

## Heritage and Mobility: How Transmedia Redefines the Relationship to Heritage. The Case of E Strade di San Michele in Balagna

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### Abstract

This article examines how walking, as both a physical and symbolic act, can serve as a medium for heritage mediation when coupled with a digital device. The study extends previous research on the web documentary *E Strade di San Michele in Balagna* (Vallecalle 2022) by exploring a transmedia configuration that connects screen-based interaction with in-situ experience. Conducted in partnership with local cultural institutions in Corsica, the experiment combined a printed map, site-specific QR codes triggering audio capsules, and an online platform (M3C) that extends the experience over time. Methodologically, the research draws on the REMIND approach (Schmitt, 2018) adapted to walking, following a three-stage protocol (T1-T2-T3) that captures memory before, during, and after the experience. Through qualitative analysis of audio traces, questionnaires, and interviews, the study highlights how meaning is co-constructed between body, milieu, and device. Results reveal that walking not only transmits content but reconfigures it in contact with the environment: voice becomes presence, light turns into air-color, and the narrative motif becomes a wayfinding cue. This process supports a situated “we” of experience, where collective attention, sensory memory, and local anchoring foster shared interpretation. The article argues that walking functions as a medium in the strong sense - neither mere conduit nor context - but a milieu-technique-relation that transforms what it carries. It concludes by proposing design principles for an engineering of experiential mediations linking digital storytelling and territorial transmission.

**Keywords:** *heritage, transmedia, walking, lived experience, mediation.*

## 1. Introduction

“Caminante, no hay camino, se hace camino al andar.” – “Traveling, there is no path; the path is made by walking.” For us, Machado’s line is not a mere image; it is a methodological stance. In heritage mediation, meaning does not pre-exist experience: it is woven through contact with a milieu<sup>1</sup>, by a body that moves, stops, listens, and lets itself be affected. In an era of “all-digital,” the temptation is to mistake transmission for exposure – to multiply contents, interfaces, and effects at the expense of a lived experience that genuinely ties together people, places, and stories. The risk is well known: a “museumified”, over-documented heritage that ends up transmitting little more than an inventory (Choay, in Davallon 2006 : 61).

Our proposal starts from a simple reversal: anchor the digital in a situated practice – walking – so that information is converted into experience, and experience, in turn, produces transmission. In Corsica, tangible, intangible, and natural heritage do not exist outside the “ecumenal relation” (milieu-inhabitant coupling) that sustains them (Berque 2000). This is what we began to explore with the web documentary *E Strade di San Michele* in Balagna (Vallecalle 2022)<sup>2</sup>, which combines two user-experience modalities (Collet 2018): a map and a first-person branching quest. Not a showcase site, but an invitation to “walk with the eyes”: to orient oneself, choose, fork, and connect. Our early findings (Vallecalle 2025) showed that when a device’s determinations (Odin, 2000) meet those of its users, appropriation deepens – semiotic elements hold because they connect with practice, lived experience, and collective meaning-making.

This article extends that approach by shifting where mediation happens: from screen-only to an in-situ transmedia setup. In partnership with the Île-Rousse Tourist Office (northwest Corsica) and the Médiathèque Culturelle de la Corse et des Corses (M3C), we designed a printed map available at the Tourist Office; site-specific QR codes triggering short audio capsules at key points along the trail; and a tie-in with the M3C platform for access to the itineraries (day, half-day, two-day) and related materials. The

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<sup>1</sup> Following Berque (2000), we consider the milieu – the lived, relational environment co-constituted by humans and place – as the ground of heritage experience. We deliberately use the French milieu because an English substitute would not render its nuance with sufficient fidelity.

<sup>2</sup> <https://m3c.universita.corsica/s/fr/page/sanmichele#Accueil>

goal is not to “duplicate” the webdoc, but to establish circulations: from the webdoc to the walk (to prepare, orient, provide handles), and from the walk back to the webdoc (to replay, deepen, and share). In short, to make the attentional regimes of screen and field work together, rather than opposing communication to transmission.

Our test case is the hike to Monte Sant’Anghjulu, a landmark summit in the Balagne and the hinge point of the webdoc’s quest. It gives us a concrete ground for a deliberately direct question: What kind of heritage experience does one live while walking when it is mediated by a digital device? And, relatedly: What kind of memory (names, symbols, images, rhythms) does the webdoc offer when the landscape itself “speaks”? How does attention choreograph itself to the pace and the breath? What appropriation moves emerge (wayfinding, linking, desire to share, a nascent “we” of experience) that exceed simple consultation?

Our stance is situated and assumed. We write as an island-based researcher long engaged in heritage mediation, with deep familiarity with local actors and uses. Such proximity is neither a confession of bias nor a guarantee of objectivity; it can be a lever of knowledge, provided it is held in critical vigilance (not confusing resonance with proof; keeping up the back-and-forth between affect and analysis, field and theory). It is also a methodological choice: rather than apply an external frame, we work iteratively – design, probe, observe, adjust.

Conceptually, our proposal stands at the crossroads of several strands: mediology (Debray 2000; Huyghe 1996; Bounoux 2001; Melot 2001), which reminds us that a medium does not merely carry a message but over-determines it through supports, cadences, and infrastructures; the poetics and anthropologies of walking (Gros 2016; François 2016; De Coninck 2016; Wilson 2016 ; Charbonnel 1996), which describe how slowness and effort densify sensation; SIC work on info-communicational practices of heritage (De Bideran & Bourdaa 2021; Greani & Santini 2021) and on co-spatiality (Sturm 2016), which clarify how to hold together the view from above (the map), the embedded view (first-person narration), the situated view (sensory cues, audio/text capsules), and the interactional view (group dynamics). This is precisely the spatial thickness we aim to support: not authoritarian guidance, but a weave that lets interpretation work.

Empirically, we adapt to walking a situated subjective restitution method that we previously used for the webdoc, following Daniel Schmitt

(2018) and the REMIND approach (Reviviscence, Experience, Emotions, sEnse MakINg micro Dynamics). After panel selection, we send a pre-walk questionnaire (T1) to gauge memory without priming; we conduct an instrumented in-situ trial (T2), where short audio capsules punctuate proprioceptive thresholds (onset, fork, summit) and where we capture sound traces (voices, laughter, breath, silences); and we hold individual interviews at +15 days (T3) with re-listening to excerpts as triggers, to capture reviviscence and reconfiguration (narrativization, walk/webdoc comparisons, projected uses). The aim is not to “evaluate a product,” but to document an experiential process—how meaning assembles and circulates between screen and milieu.

Our contributions are both theoretical and operational. Theoretically, we show that walking operates as a medium in the strong sense: it both conveys and transforms what it carries—the voice becomes presence, light becomes air-color, a graphic motif becomes a wayfinding cue. Operationally, we outline design conditions for an engineering of experiential mediations: short audio capsules placed at the right thresholds; co-spatial thickness maintained (map/narrative/audio/group); deliberate room for a “we” (synchronized listening, prompts of address); and durable anchoring (M3C) that extends the moment into transmissible uses.

The article is organized as follows. First, we specify the approach: a situated stance and panel, REMIND adaptation, the T1–T2–T3 protocol, and our analytic principles. Second, we present the results: a fragmented yet resilient memory(T1), a step-paced attentional choreography and situated reactivation (T2), and re-listening that reorders and projects (T3). Third, we discuss walking as a medium that articulates communication and transmission, mobilizing mediology, co-spatiality, and the poetics of walking; we then propose transferable design guidelines and outline the limits and prospects of the device. The ambition is modest yet firm: to show, through a precise case, how a transmedia setup coupled with a web documentary can redefine the relation to heritage, provided it is finely attuned to a milieu, to bodies, and to uses.

### **2. Methodology**

#### **2.1. A method as an inner movement**

In a study where one analyzes what one designs, method is not an external frame bolted on afterward; it is an inner dynamic of the creative act. We proceed in short iterations, as close to the situation as possible. Design, probe, observe, adjust: this cycle guided the web documentary first, then the transmedia rollout. The aim was not to “validate” a product, but to document an experiential process in contact with the milieu. The protocol below extends that logic: create conditions for experience, record fine-grained traces, reopen memory at a distance, and understand how meaning is assembled between screen and field.

#### **2.2. A situated, assumed, and vigilant stance**

Our stance is situated. As an island-based researcher long engaged in Corsican cultural and heritage mediation, we know the actors, places, and uses. Far from a bias to be purged, this proximity is treated as a knowledge lever: it builds trust and lets nuances surface that distance would flatten. It must, however, be held under critical vigilance: do not mistake resonance for proof; do not naturalize our own assumptions; systematically confront intuitions with traces and verbatims. This vigilance runs through the whole setup: written consent, participant anonymization, non-intrusive audio capture, secure storage, and the right to withdraw at any point. We deliberately renounced video—too prone to self-staging—to privilege sound matter (breaths, silences, laughter, “look/listen” deictics), which better registers micro-dynamics of attention without constraining participants’ freedom to act, speak, and move.

#### **2.3. REMIND: principle and adaptation to walking**

Our protocol draws on REMIND (Schmitt 2018), a method of situated subjective restitution designed to capture the reviviscence of an experience in context. REMIND couples two moves: first, record perçaction — the micro-situated interactions between perception and action that are only partly conscious—then reactivate that experience through triggering supports (images, sounds) to prompt verbalization and narrativization.

We transpose this to walking: capture the stepwise progression (rhythm, breath, calls to attention) and, fifteen days later, re-listen to sound excerpts individually with each participant to revive mental imagery,

confront impressions, and compare the walk with the remembered webdoc. The value of this adaptation is twofold: avoid over-determining the experience with instructional guidance, and let the milieu act as a co-medium in the construction of meaning.

#### **2.4. A reasoned panel: managed diversity, shared ground**

To document long-term memory, we returned to people who had taken part in the 2021 webdoc experiment. Four inclusion criteria guided selection: physical ease compatible with moderate elevation gain; a Balagne anchoring (living or working in the region where the devices are deployed), so the milieu is familiar rather than a mere backdrop; no prior experience of the Sant'Anghjulu hike either before 2021 or since, to avoid bias from an already embodied route; and a balanced women/men distribution.

The result is a group of nine participants (four women, five men, aged 25–40) from heritage-adjacent worlds (tour guides, association leaders, a shepherd, teachers, a communication officer)—a useful criterion as well to avoid superficial cognitive biases. The ensemble offers managed diversity of interpretive stances while preserving a shared local reference frame. Fieldwork took place August–September 2025.

#### **2.5. The protocol: reactivate, experience, restitute**

The experimental setup unfolds in three stages that follow REMIND's logic without rigidifying it.

One week before the walk, we sent a brief questionnaire to elicit spontaneous memory of the webdoc (images, sounds, places, affects, expectations). A key instruction accompanied it: do not rewatch the webdoc. The goal was not to test fidelity of recall but to preserve reviviscence and avoid any priming effect. This first step establishes a baseline: what resurfaces unaided after four years.

On the day of the walk, we met at the foot of Sant'Anghjulu. To re-inscribe the quest, we played the opening capsule—the same narrative incipit as in the webdoc, namely an initiation quest entrusted by Archangel Saint Michael to the heroine-narrator: recover the stolen bell of her church. A ~20-minute approach walk followed, loosening the situation and settling a common rhythm. From the first QR code onward, the group continued without the researcher toward the summit; four site-specific audio capsules punctuated the ascent and summit (including one song in Corsican). We did

not intervene so as to avoid human mediation that could steer interpretation. Three smartphone recorders captured, continuously, voices, silences, breaths, deictics, and ambiances. The descent closed the trial.

Fifteen days later, we conducted individual interviews. Sound excerpts from the outing served as triggers: they reopened mental images, enabled in-situation restitution (what persists, what shifted), and framed a comparison between the transmedia walk and the webdoc memory (corporeality, intensity, understanding). We closed with improvement avenues (voices, pacing, interface, QR mesh) via a semi-structured guide.

### ***2.6. Materials and analysis: following four interlaced strands***

Materials comprise: T1 questionnaires (spontaneous memory), T2 audio traces (in-situ trial), and T3 interviews (re-listening and comparisons). Analysis proceeded abductively, in back-and-forths between field and theory. Rather than impose a priori codes, categories stabilized around four interlaced strands:

- Reactivation — what returns, and how capsules and landscape replay memory;
- Attention — where eyes and ears settle; which sensory cues catch; how rhythm and breath frame listening;
- Appropriation — personal wayfinding, links, desire to return/share; the emergence of a “we of experience”;
- Experience comparison — what changes from webdoc to walk and with what implications for transmedia design.

Units of meaning are short and indexed (place, moment, trigger); verbatims are anonymized and rendered as close as possible to their cadence. Reliability rests on triangulating times (T1/T2/T3) and external coherence with our theoretical frames (mediology, co-spatiality, neurophysiology of locomotion, poetics of walking).

### **2.7. Methodological limits**

This situated, acculturated panel was not intended to be statistically representative; it was chosen to probe a fine-grained configuration (webdoc; walk; audio/text capsules) in a specific territory. The sample is small; the chosen season (summer late afternoon) enhances light-and-landscape effects and echoes the webdoc’s footage; infrastructure (QR codes) was still being installed during the trial, partially offset by the itinerary page on M3C. These

assumed constraints define the conditions of validity of our observations and open the way forward: vary seasons, publics, and routes; compare with/without group; test plural voices; and design a more sensorial platform interface.

### **3. Results of the analysis**

#### **3.1. Before the walk: what memory retains (T1)**

Four years after the web documentary experiment, memory does not appear as a single, homogeneous block but as a stubborn mosaic: images resurface, sounds resonate, snippets of narrative cluster—enough to spark the desire to “set off again,” not enough to order everything. Visual anchors lead the way: “the drone shots where you can clearly see the summit outlined” (P2-T1), “that late-afternoon light” (P1-T1), “the feeling of ascending, of reaching the quest’s point” (P1-T1). To these scenes cling sonic traces: the flute, “very beautiful” (P2-T1), a “soft, slightly hypnotic voice” (P3-T1), “the opening tableau—almost kaleidoscopic” (P4-T1). In other words, the webdoc’s opening still magnetizes recall: “the beginning! when you hear the archangel’s voice, that was striking...” (P4-T1).

Semantically, simple, operative markers persist: Sant’Anghjulu/Sant’Angelo, “the first name for San Michele given by the Lombards” (P5-T1), the archangel as “fighter, warrior of light” (P3-T1), and a few terms learned along the way: “psychostasis,” “psychopomp” (P9-T1). The overall story remains fragmentary yet usable—enough motifs to pick up the thread again while walking.

Affects tint this memory: curiosity (“you want to go further,” P1-T1), pride (“it was very beautiful,” P2-T1), astonishment (P8-T1), and a taste for adventure (P4-T1; P5-T1). On the territorial side, several describe a requalification of their gaze: familiar landscapes perceived “with more depth” (P4-T1), a Balagne “more inhabited” (P1-T1), and, for some, attention to toponyms as an entry point (P6-T1). Finally, the “high-figure” of Sant’Anghjulu already functions as a memory knot; the image of the summit endures for all participants.

In short, T1 sketches a heterogeneous yet lively stock of memories resting on: sensory anchors (light, voice, music, opening motif); accessible narrative markers (quest opening, archangel figure, etymologies); a territorial value in the making; and already initiated gestures of mediation (family, work). The walk can lean on these grips to reactivate, orient, and recombine.



### 3.2. During the walk: tuning meaning to the step (T2)

At the foot of Sant'Anghjulu, the get-going feels like fine-tuning: bodies fall into rhythm, breath seeks its pace, humor loosens the effort – “it’s steep! I’m out of breath” (P2–T2). The milieu signals itself immediately: “the smell of immortelle” (P6–T2), “the light is very beautiful” (P7–T2), “look how calm the sea has become” (P1–T2). Deictics (“look,” “listen”) punctuate an attentional choreography made of micro-stops, sensory triggers, and spontaneous synchronizations.

The audio capsules enter as brief counterpoints: “they support the landscape without disturbing contemplation” (P3–T2). Their timing “fits” the sunset: “we get the sunset with the music underneath like in the webdoc” (P1–T2). The voice “carries” and “calms” (P9–T2); it “gives a frame, a breath” (P5–T2). The device’s economy is broadly appreciated – “it’s fluid, you understand well” (P7–T2), “it’s a brilliant tool” (P8–T2) – even if two pragmatic regrets surface: the QR codes not yet installed on site and the wish for “two or three more sound points” during the ascent (P6–T2; P8–T2). In this weave, listening to the territory and mediated listening intermingle: goat bells, the wind dropping, the “silence when there’s no more air” (P6–T2). The sound economy (site sounds + capsules) avoids saturation and re-sets the trajectory: the slope calls for a pause; the pause welcomes the voice. Digital practices remain concrete: you scan, you listen, sometimes you share (“should I make a story? restart the music,” P1–T2) while watching the trivial constraints (battery, signal).

Gradually, webdoc memory recomposes in situ. “The opening tableau... fantastical” (P6–T2) resurfaces; comparison anchors the shift: “in the webdoc, I felt I was walking with her; here, I’m a bit her” (P1–T2). Walking embodies what the screen staged: “you don’t live it the same way when walking” (P3–T2). Biographical resonances appear (P3–T2 on a grandfather named Michel), as do use projections (“I’ll do it again with my nephews,” P3–T2; “with the confraternity,” P2–T2) and openings toward other Corsican summits dedicated to Sant'Anghjulu (P4–T2). Mediation leaves the register of reception and enters that of project.

The dynamic is collective: “we wait for each other to listen together” (P5–T2); “do you want some water?” (P1–T2). A we of experience forms at the pace of steps – “it’s beautiful at home, isn’t it” (P2–T2). Co-presence densifies reading: each brings a fragment (a name, a local story), and the whole makes

sense at the summit, when the view opens out and “the music gives a frame, a breath” (P5-T2).

Taken together, T2 reveals three interlocked operations: an attentional choreography set by effort, relief, and audio capsules; a reactivation that converts memories into situated grips (voice, music, toponyms, stone textures, smells); and an appropriation carried by the group and open to future uses (family, confraternity, other routes). The milieu rewrites the contents, and the step brings them into accord.

### **3.3. At a distance: re-listening and situated restitutions (T3)**

Fifteen days later, re-listening works like a sensory match. Bodies remember the slope (“I had sore muscles,” P5-T3) and re-anchor the experience in concrete corporeality; breath resurfaces in the gaps (“there, no one is speaking—we’re all taking in the view,” P6-T3); light recomposes the scene (“a heat haze below—it was magnificent,” P7-T3). Memory does not return “facts”; it awakens holds: a grain of air, a hue, a pause.

Very quickly comes plotting: participants reorder the walk into sequences—“at the start... then... when we went back down” (P2-T3)—and thresholds (replat, junction, lookout). “It’s a bit of an initiatory walk” (P1-T3). Voice and music are reread as breath framers: “they give you breathing spaces; you recover then you set off again” (P7-T3). The dosage is praised: “enjoy the landscape and give it meaning, without one weighing on the other” (P1-T3).

The complementarity of walk/transmedia sharpens. The webdocumentary prepares and extends; the walk embodies and distributes. “The webdoc to understand, the walk to feel, and afterward you go back to the webdoc differently” (P2-T3). The Corsican song, tied to the already-recognized voice, “gives the territory back its power, a kind of symbolic materiality”; one participant re-listened “in the car on the way home, as if to prolong the hike all the way back” (P7-T3). Re-listening does not merely rehearse; it reconfigures: “I feel like I know the summit by heart now” (P9-T3).

Cognitively and symbolically, T3 shows tightened links: toponyms and symbols latch onto textured places (stone, wind, view, effort). Hence a reflex question: “at each summit, which saint was there? what did they see before? what symbolic readings did they have of the surrounding places? we don’t think that way anymore” (P3-T3). The historico-spatial anchoring

thickens: from the summit one overlooks, but thought descends back toward terraces, stones, invaders (P3-T3). Transmission appears as use: do it again with children, with the confraternity, extend to other Sant'Anghjulu, translate (Corsican/English/Italian), and "bring" the device to others (P3-T3).

On the pragmatic side, levers and gaps stabilize. Levers: simplicity ("child's play"), the vocal axis ("central pillar"), the sobriety of listening points, and the temporal alignment (sunset) (P7-T3; P1-T3). Gaps: on-site infrastructure (installed QRs), a more direct entry to capsules (current interface judged too "rigid"), a second voice or a recurring musical motif at the summit; several argue for a dedicated app (P7-T3; P9-T3). Nothing here invalidates the form; everything sharpens the gesture for wider rollout.

In the end, T3 reveals an experience thickened by three movements: a sensory reactivation that puts the body back at the heart of interpretation; a *mise-en-intrigue* that redistributes the walk into meaningful sequences where the capsule punctuates and effort operates; and an appropriation that spills beyond individuals to forge a *we* ready to transmit. Mediation works because it holds over time: through re-listening and re-arrangement, what was lived consolidates into shareable memory.

#### **4. Discussion – Walking as Heritage Mediation: from the Digital to the Milieu**

##### **4.1. Walking doesn't just carry content; it reconfigures it**

Our fieldwork shows not a simple "transfer" from the web documentary to the outdoors, but a re-figuration in contact with the milieu. The angel's voice, unsettling on screen, becomes a presence at the summit; the kaleidoscopic opening motif of the quest turns into a cue at a crossroads; the "sunset light" ceases to be a visual value and returns as the air's color. In other words, the route acts on the message as much as it conveys it. Mediology has a precise name for this: the road is not a neutral channel but an ambiguous medium (*milieu* + *technique* + means of communication) that both transmits and changes what it carries "by contact, throughput, or interference" (Huyghe, 1996). Our device works within that logic: walking overdetermines the reception of narrative, sound, and toponyms, bending them to its frictions, cadences, and sensory thresholds. The consequence is clear: it is not "communication" versus "transmission" but their concatenation in a situated engineering, where the fact of walking lets something both pass and last. As Melot argues: there is no transmission without techniques, no

memory without a project (Melot, 2001); the false dilemma collapses once the two are re-articulated.

#### **4.2. Body, attention, memory: a situated sensory choreography**

Walking reconfigures because it choreographs attention: deictics (“look,” “listen”), micro-stops, shared breathing, effects of slope and terrace. Short audio capsules function as hooks that realign attentional trajectories without breaking proprioceptive momentum. Locomotion neurophysiology clarifies this: walking constantly articulates egocentric (body-based) and allocentric (map-based) strategies, with eye-head anticipations, visuo-vestibular integrations, and temporal adjustments—simplex mechanisms (Berthoz, 2016) that unify multiple frames in real time. Hence the in-situ efficacy of brief, well-placed capsules paced by the gradient: they “drop” at the right sensorimotor moment, when effort seeks meaning and memory needs purchase. “I remembered so many things” names not a schoolish recall but a re-phasing of scattered indices under the cadence of step, breath, and landscape.

#### **4.3. Cospatality: holding spatial regimes together**

Our device does not stack layers; it makes spatial regimes hold together: the overlook (map), the embedded view (first-person narrative), the situated view (capsules and concrete indices), and the interactional view (the group in motion). Walking reveals this cospatality, the “linking of superposed territories across the same extent” (Sturm 2016), which thickens meaning-making: the map orients without imposing; audio frames attention without enclosing it; the group slows or hastens; the landscape resists just enough to keep signification open. This cospatial thickness explains why participants projected the itinerary beyond the single summit, toward a personal itinerarium at Balagne scale: superimposing narrative, map, step, and vistas yields a situated, non-linear intelligibility conducive to appropriation.

#### **4.4. Speaking in step: situated collective intelligence**

This thickness is also linguistic. Our recordings show chains of address and relays that calibrate shared listening. One reminiscence prompts another (a rebound effect); a “no wonder they built here—look at the view” establishes interpretive connivance. These are use-based knowledges

negotiated among peers, close to situations, as described in work on walking communities: conditional value of information, shared pragmatics, recognition of situated standpoints (Monnet, 2016). Rather than neutralize this dynamic, the mediation mobilizes it: allow synchronized listening, leave room for mutual pacing, and address the group (“now...,” “look...,” “listen...”). Bougnoux would call this trans(m)unication: articulating content and relation, media and milieu, to let a forward-oriented ‘we’ emerge (returning with children, guiding relatives, extending on the platform) (Bougnoux, 2001).

### ***4.5. To patrimonialize by walking: territorializing memory***

Patrimonializing is not merely showing; it is territorializing memory through practice. Walking anchors toponyms, re-historicizes places (chapels, crossroads), requalifies vistas (sunset), and embeds symbols (the angel, the psychostasia) in shared, embodied moments. Institutionally, this requires info-communicational practices that document, relay, and involve communities in updating their heritages (De Bideran & Bourdaa 2021), along with framing work with territorial actors: territorialize to patrimonialize, rather than pin content onto routes (Bando & Clerc-Florimond 2022). The M3C can provide this durable anchoring, provided form follows milieu: direct access to capsules and mapping, and a sensory continuity with the field experience. In short: link memory, techniques, and milieu.

### **4.6. Implications for an engineering of experiential mediations**

Operationally, three lines of force emerge.

- Choreograph attention. Place brief audio capsules (2–3 minutes) at proprioceptive thresholds (bifurcation, terrace, lookout, summit); leverage oculo-cephalic anticipations; mix sound to carry the breath without saturating listening (Berthoz 2016).

- Maintain cospatial thickness. Prefer a weave of map/narrative/audio/group over linear guidance; build in silences and pauses so the landscape can “work,” accepting the milieu’s resistance as intrinsic to any lived-experience design (Sturm, 2016).

- Make room for the “we.” Integrate address prompts, draw on shared determinations between designers and users, and design for situated collective intelligence (Bougnoux 2001; Monnet 2016).

Finally, none of this holds without storytelling: the adventure to be lived carries attention, gives reasons to move, and connects the indices. Heritage is a “virtually inexhaustible narrative reservoir of stories and characters from which institutions can compose universes that spark public interest and engagement” (Bourdaa, 2021: 10–11). In the end, the old false dilemma communication vs transmission is reconfigured (Melot 2001): walking makes their concrete articulation visible, showing that memory only arises when tethered to techniques – and oriented by a project.

### Conclusion

Walking did not simply carry a screen-conceived content; it reconfigured it in contact with the milieu. At Sant’Anghjulu, voice became presence, light a color of air, motif a wayfinding handle. Mediation did not “transit” from web documentary to outside; it was made in situation – in step, through effort, via attentional reprises and appropriation gestures that surfaced along the way. The core lesson is concise: to patrimonialize by walking is to articulate communication and transmission so that information becomes experience, and experience takes body as shareable memory.

To the question, “What heritage is lived in walking when experience is mediated by a digital device?”, our answer unfolds in three operations. First, reactivation: heterogeneous webdoc memories become re-ordered through route thresholds and efficient storytelling capsules that drop at the right proprioceptive moment. Second, situated sense-making: attention sets itself to the rhythm of breath, deictics, and useful silences; cospatiality thickens landscape reading. Finally, appropriation: personal wayfinding, desires to return and share, and the emergence of a ‘we’ of experience that shifts reception toward use. Here, the road changes the message as much as it conveys it. Our contribution is twofold. Theoretically, we show that walking functions as a medium in the strong sense: neither a pure conduit nor a mere “context,” but a milieu–technique–relation capable of overdetermining what it carries (Huyghe 1996; Melot 2001). Methodologically, we adapt REMIND to walking (Schmitt, 2018): a subjective, in-situ restitution that captures perception in the present (T2) and its reviviscence at a distance (T3) through re-listening, thereby documenting the long temporality of transmission. Operationally, we propose transferable design principles: brief capsules at proprioceptive thresholds, sustained cospatial thickness, room for the ‘we’,

narrative that bears meaning, and a durable platform anchoring (M3C) to convert the moment into enduring uses.

We assume a situated configuration: nine acculturated participants; a specific territory (Balagne); a prototype in deployment (QR placement ongoing, interface to refine). These limits do not invalidate results; they mark conditions of validity and point to next steps: explore other routes in the device, broaden to other publics (families, schools, visitors from outside the area), compare with/without group to isolate co-presence effects, instrument long-range follow-ups(3–6 months), and test plural voices with a more sensory platform interface. In filigree, an engineering of experiential mediations emerges: design not to “inform,” but to attune information to step, breath, landscape, and social ties. If, as Machado writes, “the path is made by walking,” then mediation is made by walking with a territory, with stories, with others. In that fine accord between bodies, milieu, and devices, heritage transmission gains substance – and sparks the desire to return.

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### Selected publications:

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