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The viticultural landscape: An inspiration for artistic self-expression

Krajobrazy winiarskie: inspiracja do artystycznego wyrazu

Abstract

Global trends in the revaluation of wine culture and the importance of viticultural landscapes have led to a new era of wine architecture which celebrates its relationship with the landscape; a new era where the philosophy of considerateness and 'fit into the character of the landscape' or "adaptation to the existing landscape" has top priority. The main focus of our research is to analyse if this new trend – "the quest for integration of architecture into the landscape" – is valid in each case. To perform this study, three recently built examples of remarkable wine architecture were selected; these are owned by prominent entrepreneurs and designed by three world-famous designers and located in the same, valuable and protected viticultural landscape. The research goal is to discover how the professional, highly commended architects faced this challenge. Did they intend to subordinate the wineries within the landscape or did they intend to make a contrast and mark the territory in order to represent their personal artistic style as a brand? Did they treat the surrounding viticultural landscape as inspiration for their architectural concepts or as a background? Are these new wineries a part of the surrounding landscape or are these distinct and separate objects from it?

Keywords: viticultural landscape, cultural landscape, contemporary wine architecture

Streszczenie

Globalne trendy w rewitalizacji kultury winiarskiej i znaczenie krajobrazów winiarskich doprowadziły do nowej ery architektury winnic, która świętuje swój związek z architekturą krajobrazu, ery, w której najwyższy priorytet ma filozofia uważności i „pasowania” lub adaptacji do charakteru istniejącego krajobrazu. Do badań nad tym zagadnieniem wybrano trzy niedawno zbudowane winnice, będące własnością wybitnych przedsiębiorców, zaprojektowane przez trzech światowej sławy projektantów, znajdujące się w tym samym cennym i chronionym krajobrazie winiarskim. Celem badań jest odkrycie, w jaki sposób profesjonalni, wysoko cenieni architekci sprościli temu wyzwaniu. Czy otaczający krajobraz winiarski był inspiracją dla koncepcji architektonicznych? Czy wybrane winnice są częścią otaczającego krajobrazu, czy też są to odrębne i oddzielne obiekty?

Słowa kluczowe: krajobraz winiarski, krajobraz kulturowy, współczesna architektura winnic

1. INTRODUCTION

In the opening years of the 21st century, the seemingly old-fashioned term 'landscape' has curiously come back into vogue¹, occupying a prominent place in each specialised area of physical design, such as architecture, landscape architecture, and urban design and planning.

Generally, in the field of architecture, the landscape is largely regarded as the natural backdrop for the built forms. This trend was set down during the so-called Modernism period – an era of abundant and cheap fossil fuels. In this period, many buildings were built far from the concept of "an alliance with nature", the main attention was paid to the semantic aspects of architecture. Much contemporary architecture still follows this trend. However, recently an entirely opposite trend has been adopted. Due to an increased awareness of the planet's limited natural resources, the growth of tourism and the associated needs of regions to retain a sense of unique identity², new technologies and landscape architects exerting ever-greater influence on contemporary design³, a "new direction in contemporary architecture" has emerged in which the landscape analogy has acquired renewed attention. The landscape theory has given architecture new frameworks to select and edit attributes of its site or region, and to create "a more meaningful dialogue with the broader cultural construct of the landscape" as an evolving idealised space⁴.

2. VITICULTURAL LANDSCAPES: ONE OF THE MAIN FACTORS IN CONTEMPORARY WINE ARCHITECTURE

Viticultural landscapes – products of the incessant work of man – are unique, structurally rich rural landscapes. These are moulded by the presence of vineyards, sculpted by landforms, bodies of water, natural vegetation and vegetation corridors and embellished by the architecture of the cellars, grape-pressing houses, vernacular architecture, wineries, wine hotels, supporting structures (such as stone walls), monasteries, castles, ruins, etc., and the urban architecture of the towns and villages. These landscapes create the image of the regions and contribute to their uniqueness and identity; they represent cultural heritage, function as trademarks for their areas, attract visitors, inspire art, serve as places for spiritual activities, etc.

These human-made landscape settings have always been appreciated, but since the end of the past century, these attracted increasingly distinguished attention with their value being recognised on an international level. The interest in their wise management and broader understanding emerged, to a great extent, due to the introduction of a new category within the UNESCO World Heritage Sites, namely "Cultural Landscapes" as "combined works of nature and of man", which was adopted by the World Heritage Committee in 1992. Over the

years, 14 vineyard cultural landscapes of Europe had been recognised as genuine examples of “outstanding universal value whose loss would be irreplaceable for the collective memory of humanity” and declared as UNESCO WH sites.

In 2000, the Council of Europe adopted the European Landscape Convention, which is the first international treaty to be exclusively concerned with all dimensions of the European landscape. Its targets are the protection, management and the planning of all types of landscapes, natural, rural, peri-urban and urban areas, outstanding as well as ordinary, which determine the quality of people’s living environment. Viticultural landscapes are one of the major challenges of this interaction, which was officially stated in 2003, by signing the Fontevraud International Charter⁵ in France by the Ministry of Ecology and Sustainable Development, the National Institute of Origin and Quality (formerly for “Appellations d’Origine” – AOC), the Loire Valley Wines confederation, the Val du Loire Mission, and the International Organization of Vine and Wine aiming to protect, improve and manage vineyard landscapes in Europe.

As a consequence of the above series of events, the design of a winery into a viticultural landscape came to be an important challenge and a popular commission among prominent architects in the 21st century. The architects have been provoked not only to update old structures to improve production, taking into account the additional value that a remarkable building can have for marketing and promotional purposes, but also to display all their talent and imagination to design new wineries and extensions as a bold contemporary expression of tradition and innovation, agriculture and technology, and production and hospitality in accordance with the viticultural landscapes. This served to emphasise and incorporate visual quality and cultural values of the landscape to their architectural concepts in addition to ecological concerns.

To be more precise, to design new wineries, extensions or even to reconstruct wineries, is important to respect a number of standards in order to achieve the following objectives: to maintain unique site characteristics; to respect the topography of the terrain and genius loci of the site where the structure is located; to express the character as well as the tradition and the mystery of wine production⁶; to preserve the scenic vistas and architectural style of old constructions; to mitigate the physical and visual impacts of the proposed development⁷. In other words, it is important to “make them appropriately blend into landscape”.

Contemporary wineries, with their new functional, technological and aesthetic forms, represent one of the typologically most interesting and complex architectural objects set in a cultivated environment. As Marco Casamonti summarises the situation: “Partly factory, partly church or holy place – we must not forget that in Western symbology wine is the simulacrum of the blood of Christ – partly rural village or country house, partly castle or lordly mansion, the places where wine is produced today are actually ‘parts of the landscape’, fragments of a territory where art and culture, innovation and tradition, agriculture and industry, are merged and confused in an aggregate that has to balance different and variegated aspects”⁸.

3. MATERIALS AND METHODS

Undoubtedly, the global trends of the revaluation of wine culture and the importance of viticultural landscapes have led to a new era of wine architecture, which celebrates relationship/alliance with the landscape. This is a new era where the philosophy of considerateness and “fit into the character of the landscape = integration into the landscape = adaptation to the existing landscape” has top priority.

This situation is challenging if this new trend “the quest for integration of architecture into the landscape (to be part of the landscape)” is valid in each case. Thus, the particular focus of our research is the phenomenon of best practices of cooperation between enlightened investors and star architects; their efforts to create unique and of course functional architecture within a historic viticultural landscape context. Based on case studies, the aim of our research is to discover how the professionally highly commended architects faced the challenge. Did they intend to adapt and subordinate the wineries and their extensions to the landscape or did they intend to put a contrast, to mark the territory in order to represent their style and to enforce their style as a brand? Did they treat the surrounding viticultural landscape as a background or as inspiration for their architectural concepts? Are these new wineries a part of the surrounding landscape or are they distinct and separate from it?

There were five criteria for the selection of case studies: their location, date of completion, architects, architectural appearance and their architectural appreciation. Relying on these criteria and also on personal interpretation, we have selected three, recently built, examples of remarkable and/or extreme wine architecture (new buildings and extensions) from an especially valuable and protected viticultural landscape in France, specifically from the jurisdiction of Saint-Émilion, a wine-growing district of Bordeaux. The case studies, owned by prominent entrepreneurs, are designed by the world's foremost architects and are highly appreciated and have international popularity.

To perform the study and get a qualitative result relying on written materials (designers' texts, architectural critics' reviews), photos, and layout plans from Google Maps, we examined (1) the location of the building and its natural and cultural context; (2) the building's visual and aesthetic appearance: the volume, shape and forms, the shape of the roof and windows, scale, materials and colors; (3) the relationship of the new wine architecture to existing buildings and the surrounding landscape.

4. FRANCE, BORDEAUX, JURISDICTION OF SAINT-ÉMILION

France – the home of Bordeaux, Burgundy and Champagne – is arguably the world's most important wine-producing country. For hundreds of years, France basked in the reputation of being the world's greatest producer of wines. Today, this reputation is being

rivalled by other European wine-producing countries, which have made great strides in the production of world-class wines in recent decades, thanks in large parts to the significant groundwork laid by France, which, among other things, has established quantitative norms that now have a role model character for virtually all wine-producing countries in the world. France was the starting point for the global advance of the grape varieties Cabernet, Merlot and Chardonnay; France pioneered the use of the small oak barrel, the *barrique*, in winemaking; France established the Appellation Contrôlée system of wine classification⁹. More than that, France, specifically Bordeaux, played a leading and multifaceted role in the evolution of wine architecture. Firstly, at the beginning of the 19th century, the wine growers of Bordeaux turned the aristocratic-sounding term 'Chateau' into a trademark. They created the subliminal association that the wine always befitted the magnificent architecture of a chateau. Thus, the chateaux, devoted solely and exclusively to winemaking, often classic in style, were grand and flashy symbolising class, status and superiority¹⁰. Secondly, and no less importantly, the architecture of vineyards has been largely ignored and the event that led to, if not the discovery, then most definitely to the rediscovery of this forgotten subject was an exhibition on the "Chateaux of Bordeaux", organised in 1988 by the Centre Georges Pompidou. Focussing on the "Architecture of Wine", the exhibition documented the reciprocal, often symbiotic relationship between viticulture and architecture in the region¹¹. This event brought a dramatic new level of awareness of wine architecture and became the catalyst for a stimulating international discussion of wine and wine culture¹².

The jurisdiction of Saint-Emilion – listed as a World Heritage Site by UNESCO in 1999 – is one of the largest wine-producing regions in Bordeaux. It is a remarkable example of a historic wine landscape which survived intact and which is home to some of the greatest wine estates of France. Its landscape is a monoculture, comprised exclusively of vines that were introduced by the Romans and intensified in the Middle Ages. The vineyards, covering the hillsides and the limestone plateau as well as the alluvial, sandy plain which slopes gently down to the banks of the Dordogne, are predominantly planted with red grape varieties, such as Merlot, Cabernet Franc and Cabernet Sauvignon. Besides the vineyards, the other traces of exploitation of the land are the human settlements and the abandoned underground quarries which supplied limestone for the religious and public buildings of Bordeaux and its hinterland until the 18th century¹³.

The long wine growing history marked the monuments, architecture and landscape of the jurisdiction in a characteristic way. This alliance of stone, vine, wood and water, both built and natural, has created a distinguished cultural landscape.

5. THREE WINERIES AND THEIR PHYSICAL CONTEXT

The *Château Faugères*, with its 37 ha of vines, is located on the Castillon plateau, east of the town of Saint-Émilion. The vineyards lie on the clay-limestone plateau and gentle slopes facing south-southeast in a circular formation. The estate consists of an old château, built in the 18th-century chartreuse style, and a new winery built in 2009, designed by the internationally famous Swiss architect, Mario Botta. Botta's "cathedral of wine" as he likes to call it is built on a slope at the top of the plateau overlooking the old château. This is bounded by a road on one side and rows of vines on the other and is surrounded by a "sea of vines", which is shaped by the patterns of curvilinear roads and punctuated by "vineyard castles" and the small groups of modest, stone houses with tiled double-pitched roofs (Ill. 1–5).

The winery building, which keeps the local scale, consists of two pure volumes – a horizontal rectangular form and a vertical one that rises up from its centre. The horizontal volume, which accommodates the vat room, barrel cellar and other technical areas, is partly sunken into the ground. The visible part is almost windowless, only the lateral walls are penetrated by the narrow, glazed strips that are slightly noticeable. Its flat roof, covered by patches of lavender, rosemary and sedum, serves as a panoramic terrace that offers fabulous views of the vineyards. The most distinct part of the design is the central tower which, in addition to spaces relating to wine-making, houses a tasting room and an extensive covered terrace overlooking the countryside. The tower's lateral facades are punched out by rows of tiny square openings, while the frontal facade is pierced by a window that recalls the shape of a glass wine funnel. The building's mass is made of reinforced concrete and is covered with gently textured natural yellow stone, which accentuates the geometric outline of the composition. According to Taylor¹⁴, the material used is Spanish limestone which corresponds to Saint-Emilion's famous limestone, which has now been exhausted.

The new winery of Château Faugères is evaluated by reviewers as "a masterly work of art – a veritable cathedral of wine – a harmonious addition to the countryside"¹⁵ and "an impressive building with outstanding architecture perfectly integrated into its natural surroundings"¹⁶. However, we find some cautious reservation as well, but with a final celebration: "a bold cellar that makes a clear statement in the otherwise reserved Saint-Emilion region [...] but nevertheless is harmoniously integrated into the landscape: the stone blocks on the exterior corresponding to the region's traditional architectural style"¹⁷. In 2013, the complex won a gold medal in the "Architecture and Landscapes" category in the Best of Wine Tourism Awards¹⁸.

The *Château Cheval Blanc*, with its 39 ha of vines, is located on the plateau, northwest of the town of Saint-Émilion, close to the border of the Pomerol wine district. The vines are grown on the plateau, around the estate, and on two gravel hillsides with gentle slopes. The productive land is divided into geometric regular plots characterised by three main soil

types – fine textured with clay, more coarsely textured with gravel, and large gravel with sand. The estate consists of a two-storey château of a classical style, an orangery, a small chapel, dating from 19th-century and a new winery built in 2011, designed by the French Pritzker Prize-winning (1994) architect, Christian de Portzamparc. The new winery, also known as ‘the winery under the hill’ extends out in the northwestern part of the chateau, from the orangery towards the vines. The entire built area, bounded by rows of vines on one side and a park on the other, is surrounded by a vast landscape of vineyards (Ill. 6–10) shaped by the meandering waters of the Barbanne and Taillas streams and embellished by the region’s most famous châteaux (e.g. Château La Dominique, Château Figeac, Château L’Evangile, Château La Conseillante, etc.).

The new establishment has a massive volume with curved surfaces and a wavy roof. The two-storey building, partly embedded into the ground, accommodates a cuvier with 52 vats, wine cellars, a tasting room, workshops, a packaging room and offices. The building’s structure, which greatly exceeds the scale of the neighbouring estates, consists of six white polished concrete curvilinear load-bearing walls that act as the main support. The unusual geometry of the walls creates an open courtyard, voids that are coated with wood and glass accompanied by a series of wooden pillars, and also spaces along the north- and south-facing facades that accommodate the wooden stairs that lead to the green rooftop. Landscaped with wooden terrace and planted verges of different varieties of wild grasses, flowers and clumps of blue bushes, the roof like a promontory Belvedere offers an astonishing panoramic view over the viticultural landscape.

The winery was hailed as one of the most successful examples of new architecture in Bordeaux: “To have a piece of art like the Château Cheval Blanc standing in the middle of vast vineyard plots and next to a complimentary country house is an amazing expression of modernity”. The reviewer appreciates the building as a piece of art, as an independent object, while its environmentally conscious technical solutions appear somehow as an added aspect. “This building is a significant achievement in the wine-making industry around the world. No other winery in the world has been certified for the High-Quality Environmental (HQE) standard. This certification usually focuses on the care taken in choosing building materials, energy saving, waste management and waste collection and sorting, as well as acoustic comfort and employee well-being”¹⁹.

The **Château La Dominique**, with its 30 ha of vines, is settled in the direct neighbourhood of the Château Cheval Blanc, in the eastern part (Ill. 6, 11–17). The vines are on clay-gravel soils in the northern part of the estate and on clay-limestone soils in the southern part. The estate, enclosed by rows of vines on one side and a park on the other, is comprised of a two-storey country manor house, cellars, agricultural buildings – large functional rectangular structures with classical stone facades and tiled hip roofs – and an innovative new cellar completed in 2014, designed by French architect Jean Nouvel, also a Pritzker Prize winner (2008). The new technical cellar extends out of the existing manor house and its cellar wings

towards geometric vineyard plots whose parallel rows seem to guide its footprint. It has a simple box-like volume consisting of a horizontal plane and vertical mirror walls. The east and west facades consist of a concrete veil, covered in a set of horizontal stainless steel slats that are polished and lacquered in a dark red colour. All blades are angled, at the bottom, these are angled upwards, reflecting the sky, while at the top, they are angled progressively downwards, reflecting the ground and the rows of vines. The north facade is transparent, consisting of a large mirror that reflects the vines. A staircase concealed behind one of the red facades leads up to the most impressive part of the structure, its roof, which offers a unique view of the neighbouring prestigious vineyards. The roof houses a restaurant with floor-to-ceiling glass walls and a hip roof, and a generous terrace dominated by a sea of red glass pebbles which look like a giant pile of grapes that have just been harvested.

Similar to the case of Botta's monumental winery, the Château La Dominique received the gold medal in the "Architecture and Landscapes" category of the Best of Wine Tourism Awards 2018. It is appraised as "a sleeping beauty, which while respecting the history it embraces innovation in winemaking, architecture, wine education and food – as a winning wine tourism combination"²⁰ and "a true art form that captures the landscape plays with the terroir creates emotion"²¹.

6. DISCUSSION AND CONCLUSION

In order to maintain and also enhance the amenity values of the vineyard landscape, according to most known guidelines, new wine architecture should be located in the least environmentally sensitive location, it should follow and utilise the natural contours of the land to minimise disturbance. Buildings should be designed in such a way as to minimise mass and volume, architectural elements that increase visual prominence should be avoided and the buildings' shapes, materials, colours and components should be selected to relate to the landscape elements. With regard to rehabilitation, renovation and addition work on existing constructions, respect should be shown to the work of past generations (for example, with regard to building height, scale, proportions, materials and colours etc.), new additions should not be too dominant by "over modelling" the old structures or even imitating them²². These aspects clearly define the concept of "fit into the character of the landscape = integration into the landscape = adaptation to the existing landscape", and it constitutes an intervention strategy in the territory, which consists of the subordination of one part to the whole.

Analysing the exterior aspects of the new buildings and its surroundings and also taking into consideration the guidelines' suggested design criteria, it is clear that the architects overstepped the rules and neglected the subordination of their buildings to the historical cultural landscape. Their architectural objects – which are extremely diverse

and fundamentally different in their forms, materials used and scales – have a prominent visual impact on the cultural landscape, all of these becoming dominant elements of the viticultural landscape. Nevertheless, it would be wrong to claim that the architects are totally indifferent to the landscape, in all three cases, the tendency to harmonise architectural composition with the surrounding landscape prevails. Obviously, they used the landscape as the backdrop as well as the inspiration for their architectural concepts.

In the case of the Château Faugères, the architect took into consideration the topography of the hillside and the spirit of the local traditional architecture. By using the natural contour of the site, embedding a part of the building into the slope (Ill. 5) and covering the roof with vegetation (Ill. 3, 4), he not only endowed the winery with a gravity flow process and natural regulation of temperature and humidity – factors that are central to the production of wine – but also reduced its scale, thereby mitigating the visual impact of the building's mass on the surroundings. By employing simple and practical geometric shapes and natural stone (aspects that are reflected in the traditional architecture of Saint-Émilion's vineyards) a harmony between the architecture and the historical context was achieved. However, he nonetheless managed to give a powerful monumentality to the winery by establishing it on top of the plateau and imposing the vertical fracture (Ill. 1, 2). The central architectural element – a striking feature reminiscent of other Mario Botta designs – explicitly declares his presence, thus transforming the entire structure as a rival to its landscape. Undoubtedly, the winery's architecture reflects the architect's style, which is characterised by powerful, geometrical buildings that are in dialogue, by contrast, with the natural features of the surrounding landscape.

Symbolic, emphatic and almost “sentimentally natural” is the new winery of Château Cheval Blanc. In structuring and shaping the building, the architect disregarded the character of the existing historic buildings, but took into account the topography of the land and addressed the idea of the metaphorical representation of naturalness. By using the curvilinear geometric forms – a feature typical of the Christian de Portzamparc designs – he created a large, elegant structure, which mimics a hill with gentle slopes and also the fluidity of its contents. To connect and incorporate the winery into the local scenography, and not less important, to stabilise its interior temperature, besides the building's shape created to set a harmonious relationship with the site and the use of materials – concrete, wood and glass – chosen with the same intention, a fraction of the building has been sunk into the ground (Ill. 10) and the other, which seems to float in the air, is covered with green strips punctuated by haphazardly arranged shrubs accentuating the impression of land. However, the new winery, due to its huge scale, the hill crest exceeds considerably the scale of the local surrounding hillsides, sculptural shape and white colour, creates a relationship of tension and misbalance between old buildings and topography, merging in the land declaring its artificial nature (Ill. 6, 7). As in the case of Château Faugères, the winery's architecture reflects the style of Christian de Portzamparc, distinguished by bold designs and an artistic touch.

The most evocative example, which has a strong metaphoric and symbolic reference to the site, is the new cellar of Château La Dominique. The architect, rather than trying to complement the existing structures, designed a strikingly different building with bright red, wine-coloured walls. He gave to the “elegant red wine”, for which Château La Dominique is recognised and ranked as Saint-Émilion Grand Cru Classé, a built recognisable face, thus creating a new “story” for the estate. A distinctive feature of this structure is that on the one hand, it is shouting out its architectural presence, on the other, it stands in an alliance and harmonious balance with its host buildings and the directly surrounding landscape elements. It is clear that this effect was achieved, partly due to the building’s location, height and shape – it fills the gap between the old structures, thus being partly screened by them (Ill. 6, 11, 17) – and partly due to the use of reflecting materials that created an intricate sense of connection with the context, the horizontal metallic strips on the outer walls providing a reverse mirror effect, and the two-way mirror facade captures and highlights the old structures, sky, ground and the rows of vines (Ill. 13, 14). Indeed, these reflections helped the new cellar to blend in with its direct surroundings in the form of mirrored camouflage, but in general, it acts as a powerful means of highlighting the estate and its vineyards.

Even though Jean Nouvel claims that he “has no style [of his own]”, he is known for his affection for heights, lights and reflections, and for his flamboyant and colourful – typically red – buildings and this cellar has a recognisable pattern of his personality.

There are two features that can be easily distinguished in all the case studies. Firstly, there is the scenic vista, which was considered and emphasised by the architects. The architectural compositions are opened and communicative both inside and outside (terraces, glass facades, generous windows), providing a unique view over the viticultural landscape. By framing vistas and connecting the surroundings with the buildings, the architects created the illusory impression of volumes integrity with the landscapes. They realise an architectural approach described by Le Corbusier in 1923: “Architecture is the masterly, correct and magnificent play of masses brought together in light”²³ we may add: in the light of the viticultural landscape. Secondly, is the contrast (mass, scale, colour), by using it, the architects strengthen both phenomena architecture and landscape identity to point out the difference. With this difference, they underline the architectural concepts which express their style and the owners’ egos. Now as in the past, new wine architecture symbolises class, status and superiority.



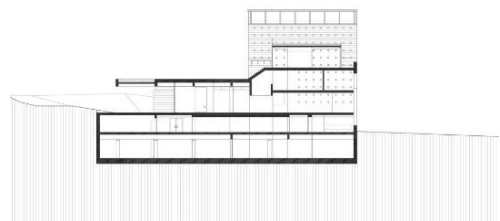
III. 1. Bird's eye view of the Château Faugères estate and its natural and historical context; new winery in the upper part; old château in the lower part
(source: <https://www.denzweine.ch/de-CH/vineyard/chateau-faugeres>, access: 09.04.2019)



III. 2. Frontal view of the Château Faugères new winery, reflecting its rectangular forms, used materials, terrace and the window that evoke the shape of a glass wine funnel
(source: <https://www.area-arch.it/en/wine-cellar-chateau-faugeres/>, access: 09.04.2019)



III. 3. A view of the winery, reflecting the texture of the material, green roof and the view towards the old château
(source: <https://rosalstones.com/en/projects/winery-chateau-faugeres/>, access: 09.04.2019)



III. 4–5. Axonometric view and the cross section of the winery, reflecting the connection with the terrain
(source: <https://www.area-arch.it/en/wine-cellar-chateau-faugeres/>, access: 09.04.2019)



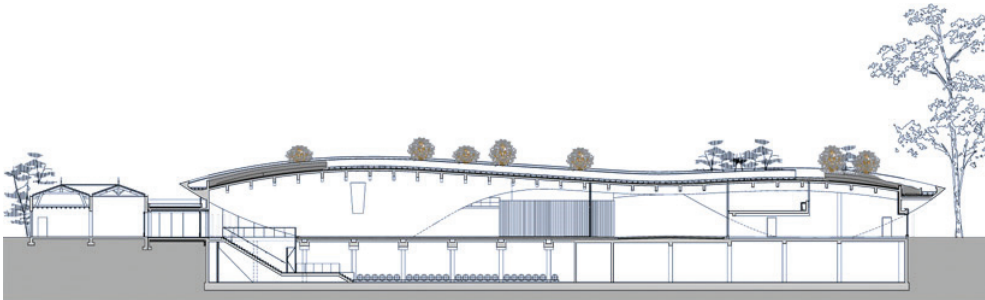
III. 6. Bird's eye view of Château Cheval Blanc and Château La Dominique estates
(source: <https://www.winepaths.com/wine/france/bordeaux/saint-emilion/chateau-la-dominique/private-tour>, access: 09.04.2019)



III. 7. Aerial view of Château Cheval Blanc estate and its natural and historical context
(source: <https://www.lvmh.com/houses/wines-spirits/chateau-cheval-blanc/>, access: 09.04.2019)



III. 8–9. Frontal and axonometric views of the winery – shape, scale and used materials
(source: <https://www.detail-online.com/article/white-sail-in-the-bordeaux-region-vineyard-in-saint-emilion-27282/>, access: 09.04.2019)



III. 10. Winery's longitudinal section, showing the connection with the terrain
(source: <https://www.designboom.com/architecture/christian-de-portzamparc-chateau-cheval-blanc-winery/>, access: 09.04.2019)



III. 11. View of Château La Dominique estate and its natural and historical context
source: <https://www.winepaths.com/wine/france/bordeaux/saint-emilion/chateau-la-dominique/private-tour>, access: 09.04.2019)



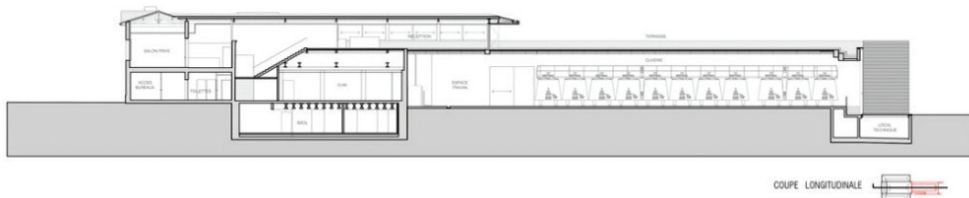
III. 12. Axonometric view of the winery, screening its shape, scale and used materials (source: <http://hicarquitectura.com/2015/10/jean-nouvel-moon-safari-chateau-de-la-dominique/#gallery-5>, access: 09.04.2019)



III. 13–14. Winery's walls and the mirrored context (source: <http://hicarquitectura.com/2015/10/jean-nouvel-moon-safari-chateau-de-la-dominique/#gallery-5>, access: 09.04.2019)



III. 15–16. Winery's roof, including terrace, restaurant and the panoramic view towards the viticultural landscape (source: <http://lmvdrmore.blogspot.com/2014/05/blog-post.html>, access: 09.04.2019)



III. 17. Longitudinal section of the winery, reflecting the connection with the host buildings (source: <https://www.dezeen.com/2015/02/09/jean-nouvel-chateau-la-dominique-winery-france-red-mirrors>, access: 09.04.2019)

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