

# **Rencontres pour la Sauvegarde du Patrimoine scientifique et technique**

**ACONIT/APHID**

**Grenoble 14 novembre 3013**

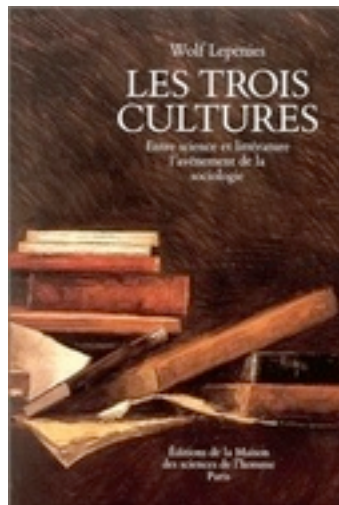
**« La place qu'occupe la science  
dans notre culture est l'une des  
questions brûlantes du jour »**

**Gerald Holton, Science en gloire,  
science en procès, Gallimard, 1998**

# Visions « scientifiques » de la culture et visions « mythiques »

- Cercle de Vienne,  
« La conception scientifique du monde », 1929
- Science, the endless frontier, 1945
  - Empirisme
  - Démarcative
  - Anti-métaphysique
  - Unifiante
- Le « Strong Program en sociologie des sciences
  - Constructivisme
  - Politisation
  - Indistinction
  - Réseaux
  - Pragmatisme

# 2? 3?... Cultures



# Musées ou Centres de sciences (MNHN, Musée de médecine,



# Les « Sciences centers » « at the fingertips » L'Exploratorium de

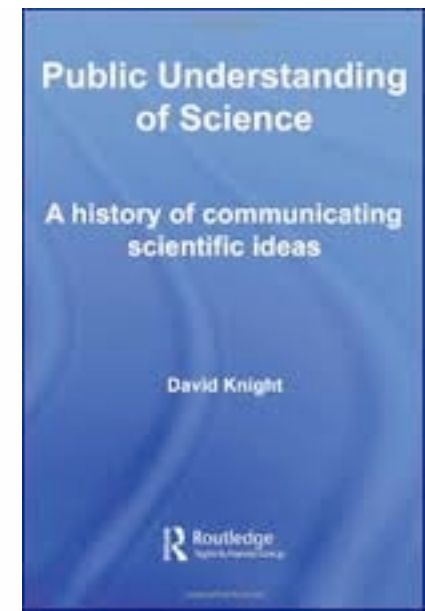
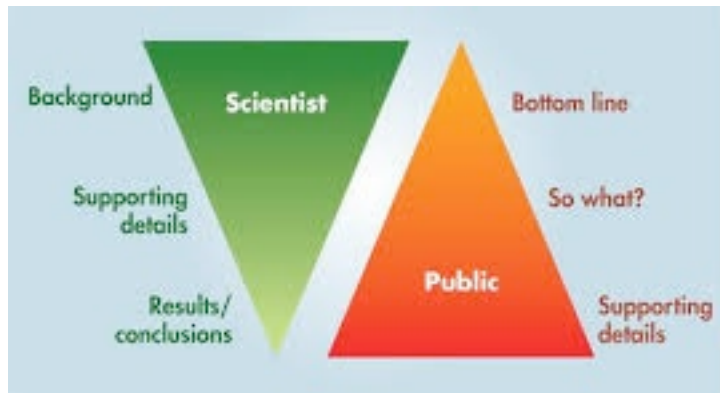
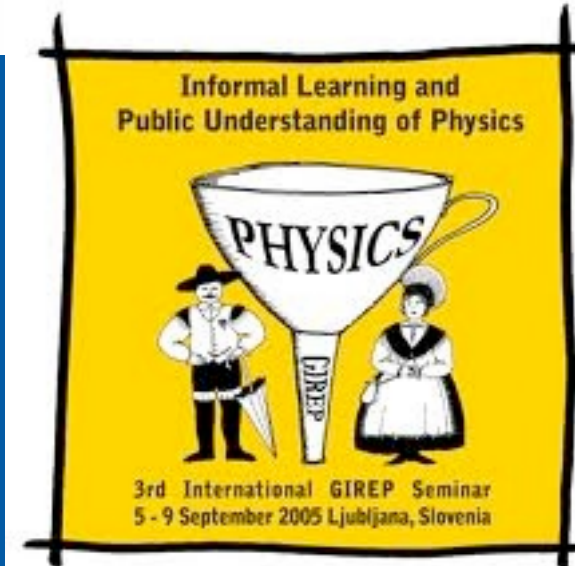
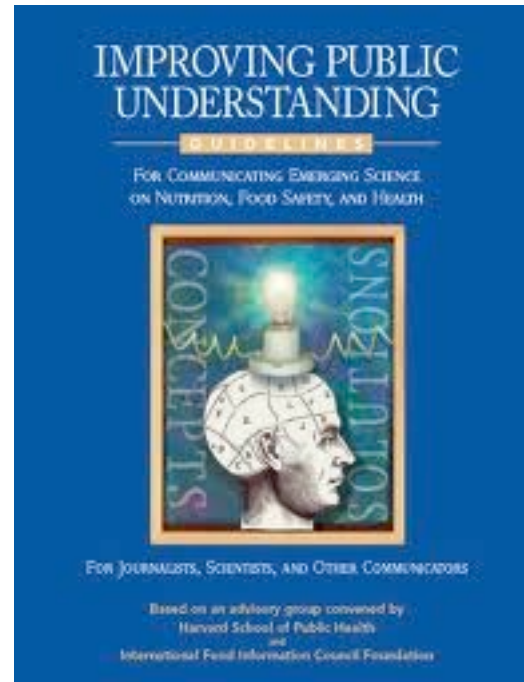


# Ontario Science Center





# Public Understanding of



# ASTC :

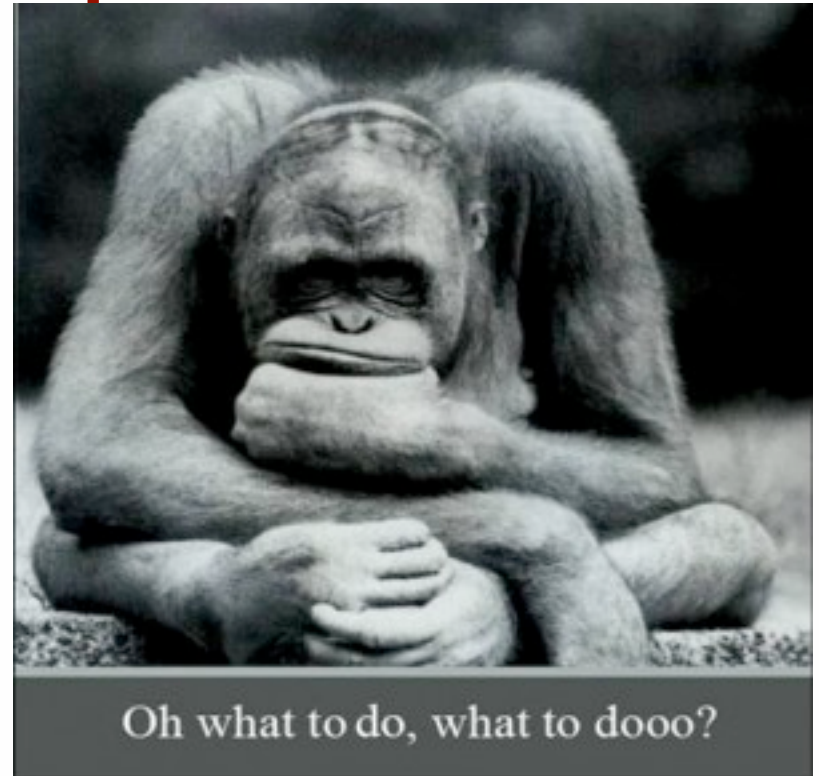
- Have science–technology centers been emphasizing one half of their mandate at the expense of the other? The 2002 publication of *Technology Speaking: Why All Americans Need to Know More About Technology*, a report from the National Academy of Engineering and the National Research Council, is challenging museums to measure their current exhibits and programs against a strong model of technology literacy.
- **September/October 2002**



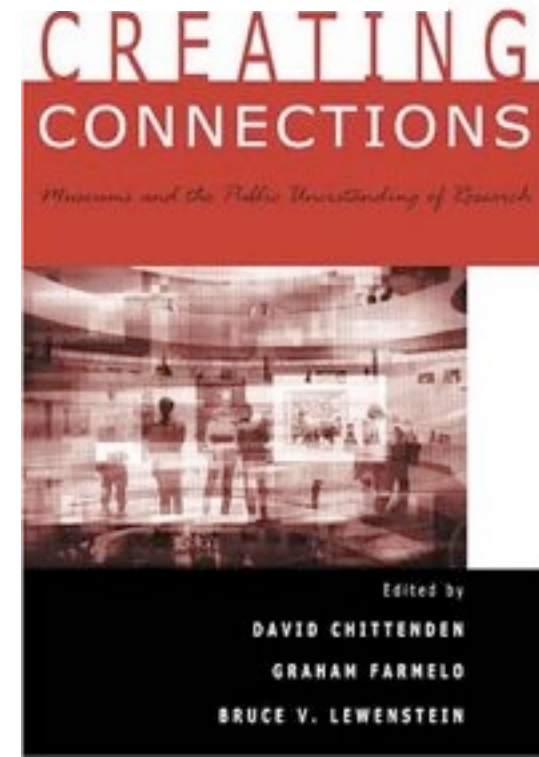
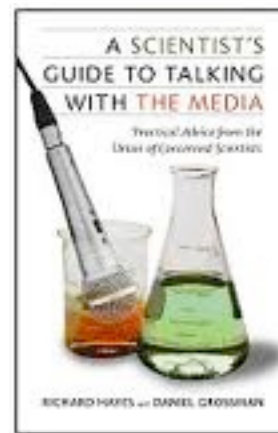
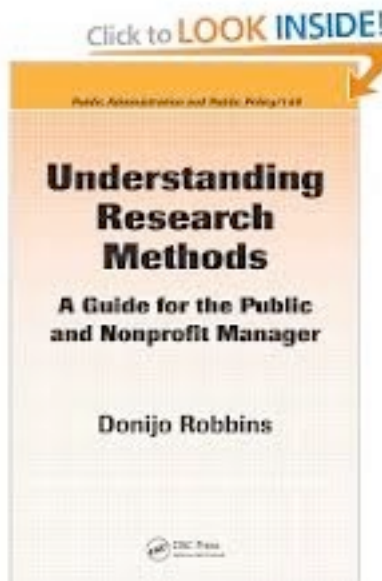
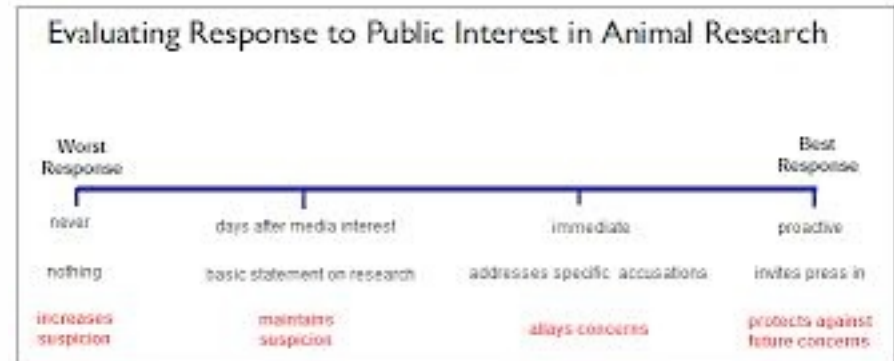


# Pourquoi ne comprennent-ils

- “Why Don’t They Understand? Public Perception of Controversy in Science” ASTC Annual Conference, 2008
- Arthur Caplan. “Ethics and values should be the leading issue to hook people into the exhibition,” ... “Ethical issues are at the core of what the public needs to know about



# Public Understanding of



# Centres de sciences Wolfsburg, Cosmocaixa Barcelone



# Museum of Tomorrow, Rio

- Sustainability will be at the center of both the Museum of Tomorrow's exhibits and the building itself, as designed by world-renowned architect Santiago Calatrava



	<b>PUS (deficit model)</b>	<b>PES (dialogue model)</b>
<b>Aims</b>	To increase public sympathy for science by telling people more about science	To stimulate and inform debate and to increase public awareness of science processes
<b>Methods</b>	One-way — tells people about science	Two-way — encourages feedback and debate
<b>Scope</b>	Narrow — considers issues within narrow scientific paradigm	Broad — considers science issues within social context that allows values and feelings to be included in discussion
<b>Starting position</b>	Science is good (people just need to understand it better)	Open minded (different parties may come with different viewpoints but process seeks consensus)
<b>Benefits and risks</b>	Benefits highlighted by the overall enthusiasm of the science presenter and/or funding imperatives and/or bias for positive results	Allows benefits to be presented realistically, and risks and uncertainties admitted
<b>Fears</b>	Not expressed	Expressed
<b>Ownerships</b>	Exclusive (technology is owned by scientists)	Inclusive (technology is owned by the community)

PES = public engagement in science; PUS = public understanding of science

Source: Janet Salisbury



# Welcome Wolfson Building



- The Science Museum's Dana Centre is a collaboration between the British Science Association, the European Dana Alliance for the Brain and the Science Museum. It is part of the Wellcome Wolfson Building, which is supported by four principal donors – the Wellcome Trust, the Wolfson Foundation, The Dana Foundation

# Le Musée comme agora



- This program seeks to create a spontaneous community of philosophical inquiry regarding issues such as beauty, relevance, information, experience, taste, and museum collections and practices. In ancient Greece, the agora was an outdoor public place of assembly where students gathered to learn from philosophers who posed moral, social, cultural and political questions. MoMA's iteration of the agora features Museum educators engaging with members of the public in informal discussions that depart from open-ended questions relating to visitors' museum experience

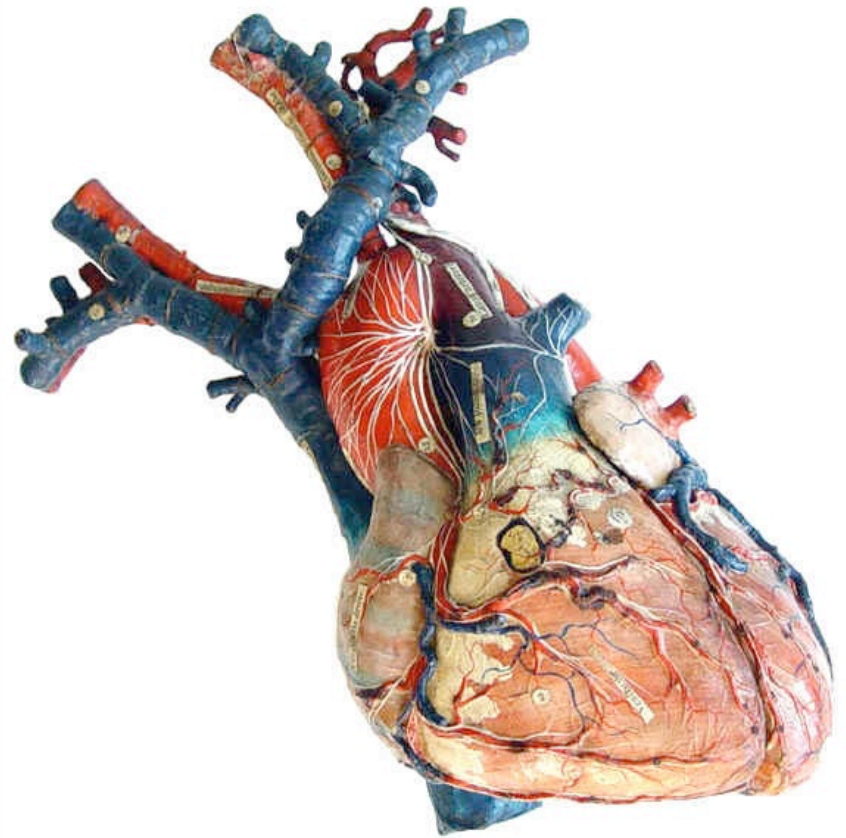
# Arts et Sciences

- Are art and science mutually incomprehensible, the “two-cultures” described by physicist C.P. Snow? Or are they mutually complementary, two ways of expressing what physicist David Bohm called “a certain oneness and totality, a wholeness”? In this issue, museum professionals discuss the roles that artists play in their institutions and explore what



# Avant la photographie

- Louis Auzoux papier maché anatomique



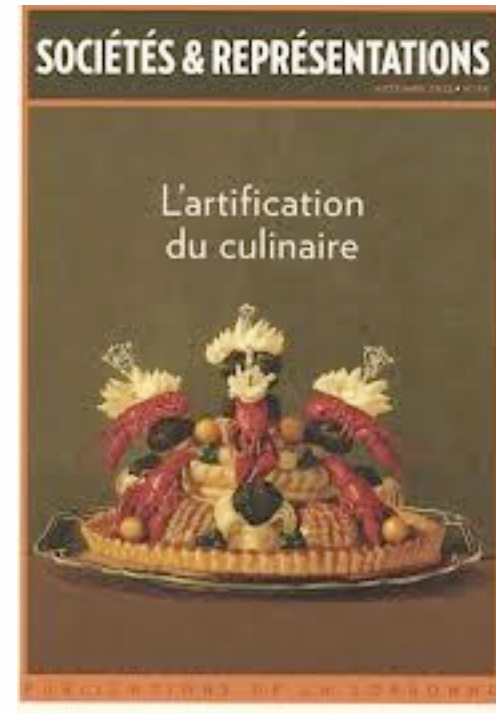
# Anatomical collections as part of the cultural heritage





# Artification ?

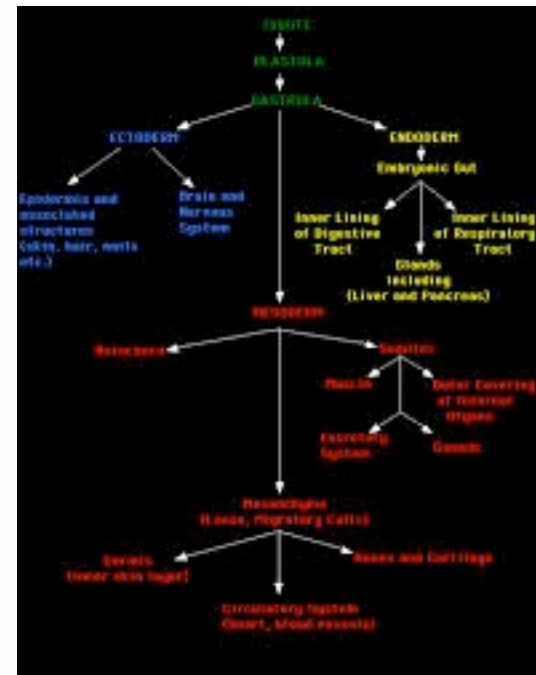
- **Art & Science:  
Merging Art &  
Science to Make a  
Revolutionary New  
Art  
Movement**  
Exhibition at GV Art Gallery,  
London 8 July – 24  
September 2011
- **Arthur I. Miller**



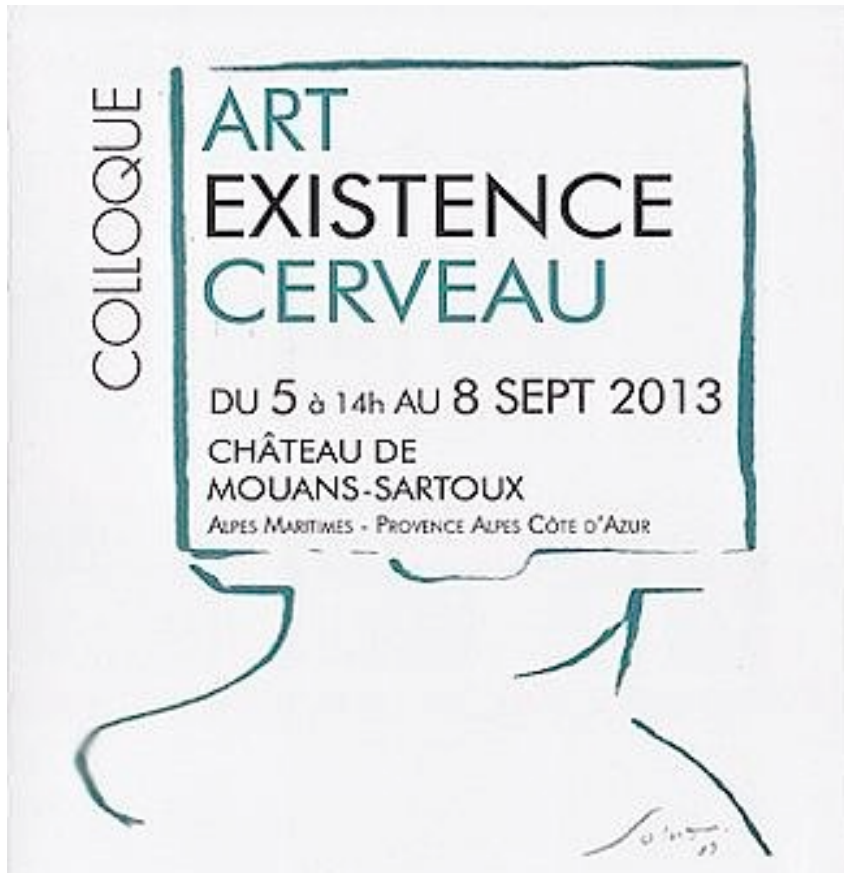
# Artification ?



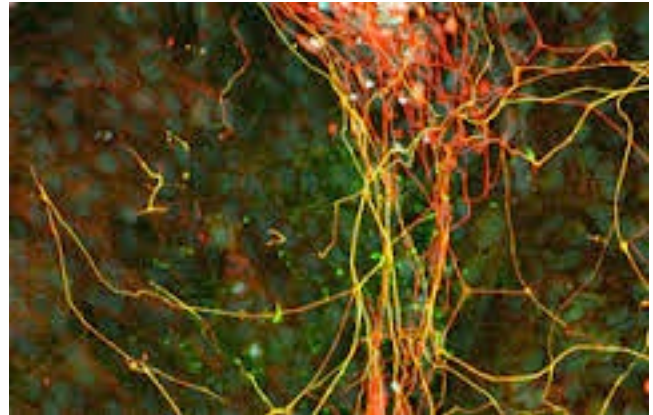
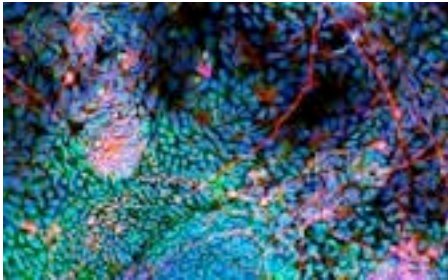
# Initiatives...



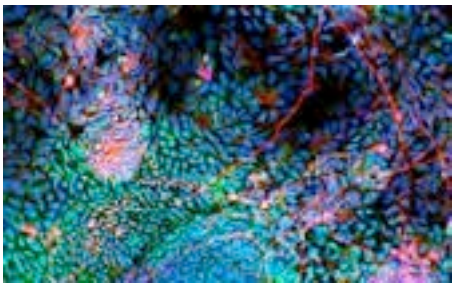
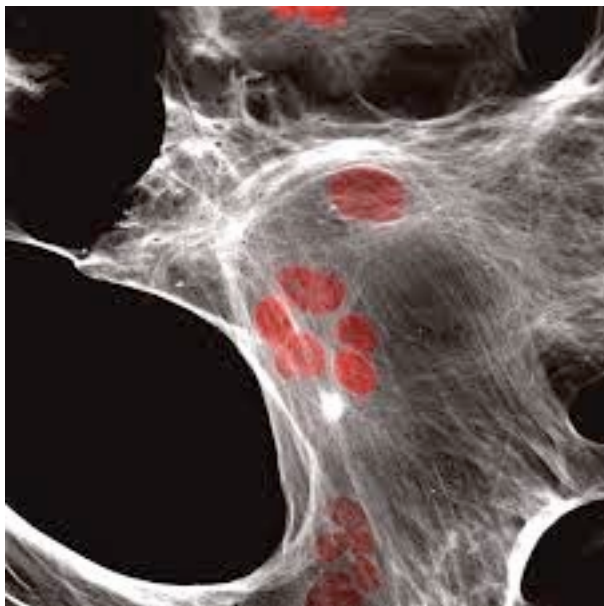
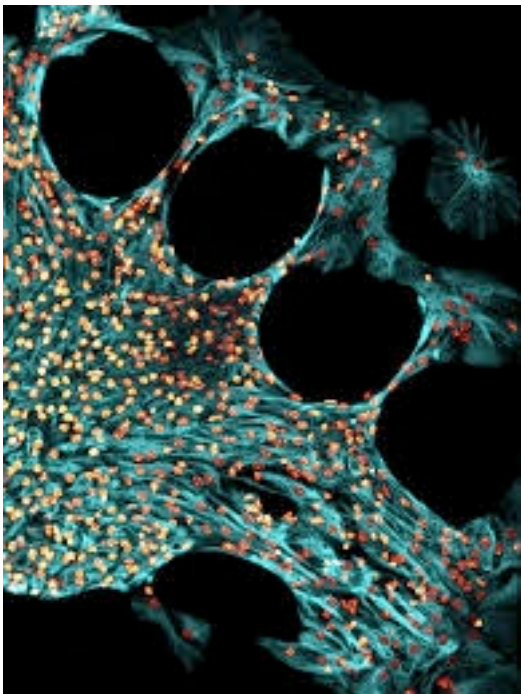
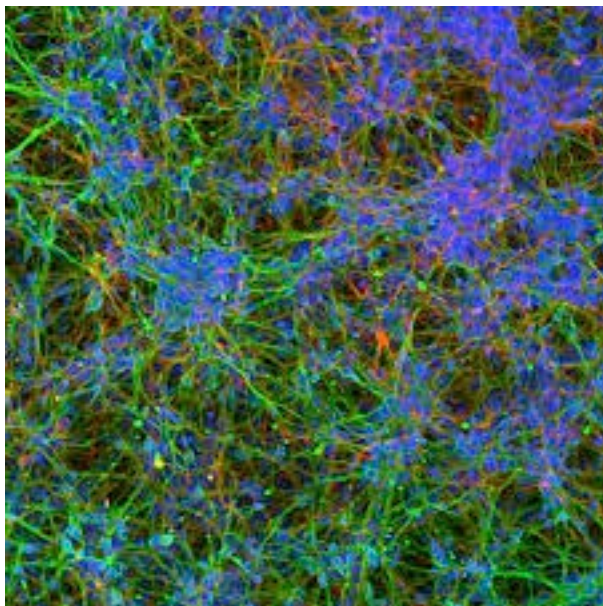
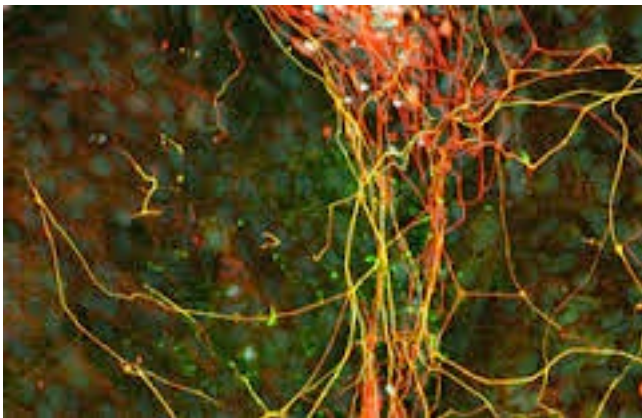
[http://  
www.artsciencefactory.com/](http://www.artsciencefactory.com/)



# Exemples : Radha Cheddah







# A Canadian art exhibit takes a different look at the ongoing



# Exemples: Le Laboratoire,





# Exemples (festival, doctorat, Stephen Wilson)

- Doctorat SACRe
- **La recherche comme création et avec les créateurs, La création comme recherche et avec les chercheurs.**
- [http://www.univ-psl.fr/media/sacre\\_fr/](http://www.univ-psl.fr/media/sacre_fr/)

