

# PCP Forum 31/2018: Viticulture and Protection of Cultural Property

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## **Jeanne Berthoud: Editorial. Viticulture and Protection of cultural property**

Dear reader,

Wine: a word that conjures up so many associations: a millennia-old form of cultivating the soil, a symbol in countless mythologies and religions. It even features in one of the most commonly used Latin aphorisms, that is *In vino veritas*. Wine plays multiple roles: a commodity, a symbol of pleasure and cozy get-togethers, and an intoxicant. In ancient times, wine even had its own literary genre – drinking songs – which extolled its virtues. Today's equivalents would be German Schlager music like Udo Jürgens' *Griechischer Wein* [Greek wine] or *Red, Red Wine* made famous by English reggae group UB40.

Admittedly, wine is not exactly the first subject that one would associate with the United Nations Organisation for Education, Science and Culture (UNESCO). Yet, viticulture and viniculture feature in five of the six UNESCO Conventions, whether in the form of World Heritage Sites, intangible cultural heritage or cultural property worthy of protection.

For many years, a total of 14 wine-producing regions have featured on the UNESCO World Heritage List. They include illustrious names such as Champagne, Saint-Émilion and Piémonte, as well as less well-known winegrowing areas like Pico Island in the Azores. In Switzerland, the cultural landscape of the Lavaux Terraced Vineyards was officially named a UNESCO World Heritage Site in 2007.

As early as the 11<sup>th</sup> century, monks grew vines on the steep slopes overlooking Lake Geneva. Generations of farmers have created a unique terraced landscape which stretches for 40 km along the shores of the lake, making it one of the largest winemaking regions in Switzerland. With its 14 villages and small towns, Lavaux is a remarkable reflection of the intensive use of vines and the development of a living cultural landscape which displays the continuity and evolution of specific cultural traditions.

In summer 2019 all eyes will be on Lavaux and its winegrowing and winemaking traditions when the once-in-a-generation *Fête des Vignerons* is held. Organised by the *Confrérie des Vignerons de Vevey* [Vevey Brotherhood of Winegrowers] the festival takes place every 20 to 25 years and pays homage to the region's viticulture heritage with a huge open-air spectacle that has a cast of thousands and is many years in the planning. In 2016, the *Fête des Vignerons* became the first Swiss living tradition to make it on UNESCO's Representative List of Intangible Cultural Heritage of Humanity.

Wine also features in other UNESCO Conventions, including the 2001 Convention on the Protection of Underwater Heritage and the 1970 Convention on the Illicit Transfer of Cultural Assets. In 2010, for example, excavated fragments of ancient Roman amphorae, which would have once contained oil, olives and wine, were illicitly exported from Italy and apprehended by Swiss Customs. The Federal Office of Culture set about returning these relics to their country of origin. As regards the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, entire collections of earthenware, art works, paintings, sculpture and written records, including those with a connection to wine, continue to be destroyed or looted.

Switzerland's Federal Inventory of Natural and Cultural Heritage and the Federal Protection of Cultural Property Inventory also include this theme. Viticulture is explicitly mentioned in several entries on the Federal Inventory of Landscapes and Natural Monuments of National Importance (ILNM), such as Mont Vully in the canton of Fribourg and the Wangen and Osterfingen Valleys in Schaffhausen. The Inventory of Swiss Heritage Sites (ISOS) includes several villages that have the characteristic and typological features of winemaking sites. Likewise, the Inventory of Swiss Historic

Transport Routes features wine routes and mule tracks, as well as buildings associated with winemaking. The Swiss Protection of Cultural Property Inventory (2009 PCP Inventory) lists several wine cellars, wine-press houses and museum collections that have a viticulture connection.

Last but not least, the University of Burgundy in France has had a UNESCO Chair of Wine Culture and Traditions since 2007. According to the university, the Chair, the only one of its kind, adopts a “multidisciplinary and international approach to wine as a ‘cultural’ product. Its activities are part of UNESCO’s priority programme, including the spread of education and research, culture, equal opportunities, the environment and sustainable development, peace and governance and heritage preservation”. This is a concise and incisive description of the multifaceted world of viticulture and viniculture.

The present issue explores this subject from many different points of view.

## **Anne-France Jaccottet: Dionysus – the God of wine... and more besides**

Wine leaves no one indifferent. It is capable of sending people on their own incredible flights of fancy. In many ancient societies, this called for a cultural, if not divine, response. Who better than the ambivalent Dionysius to embody this nectar and its double-edged power: both a sweet draught to wash away worries and a dangerous and deadly poison.

This article looks at the many roles attributed to Dionysius when it comes to wine. He is the undisputed king of banquets and symposiums (literally “to drink together”), lifting the spirits of the guests and offering them an opportunity to indulge in a spot of civilized and pleasurable drinking. However, too much wine can be extremely dangerous, as the fate of Icarius shows (he was killed by friends in a drunken frenzy). To minimise its potentially harmful effects wine was watered down in ancient Greece, also during symposiums.

Public ceremonies dedicated to Dionysius celebrated wine and its god. These were not held during the traditional grape harvest season but in winter and spring when the vines lay dormant. In ancient times, the Festival of Dionysius was therefore not a celebration of winemakers as it has become today.

Dionysius, under the sobriquet of Bacchus, was also the god of dance, ecstasy and trance-like states. His followers, the Bacchantes and Maenads, would honour him by heading to forests and dancing themselves into a frenzy. In the name of public decency, some ancient cities objected to this unbridled homage to the god which left participants in a trance-like state. Yet, there was also the possibility of reconciling two opposites: the troublemaker who upends the established order and blurs the boundaries between culture and savagery (like the part-man, part-beast satyrs) – and Dionysius, the personification of wine and rapture.

It might seem strange that many Roman sarcophagi feature depictions of Dionysius and his acolytes. But here they are used as a symbol of life, opulence and excess. Ultimately, they reflect the victory of life over death. Many different illustrations of the god on vases, mosaics and gravestones are not primarily religious but rather an emblem of a shared culture and the cultural, metaphorical idiom of the Ancient Greeks and Romans. Everyone has heard of and recognises him. Dionysius is far from being only the god of wine.

## **Debora Schmid: Viticulture in ancient Roman provinces – evidence from Augusta Raurica**

Wine-drinking was commonplace in Augusta Raurica, as evidenced by the many thousands of amphora fragments found there. These disposable clay containers would have contained wine imported mostly from Southern Gaul but also from Italy, Spain, Eastern Greece and North Africa. Metal kitchenwear like pitchers and strainers were also found, as were many depictions of Bacchus, the Roman god of wine. All of these provide further indications of the presence and popularity of wine in the colonial city.

However, we have so far not found incontrovertible proof of winegrowing and wine-making in Augusta Raurica. Although billhooks and mineralised grape pips have been unearthed, these tools could also have been used to trim trees of all kinds and the pips may be the remnants of imported raisins or sultanas. The fact that amphorae were made at the local pottery might appear, at first glance, to be evidence of wine production on site. However, it is important to remember that these vessels might have been used only to decant imported wine into smaller jars or that – as scientific analyses at other archaeological sites revealed – they contained beer not wine.

We may not have conclusive evidence of wine growing and wine production in Augusta Raurica, but it is fair to assume that this was the case in surrounding areas given the vestiges of wine presses and vines unearthed at the former Roman estates of Pratteln and Seltisberg.

## **Heidi Lüdi Pfister: Viticulture in Switzerland**

Winegrowing in Switzerland dates back to Roman times. The first recorded mention is in the will of Bishop Tello of Chur from 765 AD and in a Carolingian endowment from 814 AD. Extensive documentation of viticulture in Switzerland only began in 1000 AD. At that time, wine grapes were grown across the entire Swiss plateau from Lake Constance through to Geneva, in the Alpine valleys (the Bündner Herrschaft and Valais) as well as the southern side of the Alps in Ticino and Valtellina.

In the High and Late Middle Ages monastic and worldly land owners heavily promoted winegrowing. Compulsory and day labour ensured the vineyards of monasteries, noble families, cities and hospices were well-tended. From the Late Middle Ages onwards, land owners began to rent out more of their land to tenant farmers. Vineyard acreage and yields continued to rise until the 19<sup>th</sup> century. From 1880 to the 1930<sup>s</sup>, there was a reversal of fortunes: the surface area covered by vineyards shrunk dramatically, a situation that was exacerbated by the viticulture crisis. It is estimated that only 10% of the pre-crisis vineyard acreage survived. The decline was less pronounced in Western Switzerland than in German-speaking Switzerland. Today, the canton of Valais is Switzerland's leading viticulture and wine making region; its vineyard acreage makes up around 35% of the entire Swiss vine-growing areas. In 2017 Swiss vineyards cover a little under 15 000 hectares and viticulture accounts for around 4% of the country's agricultural production.

## **Peter Schumacher: Professional viticulture and winemaking qualifications**

The Swiss education system offers a wide range of programme for individuals hoping to or already working in the wine industry. An excellent foundation course is the three-year Federal Vocational Diploma (EFZ) in either winegrowing or in wine technology. Today, the technical and commercial demands on vineyard managers are particularly high.

Not only do they have to possess first-rate wine-producing, vinification and marketing skills but they also face increasing pressure from foreign wine producers. This is why it is so important that they can draw on extensive professional experience, an advanced (third-level) education and an ongoing commitment to ensure that they hone their existing skills and acquire new ones and therefore are well-equipped to run a winery successfully in an extremely competitive environment.

The colleges of Wädenswil and Changins also offer a three-year viticulture technology programme specifically designed with future winery managers in mind. Changins also offers Bachelor and Master's degrees in Oenology.

## **Sabine Carruzzo-Frey, Isabelle Raboud-Schüle: The Fête des Vignerons – a Swiss living tradition**

In 2016 UNESCO added Vevey's Fête des Vignerons to its Representative List of the Intangible Cultural Heritage of Humanity. It is a once-in-a-generation festival that celebrates the diligence and industry of winegrowers and winemakers who tend to the vineyards entrusted to them by the landowners of Lavaux and the Chablais Vaudois region. For hundreds of years the Confrérie des Vignerons de Vevey [Vevey Brotherhood of Winegrowers] have visited the wineries to inspect the quality of their work. The best winegrowers are crowned during the Fête des Vignerons.

Every edition of this huge spectacle, which honours the toiling winegrowers, the seasons and the relationship between humankind and the earth, is entirely new and is performed by a star-studded cast. It showcases many of Switzerland's living traditions, including the famous Ranz des vaches (or Lyoba, an age-old cowherders' song), which has been sung in the arena since 1819. Thousands of highly motivated extras and volunteer organisations take part in the festival. Together with the public, they make the new festival their own and enjoy a convivial and unforgettable experience. This cultural event is one of the finest examples of Vevey's rich cultural heritage and a tradition that is well and truly alive.

## **Gilbert Coutaz: The Fête des Vignerons becomes a work of literature**

The Fête des Vignerons has given rise to an exceptional alliance between the Société vaudoise d'histoire et d'archéologie (SVHA) and the Confrérie des Vignerons. This partnership has itself given rise to a co-publication 'Acteurs de la vigne. Lavaux et Chablais vaudois' that celebrates the work of winegrowers and winemakers in these two regions of Western Switzerland.

The SVHA contributed its expertise and scholarly insights to the thematic dossiers, while the Confrérie des Vignerons focused on showcasing the art of winegrowing and its best practitioners. The book features the work of 37 authors, a summary of the history, economy and depictions of viticulture and viniculture (in literature, music, the visual arts and festivals, and its mediatisation (press, film, exhibitions). Some 3900 copies have been printed, 900 of which are reserved for SVHA members.

At over 480 pages long, this moderately priced book hopes to win over the public. This article looks back at this once-in-a-generation partnership which began in June 2015 and ended in September 2018. The collaborative process reached its zenith on 1 December 2016 with the inclusion of the Fête des Vignerons on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

## **David Vitali: The Fête des Vignerons: the first Swiss entry on the UNESCO list of intangible cultural heritage**

On 1 December 2016 the Fête des Vignerons became the first Swiss entry on the UNESCO Representative List of Intangible Cultural Heritage. This article explains the process that led to this recognition.

The successful nomination is the result of an intensive and in-depth exploration of the cultural importance and social functions that this unique festival serves. A special focus was on the tangible and intangible dimensions of cultural heritage, which this living tradition embodies in exemplary fashion.

Over the centuries, the relationship between the winegrowers' festival and the surrounding winegrowing areas, in particular the terraced vineyards of Lavaux, itself a UNESCO World Heritage Site, have grown ever stronger.

## **Oliver Martin: The Lavaux vineyards – a UNESCO world heritage site**

In 2007 the Lavaux Vineyards became the first in a new series of Swiss World Heritage Sites. The terraced vineyards are the result of the perfect adaptation of human endeavours to difficult natural conditions.

This area has been living to the rhythm of wine and the vineyards for centuries. Evolving techniques have always respected the landscape. The authenticity of the Lavaux site lies less in the original substance of the terraces and their walls than in the rich historical layering of a landscape that has never stopped evolving – yet without losing its genius for maintaining that authenticity. Activities here have always been oriented towards one sole objective: winegrowing.

The aim of the UNESCO World Heritage Convention is to safeguard sites of outstanding universal value. In popular referenda, the Swiss electorate voted in favour of protecting the Lavaux vineyards. The challenges of conserving this site go beyond planning control issues, the preservation of the historic substance and high architectural requirements to include the safeguarding of traditional, family wine production techniques that are specific to Lavaux and greatly contribute to the region's authenticity. The successful management of Lavaux demands increased interdisciplinary and multisectoral cooperation to address these issues effectively.

## **Marcia Haldemann: Characteristic and typological winegrowing areas on the ISOS**

The Inventory of Swiss Heritage Sites (ISOS) lists places and areas which are of great cultural and architectural value for the country. They include at least 200 small towns, villages and hamlets which have links to winegrowing and winemaking. They are dotted across the country, but are mostly concentrated in the cantons of Aargau, Bern, Fribourg, Geneva, Graubünden, Neuchâtel, St Gallen, Schaffhausen, Ticino, Thurgau, Valais, Vaud and Zurich.

Areas with links to viticulture tend to have a compact structure and are located in the heart of, or in immediate proximity to, the vineyard. They are usually found on or at the foot of well-exposed slopes, in regions with a favourable climate and often close to a lake or river. The architecture and location of these ISOS heritage sites still reflect a typical vineyard landscape despite the serious decline in, and even complete abandon of, winegrowing activities.

However, there are many villages and hamlets, whose farms and agricultural buildings have been turned into residential properties. As a result, these sites have lost their ties with the surrounding landscape. The fact that these 200 sites are officially recognised as being of national importance demonstrates that, despite the changes they have undergone, they are of exceptionally high architectural and cultural value to the country. It is imperative, therefore, that every effort is made to preserve them.

## **Hanspeter Schneider: Along the ViaValtellina**

The people of Graubünden and Vorarlberg have enjoyed the wine from Valtellina for centuries. It was transported by muleteers over the Bernina and Scaletta passes to the valleys of Graubünden and through the Schlappinerjoch to Montafon.

During Graubünden's sovereignty over Valtellina (1550 to 1797), winegrowing experienced a boom. The Swiss masters used its trading links not only to market wine in the North but also to establish the necessary infrastructure to transport it. The reins of the muleteer business were tightly in the hands of prominent Davos families, who owed their prosperity to these activities and to their lucrative careers in the Valtellino administration. When the grape harvest was good, muleteers transported up to 150,000 hectolitres of wine from Valtellina to Graubünden, Austria and Germany.

Political transport-related developments at the end of the 19<sup>th</sup> century sounded the death knoll for the muleteering business. The ViaValtellina cultural trail brings to life the fascinating history of these mule trains and their drivers.

Many literary figures of international renown have left their traces along the ViaValtellina, including Giosuè Carducci, Thomas Mann and Ernest Hemingway, three Nobel prize winners.

There are many great multi-day packages and guided hiking tours along the ViaValtellina that allow visitors to discover the rich heritage of this area.

## **Hans Schüpbach: A new life for the "Bergtrotte" in Osterfingen**

Viticulture is also an important subject for the PCP. Many collections in museums include utensils, tools, equipment, art works and visual and written documentation connected to winegrowing and winemaking. It is not surprising then that a PCP fact sheet on viticulture was created, which explains the key terms and serves as an important reference for the cataloguing process.

Moreover, the small agricultural buildings listed in the 2009 edition of the Federal PCP Inventory include a dozen wine-press houses alongside lofts, grain stores, barns, kiln houses and wash houses. These vestiges of winemaking culture are found in the cantons of Aargau, Graubünden, Thurgau and Zurich. One such wine-press house is even ranked in the A category (cultural property of national importance): the "Bergtrotte" of Osterfingen in the Schaffhausen municipality of Wilchingen.

Erected in 1584 by the town of Schaffhausen, it was completely restored and extended, under the supervision of the cantonal monument preservation office, by Spühler Partner Architekten AG from Zurich in 2014/15. The entire process, including the resulting change of use are a positive example of the sensitive treatment of cultural heritage. Throughout the whole process, the project managers were mindful of monument preservation standards such as the Venice Charter and Federal Commission for Monument Preservation guidelines.

## **Martin Camenisch: Reconstructing the history of viticulture**

The von Tschärner family archives offer a fascinating insight into the organisational structure of the winegrowing and winemaking business at the turn of the 19<sup>th</sup> century. These documents are a highly valuable primary source for a research project on the Graubünden viticulture history between 1750 and 1950, currently being carried out by the “Institut für Kulturforschung Graubünden”.

Interesting examples from the archives include over 80 letters of Johan Friedrich Heilman, a master winegrower who worked at Jenins vineyards. They touch on issues such as boarding costs for day labourers, the logistical aspects of the grape harvest and problems with vineyard guards. The archives also contain the *Urbarium*, a bound manuscript in which J. B. von Tschärner (1751–1835) sets out all possibilities for the “melioration” of vineyard yields in the interests of “economic patriotism”.

Despite extensive urban development, some of the von Tschärner family’s former land and property have survived, although most now serve a different purpose than the one for which they were originally designed. For example, the “Tschärnersche Weinschenke” in the Planaterra building in Chur no longer exists, yet the “Roter Turm” on Ringstrasse 188, which was used as a summer residence and grand vineyard house, still stands but is now put to a different use. The Obere “Sprecherhaus” in Jenins has survived but the same cannot be said of its former wine press. These examples clearly show how important the legacy of the von Tschärner family is for the reconstruction of the former vineyards and its attendant buildings.

## **Pierre Daniel Hatz-Casparis: Wein-press houses and monument preservation**

In 1804 Chur had around 100 hectares of vineyards; today only seven hectares remain. The city’s extensive wine culture and wine-making activities are also reflected in the many wine-house presses that were once found across the city. Wine-house presses are large, rough structures where the grapes were delivered and then pressed using powerful wooden beams. Chur once had 42 such buildings; today the number has dwindled to four. The surviving structures are no longer used for their original purpose and they are often not adequately maintained. Added to this is the fact that when they are re-purposed, the outcome is generally not a positive one.

As a former monument conservator and from a local family who have ties to viticulture spanning five generations, the author has a double interest and special insight into this subject.

Using the «Katz wine-press house» as an example, the author exposes the challenges of preserving old buildings like these. Here, written records and old photos are extremely valuable when it comes to the safeguarding and handing down of the knowledge and expertise of our ancestors.

Sometimes, all that remains are memories: This is why the PCP and Monument Conservation services are so important: because they ensure the continued survival of our built heritage and transfer knowledge about it.

## **Alexandra Kull: Some thoughts on the origine of viticulture**

Wine production allowed people to make a beverage with a high alcohol content, whose properties would lead it to become the most commonly used drug and medicinal aid in ancient times.

The origins of viticulture and the earliest known archaeological evidence are in the South Caucasus and the Middle East. For many years the Hajji Firuz Tepe site in Iran (5400–5000 BC) was considered



to have the oldest evidence of wine production. Recently, though, even earlier evidence was found at two other archaeological sites – Shulaveris Gora and Gadachrili Gora in Georgia (approx. 6000–5800 BC); chemical analyses of jar remnants identified traces of wine.

The wild Eurasian grape (*Vitis vinifera* ssp. *sylvestris*) – which would become *Vitis vinifera* ssp. *Vinifera* through domestication – was the building block for a widespread ‘wine culture’ in the Middle East and Egypt, and later East Asia before spreading across the Mediterranean to Europe, and eventually all the way to the New World. Today, there are over 10,000 known varieties of domesticated grapes. They account for, by far, the largest share of global wine production and include famous Western European varieties like Cabernet Sauvignon, Sangiovese, Tempranillo und Chardonnay.

## **Nicoals Isoz: Château d’Aigle – the vine, wine and wine label museum**

Open to the public since 1975, the Vine, Wine and Wine Labels Museum at the Château d’Aigle originally focused on art and folk traditions like many other wine museums. However, it changed course in 2010 and now boasts six permanent interactive, fun and educational exhibitions. As such, it has become a ‘museum of ideas’. It explores the winegrowing and winemaking culture of the region and touches on subjects like the landscape, biodiversity, educating palates, ecology, economics, art, sales and promotion of wine, festivals and the work of winegrowers and winemakers in the vineyards and cellars.

It also organises temporary annual exhibitions which showcase its extensive collections. The current exhibition, which will run until the end of August 2019, pays homage to one of Switzerland’s best-known wines ‘Aigle les Murailles’ and its 100-year-old label featuring its famous lizard.

Another project will be launched in April 2019. This time it will explore Bacchanalian and wine festivals. More information can be found on the museum website: [www.museedevin.ch](http://www.museedevin.ch)