

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

<p>Big pans make better brownies. Right or Wrong?</p>	<p>Chares, the sculptor of the Colossus of Rhodes, took his own life before his masterpiece was finished. Right or Wrong?</p>
<p>Giants exist. Right or Wrong?</p>	<p>No ant fears heights. Right or Wrong?</p>

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

<p>1. Big pans make better brownies. Right.</p>	<p>2. Chares, the sculptor of the Colossus of Rhodes, took his own life before his masterpiece was finished. Right.</p>
<p>3. Giants exist. Wrong.</p>	<p>4. No ant fears heights. Right.</p>

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

"Fables and math have a lot in common. Both come from dusty, moth-eaten books. Both are inflicted upon children. And both seek to explain the world through radical acts of simplification. [...] By exaggerating a few features and neglecting all the rest, they help explain why or world is the way it is." Ben Orlin

1. Big pans make better brownies.

Right.

2. Chares, the sculptor of the Colossus of Rhodes, took his own life before his masterpiece was finished.

Right.

3. Giants exist.

Wrong.

4. No ant fears heights.

Right.

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

Ben Orlin's "Just-so Stories of Mathematical Scaling"

"Fables and math have a lot in common. Both come from dusty, moth-eaten books. Both are inflicted upon children. And both seek to explain the world through radical acts of simplification. [...] By exaggerating a few features and neglecting all the rest, they help explain why or world is the way it is." Ben Orlin

What about you? Can you explain the following statements?

1. Big pans make better brownies. Right.	2. Chares, the sculptor of the Colossus of Rhodes, took his own life before his masterpiece was finished. Right.
3. Giants exist. Wrong.	4. No ant fears heights. Right.

1. Why do big pans make better brownies?

You and I are baking. But when the oven is preheated, the cupboards defy us. The only available pan has double the dimensions of the one suggested by the cookbook. We adjust the recipe and when we have just finished a forgotten cupboard reveals the pans we'd been looking for all along. We blame each other, then laugh, because who can stay mad when chocolate glory is so close at hand?

We now face a choice: **Shall we bake the brownies in the one big pan, or in the small ones?**

This is a fable, so we shall ignore the details. Forget over temperature, cooking times, heat flow, and minimizing the dishes to clean. Focus instead on one matter: size itself.

2. Why did the ambitious sculptor take his own life?

About 2300 years ago, the Greek island of Rhodes repelled an attack from Alexander the Great. In a mood of self-congratulation, the people commissioned local sculptor Chares to build a magnificent commemorative statue. Legend tells that Chares originally planned a 50-foot bronze sculpture. "What if we supersize it?" said the Rhodians. "You know, double the height? How much would that cost?" "Double the price, of course," said Chares. "We'll take it!" said the Rhodians.

So, why did Chares take his own life before the masterpiece was finished?

3. Why aren't there giants?

King Kong, the three-story ape. Paul Bunyan, the lumberjack whose footsteps carved out lakes. Shaquille O'Neal, the mythical seven-foot one, 325-pound basketball player who could do everything except make three throws. You know these stories, and you know just as well that they are fantasies, legends, wide-eyed fictions.

There's no such thing as giants. Why?

4. Why does no ant fear heights?

Ants are horrifying. They lift objects 50 times their body mass, work together in flawless coordination, and thrive on every corner of the planet. This global army of weightlifting pincer-jawed telepaths outnumbers humans by a factor of millions. Visions of their alien faces would keep me up at night if not for one redeeming fact: Ants are very, very small.

So, why does no ant fear heights? And what could they actually fear?

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

1. Why do big pans make better brownies?

You and I are baking. But when the oven is preheated, the cupboards defy us. The only available pan has double the dimensions of the one suggested by the cookbook. We adjust the recipe and when we have just finished a forgotten cupboard reveals the pans we'd been looking for all along. We blame each other, then laugh, because who can stay mad when chocolate glory is so close at hand?

We now face a choice: **Shall we bake the brownies in the one big pan, or in the small ones?**

This is a fable, so we shall ignore the details. Forget over temperature, cooking times, heat flow, and minimizing the dishes to clean. Focus instead on one matter: size itself.

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

2. Why did the ambitious sculptor take his own life?

About 2300 years ago, the Greek island of Rhodes repelled an attack from Alexander the Great. In a mood of self-congratulation, the people commissioned local sculptor Chares to build a magnificent commemorative statue. Legend tells that Chares originally planned a 50-foot bronze sculpture. “What if we supersize it?” said the Rhodians. “You know, double the height? How much would that cost?”

“Double the price, of course,” said Chares.

“We’ll take it!” said the Rhodians.

So, why did Chares take his own life before the masterpiece was finished?

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

3. Why aren't there giants?

King Kong, the three-story ape. Paul Bunyan, the lumberjack whose footsteps carved out lakes. Shaquille O'Neal, the mythical seven-foot one, 325-pound basketball player who could do everything except make three throws. You know these stories, and you know just as well that they are fantasies, legends, wide-eyed fictions.

There's no such thing as giants. Why?

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

4. Why does no ant fear heights?

Ants are horrifying. They lift objects 50 times their body mass, work together in flawless coordination, and thrive on every corner of the planet. This global army of weightlifting pincer-jawed telepaths outnumbers humans by a factor of millions. Visions of their alien faces would keep me up at night if not for one redeeming fact: Ants are very, very small.

So, why does no ant fear heights? And what could they actually fear?

Science Turns Out To Be A Fiction : Myths, Misconceptions, Hoaxes

Ben Orlin's "Just-so Stories of Mathematical Scaling"

"Fables and math have a lot in common. Both come from dusty, moth-eaten books. Both are inflicted upon children. And both seek to explain the world through radical acts of simplification. [...] By exaggerating a few features and neglecting all the rest, they help explain why or world is the way it is." Ben Orlin

What about you? Can you explain the following statements?

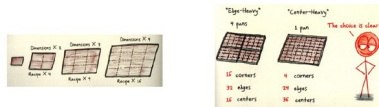
1. Big pans make better brownies. Right.	2. Chares, the sculptor of the Colossus of Rhodes, took his own life before his masterpiece was finished. Right.
3. Giants exist. Wrong.	4. No ant fears heights. Right.

1. Why do big pans make better brownies?

You and I are baking. But when the oven is preheated, the cupboard defy us. The only available pan has double the dimensions of the one suggested by the cookbook. We adjust the recipe and when we have just finished a forgotten cupboard reveals the pans we'd been looking for all along. We blame each other, then laugh, because who can stay mad when chocolate glory is so close at hand?

We now face a choice: **Shall we bake the brownies in the one big pan, or in the small ones?**

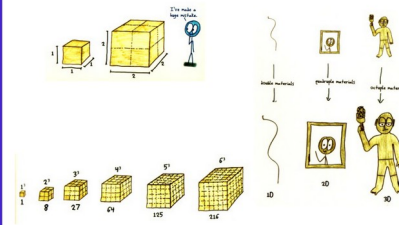
This is a fable, so we shall ignore the details. Forget over temperature, cooking times, heat flow, and minimizing the dishes to clean. Focus instead on one matter: size itself.



2. Why did the ambitious sculptor take his own life?

About 2300 years ago, the Greek island of Rhodes repelled an attack from Alexander the Great. In a mood of self-congratulation, the people commissioned local sculptor Chares to build a magnificent commemorative statue. Legend tells that Chares originally planned a 50-foot bronze sculpture. "What if we oversize it?" said the Rhodians. "You know, double the height? How much would that cost?" "Double the price, of course," said Chares. "We'll take it!" said the Rhodians.

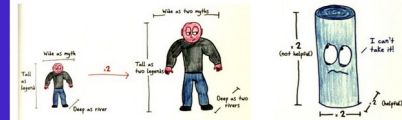
So, why did Chares take his own life before the masterpiece was finished?



Multiply the length by r , and you multiply the volume by r^3 .

3. Why aren't there giants?

King Kong, the three-story ape. Paul Bunyan, the lumberjack whose footsteps carved out lakes. Shaquille O'Neal, the mythical seven-foot one, 325-pound basketball player who could do everything except make three throws. You know these stories, and you know just as well that they are fantasies, legends, wide-eyed fictions. **There's no such thing as giants. Why?**



Suppose we take exemplary human specimen Dwayne Johnson and double his dimensions. Now with double the height, double the width, and double the depth, Dwayne's total body mass has grown by a factor of eight. But take a glance at his legs. To keep our man standing, his bones will need eight times the strength. Can they muster it?

They've undergone two helpful doublings (in width and depth) but one useless doubling: length. Just as you don't reinforce a column by making it taller, you can't bolster a leg by making it longer. Extra length confers no extra strength, just extra strain, as the bone's base must now support the greater mass above. Dwayne's leg bones won't keep pace with the demands placed on them: A factor of four can't match a factor of eight. Eventually, Dwayne Johnson will reach a critical breaking point. His limbs will buckle and splinter beneath the overwhelming weight of his torso.

We're dealing with a process called *isometric scaling*: growing a shape while preserving its proportions. It's a lousy method for making big animals. Instead, we need *allometric scaling*: growing a shape while altering its proportions accordingly.

When an animal's height grows by 50%, its legs can keep pace with the strain only by growing 83% thicker. That's why cats can survive on slender limbs, whereas elephants need pillars to stand on.



Science Turns Out To Be A Fiction : Damaging consequences

Science (OED):

- the intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment
- a systematically organized body of knowledge on any subject
- knowledge

Science Turns Out To Be A Fiction : Damaging consequences

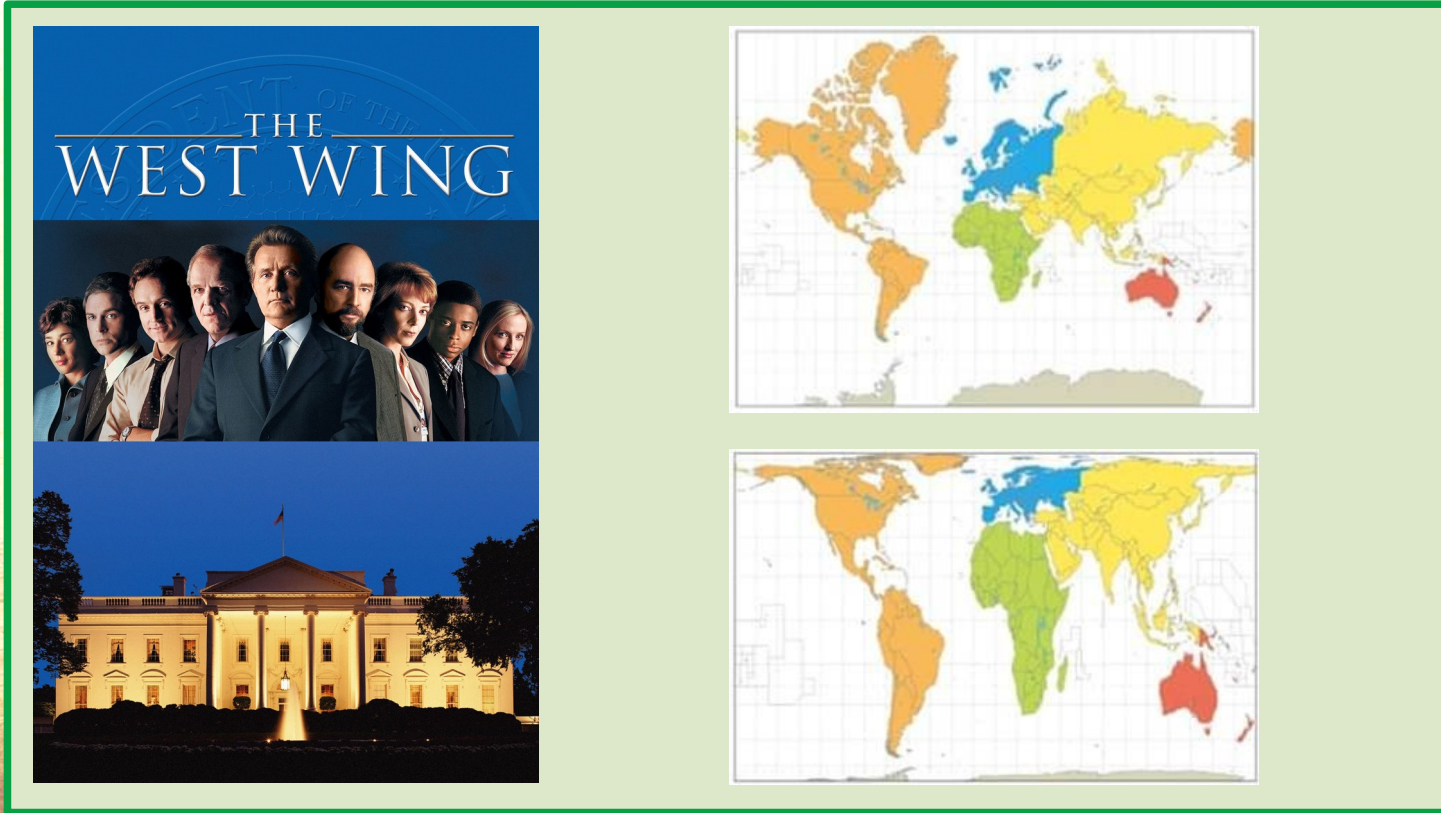
Most maps of the world are wrong.
Right or Wrong ?

Most maps of the world are wrong.

Right

On most maps, the Mercator projection – first developed in 1569 – is still used. This method is wildly inaccurate and makes Alaska appear as large as Brazil and Greenland 14 times larger than it actually is. For a map to be completely accurate, it would need to be life-size and round, not flat.

Science Turns Out To Be A Fiction : Damaging consequences



Science Turns Out To Be A Fiction : Damaging consequences

THE WEST WING

The True Size of Africa
Comparison of Africa's land area to selected countries/regions

African continent 30.4m km²

Russia 17.1m km ²	U.S. 9.8m km ²	China 9.6m km ²
Brazil 8.5m km ²	Europe* 5.9m km ²	India 3.3m km ²

* excluding Russia.
Sources: CIA, World Population Review, Visual Capitalist

6400 km
7200 km

Science Turns Out To Be A Fiction : Damaging consequences



THE
WEST WING

- members of the Organization of Cartographers for Social Equality
- dues for the newsletter of the OCSE
- price to pass the legislation
- Mercator designed his map as a navigation tool
- Africa in comparison with Greenland
- size of South America
- size of Europe
- how Alaska appears in relation to Mexico
- in reality Mexico in relation to Alaska

Science Turns Out To Be A Fiction : Damaging consequences



THE
WEST WING

Asian (OED)

Usage : In Britain Asian is used to refer to people who come from (or whose parents came from) the Indian subcontinent, while in North America it is used to refer to people from the Far East.

Science Turns Out To Be A Fiction : Damaging consequences

The damaging consequences of discourses: Construction of *The Sheik* and the Other

I. FIRST PART: What to expect from *The Sheik*?
In groups, carefully study the posters for the 1921 American silent movie *The Sheik* starring Rudolph Valentino and Agnes Ayres and get ready to discuss the following questions.



1. Paying close attention to clothes and gestures, imagine the plot of the movie.
2. What would you say about the presentation of the cultural setting in general, and more specifically of the male character?
3. Do you think a love story can be expected between the female and male characters? Why or why not?

II. SECOND PART: Edward Said's *Orientalism* (1978)

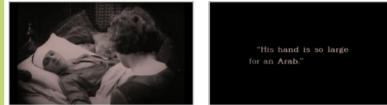


4. Get more familiar with the concept of "orientalism" by watching and taking notes about the BBC video available here:
<https://www.youtube.com/watch?v=ZSTQoaRrLmY>

III. THIRD PART: The Other in *The Sheik*

5. It has been polemically suggested recently, notably because of the historical, racist context in Victor Fleming's 1939 movie *Gone with the Wind*, that writing labels and disclaimers should accompany works of art.

Given the conceptual framework provided here, can you try and explain to viewers it might (legitimately) offend that line from *The Sheik*, uttered by the female character sitting at the bedside of the Sheik after he has been wounded in battle? How does it relate to Orientalism?



6. In this light, can you comment upon the closely linked gender and racial issues raised by the movie as far as Rudolph Valentino's character is concerned?

7. In this context, what would you see as one of the reasons Rudolph Valentino, who became Hollywood's first male sex symbol, was chosen for the part?

8. At the end of the day, given everything that has been said, do you believe a love story between the characters is still possible? Why or why not?

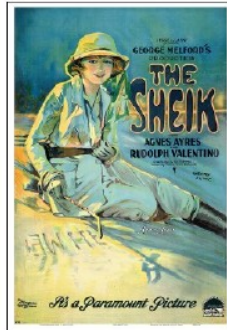
9. The following article, entitled "Valentino's Sheik: An 'Other' Made to Swallow Ours," tackles most of the questions we have been dealing with. You may read it as a summary:
https://www.nyup.edu/templates/story_gallery/storyId=1860226&cc=1613900360683

Science Turns Out To Be A Fiction : Damaging consequences

The damaging consequences of discourses: Construction of *The Sheik* and the Other

I. FIRST PART: What to expect from *The Sheik*?

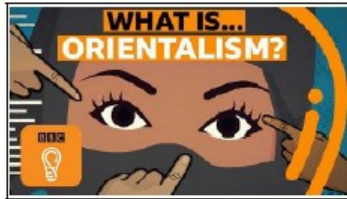
In groups, carefully study the posters for the 1921 American silent movie *The Sheik* starring Rudolph Valentino and Agnes Ayres and get ready to discuss the following questions.



1. Paying close attention to clothes and gestures, imagine the plot of the movie.
2. What would you say about the presentation of the cultural setting in general, and more specifically of the male character?
3. Do you think a love story can be expected between the female and male characters? Why or why not?

Science Turns Out To Be A Fiction : Damaging consequences

II. SECOND PART: Edward Said's *Orientalism* (1978)



4. Get more familiar with the concept of "orientalism" by watching and taking notes about the *BBC* video available here:
<https://www.youtube.com/watch?v=ZST6qnRR1mY>.

.....

.....

.....

.....

Between 1815 and 1914, worldwide territories under European colonial rule increased from 30 to 85 percent of the earth's landmass. In the same period, almost 50,000 books on the Near East were published. After Napoleon's invasion of Egypt in 1798, Orientalism entered its modern global phase and even took on a scientific character in *Description de l'Égypte*, a massive volume published between 1809 and 1828. Abd al-Rahman al-Jabarti, a chronicler of those times, witnessed the Napoleonic invasion and was the first to describe it as an "epistemological conquest, other than military".

Science Turns Out To Be A Fiction : Damaging consequences



III. THIRD PART: The Other in *The Sheik*

5. It has been polemically suggested recently, notably because of the historical, racial context in Victor Fleming's 1939 movie *Gone with the Wind*, that warning labels and disclaimers should accompany works of art.

Given the conceptual framework provided here, can you try and explain to viewers it might (legitimately) offend that line from *The Sheik*, uttered by the female character sitting at the bedside of the Sheik after he has been wounded in battle? How does it relate to Orientalism?



6. In this light, can you comment upon the closely linked gender and racial issues raised by the movie as far as Rudolph Valentino's character is concerned?

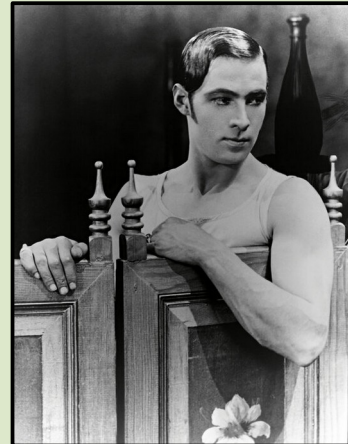
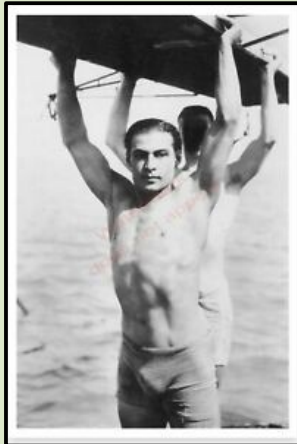
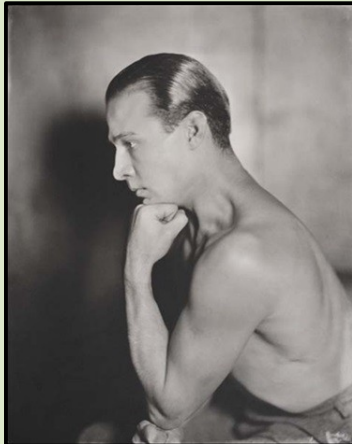
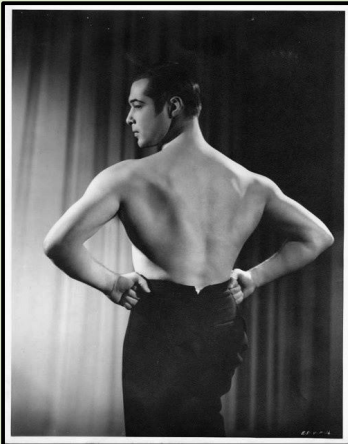
7. In this context, what would you see as one of the reasons Rudolph Valentino, who became Hollywood's first male sex symbol, was chosen for the part?

8. At the end of the day, given everything that has been said, do you believe a love story between the characters is still possible? Why or why not?

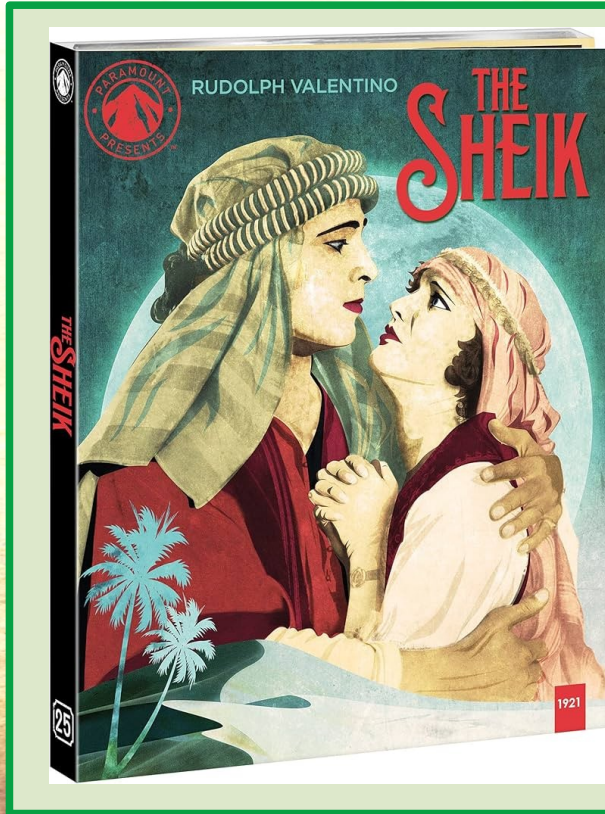
9. The following article, entitled "Valentino's Sheik: An 'Other' Made to Swoon Over," tackles most of the questions we have been dealing with. You may read it as a summary:

<https://www.npr.org/templates/story/story.php?storyId=18602260&f=1613900360683>.

Science Turns Out To Be A Fiction : Damaging consequences



Science Turns Out To Be A Fiction : Damaging consequences



The damaging consequences of discourses: Construction of *The Sheik* and the Other

I. FIRST PART: What to expect from *The Sheik*?

In groups, carefully study the posters for the 1921 American silent movie *The Sheik* starring Rudolph Valentino and Agnes Ayres and get ready to discuss the following questions.



1. Paying close attention to clothes and gestures, imagine the plot of the movie. The female wears the stereotypical Euro-centred or occasional colonial outfit. Sitting on the sand, she obviously travelled to an "Oriental" setting in the Middle East. What she is wearing in the sand is not that clear – it could either be "the" or "the" – relating to heres accessible in the second poster. There is obviously desire, but the gestures are charged with physical tension and violence (that is struggling, and position of submission from the woman) – she must have been abducted by the man referred to as the Sheik, wearing exotic clothes, and placed in an archetypal Oriental palace. The third poster clearly shows a closeness has developed between the characters, despite the confrontational, violent, utterly criminal context of their meeting; this is the cliché of the fantasized so-called love story in which the victim of abduction falls in love with her "Oriental" captor.

2. What would you say about the presentation of the cultural setting in general, and more specifically of the male character?

The setting is a summary of all the cultural fantasies regarding what is called the "Orient," through place, clothes and behaviours. The man is a warrior, but he is also dressed in an elegant, highly ornamented outfit, which seems even more precious than the woman's. On the third poster, his lips look as red as the woman's. His elegance and delicacy are qualities traditionally associated with women. Moreover, one might notice the low-cut neckline, opening onto his torso, and framing the male character (more than the female one) into a visual object of pleasure: the Sheik is definitely sexualized, presented as a potential object of sexual desire.

3. Do you think a love story can be expected between the female and male characters? Why or why not? There is a clear opposition between the occidental, liberal woman and the male embodiment of all the (European/Western) stereotypes related to the East, but it does not seem to prevent a relationship from emerging.

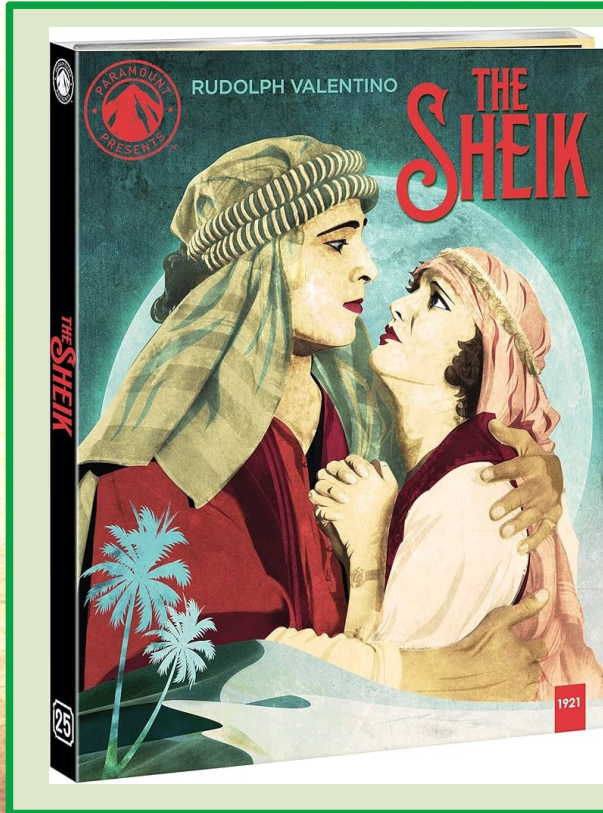
II. SECOND PART: Edward Said's *Orientalism* (1978)



4. Get more familiar with the concept of "orientalism" by watching and taking notes about the BBC video available here:
<https://www.youtube.com/watch?v=ZS16qurRImY>

You may find excerpts from Livorno Fortini's article on Céline as a detailed summary of "Orientalism" (Said's book is 45').

Science Turns Out To Be A Fiction : Damaging consequences



Orientalism at 45: Why Edward Said's seminal book still matters



Anonymous Venetian orientalist painting titled *The Reception of the Ambassadors in Damascus, 1511*, at the Louvre (Public domain)

Orientalism is a critique of European essentialist representations of the "Orient", which tend to describe other cultures as static and monolithic, rather than ever-changing negotiation processes whose fluidity is enhanced by globalisation. It is also an analysis of the ambivalent relationship between knowledge and power, or the institutional orientalist tradition and imperialism, with the first applied in the service of the latter. [...]

Discourse is produced by establishing a collective understanding of social facts developed in a particular historical period. These facts are established by systems of power that create rules for truth and legitimacy in knowledge production.

As power shifted westwards in the 17th century, Orientalist discourse premised on cultural "otherness" and "the basic distinction between east and west" spread, reflecting attitudes of European colonialism. The "Orient" is therefore always analysed through the western scholar's "Occidental" lens and regarded as ontologically unequal. As Said explains, "the essence of Orientalism is the ineradicable distinction between western superiority and Oriental inferiority." Orientalist discourse is based on binary logic, supported by an imaginative geography: there is an "Us" (the West) and there is a "Them" (the East). It is a static definition of the other that helps in defining ourselves: the "Orient" is everything the West is not.

Between 1815 and 1914, worldwide territories under European colonial rule increased from 30 to 85 percent of the earth's landmass. In the same period, almost 50,000 books on the Near East were published. After Napoleon's invasion of Egypt in 1798, Orientalism entered its modern global phase and even took on a scientific character in *Description de l'Égypte*, a massive volume published between 1809 and 1828. Abd al-Rahman al-Jabarti, a chronicler of those times, witnessed the Napoleonic invasion and was the first to describe it as an "epistemological conquest, other than military".