Cultural and religious iconography projected through video mapping in urban and rural parishes of Cotopaxi

La iconografía cultural y religiosa proyectada a través del vídeo mapping en parroquias urbanas y rurales de Cotopaxi

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Abstract

Iconography is important in design and digital projects, so that they allow to visualize a deeper meaning and identify elements of an artistic work and the absence of those, therefore, this research aims to analyze the iconography of video mapping of the period August 2022, so that the iconographic and iconological method of Erwin Panofsky was used, which includes a complex external and internal meaning of the modular compositions, achieving to deepen the visual aesthetic aspects, intrinsic, as well as its historical-cultural context of the urban and rural parishes of Cotopaxi, In conclusion, this case study determined that visual communication strengthens cultural knowledge by means of symbology through new technologies, which leads to determine that it is important for the new generations to know and value their roots, providing a sense of identity as belonging, which helps to understand who we are?, Where do we come from, and what is our place in the world?

Keywords: Iconography, Religious-Cultural, Panofsky, Video mapping, Latacunga.

Resumen

La iconografía es importante en el diseño y en proyectos digitales, de manera que permiten visualizar un significado más profundo e identificar elementos de una obra artística y la ausencia de aquellos, por lo cual, la presente investigación tiene como objetivo analizar la iconográfica de video mapping del periodo agosto 2022, de modo que se empleó el método iconográficos e iconológicos de Erwin Panofsky, que comprende un significado complejo externo e interno de las composiciones modulares, logrando profundizar los aspectos estéticos visuales, intrínsecos, así también su contexto histórico-cultural de las parroquias urbanas y rurales de Cotopaxi, lo que tuvo como resultado que los iconos más representativos de cada sector cumple con la funcionalidad de transmitir la cultura, religión y tradición de los sectores, por medio de la técnica de difusión multimedial, en conclusión, este estudio de caso determinó que la comunicación visual fortalece el conocimiento cultural por medio de la simbología a través de nuevas tecnologías, lo que se llega a determinar que es importante que las nuevas generaciones conozcan y valoren sus raíces brindando un sentido de identidad como pertenencia, el cual ayuda a comprender ¿quiénes somos?, de ¿dónde venimos? y ¿cuál es nuestro lugar en el mundo?.

Palabras clave: Iconografía, Religiosa-Cultural, Panofsky, Vídeo mapping, Latacunga.

Introduction

The advance of new technologies influences the development of society, which leads to the search for new visual communication strategies that allow the attention of viewers in order to transmit the Cotopaxense culture. It is for this reason that together with the linking project called "Repotentiation of the cultural sector through video mapping projects in urban and rural parishes of the canton Latacunga", of the Technical University of Cotopaxi, in the academic period August 2022, was carried out the participation of senior students and teachers in charge of the project mentioned above,

which was put into practice the transfer of technology and knowledge to these areas.

The relationship of culture and visual communication comprises a very deep meaning, visual culture is the set of visual elements that surround and involve a society, conditioning their way of living and thinking. Within the visual culture are introduced different fields of study or work such as: art history, sculpture, philosophy, anthropology, advertising, fashion, etc. (García and Coca, 2018, p.8).

Cultural icons are classified as tangible, intangible, and natural, a cultural icon is a representative physical aspect of a place, but also its gastronomy or its popular festivals and traditions, which can be representative as any tangible element of a place, so tourists will actively participate in these activities and, therefore, they will be experiencing an experience that we could qualify as iconic. In fact, the cultural scope that includes iconization is very broad and varied, since the mental associations that we can make with a city or a country are multiple. MacCannell (2003, p.291).

Iconography is visualized by an ideological charge, as well as in aesthetics, with a marked geometric abstraction that expresses a particular way of seeing the world. Jesús Ruiz defines iconography as a discipline to identify images, stories, allegories and symbols (Ruiz, 2002, p.17). Thus, indigenous iconography "represents myths and rites linked to cyclical ceremonial and agricultural calendars, with a constant and present theme" (Ruiz, 2002, p.17).

Multimedia design in Ecuador is recent and at the same time, an untapped field, in its area includes audiovisual production, web design, 2D and 3D animation, character design, application development, among others. Multimedia is an open space for developers and entrepreneurs. New branches are constantly opening in which they can venture, technologies that have changed consumer behavior such as Smartphones, Tablets, Digital Television, among others, which will boost designers and Ecuadorian design (Allauca, 2014).

Video mapping is a projection technique with audiovisual content, which requires visual and sound knowledge. Thus, in the article "From video mapping to digital representation: space and mediation" (Rojas, 2018) mentions that "Video-mapping is defined as a media

device that projects images and animations on concrete surfaces, which are transformed into large-scale photograms or videograms, which can allude to projections with movements of imaginary animations" (p.134). Moreover, this technique is divided into three areas: advertising, architectural and scenographic.

Advertising Video-mapping. - This type of video-mapping is focused on the presentation of products, brand events or advertising campaigns. They are used by advertising and/or marketing departments, to launch a new product to the market." (Rodriguez, 2020, p.16).

Scenographic video-mapping. - Video-mapping focuses on generating scenes and environments in a different way. It is a creative option as an alternative when designing the scenography of a play, opera, a film set or a music festival (Rodriguez, 2020, p.16).

Architectural video mapping. - It could be understood as one more aspect of the scenographic mapping. It is projected on buildings, both in interior and exterior spaces, it is usually seen in representative buildings of large capitals, during cultural events or any festival. Its purpose is to temporarily embellish the architectural value of the building, telling the story of the place or simply giving an imaginary touch to the architecture (Rodriguez, 2020, p. 17).

As a reference we have that for the year 2016 Quito became the first city in the American continent to host the first festival called "Festival of Light", thanks to the collaboration between the City of Lyon and the Municipality of Quito.(El Comercio, 2016). It took place in the Historic Center of Quito during five nights in the month of October. This festival was inspired by the natural diversity of the country, being projected simultaneously on seven buildings: La Compañía, La Merced, Santo Domingo, Plaza del Teatro, Museo de la Ciudad, Plaza Hermano Miguel and the Metropolitan Cultural Center.

According to the Ministry of Tourism of Quito, stressed that the objective of this activity is that the Quiteños recover pride in the city, due to the fact that Ecuador has the most important heritage jewel of America, in addition, it was mentioned that this action is an invitation to appropriate and make known the colonial treasure of the capital (MITUR, 2017). According to data collected by the Municipality of Quito, about 1.5 million people participated in the night event,

causing such an impact on locals and tourists, that it was established that the capital requires an annual event to visivilize its heritage and culture at national and international level (MITUR, 2017).

The event had several limitations that led to its cancellation among them has been detected the excessive cost to carry out the various projects, to use the latest equipment that for that time did not have the city, another problem that changed the course of the festival of lights was the pandemic, for safety avoided the massive collapse of people who resorted to these projections and thus culminated the events where the management of a crowd of people was required.

According to Carrera (2018), he states, "Empresa Pública Metropolitana de Aseo de Quito (EMASEO EP) made a balance of the operation carried out during the Festival of Light 2018, in the Colonial Quarter of the capital. During the five days of the event, a total of 735 tons of waste deposited by attendees in the collectors that were installed at various points were lifted".

Based on this background, it was concluded that the use of multimedia resources within the cultural field is a feasible strategy to disseminate and strengthen a positive message to the community, such as the video mapping technique that is being implemented in Ecuador to relegitimize a discourse regarding the historical past of a space, strengthening a socio-cultural construction and in turn a tactic to attract tourism.

Methodology

The systematic comparison of objects of study by means of the comparative method was applied to arrive at empirical generalizations and to test hypotheses; this method has a long tradition. Although it is also used in other disciplines, what is meant by the comparative method in methodological writings and research practice is extremely varied, partly because the term is often used as a synonym for comparison, comparative analysis or comparative research (Nohlen, D. (2020).

The comparative method was used to analyze the similarities and differences of the projects for which video mapping proposals were selected, in which the iconography, chromatic aspects were examined, where the harmony of color, its organic and geometric

form, the cultural or religious context were identified, taking into account the popular, agricultural, saints and festivities aspects. We also took into account multimedia effects such as plugins, animations and layer adjustments of the editing software.

On the other hand, the iconographic method implemented by the German historian Erwin Panofsky, this method was aimed at discovering hidden symbolisms behind the apparent naturalism of a work and under three categories of study: pre-iconographic, iconographic and iconological, which includes a complex meaning both internal and external of the visual graphics, this is because the author developed his method taking as a reference to visual semiotics (Panofsky, 2003, p. 45). The pre-iconographic description analyzes the work within the formal stylistic field, appealing to the fundamental information that the senses can offer us. The initial and simple presentation of an object may contain and encompass others, for example, a high altar, a frontispiece, a mausoleum, a temple, etc., in which other smaller elements intervene and are part of a "whole". It consists of detailing the most relevant aspects that can capture our senses, namely: height, width, depth, the elements that make up the whole, some aesthetic particularities, characters, landscapes, even the colors, materials and decorations, etc (Armendariz, Sosa and Puca, 2013, p.31).

Iconographic analysis refers to the accompanying elements, attributes and characteristics of the work. At this level, which is somewhat more complex, it corresponds to the guide to analyze, in an orderly manner, each of the components that are part of a work, its characters and their meanings, their orders, their complexities, etc. Hernández, M. R. (2019). For the case study, it delves into the particular analysis of its characteristics and its valuation as part of the heritage legacy of the nation. In such virtue, it corresponds to the guide to transmit not only those visual aesthetic elements, but also their intrinsic meanings in the general work, as an aesthetic set, as well as in each detail subliminal messages that must be transmitted. Nothing is there without a visible and hidden meaning (Armendáriz, Sosa and Puca, 2013, p.31).

The iconological analysis studies the cultural context in which the work was executed, trying to discover the meanings that each of its constituent elements had in its time and historical context. It delves into the techniques, fashions, influences and the entire environment

and cultural background that motivated and encouraged its executors (Armendáriz, Sosa and Puca, 2013, p.31).

Taking into account the Panofsky method, the study was exemplified based on the character El Danzante:

Figure 1. Iconographic and iconological method sheet
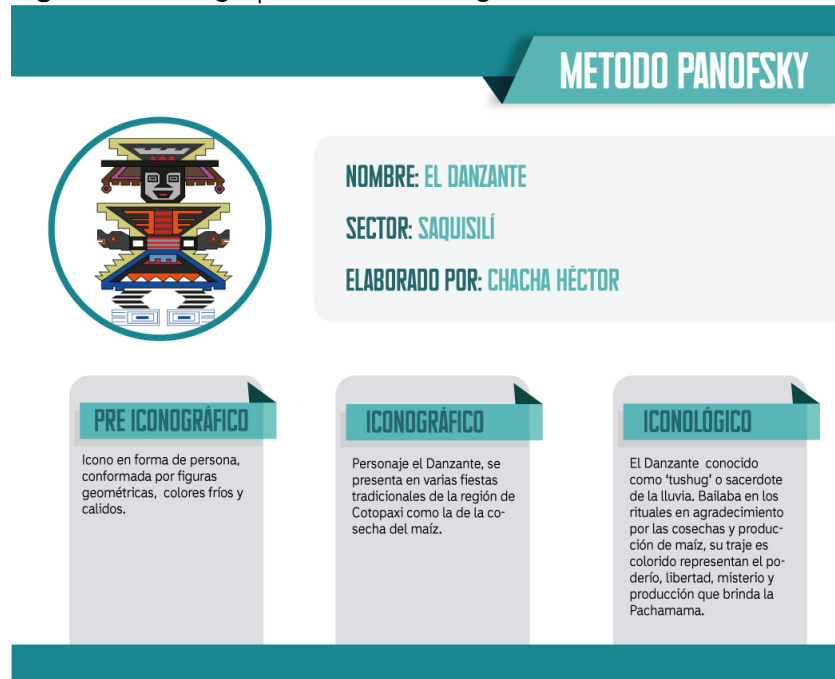
Source: Own elaboration

Results

In order to carry out the selection of video mapping proposals according to context, style and forms, by means of the comparative method, the following analysis sheets were studied.

Table 1. *Study analysis sheet*

PARISH: ALÁQUEZ			
		MONOCHROMATIC	It is monochromatic because it uses a white shade.
	CHROMATIC	COOL	White color.

	FORM	GEOMETRICS	It presents geometric shapes by giving it circular form and symmetry.
		ORGANIC	They are found in the organized design patterns forming the rose and its leaves.
		CULTURE	
	CONTEXT	AGRICULTURE	Use of roses and leaves characteristic of the trade in the parish.
ICON: PINK		VIDEO MAPPING	
	EFFECTS	PLUGINS	Presents the effect know: Neon, Electric and Patronus
		LAYER ADJUSTMENTS IN AFTER EFFECTS	Features rotation, opacity and scale settings.

The study analysis presented in Table 1 concludes that the icon used by the parish of Aláquez complies with different parameters in chromatics, form and cultural context, monochromatic colors such as gray were taken into consideration, as well as cold tones such as black and white, the use of geometric figures is also observed in the representation of the circular mandala, finally, in the context of the agricultural culture, the roses characteristic of trade in each sector were taken as a reference.

Table 2. *Study analysis sheet*

PARISH: SAQUISILÍ		
	MONOCHROMATIC	It has a range of blue tones.
CHROMATIC	TRIADA	It has shades of blue, orange and yellow.

		COOL	Colors: blue, gray and violet.
		WARM	Colors: red, orange, brown and yellow.
	FORM	GEOMETRICS	It has circular, rectangular and triangular shapes.
		CULTURE	
		POPULAR	Customs, traditions and artistic expressions of the sector.
	CONTEXT	AGRICULTURE	Representative character of agriculture in the countryside.
ICON: The Dancer MADE BY: Chacha H.		VIDEO MAPPING	
		PLUGINS	Presents the effect know: Neon, Electric and Patronus
	EFFECTS	LAYER ADJUSTMENTS IN AFTER EFFECTS	Features rotation, opacity and scale settings.

The study analysis presented in Table 2. We see the dancer of the parish of Saquisili, taking into consideration the parameters of color, shape and cultural context, where we can appreciate the use of monochromatic colors such as ranges in blue tones, also observed cold colors, gray and violet, in turn contains warm colors such as red, orange, brown and yellow. Finally, the context was identified based on the agricultural and popular culture, taking into account the customs, traditions and artistic expressions of the character the dancer who represents the agriculture of the countryside.

Table 3. *Study analysis sheet*

PARISH: SAN BUENAVENTURA			
	CHROMATIC	ANALOGS	It has shades of red and brown.
		MONOCHROMATIC	It uses different shades of gray and yellow.
		COOL	Colors: white and gray.
		WARM	Colors: Red, orange, brown and yellow.
	FORM	GEOMETRICS	It has triangular and rectangular shapes.
	CONTEXT	RELIGION	
		SANTOS	Represents Doctor San Buenaventura.
		FESTIVITIES	The inhabitants of the parish pay homage to Giovanni di Fidanza or Dr. St. Bonaventure.
ICON: DR. SAN BUENAVENTURA	EFFECTS	VIDEO MAPPING	
		PLUGINS	Presents the effect know: Neon, Electric and Patronus
		LAYER ADJUSTMENTS IN AFTER EFFECTS	Features rotation, opacity and scale settings.

The study analysis presented in Table 3. We realize that the main icon of San Buenaventura contains aspects in chromatics, form and cultural context, taking into account the representative shades of the character, we can also find analogous colors such as red and brown, monochromatic colors in gray and yellow, cold and warm colors that complement it, on the other hand it complies with its geometric form by representing triangular and rectangular figures, finally it contains a

religious context alluding to Doctor San Buenaventura, to whom the inhabitants of the parish pay homage.

For Erwin Panofsky's methodological analysis, the three phases of pre-iconographic, iconographic and iconological identification were carried out in order to identify the level of iconicity through the historical-cultural context of each sector.

Table 4. *Methodological analysis sheet*

	Pre-iconographic	Iconographic	Iconological
ALÁQUEZ: ROSA	Mandala-shaped icon alluding to a rose, using circular geometric shapes with white color and black background.	The icon represents the production of roses that are marketed in the flower farms of the sector, and the mandala gives it a meaning of harmony and union through the balance of the visual elements.	The white rose symbolizes purity and innocence, as well as the mandala, also known as "sacred circle", used to meditate and concentrate energy.
SAQUISILÍ: DANCER	Icon in the shape of a person, conformed by geometric figures, cold and warm colors.	Personaje el Danzante, is presented in several traditional festivities in the Cotopaxi region, such as the corn harvest.	The dancer known as 'tushug' or rain priest. He danced in the rituals in gratitude for the harvests and corn production, his colorful costume represents the power, freedom, mystery and production provided by the Pachamama.
ST. BONAVENTURE: DR. SAN BUENAVENTURA	Icon of a religious man, dressed in a cold-colored robe, holding a book and a pencil in his hands.	Doctor San Buenaventura is a religious icon of the San Buenaventura parish in the city of Latacunga.	The San Buenaventura parish in the city of Latacunga pays homage to Giovanni di Fidanza or Dr. San Buenaventura, he holds the title of Doctor of the Church, and scholars refer to him as the "Seraphic Doctor".

The methodological analysis is presented in Table 4. The results to be achieved in step one: it is based on the pre-iconography where the icon is described from the elementary information provided by the senses at the first contact as elements present in length, height, width,

depth, chromatics, characters and clothing of that; from this, step two: the iconographic study is considered which mentions the tributes and characteristics of the icon, where the message and meaning is interpreted, both aesthetic and its intrinsic meanings of the icon, that is to say that it is part of the patrimonial legacy of the nation.

Finally, step three: the iconology is described in depth in the historical, social and cultural context that will be carried out through the creation and meaning of each of its components within its context.

From the study carried out, several similarities relevant to the research were identified in the tables, taking into account that for the creation of the icons we started from the Catholic religion and traditions of each sector, thus analyzing their representative forms and colorimetry that are in force in the communities of Aláquez, Saquisilí and San Buenaventura, likewise, we used the method of Erwin Panofsky to determine and identify through pre-iconography, iconography and iconological, where we found the historical environment, historical, iconographic and iconological, Saquisili and San Buenaventura, likewise, the method of Erwin Panofsky was used to determine and identify by means of the pre iconography, iconography and iconological, where the historical, social and cultural environment was found to understand its patrimonial meaning.

The present research aims to consider the video mapping projects presented on the churches in the parishes of San Buenaventura, Aláquez and Saquisilí, by which the architectural aspects were analyzed and compared with study cards using the comparative method, where the chromatics represent their Andean cosmovision, religion, customs and native traditions, which facilitated their classification. Thus, types of color harmony and contrasts were found in the audiovisual projects. That is why Erwin Panofsky's methodology, according to the antecedent of the article "The shepherds of Arcadia", talks about the investigation of cultural symbols and their reflection in artistic works and audiovisual documents, allows complementing the semiotic analysis of the advertising creations that incorporate them, where iconology applies its interpretation to characters, narratives, times, structures and environments" (p, 11). In order to decipher the visual message present in the icons, which symbolize the representative of each place as textile products, agricultural, floricultural and ancestral symbolism, obtaining the result of the study approach represented that the Catholic religion and

culture is predominant in the province of Cotopaxi. And therefore being parishes in different sectors we realize that religion and culture are strong and fundamental points in the localities of the highlands. Finally, both projects seek to identify the good communication that can transmit a good iconography for the attraction of the public.

Conclusions

In short, it is important that the new generations know and value their roots, providing a sense of identity as belonging, which helps to understand who we are, where we come from, and what is our place in the world. The findings of the present study establish that the icons collect the traditions, products and beliefs of each sector belonging to the province of Cotopaxi, fulfilling the objective of analyzing, selecting and examining the iconography of the audiovisuals, it was obtained that its focus is given in the Catholic culture and religion, so that the Panofsky method in its three phases shows that the icons present are functional reaching to transmit the culture of urban and rural parishes, that in conjunction with the use of the video mapping strategy as a dissemination tool to convey a visual message in an innovative way, allows people to connect with the history and legacy of their ancestors, promoting respect for generations and understanding of how experiences have influenced our present.

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