

# 2. hypermedia information spaces

everything must be intertwined

## learning objectives

*After reading this chapter you should be able to define information spaces in a precise manner, position the hypertextual capabilities of the web in a historical perspective, explain the difference between multimedia and hypermedia, and argue why computational support for narrative structure in multimedia applications is desirable.*

However entertaining it might be presented to you, underlying every multimedia presentation there is an information space. That is to say, irrespective of the medium, there is a message. And being confronted with a message, we might want to inquire for more information. In this chapter, we will define the notion of information space more precisely. We will extend this definition to include information hyperspaces, by looking at the history of hypertext and hypermedia. Finally, we will discuss visualisation as a means to present (abstract) information in a more intuitive way, and we will reflect on what is involved in creating compelling multimedia.



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## questions

### *information spaces*

1. (\*) What factors play a role in the development of *multimedia information systems*? What research issues are there? When do you expect the major problems to be solved?

### *concepts*

2. Define the notion of *information spaces*?
3. Indicate how multimedia objects may be placed (and queried for) in an *information (hyper) space*?
4. Characterize the notion of *hypermedia*.

### *technology*

5. Discuss which developments make a large scale application of multimedia information systems possible.
6. Give a characterization of an object, a query and a clue in an *information space*.
7. Describe the *Dexter Hypertext Reference Model*.
8. Give a description of the *Amsterdam Hypermedia Model*.

**projects & further reading** As a project, I suggest the development of a virtual tour in a city, museum or other interesting locatoion.

You may further explore the implementation of traversal within a context, taking into account the history of navigation when backtracking to a particular point, issues in hyperlinking and interaction in multimedia applications, and computational support for narratives.

For further reading I advice you to take a look at the history of hypermedia and the web, using online material from the W3C<sup>1</sup>, or the history of media as accounted for in Briggs and Burke (2001) and Bolter and Grusin (2000).

## the artwork

1. book covers – Desing, Eco (1994), Burger (1981), Kunst, Betsky (2004)
2. Federico Campanale<sup>2</sup> – Oxygen, fragments from video installation, 2004
3. Vasarely – Diehl 1973.
4. Vasarely – Diehl 1973.
5. Vasarely – Diehl 1973.
6. Federico Campanale – Oxygen, more fragments.
7. student work – from *introduction multimedia* 2000.
8. Rutger van Dijk – *mobius*, interactive story, opening screen, see section 2.3.

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<sup>1</sup>www.w3c.org

<sup>2</sup>www.blue-frame.com

9. edgecodes – screenshots, see section 2.3
10. signs – people, van Rooijen (2003), p. 244, 245.

The work of Vasarely has served as an example for many contemporary digital artists. It is playful, but may be characterized also as *formalist*. The highly aesthetic video work of Federico Campanale who, as he told me was strongly influenced by Vasarely in his early years, shows a similar combination of formalism and playfulness. The interactive story by Rutger van Dijk has a rather different atmosphere, it is highly romantic, with slick graphics. The museum sites are included to point to the existence of (an increasing number) of virtual tours.