

Wohin mit den digitalen Objekten?

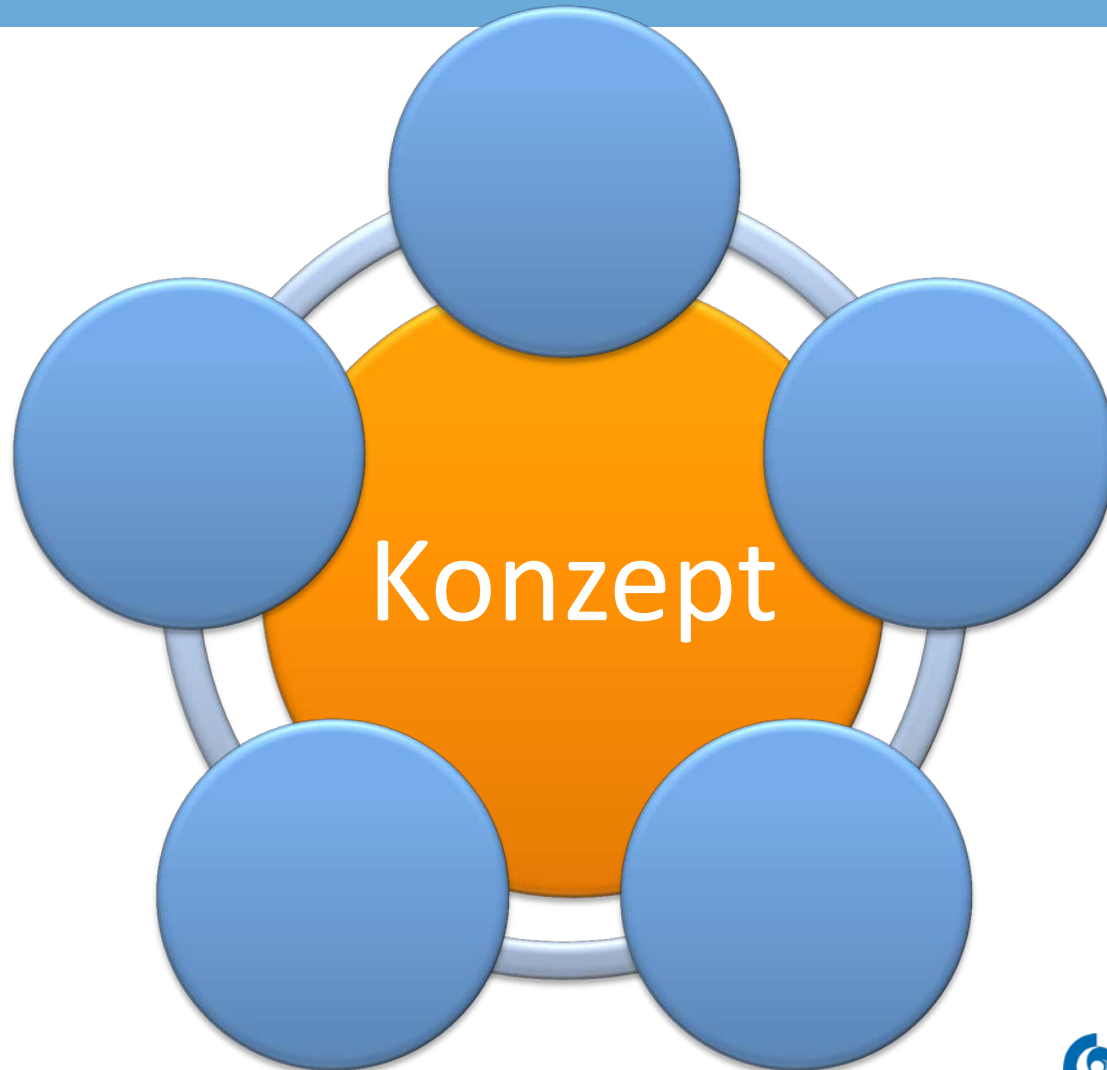
Matthias Razum

XXXII. Deutscher Kunsthistorikertag
Forum Digitale Kunstgeschichte

Greifswald, 23. März 2013



Was sind digitale Objekte?





Kunsthistorisches Institut
in Florenz
Max-Planck-Institut



Visual Computing Lab
Istituto di Scienza e Tecnologia dell'Informazione
CNR - Pisa






Soprintendenza
per i Beni ambientali Architettonici Storici
Pisa Livorno Lucca Massa Carrara




Cultural
Electronic
Network
Online
Binding up
Interoperably
Usable
Multimedia



CENOBIUM
work in progress

-  Monreale cloister
-  Aosta cloister
-  Cefalù cloister



A recent version of  Firefox,  Chrome or  Safari is needed to view the 3D models.

Inhaltliche Beschreibung

BIUM
STA
STER

W E
S

NE 1 2 3 4 5 6 7 8 9 10 11 12 13 NW

View image

Image already in light table

Nativity of Christ

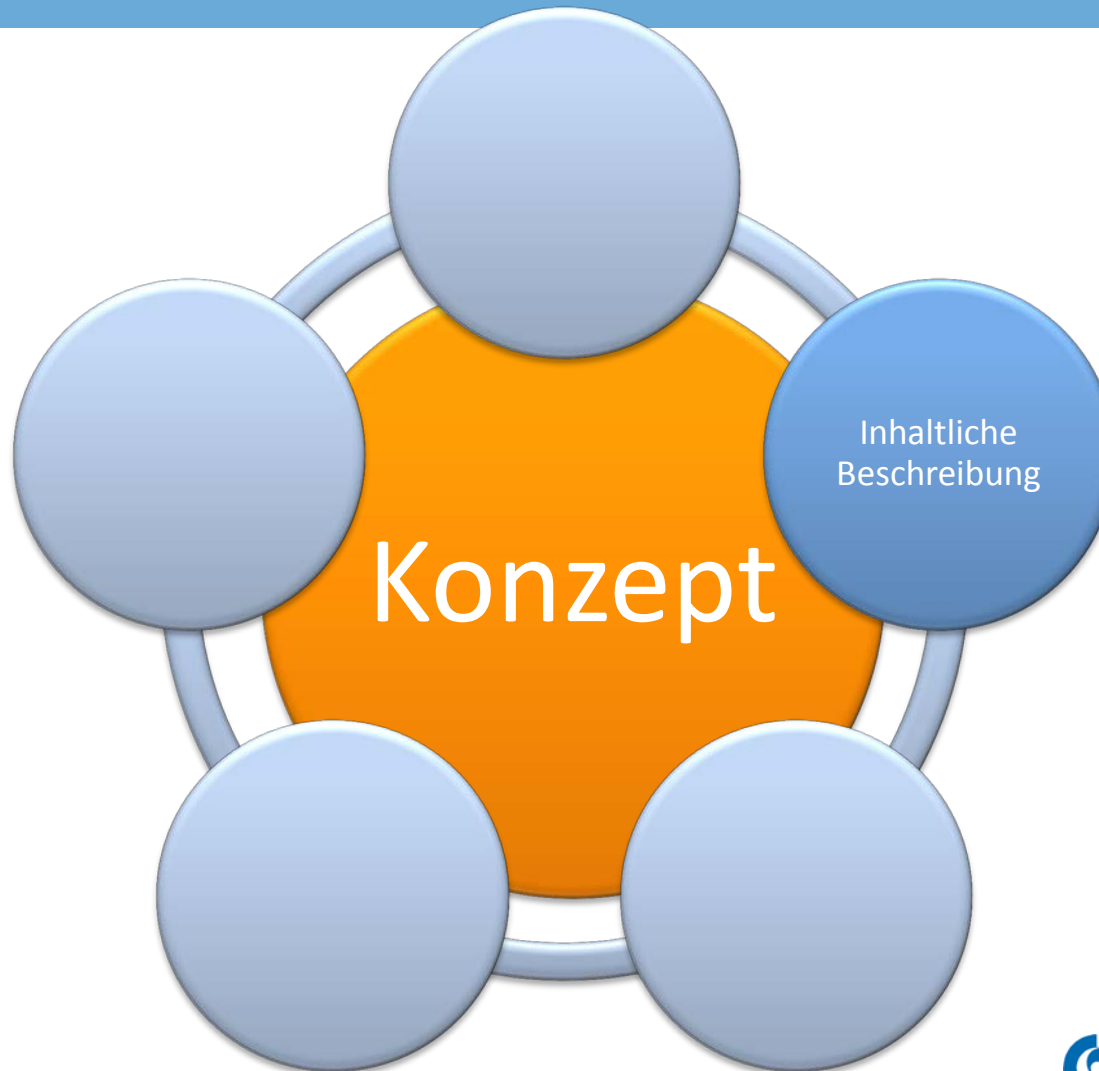
The sequence of narrative capitals depicting the stories of Mary and the infancy of Christ, which are introduced by the representation of the Annunciation in capital N2B3, continue here with the scene of the Nativity of Christ.

The east and west sides of the of the capital carry the story forward with the crowned newborn in the crib, flanked by an ox and a donkey on one side, and the Virgin in the birthing bed on the other. A midwife joins Mary and unveils the scene by drawing aside the curtain. On the north side Joseph is represented pensively slouching with his head resting in his hands - a gesture of contemplative absorption that, in this case however, suggests divine revelation and placates Joseph's doubt about the virginity of Mary (Matt. 1,20).

Next to the obvious stylistic affinity between the capitals of this narrative segment (N2B3 - N5B6) and the capitals representing the story of Jacob (W1EB16, W1WB16, W5WB20), with regard to the formation of figures, gestures, and narrative structure, there are resemblances in certain motifs, which constitute a close connection and homogeneity among the capitals of Aosta. Thus, for examples, both the birthing bed of Mary as well as Joseph's chair as furniture props, identical in the same way as the motif of the curtain.

Quelle: Ute Derks (KHI), Cenobium

Deskriptive Metadaten



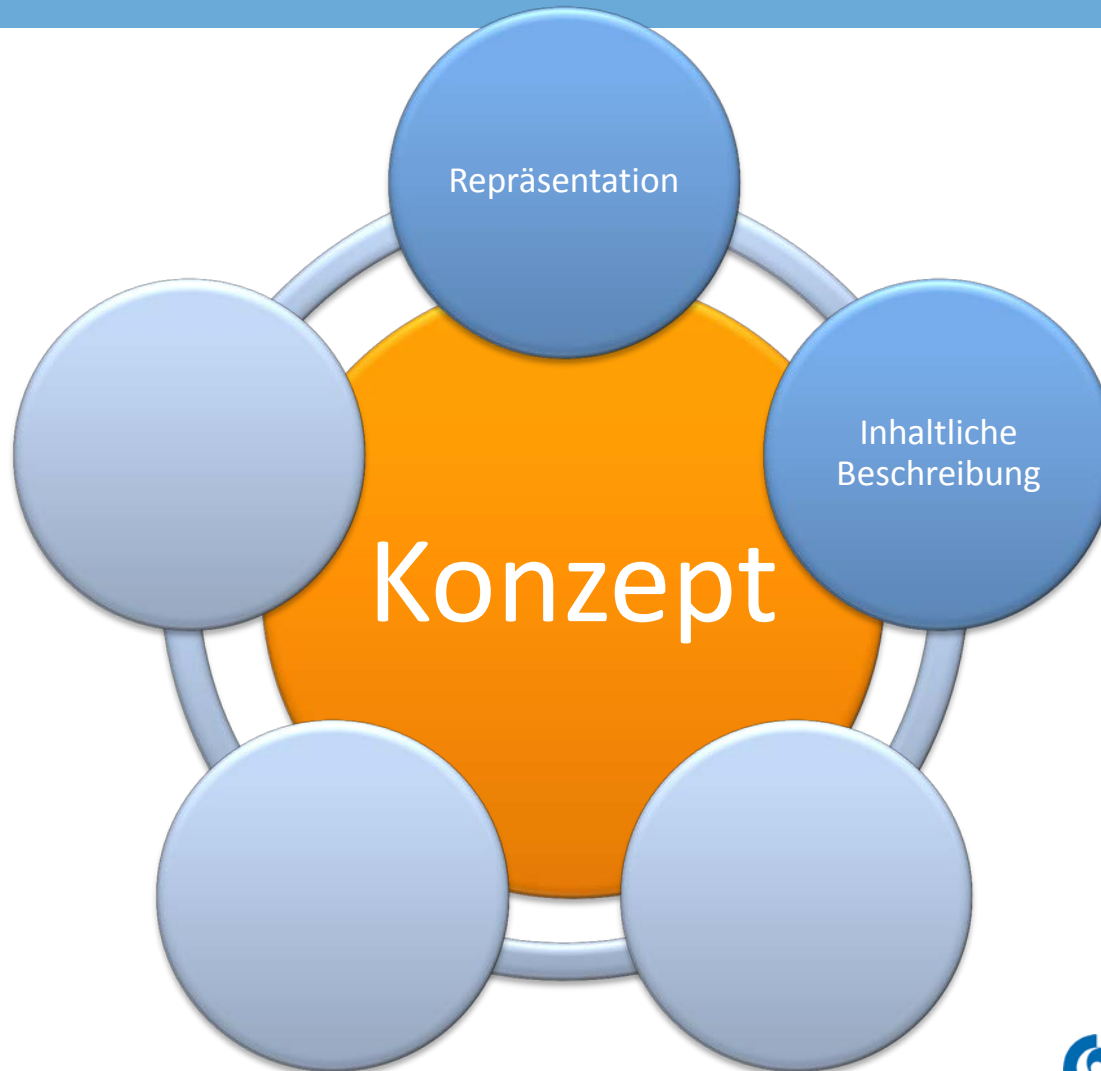
CENOBIUM - Foto



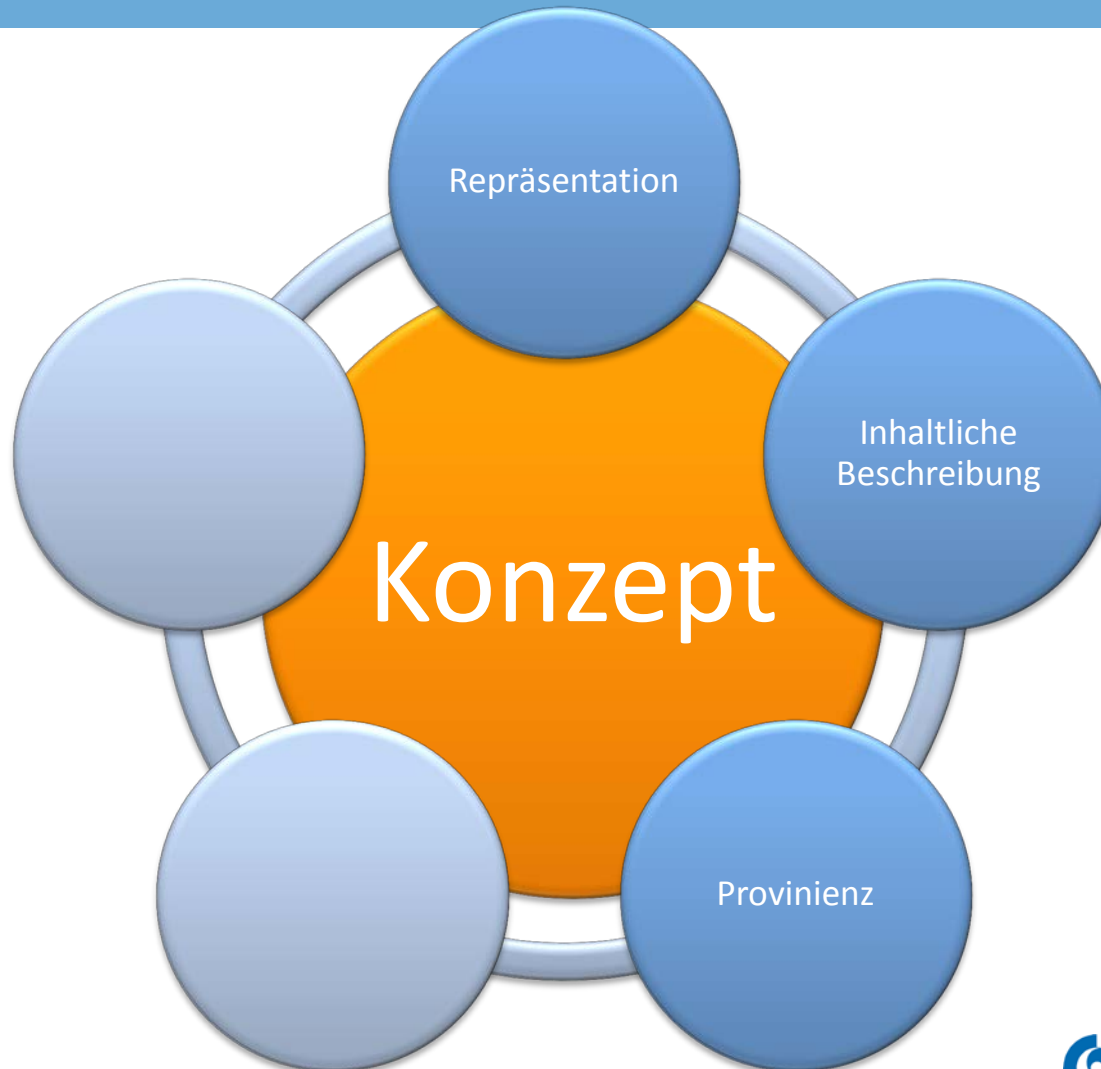
CENOBIUM – 3D-Modell



Digitale Abbilder des Konzepts



Entstehungsgeschichte



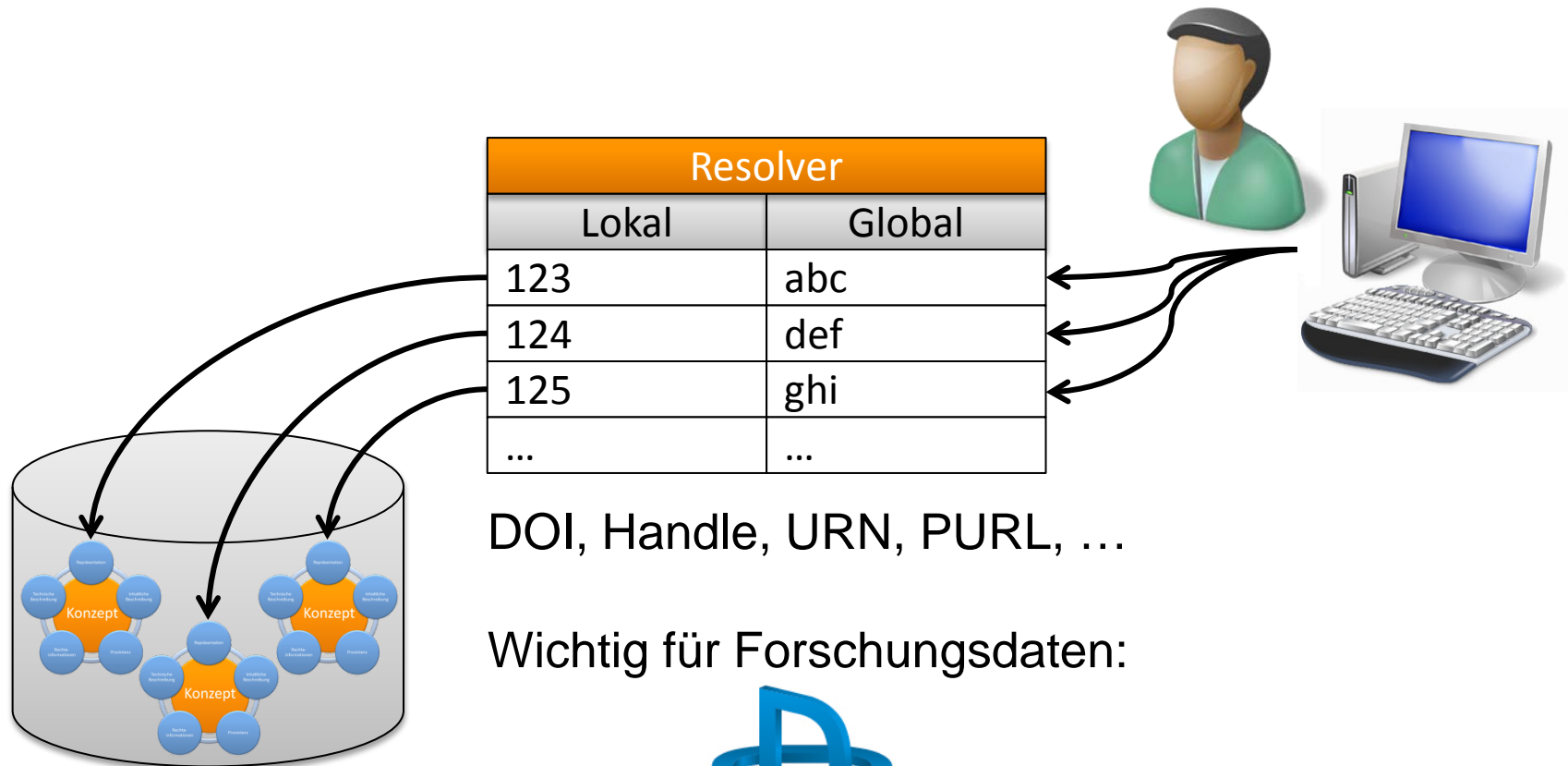
Zugriff



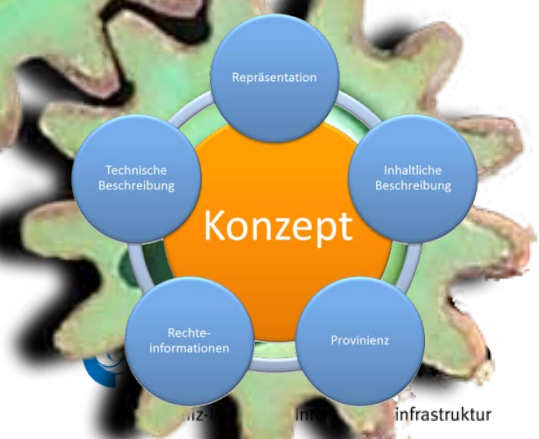
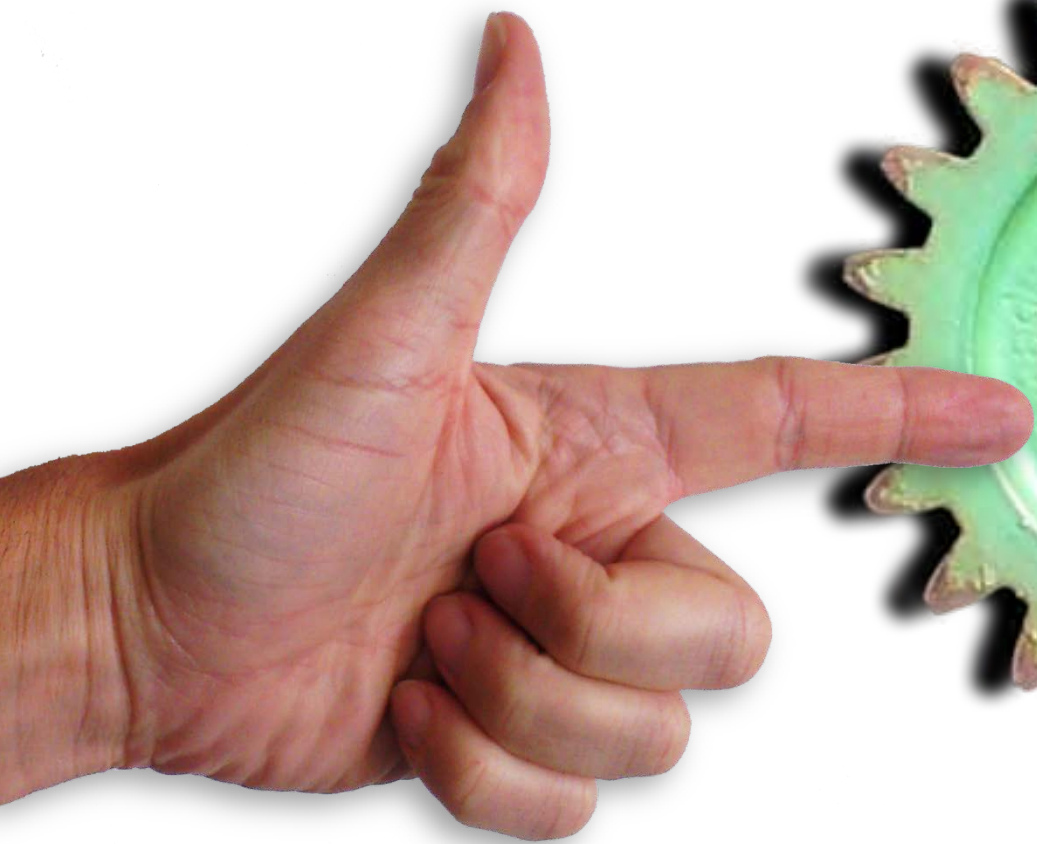
Persistente Identifikatoren



Das Prinzip persistenter Identifikatoren



Funktionale und technische Systemanforderungen



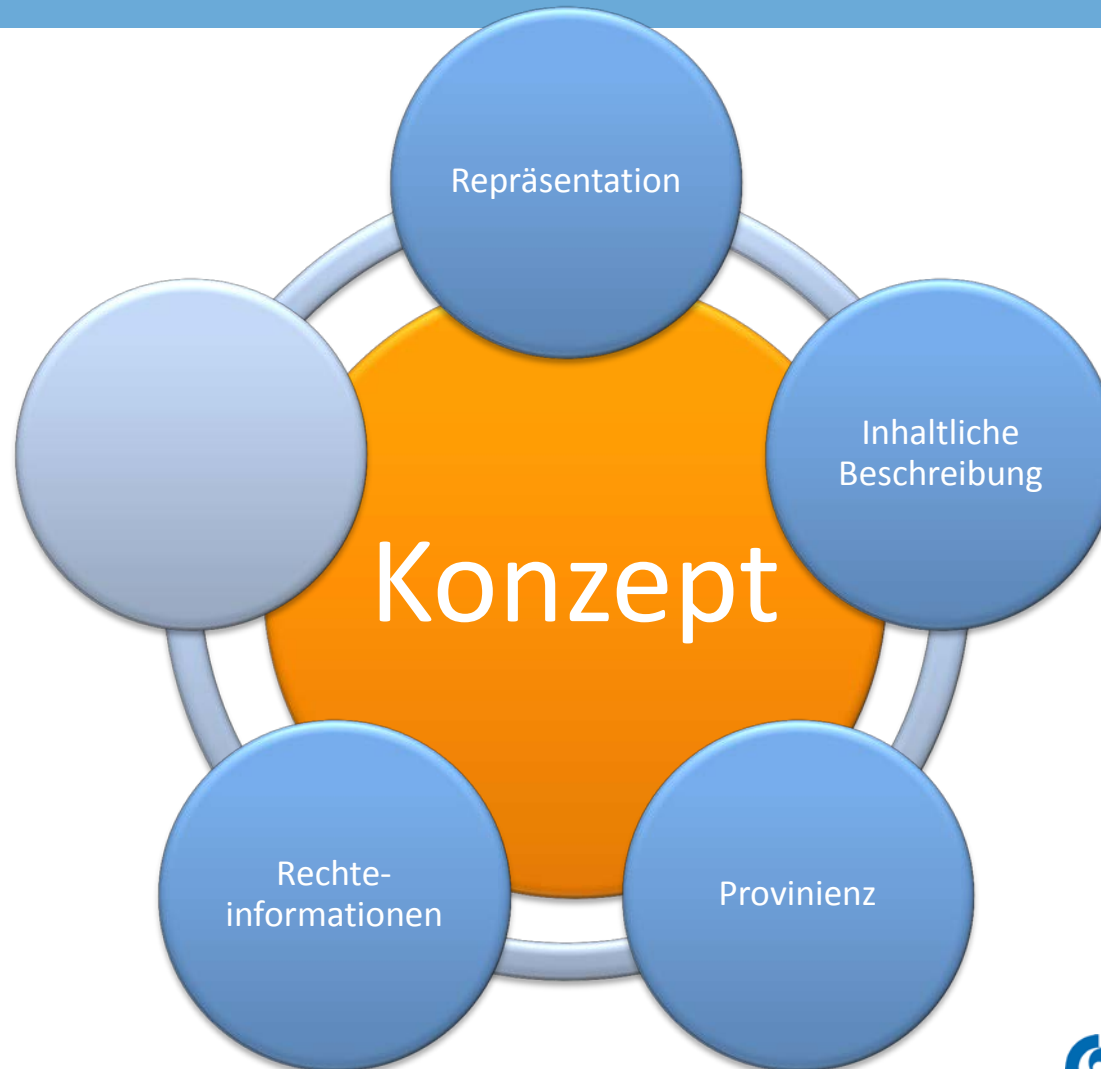
Zugriffsrechte wahren



Zugriffsrechte wahren



Lizenzen und Rechte



Unterstützung relevanter Formate

Text

Bild

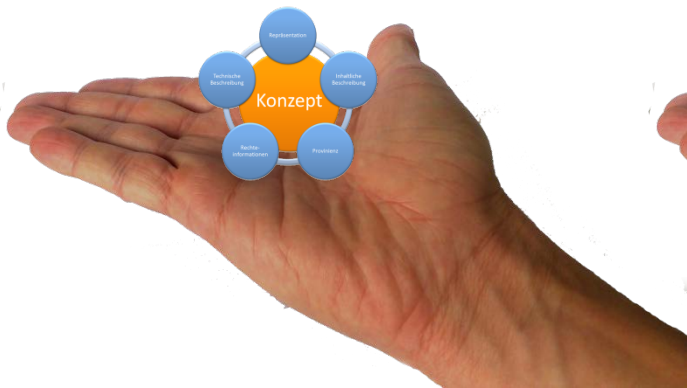
Video

3D

GIS



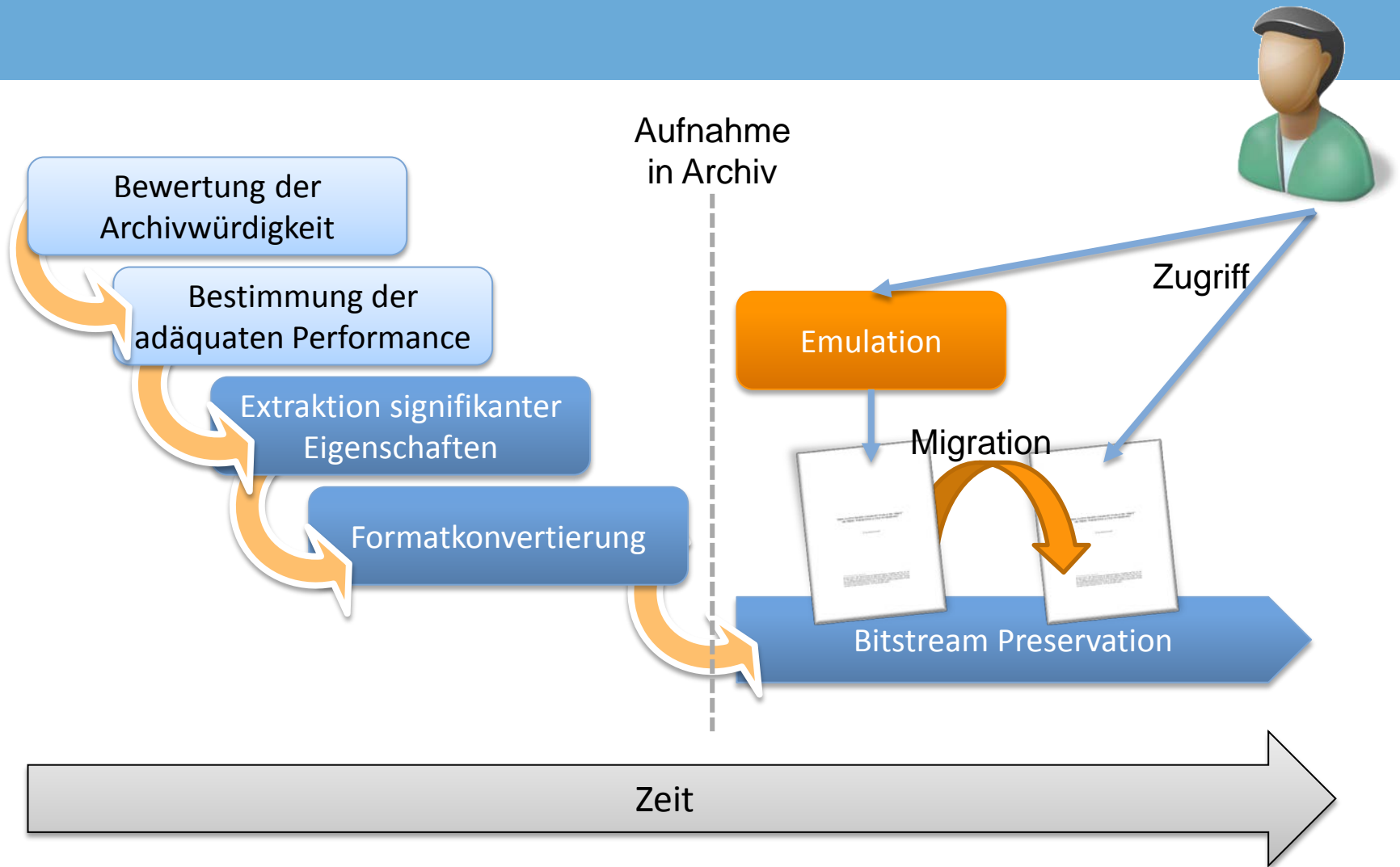
Performanz / Redundanz / Skalierbarkeit



Langzeitverfügbarkeit



Prozessübersicht

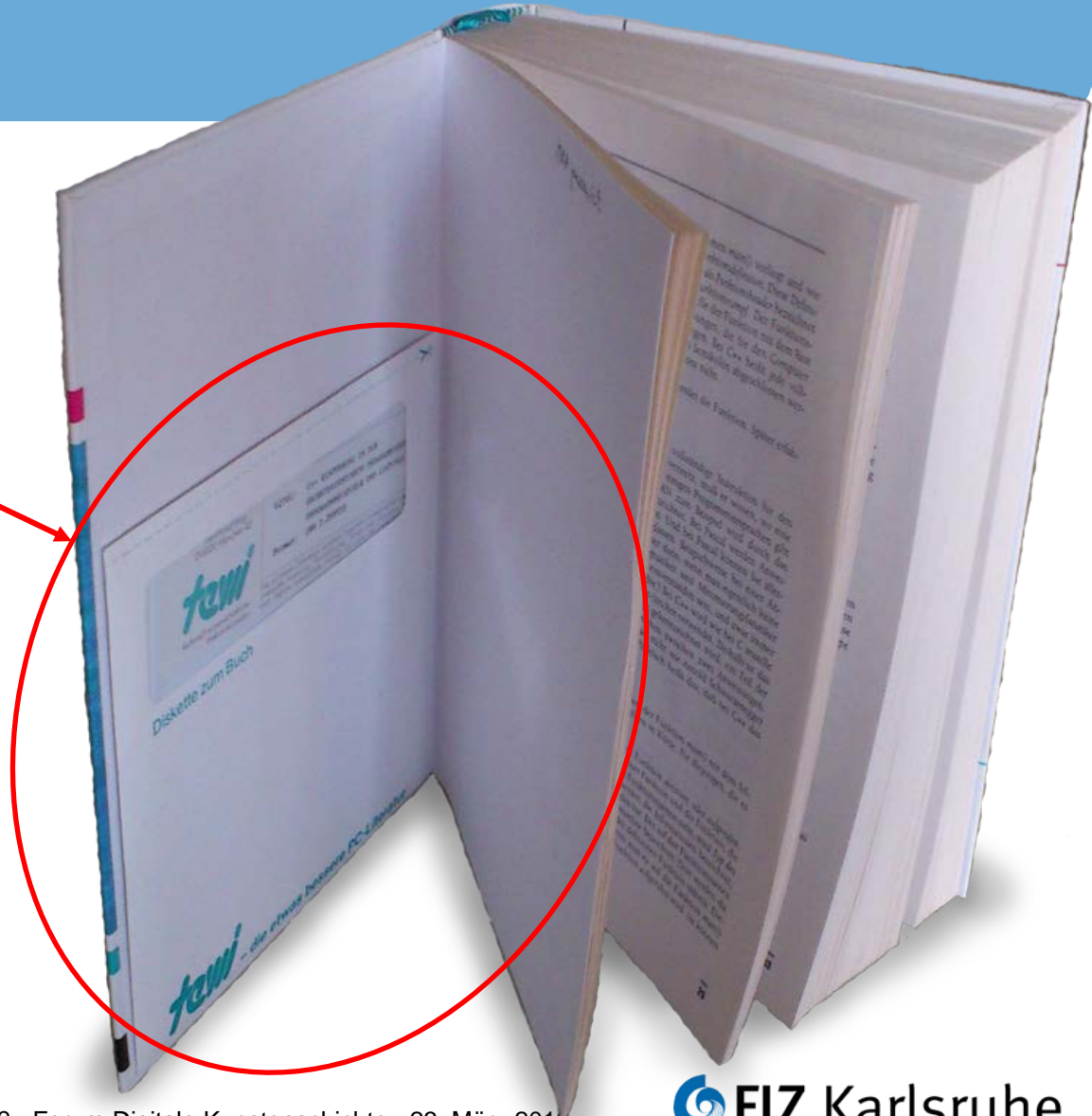


Signifikante Eigenschaften



Herausforderung: multimediale Objekte

Buch von 1992
mit 5 ¼"-Diskette
für MS-DOS 3.3



Offenheit



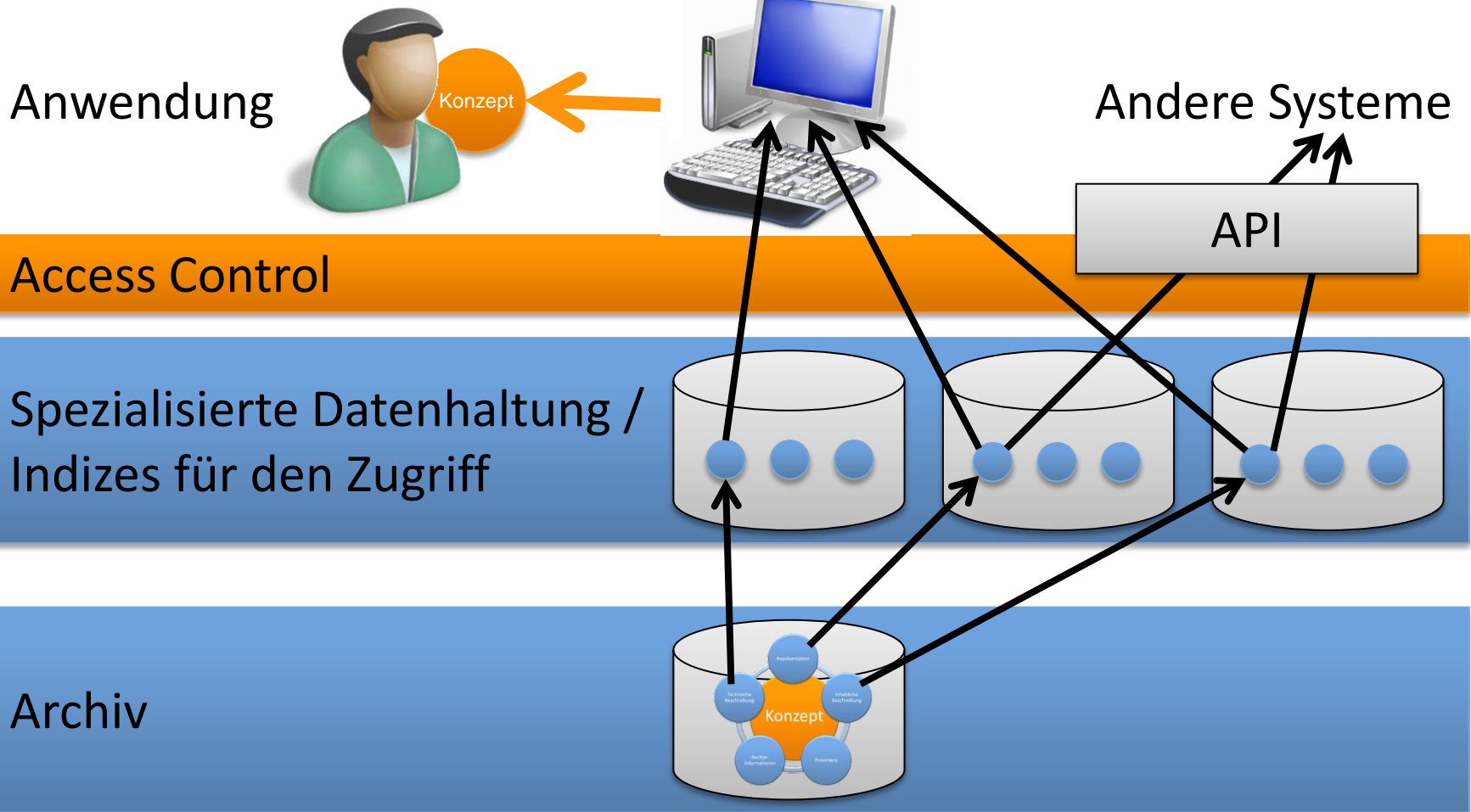
Offenheit: Linked (Open) Data

1. Use URIs as names for things
2. Use HTTP URIs so that people can look up those names.
3. When someone looks up a URI, provide useful information, using the standards (RDF, SPARQL)
4. Include links to other URIs, so that they can discover more things.

Quelle: Berners-Lee, T. (2006). Linked Data - Design Issues. <http://www.w3.org/DesignIssues/LinkedData.html>

LOD Cloud – Diagram by Richard Cyganiak (DERI, NUI Galway) and Anja Jentzsch (HPI)

Schematische Systemarchitektur



Nachhaltigkeit



Informationsinfrastruktur

Digitale Kunstgeschichte braucht Infrastruktur

Informationsinfrastruktur

e-Humanities

Digitale Kunstgeschichte

e-Science


} brauchen Infrastruktur

Hoher Aufwand – nicht mit jedem Projekt das Rad neu erfinden

Kooperation mit Infrastrukturanbietern ermöglicht Fokussierung auf wissenschaftliche Fragestellungen

Nachhaltigkeit – kann die DDB helfen?


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Objekt des Monats: Medaille „Frieden von Hubertusburg“



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Suche des Monats: Joseph von Eichendorff

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Danke !

matthias.razum@fiz-karlsruhe.de

