Terroir

A design proposal of a Scanian vineyard,
inspired and defined by its context

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Master Thesis 2025
Chalmers School of Architecture
Department of Architecture & Civil Engineering
Examiner: Mikael Ekegren
Supervisor: Isabella Eriksson

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A design proposal for a vineyard in the countryside of Scania, with a sustainably local emphasis.

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Owner of Aplagården

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This thesis addresses the growing issue of placelessness in contemporary architecture, particularly within the context of Swedish viniculture, where buildings often lack regional identity and appear homogeneous across different locations. Focusing on the Scanian countryside, the study envisions an alternative future in which Swedish wine production not only flourishes but also shapes a distinctive architectural language rooted in local heritage and material culture. Drawing on the theory of critical regionalism, the research investigates how a contemporary vineyard in Vallåkra can establish a unique architectural identity for Scanian wine production by utilizing regional materials, traditional forms, and site-specific design principles.

Through a combination of literature review, site analysis, interviews with local stakeholders, and iterative design processes, the thesis explores the intersection of global wine architecture precedents and the cultural, historical, and material context of Vallåkra. The project proposes a vineyard design that synthesizes global influences with local values, aiming to create a modern interpretation of Scanian architecture that is both innovative and contextually grounded. By emphasizing proximity, longevity, and the use of locally sourced materials-such as stoneware from the historic Wallåkra Stenkärlsfabrik-the design aspires to offer a sustainable alternative to generic, context-insensitive building practices.

Ultimately, the thesis contributes a design proposal that challenges the dominance of placeless architecture in the Swedish wine industry. It demonstrates how architectural expression can reflect and reinforce local identity, engage with the unique history and landscape of Vallåkra, and foster a sense of place that resonates with both tradition and contemporary needs. The work aims to inspire future developments in Swedish viniculture and rural architecture by exemplifying how critical regionalism can mediate between global trends and local distinctiveness.

Keywords*: critical regionalism, architecture and identity, sense of place, Swedish viticulture, scanian countryside, local materials, site-specific design, regionalism, Nordic terroir, rural architecture, material culture, vineyard design, place-making*

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[Figure 1] Scanian farm building

INTRODUCTION

Chapter 1.1

Purpose and aim

This thesis critiques the lack of regional identity in architecture, where buildings appear the same from north to south. It envisions an alternative future for the Scanian countryside, where Swedish wine production becomes prominent and leaves its mark on the architectural landscape. Wine architecture, with its rich history in countries like Italy and France, often centers around the winery and its vineyard, which not only serve as the heart of production and logistics but also as a medium for branding and creating an experience around the wine.

The wine industry in Sweden is still in its infancy, and until now, the industry has primarily repurposed existing structures, often old, abandoned farm buildings, for production. This raises an important question: if Swedish viniculture seeks to tell a unique story through architecture, what narrative would it convey, and what form would that take?
In response to the trend of placeless, generic architecture (Buchanan), this thesis explores how a Scanian vineyard could inspire a distinctive approach to wine architecture in Sweden, contributing to the development of a modern, locally rooted Scanian architectural style.

The project aims to design a vineyard on the southern slopes of Vallåkra, where the landscape offers opportunities to engage with both wine and nature. It will focus on connecting with the local history and industrial past by incorporating regional materials and methods, inspired by the area's forms and functions. Grounded in the framework of critical regionalism, the thesis will propose a modern interpretation of Scanian architecture that reflects the region's unique character.

Chapter 1.2

Thesis questions

In what ways can a contemporary vineyard design in Vallåkra establish a distinct architectural identity for Scanian wine production, using regional materials and design principles, while meeting the requirements of wine production?

How can this new identity for Swedish wine architecture engage with the local context and heritage of Vallåkra, while critically addressing the issue of placeless architecture in the industry, through the lens of Critical Regionalism?

Chapter 1.3

Objectives

The objective of this thesis is to propose a vineyard design that challenges the rise of placelessness in contemporary architecture by grounding the project firmly in its local context. Through research and analysis, it seeks to identify key characteristics of Scanian architecture and explore how these can be meaningfully reinterpreted in a contemporary setting.

The thesis also aims to investigate how Swedish wine architecture—still in its infancy—can develop a distinct identity. Drawing inspiration from the global wine industry while remaining rooted in the cultural and material fabric of Scania, the project will explore how architectural expression can reflect both tradition and innovation.

Ultimately, the goal is to contribute a design proposal for a functioning vineyard that presents an alternative to generic, context-insensitive architecture. By synthesizing global precedents with local values, the thesis aspires to offer a vision for how Swedish wine architecture might evolve in response to place, culture, and climate.

Chapter 1.4

Method

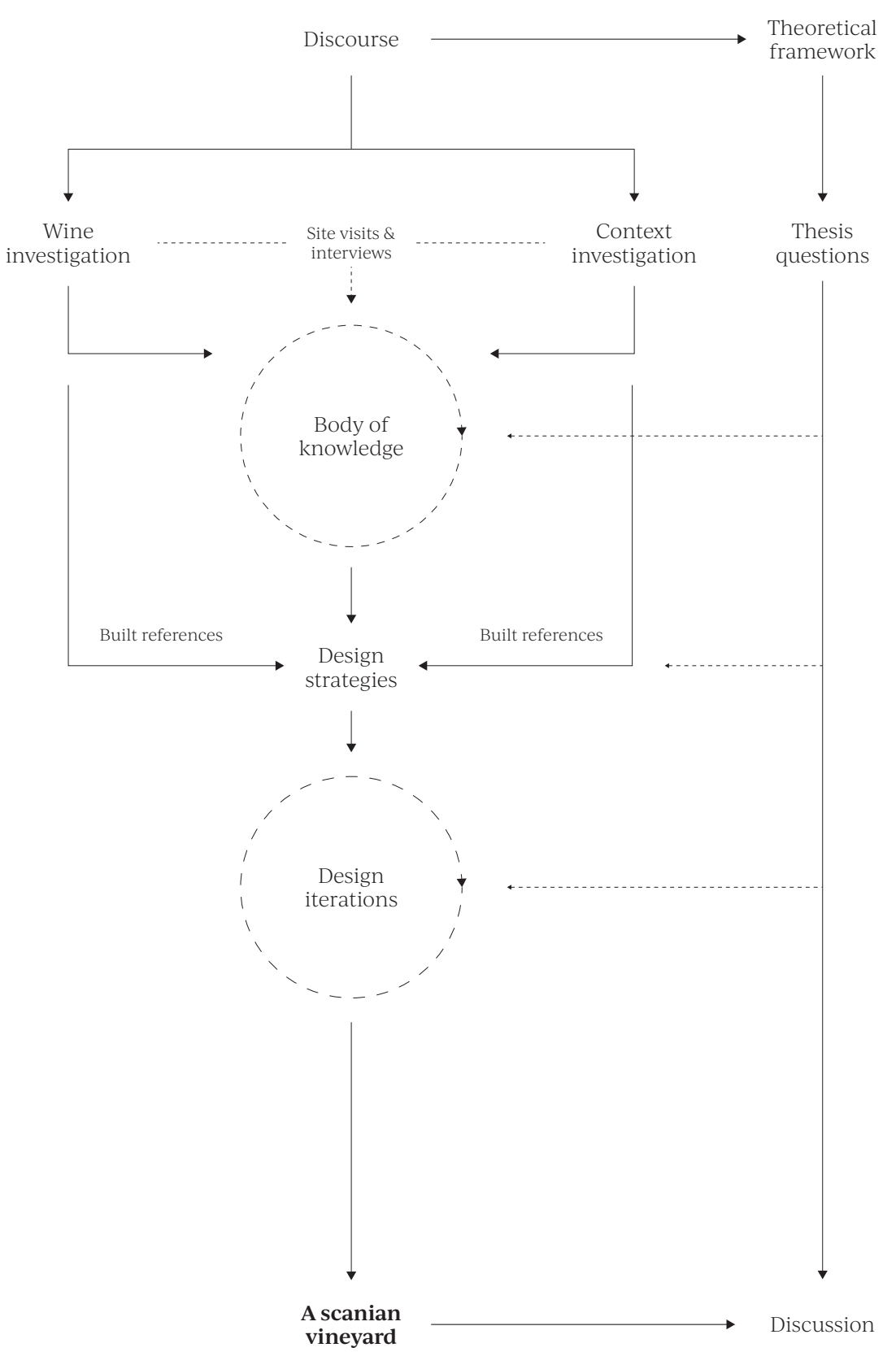
This thesis proposes a vineyard design in Vallåkra, rooted in its local context. It will answer how global wine architecture can merge into the Scanian context to emphasize locally rooted design that criticizes placelessness in architecture. To understand the cultural, geographical, and historical framework of the site, the project begins with literature research and study visits, focusing on Sweden, Scania, and Vallåkra. These explorations are supported by site photography, mapping, and the collection of references on regional traditions and material culture.

In parallel, research on viticulture, wine production processes, and their influence on architecture and cultural expression will be conducted. This includes examining how the wine industry shapes spatial organization, material use, and the symbolism embedded in its built environments. Several built references will also be analyzed with parameters that describe how the building relates to wine and its production, what the architecture looks like and consists of, and how the full idea relates to its context and critical regionalism. This will be used to inform the design process.

To deepen the understanding gained through literature and site studies, unstructured interviews will be carried out with relevant local actors, two vineyard owners, one ceramic craftsman, and one antiquarian. These conversations aim to gather qualitative insights and contextual knowledge that might not be accessible through written sources alone.

As the research develops, sketching and drawing will play a central role in shaping the project's direction. Early iterations of plans, sections, and spatial concepts will help test architectural ideas and respond to contextual findings. These design explorations will evolve through feedback on two seminars, reflections together with supervisors, and continuous refinement based on self-reflection.

In the final phase, the insights and strategies distilled from research and exploration will guide the development of a design proposal. A combination of digital tools, such as CAD and 3D modeling, and physical model-making will be used to articulate the project. The final presentation will combine drawings, visualizations, models, and narrative storytelling to communicate both the process and proposal clearly.



Thesis is anchored towards discourse and architectural theory

Thesis questions are formulated and relevant information is gathered

Interviews are conducted in semi-structured manner

A framework of gathered information is established

Built references are analysed in relation to thesis questions

Based upon framework and built references, design startegies are assembled

Built references are analysed in relation to thesis questions

Iterative designing with goal of merging context and wine

Iterative designing with goal of merging context and wine

Final design is discussed and presented in relation to thesis questions

[Figure 2] Process diagramme

Chapter 1.5

Delimitations

This thesis is about exploring the possibilities of developing a vineyard in Vallåkra in accordance with the standards of wine production, while also developing scanian spaces for experiencing wine. The project will not provide a qualified solution in regard to landscape or agriculture design as the author isn't educated in the areas but will provide a suggestion from logic architectural ideas.

The local context will be analyzed and interweaved into the design as a means of designing a critical regional project, following the theory of Kenneth Frampton and as a critique towards modern placeless developments. It will not expand on economic, politic or social effects of developing a vineyard in Vallåkra.

In the aim of working local, stoneware products from Wallåkra Stenkärlsfabrik will be investigated as a possible source of a local building material, emphasizing local possibilities but also as initiation of the discourse of bringing back scanian mud and clay production into contemporary architecture. As the solutions of sustainable practice often changes by day, month or year, sustainability has been delimited to proximity and longevity, where a design that provides local connections and aids the local operations, minimizing transports by using locally sourced materials, and at the same time may do so for a long time is considered sustainable practice.

The thesis is about	Vineyard architecture Scanian architecture Spatial experience Detailed design Local context Critical regionalistic design Local influences Proximity and longevity
The thesis might be about	Viniculture Rural livelihood Ecological, social and economic discourse on sustainability Traditional scanian materials Agriculture design Landscape design
The thesis is not about	Viticulture Environmental footprint analysis Rural planning Rural tourism The economics or politics of running a winery

Chapter 1.6

Reading instructions

The thesis is divided into four main parts, introduction, background, design, and conclusion.

The introductory phase will present the thesis question, the objective of the project together with goals and aims. It will also present the method chosen and delimitations of the scope.

The background chapter will investigate the discourse and knowledge relevant to the subject of regionality in Scania, Sweden and wine industry. It will also present reference projects that the design proposal builds upon.

The design part will present design strategies distilled from previous chapters and design iterations, exemplifying the design process. In the end, the chapter will conclude in drawings and visualisations showing the final design proposal.

The fourth part, the conclusion, will discuss and analyse the results of the project in relation to the thesis questions and the background of the subject.

Scanian - A phenomenon or thing originating from the southern Swedish region "Skåne".

Terroir - A concept in winemaking describing how context, culture and tradition affects the taste of wine.

Critical Regionalism - Theory with the idea of framing projects in both the context but also with exterior influences (Kenneth Frampton).

Longevity - The amount of time an object is functionable or relevant.

Proximity - A defined close distance to the source of materials or source of influence

Parochialism - Limited or narrow outlook, especially focused on a local area.

Tabula rasa - The theory of having a empty canvas to work with, often connected to insensitive approaches to demolitions for new developments.

Quasi-object - An object that isn't really human nor natural. It affects the people and objects around it and is affected by the same. Creates networks such that they may be considered as social ties.

Viniculture - The activity of growing grapes with the purpose of wine production.

Viticulture - The science of growing grapes.

Enology - The science of wine and wine-making.

Enotourism - Torusim related to wine, involing activities such as tasting and purchasing.

BACKGROUND

The discourse surrounding architecture's relationship to time and place is long-standing and has been addressed differently across various architectural paradigms. In recent decades, however, the focus of construction has shifted toward economic gain and construction efficiency, often at the expense of the building's aesthetic value. This trend has given rise to placeless architecture, which has undermined regional knowledge, eroded cultural identities, and contributed to the creation of a homogenized, simplified world. In the wake of such trends, movements have emerged in various parts of the world, with people calling for change and more aesthetically pleasing buildings. It is important to recognize that architecture is always shaped by specific reasons, and design needs to respect the context while innovating and creating something new and developed that resonates with its contemporary time and place. The ideas of critical regionalism offers a strategy that acknowledges local frameworks, history, climate, and other site-specific factors, while still allowing space for global ideas and contemporary design solutions.

Vallåkra, a small village of about 700 people (Vallåkra - Uppslagsverk - NE.Se, n.d.) in the southernmost part of Sweden, keeps a rich historical heritage tracing back to important

agricultural traces but also to the past clay-product production unique for the area. In the last decades, since the last clay factory closed in the 1930s and the agricultural business got industrialised and centralized, the village has seen shutdowns of enterprises, terminated production and decay of. In geographical terms, the village offers unique natural landscapes described early by Carl Von Linné (Linné, 2024) as a valley full of beautiful flora with unique plants. He also noted the coal mining businesses that was ongoing on the slopes of the old fortress dating back to the iron age, when the village saw its dawn. The soil along the valley and its surrounding fields offers particles of limestone and shale clay, important for the historical mining of coal and clay in the area.

The wine industry in southern Sweden is rapidly growing, with both global warming and a developing countryside as drivers. The numerous wine producers creates award winning wines known for their high acidity and the use of PIWI grapes (PIWI International, n.d.). In political agendas, the Scanian countryside is seen as a forerunner of sustainable rural development with high focus on its tourism and culinary potential (Livskraftig skånsk landsbygd (Motion 2023/24, n.d.). In recent years, global wine industry has developed from a sacred and luxury product to a cultural stimulant defined by the local identity (“terroir”) and driver of cultural experience (Duhme, 2015) . It has become as important to sell the identity, story and experience as it is to sell the product itself. Reflecting the area and enhancing the terroir of the wine has therefore become vital.

Thus, the development of a vineyard follows the municipal strategies as it enhances living and working conditions on the countryside, as well as creating opportunities for tourism and wine experiences. Moreover, the development could bolster the village and spark development of new businesses as production of wine may be suitable in the sloping, mineral-rich soils of Vallåkra. The design may answer the questions of how to design something unique for it’s time and place, keeping and strengthening the ties to its context while developing makeshift solutions. As terroir describes wine and its characteristics unique for, and developed by its context, the design of the vineyard seeks to reflect the context, time and place, but also offer contemporary solutions in line with global flows and trends.

Placelessness

Contemporary architecture often prioritizes functions, economic return, and mastering of contemporary construction" (Hale, 1994), with little or no relation to the given context as hilly terrains or expensive local materials hinders fast and cheap development. Hale (1994) builds further by describing how we have lost the right-brain perceptions of pattern and playfulness. This leads to a loss of connection with the places where buildings are located as the context is neglected. As Frampton (1983) critiques, this results in "placelessness", where architecture is designed without regard for the site's cultural or historical context. This *tabula rasa* approach, which erases local features to create neutral, generic forms, creates buildings that feel disconnected from their surroundings and lack emotional resonance. This hinders societies from developing a form of mytho-ethical nucleus upon which all culture is founded (Frampton, 1983)

Frampton argues that architecture should instead "cultivate" its site, allowing designs to grow organically from the place itself, respecting local culture, history, and the natural environment. Buchanan (2012) further emphasizes that traditional materials carry embedded stories and histories, providing continuity and a sense of place that modern designs often lack. In contrast to modern architecture's functional approach, designs rooted in context create a deeper sense of identity and belonging for those who interact with them.

Furthermore, Buchanan (2012) argues that contextual design is vital for combating the environmental crisis where buildings should adapt to and strengthen their context, creating sustainable solutions and culture.

Contextual Architecture

Creating a meaningful connection between architecture and its environment requires more than just aesthetics and tectonics. According to Till (2013), architecture must engage with the social dynamics and cultural context of a place, responding to both the physical and human aspects of the environment. Simple strategies, like terracing the land instead of bulldozing it, can respect the natural topography and history of the site (Frampton, 1983), creating a harmonious relationship between the building and its surroundings. Frampton also argues that tactile and tectonic strategies has the ability to connect local materials, their smell, hearing and taste, to a sense of nearness to the context.

Le Corbusier (1929) argues that architecture's purpose is to move us emotionally, and this can

[Figure 3] Vallåkra lervarufabrik in 1900

only happen when it resonates with the natural laws of the site. Frampton (1983) suggest some of these resonations may happen through perceptions of the labile body, intensity of light, darkness, heat and cold, humidity, aroma of material, palpable presence of masonry. Zumthor (2006) expands on this by noting that architecture should engage all the senses—light, temperature, sound, and touch—creating an immersive experience that makes the building a dynamic participant in its environment. Such a holistic approach ensures that architecture is not just a static object but a responsive space that adapts to its context and the needs of its inhabitants. Thus, creating relationships between object, space and people. These relationships, perceived or experienced, are qualities that create place and aliveness according to Buchanan (2012).

Critical Regionalism

Architecture should respond to the local place, its features and the pre-existing conditions. It should enhance and intensify its Genius Loci (Norberg-Schulz, 1984) but never fall into the nostalgia of the past but also take influence from modern, worldly flows of ideas. Caminada (2021) describes how buildings can adapt to their environment, reflecting the culture and climate of a region. These adaptations help create a sense of place that feels deeply connected to local identity.

However, as Kjeldsen et al. (2012) argue, place is also shaped by layers of memory, language, customs, and history. Architecture must recognize these layers and create a dynamic relationship with the context, offering something new while respecting the past. Botta (PHILOSOPHY, n.d.) describes how architecture is built into a context, creating a layer with capacity to embody the prehistory of the site, the archaeological past and subsequent cultivation and transformation across time. Frampton (1983) expands by describing that “through this layering into the site, the idiosyncrasies of place find their expression without falling into sentimentality.

Frampton’s critical regionalism (1983) advocates for designs that draw from the local environment but also engage with global ideas. This approach avoids nostalgic designs that merely mimic the past, instead creating something that meets contemporary needs while acknowledging historical and cultural contexts. Caminada (2021) expands this by describing architecture as “resonant,” meaning that it reflects the cultural and environmental context in an authentic, meaningful way. The balance between local and global influences creates a form of “quasi-architecture” (Latour, 1993), where buildings respect their context while innovating and staying relevant in a globalized world.

Chapter 2.3

Wine

Wine production traces back thousands of years where its journey through history has not only shaped production and consumption of wine but also evolved the ways we shape spaces around it. The cultural influence of wine is often mirrored in the architecture the industry develops. The first wine production dates back about 8000 years (Woschek et al., 2012) where archaeological findings in Asia Minor reveal structures made for wine production and storage. It was the Romans however, that expanded vineyards throughout their empire and initiated development of purpose-built wine facilities, in the form of villa estates (villa rustica), where wine cellars and pressing rooms were designed, but also in urban tabernaes. i.e. elongated bars connected to wine storage in towns and cities (Duhme, 2015). These early structures laid the framework for how architecture could support, and even elevate, the craft of winemaking.

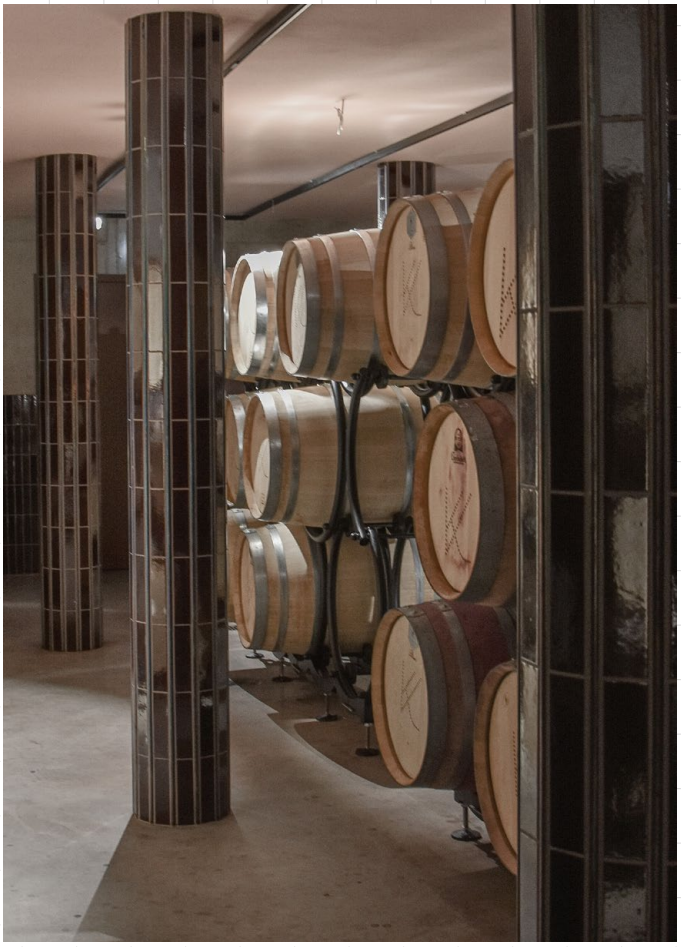
Through the Middle Ages, monasteries and castles became centres of viticulture as they used their vast vaulted cellars for storage and fermentation. However, this also positioned wine as both a spiritual and economic asset able to assert stature (Woschek et al., 2012). This image was fortified further in the renaissance and baroque period when wine was vital in aristocratic wine venues, emphasizing grandeur and prestige.

Subsequentially, the industrial revolution introduced dramatic production scales, prompting for construction of large-scale efficient facilities. Furthermore, this progression also meant that wine transformed from being local and seasonal to becoming a global product aided by bottling, labelling and logistical innovations (Duhme, 2015). As a result, the wine industry grew and expanded, introducing global competition to local markets, and thus wine architecture developed with intention to promote brands and mark cultural destinations. Architects such as Bofill, Hadid and Gehry introduced modernist ideas to winery design, fusing engineering with sculptural expressions.

This development marked the introduction of experience focused winery designs, where wine is supposed to emit a sense of lifestyle and emotional journey. This shift is most evident in architectural design of wine spaces, where built environment is central to how wine is perceived and enjoyed (Duhme, 2015). Design and colour may stimulate and guide the mood and senses of visitors and workers while materials and techniques can evoke terroir, heritage and artisanal values. In contemporary designs, advanced technologies are often incorporated, and the architectural layout is designed to aid each phase of production -

[Figure 4] Swedish vineyards

[Figure 5] Kullabergs Vingård - fields



[Figure 6] Kullabergs Vingård - barrel cellar

[Figure 7] Kullabergs Vingård - fermentation hall

[Figure 8] Kullabergs Vingård - facade

Study Visit: Kullabergs Vineyard

Kullaberg Vineyard has cultivated grapes since 2006 and today spans approximately 18 hectares across four different sites. The vineyard grows over 30 grape varieties, with the primary ones being Solaris, Souvignier Gris, Donauriesling, Pinot Nova, Muscaris, Cabernet Noir, Rondo, and Regent. Annual production ranges between 30,000 and 50,000 bottles of wine.

A new winery, completed in 2022, was designed to accommodate future expansion, with capacity to handle up to 30 hectares of vineyard. According to Pauline Berglund (personal communication, February 7, 2025), owner and architect of the facility, one of the few shortcomings is the relatively limited storage space for bottled wine. Nevertheless, the new building ensures an efficient, linear production flow, with spacious rooms designed for specific climate conditions tailored to various stages of winemaking.

To the south (top of drawing), a 180 m² unheated, multifunctional press room serves as the initial processing space. Here, grapes are pressed and occasionally macerated. Outside of harvest season, the space is repurposed for storage or other auxiliary activities.

Adjacent to the press room, on the eastern side (left in drawing), lies the 240 m² fermentation room. This climate-controlled space supports the fermentation, treatment, and blending of juice into cuvées, accommodating different stages of the winemaking process.

[Figure 9] Winery diagramme - 1:400 [A4]

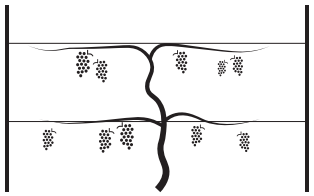
grape selection, maceration, fermentation, aging, and bottling (Woschek et al., 2012). What is more important now than ever is the balance between technical needs and visitor experience.

Today, expanding enotourism and growth of the wine industry (Wine Market Size, Demand & Trends 2025 to 2035, n.d.) has further elevated the role of architecture. Wineries and vineyards are now destinations that blend architecture, leisure and business (Woschek et al., 2012). Tastings, tours, and other events offers a unique ability to engage with viniculture where wine architecture plays a vital role in storytelling, reinforcing authenticity and terroir, the craft and enhances the prestige of the brand.

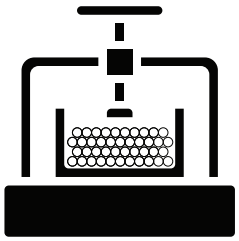
Production

The wine production process is spatially complex and seasonally alterating, requiring specialized yet flexible environments. The architectural program of a winery begins with the arrival of harvested grapes, where sorting, destemming, and crushing occur—operations that have moved indoors with technological advencements, unlike historical practices where this work was carried out in the vineyard (Woschek et al., 2012). In red wine production, maceration is initiated right after crushing and allows for the extraction of tannins and flavor before fermentation, while white wines are typically pressed immediately after crushing. The spaces may be the same but might also alter depending on the focused product of the winery. Tendency towards red wine may indicate the need for larger maceration spaces or just other equipment's meanwhile white wine production uses presses and sorting machines but is rather quickly sent into larger tanks. These complex preconditions ask for general floor plans with multipurposed rooms.

Fermentation—a critical and temperature-sensitive process—demands precise climatic control, where modern vats allow for fine adjustments in temperature and pressure for optimal production. As fermentation concludes, the wine is transferred to vats or oak barrels for aging. White wines, which dominate Swedish production (Vinlandet Sverige - solaris och rondo | Systembolaget, n.d.), are often aged for shorter durations in steel vats, while reds require longer aging in barrels that are often housed in thermally stable underground cellars. These functional differences shape both the spatial arrangement and material character of winery buildings. Barrel rooms, for example, require strict humidity and temperature conditions, generally 10–12°C with high humidity, and are frequently among the most expressive and atmospheric spaces, blending structural engineering and environmental



5000 plants per hectare
1-2 bottles per plant

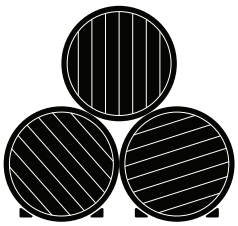


White whine is often pressed and filtrated instantly after sorting and destemming, meanwhile red wine adds a maceration stage where the grape juice stays with seeds, stems and skins for a while before being pressed an filtrated.

Vat storage
or
Barrel storage

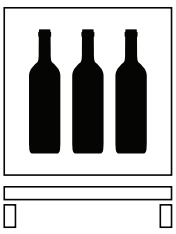
Traditional barrique barrels are sized for 225 litres of liquid. However, multiple barrel sizes exists for ageing, macerating and fermenting.
Vats come in multiple sizes depending on you size capacity and production demand.

Fermentation on vats



Shipping & sales

Botteling and labeling



[Figure 10] Process of Wine production

control with architectural storytelling.

In the end of the production line, wine is often stored on bottle where large bottle warehouses connect production facilities, shipping areas and visitor shops, restaurants or bars. These warehouses need to be able to keep about two seasons of harvests and can be adapted with other functions in accordance with output and sales (Woschek et al., 2012).

Architectural Implications

Grape cultivation depends on a careful balance of climate, topography, and soil—the triad known in viticulture as terroir. Each of these factors informs the layout of vineyard plots, irrigation systems, access paths, and harvest infrastructure (Odla vindruvor – olika sorter, terroir och skörd | Systembolaget, n.d.).

Grape vines, particularly those of the Vitis vinifera (Vin - Uppslagsverk - NE.Se, n.d.) species, thrive in well-drained soils with moderate fertility. Soil types, ranging from chalk and clay to gravel, directly affect wine quality and grape behavior, which in turn influence the scale and strategy of architectural interventions in both vineyard and winery. In cool climates such as Sweden, vineyards are typically oriented toward the south or southwest to maximize sun exposure. They also tend to be placed at lower altitudes (Goldammer, 2018). This geographic necessity shapes both the microclimate of the vineyard and the siting of the winery, often leading to compact building footprints and multipurpose interiors that adapt to seasonal fluctuations in production.

A New Landscape

Sweden's entry into the European Union in 1995 marked a pivotal shift in national alcohol policy (Förslag till alkohollag (Proposition 1994/95, n.d.) and opened the door to domestic wine production and the previous monopoly ended. Historically a major importer of wine, Sweden's commercial viticulture is a relatively recent phenomenon, shaped by a cold climate, lack of tradition, and initially limited experience (Rytkönen, 2013). However, climate change has transformed this reality. Since the mid-20th century, Sweden has experienced significantly milder winters and longer growing seasons, offering favorable conditions for grape cultivation (Söderberg et al., 2008; Rummukainen, 2007). Rytkönen (2013) argues for the case of new rurality where swedish countrysides may develop due to increase in ecotourism and increasing interest in gastronomy and agriculture, becoming a driving factor for life on rural sites.

Today, vineyards exist in 15 of Sweden's 21 counties, with Scania in front. More than half of the country's vineyards are located in southern municipalities such as Ystad, Simrishamn, Höganäs, and Helsingborg (Sveriges Producenter Av Alkoholdrycker, 2023). The total vineyard area remains small, about 100 hectares, but is expanding rapidly, especially with growing interest and the forthcoming yard sale set to be introcued on the first of June, 2025 (Gårdsförsäljning och alkoholhaltiga drycker (Motion 2024/25, n.d.). Swedish wines have begun to earn accolades in international competitions in France, Spain, and Germany, signaling both qualitative growth and increasing global recognition, with certain focus on acidic white wines where Solaris may grow into becoming a national grape of Sweden (Vinlandet Sverige - solaris och rondo | Systembolaget, n.d.).

Architecture for the Northern Terroir

Swedish wine architecture is being shaped not only by the production process but also by its unique viticultural context. Most Swedish vineyards cultivate PIWI (fungus-resistant) (PIWI International, n.d.) grape varieties such as Solaris and Rondo, which are well-suited to cooler climates and have early ripening characteristics. Solaris, in particular, is a versatile grape that can be vinified in stainless steel tanks or oak barrels, producing wines that range from floral and spicy to tropical in profile.

Because harvest yields are low, often about one bottle per vine, comparable to French Grand Cru vineyards, Swedish wineries tend to be compact and manual-labor intensive (Odla vindruvor – olika sorter, terroir och skörd | Systembolaget, n.d.). Hand-harvesting is the norm, and architectural layouts must prioritize efficient grape processing and quality control within a small footprint. Moreover, due to a legal proposition on farm sales and a developing market, many Swedish wineries also need to incorporate hospitality functions; tasting rooms, farm shops, and venues for tourism which play an increasingly important role in growing the industry.

Specifically in Scania, where more than half of the Swedish vineyards are located, much of the wine production is done along the coasts. In northwest of Scania, the lands are surrounded by three waters: Kattegatt, Öresund and Skälderviken. This helps in keeping the frost away but at the same time decreases the amount of sun hours. The temperature is cold, and the main challenge for buildings is to protect from the cold climate. To do this, buildings are often designed with a small footprint, easily heatable, closed facades with windows mainly facing south for the ability

[Figure 11] Aplagården - fields

[Figure 12] Aplagården - facade

[Figure 13] Aplagården - production

[Figure 14] Aplagården - detail

[Figure 15] Aplagården - courtyard

Study Visit: Aplagården

Aplagården planted their first wine stocks in 2008, Solaris and Rondo, which marked the start of wine production at the family farm owned by Anders Aronsson. Today, they own about 2000 grape plants, expecting approximately 2000 bottles of yearly output. Aplagården is one of the producers that will benefit most from the legal suggestion or farm sales as they then will be able to sell their wines to a broader audience.

Anders (personal communication, February 7, 2025) gave insights in what their production process looks like and general knowledge on wine production achieved since the start of their wine journey. He described that you would like to plant your grape-rows in a southern-north alignment with approximately 2,2-2,5 meters separation. You can get about 1-2 bottles per grapevine and plant about 5000 plants per hectare.

He gave insights on the site location of the thesis and emphasised that placing the grapevines along the southern-facing slopes of Vallåkra would be optimal if the soil would be good. The soil of Vallåkra, historically has contained many minerals and clay used in the ceramics production, giving promise to well soils with a lot of nutrients fit for wine growing. Another aspect is also that the growing benefits of having light soils, something that would be investigated in a real case. Anders also described that grapevine likes to be light by the sun early in the morning to get rid of the dew. Furthermore, he gave insights into the process of wine-making, what spaces are needed and what the flow of production is.

[Figure 16] Aplagården - fields

to catch the sun when it shows (Hans Rosenlund, 2000). The soils are of historical importance to this area of Sweden, where the composition is made up of sand and mud, flint-rich clay soil on top of calcareous sand (Vinlandet Sverige - solaris och rondo | Systembolaget, n.d.).

These characteristics demand adaptable production spaces, with temperature control systems and modular layouts that reflect the flexibility of small-scale northern winemaking, and the architecture of Swedish wineries must balance production with storytelling. They serve as cultural landmarks, symbols of a new rurality where agriculture is no longer just about yield but about experience, sustainability, and identity. Buildings are expected to fulfill post-industrial roles, offering jobs, preserving local landscapes, and contributing to regional food cultures (Rytkönen, 2013).

Future Directions

As viticulture in Sweden continues to expand, the architectural future of Swedish wineries will likely follow a hybrid path. One direction points toward minimal, thermally efficient buildings designed to cope with the region's climate and emphasize sustainability, perhaps inspired by Nordic traditions of wood construction but also regional distinctions such as Scanian clay architecture together with general environmental design. Another direction embraces enotourism and the visual culture of wine, with iconic, yet to be discovered, Swedish wine architecture that brands and markets Swedish wine on a global stage (Visit Sweden, n.d.).

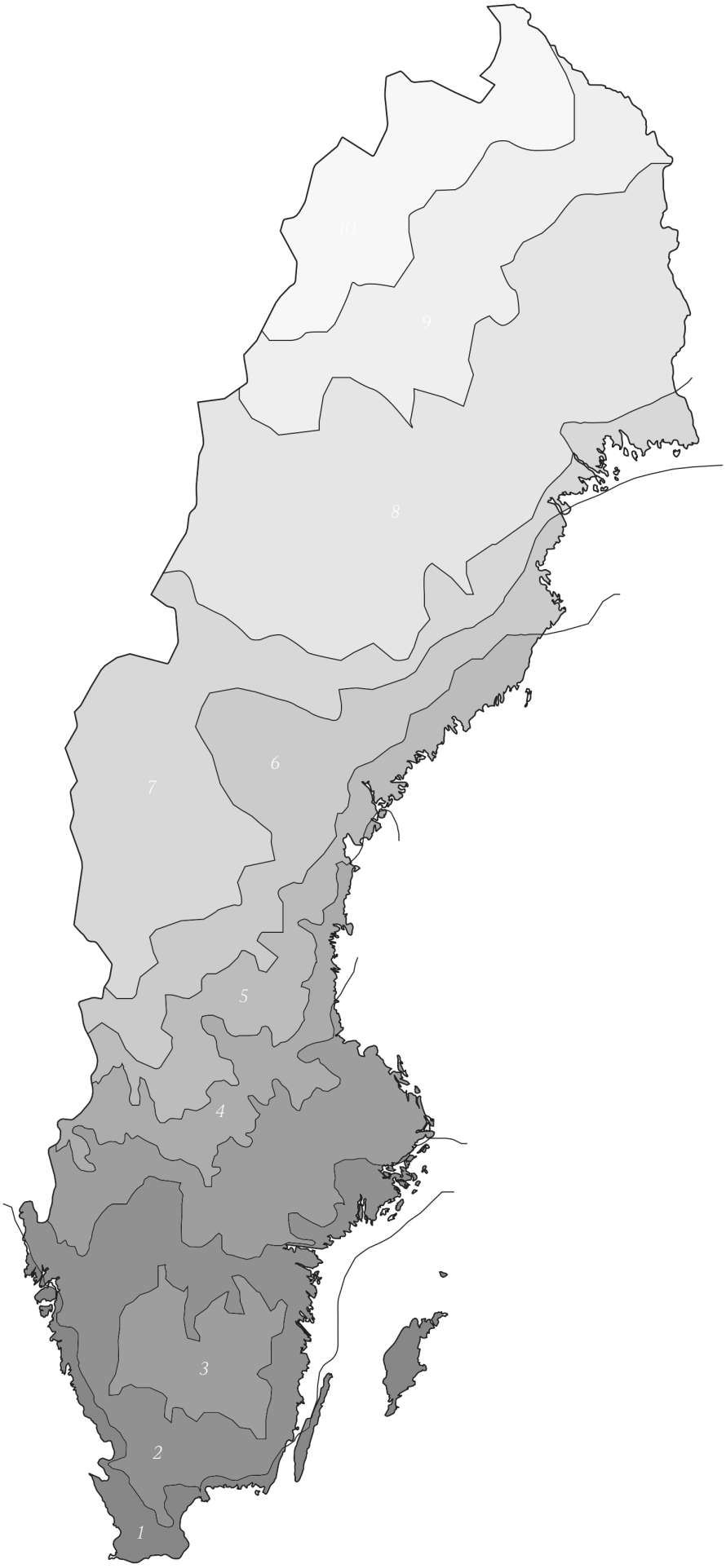
In either case, winery architecture in Sweden is becoming an architectural expression of climate resilience, rural innovation, and a shifting national identity (Rytkönen, 2013). It reflects the reinvention of agriculture not just as a source of food and drink, but as a platform for culture, sustainability, and perhaps also economic regeneration (Livskraftig skånsk landsbygd (Motion 2023/24, n.d.).

Chapter 2.4

A story of time and place

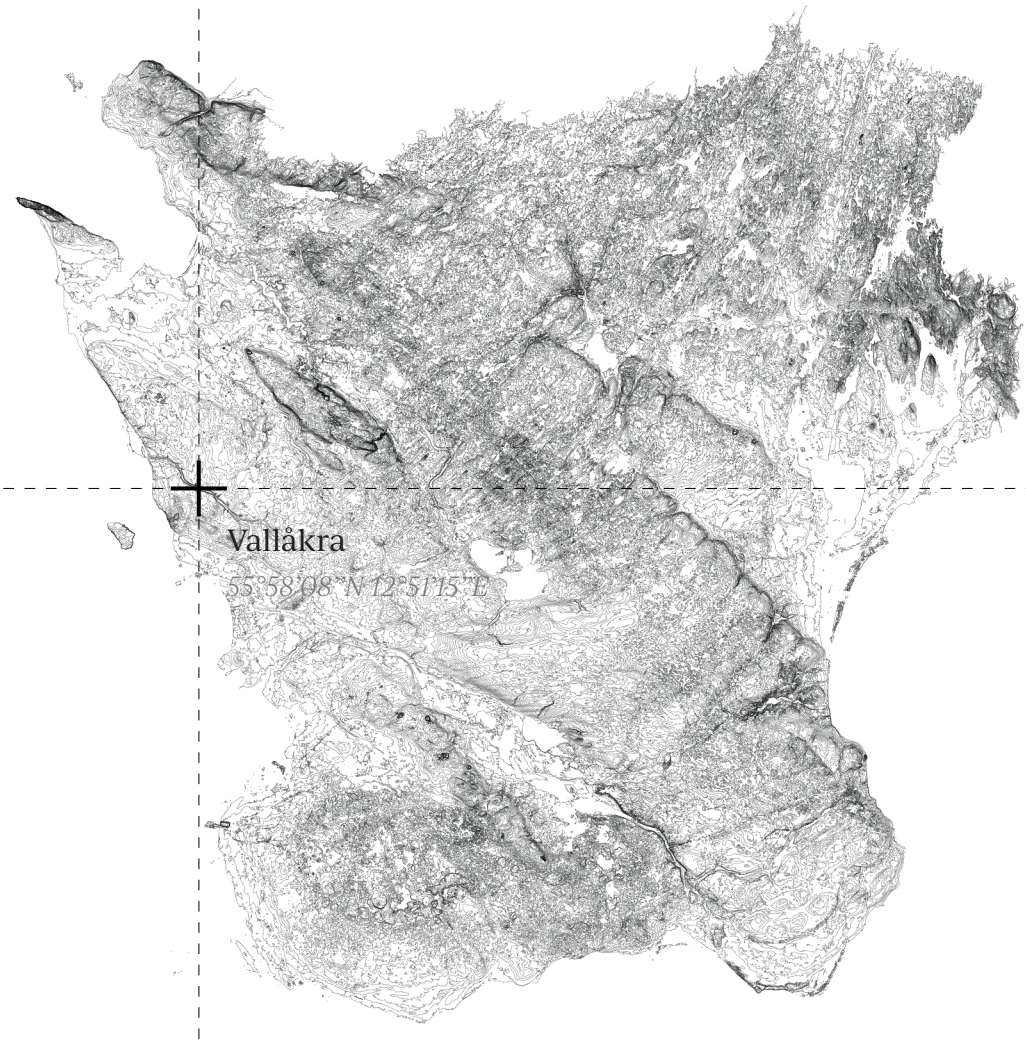
This architectural thesis is set in the southernmost part of Sweden, in the historical province of Scania (Skåne), a region shaped as much by its physical geography as by its complex cultural and political past. Characterized by flat, fertile farmland, Scania has long been defined by agricultural productivity. Yet beneath this landscape lies a deeper history—one rooted in both geological richness and cultural hybridity. Until the Treaty of Roskilde in 1658, Scania belonged to Denmark, and even today, its identity continues to reflect a blend of Scandinavian and continental European influences (Den blodiga kampen om Skånelandskapen | Historia | SO-rummet, 2025; Wetterberg, 2017). As Wetterberg notes, the region often aligns more closely with continental norms than with those of the rest of Sweden, a difference made legible in its architecture, material practices, and social patterns.

Climatically, Scania is one of the mildest parts of Sweden, with average annual temperatures of around 9.5°C (Skånes klimat, n.d.). In recent decades, global climate change has accelerated shifts in this temperate landscape. Rising temperatures have created conditions increasingly suitable for crops traditionally confined to warmer latitudes, notably the grapevine. Viticulture (VITICULTURE Definition & Meaning - Merriam-Webster, n.d.), once unimaginable in this region, has



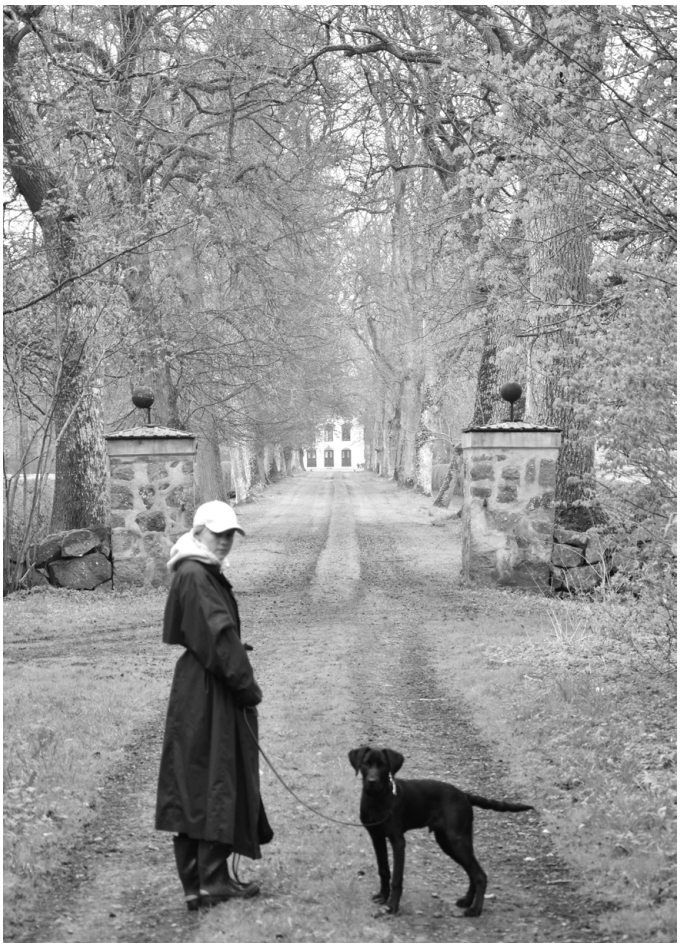
[Figure 17] Climate zones of Sweden. Data retreived from smhi.se

[Figure 18] Clay deposits of Scania. Data retreived from Skånes Hembygdsförbund, n.d.


Vallåkra
55°58'08"N 12°51'15"E

become not only viable but promising. Southern Sweden's extended growing season, 183 days in 2023 (Vegetationsperiod, 2024), now accommodates early-ripening grape varieties like Solaris, which requires just 90 days of growth before harvest (Solaris – En Druva För Nordiskt Klimat, n.d.). This new agricultural opportunity has sparked a surge of interest in both wine production and its spatial, architectural implications. But it also unveils opportunities to revitalize neglected countrysides with strategies of new rurality that emphasize rural entrepreneurship, agriculture tourism and sustainable practices connected to nature and farmlands (Rytkönen, 2013).

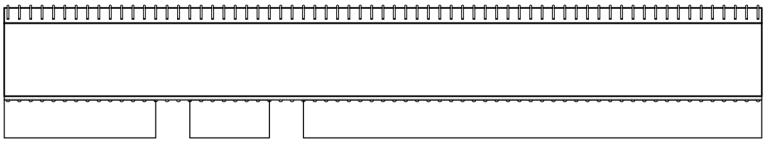
Vineyards such as Arilds Vingård and Kullabergs Vingård, along with smaller-scale producers like Aplagården, now illustrate how Swedish wine can thrive in Scania's evolving terroir, where wines of the region have won several international prizes recently (Jonsson, 2024). The region's soils, ranging from moraine-rich clays to lighter sandy loams (Skånes Hembygdsförbund, n.d.), further enrich the conditions for viticulture, offering a diversity that enhances the expression of place in wine production. This development introduces a northern wine identity deeply connected to the landscape, climate, and cultural patterns of Scania.



[Figure 19] Approaching scanian manor

But the soil has long been more than just agricultural. The same clay that supports grapevines also underpinned Scania's once-flourishing ceramics and brick industries. Historically, the region's abundance of high-quality post-glacial clay enabled the production of bricks, tiles, and domestic stoneware. These materials played a central role in shaping the built environment and local craftsmanship (Skånes Hembygdsförbund, n.d.)Furthermore, limited access to timber pushed builders to turn to clay out of necessity (Torgny, 1975) embedding brick and ceramic traditions into the architectural DNA of the region.

Vallåkra, the specific site of this project, lies within this layered context, geographically inland between Helsingborg and Landskrona and geologically positioned above rich clay deposits. The area became a center for ceramic and brick production in the 18th through 20th centuries, industries that were further energized by the introduction of the railway (Bevarandeplanskommittén, 2024). Factories such as Wallåkra Stenkärlsfabrik, still in operation today, are remnants of this past and bear witness to the industrial importance of clay. These practices left more than material traces; they established a distinct architectural expression. Brick buildings with intricate bond patterns, glazed facades, and elongated forms became hallmarks of



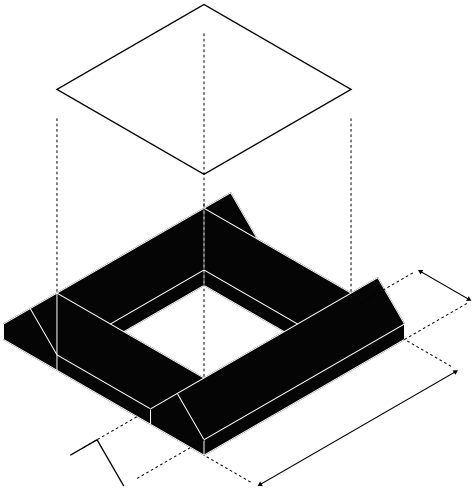
Longhouse common from time and context 1:400 [A4]

Retirement home built in 1920 1:400 [A4]

Helsingborg & Landskrona municipality

Inhabitants:	198476
Area:	723.55 km²
Density	
- Helsingborg	359 inhabitants/km²
- Landskrona	157 inhabitants/km²
Distance from Vallåkra	
[Train]	
- Helsingborg	15 minutes
- Landskrona	36 minutes
- Malmö	64 minutes
- Copenhagen	106 minutes
- Kastrup	89 minutes
- Gothenburg	141 minutes
[Car]	
- Helsingborg	22 minutes
- Landskrona	16 minutes
- Malmö	40 minutes
- Copenhagen	72 minutes
- Kastrup	61 minutes
- Gothenburg	152 minutes

1:100.000 [A4]

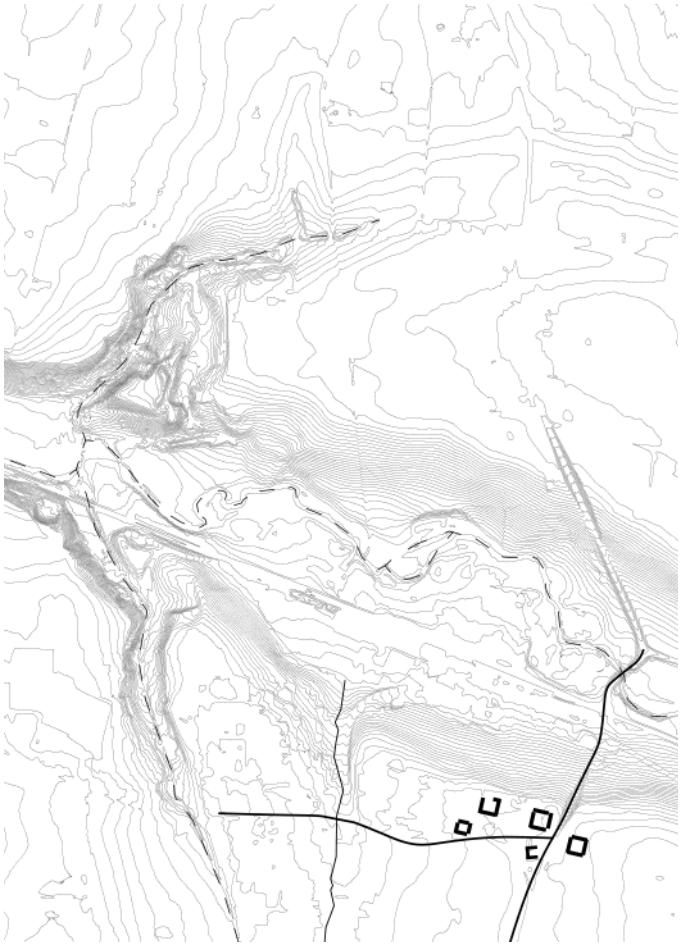


[Figure 20] Scanian square arrangament of longhouses

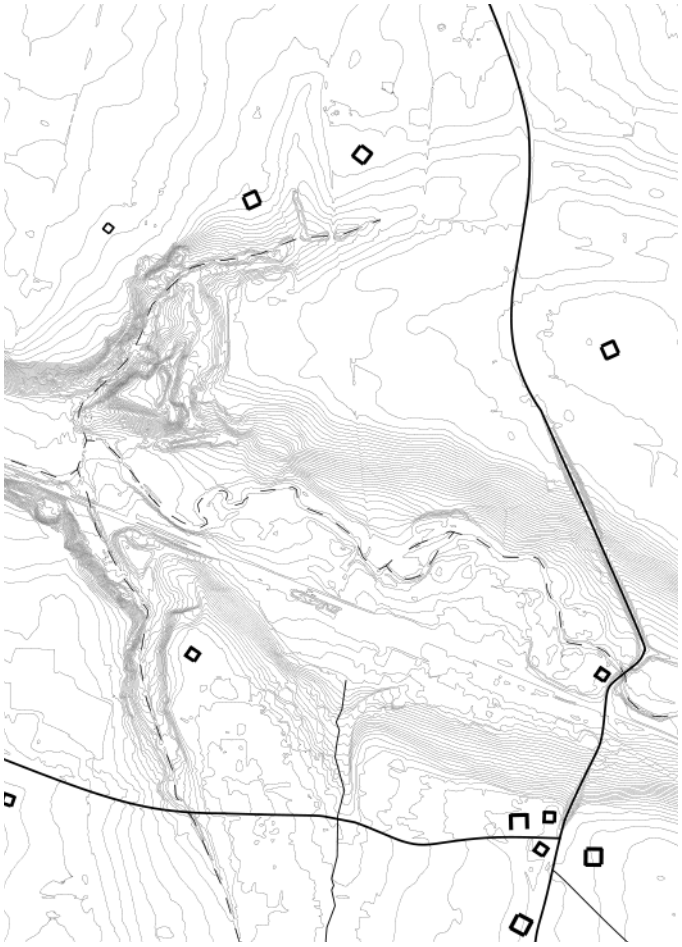
Scanian construction. The thermal mass and tactile qualities of clay remain relevant in sustainable design today, bridging historical wisdom with contemporary concerns (Almssad et al., 2022).

The arrival of the railway in the 1860s transformed Vallåkra from a dispersed rural outpost into a more concentrated village organized along the train (Bevarandeplanskommittén, 2024). Industries like clayworks and coal mining developed alongside agriculture, and the landscape shifted to include long gabled brick halls, tall chimneys, and workers housing along the central roads of Vallåkra. While many of these structures have been altered or abandoned, they still mark the terrain and shape its identity (Bevarandeplanskommittén, 2024). The railway did not merely bring commerce; it redefined settlement patterns, introducing an industrial logic to the rural fabric.

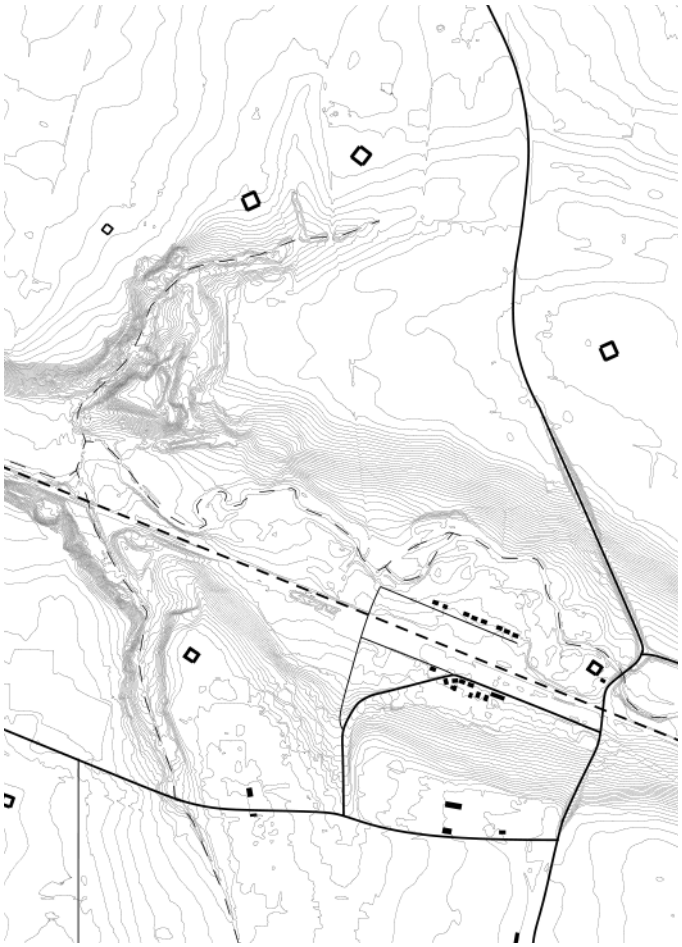
Yet even before industrialization, the structure of settlement in the region reflected a careful negotiation between land, labor, and social organization. Archaeological evidence shows that Vallåkra and its surroundings have been inhabited since the Neolithic and Bronze Ages. Over centuries, village life revolved around centralized clusters of longhouses (Torgny, 1975) located in between the fields. This arrangement held until the land



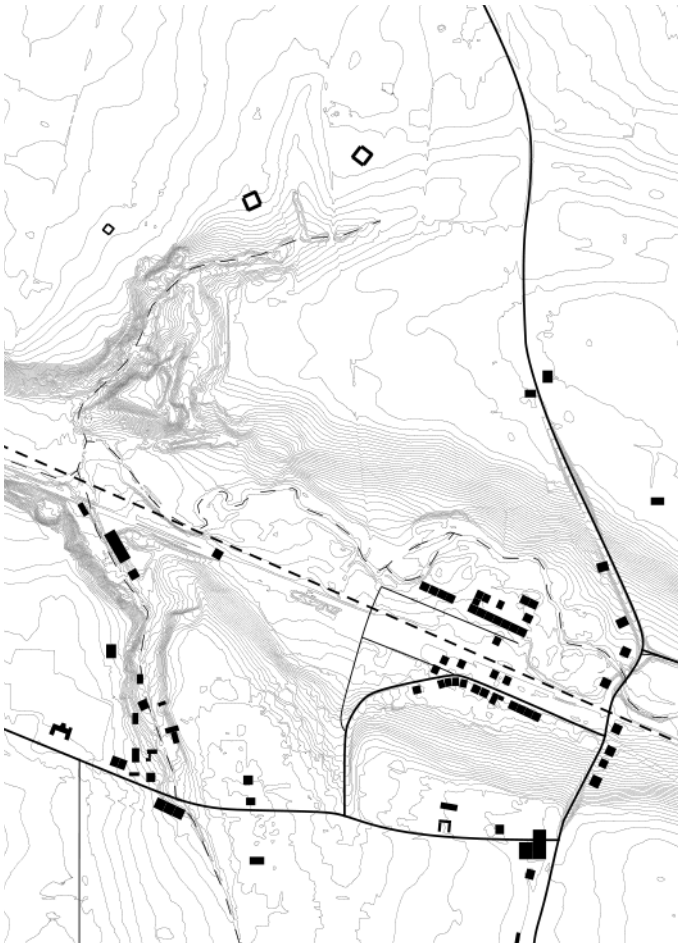
Vallåkra 1783



Vallåkra 1820



Vallåkra 1899



Vallåkra 1915

Site Visit: Stoneware

Ceramics have played a crucial role in architecture throughout history, structurally, ornamentally, and symbolically (Tjernström, 2003). Their durability, resistance to fire, water, and cold, combined with low maintenance and long-life spans, make them highly suitable for sustainable contemporary design. Ceramics have also been used to convey cultural narratives, grounding architecture in local craftsmanship and identity.

Architectural ceramics appear across historical periods, from prehistoric China to medieval churches and modern brick buildings. Typically used as either structural components or ornamental facades, they encompass a wide range of forms, including bricks, tiles, terracotta, faience, and large-scale ceramic sculptures. Fired clays are generally categorized into primary clays (naturally pure) and secondary clays (processed). Among these, earthenware is porous and fired at lower temperatures (700–1200°C), while stoneware is vitrified, non-porous, and fired at higher temperatures (1200–1300°C) (Tjernström, 2003). In Scania, clay production flourished during the 19th and 20th centuries. However, the impact of war, rising energy costs, and the emergence of new building materials made large-scale production economically unsustainable. Swedish output dropped from 470 million clay products in 1961 to just 170 million by 1985, with only five brick producers remaining (Skånes Hembygdsförbund, n.d.).

Tjernström defines architectural ceramics as “clay items that constitute part of a building or are of such scale that they may be regarded as existing within an architectural environment and making a substantial contribution to it” (2003). This includes bricks, roofing tiles, stoneware, porcelain, and beyond. The range of possibilities, he notes, is “infinite.”

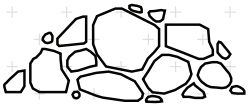
Stoneware, in particular, is valued for its strength, water resistance, and durability—ideal for high-traffic or exterior applications. At Vallåkra Stenkärlsfabrik, stoneware is salt-glazed, creating a glass-like sealed surface. As Åsa Ormell (personal communication, February 7, 2025)explains, stoneware has long served various roles in Vallåkra, from pottery to drainage pipes. Despite its rich heritage, large-scale production is no longer viable due to limited demand and competition from lower-cost manufacturers abroad. One notable example is Skrombergaverken, once famed for producing tiles used on the Sydney Opera House, which closed in 2008 (Skrombergaverken, Skromberga Stenkols- och lerindustri AB, n.d.).

[Figure 21] Wallåkra Stenkärlsfabrik - detail

[Figure 22] Wallåkra Stenkärlsfabrik - products

Today, stoneware from Vallåkra is best suited for smaller architectural elements. While large-scale use is unrealistic, selective integration, such as base mouldings, window sills, or façade details, offers a way to honor local material traditions while reinforcing a building’s identity and durability.

[Figure 23] Wallåkra Stenkärlsfabrik - facade



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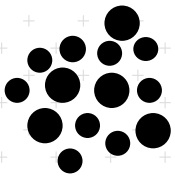


+

Clay batch

Feldspar

Clay particles

Mineral and oxide additions

Shaping

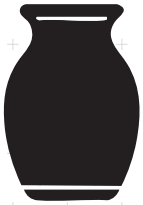
By hand, machine or in forms

+

Burning

1200-1400 degrees

Salt glazing

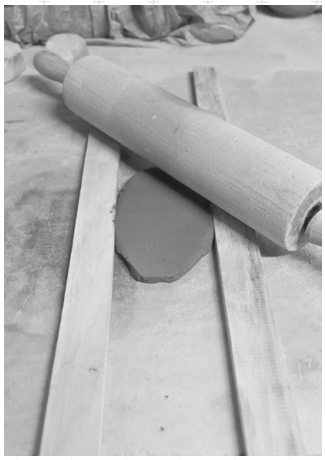


Finished product

[Figure 24] Process of stoneware production

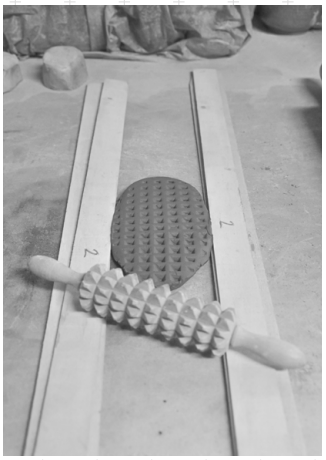
Production by hand

Shaping



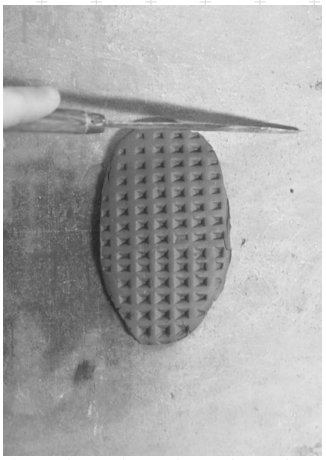
[Figure 25] Rolling

Texturing



[Figure 26] Making pattern

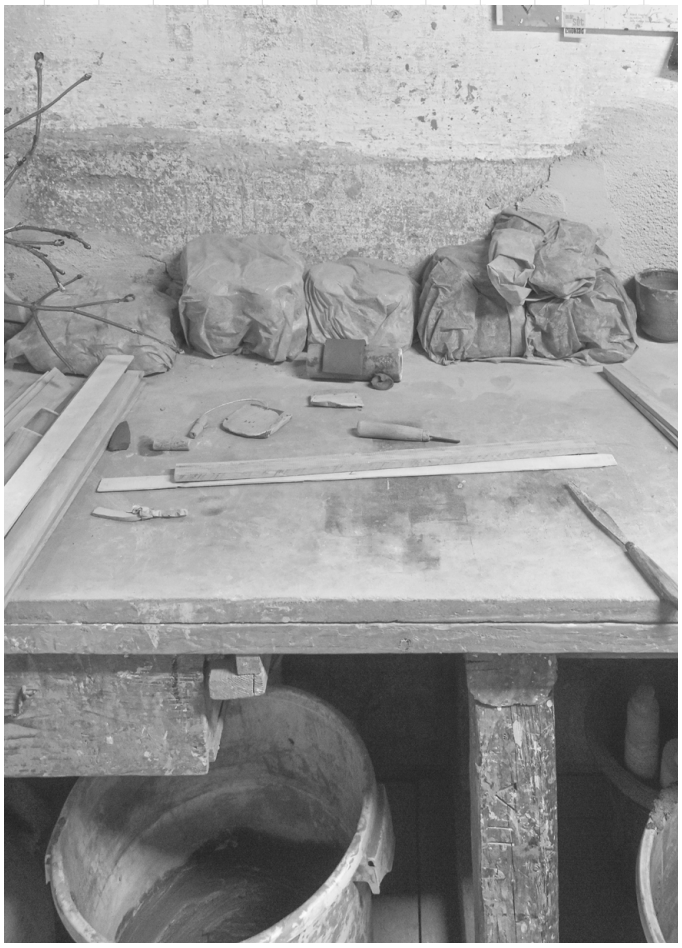
Cutting



[Figure 27] Cutting

Unburnt finished products

[Figure 28] Complete shapes



[Figure 29] Workstation

[Figure 30] Complete shapes

reforms of the 18th and 19th centuries, particularly Enskiftet, which sought to increase productivity by redistributing land and dispersing farms across the landscape (Skiftesreformer | Historia | SO-rummet, 2024). These reforms disrupted centralized village life, replacing it with widespread, isolated farms and reshaped the spatial logic of the countryside (Bevarandeplanskommittén, 2024).

Despite these shifts, a return to centralization occurred in the late 19th century, spurred by the economic potential of industry and the connectivity provided by the train. This dual history, of both dispersal and concentration, remains visible today. Vallåkra is now a hybrid settlement, part agricultural, part industrial. While its core gathers around the station in the valley, surrounding fields and dispersed farms maintain the rural framework. Traces of various historical layers, neolithic, feudal, industrial, coexist in the built environment and landscape (Bevarandeplanskommittén, 2024).

This layered history is complemented by Scania's unique architectural language. Influenced by centuries of Danish rule, Scanian architecture borrows from Danish typologies: compact village grids, plastered facades, red-tiled roofs, and courtyards reminiscent of the Danish "gårdsplan" (Wetterberg, 2017). Rural buildings often display a pragmatic yet refined vernacular, steeply pitched thatched or brick roofs, elongated volumes, and wind-shielding, square farmstead arrangements (Torgny, 1975). Brick served both structural and decorative purposes, used in cornices, arches, and patterned surfaces. However, in poorer parts of the region, brick was too expensive, introducing mud and clay as an economical alternative. These details represent a material and spatial intelligence born from both necessity and cultural exchange.

In present-day Scania, improved infrastructure, such as the regional train system that incorporates the village, has brought rural and urban life closer together. Commuters travel daily between Helsingborg and smaller towns like Vallåkra ("11. Mark- och bostadsbehov i förändring," 2024). Residents can live in pastoral landscapes while remaining tethered to urban economies, and city dwellers increasingly visit the countryside for recreation, viticulture, and agritourism (Region Skåne, 2017). This rural-urban interdependence reshapes expectations for rural architecture. It calls for new typologies, agricultural centers, rural co-working spaces, visitor facilities, and perhaps vineyards, that can support contemporary life while respecting and reinterpreting regional traditions. In the coming years, regions like Scania may

[Figure 31] Vallåkra station, 1950

experience a surge in wine tourism (How Rise in Wine Tourism Is Attracting New Travellers, n.d.), once the industry expands with shifting social patterns and legal changes (Gårdsförsäljning och alkoholhaltiga drycker (Motion 2024/25, n.d.).

This thesis begins with these layered conditions. Vallåkra's agricultural legacy, ceramic heritage, climatic transformation, and cross-border cultural ties converge to form a unique context. Architecture here must respond not only to geography and materiality, but also to social shifts, environmental futures, and the possibilities of a new rural identity. As viticulture expands and the rural economy diversifies, there is an urgent need to engage architecture in this transformation, not as a passive reflection, but as an active agent in shaping what a contemporary Scanian countryside and Swedish wine architecture can be.

[Figure 32] Vallåkra station and surroundings in 1935

Chapter 2.5

Built references

Several built references from across the globe has been used as foundation for this design proposal. The references were used as a basis of how to design contextual, how to design in a Scanian context, how to work with clay products and how to design a vineyard.


Baron House
Winery VV
Quinta do Vallado
Ribera del Duero
Chai et Cuvage
Weingut Gantenbein

Winery VV

Vincent Van Duysen Architects
2020

The project is located in the agricultural landscape of Puurs, Belgium, nestled among farmlands and creeks. Drawing from its earthy surroundings, the building adopts a muted palette of soil-toned concrete for its floors, while pitch-black detailing references traditional Flemish barns once coated in coal tar. These gestures, together with the traditional volume of a flemish barn, ground the architecture in local heritage, both visually and materially. Together with a contemporary material palette, the striking vertical living tower introduces a modern contrast, establishing a dialogue between tradition and innovation.

The program is arranged where wine production is spatially distinct from tasting areas and residential functions. The scale reflects a modest cultivation of 17,000 vines, shifting the emphasis toward the experience of place rather than industrial output. A central courtyard connects the building volumes, accommodating both agricultural activity and visitor interaction. The architecture frames views of the surrounding vineyards and farmland through careful placement of openings and interstitial spaces, reinforcing the connection between built and natural environments. While circulation allows direct access to each function, a soft spatial sequence unfolds—from enclosed production spaces to increasingly open and landscape-connected areas.

Overall, the project strikes a balance between rootedness and reinterpretation. It respects the local vernacular while layering new architectural expressions, aligning closely with the principles of critical regionalism.

Quinta do Vallado

Guedes + de Campos
Winery - Duro, Portugal
2010

This extension project is embedded in the hilly landscape of Portugal's Douro Valley, following the terrain as it cuts into the slope. Architect De Campos sought to design an addition that recedes into the environment, preserving the visual prominence of the original quinta, a vibrant orange structure that stands in contrast to the subdued tones of the new building. The extension adopts flowing forms clad in locally sourced stone, allowing it to blend with the landscape while subtly contrasting the existing architecture.

Primarily constructed from concrete and local stone, the building conveys a contemporary and progressive identity. Its partially subterranean design serves both aesthetic and practical functions: it minimizes visual impact while benefiting from the thermal and structural properties of concrete. The use of local stone cladding reinforces the goal of contextual integration.

Programmatically, the extension focuses on expanding wine production facilities, with much of the interior hidden underground. The production process is not visible from the exterior, but a few carefully placed tasting spots allow visitors to engage with the valley's dramatic views. Inside, the architecture follows the sequence of winemaking—from grape processing to fermentation and storage—offering a clear, experiential path for visitors. A highlight is the vaulted barrel room, where a series of arched spaces and minimal detailing create a refined, contemplative atmosphere.

Functions are distributed across multiple levels, often separated both horizontally and vertically, making seasonal adaptation of spaces challenging. While the architecture prioritizes its relationship to the landscape over the human scale, the building maintains modest proportions and introduces moments of delicacy through minimal metal detailing and ambient daylight.

Though the project is not overtly vernacular, it engages regional identity through its materiality and deference to topography. It achieves a moderate level of critical regionalism—introducing contemporary forms through traditional materials and landscape-sensitive design. As a reference, it is particularly valuable for understanding spatial requirements in wine production and offers a compelling spatial sequence with poetic architectural moments.

Baron House

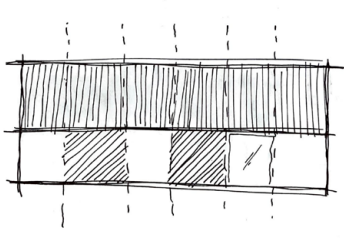
John Pawson
Private residence - Skåne, 2006

This residential project, a collaboration between John Pawson and Swedish firm Barup & Edström, reinterprets the traditional Skånelänga typology by arranging elongated white volumes around a central courtyard. Set in the rolling hills of Skåne, the project draws from regional vernacular architecture while introducing a minimalist, contemporary expression. The white plastered walls together with its silver metal roof, stand in stark contrast to the surrounding green landscape, emphasizing the building's form and its relationship to nature.

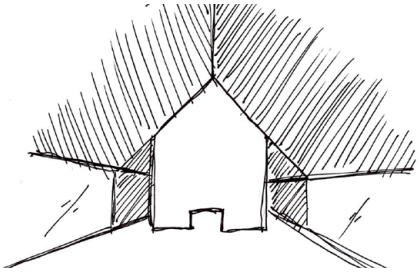
The layout forms a quadrangle, creating a sheltered courtyard, a common feature in southern Swedish rural architecture, while also opening outward to frame views of the surrounding hills. This dual orientation creates a balance between enclosure and openness, reinforcing the building's rootedness in place.

While the materials are not region-specific, the project references local traditions through form, scale, and detail. For example, the centrally placed chimney over the ridge nods to historic Scanian designs. The architecture embraces human scale, and its purified forms and subdued material palette shift the focus onto the landscape and light.

This project exemplifies critical regionalism: it draws from local traditions in typology and spatial organization while introducing a restrained, international architectural language. Though it is a private villa, its formal clarity, spatial organization, and respectful innovation offer valuable lessons for broader architectural applications, particularly in designing with a strong sense of place.



[Figure 33] Facade composition



[Figure 34] Interior space

Ribera del Duero

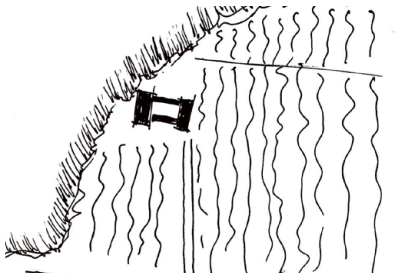
Barrozzi Veiga
Regulatory Council Building - Roa, Spain
2011

The Ribera del Duero Headquarters in Roa, Spain, is an example in contextual, restrained architecture that draws strength from its relationship to its context. Perched on a rocky cliff overlooking the vast Castilian plateau, the building serves as the institutional headquarters for the Regulatory Council of the Ribera del Duero wine region. Without protruding dominance over the historic village of Roa, the building integrates into the landscape, while still posing its stature, emerging as a geometric abstraction of the surrounding traditional rooftops, embodying the remnants of the medieval walls of the past. The sloped site is cleverly embraced: parts of the structure are embedded into the terrain, reducing its apparent mass and improving thermal performance, while bridging the topographical difference.

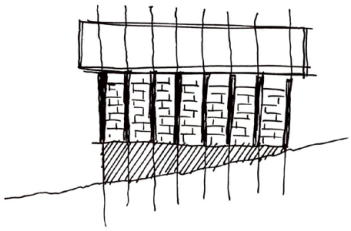
Barozzi Veiga's formal language here is both sober and poetic. The massing is angular and monolithic, echoing the geological solidity of the region while abstracting vernacular forms into a contemporary expression. The plan is centered around a simplistic, smooth courtyard, a typological reference to Iberian architecture, which organizes the buildings and introduces a gathering point for the public. This central void not only provides views over the beautiful landscape but also offers a moment of pause within the compact program of public and administrative functions.

Materially, the building speaks in a vernacular dialect reinterpreted through modern means. Its exterior is clad in locally sourced stone, that resonates with the earthy tones of Roa's historic stone structures. This material choice lends the building a tactile, almost primal character, anchoring it physically and culturally in its environment.

Experientially, the architecture is choreographed to foster moments of reflection and connection. Circulation through the building is defined by contrasts, from narrow, intimate corridors to open, light-filled chambers, and from framed views toward the expansive vineyard landscape to moments of enclosure and silence. These transitions evoke an emotional rhythm that mirrors the seasonal cycles of winemaking and the contemplative nature of the wine industry itself.



[Figure 35] Placement in situ



[Figure 36] Facade composition

Weingut Gantenbein

Bearth and Deplazes
Winery - Gantenbein, Schweiz.
2006

This small-scale Swiss winery is situated at the forest's edge, overlooking expansive vineyards at the base of the Alps. Its placement is sensitive to the terrain, maintaining the openness of the cultivated fields while using the forest as a natural shelter. Positioned along a gravel road, the building preserves generous space for grape production, creating a calm and grounded atmosphere with panoramic views of the dramatic surrounding landscape.

The architecture extends an existing farmstead, loosely following the logic of the original buildings while reinterpreting the vernacular through a contemporary lens. The structure features a concrete base with ceramic tile infills and a reconfigured roof form. While the massing aligns with the local barn typology, the new volume introduces modern elements such as a parametric brick façade that delicately filters daylight while maintaining interior climate control.

Programmatically, the building is clearly divided: production occurs on the ground and underground levels, while a panoramic restaurant occupies the elevated top floor, emphasizing the landscape and offering an immersive visitor experience. Internally, a clear spatial sequence supports the wine production process, while the use of color—echoing the wines themselves—infuses the cellar spaces with sensory richness.

Though relatively small, the winery demonstrates architectural ambition in both form and detail. The ornamental brickwork and bold color schemes lend the building a poetic character. However, visitor access is somewhat restricted, and circulation paths are not intuitively marked, reflecting the owner's stated focus on production over hospitality.

Ultimately, the project roots itself in regional context through careful site placement and a reinterpretation of local typologies, while embracing contemporary techniques and expressive materiality. It offers a strong example of how a modest winery can combine functionality with architectural storytelling, aligning partially with the ethos of critical regionalism by adding new layers to a traditional setting.

Chai et cuvage à Puligny-Montrachet

Perraudin Atelier
Cellar and fermentation hall - Bourgogne, France
-

The “Chai et Cuvage à Puligny-Montrachet” project by Atelier Architecture Perraudin is a refined example of contemporary architecture rooted deeply in regional tradition and material honesty. Located in the esteemed wine-producing village of Puligny-Montrachet in Burgundy, the project is composed of two distinct buildings: a cuvage (fermentation room) in the village center near the church, and a chai (barrel cellar) on its periphery. Despite their differing urban contexts, both structures are united through their construction in solid local stone, a material that speaks to the permanence and heritage of the region. This choice not only reinforces the architectural identity of the village but also serves environmental and functional purposes, offering durability, thermal mass, and low environmental impact.

The buildings exhibit a quiet sobriety in their external form, drawing from the simplicity of traditional Burgundy architecture, while still engages in well-crafted details and elegant decorations. The interiors are generous and skillfully crafted, providing ideal conditions for the production and aging of wine. Through its restrained expression and material clarity, the project manages to be both contemporary and timeless, merging the needs of modern viticulture with a profound respect for the cultural and architectural landscape of Puligny-Montrachet.

DESIGN

Chapter 3.1
Design strategies

1 - Contextual typology and materials

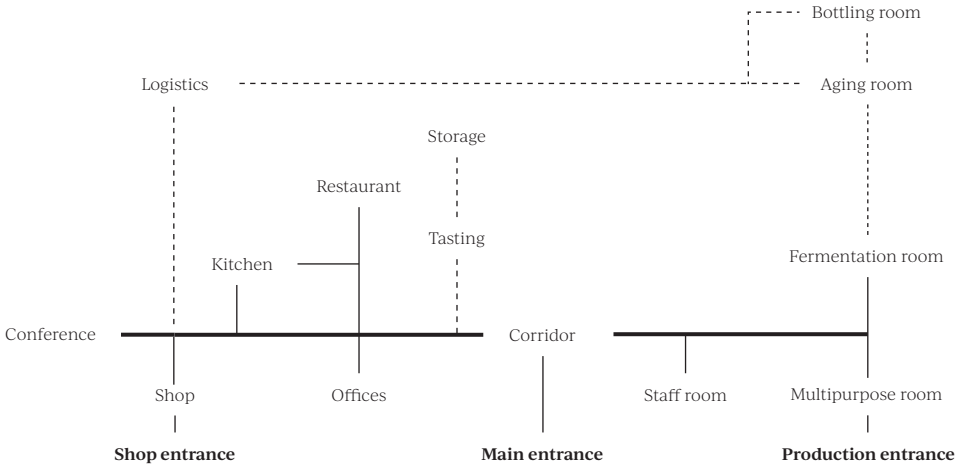
The strategy of designing with a critical regionalistic scanian approach will start with using the familiar shape of a scanian building, namley its elongated volume, 45 degree pitched roof, and arrangement of mutliple volumes that creates sheltered spaces. Located at the perimeter of the village, the building needs to adapt to its surroundings in order to build upon the rural fabric of Vallåkra. What is common in the proximity of the site is elongated scanian farm buildings often built in clay or stone together with small amounts of wood. Materialwise, the building will therefore approach the design in a stereotomic way, working mainly with locally related materials.

2 - Adaptation to wine production

Wine production needs a floorplan that is designed for a linear flow, as spaces in wineries are sequential and with a definite start and end. The building must therefore comfort to this requisite. Additionally, there are specific areas and space requirements derived from references and findings, which the programme will follow. Traditionally, wine architecture confines a balance between trying to stand out and portrude an image of the brand, but at the same time many projects are keeping a quiet aestehtic that resepects the context but also putting all the spotlight on the wines, which is something the design will conform to. Lastly, many of the stages of wine production are light sensitive, and therefore the building must keep light from the outside to a minimum.

Chapter 3.2

Programme



Wine production	**1000 sqm**
Multipurpose room	150 sqm
Fermentation	400 sqm
Barrique storage	200 sqm
Machine hall	250 sqm
Logistics	**465 sqm**
Bottling area	115 sqm
Bottle warehouse	200 sqm
Packaging & shipping	150 sqm
Visitor areas	**420 sqm**
Entrance	100 sqm
Tasting room	100 sqm
Dining Hall	100 sqm
Vineyard shop	100 sqm
WC	20 sqm
Employee areas	**435 sqm**
Kitchen	100 sqm
Cold storage	5 sqm
Offices	50 sqm
Laboratory	10 sqm
Conference room	50 sqm
Meeting room	30 sqm
Break room including kitchen	30 sqm
WC	5 sqm
Communication	100 sqm
Storage	40 sqm
Dressing room	10 sqm
Laundry	5 sqm
Total	**2320 sqm**

Chapter 3.3

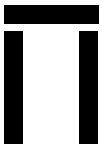
Design iterations

Pros - Protected courtyard, easy access, circulation

Cons - Static, hidden, disrupted views

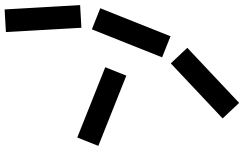
Pros - Protected courtyard, easy access, directed views

Cons - Static, hidden, disrupted views



Pros - Semi-Protected courtyard, easy access, directed views

Cons - Static, hidden, long distance, disrupted views

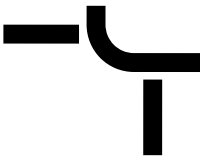


Pros - Easy access, autonomous building, views

Cons - Blocking views, vague production flow, autonomous building

Pros - Welcoming entrance, easy access, views

Cons - Long distances, separated functions



Pros - Welcoming entrance, easy access, views

Cons - Long distances, somewhat separated functions

Pros - Protected courtyards, easy access, separation of functions

Cons - Static, hidden, disrupted views, straight movements

Pros - Semi-protected courtyard, views, one-way movement, separation of functions

Cons - Static, disrupted views, one-way movement

Pros - welcoming entrance, easy access, separation of functions

Cons - One-way movements, disrupting flows

Pros - Protected courtyard, easy access, circulation, variable flows

Cons - Compact

Pros - Protected courtyards, easy access, gathered, interesting shape, autonomous building

Cons - autonomous building

Pros - Protected courtyards, welcoming entrance, easy access, gathered, interesting shape

Cons - Block of views, single roof

Pros - Protected courtyards, welcoming entrance, easy access, circulation

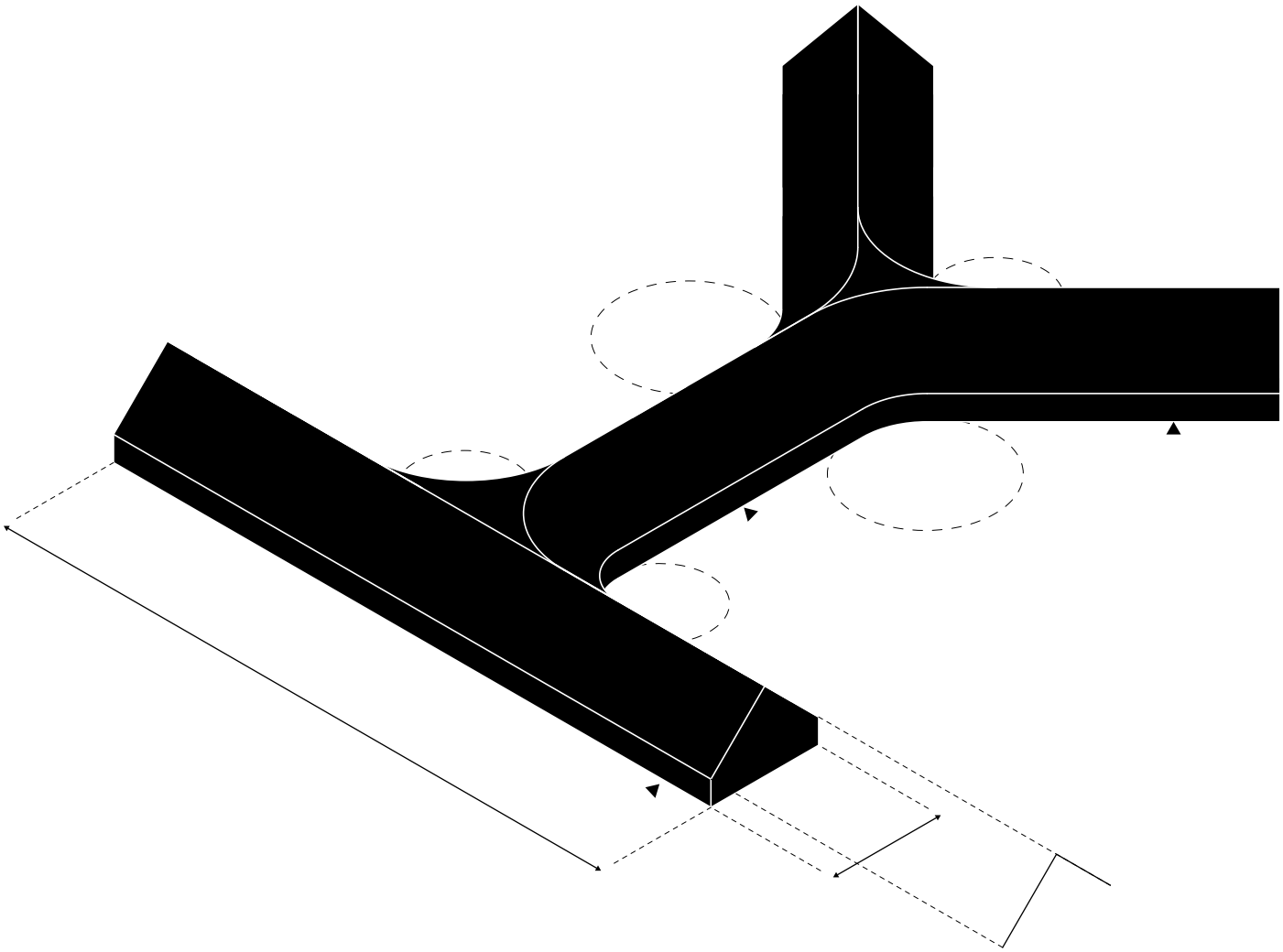
Cons - Tight, one-way movements, disrupting flows

Pros - Protected courtyard, welcoming entrance, easy access, circulation

Cons - Static, disrupted views

Pros - Sequences, axis motif, separation of functions, views, terraces

Cons - Separation of functions, underground or outdoor connections



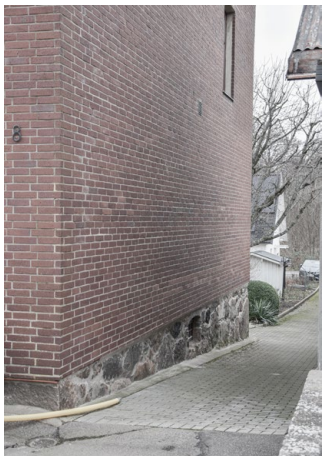
Chapter 3.4

Site analysis

1. Former Vallåkra konsumtionsförening - Detail

2. Kylhuset

3. Kylhuset - Detail



4. Alley beside former shop building

5. Solbacken dwelling

6. Dwelling

7. Former fire station

8. Retirement home - Detail

9. Vallåkra school building

10. Central street

11. Wallåkra Stenkärlsfabrik

12. Vallåkra stenkärlsfabrik - Detail

13. Economy building - Gable detail

14. Former shuttle station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50 m
50 m

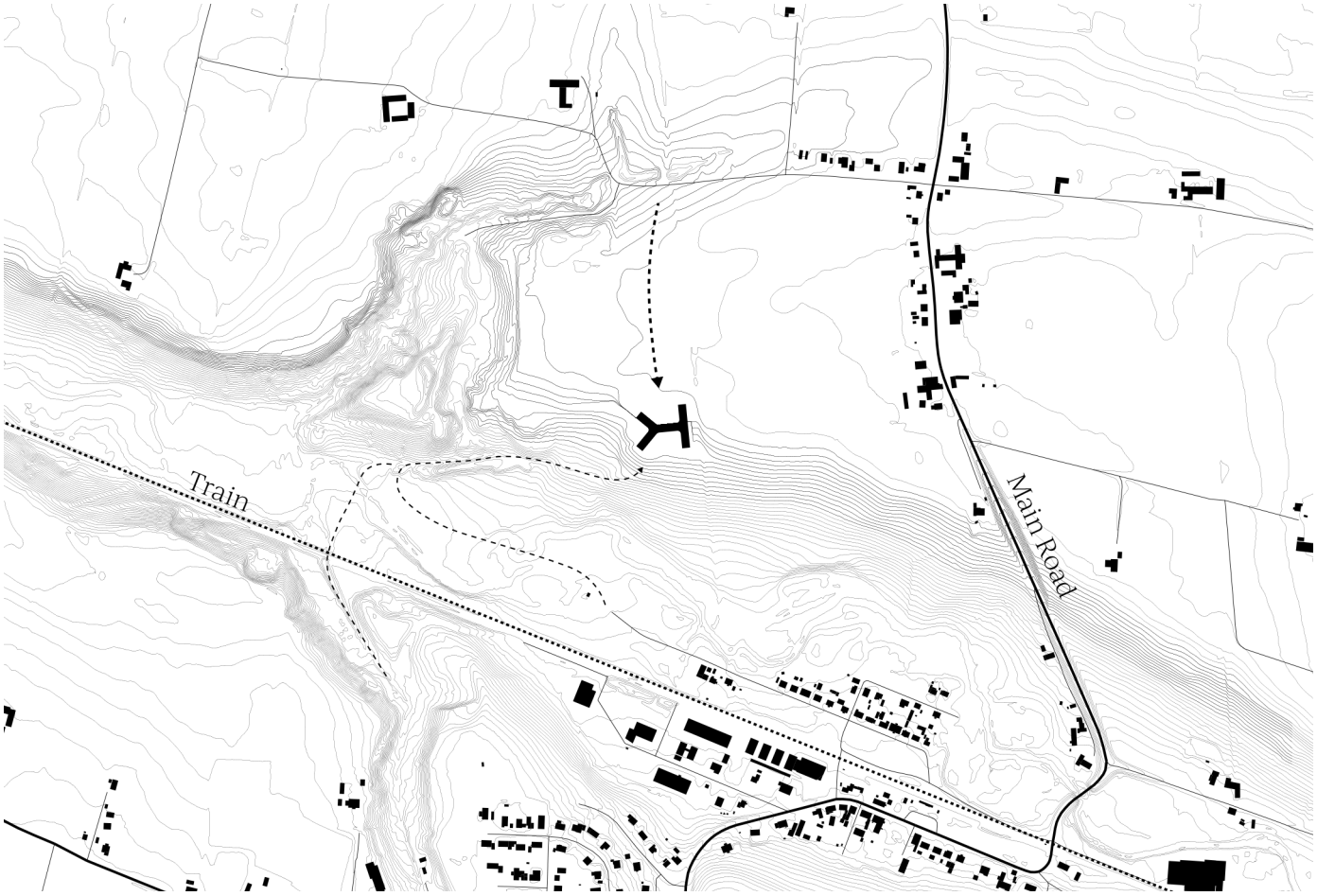

Busstop
5-10 minutes walk
Site
Bus & Trainstation
Busstop
Busstop

The village of Vallåkra consist of about 700 households, centered in the bottom of the valley, alongside the railroad. Later expansions in the southern end of the village has introduced and additional centre of the village located between the elderly home and the preliminary school.

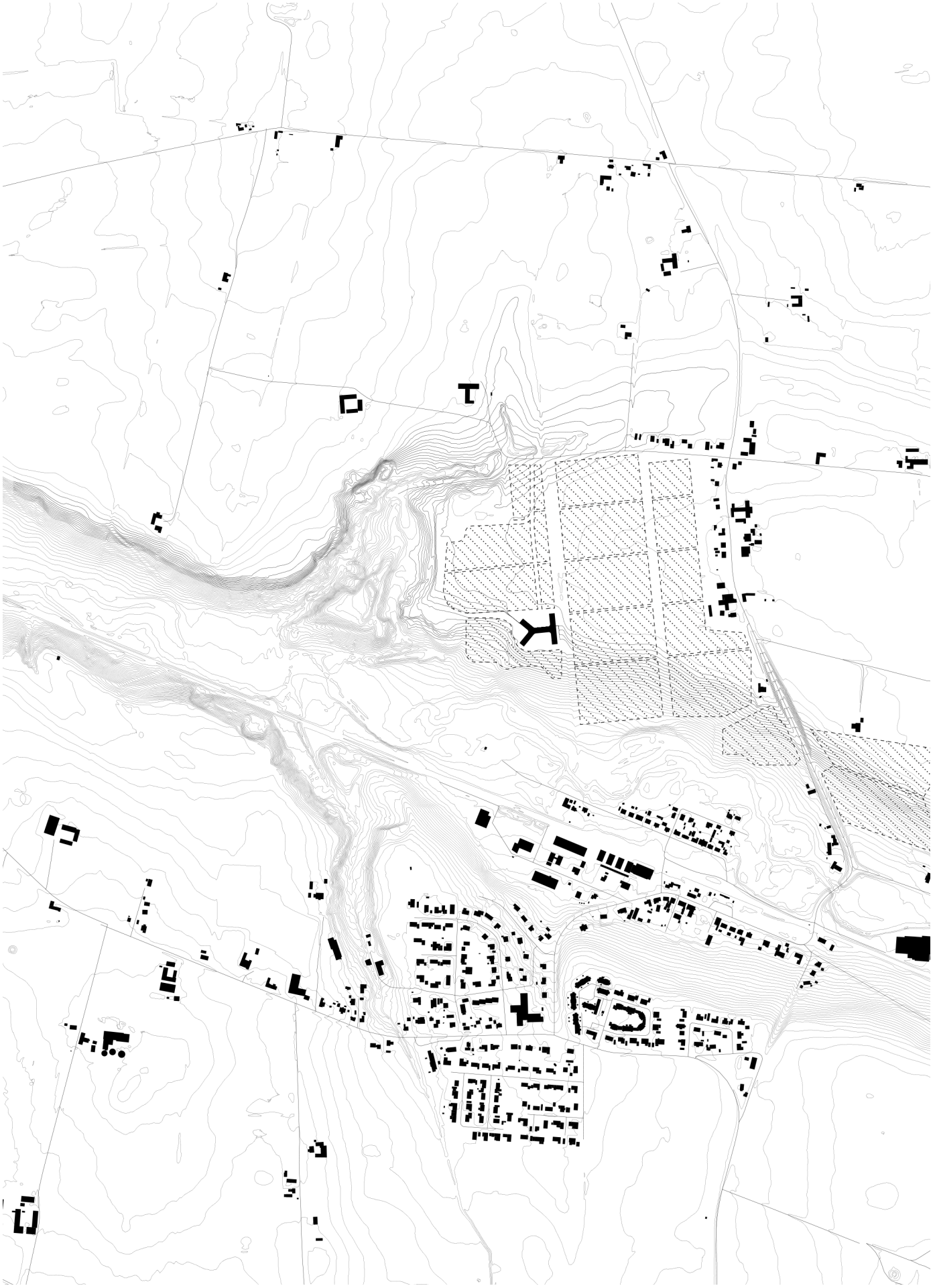
The village is walkable, where an end to end walk takes about 15-20 minutes. The village is cut by a main road that connext south to north together with a westward access. Walking from the railstation to the proposed site of the project, takes about 10 minutes to walk. The path there is however not straight and you would need to climb the southern facing slopes in order to reach the site itself. The design proposes a more direct connection with paths directly from the village center to the slopes of the sites.

Flora and fauna of the area is rich and contains several valuable species of plants and bird which is important for developments to respect. The site is located at the perimeter of the natural reserve called “borgen” and on top of the fields in the valley that is home to valuables mentioned early by Carl Von Linné.

Scanian rural longhouses together with traces of industrial activity poses the base for the rural fabric of the village. In locations similar to the project site, the scanian longhouse is dominant in the landscape.



Approach & views
1:10.000 [A4]



Possible vineyard area - 21 hectare
1:10.000 [A4]

Chapter 3.5

Design

The design adopts the characteristics of the scanian longhouse in terms of volume, roof shape and materials. Approaching from the north, it tries to embody a low, elongated volume, familiar to the context, while portruding a different, industrial character to the south. This is possible because of the souterrain design, based on the requirements of wine production, handling of height differences, and designated and differentiated sides of the building.

One would experience the building as very closed and simple, which is based upon the idea that wine production cannot be exposed to too much sunlight. The simpleness bases its idea on traditional thoughts on wine architecture, that the building should not take too much attention and that sole focus should be on the wine.

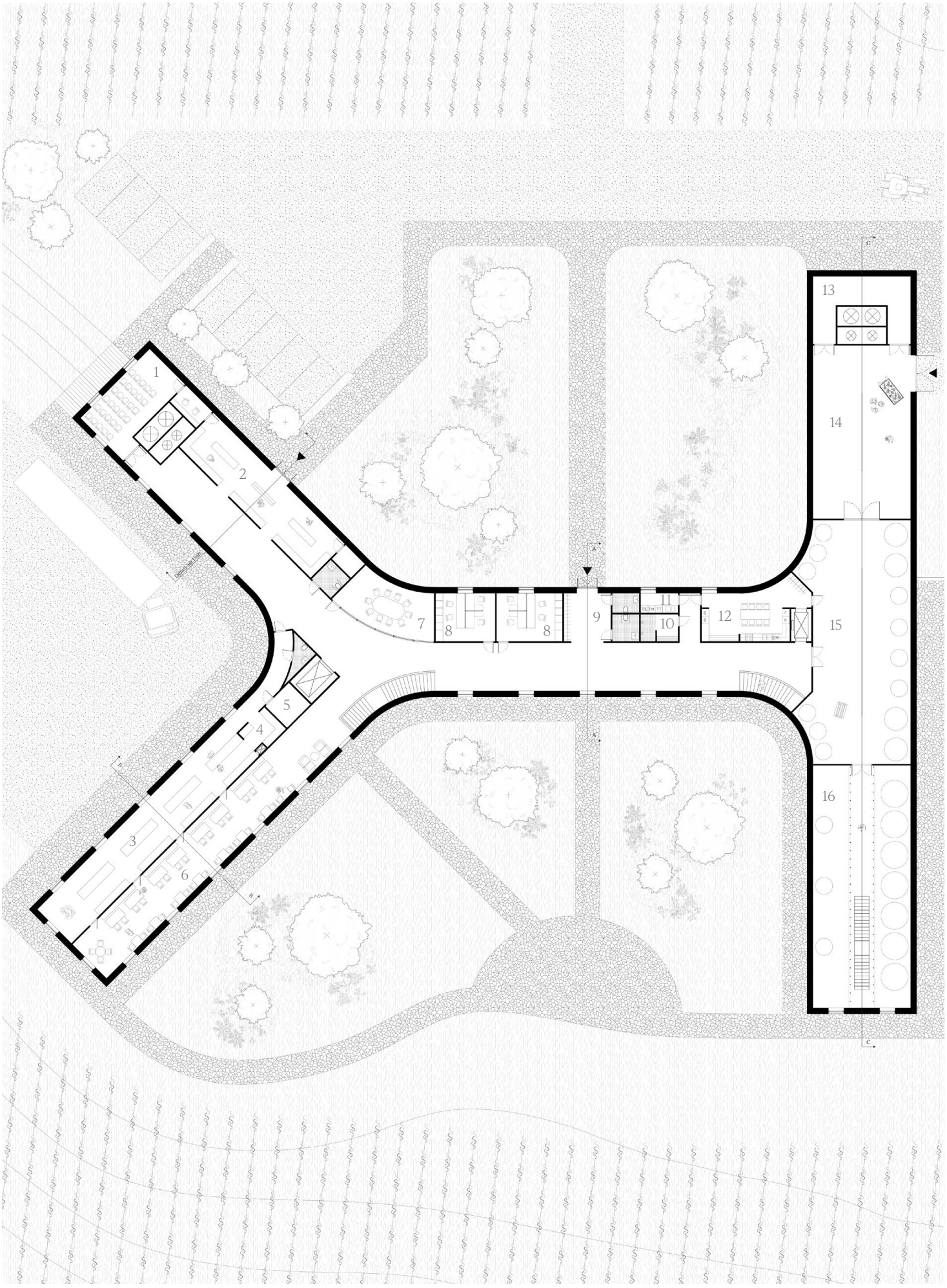
There are two entrances to the building, one straight into to shop for quick visits, while there is one main entrance where personel and visitors of guidied tours or tasting/dining events are expected to enter. The production of wine occupies the full eastern part of the building, but the production flows downward into the cellars of the building and finishes in shipping areas on the west end of the building. Tours are expected to start in the eastern production facility and move in the flows of wine ntil they reach the tasting hall, and maybe finishes the tour with a restaurant visit.

The building is designed in a combination of materials. Concrete foundations and joists to take care of the loads of the souterrain soil, and in floors to make production a smooth experience. The 500 mm walls that face air are constructed out of wood/straw cassettes, with plastered finishes, that embody the scanian tradition of building with less wood and more clay and straw harvested from the surroundings fields and grounds. The bearing is simple with a pitched roof that is held together by the joist, which counteracts the tensile forces from the roof and winds.

Site plan

1:1000 [A4]

1	Conference Room
2	Shop
3	Kitchen
4	Scullery
5	Cold storage
6	Dining hall
7	Meeting room
8	Offices
9	Entrance
10	Changing room
11	Laundry
12	Staff room
13	Storage
14	Multipurpose room
15	Upper fermentation room
16	Lower fermentation room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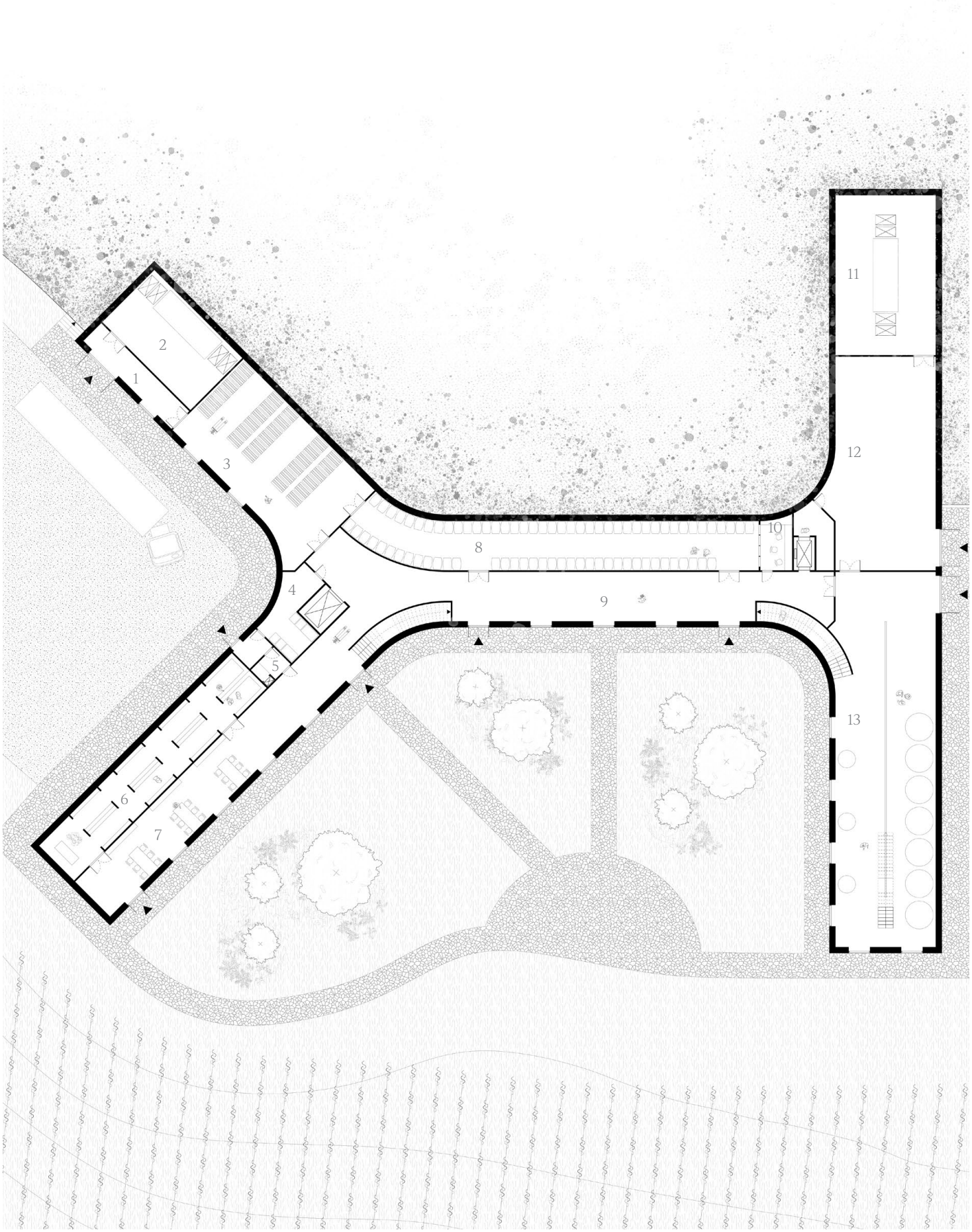
Basement

1	Logistics hall
2	HVAC
3	Storage + Logistics
4	Garbage room
5	Small preparatory kitchen
6	Bottle storage
7	Tasting area
8	Barrel cellar
9	Bottling room
10	Laboratory
11	HVAC
12	Equipment and vehicle hall
13	Lower fermentation room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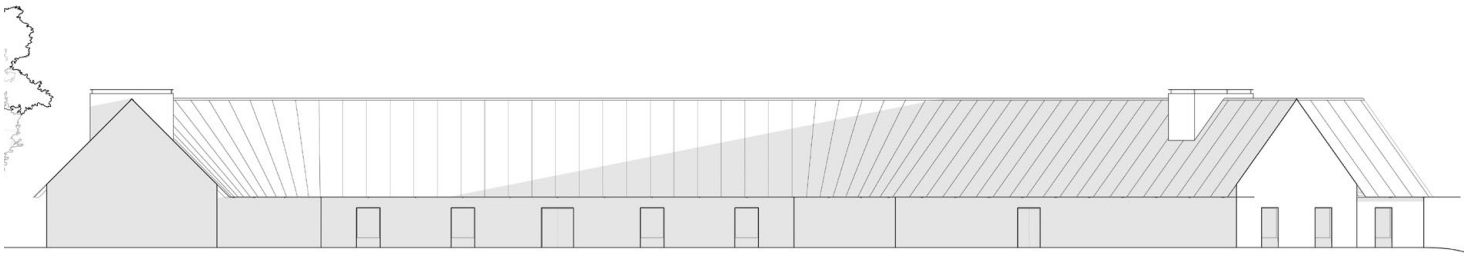
Entrance

Facade facing North and East



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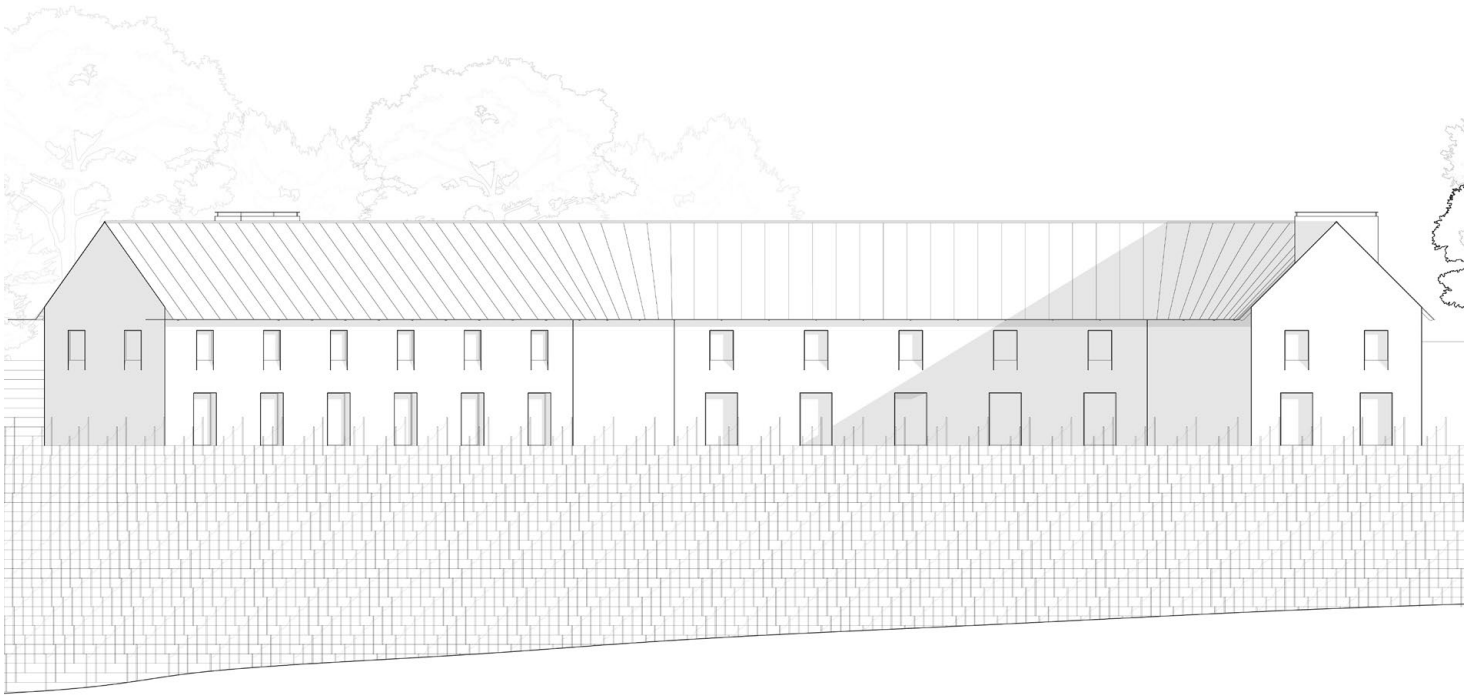
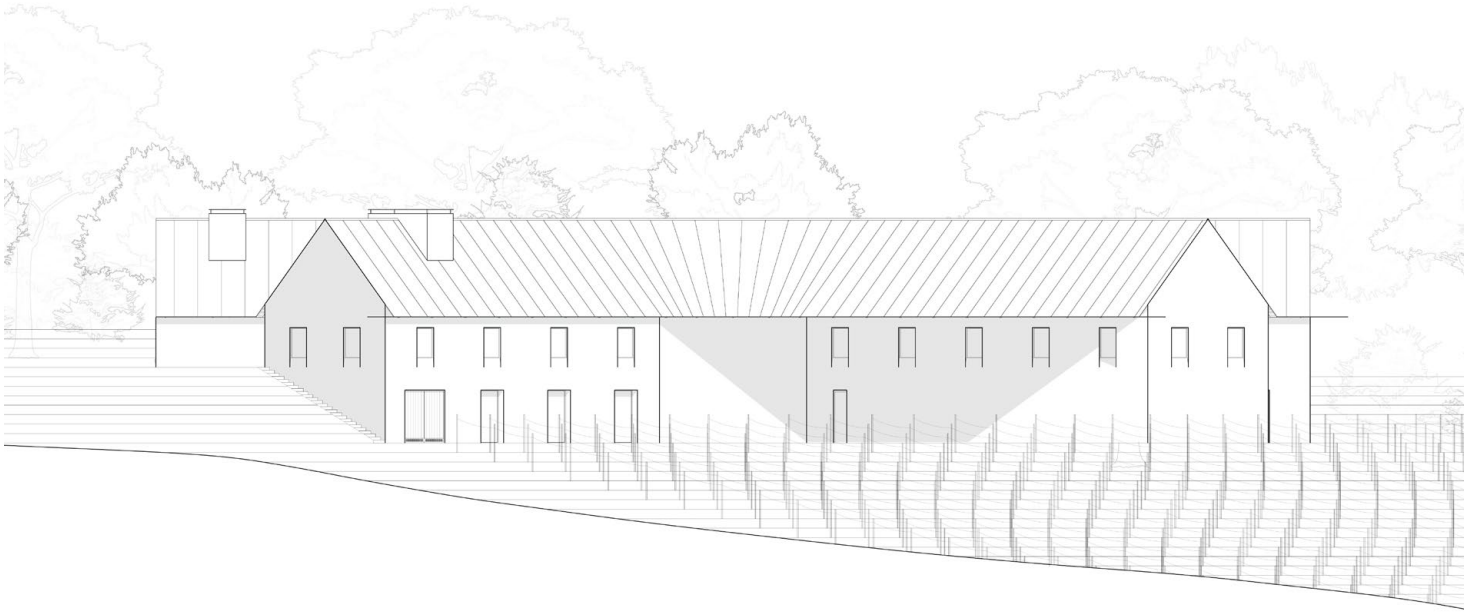
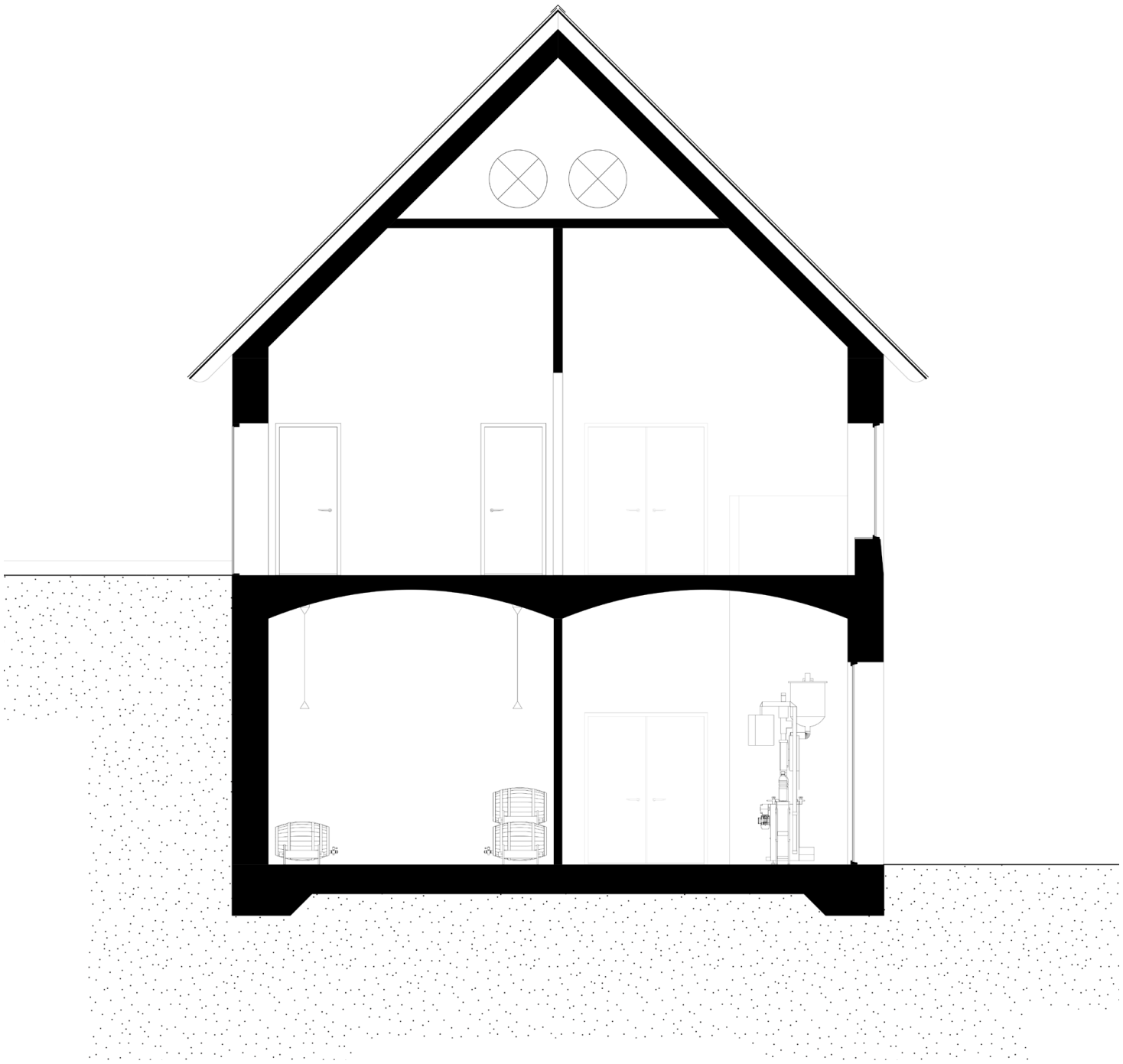


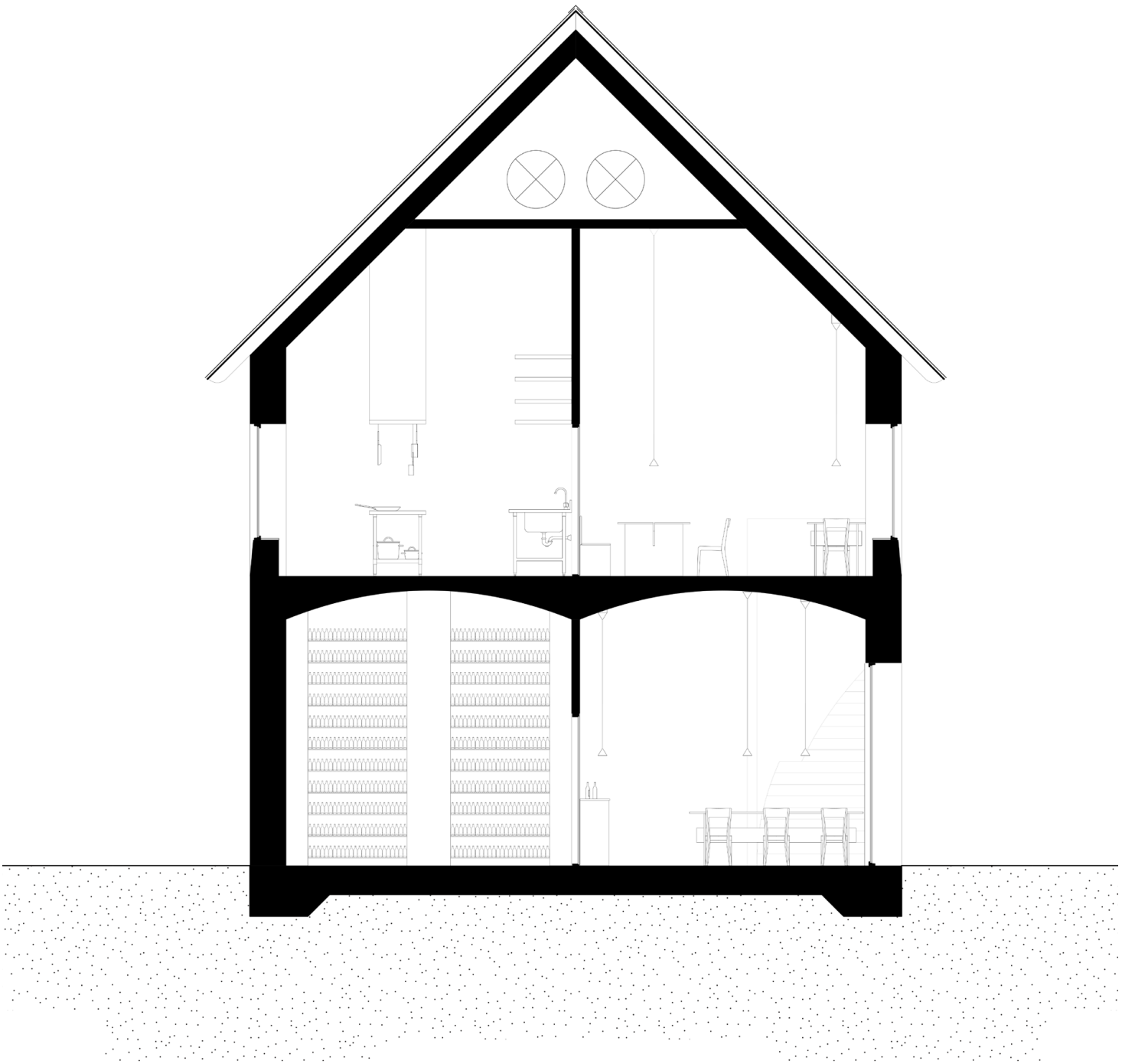


Section A-A



1:80 [A4]

Section B-B



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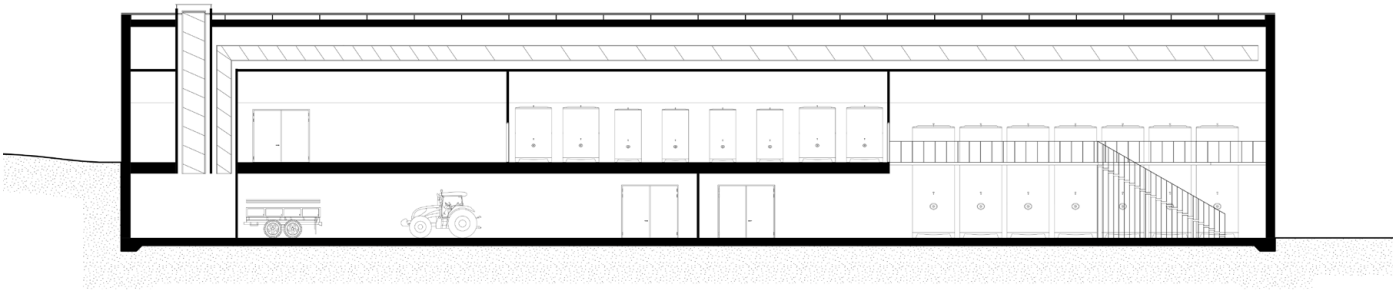
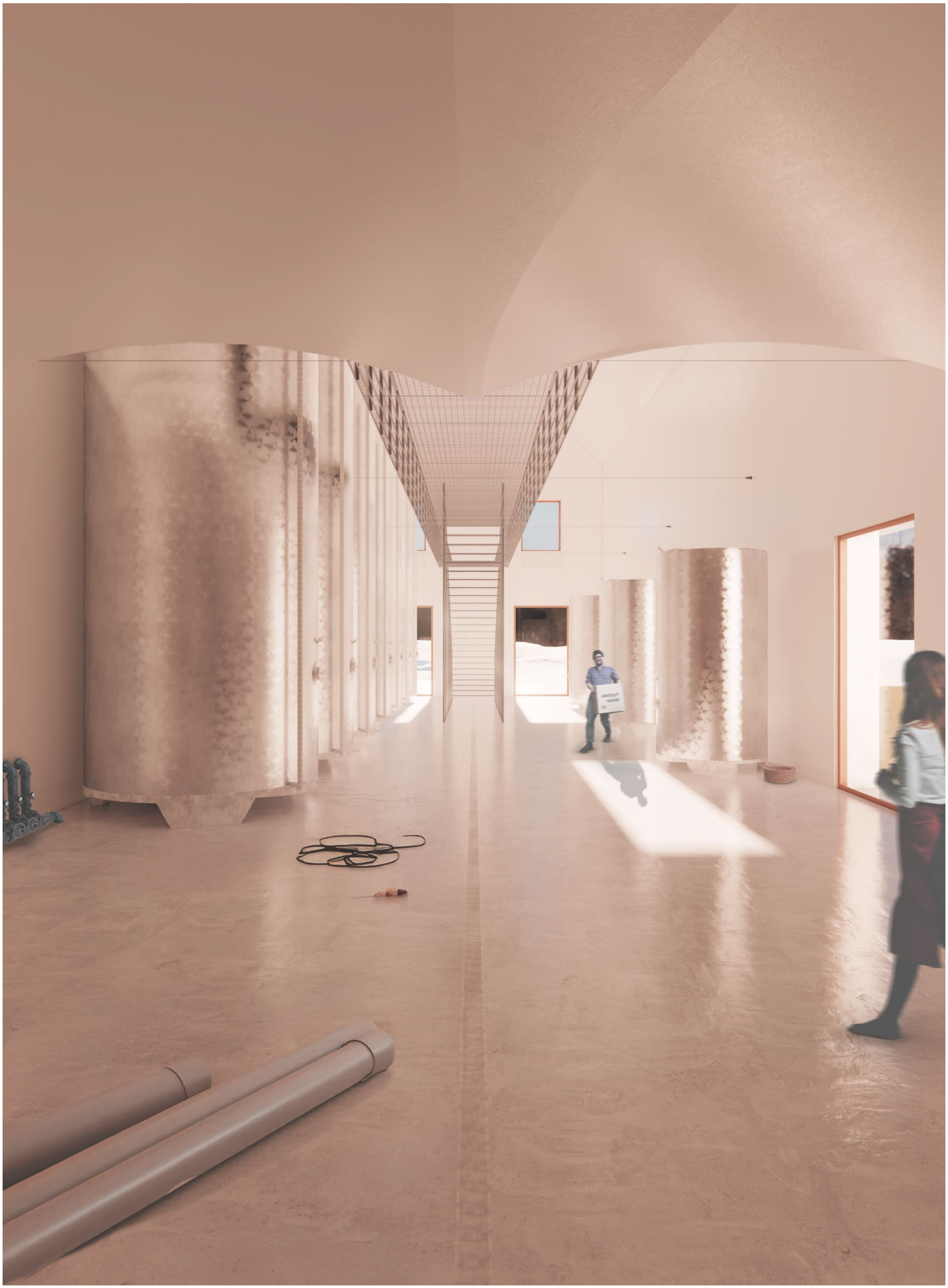
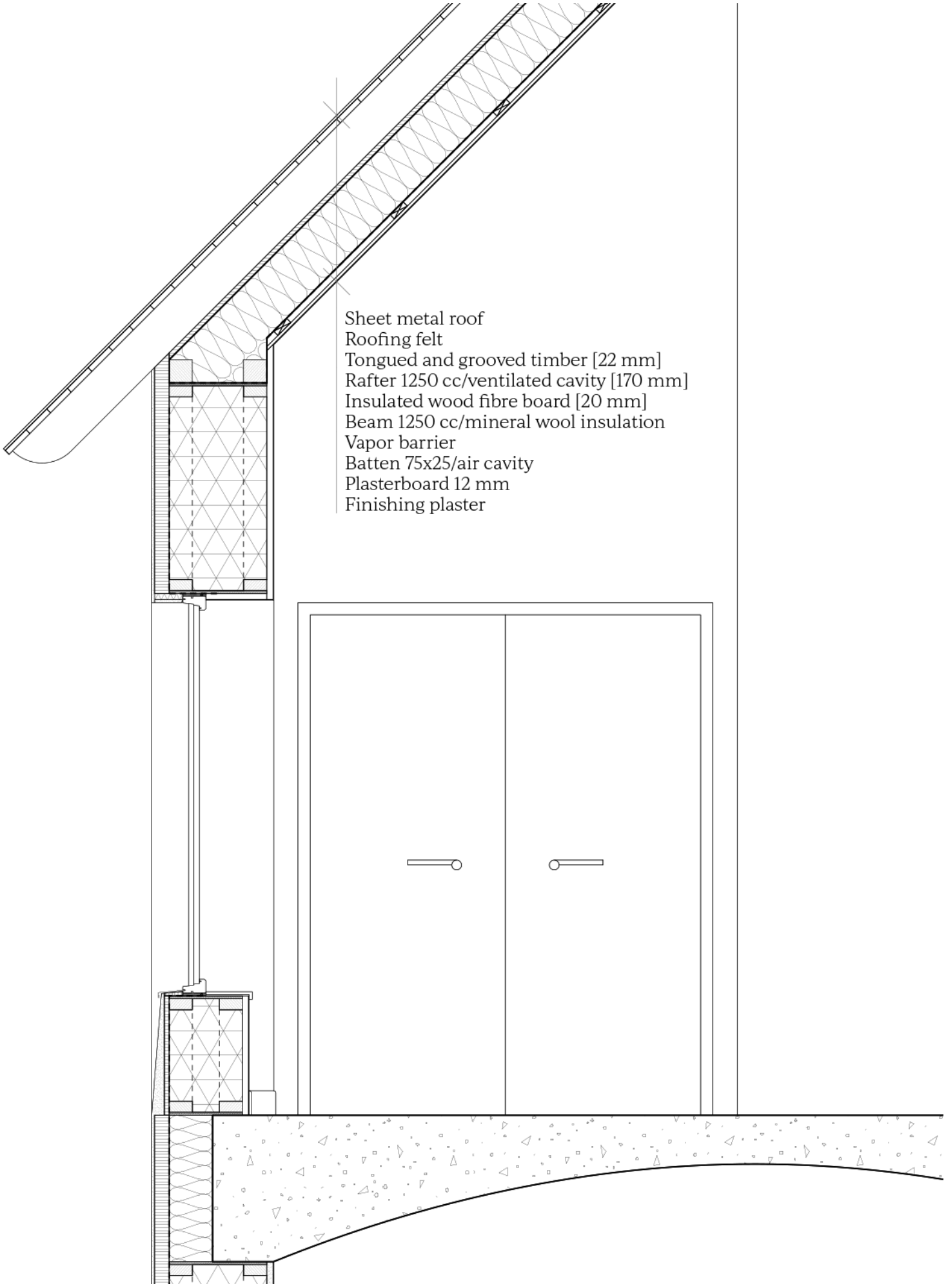
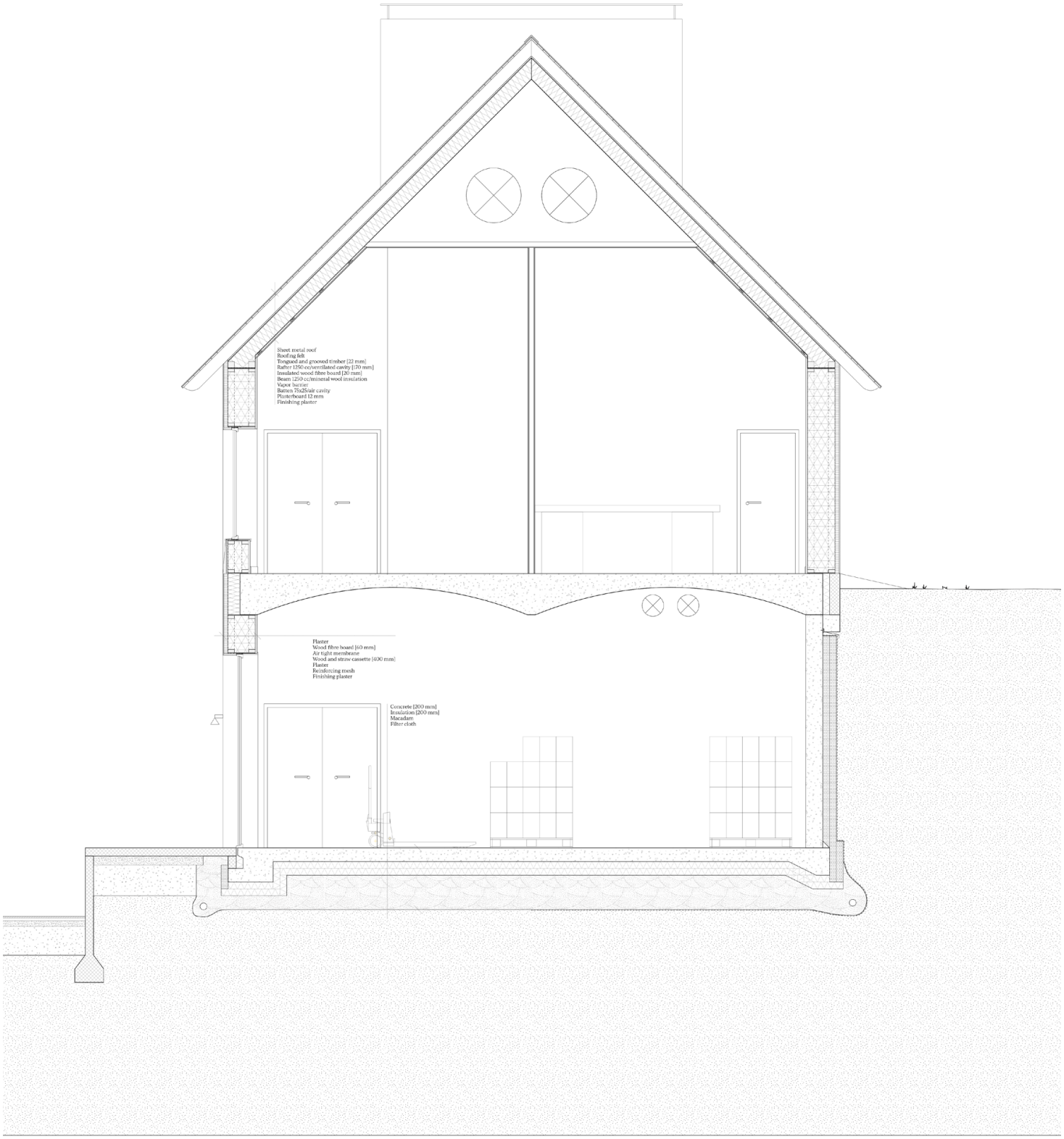
Section C-C

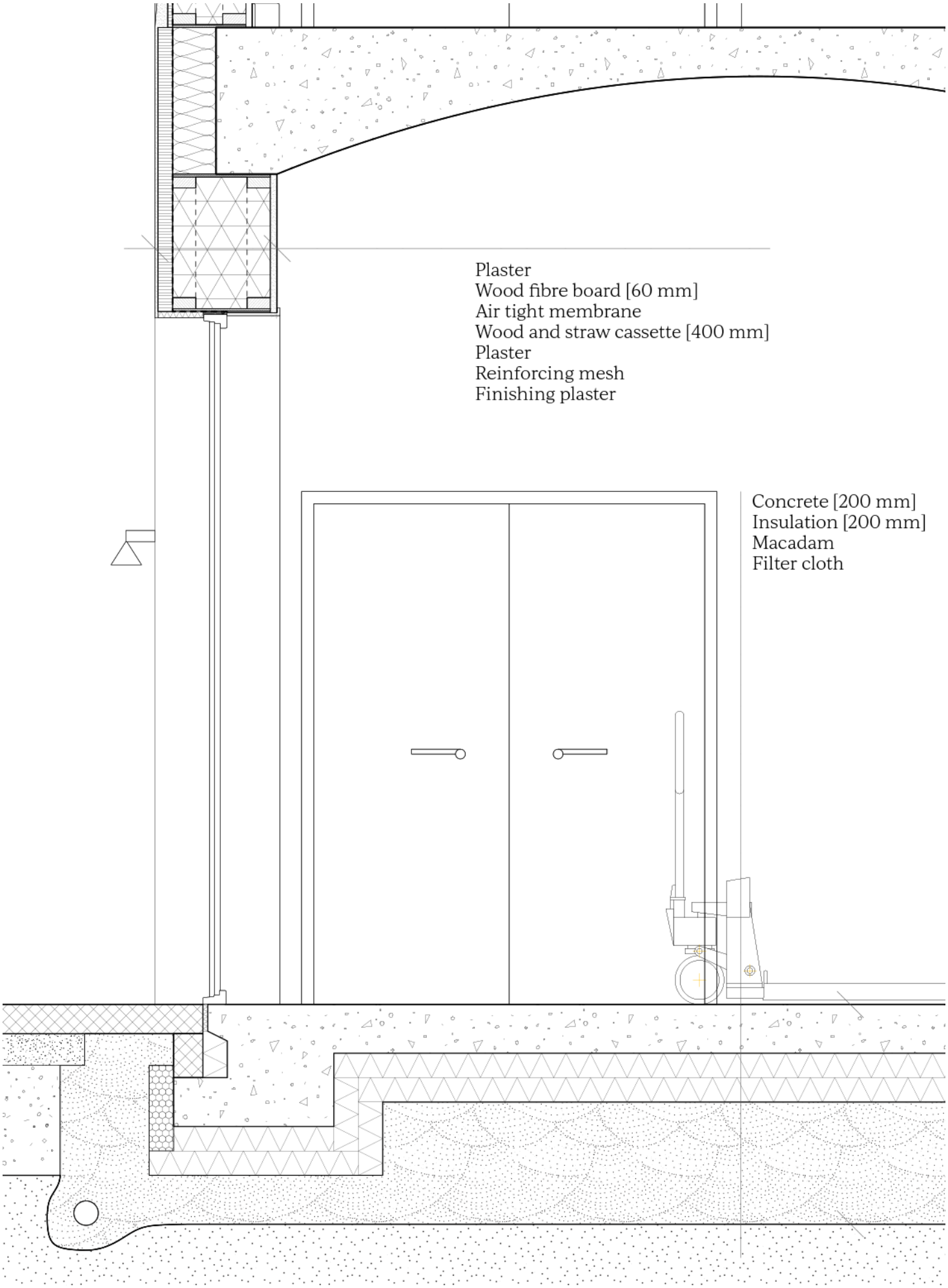


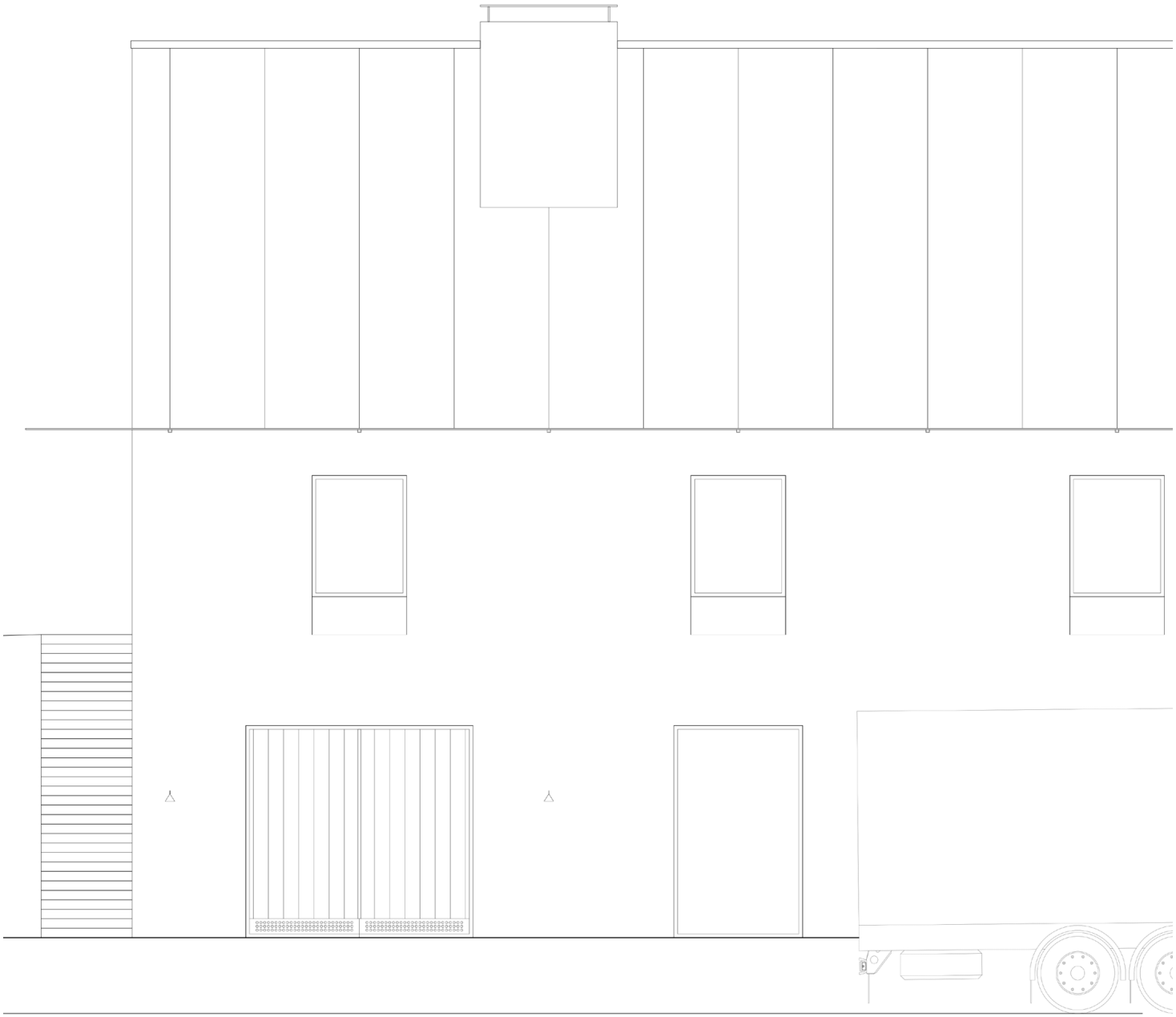
1:400 [A4]




Sheet metal roof
Roofing felt
Tongued and grooved timber [22 mm]
Rafter 1250 cc/ventilated cavity [170 mm]
Insulated wood fibre board [20 mm]
Beam 1250 cc/mineral wool insulation
Vapor barrier
Batten 75x25/air cavity
Plasterboard 12 mm
Finishing plaster


Sheet metal roof
Roofing felt
Tongued and grooved timber [22 mm]
Rafter 1750 cc/ventilated cavity [170 mm]
Insulated wood fibre board [20 mm]
Beam 1250 cc/mineral wool insulation
Vapor barrier
Batten 75x25/air cavity
Plasterboard 12 mm
Finishing plaster
Plaster
Wood fibre board [60 mm]
Air tight membrane
Wood and straw cassette [400 mm]
Plaster
Reinforcing mesh
Finishing plaster
Concrete [200 mm]
Insulation [200 mm]
Macadam
Filter cloth


Plaster
Wood fibre board [60 mm]
Air tight membrane
Wood and straw cassette [400 mm]
Plaster
Reinforcing mesh
Finishing plaster
Concrete [200 mm]
Insulation [200 mm]
Macadam
Filter cloth



DISCUSSION

This thesis investigates how a contemporary vineyard design in southern Sweden can address placelessness by engaging with regional identity through Critical Regionalism. Set in Vallåkra, a village with agricultural roots and an industrial past, the project explores how architecture can support the emerging Swedish wine industry while remaining deeply grounded in local culture, materials, and spatial traditions.
The research questions guiding the thesis are:

How can a contemporary vineyard design in Vallåkra establish a distinct architectural identity for Scanian wine production using regional materials and design principles, while meeting the requirements of wine production?

How can this new identity engage with the local context and heritage, while addressing placelessness through Critical Regionalism?
The design proposal responds to these questions by reinterpreting the traditional Scanian longhouse, a rural typology characterized by elongated volumes, pitched roofs, and simple material palettes.
The design adopts this form but breaks from convention by rearranging spatial relationships. Rather than organizing buildings around a central courtyard, the scheme creates three protected exterior spaces, allowing the building to open outwards to the landscape and the vineyard. Regional features, such as the centrally placed chimney, are retained symbolically; in this case, it disguises ventilation infrastructure while echoing traditional silhouettes.

Materially, the project makes use of regional elements. Clay from local production is incorporated and straw/wood elements are used in the walls, anchoring the building physically and culturally to its context. Industrial materials such as corrugated metal roofs and fine detailing reflect the village's industrial character while offering a dialogue with the elegance expected of wine architecture. The result is a building that is at once familiar, recognizable in form, but reimagined for a contemporary and emerging function.

The design process was informed by extensive pre-investigations, including historical research, interviews with local experts, reference projects, and literature on both Scanian vernacular architecture and international wine production and its architecture. These investigations shaped not only the spatial and programmatic layout of the building but also informed decisions on orientation, materiality, and architectural expression. While the proposal is contextually grounded and pragmatic, more iterative

experimentation might have produced more visionary spatial solutions or alternative architectural futures.

One of the challenges encountered was the inherent subjectivity in designing through the lens of Critical Regionalism. Much of the interpretation of regional identity, its atmospheres, forms, and materials, is personal and intuitive. This subjectivity raises questions about how “regionalism” can be measured or verified. Still, the project accepts this ambiguity as part of a reflective design process, one that acknowledges the role of the architect’s values and interpretations.

The final design reflects a careful balance between functional requirements of wine production, regional design traditions, and economic feasibility. Some spatial ambitions were tempered by practical limitations, such as size constraints and realistic programmatic needs. Yet, within these boundaries, the design proposes a space that blends agricultural simplicity with refined detail, suggesting how Swedish wine architecture can evolve into a meaningful, context-sensitive practice.

The project offers several contributions. First, it provides an example of how local vernacular architecture can be adapted to new industries without resorting to pastiche. Secondly, it contributes to the discourse on how Critical Regionalism can guide design in emerging sectors, primarily the Swedish wine industry, where typological references are few and cultural expectations are still forming. Finally, it opens a conversation about the future of Swedish wine architecture, suggesting the merging of locally rooted designs in connection to known aesthetics of international wine architecture.

The methodology employed, grounded in site visits, interviews, historical literature, and iterative design, proved valuable, though it also revealed limitations. If the project was built, it could benefit from a more collaborative and participatory process, incorporating the voices of local residents, winemakers, and craftspeople throughout design and construction. Moreover, deeper engagement with philosophical and sensory aspects of place, material, and wine could enrich the project’s experiential and cultural depth.

Ultimately, this thesis contributes to the architectural discourse on regional identity by demonstrating how a vineyard in Vallåkra can embody both tradition and innovation. It suggests that architecture rooted in place can be both functionally viable and culturally expressive, responding to the pressures of globalization without losing connection to its context. By reflecting on the intersection of heritage, climate, agriculture, and emerging industry, the project offers a vision for Swedish wine architecture that is locally attuned, yet globally aware.

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AI appendix

AI tools such as ChatGPT and Perplexity has been used throughout the project, mainly to assist in text editing but also as provider of reasonable approximations regarding ventilation demands and et cetera. The facts given have been discussed together with supervisors for verification, with the conclusion that the results given are reasonable to use and not possible to get more exact without real building and site conditions.

List of figures

If not mentioned here, arts and pictures are created by the author.