



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 769504

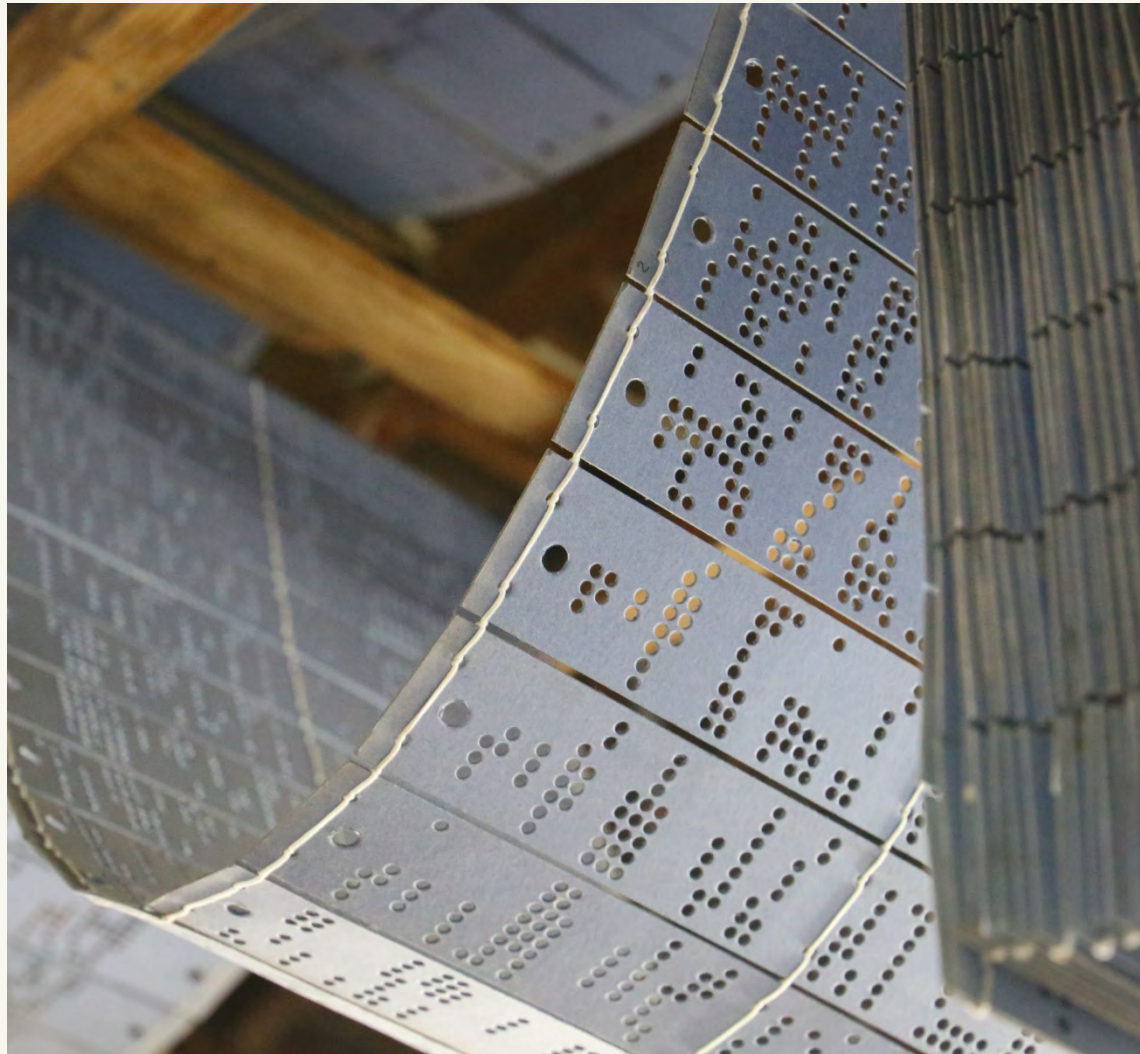
2018
EUROPEAN YEAR
OF CULTURAL
HERITAGE
#EuropeForCulture

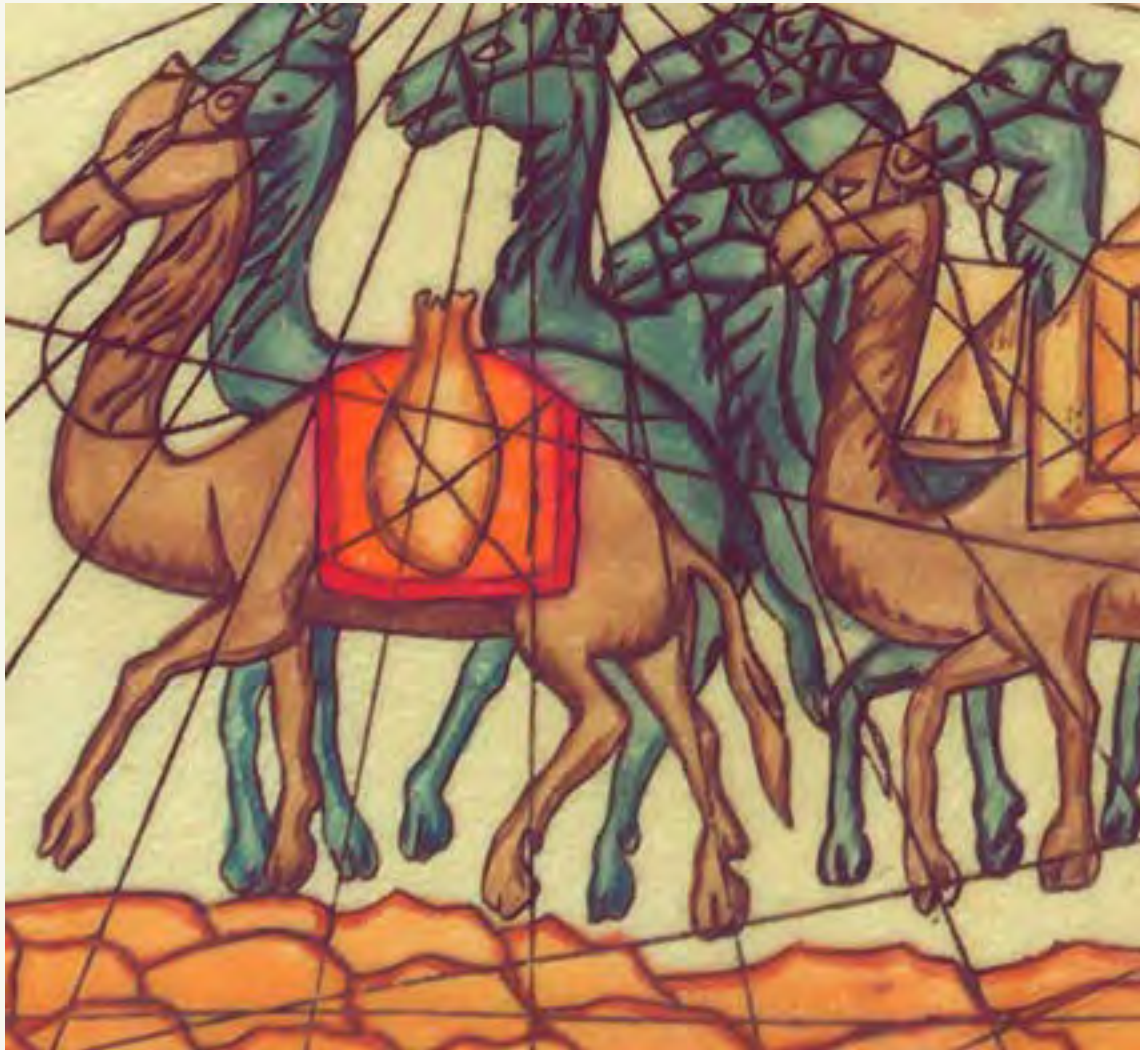
Sharing a living heritage: the SILKNOW project

Why silk? Why now?











This heritage is fragile and at risk.

Le Scan Politique | International | Economie | Bourse | Décideurs | Le Scan Eco | Sport24 | Le Scan Sport | Culture | Lifi

Journal

LE FIGARO · fr
culture

Festival de Cannes | Langue Française | Musique | Cinéma | Théâtre | A

Le musée des Tissus à Lyon sauvé in extremis de la fermeture

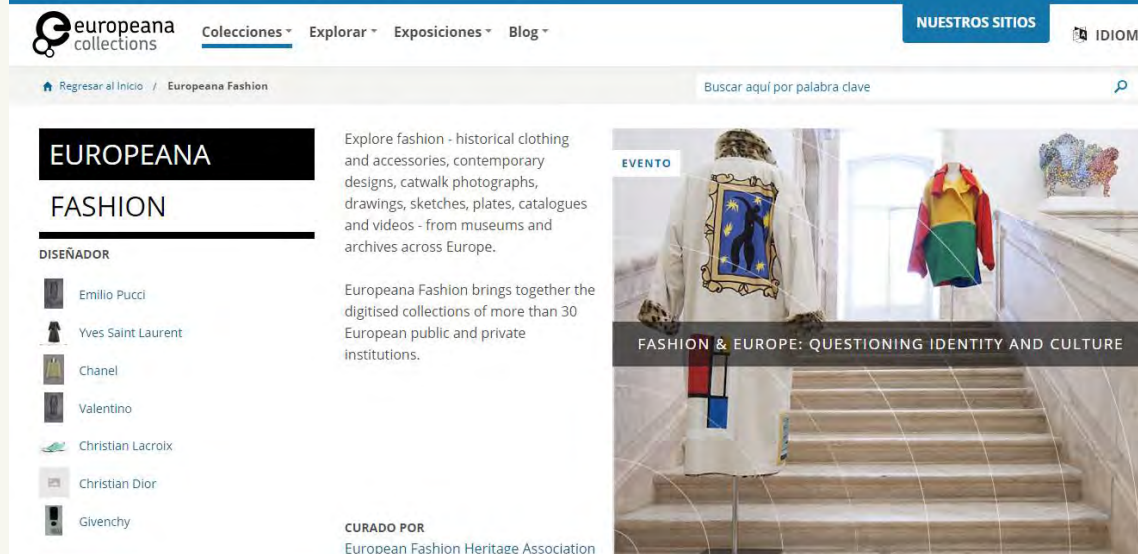
Par 3 Auteurs | Mis à jour le 11/10/2017 à 15:40 / Publié le 11/10/2017 à 15:36

A photograph showing three people in a museum gallery. A woman in a black jacket is talking to two men in suits. They are standing in front of a large, ornate tapestry or textile display.





However, there is also a growing interest on costume and fashion, as both a cultural phenomenon and a creative industry.



For instance, some of the big players in the digital world ([Google](#), [Europeana](#)) are showing great interest in costumes and fashion.



To sum up, European history is woven in silk. Few materials have had such economic, technical, functional, cultural and symbolic presence throughout our past and present.

Today, fashion and textiles are at the heart of the creative economy, generating economic wealth and preserving European identity, culture and values.

Who is **SILKNOW**?

We are a consortium of 9 partners from 6 countries (Spain, France, Italy, Germany, Slovenia, Poland) and different institutional profiles:

- 3 universities
- 3 research centers
- 2 small companies (silk manufacture and 3D printing)
- 1 national cultural institute



Universitat de València coordinates the project, with two teams:

- Institute of Robotics and Information and Communication Technologies
- Faculty of Geography and History

Consortium partners have diverse backgrounds: ICT, arts and humanities, creative industries...

Additionally, collaborating museums and collections provide digital records from their catalogues:

- National museums of decorative arts and design.
- Local textile museums.
- Ecclesiastical collections.
- Textile companies' archives.
- Museums of fine arts.

CALL : H2020-SC6-CULT-COOP-2017-two-stage (stage 1) is 478
The call deadline was Thursday 2 of February 17 Pm 2017. A total of 478 proposals were received in response to this call. The number of proposals for each topic is shown in the table below and the indicative budget of the topic:

CULT-COOP-1 : RIA : 24 submitted

CULT-COOP-2 : RIA : 60 submitted

CULT-COOP-3 : RIA : 30 submitted

CULT-COOP-4 : RIA : 29 submitted

CULT-COOP-5 : RIA : 48 submitted

CULT-COOP-6 : RIA : 44 submitted

CULT-COOP-7 : RIA : 74 submitted

CULT-COOP-12 : RIA : 30 submitted

(indicative budget: for topics 1,2,3,4,5,6,7,12 : RIA : 27 M€)

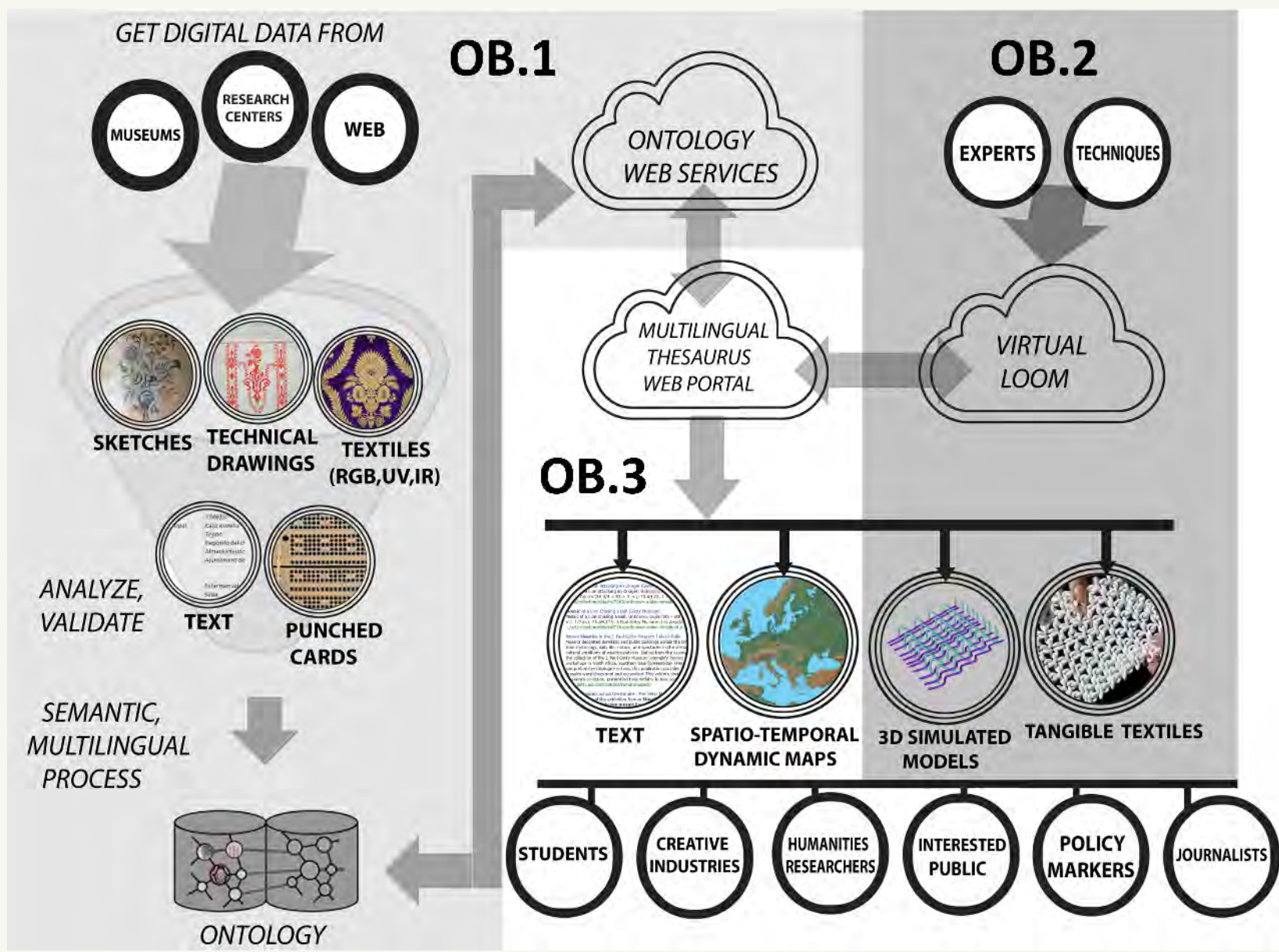
CULT-COOP-9 : RIA : 139 submitted ; RIA: (indicative budget: 9 M€)

- Grant awarded by EU: 2,4 M€
- Calendar: 36 months, between April 2018 and March 2021

What are we doing?

3 general objectives:

1. Advanced searching and semantically relating digitized European silk textile heritage, based on data interoperability across different collections.
2. Building a “Virtual Loom” to clone ancient weaving techniques.
3. Improvement of the understanding of the European silk heritage.



3 general objectives:

1. Advanced searching and semantically relating digitized European silk textile heritage, based on data interoperability across different collections.



7	1. TÍTULO O DENOMINACIÓN	
8	1.1 Nº Inventario	T 000210
9	1.2 Denominación Principal	Cáliz estrella
10	1.3 Objeto	Tejido
11	1.4 Localización	Depósito del chal
12	1.5 Ubicación	Almacén tejidos
13	1.6 Propiedad	Ajuntament de M
14		
15	2. DESCRIPCIÓN	
16	2.1 Técnica	Telar manual
17	2.2 Material	Seda
18	2.3 Medidas	55 x 56 cm
19	2.4 Tipología	Brocatel
20	2.5 Accesorios	GP00150, GP0015
21	2.6. Descripción	Dibujo Cáliz estre
22	2.7. Descripción técnica	Urdimbre: Tram
23		
24	3. ESTADO DE CONSERVACIÓN	
25	3.1 Condición	Buena
26	3.2 Deterioros	Marca de doblez.



Cross-lingual similarity computation over 100 languages

Home About

Try out the cross-lingual similarity computation and cross-lingual dmoz categorization

Examples

- Data mining -- Wikipedia articles, (English, Chinese)
- Chinese Economy -- related articles
- World Cup, Japan - Ivory Coast -- related articles
- Shanghai noodles -- related articles
- Ham

Compute similarity **Reveal key words**

Similarity is:
0.846689

Report

Dmoz cat Spanish English

Words that add the most to the similarity
o que color sigl efect tip fabric suel tej muy

Words that add the most to the similar
use or centuri that color effect usua

Summary of categories:
shopping home garden crafts accessories













Summary of categories:
shopping home garden crafts acces

Top/Shopping/Home_and_Garden/Bathroom/
Top/Shopping/Home_and_Garden/Soft_Furnishings/
Top/Shopping/Crafts/Supplies/
Top/Shopping/Crafts/
Top/Shopping/Home_and_Garden/Accessories/
Drogba Inspires Ivory Coast to 2-1 Win Over Japan

Top/Shopping/Home_and_Garden/Soft
Top/Shopping/Home_and_Garden/Acc
Top/Shopping/Home_and_Garden/Bat
Top/Shopping/Home_and_Garden/Ber
Top/Shopping/Crafts/Supplies/
世界杯：科特迪瓦下半场连进两球挫日

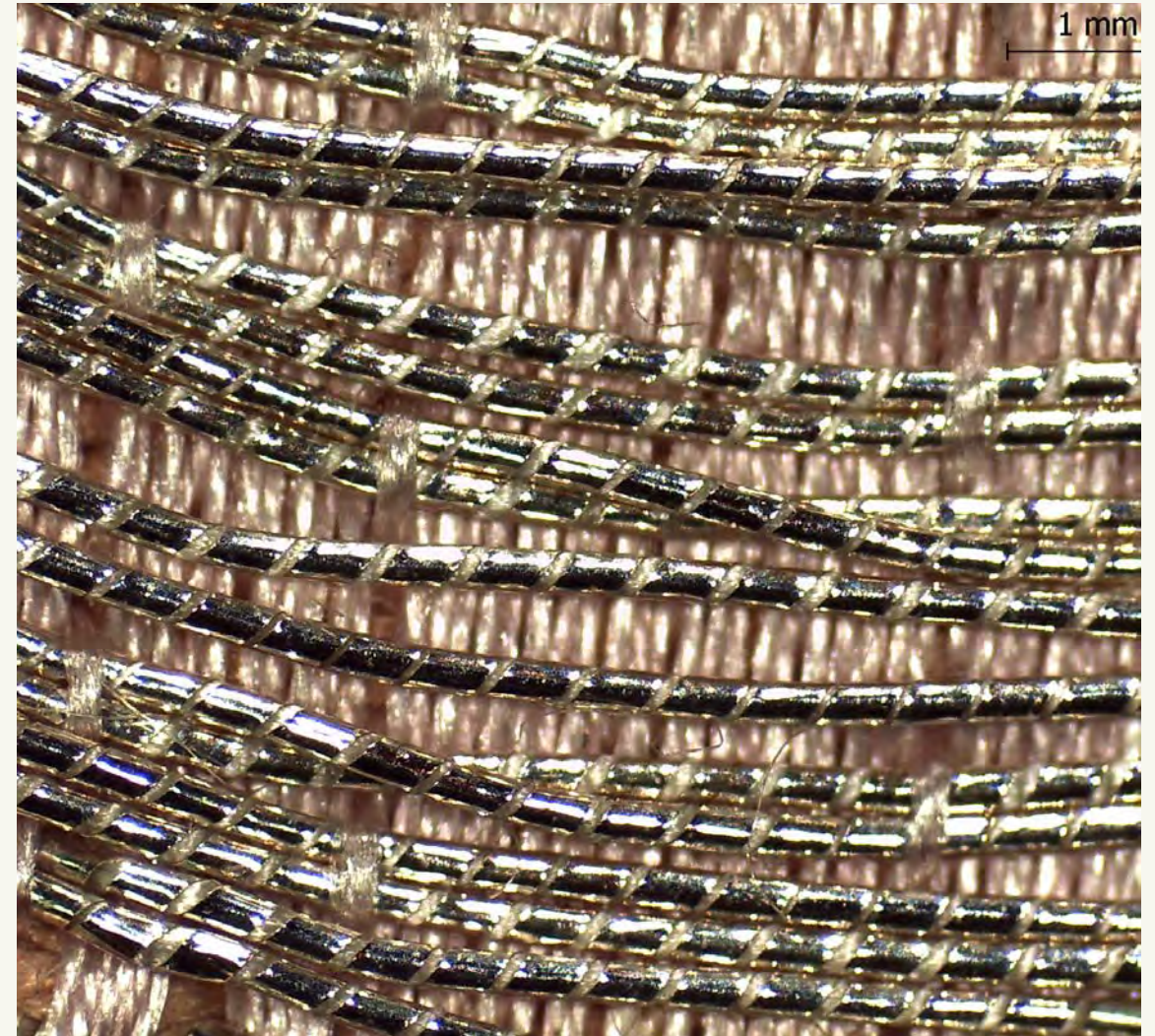
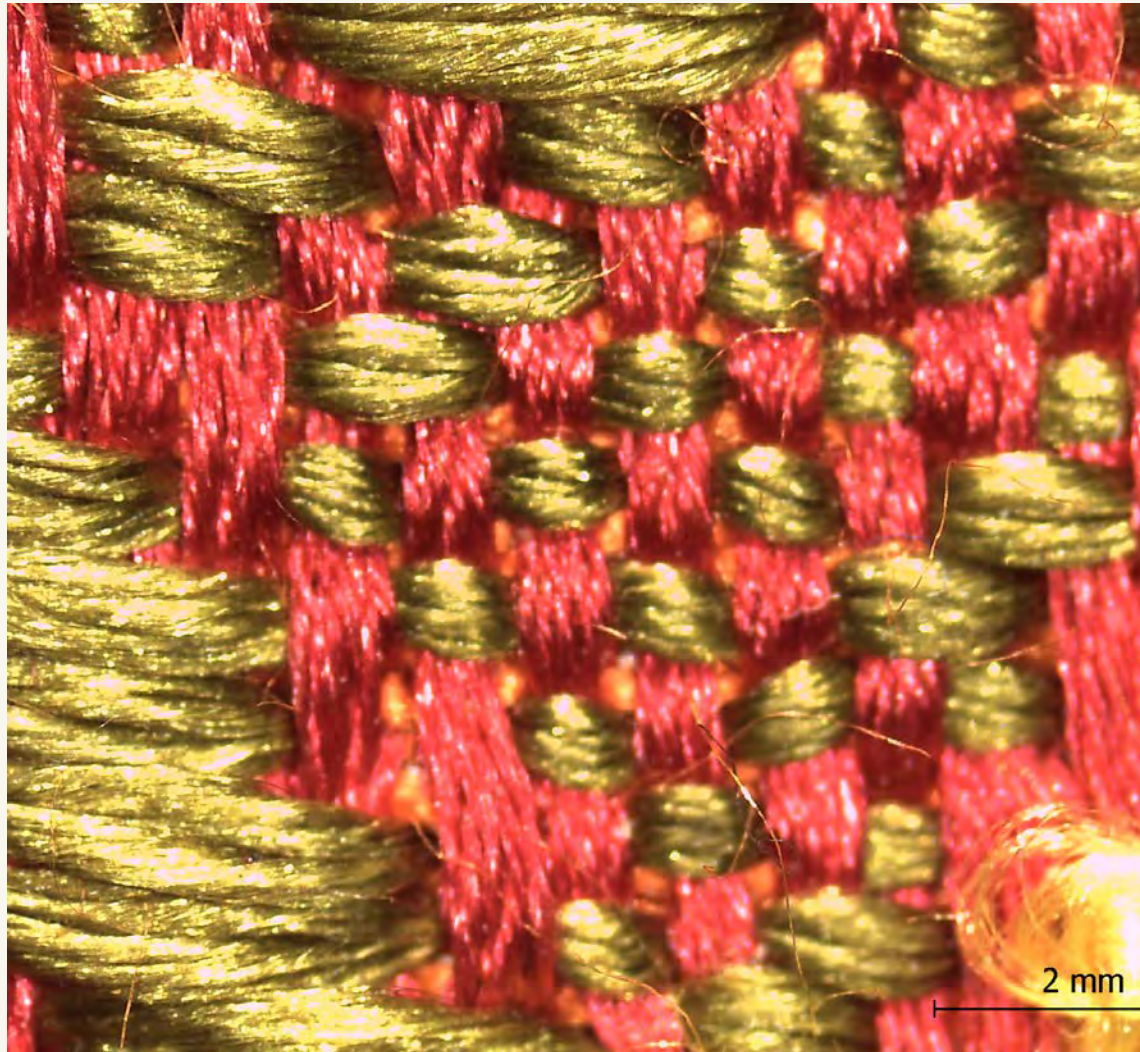
El damasco es un tipo de tejido del tipo sarga o raso. Por un lado, la trama sirve de fondo y la urdimbre forma los dibujos, y por el otro lado, ocurre al revés. En él se considera como anverso la cara que tiene brillante el fondo y mate los dibujos, y lo contrario ocurre en la opuesta.

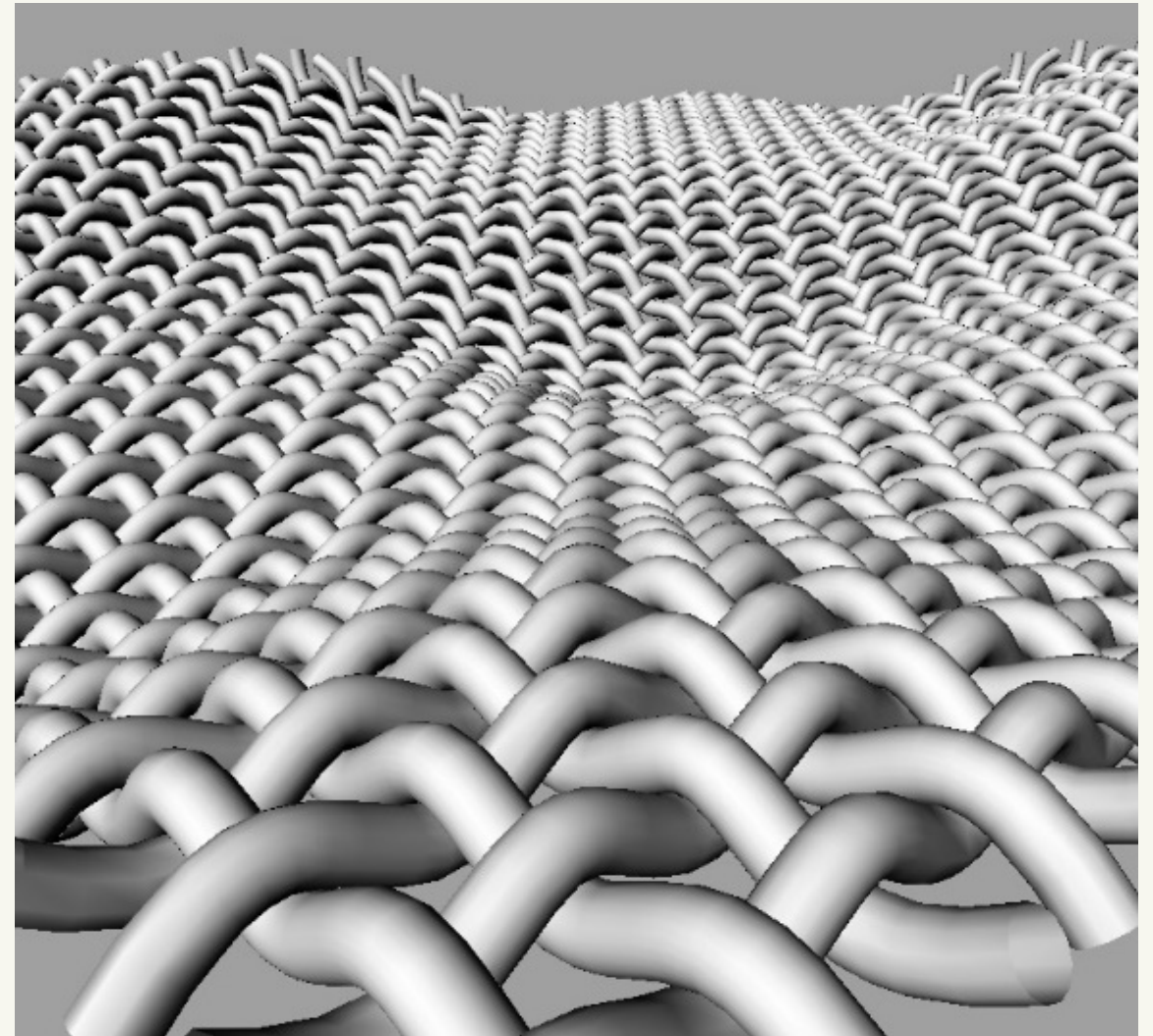
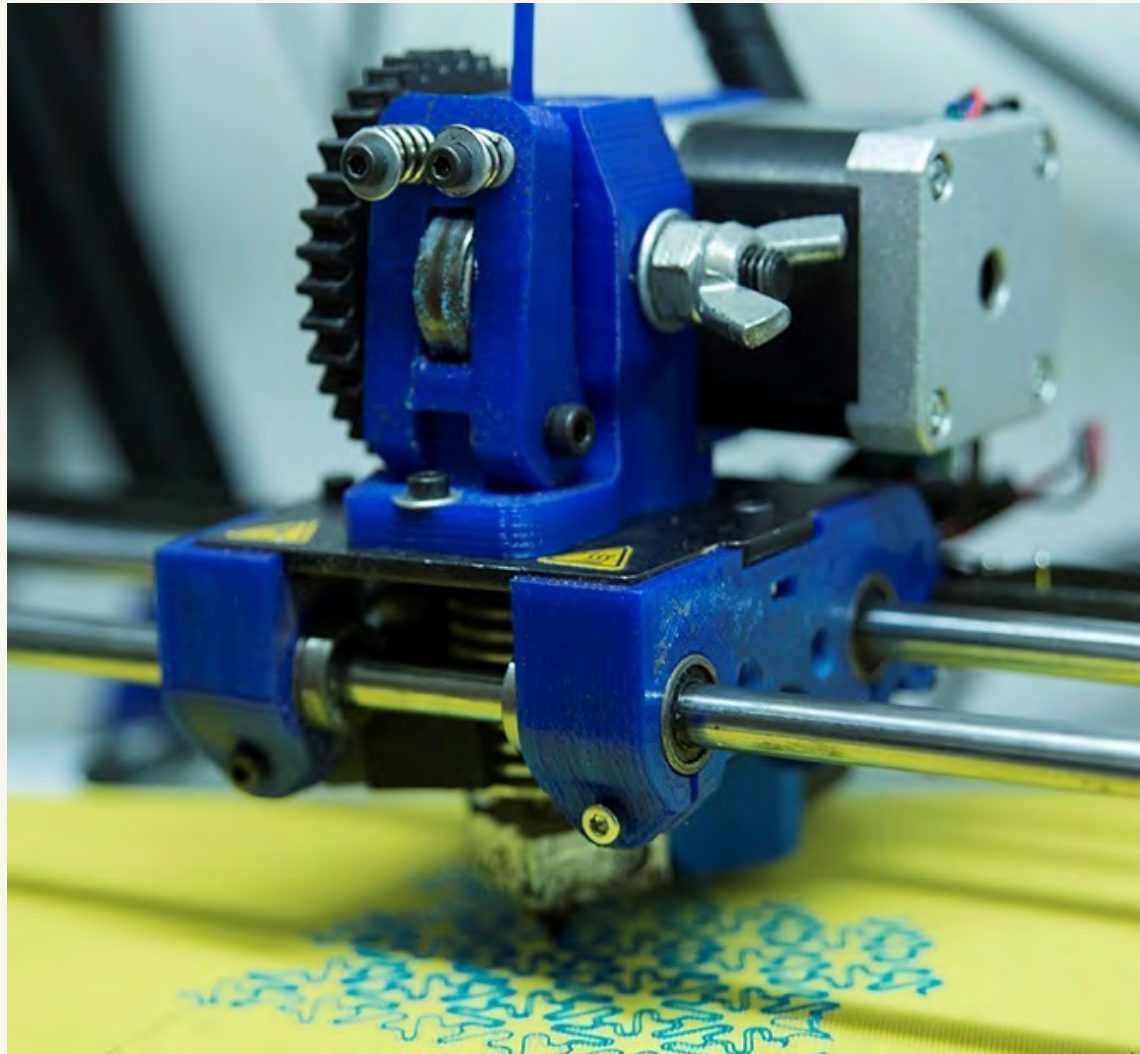
Damask is a type of twill or satin fabri plot serves as a background and the v and on the other hand, it happens the considered as an obverse face that h kill the drawings, and the opposite occ

-  Top of the AAT hierarchies
-  Materials Facet
-  Materials (hierarchy name)
-  materials (substances)
-  <materials by form>
-  <materials by physical form>
-  <fiber and fiber by product>
-  <fiber by product>
-  textile materials
-  <textile materials by composition
-  silk (textile)
- Chinese silk
- marabout silk
-  organza
- crepeline
- raw silk (textile)
- samite
- tussah silk (textile)

3 general objectives:

1. Advanced searching and semantically relating digitized European silk textile heritage, based on data interoperability across different collections.
2. Building a Virtual Loom to “clone” ancient weaving techniques.





3 general objectives:

1. Advanced searching and semantically relating digitized European silk textile heritage, based on data interoperability across different collections.
2. Building a “Virtual Loom” to clone ancient weaving techniques.
3. **Improvement of the understanding of the European silk heritage.**



IMPACT



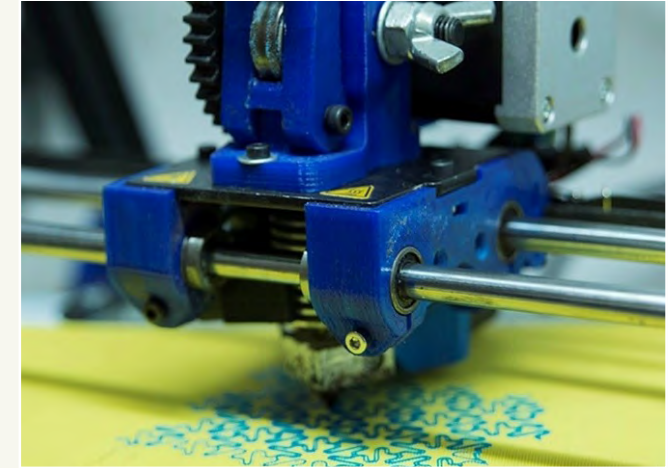
1. NEW WAYS OF SEARCHING EU DIGITAL CONTENT
2. IMPROVING UNDERSTANDING OF EU CULTURAL HERITAGE
3. ECONOMIC, SOCIOCULTURAL & ENVIRONMENTAL

OUTCOMES



1. MULTILINGUAL THESAURUS
2. SPATIO-TEMPORAL TOOLS
3. EXPERIMENTAL CLONING OF SILK TEXTILES
4. EDUCATIONAL MATERIALS
5. CONTRIBUTIONS TO EU POLICIES

TARGETED USERS



1. CULTURAL HERITAGE
2. SSH EDUCATION
3. ICT SECTOR
4. TEXTILE/CREATIVE INDUSTRIES
5. TOURISM SECTOR
6. POLICY-MAKERS
7. JOURNALISTS

What results do we have so far?

Multilingual Thesaurus

A	B	C	D	E	
ID	TÉRMINO		ID	TERM	INITIAL DEFINITION
1	Acanalado		1	Cannele	Extended tabby in which only the weft moves in groups of two or more.
2	Acanalado		2	Extended tabby	Tabby in which warp ends or weft picks, or both, move in groups of two or more.
4	Acanalado alterno		4	Cannele alternatif	Weave with transverse ribs on the face only. There is only one warp and while the even weft floats on the face the odd weft floats on the back.
5	Acanalado con dos urdimbres		5	Cannele simoleté	Weave with transverse ribs on the face only. The flushing warp floats on the face above the weft.
6	Ac	A		B	C
7	Ac				
400	Ac				
399	Ac	1	Acanalado	Tejido con estrías o canales distribuidos.	Adj. En general tejido con estrías o canales, que se obtiene en general para que un tejido sea más resistente.
401	Ac	2	Acanalado	Tejido con estrías o canales, que se obtiene en general para que un tejido sea más resistente.	Tela de seda que tenía la trama de seda.
3	Ac	4	Acanalado alterno	Especie de acanalado transversal cuyas líneas constituidas por bastas de urdimbre se cruzan alternadamente.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963; BENOIT GARCÍA, M ^a Pilar, Paraísos de seda. Tejidos y bordados de las casas del mundo.
9	Ac	5	Acanalado con dos urdimbres	Ligamento de bordones transversales logrados por bastas de urdimbre.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963;
8	Ac	6	Acanalado contraamostrado	Acanalado transversal cuyos hilos de urdimbre de efecto forman una trama de seda.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963;
10	Ad	7	Acanalado de las Indias	Especie de acanalado transversal con aspecto de satén, cuyos caracoles se forman por bastas de urdimbre.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963;
11	Ad	400	Acanalado longitudinal	Acanalados longitudinales, con urdimbre gruesa y poco densa, y trama de seda.	GINER BRESSÓ, Ramón, Escuela Textil del Colegio del Arte Mayor de la Seda de Barcelona.
12	Ad	399	Acanalado oblicuo	Los derivados del raso reciben el nombre de acanalados oblicuos.	GALCERÁN ESCOBET, Vicente, Tecnología del tejido, Tomo primero: teoría de tejidos.
14	Ad	401	Acanalado transversal	Los derivados del tafetán que se obtienen por dos medios: 1) empujando la urdimbre hacia un lado y 2) empujando la trama hacia un lado.	GINER BRESSÓ, Ramón, Escuela Textil del Colegio del Arte Mayor de la Seda de Barcelona.
		3	Aceituní	Vestidura antigua de terciopelo.	BENOIT GARCÍA, M ^a Pilar, Paraísos de seda. Tejidos y bordados de las casas del mundo.
		9	Aceituní	Color verde aceituna. Tela muy rica, de seda labrada.	BENOIT GARCÍA, M ^a Pilar, Paraísos de seda. Tejidos y bordados de las casas del mundo.
		8	Acolchado	Tejido esencialmente caracterizado por ligamentos con efectos de relieve.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963;
		10	Adamascado	Adj. En general tejido hecho en forma de damasco o damasco.	CIETA, Vocabulario Técnico Tejidos Español, francés, inglés, italiano, 1963;
		11	Adamascado	Tela de seda o también de lana.	DÁVILA CORONA, Rosa M ^a . DURÁN PUJOL, M ^a . damassé

End Users' Requirements

ANNA F. - Textile museum curator



Personal info

34 years old

Upper middle class

Biography

Anna is the head curator of a museum that preserves a large collection of silk textiles. She has a master degree in art history and she has been working in the Cultural Heritage sector for 7 years. But it is the first time that she runs such a large institution.

Skills

Anna knows European silk history very well, and has a good knowledge of history of fashion. She is also involved in a national network comprising other CH institutions and silk professionals.

Motivations / Goals

The interface will be used by Anna for professional goals. Using the interface will help her to better preserve the museum collections and to increase their visibility on a national and international level.

Expectations

Anna expects to find new information about historical textiles preserved in the museum collections. She also expects the online visibility of the museum collections to improve and the interface to enhance the experience of museum visitors.

Behaviours

She wants to search the database for information about historical textiles. She expects information on the museum collection to be incorporated into the database. Museum visitors should easily access the interface during their visit.

Frustrations

She cannot find relevant information in the SILKNOW database on historical textiles preserved in the collections entrusted to her. The data describing the museum collection are not visible online. The museum visitors cannot use the interface.

LOUISA G. - CEO of a silk textile company



Personal

47 yrs. old; Upper-middle class; Business executive

Biography

Louisa has run for 20 years a small-sized company producing silk textiles for the luxury goods market. It is a family business founded in 1929. The company works with European fashion designers and companies. More recently, a major international company has taken stakes in the company.

Skills

Louisa has a very good knowledge of the silk market in Europe. She has also built a very strong network including European fashion designers, major fashion companies and actors of the silk market. She is also well experienced in weaving techniques.

Motivations / Goals

Professional goals. Using this interface should boost the economic growth of her company.

Expectations

Louisa expects the tool to help her company to reproduce ancient weavings, to support the creation of new fabrics (based on ancient ones), and to preserve and pass on ancient weaving techniques.

Behaviours

Louisa wants to access a database to search ancient fabrics and weavings that could serve as creative inspiration for new production. The access should be very simple, directly from the production site. E-Learning modules on ancient weaving techniques should also be accessible to the weavers.

Frustrations


Using the interface is too complicated. Results are not diverse enough, nor well documented. It takes too much time to obtain them. Ancient fabrics cannot be easily reproduced. The weavers have difficulties to learn and apply ancient weaving techniques.

Requirements for the GUI


Textiles with technique tt in century XVII

Search Textiles with technique tt in century XVII
+ Related Events

Results Guided Category Maps



Data Relations




All
Celebrated in
Organized by
Type


Textiles with technique tt in century XVII

Search Textiles with technique tt in century XVII
+ Related Events

Results Guided Category Maps



Data Relations



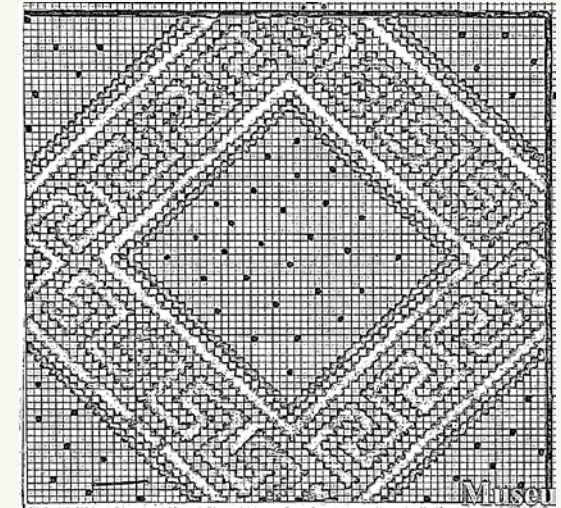
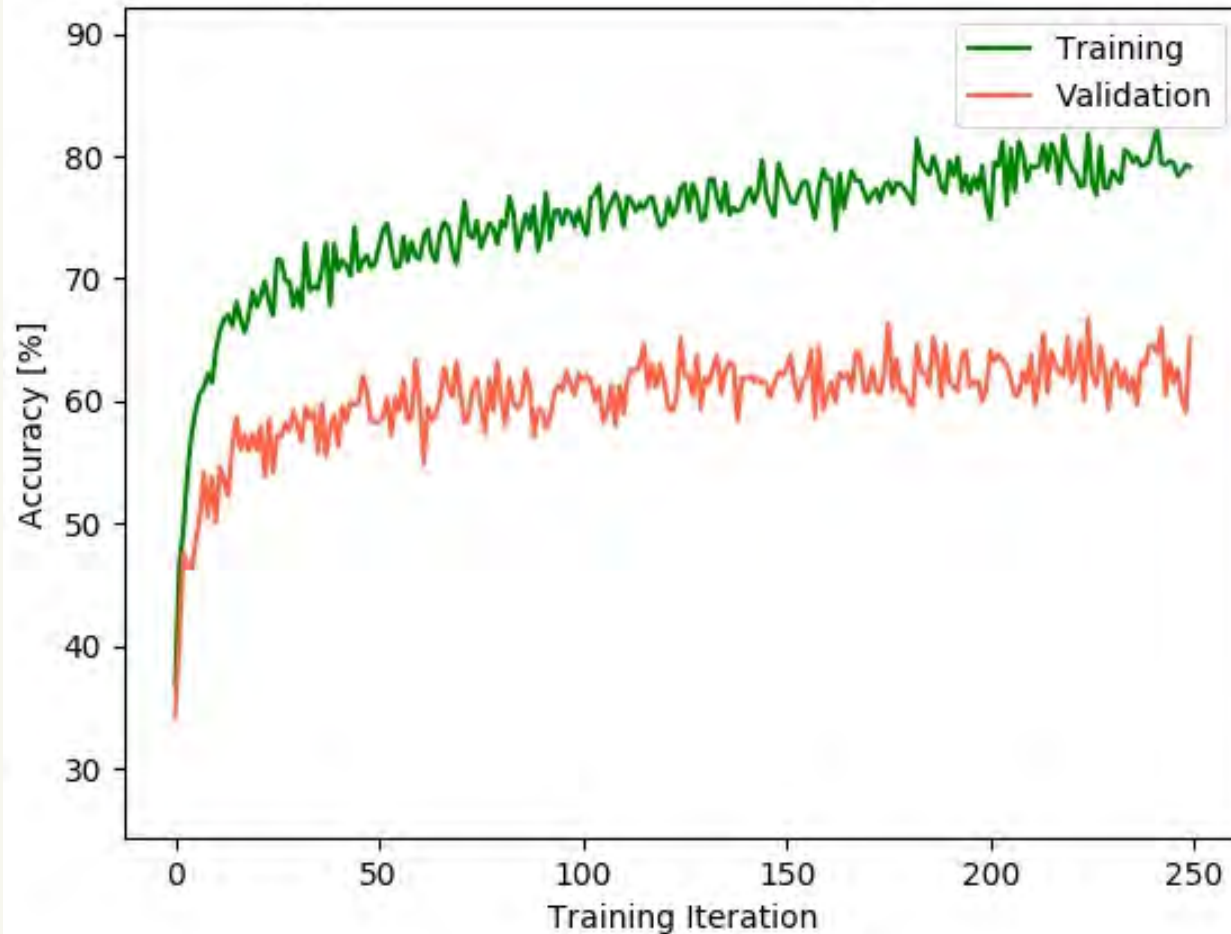
Gallery (1)

Project / Project description and back
to heritage use (PERAHU) within
University

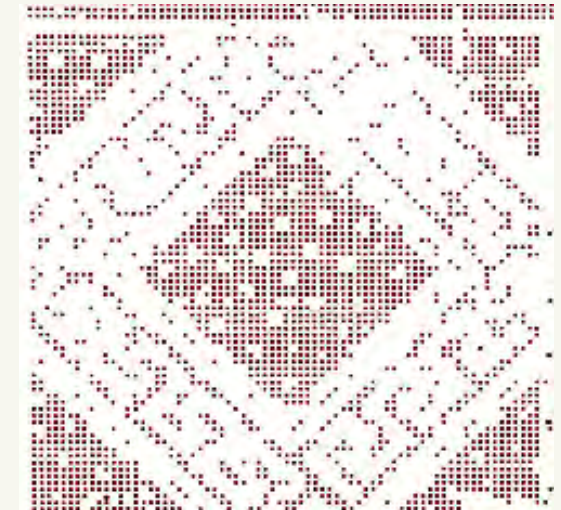
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- Description
- Conservation
- Location
- Collection
- Collection Locations (3 continents)
- Classification (Book Art)
- Access
- Available Media Formats

Image Processing for Classification and the Virtual Loom



Results for the
records of GARIN
(ca. 5,000 images)



Dissemination and Communication Activities

CATEGORY ARCHIVES: NEWS

SILKNOW at the Fair of European Innovators in Cultural Heritage

16 November, 2018 *Silknow* News



Organized by the European Commission, the 'Fair of European Innovators in Cultural Heritage' in Brussels was focused on the next steps and contributions to the EU Action Plan for cultural heritage, especially in the scope of EU funded projects, disseminating innovations in cultural heritage, especially in the scope of EU funded projects, disseminating benefit both the society and the market. The fair promoted stronger ties between cultural heritage innovation ecosystem in Europe and beyond.

For SILKNOW, it was an excellent occasion to meet a variety of stakeholders and even FP7, participating in fostering creativity and connections across Europe. Through various booths and B2B networking sessions, we were able to see the latest innovations in cultural heritage, meeting researchers, policy makers, artists, start-ups, and EU representatives.

Also, SILKNOW presented the project at the Europe for Culture workshop on the topic of digital cultural heritage, organized by three DGs: DG CONNECT, represented by Scientific Officer Albert Gauthier, DG ERDF, represented by Policy Officer Erminia Sciacchitano, and DG RTD, represented by Policy Officer institution, Project Officer (Culture, UNESCO) Oriol Freixa Matalonga was also present. We are promoting conservation and understanding of silk heritage by applying next-generation technologies to the common challenges for H2020 Cultural Heritage projects in terms of exploiting the reusability of cultural content in research.

Tweets Tweets y respuestas Multimedia

silknow.eu @silknow_eu · 23 nov.
 We're happy to share with you our first newsletter!
 As an @EU_H2020 project funded we're committed to protect #silk #heritage as part of #Europe's history and legacy to all its citizens by weaving our past into our future!
 bit.ly/2FzUwKf
 Traducir Tweet



Volume 2, Issue 2



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Multimodal Technologies Interact. 2018, 2(2), 28; <https://doi.org/10.3390/mti2020028>

Interactive Tools for the Preservation, Dissemination and Study of Silk Heritage—An Introduction to the SILKNOW Project

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(This article belongs to the Special Issue Digital Cultural Heritage)

| |

Thank you for your attention

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<http://silknow.eu>

Cristina PORTALES (cristina.portales@uv.es)



Now it's your turn...

What can we do for you?