

Reconstruction and activation of the artistic heritage thanks to audiovisual technology. Experience of *Taüll 1123*

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Project abstract

With the aim of preserving artistic heritage, in the past museums have removed paintings and furniture from the places they were created for. Over the decades the curators of these places have begun to request that these artistic works be returned, conscious of the significance that many of these works now have. Some institutions and museums have responded to these requests by providing copies of the original works. Traditionally these copies were handmade but now digital resources are used, such as audiovisual technology. The project *Taüll 1123* (Lleida, Spain) is an example of the use of these new tools for the benefit of the artistic heritage and its visitors.

Objectives

- Analyze the use of new tools for the benefit of artistic heritage and visitors to the sites.
- Describe an immersive experience that allows visitors to the Romanesque church of Sant Climent de Taüll to obtain detailed knowledge of the pictorial decoration that covered its central apse.
- Analyze media types and resources consulted in connection with the project discussed.

Methodology / Materials

While the video mapping technique has been used to make projections of monuments and sights, it is not often used as a resource for restoring lost patrimonial elements, and this is why the selected project is unique: Taüll 1123.

To understand how this technique works, the international state-of-the-art of video mapping was determined. We studied how it has been applied to religious buildings. We analyzed the three phases of reconstruction and the means and resources of the cultural project.



Findings / Research update

In order to enrich, expand and complement the proposed initial video mapping, and from a website provided for that purpose, the case study presented not only uses the technique, but also deploys a wide range of multimedia summarized in the following table (in Spanish):

| Recursos consultables sobre el proceso de musealización de Sant Climent de Taüll | Tipo de medio/s |
|---|--|
| La restauración de Sant Climent de Taüll | 2 vídeos (3 y 25 minutos, <i>Youtube</i>) |
| Resumen de la restauración en Sant Climent de Taüll | |
| Ficha de las pinturas Sant Climent de Taüll | Imagen y texto |
| Ficha de la arquitectura de Sant Climent de Taüll | Imagen, texto y geolocalización |
| Exploración con lupa del mural del ábside | Imagen navegable y ampliable |
| Todos los vídeos de la restauración | Conjunto de 13 vídeos (canal <i>Youtube</i>) |
| La intervención de Sant Climent de Taüll, paso a paso | Foto interactiva con vídeos |
| Sant Climent de Taüll, Patrimonio de la Humanidad | Enlace con la páginas web de la UNESCO http://whc.unesco.org/en/list/988 |
| 3D - Modelo tridimensional del ábside de Sant Climent de Taüll | Imagen 3D interactiva |
| Gigafotos | 9 fotografías navegables a gran resolución y texto |
| Mapping - Proyección <i>video mapping</i> de Sant Climent de Taüll | Imagen navegable con capa superpuesta con tratamiento del <i>video mapping</i> (simulación de restauración) |
| Comparativa pinturas murales de Sant Climent de Taüll / Museu Nacional d'Art de Catalunya | Capas - Imagen interactiva navegable que permite el efecto cortina en 2 estados, antes y después de la restauración Zoom in - Imagen interactiva con círculo desplazable que nos indica como queda con la restauración tras la restauración |
| Selección de noticias y notas de prensa | Texto y enlaces multimedia |
| Redes sociales (<i>Instagram</i> , <i>Flickr</i> y <i>Twitter</i>) | Fotografías / Tweets |

Conclusions (partial)

In the present case, audiovisual mapping is a particularly successful technological resource as it allows a good connection to be made between two eras in the history of human communication. If in the Middle Ages painting was one of the main media, there is no better solution than to restore paintings using the resources of our time: audiovisual communication. In conjunction with new technologies. In this sense, Taüll 1123 would come to agree with authors such as Douglas Davis, who argues that in the age of digitization of the artwork, fiction that contrasted original and copy has been removed, and the work of art (Davis, 1995, p. 381).

Bibliography (partial)

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