



Digital Strategies for Heritage (DISH) 2013

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Chefs' Table session

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Table Host: Wim Hupperetz

Title: The Digital Heritage Paradox: 3D Reconstructions Tool or Token?

Introduction

3D reconstructions: tool or token?

The complex, layered and dynamic aspects of heritage objects and sites on the one hand and technically sophisticated but static and simplifying visualizations on the other hand has resulted in a paradox. A paradox that potentially can frustrate both academics and the general public.

Virtual reconstructions of ancient objects, buildings, sites and even complete cultural landscapes are derived by a wide range of specialized interpretative steps and decisions. These reconstructions are increasingly used both as a research tool and as a means to transfer academic knowledge to the wider public. However, the ways in which archaeological reconstructions are made and the degree to which archaeological, architectural or historical evidence, interpretation and -often an important aspect- sheer imagination play a role, usually is not made explicit. With the increased use of virtual reconstructions in academic debate, the demand for clear guidelines and 'annotations'[1] in the construction and use of virtual reconstructions has grown correspondingly.

Visual reconstructions operate on the nodes of interaction between research on heritage, public history, the heritage perspective (with related questions of cultural belonging) and the visualization domain. It is time to address the need for new integrated and more multi-disciplinary approaches, and create opportunities based on heritage reflection to improve research agenda's and research tools.

Curatorial practice

Apart from this theoretical reflection on heritage there is another paradox visible that is related. It is the paradox between and the growing gap between the curatorial practice with no urgency to use technology and the societal practice where (sensor) technology is touching nearly every object, site and person and where data, people and objects are integrated into one digital system. Another paradox that potentially can frustrate both curators and museum visitors.

Museums curators are being considered to be very reluctant to use technological tools in their curatorial practice. But the key question until now was: is technology really touching the objects that are curated? In other words if technology is not touching the real object – as sensor technology will do in the near future – there is no urgency to use technology. Until now, the role of digital visualizations

with regard to dynamic heritage has hardly been addressed. Heritage remains are highly dynamic. New discoveries and changing insights continuously change academic knowledge and interpretation of objects, sites and landscapes. In addition, modern perceptions on the significance of specific remains for modern society are also changing, because of changing ideas about the past. The dynamic nature of heritage implies that any reconstruction or visualization is limited to specific temporal and geographical contexts. In some ways, they say as much about the time of reconstruction as they do about the past. In recent decades, the significance of digital visualizations and reconstruction for heritage has become apparent. Such digital imagery plays an increasingly important role to present heritage to a wider public. Moreover, the possibilities for such visualization in heritage are being explored, especially with regard to the varieties in reconstructing landscapes, objects and buildings on the basis of a fragmented past. One of the main new questions will be: what happens if museum objects will turn into smart objects? Will this create a curatorial revolution?

Wim Hupperetz is involved in two major EU funded projects V-MUST and meSch that aim at providing heritage professionals technological tools for the creation of, respectively, virtual museums and smart exhibits.

[1] See: <http://www.londoncharter.org/> FOR THE COMPUTER-BASED VISUALISATION OF CULTURAL HERITAGE

Discussion

The Digital Heritage Paradox: 3D Reconstructions Tool or Token? Museums, 3D Technology and Visitors

Chef: Wim Hupperetz (Allard Pierson)

Paradox

- Museological challenges
- Stratographical – Layered
- Several layers
- From object to content
- Complex layers
- How is heritage perceived and conceptualised?
- Easier to create visualisations
- Story telling is complex. Audiences want simplified reconstructions.
 - Easy story bits ready to consume.
- Each and every story, artefact, has several stories and/or layers.
- Digitalisation
 - Development
 - Connection on a more personal level.
- Philosophical.
 - Future is on our doorstep.

3D Reconstructions

- Models ready to be distributed online.
- What do people gain by studying these models.
- Are these models used in the correct manner?
- Audience participation by contextualising the image he or she has.
 - Alters perception and gives the audience a 'real live' experience.
 - Engagement with visitors.

- Immersiveness.
- Future is on our doorstep.
- Embrace it.
- Experience

Summary: Two paradoxes in the digital heritage domain. 3D reconstruction as an asset to a museological exhibition. Getting a grip on an artefact by adding content and context. This is done by adding extra 'layers' to the story of an artefact or a presentation in a heritage institution such as a museum.

It's fairly easy to make and/or produce models. These are used as a simplified version in museological presentations. These models can be based on scientific models or on interpretations. They can be either static or dynamic in nature.

Troy – scientific manner. There are many [versions] of the story of Troy. None of these versions are a portrayal of the 'absolute' truth

Olympia – based on interpretations. Digital visualisation versus static appearances

(1) The complex, layered and dynamic aspects of heritage objects and sites on the one hand and technically sophisticated but static and simplifying visualisations have resulted in a paradox.

- a. Using 3D in the 'right' way?
- b. What is the potential? I.e., online, museums, research tools.
- c. Scientific?
- d. Downside?

3D can be used to reconstruct a certain context, it doesn't have to reconstruct 'reality'. There is no clear and concise definition on how heritage institutions should use 3D in their presentations. There should be a fine balance between playful and scientific AND appeal to the broader audience. However, this may go against the 'correct' and scientific interpretation. To which side of the spectrum does one as an institution lean to? One has to make a choice, one cannot please both sides of the spectrum. However, one must try to find the middle way which is suitable for their own heritage institution.

Scientific – you need time to document and annotate every step of the way. Non-scientific models are able to skip a few corners in this aspect. They can be more playful and considered aesthetically beautiful.

Issue of standard – which software does one use to obtain the best results which are most acceptable for the heritage institution.

(2) The curatorial practice – no urgency to use technology where data, people and objects are integrated into one digital system.

This paradox can frustrate both curators and museum visitors. The internet of things. Linking data to data (i.e. Google). The next step is that it's connected to data – data – people (i.e. Facebook). The next step is: data – data – people – artefacts. This is called the internet of things. All elements in our society are connected to each other.

Technology is not really touching the artefacts in the museums. This is a more static and traditional approach. The internet of things is more dynamic. It makes heritage more approachable for the general public. These days, everything is connected to each other. People are not separated by six degrees from each other, through other people. Nowadays one can be separated six degrees through data and artefacts.

Technology – It makes an experience more dynamic and enriching for the visitor in the museum. Finding the balance between experience and technology. The visitor should not be overly stimulated.