SAWH oX25 – SAWH Online Exhibition 2025
‘AUTHENTICITY’

BORDEAUX

‘Authenticité’

Par Samuel Drapeau, ensap Bordeaux, France

Le concept d’authenticité appliqué dans le cadre du bien Unesco « Juridiction de Saint-Emilion » a été investigué dans l’objectif de dépasser la simple considération matérielle. Il a été question de passer au-delà de la forme et de son rapport au passé hérité, pour interroger la capacité de ce concept à accueillir les interactions socio-spatiales liées au caractère vivant du patrimoine observé. Cela a été rendu possible par un site incluant une forte dimension paysagère, un paysage culturel habité dont la forme est héritée d’une pérennité exceptionnelle des activités culturelles humaines (viticulture notamment). Ce paysage vivant, aujourd’hui extrêmement vulnérable aux changements climatiques et sociétaux, a offert un terreau fertile pour considérer l’authenticité comme la garante de l’intégrité matérielle du bien patrimonial.

L’intervention architecturale, urbaine et paysagère, doit parvenir à concilier le besoin de transmission avec les mutations numériques, artisanales, économiques, qui sont indispensables à la préservation du caractère vivant de ce paysage patrimonial. Ici, l’authenticité de cette production culturelle hybride, entre terroir, bâti et tradition, transite invariablement par la considération d’un commun exceptionnel nécessitant une attention spécifique dans sa nécessaire adaptation aux changements globaux.

‘Authenticity’

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The concept of authenticity applied to the UNESCO site ‘Jurisdiction of Saint-Emilion’ was investigated with the aim of going beyond a purely material consideration. The aim was to look beyond form and its relationship with the inherited past, and to question the concept's capacity to encompass the socio-spatial interactions linked to the living quality of the observed heritage. This was made possible by a site with a strong landscape dimension, an inhabited cultural landscape whose form has been shaped by the exceptional continuity of human cultural activities (particularly viniculture) over time. This living landscape, now extremely vulnerable to climate and societal change, provided fertile ground for considering authenticity as the guarantor of the material integrity of heritage assets.

Architectural, urban and landscape interventions must reconcile the need for transmission with the digital, artisanal and economic changes that are essential to preserving the living character of this heritage landscape. Here, the authenticity of this hybrid cultural production, between terroir, buildings and tradition, invariably passes through the consideration of an exceptional common heritage that requires specific attention in its necessary adaptation to global changes.

The National Higher School of Architecture and Landscape of Bordeaux (ENSAP), a *School of Architecture* + *World Heritage*

The National Higher School of Architecture and Landscape of Bordeaux is at the heart of the Nouvelle-Aquitaine region, where it radiates outwards.
The largest region in continental France is one of the most richly endowed parts of the world in terms of Unesco World Heritage sites list:

The 'Prehistoric sites and decorated caves of the Vézère valley' (criteria i and iii, 1979),
The 'abbey church of Saint-Savin-sur-Gartempe' (criteria i and iii; 1983),
The 'Pyrénées-Mont Perdu' mixed site (criteria iii, iv, v, vii and viii, 1997),
The 'Routes of Santiago de Compostela in France' (criteria ii, iv and vi; 1998; 30 sites in the Nouvelle-Aquitaine region),
the 'Fortifications of Vauban' (criteria i, ii and iv ; 2008; the Blaye citadel, the Paté and Médoc forts at Cussac-Fort-Médoc, the enclosure and citadel at Saint-Martin-de-Ré),
'The architectural work of Le Corbusier, an outstanding contribution to the Modern Movement' (criteria i, ii and vi; 2016; Cité Frugès site in Pessac)
The 'Cordouan Lighthouse' (criteria i and iv; 2021).

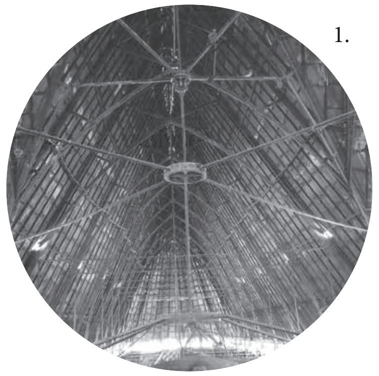
Finally, two exceptional urban and landscape sites are in the immediate surroundings of the school, the site of 'Bordeaux, Port of the Moon' (criteria ii and iv; 2007) and the 'Jurisdiction of Saint-Emilion' (criteria iii and iv; 1999).

Such diversity and richness of heritage is an opportunity for students of architecture and landscape. Even though in France, practitioners authorised to work on these sites or their buffer zones receive specific education at the Ecole de Chaillot (Paris), tackling the complexity of working on existing sites endowed with an Outstanding Universal Value makes it possible to question practice on and with the existing more generally. The risks, vulnerability and duty of transmission of these unique assets echo the whole range of architectural, urban and landscape practices in the context of global change.

This exceptional heritage is seen as a perpetual source of inspiration for architectural theory, and for the development of practices that are situated, respectful, humble, but also prescriptive and creative. Because this common legacy is a resource, and the notion of authenticity a path in the search for coherence.

Optional course: *From conservation to intervention with the existing*

(Master in Architecture, year 1 and 2, 40 hours), February-April 2025



1. Contextual and theoretical content: History and tools for working with existing buildings

   Heritage and ecological emergency + The notion of heritage and monumental intervention policies, from yesterday to today (ENSAP Bordeaux)

2. Immersion: Experiencing vernacular building practices

   Workshop at the Guyenne medieval building site (La Lande-de-Fronsac, Gironde, France)

3. Getting hands-on: Diagnosing and working with an existing

   Le Clos Fourtet, Saint-Emilion (Gironde, France)

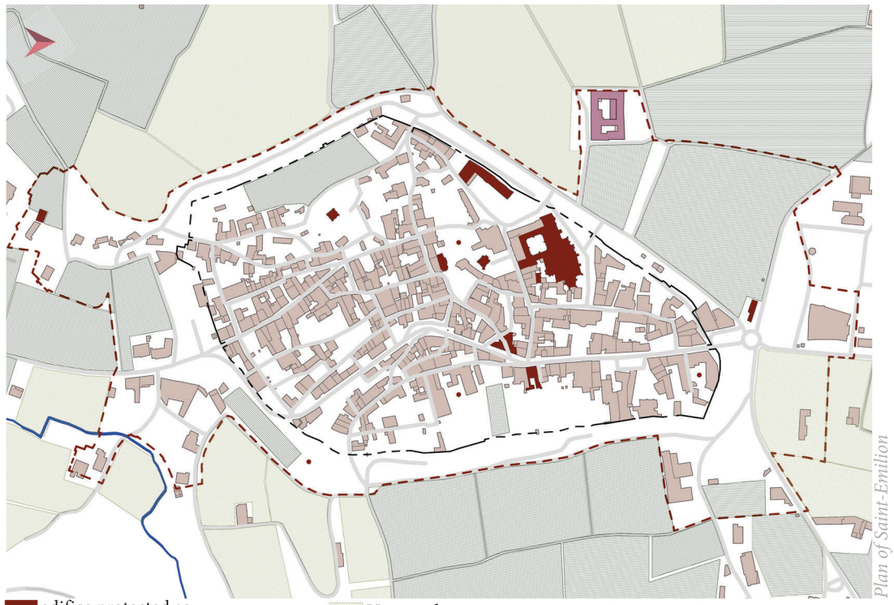
Teacher:
Samuel Drapeau, lecturer in History & Architectural Cultures
Students involved:
Aïda Berrada, Aimilia Chaidemenaki, Alberto Martinez, Angela Sofia Reyes Méndez, Aurianne Laux-Coïc, Carla Mengxin Esteban Sanchez, Eva Garcia, Johanna Sigloch, Lola Olivier-Vialard, Luca Leroy, Mathilde Gicquiaud, Nadia Rodriguez Llinares, Nicole Manzanares, Sofia Xenaki, Thomas Moucheron, Viktoria Freutsmiedl, Yéléna Mladenovic

The prospected Unesco WH site.
The Jurisdiction of Saint-Emilion and the Clos Fourtet

'Jurisdiction of Saint-Emilion' site, included on UNESCO's World Heritage List in 1999, is a vast area of 7,847 hectares (with a buffer zone of 5,101 hectares) that has been shaped for many centuries by the culture of the vine. A rich heritage of buildings and landscapes has evolved between the Dordogne River Valley and its northerm hillsides. Seven municipalities (around 5,000 inhabitants) surround the small town of Sain-Emilion (1,700 inhabitants, including less than 200 within the medieval city walls), which gave its name to the territory. The area encopasses a large number of issues relating to the architectural, urban and landscape heritage, the practices and uses of the territory, and environmental and social changes: demographic decline, over-visiting by tourists, seasonality of commercial activity, mobility, intense exploitation of resources, exceptional craft skills, a great and well-known ancient heritage, a contemporary heritage and existing heritage with lessa attention, very significant vulnerability of the tangible (built and landscape) and intangible (vine culture and landscape) heritage to environmental changes.

Clos Fourtet, a 'Premier Grand Cru classé', is located just a few metres from the medieval walls of Sain-Emilion. In addition to the remains of the convent of the Dominicans (14th century) and its exceptional underground, constisting of 13 hectares of former limestone quarries, the Clos Fourtet estate offers a remarkable environment in which to study architectural, urbain and landscape dynamics in heritage areas, and to gain a better understanding of the complexity of this heritage, which is sensitive to major contemporary issues.

SAINT-EMILION'S VILLAGE



Plan of Saint-Emilion

The history of Saint-Émilion dates back to Roman times, when the region was already being cultivated for viticulture. Archaeological remains attest to the existence of **Roman villas engaged in vine growing** applying the techniques of the Roman Empire.

According to the legend, the town's name comes from Émilion, a **Breton monk** who **settled in a cave duged out of the limestone,** in the 8th century. His reputation as a holy man **attracted disciples and led to the founding of a monastic community.**

By the **12th century**, Saint-Émilion had become a **prosperous town** thanks to **wine trade** and its **strategic location along commercial routes.** The town was fortified, and many emblematic buildings were constructed:

- The **monolithic church** one of the largest in Europe.
- The **ramparts**(13th century), reflecting its defensive importance.
- **Monasteries and cloisters** bearing witness to a strong religious presence.

Village of Saint-Emilion, Napoleonic land register, 1845

Clos Fourtet's parcels, Napoleonic land register, 1845

Source : Archives of Gironde

1st century
The **Romans brought viticulture** to the region.

3rd – 5th centuries
Gradual **decline of the Roman Empire** and growing instability in the region.

7th century
Urban development of the town begins following the supposed arrival of the Breton monk Émilion.

12th century
Saint-Émilion becomes an **independent jurisdiction** under the authority of the Kings of England.

14th century
The **Hundred Years' War** (1337–1453) disrupts the region with ongoing conflicts between the French and the English, leading to a **temporary economic decline.**

16th century
Religious wars between Catholics and Protestants weaken the town. Protestant influence grows in the region, and some **religious buildings are neglected or damaged.**

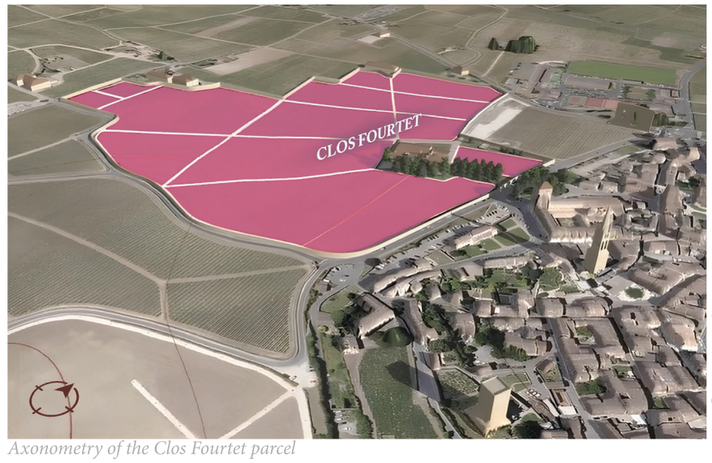
17th – 18th centuries
The **city's economy is revived by the wine trade.** Relations with the united provinces of the Netherlands and England boost exports.

20th century
Phylloxera epidemic (late 19th century) devastates a large portion of the vines

21st century
As it pursues **sustainable viticulture** and preserves its **historical identity,** the town remains a major center for **wine tourism.**

Plan of the quarries at "Château du Clos Fourtet", 2002

CHÂTEAU DU CLOS FOURTET



Source : whc.unesco.org

Axonometry of the Clos Fourtet parcel

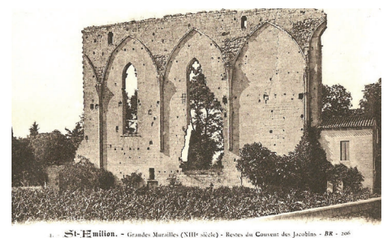
Château Clos Fourtet is located at the entrance of Saint-Émilion,**built on top of 13 hectares of subterranean quarries**, that descend three sublevels and are between 6 and 12 meters deep.

After being acquired by Émile Leperche in 1867 during the Second Empire, the estate that was previously known as Camp Fourtet was renamed**'Clos Fourtet' as a result of its walled in enclosure.**
That same year, the estate participated in the **Paris World's Fair and won its first gold medal.** Until 1900, when the property was purchased by **Raymond Martin Cahuzac,** Clos Fourtet continued to earn numerous awards.

In 1919, the estate was acquired **by Fernand Ginestet**. It was following this acquisition that the Clos Fourtet labels adopted their current design, featuring three gold medals. In 2001, **Philippe Cuvelier** purchased the vineyard. Major investments were then made to **modernize the winery,** including the installation of around twenty temperature-controlled **stainless steel vats.**

THE QUARRIES & THE WALLS

Well and refuge chamber of the Girondins 20th century

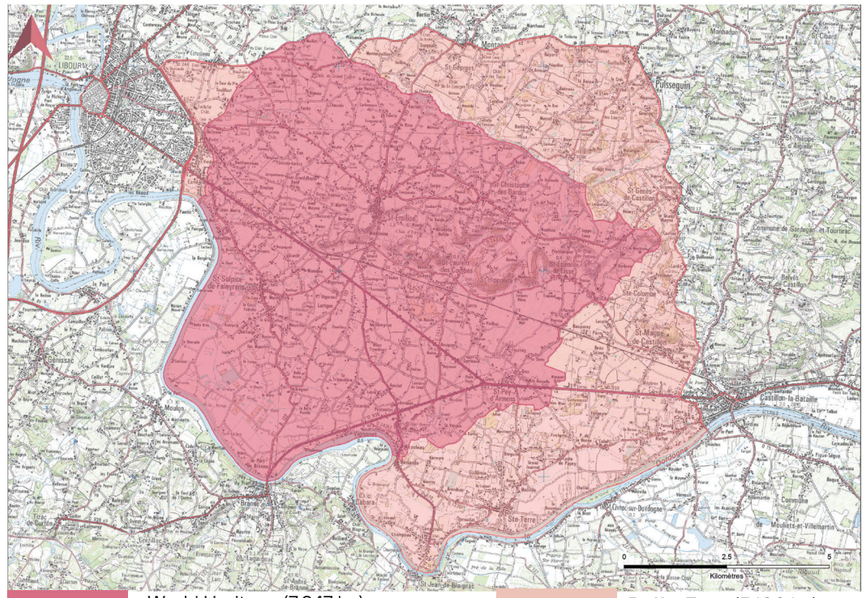


The jacobins convent , "La Grande Muraille"

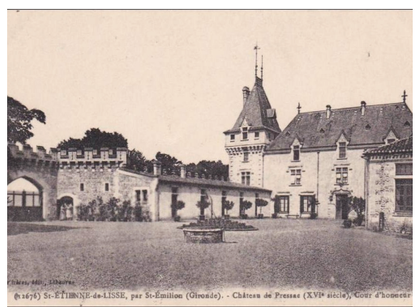
The construction of the Jacobins Convent started in 1215. Originally established outside the city's walls, it was vulnerable to the hazards of war, an ended up being used as a defense position for a few battles earning the disgnation of "muraille" (wall). In 1378, a site was allocated in the town for the construction of the convent, and therefore the Grande Muraille was never completed.

Aurianne LAUX-COIC, Nicole MANZANARES, Yéléna MLADENOVIC (2025)

UNESCO



The **inscription of Saint-Émilion as a UNESCO World Heritage site in 1999** was initiated by the municipality and local authorities to **preserve the integrity of its vineyard, landscapes, and viticultural traditions;** based on the authenticity of its viticultural practices, the conservation of its cultural landscape, and its historical influence on viticulture, particularly wine production dating back to antiquity. The inscription was granted under **UNESCO criteria (iii), (iv), and (v)** , highlighting the **site's importance as a living cultural tradition,** an example of a cultural landscape **illustrating a key stage in human history** and a representation of harmonious human interaction with the environment through exceptional habitat and land-use.



Château Pressac Vineyard, Saint-Émilion, 1976

Today, **new modern wineries,** with sleek contemporary designs and advanced technologies must be located outside the village core to comply with conservation rules, **preserving the visual and historical integrity of the landscape.** These facilities are positioned in peripheral areas to complement, rather than overshadow, traditional wine-producing structures.

The inscription of Saint-Émilion as a UNESCO World Heritage site has directly influenced its viticultural architecture with **strict preservation rules on its cultural landscape.** Traditional architecture, characterized by stone cellars, **historic châteaux,** and age-old wine storage buildings, must be preserved to maintain the site's harmonious appearance.

Cellar of Château Cheval Blanc, Christian de Portzamparc, 2011

THE VINEYARD

60%
Merlot

30%
Cabernet Franc

10%
Cabernet Sauvignon

Gallo-Roman period

Vine presence confirmed by furrows carved into the limestone hillsides.

1080

First written mention of vines in a charter from the Archbishop of Bordeaux.

12th–13th centuries

Wines considered **"honorific,"** offered to rulers and nobles.

14th century

Wines evolve to **become richer in color and alcohol.**

18th century

Rise of viticulture with vineyard expansion and **better techniques.**

1867 & 1889

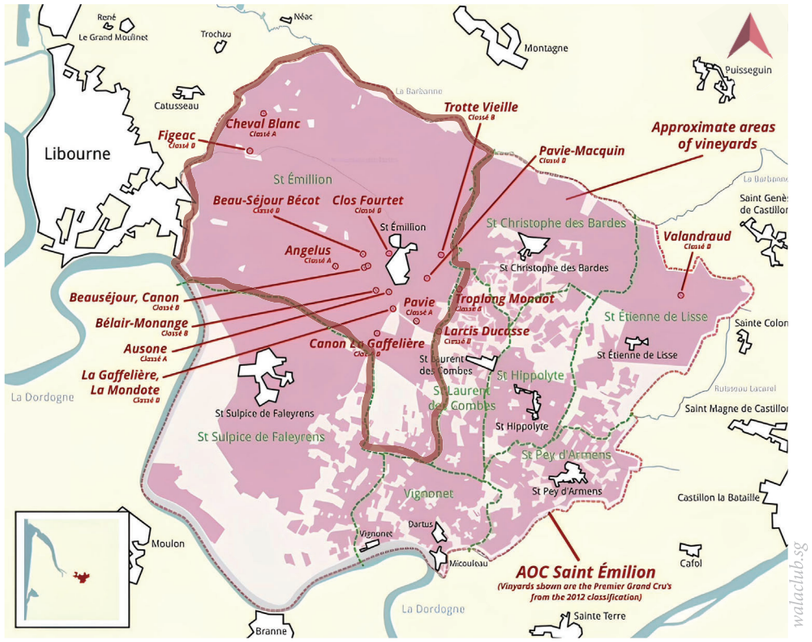
Saint-Émilion **wines win awards** at the **Universal Exhibitions.**

1936

Official **classification** of Saint-Émilion wines into four tiers under the **AOC.**

1999

Saint-Émilion jurisdiction **inscribed as a UNESCO World Heritage site.**



The village of Saint-Émilion is home to a **vineyard that spans 2,290 hectares** within the commune, accounting for **67.5% of the total land area.** With **over 230 châteaux,** this wine-producing region is **one of the most prestigious in Bordeaux.** Merlot is the dominant grape variety in Saint-Émilion wines, making up 60% of the vineyard plantings.

The **vineyard lies atop the limestone plateau** known as "calcaire à astéries", characterized by shallow clay-limestone soils. This configuration provides **excellent natural drainage,** preventing excess moisture while ensuring good water retention, conditions that promote the consistent ripening of the grapes.

What sustainable future can be envisioned for the Saint-Émilion vineyard and its living landscape?

Barn Owl

Golden Ground Beetle

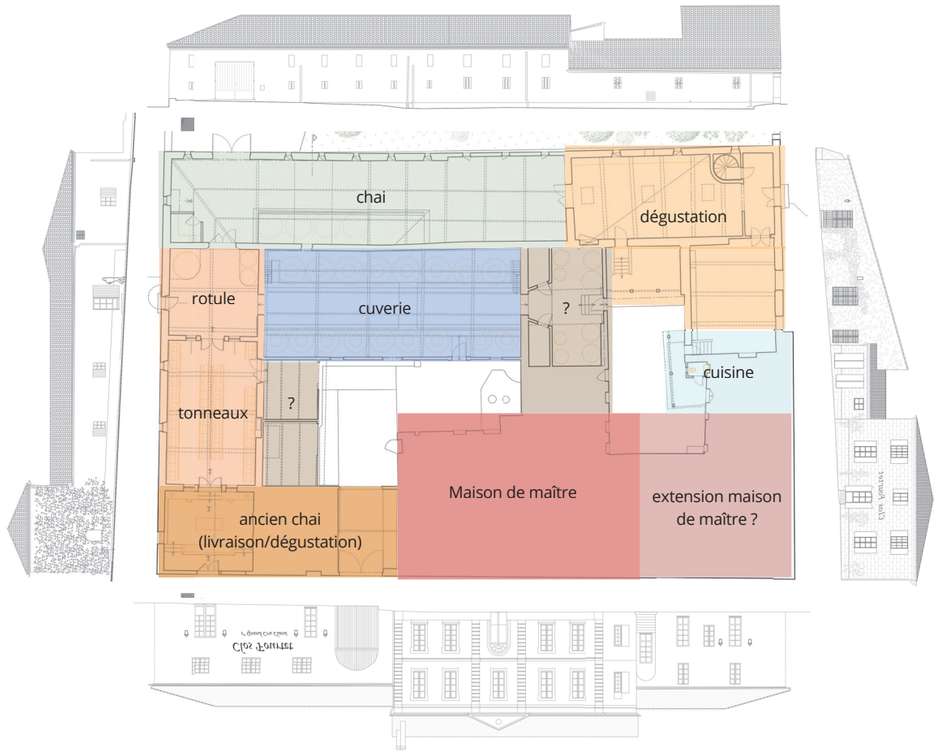
Biodiversity is used to enhances the vineyard's natural balance. Insects, earthworms, and bats enrich the soil and help control pests. Vegetation prevents erosion, supports a healthy ecosystem, and increases resilience to climate change.

More estates are adopting **biodynamics** to preserve their terroir. This method follows natural cycles and uses specific preparations to strengthen vine vitality. **Clos Fourtet embraces this approach to revitalize the soil,** enhance terroir expression, and craft pure wines deeply connected to nature.

Aurianne LAUX-COIC, Nicole MANZANARES, Yéléna MLADENOVIC (2025)

Clos Fourtet - the low wall outside the walled town :

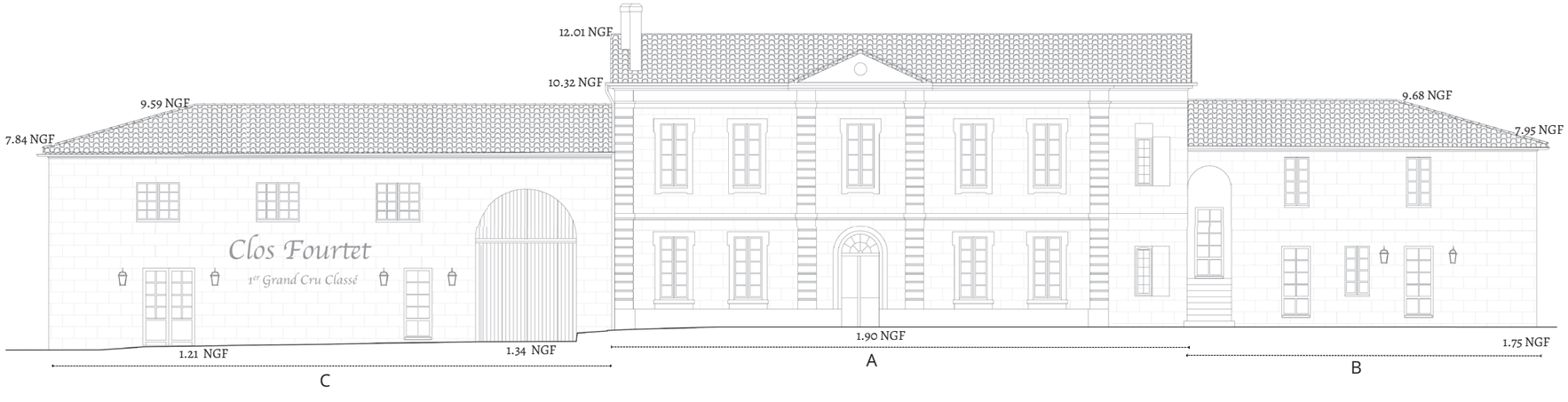
The property covers an area of 20ha and is enclosed by a low stone wall.
The building is located to the south-east of the plot, close to the town itself and at its highest point.



Structural Diagnostic :

A heterogeneous complex, 10 built entities:

- The main building to the south
- The adjoining extension
- The kitchen (also an extension of the manor house or a separate entity?)
- The wine cellar partially converted into a tasting room to the south
- The currently active wine cellar to the north
- The vat room (restoration or extension?)
- The covered area in front of the vat room
- The barrel cellar with the **"salle de rotule"**
- The associated covered area
- The tasting rooms



South Facade : The Mansion

The south façade is divided into three sections. It is built in dressed stone wich shows its symbolic importance and its rôle in the image of the domaine.
Section A is symmetrically designed; it is the main façade of the manor house, featuring substantial work on the quoins, a classical-style layout, a detailed cornice, and a pediment highlighting the entrance. Notably, the façade is not centered on the building but is positioned to the left.
Section B is also built in dressed stone, with a continuity of courses; these first two sections comprise the manor house.
Section C is a wine cellar, showing no evident symmetry in its design. The roofs have varying slopes, and traditional Gironde tiles are used as roofing material.

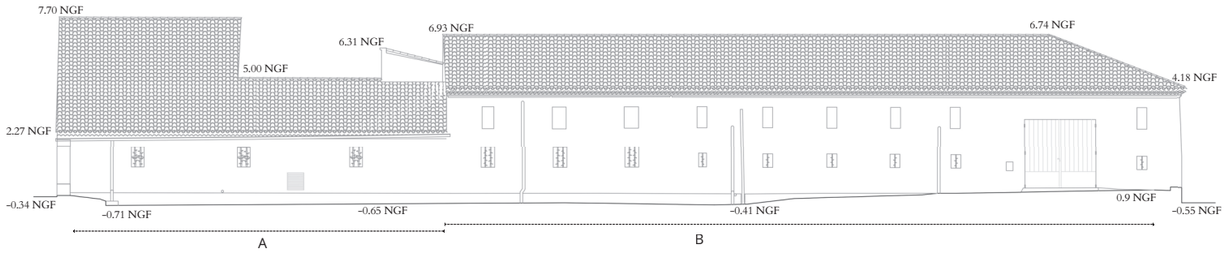
Dressed Stone :
Limestones, standard size **60x30** cm, Conventional mortar joint (sand, lime, water). They air to circulate, preventing dampness. Its elasticity prevents cracking and crazing, it well withstand through time all climatic conditions.

Moellon :
Soft, rough, irregular building stone
They replace ashlar for facing in buildings of little importance.

Roof tiles :
Canal tiles made of local clay, rounded on the top they match each other with a male/female interaction

Ironwork :
It is use for décorative éléments of the façade.

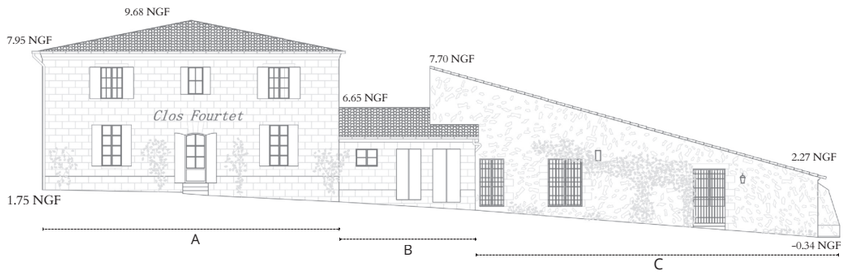
CHAIDEMENAKI Aimilia - GARCIA Eva - GICQUIAUD Mathilde - MOUCHERON Tomas - FREUTSMIEDL Viktoria (2025)



The north facade :

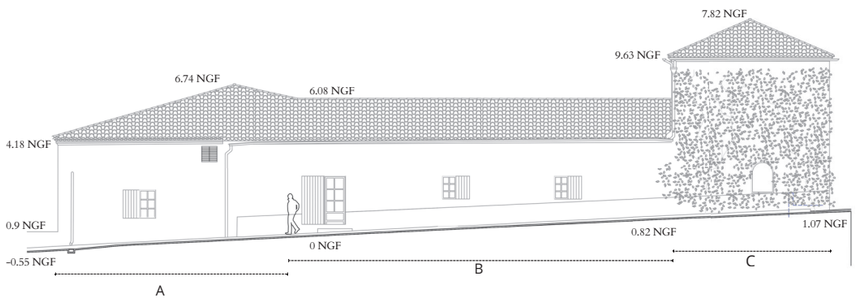
Divided into 2 sequences. There is a basement along the entire length of the building. Sequence A is a single-storey building with two different roof heights. There is a buttress at the east end. Block B has two storeys with discontinuous openings, indicating a potential extension.

The numerous downpipes and the discontinuity of the façade bear witness to its position at the rear of the building and its purely functional and productive use: it is not designed.



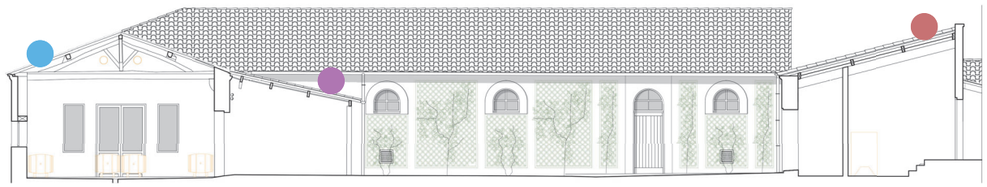
The east facade

Divided into 3 sequences. Sequence A is designed with symmetry and is in ashlar. Sequence B is also in ashlar with a continuity of courses. These first two sequences house the manor house. Sequence C is a rubble stone wine storehouse, with no symmetrical design. The roofs have varying pitches and Gironde tiles are used for the roofing.



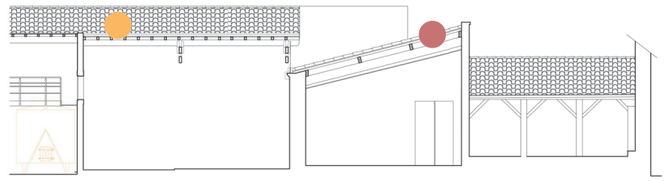
The west facade :

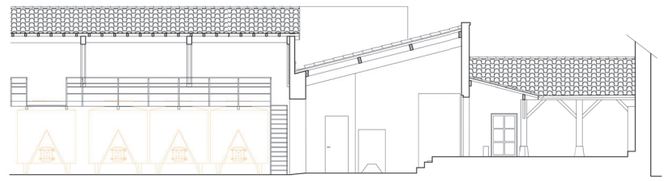
Divided into 3 sections. Sequences A and B are made up of approximately 2 metres of rubble stone, with ashlar up to the roof. The sequences follow the slope. Sequence C consists of rubble stone up to the roof height of sequence B, then ashlar. The roofs have varying pitches and directions.



The woodworks :

As soon as you enter the wine cellar, the historic solid wood framework immediately catches the eye.

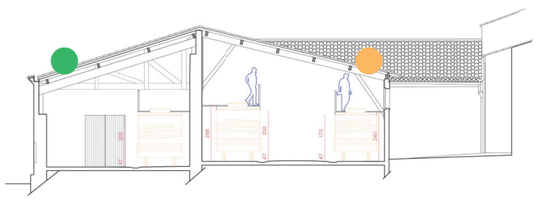




It's clear that the structure has undergone various interventions over time, each era leaving its mark. This layering is evident in the wood itself: on the left, an older, time-worn timber contrasts with a straighter, more uniform beam that appears more recent. One can imagine the original framework dating back to the late 18th or early 20th century, while the exterior elements seem to have been renovated around the early 2000s—likely during the 2001 restoration work.

A strong visual contrast :

We can be observed between the two frameworks, suggesting the involvement of different architects and craftsmen. Structurally, the right-hand side appears to be the more recent addition—part of the renovations carried out in 2014 on the vat room. Its straightforward and efficient design seems intentionally conceived to free up as much space as possible, particularly for the installation of platforms.



1919: The Ginestet family

They already owne several renowned estates, acquires Clos Fourtet, further enhancing its prestige.

1988: The Lurton family

They undertakes significant work to improve the quality of the wines, marking a period of renewal for the estate.

2001: Philippe Cuvelier

He acquires the estate and, together with his son Matthieu, ushers in a new era of modernization while respecting the estate's traditions. Strategic investments are made, notably in the renovation of the buildings and the conversion to biodynamic farming.

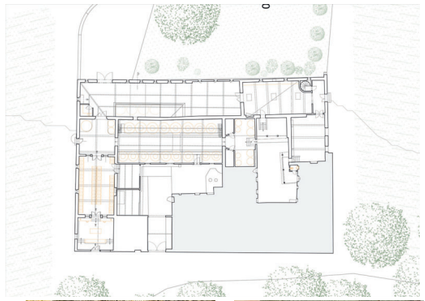
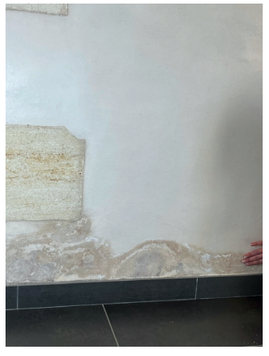
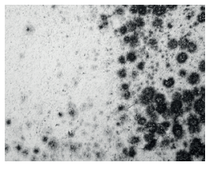
2014: Inauguration of a new vat room

It is marking a significant milestone in the modernization of the winemaking facilities.

2022: Château Les Grandes Murailles

It is integrated into Clos Fourtet following approval from the INAO. This merger adds 2 hectares of Merlot to the estate, bringing the total vineyard area to 22 hectares.

One time, one woodwork strategie :

	Pathologies	Identification of pathologies	Identification of conservation and restoration measures
Stone	1. Moisture Damage to foundation stones caused by rainwater and dampness in the soil and vegetation surrounding the building. 2. Biological agents Development of moss affecting the aesthetics of the facade Development of mold in interior walls due to humidity in rooms. 3. Stone soiling Deterioration of the stone's appearance, color and texture due to the accumulation of dust and dirt on the surface.	 Development of moss on thebasement and column bases due to rainwater splashing. Traces of drips on the facade Soiling of the sculptures and deterioration of joints on facing stones due to run-off on facades. Decorative elements and modenature in need of restoration (splatting, missing palusters, etc.) Occasional damage to cornice	Cleaning up of masonry, with restoration of the impluvium at the foot of the facade (facings) to be prioritized according to the degree of soiling ot the facades. Cleaning of the staircase echo wall. Stitching to identify areas where cement mortar has been used. Removal of old awning mechanisms and old metalwork on the facade. Investigation of ashlar joints. Replacement of deteriorated stones (base, facing, supports, framing stones, cornice elements, balusters, etc.) Repair or resealing of hinges and railings. Repointing o ashlar. Finish with lime whitewash to homogenize facades.
Coating	1. Moisture Moisture problems in the wall have caused plaster to delaminate. 2. Biological agents The stone window frames came into contact with moisture from the outside. This moisture was then absorbed into the pores of the stone, creating ideal conditions for mold growth.	  	Repairing the watertightness of joinery: Installation of silicone or rubber seals to prevent water infiltration. Restoration of stone frames toeliminita cracks or damage caused by damp (mastic) Repair and reapplication of plasters: Use of lime-based renders, which are breathable and allow the stone to continue to 'breathe' while protecting the walls from damp.
Metallic Elements	1. Corrosion Corrosion of steel as a result of an electrochemical reaction of the material with water salts. In this case, the process forms rust, making it more brittle. 2. Biological agents Mould growth in the surface of the light due to continuous exposure to humidity and lack of godd ventilation in the room.	  Corrosion of façade-mounted elements (plugs, spikes, etc.) Deterioration oh hinges and railings	Removal of old awning mechanisms and old metalwork on facades. Repair or resealing of hinges and railings. Cleaning and rust removal. Sanding or chemical stripping. Protection by anti-rust paint. Restoration or repair of zinc work (downpipes and cast-iron dolphin to be redone).

Wood

1. Moisture

Continuous contact of wood with damp stone may cause pathologies in the future.

Traces of dampness on some wooden beams at roof level due to water infiltration from the roofing.

Aggravation of cracks in the wooden beam due to water infiltration and constant humidity in the room, altering the initial moisture content of the wood.

2. Biological agents

Presence of mold in the base of the wooden doors due to contact with water from the floor and possible stagnant water in the tile joints.
Fungus growth in the lower corner of the metal port due to excessive humidity and water trapped in the frame.

3. Deformations

Deformations and warping of wooden beams occurring during the drying phase.





Insert insulating material between wood and damp stone (bituminous strips, resin or stainless steel shims).

Repair roofing in the event of water infiltration (displaced tiles, faulty zinguerie).

Install a breathable roof underlay to limit moisture coming from the roof.

Improve ventilation in damp rooms (VMC, ventilation grilles).

Repair infiltrations to stabilize wood moisture levels.

Reinforce cracked beams where necessaary (mecahnical or resin reinforcement).

Raise doors or install thresholds to avoid direct contact with groundwater.

Treat wooden frame bases with a fungicidal and water-repellent product. Clean areas affected by fungi and apply an antifungal treatment.

Improve drainage around frames and doorframes to prevent standing water.

Roof tiles

1. Soiling

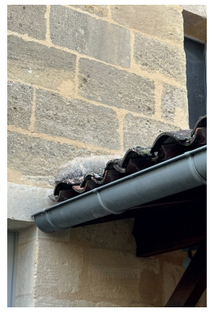
Deterioration in the appearance of the color of the ceramic tile, which becomes lighter due to the sun's ultraviolet rays.

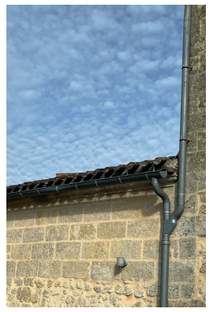
Texture becomes rough instead of smooth due to dirt accumulation.

2. Moisture

Alternating roof tile overlap (first tile face up, second tile face down, and so on) allows the roof to evacuate water.

Nevertheless, moss can be found in some tiles, showing that moisture is still present.

Tile soiling:

a. Tile inspection:

Check roof integrity and replace damaged tiles

b. Tile cleaning:

Use low-pressure cleaning to avoid damaging fragile areas.

Manual brushing: this is a time-consuming but gentel process.

Natural anti-moss products: specific products can be applied to tiles to treat moss. Some treatments are based on bicarbonate of soda or vinegar.

Fungicidal treatment: fungicidal products can be used to prevent and treat mould and moss growth on tiles that are heavily soiled.

Tiles

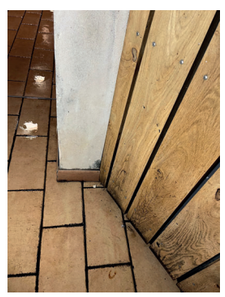
1. Clogged water

Water clogged in corners due to imperfections in the slopes that carry water to the sewer.

2. Biological agents

The smooth surface of tiles allows water to slide towards the drain. Howaver, water can stagnate in the joints, so the ceramic skirting absorbs water from the floor and retains moisture, creating favorable conditions for fungi to grow in the base of the walls.



Readjust or recondition surface slopes: use self-levelling mortars or levelling compounds.

Check and maintain pipes and drains.

Repair joints and baseboards: use silicon sealants or anti-mould sealants to seal joints.

application of anti-mould products: antifungal cleaner on surfaces where poisture and moult are present.

Install an effective ventilation system.

Use moisture-resistant material for joints.

Application of hydrophobic or water-repellent coatings to baseboards and tiles.

AIDA BERRADA, ALBERTO MARTINEZ, CARLA MENGXIN ESTEBAN SANCHEZ, ANGELA SOFIA REYES MENDEZ, NADIA RODRIGUEZ LLINARES (2025)

UNESCO

Outstanding Universal Value :

Integrity :
Harmony due to the permanence of the city's culture.
Architecture that bears witness to the city's long history from the 7th to the 21st Centuries.
Land cultivation, quarrying, urban development and religious buildings > perfect harmony with the local topography and resources.

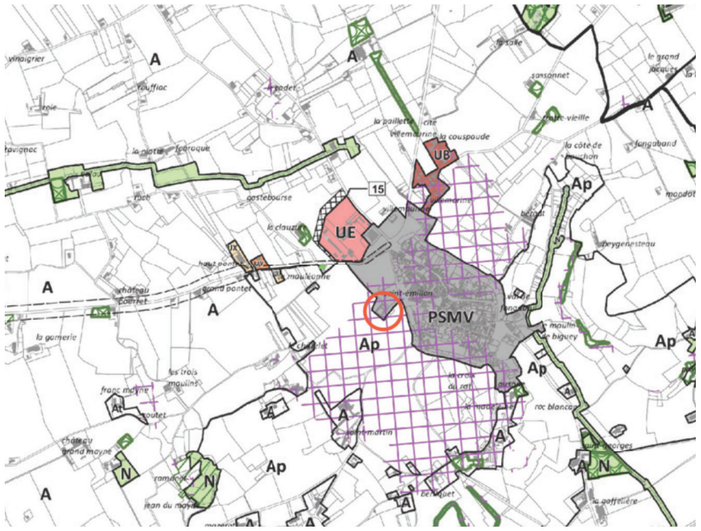
Authenticity :
A dynamic, lively region, fully preserving its forward-looking winegrowing vocation.

Criteria for UNESCO World Heritage listing :

Criterion (III):
Exceptional testimony to a cultural tradition and a living civilization: that of the vine.

Criterion (IV):
High-quality architectural ensemble, use of geographical and climatic resources, and exceptional landscape that illustrates several significant periods in history.

Criterion (V):
Land use representative of a culture and a unique testimony to the history of the region.



PLU

The Clos-Fourtet domain is concerned by the following zones:

PSMV :
Plan de sauvegarde et de mise en valeur = Protection and Enhancement Plan/Backup and Development Plan.

AP :
Protected Agricultural Area

> All new construction, except for public interest or collective use, is prohibited due to the landscape value of the site.

PSMV

Saint-Emilion's Plan de Sauvegarde et de Mise en Valeur (PSMV) was revised and approved by prefectoral decree on July 18, 2023.

Specific rules concerning building architecture:

> Materials used to enhance heritage or improve energy performance must be those traditionally used in Saint-Emilion (interior and exterior).
> Colours for stone stains, roofing materials, joinery, etc., must be chosen with reference to the traditional colors of Saint-Emilion (precise RAL).
> The coherent architectural composition of facades must be preserved. If it has been altered by modifications, it must be the subject of a modification project based on the history of the building.
> Ashlar masonry must be repaired and restored.
The buildings on the Clos-Fourtet estate are defined by several categories in the PSMV:
> Buildings whose interior and exterior parts are protected in their entirety
> Buildings whose exteriors are protected.
> Buildings that can be preserved, improved, demolished or replaced (subject to general rules on architectural, urban and landscape quality).
The Clos-Fourtet estate also boasts a number of protected features that need to be preserved, restored and enhanced:
> 2 special exterior features corresponding to a fountain and the estate's eastern gateway.
> Fence walls encircling the estate.
> The plant sequence at the eastern entrance to the estate.
> The predominantly mineral outdoor spaces and the predominantly planted areas (vineyards and gardens).

AVAP

Aire de Valorisation de l'Architecture et du Patrimoine (Architecture and Heritage Development Area)

Main features of the AVAP:

Objective: Improve the living environment while respecting sustainable development.
Regulatory tool to promote the enhancement of built heritage and spaces.

Imposition of rules to protect and enhance heritage.

AVAPs replace ZPPAUPs.

Objective of the PVAP:
Preserve and enhance architectural, urban and landscape heritage.
Regulate construction projects in areas to be protected.
Encourage sustainable renovation and conversion.

Although, the entirety of Saint Emilion Intra-Muros is not under the AVAP protection system and instead under the PSMV.

ARCHAEOLOGICAL

The Domain of the Clos-Fourtet is located in a zone of presumed archaeological prescription (ZPPA).

Presumption of prescription for archaeological excavations :

Development projects affecting the subsoil of ZPPAs must be subject to archaeological prescriptions before they are carried out.

Preventive archaeology :
Preventive archaeology aims to protect archaeological heritage that may be affected or destroyed by public or private development projects.

GEOLOGY

> Collegiate formations (deposits resulting from slope erosion, transported and accumulated at the foot of slopes).

> Slope sand-clay and gravel colluvium (mixture of sand, clay and gravel resulting from erosional runoff).

> Thickness of a few decimeters on a recognized substrate (these deposits are a few tens of centimeters thick and rest on a previously identified substrate layer - probably limestone, typical of Saint-Émilion).

Public reception and fire standardsfor areasat Clos Fourtet

Accessibility rules :

Possibility of derogating from accessibility rules for establishments open to the public, in order to preserve the architectural heritage.

Prescriptions imposed for the conservation of protected areas must not prevent the application of accessibility rules.

General ERP :

All doors allowing the public to evacuate a room/establishment must be able to be opened by a simple manoeuvre.

Any locked door must be able to be opened from the inside by a simple operation
Doors opening to the outside must open in the direction of evacuation.

RE2020
Règlementation Environnementale 2020

Standard that governs the construction and renovation of buildings in France.

Energy performance :

Requires a significant reduction in energy consumption. Strict requirements on thermal insulation, ventilation and renewable energy management.

Carbon footprint :

Limits the building's carbon footprint throughout its life cycle (carbon impact of materials in particular).

Summer comfort :

Imposes measures to improve thermal comfort, in particular by reducing overheating.

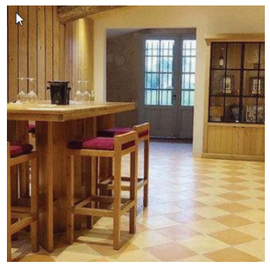
Renewable energy :

Encourages the use of renewable energy (solar panels, biomass boilers, etc).

Tasting room / salesoutlet:

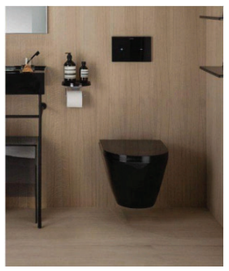
1 person per 9m2 at low public density.

Fire standards: automatic sprinkler system appropriate to risks.



Toilets :

If toilets are available to the public : they must be accessible to PRMs.



Vats:

Ventilation and smoke extraction required to prevent the accumulation of alcohol vapours.

2020-2022 Recovery Plan
Plan de relance 2020-2022

French regulations encourage the use of bio-sourced materials (materials of plant or animal origin) in construction. They help to reduce the ecological footprint of buildings and cut CO2 emissions.

Wine storehouses and reception areas:

Stockage d'alcool de bouche (chais) :

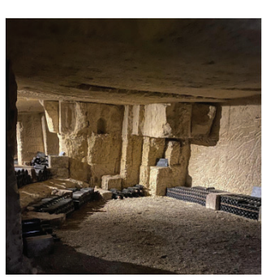
Régime ICPE	Capacité	Moyens de lutte incendie
Déclaration	S < 300 m²	1 point d'eau public ou privé (poteau, bouche incendie) à moins de 200 mètres du chai (par voie carrossable). Débit minimal : 120 m³ en 2 heures
	300 m² < S < 500 m²	1 réserve d'eau d'un volume minimal = 0,5 x Surface du chai
	S > 500 m²	1 réserve d'eau d'un volume minimal = 0,9 x Surface du chai
Autorisation		1 réserve d'eau d'un volume minimal = volume pour l'extinction du chai le plus grand + volume pour la protection *Les caractéristiques sont définies par les textes de référence.*
	S > 2 000 m² et/ou V > 2 000 m³	1 installation fixe d'extinction automatique à mousse

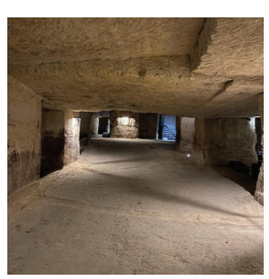
Cellars and underground quarries :

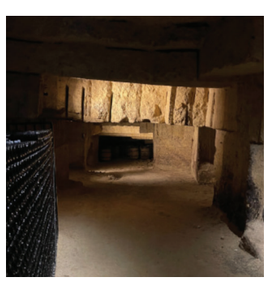
Accessibility and emergency exits :
At least 2 separate, clearly identified and easily accessible exits.
Clear signs with emergency lighting.

Materials and Fire Prevention :
Fittings (staircases, walkways) must be M1 (non-combustible) or treated against fire.
Fire extinguishers and, if the area is large, a fire detection system.

Lighting and electrical safety:
Installation of standardised lighting, with an emergency lighting system (BAES).
Protection against electrical risks (standard NF C 15-100).







REGAINING OF THE SENSES WALKING TROUGHT THE QUARRIES

Footprint of thecellars on all levels

Path envisioned

Footprint of the cellar Level -2

Map of the cellars of Clos Fourtet

The sensory trail designed for the Clos Fourtet aims to enrich the wine tourism offerings of the estate by providing an immersive, educational, and inclusive experience, primarily rooted in the castle's cellars. Designed to cater to both families and visitors with disabilities or curious enthusiasts, this journey invites you to discover the major stages of wine production through the senses, in a sensitive and accessible approach.

Calcaire

Acier

Grave stabilisée

Façade de Pressoria

It draws inspiration from initiatives already implemented in other wine regions, such as the Pressoria museum in Champagne, which showcases the world of wine through a sensory and interactive approach.
The system is based on light, reversible installations, largely made from reused materials, in order to minimize the impact on the heritage site while relying on existing pathways and exits. Through this proposal, Clos Fourtet affirms its commitment to innovative, accessible wine tourism that respects its architectural environment and is open to a diverse audience.

Map of the envisioned exits of the Clos Fourtet cellars

Salle d'explication de l'ancien pressoir, Pressoria

1- Reception: The Threshold of the Senses

1. Reception area
2. Restrooms
3. Access to the cellars (ramp for people with reduced mobility)

2- Limestone: The deep memory of the soil

1. Material library
2. Representation of the different layers of the soil
3. Development of the topic on soil hygrography and capillary rise

3- Climate : "The Whims of the Sky"

1. Wall of climate projections
2. Interactive representation of the wheel of seasons at the center
3. Games associating a weather element and its effect on the vine
4. Sound effects: wind noise, thunder, birdsong according to the seasons

5- Grape Varieties: "Bunches and Origins"

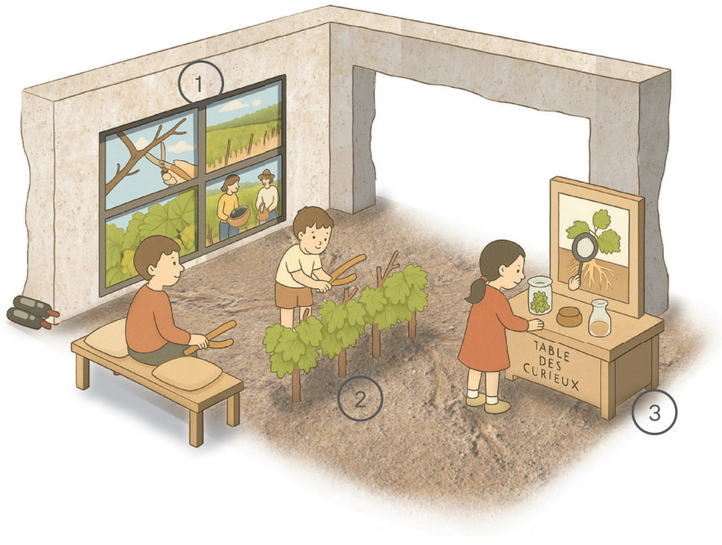
1. Vials to smell with the characteristic scents of local grape varieties / scents to guess
2. Digital support with grapevine leaves/grapes to touch/observe for explanations
3. Map/model of the wine region to locate the grape varieties

7- Finished product: "Soul in a Bottle"

1. Wall of projections on bottling, color, and aroma of the wine aging process
2. Bottling methods
3. Different sizes of wine bottles
4. Bottle display

4- Vine: "The living heart of the terroir"

1. Large-scale reports, grape harvests...
2. Fake vine to discover the winemaker's profession
3. Table of discoveries



6- Wine production: "The Whisper of Time"

1. Interactive press
2. The steps of winemaking: arrange the steps of winemaking with animations that trigger
3. Illustrated timeline of the stages

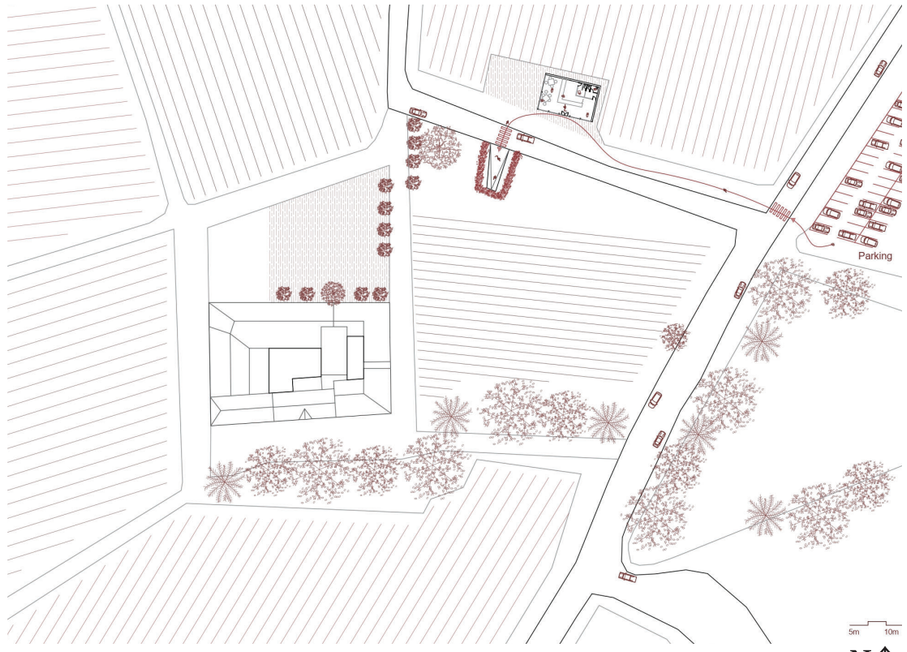
8- Exit ramp: "Towards the Clos"

Reuse of the barrel wood

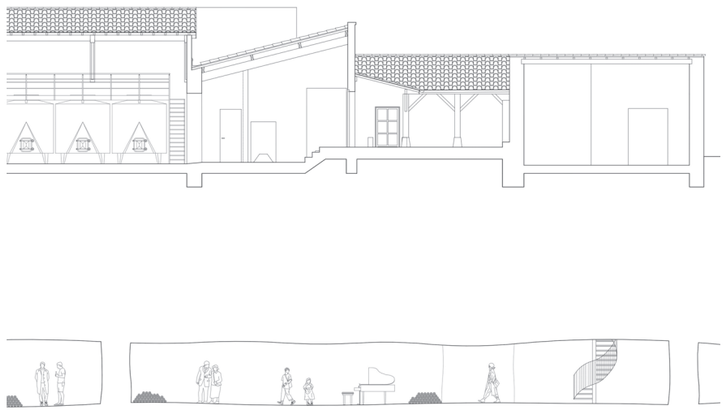
Reuse of excavated stone

Aurianne LAUX-COIC, Nicole MANZANARES, Yéléna MLADENOVIC, Thomas MOUCHERON (2025)

LE CLOS DES LUMIÈRES



Plan of the ground floor - access through the site



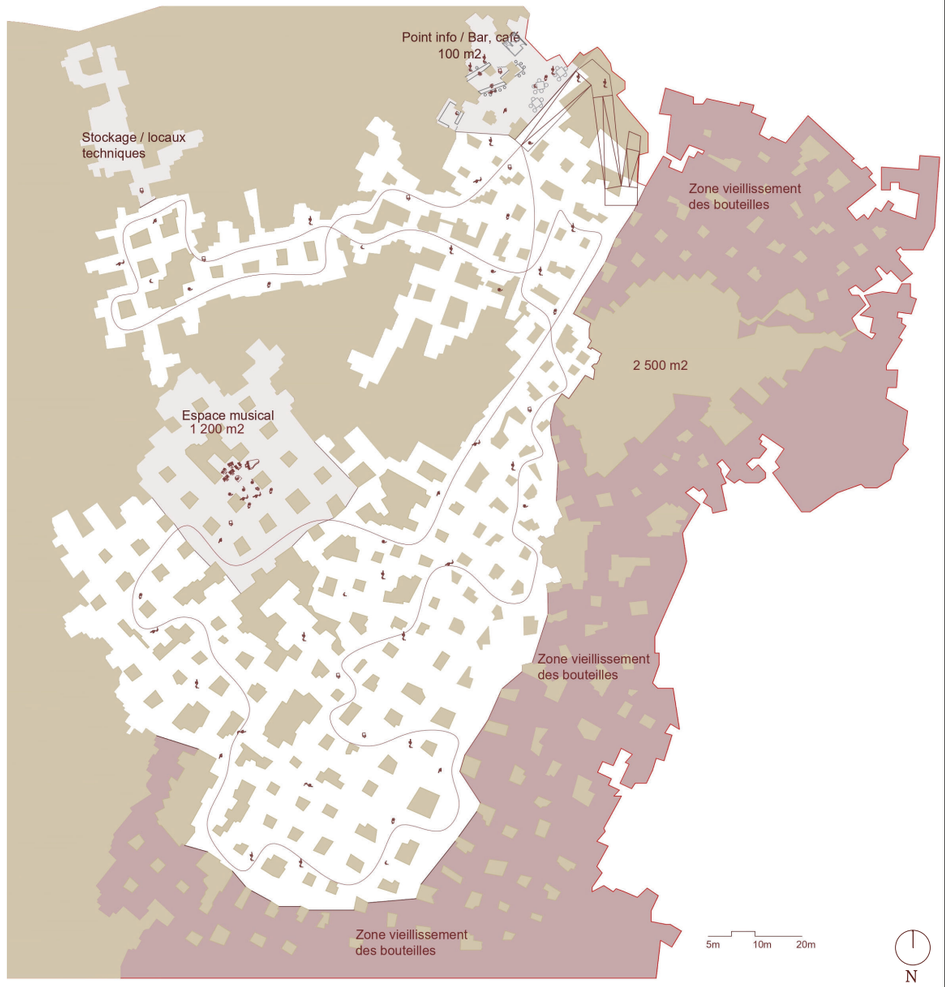
Section of the exposition in the carreers.

Clos Fourtet is built on **stone quarry**. This spaces are used to age the wine but are so developped they are not use entirely.

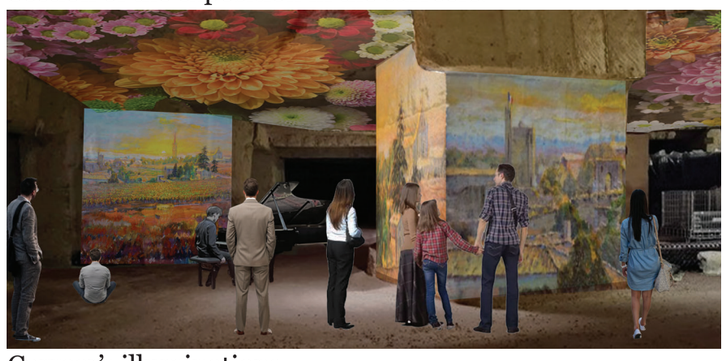
Our project reinvest this uge space to **promote the history and patrimony** of the territory. As in Le Bassin des Lumières (Bordeaux) and Les Carrières des Lumières (Les Baux-de-Provence) we want to **highlight the stones** by projecting **illuminations** of local paintings and artists, historical postcards etc.
Even the **facade of Clos Fourtet** can be used to illustrate the beauty of the **territory's patrimony**.

Going down through an **existing access**, the visitors will enter with an accessible ramp to discover a **different universe** with its own **visual and auditiv atmosphere**.
The visitor will then walk freely through the **exhibition**,
A **concert zone** will welcome musicians and orchestras to extend the sensitive experience.

A huge part of the carreer will be kept to old the wine **to maintain and promote the agricultural activity**.



Plan of the minus 3rd floor : access through the carreers and path through the different zones



Carreer's illuminations

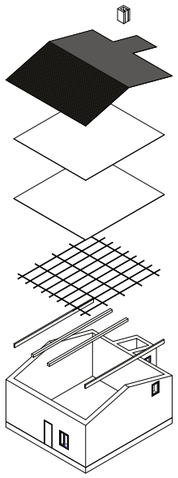
Clos Fourtet's illuminated facade

Carreer's illuminations

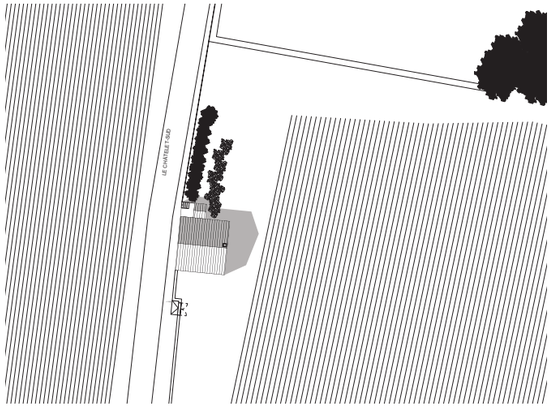
Clos Fourtet Shelter, A Gentle Intervention

This project proposes the subtle revitalisation of a small two-story stone storage building located at the edge of the Clos Fourtet vineyard. Currently in poor condition and used only for storage, the building's upper floor is inaccessible due to an unstable ceiling. The intervention aims to transform the structure into a dual-purpose space: continuing to serve as a storage facility while also providing a quiet resting place for vineyard workers. Given the large size of the estate, the building offers a much-needed nearby retreat during long working days. With minimal means, the renovation includes the insertion of a simple stair, a new walkable ceiling, and a few additional openings to enhance natural light and air circulation—preserving the building's humble character while giving it a renewed purpose..

Existing Structure



Structural axonometry



Mass Layout

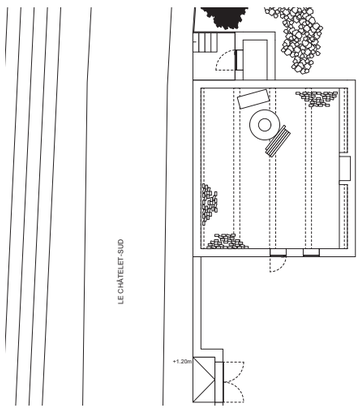
« Use of traditional Saint-Émilion materials »
Existing natural stone restored.

« The colours used in the project must refer to **the traditional colours of Saint-Émilion »**
Entrance door : RAL 8016

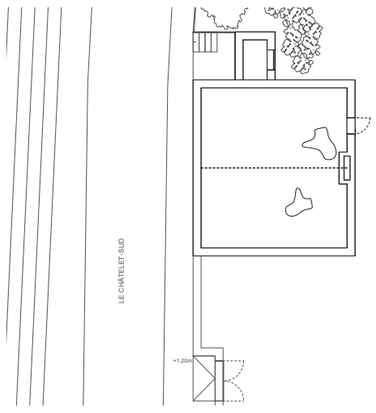
Window and shutter joinery: RAL 7047

Railings : RAL 7021

PSMV



First Floor

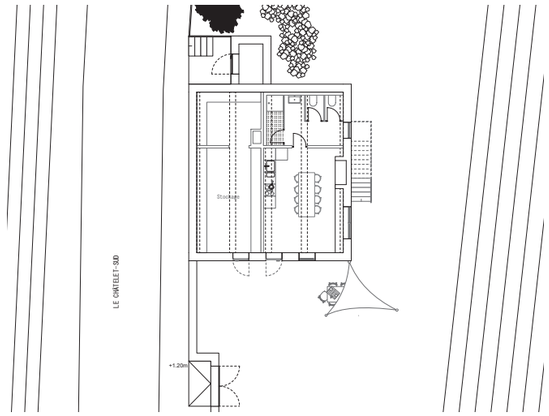


Level 1 Plan

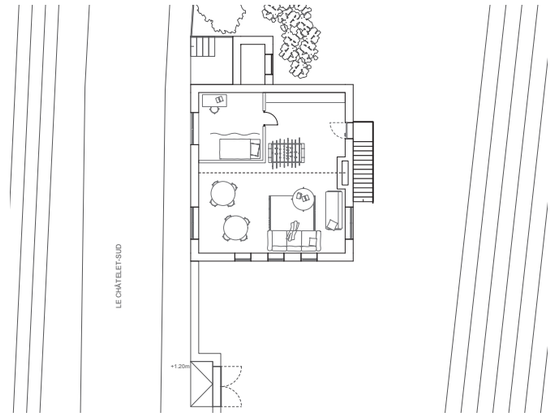
Project Proposition

Outside perspective

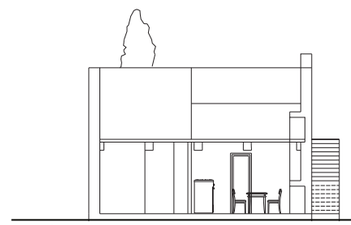
Inside perspective



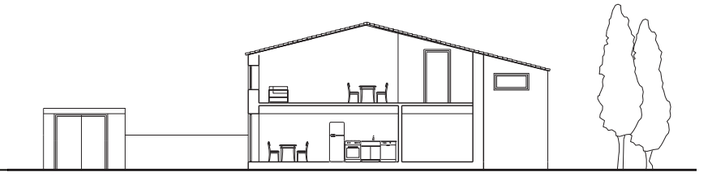
Floor Plan



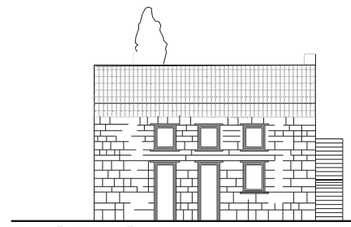
Level Plan



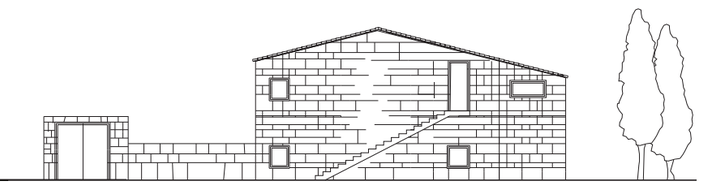
Section AA



Section BB



South Facade



East Facade

LOLA OLIVIER-VIALARD, SOFIA XENAKI, JOHANNA SIGLOCH, LUCA LEROY (2025)

MODUVIN

Bending to the landscape

De la conservation
à l'intervention avec l'existant
DRAPEAU - 2025

BERRADA
ESTEBAN
MARTINEZ
REYES
RODRIGUEZ

The Moduvin project was born of a simple observation. On the site, there was no shelter, no retreat. No place to stop, to lean back in the shade, or to get out of sun for a moment.

So the idea came. To create a module, flodable and mobile, made of wood and light canvas. A shelter that unfolds easily, on wheels, and can be moved as the need arises and the seasons change. As small wooden refuge that can be used for occasional tastings, or as a shady respite for the patient hands tending the vines.

Its dimensions are designed to match the rythm of the vines - it slips seamlessly between four rows. At harvest time, it follows in the footsteps of the vines, setting in and folding away.

The materials are carefully chosen: wood, possibly bio-sourced, for warmth and durability; a light, almost floating canvas, to remind us that everything here is a matter of balance and passage.

ENSAP BORDEAUX

AIDA BERRADA, ALBERTO MARTINEZ, CARLA MENGXIN ESTEBAN SANCHEZ, NADIA RODRIGUEZ LLINARES (2025)