

## The Future of AH

Licia Calvi

Department of Computing Science  
Eindhoven University of Technology  
The Netherlands  
l.calvi@tue.nl

So far, adaptive hypermedia (AH) have mainly been used as a didactic tool, i.e., as a tool to develop on-line educational systems, despite the potentially wider spectrum of systems they could be applied to (see in [1]). A restriction adaptive educational systems soon showed was their application domain: most systems were used to teach computer science related or anyway scientific disciplines. Attempts at extending this limitation have been made, for instance by using adaptive hypermedia to teach foreign languages [2]. But the results obtained were not always so promising for the intrinsic difficulty at modelling such a domain: at a linguistic level (syntax and semantics), at a domain-related level (in the perspective of a situated learning approach to language learning), and at a level that was focusing on the intersection between the previous two.

What has been neglected so far is however the possibility of using AH for art. Art is a big word, indeed. And although, recently, a research trend has emerged which has pointed out the potential advantages of exploiting adaptive methodologies to the delivery of cultural information, which have a direct influence on the way in which cultural heritage information is approached, accessed and fruited, not as much as been devoted to promote the production of art by means of AH.

At a closer look, the contamination of art and technology is historically older than what the last years of Web explosion may seem to suggest: at the end of the nineteenth century, for instance, Rimbaud's fascination for photography was influencing his poetical style in determining which words to select, how to construct sentences, and how to juxtapose them in a visually effective way (see, for instance, in [3]). This is what I mean when I refer to using AH to produce artistic artifacts: AH should be considered as the canvas whose characteristics can influence the final artistic result in a peculiar way.

A first step in this direction has however already been made: it is the system developed by Kendall and Réty [4], the Connection System, which they presented last year at Hypertext'00. This system allows to write literature, both poetry and fiction, adaptively. I would like to extend the existing AHA architecture similarly. This is what I consider to be the future of AH

1. Brusilovsky, P. "Methods and Techniques of Adaptive Hypermedia", *User Modeling and User-Adapted Interaction*, 6, 87—129, 1996.
2. Calvi, L. "On the Formative Evaluation of CALLware", in P. Brusilovsky, O. Stock and C. Strapparava (eds.), *Adaptive Hypermedia and Adaptive Web-Based Systems, Proceedings of the AH'00 Conference, Lecture Notes in Computer Science*, 276—279, Springer-Verlag, 2000.
3. Costa, M. *L'estetica dei media. Avanguardie e tecnologia*. Castelvechi, 1999
4. Kendall, R. and Réty, JH. "Toward an Organic Hypertext", *Proceedings of Hypertext '00*, 161—170, 2000.