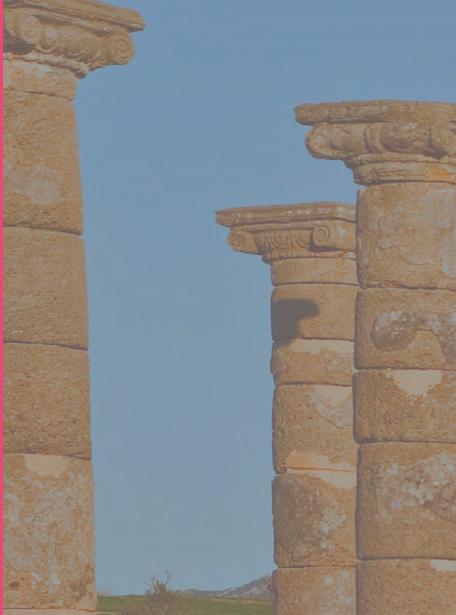


e-phc¹⁰



How to Create a Cultural Landscape Guide



UNIÓN EUROPEA
Fondos Estructurales y
de Inversión Europeos



Junta
de Andalucía

Consejería de Turismo,
Cultura y Deporte

Instituto Andaluz
del Patrimonio Histórico



Junta de Andalucía

**Consejería de Turismo,
Cultura y Deporte**

Instituto Andaluz del Patrimonio Histórico

REGIONAL DEPARTMENT FOR
CULTURE AND HISTORICAL
HERITAGE

Minister for Tourism, Culture
and Sport
Arturo Bernal Bergua

Deputy Minister for Tourism,
Culture and Sport
Víctor Manuel González García

General Secretary of Cultural
Heritage
Salomón Castiel Abecasis

Director of the Andalusian
Institute of Historical Heritage
(IAPH)
Juan José Primo Jurado

Published by: Department for
Tourism, Culture and Sport
Regional Government of
Andalusia

Copyright:
Department for Tourism,
Culture and Sport
Regional Government of
Andalusia

Edited by:
Andalusian Institute of
Historical Heritage

TECHNICAL COORDINATION
Silvia Fernández Cacho, IAPH

AUTHORS
Silvia Fernández Cacho, IAPH
José María Rodrigo Cámara,
IAPH
Víctor Fernández Salinas,
University of Seville
Isabel Durán Salado, IAPH
José Manuel Díaz Iglesias,
IAPH
Jesús Cuevas García, IAPH
Pedro Salmerón Escobar,
architect
Isabel Santana Falcón, IAPH

IMAGES
IAPH image bank
(unless otherwise stated)

IAPH EDITORIAL TEAM
María Cuéllar Gordillo,
Cinta Delgado Soler,
Carmen Guerrero Quintero

DESIGN
Manolo García

LAYOUT
Teresa Barroso

TRANSLATION
Nicholas Isard

FIRST PUBLISHED: 2022
ISBN 978-84-9959-433-0



This book is published as part
of the PATRITUR project, which
is funded by the Regional
Department for Economic
Transformation, Industry,
Knowledge and Universities of
Andalusia using ERDF funds.

This document is published
simultaneously in print and
digital versions, the latter
being the original format.
The digital version has been
adapted accordingly to allow
it to be read on a screen, and
includes hyperlinks. Each
version has a different ISBN.

This work is licensed under
a Creative Commons
Attribution-NonCommercial-
NoDerivs 3.0 Spain licence.
You are free to share (copy
and distribute) it under
the following conditions:
attribution, non-commercial,
no derivatives.
The full licence can be found
at:
[https://creativecommons.org/
licenses/by-nc-nd/3.0/](https://creativecommons.org/licenses/by-nc-nd/3.0/).



e-phc¹⁰

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

Contents

P. 9

Chapter 1.

Please read before using

Deconstructing concepts.

Aims and appropriateness.

How to use this guide.

P. 30

Chapter 2.

Laying the foundations: design and planning

Objectives, resources and scope of a landscape guide.

Organising the work involved.

General strategies.

P. 80

Chapter 3.

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

The spatial manifestation of landscape.

Identifying the values of a landscape.

Defining the scope.

P. 110

Chapter 4.

Nature: biotic and abiotic factors

Nature and culture.

Geomorphology.

Water.

Climate.

Biogeography.

Heritage resources associated with the natural environment.

P. 132

Chapter 5.

Time: the historical construction of a place

Landscape and the historical construction of a place.

Heritage resources associated with the history of a territory.

P. 157

Chapter 6.

Uses: human activities

Cultural landscape as a social construction: dynamism and human-driven change.

Analysing human activities as part of landscape characterisation.

Identifying and selecting activities.

Describing human activities.

Heritage resources associated with human activities.

P. 172

Chapter 7.

Constructing images: perceptions of landscapes

Social perception of landscapes.

Approaches to visual perception in landscapes.

Heritage resources associated with perceptions of landscapes.

P. 221

Chapter 8.

Managing change: assessment, objectives and measures

Starting point: assessment.

What next? Objectives and measures.

P. 264

Chapter 9.

Managing a landscape guide over its lifespan

Monitoring: concept and tasks.

Evaluation framework.

An introduction to working with indicators.

A reactive guide based on adaptive management.

A landscape guide over time: commitment and governance.

Overview and experiences of participatory governance.

P. 306

Summary diagram.

P. 308

References and further reading.



07



Constructing images:
perceptions
of landscapes

Social perception of landscapes

In this chapter, we will look at the concept of social perception within the context of cultural landscape characterisation from the qualitative perspective of anthropology. Looking at a landscape at the micro level, where the focus is on those who observe it, allows us to gain insights into what drives processes of social appropriation and identification involving different stakeholders and their landscape, as well as bring to light the different perspectives and actions relating to them. This approach is based on the firm belief that a landscape does not exist unless someone observes it, something which means it does not have an identity beyond people's perception of it. Landscape is like all other cultural heritage in the sense that it is a social construction. As such, it is only by recognising it and attributing values to it that it becomes heritage, hence the importance of understanding this recognition as well as its social significance. In order to achieve this, an analysis of the landscape's subjective dimension must be undertaken.

Constructivism and phenomenological ideas have been key in shaping the current approach taken to analysing social perception. Whilst the first framed perception as a two-phase process, i.e. firstly an individual receives stimulation and then forms representations, the second led to perception being regarded as action involving constant adjustments and shifts. Based on the above, an analysis of perceptions should go beyond seeing them as mere interpretations of reality to also consider them as the skills needed to function in said reality, these being based on the selection of certain elements in favour of others in accordance with a series of interests that justify this.

As discussed in previous sections, the study of social perceptions also allows us to add to the information obtained on historical processes and human activities, providing us with insights into the understanding of local inhabitants in terms of what has shaped their landscape, and helping us identify the different stages involved in its social construction. This analysis plays a key role in ensuring success when it comes to landscape quality objectives, as effective compliance, commitment and monitoring cannot be guaranteed if all stakeholders are not part of the process. By involving all stakeholders, strategies can be developed that capitalise on and maximise the strengths and/or overcome the weaknesses identified by different stakeholders in the landscape, something that ensures it is managed in a sustainable manner.

The relationship between landscape and social perception: key considerations

Social perception is inextricably linked to landscape, forms part of its definition (as given in the European Landscape Convention) and provides us with insights into the process through which humans interact with an area to the point of regarding it as a landscape. Based on this, it may be stated that without social perception, a landscape would not exist.

A landscape is constructed based on the selective observation and action of those who call it home, manage it, work in it, visit it, paint it, describe it, carry out research into it, etc., as well as all everything resulting from this. Its analysis should take into account all its stakeholders, including those who have an active interest in its sustainable management, those who may have an indirect or passive interest, and those who hold views that may block or impede

Landscape is like all other cultural heritage in the sense that it is a social construction. As such, it is only by recognising it and attributing values to it that it becomes heritage, hence the importance of understanding this recognition as well as its social significance.

it from being effectively managed. Details should be included on the interests and action taken by all such stakeholders.

When analysing the variety of perceptions that exist in a landscape, it should be remembered that they are subjective and reflect the perspectives of its stakeholders. This analysis should include the ideas, opinions, judgements and symbolic representations of all stakeholders, regardless of the social, political or economic weight they carry. This experience and knowledge represent points of view that must be taken into account when creating a landscape guide due to:

- the fact that the very definition of the term 'landscape' includes perception;
- the diversity of stakeholders in a landscape and the consequences of the interrelations between perceptions and actions in it;
- the fact that perceptions help us understand the landscape's heritagisation process;
- their importance when formulating landscape quality objectives; and

- the fact that analysing their strengths and weaknesses can potentially provide us with valuable information to ensure the landscape in question is managed in a sustainable manner.

Social perceptions of any kind, including those relating to landscapes, are characterised by their dynamic nature as well as their related actions, the fact that they may be individual or collective, their support by different social groups, their completely subjective nature, and the fact that they can reflect the same social reality in different and even opposing ways.

The political, social and economic lenses through which each individual or group observes their reality, in this case their landscape, explain why social perceptions drive actions and decisions. These two levels of perception (i.e. individual perceptions and the collective imaginary they are part of) are intertwined and often correlate with one another. Indeed, the social imaginary in which each individual perception exists is the result of consensus amongst members of its social group. This means that perceptions can only be constructed and understood within the context of the successive sociocultural frameworks that have shaped the landscape in question.

The diverse interests and actions of stakeholders present in landscapes (see the discussion on stakeholder maps in chapter two) clearly shows that perceptions are not neutral and belong to a particular time and place. This, coupled with the inherent physical dynamics of landscapes, means that the analysis of social perceptions provides us with the ideal tool through which to bring to light different social constructions and their constant

process of change, adaptation, construction and reconstruction over time, relating this to their social, political and economic context, and impact on the territory in question.

It is common for different types of social perceptions to coexist within a single context. These may involve groups with varying degrees of public support, relate to different aspects, have a bigger or smaller impact in different contexts, etc. Whatever the case may be, the social realities they reflect are what help us to interpret and classify them. These differences, which often lead to conflict, provide us with rich insights into the different perspectives that coexist within the social reality of a landscape.

Broadly speaking, in addition to the perspectives mentioned above, we may distinguish between four main areas where significant divergence tends to occur. These allow us to reveal the hierarchical relationships that tend to be established and the resulting differences in terms of landscape actions. These are:

- The differences between expert and non-expert knowledge.
- The questioning of discourse surrounding heritage, made possible by a participatory paradigm.
- The exercise of social, political and economic power by different stakeholders in landscapes.
- The prevailing models of development in cultural landscapes and their relationship to cultural heritage.

The analysis of social perception may draw on expert (scientific) knowledge or on non-expert knowledge, the latter often (and sometimes mistakenly) being associated with the local area. However, the

results will vary significantly. The first approach is linked to insights generated by academic disciplines, whereas the second focuses on personal knowledge and experiences of the landscape in question. The two approaches may complement one another if the expert knowledge forms part of a participatory process, or remain completely separate and different from one another if an authoritarian style of discourse is used in relation to the heritage in question. Whilst the latter is dominated by academia and based on deciding what is or is not heritage from the top down, the former ensures all stakeholders involved are part of these decisions from the bottom up.

Expert and non-expert approaches serve different purposes and may be called for at different times. As such, they are both equally valid for describing the perceptions of cultural landscapes. It is worth noting that this is separate from the necessary task of designing the process by which the local population is given a voice in the sustainable management of their landscape. To do this, participatory processes should be used, these being the most constructive for this purpose and an essential tool when creating and implementing a landscape guide.

The range of interests amongst those identified on the stakeholder map due to their position in the social, political or economic structure in place sheds light on those who hold power (and how effectively they do so), those who do not hold it and those who want to hold it. These processes tend to represent sources of conflict and provide a very useful context for clearly identifying positions and resulting actions. The latter is related to the fourth area of conflict mentioned above, namely the prevailing models of development in

the landscape in question. These also represent an area where conflict may be present and where the analysis of social perception provides us with basic insights into their impact on the landscape in question. Identifying the ideology underpinning the prevailing model of development in a landscape as well as its implications (which may be positive or negative) in terms of its sustainable management is essential for understanding and monitoring its evolution. Here, the identification of alternative and emerging economic models allows us to identify everything from aspects of the dominant model that generate tension in the landscape to new and different formulas based on other existing ideological conceptions, and everything in between.

Analytical approaches to the study of social perceptions

According to Josep Roca i Balasch, social perception refers to ‘the way an individual sees a certain social situation, and their role or possibilities in it’, an observation that is based on the belief that social perception is built ‘on the unique story of each individual’ and their network of social relations. As such, in order to understand the diverse perceptions that exist in a landscape as well as their impact on it, a critical analysis must be undertaken which identifies each underlying interest (social, political and economic) and the actions arising from these, the aim here being to explain the way in which they have been constructed and projected on to the landscape.

As has been mentioned on various occasions, within the context of a landscape guide the purpose of this analysis is to be able to explain the way in which judgements, ideas and social representations have been constructed, developed and projected on to

Expert (scientific) and non-expert approaches to social perceptions in landscapes may complement one another if the expert knowledge forms part of a participatory process, or remain completely separate and different from one another if an authoritarian style of discourse is used in relation to the heritage in question.

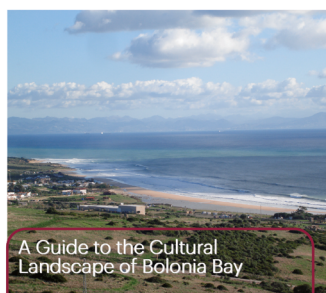
the landscape in question. This inevitably involves choosing certain aspects to focus on over others. At its most basic level, this involves identifying and describing the stakeholders present in the cultural landscape in question, including their interests and opinions as well as the extent of the impact (positive, negative or neutral) of their actions on it.

An analysis of social perception should be carried out for all aspects involved in landscape characterisation. Here, discourse, positions and judgements identified must always be linked to a specific time frame, which may be extremely long or short. In terms of the latter, this should always be included and the time frame as well as those involved stated. It should be noted here that an analysis of social perception does have certain limitations, such as the fact that it is generally impossible to have access to all the information needed to establish a comprehensive picture of past perceptions regarding a landscape. In terms of cultural landscapes that are recognised as such, it is important to analyse all aspects directly and

indirectly linked to their heritagisation process, regardless of how big or small a role they have played in this process (influence, interests and actions undertaken).

It is impossible to establish levels of landscape perceptions, although what we can do is classify them based on various criteria given that they are linked to the particular aspects of each landscape as well as those who experience them, including their interests, feelings and positions. In addition to classifying them (something we will discuss in the next section), it is also useful to take into account the analytical approaches most commonly seen in the relevant scientific literature and in policies governing the sustainable management of cultural landscapes where applicable. These refer to the different methodological strategies that provide us with insights into social perceptions and the way in which the results of an analysis involving this subjective dimension of a landscape are presented. Here, a number of different formulas are possible, depending on the nature of the landscape guide and the resources available (in terms of time, people and funding).

Broadly speaking, social perceptions can be analysed using a qualitative (and participatory) or quantitative approach. When analysing perceptions through a quantitative lens, they may be presented using graphs which show their various attributes and allow them to be turned into measurable variables that can be compared with one another. Here, the focus is less on establishing the relationship between perceptions and the social construction of the landscape in question, but rather on analysing the opinions of current stakeholders as well as statistics.



A Guide to the Cultural Landscape of Bolonia Bay

Local perceptions

- Definition of anchor places at a local level
- The area of Bolonia as a place of resources
- Perceptions of institutional actions
- Local appropriation of public spaces
- Landscapes experienced and landscapes imagined
- Perceptions of boundaries

Perceptions of visitors

Institutional perceptions

Artistic perceptions

Commercial and stereotypical images

Landscape through the senses



A Guide to Seville's Historic Urban Landscape

Projected images

- The image of Seville through the arts
- The image of Seville projected through its commemorative monuments
- The role of municipal tourist policy in shaping the image of Seville
- The influence of contemporary architecture on the image of Seville

Discourse and judgments

- The assessment of heritage as part of heritage protection policies
- Discourse used by the press
- Social perceptions of landscape resources

Visual perspectives



The Landscape of the Antequera Dolmens Archaeological Site

The dolmens of Antequera in the past: context and meanings

- An overview of the landscape of Antequera
- Recent prehistory and protohistory: the formation of a monumental landscape
- From the Romans to the Castilian conquest: continuity and change in the monumental landscape over time
- From the Castilian conquest to the 1980s

The dolmens of Antequera and their surroundings in local discourse

Visual landmarks and prominent places in Antequera and the surrounding area

In terms of the qualitative analysis of social perception, the focus is on interpreting and understanding the relationships between a cultural landscape and people as well as analysing information on the landscape and its process of social construction through discourse and meaning. As we will see later on, the majority of analytical approaches used in landscape studies are qualitative in nature and are characterised by their use of individual or group interview techniques, participatory methods and indirect sources (art, literature, websites, content created by media outlets, etc.).

Examples of particularly important aspects considered when analysing social perception in three landscapes in Andalusia

Classification of social perceptions in cultural landscapes

The system of classification outlined in this section is based on the most common ways of analysing

social perceptions seen in scientific research into landscapes, and takes into account the diversity that exists in terms of stakeholders as well as the analytical strategies used to present them. We have opted for this approach, as it is important all relevant stakeholders are identified and effectively studied (including their features and needs) as part of a landscape guide. It also aims to recognise the difficulty their classification poses, as many of these approaches overlap with one another, something which, far from invalidating them, helps with our analysis and provides us with a greater level of detail.

a) The involvement of people in the environment

The degree to which people are involved in an environment (and thus its landscape) has a significant impact on how they perceive it. Those who have greater involvement (as tends to be the case with those who live and work in it) generally have more in-depth knowledge on the environment and a greater understanding of it. They also tend to attach emotional and symbolic values to it. Although this perspective usually only covers aspects that directly affect the individual, it does tend to be extremely accurate and detailed.

Where involvement is less extensive, perceptions are more general and sweeping. In such cases, the individual's knowledge of the environment is based on less detailed information, leading to distorted images of it or images that are only based on a small part of reality, such as a travel website or the opinion of others also loosely tied to the environment, and seen through the filter of their own personal experience and baggage.

b) Chronological perceptive

Analysing past and current perceptions is another angle from which this topic may be approached. This is based on the sources of information that are available and, unlike the cases above, does not necessarily involve any specific types. Here, a timeline during which the perceptions were/are present is established and they are then studied based on the availability and variety of sources. As part of this, the categories outlined above may be analysed, although many more may be added. Here, there should be a particular focus on the age of the population and how long they have lived in the landscape, as well as if the area in question has always been regarded as a cultural landscape.

The current perceptions observed as part of a landscape study are a reflection of the experiences and actions of the stakeholders present at the time when it is created. Past perceptions, on the other hand, refer to those we can only gain access to through secondary sources (texts, images, maps or audio-visual content). These provide us with insights into the actions, perspectives, positions and activities of people relating to the landscape, or establish a direct connection between these individuals and events in the landscape. It may also be the case that certain current perceptions are built on past ones, using them as a form of 'justification'. In such cases, what happens is that historical perceptions are reinterpreted, with aspects providing the best support for current discourse being maintained and those which do not fit in with it being discarded.

Analytical approaches: social perceptions in cultural landscapes

| Parameter | Classification |
|--|---|
| The involvement of people in the environment | Detailed General Local Creative and artistic Standardised |
| Chronological perceptive | Past Present |
| Validity of knowledge | External expert knowledge Local/vernacular knowledge |
| Degree of influence | Dominant/hegemonic Alternative Minority |
| Sources of information | Direct perceptions Projected images |
| Sensory dimension | Visual Auditory Olfactory Gustatory Tactile |

c) The validity of knowledge

It is very useful to analyse the differences between social perceptions derived from expert (and often external) knowledge and those derived from non-expert knowledge (often, and sometimes mistakenly, linked to the local area). Establishing how these two kinds of perceptions differ from one another as well as how they are similar at this stage in the process will help avoid any potential tension and incompatibilities further down the line. Ultimately, what sets them apart is how they are viewed by society. Whatever the case may be, both provide us with insights into the landscape and should be put in their relevant context. In the case of perceptions derived from expert knowledge, this involves considering the scientific schools of thought related to the historical developments of the field in question, and in the case of those resulting from non-expert (local/vernacular) knowledge, the processes that gave rise to them and led to them acquiring a purpose.

d) Degree of influence

Given the ability of certain groups and individuals to influence individual and collective social perceptions, by understanding their economic, social and political importance, we are able to establish whether certain perceptions represent or would have represented majority, minority, alternative, secondary or marginal currents (to name but a few of the adjectives we may use to describe them). We must distinguish between perceptions that have been become/became dominant and those which have/did not, in addition to analysing the consequences of this. In other words, an analysis of perceptions should not be limited to those that have remained/ remained and become/became dominant over time.

e) Sources of information

All the approaches discussed thus far may be applied at different levels, not just the local level. In these cases, it may be necessary to look at what could be called projected images. This is possible thanks to remote access to bibliographical resources, quotations, oral traditions, paintings, photographs and websites, to name but a few examples. The conclusions drawn here regarding social perceptions are a hypothesis and must be confirmed at a local level where possible. As here we are dealing with historical and current documentary sources, it is necessary to look at who produced them and why, hence the need to establish their level of recognition and the extent to which they form part of local collective imaginaries.

This approach may also be useful where participatory methods are not practical and thus cannot be used, something which tends to be the result of a lack of resources (people, funding or time). In such cases, projected images may also be analysed in local contexts as a way of gaining insights into the preferences of the various stakeholders present. Here, content produced by media outlets, memorials, street names, tourist slogans and blogs, to name but a few examples, may be analysed.

f) Sensory dimension

Another extremely useful strategy for analysing perceptions is through the stimuli provided by landscapes. Such stimuli (and thus the resulting perceptions) may be visual, auditory, olfactory, gustatory or tactile. Whatever the case may be, this kind of analysis draws on both historical and current sources, quantitative and qualitative techniques, and

Given the ability of certain groups and individuals to influence individual and collective social perceptions, by understanding their economic, social and political importance, we are able to establish whether certain perceptions represent or would have represented majority, minority, alternative, secondary or marginal currents. However, an analysis of perceptions should not be limited to those that have remained/remain and have become/become dominant over time.

participatory methods. Below is a description of each type of sensory perception and how it should be approached:

- Visual perception is based on our sense of sight and may be captured through photographs, prints, paintings, drawings or maps, to give just a few examples. These may represent historical sources or be produced when a landscape study is being carried out with input from the various stakeholders present by means of surveys, discourse analysis and participatory methods.
- Auditory perception is based on the sounds of a landscape. Here, a list of all the historical sounds associated with the landscape in question may be produced (musical compositions, literature, poetry,

historical texts, etc.), or a list of its current sounds (everyday sounds, special sounds, etc.). Another option is to select sounds by means of surveys, discourse analysis and participatory methods. Particularly noteworthy here are studies that focus on soundscapes from the perspective of anthropology, art or technology.

- Olfactory perception is derived from all the smells of a landscape. As with visual and auditory perception, a comprehensive analysis of all the historical smells associated with the landscape in question (based on economic activities, literature, poetry, historical texts, etc.), or current ones, may be undertaken. Surveys, discourse analysis and participatory methods may also be used to select smells present in the landscape in question.

- Gustatory perception is based on the flavours of local products and specialities linked to a landscape. The ingredients used for these do not necessarily have to come from the landscape, although they may well do. The primary and secondary sectors involved tend to provide significant clues for identifying these, and, as with visual, auditory and olfactory perceptions, they may be identified and described using quantitative analysis, qualitative analysis and participatory methods. Looking at the protected geographical indications involving the landscape in question and the surrounding area is often a good way to begin this analysis. Here, it is also important to take into account personal memories and experiences as well as consider how they fit in with the social, political and economic context.

- Tactile perception is based on a range of physical stimuli felt by individuals linked to a cultural landscape, and covers everything from what someone feels as a result of a breeze or the wind on their face or body, to the temperature of the water in a

stream, the roughness of the land or the texture of vegetation. Their analysis (i.e. identification and assessment) should draw on both historical and current sources, qualitative and quantitative techniques, and participatory methods.

Approaches to visual perception in landscapes

In this section, we will focus on one particular type of perception in landscapes: visual perception. This is one of the most direct ways in which the natural and cultural components of a landscape are captured and interpreted, and meaning is given to them. An analysis of visual perception may take many forms and be based on methods and techniques used in fields such as geography, architecture, art and design.

The features of landscapes

In order to gain an initial insight into the features of a landscape, they must be viewed. When Anton van den Wyngaerde was commissioned by Philip II to visit Spain's main cities, what he produced were not merely drawings but reference works of reality. His creations are truly exemplary when it comes to depicting urban landscapes, architecture that blends in and stands out, infrastructure, topography, defining features such as rivers and the sea, and even empty spaces.

Representing the physical features that make up an area in the way van den Wyngaerde did requires extensive training, but it may also be done using traditional and semi-traditional techniques (drawings, descriptions, sketches, photographs, etc.) as well as modern technology (geographic information systems, augmented reality, etc.).

Representing the features of an area in the way van den Wyngaerde did requires extensive training, but it may also be done using traditional techniques (drawings, descriptions, sketches, photographs, etc.) as well as modern technology (geographic information systems, 3D reconstructions, augmented reality, etc.) to capture reality.

When beginning to look at the features of a landscape, a distinction should be made between those that are natural and those that are man-made. Natural features tend to be irregular, asymmetrical and meandering, whereas those that are man-made are generally regular and square or rectangular shaped, and have straight lines. That is why, whenever looking at the physical makeup of a landscape, this distinction (which is also seen in the features associated with natural and socio-economic components discussed in chapters four and six) should be maintained. However, deciding whether a feature belongs to one category or the other is no easy task, as there are fewer and fewer natural areas completely untouched by humans, (even if only by climate change), and as even in the most human of environments (i.e. big cities), features are largely shaped by nature.

Thus, based on the features of a landscape, we must distinguish between predominantly natural

and predominantly human landscapes, as discussed below:

a) In order to analyse the features of predominantly natural landscapes, generally speaking, medium-sized viewsheds which approach or reach the horizon are necessary. In terms of features, it is useful to distinguish between three scenarios in accordance with the type that prevails in the landscape in question:

- Prevalence of features relating to geomorphology (steep relief, flat and barren land, etc.)
- Prevalence of features relating to vegetation (forests, meadows, scrubland, etc.)
- Prevalence of features relating to water (lakes, rivers, coastline, etc.)

These features tend to be large and involve extensive viewsheds, except where they involve valleys or enclosed basins. The irregular and asymmetrical nature of these features does not by any means result in landscapes that lack equilibrium or harmony. The natural environment is the result of thousands and even millions of years of evolution, resulting in perfectly balanced landscapes, whether characterised by bareness (as is the case with deserts) or lush variegation and stratification (as seen in rainforests). As such, a visual analysis of the morphology of a predominantly natural landscape involves identifying its prevalent features (flat, steep, sloped, enclosed, etc.) and the elements that result in these (mountainsides, volcanic cones, marshes, Atlantic forests, etc.). Landscapes may or may not be uniform in nature. For example, some present little variation over vast areas, such as savannas, taigas and deserts covered by sand, whereas others have extreme contrasts, such as gallery forests along rivers.

b) Predominantly human landscapes are natural landscapes that have been transformed to a greater or lesser degree by humans. Land use, infrastructure, installations and buildings (to name but a few examples) all leave a mark on the landscape, which will be in greater or lesser harmony with nature and shape its static and dynamic views (see the following section). These features, introduced by humans, are more complex and often involve working at a smaller scale than with predominantly natural landscapes in order to fully understand them.

In terms of predominantly human landscapes, a distinction should be drawn between those of a rural nature and those of an urban nature. Those of a rural nature frequently involve large viewsheds, similar to those seen in predominantly natural landscapes, although much more variation is seen here in this regard. Examples of such landscapes include those occupying vast plains in the central states of the USA, where enormous fields of grain and cotton disappear over the horizon, as well as (and more commonly) rural landscapes where divisions are much smaller and more irregular, such as allotments near built-up areas and terraces. Whatever the case may be, the features of such landscapes are shaped by both their size and other basic elements needed for agriculture (paths/roads, irrigation systems, storage facilities, wine presses, etc.) or everyday life in these environments (towns, villages, shrines, etc.). Based on the above, we may establish three groups that a predominantly human rural landscape may fall into, based on its features:

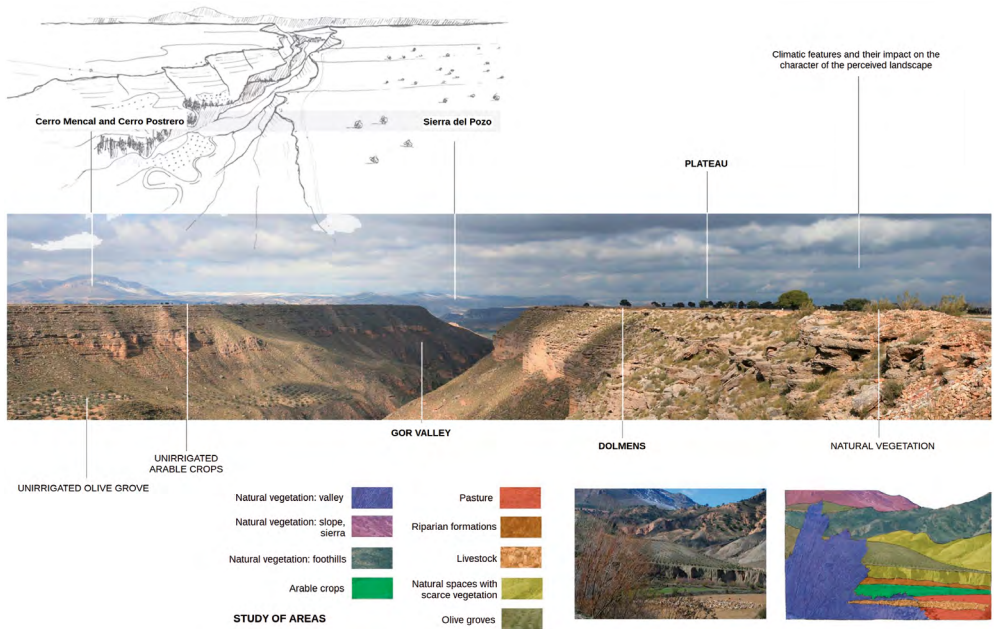
- A predominance of features typical of flat areas (open or closed fields, a network of generally geometric paths/roads, etc.)
- A predominance of features typical of sloped areas

(open or closed fields, a network of paths/roads adapted to slopes, a significant amount of infrastructure associated with agriculture, etc.)

- A predominance of features typical of mountainous areas (meadows, forests used for commercial logging, networks of paths/roads and routes with specific characteristics, etc.)

When analysing the features of urban landscapes, the level of detail should be greater, as the concentration of cultural values and meanings is much greater than in other kinds of landscapes. For example, although Mount Fuji undoubtedly holds great symbolic value, it extends across a vast area, meaning its values are much more spread out when compared to those of smaller features. A particularly good example of the latter are squares, which are rich and varied treasure troves of cultural meanings, with particularly illustrative examples including Saint Peter's Square in Vatican City, Plaza de Mayo in Buenos Aires and Alexanderplatz in Berlin. Thus, in urban environments, we may establish at least two levels or scales at which to study their features:

- Skylines and vast panoramic views of urban areas as seen from large open spaces such as beaches and parks, or elevated viewpoints, such as towers, skyscrapers or nearby hills: here, the geometric shapes (often cubic or prismatic) of their roofs contrast with high-rise buildings (which serve a twofold purpose as both landmarks and viewpoints), large monuments and urban infrastructure (stations, telecommunications installations, large theatres, etc.), and their vast, straight contemporary roads, which in turn contrast with their narrow, winding old roads. At this scale, it is important to consider how nature (in particular, relief, rivers and coastlines) have shaped the urban landscape. This is



Formal analysis in *An Assessment of the Physical and Natural Environment of the Gor Valley*

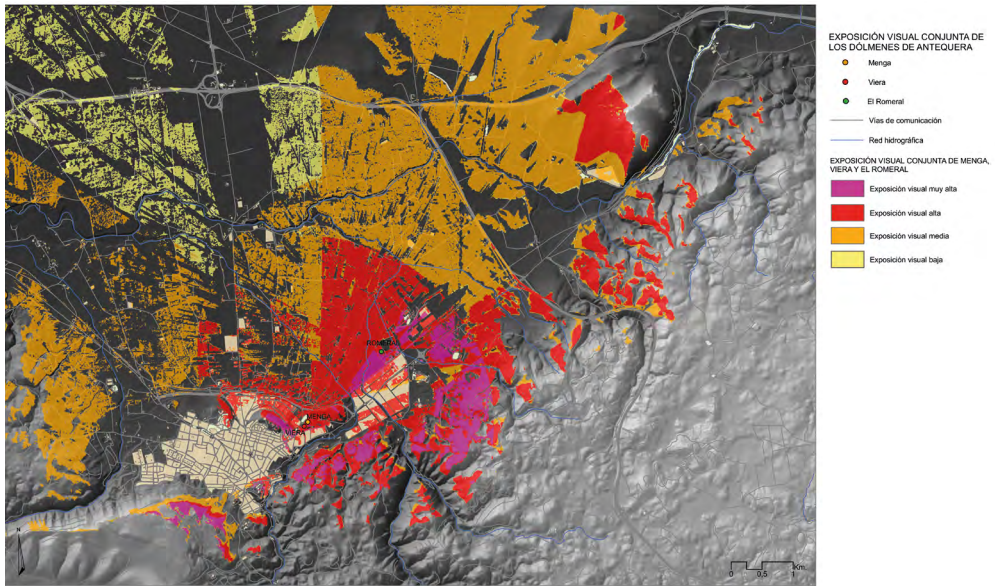
particularly relevant in cities such as Lisbon, Rio de Janeiro, Istanbul and San Francisco. It is worth remembering that in predominantly human landscapes, not only does nature shape the landscape, humans also shape nature. As such, the Seine in Paris, the Arno in Florence and the Guadalquivir in Seville are not simply natural features which shape their landscape but extremely important cultural elements. Of course, not all rivers running through cities have been tamed by humans, examples being the Nile in Cairo and the Mississippi in New Orleans.

- The urban environment: this is smaller in scale and includes squares (as mentioned above) as well as practically all built elements that can be seen at street level. It is often here that we find the quintessence of an urban cultural landscape. At this level, we find built elements and other features (such as parks, car parks, etc.) which make up

spaces with much smaller viewsheds than those seen above. However, this does not mean that their role in shaping the landscape in question is any less significant. Whilst the views seen when observing a city from a distance (vertical and/or horizontal) often offer insights into its social and religious nature, those seen at street level in the urban environment reveal a process of zealous beautification and ‘social pedagogy’, as seen through sculptural monuments, streetlights and vegetation, to name just three examples. In this regard, trees and shrubs planted in cities should never be considered naturally occurring parts of the landscape, as they have simply been introduced by humans for the purpose of making them more habitable. Their appearance (particularly trees) in public spaces began in the Late Modern period (with the exception of certain boulevards) and, as such, they do not form part of the historical makeup of urban landscapes.

Static and dynamic views

Amongst the first steps to be undertaken as part of this interpretative method is to travel around the area being studied on foot and in a vehicle using the various roads and paths available. In each instance, the landscape will be perceived in a different way. From each observation point, whether it be static or dynamic, information can be obtained on its views (which may be close or distant) and characteristics, these being related to how it is designed, how it blends in with the landscape and its infrastructure, to mention just a few examples. Nowadays, perceptions tend to combine both static and dynamic perspectives. The various ways a landscape is seen and understood will also depend on subsequent representations and analyses of it.



Analysis of how visible the dolmens in Antequera are from various locations, based on viewshed

a) Static viewpoints

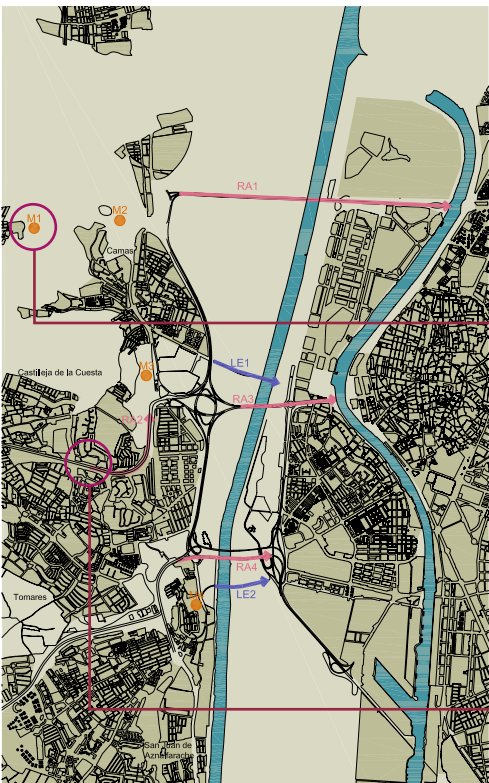
A static viewpoint gives rise to views of places that are fixed and immobile yet precise. These views are gained from conventional viewpoints and other points of observation formed over time by orography or human intervention. It is from here that the main formal features of a place are established.

When observation points represent prominent, important places in the landscape, they tend to be places of heritage, the original purpose of which was to offer views of an area. These were sometimes designed more to see than to be seen, as is the case with defensive structures, elevated settlements and places clearly created to admire the surroundings. Analysing the views from these points of observation is essential for documenting change. It is also extremely useful to take into ac-

count views not only from places that stand out within the area covered by the landscape guide, but also from external points of observation. This allows us to better understand the territory being studied and make decisions as well as predictions and recommendations regarding possible impacts.

In terms of closer views, particularly in urban contexts, it is more useful to analyse the difficulties posed by the urban fabric at street level, and identify issues (such as problems relating to pedestrians and traffic), unique monuments and vegetation, roads and routes, vanishing points, etc. On occasions, simply representing the road surface

Images used to analyse distant views, in *A Guide to Seville's Historic Urban Landscape*



STATIC VIEWS

Viewpoints:
M1 Gardens of Colegio del Buen Aire
M2 Cerro de Santa Brigida
M3 El Carambolo
M4 El Monumento neighbourhood

DYNAMIC VIEWS

Rapid network:
RA1 SE-30 (in the direction of Alamillo Bridge)
RA2 A-49 (descent and bend before La Pañoleta)
RA3 A-49 (in the direction of Patrocinio Bridge)
RA4 SE-30 (Juan Carlos I Bridge)
Slow network:
LE1 Pedestrian and bicycle access from Camas
LE2 Pedestrian and bicycle access from San Juan de Aznalfarache



| | |
|-----------------------------|---|
| Identification | Name Location Description Type |
| Landscape quality | Potential views Content Obstacles |
| User-related aspects | Ease of access Capacity Feasibility |
| Facilities | Infrastructure Information |
| Representativeness | Importance, local significance, etc. |



and pavements, vegetation and backgrounds with perspective provides invaluable insights for understanding the compact environments of cities.

b) Dynamic viewpoints

Dynamic viewpoints involve a vision associated with movement around a space, something which is very important to take into account in the modern world. These add another facet to the static model and involve sequences of views experienced when moving. Here, it is necessary to identify access roads and those which pass through the landscape's most frequented areas or by its most important sights. These trips may be short, involve a major road and use motor or non-motor vehicles. The latter refers to trips by bicycle and on foot where the roads or paths in question allow for this.

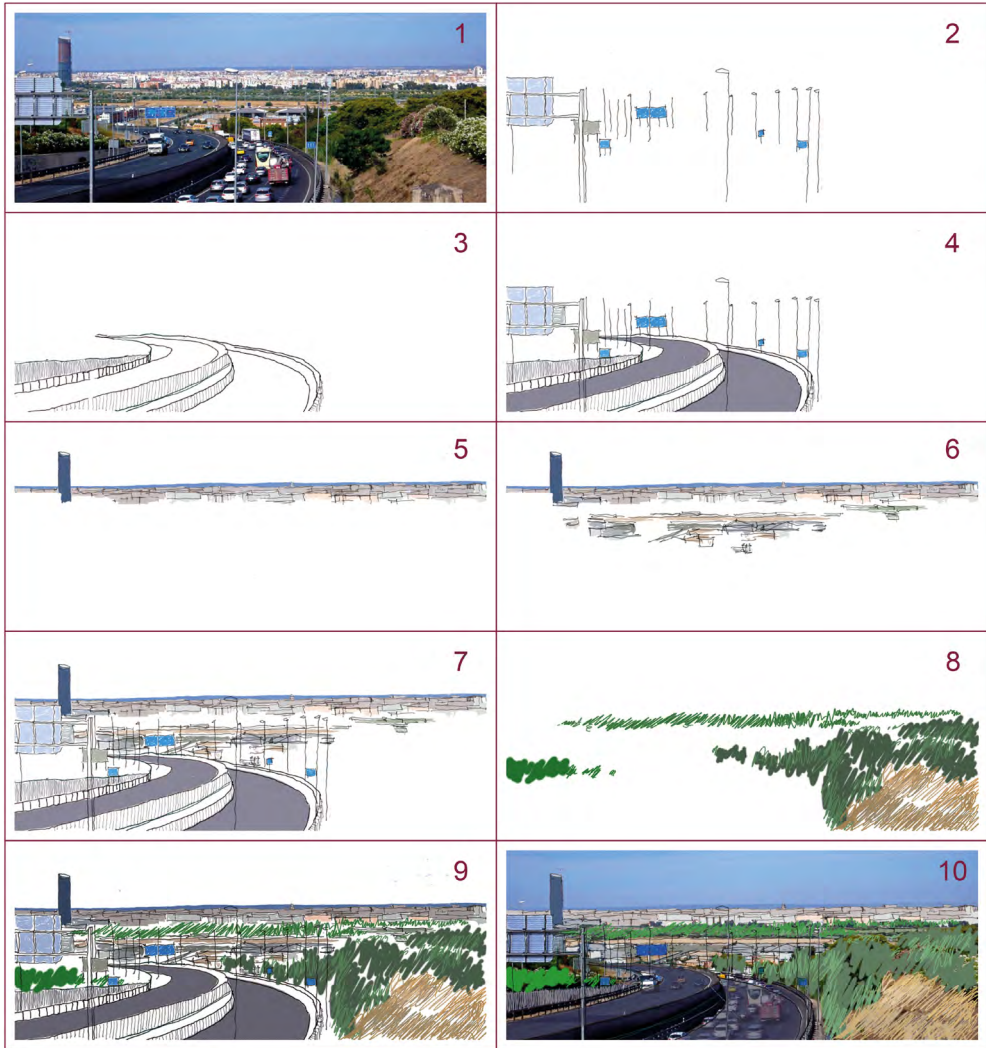
Beginning last century, non-static approaches to the vision of space have been greatly influenced by the impact of cinematography as well as the introduction of aerial photography, and more recently small devices quipped with cameras, such as drones. In terms of the latter, these are providing us with new viewpoints not possible up until now. Although, strictly speaking, satellites do not provide images of landscapes, the images they do provide may help in analysing them.

Moving perceptions represent a vision that is more fleeting in nature, but one which is highly selective based on the immediacy of the views captured from a road or path, or even from a vehicle using photography. From a vehicle, objects may be observed (which may be numerous or sparse, and poorly or well organised) against the orography and road infrastructure.

c) The use of photographs when analysing views

A particularly insightful task that may be carried out when analysing visual perception, particularly where it is dynamic, is to study the various layers or levels that come together to form this kind of complex perception. This analysis has a clearly subjective component, although this does not stop us from gaining insights into the numerous frames produced at high speed when the observer is moving. Here, photography is key for capturing perceptions. By identifying the viewpoint of the moving observer, as has been done with many drawings and paintings over time, the resulting 'snapshot' can become a valuable tool for subsequent work. At no point in history has the use of scientific knowledge for the interpretation or representation of the visual arts been rejected.

Essentially, moving perceptions represent a vision that is more fleeting in nature, but one which is highly selective based on the immediacy of the views captured from a road or path, or even from a vehicle using photography. In order to illustrate this point, we have chosen to focus on the A49 motorway, which connects the cities of Huelva and Seville. Its approach into Seville, where it is flanked by embankments, can be seen in the images on the next page. Here, the city provides a continuous and compact frontal view, preceded by a large stretch of vegetation along the Guadalquivir. The latter represents a 'green Seville', the result of the city's location on the river, and is something that is discussed in *A Guide to Seville's Historic Urban Landscape* [↗](#). Torre Sevilla (Seville Tower) rises in the background and is an important symbol of the modern city. The observer also sees signs, street lights and other elements that signal they are ap-



Layers of perception involving the vision of an urban landscape whilst moving

proaching a major city, in addition to an abundance of moving vehicles that form another unsettling landscape for the senses: the soundscape.

We will now follow the path laid out by the work of Gordon Cullen on urban landscapes (townscapes). As such, we will focus on how sketched sequences of perceptions can be selectively used to gain insights into the formation of a landscape, as well as assess and take real action in terms of colours, textures and volumes (aspects that will be addressed in the following sections). Such aspects shape how people perceive the features of a city, and form part of a very interesting movement in the English-speaking world which focuses on the details of things as well as their materiality and important role in constructing urban environments. In the case of the view from the A49, we will look at various aspects related to the image of the city. These are general in nature but by no means any less interesting.

Our sequence, which is presented in two columns, begins with a photograph, followed by a sketch of the signs and street lights. These elements provide extremely noticeable boundaries to the most immediate views offered, and are synonymous with movement. The following sketch is of the road infrastructure itself, which is represented using lines. The observer clearly does not see it in this way; they simply represent the outlines of the tarmac surface, which is a very significant part of what they do perceive. The fourth sketch then brings together the signs, edges of the road and the linear, curved tarmac surface. These four sketches provide us with a clear understanding of the various layers that come together to form the scene perceived by the observer.

Often, impacts in a landscape are the result of a failure to properly consider and understand the volume, colour and texture of its inherent natural or built elements, or effectively integrate new infrastructure in its surroundings.

In sketches five and six, the focus changes from the road to the close and distant background, made up of the buildings in the Guadalquivir valley. This offers a clear view of the how Seville has developed around the river. Torre Sevilla (Seville Tower) has also been purposefully made to stand out. It is almost in the foreground and conditions how the city's other buildings are perceived. Sketch seven brings together all the sketches that come before it and sketch eight depicts the vegetation present. This vegetation (particularly that seen in the background) is a defining feature of the city. Here, we also see vegetation flanking the road, the result of its design cutting through the land. Sketch nine combines sketches seven and eight, and in turn all the other sketches that come before them. The purpose of this division is to clearly show the role each layer plays in shaping the dynamic perceptions of the observer.

Graphic design programs allow us to establish these kinds of sequences as well as highlight aspects that may be analysed and discussed when considering the impact a particular course of action may have on an area. This is especially important for effectively addressing the concerns of a community with close ties to an urban or rural landscape. To

complete this exercise, sketch ten overlays all the layers (sketches) on the initial photograph.

Texture, colour and volume

The forms, colours and textures of both natural and built elements play an important role in shaping visual perceptions of landscapes. Often, impacts in a landscape are the result of a failure to properly consider and understand its inherent visual makeup or effectively integrate new infrastructure in its surroundings.

a) Texture

A formal analysis of a landscape must include the textures that contribute to the sensory experience offered by it. Texture is ultimately about how visual information is structured. Artists are fully aware that texture adds an extra layer of expression to their work, this being something contemporary abstract and figurative art has used with particular success. All we need to do is think of Tàpies or Barceló to see this trend towards richly textured canvases. However, texture in art may also be very subtle, as seen in the Flemish paintings found in the Royal Chapel of Granada.


In the case of landscapes, an analysis of texture should obviously be approached from a slightly different angle. As such, it should involve explicitly identifying the materials present and their ability to enrich the sensory experience offered. One example is found in open landscapes where nature has been modified to some extent by humans. For example, an area of olive groves in Jaén (Spain) represents the sum of values brought by trees being planted in lines on barren hills covered with natural and artificial elements, resulting in an extreme richness

in terms of texture, despite there actually being very little variety. In such areas, this extends as far as one can see and is undoubtedly an integral quality of such landscapes, one which may prove almost overwhelming for the observer. Although other elements may be added to these vast landscapes, perception operates across various dimensions and even the subtlest of alterations will often result in major changes to their image.

In the Andarax valley in Almería, changes to the cultivation of grapevines (traditionally grown on terraces), brought about by efforts to regulate competition within the wine-producing sector at an EU level, have not only resulted in economic and social damage but also degradation in terms of perceptions. As such, the removal of vines in Beires, Almócita, Padules, Canjáyar, Rágol, Instinción and Ohanes, amongst other municipalities, has meant the degradation of the terraces' stone walls and a radical change to the textures present, i.e. from lush green and the strong contrasts between light and dark of the valley to stone and barren land. This is not a matter of aesthetics (although it could be), but of the very fabric of the landscape, a kind of tapestry full of roughness and nuances that jump out at the observer. As such, when a landscape is being analysed within the context of an instrument such as a guide, in-depth studies must be undertaken using new and historical sketches and photographs in order to identify endangered values. When depth is added to the common shallow perspective, the observer is guaranteed to be treated to a whole host of surprises.

In urban landscapes, the study of texture is related to architecture and infrastructure, obviously artificial in nature. Depending on the closeness of the

view involved in the analysis, the relationship between form and content may be seen, something that is essential when looking at texture. Up close, textures become particularly apparent, with aspects such as the finish of a facade becoming extremely important. The use of lime mortar and limewash is just as important when it comes to the perception of texture as the different types of bricks and stones used, alterations to which are enough to reshape an urban landscape at street level. Here, there is often no going back from the damage caused by poor decisions. Thus, within the context of a landscape guide dealing with an urban landscape, an analysis of texture, coupled with an analysis of colour, are both essential for ensuring effective conservation as well as for creating new areas that are appropriate for the landscape in question.

If the relationship between form and content is very loose, texture should be seen as a source of perceptual information that provides us with insights into significant changes. The High Line  is an elevated park which opened in New York in 2009. Created on a former New York Central Railroad spur, it is an excellent example of how an unused space can be given a new lease of life and made available for the enjoyment of the general public (although not without its detractors). It has certainly enriched the texture of the New York skyline and changed how this former transport infrastructure is perceived. Here, art is created in the city for the city, bringing with it richness and contradictions, which are not necessarily out of place.

b) Colour

In the majority of landscapes with historical built-up areas, the rich colours and materials used for



facades are aspects that are synonymous with environmental quality and are not always found in more modern areas. Cities such as Granada and Seville have an old town full of colourful elements, and others such as Málaga offer an iconic and stylish array of high-quality painted facades. During the 20th century, there was a noticeable loss of such colours. However, in certain cases where the original work was not destroyed, particularly where stucco and high-quality materials were used, the original layer has been exposed and the colours brought back to life. Contemporary work that has been particularly sensitive when it comes to colour

Natural and human elements involved in landscape intervention in Bolonia Bay

as a result of the participation of professionals with expertise in the field is easily identifiable and should serve as an example in this area.

A landscape guide may draw on this approach, providing guidance on the colour of facades which goes beyond simply resorting to industrial colours. Having a custom colour chart may help us understand the weaknesses that many urban and rural landscapes display, the result of a failure to properly take this crucial aspect into account. The loss of such a fragile balance and the associated aesthetic richness is not trivial, and should be analysed in all landscapes that have built heritage with natural finishes involving lime and render that are easily lost, resulting in their heritage values significantly deteriorating. This also applies to settings that are rural in nature, those whose buildings are spread out and those with vernacular heritage (in the broadest meaning of the word).

Although it is a monument, when considering colour, we may take the Alhambra as an example applicable to a landscape guide, due to its size and extraordinary influence on the historic urban landscape of Granada. To do this, we should turn our attention to the colour chart included in its Master Plan [↗](#). Despite the vast amount of research carried out into this monument, little attention has been paid to its exterior colour. As such, approaching the landscape known as *Territorio Alhambra* (Alhambra Territory) from this extremely important angle is rather novel.

This document explains how little is known about the original colours used on the outside of the fortress, and notes how changes to its colours are the result of restoration work over time, as well as the gradual migration of pigment from the inside of

the large stones, resulting in the predominantly red exterior we see today. As in any landscape, human action has brought about a series of interesting changes that locals and outsiders have been able to appropriate as their own.

The Alhambra Master Plan 2007/2020 [↗](#) is very similar to a landscape guide in the sense that it establishes a process for studying a particular area and bringing together knowledge from different fields, without losing sight of the role played by vegetation and the land. Given the importance of ensuring the public is able to fully appreciate the monument, one of the measures of the Master Plan was the creation of the Alhambra Territory Landscape Guide [↗](#). To conclude this section, we may confidently state that colour is key when it comes to understanding and preserving landscapes as well as correcting negative impacts.

c) Volume


The volume of objects, regardless of their size, is a key consideration when analysing perceptions. The concept of three-dimensional space is an important concept and a central part of art, design, cinema, scenography and the visual arts in general. The historical tendency to work with two dimensions means images have traditionally lacked information about the depth of the object being depicted. Three-dimensional (3D) representations are now common practice in areas such as architecture, the audiovisual industry, video games and simulations. It should come as little surprise that cinematography, the art of motion picture, has led the way in terms of capitalising on this transformation, which, at the extreme end of the spectrum, has been used to create alternative realities and science fiction. It

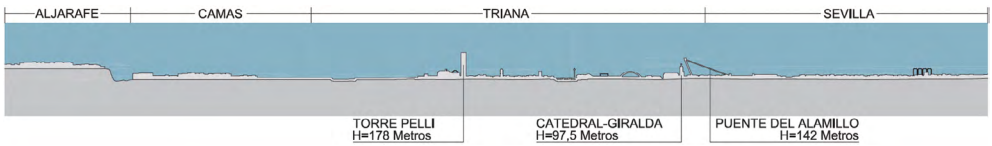
may be argued that the contemporary world is essentially a framework made up of visions in space, given that modern digital tools allow for three-dimensional constructions that require vast input in terms of data but also provide great malleability and versatility once the basic information has been established. This would have been literally unimaginable when perspective paintings were the closest people would come to a lifelike depiction of reality.

However, here our attention should not just be on the tools used for representing volume, but on its perception and role in helping us understand a landscape and foresee visual and non-visual impacts. It follows on from this that volume cannot be studied in an abstract manner given that the focus should be on establishing how physical forms relate to their environment. This is particularly relevant when looking at architecture and landscape.

In the case of urban contexts, it should be remembered that the evolution of a city in terms of its density will not be uniform. For example, historic centres tend to have buildings with around four floors and strike a very interesting balance when it comes to volume, this being something that has clear advantages from the perspective of town planning and quality of life in cities. As such, when viewing cities with a large historic centre, such as Seville, from a rooftop, what we see is a jigsaw puzzle of homogeneous pieces that fit together, albeit with subtle variations arising from the range of environments present at street level. Using modern instruments that allow for 3D analysis, we are able to view the layout of a city in terms of volumes, create a series of patterns based on this, and subsequently use these to effectively develop landscapes in evolving areas of the city as well foresee impacts.

Certain issues that have arisen relating to urban heritage management and its study at a landscape level have been the result of a failure to properly consider the three variables discussed in this section: volume, colour and texture. By properly addressing all three aspects in impact studies, we are more likely to be able to foresee and resolve such issues. This is something that is particularly relevant when it comes to the inevitable evolution of cities, a challenge those responsible for managing them must accept and one which involves effectively creating new environments as well as designing buildings which fit in with their surroundings whilst being creative and unique. In certain academic studies, an approach based on analysing degrees of density for the purpose of managing land-use variables, and subsequently comparing this information with data on quality of life has been put forward. Here, the study of volume is not merely an exercise for analysing the visual makeup of an urban environment, but also an instrument that allows us to determine environmental quality.

Generally speaking, in an urban landscape guide, the study of volumetric balance does not play such a significant role. However, that does not mean it is any less important or difficult. Here, all we have to do is think of the constant challenges related to town planning in the Albaicín in Granada , declared a World Heritage Site along with the Alhambra. Great care is taken in this quarter of the city when it comes to maintaining the size of its buildings and the views it offers, with residents themselves overseeing its evolution. Through such experiences, it becomes clear that urban culture must be strengthened through a collective approach involving studies of perception. These may draw on



Images providing information on the volume of new infrastructure, in *A Guide to Seville's Historic Urban Landscape*

the considerations outlined in this publication but may take many different forms.

Studies on the integration of infrastructure in the countryside are more recent and began to appear at the same time we saw an increase in public- and private-sector initiatives in rural areas. Such initiatives sometimes involve large, poor-quality buildings for farming (such as storage facilities), whereas others are designed to be unique additions to the landscape, such as the new wineries we are seeing appear in well-known vineyard landscapes.

Two other types of infrastructure we now often see in rural settings are wind and solar farms. Despite having a more streamlined design, these are also considerable in size and significantly impact upon landscapes due to the fact that they involve not one but numerous structures being installed at a single location. The volumetric perception of these spaces means they become important features of the countryside, where their impact is evident. Despite this, efforts have been made to increase the extent to which they fit in with their surroundings.

Heritage resources associated with perceptions of landscapes

These kinds of resources may be divided into two groups: direct or indirect, both of which are very different but must be taken into account in a landscape guide. The first allow individuals (residents or visitors) to directly perceive a landscape using their senses, whereas the second provide depictions of a landscape.

We mainly use our sight when it comes to perceiving landscapes, although we do use other senses.

As such, we will begin by discussing the main direct heritage resource associated with the senses: views. As discussed in previous sectors of this chapter, certain locations offer particularly good views of a landscape and thus become basic resources for observing and enjoying it. These include viewpoints and roads. Those responsible for creating a landscape guide should be aware of the fact that landscapes are not observed from random locations, but in the majority of cases from one of these places. Viewpoints, regardless of whether they have been designed as such, tend to be places that offer static views, despite the fact that when looking at a landscape there will always be some kind of movement, such as the observer turning their body or head, scanning the surrounding area or moving slightly to avoid something blocking their view, to name just a few possibilities. Certain details may be given for these kinds of resources so that possible opportunities for maintaining and improving them can be identified. These include information that allows them to be identified (name, location, a brief description, their type [watchtower, castle, a purpose-built viewpoint, etc.]; the quality of the views offered (including the range, visual obstacles, etc.); user-related factors relating to the viewpoint (ease of access, capacity, etc.); facilities (a funicular which takes visitors to the viewpoint, bars and restaurants, signs, etc.); and how representative they are (the importance of the viewpoint due to it featuring in travel guides, on social media, etc.).

Apart from the static or still views offered by viewpoints, the other way of visually perceiving a landscape is whilst moving. Although less studied and documented than viewpoints, roads and paths of various kinds and involving different speeds are the main locations from which people see landscapes.

These may be divided into two groups. The first includes roads and paths leading to the landscape, which offer sweeping views of the area (be it rural or urban). Their analysis is based on the visibility and identification of landmarks (watchtowers, hills, etc.) and other key elements of the landscape (such as certain types of roofs or an abundance of trees/woodland), in addition to considering the distinctiveness of the features present (clearly identifying the main monuments, the oldest areas, parks and gardens, crops, etc.), and the experience of the individual moving as well as what they are doing in the vehicle (passenger, driver, etc.). The second includes main roads (motorways, dual carriageways, etc.). Here, particular emphasis should be placed on their design, which, in addition to having a functional purpose, may clearly respect and fit it with their surroundings. In doing this, attention should be paid to the cultural and natural aspects of the landscape in question.

Other direct heritage resources associated with the senses are: smells, an example being that of orange blossom in spring in Seville; colours, such as those offered by the cherry trees of Valle del Jerte, Cádiz's immaculate white villages, or the black volcanic soil of La Geria in Lanzarote; sounds, such as the hissing of the wind on La Gomera; and flavours, a particularly illustrative example being virgin olive oil, synonymous with the olive grove landscapes of Jaén.

Social perceptions of a landscape are also related to a series of elements which interact with and reinforce the symbolic, transcendent and identity-related dimensions that give a landscape meaning beyond its physical reality. A landscape guide must identify the heritage resources which underpin the

The attributes of resources affording direct visual perceptions in *A Guide to Seville's Historic Urban Landscape*

| Resources | Attributes | |
|------------------------------|--|---|
| Viewpoints (static views) | Identification | Name Location Description Type |
| | Visual quality | Potential views Content Obstacles |
| | Capacity | Ease of access Capacity Feasibility |
| | Facilities | Infrastructure Signs and information |
| | Representativeness | Based on sources of information |
| Roads (dynamic views) | Urban landscape from roads providing access | Visibility |
| | | Content and meanings (landmarks and keys) |
| | | Comprehensibility (scenes) |
| | | Experience (position in the vehicle, route, speed, etc.) |
| | Roads and landscape | Design Integration (heritage and natural aspects) |

shared social perceptions of the landscape in question. This may be a rather challenging task when these perceptions involve very different groups. For example, it is easy to imagine just how difficult it would be to analyse these resources in a cultural landscape such as Jerusalem, a city where perspectives are not only different but on occasions diametrically opposed.

Here, indirect heritage resources involve extremely varied artistic and documentary sources, although not all of these will be available for all cultural landscapes. The majority of these are intellectual and institutional in nature, and deal with images resulting from works that have been attributed a significant degree of prestige within their field, whereas others draw on oral traditions (already included in other studies or identified as part of the landscape guide) and contain stories specifically relating to the landscape in question.

In terms of artistic sources, these include literature, legends, paintings, prints, drawings and motion picture, to name but a few examples, which take their inspiration from the landscape. Such creations may use the landscape as a setting or context for their work, or place it at its centre. Examples include the

Heritage resources that underpin social perceptions, such as those of an artistic and documentary nature, involve a particular way of seeing the landscape at a given moment in time, and often intentionally project a certain image.

The images projected by public monuments and associated heritage resources in Seville, from *A Guide to Seville's Historic Urban Landscape*



Projected image

Name of the resource

Seville and the Americas

- Monument to Christopher Columbus (Cartuja)
- Monument to Christopher Columbus (Paseo Catalina de Ribera)
- Birth of a New Man
- Monument to friar Bartolomé de las Casas
- Monument to Simón Bolívar
- Monument to José de San Martín
- Monument to José Martí
- Monument to Juan Pablo Duarte Díez
- Monument to Rodrigo de Triana
- Monument to the sailors of Christopher Columbus

Disasters and tragedies

- Cross
- Calvary
- Triunfo de Nuestra Señora del Patrocinio
- Monument to those who were shot

Literature

- Monument to Miguel de Cervantes
- Monument to Bécquer (María Luisa Park)
- Monument to Bécquer (Las Golondrinas)
- Monument to Bécquer (Instituto Bécquer)
- Monument to Dante Alighieri
- Monument to don Juan Tenorio
- Monument to Carmen

The arts

- Monument to Bartolomé Esteban Murillo
- Monument to Diego Velázquez
- Monument to Francisco de Zurbarán
- Monument to Juan de Mesa
- Monument to Martínez Montañés
- Monument to Joaquín Sorolla
- Monument to Juan Manuel Rodríguez Ojeda

Music, song and dance

- Monument to La 'Niña de los Peines'
- Monument to Antonio Mairena
- Monument to Manolo Caracol
- Monument to 'Niño Ricardo'
- Monument to 'Naranjito de Triana'
- Triana al arte flamenco
- Monument to the potters of Triana and soleá
- Monument to Antonio Machín
- Monument to Pastora Imperio
- Monument to Mozart

Bullfighting

- Monument to Pepe Luis Vázquez
- Monument to Manolo Vázquez
- Monument to Juan Belmonte
- Monument to 'Chicuelo'
- Monument to Curro Romero

Religion

- Monument to King Ferdinand III
- Triunfo de la Inmaculada Concepción
- Monument to friar Serafín Madrid
- Monument to Miguel de Mañara
- Monument to Saint Ángela de la Cruz
- Ceramic reredos of Cristo del Amor

landscape of Vetusta in La Regenta by Leopoldo García-Alas y Ureña (also known as Clarín), the legend of the Peña de los Enamorados (Lovers' Rock) in Antequera, Impression, Sunrise by Claude Monet, Starry Night Over the Rhône by Vincent van Gogh, Journey to the Alcarria by Camilo José Cela, films shot in the Tabernas Desert, such as Lawrence of Arabia, and the prints produced by David Roberts when travelling around Spain in 1832 and 1833.

Audio recordings, photographs, posters, brochures, maps, postcards, publications and websites, to give just a few examples, all form part of documentary heritage resources. Many of these reveal a certain way of perceiving a landscape at a given moment in time and often intentionally project a certain image. This is certainly the case of travel brochures, postcards and images used in advertising as well as the press. They may also show a scene shaped by the time of day, the season of the year or the weather, an example being photographs; or reflect the feelings, memories and ideas relating to the landscape of those who have experienced it in some way.