



HOW WINE BECAME MODERN:
DESIGN + WINE 1976 TO NOW

SEMOMA

DILLER SCOFIDIO + RENFRO



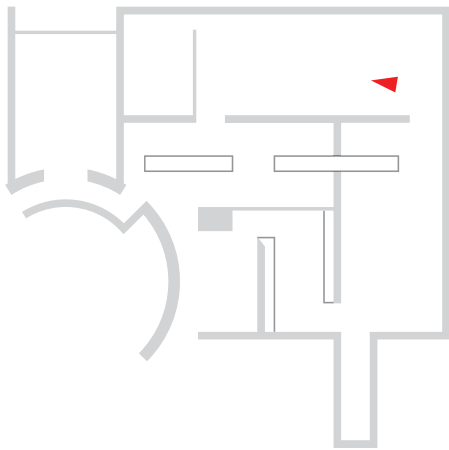
López de Heredia Tasting Room
Zaha Hadid
2006

How Wine Became Modern explores recent transformations in the visual and material culture of wine. Opening at the San Francisco Museum of Modern Art in November 2010, the exhibition offers a fresh way of understanding the contemporary culture of wine and the role that architecture, graphic design, and industrial design have played in its recent evolution. Organized by Henry Urbach, SFMOMA's curator of architecture and design, the exhibition marks the first time that modern wine has been considered as an integrated, yet expansive and richly textured set of cultural phenomena.

The story begins in 1976, the year of the so-called Judgment of Paris, when a group of French wine experts blindly judged a number of northern California wines superior to esteemed French vintages. However apt the decision, later criticized and restaged, the event was witnessed by a reporter who published his account in Time magazine. The article released shock waves around the globe as it gave the California wine industry, as well as winemakers in other parts of the world, new confidence and credibility. This, in turn, had multiple effects, including the expansion of wine markets, growing popular awareness of wine, the birth of wine criticism, vineyard tourism, and a host of other manifestations. From this moment forward, the culture of wine began to accommodate and valorize new priorities such as innovation, diversification, and globalization.

In many different ways, all around the world, wine has become 'modern' as it has reimagined its own representation and joined itself to other forms of culture, including architecture, graphic and industrial design, the visual arts, the performing arts, and film. And it is here, the exhibition claims, at this particular intersection between nature and contemporary culture, that the social meanings of wine reveal key issues of our moment, including the status of place and authenticity in a world increasingly structured by dematerialized, virtual experience.

The exhibition, designed by the New York-based architectural studio Diller Scofidio + Renfro (DS+R), combines original artifacts such as architectural models and photographs with works of art, some newly commissioned, as well as multimedia presentations and interpretive text. Viewers will encounter artworks, objects, and information within immersive environments that engage multiple senses including smell.



Wine, Architecture, and Tourism

Over the past twenty years, there has been an explosion of new architecture related to wine across the globe. Architects including Santiago Calatrava, Zaha Hadid, Steven Holl, Herzog + de Meuron, Renzo Piano, and Alvaro Siza are among the best-known architects to design new wineries as well as to explore the emergence of wine tourism with facilities such as hotels, visitor centers, spas, and tasting rooms.

The exhibition will present these projects at three distinct scales. First, a map of the globe will indicate where notable projects are found and demonstrate areas of concentration. An intermediate scale of photographs with accompanying text will identify approximately thirty of the most significant buildings. Finally, three buildings will be presented in depth: Clos Pegase Winery, Dominus Winery, and the Hotel Marqués de Riscal. Each of these projects will be exhibited with original architectural models, video interviews with architect and client, and other materials.





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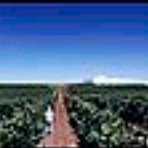
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