

The virtual thematic route Emil Benčić – From Experience to Infinity

Lavoslava Benčić

University of Nova Gorica, School of Arts

lavoslava@bencic.si

Abstract

This project addresses the creation and implementation of new media activities regarding the importance of the artistic work of Croatian artist Emil Benčić (1930–2011). The problem/purpose is to ensure that knowledge about him survives the physical limitations of human life. The general mission is to encode his heritage permanently for present and future generations through new media methods and to preserve it in the new media space and be accessible and relevant to people. In the context of the research-oriented and practice-focused process, we investigated alternate digital heritage platforms and examples of good practices, we mastered available tools and technologies, and we realized creative solutions up to the public presentation stage. The result of the research is the multimedia project *The virtual thematic route Emil Benčić – From Experience to Infinity*. In its current stage, the content is implemented in eight subprojects, designed on infinity shape (∞) and is virtually located on the Istrian peninsula Punta Busola (Croatia). The practical outcomes are databases, applications for mobile devices, video, cymatics, graphical sound, performance, installation, storytelling, and gamification.

Problem Definition and Goals

This project addresses the creation and implementation of activities regarding the importance of the artistic work of Croatian artist Emil Benčić (1930–2011) for Croatian art heritage. [1] Emil Benčić realized wooden, porcelain, glass sculptures and faience artworks. He has had over sixty solo exhibitions and participated in numerous group exhibitions at home and abroad. He has received significant awards and recognition at national and international level.

The problem/purpose is to ensure that knowledge about him survives the physical limitations of human life. The general mission is to encode his heritage permanently for present and future generations through new media methods and preserve it in the new media space.

The methods to reach the goal in practice are: research and edit existing content, disseminate content to the public, generate a new content through new media techniques, produce and stimulate the generation of new ideas and new media works by other artists, and store existing and newly created content in the new media space. In practice, the results were presented at the exhibition (as a prototype) and virtual as the final product.

In the project, we researched and looked for answers to intrinsically interesting questions about the importance

of preserving the current knowledge and interest in a person, in this case an artist, through digital media works. How is it possible to resist and really keep the public interested about an artist's life in the age of new media and oppose the forgetfulness of history? How can his work be showcased and brought to the public? How could original place, space, and time be altered by new media techniques and what does this imply for the experience and interpretation of an artist's life?

Background

In the modern world, every day generates a huge amount of data, information, and documents that are kept in different media, resulting in questions regarding the preservation, storage, accessibility, limitation of the technology, the indispensability of transfer, and the translation into other media. In dealing with the problems of the real world, digital media have proven effective at facilitating, archiving, and retrieval. One of the characteristic features of new media technologies is their capacity to transform the elements they reproduce to produce new elements in new arrangements and forms of connections.

Historical conception of time was linear: “stream, which ran from the past to the future, which are not currently hold and take her with you all.” [2] Exceeding this notion, we extend the scope of the present digital media. Digital media are at all times accessible from practically any location, but they also may be – like all civilizations – very vulnerable; everything can be shattered in an instant. Therefore, trying to implement the project on an infinite timeline is the most intriguing in this project.

The Impact of Research on the Practical Project

The action mode of theoretical research best suited to the objectives of the practical project was *The virtual thematic route Emil Benčić – From Experience to Infinity*. We investigated new media methods, we mastered available tools and technical skills, we have done our creative part, and we transferred the knowledge to the realization stage.

The survey of the use of digital media in today's cultural heritage institution was a prerequisite for the

high-quality design and realization of the project *The virtual thematic route Emil Benčić – From Experience to Infinity*. We learned most of the platforms – especially tools, technologies, and good practices to effectively achieve the target user groups – from a set of platforms for the European digital culture Europeana Network, INDICATE, MINERVA, and e-learning materials F-MU.S.EU.M. [3] [4] [5] [6] Reasonable guidelines of the professional association Europeana Network, the choice of tools and technologies (as recommended by INDICATE and F-MU.S.EU.M. literature), and financial and technological resources and knowledge were crucial for the successful realization of the project. [4] [6] Moreover, we were curious to explore tools, techniques, and technologies that are not yet common in contemporary museum practice.

Virtual Thematic Route

Definition

The form of virtual thematic route is chosen for specific objectives, as it is the most appropriate expression form and a way of deepening and enriching knowledge on specific topics. The most important task of the virtual thematic route is that it connects the structure and content and helps users understand these links (for example geographically). Therefore, virtual thematic routes are often didactic applications and apply specific study purposes. Topics of thematic virtual routes can be extended independently of the spatial and temporal location and origin of the various documents. These may be literary text, quotes, multimedia documents, and any other contributions or connections that help to shed light on a fairly homogeneous content topic. Virtual thematic routes do not have the pretence that they were detailed, but they do have an interpretative framework that will help users understand the topic and discover new aspects that may be proposed. [3]

Virtual thematic route users

Flusser defines man as a creature that stores and transmits information. Information, their ubiquity and accessibility, determinate new sociality, based on the establishment of communication and interaction systems and sophisticated new technologies. New technologies allow a user to find the information directly in the shortest possible time and with less effort. Also, new technologies increases the user's freedom and creativity. [2]

According to MINERVA “A user is a professional person or not, a specialist or not, who casually or with specific aims, occasionally or systematically uses the cultural Web Application. User identity is extremely variable depending on cultural profile, aspirations for

cultural growth, professional aims and even momentary curiosity.” [7]

Virtual thematic route users' needs “constitute a complex pattern including the desire for content which is reliable, comprehensible, rich, and up-dated, and can be used to satisfy purposes as diverse as curiosity, personal and professional growth, and scientific research.” [8]

With regard to current trends, we noticed features strongly oriented toward cooperation with users and advanced interaction and distribution of users across networks. [9] When describing the user, Toffler introduced the concept of “prosumer” (producer + consumer), which extends Marshall McLuhan, a Canadian philosopher of communication theory, seeing that the classical user turns into a hybrid, individual “transceiver” (transmitter + receiver), who is also the addressee of the contents and the source of their own multimedia productions. [9] Toffler defined such “proactive consumers” as persons who have become active in order to transform and/or improve goods and services according to their requirements. In short, in the “many-to-many transceiver culture,” an individual is a user, from time to time he is a “prosumer,” consumer, client, audience, surfer, visitor, viewer, player, and downloader. [10]

Kanellos detected and analyzed the problem from several angles and depths of knowledge in different decision-motivated users, as well as the need for resources to be modelled in a way that could embrace both extremes – from purely informative to detailed and from passive to creative. [11]

Styles and aspects

Different styles of virtual thematic routes described below, are the result of the choices and means of expression through which their content is organized and transmitted to the user. According to Kalfatovic, the curator of virtual thematic routes has to use one or more combinations of contents based on different approaches. [12] Aesthetic beauty is organized around an object. The emotional route is selected in order to accomplish the user's emotions. The evocative route aims to create an evocative atmosphere. Didactic routes are built for the acquisition of knowledge. A fun way of presentation is only intended for leisure.

Virtual thematic routes are characterized by different aspects of the content, structure, presentation, and behaviour. The content contains information that should be communicated to the user. The better the quality content is, the higher the value that the user gets. The structures may differ in terms of navigational (system connections) and logical structure. Different modes of presentation determine how the structure is presented to the user and how it is handled.

Project Production

The production of *The virtual thematic route Emil Benčič – From Experience to Infinity* comprises all planned phases: conception/planning, design, implementation, testing, and public release. Project goals (activities and results) that were set in November 2012 have been realized within the scheduled period, costs, and scope (until November 2014).

The project's production is fully developed in the context of the master study Media Art and Practices at the School of Arts, University of Nova Gorica¹ (Slovenia), and supported by ADRIART consortium².

Project conception/planning

The project conception/planning includes specifically set objectives and tasks: editing existing content (Benčič's sculptures, poems, stories, archive photos, and video documents), generating new content through new media methods, causing and promoting the generation of new ideas and new media works by other artists (remakes), and storing existing and newly created content (artworks) in the new media space.

Project design

The virtual thematic route Emil Benčič – From Experience to Infinity is located on the Istrian peninsula Punta Busola (Croatia). This small peninsula is one of the few uninhabited areas of natural and unspoiled land, close to the largest tourist facilities on the north-Adriatic coast. Rare visitors/tourists visit this peninsula on bike or by foot, especially during the summer season, to enjoy peace and quiet. We see them as a project users.

This untouched jewel of nature represented for the artist Emil Benčič an environment for inspiration and reflection during his entire life. Countless walks among the pristine nature of Punta Busola inspired his sculptural opus. The plant and animal motifs and geomorphological phenomena of the sea, seabed, and coastal area are the central theme of his work. [13]

Project implementation

The virtual thematic route is designed as the imaginary trail. The imaginary trail takes the form of the infinity symbol (∞), which coincides with the ground plan form of Punta Busola (Figure 1).

Two applications – *Guide to the Virtual Thematic Route* and *Augmented Reality View* of the virtual thematic route – provide the spectators with a content overview and virtual space orientation.

In the project's current stage, we implement eight multimedia stops/subprojects on the infinity-shaped trail (see description in 4.3.3). Those outcomes are inspired by Benčič's works (work databases; personal memories; his attitude toward art; his aphorisms; clay, porcelain, and glass sculptures; documentary photos; etc.) and are realized/transmediated in practice as educational databases, applications for mobile devices, video, panography, videosimulation, videoinstallation, cymatics, graphical sound, performance, installation, storytelling, and gamification.

Guide to the Virtual Thematic Route

The *GuidiGo* application is proven as the most appropriate solution to illustrate the virtual thematic route content and goals. [14] One can download it and use it without an Internet connection – irrespective of the location – on the site or anywhere else. Documents shift from one stop to the next in different views (map view, list of stops view). Each virtual stop in this guide tells about the selected story in adequate digital media technology and links to the original sources. Virtual stops are equipped with photographs, texts, and links to subproject sites, acting in harmony with a user's view during the visit to the site or anywhere else to entertain, inform, and immerse the user in a multimedia experience.

The time of the visit is flexible and self-paced. The recommended flow of the virtual visit (stops from 1 to 8), average time of visit (2:00 h), and the distance between the stops and the total distance (1.76 km) are marked (Figure 1). The application is intended for GoogleGlass, iPhone, iPad, and Android devices.

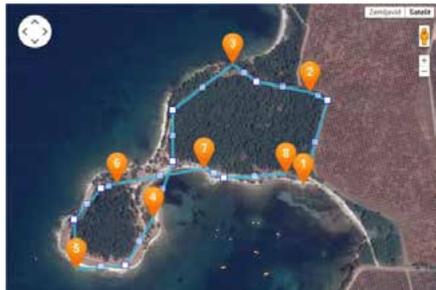


Figure 1. *GuidiGo* application for mobile devices, 2014. Virtual stops are designed at the imaginary trail in the infinity shape (∞), which coincides with the ground plan form of the peninsula Punta Busola (GPS 45.2656211853027, 13.5808448791504). Source: authors archive, Benčič 2014.

¹ University of Nova Gorica, School of Arts, <http://www.ung.si/en/study/school-of-arts/>. Mentoring by Dr. Peter Purg, University of Nova Gorica, School of Arts, (Slovenia).

² ADRIART Regional Collaborations in the Media Arts and Practices MAP Master Program.

Augmented Reality View of the Virtual thematic route

The audience may explore the position/microlocations of subprojects/virtual stops in 3-D using augmented reality technology. The entrance point can be reached by reading a QR code with the free viewer *Junaio* and an Internet connection (Figure 2). [15]



Figure 2. Augmented reality 3-D view in Junaio viewer, 2014, Source: authors archive, Benčić 2014.

Eight practice-focused multimedia subprojects/virtual stops

TP01

Project TP01 is an educational database and application for mobile devices. It includes photographs that are works of Emil Benčić. Each record of the work sets out ten parameters (textual, numerical, and photographic) and consists of the following four phases.

Through the QR code reader on a smart phone, the user scans one of the six QR codes at the cube. The user opens the URL. On the mobile smart device display³, the user reviews the content (the photo of the motif) and selects one. The user remembers the basic information (year and the name of the work) and finds the photograph of the selected work in the box. The user determines the position of the selected work on the timeline and places it in a pocket. The user can write contact information or ideas on the back of the photo.

The user gains secondary knowledge and skills in project TP01 that include reading QR codes, using phone screen or beam online, memorizing characteristics of visual contents, and sorting visual content by parameters.⁴

0-18-81-0

The video is taken in the elevator, located in a skyscraper eighteen floors high in Ljubljana, where Benčić Lavoslava (the author of the paper) moved in 1981 when she was eighteen years old.

The elevator is symbolically seen as a “zone” between the inner and outer world. When Benčić Lavoslava get out of it or enter in to it, she often relive the happy moments, impressions, and experiences she enjoyed with Emil Benčić. He passed away in his eighty-first year.

Such remembering is actually like a spiral motion. In the traditional understanding of the world, spiral circulations are found in legends, fairy tales, dances, and religious practices in a variety of forms (e.g., patrolling of houses, dancing around the wells, fortune-telling by spinning the crystal ball around its axis). Similar procedures are maintained in contemporary beliefs, rituals, and practices and act as a deliberate way of interaction through which one can enter into another world and come out of it.⁵

Schattenobjekt Uhrturn (Clock-tower Shadow object)

With project Schattenobjekt Uhrturn, we investigate the attitude toward misunderstanding and disregard of the cultural heritage by today's society. We warn about the threat of impoverishment and the disappearance of all forms of cultural heritage artifacts.

In particular, against the “deadliness” and a misunderstanding of Emil Benčić's artworks, we try to spread interest in spiritual values and messages that emanate from his works. We create and run remediations in this video simulation.

The clock-tower on Schlossberg is a symbol of the city of Graz (Austria). Its position as well as its history is essential for the reputation of this city. In 2003, Styria artist Markus Wilfling “materialized” the Grazer clock-tower shadow as a steel structure: Schattenobjekt Uhrturn. In 2004, the commercial center Seiersberg Graz bought the Schattenobjekt Uhrturn and repositioned it to the middle of the traffic circle in the front of the commercial center.

We felt the displacement of Schattenobjekt Uhrturn as an incentive to express our views. Ten years later, we gave the idea of the Grazer Schattenobjekt Uhrturn back to the citizens in an interaction with the BIX façade – an oversized urban screen of the Graz Art Museum⁶. As a weightless spatial element, we transposed the Schattenobjekt Uhrturn in another time and space using the shape and motion of a 3-D model. Schattenobjekt Uhrturn is now hovering (floating) above the Earth's surface, seeking its original identity. It appears in the new manifestations as fragile, even impalpable, although undoubtedly an inseparable part of the Grazer clock-tower identity.

We suggest Schattenobjekt Uhrturn as a symbol of all artworks to which history was not kind and whose futures remain uncertain.⁷

³ ... or on the mobile beam (e. g. Samsung Galaxy Beam).

⁴ TP01. <http://vsu-ng-cm-nm.wirenode.mobi>. (Benčić, TP01 2013)

⁵ 0-18-81-0. <https://vimeo.com/99245182>. (Benčić, 0-18-81-0 2013)

⁶ Kunsthaus Graz, BIX-Medienfassade, <http://www.museum-joanneum.at/kunsthaus-graz/bix-medienfassade/konzept>. (Kunsthaus Graz 2013)

⁷ Schattenobjekt Uhrturn. <https://vimeo.com/95387460>.

The Purpose of Life

The video installation *The Purpose of Life* is based on the artist's Emil Benčić's quote: "The purpose of life is not to warm up, but to burn up!" (Source: Emil Benčić diary, unpublished.)

The primary display represents energy and the purity of artists' ideas. We generated content by using the graphical sound method (or drawn sound techniques). Applying the quote above, we remediated newly created sound structures in cymatics⁸. This experiment is realized using crystallized sugar as a medium.

In the secondary display the quote transformed to cymatics became the initiation and inspiration for a spontaneous body performance⁹. The video installation *The Purpose of Life*¹⁰ represents the example of viral influence caused by the quote's sound frequencies and compatibility between different media.

Both videos as a whole tell us that all art has to "burn" to trigger authors, encourage curators, and excite spectators on the way to a positive and complete relationship with the authors' creativity.¹¹

Eol & Glorija

The sound and video installation *Eol & Glorija* is inspired by the Emil Benčić story, "Thank You, Eol!" and Ranko Marinković's drama, "Glorija." The characters are Eol and Glorija. Eol is the god of wind. He represents Glorija's friend, counselor, trustee, and comforter in a critical situation. Glorija is the main character in Ranko Marinković's drama. She is a woman with two lives: a dancer on a trapeze and a nun. She is deep disappointed in her father, love, and the Catholic church. She needs a friend for conversation before her suicide.

The background of the installation is related to memories of Komižans on Ranko Marinković, especially on his birth centenary in 2013. In these circumstances, transmediatizing his work becomes meaningful to the present day Komiža and also presents the occasion to educate non-Komižans.

In everyday life, wind is important for the success of Komižan's fishermen. Their catch depends on the wind's inclination and power.

The sound and video installation is based on dialogues of dramatic treatment of the theme from the five-scene drama "Glorija" between Glorija and Eol and the wind's visualization. Glorija is represented by an actress's voice. Four Eols are sounds/frequencies, a transmediated data archive of wind power and direction in Komiža gathered from March to May 2013. Visualization is a globular video projection of Benčić's ceramic inlays in a circular

movement according to the local wind. Spectators listen to dialogues in the middle of the soundspace and look at the circular visualization on the floor.¹²

La Danza de la Muerte

La Danza de la Muerte is a multimedia project, an interpretation of a medieval didactic poem through graphics, typography, and graphical sounds.

"*La Danza de la Muerte*," in accordance with a medieval didactic poem written by Spanish poet Juan de Mena (1414–1456), tells of the inescapable facts that we will all die, in death we are all equal, and the departure from the real world cannot be ignored or redirected. The character of Death reminds us of the fragility of life and demonstrates the absurdity and vanity of wealth, power, and prestige. The truth talked about in the satiric social poem "*La Danza de la Muerte*" is certainly one of the most painful lessons for civilization.

Six selected Emil Benčić's sculptures (units) symbolize characters (victims) from "*La Danza de la Muerte*" (King, Pope, Policeman, Beggar, Trader, Murder) and the camera (screen) is in the role of Death. The camera symbolizes the entrance into new media space (archive/reusage medium). Visual interpretation of each character is the background for sound creations. The final remediation are six-unit sets, created as audio-visual interpretations of the message. This remediation is generated into a still actual spirit of medieval poem.

The purpose of visual-graphic changes and adjustments is to create such a sound structure that evokes feelings and reactions, which is closest to the actual message of the medieval poem "*La Danza de la Muerte*." The sound is created by the method of graphic sound, which analyzes the visual elements and transforms them into a sound structure based on a spectrogram algorithm. The spectrogram algorithm works on a logarithmic scale and may vary in time or frequency and resolution.

The initial screen illustrates the circular dance and introduces the victims randomly. Spectators access the screen as victims confess, then watch and listen to the victims.

3D Timespace

3D Timespace is a web-based interactive database. It informs the user about the life and work of the artist Emil Benčić in chronological order in three-dimensional space. (The artist's biography is published in Baričević 2009, 154–165.) Users can explore and share the content on the Internet.

Functionalities are presented on five parallel strips and include the artist's biography, the list of self-depending exhibitions, the list of collective exhibitions, the list of awards he achieved, and the list of symposia and colonies he attended. [16] The database consists of 174

⁸ The study of wave phenomena, esp sound, and their visual representations (<http://www.collinsdictionary.com/dictionary/english/cymatics>).

⁹ performance by Nika Mišković

¹⁰ unpublished work.

¹¹ *The Purpose of Life*. Primary display: <https://vimeo.com/95312785>. (Benčić, *The Purpose of Life*. Primary display. 2013). Secondary display: <https://vimeo.com/95778307>. (Danial and Musović, *The Purpose of Life*. Secondary display. 2013).

¹² *Eol & Glorija*. <https://vimeo.com/92764887>. (Benčić, *Eol & Glorija* 2013).

total units. Some units provide links to additional content (photo, video, and audio).

This subproject is very much in a developmental stage and is currently in the process of digitalization and entry of the materials contained in the database. 3D Timespace will be updated according to future, relevant activities.¹³

Digital Story Creator

Digital Story Creator is a gamified experience that vivifies the project *The virtual thematic route Emil Benčić – From Experience to Infinity*, improves the number of return users, and transforms them into active participants.

Its elements support the entertainment/discovery/creative visit genre of the content that corresponds to a general group of users on the peninsula Punta Busola. Users spontaneously explore their creative skills through narrative (storytelling). Their ideas may become the inspiration for future projects and may be an important factor for the sustainability of the main project.

The gamified experience uses the power of storytelling to engage players. Users create stories strongly related to visual project content. The interface allows and encourages competitive key actions by different types of players and their collaboration in the endgame stage.

A gamified experience is created from provided (offered) visual content (photos from the database and from Emil Benčić's mobile phone gallery). The content is ordered in four categories (Hero 1, Hero 2, Location, Random).

At the beginning of the gamified experience, building elements are selected randomly (∞) using one photo from each category as an inspiration. Photos help participants to build personalized stories. In the midgame stage, the user writes the narrative/plot and publishes it on the project site. In the endgame stage, narratives are scored. The best-scored narratives are rewarded and published. Winners are honoured and become mentors or "storytelling experts."

This version of Digital Story Creator is very much a developmental version, and the application is currently in the process of being improved. The gamified experience presently works off-line on Android mobile devices.

Project testing and public release

During the production period of the project, we presented our work-in-progress at select exhibitions in Slovenia, Croatia, Italy, Malta, Romania, Serbia, United Kingdom and United States.¹⁴

¹³ 3D Timespace. [http://www.tiki-toki.com/timeline/entry/293341/Emil-Beni-From-Experience-to-Infinity/#vars\[date\]=1928-09-09_09:39:261](http://www.tiki-toki.com/timeline/entry/293341/Emil-Beni-From-Experience-to-Infinity/#vars[date]=1928-09-09_09:39:261) (Benčić, 3D Timespace 2014).

¹⁴ The list of work-in-progress at select exhibitions: Itinerant Workshop at Specific Locations, Rijeka (Croatia), 2013; Patosoffiranje IX, Smederevo (Serbia), 2013; IX. Simultan Festival, Timisoara (Romania), 2013; 14. Pixelpoint, Gorizia (Italy), 2013; Zametki, Ljubljana (Slovenija), 2013; MAP in Motion, Rijeka (Croatia), 2014; Patosoffiranje X, Smederevo (Serbia), 2014; MAP in Motion,

The entire project *The virtual thematic route Emil Benčić – From Experience to Infinity* was presented to the public at the Batana Center of Visual Arts in Rovinj (Croatia) in September 2014 as a completed, stand-alone multimedia exhibition (Figure 3). [17]



Figure 3. *The panoramic view on the entire project – a stand-alone, multimedia exhibition – showing the eight subprojects, also distributed in the form of the infinity sign, 2014, Batana Center of Visual Arts, Rovinj (Croatia). Source: photo by L. Benčić 2014.*

The exhibition as a prototype and form of public release was the means of expression as well as an occasion to test by visitors the use of digital media in memory-preserving, managing and communicating cultural heritage in current practice. Observing and collecting visitor's impressions was a important step to determine project's future direction.

Conclusion

Cultural heritage shows us something about ourselves and about the world to which we belong. The importance of the heritage interpretation is to raise awareness and to recognize what the user, in a certain sense, already owns. It seems that the principles of new media offers a lot of options to achieve this kind of recognition and enable a high level of communication with users of all forms of artefacts and their authors. Web and digital technologies represent the most radical forms of these facilities (i.e., overcoming the uniqueness of the works and their creators, approaching them spatially and temporally). Users recreate the place and time of the meeting itself; they reproduce, manipulate, and transform the works and the image of their creators. Such active experience may be interpreted as a ritual that impresses deep in the user's memory. In such practice the original (work and its author) may lose the basic context but also may arise importance and actuality of the user's world and may cease to be historical. Continuous repetition and upgrade of this kind of transformation by motivated authors probably leads to infinity.

The action mode of theoretical research is best suited to the objectives of the practical project *The virtual thematic route Emil Benčić – From Experience to Infinity*. We investigated alternatives, we mastered available tools and technical skills, we have done our creative part, and we transferred the knowledge to the

Ljubljana (Slovenija), 2014 and European Creative Challenge Event (at FutureEverything festival), Manchester (UK), 2015, 10th Conference on the Art in Society, London (UK), 2015, Speculum Artium, Trbovlje (Slovenija), 2015, Valletta 2018: Debating Places and Spaces, Valletta, (Malta), 2015 and ICIT Symposium / New Expressions: Women in music technology, Irvine, (US).

realization stage and a public presentation. The impact of research on the transfer of knowledge into practice was direct. With the introduction of their knowledge and views, practitioners¹⁵ involved in the project have had an impact on solving design problems and influenced methods and interpretations. Audience feedback and self-reflection in practice were immediate and specific. Audience actively explored the media purposefulness: they played, listened, wrote, danced, discussed and asked about Emil Benčič's work.

We set in motion a series of new media possibilities, some of which are not applied all over the world. Currently, this possible inaccessibility of the relative software and hardware may be an obstacle to such an extent that the public (even if sufficient digitally literate) may miss another invisible layer of the project. At the same time, on top of all these works, we build a database of knowledge (texts, images, sounds), a heritage that is floating in the virtual space that can be accessed only through the new media key.

We set and carried out *The virtual thematic route Emil Benčič – From Experience to Infinity* as an example of artistic practice and application of new trends in the design of the memorial space. I offer informational, instructional, authorial and expert in-depth materials (video, visualizations, spatial installations, sound projects), which attract the interest of digitally literate audience for virtual contents.

In the future, we will continue communicating with the public. I pursue the goal that the knowledge about life and the importance Emil Benčič's artworks survive the physical limitations of human life and that it will be permanently encoded for future generations by using new media techniques and preserved in the new media space.

This project answers the question and offers the guidance on how to achieve data and practically develop the platform that could be used also in other virtually designed cultural heritage projects of preserving the memory on the artist and his inheritance.

References

1. Marina Baričević. *Emil Benčič: Od znatiželje do iskustva / From curiosity to experience.* (Zagreb: ULUPUH, 2009).
2. Vilém Flusser. *Informacijska družba kot deževnik.* (Ljubljana: Časopis za kritiko znanosti, domišljijo in novo antropologijo, 1994), 21.

3. Europeana. *Mostre virtuali online. Linee guida per la realizzazione, versione 0.9. Ministero per i beni e le attività culturali.* (Europeana, 2011), 20.
4. INDICATE. "Case study on digital preservation" (2008), INDICATE, accessed June 1, 2013, <http://www.indicate-project.eu/index.php?en/97/case-studies>.
5. MINERVA. "Handbook on cultural web user interaction" (2008), ed. MINERVA EC Working Group "Quality, Accessibility and Usability", 1st edition, accessed May 1, 2014, <http://www.minervaeurope.org/publications/handbookwebusers.htm>.
6. F-MU.S.E.U.M. *F-MU.S.E.U.M.* accessed August 1, 2014, <http://europeanvirtualmuseum.net/evm/e-courses.asp.html>.
7. MINERVA. "Handbook for quality in cultural web sites: improving quality for citizens (2003)", 15–16, accessed August 2, 2014, http://www.minervaeurope.org/publications/qualitycriteria1_2draft/qualitypdf1103.pdf.
8. Peter Walsh. "New Media (as art and as tools in museums) (2010)", *Hastac*, accessed August 1, 2014, <http://www.hastac.org/blogs/amy-atticks/new-media-art-and-tools-museums>.
9. Alvin Toffler. *Treći talas* (Beograd: Prosveta, 1983).
10. Chris Horrocks. *Marshall McLuhan i virtualnost.* (Zagreb: Jesenski i Turk, 2001).
11. Ioannis Kanellos. "User-Centered Digital Museology: Towards Profile Adapted Virtual Expositions (2011)", *INDICATE*, accessed August 1, 2014, www.indicate-project.eu/getFile.php?id=337.
12. Martin R. Kalfatovic. "Creating a winning online exhibition: A guide for libraries, archives, and museums (2002)", *American Library Association, Chicago*, accessed August 1, 2014, <http://www.nyu.edu/projects/sanger/CDH/kalfatovic.pdf>.
13. Marina Baričević. "Priobalje, more i podmorje / The Coast, the Sea and the Seabed", *Emil Benčič: Od znatiželje do iskustva / From curiosity to experience.* (Zagreb: ULUPUH, 2009), 13–33.
14. GuidiGo. "GuidiGo (2014)", accessed April 30, 2014, [GuidiGo.com](http://www.guidigo.com).
15. Junaio. "Junaio (2014)", accessed March 3, 2014, www.junaio.com.
16. Marina Baričević. "Pregled rada i života umjetnika / Review of the Life and Work of the Artist", *Emil Benčič: Od znatiželje do iskustva / From curiosity to experience.* (Zagreb: ULUPUH, 2009), 154–165.
17. Lavoslava Benčič. "Od iskustva do beskraja / Dall'esperienza all'infinita." (Rovinj: Centar vizualnih umjetnosti Batana Rovinj: Centro arti visive Batana, Rovigno, 2014).

¹⁵ Music: Avantgelij, Vlado Skale, Celje (Slovenia); Preview of image content: Bix Simualtor, John Dekron, Berlin (Germany); Shooting and editing: Iva Musović, Belgrade (Serbia) and Dunja Danial, Ljubljana (Slovenia); Glorija's voice: Maja Nemeč, Nova Gorica (Slovenia); Audio setup: Gal Škerjanec Škoberne, Ljubljana (Slovenia); Database archives: Meteorological station Komiža, Komiža (Croatia); Typography: Cristóbal Henestrosa, Universidad Iberoamericana, Ciudad de México, (México); User-experience design: Mary Galvin and John O'Sullivan, Cork Institute of Technology, Cork (Ireland); 3-D modeling: Vanja Aš, Novo mesto (Slovenia); Environmental consultancy: Artima Nikolovska, Kruševo, (Macedonia); English editing and proofreading: Dominica Uhlmann, Vancouver (Canada).