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"The concept of itinerary as applied to the interpretation of scenery of the cultural landscape between the Júcar and Vinalopó "

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The scientific-technical investigation that we present here, has as its objective the provision of tools for knowledge and the tranmission of historic-artistic heritage in *the South of the Antiguo Reyno of Valencia*. In the face of the current fragmentation of the ecosystem, the monopolization of land and the dispersion of cultural offerings, the study is based on the design of didactic programs to explain the dissemination process of artistic forms. In contrast to the current models of disseminating publicity, touristic propaganda and the spectacle of the museum, the doctoral thesis responds to insufficient management of rules for protection and conservation that are in force, using a popularising effort to help imbue these resources with integral value. Starting with a holistic conception, we broach the study of artistic monuments, not as an isolated element but rather as a signifier, a product of the relationships that are established via routes of communication. In an inventory-guide we attempt to give value to the old routes and their role in underpinning social activity, thereby connecting our origins to our contemporary world.

The creation of functional models of cultural production goes through the development of stable scientific structures of classification and definition, into which more ambitious elements are then introduced. The reflection motivates us to the positing of a series of related premises concerning the administration of resources, and advance participation in the process of environmental interpretation, with the end of creating instruments of cultural dialogue. In the face of the current dialectic between the culture of the museum brand and the social models of cultural production, we choose to situate ourselves in a context of education on the values of nature, recognising the culture of a town through the artifices which each civilisation introduces in the name of cultural construction, the urban space, the territory and the landscape. From this point on, the reclaiming of the routes of communication, we are not only giving value to the natural and cultural resources, we are also introducing the elements which must be protected and conserved, making the land profitable for the benefit of communities in decline.

The plan for the realisation of an working interpretative programme manifests itself in ideas of spatio-temporal journey, and the panoramic recreation of cultural manifestations from Prehistory up to the 20th Century. In transit on the roads between Jucar and Vinalopo, we consider the geographic characteristics and the local ecosystems; factors which favour the continuity of numerous cultural similarities between the nuclei of population established in the mountainous terrain, the *horta* and the sea coast. The features of cultural dialogue and dialectic derive from the concepts of seasonality and frequency. These constant guidelines are conditioned by environmental changes, proceeding from colonisation, and resistance or assimilation in

the face of it. The intensity of cultural flows serves to unfold a series of didactic circuits linked to a study of the roads and paths that traverse the scenery of the southern coast. The final itinerary, as a crossing or a route, is conveyed with cartography, where the trip plan follows the indications of roads and rests, with those elements incorporating in the trajectory those elements and groups which need protection; allowing us to introduce a universe of traditions, going further than localisms, in order to participate in a social history of universal art.

The principal methodological stages of the study on the dissemination of artistic forms departs from the investigative line of *Techniques of Presentation of Artistic Phenomena*, branching out in different directions before concretising on the *Functional Models of Cultural Production* focused on the transmission of historical-artistic heritage within a geographical area – concretely, the province of Alicante. In the first phase of our work of investigation, we carry out an inventory of traditional, modern and contemporaneous means of dissemination, defining image-text relations with the end of unfolding the primary stages that link the people with the evolution of functional languages. Given the necessity of spatial orientation and some adaptation of the behaviours of individuals, a discipline of visual communication is developed which participates in the conditioning of road networks, public and private services, business or tourism. Thus the concept of itinerary surfaces as a thread, guiding or signalling, which serves as a guide to knowledge of the relations between artistic forms and cultural forms.

At the moment of defining and giving contents to the idea of historic-artistic heritage, we bring this doctoral thesis from the Speciality of Sculpture, which we hold as a referent in the creation of landscape. Through our methodology we discover that architecture is inseparable from the representation of memory, and attend on models based on the evolution of signs and of media for transmission (voice, writing, printing of sketches, treatises, manuals and building designs or those related to luxury work.) Thusly, architectonic norms are grounded in discourse, and the representational grammar depends on the point of view or *ideal situation* of the observer in each historical period. Therefore the facade functions as a portrait or a social scene whose elements and cultural signs become the interchange between people. From this premise, we adopt an architectonic facade as a means of dissemination of the artistic experience, resulting in one of the fundamental thematic nuclei in the development of the chapters of the thesis. The systematic study of outdoor architecture from its origins introduces us to a journey across the landscape from city to country, thus determining for us an area of geographic communications, becoming concrete on the Southern Valencian Coast.

Thence we apply the idea of the metamorphosis of cultural forms, creating a scenographic vision of the landscape, registering the changes and continuities through a plot of cultural itineraries, translated by the creation of distinct thematic, didactic and chronological ideas, attending the formation of the Mediterranean, the founding of its cities, the ordering of the territory's borders and the monopolisation of the land, with the anthropicisation of an anthropomorphic landscape until arriving at our own time. The creation of a documentary ground, field-work and participation in local scientific interchanges permits us to articulate a methodological discourse, adapting the theoretical assumptions to new discoveries in the bibliographic compilation on art and

architecture in the province of Alicante and the results of analysis of its current state, as regards management and the application of planning regulations.

The structure of the thesis takes as a starting point the conception of the end of *environment*, connecting the itinerary with perception and the scenographic representation of the Monument, the public space, the journey through theories of art and modern and contemporary architecture. Environmental interpretation constitutes an emerging industry whose laboratory studies are centred on the problematics of adapting didactic techniques to a public ever more heterogeneous which we must sympathise with; with the aim of preservation, while adequately managing the context or the connections. Insufficiency and lack of material actually allows us to advance the creation of interpretative tools, innovating in cultural production with the aim of influencing the conduct of individuals and communities. The constant search for definitions to bring to the conservation of old structures and their conversion into cultural resources, offers an application in new proposals for museumology.

Collections of monuments and landscape constitute the primary scenic models of tourist guides; the cultural itineraries supported by monographs, route guides featuring restaurants and places to stay, reviews in magazines (hotels, cuisine, countryside, etc), pages from the internet, etc. The *metropolisation* of the contemporary landscape transforms reality into a horizon divided by a hegemony of commercial territory, dotted with oases and nature reserves. Given the dynamic character of human development and the influence of communications media, the application of the concept of itinerary as a method of cultural interpretation must begin in a study of the means of dissemination and their relation with social representations. The new media of diffusion, the IT industry and its services, the great infrastructures and population movements are at the origin of the crisis of ethnocentric models (local, regional and national). The interference between current models of development and the management of planning regulations intended to preserve the landscape oblige us to seek new strategies for communicating with the public, providing them with tools for the protection initiatives for conservation and profitability of these resources.

The holistic vision of anthropology aids us in establishing distinctions between cultural and inherited power, with the aim of establishing criteria with which to classify monuments and public space, the ordering of the territory, the fragmentation of the landscape and the monopolization of the land. The deficiency in application of the regulations on Natural and Cultural Heritage, and the indisciplined application of the laws of preservation call for popular legitimation – unknown in the discourse – in order to comply with the laws of conservation. These considerations resume in the detection of cultural changes and continuities through history, taking the roads as the principal means of dissemination of the social and artistic experience whose common bond is the landscape. Beyond the abstract and rhetorical term „environment“, the social perception of the landscape is linked to the interaction of natural and/or human factors and quality of life; in which we are talking of the change of vision and terminology recognised in the name of *Countryside Plan* (Convenio Florencia, 2000).

The constant search for strategies to bring about the artistic and cultural exploitation of environmental resources and their conversion into sustainable and profitable cultural resources constitutes the big challenge of the future. Communication through the museum is grounded in the tradition of the formal liturgy

and the guided tour. The landscape, as a field of anthropological reflection, becomes like a true museum, a space for observation of the systems of social relations and a space where our gaze loses itself on the horizon. From a critical, dynamic and spatial perspective we suggest the hypothesis of a journey to the origins of routes of communication, considering the geographical and physical characteristics of the ecosystems of the province of Alicante; factors which benefit continuity of the production of cultural meaning.

The arguments developed in this thesis drive us to approach the study of Culture beginning with the most primitive social tendencies, being the defense and continuity of heritage; the principle that we recognise today as a common bond. Since reaching an organic series of continuous stages, the conceptual interest transfers to the figure of the guide who transits through different cultural periods like an open air museum. Thus the concept of the itinerary will be equipped with precepts of seasonality and frequency, conditioned by the processes of appropriation of land and the control of territory, origin of a traditional resistance and popular self-rule. These stages of dialogue and dialectic have been reproduced in a dynamic and cyclical form since Prehistory, with the encounter between neolithic nomads and sedentary peoples, before arriving in contemporaneity with the presence of the tourist as a cultural agent.

Beneath the prism of the scenographic interpretation of landscape and the *museumification* of didactic space, we carry out a division into didactic units, which concludes in a kind of programming in the open air, in which we demonstrate the links between social and artistic forms via the routes of communication. The climactic phenomena and the breaches between civilisations serve us as narrative nodes with which to articulate a scenographic story, which permits the design of programmes or landscape itineraries in which we are integrating the greatest number of possible common spaces in the geographic area contained between Jucar and Vinalopo. The country of the southern coast is transformed into a means for studying vernacular manifestations of the *anthropisation* of the countryside – *pedra en sec* - the waterways or the navigation of shipping, making possible the articulation of territory and the exploitation of resources – a mosaic of terrains.

Currently the principal preoccupation of technicians is directed towards the impact of the large development and planning projects, urbanising operations either around the city or in the country, planned within important zones of natural protection. This is adding to disorganised and disproportionate urban planning of the coast which the construction sector prizes, provoking loss of competitiveness in other markets. The decades-long failure of the planning process has given the tourist sector a panorama which is all too homogenous, with obsolete infrastructures and failure of environmental management with respect to the availability of water, support for renewable energy, or the treatment of waste. The new model of development based on sustainable development programmes has been conditioned by the assessment of land quality, leading to a flood of urban plans which have caused fragmentation of the landscape, now being obliged to create some anticipated coordination in environmental actions.

The effort to integrate and conserve common heritage has been over-ridden by the effects that the models of development cause in the landscape, obliging an increase of the proper conception of heritage, as much as of areas to be protected, without

taking into account the provision and maintenance of such spaces. Today, education about the environment constitutes one of the keys to supporting programmes of sound management and sustainability of the environment. A system anchored in the coexistence and superimposition of different administrations, whether at EU level, nationally, in autonomous regions, provincial, local, creates difficulties in the provision of different categories of protection and the application of the protective legislation on the conservation of Natural and Cultural Heritage in the Valencian Community. Despite the wide spectrum of heritage which is broader than the *Good of Cultural Interest (Bienes de Interés Cultural)* there are grave juridic problems in the Spanish law which does not incorporate the agreements that have been reached in the different European, and International, Committees and Conventions.

Finally, we choose to include a documentary Annexe concerning the current state of the implementation of the conservation laws, and concerning which are the strategic institutions involved in the management of these rules for the protection, conservation and dissemination of Natural and Cultural Landscape, in the geographic area of the province of Alicante. From the compilation of the a documentary archive (press cuttings, reviews, photographs, maps), the fieldwork (interviews, excursions), organisation and attendance at events, we begin to formalise a series of thematic collections, now culminating in a list of functional categories. This scheme of compilation serves us as a referent, not only to gain knowledge of the general and specific state of the commons of building and landscape, but also to recognise the cultural environmental deficiencies in the province of Alicante. Our work is written as an exhaustive study of the lack of cultural and environmental material, arguing for possible alternatives for the improvement in management of these resources, offering a programme of didactic itineraries and the realisation of the interpretative messages as much as the informational support material. This enterprise of local and institutional development, directed towards entities with a municipal, provincial and regional remit, constitutes a management system for environmental and cultural resources, involving universities, schools and museums.

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