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Grado de Turismo

BACK TO THE PAST: MODERNIST BURRIANA

Resource analysis for the tourist interpretation of Modernism in the
municipality of Burriana

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Abstract

Interpretation has become one of the most outstanding tools to value heritage from any region. As a result of the economic rise that caused by orange trade in the municipality of Burriana, a rich patrimony was built up following the artistic style that predominated large cities such as Paris, Barcelona o Valencia, Modernism. In this sense, a resource analysis and a selection for an interpretation design can help to create an attractive route to increase awareness and knowledge of the heritage by the population, and at the same time it can be used to pass on the resource of Modernism to tourism.

Key words: Interpretation, heritage awareness, Modernism, cultural tourism, tourist route, Burriana.

Resumen

La interpretación se ha convertido en una de las herramientas más destacadas a la hora de poner en valor el patrimonio de cualquier región. A raíz del auge económico que propició la naranja en el municipio de Burriana, se fue constituyendo un rico patrimonio a partir del estilo artístico que predominaba en las grandes ciudades como Paris, Barcelona y Valencia, el Modernismo. En este sentido, un análisis y selección de recursos para un diseño desde la interpretación puede ayudar a crear una ruta atractiva para la sensibilización y el conocimiento patrimonial por parte de la población, al tiempo que puede permitir proyectar turísticamente el recurso del Modernismo.

Palabras clave: Interpretación, sensibilización en patrimonio, Modernismo, turismo cultural, ruta turística, Burriana.

Resum

La interpretació s'ha convertit en una de les eines més destacades a l'hora de posar en valor el patrimoni de qualsevol regió. Arran de l'auge econòmic que va propiciar la taronja al municipi de Borriana, es va construir un ric patrimoni a partir de l'estil artístic que predominava a les grans ciutats com Paris, Barcelona o València, el Modernisme. En aquest sentit, una anàlisi i selecció de recursos per a un disseny des de la interpretació pot ajudar a crear una ruta atractiva per la sensibilització i el coneixement patrimonial per part de la població, mentre que pot permetre projectar turísticament el recurs del Modernisme.

Paraules clau: Interpretació, sensibilització en patrimoni, Modernisme, turisme cultural, ruta turística, Borriana.

Dedication

To my parents and partner for their support and patience, without them this could have not been possible.

To my family for always being there for me when I need.

To my tutor, for guiding me during all the process and transmitting me the importance of interpretation.

To my English teacher for trusting me and teaching in the best possible way.

To my friends for helping me when I needed it.

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1. INTRODUCTION

In our quotidian lives, it is very common the unawareness of the resources and attractions that are close to where we inhabit. In the case of the heritage, the lack of knowledge from local population about their resources, is one of the big challenges in many regions, because “only what is loved is cared for and protected. And to love the heritage it is essential to know it” (García, seen in Portolés, 2020, p.29). Misinformation holds back the preservation of heritage and causes damages to it. Therefore, it is necessary to make our society become aware of the need to protect heritage assets through their knowledge (Fontal, 2020). However, though it is a fundamental requirement, “heritage’s knowledge does not lead directly to awareness-raising” (Fontal, 2020, p.74), since there are many people who know about their patrimony, but they cannot interpretate it (Fontal, 2020).

Consequently, a new concept has appeared, the interpretation, whose aim is to communicate the heritage in a more attractive way, making of the destination an exciting new experience and generating a need in the tourist to return and know more. The interpretation allows to adapt the tourist’s products to a demanding public, whose motivations and needs are constantly changing. In addition, a harmony is needed between visitor and residents here, recognising that “even if there is a tourist public, the interpretation of a territory is fundamentally directed to the local people, since they are who support it and benefit actively from it, so their requirements and claims are important” (Castells, 2006, p.4).

The object destination of this work is Burriana, which is known for the orange trade that was developed during the 19th and 20th century. Almost all of its heritage legacy is the result of this period. Since the year 1903, a new artistic style began to develop in the Valencian Community, the Modernism. which stood out in the large cities. However, “from the different villages of the province of Castellon, Burriana was where Modernism hit the most remarkable development” (Patuel, 2011, p.158). Despite the importance oranges had in the municipality, and also the patrimonial legacy it left behind, the majority of the population is unaware of its resources or does not value them. Nonetheless, according to Portolés (2020) a great way to involve society is to make them take part in the project that the city wants to develop. When they participate lively in local activities, people learn to appreciate what they have and, thus, they fight to preserve and improve their patrimony. Moreover, when people begin to understand the why of their heritage, they start to become more aware of it, and acquire a greater

consciousness of what they have in their city or town (Fontal, 2020). Throughout the interpretation, it is possible to carry out, for example, an experiential route that allows, both locals and tourists, to know or learn in a more interesting way the history of Burriana.

In order to understand better how this project is structured, we will dedicate this first section, of the Final Degree, to explain the different points that make it up, as well as the content covered in each of them.

First, a section has been dedicated to the Justification of the Topic. At this point, three reasons have been established, concisely, to explain why Burriana, the Modernism and oranges have become the central topic of this work. Then, the general and specific objectives that have guided the work development are described. Continuedly, in the Methodology point, a brief explanation of the steps followed to carry out the Final Degree has been given, as well as the direct and indirect sources used.

Second, the Theoretical Background, which corresponds to the theoretical part on which the work is based in order to be able to do the analysis, has been divided into three key themes with corresponding subsections. The first point about heritage awareness explains: what heritage is; the importance that cultural tourism has acquired, as well as its role in heritage conservation. The second section is dedicated to the interpretation. However, before deepening into what interpretation is, it is explained how the motivations of demand, which are continuously changing, make it necessary to step away from what is traditional in order to give the public a different experience. For that purpose, a tool such as interpretation should be applied since it is considered as one of the main instruments to offer a different and attractive vision of heritage. In the last section, an introduction to touristic resources analysis is made.

Third, the Analysis of the project is developed. At the beginning of this point, a contextualisation of the municipality of Burriana has been done, in terms of territory. Then, based on the interview with the manager of the Tourist Office, Ester Ros, it has been possible to analyse the tourist situation in the city. This has helped us to carry out the inventory and its subsequent analysis, according to Diego López Olivares, and thus, knowing what the most important resources in the municipality are. Finally, the resources connected with the theme of the project have been selected from this inventory, in other words, the Modernism. From the analysis, we have been able to explain in a brief and attractive way the history of the orange

and the Modernism in Burriana. Then, from this inventory we have chosen some of the resources that best expose the link between the orange and the artistic style, Modernism.

Fourth, I have dedicated one point to design a suggestion on what contents the route should integrate, what spaces it should cover, the main topic of the route, and so on.

Lastly, we finish the Final Degree with a conclusion about what has been dealt with during the project, as well as what should be done in order to raise awareness of heritage and enhance the value of resources.

2. JUSTIFICATION OF THE TOPIC

In the first place, the interest of this topic is due to my connection with Burriana since both sides of my family were born and grew in the municipality. In addition, my paternal family has been dedicated to the orange trade for several generations. At the beginning of the 20th century my great-great-grandfather founded a company dedicated to this industry, which was later inherited by my great-grandfather until the arrival of the Civil War, when the company closed. Even then, my great uncle was dedicated to exportation from Burriana, while my grandfather imported from The Netherlands. Currently, my father is also active in this sector.

Another reason why I chose this theme is because of my personal feeling and concerns about the lack of knowledge that is passed on to the local population about their history. Burriana was and is known for the importance of the orange industry. Nevertheless, the value of that age has been lost over the years, causing most of the population ignore their origins. As a result of this, there is a lack of awareness of patrimony, as people do not know what they have, they do not value it and take care of it.

Therefore, it was the lack of an attractive product – linked to the orange production and trade – around the Modernism that convinced me to carry out the work on this topic. In order to get the population sensitised, first it is necessary to change their opinion about their own city. The fact of creating a product around the orange industry would allow locals to understand the relevance of this sector for Burriana, and also transmit it to future generations, so that they can continue to be aware of it. In addition, a cultural product would attract visitors who want to learn about the heritage and history of Burriana, as well as the significance that had a product

as the orange, a globalised fruit today. At the same time, it would encourage the offer diversification and the deseasonalisation of tourism.

3. OBJECTIVES

Regarding the objectives that have been established to develop the Final Degree, we must differentiate between the general objective and the more specific objectives that will make it possible to achieve the previous one.

The main objective of this work is to know the best way to apply the interpretation, in order to create a product linked to the Modernism and the history of orange. A new, enjoyable, and attractive product, in which interpretation is applied to address all audiences, regardless of age. In this way, everyone will be able to know and understand their history and patrimony better, generating a feeling inside them that will push them to value, care for, conserve and transmit it.

Throughout this objective, the following more specific objectives are set out:

- Understanding the central elements about patrimonial awareness.
- Exploring the interpretation and its applications to the case of Modernism in Burriana.
- Defining tourism potential of Burriana in relation to cultural tourism.
- Analysing the resources that identify the city connected to Modernism in Burriana.
- Exploring the resource of the history of the orange and the emergence of the Modernism as content for the creation of an interpreted product.
- Creating an interpretation proposal.

4. METHODOLOGY

For developing the Final Degree, direct and indirect sources have been used which have provided the information required to carry it out. First, to guide the work, a contextualisation of the Modernism and the orange was carried out, and then four key concepts were defined for this project: Sensitisation, Interpretation, Orange Industry and Modernism.

From Google Scholar, I have found different articles that have helped me to get extensive information to elaborate the Theoretical Background. At this point, I sought to deepen three fundamental topics in order to develop the analysis later: the heritage awareness, the

interpretation and the resources evaluation. However, it has also been necessary to go to the library of the Jaume I University to deal with the evaluation of resources in great length, according to Professor Diego López Olivares.

Then, analysis point has been divided into different subsections that help us to develop the later conclusions:

First, a report has been drawn up about the characterisation of the territorial development of tourism in Burriana, based on the work carried out in the subject TU0933 – Integrated planning and management of tourism development. In order to get this information, I have used Google Common. Web pages such as the INE, the Burriana city hall website or the Tourist Office website have been the main institutional information sources.

Then, in order to carry out the analysis of the tourist situation, I have interviewed the Tourist Office manager, Ester Ros, in an open interview. The use of the semi-structured open interview is suitable for capturing impressions, lines of work in tourism and opinions on the present and future of tourism in Burriana. The interview development focused on four main issues: the tourist situation in Burriana, the cultural offer and the Modernism, heritage awareness and the importance of interpretation. The interview took place on 23/03/2022 at the Burriana Tourist Office and had a duration of 1 hour and 55 minutes. During the meeting I took notes, which I after completed with the transcript of the recorded audio. Throughout this interview, I have been able to learn more about the municipality, as well as to complete the data for the inventory that I did later.

To carry out the resources inventory I have relied on my own experience and knowledge about Burriana. Although, it is also true that the Burriana tourist website and the interview with Ester Ros have help me to complete the resources list. During the resources evaluation I have based on subject TU0943 –Analysis and Management of Resources, which is lean on the criteria established by Diego López Olivares.

In order to make a brief explication about the orange industry and the Modernism I have drawn from books written by different authors, highlighting Vicent Abad as the author of the book *Historia de la Naranja* (History of the Orange). Thereafter, it has been possible to make an explanatory synthesis of how the orange tree began and developed, as well as the role it

played in the emergence of Modernism in Burriana, which has allowed us to deeper into the architectural style of the time. Moreover, I have elaborated a small analysis about the Orange Museum and the Modernism Audio guide.

Finally, and before reaching conclusions, I have carried out a little propose about how the Modernism route should be.

5. THEORETICAL BACKGROUND

5.1 HERITAGE AWARENESS

5.1.1 What is heritage?

In this first section of Theoretical background, we will discuss about the heritage awareness idea, with the aim to know how to improve population's knowledge of heritage. However, it is necessary first to learn about what the heritage is since it is a challenging to define because the different meanings it can acquire.

In this case we will be based on cultural heritage, which “is constituted by all those tangible or intangible elements and manifestations produced by societies, result of a historical process where the reproduction of ideas and material constitute factors that identify and differentiate that country or region” (Fernández and Guzmán, 2004).

Nevertheless, “the cultural heritage concept is in constant development, including new perspectives and considerations; expanding its range and depth; extending to include numerous glances” (Portolés, 2020, p.34). Moreover, “the way of understanding heritage has been shaped over the years and, currently, various conceptions coexist” (Fontal, 2020, p.15). This does not mean that there are many concepts of heritage, but there are different ways to use the same idea (Fontal, 2020, p.15).

As a result of this, and following Portolés (2020) and Fontal (2020) idea, there are different forms to see heritage (Fontal, 2020, p.16-17):

- Heritage as an object: this term refers to material and physical assets, which can be seen and touched, and need to be taken care of in order to preserve them over time.

- Heritage as text: discovering what happened in the past through “a vestige, a rest or a mark in which you can “read” the story” (Fontal, 2020, p.16).
- Heritage as context: this term has been used to refer to assets that explain “a moment in the history of mankind” (Fontal, 2020, p.16).
- Heritage as a symbol: it is able to condense and represent places, identities, and so on.
- Heritage as an extension of the subject: the population is who make known their heritage, because they feel it as their and transmit it to the rest of the people so that they can know it.
- Heritage as a tie: “the most important value of heritage is its capacity to contain and generate identity ties” (Fontal, 2020, p.17), because people create links with heritage assets.

In the case of this project, this multiple approach helps us to observe better the different faces of heritage, mainly associated with heritage as an object, due to the necessity of protecting and caring for physical assets. Also, it is linked with heritage as context because assets of a municipality tell the history of a moment in the past. Lastly, it is connected with heritage as an extension of the subject and as a tie, because of the importance of population sensitization to preserve the heritage.

“Knowledge of cultural heritage is an ally in the preservation of identity and the formation of values, it allows for self-knowledge as a person and as a society, which contributes to the strengthening of identity” (Hermosillo and Martínez, 2016, p.6). Consequently, in order to keep the heritage over the time, it is essential that population understands and appreciates it, inasmuch as “its state of conservation will depend on the community’s interest for preserving it” (Carrascosa, Media and Nieto, 2016, p.3).

5.1.2 Sensitivity to the heritage

Once we have known what the heritage is, in the following pages we will define what it means to be sensitive to heritage. However, it is easier to start by describing what the lack of heritage awareness is, so we can understand better what sensitization is.

A person or a group of people who disregard their heritage, and thus they “overlook, plunder, ignore or destroy” (Fontal, 2020, p.47) it, are what we would define as non-sensitive people. A useful example of this is a youth group who paint graffiti on the façade of a historical

monument or citizens who do not visit their own heritage or transmit it, because they do not consider it relevant. (Fontal, 2020).

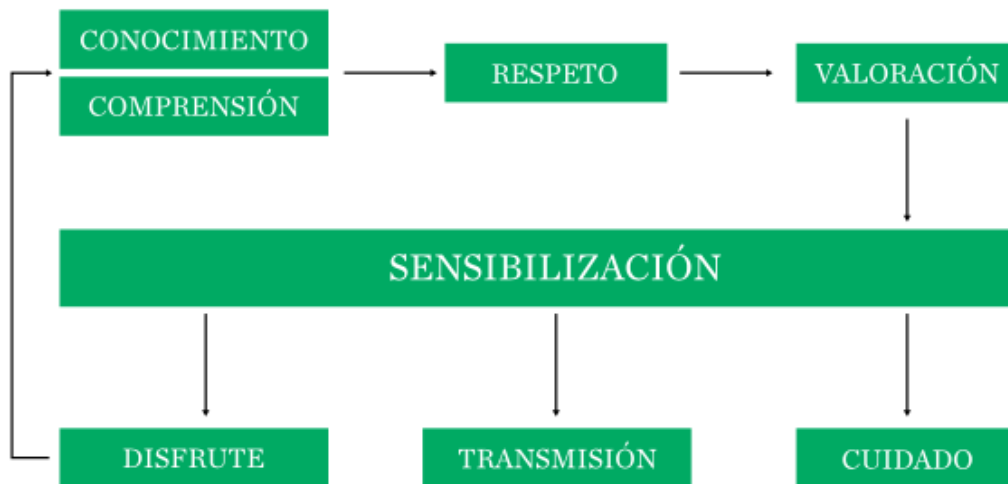
Compared with non-sensitive people, it can be said that a sensitive person with their heritage is a person who not only knows the heritage, but also respects it, because “knowing what the heritage is does not directly lead to awareness” (Fontal, 2020, p.49). According to Fontal (2020), there are four kinds of wisdoms that may or not be connected, since a person does not have the reason to experience all four: conceptual knowledge, procedural knowledge, attitudinal knowledge, and experiential knowledge.

- Conceptual knowledge: people are able to “identify, classify, contextualise and analyse” (Fontal, 2020, p.50) dates, eras, ideas, and so on.
- Procedural knowledge: people care to preserve heritage and they carry out actions that allow them to keep the assets.
- Attitudinal knowledge: the attitude of people with regard to heritage is vital to look after it. If people do not care for their heritage, they will not worry about conserving it and because of this, they will neglect and destroy it.
- Experiential knowledge: “involve experiences linked to heritage” (Fontal, 2020, p.50)

Many people believe that it is necessary to be born with that sensitivity, that is innate, but it is a mistake, because everyone has the right to learn to be sensitive through a good education in heritage, since “all people can become sensitised if they are not already or they can be much more sensitive” (Fontal, 2020, p. 47). In this context, policies and actions that generate awareness of heritage will be keys, in any of its aspects.

“Raising awareness about the importance of the cultural heritage presence in the society [...] involves the acquisition of a procedural sequence of some specific actions” (Ávila and Duarte, 2014), which is Fontal (2020) defined as awareness sequence:

Chart 1. Sensitisation sequence



Source: Fontal, 2020.

The process is simple to explain: if you know and understand the heritage, you will respect it and start to value it, giving rise to awareness. Once the person becomes sensitive to the heritage, s/he begins to enjoy it, transmit it, and take care of it, as well as the people to whom it is transmitted. (Fontal, 2020, p.48). If we see something we like, we most likely behave it with family and friends, so that they go visit it, and also enjoy it (Fontal, 2020, p.57).

As a result of this, it can be said that “cultural sensitivity is the awareness of respect and appreciation for cultural diversity” (Hermosillo and Martínez, 2016, p.4). A sensitive person with a legacy is a person who wants to take care of what s/he has, but some actions are necessary in order to improve the lack of awareness of heritage. Hereafter two ways to approach it are suggested: heritage education (very present today) and citizen participation.

5.1.2.1 Heritage Education

Heritage educational has become as a strong tool to educate in heritage, reinforcing itself as “one of the scientific disciplines with a large academic development” (Fontal and Ibáñez-Etxeberria, 2017, seen in Fontal, Martínez and Cepeda, 2020, p.18) because it is a “multidirectional process through which knowledge, values, customs, and ways of acting are transmitted” (Hermosillo and Martínez, 2016, p.7).

As it was mentioned in the previous chapter, regarding the different approaches that Fontal (2020) gives to the term “heritage”, she has established different kinds of education depending on the approach. However, we will only focus on those which can play an important role throughout this project:

- From heritage as an object to the transmissive approach: the educational measures that are carried out are: inform, highlight the most relevant and provide information to identify the assets easily and differentiate it from others (Fontal, 2020, p.18).
- From heritage as context to the interpretative approach: it is about the interpretation. We will pay more attention to this term later due to the fact that it is one of the most favourable actions to educate in heritage. It “enriches and completes the meaning and sense of the heritage asset” (Fontal, 2020, p.19).
- From heritage as an extension of the subject to the identity approach: the heritage is part of the people; hence, they should be responsible for creating, evaluating, and transmitting it (Fontal, 2020, p.21).
- From heritage as a tie to community approach: educational actions should focus on public awareness. Likewise, it is interesting to expand this classification to what Carrascosa, Media and Nieto said, who claim that awareness “is a necessity if concrete measures are to be achieved to safeguard the vestiges of the past” (Carrascosa, Media and Nieto, 2016, p.28).

Therefore, “the inclusion of the heritage on educational and personal growth of the student helps to make over the person in a heritage subject¹, committed to the care and maintenance of these historical-artistic witnesses” (Carrascosa, Media and Nieto, 2016, p.28).

5.1.2.2 Citizen participation

Heritage has been acquired higher value over time, and this has led to initiatives that join neighbours from a municipality with the aim of “knowing, preserving, maintaining, using or disseminating” the heritage (Portolés, 2020, p.29). This kind of groups seek “disseminate

¹ “To become in a heritage subject is required a first contact or knowledge about the asset, impossible to achieve without a previous valuation and a socialization or awareness of the cultural object. Then, when the asset is recognized as a heritage object, and witnesses the personal and collective identity of a set” (Carrascosa, Media and Nieto, 2016, p. 4) a person get to become in a heritage subject.

the value of heritage and ignite social awareness about the need to protect it through diffusion activities such as visits, routes, conferences and debates” (Portolés, 2020, p.29).

It is important to highlight how essential is the citizens involvement in this type of actions, because “incorporating them into the work team, is possible to transmit them greater responsibility for the remains conservation, and knowledge of the complexity and effort involved this kind of actions” (Carrascosa, Media and Nieto, 2016, p.27).

Because of this, when the community is involved, it becomes an interested actor “in heritage preservation, feels responsible, which generates empathy and affection for the object intervened. All of this has a positive effect on safeguarding it, ensuring asset preservation and restorative actions committed” (Carrascosa, Media and Nieto, 2016, p.26-27).

Whether through heritage education or involving citizens, these types of actions are becoming more and more accurate because of population lack of knowledge and sensitisation.

5.1.3 Cultural tourism in front of sun and beach tourism

The identification of heritage in the context of Burriana fits into a tourist territory where sun and beaches are central. Sun and beach tourism continues to be one of the most famous typologies of tourism and “the type that generates more passengers flows internationally” (Ayala, Martín and Masiques, 2003, p.1). Despite this, World Travel & Tourism Council maintains that Cultural Tourism is acquiring a considerable importance internationally (WTTC, seen in Fernández and Ramos, 2010, p.140), because “approximately 40% of the international travels are motivated by aspects related to cultural facts” (Fernández and Ramos, 2010, p.140).

Cultural heritage can be loosely described as “the group of material and immaterial manifestations about lifestyle and the use of territory by human communities” (Hermosillo and Martínez, 2016, p.3). This definition is similar to that found in UNESCO (1998), which describes cultural heritage as “all those cultural, tangible and intangible elements, that are inherited or created recently” (seen in Fernández and Ramos, 2010, p.140).

It is crucial to care for and protect the heritage, so it can remain in future generations. In addition, “cultural heritage revalued as a tourist resource boost different economic sector and

promote investments, increasing income opportunities in the local population” (Fernández and Ramos, 2010, p.142-143).

For this reason, the idea is not to replace cultural tourism with sun and beach tourism, but to complement both typologies in order to diversify the offer and deseasonalise touristic activity (Fernández and Ramos, 2010, p.140). “Touristic supply diversification is essential to improve destiny or tourist region competition, creating an increase of the value of the services offered because of the offer of a wider range of activities” (Fernández and Ramos, 2010, p.145).

Consequently, promoting cultural tourism “would allow the preservation, rehabilitation, and use of the cultural heritage, both in big cities and in small towns, conserving and restoring landmarks or monumental complex, movable assets, and so on” (Fernández and Ramos, 2010, p.142). As will be developed, the Burriana context offers a stage to be analysed, with opportunities for this kind of complementarity.

In this section, it has been explained that sensitivity is necessary in heritage in order to preserve it. The chapter that follows moves on to consider one of the best tools to get it, the interpretation, we will talk about its concept and what revolves around it.

5.2 INTERPRETATION

5.2.1 Claim motivations

The current society motivations are continually changing. Normally, when people meet one of their needs, they automatically create new necessities (Maslow, 1943). In addition, new technologies, which keep people informed, have made them fussier with the destination touristic products, and also with tourism. Therefore, they do not settle for with conventional offers, but “now, people look for authentic experiences” (Kohl, 2013, p.21).

“Authenticity is the newest in a set of customer sensitivities that has been evolving in the human history” in the face of a “globalisation which destroys diversity and homogenise the cultures around the world, users have become more sensitives regarding the real and the false”, so “tourists search for the new and the real among a vast sea of tourist offers” (Kohl, 2013, p.21).

Consequently, more and more people want to stay away from what is traditional and seek to live a unique experience, totally different from what they have done before (Torres, 2003). “Here lies the value that can acquire touristic experience. Typical or unique from a community, is what matters to be experienced” (MacCannell, 1976, seen in Torres, 2003, p.100). Therefore, the goal of the tourist “would be to experience local life as it lived” (MacCannell, 1976, seen in Torres, 2003, p.100)

Until now, sun and beach tourism were the main tourist activities in Spain. However, due to the changes in society, who “demands variety and quality activities”, “heritage can imply an alternative to current economy” (Castells, 2006, p.1). Heritage will turn into “a key element in strategic actions for territorial development, a support in economic increase and an improvement of the quality community life” (Castells, 2006, p.1-2).

Nevertheless, it is very important the way that heritage is placed on value and advertised. As indicated previously, people search news affairs, this has obliged destinations to diversify and singularise their products with the objective to win over tourists who not only want to tour cultural heritage, but also know the history which explain that heritage.

This may have contributed to the increase in the “search of mechanisms so that growing interest by society towards understanding the meaning of the past material remains, helping at the same time for enjoyment, education, and leisure as well as heritage safeguard” (Castells, 2006, p.2). A useful tool for managing the value of assets is interpretation. The term management has been used to talk about “a set of actions with the purpose of understanding, preserving and diffusing heritage, which have to link with the society needs and claims” (Castells, 2006, p.3). Regarding interpretation, it “makes up a basic and fundamental element for heritage management” (Sureda, Castells and Guerra, 2012, p.17-18). If the right policies are implemented, the heritage will endure over time and will be protect for future generations. (Sureda, Castells and Guerra, 2012).

Because of this, and according to Kohl, the interpretation “is the most important tool to influence in all authenticity forms” (Kohl, 2013, p.22-23), thus “can indicate visitors, what natural qualities of a place are, how original the objects are, how exceptional the work is. It can connect the heritage with characters and past periods, and also can bring out new ideas and opportunities to improve visitors’ experience” (Kohl, 2013, p.23).

5.2.2 What is the interpretation?

As it was mentioned in the previous point, we will explain better what interpretation is. This concept appeared at the end of the 19th century in American National Parks. However, it did not show up in Spain until the end of the 20th century (Castells, 2006). Over the years, the term interpretation embodies a multitude of definitions from different authors. In the following paragraphs, we will include some of them.

One of the first people to define interpretation was Freeman Tilden in 1957, who described it as “an education activity which pretend to reveal meaning and interrelationships using original objects, by close contact with the resource or illustrative means, not only providing factual information” (Tilden, 1957, seen in Sureda, Castells and Guerra, 2012, p.19).

Another definition of Interpretation is “the communication process which seeks to release the meanings and interrelationships of our natural and cultural heritage in the most suitable, relevant and effective possible way” (Ritzer, 2005, p.18). This definition is close to that of Peart (1978) who define interpretation as “the communication process designed to disclose the meanings and interrelationships of our natural and cultural heritage to the public through first-hand experiences with an object, gadget, landscape or place” (Peart, 1978, seen in Ritzer, 2005, p.16).

It is possible to say that interpretation can be tantamount to “translation” because it allows “to pass from technical language to terms or ideas that people without specific education can understand easily” (Sureda, Castells and Guerra, 2012, p.16). However, interpretation is also defined by Sureda, Castells and Guerra (2012) as “a communication system directed at heritage preservation, a management tool of heritage resources and an educative activity” (2012, p.16-17).

Interpretation can be defined as “the art of explaining the significance and meaning of a place that can be visited, in other words, it is a coherent presentation, communication and operation method of heritage” (Heritage International Interpretation, seen in Castells, 2006, p.5). Therefore, it will be the strategy to be implemented to “turn a patrimonial object to a patrimonial product” (Martín, 2002, p.3). However, it is very important how interpretation is

carried out to catch tourists, because “the interpretation of a territory is not only the delivery information, but also an explication of this information based on the personality and experience of visitors, with the objective of tempting curiosity, dialogue and interaction between them and heritage” (Castells, 2006, p.5).

5.2.3 How should the interpretation be?

As it was afore mentioned, in its most touristic context “interpretation is an educational activity aimed at visitors, [...] so it is indispensable that the information transmitted is entertaining, relevant, organised, and topical” (Sureda, Castells and Guerra, 2012, p.18). However, “even though there is a tourist public, territory interpretation is fundamentally intended to the local population, because they are who sustain and benefit actively, thus their necessities and demands are important”. In this sense, “the interpretative speech does not have a didactic objective”, but seeks “that population identifies with the region, claiming its defence, use and utility” (Castells, 2006, p.4).

Regardless to whom the interpretation is aimed, it must be “pleasant, enjoyable and non-erudite” (Silvan, 2011) and also relevant, since people should be left with the keys of what they have been told. For this reason, it is very important that it is appropriate for the people who are listening, it should be inclusive (adapt to the public) and accessible (for people with functional diversity) (Querol, 2021).

Furthermore, the interpretation is thematic and requires the elaboration of a guiding thread around the chosen theme, avoiding mixing unrelated ideas (Querol, 2021). That is why “the explicit nature of the interpretative project involves decision-making and the prioritisation toward communication questions (what is made known and how), exhibition (how knowledge is structured to satisfy visitor expectations and needs) and operation (how conservation and maintenance is guaranteed)” (Miró, 1997, seen in Castells, 2006, p.6).

“Interpretation cannot just try to please [...]. It also has the responsibility to produce new feelings and thoughts” (Larsen, 2007, p.21). “The key to interpretation falls to seduce, in other words, use the objects not to impress the visitor, but to establish communication and, once this is achieved, transmit the information” (Castells, 2006, p. 5).

It is important to know that “the visitor is not a passive subject but a participatory one, who answers questions, is intellectually stimulated and open to experience with the five senses” (Castells, 2006, p.5), we have to pass down a story which makes sensory experiences in them, appealing to feelings. We must ensure that people empathise with heritage, and that they transmit this feeling to others after their knowledge and visit, so that it continues to be protected.

Therefore, interpretation “must follow three fundamental objectives presented by John Veverka (1994)” (Maragliano, 2014, p.4):

- Knowledge objectives: what it is intended to be conveyed to the target.
- Emotional objectives: what feelings are pretended to be generated in people from the interpretation.
- Attitudinal objectives: “what attitude or reaction is purported of the visitor from the feelings created by the new knowledge” (Maragliano, 2014, p. 4).

Throughout a “pleasant and interesting” (Castells, 2006, p.5) presentation, you have to get people wanting more. The person who is interpreting should get that people craving to come back to know more or to look up more information in order to obtain greater knowledge. Along with it, it is also intended that subjects become sensitive with the heritage, so that it can be preserved and maintained for future generations.

Therefore, and following the basic principles of interpretation, it has to be, according to Morales 1998, (seen in Sureda, Castells and Guerra, 2012, p.19-20):

- Inspirational, which reaches the spirit of the senses.
- Stimulating the use of the senses
- Be motivating and provocative
- Be suggestive and persuasive
- Stimulating participation
- Guiding and reporting about concrete facts.
- Stimulating critical sense
- Delivering a clear and brief message
- Revealing meanings and interrelationships

- Contributing to public awareness
- Relying on the presence of the real object.
- Insisting on customized activities (with a guide)

5.2.4 Interpretation steps

In the following pages, I will present the interpretation process, according to Morales and Ham (2008), to “produce meanings in the visitors’ mind” (Ham, 1983 and 2002, seen in Morales and Ham, 2008, p.2).

First, we have to get the information that we want to translate from scientific studies and adapt it to the public which we are going to address. After this work, “we obtain the precise and rigorous knowledge which we then turn into our contents [...], the interpretative message” (Morales and Ham, 2008, p.1) that we will transmit.

Secondly, after we have already collected the academic information, it is necessary to translate it “in a pleasant and accessible language” and “from scientific knowledge we provide public with an attractive, brief, clear and direct message (ABCD), using the most suitable techniques and means” (Morales and Ham 2008, p.1). This way, the public can understand what is being told and can draw their own conclusions.

Finally, the third interpretation takes place “in the public mind” (Morales and Ham, 2008, p.2). This stage refers to the image that person creates regarding to heritage and it occurs after the interpretation that has been carried out by him/herself. Both second and third phases “contribute to the basis to pass heritage values and meanings to the public” (Morales and Ham, 2008, p.2).

Therefore, interpretation “not only consists of “explaining some facts”, but also makes sense of the place they visit. This even allows to “connect emotionally the audience with the deep meanings of that heritage, so they can find a personal value and their experience” (Morales and Ham, 2008, p.2).

The previous section has shown that interpretation is a tool able to connect residents and visitors with the heritage in an attractive way through a series of phases that enhance the value of the resources and the community.

5.3 INTRODUCTION TO THE ANALYSIS OF TOURISM RESOURCES

First of all, in order to explain the process to analyse the tourist resource of a territory, it is necessary to describe what a resource is. A resource may be defined as “all tangible or intangible element which has the capacity on its own or in combination with others to attract visitors in a particular space, and when this visit is strictly for tourism, leisure, and recreations reasons” (López, 2014, p.31).

In addition, it can also be defined, from a normative approximation, as “any asset, value, element, or manifestation, both material immaterial, expressive of geographical, natural, cultural, sporting, historical, social, or economic reality of the Valencian Community that can generate or increase directly or indirectly tourism flows, providing a favourable economic impact” (Art. 24.1. Law 15/2018, of 7 June, tourism, leisure and hospitality of the Valencian Community).

A resource can be classified into basic and complementary resources. The first ones “are those which have the individual capacity to draw visitors and hence do not have spatial location problems”, while complementary resources “most of the time have not a clear attraction, and thus they are harder to detect” (López, 2014, p.32). However, as demand motivations are constantly changing, basic resources need, even more, complementary resources, because they allow to strengthen and diversify the offer of a destination. Moreover, the combination between various complementary resources can generate a basic resource, for example an architectural complex (López, 2014, p.32).

In order to carry out the analysis, we have to make first an inventory of touristic resources from a destination. The first step, and following López’s methodology, -1998 and 2014-, consists in identifying through direct and indirect research resources, and classifying resources by categories: A (natural and landscape resources), B (historical-monumental, technical, ethnological, and artistic resources), C (artisanal and gastronomic resources) or D (folklore, festivities, and scheduled events), type and subtype.

Then, it will be possible to achieve a quantitative analysis. Here, resources are handed out by categories in order to know which category or categories are the most relevant. Finally, resources will be distributed in a topographic map and the urban core (López, 2014).

When the inventory and the analysis are finished, we can identify those areas of the territory which have the greatest potential or level of tourist attraction. Then, we can design the touristic products for the territory under study. Regarding to the touristic product, it can be defined as that “made up of all tangible and intangible elements that manage to attract tourism flows to a region in the hopes of satisfying their expectations for the use of free time” (SECTUR, 2003, seen in Rodríguez, Pulido-Fernández and Herrera, 2017, p.135).

6. ANALYSIS

6.1 CONTEXTUALIZATION OF BURRIANA

6.1.1 Territorial analysis of Burriana

6.1.1.1 Geographical position

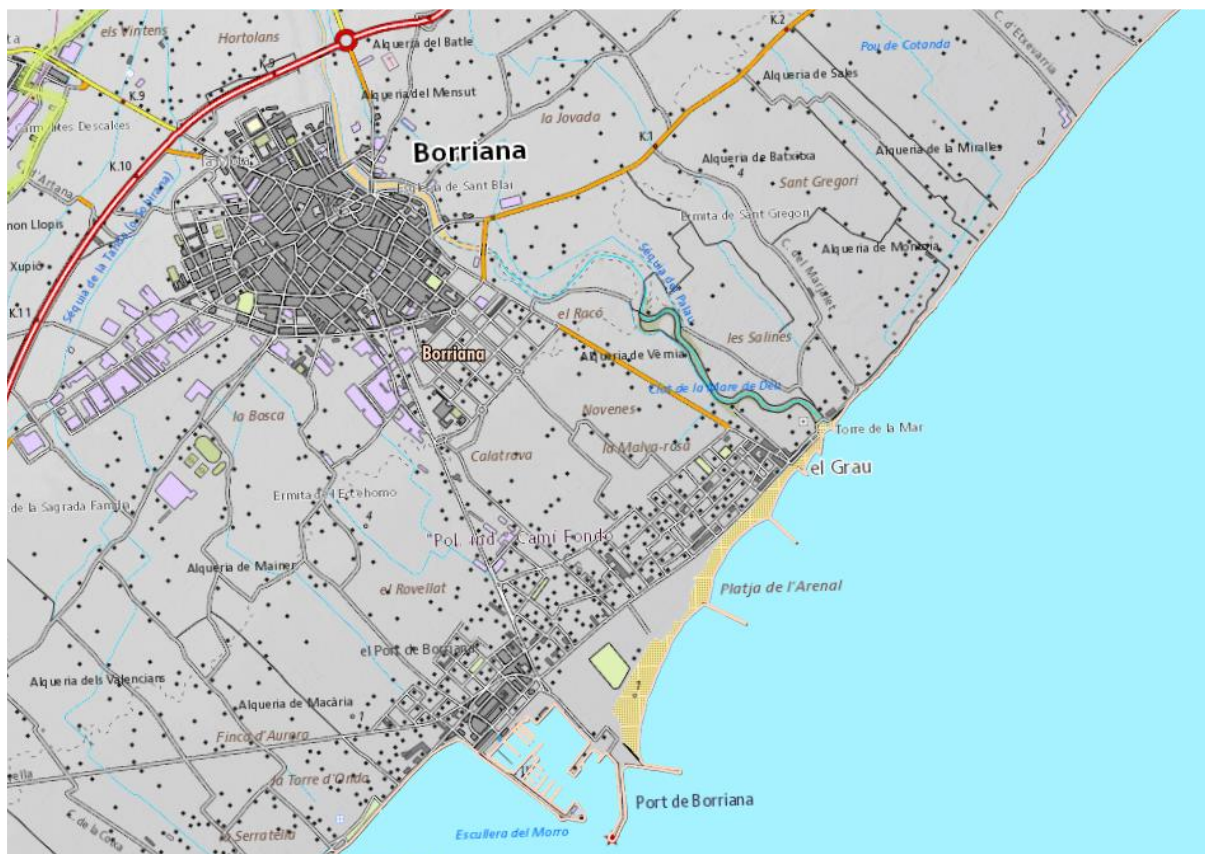
Burriana is a municipality in Valencian Community, located in the province of Castellón, and it has a privileged location on the “Costa Azahar” (geotouristic area whose designation has been replaced by “Castellón Mediterráneo”). Covering a surface of 47 kilometres, Burriana limits the municipalities of Nules, Alquerías del Niño Perdido, Vila-real and Almazora.

The town has an excellent communications’ network. It has direct access with N-340, A-7 and AP-7 by road, joining Burriana with Castellon, Valencia and even Barcelona. By railway transport, through the line C-6 (Valencia-Castellon), Burriana-Alquerías station has regular stops during the day. However, the station is far away from the city centre and the lack of a regular bus schedule makes it difficult for it to be an efficient means of access for tourism. In terms of air transport, Burriana is about 40-50 minutes away from Valencia and Castellón Airport by car. Finally, it is possible to arrive to Burriana from both Valencia and Castellon by bus, though this line only operates during midweek (Burriana Tourism Strategic Plan, 2017).

Burriana has two nubs located about 2 kilometres respectively: the urban area, where is the historic centre, and the Maritime Town, which is the coastal zone. Both centrepieces are joined by two roads: CV-1852, that correspond to the Jaime Chicharro Avenue and CV-1860, that is the Grao road. Both roads have easy access by car or bus as well as a great bicycle lane and a sidewalk for pedestrians.

Besides, it is important to highlight the Mediterranean weather that predominates in Burriana. This weather is characterized for its mild temperatures along the year, with low rainfall and sunny days generally. The climatic benignity acquires greater significance along the 15 kilometres of sea that go round the coast of Burriana, with a quite differentiated coastal typology. In the south of the sea as a result of the seaport, a regression of the coastline dominates, while from the Arenal Beach becomes ingressive until the Grao, where predominates again the regressive dynamic until the mouth of the Millars River. Each these beaches receive each year the Blue Flag, the Q of Qualitur and the Q of Tourist Quality. The coast together with the weather create an idyllic setting to have fun the sun and sea.

Figure 1. Characterisation of Burriana populating



Font. Cartography viewer of the Valencian Community

6.1.1.2 Population development

According to the data from the population census got at the INE the town has 34.903 inhabitants overall (INE, 2021), a figure which has been raised throughout the years, because in 2000 Burriana had 26.499 citizens. However, it was in 2012 when the population growth

rocketed to 35.433 inhabitants. Although, the date has decreased slightly since 2012, Burriana has hardly lost any population

However, Burriana community increases during summer months due to the large number of second residences it has. This kind of accommodation is increasing at the Valencian coasts, because there are many people who look to step away from large agglomerations during summer season and want to shelter in an uncrowded destination (from the same community, other communities and even foreigners). This people, instead of renting a touristic apartment or staying in a hotel, they prefer to own a second residence where they can enjoy in their holiday seasons. Burriana had around 3.075 second residences in 2011 according to the data provided by the latest INE Population and Housing Census. Therefore, it is not unexpected that eleven years after the number of residences could have increased.

As explained in the introduction of the analysis, Burriana is made up by two nubs, between which the population is divided. Until now, the occupation on the coastal area was lower, because most people lived here on summer season, both people from Burriana and from other cities. However, after pandemic situation, which started in 2020, many local people, who lived in the city centre decided to move out to their second residences, turning them into their main houses.

6.1.1.3 Characterisation of the territorial tourism model

In accordance with the different territorial tourism models that can develop in a destination (intensive, extensive, incipient, local, and complex), it is possible to say that Burriana has an incipient development model. Even though Burriana does not fulfil 100 per cent of the variables, because it does not have sand deficit on its beaches, there are certain features that explain this model:

Firstly, as explained earlier, Burriana has two nubs, and is the historic centre where is the largest number of populations. Because of this, the main area of the population is not in the coast. Even then, as was mentioned on the previous page, more and more people decide to live all year in the seaport or the are known as “Grao”.

Secondly, despite Burriana has an excellent beach, there is not a structured offer of regulated accommodation. According to “Municipality and Regional Touristic Offer” document worked out by Valencian Community (Turisme Comunitat Valenciana, 2020), Burriana has only three hotels and two guesthouses, though most of them need a renovation to improve their services. Moreover, in the town there are 56 regulated touristic apartments. Despite accommodation offer is a basic element to constitute the attractive of a touristic destination, in this case is scarce and insufficient.

Finally, since Burriana is an emergent coastline area, during the last expansive period from 1997 to 2007 it was leveraged to change it, especially the north coast, through Integra Action Programs (PAI) as Sant Gregori PAI, which has a residential tourist character. The aim of this project is to build two hotel resorts, a golf course, and a great number of second residences with the aim to encourage foreign demand (Burriana Tourism Strategic Plan, 2017).

6.1.1.4 Characterisation of the tourism development model of the destination space

To conclude this section, I will explain what kind of tourism development model Burriana has. Taking into account the municipality’s characteristics, Burriana offers an endogenous tourist space, due to:

On the one hand, city development relies on local resources, as it allows to place on value all their cultural and natural resources, in order to attract a highest tourist flow. In addition, the town has amazing natural conditions for its development since its three beaches, which extend for 15 kilometres, are the main attraction.

On the other hand, its excellent location near the coast and the easy access through different roads, that connect the town with other regions, make it easier to access potential demand.

Lastly, since Burriana is an uncrowded destination, the experience for the tourists and the locals is satisfactory because they can have fun in a space without large crowds unlike other coastal destinations. Furthermore, Burriana does not have many large companies, so the population is the main economical beneficiary from tourism.

6.1.2 Analysis of the tourist situation

In this section that follows, the tourist situation in Burriana will be discussed. For that purpose, I have met with Ester Ros, who is the person in charge of the office tourism in Burriana, in order to know better the touristic position in the city. Throughout the interview, we had tackled different quite interesting topics for this project. Thanks to this meeting we have a clearer idea about Burriana.

Currently, Burriana lacks a tourism patronage, as well as a tourism technician hence Ester Ros takes on all these functions since 2011. Nevertheless, the main problem is not the lack of a tourist technician, but the budget shortage and tourism team. Because of this, it is impossible to develop new initiatives to promote the touristic aspects.

Burriana is characterized by a residential tourism model, which relies on second residences mainly (that as explained earlier are owned by tourists from other autonomous communities such as Madrid, local people, as well as foreigners). However, it is necessary to “reconsider the model and carry out a municipality ordination and planification” (Ester Ros, 2022). Although for this purpose touristic resources need to be encouraged with the aim of improving tourism activity and draw private investment. In addition, they are working in a Tourism Sustainability Plan in order to get the Next Generation funds which will enable them to evolve beneficial actions for Burriana and its tourism.

Despite Burriana not being a very touristic destination, it stands out for developing a sun and beach tourism. Although, it is true that Burriana does not have as wide an offer as consolidated destinations in cultural tourist, we understand that it has enough resources for deseasonalisation tourist activity in the city through its patrimony.

Many destinations, as Valencia, are pedestrianising their urban centres with the objective to place on value their heritage and enjoy the city in a different way. Nonetheless, pedestrianising one of the busiest areas in Burriana is a hard decision, for this reason one of the possible actions is to close the town centre during the weekend. This will allow to know the reaction on the part of neighbours to this change. In addition, this sort of actions would allow to revel in Burriana’s heritage, improving at the same time the cultural tourism.

During the year, Burriana carries out a wide variety of activities that allow to promote the most cultural part of the town. Ester Ros underscores us the three tour guides, that offers mostly in summer (the Ancient city, the Civil War mark, and the Burriana Modernist), as well as the scheduled events that perform in February (the EMAC²) and May (the Maig di Gras³). Additionally, this year they will prepare the first Modernist Fair where they will carry out talks, exhibitions, period recreations, and so on.

As indicated previously Burriana offers three tourist guides, but we will highlight and deepen in the modernist route which is linked to the topic of this work. The route includes the visit to the main houses and the central market, though the Orange Museum should be included, but it is closed. This museum, together with the beach, was considered as a first order resource, but it has been closed for 10 years. However, current local government would like to reopen it again, but giving it a more modern air to adapt it to 21st century technologies. Ester Ros tells me that today still there are tourists who come to Burriana with the idea to visit it.

One of the things that the Tourist Office manager noted is the increased interest of organised visits. When she set to work in the office tourism in 2011 the places available for visits were seldom filled. However, now the lists are completed right away mainly by the local people. Therefore, it is possible to say that there are a lot of participation on the proposed activities on the part of residents. This is a central factor in the recognition of patrimony by the local community and necessary for the development of interpretation processes.

Nevertheless, a huge lack of sensitisation continues to exist on the part of population with respect to the town resources. For example, the new garden of the Sant Blai Park, a place where it is possible to find archaeological sites, is constantly full of rubbish from young people who did their parties there. The problem is this: how they do not know what they have, they neither value it nor take care it. Consequently, one of the actions that is being developed is heritage education in Burriana's schools with second, fourth and sixth grade children. The aim of this

² The EMAC Festival takes place in the Casa de la Cultura in Burriana. There, during a weekend in February, avant-garde artists perform.

³ The Maig di Gras is a festival that appeared in 2016 by the hand of the Cultural Association Soul Explosion together with the Department of Culture of Burriana. It is a small festival inspired by the culture of New Orleans and black music, which takes places during the month of May. During that weekend, there are shows, exhibitions, educational and gastronomic activities, and so on.

idea lies in that “children know the history of Burriana so they can value, love and transmit it” (Ester Ros, 2022). However, more resources are needed to access as many people as possible.

To carry out these awareness campaigns they apply one of the most used tools today to transmit heritage, the interpretation. During the visits, they explain children the history in the most enjoyable and pleasant way to draw their attention. Fortunately, children are answering positively because they want to know more, in other words, they look forward to learning more about their town. Moreover, though Ester Ros cannot leave tourist office continually to carry out sightseeing tours, when tourists, who want to know Burriana, go to the office, Ester Ros makes them a brief and attractive heritage interpretation. Thereby, people can get an idea about what they are going to find. “We have to build a story” (Ester Ros, 2022).

Another problem the population presents is that they do not believe Burriana is a touristic destination. They think there is nothing to do or see in the city, which is also an issue when the town want to promote itself in a tourist approach. If Burriana people do not value its heritage, how tourists will do?

Therefore, there are many things to do, but more economic and human resources are needed to develop all new ideas. Ester Ros affirms that is necessary a tourism team to carry out the actions, a work team where each member can do the essential tasks to increase tourism in Burriana. “It would be nice if Burrianeros felt proud of their city” (Ester Ros, 2022).

6.2 ANALYSIS AND EVALUATION OF TOURISM RESOURCES

In this chapter we will make an analysis about the different touristic resources Burriana has. This evaluation will allow us to know and choose those resources that are connected to this project on Modernism. As mentioned in the theoretical background, a tourism resource is, in short, any element that can attract visitors (López, 2014).

In order to carry out the analysis, we will do an inventory, a tool that has become increasingly important over the years, since it guarantees resources utility and protection (López, 2014). In addition, and according to López (2014), handling resources will help us interpretate it.

6.2.1 Tourist resources of Burriana

According to the tourism law the first order resources are “those elements that, isolated or jointly, have the capacity to generate relevant tourism flows and currents themselves, contribute to strengthening Valencian Community tourist brand image, as well as its promotion as a tourist destination” (Art.24.2. Law 15/2018, of 7 June, tourism, leisure and hospitality of the Valencian Community).

Throughout my own knowledge about Burriana expressed in the fieldwork, and with the help of the tourism website of Burriana, it has been possible to choose the most outstanding resources of the city. Nevertheless, this does not mean that other resources cannot be included on the following list:

1. Arenal Beach
2. Malvarrosa Beach
3. Grao Beach
4. Clot de la Mare de Deu
5. The Church of La Mercè
6. The Basilica of El Salvador
7. The Convent of the Carmelitas Descalzos
8. The Hermitage of Sant Blai
9. Central Market
10. Urban Centre
11. The Temple of music
12. The Kiosk
13. Bell tower (The Templat)
14. Tower of the Sea
15. Modernist Houses
16. Orange museum
17. Archaeological museum
18. Fallas museum
19. Indumentaria fallera
20. Coents
21. Citrus
22. Virutas de San José

23. Rollos de Sant Blai
24. La Arenilla
25. The festivities of La Misericordia
26. The festivities of Sant Blai
27. The festivities of Virgen del Carmen
28. Fallas
29. May Crosses
30. EMAC
31. Maig di Gras
32. Arenal Sound Festival
33. Vuelta a las hermitas
34. Jornadas Gastronómicas

Of these resources, we will focus on those that are connected to Modernism and, in the case of Burriana, to the history of the citrus industry. Nevertheless, it is very important to make an inventory with the resources that can be found in Burriana, since this analysis helps us to understand better the heritage that characterises Burriana and potential connections to other resources in the municipality.

From this list, we can realise the valuation of the resources based on Diego López Olivares (1998) evaluation in which we divide the resources by category (A/B/C/D), type and subtypes:

Table 1. Inventory of touristic resources

Nº	NAME OF THE RESOURCE	CATEGORY	TYPE	SUBTYPE 1	SUBTYPE 2
1	Arenal Beach	A	1.3	1.3.1	1.3.1.1
2	Malvarrosa Beach	A	1.3	1.3.1	1.3.1.1
3	Grao Beach	A	1.3	1.3.1	1.3.1.1
4	Clot de la Mare de Deu	A	1.4	1.4.5	1.4.5.2
5	The Church of La Mercè	B	2.1	2.1.1	2.1.1.2
6	The Basilica of El Salvador	B	2.1	2.1.1	2.1.1.2
7	The Convent of the Carmelitas Descalzos	B	2.1	2.1.1	2.1.1.3
8	The Hermitage of Sant Blai	B	2.1	2.1.1	2.1.1.5

9	Central Market	B	2.1	2.1.2	2.1.2.3
10	Urban Centre	B	2.1	2.1.2	2.1.2.5
11	The Temple of music	B	2.1	2.1.2	2.1.2.6
12	The Kiosk	B	2.1	2.1.2	2.1.2.6 (modernist)
13	Bell tower (The Templat)	B	2.1	2.1.3	2.1.3.3
14	Tower of the Sea	B	2.1	2.1.3	2.1.3.3
15	Modernist Houses	B	2.1	2.1.4	
16	Orange museum	B	2.5	2.5.1	
17	Archaeological museum	B	2.5	2.5.2	
18	Fallas museum	B	2.5	2.5.8	
19	Indumentaria fallera	C	3.1	3.1.4	
20	Coents	C	3.1	3.1.12	3.1.12.4
21	Citrus	C	3.2	3.2.1	
22	Virutas de San José	C	3.2	3.2.2	
23	Rollos de Sant Blai	C	3.2	3.2.2	
24	La Arenilla	D	4.1	4.1.3	
25	The festivities of La Misericordia	D	4.2	4.2.1	4.2.1.1
26	The festivities of Sant Blai	D	4.2	4.2.1	4.2.1.1
27	The festivities of Virgen del Carmen	D	4.2	4.2.1	
28	Fallas	D	4.2	4.2.2	
29	May Crosses	D	4.2	4.2.2	
30	EMAC	D	4.4	4.4.1	4.4.1.1 4.4.1.2
31	Maig di Gras	D	4.4	4.4.1	4.4.1.1
32	Arenal Sound Festival	D	4.4	4.4.1	4.4.1.3
33	Vuelta a als hermitas	D	4.4	4.4.3	4.4.3.5
34	Jornadas Gastronómicas	D	4.4	4.4.3	4.4.3.5

Source: Own elaboration

Table 2. Quantification and distribution of touristic resources

CATEGORIES	NUMBER	% OF THE TOTAL
A- Natural and landscape resources	4	12%
B- Historical-monumental, technical, ethnological, and artistic resources	13	41%
C- Artisanal and gastronomic resources	5	15%
D- Folklore, festivities, and scheduled events	11	32%
TOTAL	34	100%

Source: Own elaboration

From the data extracted in the chart, we can observe that categories B (historical-monumental, technical, ethnological, and artistic resources) and D (folklore, festivities, and scheduled events) are the most prominent in correlation to the rest of the categories.

Within category A (12%), underscoring the beaches which are rewarded each year with the Blue Flag and the Q of Tourist Quality. If we compare this category with the other categories, we notice that the number of resources is lower. However, the beach is the main touristic resource in Burriana, because it attracts the largest flow of tourist in the summer season.

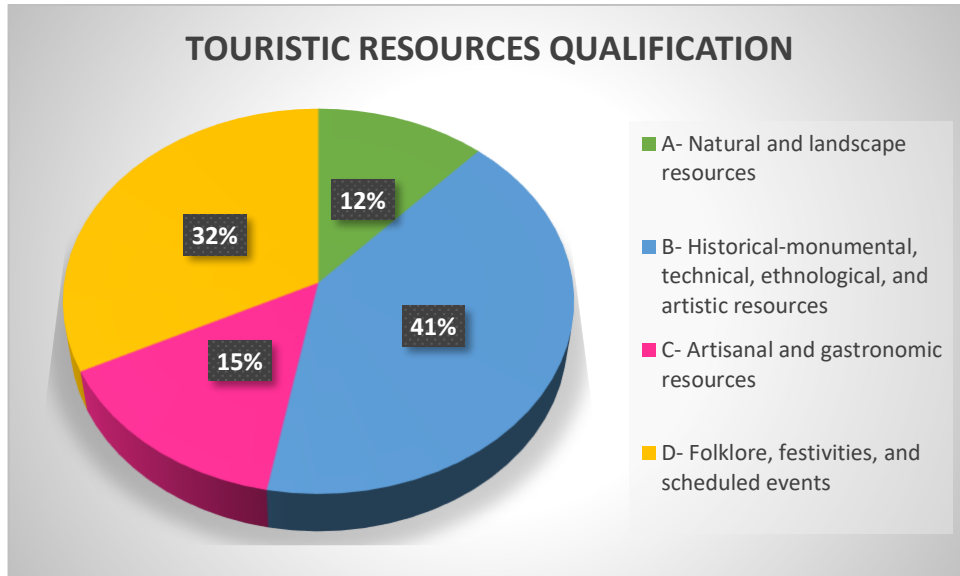
In category B (41%), despite the numerous sacred buildings, we stand out the historical-artistic site which forms the modernist buildings. Moreover, it is important to highlight them due to the history behind their appearance, the orange industry.

In respect of category C (15%), Burriana has a rich gastronomy. However, the coent and the orange are the main gastronomic resources and the most important. Both are the pride of the municipality.

Finally, inside category D (32%), Burriana has a great supply of festivities over the year and the most important of those are: Fallas, which are celebrated in March and declared World Heritage by the UNESCO; the festivities of Sant Blai with the famous “Font del Vi” and “Cruces de Mayo”, which have been declared as Festival of Provincial Tourist Interest. Nevertheless, we must also highlight the Arenal Sound Festival, as it is considered one of the

best in the summer calendar due to its location by the sea and the number of people it attracts, which has made it one of the national benchmarks.

Chart 2. Perceptual distribution of resources by categories







Source: Own elaboration

This chart gives us a clearer view of the weight of the resources in percentages. What is interesting in this chart is, as I discussed above, that the category B and D have the largest presence in Burriana. However, they are not the main resources in the municipality since the resources of category A are the most remarkable.

MUNICIPAL MAP OF BURRIANA: RESOURCES LOCATION

Table 3. Symbol Categories

A- Natural and landscape resources	
B- Historical-monumental, technical, ethnological, and artistic resources	
C- Artisanal and gastronomic resources	
D- Folklore, festivities, and scheduled events	

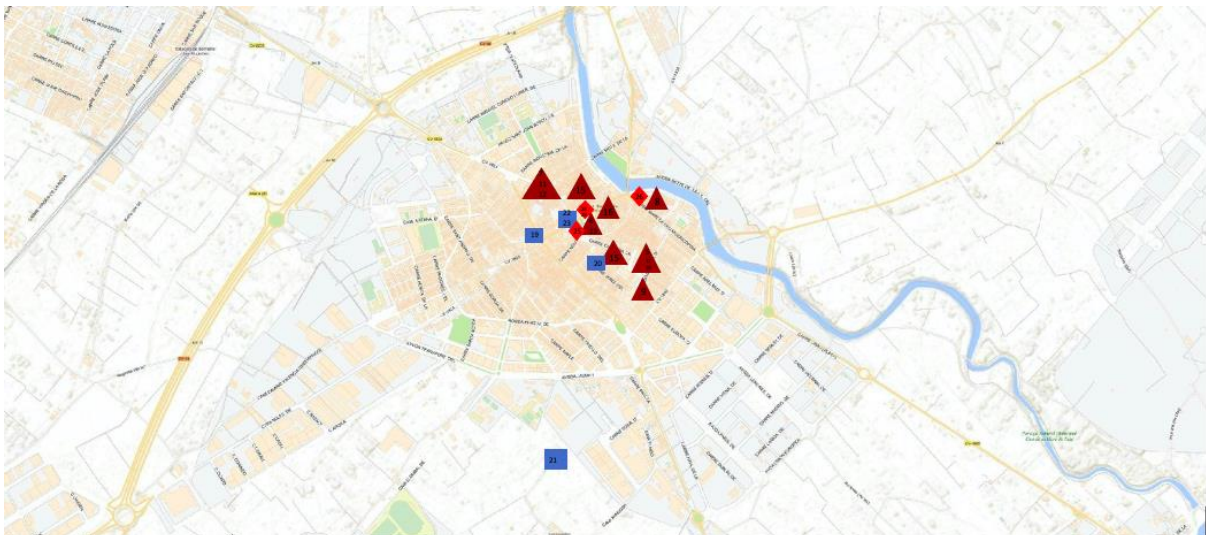
Source: Own elaboration.

Figure 2. Types of resources in Burriana.



Source: CartoCiudad CC-BY 4.0 scene.e. and own elaboration.

Figure 3. Types of resources in the urban centre.



Source: CartoCiudad CC-BY 4.0 scene.es and own elaboration.

As the maps show, there is a greater concentration of historic-heritage elements in the central urban area of Burriana. This is where the resources related to Modernism and the orange industry are located.

6.3 THE ORANGE INDUSTRY AND THE MODERNISM

In the following pages, an approach to the history of the orange and its connections with Modernism will be carried out. In 1781 the first orange tree was planted in the High Riverside. It was not an unknown fruit, because it was used only as complementary activity in traditional

agriculture relied on the cereal, vineyard, and other horticultural products. That year, it was decided to allocate an area for orange farming. From that moment on, the orange became in the main economic agricultural activity. After a short period of time, many places in the country started to follow these steps and 100 years later, the orange cultivation occupied 3.000 ha., this number raised at the beginning of the 20th century by 37.000ha., (Abad, 1988).

What were the reasons for growing oranges? (Abad, 1988):

- Since the middle of 19th century in Europe, due to the changes introduced by the Industrial Revolution in the way to feed, they started to demand agricultural products, especially fresh fruits. Moreover, this was made possible, in part, by progress in the means of transports.
- Several reasons changed Spanish agriculture, but particularly in Valencian agriculture. For example: the evolution of techniques and materials for working in the field or the land ownership.
- The crisis of the silk and hemp industry favoured the orange and the vine. However, at the turn of the 20th century the vine disappeared for two points: the appearance of phylloxera and the recovery of French vineyard.

“A generation of bold and enterprising men transformed radically the economic bases and the city landscape” (Ríos, n.d). Orange trees began to be planted with the economic, political, and social crisis of the early 19th century in Burriana. This crisis was partly due to phylloxera that damaged Burriana’s vineyards. According to Vicent Abad and the survey carried out by the Real Sociedad Económica de Amigos del País in 1863, orange tree started to be introduced between 1826-1828 (Palomero, 1986).

Between 1850 and 1894 orange exportation gained a major significance. It increased from 7.000 to more than 100.000 tonnes per year exported abroad. It was considered as the “Golden Age” (Abad, 1988, p.10) since there was no one that could compete against Valencian orange industry. Great Britain became the largest customer ahead of France. However, it is true that these facts caused that the Valencian orange trade depended mainly on foreign trade abroad. In addition, other countries such as the Netherlands and Germany were also included (Abad, 1988).

Maritime transport played an important role in the orange exportation, “it was de most important mean of transport for citrus of that time” (Palomero, 1983, p.94), moreover, there were foreign companies which invested to improve these facilities. For example. The English company M. Isaacs & Sons, which was dedicated to fruit, ordered to build the Burriana’s Grao at the end of 19th century, which disappeared in 1944. In those days, ships could not reach to mainland, so workers used barges towed by bulls and strong men to deliver the commodities. Through this system, 116.000 tonnes were loaded on 365 ships. However, the increase in orange production made it impossible to continue loading the boats in the traditional way. Therefore, the new seaport was started to build in 1923 (Palomero, 1986). Thanks to the orange trade, Burriana was placed on the international map (Ríos, n.d).

The First World War finished to those glory years, decreasing exportations by more than 40%. Until the 1920s exports did not grow again. Although, in the 1930s was the most height, because it was exported more than 1 million tonnes (though this number was not to be repeated until 1953). This was possible due to: the great desire to recover the situation before the War; advances in the means of transport, both maritime and railway; as well as improvements in “fruit handling and commercialisation processes” (Abad, 1988, p.13). At that moment, traders no longer wanted to sell in large quantities, hence they reduced costs to offer a more selective product with better presentation (Abad, 1988).

The Big War affected primarily orange farmer who was “stalked by inflation, low wages and unemployment” (Abad, 1988, p.12). However, those people who lived in the regions where orange monoculture was predominant were the most affected. Therefore, they emigrate to other areas, so the main orange centres were uninhabited (Abad, 1988).

Although orange business did not start in Burriana, it became one of the main exporting cities. A third of Spain’s total was exported from its beaches (Patuel, 2011), despite Burriana did not have a seaport until 1930s (Ríos, n.d). From there, traders sent oranges to other European cities such as London, Glasgow, Hamburg, Liverpool, and so on (Patuel, 2011). Because of this, Burriana was considered the citrus trade capital of Spain. At that time, the municipality was around 362 orange traders, a number that was striking because Burriana had a population of 15.000 inhabitants (Ríos, n.d).

This economic rise left Burriana with an important patrimonial heritage. Even though many emblematic buildings were demolished, today it is still possible to recognise the citrus history through the majestic constructions that make up the city.

Although it has not been possible to keep all the modernist buildings and expressions of that era, since people classified them as “*extranjerizantes*”, nowadays the legacy of that Golden Age is still present in Burriana (Goerlinch, 1992). This was possible thanks to the Historic Achieve College of Architect of Valencia and Murcia, which managed to protect important examples of Burriana architecture, along with some local entities, through the resolution of the General Management for Heritage of 23 February 1978, published in the B.O.E. on 30 March 1978 (Palomero, 1986).

Modernism presents serene and elegant, but also exuberant and colourful forms, that reflected perfectly Valencian bourgeoisie of the time. Despite its beauty and knowledge, this kind of heritage has not valued enough (Goerlinch, 1992). However, many authors have helped to place on value through their writings which have allowed a change in mentality. In this sense, the abandoned and neglected façades have begun to be repaired and conserved.

What is Modernism? The Industrial Revolution, which began in the 18th century in England (though it was consolidated in the 19th century), introduced new materials such as iron, steel, glass or cement. Modernism is an artistic movement, that began between the end of the 19th century and the beginning of the 20th century. In Modernism, architects inspired in the past buildings for their constructions but using the materials of the Industrial Revolution (Lloret, 2021).

In addition, artists were inspired by the daily life for their designs, combining beauty with functionality (Klimt Immersive Exhibition in Madrid). Modernism symbolises freedom and passion, “it is relied on the individual leeway of the artist, on the enlargement of artistic language, and on the renewal of classical form through filled assimilation of the building techniques, new materials and applied arts” (Goerlinch, 1992, p.31). Furthermore, artists rejected industrial architecture, and, through Modernism, they wanted to place on value aesthetic, social and functional dimensions (Klimt Immersive Exhibition in Madrid). Some elements that stand out in modernist buildings are the use of vegetative elements, curved lines, ornaments, and so on.

Valencian Modernism did not develop until 1903, and it had its boom between this year and 1909 (Goerlinch, 1992). Although, it is possible to appreciate Modernism throughout the Province of Castellón, further expansion was in Burriana. This is due to economic rise that Burriana experienced because of the orange industry. During that time, Burriana's bourgeoisie wanted to imitate the city of Valencia, as well as many other Spanish cities did where the orange trade had proliferated. Traders of Burriana wanted to demonstrate their economic power and excellent style through their houses. Consequently, they hired architects from the capital as well as local artists to build their residences, which imitated the architectural style of Valencia. This was partly possible due to the emigration that occurred in Burriana during the First World War or the Big War. Many local masters, that participated in the constructions of this buildings, had emigrated to Barcelona where they could know the impressive modernist buildings and apply them in Burriana together with the highlight Valencia architects (Palomero, 1986).

Modernism in Burriana is characterised by the fact that it is not too striking, but it has "abundant and quite varied samples of almost all its trends" (Goerlinch, 1992, p.43). Besides that, Modernism was not only applied in traders' houses, but also in orange storages. The first storages turned up in the middle of the 19th century. At first, they reused spaces that had already been employed for other activities, but as production increment and specialised work developed, the traders decided to build their new storages from scratch. From 1900 some companies began to improve the image of their storage in order to make them more attractive. Businessmen regarded that implementing the architecture of the time in their storages would help to increase the value of their products, advertise themselves, as well as improve the working conditions of their employees (Abad, 1991).

In the next section, once the potential content for further interpretation have been synthetically introduced, we will develop the selection of resources linked to Modernism and the orange industry.

6.3.1 Selected resources

From the inventory as carried out in point 6.2.1, we have chosen some resources that explain that modernism golden age perfectly. Although, it has not been possible to include all

resources, the most emblematic resources have been picked up with the aim to give an idea about patrimonial wealth that allowed the orange in Burriana.

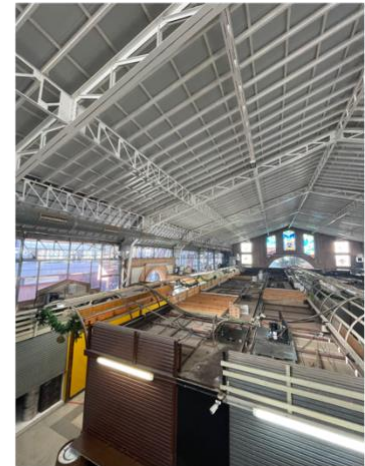
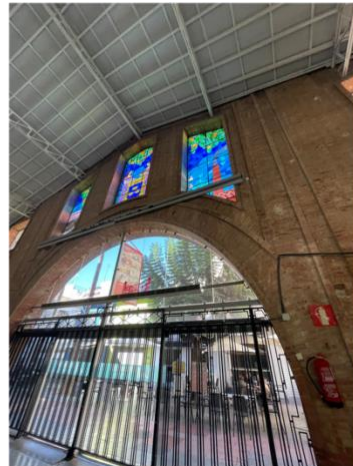
1. Central Market
2. Temple of music
3. Kiosk
4. Modernist Houses
5. Orange Museum

Unfortunately, orange storages have not been possible to include in the list, because there is no modernist-style orange storage in Burriana. However, it is important to mention due to their importance in the orange commerce.

In the chapter that follows, I will carry out a detail description for each of them. But first, as explained earlier, interpretation is an excellent tool to reach our public better. Moreover, as indicated at the beginning of the work, it must be thematic and thus have a common thread. We have to talk around this topic and not mix unrelated ideas (Querol, 2021).

6.3.1.1 Central Market

The central market of any city or town is the nerve centre. It is likely to find different stands where sell local products. Besides, the central market is the essence of any municipality where local traders come together. Burriana's Market was built in 1930 by Enrique Pecourt, and it has typical Valencian modernist architecture, quite similar to the Colon and the Central Market in Valencia. The Market is an ample and luminous building which is uphold with a great iron structure (typical modernism material). In addition, in its stained glasses orange is the main element due to its great value in Burriana (Modernist Audio Guide to Burriana, 2021).



6.3.1.2 Temple of music

The first music pavilion was built in 3 of February 1916, day of the Patron Saint of Burriana *San Blas*. It was financed and built by the *Sociedad Filarmónica Burriana*. It was demolished to build a small garden during the 1950s, but it was rebuilt as the original in 1988. Different materials were used for its constructions such as zinc for the sheets or wood to cover the inside of the temple. One element to highlight is the floral ornaments on the balustrade, as well as the curved lines. Furthermore, it was built strategically in order to people could see and listen well the musicians without problems.



6.3.1.3 Kiosk

The modernism kiosk was restored in 1999, but it was put up in 1925. It is a clear example of the refinement and the modernity that Burriana flaunted in that time thanks to the orange. The materials, that make up the building, were carefully treated. A typical modernist element, which predominates here, is the tile that decorate the top of the ice-cream parlour. Although, we can appreciate the curved lines, widely used in modernist constructions.



6.3.1.4 Modernist houses

6.3.1.4.1 *Bernabé Peris*

Bernabé Peris was a trader and landowner, as well as local Carlist militant, who was the first to use silk paper to cover oranges with his own brand. Peris was also known by his relationship with the church, he ordered the construction of the convent and the church next to his house together with other people (Modernist Audio Guide to Burriana, 2021). This demonstrates us the good relation between high classes, the church, and the architecture (Palomero, 1986).

The architecture of his house shows us the economic power he possessed at that time, as did other merchants. Moreover, this is one of the best examples of modernist buildings, since in its construction “the best elements of the architecture tradition of all times were used” (Ríos, 2019). Berbané Peris house is characterised to present the typical French buildings from the end of the 19th century, giving it an air of the capital (Ríos, 2019).



6.3.1.4.2 “Circulo Frutero”

As discussed above, Burriana and other municipalities wanted to imitate the capital. Therefore, as in Valencia, the “Circulo Frutero” was founded by orange traders and exporters from Burriana and its surrounding (Palomero, 1986). The Tiris Guide defined this society as “one of the most important Societies of Burriana, because it is created for the defence of the wealth of the population [...], in order to establish trade links, and to resolve any issues that can disturb the orange business [...]” (The Tiris-Guide, seen in Patuel 2011, p.154). “Circulo Frutero” continues to be the most important orange society in Burriana, moreover, it had a headquarters in Grao de Valencia to have better control of exports from there (Patuel, 2011). The society was dissolved in 1970 (Patuel, 2011).

Although, this building, which was built in 1916, was not the first head office of the society, it explains better the connection between modernist architecture and the orange rise. How both cities had a good relationship, the integrated construction of this building was influenced by Valencia and all materials, furniture, etc., for its construction came from the capital. In order to exalt the orange and its commercialisation used ornaments on the entrance. Therefore, in the decoration highlights the use of vegetal motifs, where the orange is the main element, as well as the representation of the gods of trade and agriculture (Ríos, n.d).



6.4 ANALYSIS OF TOURISM PROPOSALS

6.4.1 The Orange Museum

The Orange Museum stands out as the only museum dedicated to this purpose in Europe. There, the history of this sector is collected, since Burriana was “one of the first cities to open up exports to the world, opening up markets and establishing excellent human relationships” (Melchor Hoyos⁴, n.d).

If we had the opportunity to visit the museum, we would find an orange route vision since sector was started in 1828 (Melchor Hoyos, n.d). The aim of this institution was to make known the Valencian and Spanish Citrus Economy History (Orange Museum, n.d). In the museum, it is possible to find different varieties of orange that was planted during the years, the cultivation process, as well as all the improvements introduced in favour of the orange.

Despite the orange museum was catalogued as first order resource, its closure has caused to a lack of knowledge about the economic rise that the city experimented thanks to the orange.

⁴ Vice-president of Fundació Valenciana de Estudios Avanzados.



6.4.2 Audio Guide Analysis

On the Analysis we have been able to discover that municipality offers people an audio guide to explore the modernism route. Despite it is an economic and accessible option for anyone, even more people look to live a different experience, in other words, they want to know the history from experts. People want to learn what happened, interact with the guide, and enrich their knowledge through other people's experiences, as well as providing their own experience. Thus, in order to reach out to people, it would be interesting to remodel the way in which cultural tourism is offered to create a more attractive visit for both, locals and visitors. In the chapter that follows, I have elaborated a brief proposal about what should be take into account when drawing up and interesting Modernist route.

7. INTERPRETATION PROPOSAL

As explained earlier, people are increasingly looking for different experiences, in other words, they want to arrive at home with the sense of having learned and experienced something new. Modernism is one of the most predominant artistic styles in the Valencian Community, and due to its relevance and the link it has, in this case, with the orange trade in Burriana, it is essential to develop an attractive route to transmit these knowledges, since history "allows us to remember where we come from, who we are and how our people have developed" (Narváez, 2016, p.15).

Therefore, the first step would be to offer interpreter-guided tours during the year, a route that connects population with its history. Moreover, this kind of actions could, in the long-term, encourage cultural tourism in Burriana. If the local people do not know and appreciate what

they have, neither will do the visitors. For that purpose, it should start to sensitise the population, so that they can transmit it themselves on to the rest of the people.

A previous phase is the selection of basic content and resources by the people in charge of initiating the interpretation process. Throughout this basic outline and the development of a pleasant narrative, which is able to generate concerns, a first contact with the population is possible. Now, the process can be opened up through a first series of routes that promote dialogue with the citizenship. This collective call for the contribution of content from the population will allow to enrich the route, starting with a first basic structure. In addition, Guillem Ríos, who is the historian of Burriana, is carrying out an investigation into who lived in the houses. This information should also be taken into account in this first phase, since it may be very interesting to include it into the Modernism interpretation, because it will allow to understand better the orange history and also to carry out a more complete interpretation.

From this first phase, in which we have been able to obtain the needed information to create an interesting and attractive narrative, we would continue to a second phase in which the most suitable content can be chosen for further interpretation. Even if someone has a deeper knowledge of the topic, it is necessary to choose which topics to discuss, how to make it more enjoyable and attractive, how long it should take, etc.

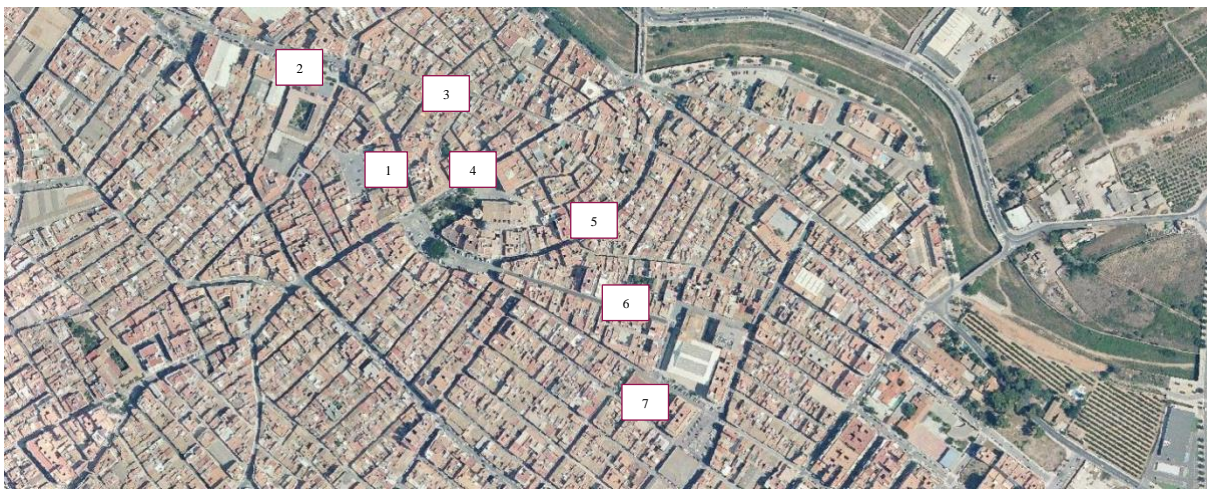
A third phase would start (though it may be parallel to the above) with the format to be used to communicate the route. One of the advantages of interpretation is that it is a tool that allows to explain heritage in many ways, such as in theatrical form, making use of new technologies (audio-visual, digital, etc.), touring the city with a specialised interpreter, and so on.

Finally, its implementation must be able to generate the residents and visitors' curiosity. However, it should not be forgotten that being interpretation an open tool, even if the route has already been developed, it can be evaluated periodically in order to know if the objectives of sensitisation are being achieved, if the different target audiences are being reached, and also to include new information that has come to light.

As can be deduced from the previous phases and the theory about interpretation, process and product communication is a crucial factor in the creation of this type of tourism.

The main theme, which would be Modernism and the orange industry, must always follow a common thread, and though new ideas may appear from this topic during the narrative, they will always be encompassed into the same theme. This route would follow the same route as the Audio Guide since it includes all the must-see modernist resources of the city. However, in contrast to the Audio Guide that the City Council propose, a specialist in interpretation should be in charge of the guided tour and the information provided should be attractive, entertaining, and adapted to the target audience. Then, you will find attached the route to follow on a map of the city centre.

Figure 4. Modernist Route



Source: CartoCiudad CC-BY 4.0 scne.es and own elaboration.

1. San Vicente Street
2. Camino de Onda
3. San Xuxim and Purísima Street
4. Main Street
5. El Barranquet
6. La Carrera Street
7. Central Market

The meeting point to start the route would be the Pla, which is the central square, to start the tour in San Vicente Street (1), where the Fruit Circle and other modernist buildings are located. Then, it would be the turn of the resources located in the Camino de Onda (2), where are Bernabé Pris House, the Kiosk and the Temple of Music. In order to arrive at the Main Street (4), where is the Orange Museum, the streets of San Xuxim and La Purísima (3), which have several modernist houses, will be cover. Once the houses on the Main Street (4) have been

seen, it is the turn of the Barranquet (5) buildings, from where it is possible to access the La Carrera Street (6). Finally, the route will end at the Central Market (7), located in La Merced Square.

Burriana would not have a rich and varied modernist heritage if the economic boom had not been generated due to the orange. Hence the importance of developing and attractive modernist route to motivate the population to learn more about their history and heritage, and also they can transmit it both visitors and future generations. In this way, the heritage can be kept alive over the years.

8. CONCLUSIONS

Although, to carry out a complete modernism interpretation in Burriana would be necessary to look into this topic deeper, here I have tried to elaborate a brief proposal about some modernist resources Burriana has.

Throughout this proposition I would like to bring over local population to its history, heritage, and culture, in other words, I want to raise awareness of heritage among the people of Burriana. As indicated on the Theoretical Background, a heritage-sensitive person is one who not only knows about it, but also respects it. There are people who believe that sensitivity is inherent, but this is a mistake because it is possible to acquire it through heritage education. In Burriana this kind of education is starting to apply, but more financial resources are needed in order to reach more people. Although, reaching teenagers is complicated, it would be interesting to introduce heritage education as early as infants. They would teach them the heritage and the history of Burriana hence children would get to know, value, and uphold their city.

Interpretation has become in an essential tool to transmit heritage. The world is continually changing, as well as people's preferences do. When a person carries out some guided tour, they want to leave with the feeling that they have lived an experience and with the desire to return to learn more about it. Interpretation allows to reach people better. As explained earlier, it translates a message from a technical language into a suitable language for its audience. This tool allows us to adapt the message for any public, because it is not the same to make an interpretation for 10-year age group as for a 40-year age group. However, interpreter must know how to do it, since a good interpretation will be that connects the population with the

heritage. In addition, it will convey to them the importance of caring for it, preserving it and making it known to their friends, family, and even visitors.

The key problem with this is the society's way of thinking. When someone wants to visit Burriana, local people tend to say that "there is nothing to see here". Therefore, with the route proposed in the previous section, the aim is also to change the image that the locals have of their city, not only to promote tourism, but also the city itself. If people begin to see the value of their heritage, this will favour the restoration and enhancement of resources. Moreover, this will benefit the aesthetics of the city by beautifying it.

In summary, the local people of Burriana should take pride in their heritage, "of what it is and has always been theirs" (Goerlinch, 1992, p.27). It is important to make people aware of the need to "conserve, restore, enhance and disseminate" (Goerlinch, 1992, p.27) their legacy in order to endure it over time.

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