Was ist ViMM ?

ViMM (das hier gemeinte) ist …

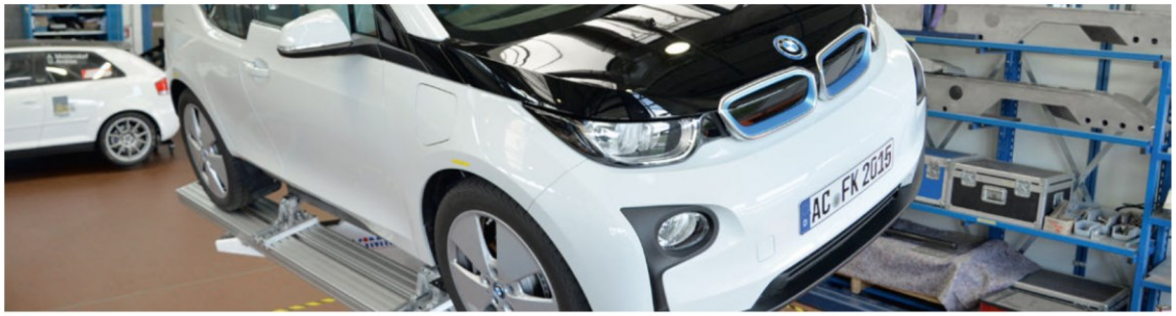
- keine Vereinigung christlicher Ärzte

fka

AKTUELL KOMPETENZEN **PRÜFSTÄNDE** KARRIERE ÜBER UNS

Home / Prüfstände / Fahrwerk / **Vehicle Inertia Measurement Machine (VIMM)**

Fahrwerk-Prüfstände



Vehicle Inertia Measurement Machine (VIMM)

ViMM (das hier gemeinte) ist …

- keine Vereinigung christlicher Ärzte
- kein Prüfstand für Trägheitsmessung

MetalWorking VIMM

Weiterempfehlen
Drucken
Speichern

VIMM

Internationale Ausstellung zur Metallbearbeitung

Land:	Vietnam
Stadt:	Ho-Chi-Minh-Stadt
Gelände:	SECC - Saigon Exhibition and Convention Center

ViMM (das hier gemeinte) ist …

- keine Vereinigung christlicher Ärzte
- kein Prüfstand für Trägheitsmessung
- keine Fachmesse in Ho-Chi-Minh-Stadt

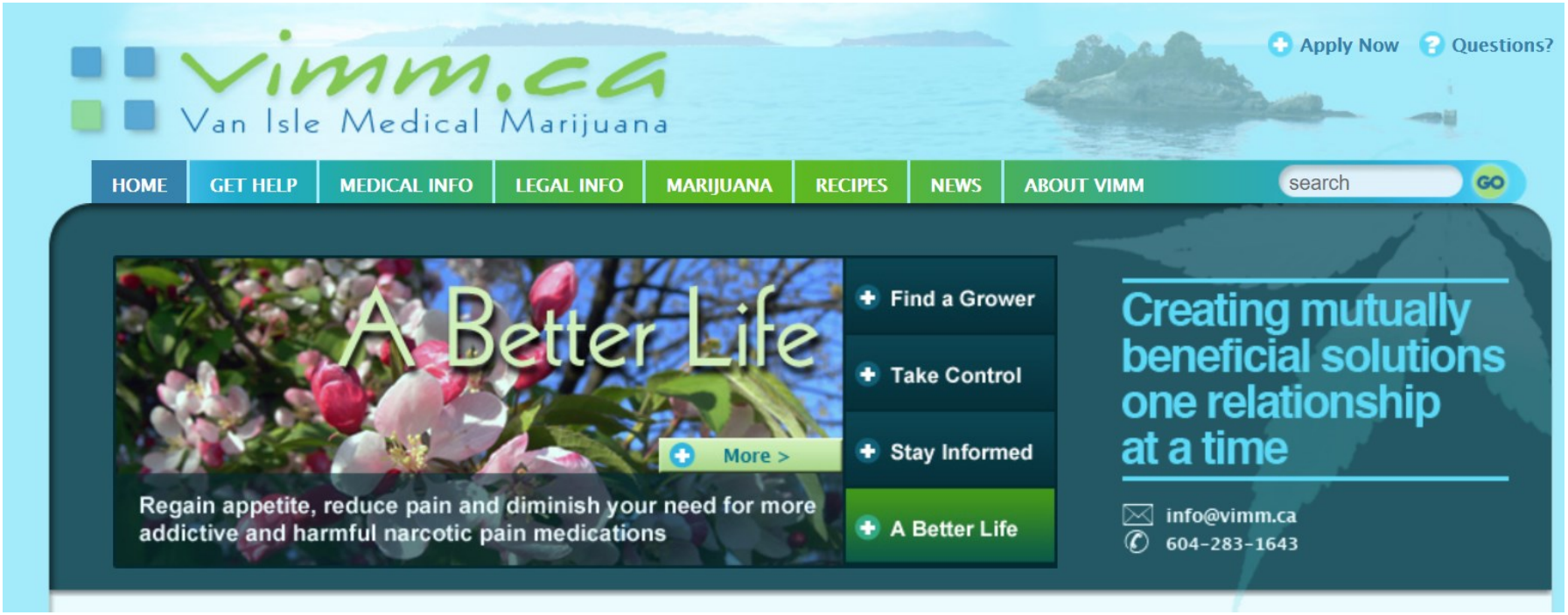
What is the VIMM Model?

VIMM describes the four ways we make users think too much and work too hard. The usability goal of VIMM is to “reduce load” in four key areas:

1. Visual Load
2. Intellectual Load
3. Memory Load
4. Motor Load

ViMM (das hier gemeinte) ist …

- keine Vereinigung christlicher Ärzte
- kein Prüfstand für Trägheitsmessung
- keine Fachmesse in Ho-Chi-Minh-Stadt
- kein Modell zur Webseitenoptimierung



ViMM (das hier gemeinte) ist …

- keine Vereinigung christlicher Ärzte
- kein Prüfstand für Trägheitsmessung
- keine Fachmesse in Hanoi
- kein Modell zur Webseitenoptimierung
- keine Initiative zur Verbreitung von Marihuana

Was also ist ViMM ?

ViMM steht für „Virtual Multimodal Museum“

ViMM steht für Virtual Multimodal Museum

… doch:

Auch wenn es so heißt: ViMM ist kein weiteres Museum !

ViMM steht für Virtual Multimodal Museum

… doch:

Auch wenn es so heißt: ViMM ist kein weiteres Museum !

Auch wenn es so heißt: ViMM ist kein virtuelles Museum !

ViMM steht für Virtual Multimodal Museum

… doch:

Auch wenn es so heißt: ViMM ist kein weiteres Museum !

Auch wenn es so heißt: ViMM ist kein virtuelles Museum !

Auch wenn es so heißt: ViMM ist kein multimodales Museum !

ViMM steht für Virtual Multimodal Museum

ist ein EU-Projekt

- bei dem es um Museen geht!
- bei dem es um virtuelle Museen geht!
- bei dem es um multimodale Museen geht!
- bei dem es um Kommunikation, Vernetzung und Empfehlungen geht!
- (und, zugegeben: ViMM ist ein Projekt mit schlecht gewählter Abkürzung)

Steckbrief:

Laufzeit 30 Monate

Beginn im Oktober 2016 (also ein Jahr alt)

7 Partner aus 7 Ländern (etwas 3D lastig)

21 Arbeitsgruppen zu unterschiedlichen Themen

(Vor allem) Eine Plattform …

FEATURED POSTS

Virtual tour of second world war shipwre...
Oct 10, 2017

Brighton opens virtual reality lab to th...
Oct 10, 2017

Virtual reality re-creation of iconic In...
Oct 9, 2017

Nerve-Stimulating Implants May Be the Ne...
Oct 9, 2017

AN ACTION FOR VIRTUAL MUSEUMS

Virtual Multimodal Museum (ViMM) is a high-visibility and participative Coordination and Support Action (CSA), funded under the EU Horizon 2020 programme (CULT-COOP-8-2016). ViMM brings together Europe and the world's leading public and private sector organisations working on Virtual Museums and in the wider sector of Digital Cultural Heritage, to support high quality policy development, decision making and the use of technical advances. The partner consortium (see below) is supported by an expert Advisory Group in building the ViMM Framework, involving decision-makers and expert practitioners in defining and resolving issues spread across 7 interlinked Thematic Areas ('the 7 Ds'):
Definitions - Directions - Documentation - Dimensions -Demand - Discovery - Decisions
Major results will include:

- **A highly interactive and wide-reaching ViMM communication Platform which:**
  - enables **focused contributions** and Working **Group discussion** by everyone interested
  - provides access to **innovations**, **cases of excellence** and **decision-support**
- Key **events** at policy and practitioner/ stakeholder levels and extensive use of **social media**
  - A clearer, evidence-based view of the impact of Virtual Museums and Digital Cultural Heritage on society and the economy
  - A Manifesto and Roadmap for Action to be validated at the final ViMM international conference in 2019.

REGISTER NOW!

List of consortium partners:

UPCOMING EVENTS

OCT 11 Wed — all-day PREFORMA International Conference @ National Library of Estonia

NOV 8 Wed — all-day CHNT 22 @ Conference on Cultural Heritage and new Technologies

NOV 9 Thu — all-day NE-MO

NOV 28 Tue — all-day 117TH INTERNATIONAL CONFERENCE O...

Add | View Calendar

List of consortium partners:

- CYPRUS UNIVERSITY OF TECHNOLOGY Cyprus – Coordinator
- FOUNDATION FOR RESEARCH AND TECHNOLOGY HELLAS Greece
- 7REASONS MEDIEN GMBH Austria
- UNIVERSITE DE GENEVE Switzerland
- STIFTUNG PREUSSISCHER KULTURBESITZ Germany
- UNIVERSIDAD POMPEU FABRA Spain
- KIBLA ASSOCIATION FOR CULTURE AND EDUCATION Slovenia

Join us as a member of the ViMM community:

THEMATIC AREAS

TA1 – DEFINITION

addresses legal, technical and conceptual definitions relevant to Virtual Museums. A common understanding and language is needed in order to have a fundamental basis and reach common standards; modernize the legal framework; promote re-use; identify research and innovation needs; and obtain complementary investments. Above all, sound and effective policy discussion needs to be founded on solid common understandings.

TA2 – DIRECTIONS

identifies and assesses emerging technical issues, innovations and tools which can improve the 'digital encounter' and help establish the main technical 'pipelines' for Virtual Museums different, adapted ways to bridge the physical and the digital world depending on the user location.

TA3 – DOCUMENTATION

focuses on emerging and future documentation needs such as those in data modelling, semantics and data acquisition.

TA4 – DIMENSIONS

addresses the need for Virtual Museums to focus on cutting edge 3D and VR/AR technology.

TA5 – DEMAND

looks at ways in which VM can support the economic and social development of the Cultural Heritage sector by capitalising on developments such as the growth of the VR/AR market and identifying key drivers of demand across all sectors.

TA6 – DISCOVERY

improves understanding of new ways of taking into account the state-of the-art in cloud computing, smart technologies and big data management in order to enable discovery for Virtual Museums of European digital content which was previously inaccessible, buried among huge amounts of data and/or not sufficiently tagged with adequate metadata.

TA7 – DECISIONS

provides a practical step-by-step process and pathways for the design of sustainable strategies and new Virtual Museums, made available through this platform for the community of cultural heritage managers and policy makers

TA3 – DOCUMENTATION

> **focuses on emerging and future documentation needs such as those in data modelling, semantics and data acquisition.**

WORKING GROUPS:

WORKING GROUP 3.1 – TYPES OF VIRTUAL ENTITITES

WORKING GROUP 3.2 – DOCUMENTING 3D-OBJECTS AND VIRTUAL/DIGITAL EXHIBITIONS

WORKING GROUP 3.3 – AUTOMATIC INFORMATION EXTRACTION: WHO AND HOW? (BEST PRACTICE EXAMPLES)

RECENT POSTS:

4 LESSER-KNOWN WAYS ARTIFICIAL INTELLIGENCE IS CHANGING BUSINESS TODAY

Customer acquisition costs money. Did you know that AI is making lead generation cheaper?

VIRTUAL REALITY BREATHES NEW LIFE INTO AFRICAN FOSSILS, ART AND ARTEFACTS

Digital technology has become an integral part of our everyday lives. So it was only a matter of time before the ways people interact with the past and ancient artefacts in museum settings became digital, too.

WORKING GROUP 3.1 TYPES OF VIRTUAL ENTITITES

Posted by Stefan Rohde-Enslin | Apr 11, 2017 | TA3 - Documentation | 0 | ★★★★★

Scope and Objectives

This Working Group of ViMM will work on a typology of virtual entities (e.g. virtual exhibition/ digital exhibition, virtual visitor, hologram, virtual reconstructions, 3D object, etc.). This typology will result in a set of definitions outlining the differences of virtual entities. (As Working Group 1.2 is working on relating standards (of which the virtual entities analysed in this WG are part of), cross-project collaboration is absolutely necessary.)

WG 3.1 will collect and analyse types of virtual entities. Discussion sessions will help to develop descriptive definitions for these types of virtual entities. Desk research and online research on virtual cultural heritage are of high importance during this phase of the process. In collaboration with TA1 concepts and definitions will be cross-checked.

WG 3.1 will produce agreed-upon concepts and definitions for the relevant virtual entities identified. If necessary, the types of virtual entities and their specific definitions will be grouped according to areas of application. All findings will undergo a final evaluation process. Experts of the field will have a concluding discussion session, in order to produce refined results. All outputs of the WG will be made available on the ViMM platform on regular intervals.

Topics

- Define groups of virtual entities according to the topic of application.
- Analyse and describe types of virtual entities.

Outcome

A set of definitions on types of virtual entities (in accordance with outputs of ViMM Thematic Area 1) for publication on the ViMM platform

Working Group members:

- Wietske van den Heuvel, DEN, The Netherlands
- Krisztian Fonyodi, Szepmüveszeti Muzeum, Hungary
- Maria Teresa Natale, MCA, Italy
- Maria Sliwinska, University of Torun, Poland
- Trilce Navarrete, University of Rotterdam, The Netherlands

TA3 CASE STUDY 1

BODE 360° – A VIRTUAL TOUR OF THE BERLIN BODE-MUSEUM

GÜLCKER, WOLFGANG/ HAGEDORN-SAUPE, MONIKA (SPK)/ VON HAGEL, FRANK (SPK)/ ROHDE-ENSLIN STEFAN (SPK)/ PEUKERT ARLENE (SPK)

This case study of excellence presents how museums, memorials, and cultural heritage institutions running on a limited budget can develop a virtual panoramic tour with basic functionalities like navigation, zooming, information hotspots, and integrated links to websites, online databases, platforms, etc. As a ViMM best-practice example serves the project Bode 360° – A virtual tour of the Berlin Bode-Museum planned and realized by Wolfgang Gülcker. A presentation of the main components and services of Bode 360°, a sketch of how to create a virtual panoramic tour, and a brief look at future possibilities are the central topics of this paper.

KEYWORDS
VIRTUAL TOUR, PANORAMA, MUSEUM, SMALL-/ MEDIUM-SIZED MUSEUMS, CULTURAL HERITAGE, 3D, VIRTUAL, LOW-COST, SMART PHONE, MOBILE, WEB-APP, KRPANO, HTML 5, FLASH, PHOTOGRAPHY, VIRTUAL REALITY

View: **TA3 Case Study 1**

TA3 CASE STUDY 2

DOCUMENTING CHALLENGING OBJECTS IN ARCHAEOLOGY | 3D SCANNING OF ORGANIC WATERLOGGED WOODS FROM MEDIEVAL MINING SITES

MONIKA HAGEDORN-SAUPE (SPK)/ STEFAN ROHDE-ENSLIN (SPK)/ FLORIAN INNERHOFER (LFA) THOMAS REUTER (LFA)/ ARLENE PEUKERT (SPK)

Working with and documenting waterlogged wooden objects pose a special challenge to archaeologists. Modern structured light 3D scanners support the work of archaeologists and help to analyse and evaluate artefacts in a greater detail. This case study of excellence showcases how waterlogged wooden objects excavated from historic mines in the Ore Mountain region are documented. The Archaeological Heritage Office of Saxony, lead partner in the binational German-Czech research project ArchaeoMontan, has developed a broadly-adaptable approach that foresees 3D scanning each wooden find twice: before and after the freeze-drying treatment. 3D models created from the two scanning processes allow archaeologists to analyse and evaluate the results of the conservation procedure. Knowledge gained from the interdisciplinary project will be beneficial when it comes to selecting the best conservation method for wood artefacts.

KEYWORDS: 3D, 3D SCANNING, DOCUMENTATION, ARCHAEOLOGY, DIGITISATION, MASS-DIGITISATION, WATERLOGGED ARTEFACTS, ORGANIC MATERIALS, WOOD, LASER SCANNING, VACUUM FREEZE-DRYING

View: **TA3 Case Study 2**

TA5 CASE STUDY 1

ULLASTRET, 250 B.C. A VIRTUAL RECONSTRUCTION OF AN IRON AGE TOWN

UNIVERSITAT POMPEU FABRA (BASED ON A TEXT BY THE CATALAN AGENCY FOR CULTURAL HERITAGE)

The scientific research carried out in recent years at the archaeological site of Ullastret (Empordà, Catalonia) by the Archaeological Museum of Catalonia has been the basis of a virtual reconstruction of the Iberian town of Ullastret and its surrounding landscape. This project involved a highly interdisciplinary team from several public and private European organizations. These professionals designed and implemented a digital storytelling experience based on the 3D model and displayed by means of two different technologies: an immersive room at Ullastret Museum, and a VR headset that will soon be available at the central premises of Archaeological Museum of

UPCOMING EVENTS

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NOV 9 Thu — all-day NE-MO

NOV 28 Tue — all-day 117TH INTERNATIONAL CONFERENCE O...

Add ▾ View Calendar →

Steckbrief:

(Vor allem) Eine Plattform …

… die auf Aktivitäten hinweist

… die mehr und mehr Excellenz-Projekte vorstellt

… auf der die Resultate der meisten Arbeitsgruppen öffentlich diskutiert werden sollen

... …. (Beispiel: Definition von Virtuelles Museum)

Draft – Draft – Draft

Demnächst online –

Vorschlag zur Diskussion

The ViMM Definition of a Virtual Museum
September 2017

A museum is defined by the International Council of Museums (ICOM) as a 'non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment'. A **virtual museum (VM)** is usually, but not exclusively, perceived as a digital entity that draws on the characteristics of a museum, in order to complement, enhance, or augment the museum experience through personalization, interactivity and richness of content.

Both the 'physical' museum and the VM share a common commitment to the institutional validation of content and experience through curatorial process, inherent in the ICOM definition.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Virtual museums can perform as the digital footprint of a physical museum, or can act independently, and, similar to the physical museum where both are committed to the public access to knowledge systems and display, and the long-term preservation of collections and experience. The VM may add value in ways not possible in the physical museum such as enhanced cultural 'presence', immersive experiences, and vivid narratives by means of animation, and virtual functionalities. Users can add, modify, experiment, "touch" and combine digital objects without damaging or destroying original, unique heritage. Like in the physical Museums, any addiction or interaction provided can be validated by the curatorial staff to be entitled to be part of the VM material while, according to the copyright and reproductions rules adopted, users can dispose of their creation independently. Thus, VM's can provide new, meaningful encounters experiences besides traditional museum experiences

A virtual museum can, like a traditional museum, be designed around specific objects or can consist of online exhibitions created from primary or secondary resources. Moreover, a virtual museum can refer to the online content offerings of traditional museums (e.g., displaying digital representations of its collections or exhibits); or can consist of 'born digital' content. Virtual museums may be are usually, include immersive experiences, animation or other virtual functionalities, but are not exclusively delivered electronically.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

ViMM and you …

Einfach registrieren

Mitdiskutieren und „rumstänkern“

Eigene Veranstaltungen eintragen

Sehen, was andere machen

Exzellenz-Projekte kommentieren

Sich selbst (seine Arbeit) bekannt machen

Aus der Arbeit von ViMM will EU die Förderpolitik der nächsten Jahre bestimmen!

Es ist wichtig sich einzumischen !

(Minimum: Facebook follower und twitter likes)

vi-mm.eu

a place to go !

a source to get informed !

a platform for discussions !

Come and bring others along !