Rooted

A Scanian Vineyard

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Chalmers School of Architecture
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Examiner: Mikael Ekegren
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All figures are produced by the authors if not otherwise stated.

Abstract

In the past few decades, a new rural economy has emerged, shifting the focus from solely being on the effectiveness of production, to revolving more around tourism and recreation. This development has affected agricultural architecture in general, and wine estates in particular. Within this shift, architecture plays a central role in shaping atmosphere, expressing heritage and creating new possibilities for engagement with the rural landscape.

Simultaneously, a new typology is emerging in the rural landscape of Southern Sweden - the winery. Whilst this building typology has a long history and strong traditions in other parts of the world, it is new to the Swedish context, and a typical architectural expression has yet to be established. Using literature studies, case studies and traditional architectural sketching methods, this thesis aims to investigate what could define a Scanian vineyard, by means of research through design, research on wine architecture as well as architecture connected to place. Through volume, program distribution, material selection and detailing, the project results in a winery with high aesthetic qualities, a focus on the visitor's atmospheric experience, and a clear connection to its site.

This thesis is a contribution to the knowledge of Swedish wine architecture as well as the discussion of critical regionalism. It is an example of how one could work with a modern type of agricultural architecture with tourism as a major interest, and a strong connection to place.

It results in a design proposal where materials and details have been a central focus, supporting both functionality and aesthetic quality and contributing to an atmosphere worth experiencing. Together with the spatial sequence created through the variation in size and experience of the rooms, this forms the core character of the project. The outcome is a design that bridges the gap between visitor areas and production facilities, creating an experience-oriented winery, and contributing to a thriving countryside.

Key words

Wine Architecture; Atmosphere; Scanian Architecture; Critical Regionalism; Agricultural Architecture

Restaurant building.

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Introduction

Purpose + aim + exploration

There has been a shift in recent decades regarding agricultural architecture, both wine estates specifically (Duhme et al., 2015) and rural production facilities in general (Boczy, 2012, Rytkönen, 2013). This shift originates in new cultural, economic and environmental conditions and has resulted in a rural economy with a larger focus on the visitors and their experience, rather than solely focusing on the effectiveness of production. In this shift, architecture plays a central role in shaping atmosphere, heritage and new possibilities for engagement in the rural landscape.

The ambition of this thesis is therefore to explore the design of a winery in the architectural context of Scania, which should offer guests both an atmospheric visit and fulfill all requirements to function as a winery. This will apply to the public functions as well as the production areas.

The thesis aims to contribute to the knowledge about wine architecture in Sweden, which is quite scarce due to the early stage of the industry. It also aims to be an example of how to merge a contemporary design with a strong connection to the vernacular context, in alignment with Frampton's (1984) ideas on critical regionalism.

Thesis questions + objectives

Objectives

The objective of this thesis is to design a vineyard and winery on the Bjäre peninsula, with the visitor's tactile and atmospheric experience in focus. With this thesis, we want to give the Swedish wine architecture an identity that feels modern yet rooted in its context.

Thesis questions

How can a contemporary and functional winery in Scania be designed with a focus on creating an atmospheric experience and connection to its architectural context?

How can detailing and materials help bridge the gap between production and public spaces within the winery?

Relevance for sustainable development

The intention of this project is creating an environmentally robust building, meaning a building structurally sound as well as beautiful, since buildings that are appreciated are much better taken care of and last longer. Therefore, materials will be carefully selected with regards to how they age.

The rise in temperature due to climate change is a precondition for the wine production industry in Sweden. Although that can make designing a vineyard feel uneasy, it can also be viewed as a way to thoughtfully respond to the changing landscape. Beyond contributing to a stable long-term land use in terms of a perennial system, the vineyard also creates spaces for gathering, learning and engaging with the landscape - thus making the countryside economically valuable and attractive, as well as contributing to a livelier countryside.

Method

During the trajectory of the project, different research approaches have been used. Initially using research for design - conducting literature studies and case studies. Further on, research by design has been the main approach. In this thesis, research by design entails continuously sketching in multiple formats, as a means to understand the project better and generate knowledge - a way to combine theory and practice.

Literature studies

The literature studies varied between poetic books, touching on the subjects of atmosphere and sensory experiences, and more fact-based literature on the topics of history, culture, material and practice concerning wine architecture and Swedish vernacular architecture.

The literature has mainly been found at Chalmers library, as well as through their website and Scopus.

Case studies

Case studies have been conducted of reference projects, mainly wineries. Two Swedish vineyards have been visited where the staffs' expertise has been an essential contribution to the knowledge base of the thesis. Foreign examples have been analyzed, which provided further understanding of the wine industry, as well as the program and function of a winery.

Sketching

Sketches have been made in various media to quickly test ideas, as well as give an opportunity to discuss them with others and receive feedback to move forward.

Model building

Not primarily to investigate the building's materiality, but rather its spaces and the relationships between them. Models have been built both physically and digitally.

Detailing

Rather than leaving details to the end of the project, all design ideas have been tested in detail throughout the duration of the project, for a more comprehensive understanding.

AI services

As a tool for text and image improvement, AI services have been used. ChatGPT and CoPilot have been used to improve the language of some passages of texts, without changing any of its content - for example by providing synonyms to certain words. No text has been generated by AI and all suggestions have been thoroughly reviewed and adapted. Furthermore, ChatGPT has been used to improve prompts for images that have then been sent into Codex or Visoid, mainly to include the field of grapevines in the site photos behind the renders. More information on the process of using AI services is available in the AI appendix.

Reading instructions

This thesis is divided into five parts - introduction, background, theory, project and discussion.

The *introduction* presents the aims and questions of the thesis on the basis of a short problem description. It also describes methods used and the delimitations of the thesis.

The *background* refers to literature on wine architecture as well as Swedish rural architecture, describing a shift in focus from production oriented to visitor oriented design.

The first half of the *theory* is based on literature, touching on topics such as the Swedish wine industry, ideas on the experience of architecture as well as critical regionalism. The second half describes case studies of built projects that have inspired our thesis.

The *project* discloses the design proposal, through analysis of the site, program, design iterations and the finished project visualized and described in various ways.

Finally, the *discussion* is a reflection on the finished thesis - how the design proposal answered the thesis questions, how it contributes to its context as well as a critical evaluation of the thesis work.

Delimitations

As we do not have the time or knowledge to thoroughly evaluate the soil of the site, we delimit ourselves from viticulture. Instead focusing on the process of the wine making from harvest and forward.

Furthermore, current building regulations for the site will not be considered in the design process. Regarding material choices and construction methods, aesthetic quality will take precedence over financial feasibility.

Word list

Scania	A county in southern Sweden
Terroir	The combination of factors including soil, climate, and sunlight that gives wine grapes their distinctive character
Vineyard	A planting of grapevines
Winery	A wine-making establishment

(Merriam-Webster, n.d.)

Background

The history of wine architecture

The history of wine architecture is dated back to ancient times (Duhme et al., 2012). For instance, most Roman estates produced and stored wine. Historically, the wine industry was exclusive, with wineries often being unavailable to the public. This changed in the late 20th century as the interest in wine culture spread globally, revolutionizing the wine industry. As a result, more wineries began focusing on public activities, demanding a different architectural approach.

Since then, some of the most well-respected architects of our time, such as Zaha Hadid, Frank O. Gehry, Renzo Piano and Mario Botta, have designed wineries (Duhme et al., 2012). The optimization of the production is no longer of greatest importance, but rather the visitors experience. “Striking visual and tactile design elements, such as an aesthetic staging of the wines, or materials reminiscent of wine production and certain terroirs, are (...) paramount” (Duhme et al., 2012, pp. 7).

The program of a winery

Throughout the history of wine architecture, the program - although in varying scale and execution - has remained quite similar (Duhme et al., 2012). The vital spaces of the vineyard have been the field, the pressing hall and the fermentation and storage spaces. Although wine has been stored in various spaces, such as abandoned tunnels, catacombs, churches, castles and monasteries, the cellar is the most common space and is strongly connected to wine architecture. The subterranean conditions suit wine storage well, since it demands controlled temperature and humidity. Historically, the cellars were commonly vaulted, whereas in modern wineries they are most often built in concrete (Duhme et al., 2012).

Designing for multipurpose is of importance when it comes to wine architecture (Duhme et al., 2012). Partly because different functions need to be able to take place in the same space, for example in the fermentation and storage spaces. Furthermore, many operations only take place during parts of the year, and can therefore be utilized differently at other times.

According to Duhme et. al. (2012), the tank and barrel storages are usually the most memorable spaces for visitors, and should therefore be designed with more than practicality in mind in order to meet the new demands for more visitor-centered wineries. Another effect of this shift is that spaces such as in-house shops, wine bars and other tasting areas have become significant pieces of the programs for marketing reasons (Duhme et al., 2012).

Guided tour of Kullaberg Vineyard.

Swedish rurality

A Shift in the Swedish Countryside

Agricultural buildings, originating in production, processing and dwelling, dominate the Swedish countryside (Bocz, 2012). However, during the last century, the countryside in all of Europe has been affected by a shift in focus. Agricultural production has decreased in most places, making other activities crucial for the rural economy (Douwe Van Der Ploeg et al., 2008). This is described as a rural development that is very much rooted in local initiatives, and is based on a web of activities, such as agriculture, tourism, sports and living. The development cannot, according to Douwe Van Der Ploeg et al. (2008), be measured only by economic growth. Instead, it should be measured by how it is repositioned in relation to society as a whole, by being more attractive, accessible, valuable and useful. Larsson (2004) claims that a living and active countryside cannot be created only by policies and financial support, but rather by local agents with their own initiatives. Ljung (2025) also highlights the local ownership and knowledge in rural development processes, as well as the diversity of goals that most land owners have now, which creates the multi-activity landscape that is connected to rurality today.

Rytkönen (2013) calls this the 'new rurality' – the countryside's development from being solely production focused, to a place of diverse activities and goals. For example, recreation in beautiful landscapes, post-industrial job opportunities, a counteraction to the rural depopulation, a focus on ecologically sustainable farming or creating a sense of cultural and historical identity in connection to the specific place, region or nation. As the customers' demands have changed, both new and old agents in the agricultural industry have had to reimagine their role (Rytkönen, 2013). It has become more common for agricultural industries to manage so-called 'combination businesses', where they add income-generating functions based on their agriculture, often farm shops (Region Skåne, 2017). Rytkönen (2013) describes how the emerging vineyards in Sweden, combining cultivation and production with tourism, conferences, restaurants and shops, is a clear example of 'new rurality'. Apart from being a business with an income, the vineyard becomes a part of a socially sustainable development of the rural landscape.

Another change is the character of the Swedish agricultural buildings (Bocz, 2012). Historically, the design in terms of material selection, construction methods and so on, was largely dependent on the context of the site. This often resulted in flexible buildings with a long lifespan. However, with the technological and economic changes of the past century, the agricultural buildings have become more purpose-built to new machinery and optimized production, which has resulted in buildings with a shorter life expectancy (Bocz, 2012).

This evolution doesn't quite fit the ideas of the 'new rurality' where tourism and experience are key parts of a rural establishment's income. Bocz (2012) indicates through a survey that tourists visiting the countryside and its buildings consider the atmosphere as well as its style and character, the most valued factors. The technological factors were instead discarded as unimportant. Rytkönen (2013) mentions that Sweden's agricultural buildings are heavily adapted to large-scale industries, which makes it difficult for smaller actors to establish. Rytkönen considers this a disadvantage for Sweden, placing us behind the rest of Europe in the development of the 'new rurality'.

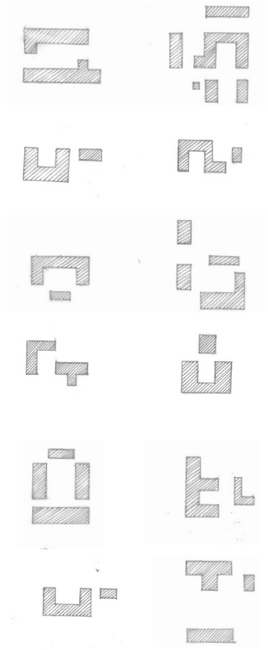
Scanian Architecture

The Bjäre peninsula, where the thesis project is placed, has a prominent heritage from the Bronze Age. It was a well populated area at the time, much because of its fertile pastures (Länsstyrelsen Skåne, n.d.). Still today, the region is well suited for cultivation (Riksförbundet Svensk trädgård, 2021). This makes Båstad suitable for vineyards.

During the Bronze Age, people in southern Sweden lived off farming and cattle (Vitlycke Museum, 2026). They did not travel, rather they lived settled in so called 'longhouses' - up to 12 people under the same roof. When the climate got colder, people started sharing their longhouses with their cattle, using about half each. The longhouses could be up to around 40 meters long (Vitlycke Museum, 2026).

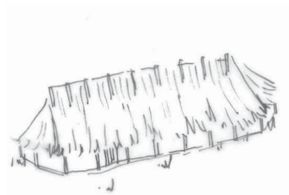
In modern times, the 'longhouse' (Skånelänga) is seen as a traditional building typology for Scania. It refers to a residential house, generally built before 1850 by the farming population in southern Sweden (Torgny, 1984). A Scanian longhouse can be recognized by a few distinct features. For instance, the roof is pitched and tall in relation to the wall, the house is at least two to three times longer than wide and the rooms are placed in a row. A fireplace is located centrally, with the chimney sticking up straight through the ridge of the roof.

The traditional Scanian farm estate was built up of four Scanian longhouses surrounding a courtyard - historically used to keep cattle and allowing for a calm spot in a very windy part of Sweden (Torgny, 1984).



Plans of farmhouses near the project site.

Sketch of a typical Scanian longhouse.



Sketch of a typical bronze age longhouse.

Theory

Wine in Sweden

In 1999, Sweden was declared an official wine country by the European Union, and after this one could say the Swedish wine industry began. Today, there are about 25 producers and the total vineyard area is a little under 180 hectares (V. Dahl, personal communication, October 6, 2025). Due to the Swedish climate, PIWI grapes are the most commonly grown, because they suit the cold climate and are fungi resistant, meaning vineyards do not have to spray the vines with pesticides (Systembolaget, n.d).

The rows of vines are preferably placed in a north-south direction to allow sun exposure on one side in the morning and the other in the afternoon. This even light affects the sugar levels and gives the grapes a thicker skin which not only protexts the grapes from the harsh sun, but also affects the taste, since the skin holds part of the extract and a lot of aromatics. Furthermore, placing the vineyard in a windy spot lessens the risk for fungal attacks (V. Dahl, personal communication, October 6, 2025).

The project site for this thesis, located in Bjäre, belongs to growing zone 1 (Riksförbundet Svensk trädgård, n.d), where the best cultivation possibilities are found (Riksförbundet Svensk trädgård, 2021). With its suitable terroir, most Swedish vineyards are located in Scania. Only having a precipitation of 650 mm per year, the risk of rot is decreased in the southwest of Scania (Systembolaget, n.d).

Swedish alcohol policies

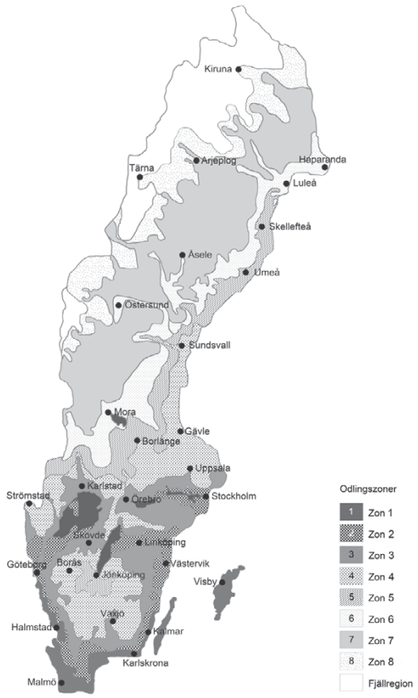
Although wine production is a relatively new field in Sweden, the importation of wine is a long-standing tradition. Wine consumption was long reserved for the court, nobility, church and wealthy city dwellers. However, during the last century, a much larger and broader consumption has emerged (Rytkönen, 2013).

Since the 1950's, the national monopoly Systembolaget has been the only shop from which one can buy alcohol in Sweden.

However, On June 1, 2025, yard sales of wine and other alcoholic beverages became permitted. This new law comes with regulations (Folkhälsomyndigheten, 2025):

Regarding production, all grapes used in the wine are to be grown on the vineyard (Sveriges Riksdag, 2024). All sales have to take place in a dedicated area, which cannot be shared with other vineyards. To buy alcoholic beverages, the customer has to be at least 20 years of age and complete a paid knowledge-enhancing activity of at least 30 minutes before each purchase (Folkhälsomyndigheten, 2025).

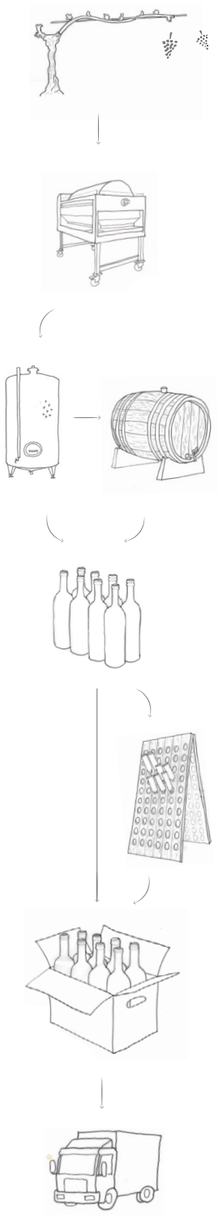
Figure 1. Svensk Trädgårds Zonkarta över Sverige. Published with permission from Riksförbundet Svensk Trädgård.



The winemaking process

Winemaking is an ancient process, which has not changed drastically throughout history (Duhme et al., 2012).

The winemaking process, illustrated - based on conversation with Victor Dahl, CEO at Kullaberg Vineyard (personal communication, October 6, 2025).



The grapes are harvested by hand or machine.

They are then transported in tanks to machines for crushing and pressing.

Yeast is added to the pressed juice in metal fermentation tanks or wooden barrels. The wine can be stored like this for several years.

In a bottling line, a machine goes through several steps to bottle the wine.

For sparkling wine, the wine goes through a second fermentation. The pupitre (image) is an older, manual option. Today the process is often automated in machines. The storage room needs to be dark, and its temperature and humidity is regulated.

The wine is boxed up and stored in a cool, dark climate with regulated humidity.

Lastly, the bottles are transported to the shop, the restaurant, or shipped out from the vineyard.

Figure 2. Edited from Lantmäteriet (2026).
Map of Sweden.

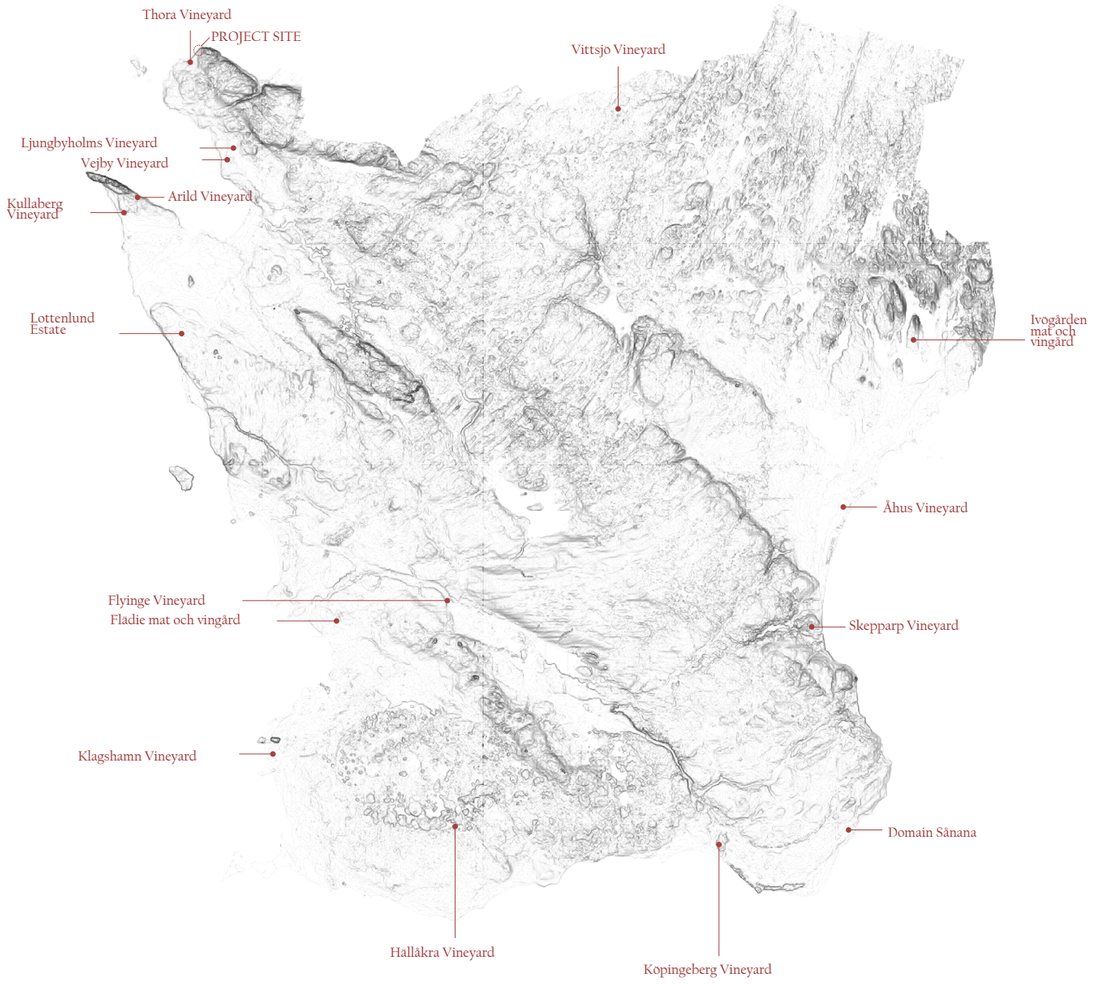


Figure 3. Edited from Lantmäteriet (2026).
Map of Scania.

Experiencing architecture

”It is not enough to see architecture, you must experience it.” (Rasmussen, 1959, pp. 33).

The atmosphere of a space could be described as the mood or feeling you sense in it. Zumthor (1999) believes there is a strong connection between our emotions and the things around us - and aims to design buildings that “allow emotions to emerge” (Zumthor, 1999, pp. 29). He speaks of architecture as creating “a meaningful whole out of many parts” (Zumthor, 1999, pp. 3) and that the result, if executed well, has a certain atmosphere or mood that is powerful enough to affect us. In his book “Atmospheres”, Zumthor (2006) discusses the experience of architecture through many perspectives. He speaks of how one experiences the anatomy of the construction, how compatible the materials are with one another, the sounds they make as well as the sounds the activities within the spaces make. Furthermore, he lifts aspects such as temperature, light, movement, proportions and proximity in relation to the human body, the contrast or connection between inside and outside, and more. In conclusion, Zumthor (2006) describes the full-bodied experience of architecture, something that Pallasmaa (2012) also describes as essential, as he suggests that many modern architectural projects focus only on visual appearance, which dilutes the experience of architecture.

The atmospheric dimension of architecture becomes particularly significant in the contemporary wine industry, where the visitors’ experience is central. Duhme et al. (2015) argue that architectural design plays a crucial role in a wine establishment’s marketing strategy, meaning that the atmosphere in a winery, based on its surface materials, lighting, furnishing et cetera, becomes part of the product itself. Duhme et al. (2015) continues, saying that nowadays, aesthetic qualities are important in more than the retail spaces. Wine sales directly to the customer have become a large part of the business in recent years, however wine is seldom purchased spontaneously. According to Duhme et al. (2015), wine tastings, tours and so on increase the chance of purchase. As mentioned previously, the Swedish alcohol regulations demand this type of educational activity prior to purchase (Folkhälsomyndigheten, 2025), making it an even bigger point in the Swedish wine industry to have an attractive winery beyond the shop and restaurant. Duhme et al. (2015) also point to the façade design as an opportunity to attract customers. In sum, Duhme et al. (2015) highlight how a winery’s aesthetic character can contribute to an atmosphere that feels individual and intentional, communicating the establishment’s identity.

Materials

The selection and application of materials is an important factor for how we experience the built environment. Frampton (1983), is critical to the type of architecture that only takes sight into consideration, stating that we use all our senses to experience a space. We notice humidity, the intensity of light and darkness, warmth or coldness, the aromas of the materials as well as the sounds they make when we interact with them. Because of this, it is important that the materials architects choose are not merely surface level, as Coleman (2020) claims many modern objects are, but rather honest. Griffero (2010) affirms that the authenticity of materials is vital to the atmosphere of a space.

Another key to how we experience our environment is craftsmanship. As Rasmussen (1958) states, “even the noblest materials lose their character when employed without skill and understanding” (Rasmussen, 1959, pp.165). Furthermore, Rasmussen (1958) describes how the material in itself is not always what gives most to the atmosphere of a space, rather it is what we can sense. According to Böhme (2017), materials can provide synaesthetic characteristics. For example, Rasmussen (1958) declares, a smooth wall will always feel lighter than a rough wall, no matter the material. On the same note, Böhme (2017) says that a smooth, glassy surface or the color blue can produce the feeling of cold, just as warmth could be produced by the color red or a matte surface such as wood.

In conclusion, the sensory experience created by materials, application, craftsmanship and finish, affects the experience of a space.

Wood

Coleman (2020) describes the sensory qualities of wood as inherently warm and inviting, both to the eye and to the touch. Wood grain, knots, texture and scent contribute to the sensory richness. The association with warmth comes not only from its cultural associations with shelter and fire, but also for its low conductivity, inviting one to interact with the material. Wood also carries symbolic meanings based on the circle of life, reminding us of our mortality through its growth and decay - meaning that the symbolic value we put into wood could be linked to the cultural meaning we connect it to, rather than its inherent qualities (Coleman, 2020).

However, Coleman (2020) states that the depth of the authenticity is based on other factors as well. Veneers, for example, he claims does not evoke the same emotions as solid wood. Furthermore, the character we experience in wood comes from its irregularities. As each tree is unique and shows its own history, no piece can be manufactured to specification (Coleman, 2020). Rasmussen (1959) raises the fact that wood is a material shaped by time and nature even after manufacturing, when exposed to wind and rough weather. In our built environments, the wear of wood can be interpreted as a building that has been loved throughout time - a sense that would not have come through artificial materials (Nylander, 1998). In all, this means that the experience of wood is based on both its physical properties and the craftsmanship (Coleman, 2020).

Metal

As metals have been used by humans since prehistoric times, the knowledge of their properties and usage has been thoroughly developed (Parody, 2025). Despite their long history, metals are mainly associated with modern buildings, due to the wide use of iron in the early nineteenth century as well as steel in skyscrapers later on. Metal in architecture is therefore often connected to ideas of industrialization (Coleman, 2020). Even though metals differ in characteristics, they all share thermal conductivity and lustrous attributes (Parody, 2025).

Metal is available in several colours, finishes and shapes, and inherits qualities that make it a durable construction material, suitable for varying environments - lightness, durability, versatility and resistance being some of them. Metals are used for structure in large buildings but are also useful for smaller details, such as hinges, handles, hardware or decorative elements (Coleman, 2020).When placed alongside other materials, for instance wood or stone, it creates contrasts or harmonies, enabling creativity and personality in projects (TrackDesign, 2023).

Patina

Time has long fascinated human beings, as it’s both a factor in everyday life, whilst also a mysterious phenomena that is hard to define. However, as time passes, materials gain a physical mark when appreciated, referred to as patina. Through this transformation, time also becomes a more tangible factor (Rönn & Toft, 2016).

These seemingly random attritions mirror the uncontrollability of the built environment, which otherwise are designed and constructed by humans. Thereby, architecture can be seen as a conflict between man and nature, as a new building symbolizes human dominance, and the patina that eventually appears reveals nature’s superiority (Rönn & Toft, 2016).

As the attributes take out their course, it indicates the authenticity of the materials. Yet, this process has long been viewed unfavorably, as it also represents a technical degradation. This suggests that patina might be culturally constructed, as it would otherwise merely be seen as a decay (Rönn & Toft, 2016).

Critical regionalism

The idea of Critical Regionalism, discussed by Frampton (1983), derives from an opposition against the modern, avant-garde architecture. According to Frampton (1983), there is a sense of placelessness in modern architecture, where the plots are seen as a tabula rasa and the architecture is characterized by abstractness and universalness – all cities can look alike. Coleman (2020) describes this phenomenon as 'non-place' – a landscape that is based on generality, without strong character, a place that just continues. According to Coleman (2020), non-place has been part of the built environment since the second world war. However, Coleman argues that it never becomes truly placeless: "Relational, materialized places, imbued with communal and individual identity, will have real historic precedent" (Coleman, 2020, pp.6).

Frampton (1983) supports Critical Regionalism as a way to "uphold the individual and local architectonic features" (Frampton, 1983, pp.20) and "mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular site" (K. Frampton, 1983, pp. 21). Critical Regionalism finds inspiration in the topography and the unique light of a specific site, working with its differencing range and quality, creating a dialogue between nature and tectonics.

According to Frampton (1983), the tectonic aspect of architecture is what makes it autonomous. Showing the structure of load bearing and load borne, rather than masking it, is what makes it into its own, independent, self-defining form. The opposite, Frampton (1983) argues, is scenographic architecture, which has been used to cover the "harsh realities of [the] universal system" (Frampton, 1983, pp.17) – the modern building constrained by optimized efficiency in construction. In this discussion, Frampton highlights the importance of tactility as a way to oppose the scenographic. Instead of treating buildings like merely visual objects, as common in Western architecture, Critical Regionalism is a way to design that encourages us to notice textures and materials, to experience the architecture with all our senses (Frampton, 1983), much like Pallasmaa (2012) and Zumthor (1999) argues. This tactile awareness brings the architect back to the craft of building, where each part of the structure has a physical presence and meaning, being able to arouse the urge to touch and interact with the materials (Frampton, 1983). As Coleman (2020) says: "Mindful engagement with the tangibility of materials in architecture guarantees nothing, but is nonetheless a first step to overcoming the abstract with the concrete. " (Coleman, 2020, pp.6).

Hiking path in Hovs Hallar nature preserve, adjacent to the project site.

Case studies

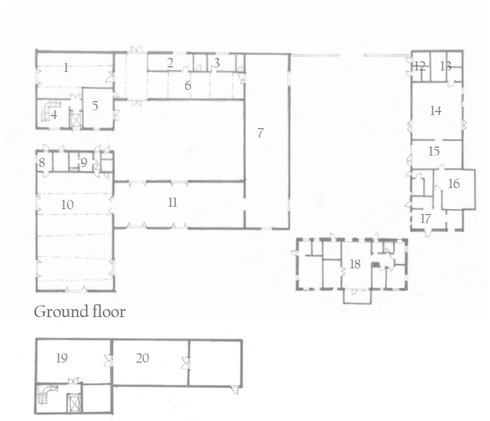
Kullaberg Vineyard

Kullaberg, Sweden
Berglund Arkitekter

The vineyard is located in the northwest of Scania and has, as of now, 22 hectares of cultivation. Their newly built winery, planned to handle 30 hectares and 100.000 bottles per year, is designed by owner and architect Paulina Berglund, one of few Swedish architects to have designed a winery. The new building is designed as a traditional Scanian farm estate consisting of four longhouses. The restaurant, tasting area and shop is located in a pre-existing building on the site. In conversation with Victor Dahl, CEO at Kullaberg Vineyard, he expressed positivity toward having the public areas (restaurant, shop et cetera) and the semi-public areas (production facilities visited during tours) separated in different buildings. This makes the wine making process less disturbed, as well as elevating the guided tours, when able to step into the processing building.

The guided tours are held throughout the year, whilst the restaurant is only open during summer, with exceptions for special events. Dahl continues to explain that their larger event space on the second floor is rarely used, whilst the harvest preparation/pressing hall has been used instead, such as for harvest parties. As the space is only used for harvest one month per year, it could be functioning as a flexible space. During our site visit, we learned that the space could function just as well being an outdoor space with a light roof.

The newly added buildings merge the flow of the wine production in a Scanian architectural interpretation of a winery - where the aesthetics have been carefully taken care of in the production area - as well as the public areas - elevating the experience of visiting all areas of the winery as a guest.



Ground floor

Basement floor

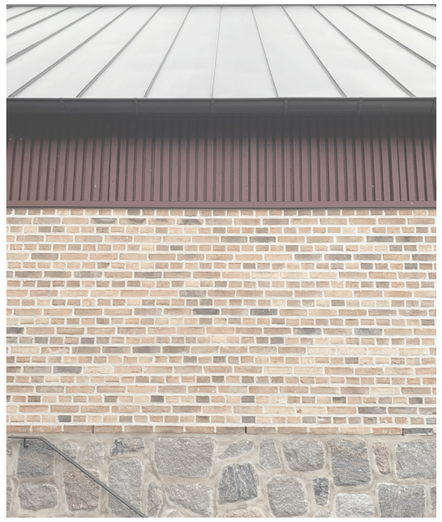
Estimated floor plan, Kullaberg.

Ground floor:
1. Cold storage
2. Office
3. Lab
4. Stairs to second floor: conference room, event hall and dry storage
5. Staff room
6. Bottling line
7. Metal fermentation tank hall
8. Control room
9. Laundry, WC, tech
10. Machine hall
11. Harvest preparation/pressing hall
12. Visitor WC
13. Staff
14. Tasting room
15. Shop
16. Kitchen
17. Restaurant
18. Intern housing

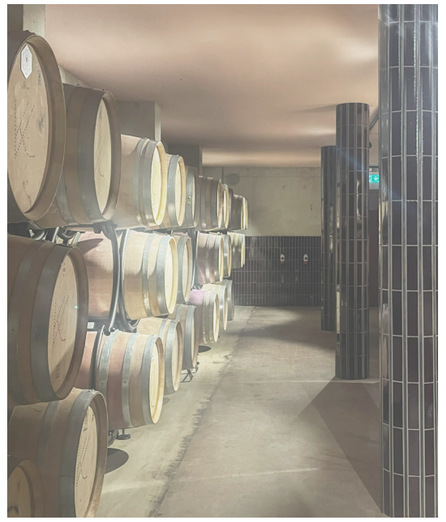
Basement:
19. Disgorgement storage
20. Oak barrel storage

Rhythm in facade.

Steel tank hall.



Exterior material palette.



Oak barrel storage.

Ästad Vineyard

Tvåker, Sweden
Norm Architects and Ästad Vineyard

Ästad Vineyard, located in Halland, has combined farming and rural tourism since 1985 and in 2010 they started producing wine. The vineyard has become a large estate with multiple facilities for overnight guests, a sensory spa and multiple dining options (Ästad Vingård, 2026).

The winery is quite small, renovated by Norm Architects. During the study visit, it appeared as the main focus had been on the entrance, wine bar and spa facilities such as changing rooms, and that the wine production is somewhat hidden. In conversation with Petra Hjelm, architect at Ästad Vineyard, she disclosed that there are plans for a new, larger winery, also designed in collaboration with Norm Architects, which will include the wine production more in the visitors' experience (P. Hjelm, personal communication, January 28, 2026). There is also an outdoor winebar placed in the field.

Throughout the estate, there is a calm, luxurious atmosphere, where the materials and sequences of rooms, both indoors and outdoors, have inspired the thesis project. As a visitor, one really feels as though being in the countryside. For instance in Äng, a restaurant located next to the winery in a glass building, guests enjoy the local wine with the feeling of being fully immersed in the surrounding landscape.

Passage.

Light and shadow on brick floor.

Wall-mounted lamp.

Winebar in the field.

Restaurant Äng.

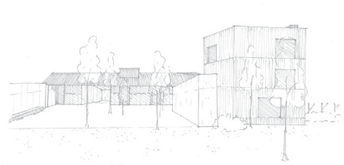
Winery VV

Puurs, Belgium
Vincent Van Deuysen Architects

A winery in rural Flanders made up of one main multipurpose building, one residential house and several outbuildings for agricultural utilities. The entrance is clearly marked by an opening in the main volume.

It is designed to be a contemporary addition to its surroundings, paying homage to the old agricultural buildings in the area and reflecting the concept of a traditional Flemish farmhouse in both design and material. Buildings are placed on three sides of the courtyard to properly frame it, but leaving one side open to connect to the surrounding nature. Views of the vineyard is a big focus also in the design and placement of windows.

(Vincent van Deuysen, n.d.)



Perspective, Winery VV.

Plan, Winery VV.

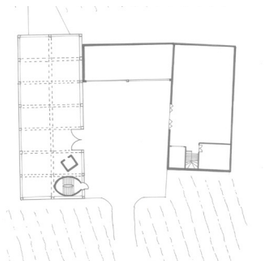
Winery Gantenbein

Fläsch, Switzerland
Bearth and Deplazes Architects

A small, extended winery in Switzerland, where two volumes with different characteristics are connected by a link. In this project, the architects have worked with ways of integrating daylight without letting it affect the wine negatively. For example a type of masonry that is partially open, working as sun- and heat protection as well as buffering the light.

(Bearth and Deplazes, n.d.)

Perspective, Winery Gantenbein.



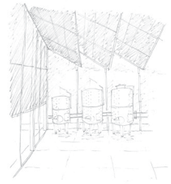
Plan, Winery Gantenbein.

Tierra Tinta Winery

Aguascalientes, Mexico
COA Arquitectura

A small winery organized into three buildings surrounding a courtyard. The design was inspired by agricultural buildings in the area, both in form and materiality. COA Arquitectura designs spaces that blend with their surroundings, drawing inspiration from nearby developments in form and materiality, where functionality and aesthetic appeal are important factors (Ellen Eberhardt, 2024). In addition to the winery, there is a pavilion for wine tasting.

There is a focus on the visitors' experience of the buildings, created both through flows and spatiality, as well as through materiality. Through special solutions for doors and windows, they work with daylight experience, without letting it affect the wine negatively.



Perspective, Tierra Tinta Winery.

Plans, Tierra Tinta Winery.

Baron House

Scania Sweden
Barup & Edström Arkiktekter, John Pawson

As the original Scanian farmhouse could not be salvaged, a new house was built in its place - retaining its original layout and the surrounding courtyard.

The project has a clear connection to the traditional Scanian longhouse, but interprets it in a more modern way.

Perspective, Baron House.

Plan, Baron House.

Project

The area

The project site is located in the northwest of Scania, in Båstad municipality. Being surrounded by Skälderviken, Laholmsbukten and Kattegat, the site offers a mild coastal climate, thereby reducing the risk of frost and rot (Systembolaget, n.d).

Smaller roads and less developed areas create a sense of seclusion on the site, despite its proximity to Båstad, Torekov and Ängelholm. This enhances the feeling of being in the countryside, although still easily reached.

Båstad is the largest nearby town with 16,000 residents (Båstad Municipality, 2024). Being part of the Bjäre peninsula, known for its scenic nature, Båstad is a popular place for tourism and recreation, especially during summer (Skåneleden, n.d).

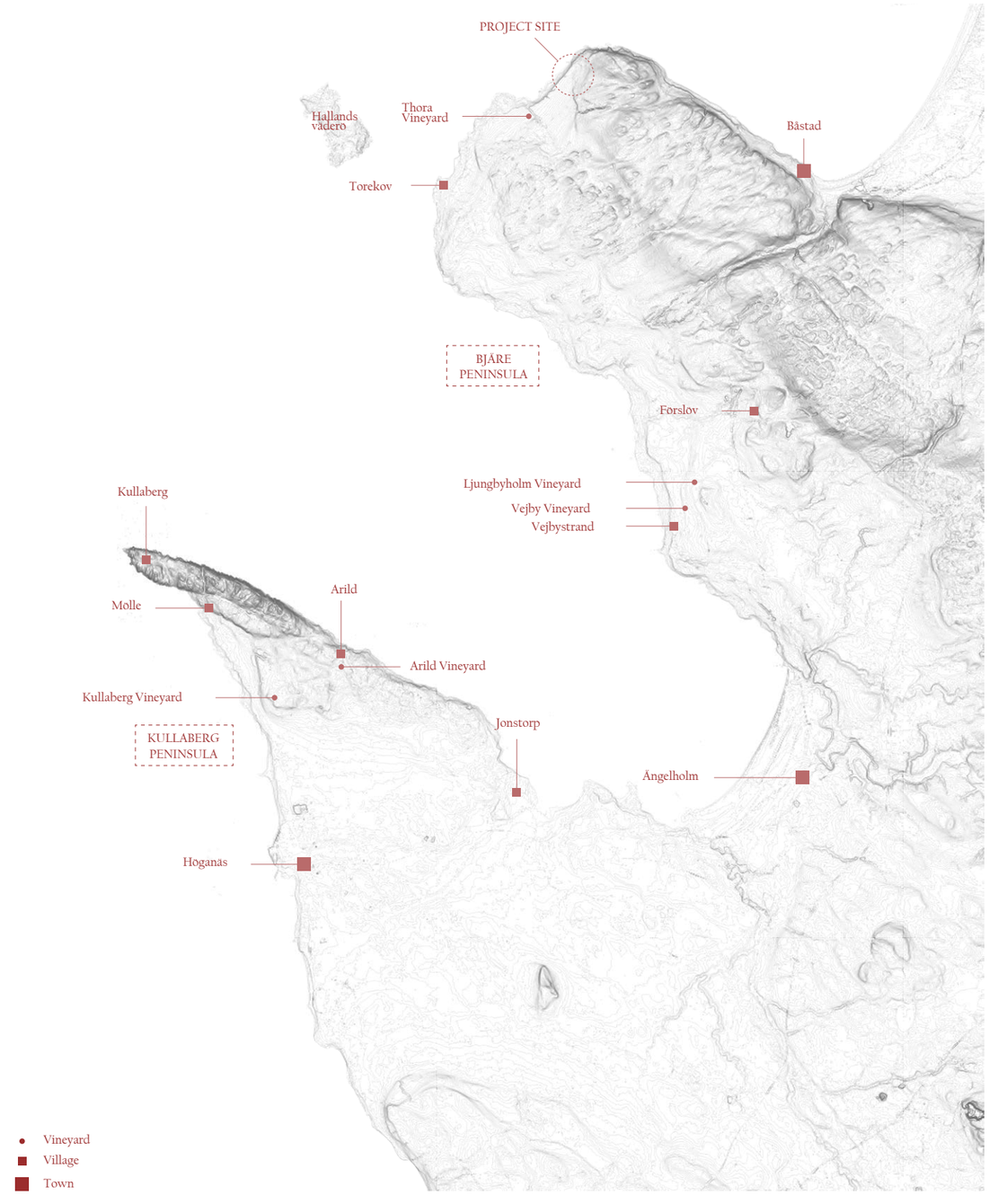


Figure 4. Edited from Lantmäteriet (2026). Map of North-West Scania, scale 1:200 000.

Surrounding residential buildings.

Surrounding agricultural buildings.

Thora Vineyard.

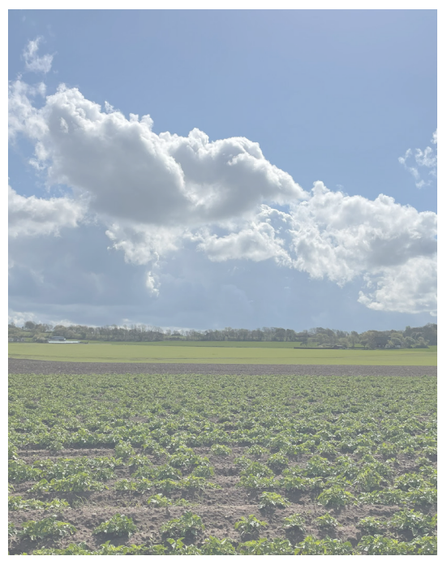
Harbour near the site.

Nature reserve along the site.

Approaching the site from the east.

The site from the main road - east.

The hiking trail along the site.



The site from the nature - west.

The site

The nature preserve Hovs Hallar, known for its dramatic landscape, lies next to the project site and attracts visitors throughout the year. On a hike along the coast, a stop at the vineyard could become a planned or spontaneous part of the experience of the neighboring nature preserve.

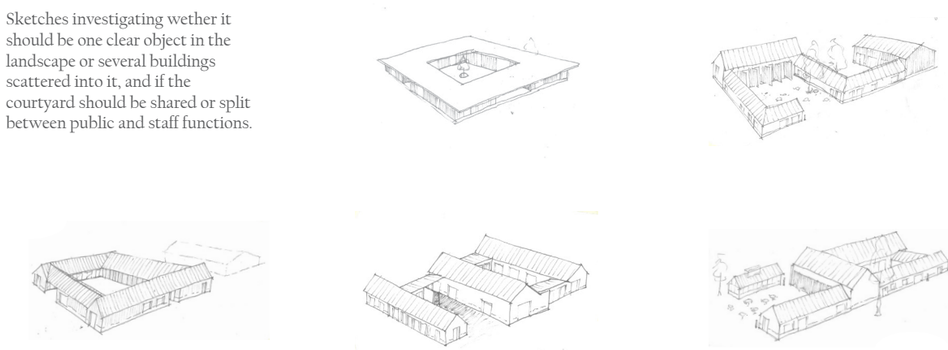
There is a hotel in connection to Hovs Hallar, which could synergize with the vineyard, both gaining economical benefits from attracting guests to the area.

Site analysis, scale 1:10 000

Spatial investigation

Initial investigation of different volumes, their expression, and their relationships to one another.

Sketches investigating wether it should be one clear object in the landscape or several buildings scattered into it, and if the courtyard should be shared or split between public and staff functions.



The project

A vineyard, situated in the Scanian countryside of Båstad. Being placed in the context of traditional Scanian longhouses and close to a nature preserve, it has demands to respect its surroundings, whilst creating an attractive destination for visitors.

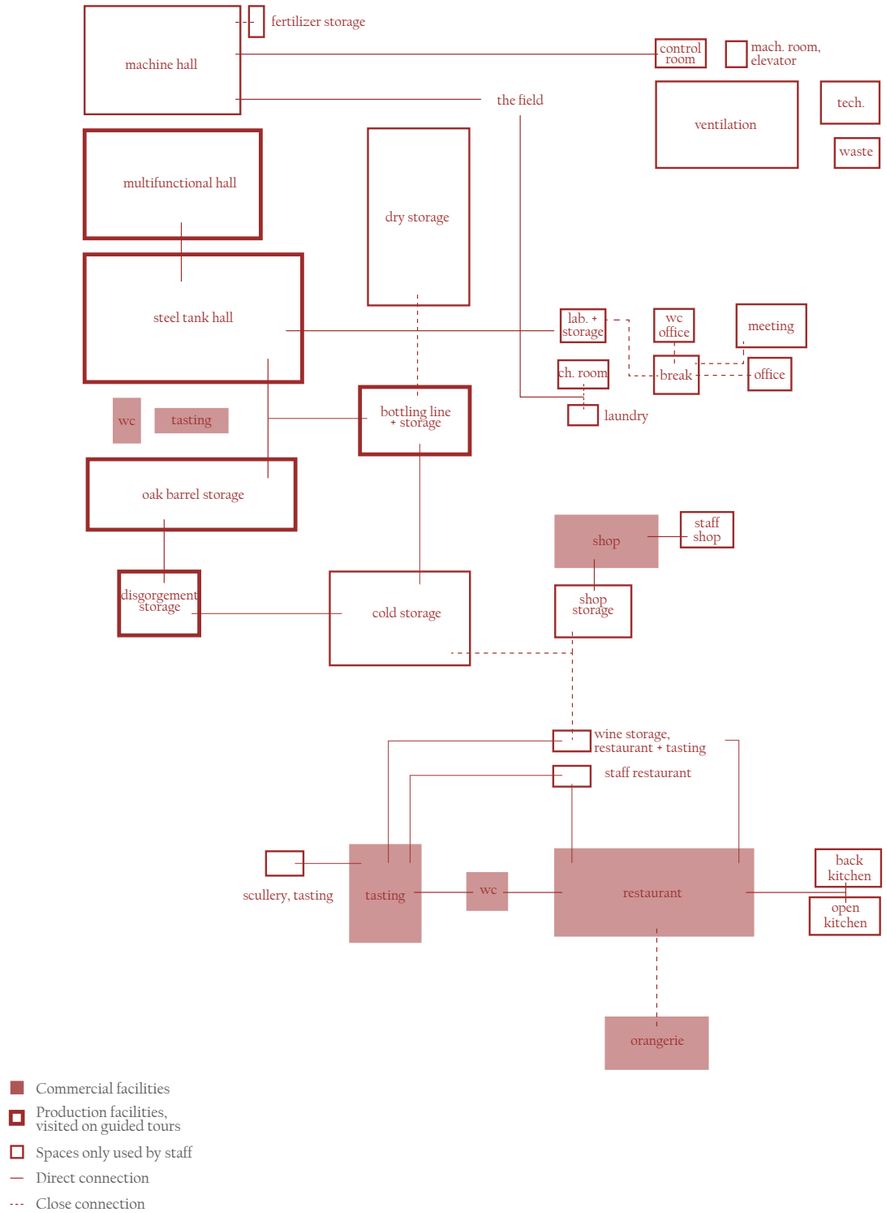
The program consists of a production area as well as a public area, separated yet intertwined for visiting purposes - allowing for guided tours to take place in most parts of the buildings.

This entails that flows and the aesthetics are of great importance - with a major focus on detailing and material selection, in order to create a winery that both connects to the local tradition, as well as evoking an atmosphere worth experiencing.

Site plan, scale 1:10 000

Site model, scale 1:2000

Space program

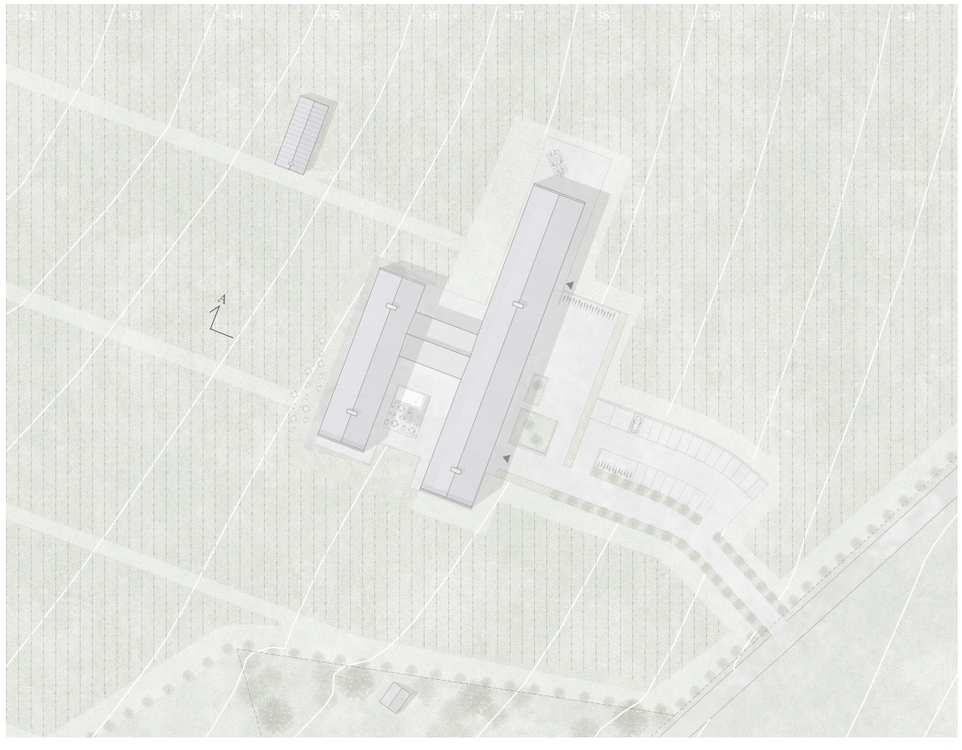


Room	Area	Comment
Production		
Vineyard	25 Ha	Fertilizing and pruning, harvesting by hand and machine
Multifunctional hall	195 sqm	Harvest preparation, pressing and crushing during harvest (october). Parties, conferences during summer
Steel tank hall	305 sqm	Ageing, fermentation
Oak barrel storage	115 sqm	Ageing, fermentation
Disgorgement storage	55 sqm	Second fermentation for sparkling wine
Bottling space	80 sqm	Room for bottling line and extra storage space in connection to the steel tank hall
Staff spaces, production		
Office	130 sqm	Office room, meeting room, lunch room, laboratory with storage, control room (machine hall), cleaning storage, WC
Hygiene	25 sqm	Laundry, changing room, WC
Commersialisation		
Shop Storage Changing room, staff WC, staff	100 sqm	
Restaurant Kitchen Cold storage Scullery WC, guests	290 sqm	
Tasting room Wine storage Scullery Changing room, staff WC, staff	135 sqm	Larger space that could be used as a conference room. Staff functions cover restaurant staff as well
Cellar tasting room	20 sqm	Smaller tasting room in connection to the wine production, used by staff and guests
Orangerie	120 sqm	Wine bar
Supporting functions		
HVAC Ventilation unit 1: production Ventilation unit 2: office Ventilation unit 3: shop Ventilation unit 4: restaurant Technique room	140 sqm	
Cold storage	100 sqm	Wine
Dry storage	195 sqm	Boxes, lables etc.
Machine hall Fertilization storage	180 sqm	Space for parking tractors, trucks and other machines
Communication Main stairwell and two fire stairwells Main goods elevator + machine room Second simple lift, no machine room	50 sqm	
Waste room	15 sqm	
Total usable area, building	2250 sqm	

The vineyard

As for all agricultural buildings, the building would not exist without the field. The winery opens up towards the vines, especially in the public areas, allowing for a close connection when being both indoors and outdoors.

The rows of vines are almost architectural, as it is a type of nature that is not free, but rather strict and clearly man-made. In a similar fashion, the plan of the winery follows a strict grid. Thereby, the middle ground between building and farm land, such as the courtyard, is designed to be just as ordered and geometrical.



Site plan 1:1500 (A4)

Site section A:A 1:1500 (A4)

Physical model of the building 1:100

Approaching the building.

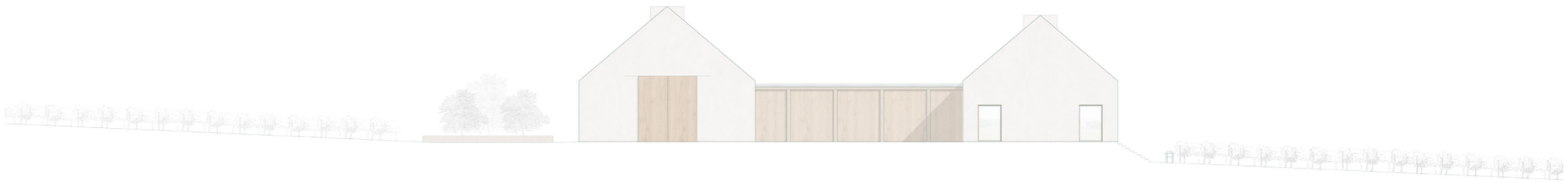
View from the west.

Placefullness

In line with the ideas of critical regionalism, the design is aimed to feel rooted in its physical context. Simultaneously, it should be true to its architectural function and structure. The first inspiration for the project was the traditional Scanian longhouse, from which many elements have been interpreted. For instance, the buildings are much longer than wide, common features for longhouses. Furthermore the tall pitched roofs, plaster facades and wooden structure is common both for the traditional longhouse as well as the surrounding architectural context. The ventilation shafts stick up through the ridge of the roof as oversized chimneys and the traditional warden tree stands proudly on the courtyard.

However, in order for the building to feel honest, the inspiration is heavily interpreted to fit this contemporary function and program. For example, the traditional Scanian estate made up of four longhouses surrounding an enclosed courtyard is exchanged for a more open structure which suits the program of this winery better. Throughout the building, two main materials are wood and steel, to represent the wood barrels and steel tanks - the winery's most prominent features. The aim is to capture the unique identity and character of the winery through these design choices.

East - main entrance



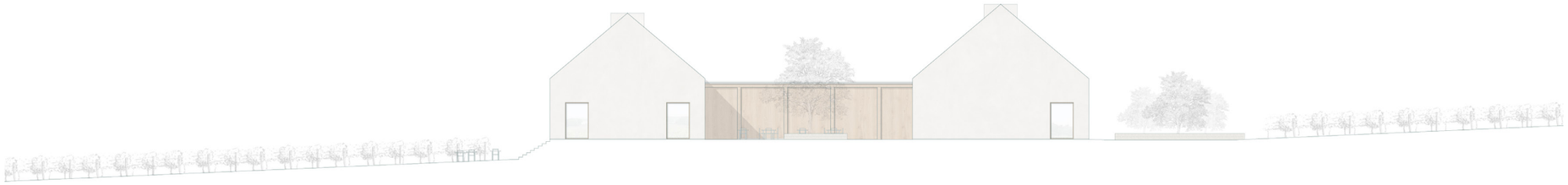
North

Elevations 1:400 (A4)

0 10m

West

East courtyard



South

Elevations 1:400 (A4)

0 10m

Entrance floor

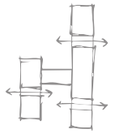
Upon arrival,you approach the production building. As it mainly consists of functions that are sensitive to daylight, it is naturally more enclosed compared to the western building.

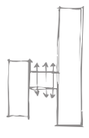
As staff, you enter through the northern passage, where a service core is placed to support the daily tasks.

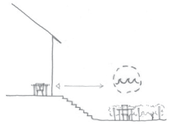
As a guest, the shop guides the movement through the passage, marking the entrance into the vineyard experience.

When entering the restaurant building, you move into a passage, representing the passages of the eastern building, from where you can reach the restaurant and the tasting area.

The restaurant extends into the field, where you can sit immersed in the vines. Seating is also offered in the less exposed south facing courtyard, preferable on a windy day.



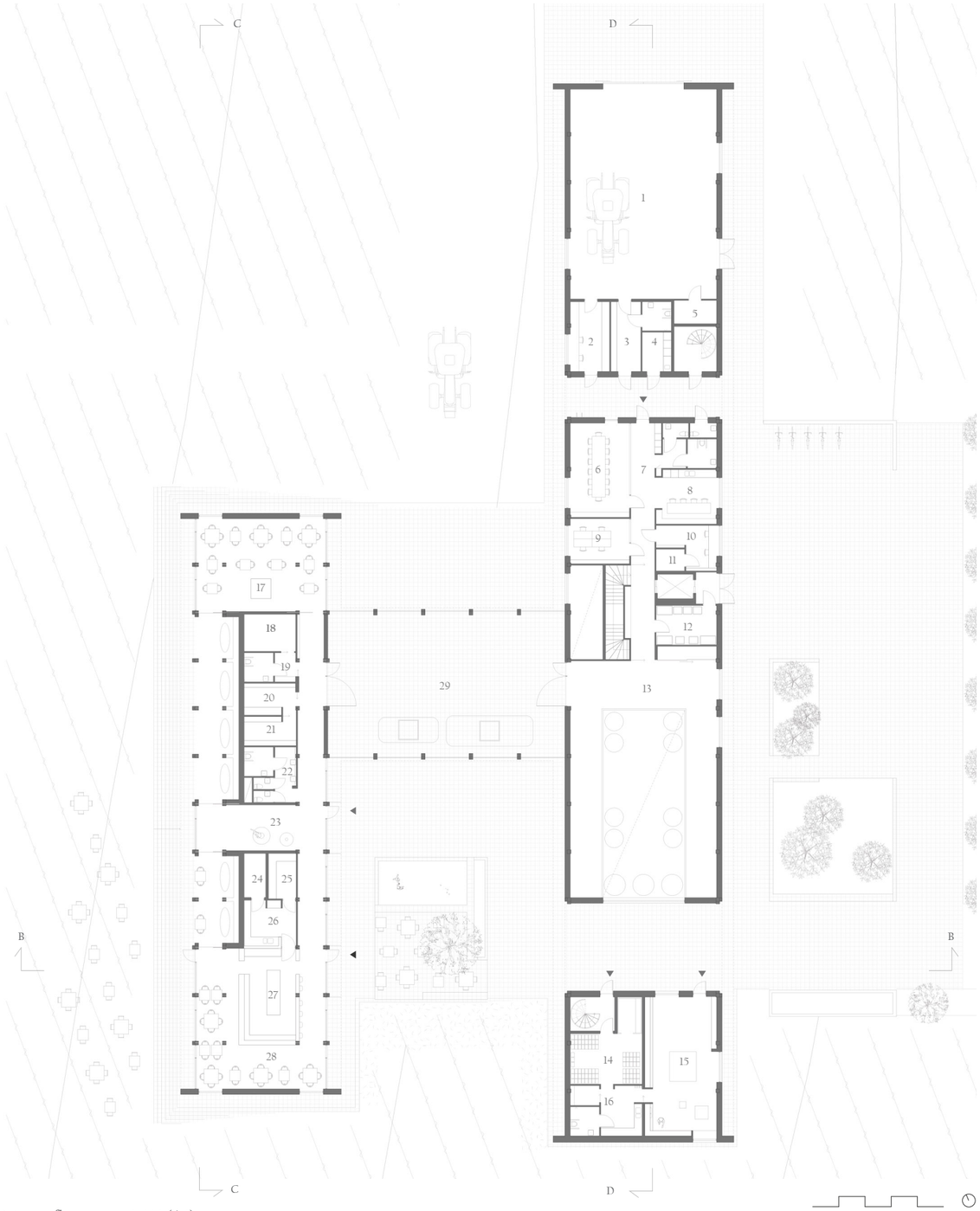




1. Machine hall
2. Control room
3. Changing room
4. Laundry
5. Fertilizer storage
6. Meeting room
7. Office entrance
8. Office break room
9. Office, 4 people
10. Laboratory

11. Yeast and nutrition storage
12. Waste room
13. Steel tank hall, upper level
14. Shop storage, upper level
15. Shop
16. Staff area, shop
17. Tasting room
18. Ventilation, restaurant building
19. Staff area, restaurant building
20. Scullery, tasting room

21. Wine storage
22. Guest WC
23. Entrance hall, waiting area guided tours
24. Cold storage, restaurant
25. Scullery, restaurant
26. Back kitchen
27. Open kitchen and bar
28. Restaurant
29. Multifunctional hall



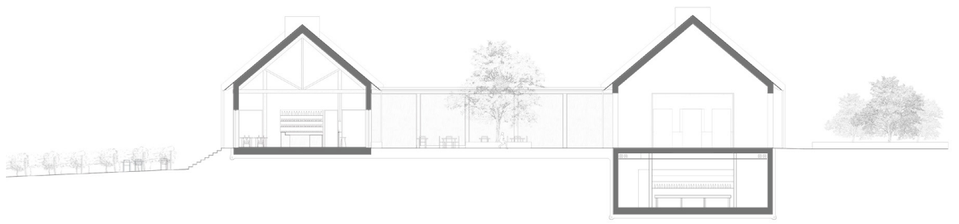
Entrance floor 1:400 (A4)

Sequences

As the visitor's experience of the building is of great importance, there has been a focus on the sequence of spaces.

The visitors moves through spaces that vary in size and are designed to create different experiences - where each space is supposed to direct one's focus on individual parts of the vineyard, allowing it to visually extend into all public spaces.

Likewise, the production area offers varying spaces as well, which guests are led through during guided tours - where the experience of spaces are further shaped by the materials and their surfaces.



Section B:B 1:400 (A4)

0 10m

Entering the vineyard from the main passage, looking into the steel tank hall and courtyard.

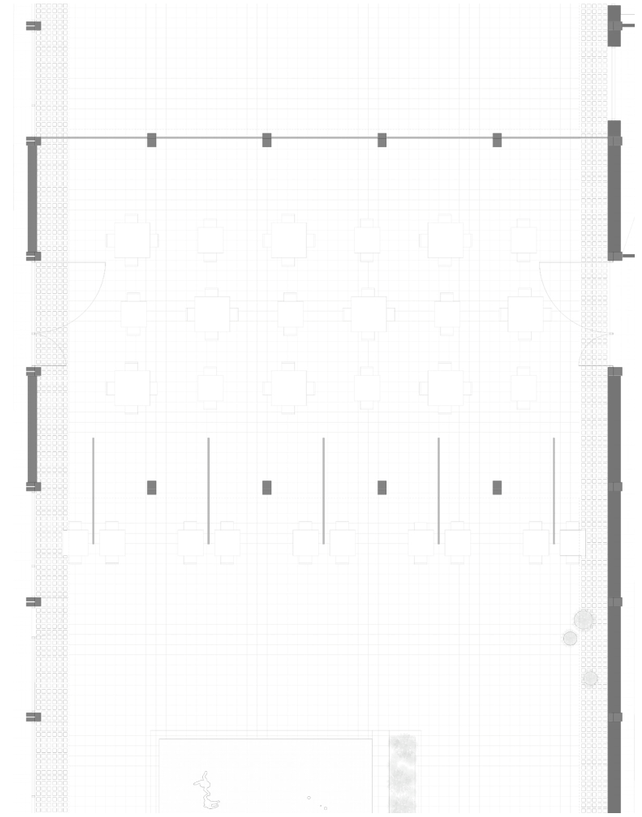
The multifunctional hall

As mentioned by Duhme et. al. (2012), multifunctionality is a vital part of a winery's program, as varying activities take place throughout the year.

With the pavers of the courtyard flowing into the harvest preparation hall, the volume bridges the indoor and outdoor, as well as being the link between the production area and the public functions - and can be used for both purposes.

During the harvest, which lasts about a month in fall, it is used for harvest preparation, pressing and crushing. As it is a lightly insulated structure, the machines can be kept here throughout the year.

Whilst harvesting, the hall opens up towards the north, allowing trucks and grapes to enter. In summer, it is rather an extension of the courtyard, opening towards the south. The machines can then be moved and replaced by tables and chairs, for a sheltered seating area serving the restaurant or private events.



Entrance floor plan, when furnished for an event 1:150 (A4)

The courtyard during an event.

The restaurant

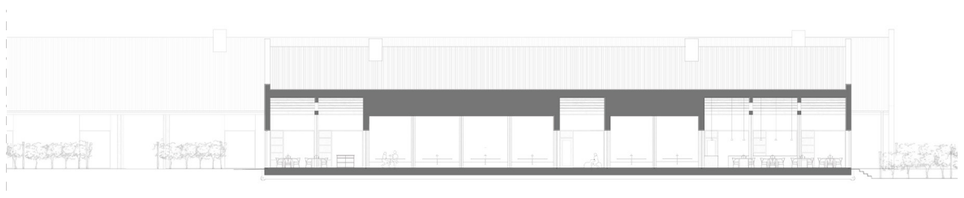
The western building houses a restaurant and tasting area, which would mainly be open during the summer months due to seasonal demand.

The entry hall represents the same passage as in the production building, where guests are welcomed to their planned activities. If going for a guided tour or a wine tasting, the northern arcade seating functions as a waiting area. When needed, it is instead used for private seating.

The building has multiple types of seating to accomodate the varying weather of the Scanian coast. For all types of seating - indoor, in the arcade or out in the field - the visual connection to the vineyard and the sea is a main focus. Likewise, glazed corridors face the courtyard, allowing the seating to be focused toward the grand views of the vines and the sea.

Materials

For both buildings, steel and wood are the main materials - used to give the buildings their character, in the same way as they give wine its.



Section C:C 1:400 (A4)

The restaurant.

Arcade serving.

Corridor along the courtyard in the restaurant building.

Cork table tops.

Handles in steel - to gain patina hinting of a then long lasting, loved and used building.

Tasting room and conference area.

Guest WC.

Detail model 1:20

Showing sliding doors in
between two-parted pillars

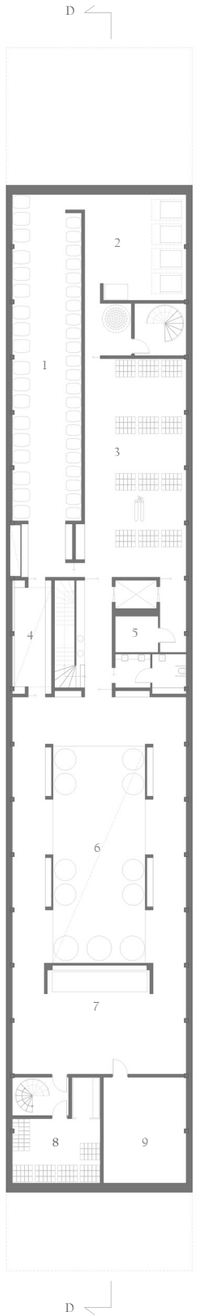
The cellar

Although the cellar's main function is storing wine in good conditions, and therefore being a workplace and production facility above all, it is also a major part of the visitor's experience during guided tours. As mentioned by Duhme et. al. (2012), the barrel storage and steel tank hall are the spaces which tend to leave the largest impression on guests. In the cellar, as in the rest of the winery, the sequence of spaces is a main focus. The closed stairwell marks the descendance into the subterranean, before opening up to the steel tank hall, as tall as the building itself. In the slim tasting room, one gets a view of the sky through the entrance floor window, before entering the closed barrel room. All rooms where guided tours take place include built-in benches for visitors who may need seating.

The concrete walls are ribbed, inviting guests to run their hands along it. The concrete is not only functional, but helps create a contrast between the warmer wooden upper floors - mainly designed for human comfort, and the rougher cellar - conditioned for wine. The stone floor of the courtyard and restaurant building continue in the cellar, but here the tiles are cast in concrete and used to guide the way through the rooms.

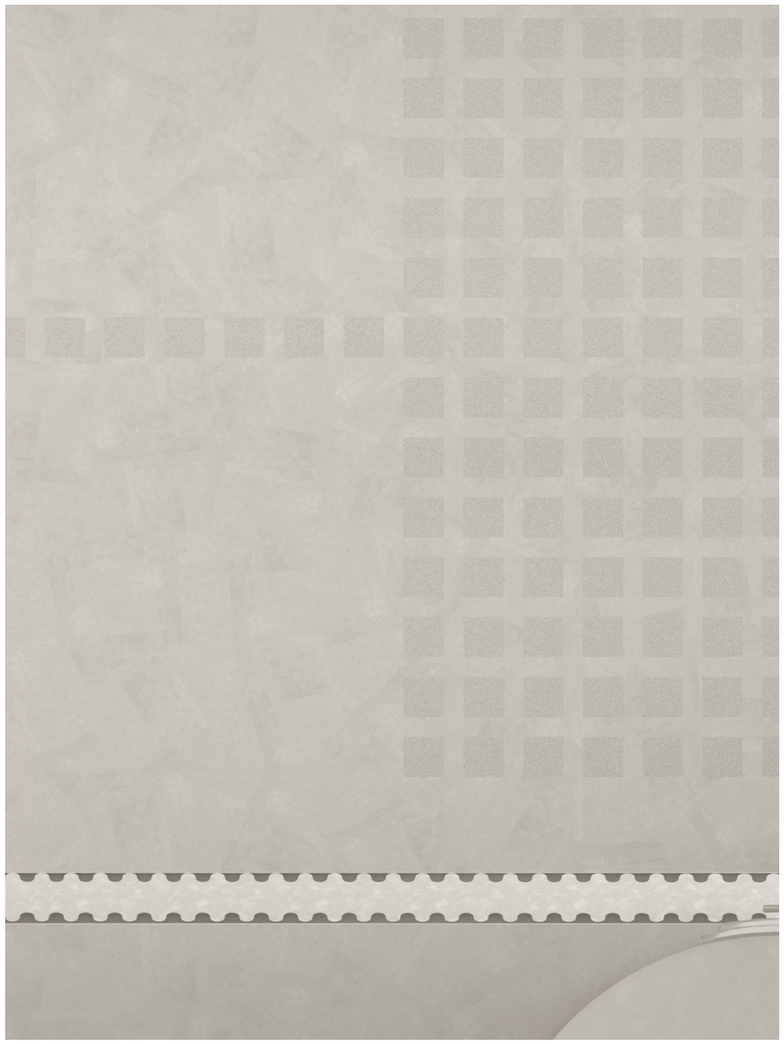
1. Oak barrel storage
2. Disgorgement storage
3. Cold storage
4. Tasting room
5. Machine room, elevator
6. Steel tank hall, lower level
7. Bottling line and storage
8. Shop storage, lower level
9. Dry storage

0 10m



Cellar floor 1:400 (A4)

Oak barrel room.



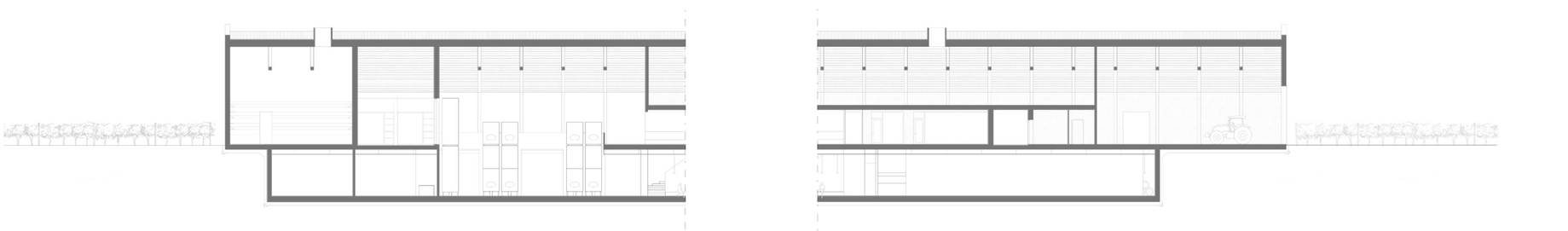
Floor in the steeltank hall.

Tasting room.

The section

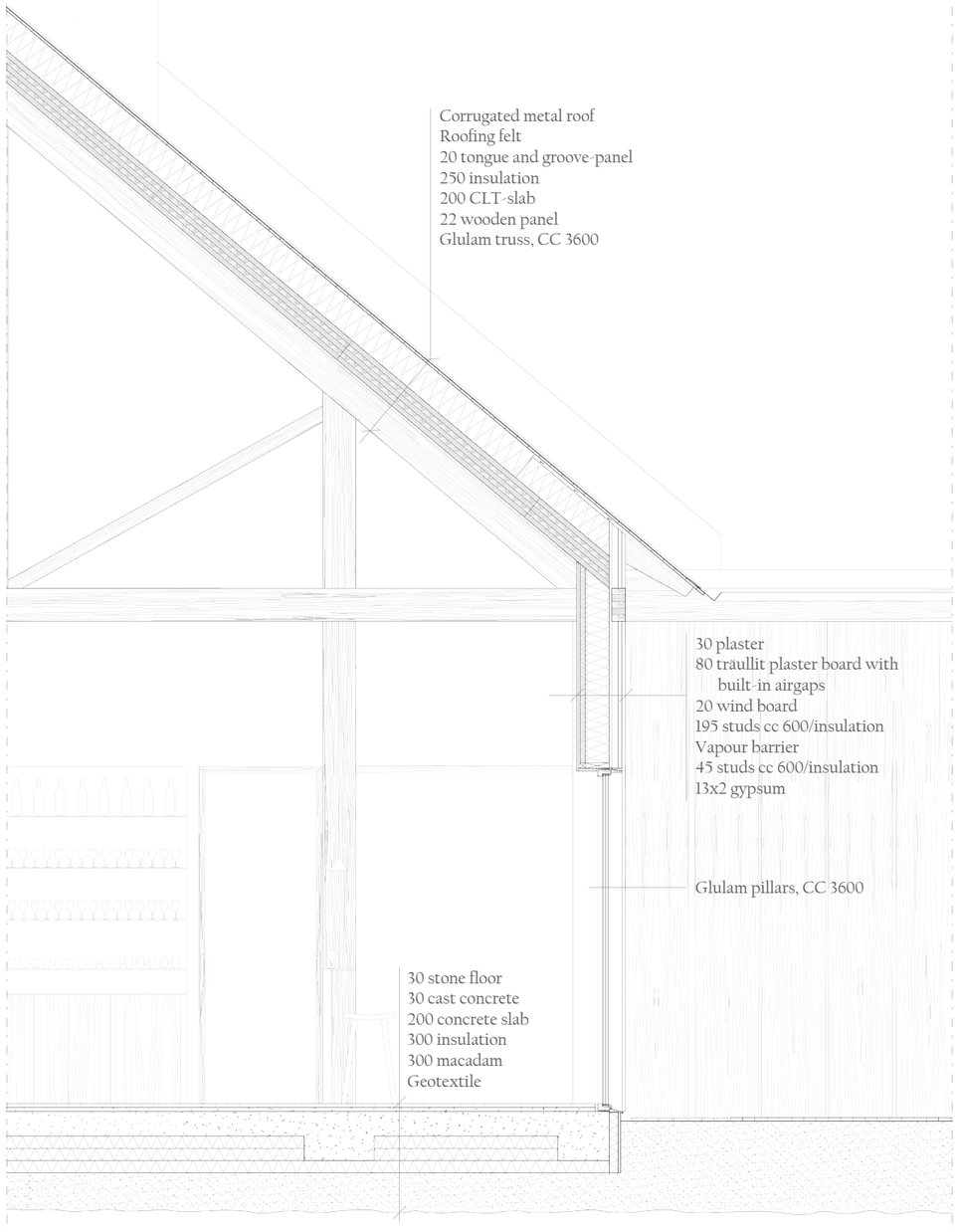
The vineyard consists of three levels, where functions that benefit from vertical continuity extends through all floors, such as the steel tank hall. In contrast, an attic is positioned above the office, reducing the ceiling height whilst creating additional space upstairs for other necessities.

Steel tank hall.



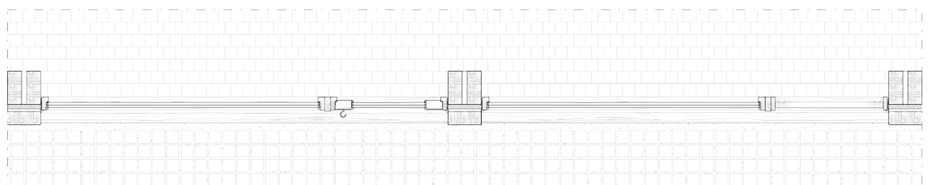
Section D-D 1:400 (A4)

0 10m

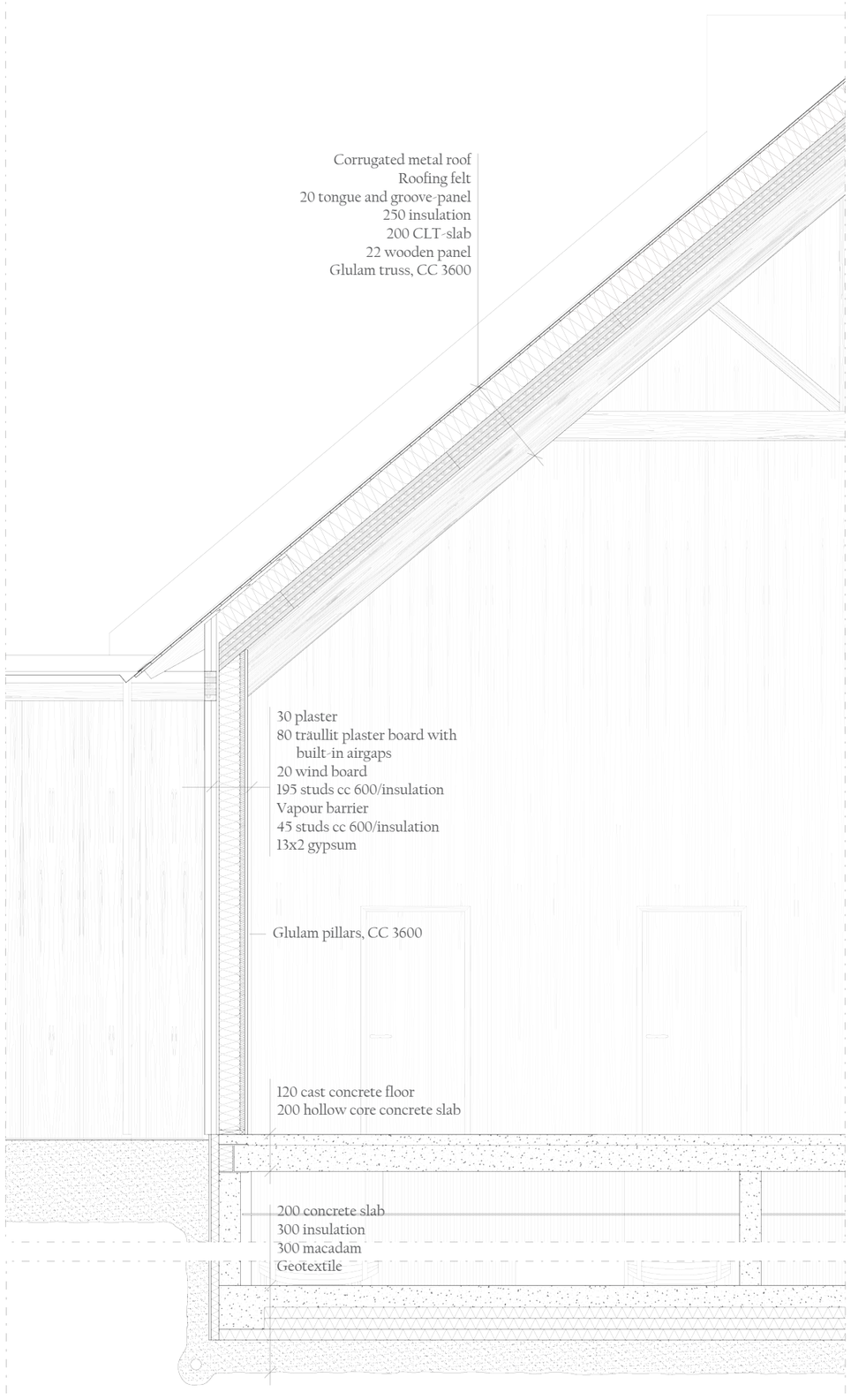


Detail section - vertical, restaurant building 1:50 (A4)

Detail elevation, restaurant building 1:50 (A4)

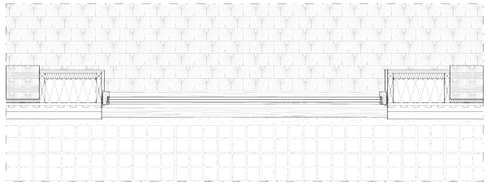


Detail section - horizontal, restaurant building 1:50 (A4)

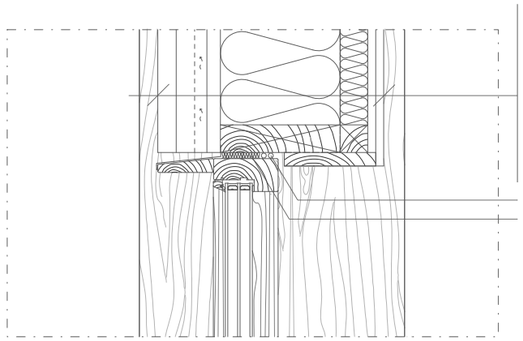


Detail section, production building 1:50 (A4)

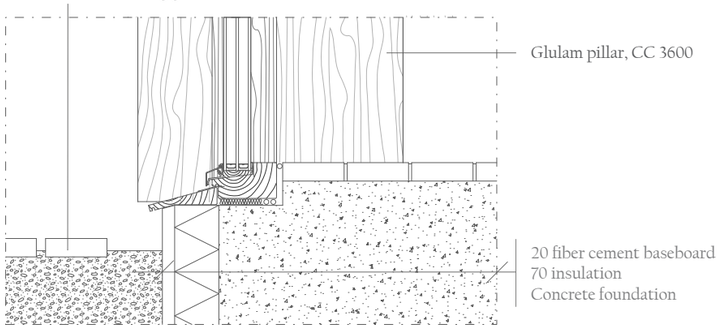
Detail elevation, production building 1:50 (A4)



Detail section - horizontal, production building 1:50 (A4)



Stone floor with large gaps to allow for water to run into the draining gravel beneath.



Detail section, restaurant building 1:10 (A4)

Flooring

To achieve an atmosphere in the winery that feels cared for, attention has been put into the details. All indoor and outdoor flooring share the same dimensions to create a coherent expression of the buildings, whilst still differing as the materials shift according to function.

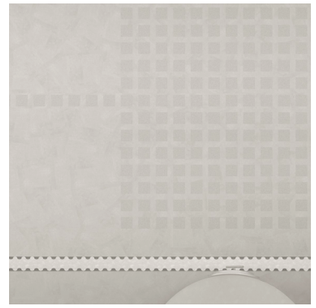
Restaurant:
The restaurant and tasting area has a warmer stone floor.

Cellar:
Tiles of the same dimensions are cast into the concrete flooring, directing one's movement. The metal gutter is carefully chosen.

Office:
The office has end grain flooring to keep the tile dimension whilst ensuring a softer step, warmer impression and better acoustic qualities. Electric outlets are recessed in the floor.

Drainage:
As the pavers of the courtyard become more sparse, the holes are filled with gravel - then functioning as drainage. This also marks the end of the extruded end facades.

Restaurant.



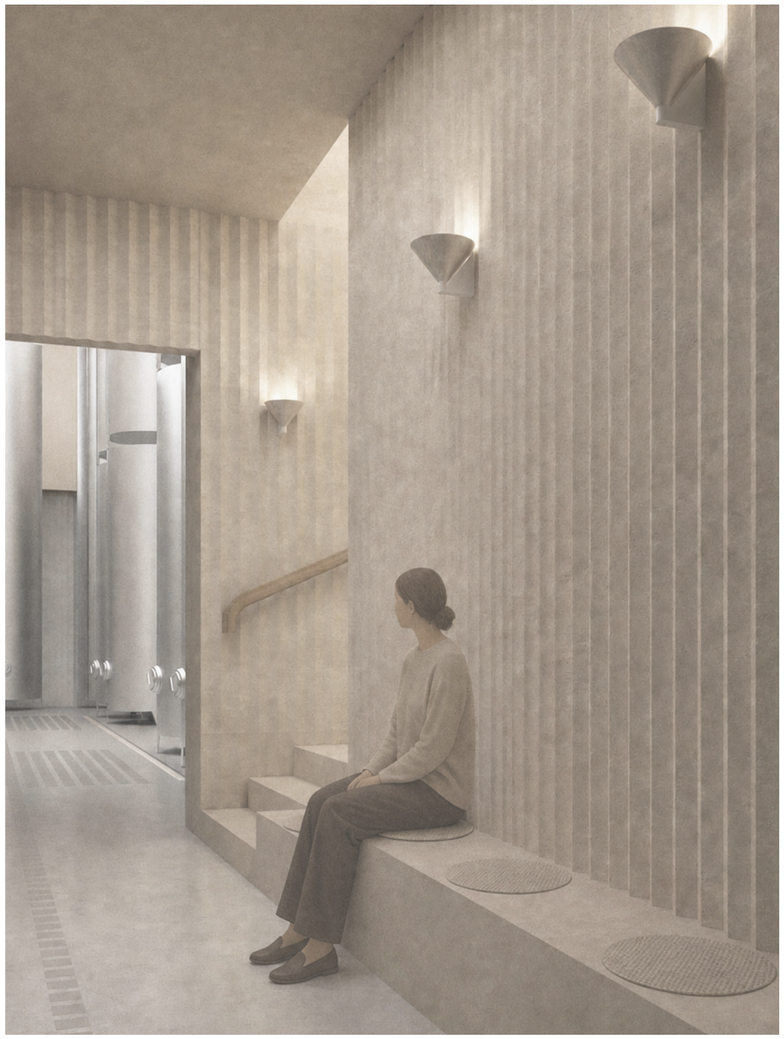
Cellar.

Office.

Draining.

Recessed window frame in the flooring.

Windows with adjustable wooden slabs for ventilation.



Staircase with bench, cellar

Lighting

The light fixtures are custom designed for the project, with the steel fixtures following the continuous theme of representing the steel tanks of the wine production through the material selection.

Steel lamps:
The down-facing lamp highlights the exterior entrances and guides the visitor, whereas the up-facing lamp highlights the relief of the cellar walls and adds a sense of mystery.

Recessed spotlights:
The recessed spotlights can be found in the back of house areas, and are clad in the same plaster as the ceiling - designed to be as hidden as possible.

Lamp indoors to highlight.

Lamp by entrances.

Steel pendant.

Recessed spotlights.

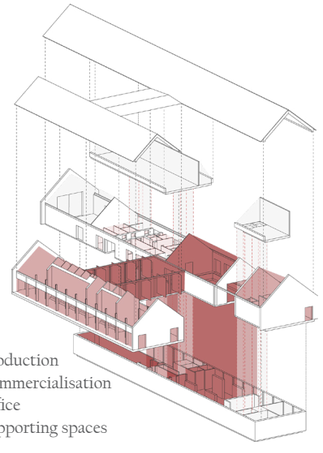
The office

The office mainly serves the employees of the winery, but is also an important representational area for professional guests.

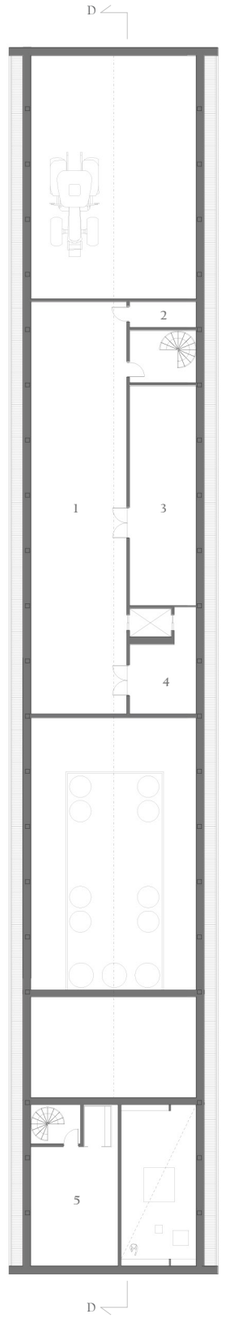
For smaller gatherings, the meeting room is to be used, offering grand views over the vineyard. As for larger meetings, the tasting area in the restaurant building can be used.

The attic

1. Dry storage
2. Dry storage
3. Ventilation, office and production
4. Technique room
5. Ventilation, shop



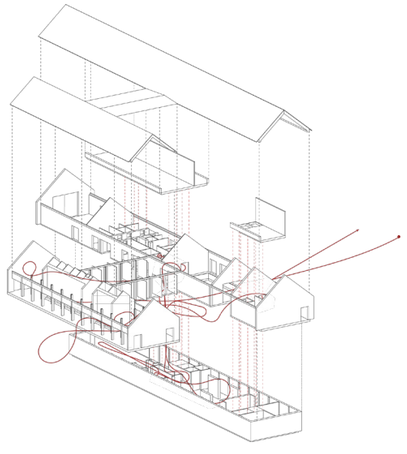
Functions.



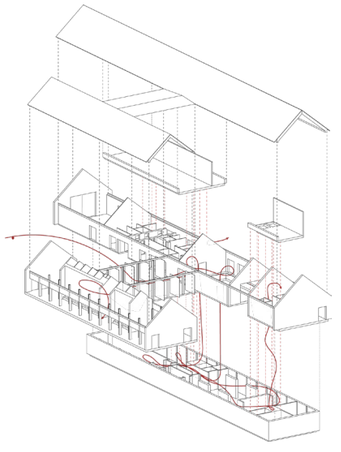
Attic 1:400 (A4)

Flows

Diagrams illustrating the possible circulation flows within the buildings. The flow of grapes throughout the wine production process and the movement of visitors are shown - however, the flow of staff is not, as staff require access to all spaces used by both visitors and wine production.



Possible flow of a visitor.



Flow of the grapes.

The Orangerie

The orangerie, used as a wine bar and occasionally as a facility for private tastings and dinners, is an extension of the winery into the field. It can be used off-season and on cold or rainy summer nights, when outdoor seating is too chilly. Coming from the winery, a walk to the orangerie on the tractor path allows for an experience closer to the grapes and cultivation. Alternatively, if guests arrive from the nature preserve, the orangerie becomes the first stop on the half-kilometer walk from the sea to the winery.

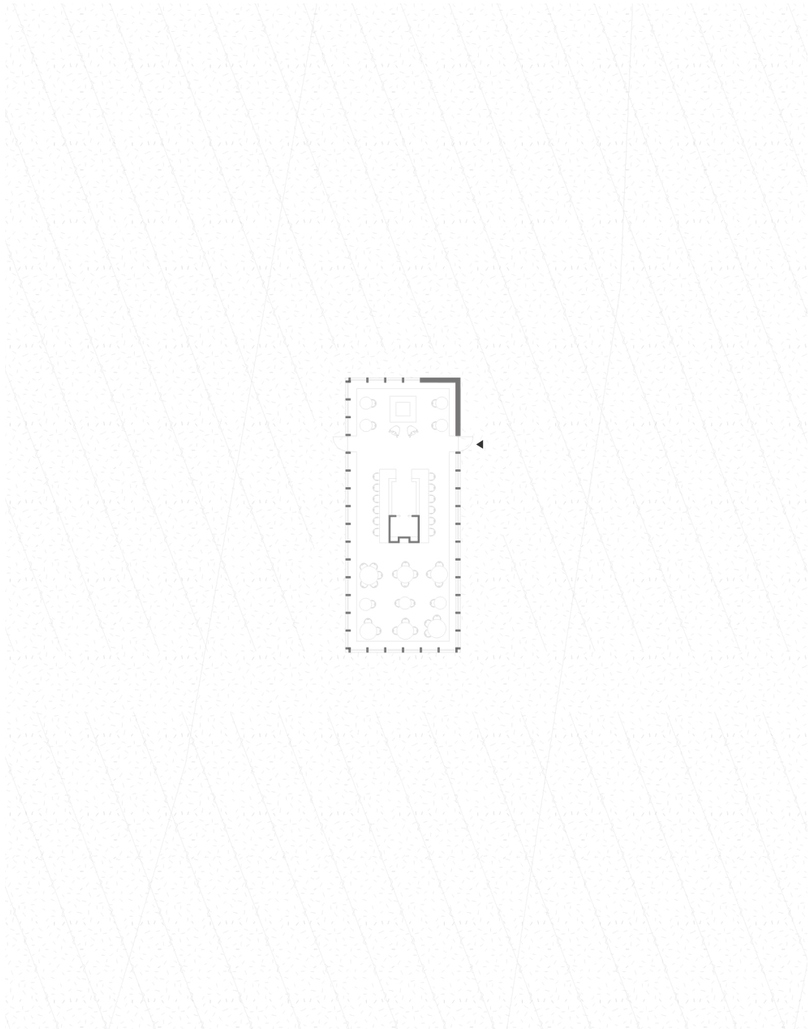
North

West

South

East

Elevations 1:400 (A4)



0 10m

Floor plan 1:400 (A4)

Interior - orangerie.

Fireplace - orangerie.

Discussion

The aim of this thesis has been to investigate how wine architecture can be executed in a Scanian context. The thesis emerged from literature and case studies, including discussions with professionals within the Swedish wine sector, and continued in research through design - iterating design ideas through sketching in various media, including detailed studies.

The Scanian longhouse served as a point of departure for the design process - both as a typology that fits well in the Scanian context and, more symbolically, as a representation of the Scanian countryside. According to the ideas of the new rurality, as introduced by Rytkönen (2013), tourists travel to the countryside to experience what they perceive as the "true" rural landscape, in which an interpretation of a Scanian longhouse could function as a landmark. However, as previously mentioned, the inspiration functions only as an initial reference, and has been substantially adapted to this contemporary project's program and function.

Designing with Frampton's (1983) ideas of critical regionalism in mind has in this thesis been interpreted as designing sincerely - creating a building that is clearly itself and, that in some ways, reflects its context and reveals its structure. In that sense, certain characteristics from the Scanian longhouse were applied and adapted to the design - often in an upscaled manner- whereas others were discarded. The arrangement of the building volumes is one example, where the traditional courtyard - consisting of four longhouses enclosing a central space - was replaced with a layout more suitable for the program of a winery. Inspiration has also been drawn from the architectural context of the site's surroundings as well as built examples of wineries around the world. Furthermore, the winery has been highlighted in all parts of the building, continuously reminding visitors and staff that they are, in fact, in the production facility.

The program of a winery is complex and proved to be a challenge, since so many spaces require or highly benefit from being adjacent to one another. Numerous iterations were made regardin how the production spaces connect and relate to the public areas and the office, as all areas need to work independently, and sometimes even in the same space - a guided tour, for example, should be able to take place in the cellar when staff is working there.

In the early stages of the project, the idea was to have two mirrored volumes on opposite sides of a link, contrasted by their perforation rate - one closed and the other fully glazed. As the design progressed, the concept was slightly adapted to better fit the function and quality of the spaces, regarding program, views and temperature control. The size of the two buildings was adapted to their program, resulting in differing footprints, whilst the contrast in perforation was refined to respond more realistically regarding views, daylight and temperature control. The difference in facade, although not as harsh, has remained to represent the nature of the functions within them. The production building is more closed to protect the wine from direct sunlight, yet windows are placed thoughtfully to invite visitors into the production even if they do not participate in guided tours. The restaurant building is more open, extending towards the vineyard and connecting to the activities on the courtyard.

Over the course of the thesis, more knowledge was gathered and new insights emerged that would have been interesting to develop further. One example is the idea of attempting to design a winery without a cellar, which arose quite late in the process and appeared relevant to the discourse of Swedish wine architecture. Since Swedish buildings require high standards of insulation and climate control, there could be an opportunity to place the sensitive production activities above ground, thereby reducing the environmental impact. For this particular thesis, the idea came too late to develop in depth, although a fairly detailed draft was produced. Ultimately, due to the cellar being a recurring and emphasized feature in all case studies researched, and a wish to keep the building as low as possible within the flat landscape of the site, the idea of a taller building was discarded.

As the design has revolved around creating an experience for visitors throughout the building, the sequence of spaces is a central focus - guiding guests through rooms that vary in size and expression, intended to evoke different experiences during the visit. The various parts are not meant to be revealed all at once, but rather introduced gradually along the way, with each step leading toward the next.

When arriving from the alley, the visitor first approaches the production building and is then guided to the wide entrance passage. Within the passage, one can peek into the steel tank hall and visit the shop. From the passage, the courtyard opens up, reintroducing views of the surrounding fields. One might catch a glimpse of the sea through the transparent restaurant building, but the full panorama is revealed once inside, with seating positioned slightly above the vines. From there, visitors can continue to the outdoor seating area or orangerie for an up close experience of the vines.

The material selection has been a thoughtful process, with steel and wood serving as the two primary materials - suggesting that what gives the wine its character also shapes the character of the building. The buildings are designed to differ in experience but still feel connected, using details and material choices to bridge the gap between public and production. One way of achieving this has been to use the same dimension of all flooring, but in different materials depending on function. For instance, the pavers of the public courtyard extends into the harvest preparation hall - which can be fully opened when hosting an event - bridging the gap between the two spaces. This also marks a threshold into a new area.

The sequence of movement into the cellar begins in the staircase, where the materials shift from warm wood and smooth plaster to ribbed granite and concrete, introducing a slightly rougher and heavier atmosphere, adapted to the colder conditions of the cellar. The variation in wall surfaces draws on Rasmussen's (1959) theory that a smooth surface appears lighter than a rough one, even if the materials are physically as heavy. Over time, materials accumulate physical marks, which in desirable cases can be described as patina (Rönn & Toft, 2016). With this in mind, materials such as the stone of the ribbed cellar walls and the steel handles designed for all exterior doors, are intended to invite physical touch - expressing a building that is long-lasting and loved.

Ultimately, the thesis contributes to the new and still relatively unexplored field of Swedish wine architecture, as well as to the broader discussion of a thriving and attractive countryside in the age of the new rurality - using the tools of architecture to create a visitor-oriented experience. As this design is intended as an illustrative case of how critical regionalism can be adapted on this specific site, the thesis is not meant to provide a definite answer to what a Scanian vineyard should look like. Rather, it should be viewed as a guiding example.

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Figure List

Figure 1. Riksförbundet Svensk Trädgård. (2026). *Svensk Trädgårds zonkarta över Sverige* [Map]. Riksförbundet Svensk Trädgård. https://www.svensktradgard.se

Figure 2. Edited from Lantmäteriet (2026). *Map of Sweden*. https://maps.slu.se/get/

Figure 3. Edited from Lantmäteriet (2026). *Map of Scania*. https://maps.slu.se/get/

Figure 4. Edited from Lantmäteriet (2026). *Map of the Kullaberg and Bjäre Peninsula*. https://maps.slu.se/get/

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Residential Healthcare
Building Tectonics II

AI appendix

Text refinement

The AI services CoPilot and ChatGPT have been used to review the flow and spelling of texts, as well as provide synonyms. All answers provided by AI services have been reviewed and rewritten by us.

A general prompt

Can you refine the language of this paragraph without changing any of the content?

AI has not been used to generate any text or find sources or information. It has only been used to improve the language, flow and grammar of the texts. No suggestions have been copied directly from the AI services, all suggestions have been thoroughly reviewed and only certain changes of words or order of them have been applied.

Render refinement

For renderings, ChatGPT has been used to help make prompts more clear to put into Codex and Visoid. All renderings were made to completion in regards to the architecture using Rhino and Vray, where all volumes, furniture and materials were made to reflect the design. The AI services were used as a complement to traditional rendering and photo editing, only as a final touch - with the main reason being to include the grapevine field in images of the project site, which today is a potato farm. The intentions for the improvements generated by the AI services have been clearly formulated in text and sent to ChatGPT for further improvement of the prompt, making it compatible with the Codex program, to really ensure that no changes were applied beyond what was wished. This to have as much control as possible of the outcome. In order to achieve a coherent result and make sure all visualisations appear as they are designed, the renders improved by AI have been followed by small manual changes using Photoshop.

Inputs for prompts

Wished improvements:

The list below presents all inputs that have been requested, noting that it is an extensive list - all prompts have not been used on all renders.

- Add vines and improve grass/vegetation.
- Improve the texture of materials, without changing the type or color of it. For example, make the grain of the wood look more realistic.
- Artificial lightning, making the already existing light from pendants slightly more intense.
- Natural lighting, making the already existing shadows less intense - making it slightly more realistic.
- Add people.

Hard restraints:

- Used for all renderings.
- Camera lens position/viewport.
- Proportions of the objects in the render.
- Change materials, as well as the color and type of them.
- Change or add/remove furniture.
- Anything other than the above mentioned wished for improvements.