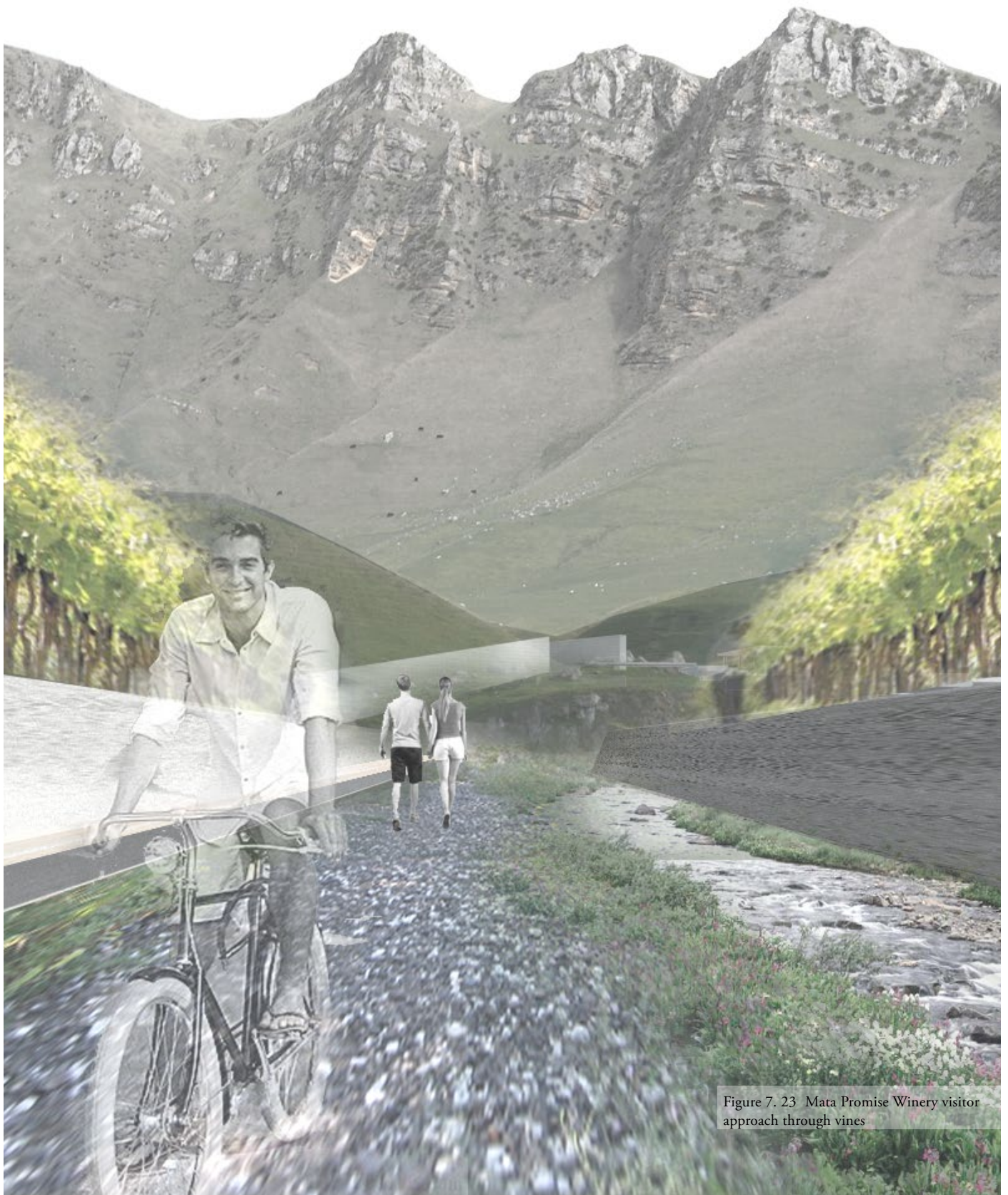


Figure 7. 23 Mata Promise Winery visitor approach through vines

which leads them into entering the tasting room. This bridge is constructed from slightly separated timber panels that allow the sounds of the water running underneath it exposing a sense of fragility possessed by environment. It is at this point that the visitor is confronted with the architecture of the winery as they are invited down into the tasting room.

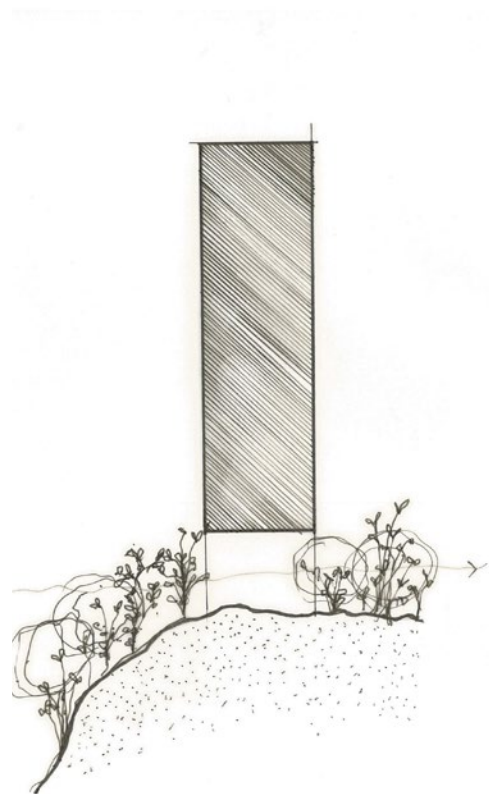


Figure 7. 24 Mata Promise Winery entrance wall allowing sound to filter through the vegetation.





Figure 7. 25 Mata Promise Winery visitor entrance

## 7.09 Tasting Room

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The tasting room is the first interior space to be fully inhabited by the visitor. The sunken tasting room serves as a direct comparison to the expansive site seen upon entering. This contrasting deprivation of views shifts the experience with the tasting room back to the immersion of taste and smell of the wine, its original intention. The visitor is guided by the architecture to simply enjoy the wine.

The low lying form of the tasting room offers a response to the natural environment as the temperatures change in the seasons. An unsheltered entrance is met by the sunken tasting room that offers shelter and a breeze to retain contact with the elements.

Qualities of site are present through the texture of layered concrete that reveal glimpses of limestone from the surrounding hills. The eye level of the habitant is at ground level expose a relationship to the ground plane. Testing homogeny with the landscape presents a blurring of boundary. Created by the ground plane that inhabits the depth of the soils of the immediate site. The visitor shifts up and down at different

levels, enticing a floating non static nature establishing a balance to the heavy depth of being partly immersed below ground.

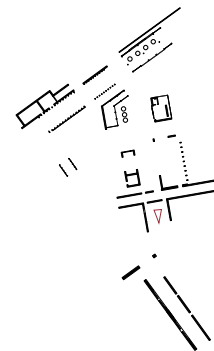
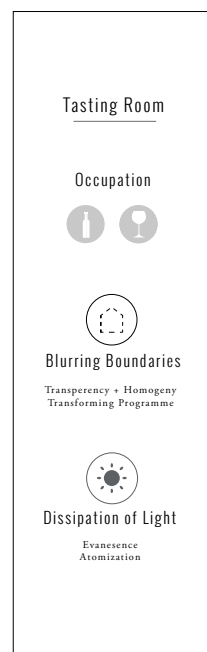






Figure 7. 26 Mata Promise Winery Tasting Room

In the centre of the tasting room a bench protrudes from the ground, a surface to allow wine to be poured and tasted by the visitor. 3m by 2m in plan and made from the raw limestone found on site, blurs boundaries in two ways: firstly, it evokes transparency with the environment by using its materiality; secondly it blurs the boundary normally established by the tasting bench.

The large dimensions taken from the row and vine placement of the vineyard suggests the cellar hand and the visitor interact without a bench (or boundary) between. Thus moving the visitor is moved into a spaces which has few boundaries to the processing spaces.

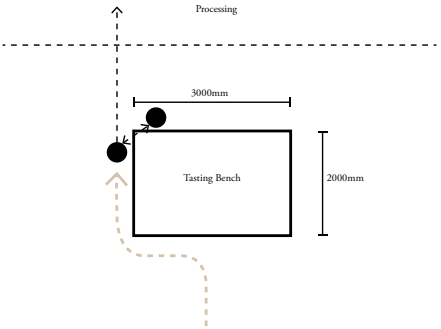
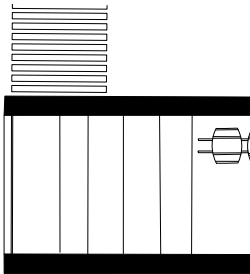
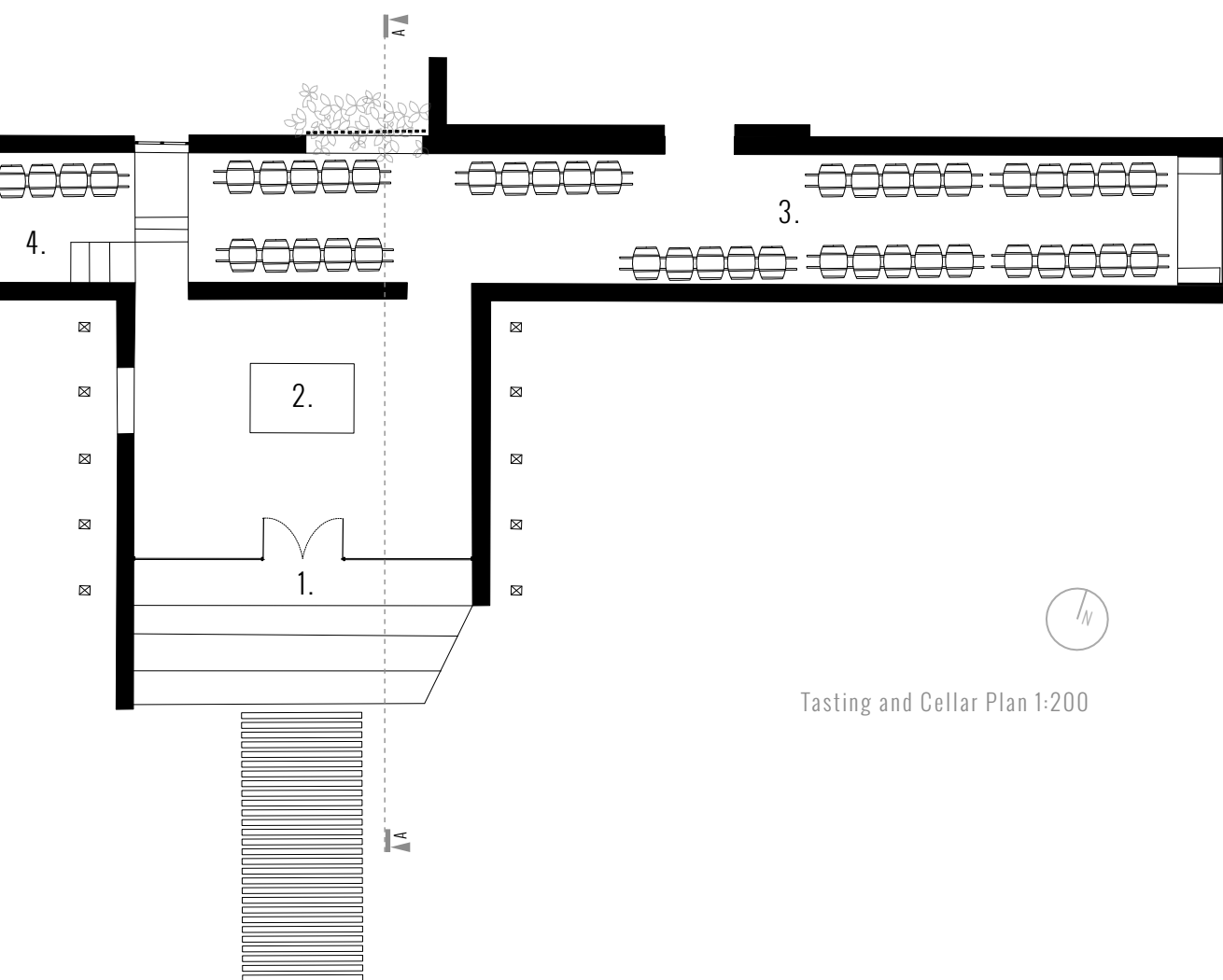


Figure 7. 27 Tasting bench diagram showing blurred boundaries







Tasting and Cellar Plan 1:200

1. Entrance
2. Tasting Bench
3. Cellar - Vineyard
4. Cellar - Range

Figure 7. 28 Mata Promise Winery Tasting Room and Cellar Plan

The planning of the winery has resulted in the cellar being directly connected to the tasting room with a shift in levels. The programme boundaries are blurred between processing and enjoyment through this transparency of spaces. The two different spaces develop a mutual interaction.

The cellar offers a relaxed and reflective atmosphere. The connection to the aging process is celebrated. It is noteworthy that it is most commonly hidden away from the tasting rooms in wineries due to the settling nature in its place in the process. This attempts to create a strong connection to the craft for those visitors only visiting the tasting room.

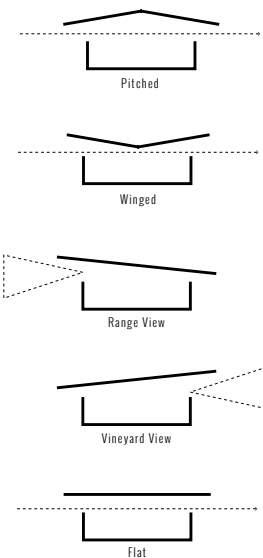
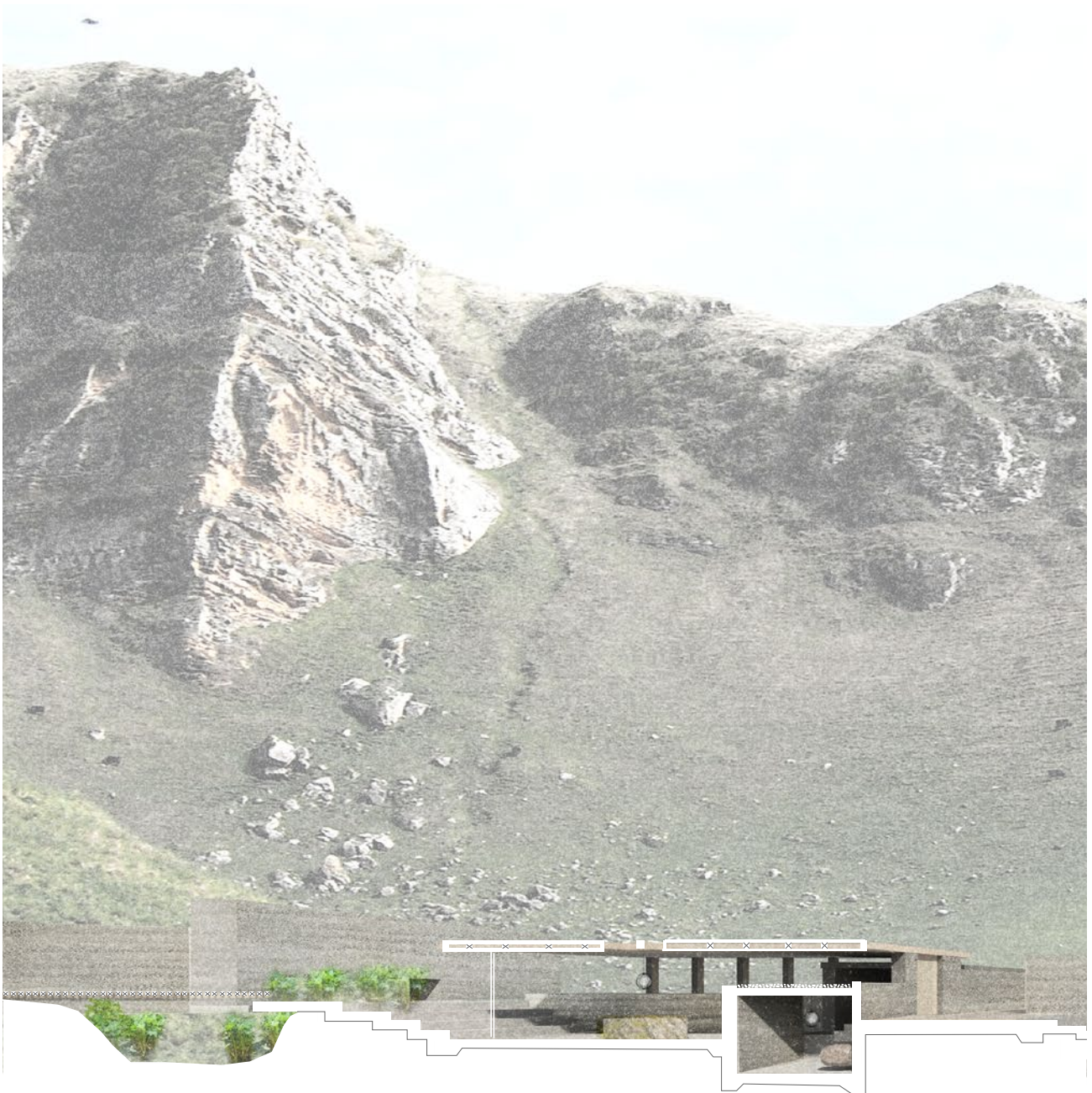


Figure 7.30 Iterations of tasting room form to gain a close relationship to the immediate landscape. The chosen flat roof form allowed to a more subtle intervention into the landscape.

Figure 7.29 Mata Promise Winery Change in Levels for Testing + Cellar



Entrance, tasting and Cellar  
Section A-A 1:200

Figure 7. 31 Mata Promise Winery Visitor  
Crossing Cellar

## 7.10 Wine Cellar

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The location of the cellar within the plan of the winery layout has a direct and liminal relationship with the tasting room and the social experience of wine.

The cellar is a space that evokes a settled feeling of movement, a place of pause. Design details encourage inhabitation and dwelling, by both winemaker and visitor, without distracting from the atmosphere.

The design focuses on the colours of the exterior landscape, coming to life through the large windows privileging the natural colours of site. This is a direct correlation to the impressionist painting experience where light exposes the colours of the atmosphere resulting from the landscape.

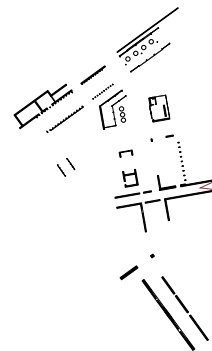






Figure 7. 32 Mata Promise Winery cellar  
vineyard view

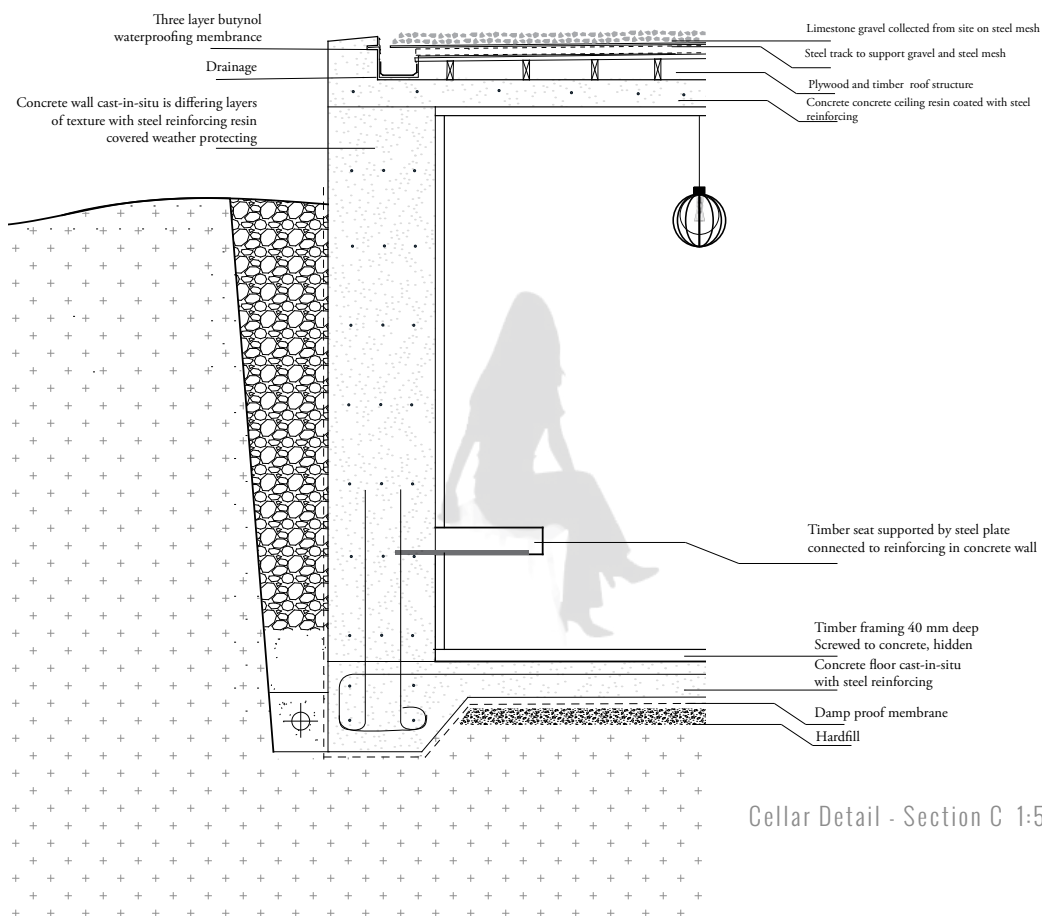
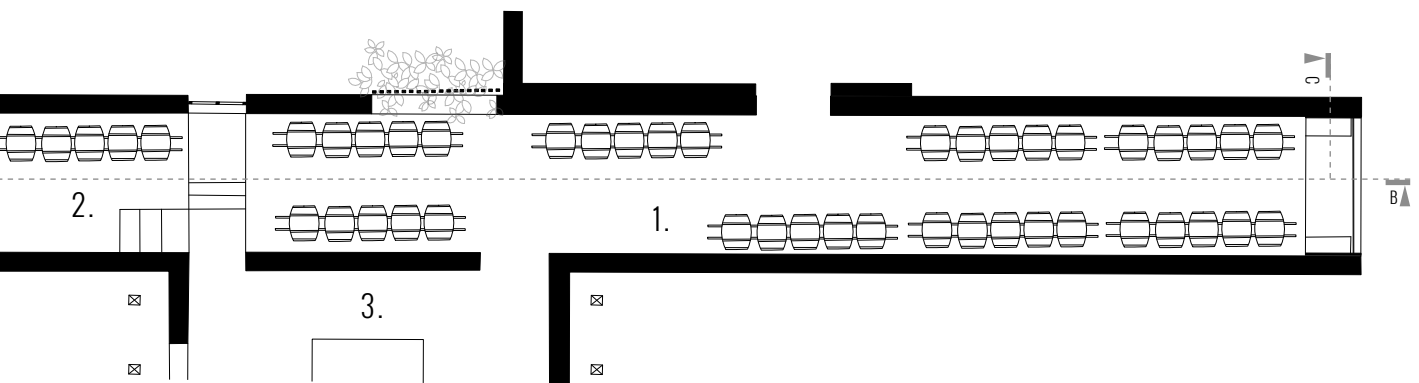


Figure 7. 33 Mata Promise Winery Seating  
Details of Cellar 1:50



1. Cellar - Vineyard Side
2. Cellar - Range Side
3. Tasting

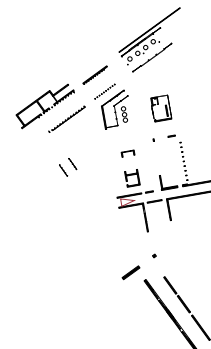
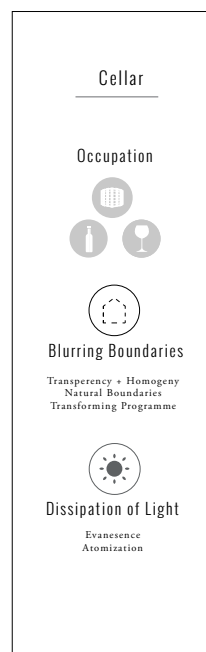
Cellar Plan 1:200



Figure 7. 34 Cellar Floor Plan

The restriction, focus of light and resultant colour allows for a immersion with the taste and smell of wine that the inhabitants are experiencing. This transparency in the programme tests the blurring of boundaries that heightens the experience of the visitor.

The orientation of the cellar within the contours of the site provides different topographical features as focus points at either end of the cellar. One end engages with the vines, valley, river and where the sun rises. The other with the pond, Te Mata peak, textures of site and where the sun sets. Because of this location the space also experiences a lift from the vineyard and sense of floating at one end, and the other a sense of depth and intimacy with the site. This is reflected through the design of the details: the lighter floating nature of the seating that views the vineyard as a balance to the heavy steps the hug the landscape at the more intimate end of the cellar.





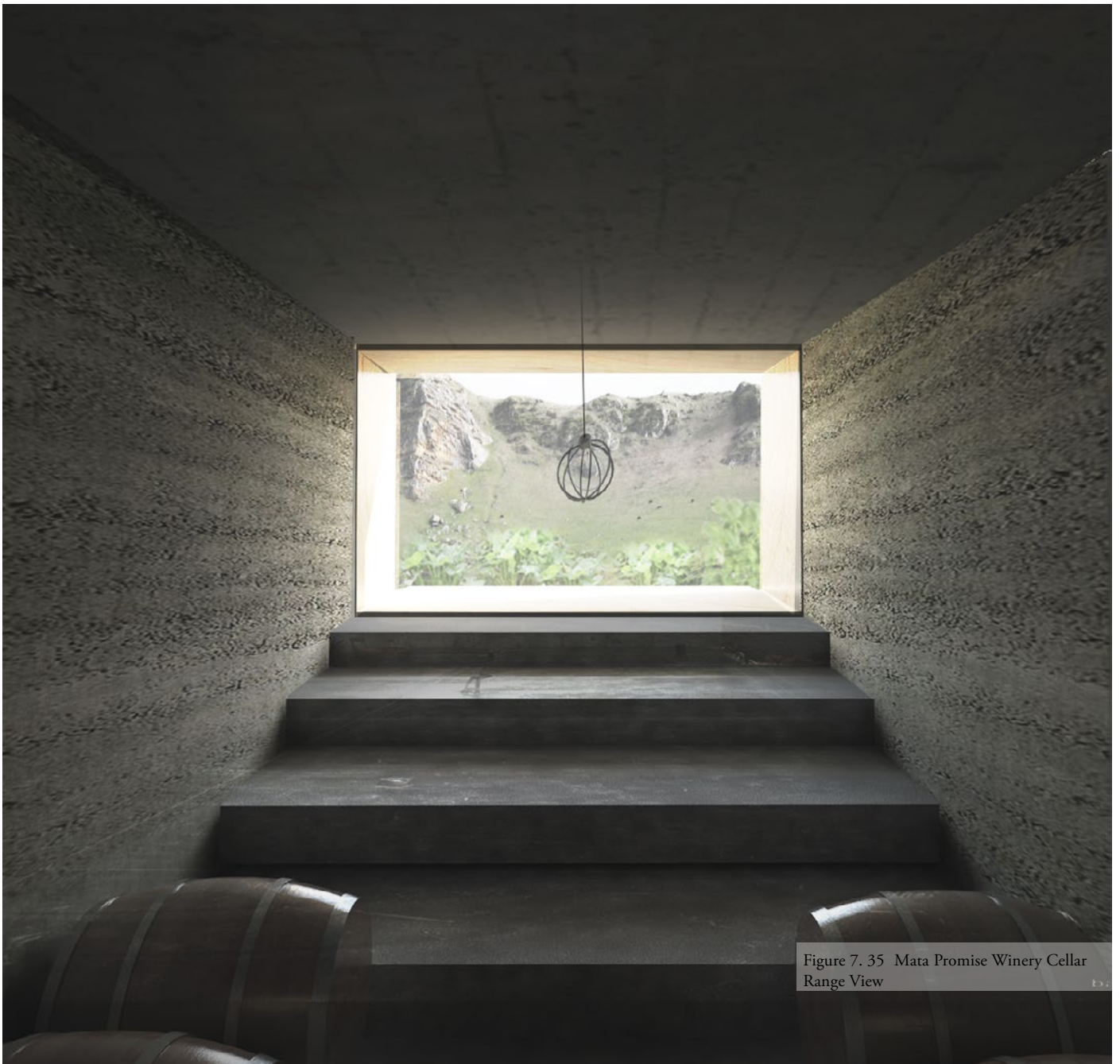


Figure 7. 35 Mata Promise Winery Cellar  
Range View

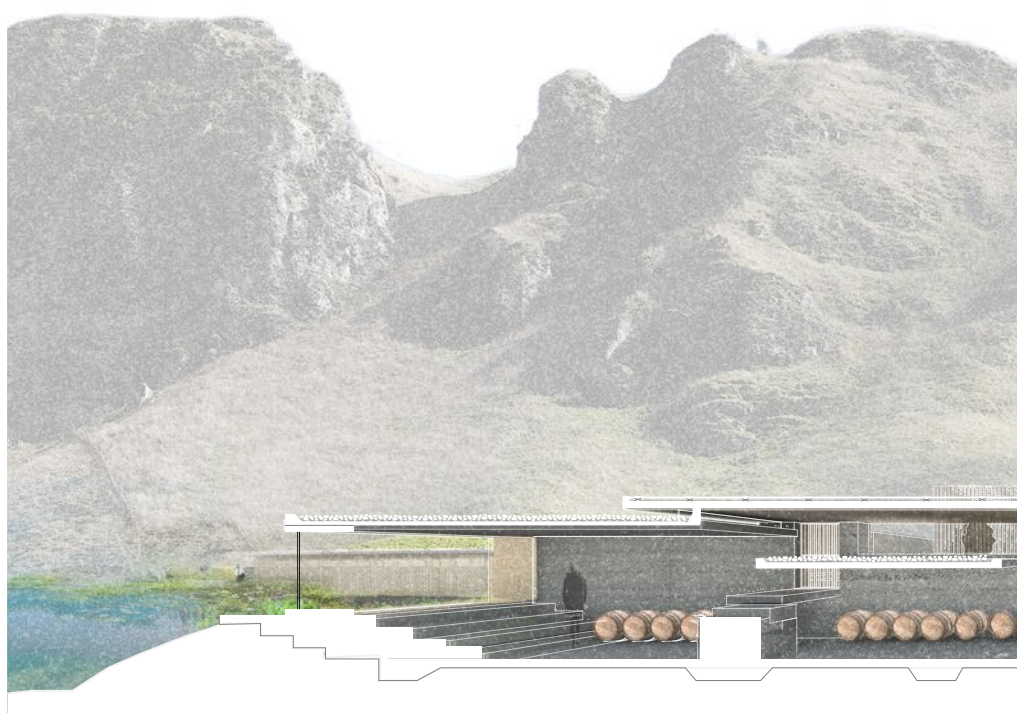




Figure 7. 36 Mata Promise Winery Cellar Section

## 7.11 Processing Courtyard

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The entrance into the process from the tasting room confronts the visitor to have a direct relationship to the winemaking process by inhabiting this courtyard space. As previously discussed, this space allows for a variety of activities, both enjoyment and process, though encourages the processing to occurring within the shelter of the buildings and screens.

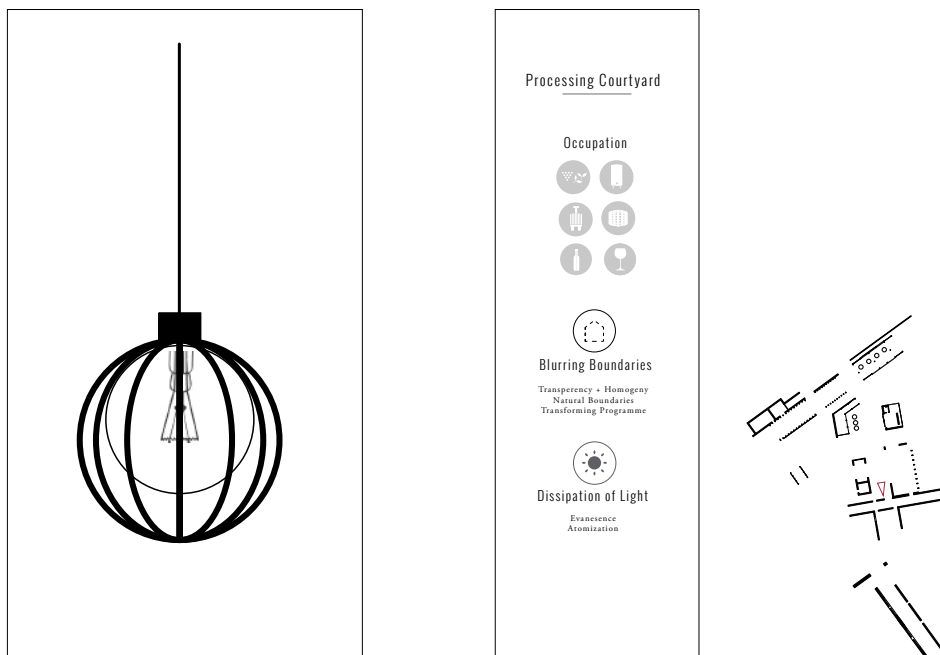


Figure 7.37 Winery hanging light form





Figure 7. 38 Mata Promise Winery Visitor  
View of Processing Courtyard

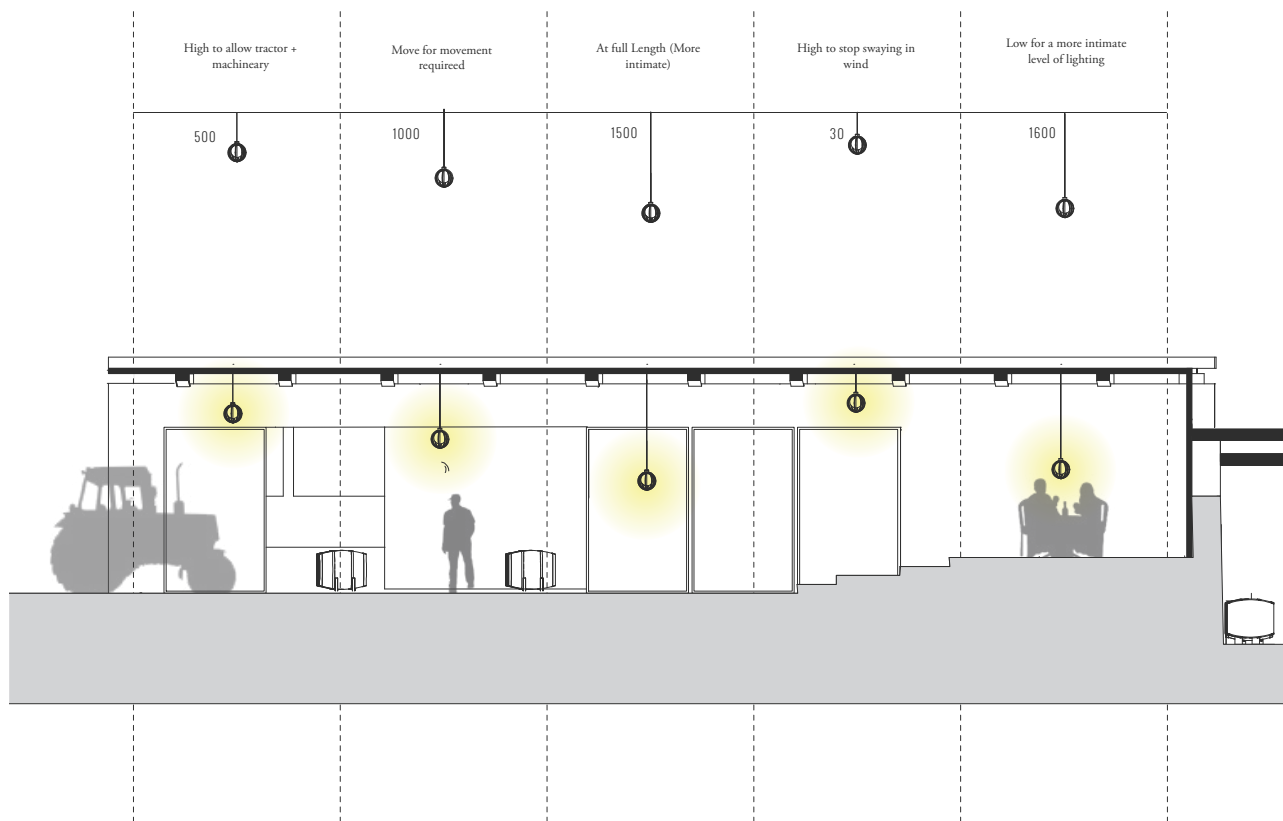


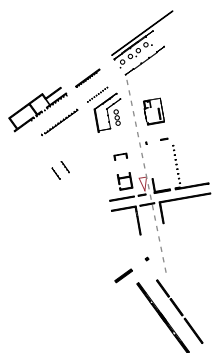
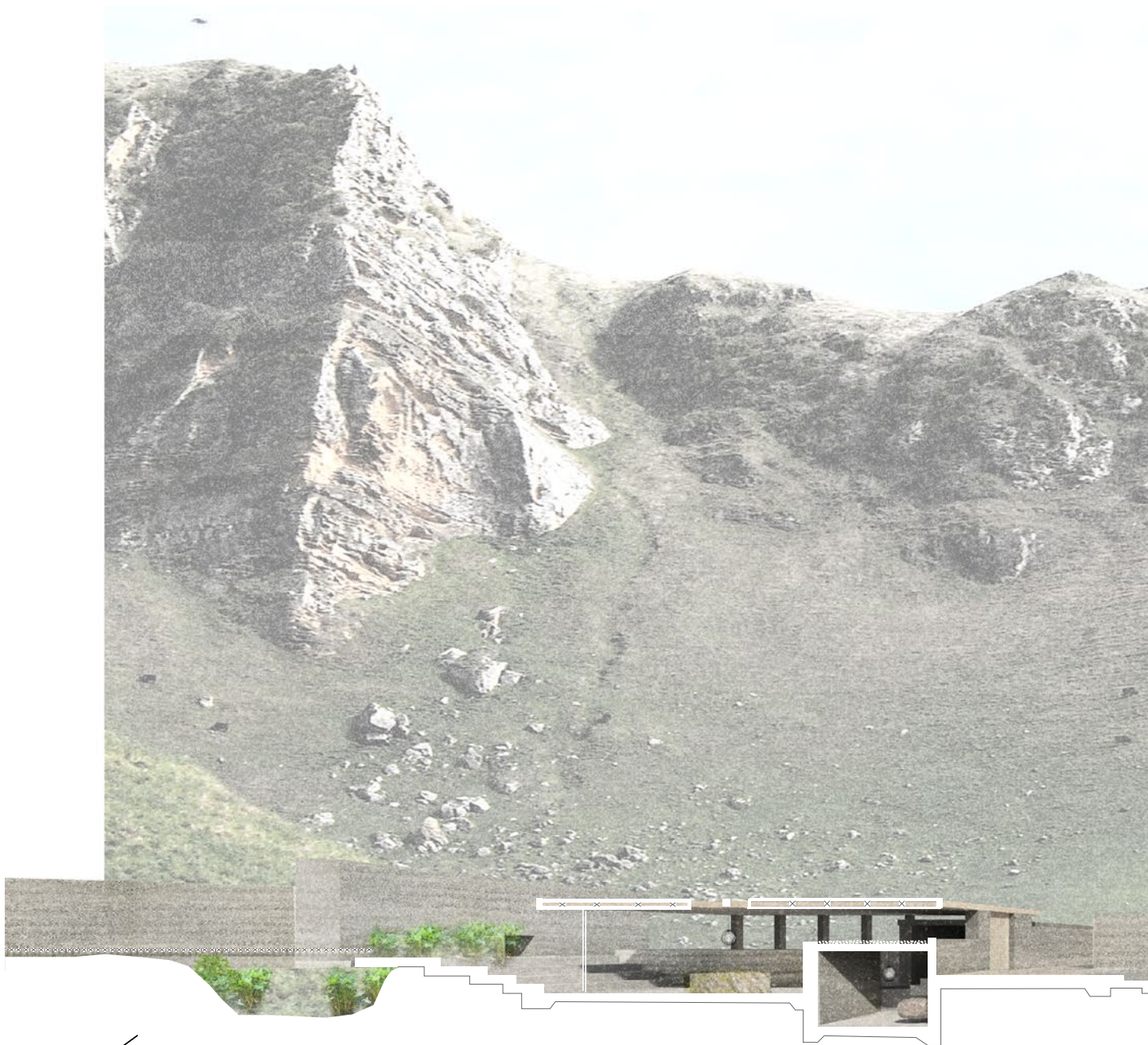
Figure 7. 39 Mata Promise Winery change in light height details





Figure 7. 40 Mata Promise Winery visitor view to discover between tasting and courtyard.









Cellar and Courtyard Section 1:200

Figure 7. 41 Mata Promise Winery tasting  
to courtyard section





Figure 7. 42 Mata Promise Winery  
Floating Restaurant Pavilion - Closed





Figure 7. 43 Mata Promise Winery  
Approch to Courtyard Opening



Figure 7. 44 Mata Promise Winery Forms  
in the Landscape





Figure 7. 45 Mata Promise Winery  
Courtyard Opening

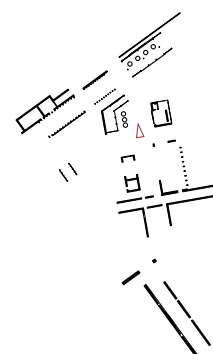




Figure 7. 46 Mata Promise Winery  
Processing Courtyard Towards Tasting Room

## 7.12 To Share Food + Wine

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The restaurant consists of three different spaces; an internal eating area, an exterior pavilion and a water pavilion. All share similar qualities yet provide a variety of different relationships to both the site and its qualities, as well as to the winemaking process. All three of these spaces test different porous screen textures, some more exposed than others, thus dissipating light and blurring boundaries in a variety of ways.

The interior eating area is constructed from a series of exposed moment frames with the porous screens alongside the pond edge of the eating space. The space is solidified by the concrete retaining wall that allows this space to fit into the hills behind. Each of the end of this space opens out: one end to the processing through the exterior pavilion and into the external fermentation. The other end opens up to Te Mata Peak, where the concrete ground forms into steps following the contours.

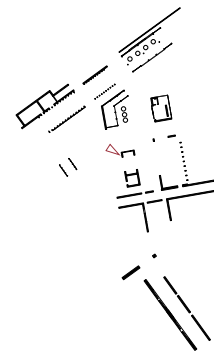
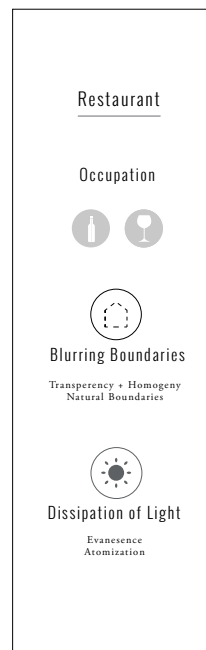






Figure 7. 47 Mata Promise Winery Restaurant from Across Pond

The moment frame construction is continued through the exterior pavilion into the exterior fermentation as a form of engagement between the two differing parts of the programme, sharing similar architectural qualities.

The porous screen which bonds the restaurant to the pond, not only dissipates the evanescent light but acts as a natural boundary. Reacting to weather through the control of the inhabitants allows fluctuating levels of light and colour to filter through. A simple pulley system allows these to open up and exposing the interior space to the natural pond.

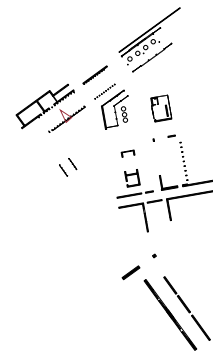
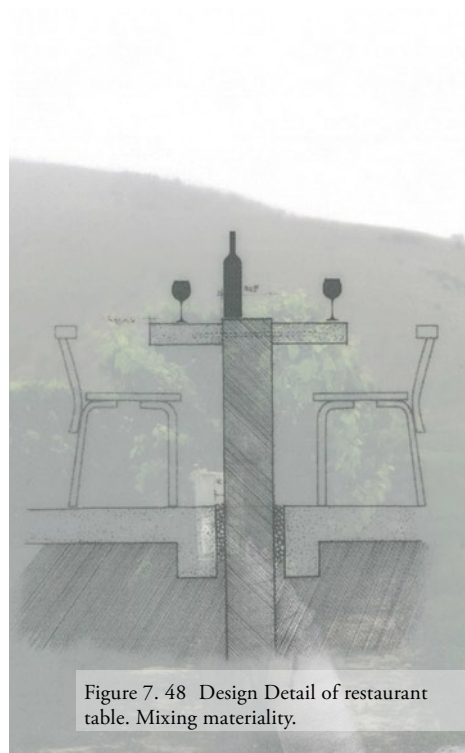
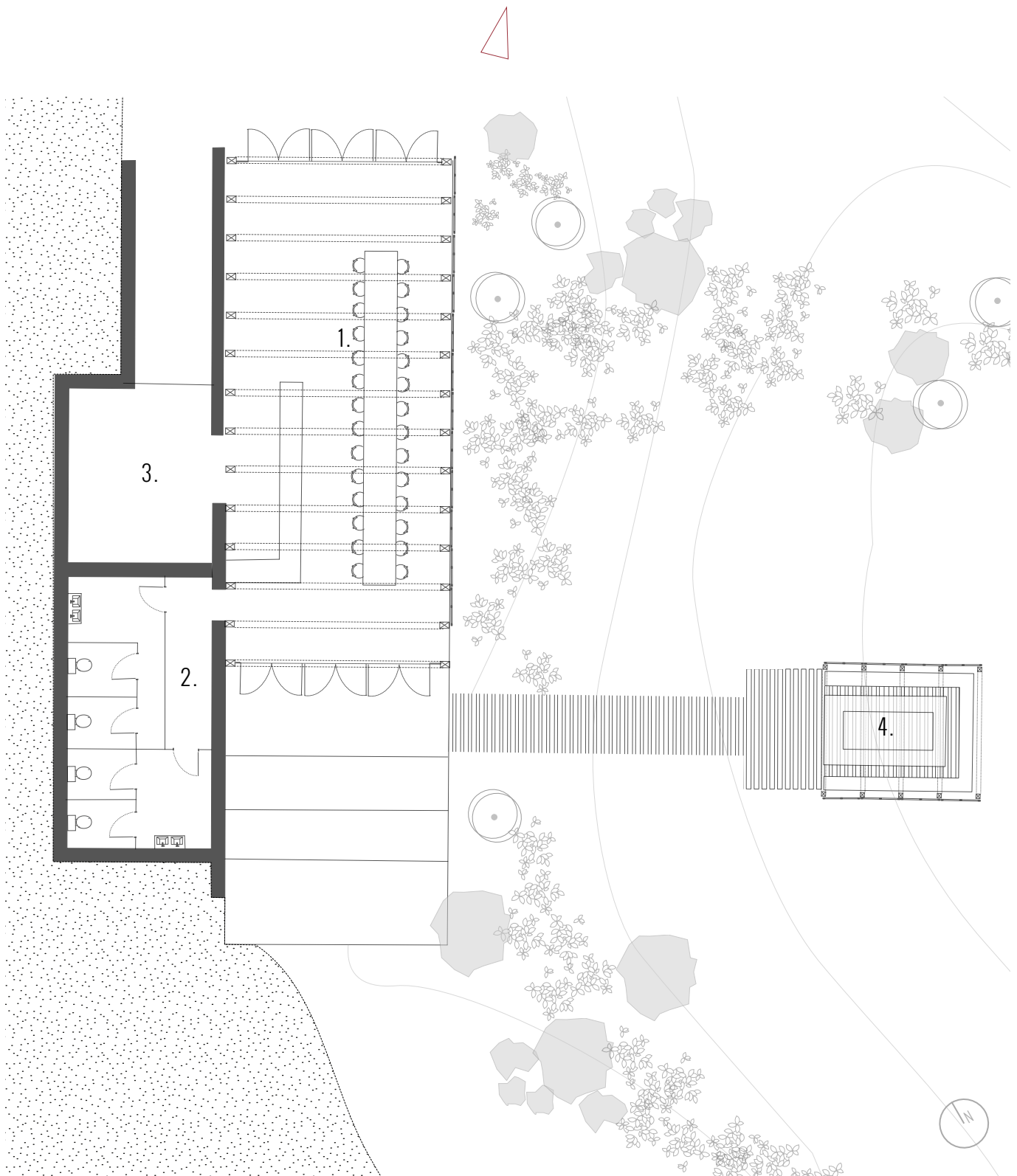






Figure 7. 49 Mata Promise Winery  
Restaurant Shutter Texture



1. Restaurant
2. Bathrooms
3. Kitchen
4. Floating Pavilion

Restaurant Plan 1:200

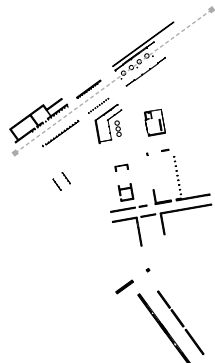
Figure 7. 50 Mata Promise Winery  
Restaurant + Floating Pavilion Plan





Figure 7. 51 Mata Promise Winery  
Restaurant Exterior Open Shutters

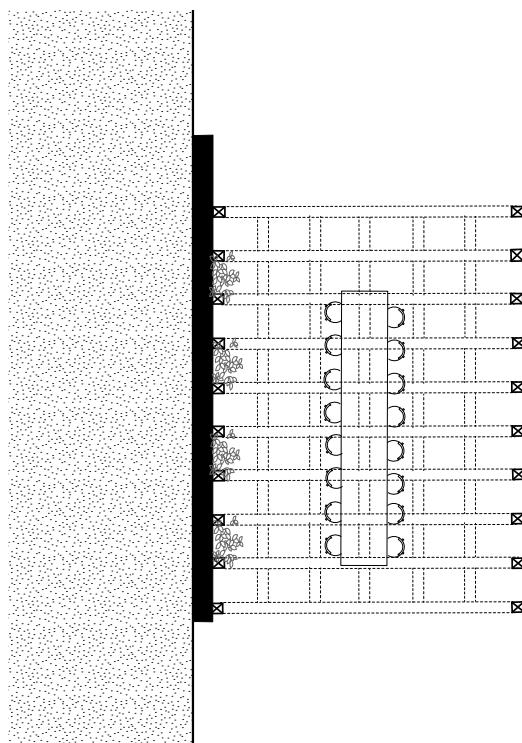






Restaurant, exterior pavilion and exterior  
fermentation  
Plan 1:200

Figure 7. 52 Mata Promise Winery  
Restaurant to Fermentation Section



Exterior Pavilion Plan 1:200



Figure 7. 53 Mata Promise Winery  
Exterior Pavilion Plan





Figure 7. 54 Mata Promise Winery  
Exterior Pavilion





Figure 7.55 Mata Promise Winery Restaurant Interior

The exterior pavilion provides an space in which a range of events can be held. It's skeletal construction is covered in parts with a permeable mesh encouraging vines to grow over the form. The light that filters through this space constructs the atmosphere. The vines dissipating light acting as a porous screen sheltering the space. This enjoyment space not only reacts to the programme but to the process too and its reliance on the changing seasons to construct its atmosphere.

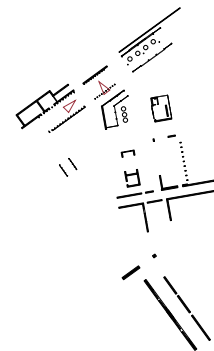
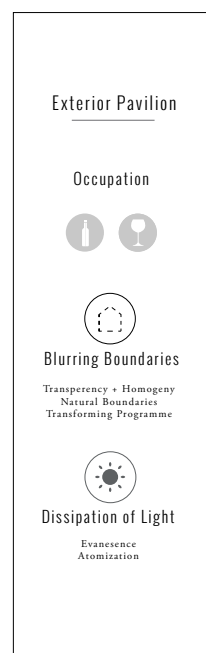




Figure 7. 56 Mata Promise Winery  
Exterior Pavilion Texture to Lab

The water pavilion sits out on the pond. With the same screens as the internal eating space, these open upwards to expose the floating nature of the pavilion on the water. It's location within in the middle of the floor plan allows a space to reflect, on site qualities, processing and the enjoyment of food and wine. Sight lines into the central courtyard space exposures the inhabitant to the movement occurring within the programme.

This pavilion is different to the majority of the other spaces designed as it does not demonstrate a strong contrast in materiality. There is a particular presence of lightness exposed here, the occupant experiences the environment in a more vulnerable way. The spatial qualities where light is dissipated reflects internally from the water that surrounds.

This pavilion is isolated from the majority of the programme to serve as a space of reflection. Here the visitor with the ability to piece together their experience and connection to the winemaking process. Connecting the variety of textures, immaterial and movement qualities that

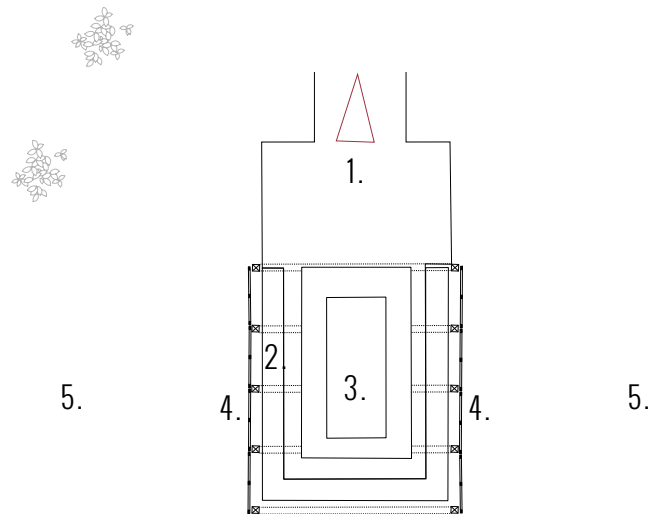
create the holistic experience of winemaking that the architecture has facilitated on their journey.







Figure 7. 57 Mata Promise Winery  
Floating Pavilion - Closed



1. Entrance
2. Seating
3. Table
4. Screens
5. Water

Floating Pavilion Plan 1:200

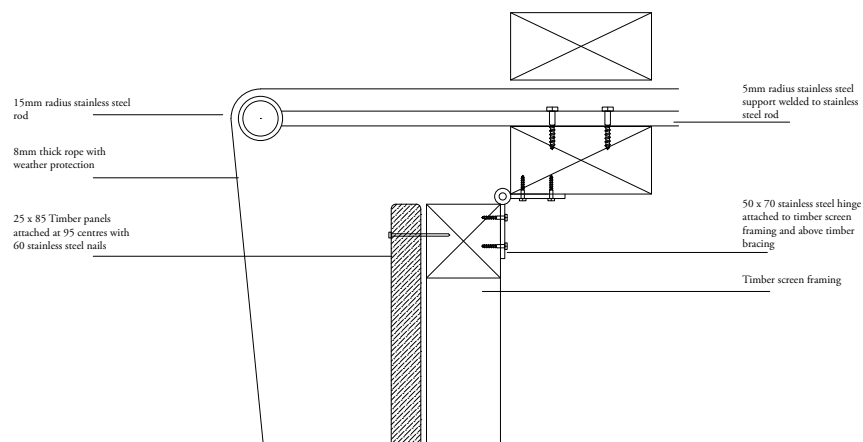


Figure 7. 58 Mata Promise Winery Shutter Opening Detail





Figure 7. 59 Mata Promise Winery  
Floating Pavilion Approach Open

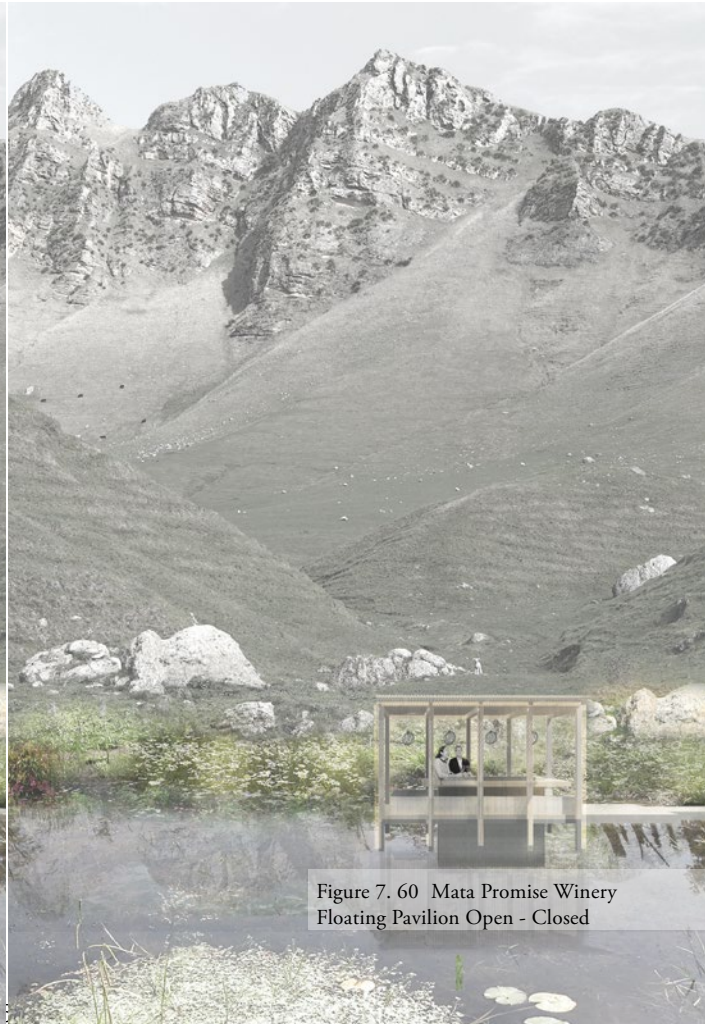


Figure 7. 60 Mata Promise Winery  
Floating Pavilion Open - Closed





Figure 7. 61 Mata Promise Winery  
Floating Pavilion Interior

## 7.13 Exterior Fermentation

The exterior fermentation is one of the most exposed spaces due to the permeable nature of its construction. As the most permeable structure within the processing space, the screen allows the dissipation of light into the space and shelters the tanks from the harsh Hawke's Bay sun. This permeability allowing for a naturally cooled space suitable for fermentation of wine. The dissipation of light and its evanescent nature interacts with the steel tanks as the light reflects into the space.

Present in this space is the balance of the heavy and light structure. The mezzanine level allows the access into the top of the tanks, it's solid state collecting the light filtered from the permeable screen. The movement, of pushing down of the cap interacts with the light dissipating into the space.

For the winemaker the entrance to this space is intimate. The entrance stairs cut away from the ground and are held back by a retaining wall of a limestone while

their shadowed movement is seen through the permeable façade into the fermentation space.

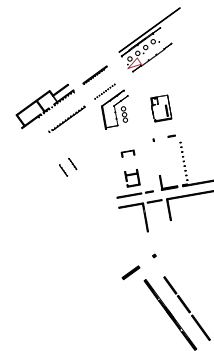
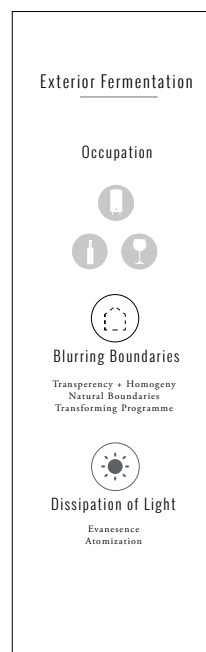






Figure 7. 62 Mata Promise Winery  
Exterior Fermentation

This space is a iteration of the the concept of blurred boundaries and its ability to change programme. This fermentation space could be used as an extension of the exterior pavilion that is part of the enjoyment facilities. The detail of the lights being able to change height creates a different intimacy to the space. This change in programme invites visitors to experience the qualities of the fermentation process in a more relaxed way: through the social context of wine.

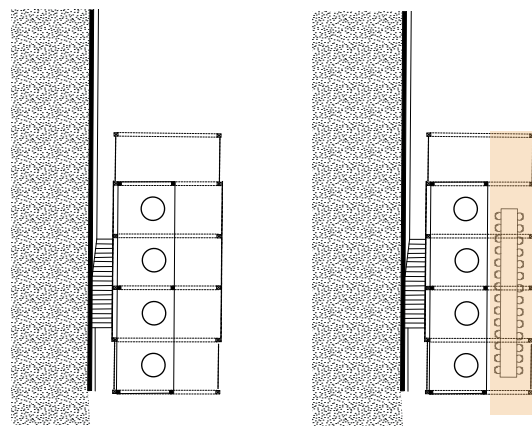


Figure 7. 63 Mata Promise Winery  
Exterior Fermentation Plan



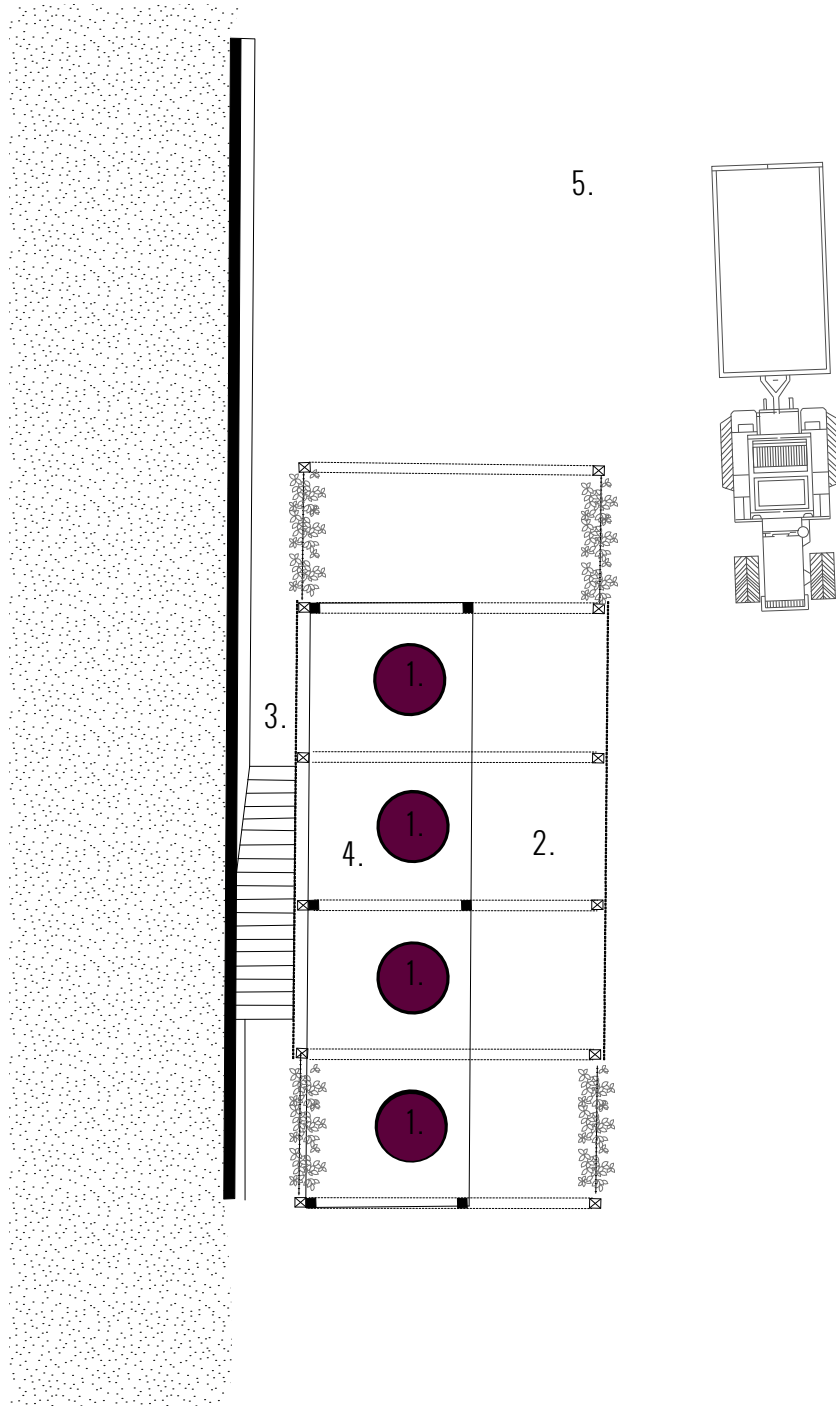


Figure 7. 64 Mata Promise Winery  
Exterior Fermentation Plan

## 7.14

# The Delicacy of Science

The design for the testing laboratory and staff areas is the tallest building on the site, yet possibly demonstrates the most delicacy because of its relationship to the low lying forms within the foot of the hills. The height indicates a beacon from the entrance of winery to orientate the collection of pavilions,. At night this form becomes a lantern in the site as the artificial light filters through the slated building façade. The timber slat façade with changing intervals promotes a feeling of the building starting to dissipate. This dissipation of building form is illustrated in the section of figure 7.66. The gradually dissipating light structure contrasts the grounded and sunken tasting and cellar spaces. The dissipation experienced and its lightness expresses a balance to the programmatic space that it is defined by the science of the vineyard that is controlled from this building.

The form has not only created a dynamic contrast and direction to the plan, but has created a filtered exterior space. This spaces

serves as both a exterior fermentation, with the building sheltering the tanks from the harsh mid-day sun, and a courtyard that is sheltered for the staff spaces to overlap. The location in the middle of plan is based on this space's requirement to be easily accessed by all spaces, not only within the winery but within the vineyard too.

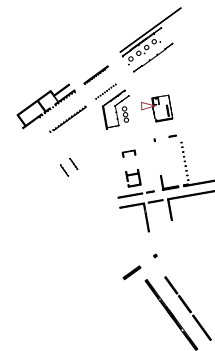
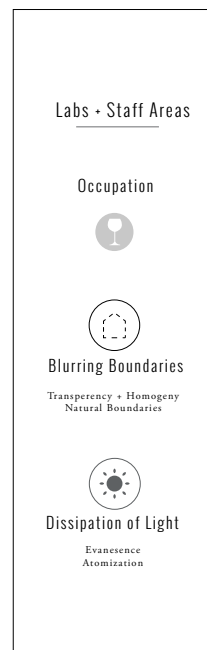




Figure 7. 65 Mata Promise Winery Lab  
Dissipating into Landscape

In contrast to the lightness experienced by the timber construction this pavilion has a large concrete shear wall along the visitor walkway beside the pond.

This wall is a strong contrast but at the same time expresses a delicacy and fragility capturing the reflection of the light off the pond which is constantly changing. This iteration of the architectural strategies focuses on the dissipation of light to construct light that plays with the nature

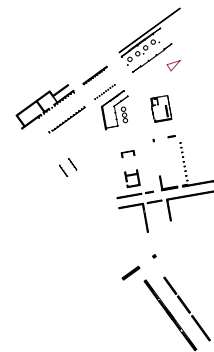
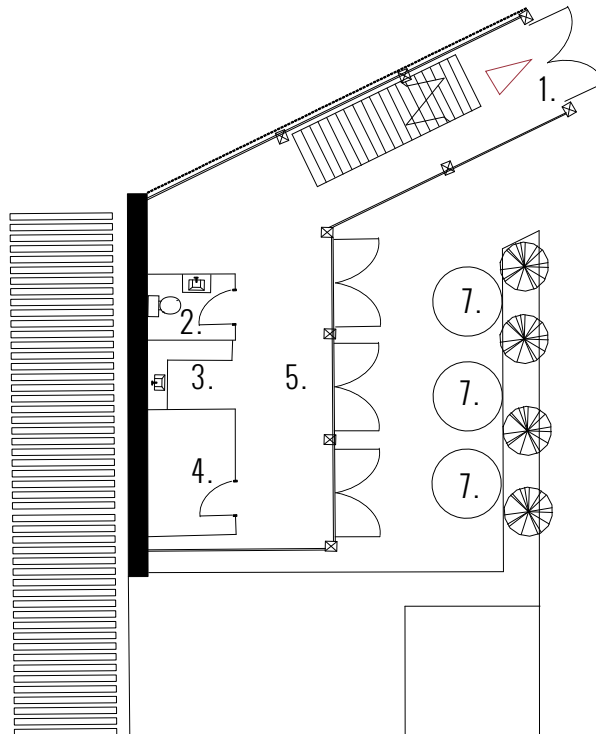


Figure 7. 66 Mata Promise Winery  
Courtyard Section - Dissipation of Building  
(NTS)

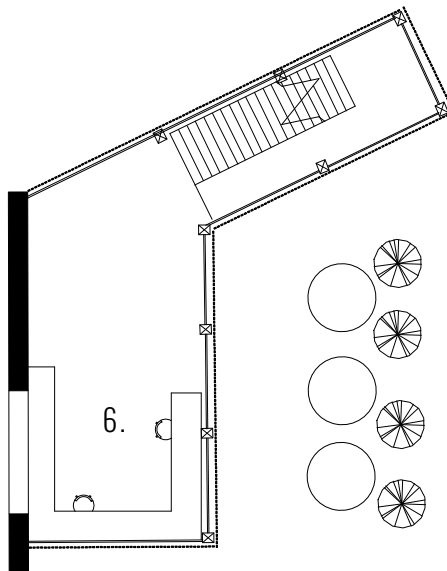




Figure 7. 67 Mata Promise Winery  
Winemaker's Approach from Vineyard



External Fermentation Plan - Ground Floor 1:200



External Fermentation Plan - First Floor 1:200



1. Entrance
2. Bathroom
3. Kitchen
4. Office
5. Staff Area
6. Lab
7. Fermentation Tanks

Figure 7. 68 Mata Promise Winery Lab Plan





Figure 7. 69 Mata Promise Winery Lab  
Interior

## 7.15 Barrel Storage

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The programme of the barrel storage demonstrates less flexibility than other spaces within the winery due to the mass of barrels. Movement is tested in this pavilion through the relatively small space is encouraged to feed into the courtyard. This invites activities to float between. This exposure brings movement of the barrel storage into the visibility of the visitor who experiences the process within the liminal spaces of the architectural design.

The shading partially provided over this working space is developed to dissipate and atomize the light shifting onto the activity below. This light constantly changing from this movement.

When the conditions are not appropriate for working in this kind of space, the screens that separate the courtyard from the barrel storage provide a filter while allowing movement to occur in the sheltered interior. This space is a iteration of a natural boundary through the manipulation of the inhabitant in order to blur boundaries.

The expansion of space is a proposal of soft boundaries as the space is reactive to not only the processes that are occurring within, but the environmental elements experienced on site. The space is constantly changing due to these environmental elements creating vulnerable space.

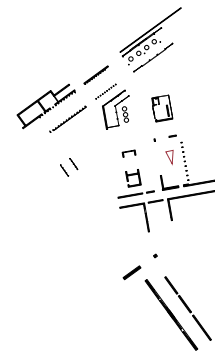
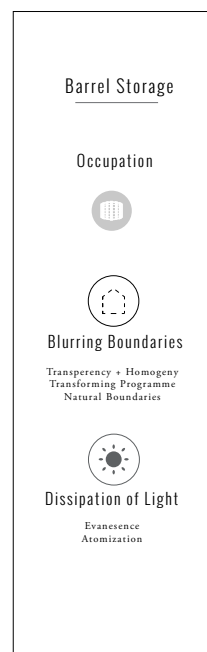






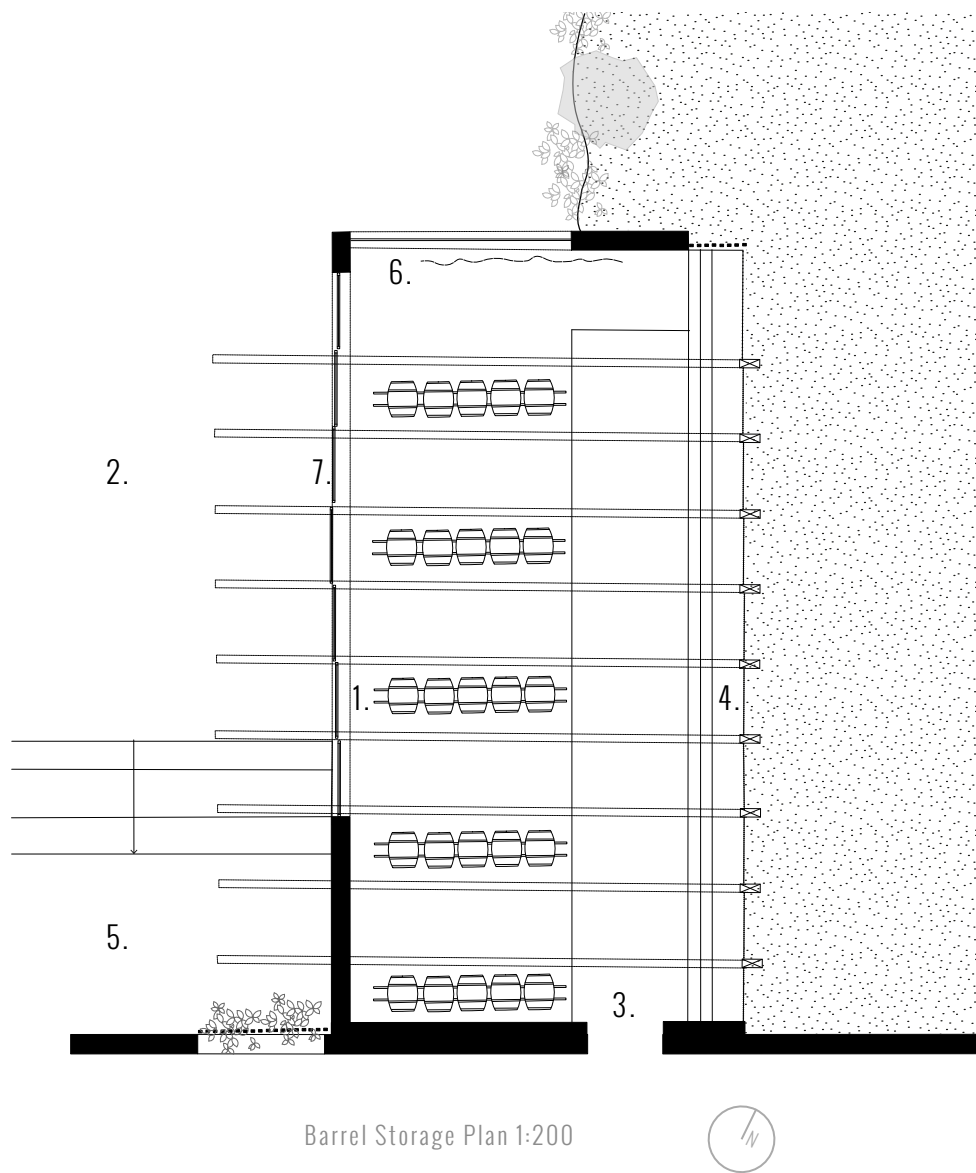
Figure 7. 70 Mata Promise Winery Interior  
Barrel Storage

The white PVC material screens create a contrast to the heavy concrete and the lower level depth. The transparent nature tracks the movements of the processes inside projecting shadows on the screens. Like the impressionist, this does not expose an entire scene but exposes particular ephemeral qualities that are affecting the space.

Access to the cellar is facilitated through a space that tracks the movement down to the cellar and manipulates light shifting into the space. The walls are constructed from a variety of materials. Limestone brings the materiality of the site into the interior and a light timber frame allows for vines to grow over it to enclose this space.

The light weight structure above and its testing of atomization, allows light to shift into the space exposing this rich texture of the interior. The evanescent nature of this atomization is heightened through the encouragement for vines to grow. The vines respond to the seasons that are in-sync with the processes the space is facilitating.

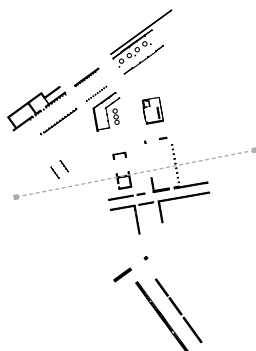
This space and its exposure to the immaterial qualities is in balance to the strength experienced when it slopes down and enters into the sunken cellar.



1. Wine Barrels
2. Processing Courtyard
3. Cellar Entrance
4. Stone Wall
5. Process Viewing Area
6. Curtain
7. Sliding Screens

Figure 7. 71 Mata Promise Winery Barrel Storage Plan









Barrel Storage, Courtyard and Internal  
Fermentation  
Plan 1:200

Figure 7. 72 Mata Promise Winery  
Courtyard and Pond Section

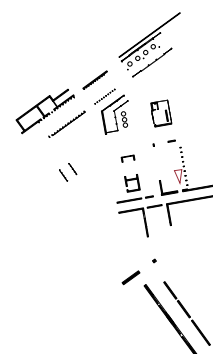




Figure 7. 73 Mata Promise Winery  
Movement to Cellar Space

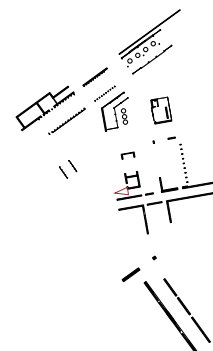






Figure 7. 74 Mata Promise Winery  
Entrance Space

# Part 08



## Reflecting on Impressions

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Figure 8. 1 Impressions of Texture

## 8.01 Reflections

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This design research has been a discovery through the immersive qualities of impressionist painting. This discovery has helped in the discovery of imaginative experience searching for the ability of architecture to create an inhabitation of the essence of winemaking. As a result the experience of architecture has been conceptualised through the encounter of the intangible, delicate and ephemeral qualities of the craft. This further lead to a discovery of balance between form and atmosphere.

The following discussion is the reflection on the intentions, methodology and final design of the winery.

The craft of winemaking displays a delicate balance of art and science, it has also brought to attention a reliance on the landscape and its inherent features. This connection has allowed the research to work with the landscape both in its material and immaterial qualities in order to make design decisions. These decisions were also influenced by the ephemeral

and immaterial nature of landscape. The research itself has evolved as an investigation into the use of the landscape within architectural atmospheres.

### *Landscape*

The design has responded to the dramatic site in a very immersive way. The extraction of materiality and the strategy of transparency and homogeneity that blurs the boundary between architecture and the site, directed both architecture and programme.

The landscape presented itself as an important tool. A deeper perspective on the immaterial qualities of site and the way in which they change was tested.

The design of this thesis is site specific. Should the research be further developed a test of applied strategies onto a variety of sites could bring a deeper understanding of the importance of the landscapes immaterial qualities.



### *Programme*

This thesis offers an engagement of a person's imagination to experience winemaking in an holistic way. It enlivens all senses.

Critical research into the relationships of the winemaker and visitor is considered as a way of developing the connection to the artistic and personal nature of the winemaking craft beyond the perceived technological impression of the current winemaking science. This research has allowed for a integration of enjoyment and processing spaces, and is explored through the strategy of blurring boundaries.

The programme itself is dealing with cross programming with the enjoyment and processing spaces to create many different relationships on site. Testing this relationship within the winery programme meant that there were many spaces that were designed with more than one intention. These required many different rational and atmospheric considerations.

### *Method of Impressions*

Impressionist painting became a method of exploring the notion of intangible conditions of space. Impressionist painting presented itself as a viable line of inquiry due to its ability to reveal something within space more important than the physical, the atmosphere. It could be argued that any form of art expresses this kind of engagement with the viewer and evokes personal perception. However, impressionist paintings are a representation of the immaterial qualities of the inhabitation of a scene. They demonstrate a relationship with the ephemeral. The feelings they evoke bring the underlying understanding of science in order to engage the imagination. The dissipation of light and blurring of boundaries were selected as concepts to explore the immersion of the imagination. A broader testing of other architectural qualities could strengthen this engagement.

Within impressionist painting the landscape scenes have been predominantly researched. Further investigation into

interior scenes could have uncovered differing strategies in which to mediate interior and exterior spaces. To better way to understand planning this would have led perhaps a less pragmatic but more expressive result addressing the problems.

The final design tests a series of different spaces in relation to different atmospheres. Further research on the representation of the New Zealand landscape in art, for example Rita Angus, could have developed an additional set of concepts to better grasp the New Zealand context.

### ***Representation***

The representation of immaterial qualities such as light and movement is difficult to express. Sketching provided a base for many concepts to be articulated. The addition of digital media helped develop a sense of the experiential in a more accurate way. If this project should continue to develop larger scale modelling would have been appropriate defining more detail in the articulation and evanescence of light.

### ***Building Form***

The articulation of programme where different spaces (pavilions) are located around a central courtyard has developed a design where the landscape has a predominant influence in the experience of space. Landscape is a dominant feature curating the atmosphere and character of space.

The design could have also been developed by creating a singular building. From this, the relationship of landscape could have been tested in relation to envelope and boundary.

### ***Landscape + Ephemeral***

A primary outcome of this research is the importance of the landscape in experiencing a holistic embodiment of ethereal qualities of winemaking and the experience of the ephemeral. Architecture has the ability to track changes and duration capturing it in the inhabitation. It is proposed in this thesis that the experience of site and

immaterial ephemeral qualities evoke a sense of imagination to bring to life the buildings we inhabit through the creation of a forever changing atmosphere.

### ***Review of Intentions***

In reviews of this design and its process the artistic nature of the project was sometimes overshadowed by the pragmatic nature of the programme requirements of the winery. This was not an intention, though as the design developed spaces began to be created through this more artistic and atmospheric nature to evoke this sense of imagination and experience, and it is these spaces that started to become part of the final design. In his reflection on the Chi Chu Museum Yuji Akimoto expressed the development of the project and what it became about as;

*“Though we have been, in fact dealing with a tangible existence in the form of art and architecture, we have had more sense of encountering the invisible, fragile, and vulnerable aspects of a specific place.”<sup>7</sup>*

In a sense this project experienced a similar conclusion. Granted that the brief was to explore the intangible qualities of the winemaking process, it was through architecture as a solid form. The reality of the project showed that the intangible qualities could only be experienced using architecture as a tool that allowed for the qualities of site to influence the experience of the process.

***Research Question:***

***How can the experience of winery architecture be mediated between the imagination and the understanding of the winemaking craft?***

In this thesis it is proposed that the experience of winery architecture mediates between the appreciation of the art and the understanding of the science of winemaking. If looked at closely, the science of winemaking can be seen as delicate and vulnerable. Its reliance on the landscape is paramount to the outcome (the wine).

This research has explored that architecture can reveal the intangible and immaterial qualities of landscape. This relationship between architecture and landscape brings architecture the balance between the imagination and understanding of the craft.

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1. Yuji Akimoto. *Chichu Art Museum Tadao Ando Builds for Walter de Maria, James Turrell and Claude Monet*. Ostfildern-Ruit: Hatje Cantz, 2005.82.





Figure 8. 2 Mata Promise Winery  
Restaurant in Landscape

## 8.02

### Final Words

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The final design embraces qualities that are present within wine, encapsuating its remarkable ability to represent an experience of site and its creation of craft.

The winemaking craft demands a balance of both science and art, the architecture then needs to act as a tool which can facilitate the balance of both the material and immaterial aspects.

Winery architecture as a tool to create atmosphere should have the remarkable ability to immerse the inhabitant in the holistic qualities of wine, giving the inhabitant an experience of site and its immaterial qualities expressing its intangible and vulnerable nature; an *'intoxicating impression of the essence of wine'*.

*"Essences and fact are incommensurable, and one who begins his inquiry with facts will never arrive at essences . . . understanding is not a quality coming to human reality from the outside; it is its characteristic way of existing."*<sup>1</sup>

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1. Sartre, Jean-Paul, and Bernard Frechtman. *The Emotions: Outline of a Theory*. New York: Citadel Press/Kensington Pub. Corp., 2001.9.





Figure 8. 3 Mata Promise Winery Brand Design

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