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In-Cult



Teaching Materials

Describing cultural treasures

Tutorial

Permanent University

University of Alicante, Spain

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IN-CULT

Living Intangible Culture

DESCRIBING CULTURAL TREASURES

Paula Doncel Recas

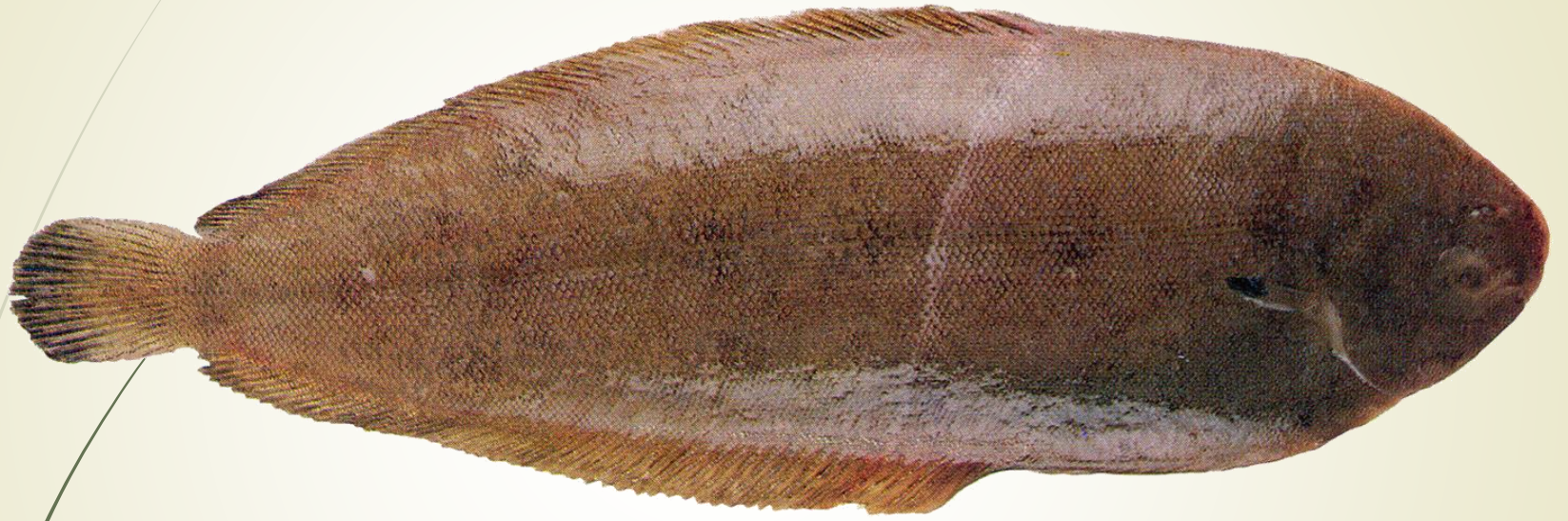


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What is heritage?



How is heritage presented?



What is heritage?



This is heritage



Heritage Interpretation

aims to

improve and enrich

the experience of the audience

in front of the heritage

and to facilitate the connection

between that heritage and

people's lives.



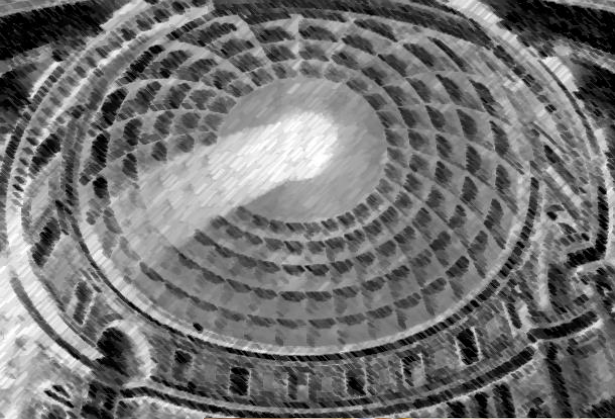


Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values (ICOMOS, 2002)

Heritage values

Uniqueness



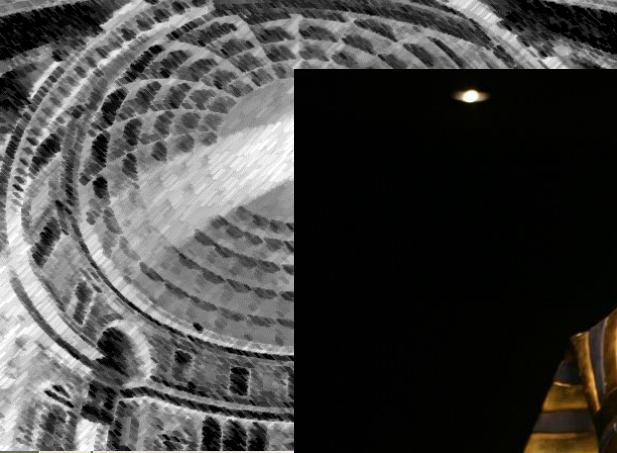


Heritage values

Uniqueness

Representativeness



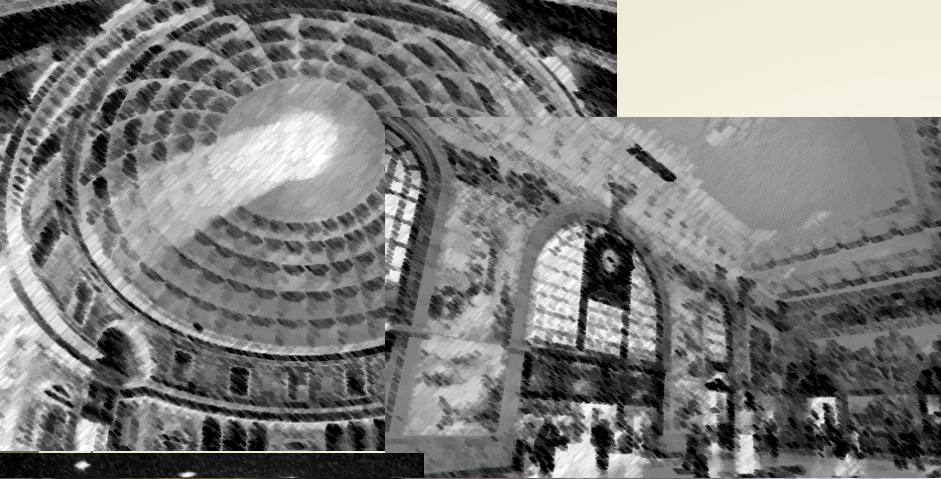


Heritage values

Uniqueness

Representativeness

Material



Heritage values

Uniqueness

Representativeness

Material

Sentimental



Heritage values

Uniqueness

Representativeness

Material

Sentimental

Use



Heritage values

Uniqueness

Representativeness

Material

Sentimental

Use

Artistic



Heritage values

Uniqueness

Representativeness

Material

Sentimental

Use

Artistic

Symbolic

Iconic

Religious

Identitarian



How is an interpretive message?

- Thematic
 - Organized
 - Relevant
 - Enjoyable
- 

How is an interpretive message? Thematic

1. *Topic*: a single and key idea

How is an interpretive message?

Thematic

1. *Topic*: a single and key idea
2. *Specific topic*: core of the message

How is an interpretive message?

Thematic

1. *Topic*: a single and key idea
2. *Specific topic*: core of the message
3. *Theme-phrase*: idea to be remembered by the audience

How is an interpretive message?

Thematic

1. *Topic*: a single and key idea
2. *Specific topic*: core of the message
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How is an interpretive message?

Thematic

1. *Topic*: a single and key idea
“I’d like to talk to my audience
about... plants”
2. *Specific topic*: core of the message
3. *Theme-phrase*: idea to be
remembered by the audience

How is an interpretive message?

Thematic

1. *Topic*: a single and key idea
“I’d like to talk to my audience about...
plants”
2. *Specific topic*: core of the message
“Specifically, I want to tell my audience
about... The medicinal or medical uses
of plants ”.
3. *Theme-phrase*: idea to be
remembered by the audience

How is an interpretive message?

Thematic

1. *Topic*: a single and key idea

“I’d like to talk to my audience about... plants”

2. *Specific topic*: core of the message

"Specifically, I want to tell my audience about...
The medical uses of plants ".

3. *Theme-phrase*: idea to be
remembered by the audience

“I want my audience to remember that... there
is a real pharmacy to improve their quality
of life right in front of their eyes”

How is an interpretive message? Thematic



Route SP4


Fontilles, a model of colony and sanitary architecture

Name of the route	Fontilles, a Colony and Healthcare Architecture Model			
Theme of the route	Fontilles, the last leprosarium in Europe, reflects the hygienic principles of the early 20th century			
Reference / Weblink	SP4 - Fontilles, a model of colony and sanitary architecture			
Name of the element	Historical buildings, nature			
Location	38°46'48.8"N 0°05'45.7"W			
Description	Fontilles was built in the early 20th century to house leprosy patients who lived in caves on the fringes of society. This complex maintains the hygienic principles of the time and is the last leprosarium in Europe.			
Access roads	CV-721			
Public transport	-			
PRM Access	Accesible			
Facilities	Toilets, bar, vending machine			
Additional Information	https://fontilles.org/			
Team	Daniel Riera, Miguel Ángel Ballester, Concepción Bru Ronda			
Interpretative Potential Matrix		Criteria	Good/Regular/Bad	Rating
		Singularity	9-7 / 6-4 / 3-1	9
		Attractiveness for the European visitor	9-7 / 6-4 / 3-1	8
		Accessibility	9-7 / 6-4 / 3-1	9
		Impact resistance	9-7 / 6-4 / 3-1	9
		Seasonality	6-5 / 4-3 / 2-1	5
		Current number of visitors	6-5 / 4-3 / 2-1	4
		Availability of information	6-5 / 4-3 / 2-1	5
		Easy to describe or interpret	3 / 2 / 1	2
		Pertinence of contents (in relation to the route theme)	3 / 2 / 1	3
		Element safety and environmental safety	3 / 2 / 1	2
		Interesting for seniors	3 / 2 / 1	3
			Final rating	59/66






How is an interpretive message? Organized

- easy-to-follow structure
 - coherent and logical order
- 



How is an interpretive message?


Organized

- easy-to-follow structure = public follows the messages without effort
 - coherent and logical order
- 



How is an interpretive message?

Organized

- easy-to-follow structure = public follows the messages without effort
 - coherent and logical order = public pays attention
- 

How is an interpretive message? Organized

IL TRICLINIO CON PITTURE DI GIARDINO DELLA VILLA DI LIVIA

Al IX miglio della via Flaminia, presso l'odierno Borgo di Prima Porta, la testimonianza dello scrittore Plinio ricorda la presenza di una villa appartenente a Livia Drusilla, moglie dell'imperatore Augusto (27 a.C. - 14 d.C.) e denominata *ad gallinas albas*, di cui parlano anche altre fonti antiche. La denominazione derivava dalla notizia di un evento prodigioso: un'aquila avrebbe lasciato cadere in grembo a Livia una gallina candida con un ramo di alloro nel becco; piantato questo ramo, ne era nato un boschetto dei cui alberi Augusto e gli altri successori avrebbero poi utilizzato i rami per la corona d'alloro, simbolo del potere imperiale.

In questa zona si intrapresero nel secolo scorso degli scavi che portarono alla scoperta di gran parte delle strutture della villa, con una statua di Augusto, portata nei Musei Vaticani e con le pitture con vedute di giardino, poi staccate dal loro ambiente nel 1951 per ragioni di conservazione e portate nel Museo Nazionale Romano.

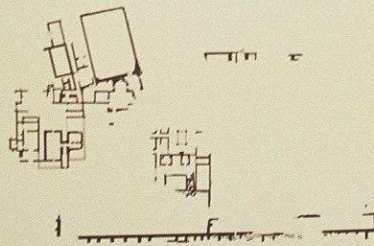
Scavi recenti, intrapresi a partire dal 1982, hanno permesso di completare la conoscenza della planimetria della villa, che era dotata di ampi quartieri residenziali e di adeguate installazioni di servizio.

La grande sala cui appartengono le pareti dipinte era semisotterranea e coperta da una volta a botte, solo in minima parte conservata e decorata da lacunari in stucco a rilievo. Si trattava probabilmente di un triclinio estivo, cioè una sala di soggiorno e di banchetto, posta al riparo della calura estiva, quasi a ricordare una grotta e decorata da una raffinata rappresentazione di giardino; databile per stile nel decennio 20-10 a.C., trova confronti con altre decorazioni presenti in Roma (quali quelle del cosiddetto *Auditorium* di Mecenate) e nell'area vesuviana.

Gli unici elementi che suggeriscono la presenza umana sulle quattro pareti di questa sala sono il recinto di canne in primo piano ed il basso muretto a transenna marmorea che forma delle piccole anedre ed è rappresentato in secondo piano. Per il resto, le pareti sono interamente coperte dalla illusionistica rappresentazione di un giardino rigoglioso, nel quale si trovano sia alberi d'alto fusto (abeti, cipressi, pini, querce) e ornamentali (oleandri, miri, bossi e lauri), sia alberi da frutta (melograni, cotogni); nel prato sottostante agli alberi si trovano fiori di varia specie.

La resa delle singole specie vegetali e di diversi tipi di uccelli che si posano sui rami è estremamente analitica e naturalistica, anche se le piante sono tutte rappresentate nel colmo della fioritura, senza tener conto delle stagioni.

Secondo Plinio, inventore di questo tipo di pittura sarebbe stato il pittore *Ludius* (o *Studius*), ma in realtà la documentazione archeologica dimostra la derivazione di questo genere pittorico dalle scenografie dell'età ellenistica, che raffiguravano i cosiddetti *paradeisi* orientali.



Da Masetti, 1985

At the nine mile marker on the via Flaminia, near the modern suburb of Prima Porta, the writer Pliny records the presence of a villa belonging to Livia Drusilla, wife of the emperor Augustus (27 BC-14 AD). The villa derives from the report of a prodigious event: an eagle had dropped a white hen with a laurel branch in its mouth into the lap of Livia. From the successors then used for branches from these trees for laurel crowns, symbols of imperial power.

In the last century excavations undertaken in this area brought to light a large part of the structure of the villa. The finds included the statue of the 'Prima Porta Augustus' in the Musei Vaticani, and wall paintings with views of a garden, that were removed from their original site and taken to the Museo Nazionale Romano for conservation purposes.

Recent excavations, beginning in 1982, have provided full knowledge of the plan of the villa, that was equipped with ample residential quarters and adequate service installations.

The large room to which the painted walls belong was partially underground and covered with a barrel vault, only minimally preserved and decorated with lacunars of relief stucco. It was probably a summer triclinium, that is a banqueting and sitting room, a place to shelter from the summer heat. The room was designed almost to recall a grotto and decorated with a refined representation of a garden. The wall painting is dated stylistically to the decade from 20-10 BC, through comparison with other frescoes in Rome (such as the so-called 'Auditorium of Mecenate') and the Vesuvian area.

The only elements that suggest human presence in the four walls of this room are the cane fence on the first level and the low wall of a marble partition that forms a small *anedra* on the second level. The remainder of the walls are entirely covered by illusionistic images of a luxurious garden, replete with tall-trunked trees (fir, cypress, pines, oaks), ornamental shrubs (oleander, myrtle, boxwood, and laurel), and fruit trees (pomegranate and quince); in the grass under the trees are found flowers of different types.

The rendering of individual vegetal species and of different types of birds that sit on the branches is extremely analytical and naturalistic. Nonetheless, the plants are all represented at the height of their flowering, without taking the seasons into account.

According to Pliny, the inventor of this sort of painting was the painter *Ludius* (or *Studius*). In fact, the archaeological evidence demonstrates the derivation of this pictorial genre in scenographies of the Hellenistic period, that depict the so-called eastern pleasure gardens (*paradeisi*).

THE TRICLINIUM WITH GARDEN PAINTINGS FROM THE VILLA OF LIVIA

How is an interpretive message? Organized

Fiestas de Moros y Cristianos

La última flota de corsarios berberiscos se avistó en Villajoyosa en 1755. Ese año ya se celebraban fiestas con desfiles. Las Fiestas de Moros y Cristianos de Villajoyosa rememoran el gran ataque de una flota en 1538. Fue el 29 de julio, día de Santa Marta. Con la ayuda de otras villas se repelió el ataque. Los vileros adoptaron como patrona a Santa Marta. Las fiestas se celebran en la última semana de julio y están declaradas de Interés Turístico Internacional. Es un espectáculo de pólvora, música y desfiles. El acto central es el Desembarco, en la playa de la Vila. Las tropas cristianas esperan a las moras en la arena. Al amanecer desembarca la flota mora y combaten.



En Villajoyosa hay Fiestas de Moros y Cristianos. Las fiestas son la última semana de julio. En las fiestas recordamos los ataques de berberiscos. Los berberiscos eran **corsarios** de África. El acto más importante de las fiestas es el Desembarco. El Desembarco recuerda el ataque corsario de 1538. El 29 de julio de 1538 desembarcó una **flota** en la playa. Los vileros ganaron la batalla. El 29 de julio era el día de Santa Marta. Los vileros creían que Santa Marta les ayudó a vencer. Por eso la nombraron patrona de Villajoyosa.

GLOSARIO

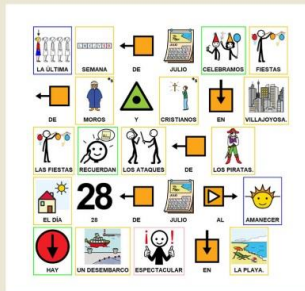
Corsario: marino que tenía permiso de su rey para asaltar barcos y ciudades enemigas.
Flota: grupo de barcos que navegan juntos.

FESTES DE MOROS I CRISTIANS

L'última flota de corsaris barbarescs es va albirar a la Vila Joiosa en 1755. Aquest any ja se celebraven festes amb desfilades. Les Festes de Moros i Cristians de la Vila Joiosa rememoren el gran atac d'una flota en 1538. Va ser el 29 de juliol, dia de Santa Marta. Amb l'ajuda d'altres viles es va repel·lir l'atac. Els vilers van adoptar com a patrona Santa Marta. Les festes se celebren en l'última setmana de juliol i estan declarades d'Interès Turístic Internacional. És un espectacle de pólvora, música i desfilades. L'acte central és el Desembarc, a la platja de la Vila. Les tropes cristianes esperen a les moras a l'arena. A l'alba desembarca la flota mora i combaten.

Moors and Christians Fiestas

The last Corsair Berber fleet was sighted in Villajoyosa in 1755. That year they were already celebrating fiestas with processions. The Villajoyosa Moors and Christians Fiestas commemorate the big attack of a fleet in 1538. It was 29 July, the feast of Saint Marta. With the help of other towns the attack was repelled. The inhabitants of Villajoyosa adopted Saint Marta as their Patron Saint. The Fiestas now take place during the last week in July and have been declared Interés Turístico Internacional. It is a spectacular performance of fireworks, music and processions. The main part is the Disembarkation on the La Vila beach. The Christian troops wait for the Moors on the beach. At dawn the Moors disembark and they fight.



visita visit

La Barbera dels Aragóes
LES FIESTES

www.vilamuseu.es Tel 96508355

Grafiti de mític (jabeque bergantin, típica nave corsaria) de la Casa Museu La Barbera (s. XVIII).

Grafiti de mític (xabec berganti, típica nau corsaria) de la Casa Museu la Barbera dels Aragóes (s. XVIII).

Graffiti of a 'mítico', or barquentine xabec, a typical Corsair ship, from La Barbera Manor House, 18th c.

(espacio para texto en braille)

Si ves algún panel dañado, por favor avisa a Vilamuseu, tel. 96508355 o 608041506 (whatsapp)

Ruta conjunto histórico
RUTA CONJUNT HISTÒRIC
Old Town Route



AJUNTAMENT DE
LA VILA JOIOSA

i.vila.museu



lectura
fácil



comunicación
aumentativa



comunicación
aumentativa



comunicación
aumentativa



ruta más
accesible



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How is an interpretive message? Organized



Mina

Ochres

Traduce al Español con Google



After almost 2 km, a narrow path with stone steps leads to the ochre mines. Being in good physical shape becomes a must for you to do this easily. Romans must have already extracted yellow ochre –or limonite– and red ochre –or almagre– from the mines in Serra Gelada. These minerals have been used since prehistoric times in cave paintings and funeral rituals or to decorate ceramics, amongst other purposes. Cinnabar was

used to achieve the intense red colour of friezes and wall paintings in the most affluent Roman houses. Nevertheless, while a pound (327 g) of cinnabar cost 70 sesterces by law, one of ochre was worth between 30 and 48 sesterces, which made it more affordable. In the early fourth century, house painters charged 75 dinars a day, while an imaginarius (imaginary artist) entrusted with decorating walls with scenes earned a daily wage of 150 dinars. Roman women used plaster or albayalde (lead carbonate) to make their skin white, malachite as eye shadow, and ochre mixed with oil to give colour to their cheeks and lips, because they did not know how toxic all these products were.

↑ 72 m

Modifica

Elimina



How is an interpretive message? Relevant

Information: linked to knowledge,
experience, feelings to the public



How is an interpretive message? Relevant



We always understand from what we know



How is an interpretive message? Relevant

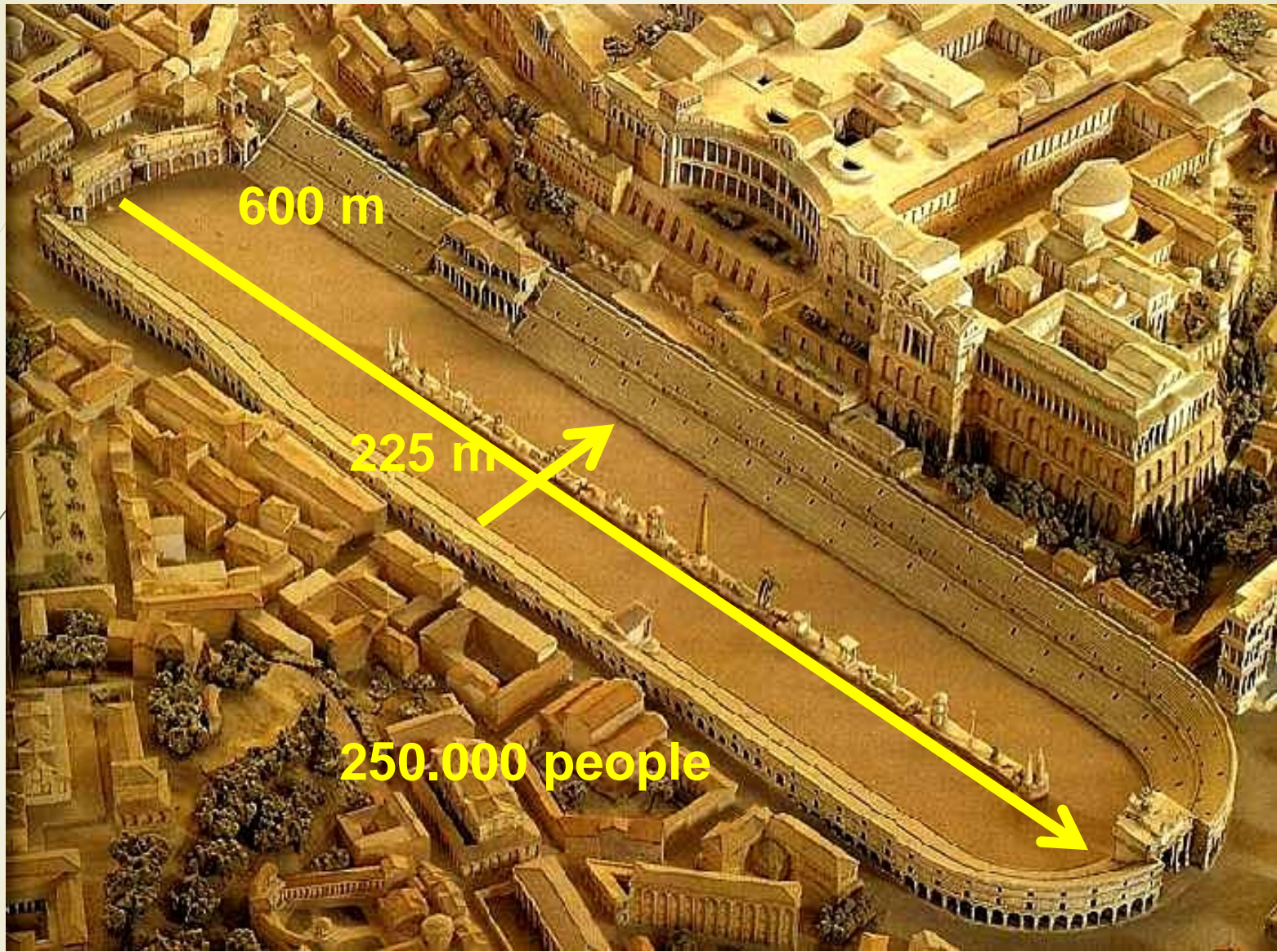
Information: linked to knowledge, experience, feelings to the public

-Tangible concepts: structure, architectural elements, dimensions, capacity

- Intangible concepts: amusement, cruelty, legends, culture...

- Universal concepts: love, hate, joy, sadness, betrayal, revenge

How is an interpretive message? Relevant



We always understand from what we know

How is an interpretive message? Relevant



Aurigas
Veterinarian
Repairmen
Guards
Waterers
Coolers
Supporters
Coaches
Equerries
etc

Diocles (104 A.D.):

He raced for 24 years, aged 18

The best charrotier in history

He won 1.462 races

He earned 35 millones sesterces
(equivalent to 2,600 kg gold)

He raced for 3 racing stables

How is an interpretive message? Relevant



We always understand from what we know

How is an interpretive message?

Enjoyable

- Forgettable: dates, figures, scientific names..
- “Noise”: cultured words, technical vocabulary...
- Verbs in passiv



Roses are collected by whole families at dawn

Whole families collect roses at dawn.

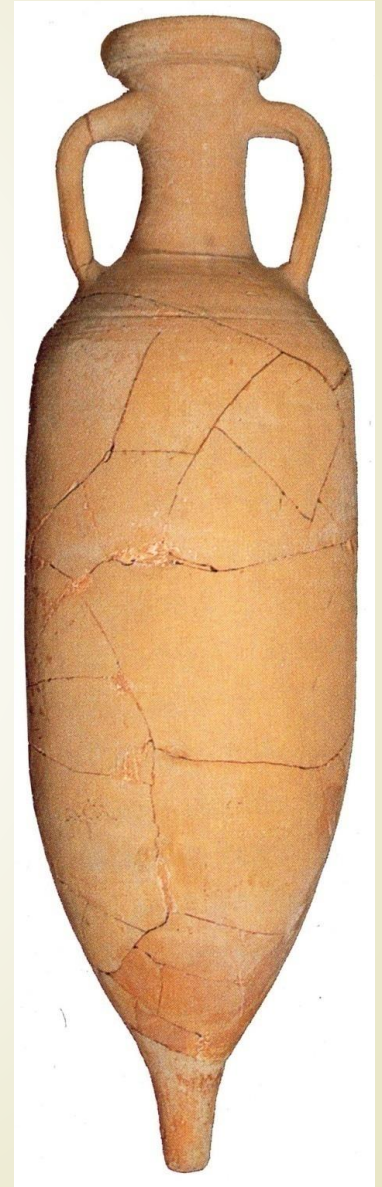
How is an interpretive message? Enjoyable

- Comparisons,
- Metaphors,
- Anecdotes,
- Personification
- Examples

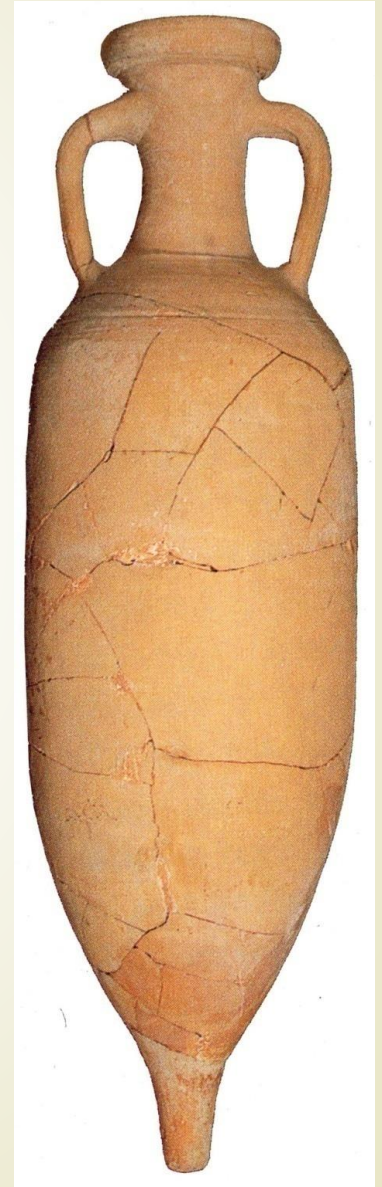


How is an interpretive message?

Enjoyable



How is an interpretive message? Enjoyable

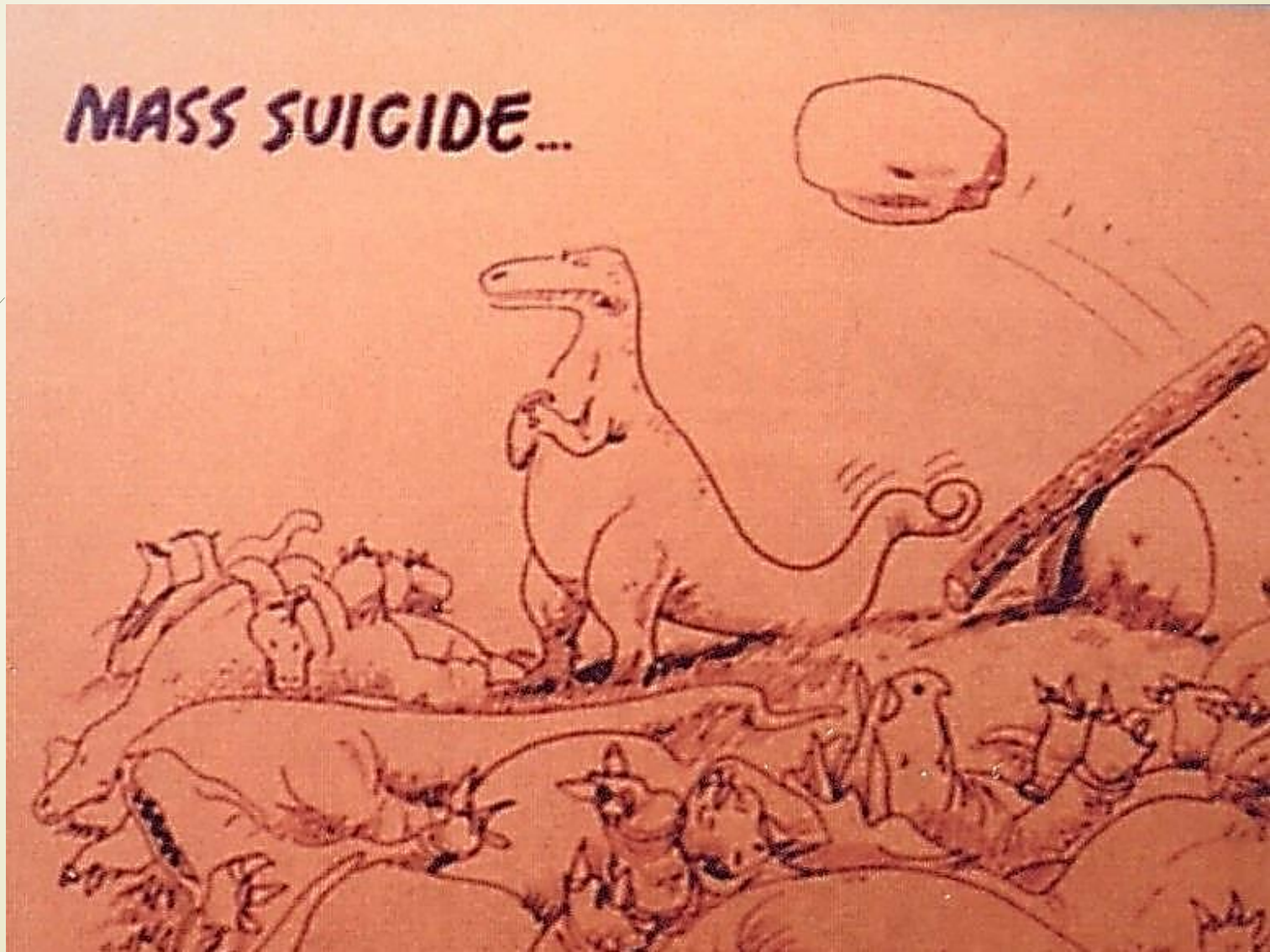


How is an interpretive message? Enjoyable

- Comparisons,
- Metaphors,
- Anecdotes,
- Personification
- Examples
- Humor



How is an interpretive message? Enjoyable



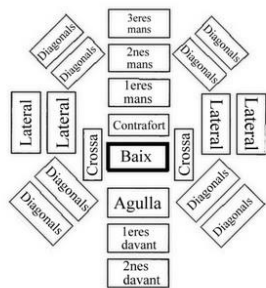
How is an interpretive message? Enjoyable

- Comparisons,
- Metaphors,
- Anecdotes,
- Personification
- Examples
- Humor
- Graphics and illustrations

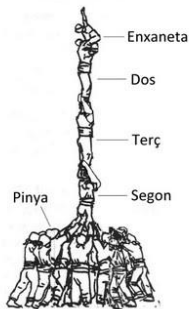


How is an interpretive message? Enjoyable

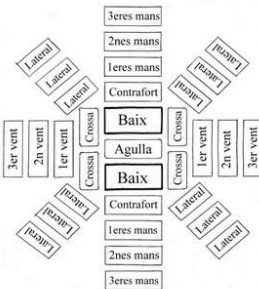
Castells: L'estructura del pilar.



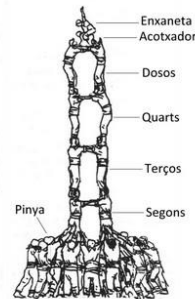
Pilar de cinc



Castells: L'estructura del dos.



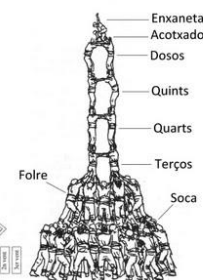
Dos de set



Castells: L'estructura del dos amb folre.

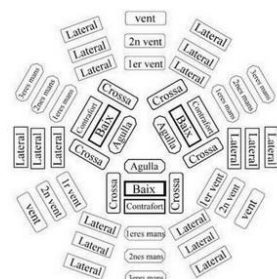


Dos de vuit amb folre

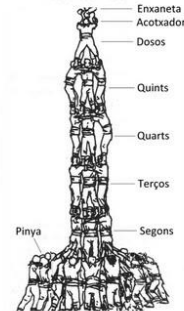


Estructura del folre:

Castells: L'estructura del tres.



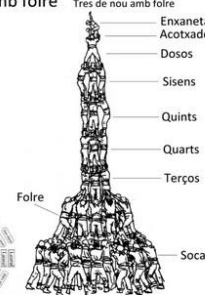
Tres de vuit



Castells: L'estructura del tres amb folre.

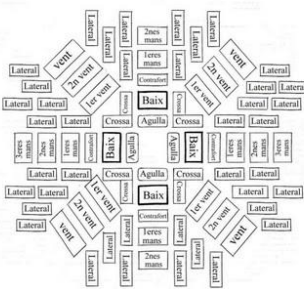


Tres de nou amb folre

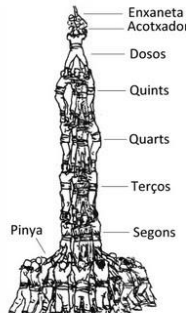


Estructura del folre:

Castells: L'estructura del quatre.



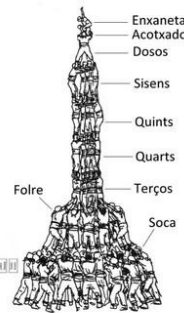
Quatre de vuit



Castells: L'estructura del quatre amb folre.



Quatre de nou amb folre



Estructura del folre:



How is an interpretive message? Enjoyable

- Comparisons,
- Metaphors,
- Anecdotes,
- Personification
- Examples
- Humor
- Graphics and illustrations
- Use of senses



How is an interpretive message? Enjoyable



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- ▶ Slide 2, 3, 24, 28, 29, 32, 33, 35, 40, 41, 43, 46 – Antonio Espinosa
 - ▶ Slide 4 – Istock: 852567516 & 899381410
 - ▶ Slide 5 – Istock: 176002174
 - ▶ Slide 7 – Istock: 624180500
 - ▶ Slide 8 - Istock: 131477912
 - ▶ Slide 9 – Istock: 585069000
 - ▶ Slide 10/12 – Pixabay
 - ▶ Slide 13 – Flickr 187648221
 - ▶ Slide 37 – Dreamstime: 10801740



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