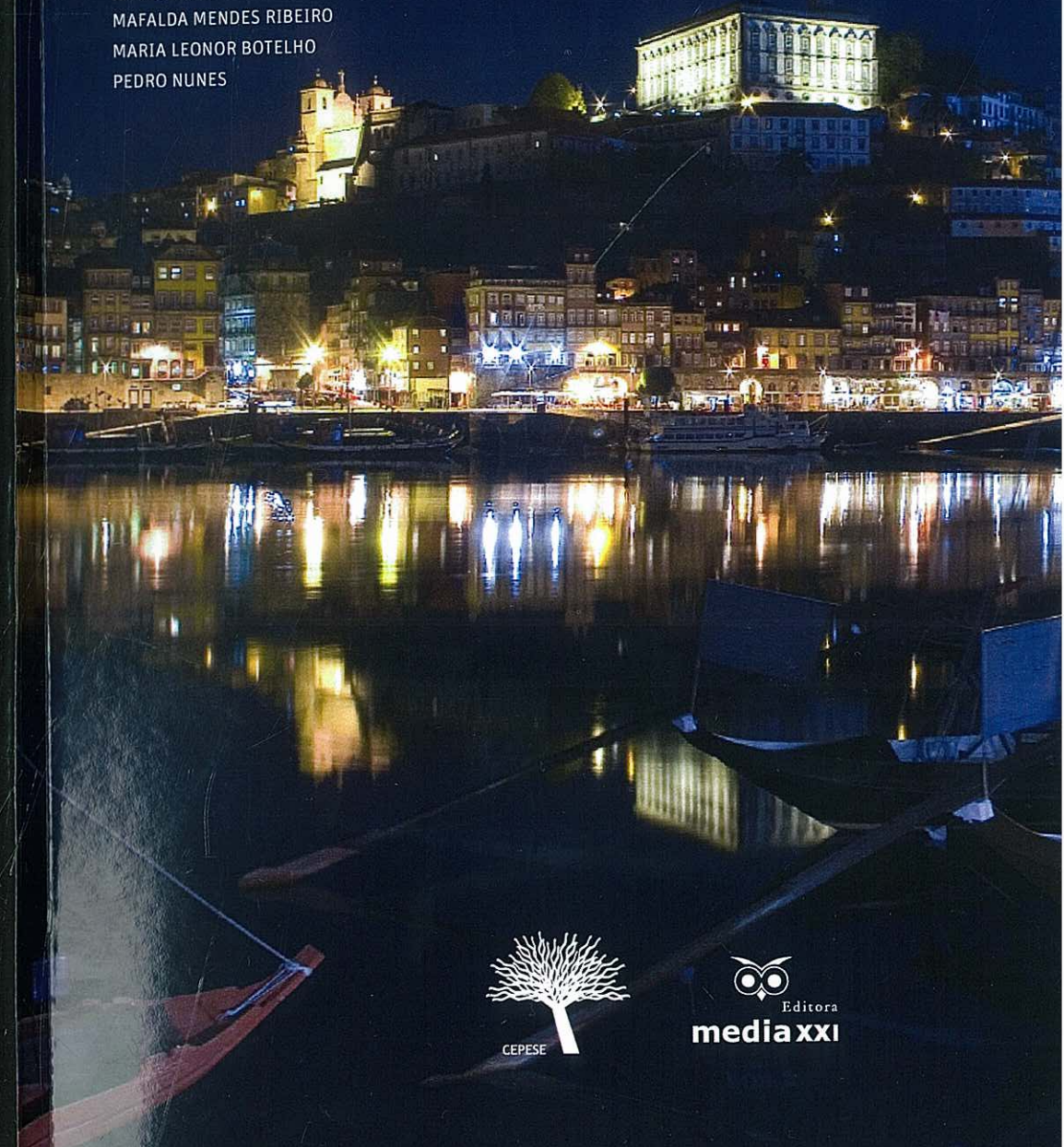# PORTO AS A TOURISM DESTINATION

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PORTO AS A TOURISM DESTINATION

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PATRIMÓNIO CULTURAL E HISTÓRICO

TOURISM, HERITAGE AND AUTHENTICITY. ___
The case of Porto

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Abstract | This proposal will use Porto's Historic Centre (UNESCO World Heritage since 1996) to reflect on the relation between heritage and tourism, namely on the threats and the opportunities it faces, as well as on the strategies and tools available for more reliable information and dissemination, and for the preservation of its authenticity, which makes it a differentiator destination of cultural tourism.

Keywords | Historic Centre of Porto, World Heritage; Cultural Heritage; Cultural Tourism; Authenticity

1. Heritage and Tourism: Risks and Opportunities

A preliminary reflection is proposed on the relation between heritage and tourism, namely on the threats and the opportunities that it faces, as well as on the strategies and tools available for more reliable information and dissemination.

Over the last two centuries, we have witnessed not only a greater awareness of the importance of architectural heritage as an historical and material document, but also a popularization of old structures as the chosen portraits of national, aesthetic, religious and political meaning. In the twenty-first century, the era of globalization and information, heritage is being re-assessed as a document for promoting our identity and collective memory. 'Artificial memories', developed via electronic and digital means, contribute to a growing 'cult of monuments' (Riegl, 1903) and to their superficial appropriation, which may lead to the misinterpretation of a site's authenticity and significance. Hence, the complex, dynamic and multiple meanings developed for cultural heritage are often reduced to a self-referential cult of generic, even 'narcissistic', identity, playing the role of a large mirror in which we can contemplate our ideal and desired image (Choay, 1992).

Furthermore, the economic sustainability of heritage requires restoration, tourism and marketing, all of which inevitably submit structures to an exhibition process that removes them from their original contexts. As a result, Heritage develops into another 'site' for general public consumption and entertainment, just like the shopping malls, stadia or theme parks (Solla Morales, 1999).

Therefore, cultural heritage, with its rhetorical and symbolic appeal to a nostalgic and golden past, is often a key representative of cult and consumption, revivalism and fetishistic *pastiche*. In such a scenario, is architectural heritage itself becoming a theme park, a nostalgic escape into the safety of the past, when faced with an uncertain future? Are we atually respecting the reliable meanings and material authenticity of cultural heritage sites or are we just using them as narcissistic mirrors of our own identity?

In addition to this, it is important to reflect on how to resist to tourism industry economics' pressure and on how to minimize the negative impacts of tourist consumption. How can we

find a balance between the day-to-day management of our monuments (tours, souvenirs, events, etc.) and the provision of historical and architectural experience?

1.1. Revivalist recreations
Since the late 18th century, we have witnessed a greater ideological appropriation of our heritage, and even its mass consumption, namely in the form of stylistic restoration or revivalist recreations.

In the twenty-first century, revivalist architectural production has decreased, nevertheless, there are other curious revivalist phenomena, such as 'medieval events', which are to be found invading Portuguese monuments during the summer season* (Vila da Feira, Leça do Balio, and others). These are among the new trends of cultural tourism, such as the 'open-air museums', the re-enactment of historical events, high-tech simulations and mega cultural events (such as the European Capital of Culture**). Hence, there is a curious parallel between the tourist attractiveness of postmodern theme parks (deliberately fictional and simulative like *Disneyland)* and the popular appropriation of some monuments and sites, particularly those classified as World Heritage (UNESCO, 1972). In this way, Heritage is transformed into a 'museum' or 'park' that transcends its original purpose (religious, defensive, ascetic) and is converted into an object of consumption.

Hence, many of these events are largely commercial in their intention and have questionable historical backgrounds, so that they encourage superficial and fetishistic appropriation. We can therefore ask whether these recreational, commercial and popular events are able to convey to people the authentic atmospheres, characters and values of our architectural heritage.

1.2. Thematic Routes
Thematic routes have provided both an opportunity and a challenge for cultural tourism in Portugal, since they are more attractive for the tourism industry and investors, because of the benefits of the networks and economy of scale. Furthermore, this strategy goes beyond the traditional passive models of management and safeguard to become a proactive tool for generating economic synergies and stimulating the socio-cultural development of the territory. Some experiments have already been performed in Portugal, for instance the 'Romanesque Routes' created along river valleys (Sousa, Tâmega and Douro)***, 'Historic Villages'****, 'Fresco Route'*****, 'Cathedrals Route'******, among others.

The Charter on Cultural Routes (ICOMOS, 2008) recognizes and emphasizes the value of all of its elements as substantive parts as a whole, an aspect that also helps to illustrate the contemporary social conception of cultural heritage values as a resource for sustainable social and economic development*******. Nevertheless, some of the routes may be questionable as

* View http://mercadomedieval.pt/ [Site accessed on May 26, 2013]
** Porto was European Capital of Culture in 2001, and benefited of urban renewal is Historical Centre.
*** View http://www.rotadoromanico.com/vPT/Paginas/Homepage.aspx.
**** View http://www.aldeiashistoricasdeportugal.com/
***** View http://www.rotadofresco.com/
****** View http://www.rotadascatedrais.com/
******* That's why, for this significant international document, "the process for identifying a Cultural Route will necessarily take into account its specific functionality to serve a concrete and well-determined purpose, the tangible and intangible values of its heritage dynamically generated as a results of reciprocal cultural influences, its structural configuration, its whole geographic and historic context, its natural and cultural setting, whether the latter is urban or rural, and its corresponding characteristic environmental values, its relationships to the landscape, its duration in time, and its symbolic and spiritual dimension, all of which will contribute to its identification and to the understanding of its significance" (ICOMOS, 2008).

they have purely commercial or touristic scopes, and they promote no sustainable or local development. Furthermore, calling the attention to certain objects (by safeguard institutes, media, operators or funding), they leave aside a big amount of minor or diffuse heritage, which is nonetheless important to preserve.

In this way, cultural itineraries (considered differently from those commonly named as "tourist routes") can have an important role in territorial sustainable development*. Hence, touristic promotion should consider the "priority is given to the participation of the local community and to local and regional tourist companies" (ICOMOS 2008).

1.3. Façadism and ruinism versus integrated urban renewal
Since the late 20th century stylistic, restoration has decreased notably. However in some of the historic centers of Portuguese towns we may find the same lack of attention and respect for the authenticity of heritage in revivalist recreations. A situation that is unfortunately accepted by politicians, public opinion makers and citizens alike, frequently with very little critical opposition. 'Façadist' interventions are still a common feature, induced by a peculiar form of populist and marketing strategies. The historical stratification and complexity of architectural heritage (material, constructive, cultural, typological, etc.) are then reduced to meaninglessly cheerful and colorful scenery façade for tourist's postcards, hiding behind them modern structures equipped with all facilities (just as in theme parks). On the other hand, the alternative to 'heavy' intervention is decay and ruin, as there is a general lack of maintenance or conservation practices.

The material and immaterial damage that is to be found in both cases (façadism and ruin), causes a progressive disappearance of heritage values and, ironically, a consequent decrease in the quality and excellence of the 'touristic product', in a medium-long term perspective. Despite this threat, some positive efforts have been made to follow UNESCO's Word Heritage Center's recommendations on management and monitoring (Pedersen, 2002), with special attention being paid to the tourism indicator (Câmara Municipal do Porto et al., 2010).

2. Strategies and tools: The case of Porto
2.1. Porto World Heritage: the challenge of tourism
The World Heritage Committee decided to inscribe the nominated property on the basis of cultural criterion (iv) considering that the site is of outstanding universal value, as the urban fabric and its many historic buildings bear remarkable testimony to the development over the past thousand years of an European city that looks outward to the west for its cultural and commercial links**.

In Porto, the classified area is of circa 90ha, corresponding approximately to the area bounded by the medieval walls of the fourteenth century, also including D. Louis I bridge and the Monastery of Serra do Pilar in Vila Nova de Gaia.

The value of the plurisecular urban fabric (the result of a complex topography that articulates streets, lanes, alleys, alleyways, stairs and squares) and architectural (whether of a resi-

* The Charter on Cultural Routes stresses that "protection and promotion of a Cultural Route should harmoniously integrate a supplementary infrastructure – for tourist activities, access routes, information, interpretation and presentation – with the essential condition that it does not jeopardize the meaning, authenticity and integrity of the historic values of the Cultural Route as key elements to be conveyed to visitors" (ICOMOS, 2008).
** View http://whc.unesco.org/en/list/755 [Site accessed on May 26, 2013].

dential or a monumental nature), add up cultural values accumulated over successive eras, a perfect reflection of articulation between social organization, economy and geography of the city, maintaining a stable and consistent relationship with the urban environment and the natural environment that certainly highlights the Douro river and the terrains of its banks (Fig. 1). It is imperial now to safeguard and enhance, in an integrated way, these multiple relationships looking forward to maximize sustainable tourism, without losing sight of the conservation of its authenticity.

The Nara document on Authenticity (ICOMOS, 1994), resulting in the purpose of respecting the diversity of cultures and heritage conservation practice, asserts the application of an authenticity concept which respects the cultural and social values of all countries. The universality therefore calls for respect for all cultures and all belief systems, expressed through tangible and intangible meanings. Adhering to international charters, each state is thus responsible for the care and protection of cultural heritage belonging, firstly, to the cultural community which generated it. According to this document, "conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. "Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage and their meaning, is a basic requisite for assessing all aspects of authenticity" (art. 9º).

Furthermore, to better disclosure and safeguard, it is necessary to have deep and trustworthy knowledge of the matter. This knowledge undergoes different levels of understanding and assimilation of plurisecular stratification that shapes the urban networks protected (such as their many monuments), and we have an obligation to safeguard it for future generations (which is different than freezing).

The International Charter on Cultural Tourism (ICOMOS, 1999) states as its fundamental objective to communicate the significance and need for heritage conservation, whether natural or cultural, to the host community and the visitors: "physical access, intellectual and/or emotional, sensible and well managed through the Heritage properties, as well as access to cultural development, constitute both a right and a privilege" (ICOMOS, 1999).

Tourism as a complex and multidimensional phenomenon is, as we know, the world largest industry and one of the most important means for cultural exchange, becoming a personal experience to the visitor, which enables multiple contacts: what survives of the past with the present life and with other communities. In this sense, the "interpretation" programs should be presented in a relevant and accessible way to both the host community and to the different groups of visitors. With this scope, we should take into account their different cultural interests, educational and economic levels, as well as the language of origin.

As far as the host community is concerned, it is important to provide a high level of public awareness and support necessary for long-term survival of "their" heritage, being it natural and cultural, tangible and intangible. In Porto, all of those are combined and it is important to always consider its intimate relation with the Douro River and its opposite bank. We must also remember that when we speak of host community, and in the case of the historic centre of Porto, we talk about all those who live (or will take up residence), work·(moving to the area classified daily using various forms of transport), and also those who have on hands the management, safeguarding and promotion tasks.

However, we do not want this host community to lose its identity and cultural integrity. Only a community well-informed about the value of their heritage, in its various historical layers (we can't forget that we are talking about a major urban centre that UNESCO recognized as *Historic*), can value and appreciate, safeguard and disseminate. Only thus will authenticity be retained.

- largo S. Domingos
- Rua das Flores
- Rua Mouzinho da Silveira
- Rua Nova (Infante D. Henrique)
- Rua de S. João
- Praça da Ribeira
- Avenida da Ponte
- Porto World Heritage (1996)

1. Scheme of urban layering and street opening in Porto's Historic Centre (Maria Leonor Botelho e Teresa Ferreira)
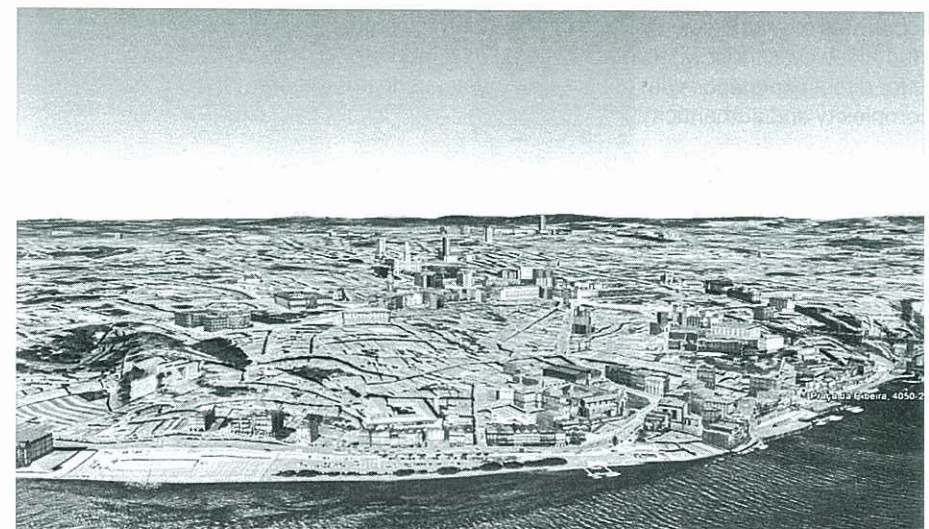
1. Google earth 3D model of Porto's Historic Centre

Hence, it's important to remember that there is no better (or "cheaper") instrument for tourism marketing than the experience of others, when successful. Alongside the impact that the Historic Centre of Porto (and any buffer zone, not to mention to the surrounding region) can cause *per se* in tourists themselves, taking into account its urban and architectural authenticity, but also having services or their culture immaterial, we value the quality of the information provided. This involves therefore the creation of subjects that optimize the visitor's understanding about the significant characteristics of heritage (or heritages) and the need for protection making it capable, on the one hand, to properly enjoy his visit, but on the other, and above all, to recognize the authenticity of the place they visit.

2.2. The role of knowledge and information: sources and strategies
Both the host community and visitors must be informed with quality, adapting the transmission of knowledge to their different needs. Content production must be made increasingly strict and starting from scientific studies, whatever their destination or media used. In the case of Porto, we found a multitude of types within the various thematic and departing from different fields of knowledge, which illustrate its Historical Centre from multiple perspectives*. Based on academic studies and using the expertise of specialists accredited, it's possible to create surveys, safeguard and information instruments (whether to safeguard or to inform and release). Let us also remember, this diffusion of knowledge must ensure the safeguarding of the authenticity of the historic centre of Porto.

The case of the interactive model - Porto Medieval - which we find at Casa do Infante** is an example of an instrument available for knowledge, because its construction was made in the context of the exhibition organized in 1999 by the Municipal Historical Archive of Porto, "A look at the Medieval Porto". Another example, regarding to the new technology that 3D modelling offers, the project "Virtual Porto in the sixteenth century"*** shows us what Cathedral Porto faces' at the arrival of the next century, integrated into its immediate urban surroundings****. Both these projects are timely examples which demonstrate the importance of scientific rigor as basic and fundamental element for the construction of equipment that may be susceptible to use for tourism purposes, and also show various substrates of multidisciplinary knowledge, and constitute themselves an instrument of study. However, those instruments should be understood as such and not as a substitute for direct experience with the physical context and immaterial in its multiple layering, complexity and authenticity.

In this scenario, is also important to consider that heritage safeguarding is also a interpretative and communicative act: from "the extensive range of material evidence and intangible values of peoples and civilizations that have lasted from the past, the election of what to preserve, how to do it and as it stands are elements of the public interpreta

tion of the site. They represent the view of each generation about what is significant, what is important and why the materials of the past that remains should be transmitted to future generations "(ICOMOS, 1999). Disseminate, disclose, display and interpret are critical steps for the conservation of heritage and basic tools for the appreciation and understanding of Cultural Heritage sites.

2.3. Moving towards more authenticity
In this setting, regarding information, interpretation and preservation oriented for tourism, we need to consider the reality of the complex and multi-layered city of Porto, which gives its exceptional and authentic character, recognized by UNESCO. We must therefore understand the evolution of the city*, including, for example, the root of the medieval urban fabric that integrates the Historical Centre.

3. Photograph from the Morro da Vitória (Teresa Ferreira)
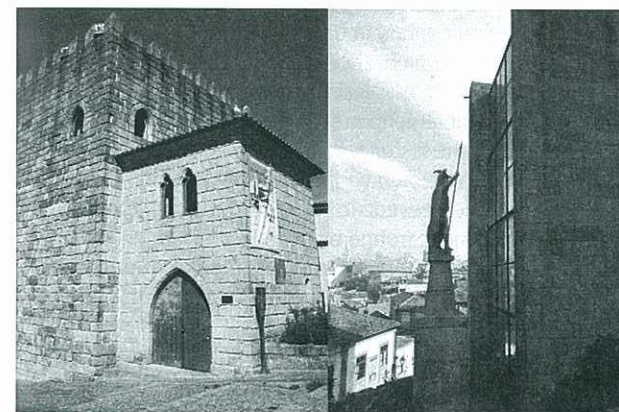
4. Torre da Cidade by Rogério de Azevedo (Leonor Botelho) and Casa dos 24 by Fernando Távora (Teresa Ferreira)

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* For example see Costa, Jorge (eds.), 2002, Bibliografia Portuense. Títulos disponíveis no mercado, Biblioteca Pública Municipal do Porto, or make up a search online using the word "Porto" in Open Access Scientific Repository of Portugal [Repositório Científico de Acesso Aberto de Portugal] - http://projeto.rcaap.pt/ - or, more directly, at the various repositories of the University of Porto (open, thematic and data) - http://repositorio.up.pt/repos.php

** Its assessment allows us to understand the urban construction of Medieval Porto, its main development nuclei (Penaventosa, Miragaia and Olivais), its structure and possible paths for future development. For further information view http://balcaovirtual.cm-porto.pt/PT/cultura/museus/casadoinfantemuseu/Paginas/casadoinfantenucleomuseologico.aspx

*** The project "Porto Virtual no Séc. XVI" (796/2.2/C/NRE), funded by the Operational Programme Information Society (POSI) is a project of the Research Centre in Science and Arts Technology (CITE) of the Catholic University. View http://artes.ucp.pt/citar/portoXVI/index.php

**** The modelling and animation feature a time immediately prior to the replacement of the original head of the Porto Cathedral, Romanesque, by the current (1606-1610), through the responsibility of the Bishop Fr Gonçalo de Moraes, bishop of Porto between 1603 and 1617.

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* On the evolution of Porto see among others: Real, Manuel ; Tavares, Rui, 1993, "Bases para a compreensão do desenvolvimento urbanístico do Porto" in Porto a Património Mundial, Porto; Domingues Álvaro, Nonell Anni Gunther, Tavares Rui, 1994, Oporto, in Guardia M, Monclús F, Oyon J (eds), Atlas Histórico de Ciudades Europeas. Península Ibérica, CCCB, Barcelona. Ferrão, Bernardo, 1989,"Projeto e Transformação Urbana do Porto na Época dos Almadas, 1758 / 1813".

Having its original nucleus at *Morro da Ventosa*, around the cathedral (Fig. 4), the urban area first grew towards the waterfront and afterwards towards the *Olivais* (now known as Vitória) (Fig. 3). It is characterized by an urban area consisting of narrow and winding streets, a clear image of organic growth that respected human needs and the topography of the territory. This area of the city has not been unscathed to this day (Fig. 2). The Rua Nova (now Rua Infante D. Henrique), opened in 1406, during the reign of D. João I (1357-1433), and served as "street-square", given its track straight and its width in the urban context of the time, rapidly assuming itself as one of the most important centres of the city. Between 1521 and 1525, the Rua das Flores was born, by order of King Manuel I (1495-1521), being almost all on land belonging to the bishop: while still maintaining its original profile practically intact, this street was opened to respond to the growing need of disposal of products which entered through the Alfândega and the north wall doors. At the time of "Almadas" city government, in 1769, an important urbanization work began inside the walls, as the reform of Ribeira Square, the opening of the Rua de São João and the arrangement of the Largo de São Domingos, for example. Opened in the late nineteenth century, the Rua Mouzinho da Silveira has to be understood as an artery created to facilitate movement between the waterfront and the São Bento railway station that opened to the public service in 1896. Also closely related to this is, the so-called "Avenida da Ponte" (Avenida Afonso Henriques), opened in the mid-twentieth century, thus facilitating the connection road between Ponte Louis I and the centre of Porto. We, therefore, understand that any type of interpretation and intervention in this urban area must consider and respect this multi-layered stratification on the base of its authenticity.

A good example is the project designed by architect Fernando Távora (1923-2005) for the ruin of what was the "Town Hall" or "House of Twenty-Four"*. Built between 1995 and 2002, it is a parallelepiped 22m tall (20 feet, 20 palms), coated granite course and one open face and glazed towards. This building has generated a major controversy because of its proximity to the cathedral's face (9m) and is therefore considered as a visual obstacle when seen from various points of the city. Nevertheless, its purpose (based on documents that proved the exact height of the Chamber House whose foundations still existed) was, however, to reset the scale of the Cathedral, which had gained an excessive monumentalisation in relation to the city, after the demolition of the yard of the Cathedral and the opening of the Avenida da Ponte. Hence, this building adds a new layer of the twenty-first century in continuity with the story, creating numerous relationships with the urban context in which it operates (dimensions, proportions, alignments, scales, tectonics, etc.). Accordingly, not mimicking the existing with a "pastiche", it assumes the language of the contemporary intervention (in continuity with tradition) and contributes to the multi-layering authenticity of the historical centre's image**.

This attitude is different from that of Rogério de Azevedo in Torre da Cidade*** in the vicinity (built in the late 1930's), which recreates a mimetic image of a medieval tower in the twentieth century. However, this intervention also has to be properly framed in the context of

historical and politico-ideological in which it operates and, therefore, being today and at a distance of more than half a century, the urban heritage of the city.

Considering what has been exposed, it no longer makes sense to restore the urban image of a period or elected style but to accept its plurisecular stratification. Hence, each intervention should be framed and understood in its cultural and historical context, to build a more rigorous and respectful image of the complexity and authenticity of heritage legacy.

3. Guidelines and Open questions

Finally, some guidelines are proposed for discussion at different levels. As far as knowledge, information, disclosure and promotion of cultural tourism are concerned, it is important to support more in-depth research into themes that really represent the authenticity and character of the sites (tangible and intangible). Some of the tools available include the exploration of different kinds of sources, as well as surveys, interviews, analysis, diagnosis, privileging direct observation in the field. Therefore, it could be useful to attempt to look at architectural heritage without any nostalgic fantasies, ideals or prejudices, trying to consider the 'material document' rather than its 'image', accepting its stratification over time. Finally, faced with the modern-day cult of the virtual, which is often manipulated and transformed into fetishism, it is also important to recall and recover tectonic values and material authenticity, as well as phenomenological spatial experiences.

As far as the management of the sites is concerned, systemic strategies operated through networks, such as cultural districts and integrative models (using top-down and bottom-up approaches) are valid instruments for optimizing public investment in safeguard, as well as being more appealing for tourism, management and future self-sustainability. Other concerns may relate to compatible and multifunctional uses, involving local stakeholders and communities (multicultural pluralism, participative and cognitive practices, professional and educational qualification), encouraging endogenous development and improving accessibility (for all, regardless of their physical and economic condition).

Furthermore, as far as preservation and conservation are concerned, it is important to respect material and cultural stratifications over time (thereby limiting stylistic reintegration and restoration). Preventive conservation and ordinary maintenance (for instance, using the funds redirected from visitors' entrance fees) can be an instrument to prevent decay and material damage (therefore increasing preservation), as well as to improve local participation, education and employment by reactivating professional craftsmanship and constructive skills. The current decline in economic and natural resources calls for more rational and sustainable management; therefore, monitoring, preventive conservation and planned maintenance strategies (minimal, anonymous, ordinary and cost-controlled) can be an essential means for ensuring the future self-sustainability of the sites.

Finally, a note underlining the importance of empowerment, involvement participation of the local communities (which can also provide the preservation and day to day management), as a necessary mean for the effective sustainability of the sites. Those can be also connected with the promotion of the safeguard of the intangible heritage - gastronomy, traditions, crafts - essential for the local populations' collective identity

Hence this is, as a necessary condition for sustainable development: "Local people, civil society, and elected local and national officials will play a key role in the design and imple-

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* The ruin of the original Town Hall of Porto is located in Calçada da Vandoma, on the northern side of the platform where the whole Cathedral and the Episcopal Palace rest. It was only in 1350 that the County good-men obtained prior permission from the District Magistrate to build a new building (because until then they would gather in a modest wood house that was leaning against the walls of the Cathedral). However, and due to the fall of this building, perhaps due to a construction mistake, the construction of a tower house was initiated in the year 1443, just in the square in front of the cathedral The House was preserved in this building by mid-century XVI, when the walls began to open holes and threatened ruining.

** On the intervention see, among others, Távora, Fernando; Bandeirinha, José António (eds.), 2012, Modernidade Permanente Permanent Modernity, Casa da Arquitetura, Porto; Esposito, Antonio; Giovanni, Leoni, 2005,"Fernando Távora – opera completa", Electa spa,. Mondadori, Milão.

*** D. Pedro Pitões' Tower, whose project is due to the architect Rogério de Azevedo (1898-1893), is located at Rua de D. Pedro Pitões and was identified during the demolitions carried out in the late 1930s with a view to opening Terreiro da Sé. Originally it may have been a private residence that was addorsed to the ruins of the old Town Hall. This building was then moved and rebuilt within a revivalist language, referring us immediately for a supposed Middle Ages. The building we now appreciate was erected in reinforced concrete and coated on the outside with the original structure of granite ashlars.

mentation of heritage as a driver of development, and, through raised awareness of heritage, they will have ownership of the development process." (ICOMOS, 2011).

4. Final Note

Tourism is the world's largest industry, and it is a particularly prominent feature in Portugal, where it represents 6.5 % of GDP and employs 10% of the active population. Besides, it generates positive effects in the processes of local and regional development, in particular, through the creation of new economic structures, environmental appreciation and cultural improvement (Turismo de Portugal, 2007). However it is also important to recall that the WTO (the World Tourism Organization) recognizes that the effects of tourism can be negative if there is a lack of responsible planning, management and monitoring. Following the recommendations of the 'Agenda for a sustainable and competitive European tourism', three key elements for success are identified (Turismo de Portugal, 2009): the planned use of available resources, cooperation between stakeholders and the monitoring of results (such as controlling visitor flow, protecting sensitive areas, minimizing impacts on biodiversity, promoting an efficient management of resources and guaranteeing permanent professional training and skills improvement).

Hence, sustainable tourism is undeniably a great challenge, particularly when it takes the form of a balancing act between the business of tourism (better if it is designed to ensure long-term profitability), the conservation of our heritage (comprising the preservation of its authenticity and its values) and the encouragement of local participation (designed to improve sustainable use, education and training). A recent trend driving tourism is the search for authenticity (which is opposite to falseness and imitation) in unique experiences comprising identity, traditions, history and multiple characters of cultural heritage (Hamon 2005).
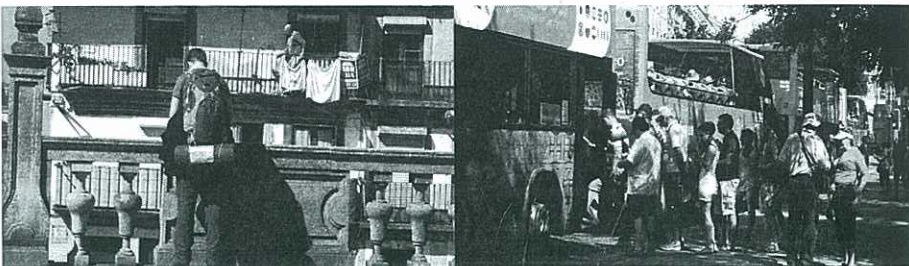
5. Tourists versus local community in Porto (Leonor Botelho)

Hence, Portugal has moved slowly from a sun and beach tourist destination to a predominantly cultural tourist one, whose differentiator is exactly its authenticity; this is, the possibility of offering the experience of centuries-old history. In an age of increasing globalization and massification, which promotes a globalized culture (Lipovetsky and Serroy, 2011), this differentiating element must be protected and exploited through sources and strategies that support knowledge appropriation and intervention, more informed about the authenticity of their centuries-old stratification.

In this way, Heritage can play a major role in the creation of tomorrow's society, particularly if connected with other networks on a global scale, increasing the quality of life by enhancing self-esteem, identity, cultural and cognitive participation, as well as by promoting local and sustainable development for future generations.

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