

2 CONTEXT AND PROBLEM STATEMENT

Digital access to cultural heritage for the general public as well as research, education and tourism has become an important issue since the 90's. At the G7⁷ conference of the Information Society in 1995, a series

window of choice. This functionality gives the user some freedom for customization instead of being bounded to a fixed display. If necessary, the user can focus on a particular window with a zoom option, to avoid distraction from the other windows.

Since we adopted 3D technology, we could easily accommodate a 3D model for one of the installation art works by Marina Abramovic. We implemented a plain exhibition room, providing a 3D perspective of the installation ‘Terra degli dea madre’ that allows the user to manipulate the position of the objects by a click-and-drag function. The 3D environment demonstrates the interactive exploration of the installation of an artwork. By manipulating position and/or angle of objects, museum curators can get insight into how the artwork could be exhibited.

For the visualization hierarchy, we list the following three paradigms to compare.

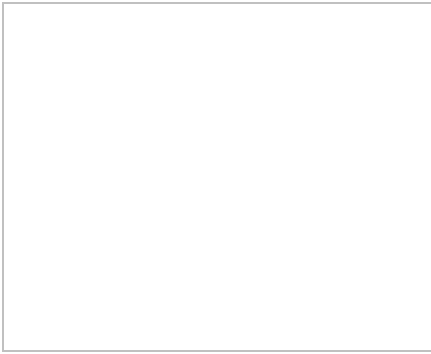


Figure 5. Cone tree visualizing hierarchy

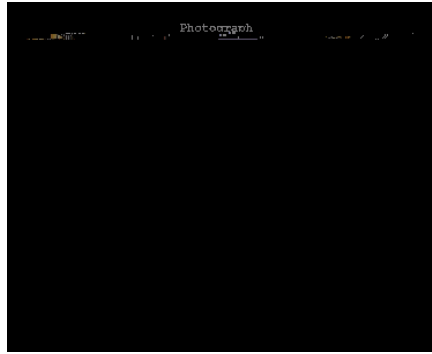


Figure 6. Concept graph in 3D



Figure 7. Concept graph in flash

Cone trees in 3D

The content-oriented approach however can be made adaptive to different users according to their information-need. In other words, we regard the analysis of the content-attributes as a pre-condition for effective personalization. For instance, one interesting aspect of the second generation of digital dossier for the artist Jeffrey Shaw is the added function of filtering based on content-attributes and selection in the concept graph. It enables users to set up the dynamic hierarchy of concepts and select which information is to be presented. Furthermore, it provided the availability of a tool environment to learn about the construction