

29th IAA SYMPOSIUM ON SPACE AND SOCIETY (E5)  
Space Societies, Professional Associations and Museums (5)

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CURATING SPACE MUSEUMS USING INTERSECTIONAL DESIGN

**Abstract**

My research examines the reinvention of the modern space museum not as an accommodation of historical artefacts, but as a platform for intersecting creative, entrepreneurial, educational and cultural innovations and influences of the space sector under one roof. Thus, the focus of the space museum shifts towards highlighting the greater good afforded to society (and humanity) by the space complex's capacity for embracing and shaping the future, as opposed to nostalgically ruminating the past. To successfully achieve this, the proposed museum would need to undergo bi-annual turnover or up-cycling of its exhibits to match recent discoveries made in the space science community, as well as mediums of dissemination such as VR.

Since this approach can prove unsustainably expensive to most museum, a new model for curating, designing and installing these exhibits is presented in this paper.

To curate meaningful content for such a museum requires the close collaboration of multidisciplinary scientists and humanists with an intimate understanding of developments in cosmological, physical and aerospace science, as well as current affairs.

In designing such exhibits, a team of creative technologists capable of suggesting avant-gard mediums of expression and experimentation would be rotated on the curation board alongside their fellow educators and scientists.

Finally, when it comes to installation, the space taken up by exhibit is negotiated against the overall cosmic, futuristic narrative being experienced by the audience. In the end, a physical platform takes shape where the lowest common denominator is the physical space of the museum itself, and the main variable is the collaborative effort of the artists, scientists and educators. The advantage of such a model is the opportunity it affords to the various emerging artists and scientific researchers.

By employing intersectional and trans-disciplinary design in their curation process, space museums benefit from a range of innovative and cost-effective advantages that outshine conventional models of public outreach and curation.

I hypothesise that this method of curation will shift the dialogue about the role of Space Science in everyday public life, precisely by engaging head on with other cultural institutions, and may well lead to other previously unexplored collaborations. Through interactive art and sensory stimulation technology, the space museum offers a framework for putting space scientists in the front-seat of science communication, cultural engagement, and public outreach.