

Resumen: La tradicional división rural y urbana de las labores vitivinícolas del Jerez configuró en el curso de los siglos XVIII y XIX un singular y dual sistema territorial, arquitectónico y cultural, tejido sobre las específicas características de un sistema productivo. En las casas de viña se obtenía el mosto, que se criaba, envejecía y comercializaba en las bodegas urbanas. En este escenario dual es posible reconocer entre ambos medios una fuerte interrelación en la que confluyen sistemas y modos constructivos vernáculos, consideraciones paisajísticas, y cuestiones simbólicas y de ordenación del territorio natural y urbano. Casas de viña y bodegas responden en líneas generales a una misma estructura constructiva y formal, en la que se repiten elementos compositivos que adquieren connotaciones diferenciadas en función de su presencia urbana y rural.

Las grandes fincas vitícolas dispusieron tradicionalmente de varias casas de viñas que al mismo tiempo que configuraban una única estructura territorial y funcional, mantenían cierta independencia entre sí. Esta estructura, además de las propias casas, la constituían una serie de elementos menores, como pozos y portadas, más o menos distribuidos por la finca, y toda una red de caminos que enlazaban las distintas construcciones entre sí, y a éstas con las carreteras de acceso y restantes fincas. Esta estructura de ordenación y apropiación territorial tendrá su paralelismo en la ciudad, en la que la ingente construcción de bodegas y una lograda infraestructura ferroviaria lograrán igualmente controlar y poner en explotación a Jerez de la Frontera transformándola en una ciudad-bodega al servicio del sistema productivo.

En este marco de referencia, la correcta valoración patrimonial de bodegas y casas de viña exige que ambas sean abordadas y analizadas desde una lectura compleja del fenómeno como conjunto, desde la concepción global del paisaje del vino de Jerez.

Abstract: The traditional rural and urban division of the wine making of the Sherry, formed during the course of the 18th and 19th centuries, a singular and dual territorial, architectural and cultural system based on the specific characteristics of a production system. In the houses of vineyard the grape juice was obtained, fermented and aged and subsequently the wine was commercialized in the urban wineries. In this dual scene is possible to recognize a strong interrelationship in which systems and constructive vernacular styles, landscape considerations, and symbolic questions of natural and urban land management come together. Within this frame of reference, the valuation like heritage of wineries and houses of vineyard it is required to approach them from a complex reading of the phenomenon a whole, from the global concept of the landscape of the wine of Sherry.

Palabras clave: Jerez, Viñedo, Bodega, patrimonio del vino, paisaje y patrimonio

Key words: Sherry, Jerez, vineyard, winery, heritage of the wine, landscape and heritage

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Wineries and houses of vineyard. The architectural and heritage duality of the Sherry's wines, towards an of integration reading

Historically, the *Marco* of Jerez has been one of the principal regions of European oenology. In this *Marco*, and especially in its capital, Jerez de la Frontera, a singular territorial, architectural and cultural system was formed during the 18th and 19th. This system was woven on the specific characteristics of Sherry's wine making process.

Traditionally, the productive phases of Sherry were divided between the city and the vineyards, found on the outskirts of Jerez. The wineries were located in the city whereas the "*houses of vineyards*" were in the country. In other publications we have analyzed them from an individual point of view, although without denying the joint nature of both, "*The Sherry vineyard landscape*" (Aladro, 2004) and "*The Industrial Scenery of the 'winery-city'*" (Aladro, 2009). On this occasion we are going to try to demonstrate the objective and symbolic connection between both and therefore on their necessary global consideration for their correct comprehension and consideration from a heritage point of view.

The architectural and geographical model of the Jerez, wineries and vineyards, is consolidated in parallel with the process of transformation and

expansion that the wine business underwent during the 18th and 19th centuries, and in the 1820s and 1830. This transformation encouraged the disappearance of the traditional system of production and commercialization, and the consolidation of a model of "big vertical trades" which would control the entire process, from the land property to the wine commercialization. Logically, this managerial structure would have a very important role in the relationship established in the future between the urban world and the rural one.

The growth in the amount of land cultivated as vineyard during this period is unknown. If at the beginning of the century, in 1818, there were little more than eight thousand *aranzadas* of vineyards, by the end of the century there were almost the nineteen thousand. At the same time, the number of houses built in the vineyards was also increased. In 1792, 555 houses of vineyards were registered (Ponz, 1792, 268-269), whereas only forty years later, in 1839, there were already 826 (Portillo, 1839, 164) and the big wine boom was still to come.

In the city, the expansive phenomenon of the "wine soil" was similar or higher. The historic convent

city of Jerez at the beginning of the 19th century was transformed into a powerful agricultural and industrial city during the seventies. During those years, a big part of the urban and its outskirts floor became wineries, making Jerez a real “city of wine” in the service of the wine business.

Of this dual context, the houses of vineyards in the rural face of the *Marco* of Jerez constituted a singular phenomenon in the vernacular agrarian construction. It can be said that they are the last separated contribution from the vernacular Andalusian architecture, and this singularity lies in their own chronological origin and industrial use. In the traditional Sherry wine culture, the first step of the transformation of the fruit of the vine into must took place in the house of vineyard. Moreover all the implements related viticulture were kept here. The must was obtained by treading the grapes and it was usually moved to the winery in the city immediately, but in some cases, it was kept in the vineyard until approximately January and then it was moved to the city for its making, ageing and commercialization. This rural and urban division of the wine making process, which was not so radical as in other regions, was the habitual way in Jerez until the arrival of the big industrial presses in the 20th century.

In 1801, the *Semanario de Agricultura y artes dirigidos a los párrocos* (*Weekly paper of Agriculture and arts aimed at the parish priests*) confirms that this productive division was established at least by the end of 18th century:

The must is falling down to a wooden vat... The must is extracted from the vat and poured into a closed barrel... The barrels have 28 “arrobas” of must and they are carried to the winery in the city to be fermented.

In the city, the received must was classified according to its initial quality, and it was used to fill up the oak barrels. In these barrels, the fermentation took place, and later the wine underwent the aging process until its final preparation for sale, usually in the same barrels.

Nevertheless, and in spite of the above, this task division was not so radical. There were also presses in the city. During the half of the 18th century, at least the archiepiscopal granary wineries had their own presses for the treatment of the fruit emanating from the tithe. The old granary placed in *Medina Street* and the new *House of the Tithes* constructed from 1778 had their own wineries (Serrano, 2001).

Also, in the last decades of the 19th century, several important companies had presses in their facilities in the city as well as keeping the presses in the vineyard. González Byass was provided with a big press the size of ten old presses (Rosetty, 1879, 224) and Wisdow and Warter, for example, was provided with a “huge courtyards dedicated to the treading of grapes, and other harvest operations” (Cancela & Ruiz, 1892,199). At the same time, although not in a widespread form, some houses of vineyard were provided with wineries usually only for must although sometimes they could have ageing process as well. In 1877, a vineyard was described at this way: “it consists of two parts: the house of presses and the winery. The winery of the vineyard is a room where the must is kept provisionally to be led later to the city” (Lizaur y Paúl, 1877, 722-723). Also in a publication about the Domecq’s vineyards which we will return to later, it is mentioned that the four main houses were provided with wineries. The productive division between the field and the city was not so strict, in fact there was a strong relationship between them.

FIG. 1
Compact
architecture of
wineries (above)
and houses of
vineyard (bellow).
(Photos of the
author and of
Jesus Orúe
Vázquez,
respectively)



On the other hand, we do not know the authors of most of the vineyards but we know that the same architects and masters who were constructing palaces also went to build houses of vineyard. This fact had to be intensified in the 19th century due to the high percentage of vineyards belonging to the same winery owners. In 1777, the architect Juan Vargas, author of the extraordinary Bertemati Palace amongst other works, was hired for the construction of a house of vineyard (Aroca, 2007, 192), and one century later, in the last decades of the 19th, Miguel Palacios Guillén, constructed several wineries in Jerez and El Puerto for González Byass and he drew for the same company several plans of houses of vineyards (Pacheco *et alii*, 2004, 13). In their construction, the interrelationship between houses of vineyards and wineries is even clearer, as it is possible to find big structural and formal resemblances. The Jerez wineries have traditionally been air surface constructions, never un-



derground as is usual in many places, large and well ventilated and with a big structural and formal cleanliness. The winery model, established at least from the 17th century, is a longitudinal nave with a rectangular floor and a single interior space and it is covered by a pitched roof. The interior space is split into longitudinal naves by the proper structural porches that support the roof. Finally, the porches are constructed using parallel arcades (or porches) of props and big main beams.

The vineyard houses of vineyards are constructed in a similar form. The archetypal house is a compact construction, which repeats the basic structure of a pitched roof supported by parallel porches of arches or props. This time, the interior space is subdivided to house the different activities of the house: stable, hay loft, foreman's housing, etc.¹ [Fig. 1].

Wineries and houses of vineyards correspond to a standard, quite homogeneous and functionally maximized architectural model. Essentially, both follow basic ornamental considerations established in the vernacular tradition, where the aesthetic values depend on the plastic result of the proper elements of construction and of the bluntness of the volumes. Nevertheless, sometimes, more usually in the city, both constructions assimilate elements from more refined architecture (pediments, pilasters...) added to a formal model and to an established typology in a fragmentary way. These resemblances are also repeated with some compositions and habitual formal structures in the wineries. In these, although it is not generalized, it is usual to have the appearance of an open gallery that goes along the entire nave, and its roof arises as an extension of one of two principal pitches. Placed on the most exposed side, it protects the interior of the winery from the sun and at the same time, provides a useful covered space for some of the daily industrial work.

For its part, the external element that defines the house of vineyard is the portal or the portals gallery, which in these other constructions is located in the principal front. Normally, it is one of the two longitudinal fronts. Usually, this porch occupies

the central position in the front and in some cases it occupies the whole front of the building, with arches or with an architrave, using similar solutions to those used in the wineries (Aladro *et alii*, 2002). We also find other compositions in the houses of vineyards in the resolution of the principal front that seem properly urban beforehand. In some wineries, the front wall rises over the tail of the roof forming a parapet that hides the tiles, and affording a frontal aspect with major entity and possibilities of composition. This disposition acquires all its logic in the urban context, allowing the removal of the wide winery roof from the scenery and facilitating its integration in the urban residential ambience. In the vineyards, these fronts do not have roofs and they open to the *almijar* placed just in front of the building. In the *almijar*, the grapes were placed on the floor in the sunshine before treading. In the territorial logic that guides the positioning of the houses, they were placed facing to the open landscape rejecting the interior courtyard. From the *almijar* floor, the buildings open to the landscape through the portals gallery constructing a real front access facing the approaches [Figs. 2 & 3].

As with the wineries, the houses of vineyards are architectural, almost neutral containers built of a simple constructive technology, perfectly adapted to the traditional structural possibilities and to the spatial needs of both buildings. The structural porches in the wineries provide longitudinal spaces of sufficient latitude to lodge the rows (tiers) of barrels, and to allow the bustle between them. Fundamentally, the houses of vineyards were designed to lodge the presses. They only need to provide a wide and aerated space that allows the placing of the presses and the working around them. Traditionally, in the "Marco" de Jerez the

1. The architecture of the houses of vineyards has been analyzed in Flowerly Trujillo, 1996 and later in Aladro *et alii*, 2002.

FIG. 2
Similar portals in
the resolution of
wineries (above)
and houses of
vineyard (below).
(Photos of the
author)



must was obtained by treading the grape and pressing the grape skins later in a wood press, this being the principal activity of the house of vineyard. So, this building does not have any other major technological or constructional need. "The casa de lagares is the place destined to contain the presses, which consist of an oak wooden box made of six poles in a square" (Lizaur & Paúl, 1877, 722). In other places, Montilla for example, beams were used to press the grape. This method requires a whole specific architectural system, but in Jerez we do not have examples of this system² [Fig. 4]. In addition to the mentioned dependencies, other minor elements are also part of the vineyard: the access front to the estate, the "algibe" or the proper access road. Elements that define an itinerary, a



sequence of spaces, which overcomes the constructions establishing a territorial and landscape dimension. Dimensions that are increased by the fact that the big and medium vineyards were usually provided with several dispersed houses for the estate placed at some distance from each other.

In 1864, González Byass, which had been founded in 1835, had become one of the biggest vineyard owners, in only 30 years, with more than 1.5 % of the whole of the surface. To accomplish, the company

2. In AA.VV., 2005: 249, it is mentioned the existence of presses of beam in the houses of vineyards, a text of 1801 is cited as an example. Nevertheless, the above mentioned text describes the works of grape harvest of the party of Medina del Campo.



FIG. 3
Front of an urban wine house that conceals the covering (above), and similar solution in the front of the almijar of a house of vineyard (bellow). (Photos of the author and of Jesus Ortúe Vázquez, respectively)



“although it constitutes only one extension, to facilitate the works it is divided into four sections connected by well built and elegant *reefs*”. In these four sections the corresponding houses of vineyard were located: *Ponce*, with presses, winery, bedrooms and rooms; *Cerrón*, with presses, winery, bedrooms for the workers and rooms for the managers. *Picón*, with rooms for the owners, presses, winery and bedrooms for 200 people; and the *Casa Grande-Castillo de Macharnudo* or *Majuelo* that comprises rooms for both work and residential purposes with presses and wineries and “*the house of people*” used for eating and sleeping by 500 people. In addition to these four principal buildings, there were also in the vineyard other more modest houses: *Ardila*, with presses and bedrooms, *Alamera*, store, *El Panadero*, bedrooms, and *El Notario*, a guard house. In other words, in the same estate, several sprawling constructions coexisted, sharing relative specializations between them. Different houses, interdependent

had acquired vineyards that were already producing, and that would be run as independent productive units. About the another native big company of Jerez de la Frontera, Domecq, we know according of a publication from the beginning of the 20th as its vineyard was, when this winery was the principal owner in the Marco (Anonymous ,1905 ca., 62-66). Then, Domecq had two vineyards: *Macharnudo*, which was the principal one, and *La Granja*. About *Macharnudo*, the publication says

FIG. 4
Emptied at present of his original content, winery (above) and house of vineyard (bellow). They reproduce similar structural and spatial schemes. (Photos of the author and of Jesus Ortúe Vázquez, respectively)



and complementary simultaneously, existed together on a territorial structure of ways and minor elements; “well built and elegant *reefs*” that the text mentions, which are an indivisible part of the territorial system of the vineyard.

This territorial structure is not also unrelated to the process that in the same decades was taking place in the city, and that was being motivated by the construction of a huge number of wineries. In addition, the industrial soil floods the whole city, the specific of the business and the wine companies will make possible that the industrial character also comes out to the public space. When for managerial reasons, it was necessary to enlarge the facilities, this was provided around the original building if it possible, but if not, or if for reasons of opportunity business it was profitable



to settle in another place, the expansion could take place almost anywhere in city. At the same time in stages of managerial concentration, for strong economic growth or recession, the big companies incorporated many minor or minuscule wine trades, acquiring their wine stocks and their buildings there where they were installed. At the



FIG. 5
 Jerez (1835 ca),
 with the wineries
 of the company
 DOMEQ in the
 background, seen
 from the
 immediate
 agricultural floor,
 possibly dedicated
 to the vineyard
 (Anonymous,
 1905 ca, 34-35)

beginning of the 20th, after the final crisis of the previous century, big brands such as González Byass had naves of wineries distributed almost throughout the whole city. The dispersion of the facilities would have a transcendent influence on the use and occupation of the city. Streets surrounded by wineries of the same brand, would see the public space incorporated in the industrial space, joining the working places of the company. In the dispersed companies this incorporation of public space also took place, although in a diluted way because the distance, but present for the habitual flow between the different wineries. Sometimes the use of public space as industrial space was not only the comfortable option, but was a need derived from the fragmentary processes of a construction of the complex wineries. These two public-private territorial structures would be connected at the same time. Physically, by the routes from the vineyard to the winery, and visually and symbolically by the crossed views that took place in the past and nowadays between the vineyard and the perimeter of wine world in the city

outskirts. Must and wine barrels were transported by heavy oxen wagons from the vineyard and the wineries respectively, following rural and urban routes of joining both connected and juxtaposed territorial realities. Sometimes, the proximity of the vineyard to the city was so close that there are examples in which wineries were built on vineyards soil in the middle of the 19th, overlapping on this occasion both sides of the productive system³.

As much in the city as in the field, the wine bourgeoisie has carried out an operation of arrangement and control of the territory its last aim being to run it in its totality from a rural and urban point of view. This effort in running the territorial substratum reaches its greatest expression in 1872, when an urban railroad crossed the streets of the city connecting the main wineries with the train station, and allowing the connection with El Puerto de Santa Maria and its ports of shipment

3. Jerez de la Frontera municipal file, File 251, Records 7617, 1840: Don Julián López requests supervision for the construction of wineries bordering on the vineyard of his property. Later, new storages were built close to close to this winery.

(Aladro, 2006). With this new infrastructure, the urban landscape was ready to be at the service of the wine industry. Street and ways, fronts and buildings, plantations and other omnipresent wine symbols, would remain arranged in a global structure giving sense to every element that defines and constructs the scenery of Jerez [Fig. 5].

The productive, cultural and social system, which sustained this complex architectural and geographic structure disappeared decades ago. Its correct historical evaluation needs a final analysis of the interrelationships that constructed this dual scenery, which undoubtedly supports a big part of the proper values that define it.

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