















**3.2.3 Choice of Appropriate Technology in accordance with Form and Content:** Digital Heritage is a complex construct that results from creative transformation. Taking a multi-disciplinary and multi-perspective approach, the form of digital heritage should follow its content, and the applied technologies should be carefully selected on the basis of their appropriateness (and not just to gather, for the benefit of the state-of-the-arts, all new technologies). The use of technology must be consistent with the accompanying research, heritage protection principles, and interpretation and management strategies; only in this way can we guarantee support and protection of cultural heritage in a direct, accurate, and quick way that allows sharing heritage experience and knowledge across borders. The applied technologies are subject to the design, the design is subject to experience, and experience is subject to content.

**3.2.4 Sustainable Value-based Development:** The role of cultural heritage does not end at the protection of the physical remains of cultural heritage. Rather, regardless of their (degraded) condition, these monuments and sites are full of vigour and vitality that is of practical benefit to the modern customer/user/spectator. The past can serve the present if cultural heritage takes the path towards innovation and national and regional specialisation i.e. a new and distinct specification through innovative and creative transformation in the context of globalization. With the rapid advancement of digital communication and internet technologies, the display of and interaction with cultural heritage is becoming wireless through a cloud-based system—for example the iCloud storage and computing service that allows its users to store data on remote servers and share and send data to other users. Today, cutting-edge technologies such as 3D scanning, digital modelling, virtual reconstruction, holographic projection, augmented reality, mobile internet, and 3D printing create a user-friendly diverse cultural experience without affecting the physical site and structure of monuments. This, then, bridges the communication gap between the past and the present and between “things” and “people”, solving the problem posed by the Chinese saying mentioned above.

### 3.3 Conclusions

**3.3.1 Transformation of Scientific Research Achievements and Creation of Original Digital Content:** We must end the subordinate relationship between the cultural heritage and the digital technologies, and regard them as two organic units that are complementary and dependent upon one another. Such marriage is capable to create a series of national treasures that suits the atheistic taste of a new era. Then, cultural heritage can become the versatile, spreadable, for core values, characterized by flexibility, They are both contributing to the development of a new aesthetic quality of national culture, and since the meaning of cultural heritage is flexible and subject to change, they may contributing to the dissemination of Asian culture around the world.

**3.3.2 Technology Integration through Local Projects:** Digital heritage provides variegated practical solutions, not least because the situation of cultural heritage differs widely according to its type and region. The specific needs and requirements for digital heritage must be tailored to each project according to the site-specific conditions. Then, an inter-disciplinary (and often inter-cultural) team should be formed to select and implement the most appropriate innovative technology.

**3.3.3 Complexity and Cross-border Innovation:** Digital preservation and innovation of cultural heritage requires knowledge and skills. To ensuring its success, A structure should be set up to provide the framework for action and coordinates the work, This includes an expert system of talented persons who should 1) be familiar with the culture, be creative and experienced in innovative design and (digital) technology 2) understand the design concept, familiarize themselves with the cultural relics of the specific site, balance digital technology requirements with artistic thinking 3) come from different fields and be professional in their own fields. They need a forward-looking vision, a deep understanding of heritage conservation work, and a high level of design capability, because they should master human and content resources and manage new concepts, technologies and market opportunities (in the cultural sector).

**3.3.4 Cross-cultural Exchange and Inter-disciplinary Communication Platform:** The ultimate goal of digital heritage is to provide a communication platform between the academia and the society, which also serves for resources integration, international exchange, and youth education. This will stimulates international corporations and allow experts in digital technology, archaeology, museology, history, architecture (and other related fields) to gather in one place and exchange ideas about scientific research and its digital interpretation, visualization and educational and effective uses. Together with leading institutions from home and abroad, we aim to integrate culture and technology, experts and the public, business and industry, and to enhance the development of a global digital heritage industry that is rooted in science.

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