URBAN REGENERATION AND THE "PORTMÁN. FULL STOP AND CONTINUE" BRAND
From Ecological Disaster to Sustainable Tourism Destination

ONÉSIMO SAMUEL HERNÁNDEZ GÓMEZ (ONESIMOSAMUEL.HERNANDEZ@UM.ES)[1]
[1]University of Murcia, Spain

ABSTRACT

This article examines the urban regeneration process and the resignification of the environmental disaster in Portmán Bay, located in the Region of Murcia, southeast Spain, focusing on the locality's Tourism Sustainability Plan. It highlights urban interventions and branding strategies as part of a communicative approach aimed at transforming Portmán's image from a space scarred by mining impact into a sustainable tourism destination. A mixed qualitative methodology is employed, including a case study, semiotic analysis, and an in-depth interview. The results demonstrate how the resignification of the past becomes an opportunity for responsible tourism development. The "Portmán" brand emerges as a symbol of resilience, supported by a coherent visual discourse and a narrative of continuity that bridges past and future. Urban regeneration not only rehabilitates spaces but also constructs a narrative that strengthens the destination's identity and its tourism projection.

1. Introduction

Portmán is a hamlet within the municipality of La Unión, in the Region of Murcia, southeast Spain, with a history closely tied to mining exploitation. Since Roman times, the area has been a hub for mineral extraction, an activity that intensified significantly during the 19th and 20th centuries with the modernisation of mining in the Sierra de Cartagena-La Unión (Pérez de Perceval Verde et al., 2013). The industrial boom in Portmán was driven by the large-scale extraction of iron, lead, and zinc, which spurred economic growth in the region. However, this development came at a devastating environmental cost. Between 1957 and 1991, the company Peñarroya-España dumped millions of tonnes of mining waste into Portmán Bay, causing one of the most severe ecological disasters in the western Mediterranean (Travé Moreno et al., 2024). It is estimated that over 60 million tonnes of mining tailings were discharged into the bay (Figure 1), destroying marine ecosystems and altering the coastal morphology (Martínez Sánchez et al., 2015).

Figure 1. Portmán Bay, before and after the infilling.

Source: City Council of La Unión, 2025.

Despite the cessation of waste dumping in 1990, the environmental restoration of Portmán Bay remains an unresolved challenge. Various regeneration plans have been proposed over the years, but none have achieved a definitive solution. With the decline of mining, the displacement of traditional fishing to nearby ports, and the predominance of a local economy based on the service sector, social demands have gained prominence on the public agenda, driven by citizen movements advocating for effective bay regeneration and its integration into a sustainable tourism model (Baños González et al., 2017).

In some instances, disasters can present opportunities for territorial conservation. The environmental catastrophe of Portmán Bay, while leaving a profound mark on its identity, halted uncontrolled urban development, enabling the preservation and, in some cases, recovery of valuable natural spaces. Notable sites include the tectonic window of Cala del Caballo—a unique geological landscape—and the Calblanque, Monte de las Cenizas, and Peña del Águila Regional Park, which hosts a diverse range of landscapes and species. The Sierra de la Fausilla, designated as a Site of Community Importance (SCI) and Special Protection Area (SPA), is another ecologically significant area, providing refuge for protected species such as the trumpeter finch and various raptors. Additionally, the underwater valleys of the Mazarrón Escarpment connect to the Cabo de Palos-Islas Hormigas Marine Reserve, notable for its habitats of community interest. The area also features priority ecosystems, such as Ziziphus shrublands and Tetraclinis articulata forests, as well as exclusive wild flora like Teucrium carthaginense, which have persisted due to reduced human impact following the cessation of mining.

Serving as a link between natural and cultural heritage, the Sierra Minera de Cartagena-La Unión—on whose southern slope the hamlet of Portmán is located—has been declared a Site of Cultural Interest (SCI) as a Historic Site due to its significance in the mining history of southeast

Spain. Its landscape, shaped by former mining operations, industrial infrastructure, and unique geological formations, stands as a testament to the extractive past that defined the area's economic and social development. Among these assets, the Portmán Complex is particularly notable for its potential conversion into a tourism attraction.

Portmán possesses a rich cultural and industrial heritage that reflects its mining past and historical evolution. Among the most significant assets are the chimneys of the Orcelitana and Brandt foundries—iconic elements of the town's skyline—the José Maestre Tunnel, an imposing gallery through the sierra that preserves its wagons and locomotive, and the Roberto Washery, one of the largest facilities of its kind in Europe and a symbol of the Mediterranean's greatest ecological disaster. Additionally, the Molienda and other sites, such as the Washery Pipeline Tunnel—with significant interpretive potential regarding environmental impact—contribute to the narrative of territorial regeneration. The hamlet also hosts notable historical buildings, such as the Casa del Tío Lobo, an example of modernist architecture, and the former Hospital de la Caridad, now the Archaeological Museum housing significant Roman mosaics. The Paturro Roman Villa and various prehistoric and Roman archaeological sites, such as Cola del Caballo, complete this cultural heritage. The integration of these elements shapes a tourism offer that fosters a critical understanding of mining's impact and the importance of revaluing territorial identity as collective heritage.

In addition to Portmán's specific assets, the municipality of La Unión boasts valuable cultural heritage derived from its mining legacy, materialised in various products such as the La Unión Mining Park, the International Festival of Cante de las Minas, the National Minerals and Fossils Fair, and the Mining Holy Week. This is complemented by significant modernist heritage, with several buildings declared Sites of Cultural Interest, such as the former Public Market and Huerto Pío. The offer is further enriched by tourism infrastructure, including the Mining Museum, the Cante de las Minas Museum, the Mining Holy Week Museum, the Roche Ethnographic Museum, and the Portmán Municipal Archaeological Museum. Moreover, Portmán benefits from its proximity to highly attractive destinations, enhancing its visitor potential. The proximity of La Manga del Mar Menor—a well-established sun and beach destination—and Cartagena—a city with a rich archaeological heritage and vibrant cultural life—facilitates its integration into the region's tourism routes.

1.1. Disaster Tourism and Memory Tourism: The Case of Portmán

The unique history of Portmán has not only shaped its territorial identity but also influenced the opportunities for tourism development in the area. While its cultural and natural heritage has been crucial in diversifying its tourism offer, emerging trends in the sector reveal a growing interest in disaster tourism, framed within the concept of memory tourism. In this regard, the ecological disaster of Portmán Bay represents a paradigmatic case and emerges as a distinctive space for environmental reflection and awareness. Thus, the memory of the disaster and its social and historical impact provide insights into the transformation of the territory and open new possibilities for its resignification within contemporary tourism.

Memory tourism seeks to preserve and transmit traumatic historical events, such as wars, natural disasters, or environmental crises, to foster collective reflection and learning (Zubillaga & Codaro, 2022). By resignifying affected territories, this form of tourism challenges conventional notions of beauty, giving way to an aesthetic in which suffering becomes a central attraction (Costa & Korstanje, 2016).

Disaster tourism, as an expression of memory tourism, focuses on sites where catastrophes, whether natural or human-induced, have occurred. Through the reconstruction of narratives about impact and recovery, this type of tourism highlights community resilience and promotes environmental and social awareness (González Vázquez & Mundet i Cerdan, 2018). However, its success depends on careful management of the narrative to avoid trivialising suffering or exploiting the disaster commercially (Van Broeck & López López, 2018).

The interest in destinations affected by disasters has been extensively explored in academic literature, with particular attention to the phenomenon of dark tourism, which examines the attraction of visitors to sites marked by tragedy and death. Within this field, disaster tourism stands out for transforming the traces of such events into opportunities for economic and social recovery (Rivera Mateos & Félix Mendoza, 2019). While this form of tourism can support historical memory and education, it also carries the risk of commodifying suffering, raising ethical debates (Van Broeck & López López, 2018).

Portmán fits within this category of tourism, as the contamination of its bay is considered the greatest ecological disaster in the Mediterranean. This site, marked by decades of mining waste dumping, offers a unique narrative about the relationship between industrial development and environmental crisis. Its case aligns with studies analysing the resilience of destinations affected by catastrophes and the role of tourism as a driver of recovery (Basurto Cedeño et al., 2020). However, to prevent this type of tourism from becoming a commercial exploitation of a tragic past, adopting a responsible and sustainable approach is essential. In this regard, strategic plans are crucial to ensure that tourism contributes to the local economy without compromising sustainability or the conservation values guiding the territory's regeneration.

1.2. Tourism Sustainability Plans

Sustainability in tourism has become a priority within territorial development policies due to the negative impacts this activity can have on ecosystems, cultural heritage, and socio-economic structures (Plumed Lasarte et al., 2018). In the case of Spain, the tourism model has evolved from intensive growth towards an approach that seeks to balance economic development with environmental conservation and the quality of life of local communities, following recommendations from international organisations such as the World Tourism Organization and the European Commission (Calderón Vázquez, 2010). In this context, comprehensive planning is crucial for mitigating issues such as the degradation of protected areas, infrastructure overload, or the loss of cultural identity, thereby consolidating a sustainable tourism model (Plumed Lasarte et al., 2018; Velasco González, 2010).

From a theoretical perspective, tourism sustainability is grounded in three interrelated dimensions—economic, social, and environmental—that must be managed in a balanced manner to ensure the long-term viability of the activity (Santos-Lacueva et al., 2016). Economically, it involves diversifying the tourism offer and redistributing benefits to reduce dependence on intensive models and generate quality employment (Molina Azorín et al., 2022). Socially, it promotes active community participation in decision-making and the protection of local traditions to prevent phenomena such as gentrification. Environmentally, it aims to minimise the ecological footprint, conserve ecosystems, and reduce pollution levels (Fernández Fernández, 2020).

In this context, the implementation of tourism sustainability plans, such as Spain's National Integral Tourism Plan (PNIT), seeks to promote high-quality tourism that integrates environmental and socio-cultural criteria into planning processes (Plumed Lasarte et al., 2018). Community participation and diversification of the tourism offer have emerged as key factors in developing sustainable and resilient models. Globally, sustainable tourism has incorporated tools such as environmental certification of destinations and the regulation of access to fragile spaces. In the Spanish case, Tourism Sustainability Plans for Destinations (PSTD) aim to regenerate established destinations and promote tourism proposals that value local identity and environmental conservation.

1.3. Urban Regeneration

Urban regeneration is a cornerstone of contemporary territorial development planning, particularly in contexts where past economic activities have left profound marks on the urban landscape and the socio-economic structure of destinations. This concept encompasses a set of

integrated strategies aimed at revitalising degraded areas, promoting balanced development based on principles of sustainability, social inclusion, and the valorisation of cultural and natural heritage (Ajuriaguerra-Escudero & Di Guglielmo, 2025).

Urban regeneration policies have evolved towards holistic approaches that integrate cultural heritage, creative economies, and citizen participation. The concept of the "creative city" promotes the revitalisation of spaces through the interplay of art, culture, and social innovation, transforming obsolete areas into tourism hubs grounded in local identity and cultural capital (Curralo, 2015).

In the realm of tourism, urban regeneration serves as a key instrument for enhancing destination competitiveness by diversifying the tourism offer and mitigating negative impacts associated with overcrowding and environmental degradation. Furthermore, it contributes to generating new attractions and improving local quality of life (Casado de Prada et al., 2025). Paradigmatic examples of this process can be found in cities such as London and Bogotá, where regeneration policies have been driven by the intersection of creative economies and cultural tourism, fostering sustainable and participatory development models (Ajuriaguerra-Escudero & Di Guglielmo, 2025).

Art and creativity are effective tools for urban regeneration, as they enable the revitalisation of degraded areas and strengthen the identity of tourism destinations. Their application in public spaces stimulates the local economy, reinforces a sense of belonging, and fosters community pride, thereby contributing to the social sustainability of these projects (Casado de Prada et al., 2025; Molaei, 2023).

Thus, regeneration represents an opportunity to articulate a discourse: a narrative of the past that projects a connection to the future. The challenge lies in designing strategies that combine heritage protection, tourism offer diversification, and community participation to build a responsible and sustainable model. In this regard, prior experiences have demonstrated that comprehensive planning, based on the convergence of economic, cultural, and environmental dimensions, can transform urban regeneration into a driver of competitiveness and resilience for tourism destinations in the 21st century.

1.4. The Importance of Destination Branding

The development and management of a tourist destination's image are critical factors in shaping its identity and positioning within the global market. The brand serves as a synthesis of the destination's offer and values, influencing both the perception and experience of visitors. The corporate tourism identity combines objective elements—such as physical and cultural attributes—with subjective aspects, including reputation and the emotions evoked in tourists (Folgado Fernández et al., 2011).

Tourism branding has evolved from a purely promotional approach to a strategic one focused on managing the destination's image. According to Obiol Menero (2002), brands seek to differentiate themselves by aligning with market expectations and the values perceived by tourists. In this sense, the brand becomes a cohesive tool, capable of structuring the offer and positioning the destination in the collective imagination through a coherent identity. Differentiation is key to attracting specific market segments, generating added value, and fostering loyalty.

One of the main challenges in constructing a destination's image is ensuring consistency between the projected identity and the visitor's actual experience. A lack of alignment between the two can create a sense of deception and harm the destination's reputation (García-Lavernia Gil, 2021; Obiol Menero, 2022). Therefore, branding must be grounded in an authentic representation that highlights genuine attributes and avoids "overpromotion" or exaggeration of qualities.

The design of a destination's corporate identity should integrate cultural aspects, visual symbolism, and digital communication strategies (García-Lavernia Gil, 2021). In this process,

cultural identity plays a pivotal role in forging emotional connections, attracting tourists, and promoting responsible and sustainable tourism.

The brand and image of a tourist destination must constantly evolve to adapt to market trends and the changing expectations of visitors. Factors such as prior experiences, recommendations, and online reputation influence the perception of the destination (Pimentel et al., 2006). A well-managed image can boost the local economy by attracting investment, fostering employment, and improving infrastructure, thereby enhancing the destination's long-term competitiveness (Asqui-Zurita et al., 2024).

3. Objectives

This article has the General Objective (GO) of analysing the transformation of Portmán from a communicative, urban, and symbolic perspective, evaluating its resignification as a sustainable tourism destination through the Tourism Triple bottom line sustainability Plan.

Based on this purpose, the following Specific Objectives (SOs) are proposed:

SO1. To identify the historical, environmental, and cultural factors that shape Portmán's identity and its regenerative potential.

SO2. To evaluate urban and architectural interventions from the perspective of regeneration, sustainability, and territorial communication.

SO3. To analyse the *Portmán. Full Stop and Continue* brand —*(.Portmán)* henceforth— as a tool for territorial branding and symbolic resignification.

SO4. To examine the communicative coherence of the Tourism Sustainability Plan, integrating signage, visual identity, and narrative strategy.

4. Methodology

This research adopts a mixed qualitative methodology, integrating three complementary approaches: a case study, an in-depth interview, and semiotic analysis (Table 1). This methodological triangulation enables a rigorous examination of the Portmán Tourism Sustainability Plan (PSTP) by combining contextual understanding, technical perspectives, and symbolic interpretation of its actions and discourses.

The case study serves as the primary strategy to explore a complex phenomenon in depth within its natural setting, focusing on its unique characteristics and the institutional, social, and territorial dynamics that shape it (Stake, 2005; Yin, 1994). Portmán was selected due to its paradigmatic value as a site affected by a large-scale environmental disaster, currently undergoing a process of resignification and regeneration. As Simons (2011) notes, the case study approach facilitates knowledge generation from specific contexts, attending to the particularities of the analysed setting.

To incorporate the perspectives of key stakeholders, an in-depth semi-structured interview was conducted with Sonia Hernández Gómez, the municipal architect and lead drafter of the PSTP. Her role as the technical promoter of the plan provides a holistic view of the process, from its conception to its implementation. The face-to-face interview, lasting one and a half hours, was recorded and transcribed with the participant's informed consent. The interview guide was structured around six thematic axes:

· Motivations and context of the plan.
· Participatory process and involved stakeholders.
· Criteria for urban and landscape interventions.
· Development of the Portmán. Full Stop and Continue brand.
· Symbolic narrative and communicative strategy.
· Limitations and future perspectives.

The discourse was manually coded, with particular attention to discursive, symbolic, and argumentative elements. As Sierra Caballero (2015) argues, qualitative interviews enable access to social behaviour through interaction, facilitating the recovery of marginalised voices. In this

regard, Ferrarotti (1991) highlights their capacity to reconstruct subjective meanings, while Arfuch (1995) emphasises their value as an intersubjective space that fosters experiential narratives.

Direct and indirect observation complemented this approach through a combination of on-site fieldwork and the analysis of visual and documentary materials—photographs, plans, minutes, and institutional dossiers. In-person visits were made to the main sites transformed by the PSTP, allowing direct observation of urban changes and architectural interventions. This was supplemented by an interpretive reading of available graphic and institutional materials, focusing on the symbolic, communicative, and heritage dimensions of the interventions. This comprehensive approach enabled an understanding of the actions not only as physical transformations of the environment but also as signs embedded in a discursive logic that articulates the past, present, and projected future of the place.

Finally, a qualitative semiotic analysis was incorporated, focusing on the urban and graphic signs that shape Portmán's new identity. This analysis draws on the structuralist tradition of Saussure (1945)—who conceptualises language as a system of signs expressing ideas—and the triadic approach of Charles S. Peirce (1974), which views the sign as a relationship between object, representation, and interpreter. In this vein, semiosis is interpreted as a social process through which signs construct meaning and articulate significance in the public space. The study examined both the *(.Portmán)* brand and the destination's signage, considering aspects such as iconicity, visual metaphor, symbolic isotopy, and overall narrative coherence. Additionally, urban interventions were analysed from a discursive perspective, focusing on their functional, aesthetic, and symbolic dimensions, as proposed by Castilla and Sánchez-Montañés (2022), who view architecture as a language capable of communicating identities, values, and collective aspirations.

Table 1. Summary of the methodological design.

Technique	Unit of analysis / source	Instrument used	Type of analysis	Main purpose
Case study	Portman Tourism Sustainability Plan (PSTP)	Documentary and contextual review	Descriptive and interpretative	To understand the specific context of the enclave and its value as a paradigmatic case.
In-depth interview	Sonia Hernández Gómez (architect in charge of the PSTP)	Semi-structured script	Thematic and discursive	To obtain a qualified view on the design, development and objectives of the plan.
Direct observation	Urban spaces intervened in Portmán	Field work and visual recording	Interpretative and symbolic	To observe *in situ* the urban transformations and their communicative and patrimonial load.
Indirect observation	Graphic and institutional material (photographs, plans, minutes, etc.)	Documentary and iconographic analysis	Symbolic and semiotic	Interpretation of the visual discourse of the plan and its identity narrative.
Semiotic analysis	Brand *(.Portmán)*, signage and urban environment	Visual and textual corpus	Qualitative semiotic	To analyse the signs of the regenerated space as narrative and communicative devices.

Source: Own elaboration, 2025.

This combination of approaches has enabled the construction of an integrated perspective on the Portmán case, encompassing its physical-spatial dimension to the symbolic projection of its image.

5. Analysis of Results

The Portmán case underscores the importance of rigorous strategic planning to address tourism regeneration processes that avoid past mistakes and promote sustainable territorial development. Its uniqueness lies in a dual dimension: on one hand, it is a space of high ecological, geological, and heritage value; on the other, it represents a historical symbol of the environmental impact caused by mining activities. This perspective was particularly emphasised during the interview with Sonia Hernández Gómez, the municipal architect responsible for drafting the Portmán Tourism Sustainability Plan (PSTP), who provided key insights into the initial context, strategic decisions, and future projections. As she explained, previous regeneration efforts had focused solely on the bay, neglecting a comprehensive approach to the rest of the urban area. Although an ambitious national coastal recovery project was launched in 2016, its subsequent suspension left the landscape unchanged. Faced with this stagnation, the architect proposed a strategic shift to decouple the hamlet's development from the indefinite wait for coastal regeneration. In her words: "The delay in the bay's regeneration works could no longer serve as an excuse for inaction by other stakeholders. Portmán has immense potential due to its unparalleled location and the quantity and quality of its cultural, mining, geological,

environmental, and landscape resources." This commitment to overcoming the environmental stigma was grounded in a discursive logic based on symbolic resignification: "We aimed for Portmán to shed the stigma of being an example of an environmental disaster and to embrace a new horizon for reorienting its image, with the goal of becoming recognised as a model of sustainable transformation, where tourism respectful of the environment, nature, culture, and traditional heritage is possible, while preserving its traditional essence as a fishing and mining village".

The PSTP lead advocated initiating actions within the municipality's capabilities, without relying solely on bay regeneration. This paradigm shift prompted participation in the call for Tourism Sustainability Plans for Destinations, promoted by Spain's Ministry of Industry and Tourism. According to the institutional documents analysed, the total budget amounted to one million euros, funded 50% by the Ministry, 40% by the Autonomous Community of the Region of Murcia, and 10% by La Unión Town Council. Given that the latter could only contribute 100,000 euros, the plan was carefully designed to maximise available resources and ensure the project's economic viability, as Hernández explained.

A key aspect of the plan, as evidenced in both the interview and the documentation reviewed, was the implementation of a multi-stakeholder participatory process. This included sectoral meetings, information sessions, discussion groups, and digital debates via platforms such as WhatsApp. Participants included institutional actors (La Unión and Cartagena Town Councils, and the Autonomous Community), cultural and social organisations (Cante de las Minas Foundation and Sierra Minera Foundation), neighbourhood and social associations, business and educational groups, as well as landowners (Portmán Golf S.L. and Duerna S.L.). The architect noted that all meetings were documented through minutes, formal proposals, and supporting documents, enabling a traceable and transparent reconstruction of the process.

The overarching goal of the PSTP, as Hernández outlined, is to position tourism as a new economic and social driver for the area, revitalising Portmán's identity as a mining and fishing village while aligning with contemporary sustainability principles. This vision is driven by the need to combat depopulation, improve residents' quality of life, redistribute wealth, and enhance the value of the area's landscape, environmental, and cultural heritage. The proposed tourism model is structured around pillars such as the circular economy, environmental protection, the use of clean energy, universal accessibility, and community integration.

This approach translates into a set of programmatic axes that structure the plan's actions, which will be analysed in detail below (Table 2). As discussed in the following sections, these actions aim not only to transform the physical environment but also to construct a new identity narrative for the destination, where memory, sustainability, and regeneration are coherently intertwined.

Table 2. Cultural resources of the Portmán area.

Programmatic axis	Action
Axis 1. Planning and management of the destination on a sustainable basis	1.1 Recruitment of the PSTP Management
	1.2 Destination image and tourist *branding*
Actions on facilities and resources of the urban centre	2.1 Revitalisation of Main Street
	2.2 Improvement of the Hospital de la Caridad (Archaeological Museum)
	2.3 Mirador del Puerto de Pescadores (Fisherman's Harbour Viewpoint)
	2.4 Signposting of emblematic buildings
	2.5 Beautification of façades and charming spots
Axis 3. Actions in the surrounding area and creation of active tourism products	3.1 José Maestre Tunnel, Mining Train and Orcelitan Chimney
	3.2 Route of the Pipes of the Roberto Sink and Viewpoint of Los Chorros
	3.3 Itinerary to the tectonic window of Cala del Caballo

Axis 4. Training, promotion and marketing	4.1 Dissemination of the Plan and awareness-raising on tourism sustainability
	4.2 Digital communication with tourists: creation of the website and app.
	4.3 Promotion and marketing of tourism products.
	4.4 Training for product differentiation and destination creation.

Source: Hernández Gómez et al. Portmán Tourism Sustainability Plan, 2021.

5.1. Analysis of Results from Interventions on Facilities and Resources, and Creation of Active Tourism Resources

The set of programmatic actions proposed in the PSTP not only configures a structured intervention plan but also a system of spatial signs that communicates intentions, values, and a new territorial identity. Through the arrangement of axes and actions, meanings are articulated that transcend the functional and translate into symbolic messages for residents and visitors. This interpretation derives from direct observation conducted in the intervened spaces, as well as from the semiotic analysis of the built environment. As explained by the architect Sonia Hernández: "Each intervention had to speak for itself, functioning as a medium that communicated that something is changing." This intent for symbolic resignification underlies the plan's logic, in which urban space acts as a narrative text of transformation.

The Calle Mayor, the main access route to the locality, constitutes one of the plan's most powerful symbolic axes. During fieldwork, it was observed how this street transforms into the first visual sign of change. Its renewal, evident in the clean layout, the homogeneity of materials, and the landscape enhancement, conveys the transition from a past marked by deterioration towards a new urban identity in the process of reinvention. The intervention thus reinforces a narrative of welcome, positioning the visitor before a community that redefines itself with respect for its memory. In Hernández's words: "We wanted the visitor to notice that Portmán has decided to tell its story differently. The Calle Mayor had to be that first visual message, clear and hopeful."

The regeneration of the Calle Mayor (Figure 2) incorporates universal accessibility strategies—with the elimination of architectural barriers and the prioritisation of pedestrian traffic—which reinforces an inclusive and contemporary logic. Actions such as the undergrounding of overhead power lines and the transitional flowerbeds project a narrative of historical continuity, evoking the ancient avenue that structured traditional urban life. This reconfiguration of space results in a more human environment, where the aesthetic, functional, and symbolic integrate to generate an experience of welcome and social cohesion.

The planting of trees, the installation of LED streetlights, and the replacement of pavements function as markers of sustainability, linking regeneration with environmental principles. The return of greenery to a previously asphalted environment acts as a bridge between modernity and collective memory, restoring the vegetative character of a historically inhabited space.

The zoning of the street, with a central strip for lingering, fosters citizen coexistence and consolidates the heritage value of the immediate surroundings. Significant architectural elements such as the Teatro Conchita, the Casa Carrión, or the Bar Nuevo are integrated into the route, contributing to the recovery of local symbolic references. The intervention in the Plaza Rubio La Torre—with the incorporation of new palm trees and urban furniture—reinforces this logic of heritage revaluation from a contemporary perspective.

Figura 2. The Calle Mayor of Portmán, before and after the intervention.

Source: City Council of La Unión, 2025.

Another of the plan's strategic spaces is the surroundings of the Archaeological Museum (Figure 3), whose intervention aims to resignify the access and reform its function as a cultural mediator. The creation of a pedestrian platform on Calle Paloma—surrounded by native vegetation—transforms the entrance into a symbolic threshold that invites a journey between past and present. This transformation—verified during the field visit—resignifies the museum's entrance, which ceases to be a residual space and becomes a narrative antechamber to heritage. The platform, equipped with clear signage and furniture with efficient lighting, acts not only as a functional guide but as a medium for commitment to sustainability and the visitor experience.

The Archaeological Museum, located in the former Hospital de la Caridad, houses a rich collection spanning from the earliest evidence of human settlements in the Sierra Minera to the closure of mining activity. In this context, the intervention on the exterior surroundings facilitates physical and symbolic access to the legacy contained within. The new threshold, laden with visual and material meanings, facilitates a symbolic transition from abandonment to recovered memory. Through each architectural medium—the paving, the plants, the signage—a narrative of continuity is conveyed, in which Portmán ceases to be merely a space affected by catastrophe and becomes an active agent in its own transformation.

Figure 3. Surroundings of the Portmán Archaeological Museum, before and after the intervention.

Source: City Council of La Unión, 2025.

The rehabilitation of the Fishermen's Port Lookout (Figure 4) constitutes one of the most eloquent semiotic acts of the plan, as verified during direct observation of the site. Each element of the intervention materialises a shift in the visual and symbolic discourse of the place,

articulating a narrative that converges the fishing heritage, the ecological trauma, and the hope for a new sustainable tourism horizon. This space, which connects visually and emotionally with the inundated bay, operates as a narrative anchor point: looking from the lookout is to gaze at the past, but also to glimpse a possible future.

The creation of an elevated platform radically transforms the visitor's sensory experience, reconfiguring the space as a threshold between historical eras. From this position, a dialogue is established between the still-visible environmental wound and the regenerative intent that drives the PSTP as a whole. The intervention on the parapet, designed based on historical photographs and visual documentation from municipal archives, reintroduces traditional fishing iconography and transforms this element into a symbol that restores what was forgotten, updating it in a contemporary key.

During on-site observation, it was particularly significant to note how the restoration of the surroundings—the undergrounding of cables, the restoration of walls and stairs—eliminates signs of abandonment and redirects perception towards the horizon line. The new lookout, converted into an exclusively pedestrian space, encourages leisurely contemplation and social interaction, while its design communicates the plan's guiding principles: sustainability, accessibility, and the resignification of the landscape. The incorporation of urban furniture, green areas, and efficient lighting systems introduces an aesthetic coherent with the project's discourse. The semiotic analysis of the intervention, supported by the project's graphic documentation, reveals how these elements reinforce a message of respectful transformation, where modernity and memory engage in dialogue on the same plane.

Particular attention should be given to the interpretive signage, available in physical and digital formats. This signage functions as a true visual text: it guides, informs, and, above all, narrates. The visitor is invited to interpret the place through a narrative that intertwines fishing culture and environmental activism, natural landscape and collective history. Thus, the lookout is resignified as a space for learning and reflection, not only from an aesthetic or functional perspective but also as a central node in the cultural and environmental narrative of the new Portmán.

Figure 4. Rehabilitation of the Portmán Fishermen's Port Lookout.

Source: City Council of La Unión, 2025.

Furthermore, with the aim of consolidating the identity of Portmán's industrial landscape and the Sierra Minera, the PSTP includes the rehabilitation of various historical facilities, endowing these remnants of the past with new meanings from a heritage and communicative perspective. This line of action is grounded in the principle that the territory's memory can become an attractive resource for contemporary revitalisation. Elements such as the José Maestre Tunnel (Figure 5) and the pipeline route of the Roberto Washery are transformed into symbols that revalue the mining heritage.

Figura 5. The José Maestre Tunnel, before and after the intervention.

Source: City Council of La Unión, 2025.

The initial phase of the rehabilitation project focuses on restoring the tunnel, the mining train, and the Orcelitana Foundry chimney. The aim is to enhance these elements through conservation, restoration, and adaptation as tourism resources capable of articulating the historical narrative of Portmán and the Sierra Minera. The illumination of the chimney, executed as a focal intervention on this industrial element, emphasises its significance as an aesthetic landmark in the area's skyline, reconfiguring it as a symbolic beacon that draws attention to the mining legacy. As the PSTP lead underscored: "We wanted the chimney to cease being merely a relic and become a visible emblem of what we were, but also of what we aim to be." The installation of interpretive signage around these elements reinforces this narrative function, inviting visitors to "read" the landscape as a collective text.

The second phase of the project addresses the restoration of the Roberto Washery pipeline route and the Los Chorros trail, which connect the Portmán Port to the Cabezo de la Galera tunnel over a distance of 1.55 kilometres. The works include cleaning, slope reduction, surface improvement, control of invasive vegetation, and consolidation of original sections of the former mining infrastructure. At the trail's culminating point, the lookout serves as a dual sign: on one hand, it recalls the impact of the ecological disaster; on the other, it highlights the landscape's regenerative capacity and its potential to offer an aesthetic and reflective experience. This dual dimension was also emphasised by the architect: "The route had to speak of the damage, but also of the possible beauty. The lookout is the pause, the place where history is observed from a distance and transformed into awareness".

The intervention on the trail to the Cola del Caballo tectonic window adds a scientific and geological dimension to the territorial narrative, highlighting the interplay between the mining footprint and valuable natural processes. Along this 430-metre stretch, the creation of access points, parking areas, and waste collection points improves accessibility and reinforces the comprehensive sustainability discourse that permeates the entire plan.

Thus, the first PSTP marks the beginning of a broader process of recovery and resignification of the urban, natural, and industrial heritage of the site. Although future phases could address the restoration of iconic facilities such as the Roberto Washery and La Molienda, this plan already includes significant communicative interventions, such as the creation of the destination's image, the development of territorial branding, and the implementation of signage for emblematic buildings. Additionally, a digital communication strategy is planned through a website and a mobile application. The analysis that follows will focus on the first two actions, given their centrality in shaping the visual and symbolic identity of the destination.

5.2. Analysis of Results of the Corporate Identity "Portmán. Full Stop and Continue".

The Portmán. Full Stop and Continue brand—henceforth *(.Portmán)—(*Figure 6) emerges as a strategic initiative integrated into the PSTP. According to Hernández, the briefing provided by the administration stipulated that the brand should serve as an exercise in historical memory and tourism attraction grounded in distinctive values. To this end, a public competition was held, won by the F33 studio in collaboration with the Murcian creative Jorge Martínez.

The *(.Portmán)* identity is built upon a real event of profound symbolic significance: the 1986 Greenpeace protest aimed at halting the dumping of mining waste in Portmán Bay. The images from that action gained global attention and became an emblem of resistance and condemnation of the Mediterranean's greatest ecological disaster. Drawing on this milestone, the brand reclaims and resignifies this history, transforming it into a narrative pillar of a new territorial identity.

From a semiotic perspective, *(.Portmán)* is articulated around a symbolic opposition between the "full stop"—a sign of closure, abandonment, and loss—and the "full stop and continue"—a sign of reflection, continuity, and the possibility of rewriting the narrative. This dual logic shapes an identity narrative that embraces the disaster as a turning point, but not as the final destination. The brand thus invites the transformation of collective pain into a driver of cultural, social, and environmental regeneration.

The message conveyed by *(.Portmán)* emphasises that the disaster was avoidable: it was not a product of chance but of political and economic decisions. Yet, it also asserts that history can be redirected through commitment, activism, and shared memory. The narrative incorporates a communal and universal dimension: Portmán is not merely a territory with its own identity but a symbol of struggle and regeneration for all who believe in the right to start anew. Strategically, this ethical and communal dimension strengthens the brand's legitimacy and enhances its potential as a tool for awareness-raising. Thus, *(.Portmán)* transcends its role as a mere visual identity to become a mobilising narrative, a brand-movement that articulates the territory's history, aesthetics, and future under the principles of sustainability, environmental justice, and the dignification of memory.

Figure 6. Logotype *(.Portmán)*
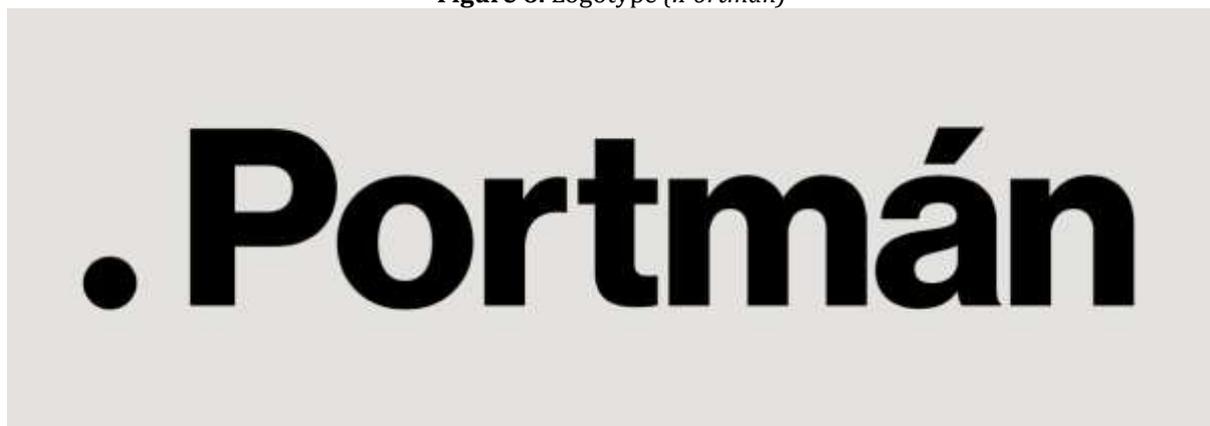
Source: F33 & Martínez. Corporate Identity Manual *(.Portmán),* 2023.

The use of the full stop as the central element in the visual identity is not coincidental. From a semiotic perspective, this typographic element is configured as a powerful and polysemic metaphor: it represents both the black stain of mining pollution and the beginning of a new chapter. The analysis of the graphic identity, based on the brand manual, reveals how this sign functions as a narrative operator with high symbolic weight. The brand does not seek to conceal the traumatic past of the site but rather to resignify it as a driver of transformation. Its design is grounded in environmental pedagogy and the active reclamation of memory, using activism and visual communication as tools to raise awareness and project an image of resilience.

The typographic choice reinforces the brand's discursive strategy, opting for a sober and timeless aesthetic. The use of the Neue Haas Grotesk Bold font in the logo, alongside Neue Haas Grotesk Medium for headlines and body text, ensures visual coherence, clarity, and a balance between legibility and graphic presence. This combination avoids formal distractions and establishes a unified, clean, and conceptually robust visual identity. The colour palette, consisting solely of black and warm grey, reinforces the brand's symbolic weight by evoking the ecological impact, historical memory, and reflective equilibrium.

One of the most innovative aspects of the brand lies in its use of the full stop as an autonomous graphic element, capable of interacting visually with images and messages in a flexible and open manner. This symbol serves a key narrative function: when placed after an image, it represents a "full stop," visually underscoring the closure of a stage associated with devastation. In these cases, it acts as a seal of memory, a call to collective responsibility. Conversely, when the full stop is placed before an image, it activates its reading as a "full stop and continue," signalling a beginning, an opening to possibilities (Figure 7). This compositional gesture transforms the sign into a symbolic gateway that frames, guides, and resignifies the viewer's gaze. Thus, the graphic system of *(.Portmán)* does not merely identify the territory but actively communicates its narrative. Each visual application—whether a poster, a digital piece, or interpretive signage—contributes to consolidating the central message of resilience and hope. In this way, the design transcends its aesthetic function to become an integral part of the destination's regenerative discourse.

Figure 7. Use of the graphic element of *(.Portman)* alongside images.

Source: F33 & Martínez. Corporate Identity Manual *(.Portmán),* 2023.

The launch of the brand was accompanied by a 32-minute documentary that gathers testimonies from the protagonists of the activist action and its national and international impact. The documentary was awarded a Gold in the Laus Awards in the "Aporta" category, while the corporate identity received a Bronze in the "Corporate Identity" category for medium or large enterprises.

5.3. Analysis of Results of Portmán's Signage System

The signage designed for the Portmán Tourism Sustainability Plan (PSTP) (Figure 8) serves as a tangible bridge between the conceptual identity of the brand and the symbolic geography of the territory. Unlike the semantic abstraction of the logo, this graphic system is anchored in the physical and cultural landscape, generating signs that directly reference the Sierra Minera and the material heritage of the area. Analysis of the project's technical documentation allows the signage to be interpreted as a narrative device that integrates functionality, memory, and aesthetics.

The structures, crafted from corten steel, adopt the form of an asymmetrical trapezoid inspired by the rugged profile of the sierra surrounding Portmán. This silhouette, present in the welcome and farewell signs, is crowned by a pulley that visually evokes the mining headframe, an iconic symbol of the extractive activity that historically defined the region. From a semiotic perspective, the ensemble functions as a sign of entry into a territory laden with memory, establishing a visual connection between the visitor and the cultural landscape.

The informational totems, which highlight notable buildings and monuments, maintain the same trapezoidal structure as the access signs, though without the pulley, reserving space for information in Spanish and English. This formal continuity reinforces the coherence of the graphic system while ensuring accessibility and integration with the brand's visual identity. The interpretive panels, meanwhile, take the form of a mining wagon—an iconic figure of the local extractive tradition—serving as a symbolic container for maps, texts, and historical narratives.

This choice transforms each piece into an autonomous sign capable of interpreting the past through a recognisable and emotionally charged aesthetic.

From the adopted semiotic approach, it can be asserted that the signage system operates as a coherent visual discourse, in which each element—form, material, iconography—acts as a bearer of meanings in dialogue with the territorial narrative. Beyond its orientational function, each structure both guides and resignifies: it directs the body through space and the gaze towards an identity-based reading of the territory. In this sense, the signage not only informs or enhances but communicates a vision of the place grounded in heritage revaluation and learning from history.

Developed by the Paparajote Diseño y Comunicación studio, the system complies with regulatory requirements for accessibility and tourism signage but transcends them by becoming an integrated semiotic system. Through its visual codes, the signage reinforces Portmán's regenerative narrative, articulating a public space narrative that is simultaneously functional, symbolic, and emotional.

Figure 8. PSTP signage system
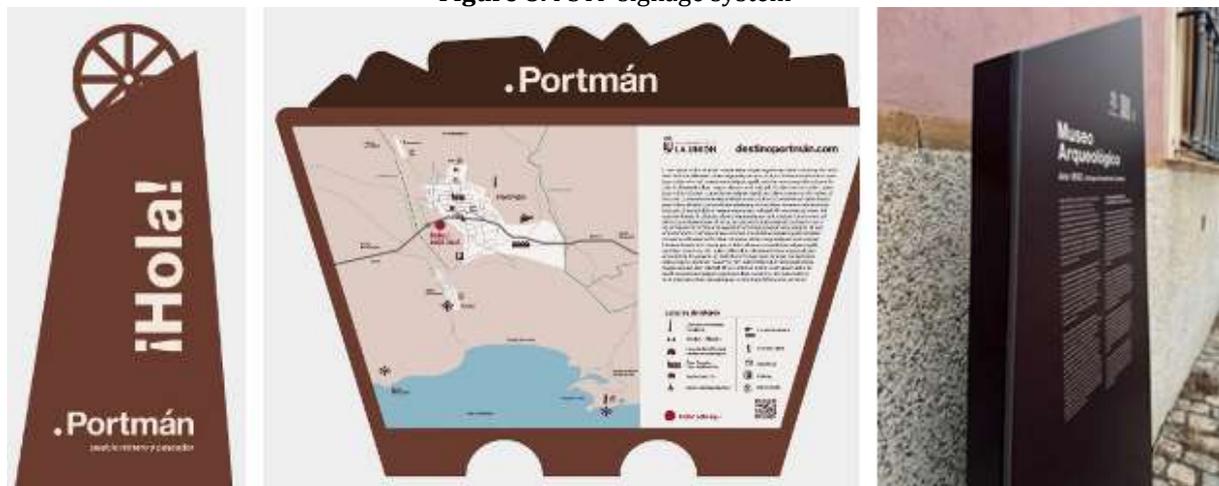
Source: Estudio Paparajote Diseño y Comunicación. Signage Manual, 2025.

6. Discussion

The study's results confirm that the proposed objectives have been satisfactorily achieved, offering a deep and multidimensional perspective on the transformation of Portmán through its Tourism Sustainability Plan. The analysis demonstrates that this transformation is not merely a response to material regeneration needs but is articulated as a symbolic and discursive process through which the territory, its history, and its future projection are rewritten via urban, visual, and communicative languages.

One of the study's key findings is the significant role of Portmán's historical, environmental, and cultural legacy in shaping its territorial identity (SO1). The mining history, the accumulated ecological impact over decades, and the memory of the disaster form the foundations upon which the destination's new narrative is built. Far from being erased, this past is integrated into the discourse as a resignified identity marker, aligning with Lash and Lury's (2007) propositions on the role of the past in the symbolic configuration of contemporary cultural brands.

Building on this foundation, the urban and architectural interventions proposed within the plan—such as the regeneration of Calle Mayor, the surroundings of the Archaeological Museum, or the rehabilitation of the Fishermen's Port Lookout—emerge as both spatial improvements and signs communicating a paradigm shift (SO2). These actions enable a reinterpretation of the territory and reactivate community bonds through an aesthetic that blends functionality, memory, and contemporaneity. As Castilla and Sánchez Montañés (2022) note, architecture and urbanism address physical needs while contributing to the symbolic construction of collective identities.

Similarly, the semiotic analysis of the *(.Portmán)* brand has demonstrated its effectiveness as a territorial branding device (SO3). The graphic and conceptual proposal transforms a minimal sign—the full stop—into a visual and narrative metaphor for the transition between trauma and hope. This strategy aligns with Bourriaud's (2009) ideas on relational aesthetics and resignification through art and communication, endowing the destination with a distinctive identity based on a commitment to sustainability, environmental justice, and memory.

The signage system reinforces and materialises this narrative in the public space, connecting the brand to the landscape and local tradition through visual codes rooted in the mining geography. The coherence between graphic design, architectural interventions, and informational devices generates a unified visual discourse that guides, evokes emotion, and communicates the plan's values (SO4). From a semiotic perspective, the ensemble aligns with the traditions of Saussure (1945) and Peirce (1974), conceiving the territory as a system of signs that produce meaning and shape collective imaginaries.

Compared to other post-industrial urban and heritage regeneration processes (Evans, 2005; Hall, 2007), Portmán exhibits a notable singularity: its capacity to transform an ecological catastrophe into a narrative of resilience without denying the past or masking the conflict. This ethical and communicative approach is strengthened by participatory governance that has successfully engaged institutions, social actors, and citizens in a shared transformation and projection project.In sum, the PSTP has driven a transformation that transcends the physical or regulatory, activating a territorial communication system capable of rewriting the place's identity through memory, participation, and collective commitment. In this context, urban regeneration emerges as a means of narrating, inhabiting, and reconfiguring space from a critical and hopeful perspective (GO).

7. Conclusions

Through its Tourism Sustainability Plan, Portmán emerges as a paradigmatic example of how urban regeneration can transcend the scale of infrastructure to become a narrative, identity, and possibility. Far from proposing a mere improvement of the physical space, the case demonstrates that it is possible to transform an environmental catastrophe into a shared narrative of the future, where the territory is not only inhabited but also communicated and resignified.

This study has verified that the visual, architectural, and symbolic discourses articulated within the PSTP operate as a grammar that rewrites the identity of a place marked by pain and abandonment. Through a coherent, participatory, and emotional design strategy, Portmán is no longer solely the name of a disaster but the statement of a promise: to become anew without erasing its history.

The *(.Portmán)* brand, the redesign of urban spaces, and the implementation of a signage system rooted in mining memory do not merely beautify or promote the destination; they function as elements of an integrated communicative device that projects a new way of understanding sustainable tourism—not as consumption of the landscape but as a sensitive reading of the territory. In this case, tourism aligns with pedagogy, dignification, and memory.

In contrast to decontextualised tourism development models, Portmán demonstrates that an alternative path is possible, based on ethics, aesthetics, and local identity. The interplay between urban regeneration, heritage activation, and collective narrative offers valuable insights for future initiatives aspiring to transform wounds into traces and traces into horizons.

Ultimately, this work not only confirms the achievement of the initial objectives but invites a rethinking of territorial communication through integrative, sensitive, and sustainable approaches. Portmán does not represent a full stop but—as its brand asserts—a full stop and continue. When space is approached as both text and memory, it becomes possible to construct new forms of symbolic habitability, where communication, heritage, and citizen participation converge in a critical and sustainable vision of development. In this sense, Portmán embodies not only a physical recovery but the activation of a shared narrative that transforms the past into a resource and the territory into meaning.

References

Ajuriaguerra Escudero, M. A., & Di Guglielmo, O. (2025). El papel de las Industrias Creativas en la Regeneración Urbana: Un estudio comparativo de Londres y Bogotá. *Street Art & Urban Creativity, 11*(1), 111–136. https://doi.org/10.25765/sauc.v11.5687

Arfuch, L. (1995). *La entrevista, una invención dialógica.* Paidós

Asqui-Zurita, G. M., Pérez-Suárez, D. M., & Godoy-Lobato, D. S. (2024). Marca turística: Identidad Corporativa y estrategias en su construcción. *MQRInvestigar, 8*(4), 5289–5305. https://doi.org/10.56048/MQR20225.8.4.2024.5289-5305

Baños-González, I, Baños Páez, P., Pérez-Cutillas, P., & Esteve Selma, M. (2017). Análisis de las propuestas de los actores sociales en la recuperación ambiental de la Bahía de Portmán (Región de Murcia). Nuevas perspectivas para un desarrollo sostenible. *Cuadernos de Turismo, 40,* 135–154. https://doi.org/10.6018/turismo.40.309641

Basurto Cedeño, E. M., Pennington-Gray, L., & Basurto Cedeño, X. (2020). Recuperación de los Destinos Turísticos Después de un Desastre: Una Evaluación del Scorecard de Resiliencia Turística para Destinos (SRTD). *PASOS. Revista de Turismo y Patrimonio Cultural, 18*(2), 310-321. https://doi.org/10.25145/j.pasos.2020.18.021

Bourriaud, N. (2009). *Estética relacional*. Adriana Hidalgo Editora.

Calderón Vázquez, F. J. (2010). Sostenibilidad y planificación. Ejes del desarrollo turístico sostenible. *DELOS. Revista Desarrollo Local Sostenible, 3*(8), 1-11. https://hdl.handle.net/10630/33621

Canales, M. (2006). *Metodologías de investigación social. Introducción a los oficios.* Lom.

Casado de Prada, M., Fernández Añez, M. V., & Ondiviela García, J. A. (2025). El Arte en la ciudad. Itinerarios artísticos y su impacto en la atractividad de la ciudad: Caso de Estudio: De Chillida a Plensa en el Paseo de la Castellana de Madrid. *Street Art & Urban Creativity, 11*(1), 197–218. https://doi.org/10.62161/sauc.v11.5677

Castilla, M. V., & Sánchez-Montañés, B. (2022). Construcción semántica y forma: fundamentos de la dimensión comunicativa en la Arquitectura Contemporánea. *ACE: Architecture, City and Environment, 17*(50), 11026. https://dx.doi.org/10.5821/ace.17.50.11026

City Council of La Unión. (2025). *Collection of photographs of the municipality and Portmán Sustainability Plan. Graphic material provided for research purposes*. La Unión, Murcia.

Costa, J. H., & Kostanje, M. (2016). Nuevos conceptos, nuevas realidades: revisando el rol de la belleza en la formación del turismo oscuro. *Revista Turismo em análise, 27*(3), 696-713. http://dx.doi.org/10.11606/issn.1984-4867.v27i3p696-713

Curralo, A. F. (2015). Preserving Urban Heritage and Creativity: The Reuse of the AXA Building in Porto. *Street Art & Urban Creativity, 1*(2), 14–21. https://doi.org/10.25765/sauc.v1i2.24

Estudio Paparajote Diseño y Comunicación. (2025). *Manual de Señalética de Portmán. Plan de Sostenibilidad Turística de Portmán*. Ayuntamiento de La Unión. https://destinoportman.com/plan-de-sostenibilidad/

Evans, G. (2005). Measure for Measure: Evaluating the Evidence of Culture's Contribution to Regeneration. *Urban Studies, 42*(5–6), 959–983. https://doi.org/10.1080/00420980500107102

F33, & Martínez, J. (2023). *Manual de identidad corporativa (.Portmán)*. Plan de Sostenibilidad Turística de Portmán. Ayuntamiento de La Unión. https://destinoportman.com/plan-de-sostenibilidad/

Fernández Fernández, J. L. (2020). El turismo sostenible en España: análisis de los planes estratégicos de sostenibildiad de Zaragoza y Barcelona. *ROTUR, Revista de Ocio y Turismo, 14*(1), 94-106. https://doi.org/10.17979/rotur.2020.14.1.5942

Ferraroti, F. (1991). *La historia de lo cotidiano.* Península.

Folgado Fernández, J. A., Oliveira Duarte, P. A., & Hernández Mogollón, J. M. (2011). Imagen del destino y marcas turísticas: sinergias e implicaciones. *Tourism & Management Studies, 1*, 904-914. https://www.redalyc.org/articulo.oa?id=388743867082

García-Lavernia Gil, J. R. (2021). El impacto del diseño de la identidad corporativa aplicado al desarrollo sostenible del destino turístico. *Pasos Revistas de Turismo y Patrimonio Cultural, 19*(3), 605-612. https://doi.org/10.25145/j.pasos.2021.19.039

González Vázquez, D., & Mundet i Cerdan, L. (2018). Lugares de la memoria traumática y turismo: paradigmas analíticos y problemáticas. *Investigaciones Turísticas, 16,* 108-126. http://dx.doi.org/10.14198/INTURI2018.16.06

Hall, C. M. (2007). *Tourism Planning: Policies, Processes and Relationships*. Pearson Education.

Hernández Gómez, S., Baños González, H., Martínez Gambín, M. A., & Pagán Martí, R. (2023). *Plan de Sostenibilidad Turística de Portmán.* Ayuntamiento de La Unión. https://destinoportman.com/plan-de-sostenibilidad/

Lash, S., & Lury, C. (2007). *Global Culture Industry: The Mediation of Things*. Polity Press.

Martínez Sánchez, M. J., García Lorenzo, M. L., Martínez López, S., Martínez Martínez, B., Hernández Pérez, C., & Pérez Sirvent, C. (2015). El análisis de riesgos para la salud humana, en el paradigma de la gestión de suelos contaminados: el caso de la Bahía de Portmán. *Revista de Salud Ambiental, 15*(2), 103-112. https://ojs.diffundit.com/index.php/rsa/article/view/773

Molaei, A. (2023). Strategies of Urban Spaces Developments Approaching Urban Events in Iranian Cities. *Street Art & Urban Creativity, 9*(1), 131–148. https://doi.org/10.25765/sauc.v9i1.634

Molina Azorín, J. F., Tarí, J. J., López Gamero, M. D., Pereira Moliner, J., Pertusa Ortega, E. M., & Antón López, A. I. (2022). Los destinos turísticos inteligentes y la sostenibilidad. *Revista De Estudios Empresariales. Segunda Época, 2*, 51-71. https://doi.org/10.17561/ree.n2.2022.7041

Obiol Menero, E. M. (2002). Marcas turísticas y territorio. Un análisis geográfico del turismo valenciano. *Cuadernos de Turismo, 9*, 85–102. https://revistas.um.es/turismo/article/view/21941

Pérez de Perceval Verde, M. Á., Martínez Soto, Á. & López-Morell, M. Á. (2013). Portmán: del mar y el mineral. Introducción a la historia reciente de la localidad. En Baños González y Baños Páez (coords.) *Portmán: del "Portus Magnus" del Mediterráneo Occidental a la Bahía Aterrada*, 211-225. Editum.

Pimentel, E., Pinho, T., & Vieira, A. (2006). Imagen da marca de un destino turístico. *Turismo Visão e Ação, 8*(2), 283-298. https://periodicos.univali.br/index.php/rtva/article/vi

Peirce, Ch. S. (1974). *La ciencia de la Semiótica.* Ediciones Nueva Visión. (Original 1897).

Plumed Lasarte, M., Gómez Bruna, D. & Martín Duque, C. (2018). Planificación turística, promoción y sostenibilidad ambiental: el caso de España. *Retos Revista de Ciencias de la Administración y Economía, 15*(8), 7-18. https://doi.org/10.17163/ret.n15.2018.01

Rivera Mateos, M., & Félix Mendoza, A.G. (2019). Planificación estratégica y gobernanza en la recuperación de destinos turísticos afectados por desastres socio-naturales. Un estado de la cuestión. *Investigaciones Geográficas, 72*, 235-254. https://doi.org/10.14198/INGEO2019.72.11

Santos Lacueva, R., Anton Clavé, S., & Saladié, Ó. (2016). Discontinuidades y limitaciones de los últimos planes turísticos de España en relación a la sostenibilidad ambiental del turismo de sol y playa. *Cuadernos de Turismo, 40*, 599-626. http://dx.doi.org/10.6018/turismo.40.310121

Saussure, F. (1945). *Curso de Lingüística General.* Losada. (Original 1916).

Sierra Caballero, F. (2019). La entrevista en profundidad. Función, sentido y técnica. En C. M. González, & Krohling Peruzzo (Ed.), *Arte y oficio de la investigación científica: cuestiones epistemológicas y metodológicas* (pp. 301-379). Ciespal. https://hdl.handle.net/11441/98760

Simons, L. (2011). *Estudio de caso: teoría y práctica.* Morata.

Stake, R. E. (2005). *Investigación con estudio de casos*. Morata.

Travé Molero, R., Carmona Zubiri, D., & Nogués Pedregal, A. M. (2024). Del desastre medioambiental al contexto sin turismo: transformación de las prácticas y el discurso en Portmán (Región de Murcia, España). *Revista Murciana de Antropología*, *31*, 51-78. https://dx.doi.org/10.6018/rmu.586851

Van Broeck, A. M., & López López, Á. (2018). Turismo oscuro. De la conmemoración a la comodificación de la muerte, los desastres y lo macabro. *Teoría y Praxis, 24,* 23-68. http://hdl.handle.net/20.500.12249/1311

Velasco González, M. (2010). La incorporación de ideas en las políticas públicas. El concepto de sostenibilidad en la política turística. *Análisis turístico, 10,* 34-44. https://www.sictur.es/details/production/101385

Yin, R. (1994). *Case Study Research: Design and Methods.* Sage Publications.

Zubillaga, P. & Codaro, L. (2022). ¿Turismo de la memoria? Análisis del "Circuito de la Memoria" del EMATUR (2021) en La Plata (Buenos Aires, Argentina). *Revista Divergencia, 18,* 104-124. http://hdl.handle.net/11336/202611