

ROLE OF CULTURAL HERITAGE INTERPRETATION RELATED TO PRESENTATION AND RELEVANT FOR ARCHITECTURAL DESIGN

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UDK: 72.011:930.85

DOI:10.14415/konferencijaGFS2017.088

***Summary:** Criticism idiosyncrasies of museum and conservators' presentation led to the development of interpretation, a discipline that aims to bridge the gap between the presumed ability to understand the presentation, as designed by experts, and the actual visitor's ability to understand, is limited by personal experience and knowledge. The interpretation for the purposes of the architectural heritage is a young discipline, based on experiences in national heritage interpretation. Interpretation got its place in conservation doctrine by the establishment of ICIP, as the committee of the ICOMOS. In this paper we investigated the relation between cultural heritage presentation and interpretation, and possible spatial implications of interpretation role in the visitor management relevant for architectural design.*

***Keywords:** architectural design, cultural heritage, interpretation, presentation, Ename Charter*

1. INTRODUCTION

Criticism idiosyncrasies of museum and conservators' presentation led to the development of interpretation, a discipline that aims to bridge the gap between the presumed ability to understand the presentation, as designed by experts, and the actual visitor's ability to understand, is limited by personal experience and knowledge. Interpretation got its place in conservation doctrine by the establishment of ICIP, as the committee of the ICOMOS. The adoption of Ename Charter [1] led to wider international recognition of the role of interpretation. It was enabled by previously adopted international documents: a document of authenticity from Nara (1994), Bura Charter (1999), the International Charter on Cultural Tourism (1999), Principles of conservation of heritage sites in China (2002) and the Faro Convention (2005). Some examples of continuous work on improvement of the interpretation, in order to preserve heritage, are ICIP initiative to form a register of good practice and creating Illustrated ICOMOS

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Charter of interpretation and presentation of cultural heritage sites. The interpretation for the purposes of the architectural heritage is a young discipline, based on experiences of national heritage interpretation. Freeman Tilden (1883-1980) is considered to be father of the discipline. His theoretical principles were explained in a book *Interpreting our heritage* (1957), best known by its most frequently cited thought: "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection". Tilden has given an important contribution to the acceptance of the concept of **message interpretation**, as very significant one, from the standpoint of management. He modeled his theoretical work based on the experience of working with the National Park Service USA (Colonial Williamsburg). Experience in the interpretation of natural heritage has proven very useful for architectural heritage interpretation. In this paper we investigated the relation between presentation and interpretation, as well as, if there are spatial implications of interpretation role in the visitor management.

2. THE HISTORY OF SCIENTIFIC FOUNDATION OF INTERPRETATION

The development of scientific methods for interpretation has begun in 20th century, unlike the methods for presentation which had begun to emerge much earlier. Scientific features in this case are based primarily on scientifically collecting and processing of data (for which, broadly accepted term is "visitor study"), as well as the study of learning process of different target groups. In the illustration of the process of interpretation (Fig.1), this segment is shown in the lower left corner and labeled "Analysis of visitors and markets".

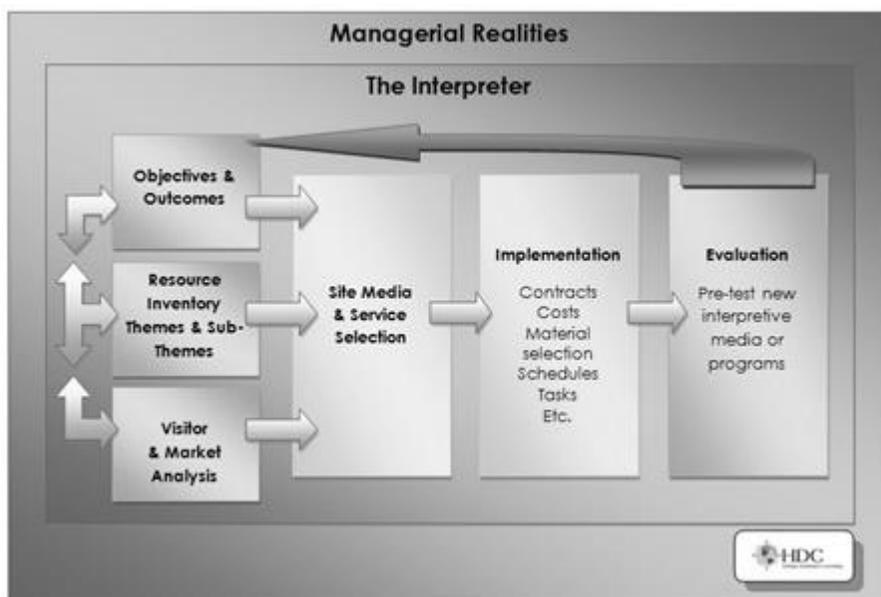


Figure 1. Viverka Interpretative process [2]

The right approach in measuring of the visit is essential and it is a matter of skill of researchers; what to measure sometimes has the status of business secrets, because of its significance for the visitor management. Need for scientific approach to visitor study, emerged in the late nineteenth century, when the museums, heritage buildings and archaeological sites became more open to the general public. In contrast to the European institutions, which have traditionally been financially assisted by aristocracy or means of from the state budget, American museums and parks of nature depended entirely on performance. Since 1920, their management have worked intensively on methods for improving the performance, in order to remain attractive to patrons, and started conducting the visitor study for proving the educational purposes for future funding. "Visitor study", as a general term, covered all research in relation to the visitors.

The next phase of the development began after the Second World War, and was marked by the Bloom's (Bloom) mutually exclusive taxonomy of educational objectives in three domains:

- Cognitive - dealing with the facts and concepts, memory, analysis and synthesis of information,
- Affective - dealing with attitudes, beliefs, feelings, values and
- Psychomotor - related to hand-eye coordination, muscular and movement of the art [3].

The scientific methodology adapted for this purpose was taken from applied sociology and social policy research [4], in addition of the theory of learning. In the initial phase of development of visitor study, psychologist Edward P. Robinson gave significant contribution as well as his assistant Arthur Melton, by using space-time quantification of the behavior of visitors i.e. elaborating methods of observation which are applied in psychology. Robinson has developed a method of hidden observation, and Milton is first who identified the tendency of visitors to turn to the right (published 1933 y *Studies of the Installation at the Pennsylvanian Museum of Art*) [5]. Since Milton, research of attract and retain attention became common. The influence of the research in US firstly spread to the UK during the 1960s, and then to the other European countries in the 1970s and 1980s, when the number of visitor study sharply increased. Shettel investigated the effectiveness of exhibition for the target group, by measuring knowledge before and after a visit [6] This method has been improved by Scraven [7]. Alt was briefing Milton contemplations and he suggested techniques for modern audio-visual exhibition of Natural History in the British Museum in 1979 (*Improving Audio Visual Presentation*) [8]. Results of detailed studies have led Alt to cast doubt on the validity of the theory of attracting and retaining attention, since it was observed that successful exhibitions attract fast but did not retain attention long, not much different than unsuccessful exhibition that did not attract attention in the first place [9]. At the end of the 1980s and 1990s visitor studies have turned into a profession, and focus of research had gradually shifted from **the exhibition to visitors**. Marilyn Hood investigated why people do not visit museums, and how they spend their free time and why, in particular their psychographic motivation - values, attitudes, perceptions, interests, expectations and satisfaction of setting. In the next stage, studies became oriented to socio-cognitive context. For example, generalized, people tend to follow each other and coordinate their own views and opinions with others, and therefore

Loomis [10] researched relation between people and space, combining all three Bloom criteria:

- demographic and psychological characteristics of visitors that indicate which visitors are the most dedicated,
- Process dimension of the visit, which indicates whether the visitors and the social and physical environment match
- The outcome of the visit, experientially and behaviorally [11].

From the foregoing, it is clear that the methodology has developed gradually, and according to Fritch, it can be generalized to three stages, which correspond to the focus of the methods:

- exhibition (an approach of Robinson, Melton, Shettel, Screven, Alt,)
- individual visitors (an approach of e.g. Marylin Hood),
- wider social / physical context of a visit to a museum or a local community (Loomis, Falk and Dierking).

At the end of her analysis, Fritsch estimated that visitor studies led to creating model that included personal, social and physical sphere, which together form a whole [4]. Research by Falk in Dierking (1992) had shown early that there is a growing need for visitors to decide for themselves what to see and how, according to personal preference [3]. Other researchers confirm the trend towards individualization of the experience during the visit, and because of it, interactivity has become the new "buzz word" of interpretation. In recent years, it was explored how the individualization of experience affected the space. Depending on the needs of visitors and the program (whether it is a museum, post-museum or the Visitors Center with exhibition space), the concept of space must adequately consider the need for individualization of experience. In one of the meanings, individualization of experience is predominantly based on the use of ICTs, which often do not imply specific spatial requirements, in addition to the usual, related to the movement of visitors. The movement must be directed, for practical reasons, but the visitors must be allowed to leave, choose the tour routes - shorter and longer, and be allowed to remain at some spot, according to personal preference.

Archaeological parks got newly constructed elements that are needed to achieve the social function of built heritage, namely: the museum, visitors' centers, paths, footbridges, ramps, fences and others. Visitors' centers include: offices, cafes, souvenir shops, showrooms and sanitary blocks. New elements and the buildings are expected to be architecturally distinctive, clearly distinguishable from existing facilities, but not to stand out too much compared to the existing heritage. What happened was that the "inconspicuous" was perceived as a "seedy" in the 1970s and 1980s, leading to the architectural failures (Fig. 2). The approach was somewhat corrected, and architecture of such facilities had become significantly more representative. In terms of space, visitors' centers are less demanding than museum buildings and can often be small in area (average area is 50m²-150m²). It is needed they include the reception desk with a ticket office and toilets; In some cases, natural light is not necessary and may not be located at the heritage site, but in such cases it is desirable to include space for 5D projections; each of these facilities can be placed in a separate building.



Figure2 Visitor centre in Chartwell, designed byPhillip Jebb in 1922 [12]

3. THE ROLE OF INTERPRETATION IN THE VISITOR MANAGEMENT AND RELATION TO PRESENTATION

Visitor management requires an understanding of spatial requirement presentation, interpretation and their interdependence, which is, basically, an architectural problem. For very long time, only words of experts were "heard", embodied in the heritage presentation. The term "presentation" comes from the Latin verb "**praesentare**", which means to put in front of, or Late Latin "**praesentatio**" - representation, submission of the proposal, and it's usually by someone of higher status. With the same root "**present-**", there is widely used homonym meaning gift, giving someone something, implicit in the name of friendship and **present**, obvious. "Interpretation" is derived from the Latin "**interpretatio**" or "**interpreter**" whose meaning can be: explanation, exposition, understanding, translating. In museology, besides the term "**interpretation**", it is used the term "mediation", which emphasizes its mediating role. The etymology of words reveals different roles of the presentation and interpretation.

The presentation precedes interpretation, interpretation is applied (only) for those who need it. Presentation does not rule out the possibility of personal experience; it is expected to - establish communication with a visitor at the artistic level. However, it is certain that many visitors, e.g. children of certain age, are not able to recognize artistic communication, and for that reason, didactic role of heritage cannot become reality. If thematic presentation is not adapted to children, the interpretation is more useful if it is more personalized, or better adapted to a particular group of visitors in the present.

According to the unofficial opinions coming from ICIP, a presentation is a form of interpretation – the one that comes from the professional community. According to Tilden, presentation is determined at the beginning, with the goals of the intervention. The level of presentation depends on the specific case – e.g. if the building reached its physical end and its cultural values are not such that they can justify the costs of renovation or reconstruction, than the ruins can be presented as such. After the type of presentation is determined, realizations begin by measuring facility. Presentation is the "state", firstly a goal that should be reached, and then one that must be maintained. On the other hand, the interpretation is a creative "process", and one that is frequently re-created. *Interpretation is considered to be the public explanation or discussion of a cultural heritage site, encompassing its full significance, multiple meanings and values.* (Ename Charter 2008). More specifically, the interpretation can be defined as *“a communication process, designed to reveal meanings and relationships of our cultural and natural heritage, through involvement with objects, artifacts, landscapes and sites”* [13].

Principles of interpretation according to Ename charter refer to the following :

- Principle 1: Access and Understanding
- Principle 2: Information Sources
- Principle 3: Attention to Setting and Context
- Principle 4: Preservation of Authenticity
- Principle 5: Planning for Sustainability
- Principle 6: Concern for Inclusiveness
- Principle 7: Importance of Research, Training, and Evaluation

These principles, thus abstracted, are equally applicable to the presentation and interpretation, and it may seem, that there is no essential difference. The difference becomes visible while analyzing Tilden 6 principles of interpretative communication. Among these principles, the fourth (*“The chief aim of Interpretation is not instruction, but provocation”*).is the most vulnerable to the criticism that comes down to the question of where the stimulus stops and starts manipulation.

4. DISCUSSION AND CONCLUDING REMARKS

From marginal discipline, interpretation has gradually attracted considerable interest and support of the public at the national (e.g. in England, Scotland, Sweden) and international level (NAI, Interpret Europe). Interpretation relies heavily on volunteer work and involvement of local communities in contrast to the presentation which relies on the work of experts. However, in recent times, this difference is slowly disappearing in the shift towards "post-museum" and due to efforts of experts to make presentation more inclusive and more interactive, as well as the training of professionals for the new profile, specialized for interpretation. These trends make the line between interpretation and presentation additionally vague. Simply put, the presentation can be understood as "unchangeable", "solid" part of the settings (hardware) in combination with irrefutable facts ("system software" of the exhibition or the presentation of cultural heritage), and the

interpretation – its remaining software part, mainly its "user interface". Heritage presentation is, by priority, focused on the subject of exposure, while focus of heritage interpretation, across the time, turned to the visitors. However, it cannot be said that the presentation focused on the objective and the subjective interpretation of reality, or that interpretation has a monopoly on the individual experience of artifacts in relation to the presentation. Rather, one could say that interpretation makes heritage more accessible, in the broadest sense, enriching communication between visitors and artifacts or objects of architectural heritage, in general. Special significance of heritage interpretation consists in contribution that high art becomes accessible to all interested in it.

From the above discussion we can conclude the following:

- Interpretation is raised to the level of behavioral science, and as such may contribute availability of built heritage;
- Interpretation and presentation play an equal role in establishing communication with visitors and they are mutually reinforcing;
- There are no implications that architectural program has significant spatial requests, apart from usual access of all, and predicting and designing of spots of congestions around ICT equipment or other means that provide interactivity.

ACKNOWLEDGEMENTS

The work reported in this paper is a part of the investigation within the research project TR36042 supported by Ministry of Education, science and technological development of the Republic of Serbia.

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ULOGA INTERPRETACIJE KULTURNOG NASLEĐA U MEĐUZAVISNOSTI SA PREZENTACIJOM BITNA ZA ARHITEKTONSKO PROJEKTOVANJE

Резиме: Критика идиосинкразије музејских и конзерваторских презентација довела је до развоја интерпретације, дисциплине која има за циљ да премости јаз између претпостављене способности разумевања презентације, какву су осмислили стручњаци, и стварне способности разумевања посетиоца која је ограничен личним искуством и знањем. Интерпретација за потребе градитељског наслеђа је млада дисциплина. нтерпретација је добила своје место у конзерваторској доктрини Оснивањем ИКИП-а као одбора ИКОМОС-а У овом потпоглављу истраживан је однос између презентације и интерпретације, као и, **могуће** просторне импликације њихове улоге у управљању посетом.

Кључне речи: архитектонско пројектовање, културно наслеђе, интерпретација, презентација, енамеска повеља