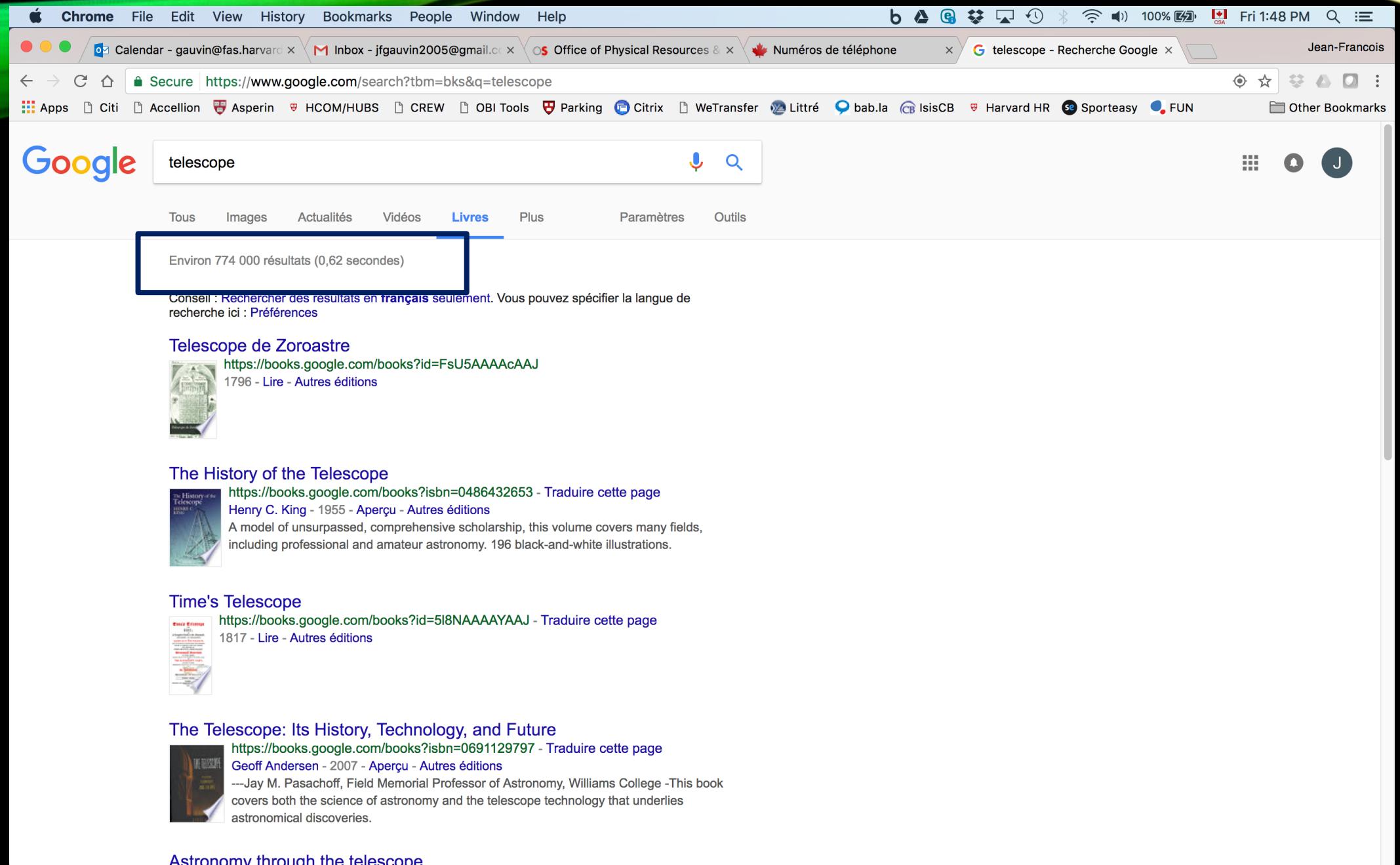


LES COLLECTIONS MUSÉALES AU SERVICE DE LA SCIENCE : UNE ANALYSE DE LA COLLECTION D'INSTRUMENTS SCIENTIFIQUES HISTORIQUES (CHSI) DE L'UNIVERSITÉ HARVARD

Maxime Sainte-Marie, Jean-François Gauvin et Vincent Larivière



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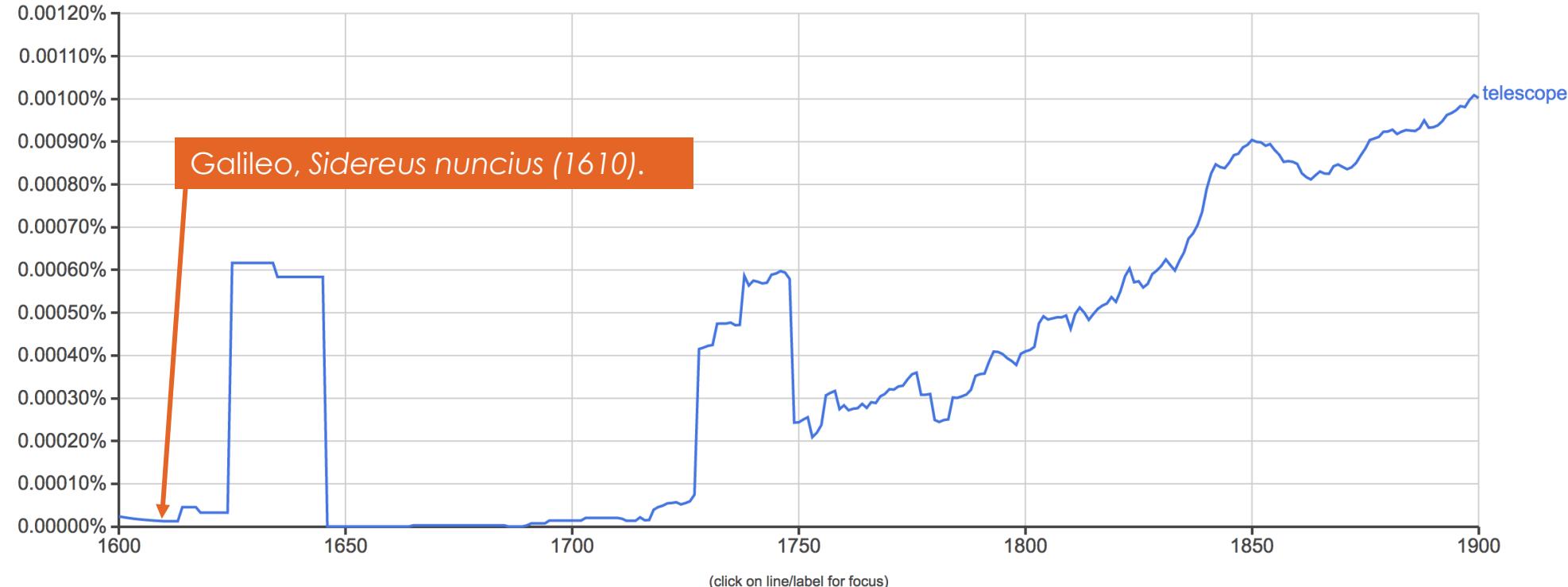
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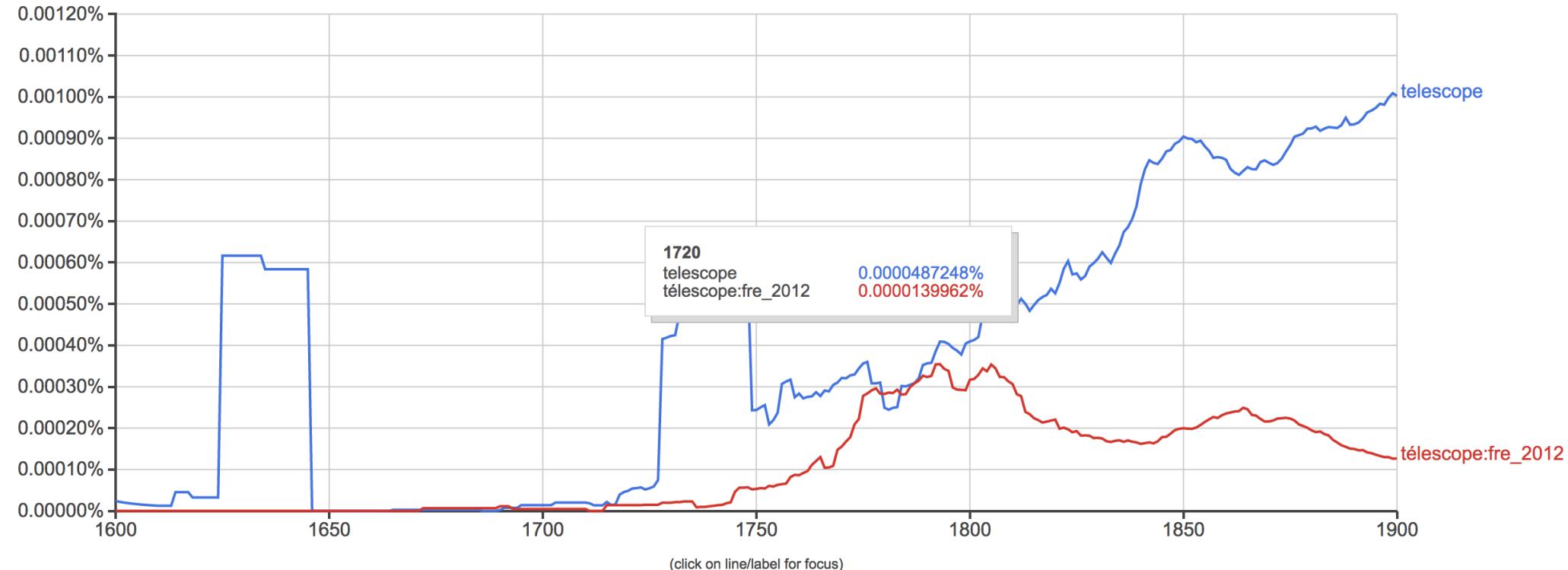
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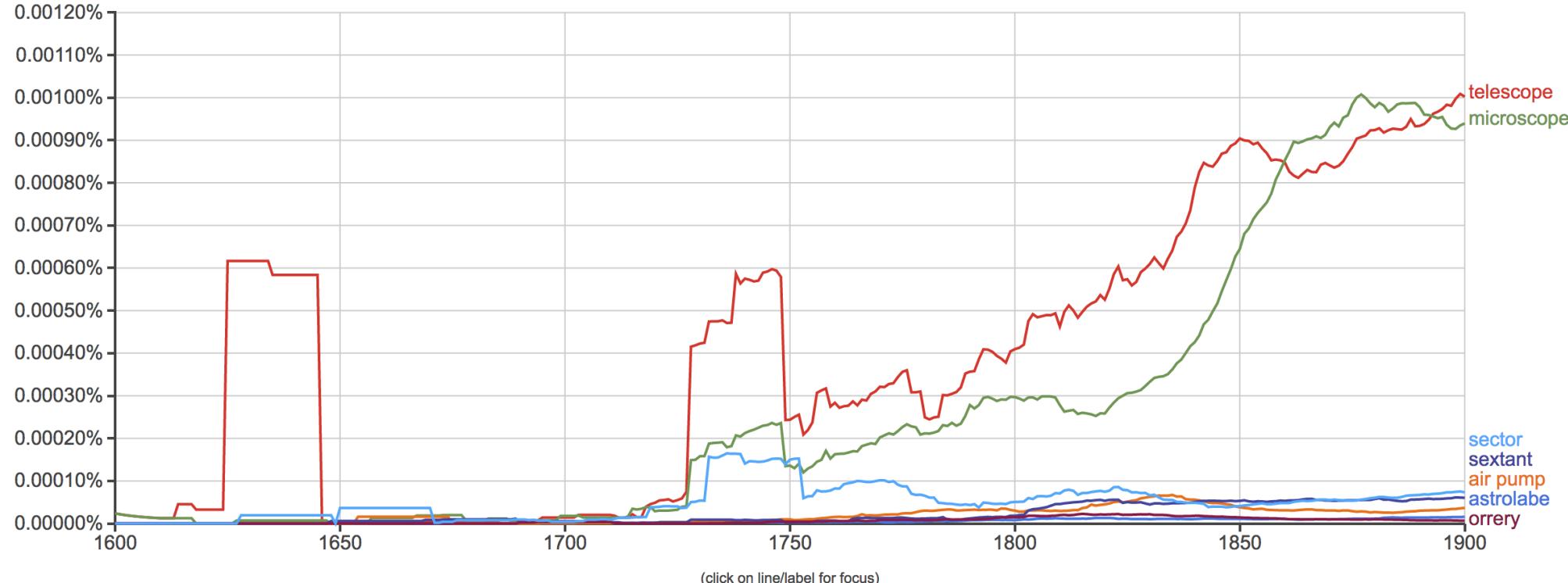
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LES « INTERFACES GÉNÉREUSES »

“This paper argues instead for *generous interfaces* that better match both the ethos of collecting institutions, and the opportunities of the contemporary web. Generous interfaces provide rich, navigable representations of large digital collections; they invite exploration and support browsing, using overviews to establish context and maintain orientation while revealing detail at multiple scales. Generous interfaces use multiple, fragmentary representations to reveal the complexity and diversity of cultural collections, and to privilege the process of interpretation. While they draw on techniques and models established in information retrieval and visualisation, generous interfaces emphasise process, pleasure and thoughtful engagement rather than the functional satisfaction of an information need.”

Mitchell Whitelaw, “Generous Interfaces for Digital Cultural Collections,” DHQ 9.1 (2015):
<http://www.digitalhumanities.org/dhq/vol/9/1/000205/000205.html>

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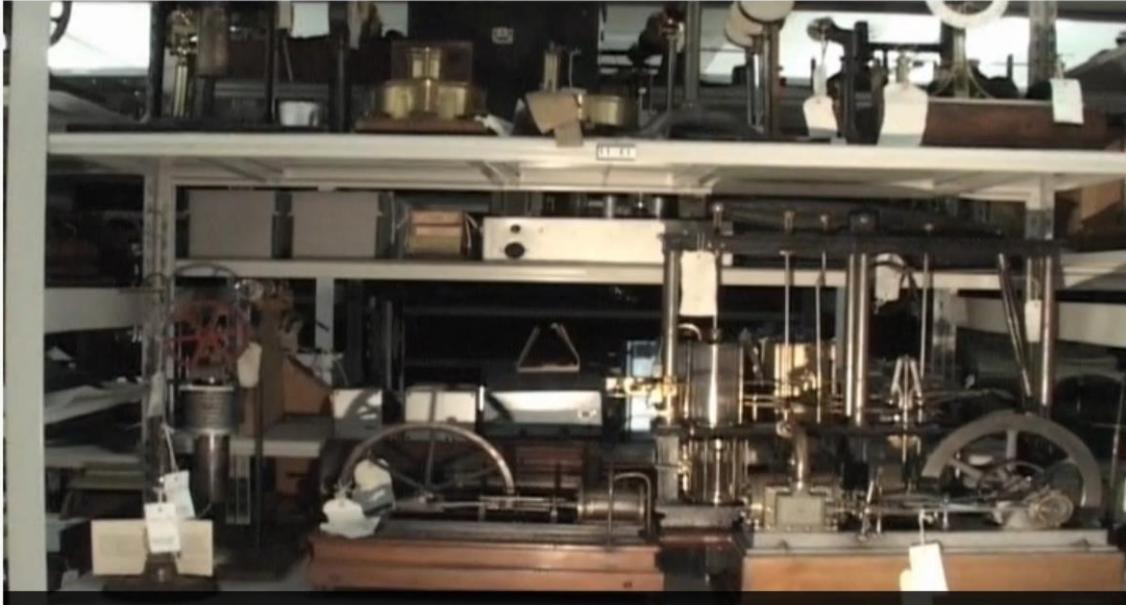
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Waywiser

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BROWSE ALL WORKS

Film by Frida Escobedo, Hye-Vin Kim, Joana Pimenta and Chris Rogacz

INTERFACES GÉNÉREUSES: EX. 1

The screenshot shows a Mac OS X desktop with a green and yellow abstract background. An open Safari browser window displays the website printsandprintmaking.gov.au. The page header includes the Centre for Australian Art logo and navigation links for Australian Prints + Printmaking, Phototrails, Auction Market Visualization..., haus - Deutsche Digitale Bibliothek..., Deutsche Digitale Bibliothek..., The Life and Death of Data, and telescope. The main content area features two large, grid-based collections of prints. The top collection is titled "Search" and contains 54,158 works, 26,612 images, 19,949 artists, 3081 galleries, 8726 exhibitions, and 9090 references. The bottom collection is titled "Explore" and is described as "New ways of discovering the collection". Social media links for Facebook, Twitter, and Instagram are at the bottom left, and the National Gallery of Australia (NGA) logo is at the bottom right.

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printsandprintmaking.gov.au

Mon dossier ...rvise Canada Les Vins Harmonies Chartier

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CENTRE FOR AUSTRALIAN ART

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Search

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EX. 2

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lifeanddeathofdata.org

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Arnold Arboretum Plant Accessions (Living and Dead) from 1872-2012

The Life and Death of Data ?

start 00. About 0 0

01. An Arboretum as Data 5

02. A New Kind of Documentary 10

03. From Offspring to Accessions Data 15

04. Where are Data? 20

by Yanni Alexander Loukissas
Digital Media / LMC, Georgia Tech 25

05. Making Data Digital Credits:
The interactive features of this project were designed and implemented in collaboration with Krystelle Denis. Our work was supported by The Lasky-Barajas Dean's Innovation Fund for Digital Arts and Humanities at Harvard University and made possible by members of metaLAB and the Arnold Arboretum. 30

06. Reworking Data Studies 35

07. Shadows, Projections and Distortions 40

08. Excavating Data Artifacts 45

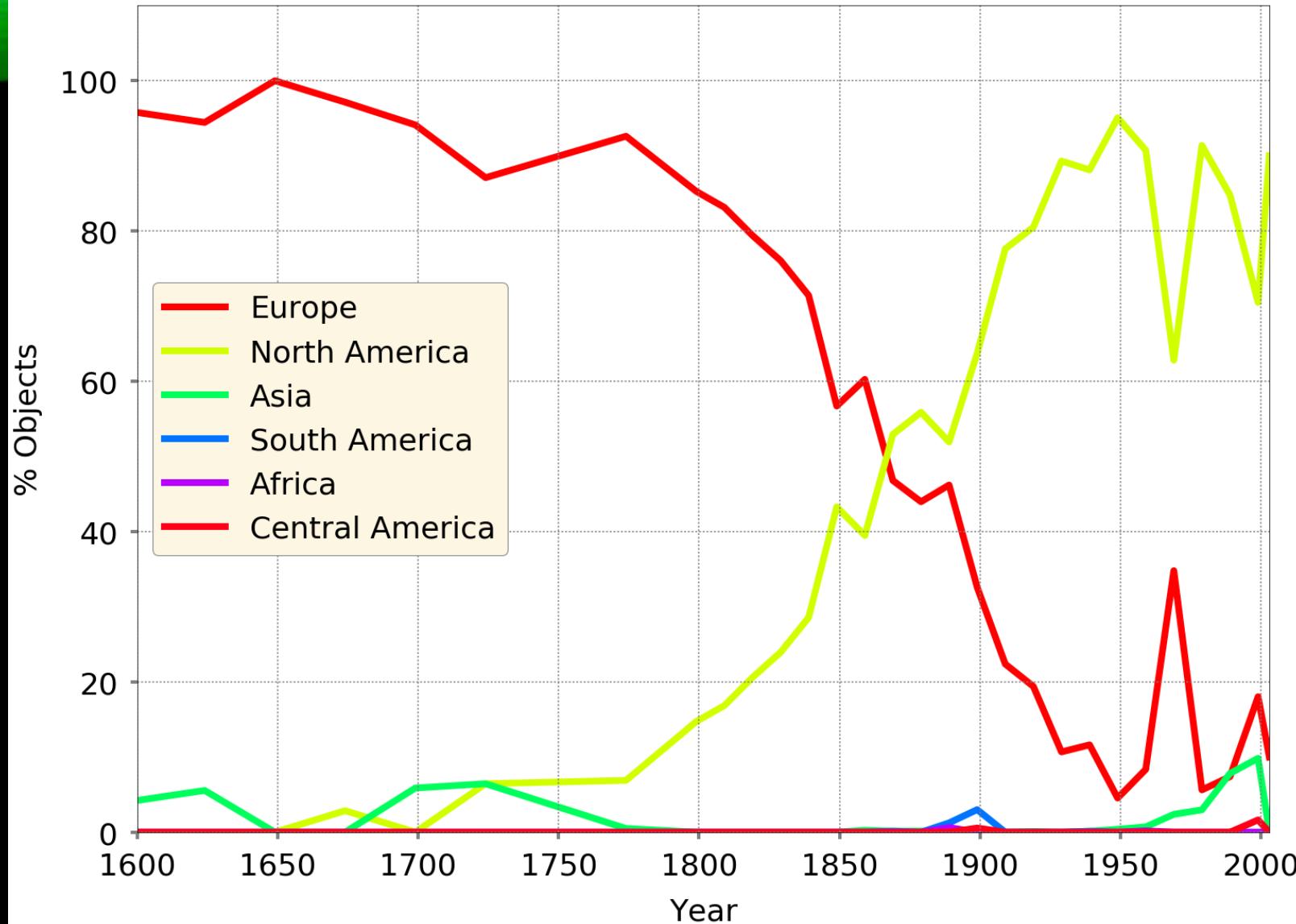
09. A Cautionary Cartography 50

10. Appendix 11. References

The Life and Death of Data

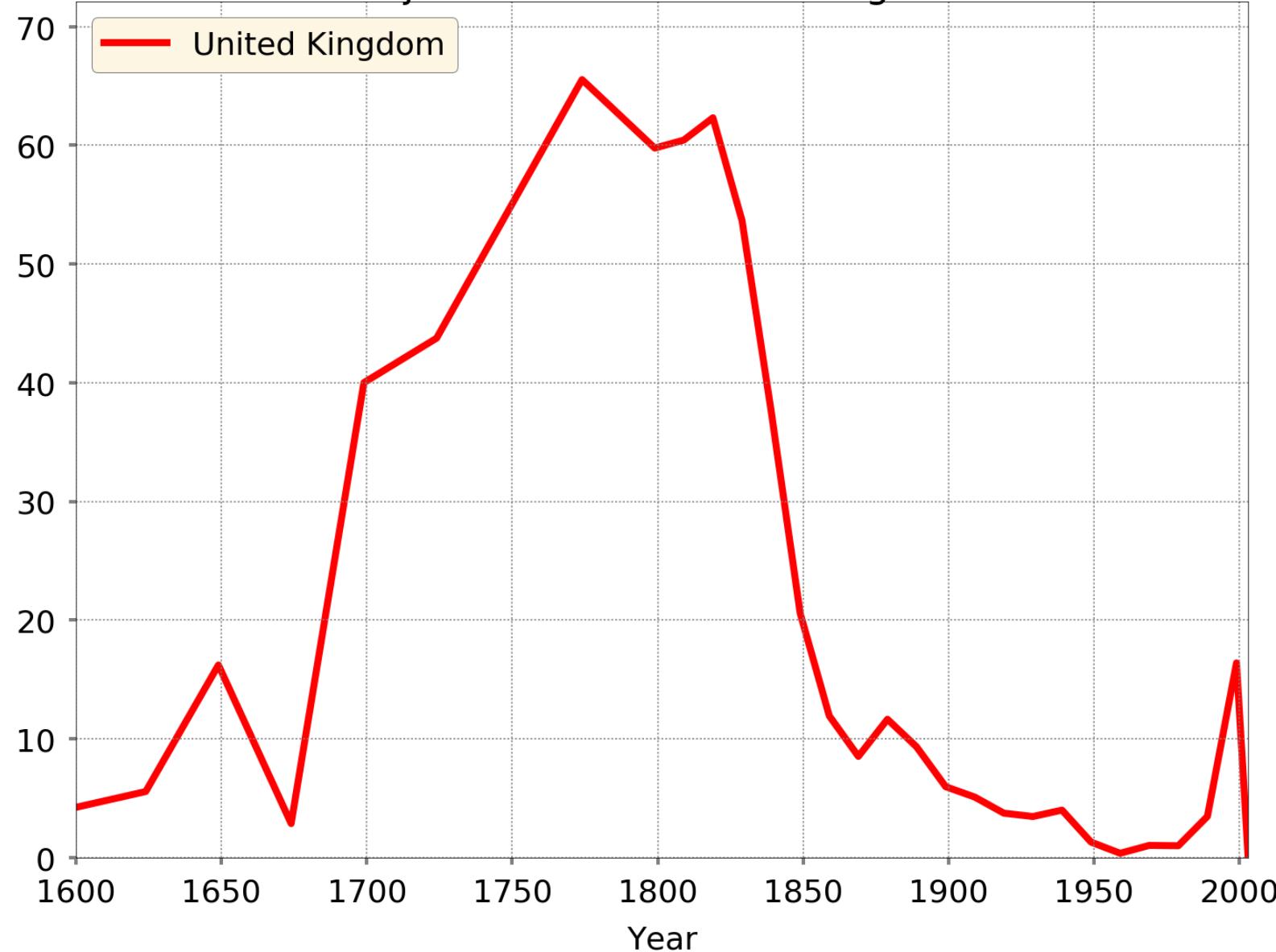
Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Continents of Provenance by Year



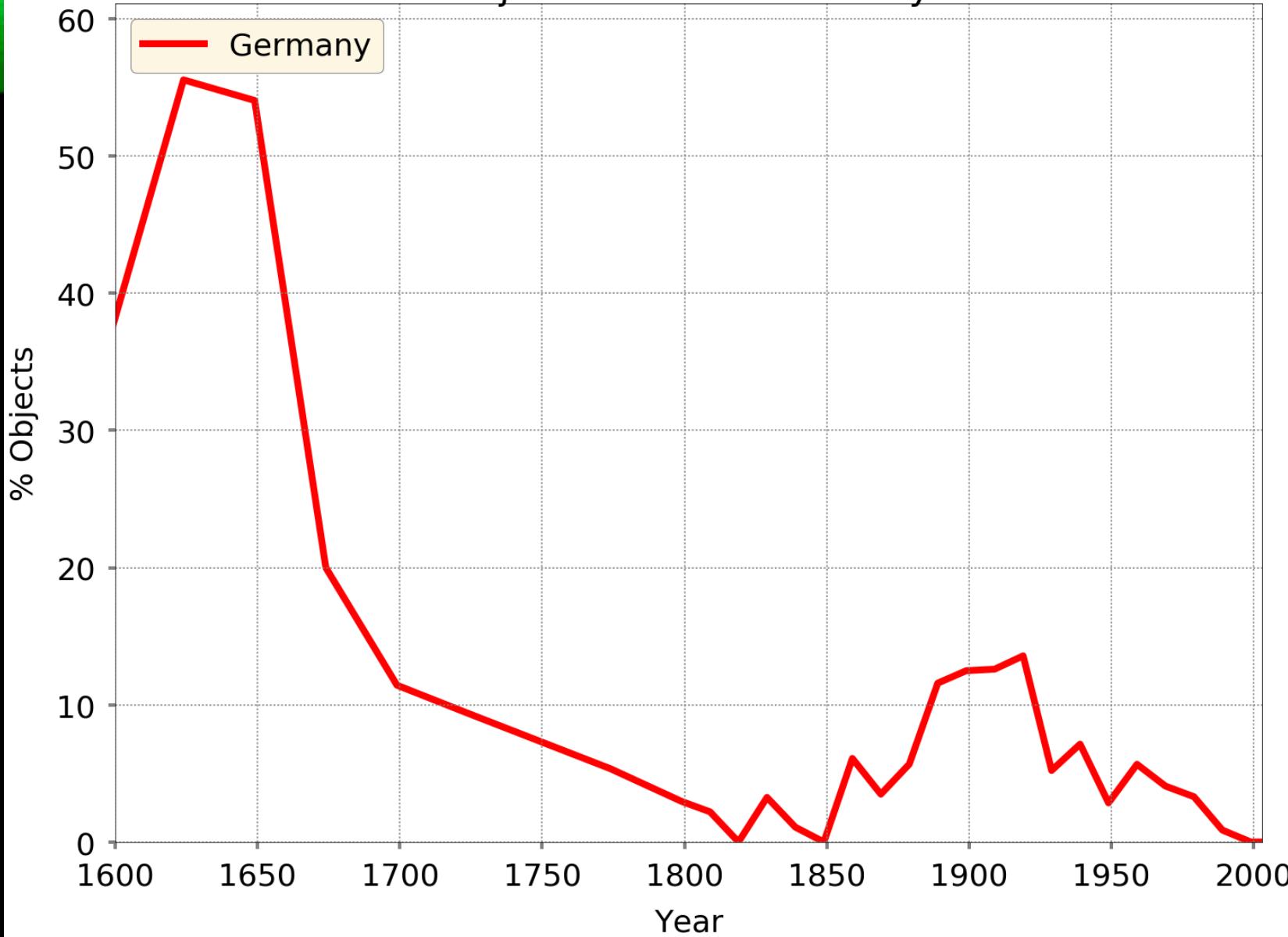
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Objects made in United Kingdom



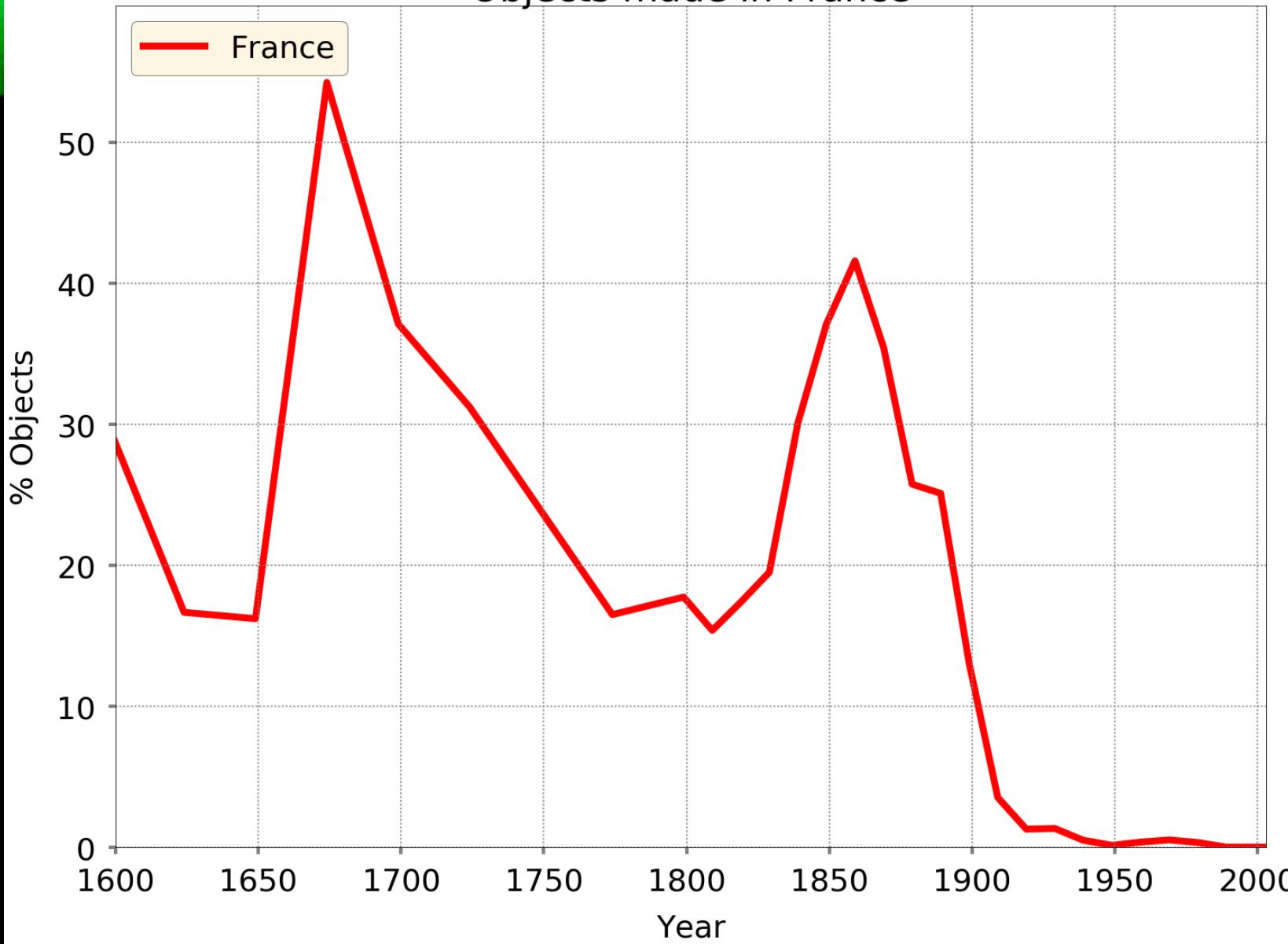
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Objects made in Germany



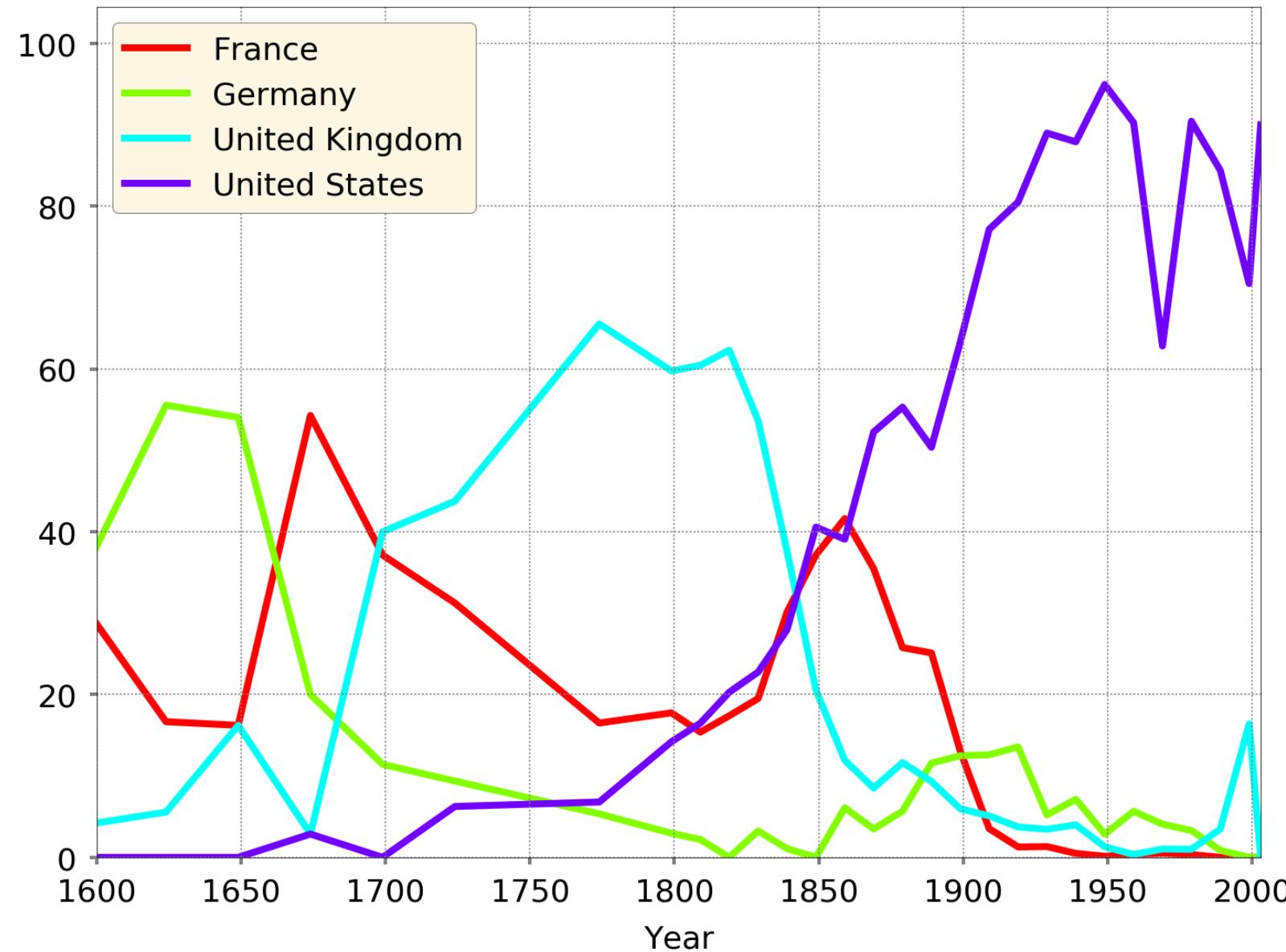
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Objects made in France



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Countries of Provenance by Year



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