

TO PERCEPT MEANS TO GIVE TRUTH

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The present time is not alone defined by closed systems or perfekt cycles, it is marked by simultaneity, abstraction and transparency. The telematic space is making itself at home, in the world and in our mind.

Our perception varies according to a changing environment, depending on new information and knowledge. By approaching an object, links between objects and informations are created. What for example has a railroad track got to do with impressionism? Which connection is there between nature, man and machine at the end of the 20th century, the theme of the world exhibition EXPO 2000 in Hannover?

Being confronted with such complex questions it is necessary to find and develop a context in which single questions, which might seem rather incomplete, lead to a process of further questioning. It is not sufficient to collect questions and answers each one for itself. No! To get answers one has to acknowledge, and here I quote *Ken Wilber*, a main thinker of our time, the existence of a higher or deeper dimension that offers a principle... a pattern that combines separated, seemingly contradictory and isolated parts to a coherent unit, to a ROOM in which separated parts recognize themselves as a wholeness, escaping the fate of being solely fragments.

Multimedia in the museum

I presume you agree with me in the fact that museums are important institutions for the history and the self-awareness of modern day society and that with increasing importance. In museums, we collect the objects of our world, they are documented and exhibited.

Exhibited means lifeless, not to be perceived with other senses than the eyes. Responsible managers of museums have expressed a demand for new methods of staging an exhibition. Exhibitions which enable the visitor to perceive with all senses.

Multimedia and Interaction

The known features of an interactive multimedia-show offer only one-dimensional solutions in the realization of high-profile multimedia applications. Referring to contents they are static and short-lived. To present knowledge we have to combine collected facts and their transportation to the public under consideration of the individual interests of the user, the client, the student. That means individual navigation and interaction through and with multimedia, or to put it in a simple way, a worthwhile presentation of contents according to the needs of the user within or without the monitor. We have to establish intelligent ROOMS that react to our questions, a THINKROOM that completes the presentations of the world of objects we are used to.

In interaction with the new medias we should not install rooms of reaction for the audience, we should rather emphasize situations and processes to them, in which they take part as creators of reality, not being in the position of a passive viewer.

Our aims should be:

1. To transfer the presentation and steering of contents from the monitor into the existing room.
2. To replace a constructed mixture of multimedia with a new structure of communication between methods of working, contents and chosen medias.
3. To understand interaction not as a logic of machines, but as an interaction with the digital medias on a higher level, the level of attention and intensity.

The Museum of the Future

The museum of the future will become an experimental field, in which one has access to past and present developments, which are made transparent.

The demand: the addition of fragments should count less than the reconstruction of equivalences and the offer of possibilities to experience new models of time and space. It is important to create rooms of possibilities, in which developments are made visible: contemplation is a sense of stepping back.

Watching is, in order to enter the process of visibility, a form of growth, to quote John Berger. The emptiness is not to be condemned as being scary, but as a chance for overheated multimedial society?

Such a public building will be a future place in which culture can be experienced as a historically transmitted complex of meanings and imagination. Meanings and imaginations, which appear as symbols and signs and which enable us as human beings to inform each other about knowledge of life and our view of the world, which also should be maintained and developed. This is not meant as a substitution for the traditional museum, but as a supplement.

"In my opinion..., man is a being, who is caught in a selfspun net of meaning. Their examination is therefore no experimental science, which is looking for laws, but an interpreting one, searching for meanings.

Societies like human lives include their own interpretation, one just has to learn to get access to them."

Clifford Geertz "Dichte Beschreibung"



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