

# DESIGN FRAMEWORK

## beauty inspiration

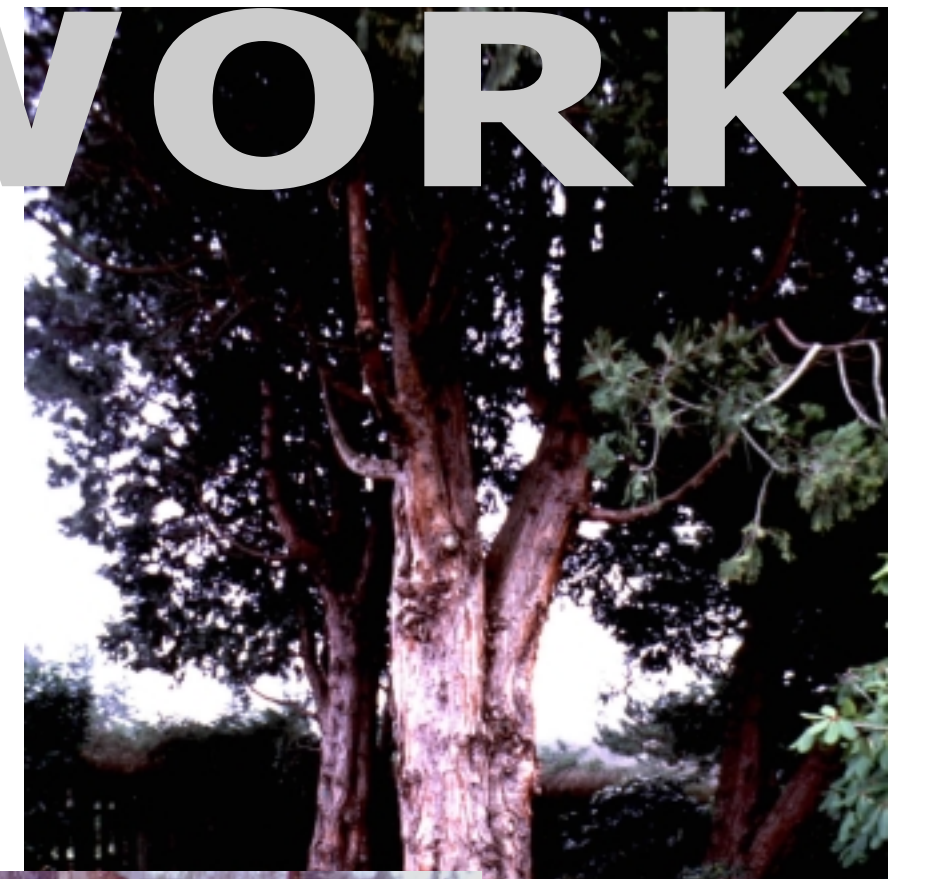


*"A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise."*

ALDO LEOPOLD, 1968

*"We can say that man's management of the land must be primarily orientated towards three goals - health, beauty and permanence."*

FRITZ SCHUMACHER, 1973



## definition

**beau+ty** *n. p. +ties*. 1. the combination of all the qualities of a person or thing that delight the senses and please the mind. 2. *Informal*. an outstanding example of its kind. 3. *Informal*. an advantageous feature. [from old French *biauté*, from *biau* beautiful.]



If this definition is extended and applied in the manner suggested by the preceding quotes, beauty is the consequence of getting a number of things right. If we are able to instill the principles of ecology, economy and integrity, as defined in this framework, then we have good chance of supporting the development and presence of beauty. Beauty suggests the presence of something greater - an approach that is concerned with and considerate of the everyday - an approach that celebrates and respects the presence of the creative spirit. In short beauty is the pure expression of the engagement between the land and all that it supports.



## precedent

Beauty is an element that is often forgotten or negated by today's society. Beauty has become equated with superficiality - with surface. Like economy, a lot has been lost in this redefinition. I believe that beauty or true beauty suggests depth and is the sum expression of the nature and integrity of one's actions. It is the harmonious summation of applied ecological, economic and integral design principles. It is the Holy Grail. If we get these right it may be beautiful. I believe that all of the previous precedents support this. I have selected another three that express this element most clearly and uniquely.



Highgrove Estate is a living testament of an individual's commitment to principles. The strength of his character is revealed throughout his property. The Solar Living Centre is a business enterprise that challenges the economic norm by remaining true to the principles of its founders. It demonstrates ecological leadership that engages the mind, pleases the senses, and generates income. Pilchuck Glass School provides an outstanding example of the synergistic possibilities of applied creativity, aesthetics and landscape.



Highgrove Estate  
Tetbury, UK

Purchased in 1980 by HRM Charles, the Prince of Wales, Highgrove Estate has evolved into what many leading experts believe is the most important garden/farm estate to be developed in Britain in recent times. The Prince began actively farming the property in 1985 with the intention of developing it as a Home Farm (demonstration farm) for local farmers. In 1987 he began the process of converting the farm to organic practices. Within ten years the entire farm, which had grown to include 772 ha, was being cultivated organically.

The Prince, guided by a sense of responsibility, has used Highgrove to successfully demonstrate that sustainable agriculture operations can benefit from an attention to aesthetics. He currently uses his appreciation for beauty to reveal and expand on the more utilitarian aspects of the farm. For example, the farm's sewage is treated using reed bed technology, a method that doesn't harm the environment and adds to the beauty of the landscape through the creation of a wetland environment. This is but one example of the care and attention that the Prince has given to his property. In doing so he is demonstrating the expanded possibilities that consideration and incorporation of aesthetics might bring to farm operations.

The Real Goods Solar Living Center is an example of a business that has successfully expressed its interest in sustainability through the design and management of its commercial buildings and landscape.

The Real Goods Company began over twenty years ago in California as a small chain of retail outlets selling solar panels and other green goods. Since that time it has evolved into a multimillion-dollar business that does most of its business via the mail and internet selling everything from composting toilets to entire energy systems. In 1993 Real Goods embarked on an ambitious mission that would see it, in the words of its founder John Schaeffer, "walk its talk." The outcome was the development of a central facility that embodies and demonstrates Real Goods holistic approach to sustainability.

The facility located on a former industrial dump site in Hopland, CA houses a showroom and distribution warehouse for the "real goods" but also includes extensive onsite demonstrations of sustainability such as the treatment of wastes, responsible re/use of water, the production of food, the creation of wildlife habitat, and the capture and use of local wind and sun energy. The facility and its surrounding landscape successfully embodies and demonstrates the beliefs and principles of the company while acting as a working showroom.

Real Goods Solar Living Center  
Hopland, CA



Pilchuck Glass School  
Stanwood, WA

The Pilchuck Glass School located on Victoria Hill in the Victoria community of Stanwood, approximately two hours south of Vancouver, was founded in 1971 by the internationally renowned glass artist Dale Chihuly. The school was established incrementally over the next three decades over the 25 ha of the Pilchuck Tree Farm generously donated by Anne and John Hauberg. Since its auspicious beginning Pilchuck has broadened the scope of glass blowing and the contemporary interest in glass as a visual arts medium, provided a catalytic environment for leading visual artists and served as a model of education in the visual arts.

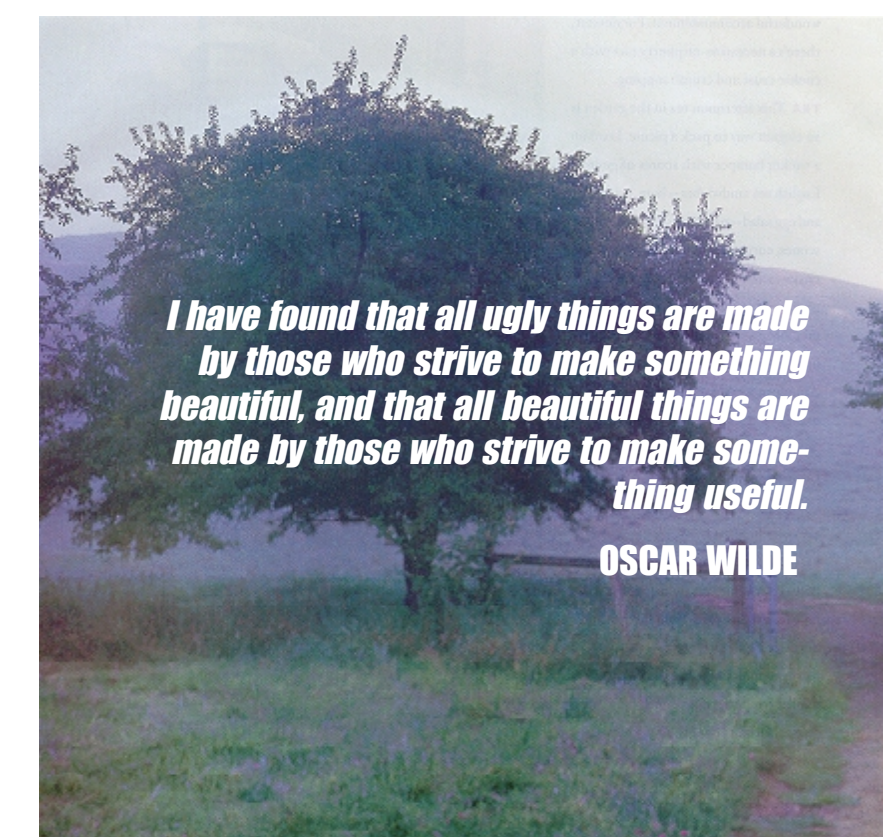
What is unique to this precedent is the manner in which it evolved to become one of the leading seasonal visual arts schools and how its incremental evolution affected the design and construction of the campus. The structure is very organic and responds wonderfully to both itself and the landscape. Beauty and creativity permeate every aspect of the school; from what is being taught inside the studio, to how glass is made, and the effect of its use. Pilchuck provides a strong example of how culturally informed practices can enhance the experiential life and meaning of a community.

## challenge

*To fuse and transform the ecological, economic and integral framework in a way that catches the eye, inspires the mind, and touches the heart - ultimately to demonstrate hope in action.*

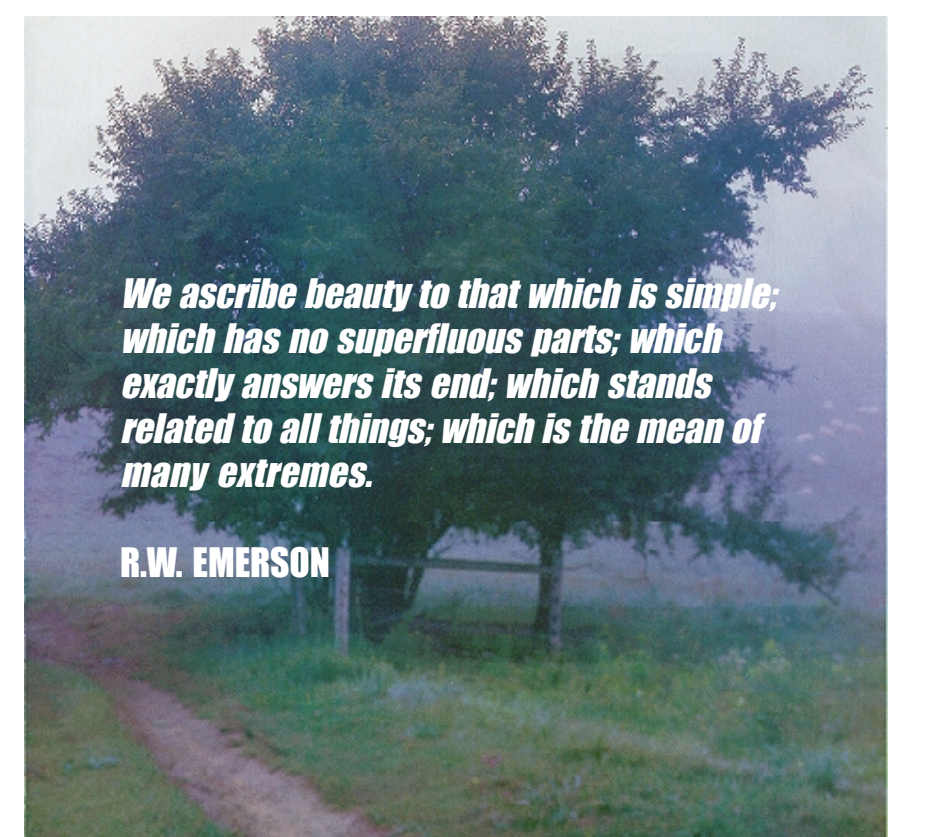
## approach

1. Create no ugliness here or anywhere.
2. Demonstrate and express the deeper meaning of quality, care, respect and attention.
3. Reveal the beauty of the everyday through the careful application of attention.
4. Investigate and promote the development of a sustainable aesthetic.
5. Reveal and respect the genus loci as broadly and as intimately as is possible.



*I have found that all ugly things are made by those who strive to make something beautiful, and that all beautiful things are made by those who strive to make something useful.*

OSCAR WILDE



*We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes.*

R.W. EMERSON

*I am convinced there's more to beauty than biology, more than cultural convention. It flows around and through us in such abundance, and in such myriad forms, as to exceed by a wide margin any mere evolutionary need. Which is not to say that beauty has nothing to do with survival: I think it has everything to do with survival. Beauty feeds us from the same source that created us. It reminds us of the shaping power that reaches through the flower stem and through our own hands. It restores our faith in the generosity of nature. By giving us a taste of the kinship between our own small minds and the great Mind of the Cosmos, beauty reassures us that we are exactly and wonderfully made for life on this glorious planet, in this magnificent universe. I find in that affinity a profound source of meaning and hope. A universe so prodigal of beauty may actually need us to notice and respond, may need our sharp eyes and brimming hearts and teeming minds, in order to close the circuit of Creation.*

SCOTT RUSSELL SANDERS



# UBC SOUTH CAMPUS FARM

UNIVERSITY OF BRITISH COLUMBIA

VANCOUVER, BC

## Design Framework

DRAWING 8

base::design::detail D. MASSELINK 01.2001