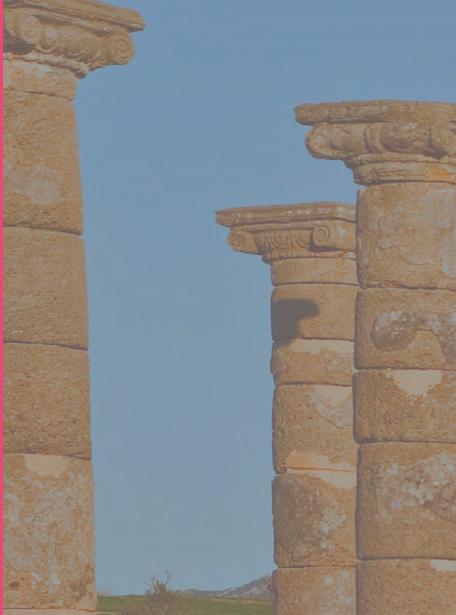


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## How to Create a Cultural Landscape Guide



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Cultura y Deporte

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# How To Create a Cultural Landscape Guide

Scientific coordination:  
Silvia Fernández Cacho

# Introduction

From the very beginning, the Andalusian Institute of Historical Heritage (IAPH) has promoted cultural heritage as an integral and extremely important part of places and, as such, as something that has been shaped by both the past and present. Instead of being considered as a collection of isolated objects, cultural heritage is now seen within the context of its physical and social environment.

These principles, which are at the heart of its work, explain why since 2000, the year in which the European Landscape Convention was signed in Florence, the institute has organised a series of cultural landscape projects and initiatives of great methodological and technical importance, undertaken by the Cultural Landscape Laboratory, a permanent part of the IAPH.

Through the laboratory, the institute has sat on monitoring and technical committees as part of the Andalusian Landscape Strategy and the National Plan for Cultural Landscape; has been invited to various scientific and technical events by national and international organisations; has organised numerous training initiatives in the form of courses and individual mentoring schemes in Spain and abroad; and is responsible for multiple research and outreach publications.

It is as part of our efforts to further the transfer of knowledge, one of the cornerstones of our work at the IAPH, that we publish this guide, the purpose of which is to bring together in one place much of the expertise and experience in the field of cultural landscapes that we have accumulated over the past 20 years. We hope it comes in useful for those interested in and responsible for preserving the cultural and natural values of landscapes, as well as helps them ensure that changes affecting them are managed following an approach based on sustainability and participatory governance.

Juan José Primo Jurado  
Director of the IAPH

# Prologues

How to Create a Cultural Landscape Guide, published by the Regional Department for Culture and Historical Heritage in Andalusia and created by the Andalusian Institute of Historical Heritage, represents a major step forward in terms of developing an effective approach to cultural landscapes.

We would like to congratulate the Director of the institute, Juan José Primo Jurado, the technical coordinator of the publication, Silvia Fernández Cacho, and the authors: José María Rodrigo Cámara, Víctor Fernández Salinas, Isabel Durán Salado, José Manuel Díaz Iglesias, Jesús Cuevas García, Pedro Salmerón Escobar and Isabel Santana Falcón.

The exceptional experience of the institute acquired over the years across a territory of great beauty and incomparable richness has led it to undertake in-depth work as well as develop tools in the area of cultural landscape management.

The geographical and temporal scope involved as well as the range of themes covered in How to Create a Cultural Landscape Guide are thus of great use to public authorities and other actors looking to protect, manage and enhance their landscape.

More than a source of inspiration, they are an invitation to action.

Maguelonne Déjeant-Pons  
Executive Secretary of the Council of Europe Landscape Convention

Upon ratifying the Council of Europe Landscape Convention at the dawn of the new millennium, Spain undertook to establish a series of strategies that would link public authorities, institutions and civil society, in other words the entire country, to landscape in the broadest sense of the word.

In order to implement the Convention, a number of lines of work were laid out, including the creation of the National Cultural Landscape Plan. This instrument was drafted by the most distinguished experts in landscape from all over Spain, and Andalusia played a key role in the process.

According to the National Cultural Landscape Plan, the study of landscape 'may be an end in itself, as a source of knowledge in addition to a valuable tool for public authorities and bodies responsible for a territory, as it provides the knowledge that needs to be taken into account when planning any action that affects the territory, be it related to the environment, town planning, public works, etc.'.

This publication brings together the knowledge and experience of experts who have worked tirelessly since the signature of the European Landscape Convention, drawing on their extensive and very innovative research into Spain's complex and extremely varied landscapes. As such, it is undoubtedly a useful tool for professionals and anyone else involved in creating a landscape guide.

Carmen Caro  
Coordinator, National Cultural Heritage Plans,  
Spanish Cultural Heritage Institute

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# 03



Where to take action:  
identifying and  
establishing the scope  
of study

## The spatial manifestation of landscape

### Conceptual and methodological foundations for identifying cultural landscapes

The many studies on landscapes carried out over numerous decades use a wide range of methodological strategies for identifying them, these being based on contributions from multiple fields and various research paradigms. However, despite the different approaches, criteria and principles seen, there are a number of procedures commonly accepted and used for this task. These include but are not limited to those outlined below.

- Landscapes occupy a continuous geographical area. The delimitation of spatial units which share a common feature is a way of identifying specific areas, i.e. of establishing their physical boundaries.
- Given that the formal expression of landscape is complex and constantly changing, when analysing and interpreting it, it is common to look at the territory involved through a number of different lenses (i.e. levels of recognition). The scale of observation used is the main factor that differentiates these from one another, in addition to playing a central role in allowing us to organise the various components of a landscape, and thus contemplate, represent and analyse them using a common set of criteria. This mechanism does not only allow us to analyse and identify the elements that make up a landscape, these appearing and being perceived in a different way depending on the scale of observation used, it also enables us to put them into groups and subgroups as well as subsequently manage them. Landscapes can be identified and recognised at a supra-regional, regional, sub-regional or county and local level, these last two being the most common.

- The degree to which the perceived character of landscapes identified at each level is influenced by the physiographical, biophysical and cultural components that make up, interact and shape them varies according to the scale used. As such, where the scale is small (i.e. a large area is covered, such as the Earth, continents or countries), the first two components mentioned above will be most present and the last (i.e. those related to the footprint of humans) least present. Conversely, the larger the scale (i.e. the more local the area covered), the bigger the role humans play in the characterisation of the landscape. The same applies to changes to a landscape in the sense that the smaller the scale, the more stable and gradual changes will appear, whereas the larger the scale, the more fleeting they will seem.
- The widespread use of geographic information technology (GIT) to help identify landscapes has seen it become a key tool in this area. This is because it does not just allow us to select and structure information on the various components of a landscape as spatial variables, it also means these tasks can be carried out in a uniform, integrated and transdisciplinary manner. However, its main disadvantage is the fact that it is not suitable for use with components that need to be handled using qualitative methods, particularly those relating to perception.
- It follows on from the above that both quantitative and qualitative research methods are required. This is particularly true when we consider the wide range of components that shape the character of a landscape. As such, certain landscape variables are analysed using quantitative procedures that study how they are associated with and relate to one another, whereas others are increasingly studied using methods based on interaction with

groups within society. The latter seek to analyse and understand how such variables are perceived and judged within their spatial and social context using tools such as surveys, interviews and group techniques designed to build discourse.

Although the majority of concepts and procedures discussed above are applied in largely the same way when it comes to identifying cultural landscapes or landscapes of cultural interest, there are certain differences. Before going any further, it is important to note that in the field of heritage management, landscapes are considered a category of cultural asset. It follows on from this that when creating a landscape guide, the purpose of identification and characterisation is to determine that a part of a territory represents a shared asset due to its (natural and cultural) heritage values, which are recognised by the population. In other words, the identification and characterisation of cultural landscapes mark the beginning of a process of heritagisation, which involves various stakeholders, be they institutional (technical staff who provide an interdisciplinary assessment) or social groups involved or with an interest in it (i.e. those who call the landscape home, shape it and value it). Whatever the case may be, the aim is to bring about the recognition of an asset which is perceived as representing shared heritage.

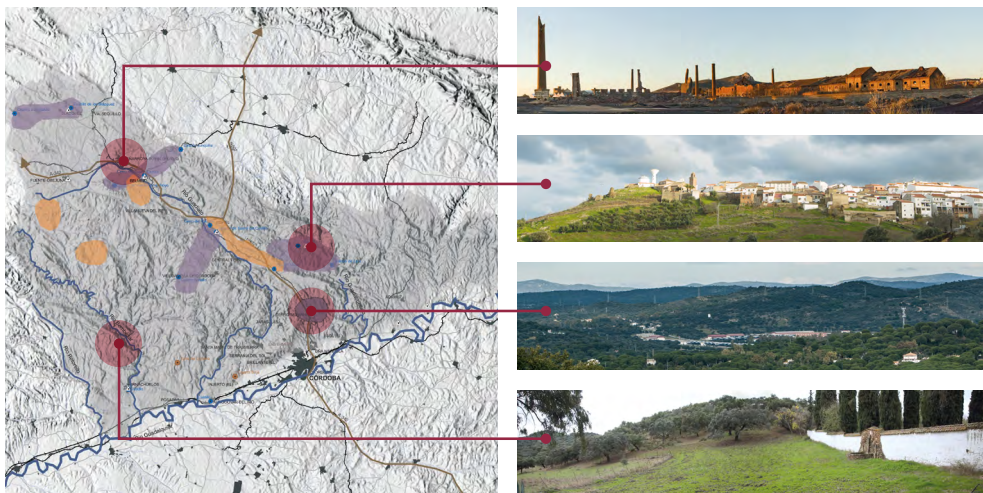
### **Scales of a landscape**

This twofold approach to the identification and recognition of cultural landscapes differs in each case. Whilst the perception of a landscape by its population focuses mainly on their immediate surroundings (although on occasions this may reach a county level), the approach adopted by experts is based on a more sophisticated meth-

odological perspective which may require a prior understanding of the territory using various scales of observation.

The cultural qualities and attributes of a landscape begin to become sufficiently visible and consistent at a sub-regional (county) scale. This may be through their models of territorial structure and human occupation, by analysing complex heritage systems formed by grouping together different assets, or through images projected and symbols attached to certain territories. Whatever the case may be, it is at this scale that the footprint of humans on the physical environment becomes apparent, and the characterisation of the cultural values present within the territory's entire landscape may be carried out in order to subsequently identify, at a more local level, specific cultural landscapes which best reflect these values.

It follows on from the above that cultural landscapes, as defined in previous chapters, become particularly meaningful at a local level (i.e. at large scales). Their character and identity are the result of the characteristics passed down to them by their wider surroundings. However, they also have a particular uniqueness shaped by two fundamental aspects. The first is the importance of their cultural attributes and values, which may take the form of manifestations of tangible or intangible heritage (socio-economic practices, ideology, etc.), the details of which (substance, functionality, importance, and impact in terms of form and space) can only be discerned at this scale. The second is social perception, as it is within the context of local society that landscapes are valued and clearly seen as a symbol of identity and collective belonging.



Cultural landscape values (sub-regional scale) and landscapes of cultural interest (local scale) of the Sierra Morena in Córdoba.  
Project: *Heritage Characterisation for Andalusia's Landscape Map*

At a local scale, cultural landscapes are units with separate, not continuous values. Their fundamental characteristics, which make them unique and different from one another, are not present and seen over the entire territory. Instead, they are specific to particular areas and are highly valued by a significant portion of the population as well as institutions. As such, although methodological procedures commonly used for classifying landscapes involving the hierarchical and continuous interpretation of a territory may be used for the heritage characterisation of a landscape at a county level, below this they must be replaced with tailored processes based on specific criteria for recognising them and designed to safeguard their values.

There is also a third scale, where the focus is on objects. Here, attention is placed on the landscape dimension of a specific cultural asset which, regardless of whether it is part of a cultural landscape, has the ability to bring significant value to its environment, even becoming a heritage landmark in

the landscape. Certain elements of the physical environment with cultural meaning may also fall into this category.


## Identifying the values of cultural landscapes

### Navigating the objective and subjective

The values of a cultural landscape refer to attributes which are considered to be inherent to its place in space and time, and give it a unique significance as an area shaped by humans. Whether they are natural or cultural, the values of a landscape should contribute to it being considered of special cultural interest and, where necessary, justify the introduction of a series of measures to safeguard them.

Certain institutions have attempted to define these values and establish guidelines for identifying them, an example being UNESCO in the Operational Guidelines for the Implementation of the World Heritage Convention [↗](#). This document states that in order to be considered of ‘outstanding universal value’, all properties nominated for inscription on the World

When assessing a cultural landscape, one of the biggest challenges is deciding what importance to give to subjective aspects and what importance to give to objective ones. Clearly, both are present when it comes to assets of this kind, which can be interpreted individually or collectively.

Heritage List  must satisfy certain conditions of authenticity and integrity. In terms of identifying the values that allow a physical area to be nominated for inscription on this list as a cultural landscape, these guidelines may certainly be useful, as they have merged the criteria for assessing the natural environment with those related to the importance of human activity in it.

In cultural landscapes, there must be a clear interaction between natural and cultural values, and the result of this interaction must be perceived and valued by society. Cultural landscapes are the result of evolutionary processes which have brought about changes to an environment. These processes and changes must be taken into account in order to identify elements that have survived through to the present day and bear witness to them.

These basic concepts, contained in various national and international reference texts, may be taken as a theoretical framework through which to enhance our knowledge of landscapes, identify landscapes of interest, and produce specific documents as well as design initiatives to safeguard their values (plans, strategies, maps, landscape catalogues, etc.).

As such, it is important to bear in mind that a cultural landscape guide is the best tool we have for gaining an in-depth understanding of the values of a landscape, which, once identified, bring to the foreground its uniqueness and significance. It should be remembered that in most cases, the decision to create a landscape guide stems from the fact that a series of values have already been acknowledged in the landscape in question, and that, during the production phase, the analysis undertaken (based on expert knowledge and social



perception) takes these values as a starting point, strengthening them, challenging them and discovering new ones.

When assessing a cultural landscape, one of the biggest challenges is deciding what importance to give to subjective aspects and what importance to give to objective ones. Clearly, both are present when it comes to assets of this kind, which can be interpreted individually or collectively, and the concept of value is always subjective to a large degree.

The way a landscape is perceived by visitors can differ greatly from how it is perceived by those who experience it on a daily basis. When it comes to visitors, sensory and aesthetic aspects often play an important role, whereas for locals, life experiences, emotions and economic aspects are often what shape their perceptions. Furthermore, how a landscape is collectively seen is also influenced by the image attached to values that have become a permanent part of the collective imaginary. Such values tend to be the most traditional and historical ones, passed down from one generation to the next or learnt at school. These values are generally recognised by the majority of local people and serve to bring about a certain degree of social cohesiveness based on the landscape.

Institutions, on the other hand, tend to take a less subjective approach to the matter and seek to objectively establish the values that give a landscape its meaning and character, basing their work on scientific and technical criteria. This approach is more aimed at management and must cover all past and present natural and cultural values. Here, values are compared with one another in order to establish their importance, the ultimate aim being

to generate interest in the landscape in question at an international, national, region or local level, and thus ensure an appropriate management strategy.

### Basic criteria

When identifying the cultural and natural values of a landscape, all the approaches discussed above should be taken into account and, regardless of the precise criteria needed in accordance with the specifics of the landscape in question, their characteristics may be identified by asking the questions below:

- How authentic are they? Establishing how authentic the natural and cultural values of a landscape are is an important part of correctly assessing it. This must be done using a multidisciplinary scientific research methodology appropriate for the landscape in question. It must bring together all information contained in relevant past and present sources for the purpose of maximising knowledge on and contributing to a proper understanding of the attributes that give the landscape its character. Ensuring the credibility of sources and comparing the information they offer against initial assessments helps gauge the authenticity of the values attached to the landscape as well as place them on a scale based on criteria such as conservation, alteration and loss.
- Where are they found? The way these values are spatially distributed must be taken into account when assessing the landscape. In this regard, aspects such as their state of conservation and the extent to which they come together (i.e. their cohesion) to shape the value of the landscape as a whole must be considered. The degree of integrity of each attribute and their harmonious relationship to one another are directly related to the overall

value of the landscape, bearing in mind that the proportion of dominant values must be sufficient so as to allow their meaning to be properly interpreted.

- What values does the cultural landscape convey and how do they contribute to its character? The answer to this question is found by looking at all the values that come together in the landscape, taking into account the fact that all natural areas to some extent involve contact with people, meaning the interaction of natural and cultural values is complex in the majority of cases. Broadly establishing the values of the landscape is equally complex, although here, identifying those which may be considered dominant represents significant progress. In short, the values that play the biggest role in shaping the image we have of the landscape as well as its character must be brought to the forefront. Based on this, the value that allows the landscape to be considered representative may also be considered. For this purpose, it is useful to include a brief comparative analysis that demonstrates its unique and exemplary nature, and allows

What is their degree of authenticity? Where are they found? What values does the cultural landscape convey? How are these values reflected in the territory and population? How is the landscape represented at a socio-institutional level? These are some of the key questions that should be asked when identifying the cultural and natural values of a landscape.

it to be used as a benchmark for assessing others with similar basic characteristics, even if they have evolved in a different way.

- How do they contribute to the value of the landscape as a whole? Considering the fact that safeguarding the natural and cultural values of a cultural landscape should be the primary objective of any management strategy, establishing how these values have affected or currently affect the geographical area and the population is of great importance. Having a precise understanding of the influence these values have, for example, on social perception, means of appropriation, economic growth and how the landscape's meaning and image are projected (to name but a few examples) is essential when formulating landscape quality objectives and establishing specific measures. To do this, the most important values must be identified, an analysis of which will help determine both their influence on the landscape and the existence of forces that may have a positive or negative effect on them.

- How do we establish how representative a landscape is? Where the landscape covered by a landscape is protected at a local, regional, national or global level (for example, by being on the World Heritage List or in a catalogue of assets of cultural interest), this is an indication of the interest it attracts and thus, to a large extent, how representative it is. In such cases, the assessment is socio-institutional in nature and it is the opinion of the public authorities responsible for cultural landscapes as well as that of any stakeholder involved in recognising these values that have the greatest influence when it comes to determining the representativeness of the landscape at the scale in question. This representativeness is determined by the uniqueness of its values and how it relates to other examples. Based on this, a landscape may

## Examples of criteria used to identify cultural landscapes

Designation	Área	Criteria
Landscapes of cultural interest	Andalusia	Representativeness, local perception, integrity, conservation, authenticity and contemplation.
Unique and outstanding landscapes	Basque Country	Have one or more landmarks or unique aspects in the landscape, whether natural or created by humans; be representative of one or more types of landscapes of significant quality and/or value; make an important contribution to the identity of the place within their sphere of influence; or present outstanding qualities in terms of perception and aesthetics.
Cultural heritage landscapes	Canada (Waterloo)	Cultural heritage value or interest; historical integrity; and community value of the landscape.
Landscapes of local interest	France (landscape atlases)	Symbolic, emotional, aesthetic or even economic values.
Area of special landscape interest	Galicia	Natural or ecological values; heritage or cultural values; aesthetic or panoramic values; and use or production- related values.
Special landscape areas	United Kingdom	High scenic quality; elements of historical, natural or architectural interest; and the existence of consensus in terms of professional and public opinion.

be considered to be outstanding and of maximum significance when recognised at a global level, or of interest when recognised at a local level.

The National Plan for Cultural Landscape [L](#), developed by Spain's Ministry of Culture and Sport alongside the country's autonomous communities, establishes a series of criteria for deciding which landscapes are to be deemed of special cultural interest. These are: intrinsic values; heritage values; and potential values and viability (described below).

- Intrinsic values: these include typological representativeness, exemplary nature, territorial significance, authenticity, integrity and uniqueness.
- Heritage values: these are related to historical, social, environmental and process-related significance (economic activities, customs, popular culture, etc.).
- Potential values and viability: these cover their legal protection, fragility and vulnerability, and their social viability and benefits.

In addition to the aforementioned criteria, for the purpose of identifying cultural landscapes, other informative texts and management instruments in the area of landscape offer similar criteria. Although the landscapes they address are known by different names, they are largely similar in nature to cultural landscapes.

## Defining the scope

### Methodological considerations

Delimitation of cultural landscapes is part of a methodological procedure, a construct created on the basis of criteria agreed upon by experts and local groups, the aim of which is to establish the boundaries of the geographical area where the

attributes and values that make up and reveal the present character of the cultural landscape are concentrated. Although delimitation is a subjective and artificial exercise in the sense that the boundaries it establishes are not inherent to the landscape in question, it is an essential task and one which should be based on collective interpretations and assessments as part of a process involving abstraction and a simplification of reality. However, as stated in the Guidelines for the Implementation of the European Landscape Convention [L](#), published in 2008, it is a necessary task and a useful resource when it comes to managing landscapes through sectoral policies or town and country planning and development instruments.

Within the context of a landscape guide, this task has another objective, which is to determinate the specific geographical area to be singled out for the purpose of studying it and putting forward a series of landscape quality objectives and measures in order to safeguard its characteristics and values, based on a sustainable development approach. However, it is important to allow for a certain degree of flexibility due to the complexity and uncertainty involved in setting spatial boundaries, which are essentially open-ended and blurred by their very nature. This means that, depending on the criteria used and the purposes pursued, different boundaries may be drawn. Ultimately though, the appropriateness of the boundaries proposed for a particular landscape will depend on how well they fit in with the objectives involved and on how well they correlate with the results obtained during the characterisation phase. Whatever the case may be, they must reflect the tangible components of the landscape, in addition to symbolic and identity-related aspects that are attributed to it and shared by local inhabitants.

That is why, although logically this task should begin following the end of the characterisation process, once the attributes and values which give the landscape its character are understood, we recommend it begin as part of an ongoing and cross-cutting process.

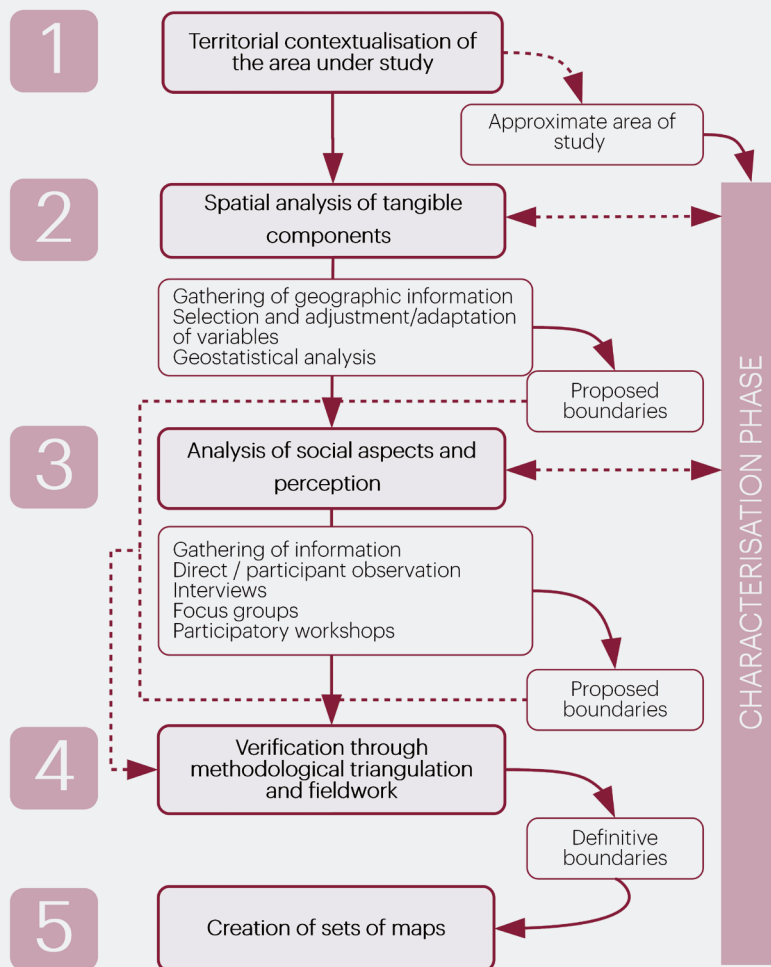
As such, the team of experts involved in characterisation should actively participate in the delimitation of the landscape in question, based on a transdisciplinary approach. It is essential this team includes individuals with expertise in GIT as well as members with specialist knowledge on techniques for analysing and interpreting individual and group judgements and perceptions. Both groups of experts, who should work together throughout, are important, although the degree to which their expertise is called upon will vary depending on the phase of the project. In addition to the team of experts, a selection of the most representative local stakeholders and social groups (identified through the stakeholder map) should be involved.

The tasks that need to be carried out may be included on a chart detailing the various stages. These should include a preliminary phase during which general information on the landscape in question

Once the attributes and values that give the cultural landscape its character are understood, spatial delimitation may begin as part of a cross-cutting and ongoing process, and one that allows for change.



## Phases involved in landscape identification



(i.e. its context) is gathered; a spatial analysis phase in which the physical and environmental components of the landscape are analysed, followed by an analysis of social aspects and perception; a fieldwork phase for the purpose of comparing/contrasting and adding further details to the results obtained; and lastly, a phase during which various sets of maps are created, these being accompanied by a description of the characteristics involved and basic information on the geographical area in question.

Information associated with the various territorial scales used in *A Guide to Seville's Historic Urban Landscape*

### Territorial context

During the initial phase, once the landscape to be studied has been identified, whether at an insti-



tutional level or by the local community, it is useful for the team of experts involved to establish a wide geographical area that encompasses it (i.e. a spatial framework within which to place it). This helps us put it in its wider context and allows us to draw parallels with other landscape classifications involving a similar or greater scale. However, above all, it acts as an initial spatial reference for characterisation tasks.

Based on this general approach, we can then establish the boundaries of our landscape. This should be done by combining two different ways of understanding a geographical area, namely one centred on the analysis of its tangible components and another focused on social aspects and perception. It should be remembered that these two facets are compatible with and complement one another. To sum up, it is essential to take into account both the tangible aspects of landscapes and the local people who interact with them and give the places they call home meaning, significance and value, based on their perceptions, experiences, emotions and practices (to name but a few examples).

### Analysis of tangible components

Studying and interpreting the distribution and influence of the tangible elements of physical, environmental and cultural components is the most common way of establishing the boundaries of landscapes. Here, a quantitative methodological approach is often used. This is most commonly done using geographic information technology, specifically geographic information systems, as they allow different geographical features to be modelled, which can then be interpreted as relevant landscape variables. This approach is necessary in order to assess the extent to which each one

shapes the character of a landscape in an integrated manner and one which takes into account how they interact with one another.

Selecting and gathering available sources of geographic information appropriate for undertaking an analysis at a local level is an essential part of this process and normally the one which entails the greatest limitations. Given that each landscape has its own specific features, appropriate geographic information will vary from one landscape to another. Whatever the case may be, during characterisation, the variables with the greatest influence on the landscape under study must be identified in addition to available sources of information. Taking this into account, below is an overview of the various categories of information or variables:

- Physiographical variables: these allow morphological aspects and identifying features of the landscape's physiognomy to be analysed. The main source of information here are digital elevation models, from which information on relief, slope, aspect and roughness can be obtained. Digital elevation models are also the basic source of information used for analysing visibility and interpreting landscapes by means of topographic profiles. In addition to the above, geomorphological information is also important for understanding landforms and the processes that gave rise to them (known as 'morphogenesis'). This should be combined with information on the distribution of surface water, which conditions the evolution and features of the relief. This should take into account river courses and basins, source water bodies and springs. The main challenge here tends to be a lack of detailed information.
- Biophysical variables: this refers to geographic information that gives us an understanding of the

biodiversity and spatial distribution of vegetation cover, forests, unique tree formations and habitats of plant communities. These variables must be combined with information on the characteristic wildlife associated with these habitats.

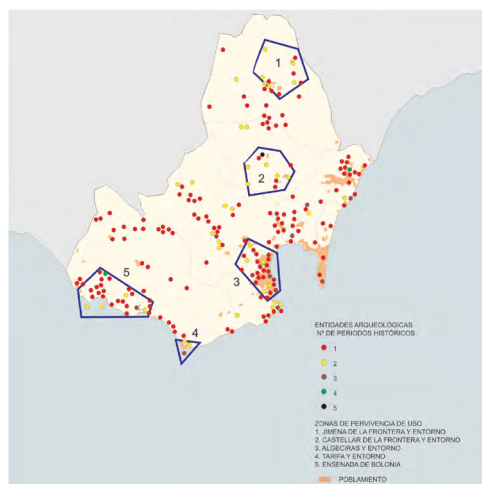
- Historical and cultural reference variables: these include information on the various marks left by humans on the territory. They involve information on settlement systems, land use, land division and boundaries, hydraulic infrastructure, communication infrastructure, livestock routes, historical paths and routes/roads, energy infrastructure, mining complexes, protected territorial heritage, cultural and natural heritage, unique buildings, toponymy, etc. In cultural landscapes, due to their very nature, heritage plays an important role when it comes to their characterisation. Their spatial distribution can be analysed by looking at their various tangible manifestations. These are not limited to built heritage; they also include the footprint of socio-economic activities that have shaped the landscape over time. In this regard, knowledge on the inherent characteristics that allow a landscape to be categorised according to a specific system will determine how information on land use is studied.

- Visual perception variables: this includes a number of variables obtained through a series of analytical procedures (viewsheds, analysis of intervisibility, etc.) in order to determine visible areas or visual range from the most common observation points (natural or man-made viewpoints, heritage landmarks, trails and routes, etc.). Geomorphology is another aspect that plays a major role in shaping the appearance of a landscape and everything in it. As such, discontinuities and significant changes in its makeup are key to establishing spatial limits, particularly when combined with various types of visibility analysis.

Whatever the case may be, in order to understand the continuity and discontinuity of thematic components, the density and distribution of elements, and the dominance of variables, how they interact with one another must be taken into account. Through trial and error, different proposals for boundaries may be established, these being shaped by how clear the spatial limits of certain attributes are, the existence of areas of transition and the size of the area that needs to be covered in order to prevent possible impacts to the existing visual range. As such, it is possible to establish an initial set of spatial boundaries for the landscape in question and then adjust these based on the analysis of social aspects and perception, and subsequently the results of a field survey. Here, sets of orthoimages and aerial photographs taken over time may be useful, as they allow us to monitor recent processes and changes in the landscape.

As discussed in chapter two, the physical makeup of the Bolonia Bay area results in a closed viewshed, the limits of which surround the Baelo Claudia archaeological site [↗](#). However, in its landscape guide, the decision was taken to add another dimension to these natural boundaries by analysing their correlation with a series of cultural variables. To do this, the density and significance of its heritage elements were analysed and certain aspects relating to the perception of visitors were taken into account. The latter will be discussed in the next section. All these analyses pointed to the particular uniqueness of the bay area, the boundaries of which are clearly marked by the sea, Sierra de la Plata and Sierra de San Bartolomé.

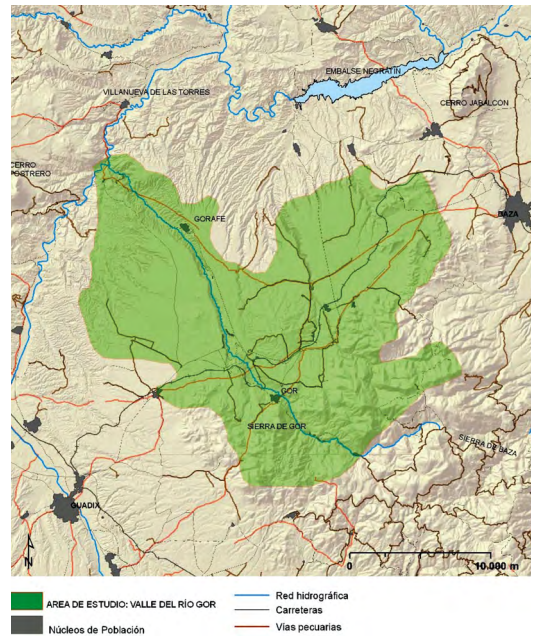
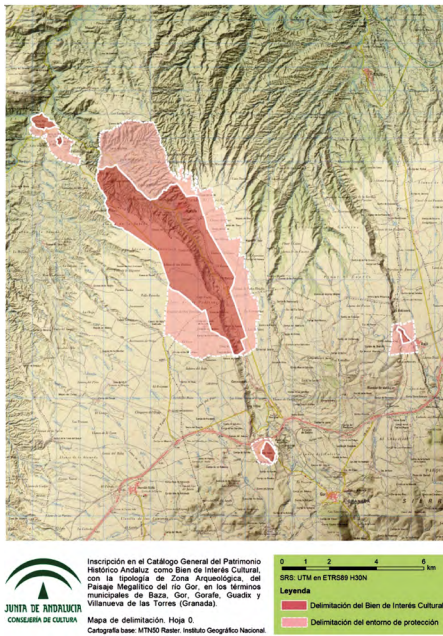
In the case of the megalithic landscape of the Gor valley [↗](#), it was checked whether the boundaries



established by archaeologists would be similar if environmental and visibility-related criteria were included in the delimitation process. This saw a team made up of experts in this local cultural heritage produce an Expert Opinion on the Cultural Landscape of Gorafe [↗](#), which included a proposed set of boundaries based mainly on the distribution of archaeological sites. An Assessment of the Physical and Natural Environment of the Gor Valley [↗](#)

Maps showing the scope used in *A Guide to the Cultural Landscape of Bolonia Bay*





The boundaries used in the legal document affording protection to the megalithic landscape of the Gor valley (Granada) and its landscape boundaries

was then undertaken, and an alternative set of boundaries which included environmental and visibility-related criteria was created. Depending on the criteria used, the resulting boundaries for the cultural landscape were very different, as were those finally used in the legal document establishing the protection of the landscape  $\angle$  as an asset of cultural interest (these being more similar to the former than the latter).

### Analysis of social aspects and perceptions

In the vast majority of landscape studies, the analysis of tangible components is the main procedure used for delimitation, with the relationships and experiences of individuals with their landscape being relegated to a residual position or not being taken into account at all. Nevertheless, there are studies that show how, by taking into account the



experiences, spatial conceptions and perceptions of local inhabitants relating to their landscape as well as the symbols they attach to it, we are able to identify intangible aspects that are equally important for understanding the spatial scope of a landscape and the importance of certain areas.

Unlike tangible aspects, the analysis of intangible aspects requires social research methods involving interaction with local inhabitants. Here, fieldwork is essential and the qualitative research techniques used in anthropology are particularly appropriate for the type of research and scale involved. The results obtained using such techniques should be used to complement those yielded by other fields. The aim is not to analyse the tangible (physical environment) and intangible (social aspects and perceptions) as two separate dimensions but to approach them in an integrated manner.

A series of guidelines and procedures may be created, which, as in the first case, may be adapted and added to in accordance with the specificities of each landscape. The first step in this process is to establish and create a timeline for the various phases of action, from initial planning to fieldwork. During the planning phase, general information should be gathered and examined relating to various aspects, which include but are not limited to the physical area, sociocultural practices, the main socio-economic activities and unique heritage. Furthermore, the responsibilities and features of the main local organisations, bodies, institutions and groups should be established, something that should be done when the stakeholder map (discussed above) is created.

Fieldwork per se is based on a series of techniques, which, depending on how immersed and involved

the team is at a local level, include observation and records (photographs, audio recordings, etc.), participant observation, interviewing (in its various forms), focus groups and participatory workshops, the result being methodological triangulation. Each one of these may be sufficient in order to achieve the objectives being pursued, in accordance with the circumstances and needs in question, and it is the responsibility of the production team to select and use the appropriate ones.

Given the significant work, complexity and requirements these tasks involve, they should be coordinated and combined with an analysis of the perception of other landscape components carried out during the characterisation phase, with the different objectives and purposes being clearly differentiated in each case. For example, in the case of A Guide to the Cultural Landscape of Bolonia Bay [↗](#), the fieldwork carried out by the expert anthropology team established, by means of interviews, that the local population felt a stronger sense of belonging to the specific area of the bay itself than to the municipality of Tarifa, where it is located. In order

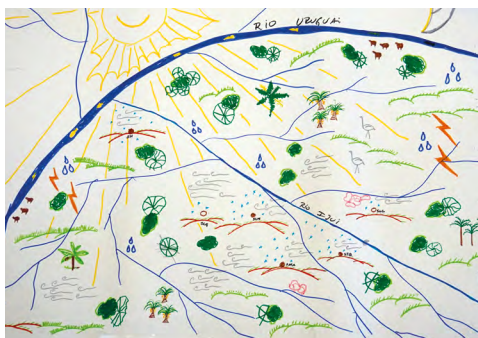
By taking into account the experiences, spatial conceptions and perceptions of local inhabitants relating to their landscape as well as the symbols they attach to it, we are able to identify intangible aspects that are equally important for understanding its spatial scope and importance.

to justify the spatial scope established for the area, in addition to the criteria mentioned in the previous section, a survey was conducted amongst visitors to the Baelo Claudia archaeological site. This provided relevant information on the landmarks in the landscape that supported said spatial scope.

Information gathered through the various techniques available may either be spoken or written, and in certain cases may be accompanied by visual content (collaborative maps). Its analysis and interpretation should provide new insights, or help revise, refine or assess quantitative information previously obtained. Whatever the case may be, it is the collaborative work of the team involved in the characterisation process that, through consensus, helps establish the most suitable boundaries.

This collaborative way of working was put into practice by the IAPH during a participatory workshop organised in Brazil as part of a cultural landscape training course on the management of the ruins of Jesuit missions in the country, aimed at technical staff from public authorities at various levels (federal, state, regional and local). As part of the training process, a participatory workshop on creating cultural landscape guides [↗](#) was organised. This involved creating collaborative maps of the Parque Histórico Nacional das Missões (in Rio Grande do Sul, Brazil), which is home to the remains of Jesuit missions built in the land of the Guaranis [↗](#), declared a UNESCO World Heritage Site.

Another example of a collaborative process is the identification and delimitation of inhabited, emblematic landscapes promoted by the Chair for Citizen Participation and Valencian Landscapes [↗](#) at the University of Valencia. Its aim is to record



Photographs showing the process used to create collaborative maps of the Parque Histórico Nacional das Missões (Rio Grande do Sul, Brazil)

The analysis and interpretation of information gathered using various social research techniques, based on interaction with local inhabitants, should be used to help revise, refine and assess quantitative information in a collaborative manner until the most suitable boundaries are established.

landscapes which people have a special link to as well as any other landscapes in the Valencian Community considered representative or unique. Each landscape included is assigned a type (vineyard, woodland, urban sprawl, industrial, etc.) and described in a succinct manner, with aspects such as environmental quality, cultural and heritage wealth, visibility and symbolism being covered.

This stage ends with a twofold process involving methodological triangulation and data triangulation in order to verify and compare patterns identified in the results obtained during both phases, check the interpretation of the production team and strengthen the validity of the conclusions drawn. The final step is then to check the boundaries proposed on the ground and make any necessary adjustments.

### Creating maps

In addition to the delimitation of the landscape being studied, based on the analytical procedures discussed, a set of spatial data is generated, which, together with the geographic information from the variables considered, allows us to create various

thematic maps. These should provide information on the local and regional territorial context of the landscape, the distribution of its main components (represented individually or in groups), heritage resources (natural and cultural), viewsheds, etc.

In addition to commonly used types of maps, collaborative maps may also be used as well as schematic maps which help understand the territorial structure by identifying the makeup and main spatial references of the landscape. Likewise, the creation of topographic profiles can be useful for helping us understand the distribution of certain components of the landscape (see chapter four). In addition to this, three-dimensional models of relevant sections of the landscape may be used for illustrating and supporting descriptive content in the final document (see chapter four).