Historical Pathways and Cultural Heritage as key elements of Cultural Landscapes: The case study of Camí de Ronda, a coastal path along the Costa Brava

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1.Introduction

> "The same place at the same moment will be experienced differently by different people; the same place, at different moments, will be experienced differently by the same person; the same person may even, at a given moment, hold conflicting feelings about a place. When, in addition, one considers the variable effects of historical and cultural particularity, the permutations on how people interact with place and landscape are almost unending, and the possibilities for disagreement about, and contest over, landscape are equally so". (Tilley, 2006:7)

1.1 Rationale

"Cultural landscapes have been highlighted for their importance in rebuilding a society that is in better harmony with nature" (Campolo, Bombino and Meduri, 2016:577). To have a closer look at society and observe the results of their interaction with its surroundings turns out to be a powerful thread to follow. Such connection has motivated me to approach, study and introduce the main objective of this research: the perception, acknowledgment and evaluation of a cultural landscape through the reciprocal relationship between society, nature and heritage.

Not long ago, the experience of visiting museums or monuments was restricted to the cultural field; today, we are encouraged to add complementary activities to enhance and contextualize that sort of visits so an extra value and comprehension can be applied to this cultural practice. Currently, heritage has become a notion closer to express inclusiveness rather than exclusiveness. Understanding that heritage represents and means much more than a physical building is key to construct a richer and broader reality capable of expressing the genuineness of the setting. On the other hand, nature has faced a similar evolution since nowadays it is no longer perceived as an isolated element of the territory. Human interaction and its consequences are crucial to follow the progression of any land towards becoming a landscape, that understood as a territory capable to express the identity and authenticity of the region and its inhabitants (Vernet, 2017). Furthermore, when heritage, in all its forms, is part of this mixture, a cultural landscape is inclined to be the outcome. The same occurs when nature has been integrated as an active part of the representation of the place.

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The ability to crisscross those elements that outline and define a landscape will help to shape and built such harmonic relationship conceived as a cultural landscape.

In that regard, Nogué (2017) clearly argues for the need to approach reality with an interdisciplinary and transdisciplinary look since only a complementary vision will give us a holistic perspective and deeper comprehension. Considering that most heritage is mainly found in natural surroundings, it makes sense to elaborate a narrative so that both *entities* (culture and nature) can benefit from sharing a common story. Heritage has its value also because of its location and a landscape is represented by the diversity of elements it embraces.

During a recent seminar at the University of Girona in June 2017 entitled "Rethinking Heritage. Nature, Culture, Landscape", the intersectional role of the elements introduced in this heading was questioned. The many discussions held during the event around the topic encouraged me to follow the original focus and envisioned perspective for this research since it reassured me about the importance, interest and freshness of the topic here unfolded. Moreover, the fact that this seminar was held while still working on this thesis, reinforced my decision to confront the existing gap between heritage and landscape in the case study here presented: The Costa Brava's coastal path.

The Costa Brava, for a long time has been regarded from a touristic and seasonal standpoint; although no product oriented to satisfy its use beyond sea, sun and sand was developed. The much-discussed cultural landscape paradigm means to add an extra layer of discourse while connecting the variety of elements prevailing in the region. Thus, an exploratory glance on how a cultural landscape becomes the resulting interpretation after a historical coastal path located in a touristic destination such as Costa Brava, is associated with the many forms of heritage nearby. Altogether being analyzed from a holistic viewpoint since the existence of the cultural landscape is acknowledged is the linkage among its elements is lacking.

The contemporaneity of the topic and the need to establish a bond between two interconnected features such as nature and heritage supported my take on defending new ways of using and defining what can be seen and lived as a cultural landscape.

1.2 Research question

The abovementioned divergence oriented me on how to tackle and built on the research question and how to direct it in a manner that an existing gap can be filled with a tentative but satisfying answer.

Because of the potentiality of building further and comprehensively on the relationship among an ordinary landscape and the singular heritage located along the nearby coastal path, the research question is expressed as:

- **What is the role performed by a historical coastal path and its nearby heritage for its consumption as a cultural landscape?**

The question focuses on those possibilities of acknowledging a new discourse for the coastal path as a modern and cultural touristic resource. The intention of vindicating the multilayered uses of the destination and to be able to articulate an innovative meaning is reflected in the research question.

The objective is to contribute with a new gaze to the contemplation of nature by highlighting the importance of heritage so a new reality and touristic product can be enjoyed under the regard of a cultural landscape.

1.3 Structure

This thesis follows the structure of 8 main chapters, each of them subdivided into smaller units to better cover and explain the central points of this study.

Part 1. Introduction. In this section, an outline explaining the reasons and motivations behind the decision of this research is exposed. A brief contextualization of the main problem and the presentation of the research question is also presented.

Part 2. Literature Review. An array of concepts covering the principal theories related to the core theme of this research is explained and discussed. Several of those ideas are connected so the discourse can follow a coherent thread. A conceptual framework is announced in the end.

Part 3. Presentation of the Destination. Chapter 3 is dedicated to contextualizing and framing the different segments that comprise the destination. Historical aspects and details are narrated so the reader becomes familiar with the area analyzed here.

Part 4. Methodology. The selected paradigm and the methods used to collect and analyze the data are presented and justified. A brief section dedicated to limitations is also provided due to its importance and need to explain the faced constraints.

Part 5. Analysis. The gathered data (interviews, talks, photographs etc.) obtained during the fieldwork performed in the different segments of the destination is here organized and presented in several thematic categories. Each category expresses an issue encountered after the process of interviewing professionals, visitors, conducting random talks to people and direct observation.

Part 6. Conclusions. This section starts by summarizing the investigation while also presents some limitations. Further research and recommendations are also contemplated and shared.

Part 7. List of references. A list of the sources used containing articles, books, websites, seminars etc. related to the topic are presented.

Part 8. Appendix. Extra information generated during the thesis process such as the questions for the interviews, a diary in the form of a chart and visual support are provided.

2. Literature Review

2.1 An approach to the concept of Landscape.

A landscape can be assumed from many different perspectives and be dissected in many different manners when trying to get into its very core. Nonetheless, that same complexity is indeed in what reflects its richness and conveys the multiple layers of stories and histories of a landscape because a landscape can

> "be compared with an old parchment that was used for writing in medieval times: every generation, every social formation has tried to wipe off the previous text from it and replace it with its own. In some places this erasure has succeeded, in other places it has not; and so a traditional landscape is a mixture of several previous layers of landscapes. In a modern landscape, this mixture is once more erased and something totally new is created instead (Palang, Alumäe, Sooväli and Külvik, 2001:n/p).

In this regard, and to narrow down the main narrative of this study, is necessary to confront the topic of landscape with the accumulated and progressive interaction with human beings. Hence, the codependent relationship established between humans and landscape plus the resulting outcome of this historical liaison which is the one discussed and disclosed henceforth.

Agreeing with Antrop (2005), the concept of landscape can be taken as a resource that links cultural and natural aspects in a comprehensive manner. Landscape can be perceived as the home where society evolves and leaves its print. Also, and using a more postmodern scrutiny, a landscape can be introduced to the viewer as a metaphor full of symbols and signs; which beyond being a visual resource, the use of new languages, meanings and representations are now part of the same landscape, thus Interconnectivity being the new discourse (Nogué, 2008). In a much broader sense, in a landscape is also where historical routes and ancient cultural tourism took place. It is where pilgrims, merchants, soldiers, aristocracy and even peasants developed and expanded their activities. It is also the framework where the epic Grand Tour happened while travelling from place to place: Italy, France, Switzerland, Belgium,

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Germany, Austria and the Netherlands (Timothy, 2011). The landscape becomes a source of knowledge and a background for self-discovery.

From a historical point of view, Antrop (2005) portrays and names three stages through which landscapes have undergone and dynamically evolved until today: "traditional landscapes", referring to those guardians of past structures and collectors of memories that existed before the alterations produced during the 19th century; those "landscapes of the revolution age" born as a consequence of the industrialization process and conflicts occurred during the 19th century up until the Second World War, and finally those "post-modern new landscapes" celebrating today's globalization and displacement. To that extent, any landscape is subjected to evaluation and labelling according to the above introduced stages; nonetheless, a landscape also accumulates much more than time and actions since its definition strongly depends on those powerful actors who proceed and dictate over them (Bloemers, Kars, Van der Valk and Wijnen, 2010). On that note, the clarification proposed by Timothy (2011) to ponder on what is a landscape perfectly complements the description above. Timothy (2011) explains that for many years too much attention was given to those wealthy, royal, religious and colonialist players from the past who ended up determining that castles and gardens were the only existing features in a landscape; mainly those associated with buildings and monuments. Luckily, throughout the years, and with the aim of highlighting the importance of portraying a holistic view of the society, this has arrived as a limited and partial view of the past. Opposite of this flamboyant view, and in pursuit of a humbler heritage, a "closer connection to the past leads many people to seek out the ordinary and simpler elements of life in the past" (Timothy, 2011:356). In that sense, a more across-the-board vision needs to be taken into consideration.

Often, as users, we are not fully aware of how much of a contested territory a landscape can be; it unveils in front of us as an area that is always juggling with its intrinsic social, political and private interests. And because of that, a landscape never presents itself as a static entity but as a site in the process of becoming (Tilley, 2006). In fact, it is in the landscape setting where the mixture of physical characteristics and

human relations take place while developing an active relationship framed by time and space (Tilley, 2006). Such intermingled interactions can be perceived as somewhat too abstract since a landscape can be perfectly described entirely from a personal experience and its elements receive a total subjective gaze. Likewise, as appointed by Nogué (2008:10), "a landscape can be also experienced as the cultural projection of a society in a specific territory and be observed from two intertwined dimensions: a physical one, materialistic and objective and a perceptive one, cultural and subjective" Adding to that, and according to Tilley (2006:26), there is no specific place for a landscape to exists since "landscapes reside in mountains and hills, rivers and forests, roads and paths, people and activities and events, monuments and memorials, interpretations and reinterpretations". Even those individuals who partake in the landscape experience by living or working become natives of the place and are automatically part of its interpretation (Bloemers et al. 2010).

Quaint, sublime, wild etc. no matter the category given to a landscape, a meaning is always associated with it. Such meaning, as is perceived today, has evolved and varied from the one given by its first inhabitants (Bloemers et al. 2010) because with the development of a landscape its residents also experience an evolution. In a way, little difference exists between observing a landscape and understanding its own inhabitants. Consequently, the world's complexity can be contemplated and read in today's landscape which ends up representing our aesthetic values (Mata Olmos, 2008). In fact, a landscape can be perceived as a dynamic code of symbols through which a dialogue with the culture of the past, present and future can be recognized (Nogué, 2008).

Landscapes have been appreciated and valued for many reasons but it wasn't until 1984 when a French Ministry of the Environment defended that some changes needed to be introduced to UNESCO's World Heritage Operational Guidelines so those landscapes intervened by humans and expressing a well-balanced and aesthetic appearance had to be acknowledged as such (Gfeller, 2013). With such a statement, it was made obvious that the concept of landscape needed an amendment while entering a different phase in its own history. The fact that nowadays a specific territory

can be expressed through its landscape, which becomes the result of the relationship established among its inhabitants and the environment (Mata Olmo, 2008), has proven to be an important aspect to be considered. In this sense, it is worth to remembering and summarizing the definition of landscape given by the Convention as: "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors" (Council of Europe, 2000).

2.2 The importance of Identity.

This permanent display of the long-lasting contact among nature and humans leads us to relate the time and the place represented in a landscape as an expression of identity, and vice versa. Such identity has been preserved and developed, in fact, due to the everlasting character of the landscape, this being a clear manifestation of how a place could be recognized as a home base. In other words, personal values are manifested in nature due to the close relationship established through centuries; and consequently, constructing an identity (Tilley, 2006).

This correlation between identity and territory is well explained in the French word that designates landscape: "paysage" (pays de...) meaning "land of..." and/or "country of..." (Antrop, 2005) and expressing to perfection this distinctiveness level of attachment and belonging to a place due to its intrinsic meaning of a landscape being a small representation of a country. Therefore, the same term "Landscape/Paysage" expresses the notion of fitting and identifying yourself to a specific site, to a specific land. Because, how many times have we experienced the feeling of connecting to a land? Hence, the role a landscape plays when examining identities is key since such landscape also becomes the tool through which to understand that embraced society as well as its political perspective (Tilley, 2006).

On a more philosophical note, and connecting landscape with the notion of identity, Bauman (1996) argues that the idea of identity is a modern creation that answers and relates to the need of defining ourselves when questions are raised about which group we belong to. All these identity issues appear when uncertainty claims to be fulfilled. So, to question identity when talking about landscape can be understood as a modern phenomenon that reflects the current necessity to recognize and label

the territory in order to better apprehend one's own origins and whereabouts. Precisely, at the very moment identity is examined is when it becomes problematized. Succeeding the modern notion of identity and territory, this also relates to the origin of nation-states and nations without states since a landscape is observed as a quintessential reflection of the place and its protection is professed as a patriotic action (Nogué, 2008). And today's gaze is indeed how we face that past and discuss about it while provoking an ever-changing perspective depending how this regard is projected upon the destination (Bauman, 1996). As recognized by Tilley (2006:17), "identities, must of necessity, be improvised and changing, rather than fixed and rule-bound, intimately related to experience and context. They are both in the mind and of the world, embodied and objectified through action and material practice". Nonetheless, amid this contemporary experience of unveiling how identity matches with the landscape, a boosting aspect also to consider when analyzing identity is how coherence is displayed among the elements responsible of structuring such holistic experience. To that extend, the conforming lesser elements are crucial to the place in a complete and articulated manner. Antrop (2005) recognizes that the global value of a place correlates with the capacity to convey its own history which in return ends up generating its identity. Thus, sudden changes are perceived as a negative and as a threatening action due to its damaging character of destroying the mentioned coherence, and therefore the alteration of the identity of a place (Antrop, 2005). As a result, a new identity will be the outcome and a new landscape the consequence.

Correspondingly, the so-called *genius loci* or the sense and essence of a place (Palang et al. 2001), fades out as a response to the occurred rapid changes. Only those traditional landscapes capable to maintain and absorb alterations in a gradual manner are eligible to conduct the spirit of the place from a holistic standpoint. Those same landscapes are the memory keepers and the reflection of local identity which is strictly interconnected to a specific physical location as is the *genius loci*, a feeling to be perceived just in that precise and unique place, an emotion impossible to transfer to a museum or any other venue. This way, "g*enius loci* is linked to specific landscape and to the identity it generates in people who live in the area, as well as to the concept of

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holism. If we change one of the elements, then the landscape, previously perceived as a whole loses its identity and the *genius loci*" (Palang et al. 2001:n/p). Moreover, a landscape can even be observed as those fingerprints man leaves after living in a specific territory. And, of course, those identifying elements, at the same time, will be perceived differently depending on the set of eyes used to contemplate. The same moment humans interact with a landscape, a playful and dynamic relationship of identities is developed and created as a result (Bloemers et al. 2010). Furthermore, identity, besides being in close relationship with landscape, becomes an important attribute of cultural tourism, a type of activity that also deals with memory and history and is capable of shaping qualities from a personal to a national level (Timothy, 2011).

2.3 The role of authenticity

Despite landscapes not being perceived as stable destinations that offer the same experience over and over; they have become sites expected to convey a sense of authenticity, or at least this is an element that from the consumer point of view is contemplated and aimed at. As recognized by Tilley (2006:18) "landscapes become *memorious* of a nation's past and the need to root and maintain that identity in the land as a counterpoint to the flux of modernity, to arrest time and change and provide something traditionally 'authentic."

The concept of authenticity has been largely debated and discussed from a variety of viewpoints since the 1960s, and although it is a concept that can fall under the scientific microscope (objective) and be proven as such by its professionals (curators, archaeologist etc.), it is also accepted that authenticity is a subjective perception that allows the personal experience (subjective) to be paired and accommodated with the authenticity label (Timothy, 2011). Thus, accumulated personal experiences become crucial when establishing and determining the relationship with the idea of authenticity. The amount of landscapes experienced and its many (or not) alterations can determine our authenticity judgment. Consequently, the search for traditional authenticity in a landscape is a recurring quest for those looking for a specific feeling of fulfillment. This trustworthy feeling has to do with the mindscape triggered by the image of traditional landscapes offering a close connection

with nature and the everlasting past. Although the desire for such authenticity is reflected in the nostalgia and timeless experiences, its consumption takes place in a fast-changing society facing "under construction" destinations (Bloemers et al. 2010). And, here resides the challenging dichotomy of how to reach the eternal sensation expressed by authenticity in a dynamic environment. It all comes down to Timothy and Boyd's (2006:6) take on this topic when they summarize that "authenticity is a subjective notion that varies from person to person depending on one's own social conditioning" which ends up being a combination of the observers past experiences with the narratives offered by the destination.

Therefore, since the measurement of authenticity in a landscape can be far more complex than an object, both, the transformation of the place and the personal experience are key when interacting with it. As Timothy (2011:108) acknowledges "genuineness is relative to the individual and the setting in which the encounter between the visitor and the visited takes place." And so, the use of the attributes "truth and real" conventionally used for objects and personal experiences can then be utilized to nominate nature while its essence is transformed into a commodity.

In that sense, as a post-modern viewpoint states, landscapes have become one more item to be managed under the heritage gaze due to its characteristics of offering debates such as questioning the commented authenticity and ownership (Bloemers et al. 2010). As Timothy (2011:108) highlights, at this very stage is when the wide array of stakeholders such as "governments, business leaders, tour guides, culture brokers, ethnic groups and the tourists themselves all have their own views of authenticity and have a part to play creating genuine experiences".

2.4 Experiencing heritage, cultural heritage and coastal heritage

In the same fashion, authenticity and its many faces of interpretation is a concept that can easily be applied when approaching the heritage arena. Although difficult to be defined, heritage, in its broad sense, can be understood as the action of reviewing and consuming the past using today's gaze, which includes tangible and intangible aspects located in a rural or urban environment (Timothy, 2011). And using

a more specific perspective, cultural heritage can relate to those past aspects used as current tools for an economic, cultural, political or social purpose (Khakzad, Pieters and Van Balen, 2015).

Even though nature and culture were originally classified as different themes, because of their inevitable and complementary relationship, the *heritagization* process (Roigé and Frigolé, 2010) faced by both is similar; this understood as a "process of cultural production by which cultural or natural elements are selected and reworked for new social uses" (Jamal and Kim, 2005:12). Nonetheless, and for a place to be considered and experienced as heritage, the role of personal background is paramount as well is to manifest an explicit interest and a pre-established relationship with the site. To that extend, not everyone prioritizes a destination utilizing the same "heritage scale". Some may have the goal to expand their knowledge on a specific topic or to become active visitors wishing to interact with the past while others may visit the site just because is part of a package or because they were advised to do so, no planning involved whatsoever (Timothy, 2011). The degree of involvement with heritage varies and depends on personal interests in this topic.

In that sense, to acknowledge that a landscape can be managed as heritage, and be comprehended as a social construction instead of just being a product (Gfeller, 2013), offers more guidelines and options to study it further. Nonetheless, and according to Antrop (2005) some features need to occur for a landscape to fall under the patrimonial label: (I) a landscape should be perceived in a holistic manner and become a tangible element, (II) a landscape is the frame that boosts those smaller items contained within while it contextualizes them, and, (III) a landscape offers the quality of being stable and solid, acting as a reference point. Hence, following the abovementioned proposed arrangement, an educated gaze can be skilled enough to distinguish and perceive the degree of "*heritagization*" applied to the environment. So, a landscape, when *heritagized*, becomes a powerful tool (even a political one) that can determine how the past, with its flourishing and not so flourishing periods, relates with the present. This process of implementing heritage principles on a territory means that the studied area will first experience a detachment from its immediacy to be later

reconnected with a new narrative while gaining some protectiveness and recognition as a region. This reorganization is much claimed by Jamal and Kim (2005) who argue that finding new ways of comprehension that interrelate history, people and sites is desired. The summit of this process can be the path to create a symbol (Roigé and Frigolé, 2010). In other words, the landscape can be assumed to be an abstract image capable of representing feelings and provoking social bonding due to its value as heritage and also because of the heritage incorporated in the same territory. So, it can be said that a territory lacking a background and supportive (hi)story does not qualify for being considered valuable patrimony since being "constructed around a project, personal or collective, economic or cultural" (Roigé and Frigolé, 2010) is the basis of it all.

Moreover, coastal zones can also be measured from a heritage perspective since they represent an interesting in-between area where past tangible and intangible values exist and can be analyzed to better contribute to explaining a much broader and stimulating scenario. In fact, this transitory coastline perfectly reflects the connection between landscape and heritage since artifacts can be found along the maritime landscape. As explained by Khakzad et al. (2015:110), "maritime and coastal cultural heritage, encompassing land and sea, and underwater, is an important part of our cultural resources and requires a proper valorization in order (…) to promote people's sense of identity and place attachment". Hence, not only those inland territories should be contemplated as landscape and heritage products but also those sea views embodying a territory and being responsible of providing identity to its users and inhabitants. By recognizing this coastal area as a meeting point where landscape and culture convene helps to expand and enrich the vision on the value of heritage itself.

Contemplating such an encounter zone from the heritage perspective, not only harmonizes the territory but also establishes a link between the sea and the immediate land without facing the arduous task of distinguishing them. In this regard, coastal cultural heritage becomes another resource in the coastlines (Khakzad et al. 2015) and beyond. Thus, any landscape located nearby the seaside should be observed with the potentiality of portraying a strong cultural heritage flavor since as confirmed

by Khakzad et al. (2015:117) "the natural, cultural and social aspects of seascape and landscape helps planners, managers, and the cultural heritage specialists to understand the links among sea, land and people better".

2.5 From trails and routes to cultural getaways

A crucial component to be found in the aforementioned coastline scenario is the trail as both a historical and contemporary tool of transportation. The existence of a pathway in a landscape adds an extra layer of meaning and history to the seashore area that can help to transform the destination into a heritage related site by converting an ordinary trail into a heritage trail. A trail is understood as a "linear pathway of many varieties, which is evident on the ground and which may have at its roots an original and historical linear transport or travel function" (Timothy and Boyd, 2015:3). Natives of the place can be considered the first developers and users of some of today's trails which originally functioned purely as a communicative tool to move from village to village or from remote areas to more populated ones. The importance and meaning of the existence of a trail relies on the fact that builds an organic network with its surroundings, an essential concept also assumed and practiced "when human beings first realized about the efficacy of living together and in a state of connectedness (…); so, journeying along a trail has long been a natural inclination" (Boniface and Claude, 2001:241). The road, besides shortening distances, also gives co-operation, support and connectivity.

By providing such linkage, trails act as dynamic actors at enhancing the feeling of pride since they deliver a sense of networking in the community and give access to those visitors willing to avoid the main tracks (Hayes and Macleod, 2008). Additionally, and mostly in rural areas, trails are perceived as beneficial because "they can be seen as being a salient tool for conserving rural landscapes via policy directions and building awareness and appreciation through interpretation and experience among the general public"(Timothy and Boyd, 2015:14). However, trails can sometimes be difficult to manage due to their increasing sophistication and elasticity of use; aspects such as social, environmental, cultural and economic results are expected due to their multi-faceted consumption (Hayes and Macleod, 2008). But, just because of its mere

existence, a trail can satisfy two main objectives when approached from a planning and developing angle: they welcome visitors to access to the resources offered by nature, and, at the same time, they act as guardians of those same natural resources and negative human interaction (Timothy and Boyd, 2015). Hence, a way to look at trails and their management is to compare them to hinges since what can be perceived as bonus at one stage can also become something to reconsider at another moment.

Nowadays, the use of trails is on the rise in the developed countries, being a popular resource for a wide range of the population, nonetheless its holistic usage is still hard to be measured mainly because of four main aspects which according to Timothy and Boyd (2015) can be summarized as follows: difficulty in distinguishing residents from visitors and vice versa since they both use the same resource; difficulty in evaluating the participatory level at the trail from a micro and macro perspective; lack of academic research covering the macro-scale arrangements when using routes and trails; and finally, lack of studies and research conducted outside of the United States (US), United Kingdom (UK), Australia and New Zealand, which makes it very difficult to sense the global picture of the trails from a worldwide point of view. Furthermore, in most cases, a trail is an open-air resource to be enjoyed and joined at any time, which increases the difficulty of data gathering and user control for future analysis (Timothy and Boyd, 2015).

Although a trail as a concept has been discussed here to explain how humans moved and interacted with each other for centuries mainly for hunting, gathering, herding and trading purposes, such trails can also evolve towards conforming routes representing the tasks and movements of "explorers, traders, migrants, pilgrims and later tourists" (Timothy and Boyd, 2015:1), activities congregated due to its thematic orientation aspect.

Consequently, routes should be understood from a more contemporary standpoint without forgetting that they comprised an essential part of human landscapes. That is, cultural routes are a new concept that has been in use for the longest time and its novel inclusion does not overlap with any other existing resources but becomes part of a joint system where all benefit from each other (Božić and Tomić,

2016). A route then needs to be observed from a more abstract angle "based on a modern-day conceptualization and designation of a circuit or course that links similar natural or cultural features together into a thematic linear corridor" (Timothy and Boyd, 2015:3). To create a route means to keep alive the heritage located along a pre-stablished journey and to contribute to its existence and enhancement. When the cultural aspect is added, the route becomes a cultural getaway which signifies that cultural heritage is the nexus of such an itinerary (Campolo et al. 2016). On this subject, Timothy and Boyd (2015) highlight the fact that it is precisely because of such cultural routes being valued, preserved and recovered that antique values and cultural resources such as greenways, trading routes, explorer's paths etc. are still in use. Even UNESCO, for many years and mainly in the European context, has been using routes as a tool to achieve its goals in the educational, social and cultural fields (Boniface and Claude, 2001).

Additionally, nowadays routes have evolved to be a widely used touristic resource to unite several similar and interconnected attractions with the aim to motivate visitors to itinerate from place to place. Because of the stated potential, routes are considered and looked at as important tools for touristic growth since such circuits can be packaged under a specific theme and thus increase the demand and appeal of the product (Božić and Tomić, 2016). However, not all heritage routes were originally created and conceived to be a touristic destination, the existence of certain trails existed before the touristic phenomenon, obviously. Thus, those types of modern routes are named by Timothy and Boyd (2015) as "purposive cultural routes" which are routes "typically delineated not by their historic association with a set route but rather by thematic content to link sites, establishments and communities together that have similar pasts and similar products which appeal to comparable demand cohorts" (Timothy and Boyd, 2015:24). As such, it is significant to acknowledge that these routes mainly focus on the overall and do not put too much attention on the minor parts which means that the route needs to be enjoyed as a total experience and not as a partial one (Timothy and Boyd, 2015). As identified by Boniface and Claude (2001) "the essence of a route is that it is a selected journey or progression among a series of

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elements. It is a strategy for an objective or series of objectives. The route is a course of action, not one immediate and isolated activity."

Also, and granting the advantages of such "purposive" gaze, Božić and Tomić (2016) comment that routes seem to be of a valuable resource for those regions with potential to attract tourist and with the ability to still develop further while offering cultural features altogether. Here, routes are key to draw the interest of those tourists prone to practice longer stays and spend time at the destination. Besides becoming a pulling factor, routes can also be a democratizing tool in terms of splitting revenue to a wider area and in giving more to a major number of recipients. This same point of view is shared by Boniface and Claude (2001) who defend that the benefits of using a route as a means can be perceived as the most advantageous when applied and developed in areas with limited assets and resources. To stress diversity and focus on what is differential is an aspect to keep in mind since cultural itineraries rely on what is complementary and not on "one size fits all".

The surroundings of a route are as important as the route itself since this is where those who can benefit from it (local authorities, businesses, organizations etc.) can be located (Hayes and Macleod, 2008). However, for the route to be successful and exist for years to come, those businesses connected to it must act according to the mission and vision of the route and maintain the developed network, otherwise the project is condemned to fail. Besides, when contemplating routes as resources, these happen to be helpful when new projects are underway, like opening new accesses to remote areas, decongest successful sites, promote under-visited destinations or educate about the historic aspect of a region with the use of informative panels (Hayes and Macleod, 2008). Plus, to fully acclimatize such assets for the touristic experience, factors like signage and the quality of maintenance of the path are fundamental, as well as the look of any immediate environment and community (Timothy and Boyd, 2015). Therefore, the managing aspect of a route where networking and a collaborative vision is under consideration is paramount to keep the project alive and in constant interchange to achieve new goals (Boniface and Claude, 2001). In doing so, a sustainable and holistic tourist destination is being developed since benefits for a

wider range of actors are contemplated: "this is to provide additional income to its resident farming community and to allow the traditional landscape needed for conservation objectives - and, moreover, of the type the visitor expects - to be provided" (Boniface and Claude, 2001:242-243).

All in all, to create a route is to offer an experience where scenic views and cultural aspects are intermingled. Because of this, a sense of bonding is generated which has proven to be favorable for developing solidarity and a much deeper respect for the culture of the place and the natural environment (Timothy and Boyd, 2015). The abovementioned linkage with the community thanks to the creation of routes not only offers the chance to position the residents in the touristic map, but also to be active actors of the initiative (Boniface and Claude, 2001). Consequently, the route is the meeting point where nature and cultural aspects of the place are centralized and from where a deeper understanding of those features is being shared by its visitors and the immediate community (Hayes and Macleod, 2008). While this occurs, a reciprocal and constructive relationship is established; the tourism sector and companies dialogue towards how to implement an inclusive and innovative perspective to empower a new rapport between the territory and the community (Campolo et al. 2016).

2.6 The cultural landscape as a product

The vision of contemplating, in a unified manner and under the same gaze the natural environment with the corresponding human interaction, and the resulting cultural manifestation, took its time. The recent invention of the concept cultural landscape is responsible for finally agglutinating the mentioned notions, and for, offering new ways of interpreting our surroundings.

Firstly, it was UNESCO that oversaw the re-labeling process of considering both nature and culture as heritage in the World Heritage Convention held in 1972 (Gfeller, 2013). Although at this very early stage nature and culture were considered patrimony, they were still divided and not communicating to each other. It was during the 1980s that the disconnected natural and cultural heritage idea began to be challenged thus allowing new strategies on how to portray them under the same patrimonial

consideration. The effort gave its results during the UNESCO World Heritage Convention held in 1992 in Santa Fe when the brand of cultural landscape was designed and implemented to give an answer to this re-conceptualization process of heritage with the aim to represent the relationship of nature and culture in a much more balanced manner and under the same protection (Gfeller, 2013). As stated by the same UNESCO, cultural landscapes "are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and successive social, economic and cultural forces, both external and internal" (UNESCO, 2015; Campolo et al. 2016:577). As a result, a distinct society ready to establish a new connection with culture and nature is born (Campolo et al. 2016). The category of Cultural Landscapes of Outstanding Universal Value defined and classified as such in 1992 (Silva Pérez and Fernández Salinas, 2015) encompasses at the same time three minor sub-categories that can be used when organizing a landscape: "designed (parks, gardens), organically evolved landscapes (relict and continuing landscapes, traditional rural landscapes) or associative landscapes (landscapes with religious, artistic or spiritual values)" (Antrop, 2005:29); this proposing a comprehensive approach to catalogue the many manifestations of nature and the way they relate with humans. As pointed out by Nogué (2008), and due to the ever-existing closeness between the local culture and the resulting modified countryside, when talking about a landscape, it can be assumed that this will be a cultural one by default.

Nevertheless, the idea of contemplating a landscape from a cultural viewpoint is not modern nor original as it existed since the Renaissance. Then, the focus was on wealth and power, and was represented by churches, palaces and monuments to be observed in their natural frame. At that stage, the manifestations from ordinary people were left behind. For centuries to come, gardens and architectural projects that combined nature and human interaction were in vogue until the beginning of the 19th century when the abrupt and devastating changes provoked by the Industrial Revolution altered the landscape dramatically. At that very point, a radical look offered by the romantics upgraded and defended the value of nature with their efforts on

preserving, conserving and holistically understanding a landscape. Later, during the second half of the 20th century, the ecological glare appeared mainly focusing on managerial and development aspects of the site (Antrop, 2005).

Consequently, the importance of the contemporary label of "cultural landscape" is somewhat an homage to all the unknown peasants, modest residents and adventurous travelers who for many centuries worked anonymously towards today's enjoyable and inclusive cultural landscape. Moreover, with UNESCO's new category created, additional connotations, as defended by Gfeller (2013:484), were included since "not only did it bridge the traditional nature–culture divide, but it also introduced the notion of intangible cultural heritage". Hence, landscapes that incorporate a literary flavor, music or food can also be reviewed and be enjoyed as a cultural landscape.

And is precisely because of epitomizing such unique essence that cultural landscapes contribute to enhance local and regional identity while becoming a touristic attraction and resource (Mata Olmo, 2008). Through their presence and consideration, they reflect the life of the community, nature and the history of the place. But also, such landscapes need to be protected and conserved since "one of the most important factors of all landscapes is the way in which they have constantly evolved, (…) since (…) the rate of evolution in current and future times could lead to the elimination of their character, leading to a greater degree of unification and subsequent loss of diversity" (Bloemers et al. 2010: 565).

Hence, it is important to learn how to appreciate a landscape and identify elements such as the intrinsic identity, the level of authenticity, the role heritage plays and the existing historical routes that combined can bring this unique environment to be recognized and admired as a cultural landscape altogether.

2.7 The consumption of heritage by the cultural tourist

From the previous, it can be said that a sustainable and respectful type of tourism developed with the abovementioned characteristics can be tagged as Cultural Tourism. Expressed in other words "Cultural Routes and Cultural Landscapes have now been assumed as key elements in the panorama of cultural tourism, because they can combine, in one place, various aspects desired by tourist: contact with nature, identity

and intangible heritage, knowledge and local production, etc. "(Campolo et al. 2016:576)

As expressed by Timothy and Boyd (2006), the sort of tourism that centers in heritage and culture has been one of the oldest forms of tourism ever practiced and is also the kind of tourism extensively consumed while travelling nowadays. But what is tourism? as broadly unwritten, it can be said that tourism is the resulting relationship between what is offered by the destination and what is desired and asked by consumers (Timothy and Boyd, 2006). And, in that context, heritage tourism is practiced when a proactive interchange among history, sites, people and culture takes place while this triggers a significant experience from a personal to a more global social level (Jamal and Kim, 2005). Because of such liaison, tourism turn out to be "one of the most powerful economic, social, cultural, ecological and political forces in the world today" (Timothy and Boyd, 2006:1) due to its direct and indirect global impact.

In this regard, cultural destinations are comprehended as such thanks to the role heritage plays on site, thus becoming economically sustainable due to the resulting practice of tourism (Kirshenblatt-Gimblett, 2001). Moreover, it can be argued that a cultural destination specializes in connecting and discovering the very roots and significance of a place since it focusses on the exclusivity of the site, the intrinsic knowledge, the developed talents, the explicit heritage and the society (Božić and Tomić, 2016).

In the context of conducting heritage tourism, the attractions offered at the destination are one of the most important elements as they represent the core idea and purpose of the journey. However, not only the quality and size of the attraction matters but its location and affiliation regarding other non-related or far away resources and sites is essential. The need to launch some sort of connectivity between nodes to translate this relationship into tourism products is obvious. Because of that, tourism is also what takes place between the mentioned attractions; it not only matters to reach the destination but the detour turns out to be as important. In other words, the ability to create routes and linkages among sites and promote their connectivity by defining strong networks is essential (Timothy and Boyd, 2015).

Or, as explained by Boniface and Claude, in the cultural tourism setting "routes are the actual itinerary of travel, and networks are the background mechanisms to produce them as entities" (Boniface and Claude, 2001:240). Among all the existing touristic practices, cultural tourism can satisfy the current demands of the market which falls under experiencing new and diverse products. Through its cultural routes and landscapes, heritage tourism gives a much more personalized and evocative product to the user, thus avoiding satisfying the needs of mass tourism and focusing on a more educated and selective tourist profile (Božić and Tomić, 2016).

2.8 Conceptual framework

The elements introduced and discussed in the Literature Review have been selected for representing significant features related to the conception of a cultural landscape. From the notion of landscape, the idea of identity is derived and associated to other concepts, such as authenticity. In this context, genuineness has been linked to heritage and historical paths, both being important components that help to articulate the desired speech. The resulting product becomes a cultural landscape which in turn is consumed mainly by the cultural tourist.

Thus, through the diagram below, the assembly of interconnected concepts linked in a circular flow expresses the accurate framework in which the here proposed research question navigates, and tries to give an answer. The logics behind how a destination might be consumed, inspired me to elaborate and proceed with the research question previously presented:

- **What is the role performed by a historical coastal path and its nearby heritage for its consumption as a cultural landscape?**
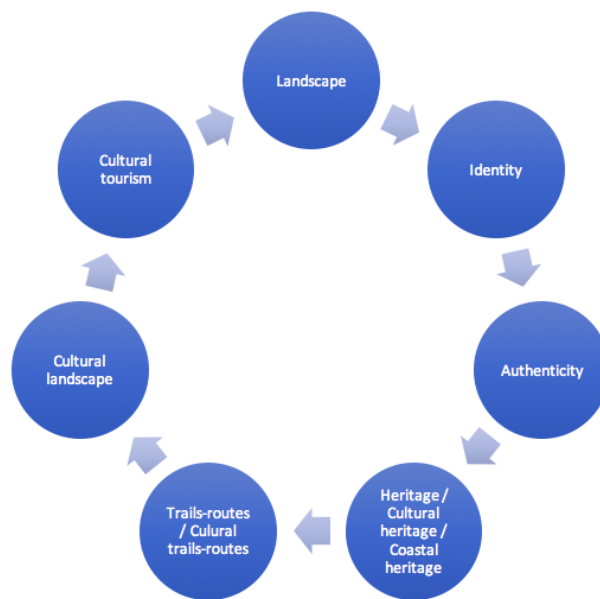
Fig. 1. Diagram explaining the connection among the concepts of landscape for tourism consumption: Landscape --> identity --> authenticity --> heritage - cultural heritage - coastal heritage --> trails-routes / cultural trail -routes --> cultural landscape --> cultural tourism

3. Presentation of the destination.

> *"(...) One day, without knowing how, I found myself with a pencil and a notebook in my hand. I began to put adjectives behind each pinewood, each field, each piece of sea. I tried to write the feelings that the vision of the diverse earth and the blue scattered sea produced on me. Every time I started these exercises I was dominated by an ideal outpouring. I will never fall in love with any goddess, or any melody, as I fell in love with those things"* (Fundació Josep Pla, 2004-2008, from *El meu poble* in *El meu país*. OC VII, 474-475)

3.1 The Costa Brava (The rugged coast): A brief historical presentation

During the past century, today's well known and valued Catalan Costa Brava has fully experienced the traditional life-cycle described by Butler (2005) as a touristic destination. At this very moment, it can be said that the already consolidated

destination is experiencing a reinvention phase with the intention of avoiding its decline, this including new market trends and innovative strategies that make use of the existing resources (Prat and Cànoves, 2012).

Historically speaking, the popular and descriptive name of Costa Brava was a serendipitous designation given by a local poet and writer, Ferran Agulló, when, in September 1908, he published an article in the Catalan newspaper "La veu de Catalunya" describing his experience in the Catalan shoreline as "Por la costa brava" (translated as "In the rugged coast") (Vidal-Casellas and Crous-Costa, 2012). Since 1965, when the name of Costa Brava was officially accepted, the rugged coast became the tagline used to designate this specific region that covers a section of the Catalan shoreline, the one limited by the towns of Portbou to Blanes (130 km of coastal paths). Altogether a unique piece of land, characterized by its wilderness and stone beaches, situated in the north-east corner of the Iberian Peninsula, bordering, in the north with today's France and historically recognized as a transitory area highly frequented from the antiquity up until the present day (Vidal-Casellas and Crous-Costa, 2012).

Google maps (1), 2017.
General map marking the Costa Brava coastline. In the north, the town of Portbou and in the south Blanes.

Although tourism in the Costa Brava started to exist over a century ago, it was not until the 1960s when Spain, a country still ruled by a dictatorship, experienced a

recovering economy that enhanced the arrival of international tourism. It was during the mentioned and following decades that improvements in communication and facilities as well as the promotion of the area took place among European tour operators. This new turn lead by the European market ended up financing some of the needed improvements and construction projects in exchange of imposing their price and conditions to better satisfy their customers (Prat and Cànoves, 2012). Due to the beauty of its beaches and the increasing offer of its accommodation and restaurants, the touristic flourishment of the Costa Brava achieved its peak in the 1960s and 1970s (Donaire, Fraguell and Mundet, 1997). In that sense, it can be said that the Costa Brava as a mass tourism destination is a recent phenomenon that for too many years concentrated its offer on sun, sand and sea (Vidal-Casellas and Crous-Costa, 2012) as a unique selling point.

After some decades of endorsing this region under the above-mentioned tagline and following the recent recovery of the global economic crisis, a new trend to reinvent the Costa Brava has emerged lately. This current turning point is focusing on successful products more linked to cultural and natural heritage, a more sophisticated glance towards tourism that indirectly emulates the one pursued at the beginning of the 20th century in this same region (Vidal-Casellas and Crous-Costa, 2012). Nowadays, the Costa Brava is exploring the diversification of its products in order to rejuvenate as a destination, reorganize the territory and maximize its resources. In that sense, cultural tourism is acting as one of those emerging products capable of satisfying the needs of the new tourist in search of sensations and new experiences, being authenticity the idea to pursuit behind the visit (Prat and Cànoves, 2012). Attracting visitors who are interested in cultural tourism means the region prioritizes to use sustainable values such as maintenance, preservation, protection and restoration of heritage as well as promotion. In that regard, and according to the 2016 report published by the Generalitat de Catalunya (Catalan government), Costa Brava is treasured as a destination because of its weather, landscape, coastline, nature and cultural heritage (Generalitat de Catalunya, 2016). Thus, mass tourism is no longer a

priority nor a desired as a goal, neither defines the type of tourism to help constructing a long-term investment.

In terms of numbers, the brand Costa Brava includes a population of 656.333 people, occupies an area of 3.893 km^2 and generates the 17.2% of the Catalan GDP. (Prat and Cànoves, 2012).

3.2 The coastal path, an introduction

This research takes place mainly on specific sections of the historical coastal path that runs along the shoreline (Portbou – Blanes). This trail has evolved and changed considerably during the past years and has accumulated a variety of attributes, heritage (natural and cultural) being one of them. It is precisely the existence of cultural values and heritage sites next to this path that transforms and outlines this landscape as a cultural product offering new and more holistic characteristics to this over-consumed region. Altogether, route and patrimony, raise here a unique type of landscape, a cultural gaze elaborated throughout the proposed prototype of "cultural landscape" built on the selected and representative segments here studied encompassing nature and cultural heritage.

The existence and function of the Costa Brava's coastal path has been documented since medieval times, but as transitory pathways it existed since Iberian and Roman times. The wilderness and rocky geography of the area has determined and dictated the role developed by the coastal path throughout time. Originally, and starting in medieval times, the pathway was related to a military function, that of surveillance and defense; later, its existence activated the economic development of the area by connecting different coastal towns while its use was also extended to that of controlling the smuggling that occurred in the many coves and secluded cliffs along the rugged coast. Besides, the task of rescuing castaways from shipwrecks was also possible thanks to the presence of the path because it offered connectivity among the nearby villages where the rescued person could be transported to the shore. Moreover, when pirates and corsairs attacked the coast, the pathway, surveillance towers and farms were among the controlling sites detecting their presence (Martí i

Llambrich, 2016). For many years, fishermen and locals took advantage of this trail as a faster way to move from cove to cove and reach the hidden and difficult corners of this rugged coast.

The popularity of its use increased at the end of the 19[th]century and beginning of 20th century due to the existence of certain regulations affecting this piece of land (Aguirre, 2016). Large ships would carry alcohol and tobacco that was brought to the coast with the use of small boats. The rugged coast was an ideal place to disembark the cargo thanks to its tricky access and natural coves ready to be used to hide the material. From there, inland distribution took place. However, this illegal activity required the surveillance of local guards who had to walk the existing path in order to oversee any suspicious activity (Aguirre, 2016). Therefore, for many years, this coastal corridor was used for those guards with the aim of patrolling the path and controlling the movement, and action occurred between the sea and land. In Catalan, the action of patrolling a place with the purpose of defending it from attacks, troubles and contraband is called "fer la ronda"; consequently, the popular name today used for the footpath is known as "camí de ronda" (patrolling path) (Martí i Llambrich, 2016). Consequently, this public trail once used, fostered and maintained by civilians as means of transportation to carry on activities like fishing, cork collecting and even to pasture livestock was transformed into a patrolling maritime corridor. From that point on and due to this last activity developed in the pathway, the popular name given to the Costa Brava's coastal path when transformed into a touristic resource is "camí de ronda" (patrolling path), a term closely connected to the surveillance function explained above. Coinciding with the decline of the patrolling purpose of the maritime area and due to the rise of tourism, the public coastal trail entered a new phase, that of being observed as a resource to complement the touristic experience.

Consequently, the coastal path has evolved from being a defensive and communicative tool to a social and patrimonial resource. Today, the coastal path ("camí de ronda" = "patrol path") is perceived as a valuable touristic resource due to its intrinsic value as part of a landscape and because of the direct access it provides to the Costa Brava's coastline (Martí i Llambrich, 2016). In 1988, the historical technical

name of the path "use of surveillance" was modified for that of "use of transit", changing its safekeeping function to that of public usage as a transportation means. This new role given to the trail goes along with the tourism growth and that of updating Costa Brava's infrastructures. Because to patrol the maritime shoreline is no longer needed, the trail is transformed, understood and developed as a paramount touristic resource (Aguirre, 2016).

3.3 Maritime – Coastal Law

In 1866 came to light the law known as "Llei d'aigües: servitud de vigilància litoral" (translated as "Water Law: right of way of coastal surveillance"), which for the first time was regulating and limiting the coastline uses. Such law stated that a public corridor of maximum 6 meters wide starting to count from the inner limit of the shore, and always depending on the difficulties of the path, had to be available to facilitate the rescuing process or the smuggling control. At that stage, the use and existence of the mentioned corridor was not contemplated from the touristic viewpoint although the sea and its access was of public property. That law evolved into today's "Llei de Costes: servitud de transit" (1988) (translated as "Coastal Law: right of way of transit"). Amended in 2013, this law states that the surveillance function of the path is no longer needed thus transferring its role towards being of public uses and transforming it towards a path for transitory purposes (Martí i Llambrich, 2016; Aguirre, 2016).

Due to the existing lack of urban planning and the gradual but persistent emergence of tourism, the Catalan coastline has been and still is a hard issue to manage and organize accordingly. Some sections of the coastal path have suffered because of its absorption of becoming part of private constructions, others have even been destroyed or forgotten. Furthermore, the administrative reality of the coastline is far from easy to manage since the economic resources to be used to improve its access, and maintenance are scarce. Today's coastal path happens to elapse through public land but also through private property that was urbanized before any law could define the territory. Besides, more confusion adds up in administrative terms: 1- the Spanish Government is the one overseeing the investment designated towards the improvement of the path, 2- the Catalan Government is responsible for the

surveillance and sanctioning aspects and, to finalize, 3 - each corresponding Municipality is accountable for the security and maintenance of the path included in the limits of its territory (Aguirre, 2016).

To summarize, the will to efficiently administrate the coastal path is related to the economic investment, collaboration among public administrations and private owners as well as the intention of applying the existing law, which is often overlooked (Aguirre, 2016).

3.4 The selected segments of heritage along the coastal path

For the purpose of this study and to deepen on the relationship between the historical coastal path and its adjacent heritage, four sections of the route have been chosen. This conscious selection wants to help construct the tourism-based cultural landscape. In this regard, each segment has been carefully selected among many other possibilities, taking into consideration the variety of the heritage manifested in the area and the linkage with the path. So, with the aim of portraying a multifaceted manifestation of heritage connected with the immediate coastal path, the elected segments were evaluated for their relevance, authenticity and exemplifying unique aspects capable of highlighting the excellence of the destination. The pursuit of a fruitful and attractive mixture of heritage and the coastal path was considered.

1. Segment 1: ART (tangible heritage).
    a. Salvador Dalí's House-Museum in Cadaqués/Portlligat.

Google maps (2), 2017.   © Personal archive
Segment 1. Coastal path map of Cadaqués/Portlligat and outside of Salvador Dalí's House-Museum in Portlligat (Cadaqués).

Cadaqués is a small medieval town of 3.000 inhabitants located at the heart of the Natural Park of Cap de Creus at the very end of the Pyrenees Mountains where this merges with the Mediterranean Sea. It can be said that Cadaqués is at the easternmost point of the Iberian Peninsula this giving to the area a secluded location and unique character much appreciated by its inhabitants. Cadaqués has several neighborhoods with Portlligat, where Salvador Dalí's House-Museum is situated, being one of them (Cadaqués, 2017).

The coastal path in Segment 1 should be contextualized beyond the limits of Portlligat since the importance of the landscape and its correlation with one of the main attractions of the area, the artist Salvador Dalí, is very powerful. The natural and cultural element are here highly intertwined and express a productive and codependent relationship that goes beyond the town limits. The artist's house-museum is situated on the outskirts of Cadaqués (in Portlligat) and Dalí himself explored comprehensively and repeatedly the area. This relationship means that the artist incorporated the local landscape in his artistic production permitting the entire world to see and understand how important the region was for him and how exceptionally the local landscape represented his immediate reality. As claimed by the

same Dalí when using Michel de Montaigne's quote, the only way to become universal is by means of being ultra-local (Fundació Gala-Salvador Dalí, 2017).

The landscape of this area is of special interest because of the unusual geology and shapes of the rocks, this caused by the original formation of the Pyrenees mountain range and the strong wind known as Tramuntana responsible of splashing salty water onto the landscape when blowing (Parcs Naturals. Generalitat de Catalunya, 2017). Due to this erosion, whimsical rocky figures and the subsequent landscape were created, and many artists in search of creativity were inspired in this corner of the world. Many paths and routes exist in this area, the coastal path being a popular resource that connects different sites of interest within Cadaqués and its surroundings. Besides offering routes in the old town, many itineraries linking the landscape with heritage such as the Salvador Dalí House-Museum and lighthouses exist. The sea has always been extremely important for Cadaqués being the natural route to transport commerce and people to the rest of the world. In this regard, the coastal path would be of importance due to developing its role as a surveillance tool as well as its communicative function. Agriculture (vineyards and olive trees) and fishing were the main activities of the town until the flourishment of tourism in the 1960s (Cadaqués, 2017).

Nowadays, Cadaqués is a trendy destination that receives tourists beyond the European summer who come to practice hiking and enjoy the local culture. Perceived as a charming and quaint town, Cadaqués draws from daytrip visitors (domestic tourism) to those who opt for longer stays. Worth to mention and emphasize is the existence of second houses market owned by Catalans and other nationalities. All in all, a fulfilling destination where landscape, culture, art, gastronomy, sport and water activities are available and widely enjoyed by the visitors.

2. Segment 2: ARCHAEOLOGY (tangible heritage).
   a. Greek and Roman ruins in Empúries/l'Escala.
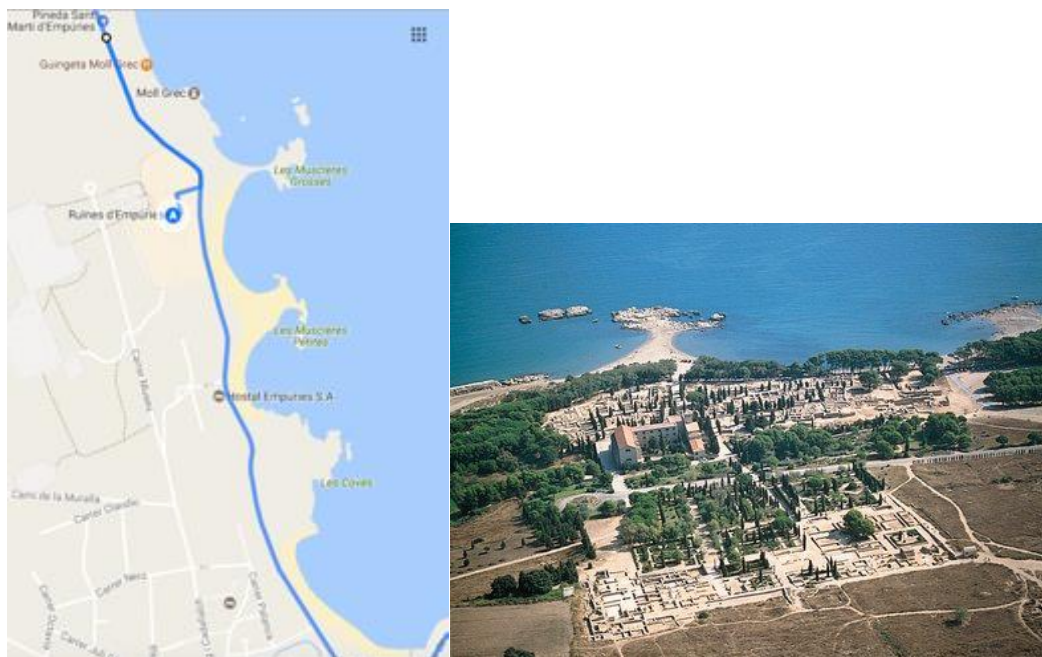
Segment 2. Coastal path map of the Greek and Roman ruins in Empúries/l'Escala and an aerial view of the archaeological site.

Segment 2 is determined by the relationship established between an ancient archaeological site and the development of a modern coastal path.

Empúries is the name of the Greek (6th Century B.C) and Roman archaeological site closely located next to the more modern and touristy town of L'Escala. The first inhabitants of the site were the Indiketes (7th Century BC – Iberians), a civilization that due to later presence of the mentioned Greek and Roman can no longer be clearly perceived. The ruins of Empúries (*Emporion* in Greek – meaning market) face the Mediterranean Sea and run along the present-day Costa Brava's coastal path. The sea, during Greek and Roman times, was the main channel of communication becoming Mare Nostrum in the upcoming Roman period. The site remained active until the 3rd Century A.D., when other cities started to flourish provoking a serious decline of Empúries. Gradually, the site was abandoned and progressively dismantled by the residents of neighboring towns who needed material for their own purpose and constructions. After centuries of being covered and ignored, the ruins were rediscovered and treasured back in 1908. A long process of recovering and explaining the past of the area took place, hence permitting today's visitor to enjoy the resulting

efforts of reconstructing the local history using cultural heritage and its subsequent interpretation (Museu d'Arqueologia de Catalunya, 2008).

Although today the ruins are perceived as a valuable touristic resource of great importance, this was not the case during the 1960s and 1970s, when the Costa Brava was consumed as a mass tourism destination. At that time, the tourist focused only on what could be seen in the front row of the shoreline: sun, sea and sand. For a long time, the ruins located next to the Mediterranean Sea and the Costa Brava remained disconnected from their immediate surroundings (Donaire et al. 1997). It wasn't until Barcelona was chosen to host the Olympic games in 1992 that certain areas of Catalunya experienced a recovery stage and reevaluation. This is precisely the case of Empúries; thanks to its Greek and Roman origin the site was the chosen venue for the arrival of the Olympic flame to the Iberian Peninsula, a symbol representing the games. Thus, in 1992, Empúries was suddenly presented to the world along with Barcelona, and underwent a radical change that implied some urban re-planning and re-designing. With this, a significant transformation of the coastline took place and a new project of the existing coastal path was constructed, which helped Empúries to be promoted as part of those touristic routes wishing to offer products beyond sun, sand and sea (Donaire et al. 1997).

Recently, the site was remodeled offering a brand-new entrance hall capable of welcoming 140.000 visitors every year. The infrastructure upgrade also permits an improvement of the quality and quantity of programed activities so all types of audiences feel comfortably welcomed (individual users, families, couples, school groups etc.). Nowadays, the museum and the archaeological site are no longer a warehouse where artifacts are archived, but it has been transformed into a lively and engaging destination located in a privileged location (Museu d'Arqueologia de Catalunya, 2008). As the well-known Catalan writer Josep Pla would express, it is unthinkable to organize a touristic route on the Costa Brava's seaside and not include to visit the ruins of Empúries at least three or four times (Donaire et al. 1997).

3. Segment 3: LITERATURE (intangible heritage).

a. Calella-Llafranch-Tamariu, a landscape described by Josep Pla, a local writer
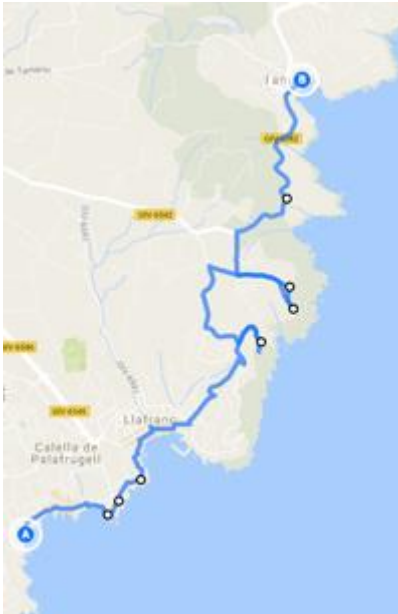
Google maps (4) (2017)   © Personal archive
Segment 3. Coastal path map and one of the many views of Calella-Llafranch-Tamariu landscape.

Segment 3 is the most abstract and intangible of all four. Although the itinerary described here also offers a variety of tangible heritage (Iberian ruins, lighthouse…), this section was chosen because of its close connection with literature, and precisely that of a well-known Catalan local writer named Josep Pla (1897 - 1981). Through his descriptive texts, the visitor can recognize and explore the entire Catalan coastline, and mostly the one in Segment 3, highly explored by him since it was the one closest to his birthplace and where he would spend most of his time.

Josep Pla was born in Palafrugell, a town that, although it does not border the coastline, although it extends its municipality to the three coastal areas here studied: Calella, Llafranch and Tamariu. After studying law in Barcelona, Pla shifted his passion towards being a correspondent developing a journalistic career while practicing his favorite activities, these being reading and walking. Because of his ongoing curiosity in exploring and narrating his surroundings, Pla is today recognized as the first modern writer of travel books written in Catalan (Fundació Josep Pla, 2004-2008).

His passion for the landscape and eagerness to explore the Costa Brava while

walking the coastal path occurred when he experienced a sort of inner exile during the time of the Second World War. He lived in several towns along the coast while searching for the meaning of life in isolation; the awareness of identity connected with the landscape was a strong concept that he further explored in his writings. Simplicity became a topic that would occupy his interest as well as that of the landscape developing into an important topic that ended up articulating his existence. In 1946, he even published a book named "Costa Brava. General and Truthful Guidebook", an accurate description of the area written by someone who fused with the territory and was able to transfer his love for the landscape and local traditions (Fundació Josep Pla, 2004-2008).

Therefore, Segment 3 is represented by Calella-Llafranch-Tamariu and corresponds to the coastal path section insatiably strolled by Josep Pla mostly because Calella was where his family spend the summers and from where he started many routes (Fundació Josep Pla, 2004-2008). The nearby villages of Llafranch and Tamariu, besides offering one of the most spectacular views of the Costa Brava, were the villages where friends and acquaintances frequently met. Through Josep Pla's descriptions, the coastal path and the Costa Brava are kept alive and can be admired and lived, through his words, as a destination portraying a traditional way of life non-altered by the mass tourism presence.

4. Segment 4: ARCHITECTURE (tangible heritage).
    a. S'Agaró, garden-city urban project in Platja d'Aro.

© Josep Gaspar i Serra. S'Agaró, 1929. Aerial view. Cartoteca digital. R.16666 / Institut Cartogràfic i Geologic de Catalunya (2017).

Segment 4. Coastal path map and period photo of an aerial view of S'Agaró, a garden-city urban project, being developed during the first half of the 20th century

Segment 4 exemplifies how an architectural project became the main precursor of today's touristic use of the historical coastal path, transforming the existing antique trail into an elegant promenade. S'Agaró, as a construction project, took off in 1923 when the owner of the land (Josep Ensesa) decides to erect a second home in this remote, arid and unknown territory of the Costa Brava; a destination with no value associated at that time. The goal was to regenerate and urbanize this area while converting it into an important touristic but elitist center for the increasing bourgeoisie. The project would follow the concept of the garden-city tradition so well stablished in central Europe and Côte d'Azur (Nice and Montecarlo) (Tarrús i Galter and Comadira, 1996). Even at that early stage, the intention of integrating an architectural venture with the immediate landscape taking in consideration a stylistic unity that would also reflect the social order envisioned for the society of the time, can be noticed (Falgàs, 2014). At that moment, nature was a resource at the service of man and was contemplated and treated as such.

The contracted architect to execute such endeavor was Rafael Masó, a renowned and respected professional who represented the characteristic style of that time called *Noucentisme.* Such movement claimed an active role of the society and its new values, highlighting the importance of building S'Agaró not only as a residential paradise but also as a civically and culturally organized destination. Once in charge of the project (1930-1935), Masó (architect) and Ensesa (land owner) envisioned S'Agaró from a holistic viewpoint, planning to develop the architectural project following a specific urban structure connected to history and with a pedagogical flavor. The tourists were expected to be part of this project as well as to be able to enjoy its services. This venture could be defined as an affluent investment since the development was "a huge real estate operation, a deluxe development for exclusive families from Girona and Barcelona" (Falgàs, 2014:27-28). In 1935, the year when the architect Masó died, he had built nineteen chalets including his own in S'Agaró (Falgàs, 2014). Following Masó's death, the architect Folguera took over the project and incorporated the coastal path as part of the master plan. In 1941, the remaining rudimentary coastal path started to be reorganized into today's magnificent promenade for the public enjoyment (Tarrús i Galter and Comadira, 1996). Different phases took place in its development: in the 1940s the project was initiated, it continued its execution in 1958-1959, and the last construction was completed in 1990-1991 (Martí i Llambrich, 2016). Some authors dictate the finalization of this coastal path in the year 2000 (Ensesa Monsalvatge, 2015).

This segment of the coastal path was envisioned from the very beginning by the owner of the land of S'Agaró, Josep Ensesa, a pioneer in conceptualizing the potential of the Costa Brava as a non-mass tourism destination. Even though originally this was a pathway designed and executed from the private sector, today it is perceived and enjoyed as a public seafront admired by everyone (Ensesa Montsalvatge, 2015). A massive and costly construction was needed to create such intervention in front of the sea, but it was Ensesa's intention to share such view with everyone. One of the finest examples of how nature was always conceived as an integral part of the design.

4. Methods

To answer the research question with a satisfactory and comprehensive answer, a variety of techniques and resources have been taken into consideration when analyzing and exploring this case. The methods used pretend to offer a rounded approach about how to observe a popular destination using a new perspective and set of values. This procedure does not pretend to settle a definitive evaluation, rather it wants to open a new window through which to observe the existing reality and portray it from a different angle.

4.1 The paradigm

> "any given paradigm represents simply the most informed and sophisticated view that its proponents have been able to devise" (Guba and Lincoln 1994:108)

To choose a paradigm was not an easy task. The fact that I am already familiar with the destination and feel quite attached to it (grew up in the surrounding area), could have complicated the objectiveness as well as the innocence experienced by the first gaze when exploring a new location. Also, and since I even consider myself a product of the region here analyzed, I had to be very careful about how to integrate my insider's perspective as part of the study. Therefore, and with the aim of offering a balanced approach to conduct the aforementioned research, I decided to apply a mix of a major paradigm and other side methodologies so a more comprehensive and holistic standpoint could be reached and consequently offer a better analysis and understanding of the topic here discussed.

In that regard, using "Interpretative Social Science" as a paradigm seems the most appropriate and encompassing choice to conduct this research. Following Guba and Lincoln's (1994:107) advice, this paradigm represents "a *worldview* that defines, for its holder, the nature of the "world," the individual's place in it, and the range of possible relationships to that world and its parts". Consequently, I can see how this paradigm allows me to establish the desired personal connection with the real world setting of social actions while conducting the study. From an ontological approach, to use

"Interpretative Social Science" permits me to understand and support that multiple realities exist with their corresponding multiple explanations; hence, the real world becomes the first step from where to build explanations about the upcoming experiences (Jennings, 2010). Also, from an epistemological standpoint, and because I consider myself an active agent in this activity, a co-creation process has occurred during the research process. Therefore, I must recognize that a controlled subjective gaze has been the prominent take throughout the study. In that sense, and because of that, as highlighted by Jennings (2010:41), "the relationship between the researcher and subject is intersubjective rather than objective ", a new reality is permanently under construction between the observer and "social actors", "participants", "tourists", "residents", "providers" etc. combining empathetic understanding and sympathetic participation.

Acknowledging the duality of being an active user as well as a researcher of the destination, the inclusion of some auto-ethnography as a complementary approach to justify my familiarity and to round up the approach with honesty and coherence should be recognized. Such auto-ethnography attitude refers to the personal experience and expects, from the researcher, to delve into the cultural environment of the site, to observe and participate in the phenomena that later will be transferred into words (Jennings, 2010). It is my personal choice to explain my association with the territory since I am a local at the same time acting as an active user of the discussed cultural landscape under scrutiny. The intention of acknowledging this link is to help the reader to better understand my connection with the explored phenomena. Thus, the decision of introducing the self-discovery element and the continuous learning attitude while reviewing and studying my reality was an aspect I feel had to be shared.

4.2 Material collection

Once the literature review was designed and the concepts explained, it seemed that to organize the following steps towards obtaining data made sense. But, how was I supposed to manage the four chosen segments? What was the best way to obtain information? How to prioritize? How to interview? Whom to interview? etc.

Since being a native allowed me to quickly move around the area, I decided to

combine the first-hand experience of actively hiking and walking the four segments while I proceeded with the data gathering through scheduling some formal interviews. The hands-on exploration of the destination permitted me to observe people, take photos as visual support and chat randomly with users of the path. The formal data collection occurred during semi-structured interviews and follow-up emails. As a result, a total of 22 people have been directly involved in this research (appendix 1).

As previously noted, I performed many roles and became the object of this study myself, so I applied as many different perspectives as needed while I tried to avoid being too subjective. So, for the months this study lasted, I must acknowledge that I have acted as a hiker, researcher and tourist, all at once.

4.2.1 Formal semi-structured interviews

The data-collecting process started with the elaboration of a semi-structured questionnaire (appendix 2) where issues regarding the destination itself, the management of the site and its consumption are exposed. The choice of using this type of semi-structured interviews had the purpose of allowing the candidate to freely add and extend as much as needed about the topic but keeping the conversation within a framework. This was not always achieved since the person interviewed tended to extend and talk about other things not included in the initial interviews.

Before each interview, I introduced myself to the person and explained the project I was working on. Some of the interviews were face to face ones, arranging a conventional meeting (lasting an average of 30 minutes) while others were managed via email. All the interviews were recorded, transcribed and translated into English since the original conversation was held in Catalan.

4.2.2 Interviewee Sampling

The selection of who was going to be interviewed was decided according to my knowledge of the current institutions linked with the territory. Besides their availability and willingness to share their thoughts, a crucial element to consider was their readiness to participate in this research. In that regard, and to voice out the point of

view of as many people as possible, I contacted a wide range of profiles and professionals with the goal of covering the opinion of the public sector, the private businesses and those visitors aware of the destination.

Every person interviewed is somehow related with the destination either at a promotional level or at a content development as well as using it for professional purposes. As a result, 16 semi-structured interviews were conducted to staff working at some municipalities, directors of cultural entities, tourism technicians and professionals, guide tours, business owners and visitors (nationals and internationals).

4.2.3 Informal discussions

Some informal discussions took place outside of the organized semi-structured interview environment and were responsible of providing valuable and complementary feedback. Even though I was hesitating about its inclusion at first, I decided to incorporate them as extra opinions since these talks happened either when I was walking a segment of the coastal path or when I discussed the topic with someone who might be or not be familiar with the destination. Those talks were quite enlightening since sometimes I became too focused on my own study and did not contemplate other perspectives and realities.

Consequently, no formal questionnaire was prepared for such casual encounters, but written notes or recordings were used so the viewpoints of those people interviewed could be used as findings to complement the research. Those conversations conducted with international visitors were held in English while the ones conducted with the locals were in Catalan.

I interacted with a total of 6 people. The willingness to share their perspective and considerations about the destination was the main element to start and maintain a fruitful conversation.

4.2.4 Direct participant observation

Also, and as previously stated, I actively explored the four segments so I could have a better first-hand experience and conduct a direct participant observation.

During that process, I elaborated a research journal, reflected in a chart format where the notes related to all the segments are kept (Appendix 3). Thanks to the notes taken in the field I could better understand the reality months later, when the time to write this research down came. This allowed me to compare the different segments and better analyze the destination from a more distant perspective.

The pictures I took every time I went to visit a segment also helped me to reconstruct the reality and recover the memories associated with the experience.

4.3 Qualitative analysis

Once the interviews were translated and transcribed is when the arduous task of deciding how to proceed with this type of material started. It is to be agreed with McGivern (2013), who says that dealing with qualitative analysis can be a challenging and time consuming activity, since there is no absolute method nor preconceived formula on how to shape the resulting material. Thousands of words coming from semi-structured interviews, informal discussions, field notes and even photographs had to be organized at one point. To make sense of it all, I considered following McGivern's (2013:424) suggestions on how to proceed with qualitative analysis using the five steps: "organizing data, getting to know the data, getting to grips what is going on with the data, making links, looking for relationships and pulling together the findings". So, after organizing the collected material, the linking part of codifying to give a meaning to the texts took place. Such coding process applied in qualitative analysis is understood as a sort of word or phrase detection that metaphorically can assign a "summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (Saldaña, 2016). The approach applied here follows Saldaña's (2016) advice on how to code, with several *tags,* those important features gathered in the interviews and other resources.

Once the tags were noticed, detected and available to be interpreted, the filtering endeavor of narrowing down the tagging started. This means to gradually pack, re-pack and create generic labels that would encompass all the previous tags. This exercise meant to gather the accumulated tags in broad categories, so the content they represent is distributed and included in redefined categories. So, here, it can be

stated that a thematic analysis is the method used to analyze interviews, participant observation, field notes, photographs, internet sites, e-mail correspondence etc. This process, as described by Guest, MacQueen, & Namey (2012) allowed me to interpret the regularities of words and sentences when "Identifying themes and developing codes" in interviews and other sources of content.

4.4 Limitations

The abovementioned research covers a vast and ambitious region; and while this can express a positive prediction for new dissertations and linkages in the tourism field, it also embraces a wide range of limitations.

The most obvious ones are those concerned with time and budget. To develop this study, only certain months of the year (February to June) were used to organize interviews, informal discussions and direct observation, thus the summer months which correspond to the high season in the Costa Brava have been unnoticed at the data collection stage. Fall, as the shoulder season, is neither included for being out of this research time frame. In that regard, the analysis offered is provided by those relationships established during winter and spring.

Also, and closely related with the issue of time, not all the sectors of society are fully represented since not all the stakeholders could be reached, questioned and embodied in the same depth. Although a decent amount of people have been able to express their feelings, opinions and points of view, some institutions and visitors might have been unintentionally overlooked. An effort to contact a wide range of people whom seasonality does not effect was materialized; nonetheless, it should be noted that Costa Brava is a destination highly influenced by seasonality hence those temporary professionals are not comprised. Perhaps, because I was conducting the research out-of-season I was fortunate to take advantage of the relax in winter time and interview certain people. This would have been a much more challenging endeavor in summer. Selecting and deciding when to stop adding people to the "interviewees" list was a challenge, but in the end, it became part of the research process and choices had to be made on that matter. The first interview was conducted on February 28th and the last one on June 8th, 2017.

On that note, I would like to add that I applied the ETIC/EMIC dichotomy as part of the methodology (see below), always trying to balance it out. Being a local is sometimes synonymous of expressing too much subjectivity thus I should recognize that an EMIC (the ability to study the behavior of the place like those who live in that same culture) perspective is sometimes the prevailing one in this study. However, an effort to observe from a more objective standpoint was contemplated so an ETIC (to analyze if the behavior belongs to that culture or can represent universal values) position was strongly encouraged and considered. Although the EMIC approach gave me a lot of advantages like communicating in Catalan, being familiar with the locations and even knowing some of the people interviewed, I decided to consciously contrast this potentially biased gaze by incorporating the international visitor in the sporadic talks and observation practice. Overall, I believe a well-adjusted use of EMIC / ETIC critical thinking has resulted.

EMIC (Insider, local)		ETIC (Outsider, global)	
PROS	CONS	PROS	CONS
• Understand the point of view from other cultures (take a walk in their shoes) • Find out what is important and meaningful to those within a culture • Produces In-depth, rich, and holistic knowledge generated via qualitative research	• Difficult to come to generalizable conclusions due to variations between cultures and within sub-cultures (i.e. conclusions are culturally bound) • Cultural concepts could be mistranslated from participants to researcher (i.e. subjective bias) • Research can take more resources (time, money, planning, etc.)	• Allows for cross-cultural comparisons and generalizations to emerge • Key concepts that meet specific objectives are selected by researchers • Multiple countries/cultures can be studied in one project	• Unless equivalence is established, cross-cultural comparisons are assumed and can be invalid • Concepts/variables important to the researcher might not be important to the research participants • Features of cultures are treated as independent variables instead of a part of a holistic system

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Obviously, a deeper and more comprehensive analysis could have been carried out if more segments and layers of information of the coastal path were added and additional forms of heritage such as gastronomy, wine, music etc. could have been incorporated as part of this research. However, as previously specified, this study was limited by time and budget so through the selected segments a hint of the cultural potentiality expressed by this territory is what is pretended to be transmitted.

5. Analysis

After interviewing a wide range of professionals from the public administration, private sector and visitors, both directly and indirectly linked with the four analyzed segments of the coastal path studied here, several *tags* were given to the recorded interviews, conducted in Catalan and later transcribed into English.

A sample of the tags that resulted from the first labelling process are:

Literature and landscape connection
Route and landscape
Literature, landscape and culture
Heritage and identity
Link between the territory, identity and literature
Natural and literary heritage
Importance of the landscape
Hike and heritage
Heritage and landscape promotion/communication
Promotion of the literary route
Literary route availability
Promotion of the literary route on digital support
Dalí's attraction
Product development
Relationship with tourism, culture
History of the destination
Destination
Visitors and destination
Route users profile
Use of the coastal path

Landscape and heritage
Landscape and destination
Heritage
Developing the literary route product
Identification of the 10 points of the route
The reason why this literary route exists
Destination
Promotion of the destination
History of today's coastal path
Heritage protection
Management of the heritage at the destination
Coastal path Tourism
Tourism
Users' profile of the coastal path
Management of the coastal path
Maintenance
Management of the coastal path
Public administration
Cultural landscape
…

Subsequently, a long process of filtering and narrowing down the tags organizing the information in groups and categories took place. As a result, five *categories* were obtained to better organize the findings and thus exemplify the main themes under which the connection of the coastal path and heritage can be contemplated:

1. The correlation of tangible and intangible heritage with the landscape.

2. The development of a heritage discourse along the coastal path.

3. Promoting the heritage route.

4. The connection of the Segments with tourism and the cultural tourist.

5. Acknowledging a cultural landscape.

It should be noted that not all the studied segments can be contemplated with the same intensity and viewpoint, some manifesting stronger attributes in certain aspects than others and vice versa. For instance, depending on the accessibility and availability of those at the destination and number of interviews conducted on the segments, the findings will differ among them. Nonetheless, and since the goal is to analyze and acknowledge a cultural landscape out of the Catalan rugged coast, the accumulated information allows to shape an overview study composed of different assessments valuing the role depicted by heritage and nature along the coastal path.

The particularities of each segment exemplify how distinguished and exceptional the coastline is, so the aim of contemplating the seashore as a cultural getaway becomes reinforced and conceivable.

5.1 The correlation of tangible and intangible heritage with the landscape

Landscape is an important and common feature in the four segments studied, a highly recognized and praised quality described as "an inspiring element of the territory" (Interviewee 5). In each segment a slightly different type of scenery can be perceived and the relationship established with the nearby heritage also varies. Nonetheless, landscape cultivates a uniting role while helps to explore the differences in the Costa Brava's coastal path simultaneously.

Among the characteristics to consider when exploring the connection among the landscape and heritage, the tangible and intangible aspects appeared as an important attribute to bear in mind. The findings indicate that these aspects are responsible for somewhat setting the type of relationship and intensity when establishing a relationship with the visitor. After conducting several interviews, intangible heritage becomes the most challenging feature due to its invisibility. In that regard, a more active role is required by the user in order to fulfil the abstract element of the intangible feature. Consequently, a more personal and non-transferable relationship

with the landscape is established. This is the case of Segment 3, where Literature is the intangible patrimony connected with the landscape. As explained by Interviewee 6,

"when literature is the intangible heritage, this can be defined as an inner/personal act. When a text is read by a person, that person immediately connects with a community who reads the same narrative, connects with people who to share the readings with and a symbolic world related to a specific culture is immediately created. Those who read Josep Pla belong to a group of people who share an intangible world that enhances a feeling of belonging that gives them identity. The tangible aspects of this kind of heritage are the books and documents while the intangible aspect corresponds to those moments of text sharing with the readers in front of a landscape. Is like having a collective mind. Literature can create a symbolic world capable of trapping you and requiring you to visit that specific territory, that very spot where words and landscape connect. When you read, you recognize yourself, you identify yourself with that geography. And when you reach the landscape where the narrative belongs to is like achieving the final award and the ultimate communion."

The relationship with the mentioned landscape is not imposed nor fabricated but originates in the previous rapport found between the local writer and his immediate environment. Because of that, readers of Josep Pla can identify themselves with a region while the same inhabitants of that geography can identify themselves with their own land through the writer's words. Here, two different types of heritage conforming a distinctive landscape are managed: nature and literature (Interviewee 6). Identity, as mentioned in the literature review, turns out to be a distinct feature closely related with the landscape (see Fig. 1 in Appendix 4).

A different bond emerges when visiting environments where patrimonial elements are tangible and can be physically experienced as part of the landscape. That is the case of Segments 1,2 and 4 which offer a more tridimensional understanding of the heritage-landscape relationship. Nonetheless, this visual recognition does not guarantee an immediate understanding, but it certainly becomes much easier to

establish a cultural narrative. For instance, in Segment 4 – S'Agaró, as Interviewee 7 explains:

"the liaison between architecture and landscape exists in a conscious manner (in s'Agaró) since the owner of the land, Josep Ensesa, and the first architect to develop the area, Rafael Masó, envisioned this association from the very beginning. At that time, this was a daring initiative since they were pioneers at setting a dialogue between architecture and landscape in an isolated region. However, landscape was understood as an essential part of the future architectural project. Nature, rocks, sea, architecture…. all had to be connected".

Therefore, natural landscape and architecture intentionally receive equal consideration in the blueprint, aiming to produce a cultural product altogether. The awareness and recognition of that ultimate connection between landscape and tangible heritage is even transmitted by the same tourist office when informing that this is the only segment of the coastal path with a deliberate architectonic flavor and declared as a Bé Cultural d'Interés Nacional (Cultural Item of National Interest) (Interviewee 8) (see Fig. 2 in Appendix 4).

Similar findings can be seen in Segment 1 – Cadaqués/Portlligat, a destination where the landscape is intrinsically and tangibly woven into the artistic heritage here represented by Salvador Dalí. As discussed by Interviewee 1,

"travel to Cadaqués to visit Salvador Dalí house-museum is a very satisfying experience since besides the house-museum, the same town of Cadaqués can be visited from a dalinian point of view. The importance of the landscape is paramount in Dalí's production, is a local element permanently reflected in his paintings. Cap de Creus, Pla de Tudela are two nearby areas that complement the visit to this destination. Even all these landscapes can be considered as part of the coastal path. Dalí himself used to hike a lot in this territory in search of inspiration for his paintings." (see Fig. 3 in Appendix 4).

The visitor to this site is gladly surprised by the "landscape effect". Mostly, those foreign tourists not used to the Mediterranean scenery are positively surprised by the uniqueness of this environment. The destination is described as an exotic and charming place, a kind of landscape not commonly enjoyed in their home town. Rocky beaches become special as well as the small islands and olive trees organized in terraces. The fact that images of Dalí's paintings are placed throughout Cadaqués showing the same spot where the artist got inspired helps to make the connection between the landscape and the artists production. The importance of the landscape is obvious and most importantly visible (Interviewee 4). As confirmed by Interviewee 2, "the goal is to adapt the existing landscape for a cultural use" (see Fig. 4 in Appendix 4).

The case of Segment 2 - Empúries offers different findings that act as an eye-opener to understand and value this historical site and the evolution of landscape. The tangibility of this destination has changed from its origins and constantly evolved until the present time. Although the presence of the ruins is massive and extremely tangible, a physical fence separating the historical aspect of the place with the rest of the landscape occurs here, separating it from the coastal path and sea access; an interrupted regard is the result (see Fig. 5 in Appendix 4). Before the *heritagization* of this segment, sand dunes were the main protagonists in the area contributing to a desert like landscape until the 19th century. When the direction of the two local rivers was artificially modified, the landscape suffered a transformation and the sand dunes started to disappear. A program to protect the leftover dunes was activated already in the 19th century and a local road was built to serve the forestry agents to work on that task (Interviewee 11). Shortly after, the ruins were discovered and appreciated as the Greek and Roman ancestors of the place. Hence, todays' landscape is the result of this transformation which includes a modern coastal path running along the Greek and Roman ruins of Empúries facing the front row of the coastline. The path also connects two towns, L'Escala and Sant Martí d'Empúries, separated by 4 kilometers of pleasant trail. The exceptionality of this well-preserved landscape is somewhat related to the existence of the nearby tangible heritage. As explained by Interviewee 11, it is

"thanks to the existence of the ruins of Empúries that this area holds such a remarkable landscape. When the archaeological site was discovered, this had to be preserved therefore the construction of tall buildings and second homes close-by could be avoided. It can be said that heritage has saved the environment here. The archaeological site and the coastal path offer an exclusive landscape that integrates archaeology, nature and sea. The beaches in this area are surrounded by a hard to find natural setting and a bath can be taken next to ruins from over 2.000 years ago" (see Fig. 6 in Appendix 4).

The archaeological site enjoys being at the front row of the coastline but the existence of a fence disrupts the perception of looking at this landscape from a unified viewpoint. The fact that different administrations regulate the area does not help the visitor to contemplate this experience from a global perspective. Still, this remains as one of the most admired scenery of the coast due to its easy access and conformable use.

In conclusion, the combination of intangible and tangible heritage with landscape can affect the relationship because more consciousness is required by the visitor when immateriality is a feature to be considered. Nonetheless, the tangible element does not guarantee that an obvious association between the landscape and existing heritage is recognized. The local DMO Girona Costa Brava-Pirineus understands that an effort to connect several elements in the landscape is necessary to comprehend the linkage between heritage and landscape. When presenting this destination for promotional purposes, the coastal path is never used as a single and isolated element but is combined with local attractions and infrastructures, such as gastronomy, museums, music (havaneres), wine cellars etc. (Interviewee 10).

As Vidal González (2008) states, the intangible element lacks attention in the academia field when in fact the connection between what's immaterial communicates quite well with the touristic sector and thus should be more studied. Although Timothy (2011) distinguishes and pays attention to the tangible and intangible elements, both in rural and urban areas, in the real world "there has been little consideration of relationships between intangible heritage tourism and personal identity" (Vidal

González, 2008). And this gap is precisely what this section highlights and pretends to cover since more type of interactions are needed, mostly considering what Urry (1990) captures in his research when emphasizing that some tourists come to a destination to ''feel'' rather than to ''gaze''.

Even UNESCO, when introducing the new category of cultural landscapes, acknowledged that intangible elements are introduced as a valuable part of such category hoping for gastronomy, music, literature etc. to be a significant part of it. (Gfeller, 2013)

5.2 The development of a heritage discourse along the coastal path

A route connecting the existing patrimony with the coastal path is an association that in some segments occur in a more obvious manner while in others needs to be further developed and more clearly stated. The interviews, talks and findings (even photographs) make it obvious that more connection can be explored and additional cultural products designed since there is room for searching a deeper and wider relationship among the heritage situated next to the coastal path.

Segment 1 - Cadaqués/Portlligat is already a successful touristic destination where visitors go mainly to explore further and deeper the life and art of Salvador Dalí, one of the main attractions of Cadaqués/Portlligat. As stated by Interviewee 2,

> **"**Dalí is the most internationally known local artist that draws visitors to Cadaqués. Portlligat and Cadaqués form just one single visit since Dalí becomes the destination. Although people go to Portlligat to visit the house-museum, the visit is extended to Cadaqués and should be understood like this, as a whole".

In this regard, the municipality has decided to develop a brochure with an updated itinerary where dalinian locations in Cadaqués can be contemplated. This route connects some of the sites used by Salvador Dalí when painting some of his artwork. An image of an artwork is physically placed in the very same spot where the original painting was once created. Consequently, the visitor can walk the town of Cadaqués following the coastline with the dalinian reproductions and finalize the experience

with a visit to the house-museum in Portlligat, or vice-versa (Interviewee 2). This itinerary can be executed partially using he coastal path while discovering a magnificent and distinct landscape that is very representative of the region and also reproduced by Dalí in his paintings (see Fig. 7 in Appendix 4).

Private tours are also available and can help the visitors to understand and advance in this artistic connection while local history and landscape are unveiled (Axial Geologia i Medi Ambient, 2017). Cadaqués/Portlligat segment seems to be the most dynamic in terms of managing heritage and landscape altogether and developing a cultural product. The visitors are precisely quite conscious that they are consuming an integrated cultural destination. This is narrated by Interviewee 1 who reveals that

> "there are groups who hike the coastal path and stop at the Dalí house-museum to visit the site on purpose. Mainly French hikers act like this. The visit becomes part of the trip. Since the groups need to make a reservation to visit the house-museum they sign-in with the name of the hiking group. Thus, we know they are hikers and integrate Dalí in their itinerary" (see Fig. 8 in Appendix 4).

On the other hand, Segment 2 - Empúries has followed a different course. As previously mentioned, a physical semi-transparent fence separates the archaeological site from the coastal path, this mainly used for soft exercising and cycling the distance of 4 kilometers that separates the town of L'Escala with Sant Martí d'Empúries, both popular touristic destination (see Fig. 9 in Appendix 4). Hence the path is strongly utilized as a transitory passage that enhances the athletic routine of some residents and opens a beautiful landscape view to the first-time visitors and regular users.

Although from the landscape standpoint Segment 2 - Empúries reveals to be exceptional, the heritage aspect becomes more challenging to organize under a unifying discourse or itinerary since the access to the ruins is restricted at paying a fee and no external panels inform or interact with the out-of-the-fence visitors. Hence, the path is purely contemplated from an exercising perspective. Only some informative panels on the labor carried out by the forestry agents protecting the dunes in the 19th century exist along the coastal path (see Fig. 10 in Appendix 4); no extra information

on the archaeological ruins is provided to the visitor who is enjoying the path and senses the ruins from the other side of the fence (see Fig. 11 in Appendix 4). Therefore, the tourists are given the option of visiting the archaeological site, walk the coastal path and also enjoy sea views as separated activities. The ruins, because of being part of an archaeological museum, follow the rules of such institution which emanates from the Generalitat (Catalan Government), the responsible entity that determines its own ways regarding access and promotion (Interviewee 18). Years ago, locals enjoyed free entrance to the archaeological site, but when the coastline was remodeled to accommodate the arrival of the Olympic flame, new rules applied, and the entrance waiver for locals was no longer available (Interviewee 16).

A totally different dialogue can be found in Segment 3 – Calella–Llafranch-Tamariu. The intangible aspect of literature here determines how the route is designed and relates to the coastal path. Interestingly enough, the initial idea of creating a route originated "because the local Tourism Office was constantly receiving petitions about: What can be seen about Josep Pla in the area? So, to answer this request, a literary route without precedent was created in 1993" (Interviewee 6). The Fundació Josep Pla, as the entity in charge of administrating and promoting the writer's legacy "initiated the Josep Pla literary route by placing some ceramic tiles identifying those scenarios closely related to the writer. In total, 10 locations are marked with the tiles highlighting the sites referenced in Pla's writings" (Interviewee 6) (see Fig. 12 in Appendix 4). The exceptionality of such route relies on the fact that it took place in a moment that literary routes were inexistent and no connection was made between literature and landscape. This was in 1993. Text selection was the first step to define which 10 locations to choose. This initial ceramic-tiles route can be hiked independently by following the marks or with a guided tour. But, as explained by Interviewee 6, a different strategy had to be developed after some time because,

> "at first, the route lasted for 4-5 hours on foot which became too difficult and cumbersome. Too long. To simplify it and better package the route, thematic and monographic options were developed to shorten the time and focus on

specific aspects that relate the writer with the geography described in his books**."**

The abovementioned routes are offered by the same personnel from the Fundació Josep Pla. Whoever is interested in taking part of a route is required to register. The ceramic tiles are the only external reference on the coastal path of Calella-Llafranch-Tamariu relating the landscape with Josep Pla's literature. On the other hand, informative panels on flora and fauna are available without displaying any reference of the local writer (see Fig. 13 in Appendix 4). Although the potentiality of developing this route further exists, according to Interviewee 6,

> "the landscape is already overwhelmed with too much signage so more intervention is not needed. It is far more pleasant to read a text from the cell phone so a more direct connection with nature can be instituted. Invading nature with signs that interfere with the enjoyment of the landscape is not our goal".

Segment 4-S'Agaró, on the other hand, expresses another type of route linked to its heritage. When the Fundació Rafael Masó (located in Girona) organizes educational tours dedicated to Rafael Masó in order to train professionals on Masó's architecture,

> "the visit to the urbanization of S'Agaró becomes mandatory and results in a very satisfactory experience. Once in S'Agaró, the visitors and future Masó experts understand the idea behind his architectural philosophy. At that very moment, the integration of architecture and landscape is perfectly understood" (interviewee 7) (see Fig. 14 in Appendix 4).

This cultural aspect of the route cannot be achieved when the regular visitor consumes the path on its own due to the lack of signs dedicated to its historical and cultural value. The only existing panels are those explaining the geological characteristics of the area (see Fig. 15 in Appendix 4). Contrary to Segment 3, Interviewee 7 admits it would be a good idea to complement this panels with some information clarifying the origin of the urbanization. The responsibility of installing these items relies on the municipality but the Fundació Rafael Masó expressed their

willingness to help in the content elaboration process. To complement this lack of on-site information, the municipality randomly offers (even on request) guided tours where all the historical and architectural information is explained to the visitors (Interviewee 17).

Looking at the totality of the coastal path from the private sector perspective, the services offered by the company "Camí de Ronda" are a good example on how heritage and nature belong to the same product. "Camí de Ronda" is an entrepreneurial company (2 years in the market) that uses the coastal path as the basis for its business; the product is to provide a wide range of services connected with hiking so the coastal path can be enjoyed holistically (GPS, accommodation, private guidance, transfers, restaurants etc.). This way, the customer can comfortably experience the itinerary through a linear or circular route always following the original coastal path with the guarantee of safety. Through the creation of this product, the company has done an incredible job at recuperating and valuing heritage, first, throughout an intense process of documenting and studying all about the historical aspects associated with the coastal path and, second, because this touristic product is used to raise awareness about the value of the same heritage through a CSR campaign. Interviewee 22, responsible of "Cami de Ronda", defends that

> "since we are in front of a touristic product that does not complement any side activity but this same product is the main action ("full product"), aspects such as gastronomy, history, museum visits, accommodation etc. are well taken care of and included as part of the experience. The goal is that whoever uses this service can learn and appreciate the heritage that this hiking activity incorporates and represents. To highlight local products as the main features through which our culture is introduced to the visitor is paramount. In this regard, heritage is understood as a broad concept and acts as an added value (see Fig. 16 in Appendix 4)".

To sum up, the current cultural linkages encountered in each segment clearly differ from one another; some are more intertwined with the destination while others remain more distant and lacking the associative discourse. Each segment expresses its

own individuality which broadcasts a distinctiveness for elaborating a cultural product that can potentially be related with the coastal path. Moreover, such cultural route creation along the coastal path can be understood as a further step to integrate the landscape as part of a holistic experience. The differences detected between the segments then, are possibilities for building additional cultural products related with the natural environment.

The concepts of landscape, identity, authenticity, cultural heritage, trails and routes, cultural heritage and tourism introduced and explored in section 2, become the basis for elaborating the heritage related discourse that can be applied along the coastal path. Hence, as presented by During (2011) when discussing on the topic of heritage discourses, this "should be treated as expressions of cultural diversity" meaning that the richness of the region is expressed by the variety of its manifestations which end up defining a destination. So, the array of concepts previously presented gives credit and reinforce the idea of being used as tools to define the coastal path, which is the intention of this research.

5.3 Promoting the heritage route

In terms of creating awareness, the promotional aspect becomes crucial for the further development, acknowledgment, evolution and connection of the above explored itineraries and cultural initiatives with the territory. The visitor learns how to use the existing resources thanks to advertising and communication, thus becoming an integral part of the final product.

For instance, Segment 3-Calella-Llafranch-Tamariu, led by the Fundació Josep Pla, promotes the literary route by offering theme oriented guided tours publicized at the tourist office and on the foundation's website. Also, the networking provided by technological platforms that deal with similar products where literature acquires a main role are a good platform from where to publicize the product. As narrated by Interviewee 6,

> "In order to further contextualize and promote this literary route, some resources exist where to post such itineraries like Josep Pla and landscape; for instance: Espais Escrits (http://www.espaisescrits.cat/ - Written Places) in Xarxa

de Patrimoni Literari Català (Catalan Literary Heritage Network), where an encounter between geography and words takes place. This website explores the possibility to unite Catalan writers with the territory and promote literature as patrimony. It acts as a platform to achieve visibility. Municipalities or institutions with the desire to promote their literary route can become members of Espais Escrits (Written Spaces) to gain prominence."

From the above-mentioned website, an APP with the desired route and corresponding texts are downloadable so the user can enjoy the walk accompanied by the appropriate description. From the promotional standpoint, the tourism office is key at broadcasting the self-guided and guided tours organized by the Fundació Josep Pla. As a tourist office, they cannot compete with the Fundació Josep Pla by offering their own guided tours on this topic, their role is limited at informing about the Fundació's activities for all the matters related to Josep Pla's products (Interviewee 20). During summer time is when the route is requested the most becoming a popular activity. For the rest of the year, the literary route is offered only once a month or under request. Nonetheless, all the information is available online in case the self-guided tour is the most desired option. At the beginning, the Fundació though that this type of route could help to fight seasonality, being a product that has the potentiality to be enjoyed all year around. According to Interviewee 6, Costa Brava still suffers from the sea, sand and sun as an attraction.

When analyzing the Segment 1-Cadaqués/Portlligat, different promotional options can be explored. Even if the

"the coastal path from Cadaqués to Portlligat is not promoted excessively due to its inaccessibility (and consequently is a lesser known) other easier and effective routes providing nice views and experiences are explained at the tourist office. An informative brochure and the www.cadaques.cat website are the main tools used to promote the most common routes of the area: Cala Nans – Cap de Creus. Because the landscape is so powerful in this region, varied and alternatives routes connected with Dalí as a product are introduced to the visitor". (Interviewee 2)

Overall, the coastal path in Cadaqués/Portlligat, is a resource that has increased in popularity and receives increasing demand (Interviewee 2). Moreover, Salvador Dalí was extremely self-sufficient at promoting his land and persona during his lifetime. So much so that little is needed to convince the visitor to consume Salvador Dalí as a cultural product. While alive, he developed his best marketing campaign, a successful marketing product was created with his persona which is still on vogue today as the best promotional tool in Cadaqués/Portlligat. Nonetheless, this region can benefit from being a year-round destination if appealing cultural products were offered throughout the year. Cadaqués suffers from being a congested town in summer time so trying to fight seasonality with cultural events could be a possibility (see Fig. 18 in Appendix 4).

In Segment 4-S'Agaró, the promotional information about the cultural aspect of the coastal path is provided and executed by the municipality through the tourist office and the website of the town. As Interviewee 8 informed,

> "when enquiring about the coastal path in this area, the visitors receive a map of the municipality locating the main touristic attraction and the brochure "Cales i camins de ronda" (Coves and coastal paths) explaining this route. Also, a touristic guide where several routes are published is offered, one of them being the S'Agaró segment. For the summer months, a separate brochure where the guided tours are promoted is published"

The urbanization of S'Agaró enjoys from being in a touristy summer destination, many people use the coastal path in this segment not because of its intrinsic patrimonial value but because it offers easy access and a promenade style path. The same path provides a connection between two popular beaches thus enhancing the purpose of walking this segment (see Fig. 19 in Appendix 4). S'Agaró does not need a strong promotional campaign to publicize the path but an added value could be achieved by highlighting the importance of the historical aspect behind this site. The cultural component is the aspect that needs to be more promoted since the importance behind this magnificent project is not well communicated. The impressiveness of the architectural promenade and sea views converts this experience

into a very gratifying getaway but the original story needs to be recovered and shared (see Fig. 20 in Appendix 4).

Almost following the same steps as the previous segment, Empúries-Segment 3 hosts a splendid modern coastal path which is used for strolling and exercising on top of giving access to the beaches located near the touristy town of l'Escala. The archaeological site promotes solely the visit to the ruins, the museum and activities within its premises. This task is directed from Barcelona where the headquarters and responsible entity for decision making is located (Interviewee 13). In that sense, promotional efforts to relate the site with its surroundings result being quite limited. Hence, no dialogue exists between the here featured heritage and the coastal path; only because they are located next to each other, this is being converted in a magnificent landscape. Mutual promotional items with the aim of complementing one another would enhance the understanding of the coexistence of the coastal path, and historical vestiges when sharing the same landscape. All the elements structuring the landscape are crucial to elaborate on the roots of the place and consequently to promote it. As stated by Interviewee 11,

> "the Greek and Roman ruins started to be excavated in 1908 so a sense of history and identity was given to the area. A direct entrance (Porta de Marina) from the coastal path to the ruins existed from the very beginning. This door used to be opened in summer time to facilitate those visitors who were walking the coastal path and wanted to visit the archaeological site. It was the natural way of promoting the destination (see Fig. 21 in Appendix 4)."

Unfortunately, this Porta Marina access that communicated the path and the ruins is no longer available, losing with this an effective way to achieve a better interchange between nature and heritage. Even the usage of some informative signs outside of the fence indicating that the ruins next to the promenade are Greek and Roman could add an extra layer of awareness and also act as a promotional tool. Visitors from outside of Europe are not very familiar with the Mediterranean Greek and Roman past

(interviewee 19) therefore if no signs portraying information about the ruins exist, chance of promoting the archaeological site is lost.

From a strictly promotional viewpoint, the Patronat Costa Brava-Pirineus (DMO), the overarching institution that covers the entire Costa Brava in terms of marketing is aware that to promote the destination as a whole is where its potential relies. Those benefiting from such exploration are mainly PressTrips, FamTrips, journalists, bloggers… who become the desired target audiences through which the Costa Brava as an experience will be publicized to the rest if the world (Costa Brava, 2017). Such trips will be organized using the coastal path as the starting point where to sell the destination as a product. Hence, the landscape represented by this trail exemplifies what will be shown abroad. As admitted by Interviewee 10,

> "the advantage of using the coastal path plays on our favor since is an already structured natural resource recognized internationally and nationally. But selling the coastal path by itself is a mistake since is not a disconnected attribute of the area, it gains value when the surrounding resources are used and linked together. A good example is that of Cap de Creus associated to Salvador Dalí and the landscape which has also become famous because of the movies filmed there (see Fig. 22 in Appendix 4)"

From the private sector standpoint, Interviewee 22 stresses that promotion occurs thanks to the incredible effort of elaborating a unique product. Each customer receives a detailed explanation of the history behind the coastal path and after concluding a first experience, they manifest the will to consume more products alike. In this case, the same product is the best promotion for developing more routes. Also, and connected with a different but important manner of conducting publicity, the company "Cami de Ronda" makes an extraordinary effort at recovering the value of the coastal path as patrimony as a core philosophy. To do so, the company gives 1% of the generated earnings back to society. How? This amount is shared with any association or entity who can be responsible of the recovery of the coastal path which means cleaning, maintaining and alerting about the security and usability of the trail so history and the adjacent heritage will not get lost. The support to this cause is shown

by a bracelet that "Cami de Ronda" provides to the customers when they buy their product. Altogether a Corporate Social Responsibility (CSR) initiative that reverts to the community in the shape of recovering heritage (Interviewee 22). Although this is not a direct and traditional promotional technique, it acts as a committed way to work with the territory and as a way of empowering users. The promotional aspect can be seen as a long run investment. Since the company is opened 365 days a year (seasonality is not contemplated) a permanent relationship with the landscape exists as well as the exposure of promoting the product.

A range of promotional approaches and efforts exists in order to expose and connect heritage with the landscape along the coastal path. Each segment is revealed and advertised from a different angle and exploring diverse degree of intensity. Segments such as Portlligat/Cadaqués (Dalí) are successful at promoting a route that fruitfully connects landscape and art. Others like Calella-Llafranch-Tamariu still lack on how to promote the intangibility of literature with the surroundings (here we are facing a niche market). In between, in Empúries and S'Agaró, some improvements can be implemented when the tangible cultural element is finally included within a route and is somewhat promoted, for instance: create links with restaurants, business, local community, expand on activities etc. All in all, this indicates that there is still room to grow and incorporate the cultural component as an appeal to promote this destination.

Although this study only focuses on 4 segments of the entire coastal path, a further effort to promote its totality from a cultural perspective is still missing. Such gap offers many possibilities on how to integrate and interrelate the cultural elements disseminated along the route so an extra layer of promotion can be explored. The figure of the cultural tourist as well as the presence of the cultural heritage already exists in the area so is a matter of combining them towards the achievement of a cultural landscape. According to Timothy and Boyd (2006:1) this merge results into generating strong "economic, social, cultural, ecological and political forces in the world today" thanks to the direct and indirect connection with the rest of the

destination. The benefits of such cultural landscape are indeed latent and in the process of being discovered in full.

5.4 The connection of the Segments with tourism and the cultural tourist

As discussed by Jamal and Kim (2005), heritage tourism takes place when the interchange of knowledge is merged with a significant personal experience. Hence, the importance to connect and develop routes and nodes to further activate and feed this kind of tourism is important. In this regard, the cultural tourist can be defined as a person that prepares the journey with anticipation knowing what to do and what to see in the destination in advance. So, the cultural visitor is the one that beforehand will know how to use the destination holistically, meaning how to intermingle with the landscape and all the included elements such as the coastal path and heritage and vice versa.

In that regard, Segment 1-Cadaqués/Portlligat acts as the best practice example where heritage tourism is fulfilled thanks to the existence of a comprehensive product that can be consumed in different ways: either contemplating the landscape, following the dalinian route or visiting landmarks as the Salvador Dalí house-museum (see Fig. 23 in Appendix 4). Even food and wine among other attractions can be added.

Some figures were shared by the tourist office in Cadaqués regarding the inquiries received by the tourists during the year 2016: 32.389 is the total number of people who requested information. Those who admitted that the main reason was to visit the town of Cadaqués sum up to 27,13% being the number one reason to visit the place. Secondly, the visit to the Salvador Dalí house-museum adds to a 16,79%, and the hiking routes received the third position being requested by 10,43% of the visitors (Interviewee 3).

The fact that the three first positions are covered by those activities that are intertwined, connected and complement each other confirms that the tourist visits this destination with a strong will to combine heritage and nature. Such connectivity illustrates the value and potentiality of this destination as a cultural product. Outside Cadaqués, other attractions exist being Pla de Tudela and the great landscapes of Cap

de Creus, related nodes allowing to establish an extension of the route sometimes too centralized in Cadaqués and Portlligat.

When focusing on the use of the Salvador Dalí house-museum, the annual report from the Fundació Gala-Salvador Dalí states that the house-museum received a total of 138.860 visitors (closed from the 7th of January to the 11th of February). During the summer months of July, August and September 2016 the house-museum concentrated 63.469 visits (Fundació Gala-Salvador Dalí, 2015). As expressed by Interviewee 5 who visited the house-museum and Cadaqués,

> "I had some idea about Dalí before going to Cadaqués so I was eager to visit the town and his house-museum. I was gladly surprised after the visit to the house-museum. I didn't know what to expect and I liked it 1.000 times more than I estimated. Super creative, special, and different. Every single part of the house is incredible and you can visit the place over and over and never get bored. A place where you can always discover new things. The guided tour was very helpful." (Interviewee 5)

A different feeling is conveyed when hiking Segment 2-Calella-Llafranch-Tamariu of the coastal path. The pure cultural tourist is one of the main targets here since he is the one who will read and know about the literary route in advance. To be part of this itinerary means to be knowledgeable about the content since the visitor might want to achieve full meaning and comprehend the writer's text next to the inspiring landscape. When looking closer at the cultural tourist profile who comes to the destination to learn more about the author and follow his footsteps, we encounter that

> "a route can have from 3 up to 15 people, depending on the day. For qualitative purposes, it is better to offer a tour to a small group since it facilitates the dialogue. Those groups that book for a literary route are: adult centers, cultural tourists, schools, individuals (usually 40 years old and up). Since only 3 people work at the Fundació Josep Pla, external guides might help with the guiding of the literary routes when needed, mostly summer. To encourage the visitor and give a much more satisfying experience, gastronomy

is also part of the route. A meal in those restaurants related with the author is offered (Interviewee 6).

Because no informative panels related to literature exist along this section of the coastal path, the tourist is limited to use either the formal guided tour option, follow the ceramic tiles (no text is included) or download the APP and read the texts connected with the landscape from the cell phone. Therefore, the visitor here becomes a dedicated person with a strong will and eagerness to know more about the writer and the landscape relationship. Although differing from Segment 1-Cadaqués/Portlligat on how the landscape and route relate to the cultural product, over here, the cultural tourist turn out to be a much more specialized and theme oriented individual with a clear intention and goal. Because to be involved in this route requires an extra effort, those users who just hike the coastal path for the sake of exercising, little will learn from the association of this scenery with the writer. Even a person who recognizes herself as a voracious cultural consumer admits that the coastal path lacks explicit explanation on the relationship of Josep Pla with his own territory (Interviewee 13) (see Fig. 24 in Appendix 4).

Nonetheless, the relationship with the tourism field has improved lately in this region and several joined activities with the cultural department are being organized. The goal is to use culture as a touristic resource of the destination later, to gain territory within the touristic field (Interviewee 6).

Segment 4-S'Agaró expresses yet another different way of on how the landscape interacts with tourism and the cultural tourist. Here, the scenario where the stroll takes place already alerts the visitors that this is not a regular path. Even random comments such as "…and this is open to the public? for free?" heard when walking this segment express quite well the well-though manipulation of nature by Masó and Ensesa (original thinkers of the project) using architecture.

Although the landscape here is quite self-explanatory about the uniqueness of this place, the cultural aspect is not transferred to the tourist that expects to have extra onsite information on the reasoning behind this seaside project (interviewee 14). On that note, even recent publications regarding this segment can exemplify how this

landscape does not communicate its value properly. For example, the North American blogger Sherry Ott, who has been recently hired by the Patronat Costa Brava – Pirineus (DMO) to hike the entire coastal path and narrate her venture, explains the here discussed segment as:

> "A beautifully maintained wide, flat path hugs the coast. This section is not hiking –it' s urban walking with the Mediterranean to your right and giant mansions and hotels to your left" (Ott, S., 2016:50) (see Fig. 25 in Appendix 4).

Obviously, the historical and cultural aspect is not broadcasted here although the feeling of being in front of something outstanding exists. It would be great if next time a text on this segment is published, the patrimonial value is highlighted and explained expressing some of the site's key aspects pointed out by the experts such as:

> "The modern construction of the coastal path takes place in the 1940s by two architects (Folgueres / Florença) who follow Rafael Masó's masterplan. The Ensesa family, owner of the area, went to Laussane for exile during the Spanish civil war and felt totally in love with the walking path on the lake Leman. On their return, at the beginning of the 1940s, they wanted to replicate that feeing in this architectural project where landscape and human interaction is merged. Before transforming this sea view into a that magnificent coastal path, this was just a small corridor, a small trail that was not popularly used nor appreciated by tourist at that time." (Interviewee 7)

However, the prepared tourist knows that this is a popular yet elitist destination, first because the intention of opening this path to the public was contemplated from the very beginning and second because the place was designed to accommodate the Catalan bourgeoisie from the first half of the 20th century (see Fig. 26 in Appendix 4).

This historical background totally differs from the one exemplified by Segment 2-Empúries, a destination that was planned in the 1990s and combines an archaeological legacy with a comfortable seafront view. As clarified by Interviewee 11,

> "This coastal path is not a historic trail since it did not exist to defend and protect this area. The cliffs, rocky and rugged area is located further south. This

can be understood as a new coastal path that was created during the Olympic Games in Barcelona '92 to open the seacoast to people while offering a pleasant and comfortable walk. Of course, some previous trails existed and were used by the local fisherman and residents to move around (see Fig. 27 in Appendix 4)".

The cultural aspect in this segment relies on the archaeological ruins, and the possibility to establish some sort of connection with other local businesses to enhance the visitor experience. More cultural nodes and links with heritage can be structured around the ruins motif. However, the cultural tourist can be satisfied since this destination offers a comprehensive cultural offer. As commented by the north American blogger Sherry Ott (2016:81) when passing by this segment during her coastal path hike, this destination is described as:

> "We took another rest day the next day just walking around the coastal path in L'Escala and went to the Anchovy and Salt Museum, visited an Anchovy factory, as well as the Ruïnes d'Empúries, the ancient ruins of a Greco - Roman city. There's lots to see in this town and it was a great relaxing day learning about the history and culture of the region (see Fig. 28 in Appendix 4)"

Hence, the importance to associate any resource is critical since the regular tourist can be converted into a cultural one by indirectly practicing heritage tourism.

Sherry Ott's hiking activity is backed up by the Patronat Costa Brava – Pirineus (DMO), who aims to promote a portrait of the Catalan littoral through Ott's own experience. In pursuing this, the DMO admits that it is necessary to combine and connect the resources and products of the region so a richer and complete experience is transferred to the visitor with the possibility to turn this into a complete cultural endeavor (Interviewee 10).

In the direction of reaching to the right public it is necessary to know the types of audiences who participle in the utilization of the coastal path and what is the best way to launch a meaningful relationship. As Interviewee 10 perfectly narrates:

"we can find 2 types of tourists: those who come to purely hike and those who are here to hike and discover. For instance, the UK IN Travel Tour Operator offers the hikes along the Coastal path adding some other activities: heritage, food, wine…. This needs to be explored further. Adding extra activities enhances the experience. In that sense, the DMO does not solely use this resource as a hiking experience but tries to connect it to those activities in the geography. Example: if a group visits Calella de Palafrugell, they will also take them to Josep Pla's foundation, the cork museum etc…. It is understood that a holistic experience is valuable. Gastronomy and wine are activities and features of the territory highly used and valued." (Interviewee 10)

On a different note and looking at the private sector, as expressed by Interviewee 22, "the most desired visitor from a strategic market viewpoint is the German one because this group has the hiking gene incorporated". So far, the company "Cami de Ronda" has designed a product that can be experienced by all ages and by people from around the world; so far, visitors from Alaska, New Zealand, Holland, Germany among others have hiked the coastal path (Interviewee 22). Even more, not all hikers are international people (35%), but locals who do not know much about their immediate surroundings represent a significant percentage of the users (65%). Tourists express that expectations are not only met but exceeded by the beauty and variety of the landscape, the logistics, types accommodation, kindness of the people, food etc. The visitor is not disappointed with the product since what is portrayed on the company's website coincides with the reality they encounter (Interviewee 22). The mixture of cultural and sport tourism is perfectly achieved here when searching for varied and complementary activities capable of satisfying the curiosity of the cultural searcher and the activeness of the sport seeker.

The contemporary cultural tourist has expanded the original interests of solely visiting monuments. External components such as landscape, gastronomy, wine etc. among other items, refine the complete profile of the new cultural tourist. This expansion of interests opens new opportunities for the tourism market to generate new products and develop strategies to conquer a wider public, offering holistic

experiences that embrace the concept of cultural landscapes. Hence the importance of implementing a good management system that is proficient at enhancing the benefits of tourism while minimizing the negative impacts. As commented in section 2, a cultural destination is recognized and valued by the linkage established between what can be seen and its association with the roots and origins of the site, this exemplifying the essence of the place and the connections with the local society and the nearby heritage (Božić and Tomić, 2016). Consequently, the endeavor of creating attractive and effective cultural products with the aim of connecting with the cultural oriented tourist can be achieved through the consideration, implementation and improvement of those details related to interpretation of the site, people flow, awareness, pricing, creating meaningful experiences etc. all included as part of an integrated planning philosophy (Timothy, 2007). An integral and all-encompassing overview is key when a dialogue wishes to be the resulting outcome when delivering a service or consuming a product. Thus, customer satisfaction becomes a paramount goal to be achieved when there is a connection to be made among tourism and the cultural tourist, for instance.

5.5 Acknowledging a cultural landscape

The coastal path has gradually been increasing in value and broadened its usage as a touristic resource thanks to the effort of many volunteers who have been giving support to the idea of recovering the coastline history. Thus, in this revival framework, and for many years, Friends of UNESCO of Palafrugell and Girona have performed as an extremely active association with the intention of returning to the Costa Brava the network of trails that once allowed the locals to sightsee and enjoy the character and identity of the landscape. This suggestive first step of building a sense of ownership is paramount to pursue the discourse of acknowledging a cultural landscape since the trail is the connection that will provide the bonding with the diversity of heritage sites along the path.

In this regard, it is paramount to recognize the effort of those who have been at the backstage from the beginning of this venture, whose effort is key and acts as a departing point to fully understand the new direction the coastal path is taking as a

cultural landscape. Because of that, is helpful to contextualize when and how the intentions of recovering the local landscape started. As narrated by Interviewee 9,

"it was in 1991 when Enric, Josep and Carme, as civilians, began to claim certain improvements towards what needed to be done in some segments of the coastal path that were dangerous due to its abandonment. This job was executed from the private initiative. The role of volunteers is crucial to appreciate today's coastal path since they are the ones inspecting and reporting about the state of the coastal path so the primitive routes can be reestablished. It wasn't until 1995 that the association of Friends of UNESCO of Palafrugell was created and this entity was used as the umbrella from where to keep controlling and claiming the uses and abuses suffered by the coastal path. They acted as the coastal guard and surveillance figure and shared their status reports with the local and national administration. Due to the popularity and persistence of the claims, gradually, the coastal path has been gaining in importance. From the touristic sector, the interest of using the natural environment as a touristic resource has increased. As a result, some guidebooks to promote the path have been published and consequently more attention to this territory has been given."

The four segments here analyzed are good examples of how this geography can be regarded from a cultural perspective which is here expressed in four different disciplines such as art, archaeology, literature and architecture. All of them are well represented along the path and provide a multifaceted patrimonial gaze of the Costa Brava's landscape. The popularity of the artist Salvador Dalí and his House-Museum within the outline of Cadaqués/Portlligat landscape (see Fig. 29 in Appendix 4), the connection of the powerful written legacy of Josep Pla that closely relates to the immediate scenery (see Fig. 30 in Appendix 4), the historical component of the Greek and Roman ruins of Empúries offering identity to the area (see Fig. 31 in Appendix 4), and finally, the pioneer garden city and architectural project of Rafael Masó that offers new ways to understand and observe the existence and evolution of the Costa Brava (see Fig. 32 in Appendix 4). Altogether they offer the chance to build a discourse where

nature and heritage are merged and have a voice. Using a more generic perspective shared by a local (Interviewee 21)"

> "the coastal path is also understood as a trail of roughly 130 kilometers that offers a variety of landscapes composed of some sandy beaches, rocky coves, cliffs and easy promenades among others. The climate is also a defining aspect of this territory converting it into an enjoyable destination all year around, thus allowing the practice of a variety of sports that can culminate with a superb meal organized around local products. If to relax is the desired activity, the Costa Brava can very well offer this option. Of easy access, the Costa Brava is affordable and well communicated with historical inland villages".

The description offered by the blogger (Sherry) Ott (2016) during the hike conducted on Segment 1-Cadaqués/Portlligat illustrates the potential of connecting the natural environment and patrimonial elements so a cultural landscape can be experienced. Thus, the potentiality of understanding a geography where these two elements are flawlessly merged can be perceived in the following finding:

> "(…) continue to follow the trail signs to the little town of Portlligat. Here you can stop for a while and see the Salvador Dalí House and Museum. Dalí is responsible for introducing the Cap de Creus landscape to the world through his art. This was his main residence and studio. It's an eclectic stop on your way to Cap de Creus. This was a special day that combines both art and nature. Since it was a short hiking day, we took the time to explore the sites along the way. I enjoyed Dali's House and Museum, however at times it can be a long wait." (Ott, 2016:94)

This approach is quite unusual since not all the segments of the coastal path receive the same cultural recognition. This clearly states that the possibility to build a new narrative focusing on heritage is possible to elaborate in the future throughout the entire itinerary.

While interviewing all-encompassing institutions (mostly public) in charge of supervising the role of the coastal path as a natural-touristic resource, encouraging

answers emerged since recent institutional action have been taking place on how to better promote the destination so a better dialogue with the immediate environment can be established. For instance, a joint project was recently created where two counties (Alt Empordà and Baix Empordà) shared some common criteria on how to organize, locate and transform this destination into an inclusive hiking resource, since

> "to integrate the present coastal path from both regions in a touristic map we had to agree on certain criteria and select which sections of the path could be featured. The landscape in these two regions is different so some standards had to be discussed as well as decide which ones to include in the list to be part of the itinerary". (Interviewee 12)

This collaboration marks the beginning of how future collaborations can take place. As of today, the published brochures are mostly hiking oriented but a cultural landscape is contemplated in the future since over time more sections of the coastal path are being recuperated and heritage is becoming an asset. Moreover, since websites always facilitate the option of extending information not given in a brochure, there is room for expanding on content using the online option whenever needed. In fact, in some other non-coastal routes, the cultural aspect is already included (Interviewee 12).

The role performed by the Friends of UNESCO of Girona is paramount in the task of recognizing the cultural landscape of the coastal path and its surroundings. To highlight the importance of the prevailing heritage while claiming the restoration of the coastal area has been an arduous task the has lasted for many years. Their goal is for the coastal path to be part of the UNESCO's List of Cultural Landscape. One of the UNESCO's members justifies their cause by explaining why this coastal area should be considered a cultural landscape:

> "A trail by itself does not have much value if whatever is around is not associated to it. The coastal path is quite inimitable already, but if on top of that all the heritage related sites can be added as a cohesive part of the itinerary, then it becomes a unique and unmatchable destination. Many possibilities exist to declare this landscape as a cultural one since many art

forms and patrimony are well represented along the path: literature (Victor Català, Josep Pla), pre-history and history (Castle of Bellaguarda at the border, megaliths and the citadel of Roses, Iberian villages bordering the coast…), painters (Salvador Dalí, Lluís Vilà), music (La principal de la Bislbal, Sílvia Pérez Cruz…) even sculpture and architecture can be added. Our efforts go towards the recognition of this landscape full of authenticity and identity (Interviewee 15)".

Focusing on the findings related to other institutional levels, UNESCO has clear guidelines about the definition of how those cultural landscapes to be included in the World Heritage List should be. Such type of landscape will portray the resulting interaction between humans and their environment while protecting the living traditional cultures as well as the preservation of the traces of those who have disappeared (UNESCO, 2017). Besides this generic description, UNESCO has organized cultural landscapes in three different sub-categories being the "organically evolved landscape" the most suitable division for this research, mostly focusing on the aspect of being a "continuing landscape that retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time, it exhibits significant material evidence of its evolution over time" (UNESCO, 2017). Nonetheless, and besides matching with the description mentioned above, for a cultural landscape to be included in the World Heritage List, this must be "of outstanding universal value" (UNESCO, 2017) and fulfill at least one out of the ten criteria listed by UNESCO.

After reviewing and evaluating the complete list of UNESCO's criteria and comparing them with the qualities offered by the four segments here studied, the criteria that match and justify the destination to be perceived as a cultural landscape are:

(I) " to represent a masterpiece of human creative genius;

(II) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(III) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(IV) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(V) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(VI) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance" (UNESCO, 2017).

Below, a proposed concordance between the selected criteria and the four selected segments:

(I) Salvador Dalí House-Museum

(II) S'Agaró / coastal path as a whole

(III) Empúries

(IV) Empúries / S'Agaró

(V) Coastal path as a whole

(VI) Calella-Llafranch-Tamariu / Salvador Dalí House-Museum

The existence of the above-mentioned linkage is precisely what activated those first mentioned civilians to claim for the coastal path to be valued and taken into consideration as a type of landscape where identity and a cultural related gaze could be applied. As manifested by Interviewee 21, the "cultural landscape of the Costa Brava's coastal path already exists". In fact, human intervention has been a permanent feature of the coastal path first because of its historical use and later due to the arranging aspects of accessibility, safety, preservation and even embellishment among others. On top of this type of interventions that protect and enhance this modern touristic resource, attention should be given to the fact that the path accumulates a variety of uses and its own history (Interviewee 21).

That same feeling of being in front of an exclusive destination with possibilities of being comprehended using an alternative perspective is the one expressed by Interviewee 22 who after many years of being a historian, art historian and archaeologist decided to use these professional skills to develop a new touristic product focused on the value and legacy this region already incorporates. As a result, an accurate and detailed study on the origins and multiple uses of the coastal path has been conducted as well as an elaborated approach to the traditions and local customs which altogether have been incorporated as part of the offered itinerary. No cultural landscape can be conceived without the merging of those historical buildings and the territory they belong to. This marriage is deeply explored by interviewee 22 who has been able to re-evaluate the history of the coastal path while giving back significance to the region and highlighting those intangible elements (gastronomy, music, traditions etc.) that complement the cultural visit in a natural environment. This position has allowed this company to administrate this destination using an innovative gaze were nature and heritage share the same voice. Considering the multifaceted aspect of this area and how its richness can be perceived as a valuable cultural landscape, interviewee 22 insists that an important element not to forget is the managerial aspect which should look after quality over quantity.

All in all, a progressive interest on how to contribute and explore the coastal path using a more integrated is occurring and is desired by civil society as well as public administrations; therefore, there is still room to grow and intensify the relationship between heritage and the immediate natural surroundings. Many actions can take place and multiple nodes can be designed to complement and enhance the visitor experience when exploring this destination. As a matter of fact, the segment of S'Agaró is recognized as a "Sendero Azul", a Spanish certification given to those itineraries that connect beaches recognized with a blue flag and are distinguished because of their hard work on the preservation of the natural patrimony of the area while issues as sustainability and the role of tourism are considered (Sendero Azul, 2017). It can be said that the cultural aspect is a layer of information missing in this accreditation but ready to be added to rejuvenate a talk that can be complemented

(see Fig. 32 in Appendix 4). As defended by Tieskens et al. (2017) when facing the definition of a cultural landscape, he knowledges that highlighting the existence and variety of several cultural landscapes on the site is needed to prevent the loss of the concept. Such statement supports very well what has been mentioned so far since the big puzzle conceptualization is made by its tiny pieces. The same Tieskens et al. (2007) talk about what a cultural landscape is based on, where the focus turns out to be its structure, management intensity, value and significance. And as Mata Olmos (2008) comments in section 2, the merging of those characteristics will enrich and promote local and regional identity while attracting tourists and altogether develop a resourceful cultural landscape.

6. Conclusions

This study, with the intention to review and shed new light on the touristic destination of Costa Brava, is an approach to rediscovering the inherent value of cultural heritage located along the historical coastal path known as Camí de Ronda, a hiking trail of 130 kilometers that runs from north to south of the mentioned coast. For many years, the Costa Brava has been contemplated as a seasonal destination used and abused, in some sections, by mass tourism with "sun, sea and sand" as the main practiced activity. Analyzing the coastal path (Camí de Ronda) while tracing some significant patrimonial sites with the intention of reinterpreting the traditional image of the Costa Brava and acknowledging as a cultural landscape is the main purpose of this research.

Through the accurate examination of the coastal path and its bordering cultural heritage as the principal axis of study, an ongoing assembly of elements merging natural and cultural heritage have acted as the basis for the investigation of the desired cultural landscape. Subsequently, four different, meaningful and representative segments of the coastal path have been selected to investigate if a cultural dialogue exist between the historical trail and the adjacent patrimony. Therefore, to explore the feasibility of observing this coastline from a cultural landscape standpoint is the goal. The chosen analyzed segments exemplify art, literature, archaeology and architecture, disciplines that denote and express the cultural aspect through which the coast aims to be explored.

According to the existing literature review, no previous study has been conducted covering the cultural aspects of the Costa Brava taking the coastal path as the pivotal starting point from where to articulate a new discourse. In that regard, this investigation fills that gap and offers a fresh and innovative proposal on how to rejuvenate a mature destination capable of offering tangible and intangible experiences as a departure point from where to build a cultural tale.

The accomplishment of such endeavor has been possible thanks to the efforts conducted towards answering the following research question:

- **What is the role performed by a historical coastal path and its nearby heritage for its consumption as a cultural landscape?**

The process followed to achieve the above-mentioned research has been through semi-structured interviews, informal discussions, direct observation and collection of visual support. This data collection has been manipulated under the guidance of the "Interpretative Social Science" paradigm which allowed me to comprehend the multiplicity of realities while permitting me to be part of it.

Thanks to this methodology, the destination has been widely explored and organized under five categories, each of them highlighting and examining the coastal path considering different aspects:

1) The correlation of tangible and intangible heritage with the landscape.

An exploration of the role that tangible and intangible patrimony play when looking for a relationship that connects nature and cultural heritage in the coastal path framework.

2) The development of a heritage discourse along the coastal path.

Dedicated to the observation on how a heritage oriented discourse can be fostered along a traditionally used hiking resource represented by the coastal path.

3) Promoting the heritage route.

The diversity of promotional tools utilized to publicize the coastal path as a destination from the cultural perspective.

4) The connection of the Segments with tourism and the cultural tourist.

An approach to the existing or not connection of the coastal path as a touristic resource with the tourism sector and the cultural tourist.

5) Acknowledging a cultural landscape

A broad and comprehensive opinion of those actors that support the idea of the coastal as a cultural landscape. An approach to how the destination prepares for the upcoming new role of being portrayed as a cultural landscape.

The above underlined scrutiny process helped organize an adequate answer to the research question. Overall, the objective of analyzing the potentiality of the cultural features as part of the coastal path to be perceived as a cultural landscape as a touristic destination has been achieved in a satisfactory manner. The creation of a cultural landscape is in fact a conceivable task due to the quality, accessibility and value of the here researched cultural elements along the coastal path. Some segments express stronger features and readiness to provide such aspects while others tend to be more conservative and do not foresee the growth in that direction. Nonetheless, during this research, it could be noticed that the coastal path enjoys from an increasing attention and interest from institutions, public administration and private business, all recognizing that a cultural landscape taking the coastal path as the basis is, indeed, doable and desirable.

In this context, tourism acts as an important strategic element since it is through this market that a landscape ends approaching the society (Vernet, 2017). Given that landscape and heritage is what gives identity to a territory, and tourism is a sector prone to consume those authentic products representing a country, new managerial and administrative skills should be implemented (Muñoz, 2017).

6.1 Recommendations

In that regard, and contemplating the future usability of the coastal path from this cultural perspective, several recommendations can be elaborated.

a) Firstly, and most conveniently, is to adapt and redesign the existing coastal path hiking maps (on paper and digitally) so the cultural aspect is represented. As of today, when tourists ask for information on how to explore the trail, well-designed maps and books including beaches, distances, facilities and difficulties of the path are available. Cultural heritage is not included as part of the itinerary. Nodes should also be contemplated. The reformatting of those items from a cultural standpoint marking the cultural heritage along the path would be a first step to start changing the mentality of those using this resource. That very first stage would certainly help to understand the coastal path as a cultural landscape.

b) In that sense, a supra-managerial approach covering the entire coastal path is needed. Each municipality oversees certain aspects, as well as the Catalan government and the Spanish state do, therefore, a new administrative procedure should be created and implemented so the entire coastal path is supervised and maintained under the same criteria and by the same entity. This would provide a sense of unity of the natural and cultural product.

c) To merge and organize activities where gastronomy, music, wine and other intangible aspects representing local culture are related to the coastal path can also enhance and complement the value of experiencing the trail as a cultural adventure. The recent tendency in the tourism field of offering experiences matches quite well with the possibilities offered by the coastal path of uniting some exercise, a gastronomic experience, music events, wine tastings, landscape contemplation etc. all having the potential to be planned around the coastal path as a connecting thread.

d) Although the coastal path is mainly used from the leisure perspective, this new intake can be also utilized to develop some pedagogical activities emphasizing this innovative approach as an educational resource to be promoted within the school system. An edutainment glance, this understood as a "continuous and innovative brain-training, which stimulates, in an interactive way, the capacity to combine attention and motivation to explore and learn" (Corona, 2013) can be applied. Consequently, the coastal path can be the starting point where the learning experience of discovering cultural heritage is combined with the exploration of the immediate environment. Besides being a learning tool, this initiative could have positives consequences such as increasing the number of guided visits on certain sections of the coastal path.

e) To complement and boost such guiding initiatives, more programing can be activated as well as to project parallel activities and actions. Lately, seminars and informal talks where landscape is pictured as the main theme have become popular and are in vogue. Thus, presenting and incorporating the coastal path as a destination that can offer a cultural experience and be perceived as a cultural landscape can become a topic to be discussed in academic encounters.

f) As a final recommendation, more informative panels on the same coastal path where the cultural aspect is divulged are required. The fact that most of the explanatory panels encountered on the coastal path are about flora, fauna and geology exemplifies that nature is the most emphasized element, not culture. To incorporate the immediate buffer zone as a rich geography containing information that differs from the one publicized can be a bonus. Therefore, there is room for panels informing and filling the gap incorporating cultural heritage as part of the landscape.

6.2 Limitations and further research

One of the principal limitations that this research suffers from is time. At the very moment of writing this section is precisely when the high season starts and as a result, when the coastal path will be hiked by the uppermost numbers of users. During the summer months and due to the popularity of the Costa Brava, tourist coming from all over the world come to enjoy the shore line and walk the coastal path. In that regard, further studies will be needed about the profile of the users to detect the purpose and significance of the coastal path for them. In line with that, a much more detailed study can be elaborated analyzing the services available along the coastal path (restaurants, hotels, shops etc.) and how they relate, enhance and participate in this cultural landscape narrative.

Understanding that a landscape is like a crossroad where several components meet, it should be acknowledged that this investigation relies on my subjectivity at

choosing such components in the shape of segments in order to value the relevance of the cultural heritage of the coastal path. That could be contemplated as a limitation, since sometimes, subjectivity has played a major role in this study. In that regard, and to complement the current analysis, further research can be developed taking other segments and observing other cultural aspects that may deepen and round up on the core research of this study. So, taking this analysis as an outset, more cultural gazes using other segments of the path can be explored so a more complex and richer cultural landscape can be the result. As previously noted, the segments selection can also be seen as a weakness in the sense of not exploring the vastness and complexity of the region.

Also, another restraint to point out is the lack of interaction with the local community, this related to the first mentioned limitation of time restriction. To have included more native participants would have helped to build a much more plural perception. On this subject, a bottom up approach is indeed desired and recommended since a cultural landscape as a concept and reality should be accepted, appreciated and lived from the local community. Consequently, further research can be conducted covering the role played by the local community when developing a new value for the immediate surroundings.

As a means of finalizing with this project, I would like to paraphrase some reflections heard during the seminar held at the University of Girona dedicated to "Rethinking Heritage. Nature, Culture, Landscape". As affirmed by Pedroli (2017), heritage, although representing the past, is what, in the end, will explain the future due to its interpretative faculties and presence throughout time. Society grows next to heritage and consequently a landscape is gradually being built, this understood as a common good, a fundamental part of the community closely linked to identity (Pedroli, 2017). And not only these aspects are important but also those immaterial values capable of uniting and giving meaning to a society play a crucial role. Accordingly, landscape tends to express and capture emotions that become an extension of ourselves in the end (Zanon, 2017). Hence, the best way to summarize this research is by recognizing Boya's (2017) grandfather's opinion when he was asked

about the definition of heritage. Without hesitating, the old man's answer couldn't be more clear and precise: "heritage is what is necessary to be alive".

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8. Appendices

8.1 Appendix 1

List of interviewees and informal discussions

Jordi Artigas - Interviewee 1
Responsible for administrating Salvador Dalí's house-museum

Margarita Figueras - Interviewee 2
Head of Culture – Municipality of Cadaqués/Portlligat

Aleix Noguer - Interviewee 3
Tourist Information Office
Cadaqués/Portlligat

Airin Wydianto - Interviewee 4
 Visitor

Shima Ahmadi - Interviewee 5
Visitor

Anna Aguiló - Interviewee 6
Directora Fundació Josep Pla

Jordi Falgàs - Interviewee 7
Director Fundació Rafael Masó

Miriam Martínez - Interviewee 8
Tourism Information Office
Platja d'Aro

Josep Granés / Carme Llena - Interviewee 9
Friends of UNESCO in Palafrugell

Jaume Marin - Interviewee 10
Marketing director at the Costa Brava – Pirineus de Girona DMO

Lurdes Boix - Interviewee 11
Director of the Museu de l'Anxova i la Sal"
L'Escala/Empúries Area expert

Olga Sabater - Interviewee 12
Culture representative at the Consell Comarcal
Alt Empordà

Mercedes Aznar - Interviewee 13
Hiker and local resident

Alex Nunes - Interviewee 14
Visitor and local resident

Rosa Maria Falgàs - Interviewee 15
Friends of UNESCO-Girona- Treasurer

Caterina Costals - Interviewee 16
Responsible of the Tourism Office Generalitat de Catalunya in Girona. Coastal Path expert

Roser Serra - Interviewee 17
Local Guide in S'Agaró

Iolanda Puigdevall - Interviewee 18
Communication Manager of Empúries

Hiroaki Oikawa- Interviewee 19
Visitor

Tourist Information Office Calella - Interviewee 20
Personel at the Tourist Information Office

Dolors Reig - Interviewee 21
Friends of UNESCO-Girona - president

Daniel Punseti - Interviewee 22
Responsible "Camí de Ronda"- private company that provides hiking services using the original coastal path as a touristic resource.

8.2 Appendix 2

GUIDELINES for semi-structured Interviews

Generic questions will be asked as well as more specific ones (from A to C). Depending on the answers the conversation will be adapted and other questions will be used:

A. ABOUT THE DESTINATION

- Do you think the user is aware of the connection between this specific site and the rest of heritage located in the landscape/surroundings? Are they aware of the holistic flavor this itinerary offers?
- How does the user/tourist relate to this environment?
- How the site is consumed? seasonality?

B. MANAGEMENT OF THE SITE

- Do you think it exists any relationship between this specific heritage site and its landscape/surroundings? If so, how would you describe it?
- Are you aware if any efforts exist towards highlighting the connection between heritage, landscape and culture? Routes? Guided tours? Informative panels?
- Can you talk about the evolution of this area? What makes it special and distinct? Are there any changes since the coastal path was being adapted as a touristic resource?
- How is the heritage along the path being explained and acknowledged?
- How do you think the relationship between landscape and heritage can be improved / acknowledged? Suggestions?

C. CONSUMPTION OF THE DESTINATION

- How about locals? Do you think they use this resource in the same way? Does their interest coincide with that of the sporadic user?
- Do you perceive any differences on the use of the path when being utilized by locals or tourist?

Chart displaying a summary of the interviews and personal notes. A diary

SEGMENT 1 – ART Cadaqués / Portlligat House – Museum Salvador Dalí	DATE	A. ABOUT THE DESTINATION	B. MANAGEMENT OF THE SITE	C. CONSUMPTION OF THE DESTINATION
PEOPLE interviewed Jordi Artigas - Interviewee 1 Responsible for administrating Salvador Dalí's house-museum	27/4/2017	- Salvador Dalí house-museum acts as one of the main draws to visit Cadaqués. - 140.000 visitors per year in 2016. - Booking in advance is recommended due to its popularity.	- The house-museum offers different types of visits to satisfy those visitors who can't get a ticket onsite. The access to the courtyard (olive grove - landscape) as an optional visit has become very successful -Coastal path outside of the house-museum not recommended to be used – not safe and not well maintained.	-Highlights the importance of the landscape connected with Salvador Dalí and how satisfactory this is perceived by the visitors at the house-museum. -More than the coastal path (which is not functioning nearby the house) the landscape becomes important. - Many French visitors who hike the coastal path (randonné) of the area book to visit the house-museum. The hike is complemented by a cultural visit.
Margarita Figueras - Interviewee 2 Head of Culture – Municipality of Cadaqués/Portlligat	27/4/2017	-Cadaqués is a popular destination mostly during summer but lately has experienced an increase in the number of visitors. Besides being well known for Salvador Dalí, the town is in a beautiful location that offers many touristic activities.	-In order to complement the visit of those tourist who come to visit the House-Museum, the municipality offers a dalinian route throughout the town of Cadaqués. Different mages are placed in the same spot where Daló produced a painting.	-The visitors can consume Cadaqués and Dalí indirectly just walking around the town since reproductions of specific Dalí's paintings portraying certain views of the town are placed throughout the area. -Dalí and surrealism becomes an ever-present theme in Cadaqués and its immediacy.

Aleix Noguer - Interviewee 3 Tourist Information Office	27/4/2017	- From the tourist office, the recommended and promoted coastal paths are those linked to visit the lighthouses located north and south of Cadaqués. - New brochure was edited this year with the incorporation of a new path.	-The coastal paths promoted in brochures are well maintained and signalized. Other historical ones are not well kept and even non-existing. Not publicized due to security reasons. -Unfortunately, the coastal path linking the village with Dalí House-Museum is not well kept nor secure so is not recommended to be used.	-Those coastal paths are a popular touristic resource that offer both easy and harder hiking options thus satisfying the expectations and needs of everyone.
FACTS		**GENERAL**	**GENERAL**	
Visitor Observation on-site	27/4/2017	-Besides the non-welcoming weather (cloudy, cold, windy and rainy), Cadaqués had many visitors. Did not have time to walk the entire path but some people where brave enough to do it besides the weather conditions.	-Not only locals were the ones wondering around the town but different nationalities were the ones enjoying from a visit at the Dalí House-Museum and hiking along the coastal path.	
Sporadic Talks				
Airin Wydianto - Interviewee 4 Visitor	27/4/2017	-Impressed by the landscape (small islands and wilderness coast). She highlighted the fact that being from south-east Asia, the Mediterranean landscape becomes quite exotic: olive trees and rocky beaches are very unusual as a landscape.	-Since no ticket was booked to visit the House-Museum, no spot was available. The venue was fully booked from the 27th of April until the 2nd of May. A waiting list was offered and luckily, she managed to visit Salvador Dalí's house. To be this far away and draw people to visit this plays proves that this	-Very pleased with the experience. To visit Salvador Dalí's House-Museum is a bonus when visiting the town of Cadaqués, a picturesque and beautiful town in itself.

				is a successful destination.
Shima Ahmadi - Interviewee 5 Visitor	27/4/2017	The arrival to Cadaqués was complicated because of all the curves. Nonetheless, to visit the town became a pleasant experience including the visit to the house-museum of Salvador Dalí.	Everything work accordingly. No issues with tickets were experienced.	Cadaqués revealed as an exotic destination, full of corners and streets to discover. A town that deserves to be visited many times.
Weather during the Segment 1 visit	27/4/2017 Thursday Windy and rainy			
SEGMENT 2 - **ARCHAEOLOGY Empúries / L'Escala Greek and Roman ruins**	**DATE**	**A. ABOUT THE DESTINATION**	**B. MANAGEMENT OF THE SITE**	**C. CONSUMPTION OF THE DESTINATION**
PEOPLE interviewed Lurdes Boix - Interviewee 11 Director of the "Museu de l'Anxova i la sal" Expert of the area	16/5/2017	It is important to highlight the historical part of this segment since it has changed a lot from the 19th century. The ruins were discovered in 1908 while the dunes and the landscape were always part of the local geography.	Different management applies to the nature / heritage aspect of this destination. The archaeological site follows the rules directed by Barcelona while the coastal path is managed from the municipality.	While the ruins receive tourist, school groups and people attending some events, the coastal path is enjoyed by those who wish to practice some sport and want to interact with the beach.
Iolanda Puigdevall – Interviewee 18 Communication Manager of Empúries	15/12/2016	The archaeological site is a successful tourist destination. Visitors come throughout the year, during winter is mostly visited by school groups and by tourist during the summer months. The location is as good as it can get for this kind of attraction. Being next to a touristy area helps to better promote the	Little mobility in terms of deciding "what can be done" occurs. Since this site is a satellite attraction managed from Barcelona (Agencia Catalana del Patrimoni) where all the national museums are directed from, small possibilities to be self-governed exists. Nonetheless,	Tourists value this place quite positively. 5 euros is the price for the ticket entrance for an adult including an audio-guide with adult and children's explanation. The fact that the site is quite large allows to have some privacy when large groups are visiting. Beautiful views can be enjoyed at all

		archaeological site.	activities and synergies with neighboring business and entities are happening.	time from the ruins.
FACTS		**GENERAL**		
Visitor Observation on-site	16/5/2017	Sunny and pleasant day for a walk. Many people were already using the beach and sun tanning. The coastal path was used by families, tourists and locals in a very relaxed way. The path is even divided for cycling and walking so both modalities do not interfere and bother each other.	From the path and through the fence, I could see the ruins. It came to my mind that some signs placed outside of the fence explaining a little bit about the archaeological site could help those international visitors to better connect with this cultural product. Not everyone is aware that ruins are connected to Greek and Roman past mostly.	
Sporadic Talks		GENERAL		
Hiroaki Oikawa- Interviewee 19 Visitor	16/5/2017	Surprised about the landscape. He was confused about which kind of ruins he was looking at… being from Japan, to find beaches that are not surrounded by tall buildings is rare.		
Weather during the coastal path visit	Sunny and not windy. A perfect day to exercise and do any activity outdoor			
SEGMENT 3 – LITERATURE Calella – Llafranch	**DATE**	**A. ABOUT THE**	**B. MANAGEMENT OF**	**C. CONSUMPTION OF THE**

– Tamariu Josep Pla – a local writer known for his literary descriptions		DESTINATION	THE SITE	DESTINATION
PEOPLE interviewed Anna Aguiló - Interviewee 6 Directora Fundació Josep Pla	21/3/2017	-Wild and semi-urban segment of the coastal path that mixes inland and coastal itinerary. Coves, towns, a lighthouse (Far de Sant Sebastià) and Iberian ruins are among the attractions throughout the itinerary.	- Not involved in the management of the coastal path. Very few intervention marking the relationship between the landscape and literature. -More focused in the content development process through guided visits and programing on the Foundation's headquarters. -They offer training and information whenever is needed regarding landscape and Josep Pla.	-An App called "Catalan literary map" exist marking Josep Pla and segment 3. - The consumption of this hike from the literary perspective needs to be prepared beforehand by the hiker himself. An extra effort is required. - Sporadic guided tours are among the resources offered by the foundation to better connect with the destination and appreciate the literature connection.
Josep Granés / Carme Llena - Interviewee 9 Amics UNESCO Palafrugell (Friends of UNESCO in Palafrugell)	21/3/2017	-For many years, they have been fighting for the recovery of this coastal path. Using their own time and resources, they started to detect and complain about the abuse of private constructions blocking the coastal path.	-Even though not being their profession nor duty, they have been acting as coastal guards and active civilians filing complains at the corresponding administration in order to denounce irregularities in the coastal path.	- They know how popular the coastal path can be thus their involvement with its recovery and usage. At this very moment, and because of the mentioned popularity, their surveillance job is paying off since more and more public administrations are taking their position seriously. Gradually, there has been is more involvement form the public administration.
Tourism Office Calella - Interviewee 20 Personel	26/2/2017	-Very informative about the path but no explicit information relating it to the writer	-Brochures and online information on the coastal path is available. Very well	Very popular resource that many people ask and inquire about. The coastal path is an

			explained but from the hiking perspective	increasing touristic resource.
		Josep Pla. -When asking about the connection of Josep Pla with the coastal path, the conversation turned towards the Foundation that administrates the writer's legacy.		
FACTS		**GENERAL**		
Visitor Observation on-site	26/2/2017	I hiked the entire segment and back (5,5 hours) on a sunny Sunday of February (!!!). The oath was very crowded: families, groups of friends, couples…the bars in Tamariu, little town located at the end of the segment, were completely full. No room left for a beer!	This segment is breathtaking. The variety of landscapes that can be enjoyed are endless and the fact that a cove or a beach are part of the hike makes it extremely appealing. And on top of that, some heritage such as ruins, a hermitage and a lighthouse can be explored. Food is also an item not to forget that can be associated to the coastal path.	
Sporadic Talks		**GENERAL**		
Mercedes Aznar - Interviewee 13 Hiker and local resident	26/2/2017	To hike this coastal path segment is like taking some recovering medicine. It is such a good way of exercising and enjoy from a gratifying landscape: sea view, the coves, some Iberian ruins…Magnificent! Nonetheless, I missed some explicit information on the relationship between this geography and Josep Pla's literature.		

Weather during the coastal path visit	26/2/2017 Sunday Very Sunny and hot for being February			
SEGMENT 4 - ARCHITECTURE S'Agaró (Platja d'Aro) Neighborhood constructed incorporating the Coastal Path as an element	**DATE**	**A. ABOUT THE DESTINATION**	**B. MANAGEMENT OF THE SITE**	**C. CONSUMPTION OF THE DESTINATION**
PEOPLE interviewed				
Jordi Falgàs - Interviewee 7 Director Fundació Rafael Masó	28/2/2017	-As the director of the foundation that brings the name of the architect that oversaw the construction of this segment, he admits that this coastal path is very successful and that goes beyond being just a regular path. It fits more like a promenade concept. Its conceptualizations is part of a larger urban planning.	-The foundation is not in charge of the management of the path but the path is used to explained, in a holistic manner, the life and works of Rafael Masó. -No connection with the local municipality.	-Popular segment of the path frequently used and explained whenever is necessary and mainly when the work of the architected is explained holistically. - The municipality offers some guided tours explaining the historical aspect of this section.
Miriam Martínez - Interviewee 8 Tourism Information Office Platja d'Aro	24/2/2017	-Very informative regarding the hiking options of this area. -When inquired about S'Agaró, I was directed to contact Roser Serra, a local guide in charge of offering guided tours of the segment	-Brochures, maps and information are available on the website.	- a brochure with all the touristic resources is published in summer which also includes the available guided tours.

Roser Serra - Interviewee 17 Local Guide in S'Agaró explaining this segment in a guided tour when required.	31/3/2017	As a local guide, she offers a guided tour of this segment when the municipality of Platja d'Aro programs it. Also, she can give a guided tour whenever there is a request.	Since signs explaining geology exists throughout the path, her guiding tour focuses on the urban planning and the role of architecture. Mainly talks about the construction and development of the upscale historic neighborhood and the relation to the coastal path.	Although being a very popular and easy segment to walk, not that many regular tour are offered.
FACTS		**GENERAL**	**GENERAL**	
Visitor Observation on-site	26/3/2017	The walk along this segment was quite crowded but pleasant. Because of being of easy access and quite comfortable to walk, a variety of people could be seen, from tourist to locals. I even heard someone expressing surprise when realized that this promenade was of public access and use.	The views are amazing and the experience of contemplating the vastness of the sea and some coastal towns while soft exercising, turns this experience to a "must do" activity.	
Sporadic Talks		**GENERAL**		
Alex Nunes - - Interviewee 14 Visitor and local resident	26/3/2017	This is my favorite segment of the coastal path. I like the fact that is a comfortable pathway. It even gives you the feeling that you are in an urban area. You are surrounded by nature while having the feeling of being in an urban setting. The views are stunning and the belvederes convey an elegant feeling of being in an important		

		place of the Mediterranean Sea.		
Weather during the coastal path visit	26/3/2017 Sunny Sunday. The path was packed with people strolling or even walking longer distances.			
GENERAL on the Coastal Path				
PEOPLE interviewed				
Jaume Marin - Interviewee 10 Marketing Director at the Costa Brava DMO	18/4/2017	The coastal path has been used as a powerful marketing tool to promote the Costa Brava. Not only used for hiking but also as a resource where landscape and gastronomy meet.	The DMO makes use of specific sections where the access is easy and the promotion can be done effectively.	In late April, a new publication on the Coastal Path has been published. Sherry Ott a north American Travel Writer and photographer narrates the adventure of walking the entire Catalan coastal path with her father. -A product from the DMO on how this touristic resource can be sold and consumed.
Olga Sabater - Interviewee 12 Culture representative at the Consell Comarcal Alt Empordà	19/5/2017	The coastal path is becoming a popular getaway that is gradually fixed and accommodated for everyone to use it. Collaboration with municipalities exists since new signs are set up marking the path.	As a public entity, we oversee the county of Alt Empordà and are entitled to mark the route of the coastal path. In doing so, we communicate with local municipalities to agree with the contents of the signs. Collaboration is	Our goal is for the coastal path to be used by a broad public: families, young people, hikers… We understand that setting new signage will help to mark the path and help people to be aware about its existence.

		GENERAL	GENERAL	
			always looked after and appreciated.	
Dolors Reig - Interviewee 14 President Friends of UNESCO-Girona	30/5/2017	The cultural landscape already exists as such, what needs to be done is to value the elements that conform it. A route of patrimonial elements exist along the path and these need to be highlighted.		
Rosa Maria Falgàs - Interviewee 15 Treasurer Friends of UNESCO-Girona	30/5/2017	This landscape has many features that give it a value already being patrimony only one of them. The coastal path incorporated a wide variety of art forms being literature, art, architecture, archaeology among other represented there.		
Camí de Ronda Company that provides the equipment and guiding services to walk the coastal path	8/6/2017	As an entrepreneur, he has done a lot of work documenting and trying to recover the original path that corresponds to the name and meaning of "Cami de Ronda" (patrolling path).	His unique selling point is all the previous research and well though methodology he planned for the business. His product is customer oriented 100%. Accommodation and restaurants are part of the package so to offer a holistic experience is the goal.	He sells the coastal path as a cultural experience since the natural and historical elements of the itinerary are explained and highlighted. Gastronomy and heritage play an important role in order to give a complement this outdoor experience.
Sporadic Talks		**GENERAL**	**GENERAL**	
Caterina Costals - Interviewee 16 Responsible of the Tourism Office Generalitat de Catalunya in Girona	18/5/2017	Is important to recover the history and value of the coastal path since it is part of who we are. To know the coastal path is to understand	I am a user of the coastal path where I live (L'Escala) and I can confirm that is heavily link to the character of the	

		our origins and how the landscape has changed throughout the years. It is a very powerful touristic resource in need to be evaluated and recognized fully.	locals.	

8.4 Appendix 4

Visual support. Photos taken when exploring the destination.
©all photos belong to Personal Archive

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1. The correlation of tangible and intangible heritage with the landscape

Fig. 1 – Intangible literary landscape of Calella-Llafranch-Tamariu

Fig. 2 – Architecture and landscape in S'Agaró

Fig. 3 - Salvador Dalí House-Museum in the bay of Portlligat

Fig. 4 – Overview of Cadaqués

Fig. 5 – Fence separating the ruins and coastal path in Empúries

Fig. 6 – Sea view from the coastal path on a Greek pier (Empúries)

2. The development of a heritage discourse along the coastal path

Fig. 7 – Visitor contemplating an image of a Dalí painting from the very same sport where it was produced

Fig. 8 – Section of the coastal path in Cadaqués/Portlligat

Fig. 9 – Coastal path used for exercising (Empúries)

Fig. 10 – Informative panels on dunes in Empíuries

Fig. 11 – Fence displaying NO information about the ruins on the coastal path side. (Empúries)

Fig. 12 – Ceramic tile marking the Josep Pla literary route

Fig. 13 - Panels on local flora in the segment Calella-Llafranch-Tamariu

Fig. 14 - Partial view of the coastal path incorporating architectonical elements in S'Agaró

Fig. 15 – Signs explaining the geology of the coastal path in S'agaró

Dia 1: St. Feliu de Guíxols - Palamós

DISTÀNCIA	DESNIVELL +	TEMPS EFECTIU	TEMPS APROXIMAT
17.4 Km	227 m	4 h 30 min	5 h 25 min

Sortida des de la població de Sant Feliu de Guíxols i vorejant la costa passarem per cala del Molí, cala Maset i platja de Sant Pol. Prosseguint ens trobarem S'Agaró on el Camí de Ronda® es va reconvertir en un passeig noucentista planificat i dissenyat per l'arquitecte Rafel Masó l'any 1916. La ruta continua cap a la platja de Sa Conca i després resvoltant la desembocadura del riu Ridaura, arribem a la població de Platja d'Aro. Creuem aquesta població per passeig marítim i ens dirigim cap a Sant Antoni de Calonge. El tram que ve a continuació és espectacular ja que el Camí de Ronda® es converteix en un estret sender que serpenteja entre penya-segats, cales d'aigua cristal·lina i platges de sorra de gra gruixut. El tram de Sant Antoni de Calonge fins a Palamós transcorre per un agradable passeig marítim al costat de la platja.

Fig. 16 – Valuing heritage during the hike of the coastal path by the company "Camí de Ronda" (http://www.camideronda.com/cat/ruta/ruta-lineal.html)

3. Promoting the heritage route

Fig. 17- Image of the APP Mapa Literari (literary map) with Josep Pla literary route

Fig 18 – Promotional / informative of panel of Cadaqués / Portlligat

Fig. 19 – Beach view from the coastal path in S'Agaró.

Fig. 20 – Architecture along the coastal path

Fig. 21 – Partial view of the Greek ruins in Empúries

Fig. 22 – Landscape / rock from the cap de creus. Cadaqués / Portlligat

4. The connection of the Segments with tourism and the cultural tourist

Fig. 23 – Dalinian route in Cadaqués

Fig. 24 – Pinewood and sea view as part of the coastal path of Calella-LLafranch-Tamariu.

Fig. 25 – The historical hotel La Gavina as part of the coastal path of S'Agaró.

Fig. 26 – A house located on the coastal path in S'Agaró

Fig. 27- Entrance of the coastal path with a sculpture referencing the Olympic Games. Empúries

Fig. 28 – Historical hotel located on the coastal path. Empúries

5. Acknowledging a cultural landscape

Fig. 29 – View of Portlligat with Salvador Dalí's house at the back.

Fig. 30 – Cala Pedrosa, one of the coves along the Calella-Llafranch-Tamariu coastal path

Fig. 31 – Coastal path and archaeological site in Empúries.

Fig. 32 – Stairs leading to the beach in the coastal path of S'Agaró

Fig. 32 – The "Sendero Azul" plaque on S'Agaró's coastal path