

Wine Tourism in México and the New Architecture of Wineries

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ABSTRACT

The purpose of this paper is to present the architecture of wineries as a key element to promote wine tourism and to present the various activities that fall under the concept of wine tourism. This work is based on an analysis of the new architecture of wine cellars in Mexico and a literature review of diverse articles explaining the main activities in which wine tourists take part. We conclude that Mexican wineries with contemporary and functional architectural projects have not used their architecture as part of their marketing, as others have done in different parts of the world. This presents an important topic of study because wine cellar architecture could be a creative means to promote wine tourism in Mexico. Also, a study about wine routes in Mexico is presented considering an important tool to integrate the area's tourism resources and services and create a product that meets consumer needs and boosts the economic and social development of the wine-growing area.

1. STATE OF THE ART

Tourism is one of the greatest generators of wealth worldwide and the activities related to it continue to grow, diversify, and specialize every day. This growth is the result of changes in global consumption patterns. According to the México Ministry of Tourism (Gobierno de México, 2021, 2022a, 2022b), January-March 2022 revenue from international visitors amounted to 6 billion 772 million USD, an increase of +128.2% compared to 2021. INEGI reported the arrival of 14 million 937 thousand international visitors during the same period, representing an increase of +30% compared to 2021 (Secretaría de Turismo, 2022). Electronic media (Novo et al., 2019; Ruiz et al., 2012) allow access to countless tourism options, detailed information about places, hotels, activities, and blogs, with recommendations and references from other travelers. Improved transportation options have also made tourist mobility more accessible.

Tourists are eager for new experiences that stimulate their senses and their knowledge (Villanueva Pérez, 2016); thus, wine tourism presents a unique and differentiated option for them. With wine tourism, actions related to an agricultural crop, such as grapes, have triggered a flow of tourists to all growing regions of the world (Elías Pastor, 2014). The wine landscape presents itself as a tourist resource that complements agricultural activity.

Vineyards are an integral part of the landscape and since their inception, they have undergone a major transformation from traditional to industrial winemaking. According to Silva Pérez et al. (2016), the wine landscape has been transformed by changing cultivation techniques, innovations, and technological advances in winemaking. The growth of recreational tourism and change in the perceived value of cultural heritage have increased interest in the landscape's maintenance and its use for tourism.

Wine tourism includes all visits related to winegrowing areas, vineyards, and their wineries, wine tastings, and talks about the production processes. Tasting the regional cuisine and staying in the region's hotels are also part of the experience (Villanueva Pérez, 2016). Activities related to wine tourism have become a powerful economic engine, transforming territories and societies. Wine tourism has a strong economic impact by creating a powerful image of a product and a place as shown by the wine capitals of the world (De Oliveira & Colchete Fihlo, 2016).

The wine sector is of paramount importance in the areas where wine is produced and for the global economy. It employs around 840,000 people in almost 90,000 companies worldwide, with a global market valued at \$325 billion (Ibisworld, 2020), and has a crucial impact on the rural landscape of its main production areas. The main driver of this industry is wine consumption, which is projected to average 3.3 litres per capita worldwide by 2021, with an income of \$40.60 per person (Statista, 2021).

Wine is central to the culture of pleasure and the senses, and everything related to it is on the rise, from wine-tasting classes and wine therapy massages to the curiosity to know where and how it's made. It's interesting to note the strong symbolic charge of wine and all the narratives in which it takes part. When one thinks of wine, an array of concepts come to mind: high culture, elevated taste, joy, and nature (Santo & Sousa, 2011).

Today, in the contemporary architecture of some wine cellars, we can see a new way of building with a different approach to business. Wineries used to be exclusively production sites and are now touristic and cultural sites. Tourism and culture have always been convergent fields, but in recent decades they have unified their goals and interests in a union that has promoted a new social demand and a space for the consumption of services related to the so-called cultural tourism (Revenga Dominguez, 2002, pp. 114-115).

Wineries are designed with the local landscape in mind and try to blend into it. With this approach, they transform the world by relating to winemaking, the natural environment, and human skills. They communicate values and write a new culture (Merino Bobillo, 2015). In recent years, the wine market has grown significantly and has seen important developments in the functioning of the vine, in viticulture, in the modernization of

winemaking, in its marketing strategies, and of course, in its architecture (Meraz Ruiz & Ruiz Vega, 2016, De Oliveira & Colchete Fihlo, 2016).

According to Merino Bobillo (2015), designing the building that houses the wineries means encapsulating them in an orderly, definitive and non-ephemeral package. The vault is distinguished by giving it a definite identity, and the building becomes a communication and a powerful means of communication. In short, it helps to build the brand image. Wineries start to think not only about the function of their facilities, but also about aesthetics and visual communication skills, supported by their architecture. This is how the arouse of commissioning prestigious architects to design a place of production facilities, to transform them into tourist and cultural destinations. The way was paved for what it is today. Brimming with wineries with great architecture, of great beauty, it has become an artistic monument amid rural landscapes.

The concept of "Wine Cathedrals" refers to artistic forms, as a symbol of prestige. The wineries resort to architects of certain recognition or fame for their new buildings or adaptations (Ortega Santillana, 2011). Wineries that were pioneers and initiators of a trend of iconic architecture that changed the concept of winery architecture and that, due to their creativity and majesty, are called "Wine Cathedrals" (Fidel, 2021).

Thanks to this ability to impact and convey messages, architecture throughout its history has been at the service of power by creating symbols of its strength. In the business world there is also the need to stand out and show its hegemony among companies in the same sector, and architecture is a commonly used resource for this (Calvo-Andrés, 2019).

Calvo-Andrés (2019) argues that architecture throughout its history has been at the service of power creating symbols of its strength, thanks to its ability to impact and convey messages. The same happens with companies that want to stand out and show their hegemony among companies in the same sector, so they resort to architecture as a resource to be noticeable. Wineries begin to give importance to architecture, understanding that it can be something more than a simple container of the winemaking process. The wine companies try to improve or generate a brand image thanks to the use of an architecture designed by an architect with international recognition and valued at a professional level. Building for wine has become a synonym of prestige with great media impact and a lure for wine tourism. Winemakers have become the new patrons of art and their architecture a symbol of prestige according to Yravedra and Pérez-Somarria Yravedra (2021).

2. METHODOLOGY

Three analyses were carried out based on a review of the literature: the importance that wine tourism has gained in recent years and its influence on the architecture of wineries in some countries; wine tourism and its different definitions; and finally, wine routes, mainly in México. All this was carried out with an analysis of the publications that were found on the subject. As for the definition of wine tourism, using Google Academic and Refseek for their definitions, we found some publications that explain different concepts based on the

analyzed vision of wine tourism. The bibliographies of these publications were a good guide to further delve into these concepts. They were selected according to the dates of publication and that has been published in academic journals, preferably from the year 2000 onwards, considering the number of references to the authors found and that the concepts used were clear and understandable. This methodology was an adaptation of Joan Guix Oliver's article "El análisis de contenidos: ¿qué nos están diciendo?" (2008), to select the various concepts of enotourism and by means of an excel sheet to see the coincidences and differences between the various authors. Each different concept was considered in the spreadsheet and at the same time it helped to have in sight of the most used terms for its definitions. The result is a table showing the different characteristics used to define wine tourism.

An evaluation was made of how the architecture of wine cellars in México is presented and compared with its use in other parts of the world as a tool for wine tourism. The broad concept of wine tourism was analysed according to several authors, and the results presented by the Wine Routes in México were evaluated. During the elaboration of this research work and according to the methodology used, it should be noted that there is information on wine architecture and its use as a tool to attract tourism mainly in Europe (Zawada-Pegiel & Zlowodzki, 2015; Calvo-Andrés, 2019), however, there are almost no articles found linking the architecture of wineries as a tool for tourism in México.

3. INFLUENCE OF ARCHITECTURE IN WINE TOURISM.

The new architecture of wineries has different goals that complement each other, such as functionality to fulfil the tasks of the winery while taking advantage of the terrain characteristics such as slopes, gravity to dispense water with hydraulic pumps, light, wind, humidity, and temperature required for the production and aging of wine (Merino Bobillo, 2015, p. 1025). It pursues environmentally friendly solutions. Aesthetics is another essential element to be integrated into the landscape sustainably without neglecting innovations. To integrate leisure and culture allowing visitors to learn more about the production processes and taste the products, some wineries include hotels to get to know the vineyard better, which has increased wine tourism (Clavo-Andrés, 2019, p. 4).

Zawada-Pegiel and Zlowodzki (2015) estimate that in the face of market changes and intense competition, some wineries have turned to renowned architects to develop interesting and novel architectural projects to promote their wines. In Central Europe, there are several examples of wine-producing companies that combine production with sales and marketing and shape their image based on the high quality of modern architecture. These companies focus their attention on the development of production reducing the cost of materials and contributing importantly to the development of technology and innovation. They want their architectural appearance to reflect the quality of the wines produced there. Internationally renowned architects are creating new buildings of current style alongside traditional vineyards and historic wineries, and thanks to their impressive designs are becoming cultural attractions for tourists and architecture lovers (Garibaldi & Pozzi, 2018).

There are several examples of European wineries showing a new business sensibility and becoming subjects of culture and tourism. They offer the world a new way of relating to the production and presentation of wine: Frank Gehry designed the City of Wine in Elciego for Bodegas Marqués de Riscal, following the success of the Guggenheim Museum in Bilbao. Norman Foster designed the Portia winery in the town of Gumiel de Izán. His initial partner, Richard Rogers, designed a spectacular winery for Bodega Protos in Peñafiel, which together with its castle, is already part of the city's image (Calvo-Andrés, 2019).

Architect Zaha Hadid took a trip into the world of wine in Spain and designed a stand to commemorate the 125th anniversary of the López de Heredia Viña Tondonia winery, which can be admired at the winery itself in the town of Haro. There are also illustrious examples of local architects who have built beautiful wineries. Some examples of the many existing are Rafael Moneo at the Propiedad de Arínzano winery between Logroño and Pamplona and in the town of Corullón the Descendientes de J. Palacios winery, or Santiago Calatrava for the Bodega Ysios in Laguardia (Calvo-Andrés, 2019). They are modern, avant-garde projects, some of them blend into the landscape, while others stand out from the surroundings. They are cultural and tourist landmarks and convey a new perspective on the relationship of architecture with winemaking.

In Hungary, the French company AXA-Millésimes, the architect Imre Makovecz, Claus Preisinger Weinproduktion, Leo Hillinger, Erwin Sabathia, and the Loisiium complex with museum and SPA in Austria and Slovenia, Marof designed by Kalamar studio, are also committed examples of wineries that see architecture as part of their marketing strategy and as a reflection of the quality of their products. In this case, the main goal is to achieve high aesthetic quality which is reflected in advertising and a prestige brand image (Zawada-Pegiel & Zlowodzki, 2015).

Dominus Estate in Napa Valley, California, United States. This winery was designed by Swiss architects Herzog and de Meuron, with a strong material expressiveness and absolute geometric reduction. Peregrine Wines in Gibbston, Queenstown, New Zealand, designed by New Zealand architect Christopher Kelly, it emphasizes the hyper-technological avant-garde of metal. Of singular formal appeal, in the already recognized architectural morphology of Mario Botta, is the exposed brick cylinder of the Petra Suvereto Winery, Tuscany, Italy (Navarrete, 2015).

O. Fournier, by the Mendoza firm Bórmida and Yanzón, proposes a different alternative for the architecture-landscape relationship. This studio also carried out wine projects for Bodegas Salentein, Séptima, Vistalba, Atamisque and Diamantes, works with a strong identity that, very different from each other, contribute to the definition of brand images (Navarrete, 2015).

Wineries are largely open to wine tourism, which gives them income from direct in-location sales, and from visits, if paid, as well as visibility and loyalty from customers visiting their establishments. A focus on architecture will make the winery more competitive (Calvo-Andrés, 2019) and support tourism and brand image. In México, several wineries try to communicate and interact with their customers and visitors in a contemporary and more

direct way. They open their doors not only for the tasting of their wines but also for the winemaking process, to have direct contact with their environment.

A description of the different wineries in Mexico can be found in Fernández Barberena and Revenga Dominguez (2021) in the case of Baja California. Casa de Piedra was created in 1995 and this project was developed by the architect Hugo D'Acosta. Another project of this architect is Vinícola Santo Tomás created in 1998, looking for the best environmentally friendly system considering the landscape and being energetically efficient. Also, Alejandro D'Acosta designed and built Vinícola Paralelo in 2006 with an explicit respect for the ecology. Solybarro was created in 2005. This winery is a natural building complex that combines ecological, organic and sustainable design, highlighting textures, shapes and color in a solid building. Vinícola Vena Cava, created in 2012. This project is a recycling practice, but it is more a program that collaborates with the landscape, using marine debris, it proposed a way to unite the sea with the valley, harmonizing waste and garbage with the landscape. Clos de Tres Cantos, created in 2014. In this project they sought to integrate the physical and cultural context, assuming the site and its topography. In this project, respect for ecology is a determining factor.

Monte Xanic, a company created in 2014. Architect Juan Garduño oversaw the ambitious project for one of the main wineries in the Guadalupe Valley. They developed a sustainable and bioclimatic project, achieved through the integration of strategies for conservation of energy resources and the incorporation of local materials (Fernández Barberena & Revenga Dominguez, 2021).

Cuna de Tierra was created in 2011 and it is in San Luis de La Paz, Guanajuato. This project was developed by the Architectural Collaboration Center (CCA) formed by architects Ignacio Urquiza Seoane and Bernardo Quinzaños Oira. Viñedos de Coté was created in 2014 by Serrano Monjaraz Arquitectos. Viñedos y Bodega 1881 was created in 2019. Proper Arquitectura developed the project for this winery located in San Luis Potosí (Fernández Barberena & Revenga Dominguez, 2021).

Despite being interesting and innovative projects, they have not been sufficiently publicized. Winery architecture is another way to manifest the quality of their products and corporate image. As Merino Bobillo (2015) points out, an important part of contemporary sensibility is a concern for the environment and love for nature and reflects in the corporate culture of wineries that implement ecological values. Wineries are thinking not only about the functionality of their facilities but also about the aesthetics and the visual communication ability of their architecture (Merino Bobillo, 2015).

Wine is a key sector of the agri-food system that has opened to tourism and has become, in many countries with a long tradition of viticulture, the spearhead of new agro-industrial equipment whose most outstanding feature is the bundling of a range of activities and interests, from distribution to marketing, consumption habits and even architecture (Vaquero Piñeiro, 2015). Wine production has taken on a new dimension and is no longer an artisanal product of rural elaboration. It integrates a series of processes such as viticulture, winemaking, and commercialization to open to the public with visits, wine

tastings, hotels and restaurants, museums, and cultural events, taking on a didactic task in wine.

Santo and Sousa (2011) consider that wineries with their architectural expression enter the circle of tourism, leisure, and differentiated consumption, which add additional dimensions to the traditional wine industry. The uses of wine architecture are deeply urban and create a connection between urban visitors and the agricultural practices of those who work in the world of wine, reducing the polarity between rural and urban. The fusion of avant-garde architecture and tourism with wine as an articulation axis has proven to be a very fruitful symbiosis in recent decades (Santo & Sousa, 2011).

Wine tastings and winery visits are included in learning about wine. According to Elías Pastor (2006), some wineries provide overnight accommodations as an additional benefit. In conclusion, as many wineries have recently undergone efficient, environmentally friendly yet modern renovations, winery architecture can become a selling point for wineries. These components help potential customers remain loyal to the brand.

The wine product remains the main subject but, it is combined with other cultural expression to create immersive settings and engage tourists more deeply. This finds further evidence in their capacity to turn into tourists' attractions. Additionally, the wine experience has been conceived as a mean to achieve cultural objectives, which concerns the promotion of wine culture to a wide public (Garibaldi, 2020).

Wineries should take particular care in selecting their staff, who should combine a knowledge of the vineyard with knowledge of winemaking and be practical in conducting a tasting, as well as exhibit good manners, people skills, friendliness, and knowledge of languages spoken essential for performing of their work (Elías Pastor, 2006). According to De Oliveira and Colchete Fihlo (2016), in recent decades, the growth of activities related to wine tourism has become a powerful engine of transformation in territories and societies. Vineyard landscapes show a new era where wine tourism is essential to influence the economy and shape today's society, and architecture plays an important role to achieve these goals.

4. WINE TOURISM AND ITS DEFINITIONS.

The definition of wine tourism or enotourism includes distinct elements; therefore, there is no single definition. For authors such as Charters and Ali-Knight (2002), Bruwer (2003), Alant and Brower (2004), and Elías Pastor (2006), it involves visiting vineyards and wineries, learning about winemaking processes, and tasting wines (Hall, 1996). Looking at the different activities of wine tourism, Table 1 shows a bibliographic overview based on the work of Clemente-Ricolfe et al. (2012), Ruiz et al. (2012), and Meraz et al. (2014), among others. This table shows the wide variety of activities and experiences that tourists can enjoy. The main activity of tourists is visiting wineries.

For example, authors such as Tzimitra-Kalogianni et al. (1999), Brunori and Rossi (2000), Johnson et al. (2000) and Medina (2008) highlight visiting wineries as one of the most

important wine tourism activities. Second, the most frequently mentioned activities are visiting the vineyard and tasting the winery's wines, as noted by Alant and Brower (2004) in *The Australian Definition of Wine Tourism* as visits to wineries and wine regions to appreciate the unique qualities of contemporary Australian lifestyle experience associated with enjoying wine at its source, including wine and food, scenery and cultural activities (Carlsen, 2004, p. 6). Other authors who also highlight these two activities are Galloway et al. (2008), Zárate and Barragán (2016), mentioned by Alpizar-Padilla and Maldonado-Avalos (2009), Meraz et al. (2014) and Arévalo Pacheco (2018).

Another of the most mentioned activities is receiving information about wine and its elaboration process, which helps tourists make an informed decision when buying. According to Elías Pastor (2006), the reason for visiting a winery is to "get to know the wine" and that entails learning about the winemaking processes and the explained tasting of its wines. For Andrade et al. (2011), Serrano Miracle (2011), and Villanueva Pérez (2016) an integral part of wine tourism is gaining knowledge about the winemaking processes. All these activities go hand in hand with wine tasting, experiencing the vineyard and winery environment, tasting the food of the area, learning about wine culture and taking part in its festivals and events, and visiting wine museums as mentioned by Thach (2007), López-Guzmán Guzmán et al. (2008), López-Guzmán and Sánchez Cañizares (2008), Meraz et al. (2014) and Villanueva Pérez (2016). For Meraz et al. (2014) and Sánchez García and Peribañez Blasco (2015) the binomial of wine and tourism coupled with local gastronomy results in the revaluation of wine destinations and the promotion of economic development with the resulting strengthening of brands and customer loyalty (Table 1).

	BW	TWFW	RIAWWP	VW	VV	AWF/WF	EW	VWM	VNSA	MF	VN	ENE	HCWO	SW/SA	EGA	VWPTV	BLAP	WC	AA	LAE	HA
Tzimitra-Kalogianni et al (1999)	*	*		*	*		*	*							*						
Brunori & Rossi (2000)	*	*		*	*			*	*		*			*	*		*	*			
Hall & Mitchell (2000)	*	*		*	*	*															
Ravenscroft & van Westering (2001)	*	*	*	*	*				*	*				*							
Charters & Ali-Knight (2002)	*	*	*	*	*		*								*				*		
Bruwer (2003)	*	*	*	*	*	*	*		*	*			*						*		
Alant & Bruwer (2004)	*	*	*	*	*	*	*		*			*									
Elías Pastor (2006)	*	*	*	*	*	*	*							*		*		*	*		
Getz & Brown (2006a)				*	*			*						*		*					
Getz & Brown (2006b)	*	*	*	*	*	*	*		*						*	*		*	*		
Sparks (2007)	*	*	*	*	*				*	*		*						*			*
Thach (2007)		*	*	*	*	*	*		*			*			*	*		*	*	*	*
Gallowey et al. (2008)	*	*	*	*	*	*	*				*				*			*			
López-Guzmán Guzmán et al. (2008)	*	*	*	*	*			*	*					*	*	*					
Medina (2008)	*	*	*	*	*										*			*			
Alpizar & Maldonado (2009)	*	*	*	*	*	*	*		*						*			*			*
Ruiz Andrade et al. (2012)	*	*	*	*	*	*	*		*					*	*			*		*	*
Serrano Mirade (2011)		*	*	*	*	*	*		*						*			*		*	
Ruiz et al. (2012)	*	*	*	*	*	*	*		*	*				*	*	*		*			
Villanueva (2016)		*	*	*	*			*	*					*		*		*		*	
Zárate & Barragán (2018)	*	*	*	*	*	*	*	*	*						*	*		*			
Total	17	20	17	21	20	11	10	7	13	3	2	3	1	8	13	8	1	15	2	4	4
BW Buy wine											ENE Enjoy a new experience										
TWFW Tasting wine from winery											HCWO Have contact with the winery owner										
RIAWWP Receive information about wine and winemaking process											SW/SA Staying in the winery or in th area										
VW Visit a winery											EGA Enjoying the gastronomy of the area										
VV Visit the vineyard											VWPTV Visiting wine-producing towns and villages										
AWF/WF Attendign wine fairs or wine festivals											BLAP Buy local artisanal products										
EW Eat at the winery											WC Wine Cuture										
VWM Visit a wine museum											AA Architecture and art										
VNSA Visiting natural sites in the areaa											LAE Learning about ecotourism										
MF Make friends											HA Health aspects										
VM Visiting Monuments																					

Table 1. Concepts in the various definitions of wine tourism. Data: bibliographic overview made by the author (2022).

“Heritage in its broadest definition has always been linked to the motivation of travel and therefore to tourism, the difference is that today there is an obvious intention that cultural heritage becomes a resource and provides benefits. For this reason, we find heritage linked to tourism products” (Elías Pastor, 2006, p.103).

Wine heritage is defined as "the set of spaces, objects, actions and oral references related to the wine activity". In this simple classification, we intend to include the natural and environmental aspects related to the vineyard as a crop, starting from the space of the vineyard as a production territory, to its whole as a landscape, and to all the spatial, vegetal, agricultural, and architectural aspects (Elías Pastor, 2006, p. 106). The landscape is another example of the cultural identity of a region and often explains the way of life and customs of the people of that area. Thus, the landscape tells us about land ownership, inheritance, crop typology, communication network, devotions, explains the architecture, and makes us understand food (Elías Pastor, 2006, p. 130).

Elías Pastor (2006, 2008); De Oliveira and Colchete Fihlo (2016); López-Guzmán and Sánchez Cañizares (2008), recognize the importance of wine tourism as an economic regenerator and the potential it has because of its link with rural tourism, however, they consider it is of vital importance that it be cared for and preserved, that its cultural value is appraised and that awareness of the importance of protecting their environment for the inhabitants, visitors, and wineries is raised.

The peculiarities in the production of wines have contributed to the growth of a part of the tourism that demands to visit rural wine-growing areas, to this consolidated segment of people called enotourist and their main reason for traveling is wine (Seccia & Garibaldi, 2020). Wine tourism is, in essence, a phenomenon that involves the participation of a particular group of consumers -the wine tourist (Yuan et al., 2008). The winemakers look beyond the material and commercial aspects of the product "wine," looking for the essence and the fusion with the place, to obtain a new sensory experience (Seccia & Garibaldi, 2020). This interest has increased considerably in recent years and wine has gone from having a simple holiday interest to be an important part of the tourist experience in addition to one of the main reasons for travelling (Seccia & Garibaldi, 2020). Wine tourism is not just about building cellar-door sales. It is about the total 'experience' for the tourist, encompassing the wine and food theme, the tasting of wine and other local produce, visiting local attractions, engaging in sporting or leisure activities, meeting the locals and savouring the rural atmosphere. Wine tourism is more of a lifestyle and personal devilmment experience than a primary recreational pursuit (Beames, 2003).

5. WINE ROUTES

Wine Routes have been developed to integrate the area's tourism resources and services and create a product that meets consumer needs and boosts the economic and social development of the wine-growing area. López-Guzman Guzmán et al. (2008) consider that wine and tourism, together with local cuisine form a perfect symbiosis so that visitors can appreciate a different tourism product, such as wine routes, and promote the economic development of wine regions.

Wine routes seek to highlight and publicize the wine-growing areas and integrate other complementary services such as lodging and restaurants. Part of their objectives is to publicize wine-related activities such as grape harvest festivals, wine fairs, and gastronomic events (Villanueva Pérez, 2016). Some maps have been created with suggested routes to different wineries, brochures promoting the hotels and restaurants in the area, and some complementary activities such as bicycle or horseback riding, visits to wine museums, places of cultural interest, and wine fairs or festivals themselves.

López-Guzmán and Sánchez Cañizares (2008) believe that the creation of a wine route helps to promote the winegrowing areas, and increases sales, favoring small and medium-sized wineries that do not have access to large distribution channels. They believe that alliances between wineries, hotels, restaurants, tourism promoters, and the local government are made to promote and develop wine tourism routes. This would imply that the more tourism resources there are in the area, the more days tourists will spend in that geographical area.

Contemporary tourists not only seek to visit a place but also to live unique experiences that cause emotions, they look for products that satisfy different needs, which is why tourist destinations, in this case, the wine routes, should offer complementary activities and unique experiences. By considering the tourist's needs, wine tourism has the potential to promote regional tourism, stimulate cooperation and integration of the various businesses in rural areas, and develop a sustainable economy that ensures the prosperity of the area, which can lead to an increase and improvement in wine production, the living conditions of the population, and care for the environment.

Implementing a wine route involves the integration of various economic actors in the area to offer various services to wine tourists: good communication routes, tourist information centers with trained personnel, access to services such as restrooms, restaurants, gas stations, hotels, sites of historical or cultural interest, etc. Wine tourism favors the economic development of the regions, helps to preserve the cultural heritage, brings socioeconomic changes, and provides social contact with the community (Alpizar-Padilla & Maldonado-Avalos, 2009).

Wine tourism makes the wine industry more dynamic as it boosts the region's economy by triggering the demand for various services in which not only wineries participate but also hotels and restaurants, museums, as well as the cultural and natural offerings of the area. It is here where the development of wine routes plays a preponderant role in the promotion and commercialization of wine regions.

According to the Mexican Wine Council (Consejo Mexicano Vitivinícola (CMV), 2020), there are 14 wine-producing states in México, in which 18 grape varieties are grown in states such as Aguascalientes, Baja California, Baja California Sur, Chihuahua, Coahuila, Durango, Guanajuato, Jalisco, Nuevo León, Queretaro, Puebla, San Luis Potosí, Sonora and Zacatecas. The wine industry generates employment for 500,000-day laborers, making it the second largest source of employment in the agricultural sector after the fruit and vegetable industry (Figure 1).

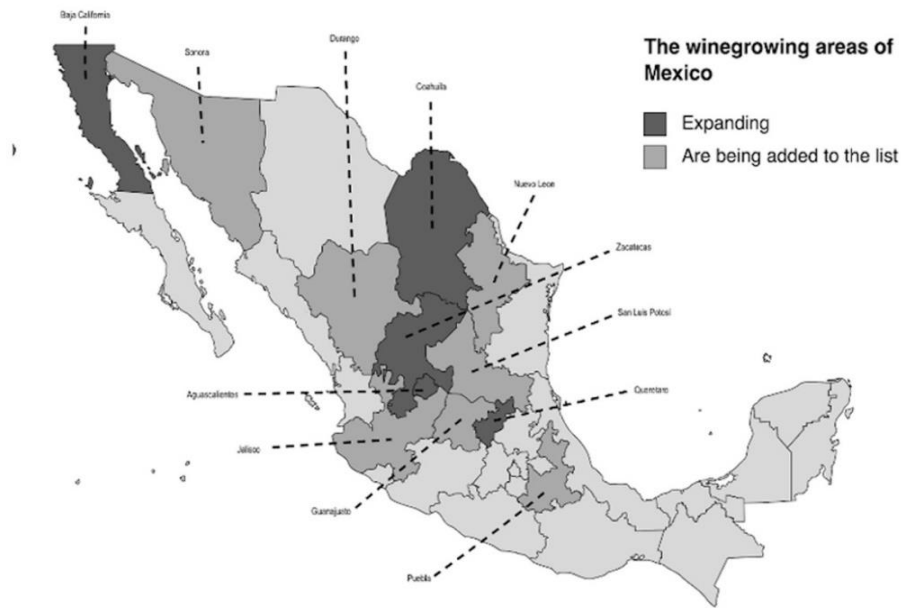


Figure 1: Wine regions of México. Data: Consejo Mexicano Vitivinícola (2020).

Around 8,431 hectares are destined for vine cultivation in México, of which 23,989 are in the Baja California valleys, distributed in the state of Baja California with 47.32%, followed by Zacatecas with 23.93%, Coahuila at 7.05%, and Queretaro 5.54%, which translates into almost 36 and a half million liters per year, a turnover of 44 million dollars. Twenty percent of the wines produced are made from Cabernet Sauvignon grapes. In 2019, annual per capita consumption in México was 1.02 liters. Annual production has grown by 12% (SIAP, 2022; CMV, 2020). This sector produces almost 36 million liters of wine per year and occupies around 73 thousand tons of industrial grapes and generates 500 thousand direct and indirect jobs. It has a Mexican wine production that amounts to 4 million cases per year, achieving that 3 out of every 10 bottles of wine consumed in the country are Mexican wine (Gobierno de México, 2021). According to Puig Viladomiu (2021) in his Estudio de mercado, México ranks thirty-first in the world as a wine consumer.

In the case of México, according to the Mexican Wine Council, there are many wine tourism routes such as the "Wine Route of Baja California, Aguascalientes, Valle de Parras and Zacatecas", the "Art, Cheese and Wine Route" of Queretaro, "Wine Circuit" of Guanajuato where the Wine Museum is located, "Vinos y Dinos" in Coahuila and recently the Aguascalientes Wine Route was inaugurated which includes visits to farms and local cuisine (CMV, 2020). The primary activities that take place in these routes are visits to the wineries, tours of their facilities, wine tasting, and sometimes also tasting of regional products such as cheese and olives. As integrative activities, we found tasting the gastronomy of the region, visits to landmarks of the area, or complementary activities such as hot air balloon rides, horseback riding, hiking, panoramic views, etc.

Traditionally at the end of August and all of September, the harvest festivities are celebrated, these festivities are full of gastronomic culture, music, art, and wine; in 2019, they represented an economic spillover of almost \$50 million USD only in Querétaro,

Coahuila, Guanajuato, and Baja California during these months (CMV). The main wine routes are the Baja California Wine Route and the Art, Cheese, and Wine Route of Queretaro.

Baja California produces 83% of Mexican wine and in recent years has positioned itself nationally and internationally as a producer of some of the best Mexican wines. The Baja California Wine Route is made up of the wine valleys of La Misión, San Antonio de las Minas and Valle de Guadalupe, which includes the municipalities of El Porvenir, Francisco Zarco, San Antonio de las Minas, and Ignacio Zaragoza. It extends north to the Valle de las Palmas and south to the valleys of Santo Tomás (CMV).

The Baja California Wine Route was created in 2004 as a promotional program for the wine region as a tourism product; it originated as an initiative of the State Tourism Secretariat to attract tourism and promote wine consumption in Baja California (Zárate Cornejo & Barragán Quintero, 2018). The tourism offer includes a variety of services and attractions ranging from small family wineries to large wine companies, restaurants, boutique hotels, art galleries, wine stores, outdoor activities, and the sale of regional products. It's also possible to enjoy various events related to wine culture such as the Fiestas de la Vendimia (Zárate Cornejo & Barragán Quintero, 2018).

According to Meraz Ruiz and Ruiz Vega (2016) mainly small wineries open to tourism predominate, which, although they diversify the offer, also configure an oversized model that limits the region's competitiveness and favours the concentration of tourism around medium and large wineries with greater productive, financial and technological capacity. However, despite its consolidation, the Baja California wine region has not followed an organized strategic plan. In the case of Queretaro, De Jesús-Contreras et al. (2019) mention that the emergence of wine tourism and tourist configuration of the region's oenological territory is derived from a crisis in the industry and the arrival of foreign capital that reactivated productive activities. 1950-1985 can be considered the period of maximum splendour of Queretaro's viticulture; during these years the cultivated surface increased and companies introduced innovations in the production of distillates and wines.

The first efforts to promote tourism in Querétaro were made in the early seventies with the launching of the Wine and Cheese Fair; however, in the mid-eighties, the local wine industry entered a severe crisis as México was going through one of its worst economic recessions. Little by little the area recovered from the crisis and by 2007 the first version of the Wine Route was implemented, made up of two wineries and a cheese factory. In 2011 the name of the project was changed to the Cheese and Wine Route. Its success led to the incorporation of more winemakers and cheesemakers. The route marked the formal start of wine tourism. The commercial success of the project translated into an increase in demand for wines consumed on-site and motivated producers to adopt the wine tourism binomial (De Jesús-Contreras et al., 2019).

To the extent that there are successful synergies between the companies that make up the Queretaro Wine Route, tourists will get a quality product. This, together with the characteristic elements of a unique experience within the region such as the landscape, culture, gastronomy, rural area, traditions, etc., make for a pleasurable tourist offer. Knowing the processes of wine and its landscape, allows the tourist to understand the

differences between the different types of wine, their aromas, their flavors, and the winegrowing environment, this increases the value and reputation of the region, and therefore the positioning of the Wine Route as a tourist product (Alpizar-Padilla & Maldonado-Avalos, 2009).

Several wineries have developed beautiful architectural projects, respectful of the environment and the landscape of the area, that could be a point of attraction for wine tourism. In the literature review, authors such as Merino (2015) and, Calvo-Andrés (2019), consider architecture a fundamental element for the promotion and brand image of wines, seeing that wine tourism has boomed and serves as a promotional tool for wineries. In the case of Mexican wineries, this could be a favourable practice.

6. FINDINGS AND DISCUSSION

Wine areas have generated an important tourist current. Wine tourism involves visiting vineyards, touring wineries, tasting wines, learning about production processes, and even tasting regional food and staying overnight in hotels in the area. These activities have become a powerful economic engine and create a strong image of a product and place (De Oliveira & Colchete Fihlo, 2016; Elías Pastor, 2014; Silva Pérez et al., 2016; Villanueva Pérez, 2016). Everything related to wine is on the rise and the symbolic charge of wine is potent, involving tradition and sophistication, nature and health, culture, landscapes, and architecture (Santo & Sousa, 2011).

Today, the contemporary architecture of some wineries is presented with a different business approach. In the past, wineries were exclusively production places and now, they are places of tourism and culture. They are looking for their image to reflect the company's values and attributes such as respect and love for nature. Modern architecture seeks functionality by taking advantage of the terrain sustainably, without leaving innovation behind (Calvo-Andrés, 2019; De Oliveira & Colchete Fihlo, 2016; Merino, 2015). Traditional images of the wineries generally feature historical cellars, but in recent years contemporary architecture has gained a foothold in this industry. Internationally renowned architects have been involved in designing new modern buildings that have rapidly become cultural attractions both for tourists and architecture lovers (Garibaldi, 2020).

The new architecture seeks several objectives that complement each other, such as functionality, to perform the tasks of the winery taking advantage of the characteristics of the terrain such as slopes, gravity to dispense with hydraulic pumps, light, winds, humidity, temperature necessary for the production and aging of wine. They pursue environmentally friendly solutions. Aesthetics is another important element, as they need to be integrated into the landscape in a sustainable and sustainable way without neglecting innovation. Integrating leisure and culture by allowing visitors to learn about the production processes and taste the products, some wineries include hotels for a closer experience with the vineyard, which has resulted in an increase in wine tourism (De Oliveira & Colchete Fihlo, 2016; Merino, 2015; Calvo-Andrés, 2019, pp. 1-5; Calamia, 2019, p. 103).

Through their architecture, wineries are looking for another way to show the quality of their products and their corporate image. They not only seek the functionality of their facilities but also aesthetics and visual communication. Contemporary architecture can convey an extraordinary combination of culture, tourism, leisure, and business (Vaquero Piñeiro, 2015). Faced with market changes and strong competition, wineries show a new business sensibility by resorting to renowned architects to develop architectural projects that turn their wineries into objects of culture and tourism. They present a new way of relating to the elaboration and presentation of wine, to attract visitors and create a positive image (Calvo-Andrés, 2019, Zawada-Pegiel & Zlowodzki, 2015).

According to Ruiz Andrade et al. (2011), wine culture finds one of its greatest strategies in enotourism, since two important but not very associated economic activities have been united: tourism and agriculture, specifically tourism and enology, thus creating a new tourist product that strongly strengthens the direct consumption of wine. Hall and Mitchell (2000) consider that some wine producers have focused on using various forms of wine tourism cellar-door tasting and sales, vineyard and cellar tours, and wine festivals—to increase the number of sales in the short term and educate the consumer and create brand and product loyalty in the longer term.

The phenomenon of globalization also influenced the development of wine tourism and consequently the valorisation of architecture and wine landscapes as tourist resources. Therefore, touring wine landscapes, getting to know their architecture, understanding them in their temporal evolution, enriches our perception while allowing us to delve into their cultural dimension and to notice the diversity and richness of regional identities that characterize the image of wines in the world (Girini, 2010).

In the case of México, to be more efficient, and take advantage of the environment and climatic conditions of the winegrowing areas, wineries have developed architectural projects that respect the environment and the landscape, while opening their doors for tourists to learn about the production processes, the vineyards and taste their wines. However, they have not considered it as another tool for the promotion of wineries, as proposed by authors such as Merino (2015) and Calvo-Andrés (2019).

As a result of the development that the wine industry has experienced, wine tourism has had significant growth, giving rise to a new wine culture. Given so many aspects of the wine experience, it's not a simple task to give a single definition of wine tourism or enotourism. For this reason, the different definitions of wine tourism have been analysed in the specialized literature. The information obtained was organized in a table with the corresponding authors and the characteristics included in each definition. The principal activities considered in the different definitions are visiting wineries and vineyards, and wine tastings, followed by receiving information about wine and its production process, learning about wine culture, buying wine, and enjoying the local food.

The articles analysed support that, given the great interest in visiting them, vineyards and wineries have emerged as products that meet the needs of the consumer and promote the economic and social development of the wine-growing area. With the wine routes, the wine-growing areas are made known together with other complementary services such as

accommodation and catering. To promote the wine region, wine routes are developed, creating an alliance between wineries, hotels, restaurants, tourism promoters, and the local government. They create a sustainable economy that promotes the prosperity of the area, which can lead to an increase and improvement in wine production and the living conditions of the population (Bruwer, 2003; López-Guzmán & Sánchez Cañizares, 2008; Villanueva Pérez, 2016).

7. CONCLUSIONS

Wine tourism and wine culture are closely related, as wine tourism typically involves exploring the cultural and historical aspects of wine production and consumption. Wine culture refers to the practices, traditions, and beliefs surrounding the production, consumption, and appreciation of wine. This includes the history of wine production in different regions, the types of grapes used to make wine, the methods of winemaking, the tasting and evaluation of wine, and the cultural significance of wine in different societies.

Wine tourism, on the other hand, involves traveling to wine-producing regions to explore the local wine culture and experience it first-hand. This may include visiting vineyards and wineries, tasting different types of wine, learning about the history and traditions of winemaking in the area, and exploring the local cuisine and culture that are often closely tied to wine production. Overall, wine tourism provides an opportunity for people to immerse themselves in the wine culture of a particular region, to learn about the history and traditions of wine production, and to gain a deeper appreciation for the complexities and nuances of different types of wine.

Wine tourism is a booming industry with significant room for expansion and is still in its infancy, which makes it possible to think about streamlined planning for future scenarios. The growth potential is significant even though the wine tourism industry is still in the early stages of development particularly in Mexico. Tourist services enables visits to wineries, vineyards and other wine-producing facilities. Wine tasting is part of the knowledge that potential customers need to be able to distinguish the qualities of the products they consume and, through this knowledge, achieve brand loyalty, which would increase consumer demand and enjoyment.

Wine tourism is a potential activity with a variety of benefits, among which are the promotion of various environmental values and alternatives, as well as the reputation of the wine and the winery thanks to its significant economic impact. The wineries that have opted for wine tourism have realized the value of technology and communication when it comes to carrying out their projects and disseminating them. The changing infrastructure for the provision of tourism services and the demand for wine in Mexico are urgent issues that require attention.

In Mexico, wine tourism is still in its infancy. Winemakers have begun to encourage a taste for wine experiences by allowing access to their vineyards and wineries, especially in Baja California, where the state government has promoted a Wine Route, and as a result of the high quality of their products It would be a good idea to promote wine tourism in Mexico,

as this could lead to the creation of the first pathways for those looking to learn about wine, increase consumption, and develop future savvy consumers. The regional economy is strengthened by wine tourism, which provides wineries with a new source of income. Due to the improvement of territorial resources linked to oenology, wine tourism in Mexico has so far been seen as an industry that can lead to regional economic development. Wineries can benefit from wine tourism by using it to market their products and brands, diversify their income streams and complement them. International research has highlighted the potential of wine tourism in promoting wine regions with long histories, and some Mexican projects, particularly those in the consolidation phase, have taken this approach. Although they have created striking and avant-garde architectural projects that are practical and respectful of the environment, they have not used them as a tool to promote wine tourism in their wineries.

It would be interesting to create a joint project to promote wine tourism in which the wine routes, the architecture of the wineries, the landscape, and the gastronomic offer of the areas converge so that all the economic actors of the wine region benefit. To achieve this, it is necessary to work together: wineries, hotels, restaurants, government, producers of typical regional foods, and artisans, among others. This work is an invitation to raise awareness of the economic potential of publicizing and promoting the winegrowing areas and creating the conditions for wine tourists to live a unique and excellent experience, inviting them to return and, not to wait for word-of-mouth publicity.

Future lines of research could be how the new architecture in the wineries provides a form of publicity and marketing, as an alternative source of income. How it can contribute to the development of wine tourism and create a link with wine the wine culture of the region. Another line of research could be how to create an emotional link through the architecture of wineries considering the wine tourist search for new experiences. Also, it would be interesting to develop a wine route considering the architecture of the wineries.

The limitations of this research were the scarce publications research about the architecture of Mexican wineries and its value as a promotional resource. The results of the new wine routes in México have not been publicized and the actual government does not provide actual economic numbers regarding its promotion.

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