

EUROPEAN CITIES IN THE PROCESS OF CONSTRUCTING AND TRANSMITTING OF THE EUROPEAN CULTURAL HERITAGE. INTERNATIONAL CURRICULUM FOR UNDERGRADUATE AND MASTER STUDENTS.



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ERASMUS+ PROGRAMME

STRATEGIC PARTNERSHIP FOR HIGHER EDUCATION

COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES

Project duration is 36 months: 01.09.2018 - 31.08.2021



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cultural heritage international curriculum

INNOVATION AND HERITAGE

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1. HERITAGE



TANGIBLE:

buildings, monuments, artefacts, clothing, artwork, books, machines, historic towns, archaeological sites.



INTANGIBLE:

practices, representations, expressions, knowledge, skills. This includes language and oral traditions, performing arts, social practices and traditional craftsmanship.

2. INNOVATION

Innovation may be understood as ...

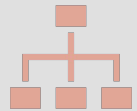
Oslo Manual (OCDE 2005)



A new product or service that results from human creativity



A new improved way of creating an already existing product or service

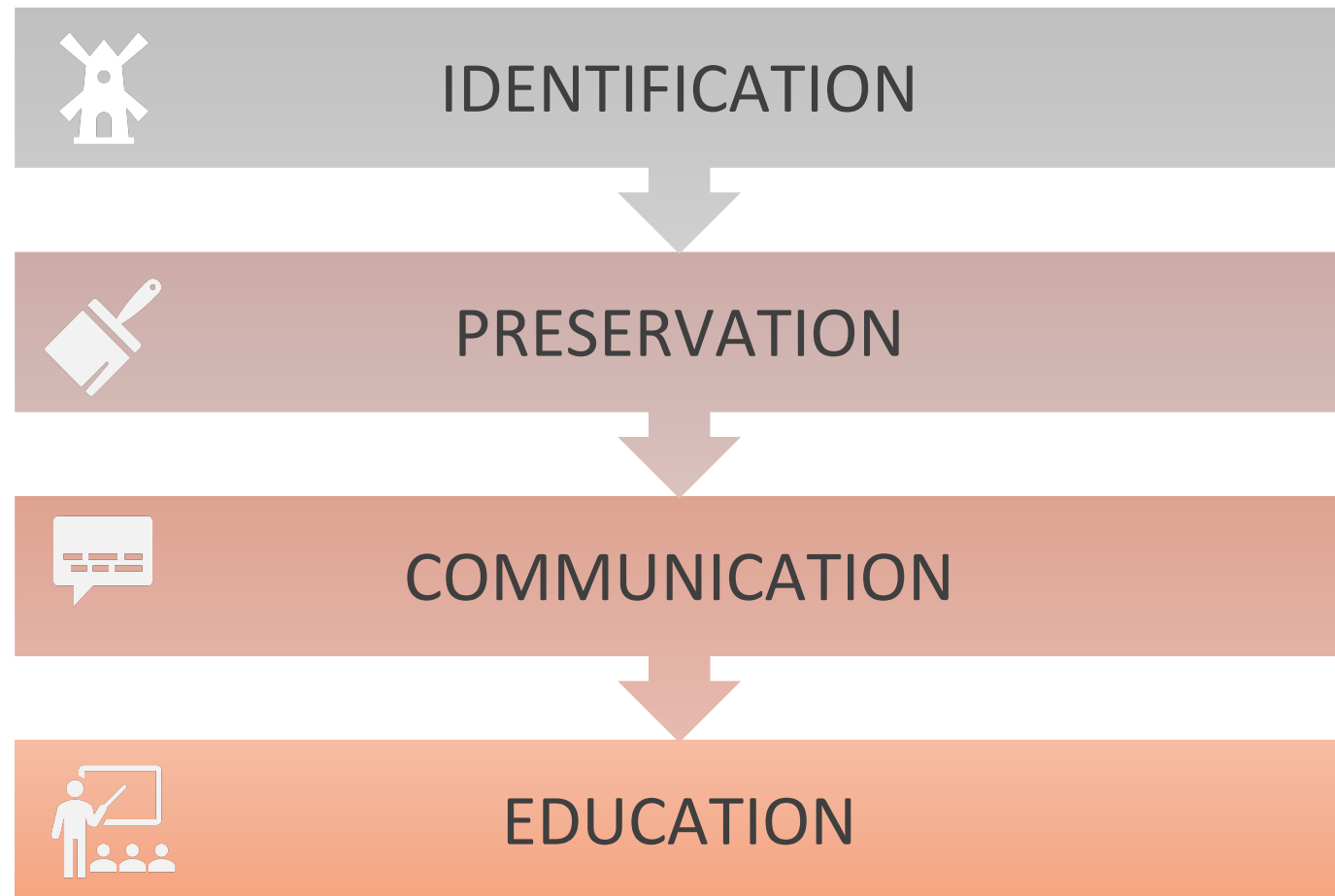


A new way of organising to provide them



A new way of communicating or transmitting

3. HERITAGE TRANSMISSION



IDENTIFICATION

Tangible

- material heritage

Intangible

- oral traditions and expressions, language
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship

IT IS NECESSARY TO IDENTIFY WHAT FORMS PART OF A COMMUNITY'S HERITAGE, INCLUDING MATERIAL OBJECTS AS WELL AS INTANGIBLE MEANINGS IN ORDER TO SUITABLY TRANSMIT THE CULTURAL HERITAGE

PRESERVATION

PRESERVING A COMMUNITY'S INTANGIBLE CULTURAL HERITAGE DOES NOT MEAN UNDERSTANDING IT AS AN UNCHANGING DOMAIN WHICH IS SHUT OFF FROM OTHERS. IT IS ALIVE AND UNDERGOES CHANGE GENERATION AFTER GENERATION, AS IT ACQUIRES NUANCES AND NEW SYMBOLIC MEANINGS (Lenzerini, 2011)

Bailes Tradicionales Vascos

COMMUNICATION

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Alarde Hondarribia

EDUCATION

HERITAGE SHOULD BE SUPPORTED WITH EDUCATION AND THE NECESSARY SKILLS SO THAT WHOEVER RECEIVES THE HERITAGE CAN UNDERSTAND IT AND APPRECIATE IT APPROPRIATELY

FURTHERMORE, EFFORTS SHOULD BE DIRECTED TO ACHIEVING THE MAXIMUM INVOLVEMENT OF THE AGENTS AND COMMUNITIES THAT CREATE AND MAINTAIN THE HERITAGE.

Olentzero

4. TECHNOLOGICAL INNOVATION FOR HERITAGE TRANSMISSION



Digital Culture as living heritage



Technology for heritage identification



Technology to preserve heritage



Technology for communication of heritage



Technology for education in heritage

DIGITAL CULTURE AS LIVING HERITAGE



Use of video games to create
small animated works

DIGITAL CULTURE AS LIVING HERITAGE



NET ART

New ways of creating and
disseminating Internet-Based
artwork

TECHNOLOGY FOR HERITAGE IDENTIFICATION

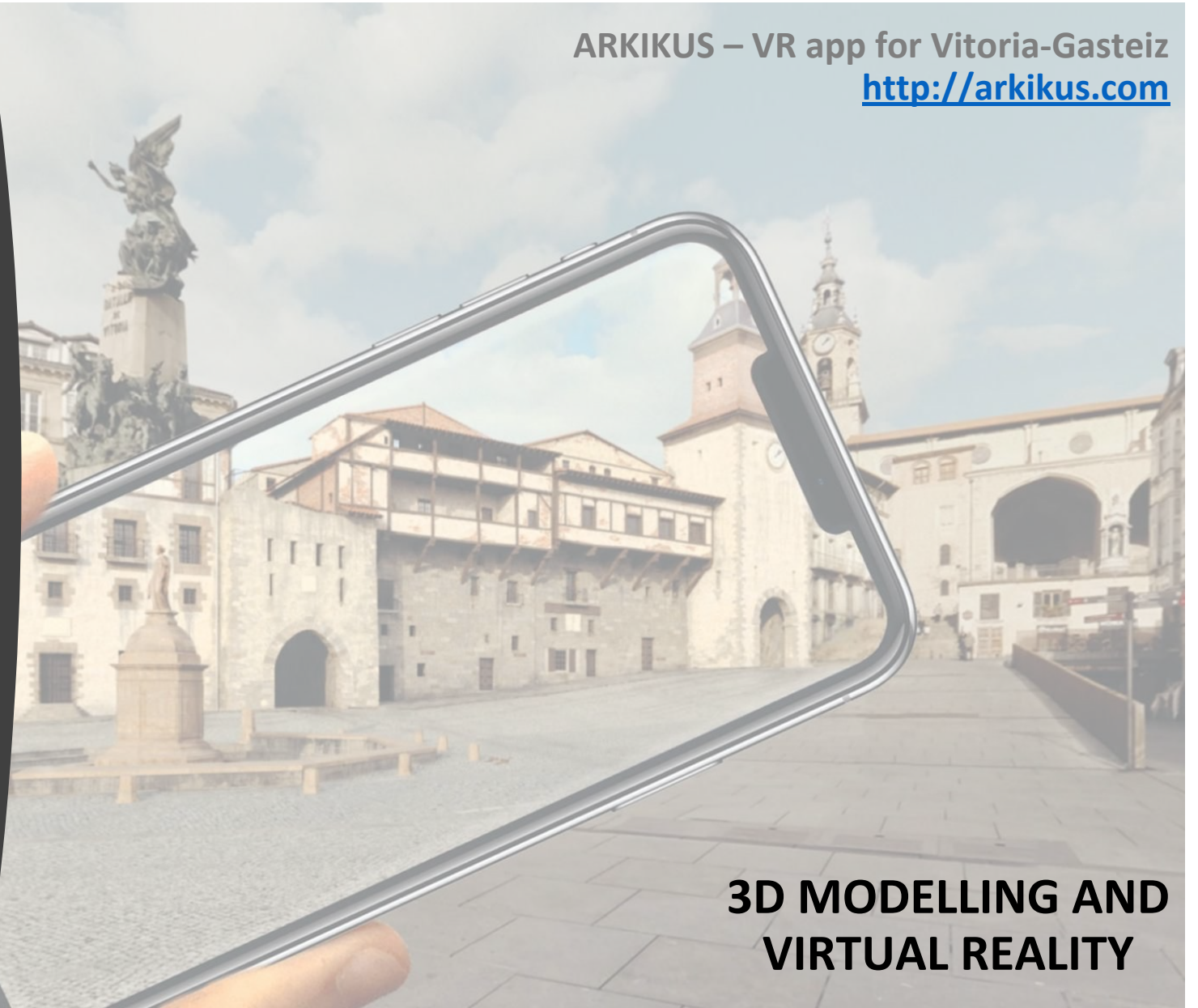
X-ray of portrait of Isabel de Porcel by Goya



HIDDEN TRACES

TECHNOLOGY FOR HERITAGE IDENTIFICATION

ARKIKUS – VR app for Vitoria-Gasteiz
<http://arkikus.com>



**3D MODELLING AND
VIRTUAL REALITY**

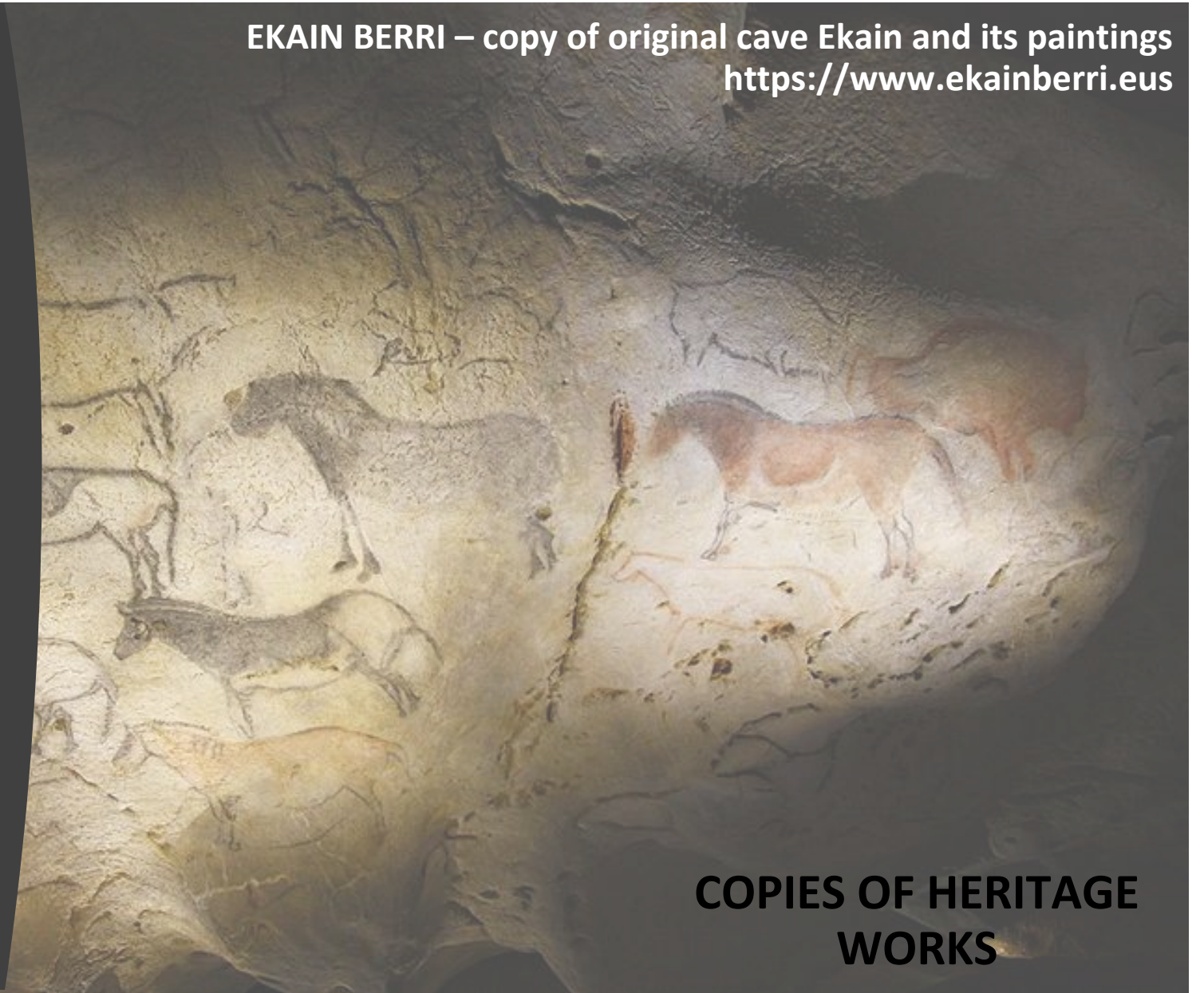
TECHNOLOGY FOR HERITAGE IDENTIFICATION

READINGS FOR
ARCHAEOLOGICAL
EXPLORATIONS



TECHNOLOGY TO PRESERVE HERITAGE

EKAIN BERRI – copy of original cave Ekain and its paintings
<https://www.ekainberri.eus>



COPIES OF HERITAGE
WORKS

TECHNOLOGY TO COMMUNICATE HERITAGE



VIRTUAL TOURS

TECHNOLOGY TO COMMUNICATE HERITAGE



VIDEO GAMES

TECHNOLOGY FOR EDUCATION IN HERITAGE



AUDIO GUIDES

5. RISKS IN HERITAGE TRANSMISSION



CULTURAL APPROPRIATION



TRIVIALISATION



DIGITAL DIVIDE

THANK YOU!