

Cultural Heritage in the Cloud – how the internet can support the survival and growth of a culture

Gerrit C. van der Veer
gerrit@acm.org
www.cs.vu.nl/~gerrit



content

1. personal: my life before I met the computer
2. computing is a developing culture
3. cultures are based on cultural heritage
4. cultural heritage is alive, & often in danger
5. teaching and learning does never end
6. finally: some good news

content

- 1. personal: my life before I met the computer**
2. computing is a developing culture
3. cultures are based on cultural heritage
4. cultural heritage is alive, & often in danger
5. teaching and learning does never end
6. finally: some good news

personal background

extended primary school

personal background

extended primary school



personal background

extended primary school

music

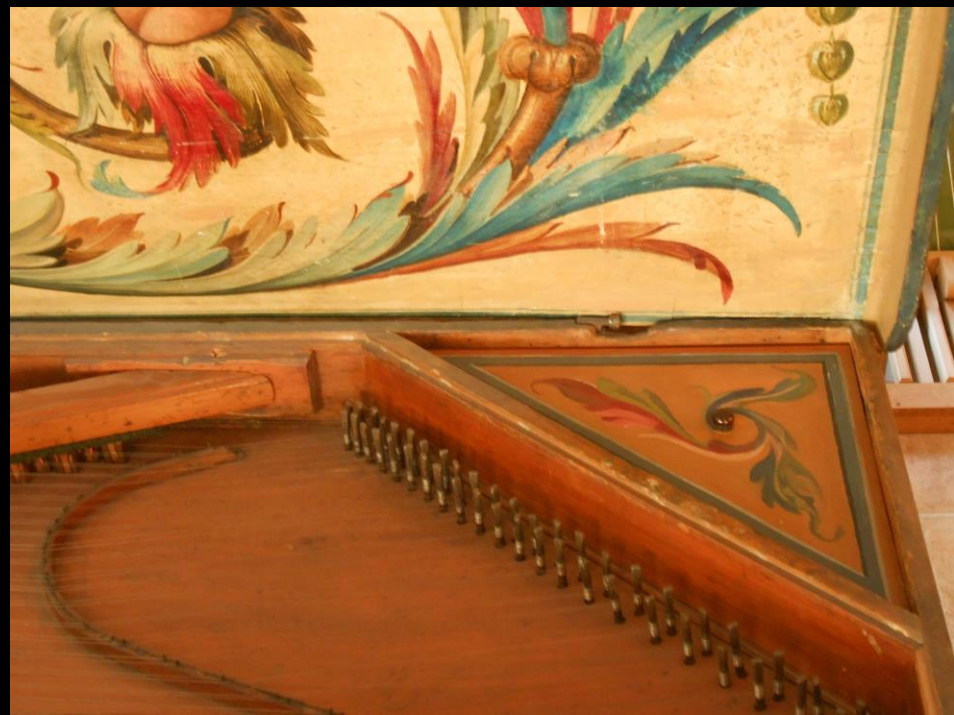
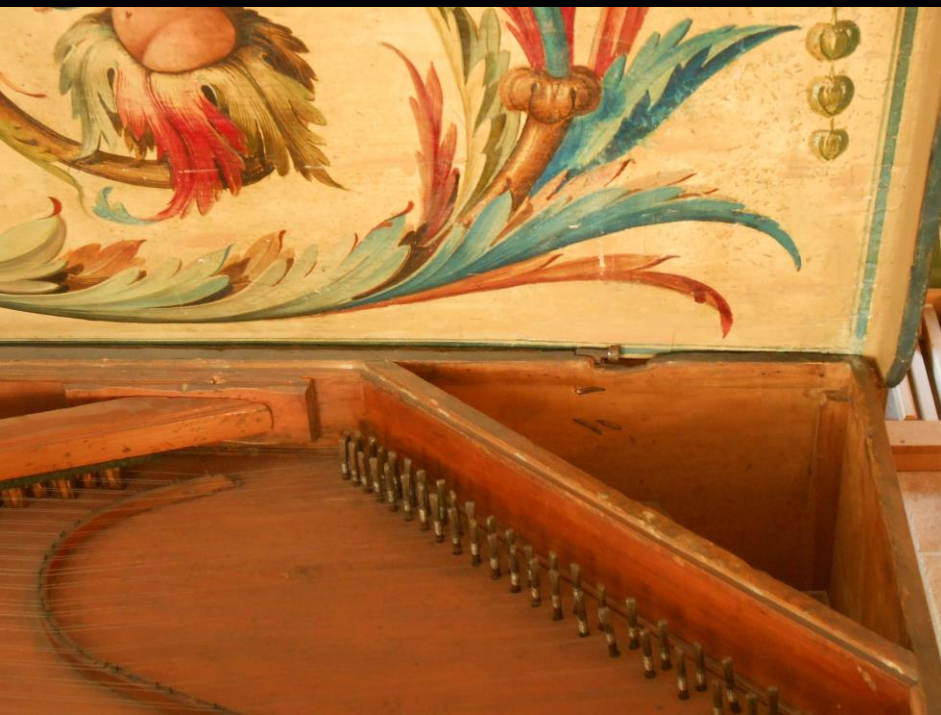


personal background

extended primary school

music

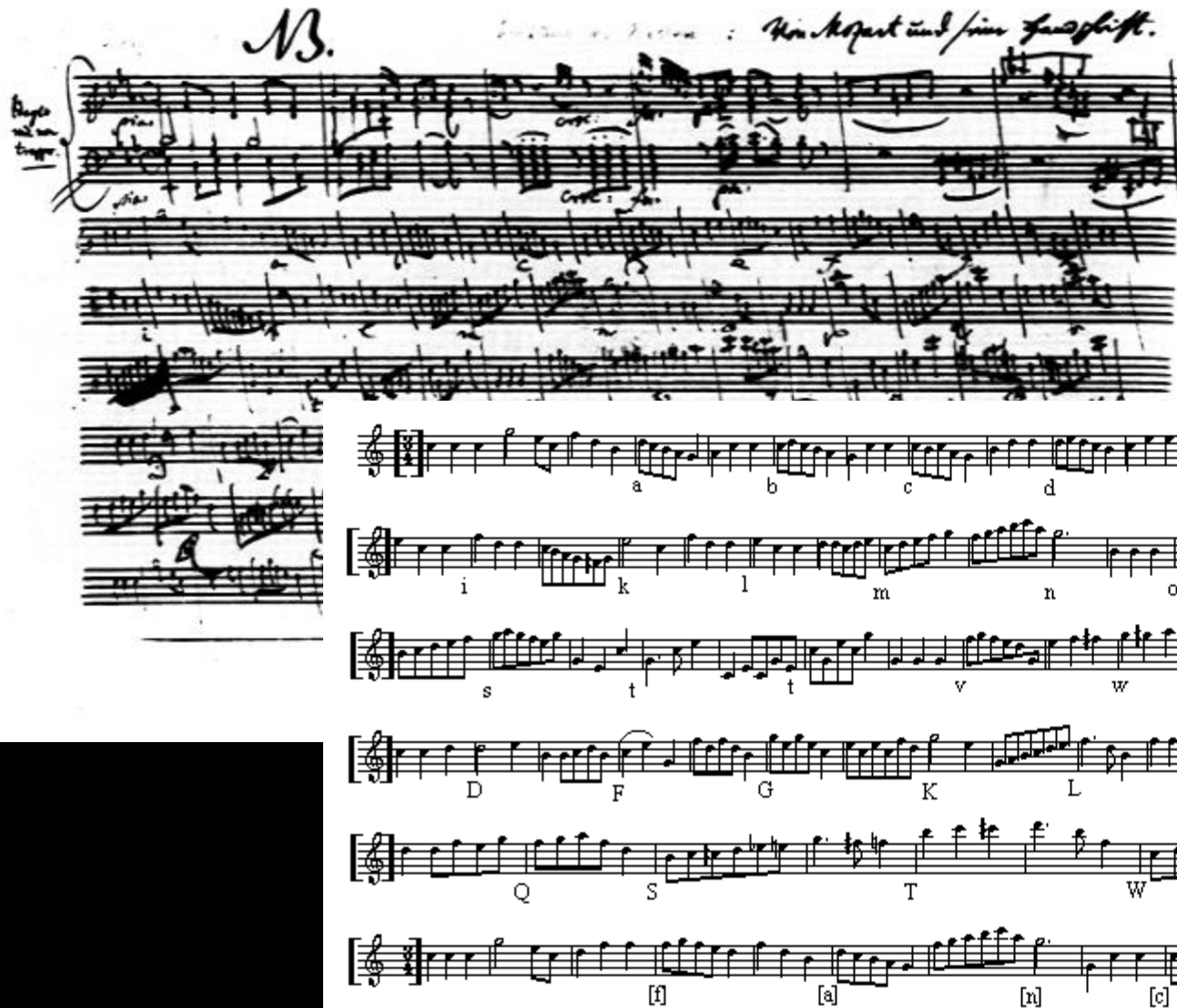
music cultural heritage art and craft



discovery: Mozart developed
an interactive composition tool



discovery: Mozart developed an interactive composition tool



discovery: Mozart developed an interactive composition tool

Musikalisches Würfelspiel
K.516f: 4:6:6:5:6:6:3:7:5:5:3:5:8:8:3

W. A. Mozart

The image displays a musical score for 'Musikalisches Würfelspiel' (Musical Dice Game) by Wolfgang Amadeus Mozart. The score is presented in five systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. The bass staff frequently contains rests, indicating a more active role for the treble staff in this particular arrangement. The title 'Musikalisches Würfelspiel' and the key signature 'K.516f: 4:6:6:5:6:6:3:7:5:5:3:5:8:8:3' are at the top, and the composer's name 'W. A. Mozart' is in the upper right corner.

Hiller used the Illiac to compose (1959)

Experimental Music

COMPOSITION WITH
AN ELECTRONIC COMPUTER

Lejaren A. Hiller, Jr.

ASSISTANT PROFESSOR OF MUSIC
SCHOOL OF MUSIC, UNIVERSITY OF ILLINOIS

Leonard M. Isaacson

MATHEMATICIAN
STANDARD OIL COMPANY OF CALIFORNIA
FORMERLY RESEARCH ASSOCIATE
UNIVERSITY OF ILLINOIS

McGRAW-HILL BOOK COMPANY, INC.
1959 NEW YORK TORONTO LONDON

ILLIAC SUITE FOR STRING QUARTET

3

I. EXPERIMENT NO. 1

L.A. HILLER, JR. AND L.M. ISAACSON

PRESTO

VOLIN I

VOLIN II

VIOLA

CELLO

(A)

Hiller at the Iliac



1960 university, cogn.psy. - 1961, a job!

- teaching structured programming
- research on computer supported learning
- my first computer (9 h/week)



Revised Report on the Algorithmic Language ALGOL 60

By

J. W. BACKUS, F. L. BAUER, J. GREEN, C. KATZ, J. MCCARTHY,
P. NAUR, A. J. PERLIS, H. RUTISHAUSER, K. SAMELSON, B. VAUQUOIS,
J. H. WEGSTEIN, A. VAN WIJNGAARDEN, M. WOODGER

Edited by

PETER NAUR

Dedicated to the memory of WILLIAM TURANSKI

4.6. FOR STATEMENTS.

4.6.1. Syntax.

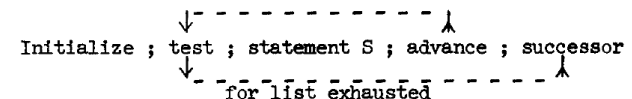
```
<for list element> ::= <arithmetic expression>|  
    <arithmetic expression> step <arithmetic expression> until  
    <arithmetic expression>|  
    <arithmetic expression> while <Boolean expression>  
<for list> ::= <for list element>|<for list> , <for list element>  
<for clause> ::= for <variable> := <for list> do  
<for statement> ::= <for clause><statement>|  
<label> : <for statement>
```

4.6.2. Examples.

```
for q := 1 step s until n do A[q] := B[q]  
for k := 1, V1 * 2 while V1 < N do  
    for j := I + G, L, 1 step 1 until N, C + D do A[k,j] := B[k,j]
```

4.6.3. Semantics.

A for clause causes the statement S which it precedes to be repeatedly executed zero or more times. In addition it performs a sequence of assignments to its controlled variable. The process may be visualized by means of the following picture:



In this picture the word initialize means: perform the first assignment of the for clause. Advance means: perform the next assignment of the for clause. Test determines if the last assignment has been done. If so the execution continues with the successor of the for statement. If not the statement following the for clause is executed.

4.6.4. The for list elements.

The for list gives a rule for obtaining the values which are consecutively assigned to the controlled variable. This sequence of values is obtained from the for list elements by taking these one by one in the or-

first research project

building Markov models of melodic styles of individual composers

to find the differentiating characteristics that indicate personal style

"Bicinia Orlandi" aus dem Gesangs-traktat
des Matheus Beringer 1610

Bicinia No 17
Bearbeitung f. Sopran- & Bassstimme

Orlando di Lasso 1532 - 1594



The image shows a musical score for 'Bicinia No 17' by Orlando di Lasso. It is a two-part setting for Soprano and Bass. The Soprano part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The Bass part is written on a single staff with a bass clef and the same key signature. The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The Soprano part starts with a whole rest, followed by a series of eighth notes. The Bass part starts with a series of eighth notes, followed by a whole rest. The two parts are interwoven, with the Soprano part often taking the higher notes and the Bass part taking the lower notes.

Édition Philippe Caillard

MILLE REGRETS DE VOUS ABANDONNER

Josquin des Prés (1450 - 1521)



The image shows a musical score for 'Mille Regrets de Vous Abandonner' by Josquin des Prés. It is a four-part setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key signature of one sharp (F-sharp) and a common time signature. The lyrics are 'Mil - le re - grets de vous a -'. The Soprano part starts with a whole note, followed by a series of eighth notes. The Alto part starts with a whole note, followed by a series of eighth notes. The Tenor part starts with a whole note, followed by a series of eighth notes. The Bass part starts with a whole note, followed by a series of eighth notes. The four parts are interwoven, with the Soprano part often taking the highest notes and the Bass part taking the lowest notes.

content

1. personal: my life before I met the computer
- 2. computing is a developing culture**
3. cultures are based on cultural heritage
4. cultural heritage is alive, & often in danger
5. teaching and learning does never end
6. finally: some good news

data

238
1912

Cash

May 1	To Account Credited		
2	" A. Horn & Co Cash		
2	" do "Oriskany	1750.00	4400.00
9	" Geo J. Roche & Son	5.00	1755.00
10	" Geo R. Webb	40.00	
13	" Geo E. Hunt & Co	40.00	
20	" Magarette Fitzgerald	57.09	
23	" Fouti Vincoway	75.00	
March 30	" Armstrong, Lato & Co	5.00	
"	" A. Horn & Co Oriskany	179.91	2400.00
"	" do "Sentry Express	42.35	
11	" Geo R. Webb	380.98	4232.33
21	" Geo J. Roche & Son	40.00	
"	" Geo E. Hunt & Co	40.00	
23	" Fouti Vincoway	42.60	
25	" Magarette Fitzgerald	5.00	
April 4	" Fouti Vincoway	75.00	2026.93
11	" Armstrong, Lato & Co	5.00	
19	" Geo R. Webb	21.42	
25	" Magarette Fitzgerald	40.00	
30	" A. Horn & Co "Oriskany	75.00	1410.00
May 8	" Geo J. Roche & Son	40.00	4250.00
15	" Geo E. Hunt & Co	11.10	
20	" Geo R. Webb	40.00	

239

Cash

May 1	To Account Credited		
2	" A. Horn & Co Cash	916.00	
2	" do "Oriskany	56.00	
9	" Geo J. Roche & Son	168.00	
10	" Geo R. Webb	168.00	
13	" Geo E. Hunt & Co	122.00	
20	" Magarette Fitzgerald	130.00	
23	" Fouti Vincoway	154.00	
March 30	" Armstrong, Lato & Co	100.00	
"	" A. Horn & Co Oriskany	38.00	
"	" do "Sentry Express	2.00	
11	" Geo R. Webb	2.00	
21	" Geo J. Roche & Son	28.00	
"	" Geo E. Hunt & Co	50.00	1934.00
23	" Fouti Vincoway		99
25	" Magarette Fitzgerald		42.25
April 4	" Fouti Vincoway		380.98
11	" Armstrong, Lato & Co		300.00
19	" Geo R. Webb		36
25	" Magarette Fitzgerald		42.55
30	" A. Horn & Co "Oriskany		150.00
May 8	" Geo J. Roche & Son		150.00
15	" Geo E. Hunt & Co		60.31
20	" Geo R. Webb		3.50
	" Armstrong, Lato & Co		19.50
	" Geo J. Roche & Son		350.478

abacus, 1340 Italy



[illegible]

Doug Engelbart, 1961



1970

minicomputers:

- DEC's PDP series, running UNIX

psychologists got their
own machines:

DEC PDP-11



psychologists got their
own machines:

DEC PDP-11

Friden Flexowriter
terminals



psychologists got their
own machines:

DEC PDP-11

Friden Flexowriter
terminals

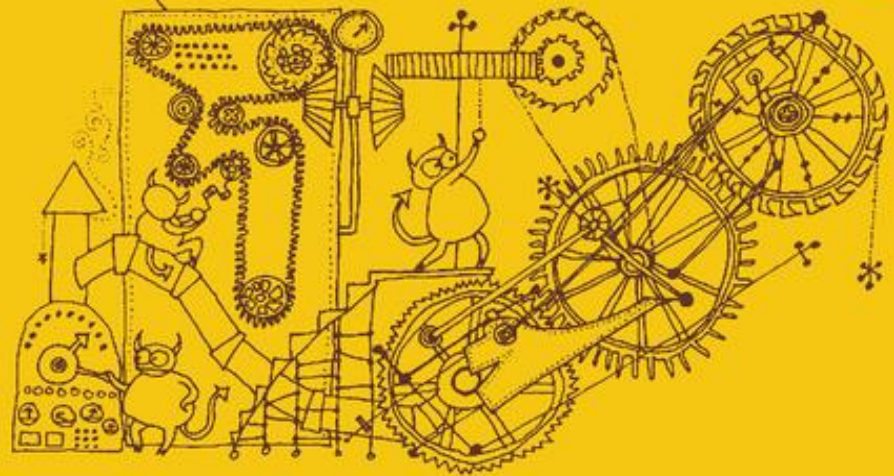
connected to schools
through phone lines,
with acoustical modem



1972 – humans, too,
process information



Human Information Processing



An Introduction to Psychology



LINDSAY • NORMAN

UNIX

“a convenient platform for programmers”

UNIX

“a convenient platform for programmers”

a private example:



Elly Lammers

employed for administrative support to the
computer group of the Psychological Lab at VUA

learned UNIX

designed and implemented her own tools:

- A team calendar for research projects
- A database for scientific literature with keyword and author search

THE TROUBLE WITH UNIX

by Donald A. Norman

UNIX is a highly touted operating system. Developed at the Bell Telephone Laboratories and distributed by Western Electric, it has become a standard operating system in universities, and it promises to become a standard for micro and mini systems in homes, small businesses, and schools. But for all of its virtues as a system—and it is indeed an elegant system—UNIX is a disaster for the casual user. It fails both on the scientific principles of human engineering and even in just plain common sense.

If UNIX is really to become a general system, then it has got to be fixed. I urge correction to make the elegance of the system design be reflected as friendliness towards the user, especially the casual user. Although I have learned to get along with the vagaries of UNIX's user interface, our secretarial staff persists only because we insist.

And even I, a heavy user of computer systems for 20 years, have had difficulties: copying the old file over the new, transferring a file into itself until the system collapsed, and removing all the files from a directory simply because an extra space was typed in the argument string. The problem is that UNIX fails several simple tests.

Consistency: Command names, language, functions, and syntax are inconsistent.

Functionality: The command names, formats, and syntax seem to have no relationship to their functions.

Friendliness: UNIX is a recluse, hidden from the user, silent in operation. The lack of interaction makes it hard to tell what state the system is in, and the absence of mnemonic structures puts a burden on the user's memory.

What is good about UNIX? The system design, the generality of programs, the file structure, the job structure, the powerful operating system command language (the "shell"). Too bad the concern for system design was not matched by an equal concern for the human interface.

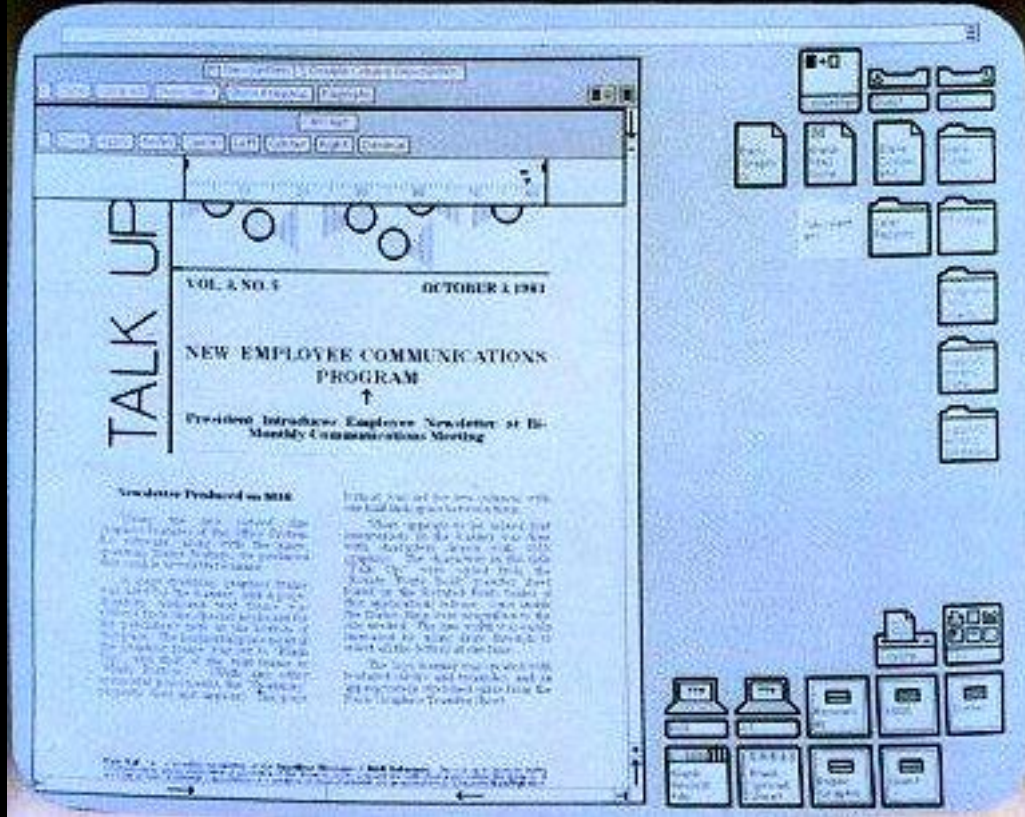
One of the first things you learn when you start to decipher UNIX is how to list the contents of a file onto your terminal. Now this sounds straight-forward enough, but in UNIX



ILLUSTRATION BY CHRIS SPOLLEN

1976 Apple 1





pointing
WYSIWYG

The PC

1981 Xerox Star



1984 Macintosh



1984 Commodore

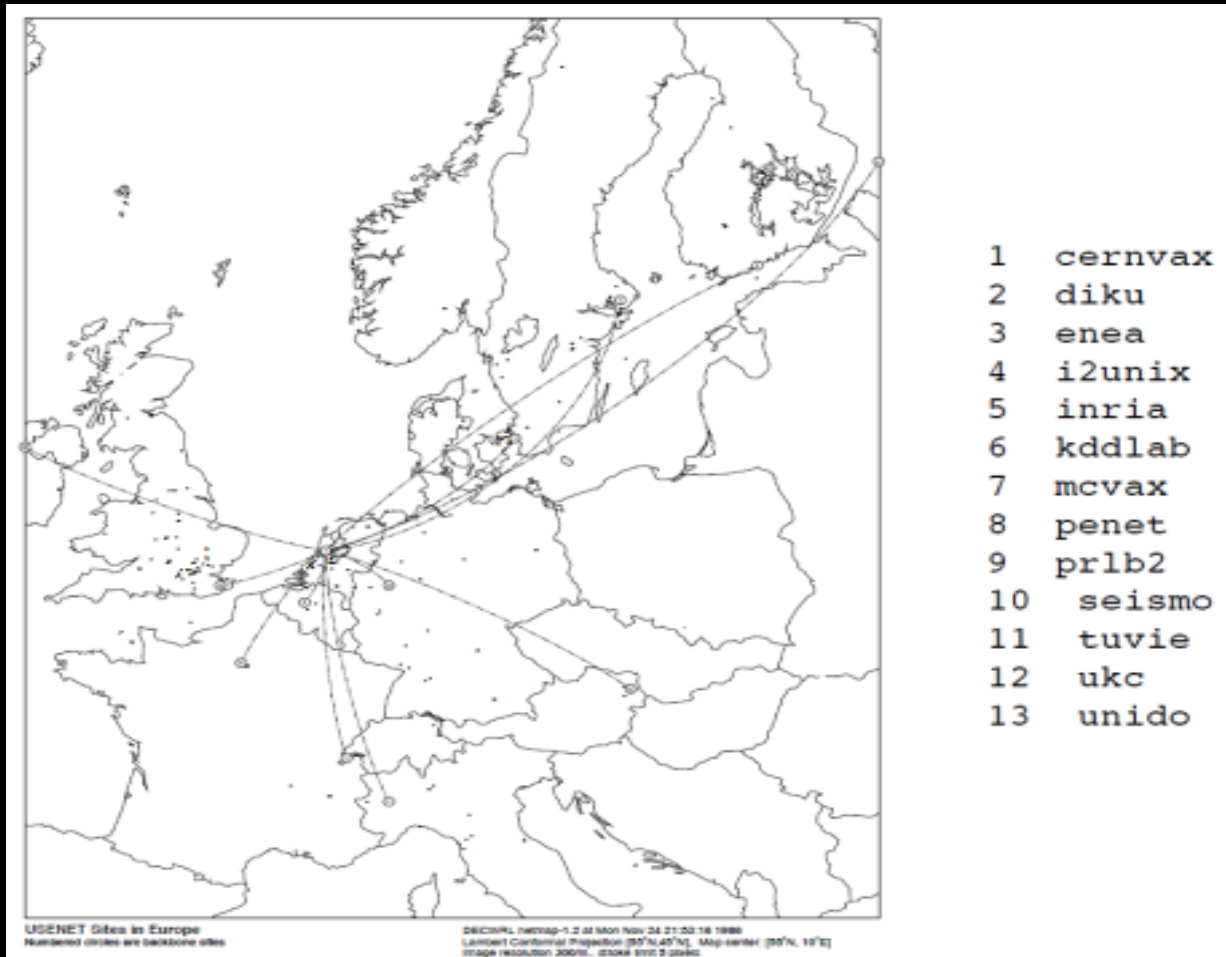


```
HI, I'M NATHAN
HI, I'M NATHAN
HI, I'M NATHAN
READY.
SAVE "MYPROGRAM", 8
SAVING MYPROGRAM
READY.
NEW
READY.
LIST
READY.
LOAD "MYPROGRAM", 8
SEARCHING FOR MYPROGRAM
LOADING
READY.
LIST
```


European network in 1986

1987 email:

utzoo!utgpu!water!watmath!clyde!rutgers!seismo!mcvax!botter!gerrit
remote login possible,
UNIX file structures across machines



Our Goal

- We effectively support different stakeholders in contemporary visual art.
- Different stakeholders co-create to achieve a common vision of a new artistic ecology in the near future.

People who pay attention to the contemporary visual arts will find many new things have been integrated into the technology in art works and presented to audience a wonderful, novel and interesting experience. And it is much a turning point in human art history. People are eager to interact and enrich the experience. This is a great challenge for a long time? How to continue and inherit the traditional art and techniques? How do artists adapt to the changes of all contemporary artists, but also for all stakeholders.

This poster presents an overview of the first phase of my PhD project. In order to support creation, appreciation, the global visual art culture, I am currently analyzing the main different stakeholders, their goals and their intrinsic knowledge and insight in technical developments in the current and (near) future environment of visual art. The content of form and content. The relationship between art and audience is cooperative and interactive. Studying different stakeholders.

Techniques

How to identify stakeholders

Through online and offline search and analysis we identify different stakeholders to study the next step. Stakeholder Analysis is a systematic way to analyze their role and interest.



Participate

Visiting the
Participate
Meeting

Practice

As a researcher with a background in practice and cooperate with a practice. This includes some avant-garde. They seem to become my interest.

Interviews

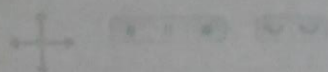
Identify key stakeholders, take their innovations;
Observe their views and list
Integrate stakeholders' data



Practice and Cooperation

As a researcher with a background in practice and cooperate with a practice. This includes some avant-garde. They seem to become my interest.

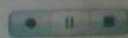




机场

AIR PORT DALIAN
DOMESTIC

机场
(国内)







Info

New

Open

Save

Save As

Print

Share

Export

Close

Account

Feedback

Share

Share



Share with People



Email



Present Online



Publish Slides


Share with People

- Step 1: Save your document to a OneDrive location
- Step 2: Share your document. We'll do this automatically

Save to
Cloud

Skype™ - gerrit.van.der.veer — □ ×






Skype Contacts Call View Tools Help

 gerrit van der veer \$ 8.02
Online

🔍 Search

🏠 Home 📞 Call + New 🤖 Add bots

CONTACTS RECENT

-  elly mobiel
-  Elly VU telephone
-  Emmy Tromp Zaandijk
-  flying blue
-  gemeente Lelystad

Share

Share



Share with People



Email



Present Online



Publish Slides

Share with People


- Step 1: Save your document to a OneDrive location
- Step 2: Share your document. We'll do this automatically



Save to
Cloud

Skype™ - gerrit.van.der.veer — □ ×


Skype Contacts Call View Tools Help


 gerrit van der veer \$ 8.02
Online


Search


Home Call + New Add bots


CONTACTS RECENT

 Elly mobiel

 Elly VU telephone

 Emmy Tromp Zaandijk

 flying blue

 gemeente Lelystad

content

1. personal: my life before I met the computer
2. computing is a developing culture
- 3. cultures are based on cultural heritage**
4. cultural heritage is alive, & often in danger
5. teaching and learning does never end
6. finally: some good news

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

the artifacts are the product of the culture and, at the same time, the main way to keep the culture.

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

the artifacts are the product of the culture and, at the same time, the main way to keep the culture.

as the people living in the culture will die, the artifacts are needed to keep the culture alive.

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

the artifacts are the product of the culture and, at the same time, the main way to keep the culture.

as the people living in the culture will die, the artifacts are needed to keep the culture alive.

they are inherited by new generations of members of the culture.

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

the artifacts are the product of the culture and, at the same time, the main way to keep the culture.

as the people living in the culture will die, the artifacts are needed to keep the culture alive.

they are inherited by new generations of members of the culture.

since the artifacts get used, and transferred, they change, get worn out, acquire additional meaning and lose some “previous” meaning, and finally may get lost, or lose their original function and meaning.

cultures develop in societies, by people co-developing and sharing artifacts of many types: languages, rules, gestures, physical objects, documents, stories, etc.

the artifacts are the product of the culture and, at the same time, the main way to keep the culture.

as the people living in the culture will die, the artifacts are needed to keep the culture alive.

they are inherited by new generations of members of the culture.

since the artifacts get used, and transferred, they change, get worn out, acquire additional meaning and lose some “previous” meaning, and finally may get lost, or lose their original function and meaning.

after that, these artifacts are no longer cultural heritage but just heritage, and at the same time the culture may be in immediate danger of dying.

definition of culture – UNESCO:

the integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding generations

culture is Learning is Teaching:

cultures are shared by a community that transfers the knowledge and behavior to new generations

cultural heritage as defined by UNESCO:

- Tangible cultural heritage:
 - movable cultural heritage (paintings, sculptures, coins, manuscripts)
 - immovable cultural heritage (monuments, archaeological sites, and so on)
 - underwater cultural heritage (shipwrecks, underwater ruins and cities)
- Intangible cultural heritage: oral traditions, performing arts, rituals

roles in relation cultural heritage:

Scholars: members of the community who are accepted to “know”, and who may, consequently, act as teacher, researcher, restorer, copyist, historian, documenter. Examples in the domain of music: composer, performer, maker or maintainer of instruments, recorder of performances;

Amateur: member of the community who participates in a meaningful way based on enough knowledge to experience the activities and to share the beliefs, and who aims at continuing to participate. Examples from the domain of music: people who choose the type of performance, the type of music played, the performers, they want to go to, who may keep souvenirs of events in the culture they want to remember.

In many cases these roles may be exchanged: a flute maker, may be happy to travel as an amateur to a performance where the artifact will be used by a performer.

In any type of culture as we define it, there may be people who do not (want to be) qualified as scholar or amateur.

They may be labeled the “**general public**” – people who perceive a cultural event, performance, or an object of cultural heritage that they do not understand in relation to the use of artifacts, knowledge, beliefs, or behavior of the culture.

For this type of audience, the perceived culture is strange, incomprehensible, or surprising.

content

1. personal: my life before I met the computer
2. computing is a developing culture
3. cultures are based on cultural heritage
- 4. cultural heritage is alive, & often in danger**
5. teaching and learning does never end
6. finally: some good news

Some examples we studied so far

- Folk costumes and the history of local dress habits
- Folk music, including a collection of instruments, the history, maintenance, documentation, historic recordings, and teaching
- An institute on the conservation & history of 35 mm celluloid movies
- A collection of 17th – 19th century European Art Music Instruments
- A Dutch museum of Natural History: 17th – 19th century agricultural specimen collected mainly in (former) Dutch territory and colonies
- A Spanish museum of folk musical instruments around the world
- A collection of photographs related to the social history of Bilbao
- A series of ceramic murals along a Spanish highway
- A collection of Dutch radio plays
- A collection of archeological ceramics from the basque area
- A Catalan archeological site - Els Vilars
- Several cultures of folk dances, historic games, local traditions

Example 1

folk music institute and museum in the Bask area



Musique de txalaparta, cor et txistu dans la nuit d'animas.

Square Kontzejupe 31-10-2017 7:30 p.m. Oiartzun



VISIT WITH THE SCHOOL

Students will see and hear musical instruments in Soinuenea.

[MORE INFO](#)



WITH THE FAMILY

Ikasleekin Soinuenean soinu-tresnak ikusi eta entzungo dituzu. Horrekin batera, Oiartzunen soinu-tresna gehiago non topatuko dituzun ikasiko duzu.

[MORE INFO](#)



VISIT WITH FRIENDS

Oiartzualdera egun pasa datorren lagun taldeak Soinuenean musika jolas eta entretenimenturako nola erabili den ikusiko du.

[MORE INFO](#)



INVESTIGATIONS

Herri musikari buruzko idatzizko, audio eta bideo dokumentazio zabala du Soinueneak bere artxiboan.

[MORE INFO](#)



- Presentation
- Objectives
- Organization
- Collection
- Services and timetable
- How to find us
- Interesting links



Oiartzungo
udala



J.M. Beltran
Argiñena
collection

[Home](#) >> [Soinuenea](#) >> [Presentation](#)

Presentation



Following the work of preparation and organization conducted between 1995 and 2002, came Herri Musikaren Txokoa and after 10 years of working Soinuenea was born.



What has today become Soinuenea, began its process to be a documentation center of popular music in 1994. That's when Juan Mari Beltran prepared the project to start this Documentation Center with diverse and extensive material collected throughout his life.

After presenting the project in different organisms, it was July 1995 when, with the collaboration of the Town Hall of Oiartzun, began the task of organizing this documentation center in the building of the ancient schools of Ergoien assigned by the Town Hall.

Once the location was fitted out, the diverse material in the collection of Juan Mari Beltran was moved there; musical instruments, books, records, cassettes, tapes, photographs and films, organizing it in the showcases, cabinets and shelves provided by the City of Oiartzun. Little by little thousands of files have been created in the databases of the library, music library, image archive and musical instruments, classifying and filing thus all materials.

In this work we have had many volunteer workers who have done much to advance this project by going outside their hours of

Collection

Music instruments

More than 1400 musical instruments of the Basque Country and the rest of the world, pertaining to groups and coming from the five continents.

With part of this collection the permanent and the travelling exhibitions have been organized. The remaining instruments are arranged in a warehouse, being possible its consultation on the part of the investigators.

Library

More than 5800 books and journals. In addition old and present collections about music and tradition.

Recording

More than 4800 units published in disc, cassette and CD. Hundreds of live recordings to informants, stored in cassette, magnetic tape and DAT.

Photographs, video and films

Hundreds of pictures, films (8mm and 16mm) and video tapes. Some of them published and others collection of data.

Collections:

Library:

☐

Sound library:

☐

Music instruments :

☐


Images archive:

☐

Name / Title:

Author / Interpreter:

Origin continent:

Origin:


 

Music instruments :

Class of music instruments:

Subjects:

Content:

Collection	Name / title	Author / interpreter
Music instruments	<u>FUVOLA; FLÓTA</u>	Ádám Zsolt. Budapest.
Music instruments	<u>AKORDEOIA; ESKUSOINUA</u>	Guerrini. Zarautz.
Music instruments	<u>AKORDEOIA</u>	Fratelli Crosio markakoa.
Music instruments	<u>AKORDEOIA</u>	CAV. Sante Crucianelli & Figli; Castelfidardo; Italia.
Music instruments	<u>HARMONIFLUTE; HARMONIUM; ARMONIO</u>	
Music instruments	<u>PANDERETA</u>	
Music instruments	<u>BIOLINA</u>	
Music instruments	<u>BAYAN; AKORDEOIA</u>	KREMEN - RUSLAN markakoa (izena zirilikoan idatzita dago)



HARMONIFLUTE; HARMONIUM; ARMONIO

Collection: Music instruments

Number: 1517

Origin: EUROPA > FRANTZIA > BOURGOGNE

Music instruments: HARMONIFLUTE; HARMONIUM; ARMONIO

Class of music AEROFONOAK; MIHIAK; LIBREAK

instrument:

Description: Harmonium portatila. Tekladu osoa falta zaio.

Materials: 01; ZURA

Measures: L.: 49

Situation: Biltegia Landetxe

Acquisition: Erosia; Fontenoy, Bourgogne, Frantziako Barbier Martial saltzaileari erositia.

Notes: Saltzailearen oharra: Accordeon, Harmoniflute, fin 19eme, en l'etat incomplet manque clavier, a restaurer, ...





Example 2

large 4000+ private collection of musical instruments



Música para ver Instrumentos del mundo



Tel1: (34)943617048
Tel2: (34)628267746

Contacto

Inicio

Instrumentos

Exposiciones

Noticias

Instrumentos

Organología

Geografía

BUSCAR

- Búsqueda avanzada -

Noticias

[30/07/2017]

El pasado 30 de julio se inauguró una exposición de *Música Para Ver* en Alcalá de la Selva, dentro del Festival Internacional de Folklore - FEST...

- Ver todas -

La colección de instrumentos musicales

La historia de esta colección comienza a principios de los años ochenta. Como consecuencia de **nuestra afición y participación en grupos musicales**, veníamos adquiriendo diferentes instrumentos musicales. Poco a poco, lo que no era más que un mero capricho se fue materializando en un conjunto más amplio y variado, y organizamos la primera exposición en Hondarribia con 200 instrumentos, bajo el título genérico que se ha ido repitiendo en posteriores muestras:

"MÚSICA PARA VER. Instrumentos del mundo"

Esta denominación -Música para ver- se encuentra actualmente registrada para actividades expositivas.

Desde aquellas fechas, hemos ido profundizando progresivamente en la organología, así como en el conocimiento sobre las **diferentes etnias de los cinco continentes** y en todo lo relacionado con ellas: ritos, creencias, costumbres...

Hoy en día la colección cuenta con **más de 4.000 instrumentos**, muchos de ellos de gran valor etnomusicológico y artístico.

El trabajo realizado abarca los siguientes aspectos: recolección, catalogación, conservación y exposición de los instrumentos.

Según nuestro criterio personal actual y después de conocer diversos museos especializados en este tema, podemos afirmar que contamos con **una de las mejores colecciones privadas de Europa**, opinión que ha sido corroborada en diversas ocasiones por diferentes etnomusicólogos, conservadores de museos de instrumentos musicales, expertos en musicología, catedráticos, etc.

Se han realizado diversas exposiciones en diferentes localidades de España y Francia, destacando la realizada durante 1.992 en León, coincidiendo con la exposición de "Las Edades del Hombre" dedicada a la música, y la exposición itinerante organizada por Caixanova en Galicia, con una duración de dos años y una media de 350 instrumentos en cada exposición.





Música para ver

Instrumentos del mundo



Tel1: (34)943617048
Tel2: (34)628267746

Contacto

Inicio

Instrumentos

Exposiciones

Noticias

Instrumentos

Cordófono

Europa

BUSCAR

- Búsqueda avanzada -

Noticias

[30/07/2017]

El pasado 30 de julio se inauguró una exposición de *Música Para Ver* en Alcalá de la Selva, dentro del Festival Internacional de Folclore - FEST...

- Ver todas -

La colección de instrumentos musicales

La historia de esta colección comienza a principios de los años ochenta. Como consecuencia de **nuestra afición y participación en grupos musicales**, veníamos adquiriendo diferentes instrumentos musicales. Poco a poco, lo que no era más que un mero capricho se fue materializando en un conjunto más amplio y variado, y organizamos la primera exposición en Hondarribia con 200 instrumentos, bajo el título genérico que se ha ido repitiendo en posteriores muestras:

"MÚSICA PARA VER. Instrumentos del mundo"

Esta denominación -Música para ver- se encuentra actualmente registrada para actividades expositivas.

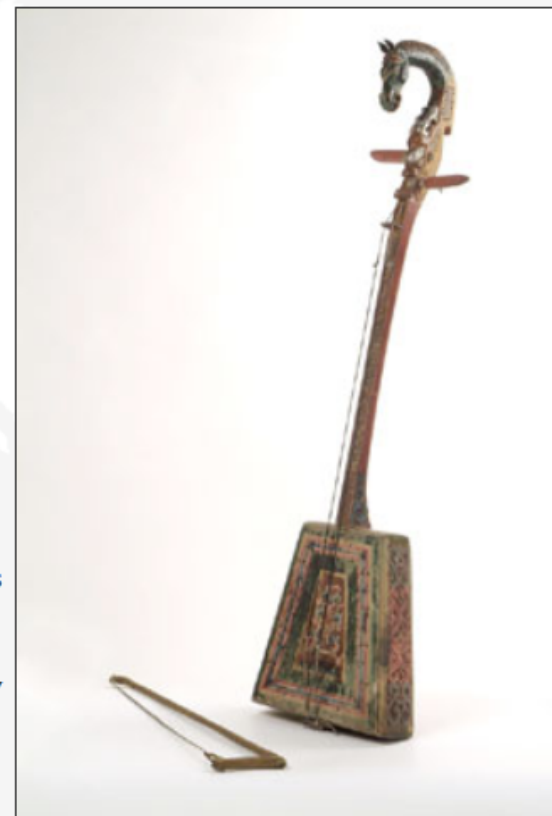
Desde aquellas fechas, hemos ido profundizando progresivamente en la organología, así como en el conocimiento sobre las **diferentes etnias de los cinco continentes** y en todo lo relacionado con ellas: ritos, creencias, costumbres...

Hoy en día la colección cuenta con **más de 4.000 instrumentos**, muchos de ellos de gran valor etnomusicológico y artístico.

El trabajo realizado abarca los siguientes aspectos: recolección, catalogación, conservación y exposición de los instrumentos.

Según nuestro criterio personal actual y después de conocer diversos museos especializados en este tema, podemos afirmar que contamos con **una de las mejores colecciones privadas de Europa**, opinión que ha sido corroborada en diversas ocasiones por diferentes etnomusicólogos, conservadores de museos de instrumentos musicales, expertos en musicología, catedráticos, etc.

Se han realizado diversas exposiciones en diferentes localidades de España y Francia, destacando la realizada durante 1.992 en León, coincidiendo con la exposición de "Las Edades del Hombre" dedicada a la música, y la exposición itinerante organizada por Caixanova en Galicia, con una duración de dos años y una media de 350 instrumentos en cada exposición.





Música para ver

Instrumentos del mundo



Tel1: (34)943617048
Tel2: (34)628267746

Contacto

Inicio

Instrumentos

Exposiciones

Noticias

Instrumentos

Cordófono

Europa

BUSCAR

- Búsqueda avanzada -

Noticias

[30/07/2017]

El pasado 30 de julio se inauguró una exposición de *Música Para Ver* en Alcalá de la Selva, dentro del Festival Internacional de Folklore - FEST...

- Ver todas -

Se han encontrado **19 instrumentos**

Mostrando 1 ~ 19

Nombre	Tipo	Procedencia	
Bandura	› Cordófono - Cítara	Europa	
Bouzouki	› Cordófono - Laúd (cuerda pulsada)	Europa	
Cavaco	› Cordófono - Laúd (cuerda pulsada)	Europa	
Cobza	› Cordófono - Laúd (cuerda pulsada)	Europa	
Gadulka	› Cordófono - Violín (cuerda frotada)	Europa	
Guitarra	› Cordófono - Laúd (cuerda pulsada)	Europa	
Hackbrett	› Cordófono - Cítara	Europa	
Kankles	› Cordófono - Cítara	Europa	
Kisfejes citara	› Cordófono - Cítara	Europa	
Lahutë	› Cordófono - Violín (cuerda frotada)	Europa	
Mandoline	› Cordófono - Laúd (cuerda pulsada)	Europa	
Tambura	› Cordófono - Laúd (cuerda pulsada)	Europa	
Tambura samica	› Cordófono - Laúd (cuerda pulsada)	Europa	
Traskofiol	› Cordófono - Violín (cuerda frotada)	Europa	
Ttun-ttun	› Cordófono - Cítara	Europa	
Vielle à roue	› Cordófono - Zanfona	Europa	
Vielle à roue	› Cordófono - Zanfona	Europa	
Waldzither	› Cordófono - Laúd (cuerda pulsada)	Europa	
Zither	› Cordófono - Cítara	Europa	



Música para ver

Instrumentos del mundo



Tel1: (34)943617048
Tel2: (34)628267746

Contacto

Inicio

Instrumentos

Exposiciones

Noticias

Instrumentos

Cordófono

Europa

BUSCAR

- Búsqueda avanzada -

Noticias

[30/07/2017]

El pasado 30 de julio se inauguró una exposición de *Música Para Ver* en Alcalá de la Selva, dentro del Festival Internacional de Folklore - FEST...

- Ver todas -



« VOLVER

Nombre	Gadulka
Tipo	Cordófono - Violín (cuerda frotada)
Procedencia	Bulgaria
Etnia	
Materiales	Madera, metal.
Medidas	64x20 cm.
Datación	1972

El cuerpo y el mástil están tallados en una sola pieza de madera. Generalmente lleva tres cuerdas principales, raramente cuatro, y varias cuerdas simpáticas. Circunstancia que le hace ser más pesado y robusto, en comparación con violines similares como la *lyra* griega o la *ljerica* croata que no llevan cuerdas simpáticas. El puente, situado entre los dos *ochi*—ojos—, apoya un pie sobre la parte superior del instrumento y el otro reposa en la parte inferior. De esta forma, la vibración de las cuerdas es directamente transferida a ambas partes al mismo tiempo.

El instrumento se mantiene en posición vertical, apoyado sobre el cinturón del intérprete o sujeto con una correa. Las cuerdas se tocan, con la punta de los dedos o las uñas, sin presionarlas contra el mástil. Es utilizado para el acompañamiento de danzas y cantos, generalmente formando parte de pequeños grupos instrumentales.

Instrumental i música de cambra

'A la vora de la mar': l'exposició de com va néixer la música

Dijous 15 Juny 2017

El Museu Marítim de Barcelona acull l'exposició "A la vora de la mar", amb més de 80 instruments musicals de diverses èpoques i procedents de tots els indrets de la Mediterrània, de Catalunya a Egipte, passant per França, Itàlia, Grècia, Bòsnia, Turquia, Síria, Israel i tots els països de la costa del Magreb, del Marroc a Tunísia.

L'exposició reuneix peces de les col·leccions del Museu Marítim de Barcelona, amb instruments musicals procedents, majoritàriament, de la col·lecció particular Música para ver, d'Irún, i algunes peces del Museu de la Música de Barcelona. Es pot veure a la Sala Mirador del Museu Marítim fins el 15 d'octubre i és d'entrada gratuïta.



CALENDARI D'ESDEVENIMENTS

<	SETEMBRE						>
DI	Dm	Dc	Dj	Dv	Ds	Dg	
28	29	30	31	1	2	3	
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30	1	
2	3	4	5	6	7	8	

PROGRAMACIÓ D'AVUI















Example 3

university museum of (colonial) “natural” history



Universiteit Utrecht

Nederlands

Universiteits
Museum Utrecht

Plan your visit

Exhibitions

Museum garden



Strange birds and odd creatures

Explore them in the Collection of



Exhibitions



The Oude Hortus



Collection





Bleuland Cabinet



Bleuland Cabinet

Quiver with horror in the Bleuland Cabinet: the extensive collection of skeletons, organs, fetuses and body parts in formaldehyde is not something you see everyday!

Private collection

All objects in this original historic cabinet come from the private collection of professor of medicine Jan Bleuland (1756-1838) and were used by him for educational purposes.

**Cabinet of curiosities**

Cabinet of curiosities

In the cabinet of curiosities you will find all sorts of unusual objects, for example a little dragon or the cast of a giant moose's antlers.

Pareiasaurus

Upon entering, you immediately see the skeleton cast of the pareiasaurus: a herbivore that lived 265 million years ago in South Africa. Also the skeleton of a hippo draws the attention. In the cupboards and cabinets you will find mounted exotic birds like a bird of paradise and an ibis. All these stuffed animals, skeletons, fish, molluscs, rocks, minerals and fossils put on display, make a fine example of an old collection of 'curiosities'.

Down to the bone

Down to the bone

At first sight, humans look very different than sharks, crocodiles or horses. But in what way are humans and animals similar and where do they differ? Discover this in the family exhibition **Down to the bone**.

Nine-meter high skeleton tower

The highlight of the exhibition is a nine-meter high tower which displays a large collection of skeletons.

Surprising similarities between a child and an elephant-nose fish

In the exhibition there is a lot to discover about bones, skins, vertebrae, fins, hearts, intestines, antlers and many other body parts. Did you know that there is a striking resemblance between a child and an elephant-nose fish?

Using college records, anatomical teaching models, instruments and documentaries you can discover all the similarities and differences between humans and animals in the exhibition **Down to the bone**.









Examples 4 & 5

HOME • ...

MUSICAL INSTRUMENTS

Gemeentemuseum Den Haag has in its collection more than 3800 musical instruments, as well as a musical iconography collection comprising 3000 prints and drawings. Both collections were founded by Hague banker D.F. Scheurleer (1855-1927), who in 1880 began collecting musical instruments, music (manuscripts and early editions of sheet music), prints, drawings, paintings and a large music library containing literature on music and musical instruments. Over the years, significant additions have been made to Scheurleer's original collection, and certain focal points have emerged, including a group of non-Western musical instruments, a fine collection of Japanese woodcuts and a collection of electronic musical instruments. As such, the music collection offers a good impression of musical culture both in the Netherlands and in other parts of the world.

The music collection was one of the highlights at the opening of the Haags Gemeentemuseum in 1935, but is no longer displayed today. Nowadays, the museum's exhibitions focus on fine art, decorative art and fashion. The music collection is however of a high standard and uniquely valuable in terms of the history of music. It is kept under controlled climate conditions, and musicians, students and other researchers may view the instruments in the reading room on request.

Viola d'amore

Place of origin: Paris (made)

Date: 1772 (made)

Artist/Maker: Lambert, Jean Nicolas (maker)

Materials and Techniques: Pine soundboard, maple back and sides and sycamore neck; carved finial on top of the headbox and ebony fingerboard and tailpiece

Museum number: W.344&A-1921

Gallery location: In Storage



Public access description

Jean Nicolas Lambert made finely decorated stringed instruments of the highest quality at the Rue Michel le Comte in Paris from 1745 until his death in 1761. His widow continued the business until about 1785, so this instrument, dated 1772, would have been made in his workshop was under her management. During the 17th and 18th centuries, the viola d'amore was particularly popular throughout Central Europe, and noted for its sweet tone. Seven gut strings were played by the bow, while seven 'sympathetic' strings placed under the fingerboard responded to the vibration.

Museum number

Example 6

Teresa Consiglio

collection of 17-19th century musical instruments

Living Heritage

Home

Domain

Descriptions

Community

Find Objects

Login

[Documentation](#)

[Restoration](#)

[Use](#)

[Request an account](#)

The current website features a private collection of historic authentic musical instruments. The focus of this collection is on instruments of a type that is not part of the “modern” music culture (though their “ancient” culture is still alive), that are in playable condition or in a state that allows restoration to that condition.

The majority of the instruments (currently about 100) featured in Western music cultures from the 17th to early 20th century (mainly Western Europe and North America), some represent historic music cultures from Indonesia, India, and Latin America (about 40).

Some instruments came with additional objects that are considered to be fundamentally related (an original or historic case or pouch; documents referring to the individual instrument like an old certificate or restoration report; physical remains of a previous restoration like a fingerboard replaced because of extreme wear). We label these “secondary objects” and describe them with the individual instrument. Some secondary objects contain information that the current owners consider private (mainly recent documents on prices, value estimates, previous ownership, and insurance). These secondary objects are kept but not available for inspection and not published yet.



[Searching for information](#)[Providing information](#)[Requesting access to documents or objects](#)[Resources](#)[Submit a contribution](#)[Contributed information](#)

Adult learning in a culture always works two ways. In many original cultures there is no strict role for teacher. Young community members may work with more experienced ones and learn, though they will increasingly start to contribute their understanding, skills, creativity, and support. At a certain level of experience they become (either officially recognized, or de facto) a master and they find themselves working with young novices. In a living culture, however, no one will stop learning or their contribution stops as well.

A collection will only contribute to a living culture if the owner continues to collect as well as provide knowledge and experiences. A responsible owner will be actively soliciting amateurs and scholars to become a partner in the community, and to learn as well as to contribute to learning of others in the community.

If you intend to participate in our community of scholars and amateurs of cultural heritage musical instruments, you may apply for membership by requesting an account. Only those who are accepted and granted an account may participate in community activities as listed in the menu on the left and may search for detailed information on cultural heritage artifacts.

[Searching for information](#)[Providing information](#)[Requesting access to documents or objects](#)[Resources](#)[Submit a contribution](#)[Contributed information](#)**Searching for information**

In the section *Find objects* you will be able to browse the collection of cultural heritage. As a tourist you will only a name and a picture for each object found, as a member of the community you will be able to access many different types of relevant information for each object.

Objects can be identified based on:

- Type of instrument (choosing from our current classification, which is in fact a tree);
- Name of maker or school (choose alphabetically from the list provided;
- Location or origin (identify on the map: continent; country; region/island; community;
- Period of origin: "before" year; in year"; between year" and year".

Or on a combination of these.

The result will be a list of names with thumbnail picture. Choosing a thumbnail will bring you to the page of information for the object chosen.

[Searching for information](#)[Providing information](#)[Requesting access to documents or objects](#)[Resources](#)[Submit a contribution](#)[Contributed information](#)

Providing information

As a Scholar or amateur you are invited to contribute to our cultural knowledge and understanding by sharing:

- Descriptions of relevant artifacts (in which case you are responsible for clearance of copyrights);
- Descriptions of designing and making cultural heritage objects, and restoration reports;
- Experiences of participation in a cultural event related to the use of artifacts;
- Relevant discussions on care, use, and maintenance of artifacts in our domain;
- Relevant questions to other members of the community.

[Searching for information](#)[Providing information](#)[Requesting access to documents or objects](#)[Resources](#)[Submit a contribution](#)[Contributed information](#)

Submit a contribution

You are invited to contribute to our cultural knowledge and understanding by sharing:

- Descriptions of relevant artifacts (in which case you are responsible for clearance of copyrights);
- Descriptions of designing and making cultural heritage objects, and restoration reports;
- Experiences of participation in a cultural event related to the use of artifacts;
- Relevant discussions on care, use, and maintenance of artifacts in our domain;
- Relevant questions to other members of the community.

Author:

Upload: No file selected.

Summary

Description

Upload As Use the 'Upload As' field to change the name of the file on upload. Leave blank to preserve the filename as-is.

Thumbnail No file selected. An optional thumbnail file

Should the query match
all, or any of the tests
below?

All

Name of maker or school

Pilucchi Antonio

Year

1780-1810

Location

Italy

Type of instrument

Keyboard instruments

Period of origin

Any

Submit

Cancel

[Antonio Pilucchi Positive Organ](#)[Description](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)

ID: K-001

Name:

Antonio Pilucchi Positive Organ

6 images



Hornbostel-Sachs classification: 421.222.11-8

Antonio Pilucchi Positive Organ

[Description](#)[History](#)[Plans](#)[Restoration](#)[Original Culture](#)[References](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)

Positive Organ • Reconstructed original animal glue based paint and gold leaf. Paneling during restoration covert with 18th century gold leaf printed decoration paper.

Image 5 of 6



Hornbostel-Sachs classification: 421.222.11-8

[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

ID: S-002

Name:

17th century Füssen violin

4 images

**Hornbostel-Sachs classification:** 321.322**Maker:** unknown**Signature:** no signature of any kind

Location: Probably Füssen or village around Füssen, or created by one of the many maker who learned in the Füssen area and traveled along, continuing to use the preferred wood imported from the Füssen area.

Date: no date, period 1600-1700

Current state: restored to original playable condition. Original neck and scroll in original position. Fingerboard, tailpiece, and bridge reconstructed in period style.

Antonio Plucchi Positive Organ

Carcassi Viola d'Amore

Crackle Box Michel Walsvitz

17th century Füssen Violin

Hardanger Fiddle

Richard Duke Violin

Schiedmayer Phys Harmonica

Tenor Viola

Thomas Smith Viola

Thompson Viola

Viola da Braccio

Violino Piccolo

Restoration Original Culture



17th century Füssen violin

Image 1 of 4

Date: no date, period 1600-1700

Current state: restored to original playable condition. Or
Fingerboard, tailpiece, and bridge reconstructed in period

n vic
olin

created by one of the many maker who
to use the preferred wood imported from the

Füssen, or
continuing

iginal neck and scroll in original position,
style

[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

Body length: 35.5 cm

Overall length: 59.3 cm

Width: 16.9 / 10.9 / 20.7 cm

Scale length: 32 cm

Dark-brown varnish over stained wood

Curled maple sides, back; plain neck and scroll (maple?, beech?)

Careful inlay back and front

Single piece back

Fine grained 2-piece soundboard

Boxwood fingerboard and tailpiece with inlay, old boxwood pegs with ebony and mother of pearl inlay.

Antonio Pilucchi Positive Organ

Carcassi Viola d'Amore

Crackle Box Michel Waisvisz

17th century Füssen Violin

Hardanger Fiddle

Richard Duke Violin

Schiedmayer Phys Harmonica

Tenor Viola

Thomas Smith Viola

Thompson Viola

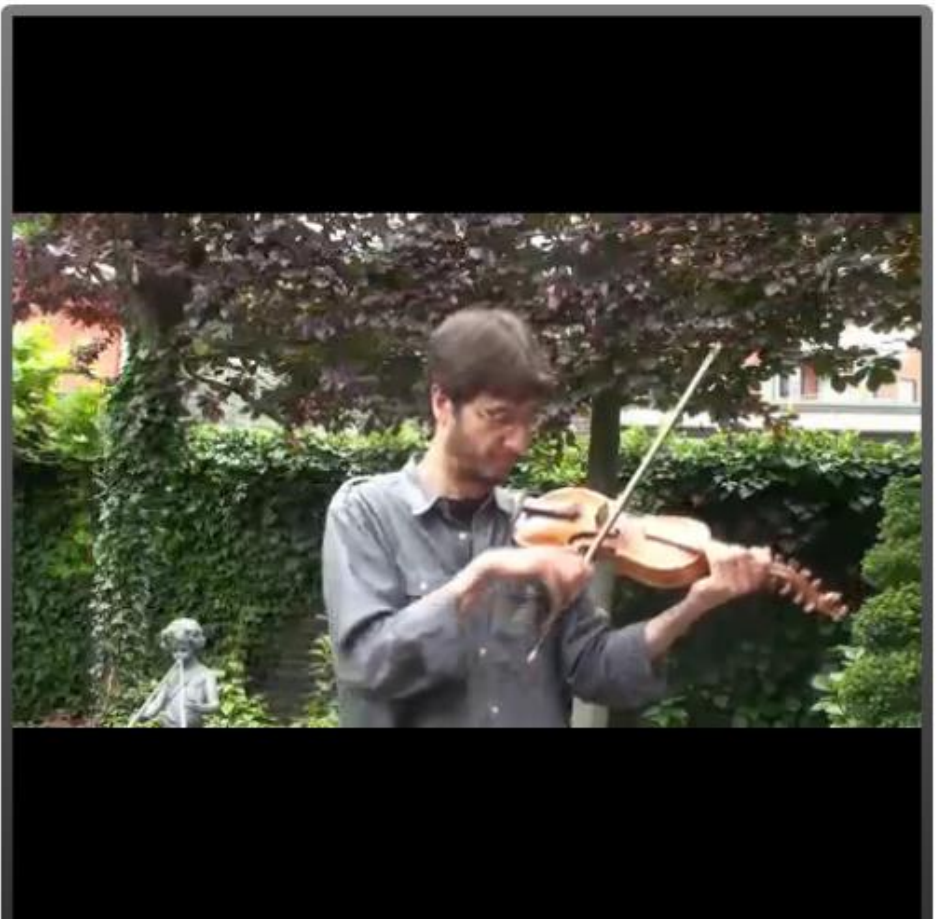
Viola da Braccio

Violino Piccolo

Sound and Video

Stefano Rossi playing the Fiddle

Mediafile: (5.63 MB)



[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

History

In 1562 Füssen lute-and violin makers (Lautenmacher) joined into the first lute-makers guild in Europe. The town at that time numbered about 2,000 inhabitants, the guild counted up to 20 master lute makers ([Richard Bletschacher](#): Die Lauten- und Geigenmacher des Füssener Landes. Hofheim am Taunus, 1978, collection ELGV).

Additional makers soon lived in many of the villages nearby. The guild put strong rules on the number of masters and apprentices, and hundreds of makers, after finishing their apprenticeship, traveled to locations in Europe as far away as the Netherlands and Italy (Venice, Padua, Rome, Naples).

The construction of instruments of the violin family differed fundamentally between the Füssen school and the Italian school of which Cremona is the main centre: the through neck is a single piece of wood including the top block, and the upper ribs are inserted into a groove ("free ribs construction method, see picture)), different from the "nailed neck/mould" method of the main Italian school of (baroque) violin making (see pictures).

2 images



Lütgendorff mentions several families of makers from the town and region of Füssen in the 16th and 17th century. We show one to illustrate how the guild regulated and stimulated family business.

7 images



Hellmer, Magnus (Mang) II. — Füssen. 1606. 1612

Vielleicht ein Sohn von Magnus I H. Er kommt 1606 als »jung Mang Hellmer« im Mitgliederverzeichnis der Füssener Zunft vor. Im Jahre 1612 geriet er mit seinen Zunftgenossen dadurch in einen Zwiespalt, daß er in Verbindung mit einem gewissen »Walthauser aus Mühlheimb« einen schwunghaften Handel mit Eibenholz — angeblich nach England und der Türkei — trieb. Dieses Holz aber brauchten die Füssener Meister vorzüglich zu ihren Lautenspänen. (Kreisarchiv Neuburg a. D. H. 2384.) Er war nicht ungeschickt, seine Lauten sind denen der Greiff ähnlich. Eine Arbeit von ihm bewahrt das Darmstädter Museum (Nr. 494).

Geigenzettel: Mannngnus helmar in Füessen / ão 1609 me fecit (geschrieben).

[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

Diary

The instrument was acquired through a violin maker who was asked to "modernize" the old instrument because it "sounded so wonderful but had such a strange neck".

[Eduard van Tongeren](#) restored the instrument.

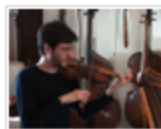
The instrument has frequently been used in the Zaans Barok Ensemble.

It is now occasionally made available to professional players for recordings and specialized performances.

On May 13, 2014, the violin has been played by [Stefano Rossi](#).

The violin was strung with 4 simple gut strings and tuned A=415. For the bow he chose a copy, made by Van Tongeren, of a late 16th century original of coco-wood, in the Musical Instrument museum in Vienna.

2 images



[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

Eduard van Tongeren restored the instrument: filling the wood worm eaten neck and filling some lost wood, repairing cracks, and providing a new tailpiece, fingerboard, and bridge, following originals from the 17th century.

2 images



[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

Original culture

Violins from the Füssen tradition have been professionally produced and used in North and Middle Europe as well as in some parts of Italy. They were widely available long before the Italian school.

Originally their fame was often as high or higher than the Cremona school instruments. Gradually, around the end of the 17th century, the Italian style became the standard of professional violin making, but the Füssen instruments, like the "Italians", often survived and were used during the whole baroque period and continue to be found, in modernized state, in practice in the 19th and 20th century.

[Antonio Pilucchi Positive Organ](#)[Carcassi Viola d'Amore](#)[Crackle Box Michel Waisvisz](#)[17th century Füssen Violin](#)[Hardanger Fiddle](#)[Richard Duke Violin](#)[Schiedmayer Phys Harmonica](#)[Tenor Viola](#)[Thomas Smith Viola](#)[Thompson Viola](#)[Viola da Braccio](#)[Violino Piccolo](#)[Description](#)[Sound and Video](#)[History](#)[Diary](#)[Restoration](#)[Original Culture](#)[References](#)

References

Lütgendorff W.L. (1922) Die Geigen- und Lutenmacher vom Mittelalter bis zur Gegenwart (Collection ELGV)

Bletschacher R. (1987) Die Lauten- und Geigenmacher des Füssener Landes. Hofheim am Taunus (collection ELGV)

content

1. personal: my life before I met the computer
2. computing is a developing culture
3. cultures are based on cultural heritage
4. cultural heritage is alive, & often in danger
- 5. teaching and learning does never end**
6. finally: some good news

we teach

- computer Science graduates (Spain, Netherlands, China)
- designers / artists (Italy, China)
- museum professionals (Spain, Netherlands)

a “living” electronic learning environment

Overview

Supporting Heritage

Designing Memory Support

Safeguarding Artefacts in Use

Student Presentations

Lecture Videos



Course Overview

Goal of the course:

People develop, share, and live in cultures (age groups, communities, societies). If the cultures live longer than the individual member, the members create or collect, maintain, and share artifacts (tools, pieces of art, stories, rituals) that support maintenance of the culture and memories of valuable experiences.

Add a new discussion topic

Discussion	Replies
Motorway/highway ceramic murals	2
Traditional Carnival from A Ulla area, Galicia	2
Dance game in Larraun	1
Photography. Bilbao of the 60's	3
Archaeological_ceramic_group_2	0
Archaeological_ceramic_group	0

Resources

- 1. intro
- 2. example privacy issues
- 3. historic example
- teaching design for cultural heritage
- one museum, multiple doors
- keeping cultural heritage alive

short bio of the Professor

Prof. Dr. Gerrit C. van der Veer has been working in University since 1961. He started in Cognitive Psychology, moved to Ergonomics, and into Computer Science, where he specialized in design of interactive



systems. He has been teaching in many European countries including Belgium, Germany, Spain, Italy, Romania, The Netherlands and China.

His research concerns user centered design methods, task modeling, individual



MCM ► DLM ► Outline

Switch role to...

Turn editing on

Menu

Overview

Outline

Supporting memories

Designing memory support

Cherishing memories

Student presentations and forum

Link to video lecture

Outline

Course outline

Resource

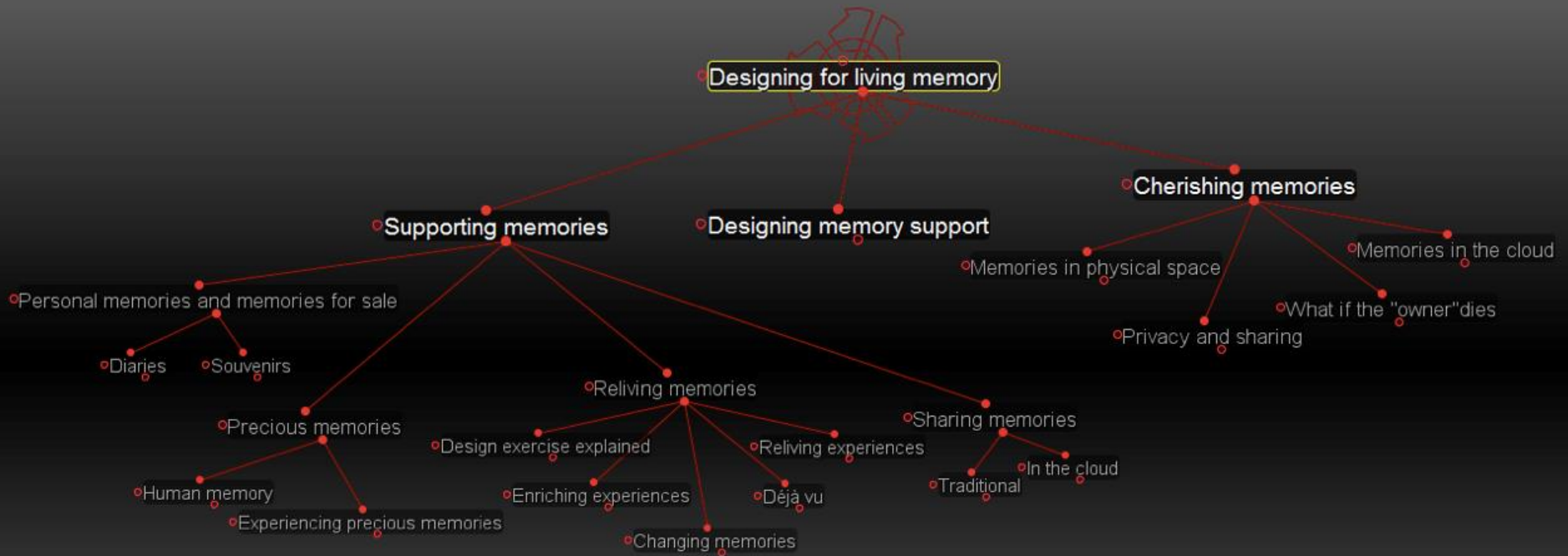
Outline



click on the image for a larger view

☐ I've seen this slide

17% 1/6



Menu

Overview

Outline

Supporting memories

Designing memory support

Cherishing memories

Student presentations and forum

Cherishing memory support

Goal

Envision the future live(s) of a design souvenir. Apply this analysis to the actual souvenir designed in the previous phase of this section of the course

Privacy and sharing

Goal

Understand the concepts and their relation to values and experiences of people that interact with a souvenir

Topics

Privacy and sharing related concepts

Memories in physical space

Goal

Understand how souvenirs in physical locations may support living memory, as well as be (on purpose or by faulty design) misleading

Topics

Theory sections of Faith In Fakes "Il costume di casa" by Umberto Eco

Examples






Pictures in rooms, monuments in public spaces; street names; ...

Memories in the cloud

Links to video lectures

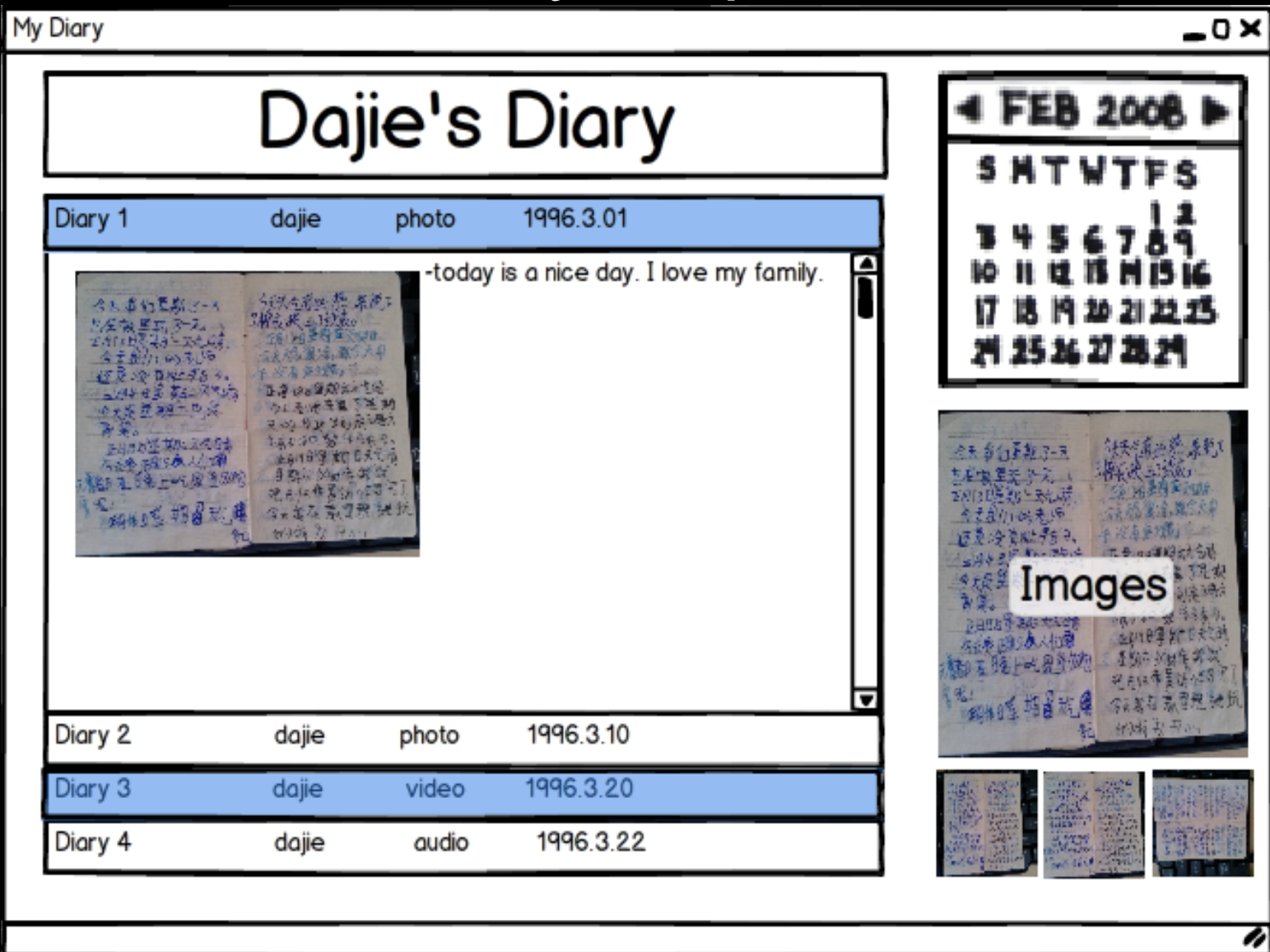
- 3. cherishing memories
 - 3.1. Privacy and sharing
 - 3.2. memories in physical space
 - 3.3. memories in the cloud
 - 3.4. what if the owner dies

Resources

-  3. cherishing memories
-  3.1. Privacy and sharing
-  3.2. memories in physical space
-  3.3. memories in the cloud
-  3.4. what if the owner dies

student schets for tablet application

Chinese diary for private tablet



student analysis,
annually performed traditional play

BATALLA DE RETORTA

TRADITIONAL PLAY, RECONSTRUCTION OF A BATTLE BETWEEN MOORS
AND CHRISTIANS (GALICIA)



Summary

The play used to be performed earlier on 13th of June, for the festivity of Santo Antonio de Padua, a saint of special popular devotion at this location.

The procession (leading the statue of the saint) departs from the local church, placed between the villages of Retorta and Arcucelos.

The captain of the christians helds his speech before his army and heads the procession until it reaches river Tamega, at the camp site of the Moors.

At this point, the Moor sentinel stops the Christians. A fierce debate on who will own the statue of the saint starts between the captain of the Christians and the captain of the Moors.

The debate ends with victory of the Christian side and the conversion of the Moors into Christianity. The play ends with a mass for everyone.

SECONDARY OBJECTS

- Videos
- Photographs
- Additional document
 - transcription of the actual text
 - reference of the text performed in earlier plays and published in 1955
 - contextual data and ethnographic report
 - collection of photographs (historic, of earlier performances and of the current recording)
- Related data.
 - summary
 - keywords
 - ethnographic classification of the object
 - data about the fieldwork and recording (collector, date, place, informants etc.)
 - data of secondary objects (transcription, digitalization)
 - notes/remarks

TYPES OF STAKEHOLDERS

- Scholars
- Amateurs
- General public
- Sponsors

Scholars

Who?

1. Ethnographers;
2. Anthropologists;
3. Musicologists;
4. Philologists;
5. Experts on costumes;
6. Experts on theatre;
7. Teachers of various levels.

Needs

1. Access to primary sources (original videos, digitized photographs);
2. Access to secondary documents (transcriptions of text, musical scores);
3. Access to related documents (papers, monographs);
4. Examples for teaching;
5. Documental preservation of immaterial heritage.

Contributions

1. They could provide another recording of the same artifact;
2. ... provide secondary documents (transcription, study or interpretation);
3. ... provide contextual data;
4. ... provide related documents (historical photographs, old costumes etc.)

Amateurs

- Who?: 1. Members of the community (future main actors –the generals— or other participants); 2. Costume makers; 3. Musicians; 4. Harness workers (elements for horses); 5. Actors/writers; 6. People interested on the language and customs of Galicia.
- Needs?: Number 1, 2 and 3 same as for scholars.
- Contributions?: 1. They may know new related objects (e.g. photographs from private, personal archives); 2. ... know new data, new informants; ... may identify people who appear on the video recording;

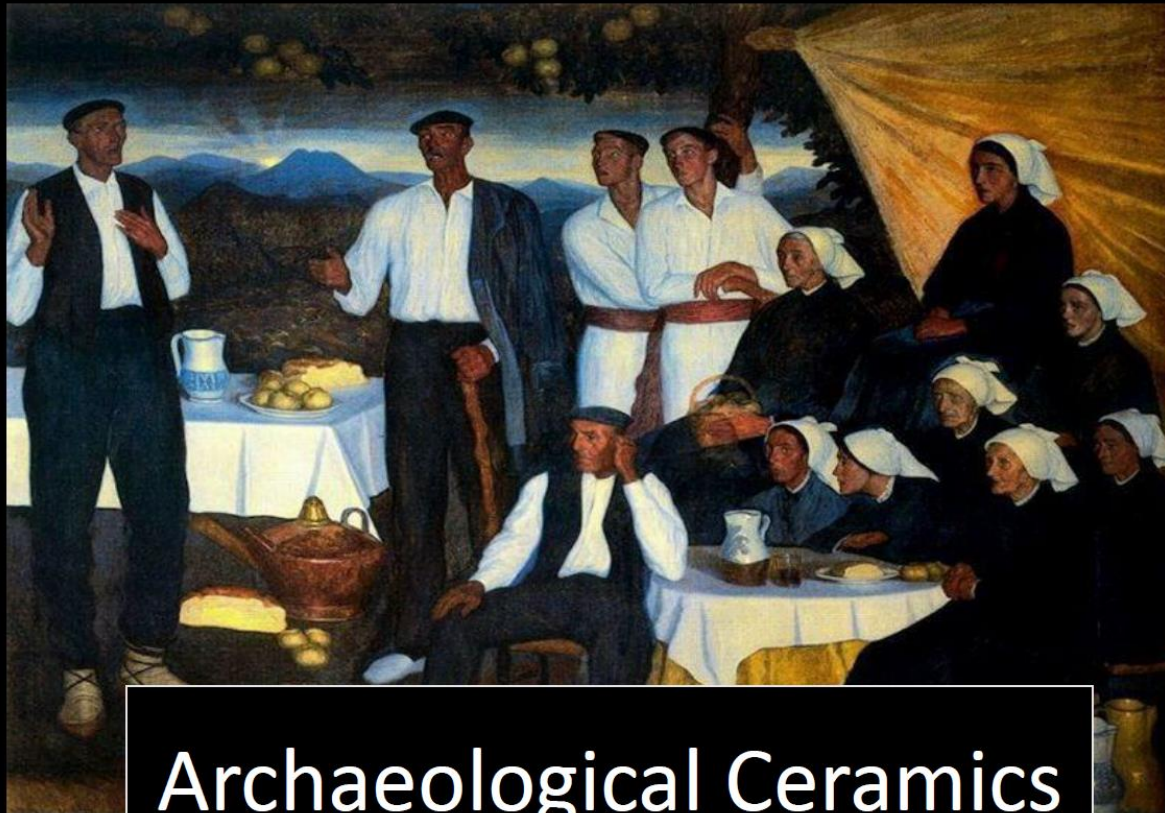
General public

- Needs?: 1. Free access to the culture of Galicia/Iberian Peninsula/Europe etc.
- **Filter records or information not needed**

Sponsors

- Who?: 1. County Lugo Principality; 2. Xunta de Galicia (Galician Government) – Both are public institutions.
- Needs?: 1. Promote cultural content of quality. 2. Display documents from the territories they represent.
- Contributions?: Economical support and social recognition.

student website sketch, archeological ceramics

[Home](#)[Intro](#)[Database](#)[Login](#)

Archaeological Ceramics

[Contact](#)[Related
links](#)

[Home](#)[Intro](#)[Database](#)[Login](#)

This website intends to show a collection of archaeological ceramic sherds. More than 600 individuals corresponding to tableware, architectural elements and pottery production linked objects (trivets, kiln remains, raw clay, etc).

Chronologically, they are dated between 12th century to the beginning of the 20th. Geographical localization comprises mainly The Basque Country and La Rioja areas.

Home

Intro

Database

Login



ORD070

17:14:40

22/6/2016

FICHAS
INDIVIDUALES



LISTADO
GENERAL



ANÁLISIS
ARQUEOMÉTRICO



GRUPOS URCP



PROCEDENCIA
(YACIMIENTOS)



CRONOLOGIAS



Home

Intro

Database

Login



ELS003

17:56:19
22/6/2016

FICHAS
INDIVIDUALES



LISTADO
GENERAL



ANÁLISIS
ARQUEOMÉTRICO



GRUPOS URCP



PROCEDENCIA
(YACIMIENTOS)



CRONOLOGIAS





Universidad
del País Vasco

Euskal Herriko
Unibertsitatea



PRINTABLES

100 Visualizar

Home

Intro

Database

Login

< ORD070 > ORD_A Cronología: 1790-1820 Tipología: Tipología 2: INICIO

APARIENCIA

Exterior

- ☒ Vidriado opaco
- ☐ Engobe
- ☐ Vidriado translucido
- ☐ Sin cubierta
- ☐ Parcialmente vidriado

Interior

- ☐ Vidriado opaco
- ☐ Engobe
- ☐ Vidriado translucido
- ☐ Sin cubierta
- ☐ Parcialmente vidriado

Motivo decorativo

Pasta

Desgrasante

Otros

404-007 06

Foto Delantera Foto Trasera Foto adicional Partil

plato decorado verde

Mis abundantes

Mis abundantes/Esudil

Tipo B

Tipo C

Medio baño

Baño Completo

Cuerpo hemisférico

Otro...

SIO₂ (%) CaO (%) Fe₂O₃ (%)

Gestionar Bases de Datos

Iniciar yacimiento (y a la vez)

Zaharra 24-30

INFORMACION SOBRE EL PROVEEDOR

Home

Intro

Database

Login

Do you want to have priviledged information?

Login

Only for
VIPs!

Don't you have an account yet?

Sign up

Home

Intro

Database

Login

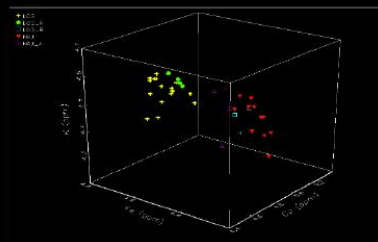
Only for
VIPs!



3D reconstruction



Location



Chemical data

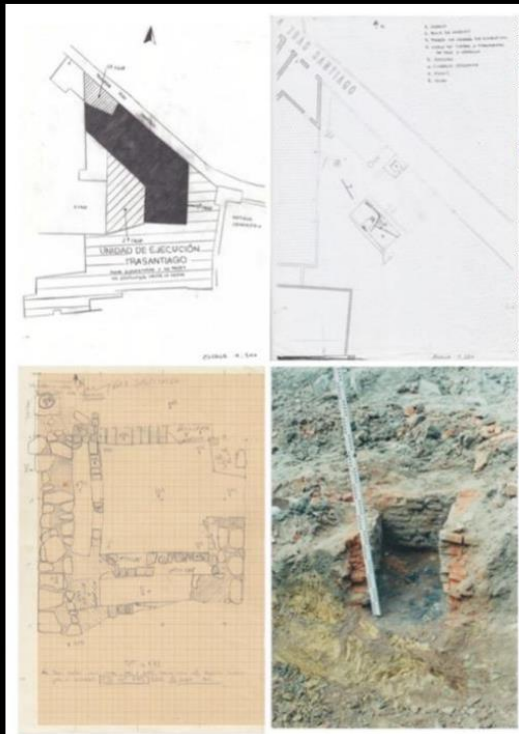


Microstructural data

[Home](#)[Intro](#)[Database](#)[Login](#)

Only for
VIPs!

Furthers about the archaeological site



Remains of a ceramic kiln from Orduña

Home

Intro

Database

Login

Related links:

www.gpac.ehu.eus

<http://www.euskalzeramika.com/>

<http://bizkaikoa.bizkaia.eus/detalleContenido.asp?id=68&t=1>

<https://www.santelmomuseoa.eus/index.php?lang=eu>

<http://www.najeraenred.es/najera/monumentos/museo-najerillense/>

<http://www.aranzadi.eus/category/arqueologia>

<http://www.kultura.ejgv.euskadi.eus/r46-arkeo/es/y47aIntegraWar/PUConsultaController/inicio?locale=es>

another website sketch

Bilbao in the 60^s

Bilbao in the 60's



The 60's

Collection

Activities

Share your...

Nose around

Tras la Guerra Civil, en cuyo desarrollo Bilbao sufrió bombardeos y la voladura de sus puentes, vivió tiempos difíciles, con hambre entre su población, pero desde 1950 la situación mejoró ostensiblemente. La base industrial, en el régimen autárquico, de Bilbao y Bizkaia fue favorecida por un fuerte desarrollo industrial y demográfico. De hecho, fue una de las provincias del Estado que mayor crecimiento tuvo, sobre todo basado en un fuerte proceso de inmigración que, a falta de vivienda, se extendió por el conocido “cinturón de hojalata” de los barrios de txabolas (Monte Banderas, Monte Cabras,...). Fue entre 1950 y 1975 cuando Bilbao experimentó un mayor crecimiento demográfico y urbanístico.

Bilbao in the 60's



The 60's

Collection

Activities

Share your...

Nose around

Growth of Bilbao

Bishopric of Bilbao

Workers' lifestyle



Tras la Guerra Civil, en cuyo desarrollo Bilbao sufrió bombardeos y la voladura de sus puentes, vivió tiempos difíciles, con hambre entre su población, pero desde 1950 la situación mejoró ostensiblemente. La base industrial, en el régimen autárquico, de Bilbao y Bizkaia fue favorecida por un fuerte desarrollo industrial y demográfico. De hecho, fue una de las provincias del Estado que mayor crecimiento tuvo, sobre todo basado en un fuerte proceso de inmigración que, a falta de vivienda, se extendió por el conocido "cinturón de hojalata" de los barrios de txabolas (Monte Banderas, Monte Cabras,...). Fue entre 1950 y 1975 cuando Bilbao experimentó un mayor crecimiento demográfico y urbanístico.

Bilbao in the 60's



The 60's

Collection

Activities

Share your...

Nose around

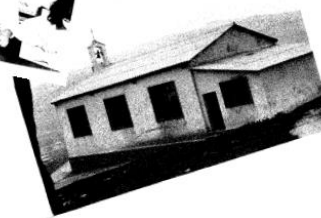
Photographs

Testimonies

Documents

Ej.: Donostia, Caserio...

BUSCAR FOTOS



Bilbao in the 60's



The 60's

Collection

Activities

Share your...

Nose around

[Play with us](#)

[Workshops](#)

[Visit us!](#)



Tras la Guerra Civil, en cuyo desarrollo Bilbao sufrió bombardeos y la voladura de sus puentes, vivió tiempos difíciles, con hambre entre su población, pero desde 1950 la situación mejoró ostensiblemente. La base industrial, en el régimen autárquico, de Bilbao y Bizkaia fue favorecida por un fuerte desarrollo industrial y demográfico. De hecho, fue una de las provincias del Estado que mayor crecimiento tuvo, sobre todo basado en un fuerte proceso de inmigración que, a falta de vivienda, se extendió por el conocido “cinturón de hojalata” de los barrios de txabolas (Monte Banderas, Monte Cabras,...). Fue entre 1950 y 1975 cuando Bilbao experimentó un mayor crecimiento demográfico y urbanístico.

Bilbao in the 60's



The 60's

Collection

Activities

Share your...

Nose around



And #hangstag your photo!

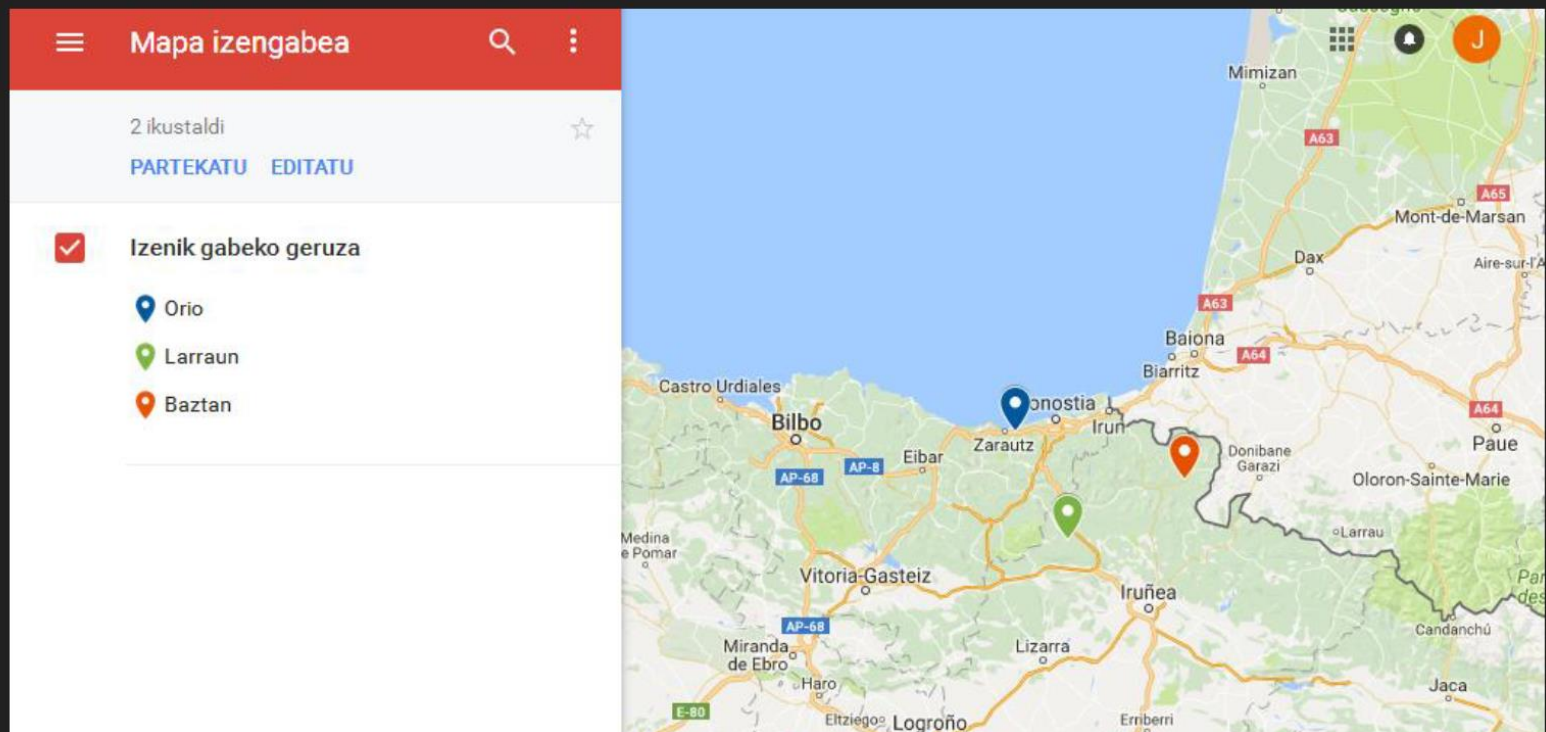
student work examples

chair dance

Chair dance

Silla dantza - Katadera dantza - Aulki dantza

Location



Occasion

- It is danced in every gathering during the year.
- Young people used to perform such songs, dances and dance games.
- But it was especially performed during the winter, when youngsters met to defoliate and shell corn at home entrances, kitchens or attics.

Brief description of the dance

It is a specific type of chair dance game. It consists of two parts:

1. The first part is a dance that is performed turning around three or four chairs placed in a line, in counter-clockwise direction.
2. In the second part the participants dance performing a choreography that involves moving forwards between the chairs, forming figures in the form of 8. Every time they turn around, the last one in the formation rotates 180 degrees in the penultimate chair, becoming the first of the formation. This change continuously takes place during the dance game, each time faster, so that it is eventually more and more difficult to perform it correctly without making a mistake.

Dress

- Originally youngsters did not wear any special costume to perform the dance.
- However, since this dance began to be performed on stage, in front of a public to whom the dance is not familiar, dancers would display dancers' clothes. In 1923 a Congress on Basque Culture was held in Lekaroz, and dancers already wore standardized uniforms. In 1989 the dance was recorded for the Spanish TV channel, also displaying dancer's clothes. Nowadays, dancers from the Larraun valley also wear such clothes when they dance on stage across the country.



Other attributes

Common chairs



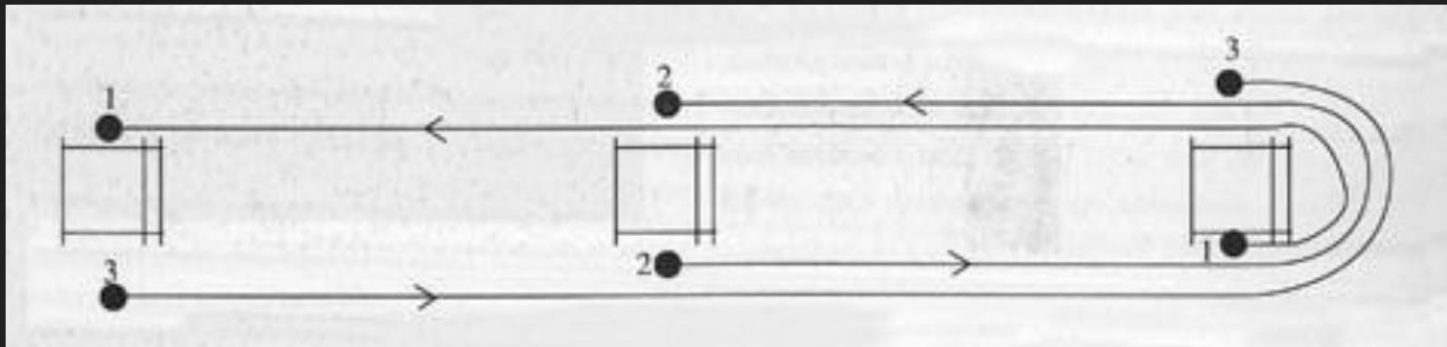
Choreography

- Larraun
- Orio
- Baztan

Coreography (Iribas in Larraun)

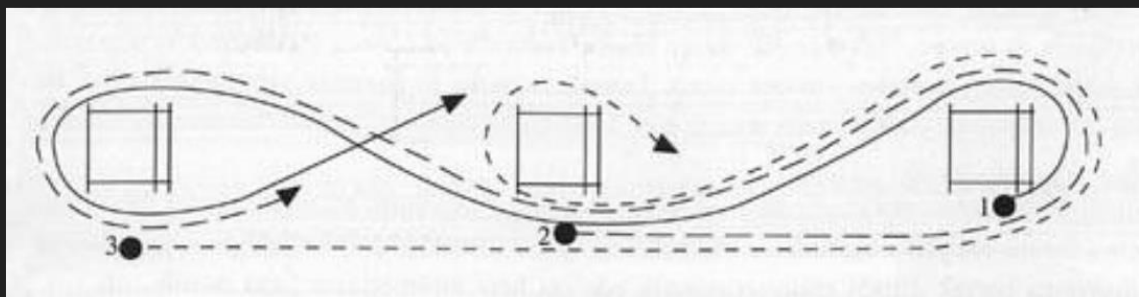
- Before the dance starts, 3 chairs are placed in a line, with approximately one and a half meter distance between each of them. In order to fix the chairs, not to move as the dancers turn around them, one person sits backwards in each chair, holding the chair backrest with their arms.
- At the beginning, each of the three dancers that will perform the *Silla-dantza* stand with a chair on their left. When the music starts, they move forward around the chairs in counter-clockwise direction.

In every turn of the melody each dancer moves forward the distance span of the three chairs. In other words, the dancer that started in the first position ends up in the same position on the other side of the chairs; the other two dancers perform the same displacement, ending up equally in second and third position. This part has a ternary rhythm and the melody is usually repeated 3 times.



(Drawn by Juan Mari Beltran)

In the second part, namely the game, rhythm is binary. In this section dancers move forwards jumping, continually turning forming a figure of an 8. They perform several turns with the same choreography, each time faster, finally moving at high speed.



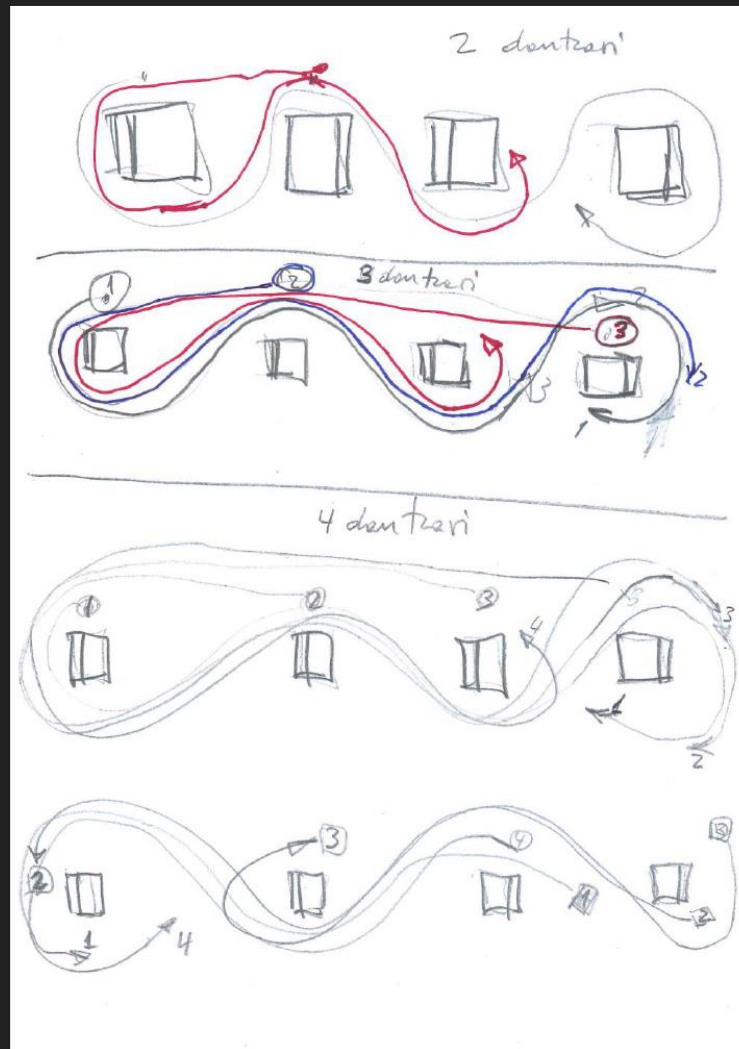
As the picture shows, the last dancer in the row turns around in the middle chair, becoming the first of the row. That is how it goes, cycle after cycle, each dancer changing their position, making the game faster, and consequently more difficult. At the moment where the positions change, when the last one becomes the first, this person can get an accolade or a hand strike in the back, if they are caught by the one that used to be first. This would be one of the fun aspects of the *Silla-dantz*.

Coreography (Other villages in Larraun)

- The folklorist Francisco Arraras collected other variants of this dance in the villages of Lekunberri, Azpirotz and Etxarri in his book.
- The version from Lekunberri can also be found in the Cancionero Popular Vasco by R. M. Azkue (number 224).
- The version from Etxarri was published by P. Donostia in his Cancionero Vasco (number 1564), collected in this village in 1921.

Coreography (Orio)

- It has the same choreography as the one in Larraun. However, it has different music. There can be three or four chairs, and two, three or four participants.



(Fieldwork image by Juan Mari Beltran)

Coreography (Baztan)

- In the region of Baztan this dance is called Katadera-dantza. The choreography is the same as in Larraun and Orio, but different music is played.
- KATADERA DANTZA. In this photograph we can see two groups performing the dance and the dancers are specially dressed for this performance. One music player plays flute and tabor and the other one plays a drum.
- Three chairs are used and three dancers take part. P. Donostia collected some versions of it in his Cancionero Vasco, one in Baztan.



Katadera-dantza.

Baztan- Lekaroz, 1923-08-26.

Eusko ikusgayak.

Recovery of the dances

- We first heard about the Silla-dantza from Iribas during an interview with Juan Bautista Lasarte in 1970. He gave us information concerning its context, music and choreography. Luisa Argiñena (Juan Mari Beltran's mother) also informed us that she had witnessed the *Silla-dantza* in the village of Alli.
- In 1987 a group of professors and students of the Summer Basque University's Music Section organised a visit to Iribas, with the aim of learning the Silla-dantza directly from a group of aged people which used to dance it in their youth. These veterans were Ines and Domingo Iribarren de Masterrenea, Manuel Nogera Garaikoetxea de Mitxelena, Periko Garaikoetxea Nogera and Periko Garaikoetxea de Martikonea. That day various photographs and an audio recording of a Silla-dantza were made, which hadn't long been performed. The informants recalled and performed the dance without problems.
- Firstly they danced to the music by the tamborilero (pipe and tabor player) Xalbador Mutuberria, performed this day by Juan Mari Beltran. Then, they were accompanied by the blindman Periko Garaikoetxea de Martikonea who skillfully interpreted with his "*ezpainetakoa*" (harmonica). In both versions the dancers performed the same choreography.

Photographs (Larraun)



Ines and Domingo Iribarren and Manuel Nogra dancing the *Silla-dantza*. Iribas, 1987.



Silla-dantza. Iribas, 1987.

Photographs (Baztan)

- KATADERA DANTZA. In this photograph we can see two groups performing the dance and the dancers are specially dressed for this performance. One music player plays flute and tabor and the other one plays a drum.



Katadera dantza. TVE Navarra, 1989-90.

Photographs (Oiartzun)



Oiartzun, 2015-07-16. Elizalde Eskola.

Videos

Old videos:

- dantzan.eus. [Eusko Ikusgayak 09 Lekaroz: Katadera-dantza 1923](#)
- dantzan.eus. [Baztango dantzak 1990 Katadera-dantza](#)

Videos

Newer videos:



Soinuenea. Oiartzun.
Elizalde Herri Ikastetxean (2015-01-16).



Soinuenea. Oiartzun. HM kontzertua: 2017-01-14

Music (Larraun)

DANTZA-JOKOAK
Hirrenkora/Transkripzioa eta marrazketak: Juan Mari Beltrán Argüenena

1-2 SILLA-DANTZA(Iribas, Alli)

The musical score is written for two staves, likely representing a piano and a guitar or similar instrument. It is in 4/4 time. The first system shows a melody in the upper staff and a harmonic accompaniment in the lower staff. The second system includes a first ending marked '1. 2. 3.' and a key signature change to one sharp (F#). The third system continues the melody and accompaniment. The fourth system includes a section labeled 'Entregakatu hainak ahoz, perio eta askarrago.' (Give them these by mouth, period and askarrago), followed by a section labeled 'Bukatzeko' (To finish) and a final 'D.C.' (Da Capo) instruction.

LARRAUN

Music (Orio)

ORIOKO SILLA DANTZA

Orion, 1983-10-10ean Jose Peñari hartua. J. M. Beltran Argiñena: *Dultzaina Gipuzkoan*. 2004

DANTZA $\text{♩} = 112$

JOKOA $\text{♩} = 108$

D.C.

First part. Dance (with choreography explanation; ES=right foot; EZ=left foot):

$\text{♩} = 112$

ES EZ ES EZ ES EZ ES EZ

ES EZ ES EZ ES EZ ES EZ

Second part. Game:

JOKOA SALTOKA BIRIBILKETAN BEZALA

$\text{♩} = 108$

D.C.

Music (Baztan)



Donostia, Aita. *Euskal eres-sorta*. (371).
Unión Musical Española, 1921. p. 190

1462.- KATADERA-DANTZA

Mutildantzas 1943, 18
Baztan
(Baztan - N)



Clas. : danza

Ref. : Variante de "Alki-dantza" de Amaiur. Danza perteneciente al grupo "Kadera-dantza", "Katadera-dantza", "Silla-dantza" (NC).

This is the score of the Katadera-dantza which is included in Cancionero Vasco by P. Donostia.

Bibliography

- *Silla-Dantza eta Almute-Dantza Iribesko bi dantza-joku*. Sukil, Cuadernos de Cultura Tradicional 1. Iruñea. 1995.
- *Orioko Silla-Dantza: Dantzariak*, 59 (2014)
- *Larraungo herri-dantzak* (CD-Libro) HM Bilduma. 2016.
- *Dultzaina Gipuzkoan*. HM bilduma, 1. 2004.

Types of Stakeholders

STAKEHOLDERS	THEIR NEEDS	THEIR CONTRIBUTIONS
Dance and music teachers, as well as children's entertainment groups	<ul style="list-style-type: none"> · We provide them with practical learning material for both dancing schools and normal schools. The ideal target group would be students between the ages of 10-13. · The contents that are transmitted have a fun factor, which prevails over competition. · These games have the advantage of being atemporal and useful. · It also gives the opportunity to acquire cultural knowledge on the Basque Country (through music and dance); both to the monitors and teachers, so as to the students. · This dance is adequate to work on psychomotricity. · Participants could either work on the music (singing or playing) or on the dance (performing it). 	<ul style="list-style-type: none"> · The main contribution is to transmit this dance game to the future generations, performing it and bringing it to life. · They could give us advice, based on their experiences during the practice of the dances (f.i. better ways to perform them, other music that could be used for this dance...). · They could also work as informants providing new information on our object.
Dance groups and associations (folklore)	<ul style="list-style-type: none"> · We enrich their repertoire and make it more diverse. · We offer them with a dance which makes their show livelier. 	<ul style="list-style-type: none"> · They contribute to spread the dance and make people aware of its existence.
Town councils	<ul style="list-style-type: none"> · We fill their cultural agenda. · It also responds to culture and identity issues. 	<ul style="list-style-type: none"> · Economical support. · Broadcasting.
Media	<ul style="list-style-type: none"> · Reports on local cultural events. 	<ul style="list-style-type: none"> · Broadcasting and diffusion.

Branches

- The *Silla-dantza* performed in Larraun until the 1930's.
- The *Silla-dantza* performed in Orio until the 1930's.
- The *Katadera-dantza* performed in Baztan until the 1930's, as collected by P. Donostia.
- The *Katadera-dantza* performed by Maurizio Elizalde in Baztan until the 1970's.
- The *Katadera-dantza* performed in Baztan in the 1980's.
- The *Silla-dantza* and *Katadera-dantza* performed nowadays in Oiartzun by children and adults.
- The *Silla-dantza* performed on stages nowadays in Larraun.

tablet application

historic dress prototype for historic society



Log in

History

Diary

Description



The Dress

Memories

History

Diary

Description



Margherita Casu

Margherita Scanu

Angelo Casu

(17/09/1892 - 19/08/1932)

(04/11/1890 - 05/12/1942)



Mariangela Deroma

Filippo Casu

(17/06/1934)

(19/01/1930 - 06/11/1999)



Pina Favini

Angelo Casu

Antonio Casu

Margherita Casu

Franco Casu

(16/05/1962)

(26/01/1960)

(18/06/1965 - 28/09/1965)

Margherita Casu

Federica Casu

(13/04/1988)

(23/08/1989)



The Dress
Memories

History

Diary

Description



Margherita Scanu

The dress concerned dates back to the 800 and belonged to Margherita Scanu (17/09/1892 - 19/08/1932). It was her working dress and it had been sewn by her mother.

After Margherita's death, just two years after the birth of her only son Filippo Casu (19/01/1930 - 06/11/1999), her husband preserved all his wife belongings in order to allow his son to keep alive his mother's memory. So the dress and all the other jewels were given as a gift to his son on the occasion of his marriage (27/10/1957) with Mariangela Deroma (17/06/1934).

Margherita Casu



History

Diary

Description



Margherita Casu

Margherita Casu

Later, the inheritance was supposed to go to the third daughter of Philip and Mariangela because she was the only female born from that marriage, who had inherited the name of the deceased grandmother. Unfortunately, Margherita (18/06/1965 - 28/09/1965) passed away prematurely so the dress and the jewels were kept by Mariangela.



History

Diary

Description



Margherita Casu

Margherita Casu

Angelo, (26/01/1960) Filippo's son, named his eldest daughter Margherita (13/04/1988) in honor of his sister and grandmother. Philip then decided to give the inheritance to Margherita, contrary to his wife who wanted to divide it among several grandchildren, however,

Mariangela, after her husband's death, decided to fulfill his will, giving the inheritance to his niece Margherita.

At that time the dress was so worn-out so that, before being given, she decided to fix it making also some changes.



History

Diary

Description



Margherita Casu

In recent years several folk association were born who organize shows and parades in traditional costumes of their own village, and this has made possible to use the dress in these special occasions. The dress was initially used by Federica, Angelo's youngest daughter because it was too short for Margherita. It was later let down so that it could be worn by the woman to whom it was intended.

The Dress
Memories



Log in

History

Diary

Description



The Dress

Memories

Margherita Casu

History

Diary

Description



2001

2003

2005

2007

2009

2011

1892

2002

2004

2006

2008

2010

2012



The Dress
Memories

Margherita Casu

History

Diary

Description



2001

2003

2005

2007

- Encyclopedia (costumes and jewelry of Sardinia)

- Europeade in Horsens (Denmark)

- Sant'Efisio (Cagliari)

- Cavalcata Sarda (Sassari)

1892

2002

2004

2006



Margherita Casu

History

Diary

Description



Encyclopedia (costumes and jewelry of Sardinia)

My team leader has chosen me to pose with the dress to produce an encyclopaedia of Sardinian costume and jewelry. I was very happy and very excited for this opportunity because I could show with pride the dress which had passed from generation to generation in the years up to me.

Preparations for the photo shoot was really fun, there were make up artists and hairdressers professional, in the end I was too happy with the result. It was also very funny posing with the photographer, and all was so well organized that I felt a real model. I am very glad of this opportunity because with that dress I represented my whole country and it is something that will go down in history.



Margherita Casu

History

Diary

Description



2001

2003

2005

2007

2009

2011

1892

2002

2004

2006

2008

2010

2012

The Dress
Memories

29° FESTIVAL
DEL FOLKLORE

CAMPOROTANO
20



Log in

History

Diary

Description



The Dress

Memories

Margherita Casu

History

Diary

Description



The Dress
Memories

History

Diary

Description



Libbone (jacket):

Black goat's hair, with a cape around his neck stitched in velvet blacks and pink floral on a blue background, edged with braid and fringes. It is enriched by a ruffle of the same velvet skirting even the cuffs. The sleeves have a thick pleating from the shoulder to the elbow.



The Dress



Memories



The Dress,



Memories

content

1. personal: my life before I met the computer
2. computing is a developing culture
3. cultures are based on cultural heritage
4. cultural heritage is alive, & often in danger
5. teaching and learning does never end
- 6. finally: some good news**

If the number of physical artifacts in a collection gets large, housekeeping is a problem.

Objects

- may be moved around,
- be displayed temporarily at a foreign location,
- made available for research or inspection elsewhere.

However, once we connect them into an internet of things, solutions seem available

moving our things into the cloud

To keep a culture alive, the cultural heritage objects need to be available and need to be related to the knowledge.

moving our things into the cloud

To keep a culture alive, the cultural heritage objects need to be available and need to be related to the knowledge.

Intangible artifacts may be stored in the cloud to be available to support relevant stakeholder needs

moving our things into the cloud

To keep a culture alive, the cultural heritage objects need to be available and need to be related to the knowledge.

Intangible artifacts may be stored in the cloud to be available to support relevant stakeholder needs

The cloud and the internet of things may support locations for a knowledge resource as well as a knowledge storage (a source and sink) for information related to individual physical cultural heritage artifacts, whether these artifacts are movable or immovable.

moving our things into the cloud

To keep a culture alive, the cultural heritage objects need to be available and need to be related to the knowledge.

Intangible artifacts may be stored in the cloud to be available to support relevant stakeholder needs

The cloud and the internet of things may support locations for a knowledge resource as well as a knowledge storage (a source and sink) for information related to individual physical cultural heritage artifacts, whether these artifacts are movable or immovable.

Immovable landmarks may communicate with wearable devices like smart phones or their future successors, if enabled to identify precise location of the wearer as well as viewing direction (e.g. to objects like a building or a sculpture).

RFID based Identification and Authentication.

RFID tags are available for this in a contactless and passive mode within a short range (current systems allow distances from 10 cm to 100 meter).

These may be attached to the object in a way that is not immediately visible (even worked into textile fabrics etc).

This allows to:

- identify an artifact when encountered;
- authenticate the artifact or establish the status of copy or fake;
- though forgeries might include cloning the RFID tag.

GPS Tracking

This will enable to locate an artifact within a 1 - 2-meter range almost everywhere on the globe, by retrieving them on any web-connected device.

It will work if the batteries are working, so some logistics need to be taken care of.

This allows monitoring artifacts that are on the move, and retrieving lost or stolen artifacts.

The latter functionality will only work if the thief is not aware of the GPS tracker, or fails in removing it.

QR code referencing to URL.

QR codes can now be captured by wearable devices, and allow direct connection to web locations that provide access to multimedia information that is relevant and related to the artifact.

In the same way, the code can provide access to comments to, and communication about, the artifact

and allow uploading multimedia data that could be used to involve the audience in cultural events or allow them to enrich the connotations of the object.

My hope for the near future

We need a simple way to combine
(depending on what is needed):

- RFID tags, GPS tracking, QR codes
- attachable in an unobtrusive way
- to tangible cultural heritage artifacts

Mozart app


Mozart Dice Game

[View More by This Developer](#)

By Konstantin Weixelbaum

This app is only available on the App Store for iOS devices.



 This app is designed for both iPhone and iPad

\$1.99

Description

Compose without the least knowledge of Music original Mozart Walzer by throwing a certain Number of two Dice.

This app lets you explore the seemingly infinite possibilities to create Mozart Walzer as published in 1793 as

[Mozart Dice Game Support](#) ▶

[...More](#)

What's New in Version 1.2

added loading information at startup

Mozart app



Wolfgang Amadeus Mozart: Anleitung so viel Walzer oder Schleifer mit zwei Würfeln zu componiren so viel man will ohne musikalisch zu seyn noch etwas von der Composition zu verstehen (K³.Anh.294d ; K⁶.516f). N. Simrock, n.d.(1793)., Bonn 1793 (Public Domain)



Dice



measures 1-8



measures 9-16



Instructions



original

Mozart app

 Roll the Dice

 Generate Music

 Play

 Stop

 =
10

 =
08

 =
05

 =
07

 =
08

 =
05

 =
05

 = 04





 =
03

 =
10

 =
11

 =
02

 =
05

 =
04

 =
09

 = 09



Dice



measures 1-8



measures 9-16



Instructions



original


Mozart app

 Roll the Dice

 Generate Music

 Play

 Stop

 =  =  =  =  =  =  =  = 02



 =  =  =  =  =  =  =  = 02



Cultural Heritage in the Cloud – how the internet can support the survival and growth of a culture

Gerrit C. van der Veer
gerrit@acm.org
www.cs.vu.nl/~gerrit

