

(Un)changing Landscape. Architecture and landscape in the Alto Douro Wine Region: memory for the future

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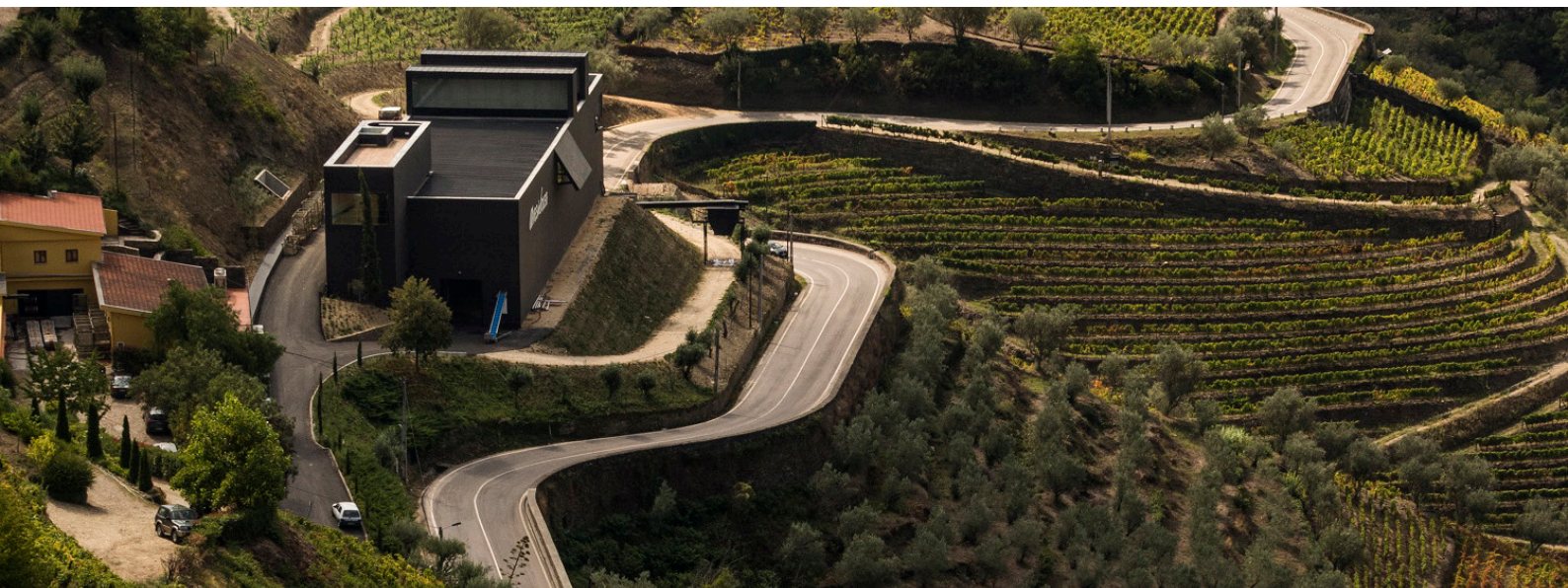
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ABSTRACT

The cultural landscape of the Alto Douro Wine Region is a space with challenges in the management for the present and the future. The rural life mythification like a depository of the pure values and the architecture vernacular nostalgic promotes tensions between tradition and modernity and it is a challenge in the heritage preservation field. Our proposal is analysing the relationship between the development of a “heritage-landscape” concept and the development of contemporary architecture projects. The starting point reflection is about the valorisation of the cultural landscape of the Alto Douro Wine Region for the development of the territory and this contribution for the development of contemporary wine architecture in Douro Valley, between 2001 and 2011, as a factor for tourist activities and de valorisation of the territory.

Key words

Alto Douro (Portugal) | Contemporary Architecture | Vernacular Architecture | Cultural Landscape | Tourism | Viticulture | Wine Region |



Paisaje (in)alterable. Arquitectura y paisaje en la región vinícola del Alto Duero: memoria para el futuro

RESUMEN

El paisaje cultural de la región vitivinícola del Alto Duero es un espacio con retos en la gestión para el presente y el futuro. La mitificación de la vida rural como depositaria de los valores puros y la arquitectura vernácula nostálgica promueven tensiones entre tradición y modernidad y es un reto en el campo de la preservación del patrimonio. Nuestra propuesta es analizar la relación entre el desarrollo de un concepto de “patrimonio-paisaje” y el desarrollo de proyectos de arquitectura contemporánea. La reflexión de partida es sobre la valorización del paisaje cultural de la región vitivinícola del Alto Duero para el desarrollo del territorio y esta contribución para el desarrollo de la arquitectura vitivinícola contemporánea en el Valle del Duero, entre 2001 y 2011, como factor de actividades turísticas y de valorización del territorio.

Palabras clave

Alto Duero (Portugal) | Arquitectura contemporánea | Arquitectura vernácula | Paisaje cultural | Turismo | Viticultura | Región vitivinícola |

Cómo citar: Duarte, J. (2022) (Un)changing Landscape. Architecture and landscape in the Alto Douro Wine Region: memory for the future. *Revista PH* [en línea], n.º 105, pp.78-96 <www.iaph.es/revistaph/index.php/revistaph/article/view/4881> DOI 10.33349/2022.105.4881

Enviado: 27/03/2021 | **Aceptado:** 14/10/2021 | **Publicado:** 10/02/2022

INTRODUCTION

The landscape of the Alto Douro Wine Region (ADWR) was inscribed on the UNESCO World Heritage list in 2001, in the category of Cultural Landscape. In this sense, the ADWR landscape takes on a new category, that of heritage-landscape, and as such, criteria are defined for its maintenance and safeguard through the ADWR Intermunicipal Territory Planning (ADWR-IMTP). Alongside, and due to the imposition of Portuguese legislation¹, the ADWR belongs to the category of National Monument. It is in this context that we use the composed term of “heritage-landscape” to refer to the act of patrimonialization of the landscape, the act of legitimation and definition of “common good”, based on the identification of a social collective whose sharing of values, rights and duties is implied (Domingues 2019, 43).

ADWR's recognition by UNESCO contributes to the increase in tourist activities. The tourism industry, driven by international recognition, develops an idea of a Douro regional identity, anchored in the heritage-landscape and contemporary perception of the ways of living of the past. These values of identity and authenticity, commonly associated with the rural world and life in the countryside, as in the case of the ADWR, are validated in the reinterpretation of vernacular architectures, which, in the scope of the tourist offer, are sometimes mimicry that intend to recreate a supposed postmodern typicality.

At the same time, a correlation between the wine and tourism industries develops at the ADWR. This has contributed to the development of new architecture programs, both in the area of wine tourism with the construction of hotel equipment or in the area of wine production through the remodelling or construction of new wineries. Architectural mimicry, in this context, appears associated with the mythification of the rural world and the aestheticization of the landscape. In contrast, there are contemporary cellar architectures, with an erudite matrix, whose program does not mimic vernacular architecture, but rather correlates with the landscape and production.

The article presents architectures of erudite matrix developed in the sub-region of Baixo-Corgo: a hotel, a rural hotel, and two wineries integrated in farms with wine tourism program. The architectural programme developed for the hotel equipment mimics objects associated with agricultural activities, in this case the barrel for storing and ageing port wine. Architectural mimicry, in this context, is associated with the mythification of the rural world and the aestheticization of the landscape. In opposition and considering the importance that the wine tourism industry has in the region, there are two wineries in the same sub-region with an erudite architectural programme that does not mimic vernacular architecture but rather correlates with the landscape and the production processes.

It is not intended to be an exhaustive survey of all the architectural structures that use these models –mimicking vernacular structures– nor is it intended to present all the wineries with an erudite programme that find in vernacular architecture forms and models of organisation of the architectural programme. The cases presented here are examples of the various models that can be found in the territory.

(UN)CHANGING LANDSCAPE

Landscapes are spaces experienced by communities and, therefore, profoundly changeable. They are spaces in constant transformation and are “unstable” ones, whereas the dichotomous tension between “preservation/destruction; stability/threat; pleasure/discontent; acceptance/denial; uncertainty, etc.” (Domingues 2019, 41). The ADWR’s heritage-landscape is integrated into the Douro Demarcated Region (DDR) and the adaptation and transformation of the sloping terrain have been considered a continuum in the region. In this sense, can we consider the ADWR landscape as the most representative continuum as explained in the ADWR-IMTP (Andresen and Rebelo 2013, 4).

Vitiviniculture is an uninterrupted agricultural and economic practice in the ADWR. However, and considering the changing dynamics of the landscape, it might not be the most representative of the Douro landscape. The landscape as a lived and inhabited space has an emotional and affective quality. They are spaces with meanings, rhythms and that translate intention (Besse 2013). The construction of the landscape is directly related to the biophysical space, from the soil typology to geomorphology and relief, or the climate. Wine landscapes are spaces interconnected with material and immaterial culture, with cultural heritage –built structures (vernacular or erudite architectures, villages, etc.)– and intangible heritage (Mitchell, Rössler and Tricaud 2009).

Wine-growing landscapes fall under the category of evolving and living cultural landscapes. They are evolutive landscapes when there are evolutionary transformation processes, both in form and composition, depending on the use of the soil. They are living landscapes, as they retain an active role in contemporary societies, which inhabit and work in them, in a continuous evolutionary process like a palimpsest, with the marks of time being manifested (Biagioli, Prats and Bender 2012, 8). Landscapes are the result of the continuous reorganization of lands to adapt them to everyday uses, where coexisting material and immaterial values give them a differentiating character: “these landscapes are the result of a continuous land reorganization - to adapt their use and spatial structure to the changing societal demands. The landscape is considered a synthetic and integrating concept in which material and immaterial values co-exist” (Gullino and Larcher 2013, 390). Landscapes exist, to start, due to the variation in land employs, a gradient of intensity in

the use of the land and its continuous transformation and improvement for agricultural practice: they are anthropogenic landscapes (Speed et ál. 2012, 313).

No less important is the construction of an idea of identity associated with a rural territory developed by the tourism economy. In this context, an abundant narrative about the territory and landscape of the ADWR is promoted, oscillating between the “generic and the postal” (Domingues 2019, 47). The production of images and imagery about the ADWR heritage-landscape, especially with the dissemination and “torrential circulation of images on social networks”, contributed to the conception of an idealized image of a territory, which is increasingly befuddled with “the representations of itself” (Domingues 2019, 47).

The cultivation of vineyards has played a fundamental role in the construction of landscapes: “throughout history, grape growing and wine production have been significant economic activities and have had a profound impact on culture and the resulting landscapes” (Dougherty 2012, 3). Wine-growing landscapes are recognized as a specific type of agricultural landscape, whose land use and transformation system represent all of their production. They are landscapes that reflect an ancient human presence in the territory and are the result of a long process of adaptation and interaction of communities with the biophysical environment, namely with the construction of support walls for terraces and levels, water drainage systems, housing architectures or support for agricultural activity, among others. Soil typology, geomorphology, relief and climate and microclimate are fundamental elements in the construction of territories and wine landscapes. They are landscapes interconnected with material and immaterial heritage (Mitchell, Rössler and Tricaud 2009, 91).

Wine production and business are important factors in the management and maintenance of wine-growing landscapes. It is a fundamental element in the economic and social development of communities. However, this business is subject to market fluctuations. Due to the specificity of these landscapes, with a monoculture activity, their preservation is dependent on the maintenance of agricultural practice and as such, these spaces require long-term planning and investment solutions, both for the economic field, which includes tourism and wine tourism, and for the culture and heritage sectors (Mitchell, Rössler and Tricaud 2009, 91; Biagioli, Prats and Bender 2012, 8).

The tourism economy is an element that produces landscape, mainly through the abundant production and proliferation of iconography on an idealized landscape and the promotion of a “variety of experiences for the *touriste*” (Domingues 2019, 44). Similarly, the arguments for investment, employment and competitiveness contribute significantly to the definition of public policies that establish criteria and influence the shaping of the landscape (Domingues



Miguel Torga Bridge, Peso da Régua, Vila Real |
photograph Eduardo Brito

2019). The landscape lived by communities must ground connections between people, not only for its presentation or aesthetic ideals but for the sensorial experiences lived between communities that share the same uses or work practices (Jackson 2005, 42).

The aestheticization processes of the landscape create tensions and promote the construction of an identity that is sought unchanged and unhistorical. The development of identity narratives between the promotion of the generic image or the dissemination of the “postcard image” of the heritage-landscape, associated with the UNESCO quality seal, reinforces Domingues’ idea of the “need to maintain traces of an identity as if someone wants to see in the landscape one live and colour photo of Domingos Alvão” (Domingues 2019, 47). Are we facing the mythification of the rural world as a space of identity and utter values?

For the views of the 1972 UNESCO Convention, rural landscapes are cultural landscapes that result from consecutive land reorganizations and use forms: “rural landscapes are cultural landscapes and considered the result of consecutive land reorganizations” (Gullino and Larcher 2013, 390). Are rurality and rural and agricultural landscapes being promoted as theme parks for tourists? Landscapes, in this specific case of wine-growing landscapes, are preserved for what and for whom? Tourism, as an economic activity, sometimes conflicts with communities: “sometimes, this matter is especially



Left: Pinhão; right: signs at the entrance of the cuty, after the bridge | photographs Pierre and Bernt Rostad

controversial, since the view of the inhabitants living at the site –who are also those in charge of keeping up the substance of the landscape, especially in a large cultural landscape– does not always match the view of tourists travelling to a site of their choice” (Biagioli, Prats and Bender 2012, 8).

Landscapes are living and changing spaces and their identity is a constructive process. The Douro wine landscape, idealized with shale walls and olive trees, is also composed of a framework of lands without walls and vines, of increasing depopulation, of the construction of large infrastructures, such as highways, high voltage lines or new dams, of disorderly housing construction, etc. The aestheticization of the landscape, promoted in part by the tourism economy, disseminates imagery of the ADWR heritage-landscape, which will only be “gross simplifications on supposed typicalities and characteristic features of the landscape” (Domingues 2019, 47).

The ADWR heritage-landscape is a rural landscape, and as such, agricultural practices contribute significantly to its construction and maintenance. The wine-growing activity, based mainly on the monoculture of the vineyard, has a profound impact on economic activities, culture and landscape construction (Dougherty 2012, 3). The wine landscapes are not just the result of a process of adaptation of the communities to the biophysical space. They are also the space for agricultural work and reflect a long human presence in the territories: “vineyard cultural landscapes are a specific type of agricultural landscape represented by its entire production

and land-use system [...] vineyards are often located in areas with a long human presence, and illustrate the exchange between different cultural traditions”. (Mitchell, Rössler and Tricaud 2009, 91). The aestheticization processes of the landscape appear in line with the mythification of the rural world as a depository of pure values, an image widely disseminated by the tourism economy. These processes are disguised as opportunities for the development of low-density territories.

The nostalgic desire for an “ancient Douro” landscape, anchored in the images of Emílio Biel or Domingos Alvão, promotes a narrative for tourism based on false assumptions of what is authentic. These are images displaced from the current reality, which keep the landscape almost in a “permanent state of anxiety” (Domingues 2019, 49), creating frequent tensions and problems in the managing of the heritage-landscape. The nostalgia of the “past” will see as offensive the reconversion of the landscape without the construction of dry stone walls, which could turn the analysis and interpretation of the ADWR heritage-landscape into a “manifest about loss and injury” (Domingues 2019, 50). Withal, new approaches to the use and transformation of the landscape can be understood as landscape dissonances.

THE AESTHETICIZATION OF THE LANDSCAPE IN THE PRESERVATION OF AUTHENTICITY: ARCHITECTURE IN RURAL TOURISM

To be considered of Outstanding Universal Value (OUV), an asset must correspond to the conditions of integrity and authenticity defined by UNESCO in 2005 (UNESCO 2010, 18). What is authenticity when referring to cultural assets? Authenticity is the quality of what is “authentic”? What does authentic mean? Something that has not undergone any changes? How can these concepts be applied to cultural heritage? Alongside, another term often comes up, that of “integrity”. But what is integrity? Is it a quality of the unchanged? All of these concepts, when applied to cultural heritage, may seem contradictory given their legal significance.

The concept of authenticity applied to historical monuments begins to be discussed in the context of restoration interventions, in the 18th and 19th century. Camillo Boito (1836-1914) develops a theory on the conservation of monuments, inspired by English theorists J. Ruskin and W. Morris, who opposed the restoration system developed by Violle-le-Duc to preserve authenticity (Rosas 1995, 232). Camillo Boito seeks to reconcile conservation with restoration, the latter of which must become evident and never be confused with the original (Rosas 1995, 232). It is in this context that the concept of authenticity assumes some prominence in the area of conservation and restoration of monuments, especially at the beginning of the 19th century. This concept of authenticity “fluctuates between the need

to respect the historic monument, [...], and the desire to change it, however pursuing the criterion of authenticity and maintenance of the original project” (Rosas 1995, 319).

International norms seek to resolve issues of authenticity, namely the Athens Charter (1931), which unconditionally rejects the copying, imitation or complete reconstruction of monuments and the Venice Charter (1964), which establishes limits on restoration, which must respect the historicity and base its intervention on knowledge, that is, the restoration “stops where the hypothesis begins” (Rosas 1995, 320). The Venice Charter is clear, especially in its preamble when it refers that communities recognize a common value in heritage and thus the richness of authenticity must be preserved (Nezhad, Eshrati and Eshrati 2015, 94).

In this regard, and considering that authenticity is a complex concept, ICOMOS presents The Nara Document on Authenticity (1994), and the Charter of Krakow (2000), which establishes the principles for the conservation and restoration of the built heritage. The Nara Document was developed following the international congress on authenticity concerning the World Heritage Convention, in Nara, Japan. This document, produced according to the principles expressed in the Charter of Venice (1964), promotes respect for cultural diversity as authenticity value and warns that “it is thus not possible to base judgements of values and authenticity within fixed criteria.

On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong” (ICOMOS 1994). The Nara Document promoted a vaster debate and perception in the development of “greater respect for cultural and heritage diversity to conservation practice”. It is also in this context that the term “intangible” (or immaterial) heritage emerges in association with cultural heritage (ICOMOS 1994; Nezhad, Eshrati and Eshrati 2015, 94).

In the Charter of Krakow (2000), the concept of authenticity arises once again and is defined as the “sum of substantial, historically ascertained characteristics: from the original up to the current state, as an outcome of the various transformations that have occurred over time” (ICOMOS 2000, 6). The concept of authenticity, then, is a social construction (Kidd 2001, 25, cited by Nezhad, Eshrati and Eshrati 2015, 95).

It thus becomes clear, contrary to the definition of authentic that refers to something that has not undergone any change, the authenticity of cultural goods is revealed with the gathering of transformations developed over time. In the analysis of international normative documents on cultural heritage, authenticity is a consensual element in the process of conservation of heritage assets (Nezhad, Eshrati and Eshrati 2015, 94).

In the processes of aestheticizing the landscape, the rural world appears as the guardian of purity and identity values of a community (Silva 2009). The relentless pursuit of the consumption of authenticity promotes a new model of aestheticization: work. In the DDR, the harvests also become part of touristic programs, including the possibility of paying to harvest: the so-called “aesthetic harvest” (Domingues 2019, 48).

It is in this context that, in countryside tourism, the typology of the offer can be divided into two characteristics defined according to the architecture in question: on the one hand, the manor houses and palatial houses that represent a way of life of a certain “rural nobility”; And, on the other hand, the rustic house “related to the housing pattern characteristic of rural people” (Silva 2009, 77). The transformation and adaptation of these spaces follow the same aesthetic formula of the past: they maintain the architectural design “as if a facsimile and idealized version of popular and erudite architecture with a rural mould” (Silva 2009, 77). They mimic the past and use elements linked to country life, such as agricultural implements or other utensils, as a means of decoration, both indoors and outdoors (Silva 2009, 77-78).

We are facing a model of fictional housing, especially in rustic houses, whose proximity to the reality of the past does not exist and is a mere “creative recreation” (Silva 2009, 78).

Parallel to the recreated lifestyle idea of the past, the rustic houses are equipped with all the comforts of contemporary life: electricity, central heating, basic sanitation, internet, etc. Tradition and modernity, in the sphere of tourism, cohabit in the same space and no longer face each other in opposite domains: “modernity no longer presupposes a break with tradition, but its absorption. Conversely, tradition is not revived as a form of protest against modernity, but is incorporated into modernity” (Marie-Françoise Lanfant 1995b, 36, cited by Silva 2009, 78).

The vernacular architecture materializes a plurality of constraints and regionally reflects individual and disparate ways of building (Fernandes, Mateus and Bragança 2016, 773). It is in this context that the nostalgia of vernacular constructions arises, the dissemination of architectural mimicry, which is only the representation of a fictionalized idea that in the present we have for the past. The use of agricultural tools or other elements that refer to rural life for decoration are examples of this (Silva 2009, 78). The case of architectural mimicry that we present is considered part of the erudite architecture. The use of the iconic symbol of the production (and ageing) of Port wine, the vat, as a suite, in the context of rural tourism fits into a post-modern, neo-typical aesthetic. Considering all the intellectual construction of a mythical idea of the countryside way of living, “a unique experience of contact with nature [...] in an environment of rurality” is proposed².

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Cf. Quinta da Pacheda - Wine Barrels, 2020. Accessed on 2020/08/31: <https://quintadapacheda.com/pt-pt/pages/quinta-da-pacheda-wine-barrels>



Wine Barrels. Quinta da Pacheca, Cambres, Lamego | photograph Paul Davies

This process of authenticity and mythification of the rural world, associated with the phenomenon of the commodification of heritage and the appeal to the consumption of the authentic, transforms cultural heritage into a unifying symbol of the nation-state and civil society in an industry with a diversity of messages to spread to several groups of customers (Holtorf 2012).

The growing need for valuing the testimonies of the past, as well as the pressing need for an exhaustive classification of cultural assets, leads us to a doctrine of cult to monuments. The processes of landscape patrimonialization contribute to the risk of nostalgic *fetishization* of the territory and the past (Domingues 2019, 50).

It is in this context of overvaluing the testimonies of the past that the processes of promoting the authentic are disseminated. The study developed by Silva (2009) is clear on this matter. Rural areas are understood as spaces “impregnated with genuine ways of being” (Silva 2009, 133). The attribution of the character of authenticity to space is a phenomenon under construction.

It is neither static nor an “intrinsic quality”, but a socially, dynamically and, essentially, symbolic constructed concept (Silva 2009, 134).

Maintaining agriculture and agricultural development is vital for heritage-rich rural landscapes. In the case of the ADWR heritage landscape, agriculture is the most important economic activity and it is through it that the integrity of the landscape is indirectly preserved. Cultural value takes on a significant expression as a parameter for assessing the authenticity of a landscape. This is the result of a sedimentation of civilization, whose artefacts overlap in several layers, resulting in a notion of community identity: “cultural value was found to be the most important UNESCO parameter because the resulting landscape represents community identity, a sediment of civilization, and a brainchild of the people who organized and promoted the area” (Gullino and Larcher 2013, 393). As seen in the Charter of Krakow (2000), the authenticity of cultural heritage is linked to the sum of historical characteristics as a result of the transformations that have occurred over time (ICOMOS 2000).

In this sense, the concept of integrity remains quite vague when applied to rural landscapes. Bearing in mind the analysis of the principles underlying the inscription of landscapes on the UNESCO world heritage list, we consider that historical characteristics assume some relevance, from the outset, regarding the maintenance of land use or the built structures related to agricultural activity, such as for. ex. the built-in dry stone shale walls, as in the case of the ADWR. All of these elements are important markers of integrity. We can consider that the *genius loci* –the spirit of the place contributes to an analysis of the integrity values of space. But how is it quantified? The inclusion of landscapes in the UNESCO world heritage list clearly contributes to a greater awareness of the issue of landscapes (Gullino and Larcher 2013, 393).

CONTEMPORARY WINERIES IN THE BAIXO-CORGO SUB-REGION, DDR

As previously mentioned, the DDR’s economic development is based on the monoculture of the vineyard and the economy of the wine. In this context, over the 250 000 hectares of the DDR, since 2001 several contemporary architecture projects of an erudite character have arisen, linked to wine production -wineries, and wine tourism. Is there a cause-and-effect relationship between the inscription of landscapes on the UNESCO World Heritage list and the development of new contemporary architecture projects?

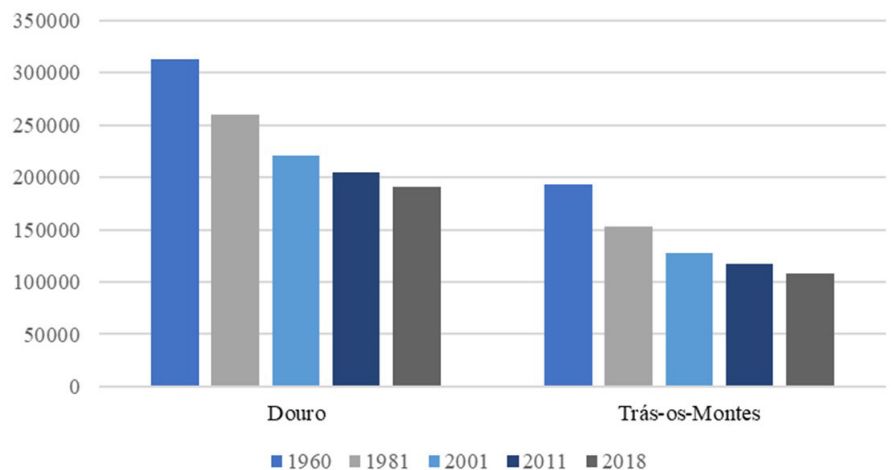
The inclusion of the ADWR on the UNESCO World Heritage List in 2001 promotes international recognition of the region, and in this way, the increase in the tourism economy. The heritage landscape at the service of the business. The attribution of a globally recognized value, through UNESCO, contributes to the increase in revenues in the area of tourism. However, as mentioned

by Caust and Vecco (2017), the disordered and excessive exploitation of world heritage sites by the tourism industry can cause irreparable damage: “the visitors may bring economic prosperity to a community that was formerly subsistent [...]. Ironically, this then affects the attractions of the destination as it is increasingly given over to serving the needs of the tourist, and by doing so, loses its intrinsic difference or local culture” (Caust and Vecco 2017, 2).

The paradigm of management and preservation of cultural heritage must take into account people and associated uses. ADWR’s landscape-heritage management must take into account the profound changes that have taken place in the region under study. As illustrated in graph below, there has been a profound demographic change: There is a considerable decrease in the population from the 1960s to 2018 - of 38.9 % in the IMC of Douro and 44.1 % in the IMC of Terras de Trás-os-Montes, as a result of the phenomenon of emigration. The depopulation of rural areas and the change in the way of life in the countryside “require a change in the paradigm of analysis of vernacular architecture” (Rosas 2017, 16) and of cultural heritage.

Portugal has enormous potential for the development of wine tourism. Throughout the national territory, there are modern and properly equipped facilities for the production of wines, as well as for the offer of other services and products related to wine tourism, in the perspective of regional development (Lavrador da Silva, Fernão-Pires and Bianchi-de-Aguiar 2018, 42). The analysis, in this context, focuses mainly on the construction of wineries between 2001 and 2011 in the DDR. As we can see in table (following page), in the three sub-regions several types of winery construction were promoted during this period: rehabilitation, extension and new construction.

Resident population



Population residing in the IMC of Douro and in the IMC of Trás-os-Montes (1960 - 2018) | reference INE, Pordata

Winery	Type of construction	Year	Region	Sub-region
Adega da Quinta do Portal	new building	2001	Douro	Cima-Corgo
Adega da Quinta da Touriga	new building	2001	Douro	Douro Superior
Quinta de Nápoles	new building	2002	Douro	Cima-Corgo
Adega da Quinta do Seixo	rehabilitation	2005	Douro	Cima-Corgo
Adega da Quinta do Pessegueiro	new building	2007	Douro	Cima-Corgo
Adega da Quinta do Vallado	renovation	2007	Douro	Baixo-Corgo
Adega da Quinta do Vale Meão	renovation	2008	Douro	Baixo-Corgo
Adega da Quinta da Faísca	renovation	2008	Douro	Cima-Corgo
Adega Alves de Sousa, Quinta da Gaivosa	new building	2008	Douro	Cima-Corgo
Adega Gran Cruz	new building	2011	Douro	Cima-Corgo

Wineries built in the Douro Demarcated Region
2001-2011 | table João Duarte

The architectural program of these production units presents several concerns such as the relationship with the landscape, taking into account the topography of the land, the scale of the building and the quality of the materials. The architectural program now fulfils a double function: on one hand, it renovates and adapts the spaces to the new methods of wine production, on the other, a circuit developed for visitors to get to know the entire production process is integrated into the architectural program.

The relationship of the building with the landscape becomes essential in the analysis of architecture in the landscape-heritage. However, this relationship with the landscape, and, consequently, with the orography, conditions the development of the architectural program itself and, in this sense, the orography shapes the location of the winery. As a characteristic of this type of construction, we highlight the use of gravity for the development of work in the winery - the reception of the grapes, the wine production and the dispatching of the wines. Hence, architecture is a mechanized structure that participates in the production of wines.

Without resorting to architectural mimicry, the Adega Alves de Sousa, at Quinta da Gaivosa, in Santa Marta de Penaguião, designed by architect António Belém Lima, was built taking into account the need to adapt and renovate the Quinta's winery, but also as a marketing strategy for the company. The large parallelepiped volume, covered in black Klinker brick, conceals its volumetry in the landscape and simultaneously optimizes the ventilated facade. We consider that the choice of the colour of the cladding material, black brick, is a way for the architectural program to fit into the landscape, creating a chromatic approach to shale, which leads to a landscape consonance.

The building's implantation follows the lines of the level curves, with two floors and uneven accesses allowing to organize the wine production process by



Quinta da Gaivosa winery | photograph Fernando Guerra | FG+SG

gravity. Inside, this process can be followed in continuous transparencies with two pre-defined circuits for visitors –a shorter one that ends at the store and a longer one that ends at the tasting room and terrace. Architecture takes on a commercial component, emerging as a way of promoting the final product, the wine (Neves 2017, 3).

The wine industry intersects with that of tourism. In this sense, even with pre-existing built structures with patrimonial value, the owners, motivated by the tourism industry, look to contemporary architecture for a form of expansion (Figueira 2017, 4). In the case of the Quinta do Vallado, in Peso da Régua,



Quinta do Vallado winery | photograph Alberto Plácido

the winery designed by the architect Francisco Vieira de Campos seeks “a different image from the traditional form” (Jorge 2016, 165), keeping all pre-existence in articulation with the new construction. The creation of volumes as if they were retaining walls, but not in a mimetic way, as well as shale lining, confronts the building with its place of implantation. The Quinta do Vallado winery, through the perception of space, the shapes of the built structures and the organization of the Quinta, allowed the architect to have a program of continuity and simultaneously a rupture with the pre-existences, using geometric and abstract shapes, creating a strongly conceptual project that is “closer to the architecture of atmosphere, tactile, organic materiality” (Jorge 2016, 171).

CONCLUSIONS

In view of the above, we understand the landscape as a dynamic system in continuous transformation, a work in progress process and, as such,

the ADWR landscape does not seem to be able to correspond to the most representative continuum of the DDR. The DDR is a set of diverse, dynamic landscapes that are built daily. Made of ways of living and inhabiting the territory, a way of working, a transformation taking into account the economic and social activities of the community. The landscape of the ADV is made up of different landscape units whose land framework is idealised with schist walls and olive trees on the edges; but also, landscape units with large infrastructures, such as dams, bridges, viaducts, high tension lines, apparently disordered housing structures. Landscapes are living and inhabited spaces, in constant transformation and adaptation to the needs of everyday life. The cultural landscape of the ADV is a working landscape and not just a contemplative, immutable and musealisation territory.

The most representative continuum of the ADWR seems to be, in our opinion, the mechanisms that contribute to the construction of the Douro landscape: on the one hand, the interests/needs of farmers and wine producers and, on the other hand, the interests of a new industry: that of tourism. The arguments of investment, employment and competitiveness are an important factor in the definition of public policies that determine how the landscape is transformed, all in the name of sustainability and regional development. But all the rhetoric of regional development easily creates tensions in the management of the landscape. The construction of dams is seen by some as an asset in the area of renewable energies, and yet others consider it to be a landscape disharmony. In the same way, the land framing on levels without shale walls is understood by some as a way of making production more profitable while to others it contributes to a disruptive landscape that does not fit the values of the ADWR World Heritage.

As mentioned, landscape is a dynamic space and as such, should not be understood as a museum, enclosed in a dome for contemplation. The dissemination of landscape values based on processes of identity and authenticity is a way of mitigating the rural world as a depository of pureness of values and forms. The processes of aestheticization of the landscape, in which part of tourism fits, disseminates an imagined landscape that moves away from reality. These processes of aestheticization of the landscape are anchored in a nostalgia. The tourism industry promotes the romantic idea of rural life, mythifying a supposed idea of landscape identity, seeing in the photographs of Domingos Alvão (1872-1946) a referential imaginary. The tourism industry seeks a “clean” and orderly landscape, according to its canons, and that meets the needs of visitors with all the amenities of contemporary life.

Vernacular architecture is often used in the mythification of the rural world, either through architectural mimicry or using decorative elements from agricultural work. This is a fictionalised housing model, which mimics forms

and materials, whose proximity to past reality does not exist. In vernacular architecture, authenticity and identity materialize a plurality of environmental, socio-economic and cultural constraints and are a reflection of the local ways of building. Today, the study of the building processes of vernacular architecture can contribute to greater development and search of ways of building, in a hybrid system where traditional and modern materials and techniques intersect, allowing the exploration of new approaches in face of contemporary, more aesthetic and functional architecture.

Architecture has played a key role in the tourism offer in the region, not only in residential tourism, but also in wine production. The cases presented correspond to three production estates which have wine tourism programmes, namely visits to the winery and the production methods –Quinta da Pacheca and Quinta do Vallado with hotel facilities. Located in the sub-region of Baixo-Corgo, all have an erudite architectural programme which seeks to meet the growing demand for wine tourism.

Quinta da Pacheca reinterprets the wine storage and ageing vats and transforms them into suites integrated in the context of the rural hotel. This architectural programme mimics the element of the barrel and gives it another function. The use of this element is the culmination of the aestheticization of the work and the mimicking of vernacular elements in an architectural context. On the other hand, the production architectures of both Quinta do Vallado and Quinta Alves de Sousa seek to integrate functional elements developed by vernacular architecture and intergenerational know-how into their architectural programme. In these projects, especially in the wineries, there is a re-adaptation of the spaces to the new production needs, without implying an architectural mimicry of vernacular forms and structures. Both seek a contemporary interpretation of the forms, with concerns about the implantation, the relationship of the building with the landscape, the topography, the scale of the built structures and the materials.

The ADWR's inclusion in the world heritage list unquestionably contributed to the growth of the tourism economy in the DDR. UNESCO recognition has added to international recognition and promotes the local economy, enhancing the heritage-landscape as an asset at the service of trade. As we have seen, the recognition of cultural assets by UNESCO is a way to increase revenue in the area of tourism. Indirectly, due to the need to diversify the existing offer in the DDR, the owners who promote the remodelling of their production units look in architecture for a way of valuing their product, the wine, and, simultaneously, seek to diversify their economic offer by crossing the tourism activity with the wine production.

Acknowledgments

This paper is financed by national funds through the Foundation for Science and Technology, under the projects SFRH/BD/129955/2017 and UIDB/04059/2020.

I would like to thank all the photographers who kindly provided their images for use in this paper.

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