

# Appareiller les plateformes de partage du savoir

**@AnthonyMasure**

Professeur associé et responsable de la recherche, HEAD – Genève (HES-SO)

—

Séminaire « Design graphique et sciences sociales »

Ssession « Visual analytics et humanités numériques »

Paris, EHES, 11 mai 2023

Si l'on comprend la recherche comme la production de nouvelles connaissances, qu'en est-il de la façon dont celles-ci sont « formées » visuellement ? Autrement dit, que gagnerait-on à ne pas opposer production et communication mais à les étudier de façon entrelacée ? Suffit-il de produire des connaissances pour qu'elles soient opérantes ? Nous proposons d'aborder ces questions sous l'angle des plateformes scientifiques d'archivage et de consultation de documents historiques afin de situer le livrable principal du projet ANR #DesignSHS dans un écosystème plus large : comprendre ces plateformes non pas comme des « outils » mais comme des appareillages de savoirs.

# — Origine des humanités numériques

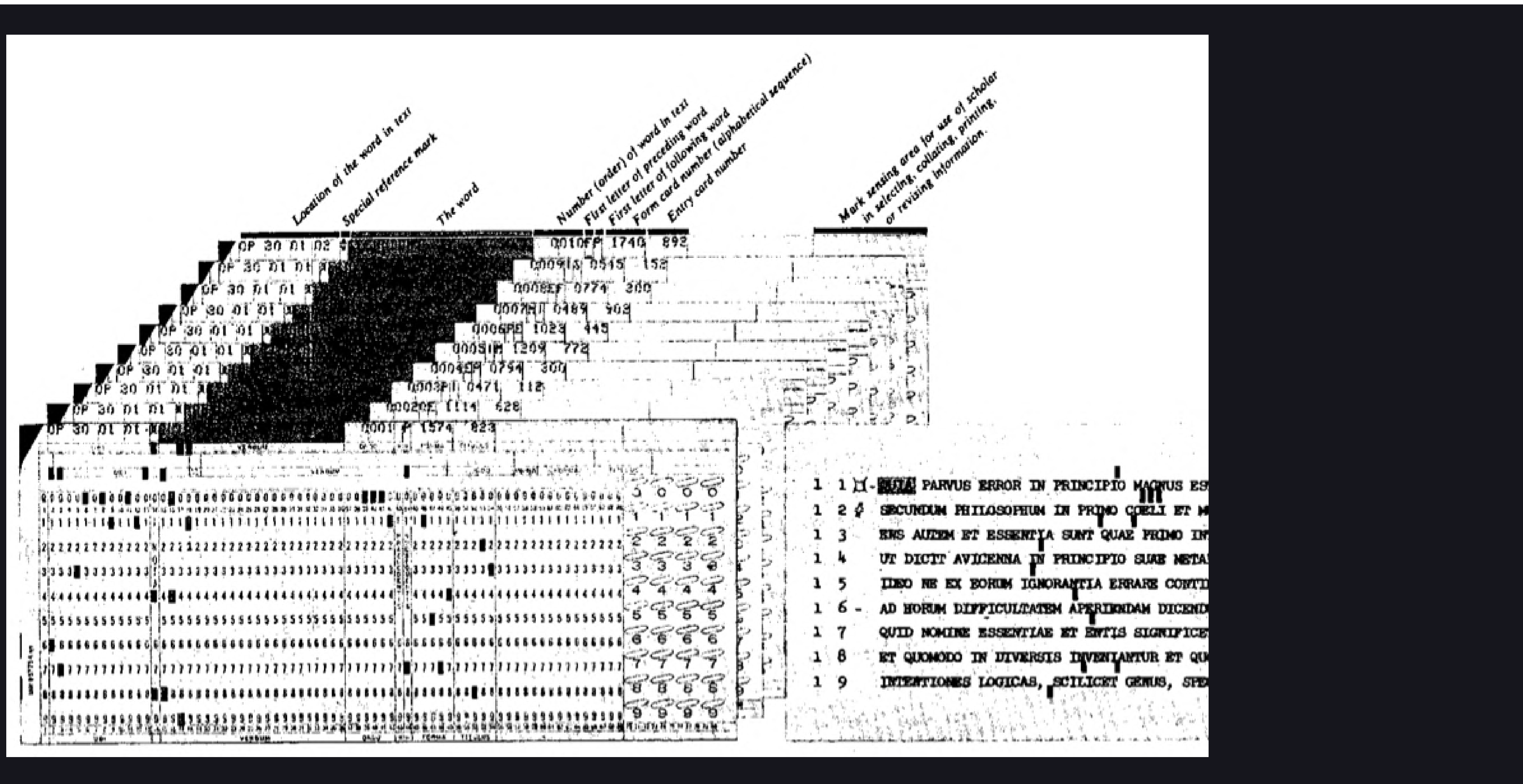
« Les humanités sont ces disciplines qui s'intéressent à l'activité humaine [...], et qui se donnent pour tâche à la fois de préserver et de transmettre cette culture d'une part, et de la comprendre et de l'interpréter d'autre part. »

— **Neel Smith**, « The humanities-that-must-not-be-named », 2012



**Roberto Busa + IBM, Index Thomisticus, 1949**

Corpus numérisé de Saint Thomas d'Aquin (1225-1274) ; invention de la Machine-Generated Concordance



*Index Thomisticus*, système de cartes perforées

5 4 / ET HUIC CONSONAT  
5 5 \$ VERBUM BOETII IN COMMENTARIO PRAEDICAMENTORUM, UBI DICIT QUOD  
5 6 - USIA SIGNIFICAT COMPOSITUM.  
5 7 - USIA AUTEM APUD GRAECOS IDEM EST APUD NOS QUOD ESSENTIA,  
5 8 \$ UT IPSEMET DICIT IN LIBRO DE DUABUS NATURIS.  
5 9 \$ AVICENNA ETIAM DICIT QUOD  
5 10 - QUIDDITAS SUBSTANTIARUM COMPOSITARUM EST  
5 11 - IPSA COMPOSITIO MATERIAE ET FORMAE.  
5 12 \$ COMMENTATOR ETIAM DICIT SUPER VII METAPH  
5 13 - NATURA QUAM HABENT SPECIES IN REBUS GENERABILIBUS  
5 14 - EST ALIQUOD COMPOSITUM EX MATERIA ET FORMA.

***Index Thomisticus, verso de la carte de phrase avec des phrases***





Ladies & Gentlemen,

Since we last met ~~a a mature a full grown~~ Herbert Spencer has ~~passed away~~ gone, and ~~I suppose~~ you have all read ~~the characterization of him~~ his characterism by Prof. James, ~~as - a perfect all round~~ which neglects no side of the philosopher or the man, and which contains no word that is not true.



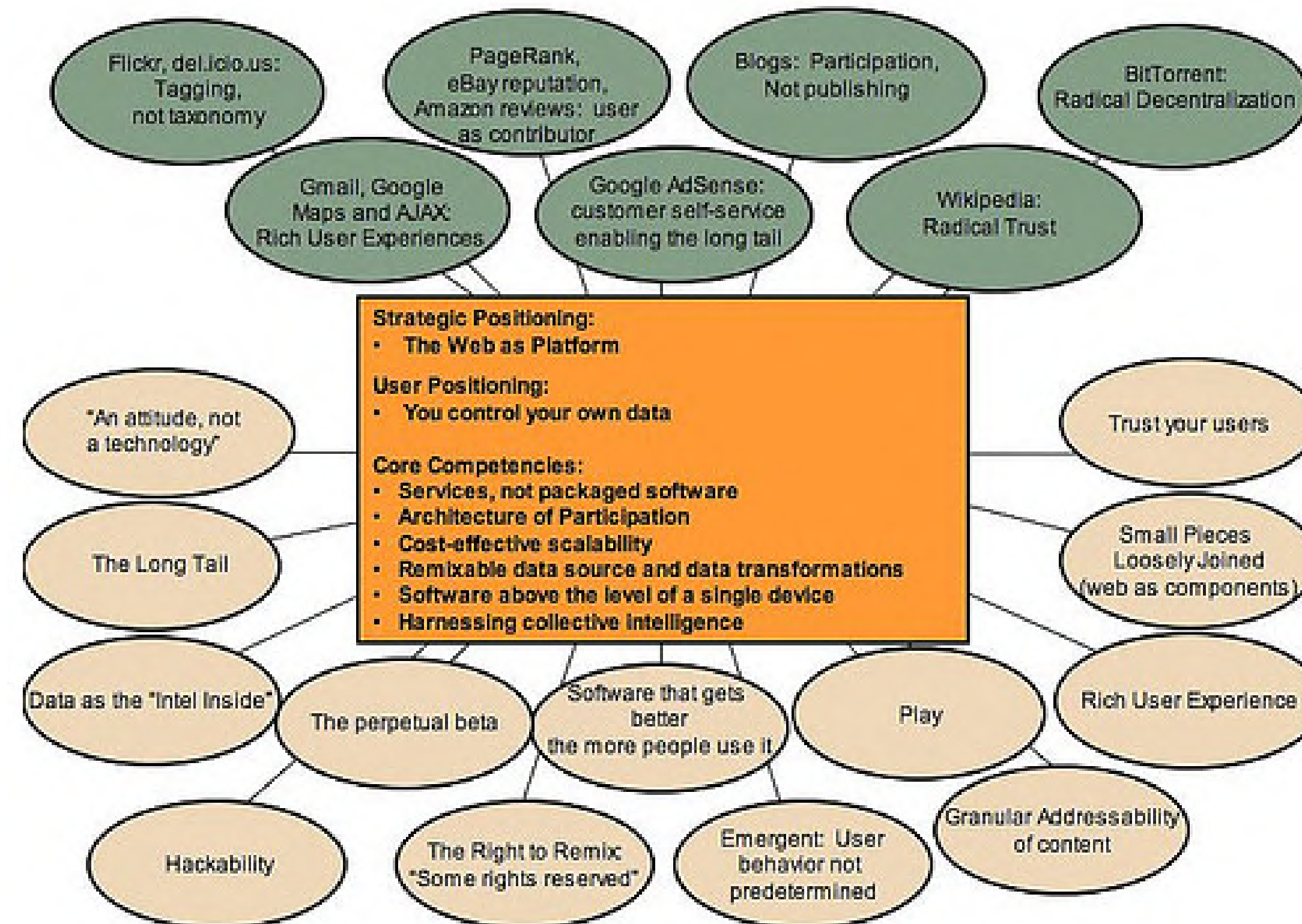
```
<body><pb n="p1" xml:id="LL1a-01"/><p><opener><salute>Ladies &
Gentlemen,</opener></salute></p><p firstindent="15">Since we last met
<del><subst place="above"><del>a</del><add><subst
place="above"><del>a mature</del><add>a full
grown</add></subst></add></subst></del>
<persName><forename>Herbert</forename>
<surname>Spencer</surname></persName> has <subst><del>passed
away</del><add>gone</add></subst>, and <del>I suppose</del> you have
<del>all</del> read <subst><del>the characterization of him</del><add>his
characterism</add></subst> by <name><roleName>Prof.</roleName>
<surname>James</surname></name>, <del>as</del> — <subst><del>a
perfect all round</del><add>which neglects no side of</add></subst>
<add>the philosopher or</add> the man, and <add>which</add> contains no
word that is not true.</body>
```

TEI (Text Encoding Initiative), 1987  
Co-conception d'un format de texte standardisé et maléable


# — Design et humanités numériques

# 1900 & 2000 - Le Web & le «Web 2.0»

*Recherches en réseau, contenus générés par les utilisateurs (UGC), etc.*



Tim O'Reilly, "The Web As Platform. Web 2.0 Meme Map", 2005



**WIKIPEDIA**  
The Free Encyclopedia

[Main page](#)  
[Contents](#)  
[Featured content](#)  
[Current events](#)  
[Random article](#)  
[Donate to Wikipedia](#)  
[Wikipedia store](#)

Interaction


[Help](#)  
[About Wikipedia](#)  
[Community portal](#)  
[Recent changes](#)  
[Contact page](#)

Tools

[What links here](#)  
[Related changes](#)  
[Upload file](#)  
[Special pages](#)  
[Permanent link](#)  
[Page information](#)

Print/export

[Create a book](#)  
[Download as PDF](#)  
[Printable version](#)

Languages 

## Please clarify jargon; Font/Typeface/Font Family [\[ edit \]](#)

I have a good familiarity with the concepts for a layman, but the definitions are difficult to figure out:  
 If I want to discuss Helvetica, including all point sizes, bold, italic, etc., what am I discussing? It does not seem to fit any of the terms:

- **Typeface**: "... a visual appearance or style not immediately reducible to any one foundry's production or proprietary control."
- **Font**: "... 8-point Caslon is one font, and 10-point Caslon is another."
- **Font Family**: "Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family." (That doesn't match the definition of *font*, above).

**66.92.53.49** 21:30, 21 March 2007 (UTC)

Helvetica is a typeface. There are numerous fonts of Helvetica, such as 18-pt Helvetica 55, 36-pt Helvetica 95, etc. When referring to a number of different fonts, or the body of variations within the face, this is the font family. Typeface and family are similar concepts, however the face refers to the overall general style, while the family usually is referring to the multiple variations within the face (italics, bold, semibold, etc). It is a little confusing. In common parlance, 'font' means the same thing as typeface, or refers to a specific digital file on your computer (which may or may not include italics/bold variations, and usually contains multiple pt sizes). Hope this helps.--[Andrew c](#) 21:47, 21 March 2007 (UTC)

Thanks Andrew. A few points:

1. What I forgot to say was, if I don't understand it -- and I know a good amount about the subject for a layperson -- then it seems unlikely that novice readers will understand it, so some revision might help.
2. When you say "Helvetica is a typeface", doesn't that contradict the article which defines it as, "a visual appearance or style not immediately reducible to any one foundry's production or proprietary control." AFAIK, Helvetica (and if not Helvetica, then many other typefaces) is subject to one foundry's control. Perhaps the article needs revision?
3. To clarify: Font family is a superset of typeface, which is a superset of fonts?
4. Proposed for the article (but someone with expertise needs to vet it):  
 For example, when someone says they are using *Helvetica 14 point*, and *Helvetica Italic 14 point*, then,
  - The **font family** is *Helvetica*.
  - The **typefaces** are *Helvetica* and *Helvetica Italic*.
  - The **fonts** are *Helvetica 14 point*, and *Helvetica Italic 14 point*.

**66.92.53.49** 03:22, 22 March 2007 (UTC)

In response to User 66.92.53.49's statement of "typefaces", yes, a typeface is *Helvetica*. However, *Helvetica*

## Wikipedia, 2001, exemple de page de discussion

## **Les humanités numériques ?**

L'association de pratiques savantes en sciences humaines et sociales et de « matériaux » numériques (ordinateurs, programmes, etc.)

## **Design & humanités numériques**

Une tension entre le design comme « solutionneur de problèmes » et expérimentations critiques

Collection Esthétique des données 01

Anthony Masure

# Design et humanités numériques

En étudiant des opérations et des systèmes techniques potentiellement ouverts à la recherche, cet essai interroge le rapport du design aux « humanités numériques » (*digital humanities*) qui se développent, dans le contexte francophone, depuis le milieu des années 2000. En quoi les environnements numériques contemporains actualisent-ils les modes de production et de transmission des savoirs? Quelle est la place des designers dans des projets relevant des sciences humaines et sociales? De la modélisation des connaissances à l'injonction à l'innovation et à la créativité, du design d'expérience aux conditionnements techniques, de l'étude de la rationalité numérique aux reconfigurations de la subjectivité, ce parcours réflexif montre que l'industrie des programmes, chaque jour un peu plus puissante, n'a pas épuisé tout le champ des possibles. En interrogeant et en révélant l'environnement technique dans lequel les humanités numériques opèrent, le travail des techniques numériques par le design montre ainsi qu'il reste de la place pour d'autres modulations, d'autres sensibilités, d'autres cultures.

Éditions B42

*Essai Design et humanités numériques, Paris, B42, 2017*

## Problématique

En quoi les environnements numériques contemporains actualisent-ils les modes de production et de transmission des savoirs ? Quelle est la place des designers dans des projets relevant des sciences humaines et sociales ?



# — Constat : l'ère des interfaces "par défaut"

## L'ère des interfaces « par défaut », le cas des collections en ligne

- Tri multi-critères
- Filtres à facettes
- Affichage en grille et/ou par liste

omeka

Search Omeka.org Search

Showcase Get Involved Add-Ons Forums Documentation Download

Serious Web Publishing Cost-Effective Design Flexible and Extensible Free and Open Source

### Cost-Effective Design

Omeka lets you focus on building content by providing the tools to change your site and to lower costs without sacrificing design and technical quality. [Browse themes](#)

**Download Omeka**  
Linux, Apache, MySQL5, PHP5

[System Requirements](#) [No server? Try Omeka.net!](#)

omeka Demo

Browse Items

**Preserving Works on Paper**  
Publications from the Preservation Directorate answer many questions about the care, handling and storage of works on paper...  
Tags: preservation, paper

**Tubby Spencer**  
Portrait of Tubby Spencer, catcher for the Boston Red Sox, on a Rarely Treated Cigarette Brand  
Tobacco card...  
Tags: baseball, tobacco, Red Sox, advertising

**George Dewey**  
Portrait of Admiral George Dewey...  
Tags: admiral, military, U.S. Navy

Omeka in Action

News

### Tour Omeka

### Happy Beta Release Day, Omeka S!!

November 2, 2016

Omeka S is the next-generation, open source web-publishing platform that is fully integrated into the scholarly communications ecosystem and designed to serve the needs of medium to large institutional users who wish to launch, monitor, and upgrade many sites from a single installation. Though Omeka S is a completely new software package, it shares the [...]

[Continue reading ...](#)

omeka

Edit Item #2: "La Gioconda (Mona Lisa)"

Dublin Core Item Type Metadata Item Tags

Dublin Core

The Dublin Core metadata element set. These elements are common to all Dublin Core records, including items, files, and collections. See <http://dublincore.org/documents/2003/03/>

Title

All names given to the resource

La Gioconda (Mona Lisa)

Use HTML

Creator

An entity primarily responsible for making the resource

Comments On View

**Omeka CMS** : « A web-publishing platform for scholarly collections »

{ BnF Gallica typeface dans tout Gallica 🔍 + COLLECTIONS FR

Accueil > 3 résultats page 1 sur 1

**Ma recherche initiale** ✕

Recherche simple : typeface

**RESULTATS**

Documents consultables en ligne (3)

**AFFINER** EXPORTER

Rechercher dans ces résultats 🔍

**Site de consultation** ▾

Gallica (3)

**Type de document** ▾

Livres (2)

Presse et revues (1)

**Auteur** >

**Date d'édition** >

**Thème** >

**Langue** >

**Mode texte** >

**Type d'accès** >

Affichage : [icône] Trier par : Pertinence 1 sur 1 15 résultats par page ▾

**1**

**Praximarket : les 1000 mots clés pour maîtriser le marketing / Jean-Marc Lehu ; [avec la collab. de l'ADETEM] - 1996** 📖

Informations détaillées ⓘ [icône] [icône]

Extrait 1 : POLICE DE CARACTÈRES : Font, typeface

**2**

**Rhône-Poulenc : ma vie : roman managérial / propos recueillis par François Quarré - 1988** 📖

Informations détaillées ⓘ [icône] [icône]

Extrait 1 : Renovation of the typeface and a second color is introduced for a stronger visual code

**3**

**Annales de la Société entomologique de France - 1832** 📄

Informations détaillées ⓘ [icône] [icône]

Extrait 1 : aegypti Paea strain significant values are in bold typeface Population structure For Ae

🔗 Voir tous les numéros

🔗 Voir les numéros correspondant à la recherche

Affichage : [icône] Trier par : Pertinence 1 sur 1 15 résultats par page ▾

Gallica.fr / BNF

DIGITAL BODLEIAN

type  GO CLEAR

Search Results (12)

Sort by: Sort Order Display: 10

RECENT SEARCHES

- pe (12) [x]
- stle (56) [x]

NARROW YOUR SEARCH

- Collection
- History and Politics (8)
- Other/Unknown (2)
- Early Printed Books (1)
- ephemera (1)
- Language
- English (8)
- Latin (1)

COLLECTIONS

Image In Processing

[The Gladstone Bag and the manuscript] Longman, Thomas Norton, 1849-1930 [author]

New game of the siege of Paris

Auct. 2Q 5.58 : Facetiae Poggiius Florentinus [author]; [Successor to...]

PROMISED  
A new type of politics.  
DELIVERED  
Spin.

POSTER 2004-04 : POSTER 2004-04

MS. Eng. lett. d. 341, fols. 86-7 : [The Munificent Mrs Brydges Willyams]

MS. Berlin 485, fol. 128r : [The trilogy completed: Tancred and... Berlin, Isaiah, Sir, 1909-1997 [author]

Image

METADATA

ID: a48c4808-7b5f-4b6c-823d-0a00cc496bfe

Title: [The Gladstone Bag and the manuscript]

Creator: Longman, Thomas Norton, 1849-1930 [author]

Format/extent: 258 x 205 mm

Date: 1921

Language: English

Collection: History and Politics

Description: Extract from green leather-bound typescript of Thomas Longman's memoirs, 'Memoirs personal and various' (1921), with annotations, pp. 100-101. In this extract from his memoirs, 'Memoirs personal and various', Longman recounts (pp. 99-101) his return visit to Hughenden in September to collect the manuscript of Endymion. His awe at the prospect of the meeting was soon mixed with dismay when he realised the bag he'd brought was a Gladstone bag - a capacious holdall with two equally-sized compartments, named after the Liberal leader. In the candle-lit gloom Disraeli either didn't notice this or forebore to comment as his manuscript was transferred from his three dispatch boxes. Longman noted Disraeli's 'curious nervous anxiety... to part with so precious and dear a child'. Mr Baum was the butler. The five-volume anthology, Curiosities of Literature (1791-1834), now in the Library at Hughenden, is probably Isaac's best known work. His other main publication was the five-volume Commentaries on the life and reign of Charles I (1828-30), a topic well-suited to his romantic conservatism. For this study he was awarded a DCL by the University of Oxford in 1832. In addition to these major works Isaac was also the author of several now-forgotten novels and poems.; This letter written on 4 August 1825 from Disraeli to his father describes an evening at a party in Albemarle Street hosted by John Murray for former and current African expeditions. Friendship with Murray would further Disraeli's bookish tendencies and literary talent but founder over disastrous financial collaboration.; Concerned by his son's health Isaac took Disraeli on his first trip abroad, a six-week tour of Belgium and the Rhine in the summer of 1824 accompanied by William Meredith, Sarah's (then) unofficial fiance. The early part of the journey from London to Aix is recorded here. Most of the entries

Bodleian Libraries | University of Oxford | Powered by Armadillo Systems | Privacy | Accessibility | Terms & Conditions

Digital.Bodleian.ox.ac.uk / Oxford

The screenshot shows the Library of Congress website interface. At the top, there is a navigation bar with the Library of Congress logo, buttons for 'ASK A LIBRARIAN', 'DIGITAL COLLECTIONS', and 'LIBRARY CATALOGS', and a search bar with the text 'Search Loc.gov' and a 'GO' button. Below this is a breadcrumb trail: 'Library of Congress > Prints & Photographs Reading Room > Prints & Photographs Online Catalog > Search'. The main content area is titled 'Search Results' and includes options to 'Print', 'Subscribe', and 'Share/Save'. A search bar contains the word 'flag' and a 'GO' button, with links for 'Advanced' and 'Help'. Below the search bar, it shows 'Results 1 - 20 of 4683' and view options: 'List', 'Gallery', 'Grid', and 'Slide'. A summary line indicates '4683 results containing "flag"' and provides filters: 'Larger image available anywhere (3031)', 'Larger image available only at the Library of Congress (1028)', and 'Not Digitized (624)'. The results are displayed in a grid of 10 items. The first item is a photograph of the U.S. Capitol with the caption 'Largest Old Glory placed on U.S. Capitol for flag exercises. ...'. The second is a photograph of a flag ceremony with the caption 'Stages own flag ceremony Gary [i.e. Garry] Davis, longtime advocate ...'. The third is a photograph of President Hoover with the caption 'President Hoover receives flag champions. The eighteen boys and 18 ...'. The fourth is a Civil War envelope with the caption '[Civil War envelope showing eagle with American flag as 7-star ...]'. The fifth is a historical document with the caption 'Colors of the 27th Regiment, New York Volunteers, now in ...'. The sixth is a photograph of Ebbets Field stadium with the caption '[View of Ebbets Field stadium with Brooklyn Dodgers' flag, the ...]'. The seventh is another Civil War envelope with the caption '[Civil War envelope showing angel holding American flag watching over ...]'. The eighth is a photograph of a flag-raising ceremony with the caption 'Charleston, South Carolina. Flag-raising ceremony at Fort Sumter. Awaiting the ...'. The ninth is a placeholder box with the text 'Not Digitized' and the caption '[Commemorative ephemera regarding Flight 93, Shanksville, Pennsylvania, September 11, 2001 ...]'. The tenth is a photograph of a woman with the caption '"Betsy Ross of the Capitol." Washington, D.C. Mrs. Georgeanna Higgins. ...'.

Loc.gov / Library of Congress

**Anthony MASURE**

**Discipline**  
 Art et histoire de l'art (4) - Sociologie (3) - Linguistique (3) - Sciences de l'information et de la communication (3) - Education (3) - Philosophie (1)

**Type de document**  
 Articles (10) - Textes imprimés (4) - Mémoires, Thèses et HDR (2) - Documents audiovisuels (2) - Périodiques (1) - Photos et images (1)

**Co-auteur**

Pandelakis, Pia	3
Manovich, Lev	3
Brulé, Emeline	2
Villagordo, Eric	1
Tricot, Mathieu	1
Suvilay, Bounthavy	1
Sheldon, Rebekah	0

**Date**

2014	2
2015	3
2016	4
2017	2
2018	4

**Collection**

**Documents** écrit par Anthony MASURE (16) | parle de Anthony MASURE (44)

- Lev Manovich, Le logiciel au pouvoir, Software takes command, New York, Bloomsbury Academic, 2013  
Lev Manovich et al. (13 mars 2018)
- Lev Manovich, Le logiciel au pouvoir, Software takes command, New York, Bloomsbury Academic, 2013  
Lev Manovich et al. (13 mars 2018)
- Lev Manovich, Le logiciel au pouvoir, Software takes command, New York, Bloomsbury Academic, 2013  
Lev Manovich et al. (13 mars 2018)
- Total Record : Les protocoles blockchain face au post-capitalisme  
Guillaume Helleu et al. (2018)
- Machines désirantes : des sexbots aux OS amoureux  
Anthony Masure et al. (29 nov. 2017)
- Objets intelligents ou objets stupides ? / Anthony Masure  
Anthony MASURE (19 oct. 2017)
- Panne des imaginaires technologiques ou design pour un monde réel ? / Anthony Masure  
Anthony MASURE (6 oct. 2016)
- Imaginaire informatique et science-fiction  
Simon Bréan et al. (19 janv. 2016)
- Machines désirantes : des sexbots aux OS amoureux  
Pia Pandelakis et al. (19 janv. 2016)
- Subjectivités computationnelles et consciences appareillées  
Anthony Masure (2016)
- Subjectivités computationnelles  
David M. Berry et al. (2015)
- Le design de la recherche : conventions et déplacements du doctorat en design  
Pia Pandelakis et al. (2015)

**RechercheIsidore.fr / HumaNum**

« Le design amateur a miné [*plagued*] de nombreuses expérimentations d'humanités numériques et a contribué à leur disparition prématurée. »

— **Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffrey Schnapp**, *Digital\_Humanities*, Cambridge / Londres (Royaume-Uni), MIT Press, 2012, p. 118





# Repenser la transmission des savoirs

# Axe de travail – Enrichir des corpus

## Enrichir des corpus : enjeux

- Profiter de la puissance du numérique pour découvrir, explorer, constituer, composer, créer des **corpus inédits**, voire impensables auparavant
- Utiliser/inventer des outils de traitement des données

**The Library of Congress' photostream** pro

LIBRARY OF CONGRESS  
Collections **Sets** Galleries Tags People Archives Favorites Profile  
Add The Library... as a contact

 <b>Gottlieb Jazz Photos</b> 418 photos	 <b>Photochrom Travel Views</b> 1,203 photos	 <b>Great Comments! THANK YOU!</b> 30 photos	 <b>1930s-40s in Color</b> 1,015 photos	 <b>Meet More Treasures</b> 25 photos	 <b>Abraham Lincoln (1809-1865)</b> 22 photos
 <b>FSA/OWI Favorites</b> 25 photos	 <b>Baseball Americana</b> 23 photos	 <b>News in the 1910s</b> 6,250 photos	 <b>World War I Panoramas</b> 15 photos	 <b>Illustrated Newspaper...</b> 463 photos	 <b>Mystery Pictures - Solved!</b> 22 photos
 <b>Women Striving Forward, 1910s...</b> 23 photos	 <b>Framing the West</b> 22 photos				

[http://www.flickr.com/photos/library\\_of\\_congress/sets/](http://www.flickr.com/photos/library_of_congress/sets/)

**Flickr Commons**, The Library of Congress, 2008

1. Photo

2. Library supplied data

3. User-Contributions

4. New comment form

- Owner Information
- Web statistics
- Site Navigation
- People in Photo
- Tags
- License
- Privacy

### Flickr Commons, organisation des métadonnées

**m imec** L'Institut Les Collections La Programmation culturelle Carnets Contacts Rechercher Consultation Services Newsletter Mécènes Presse Éducatif L'abbaye d'Ardenne

La Valorisation Rencontres | Résidences | Expositions et présentations de pièces | Workshops | Éditions | Papiers Althusser

### Papiers Althusser

**Auteurs**

- Gabriel Albiac
- Sandra Alvarez de Toledo
- Alain Badiou
- Étienne Balibar
- François Boddaert
- Ivan Chaumeille
- Julia Christ
- Catherine Clément
- Olivier Corpet
- Anthony Crézégut
- Franck Damour
- Antoine de Gaudemar
- François Dosse
- Cynthia Fleury
- Isabelle Garo
- Sylvie Germain
- G. M. Goshgarian
- Thomas Hippler
- Marc Lazar
- William S. Lewis
- Stéphanie Loncle
- Pierre Macherey
- Jean-Claude Milner
- Warren Montag
- Pierre-François Moreau
- Yann Moulier Boutang
- Jean-Luc Nancy
- Toni Negri
- Bertrand Ogilvie
- Benoît Peeters
- Nicolas Poirier
- Jacques Rancière

Louis Althusser aurait eu 100 ans. L'IMEC prend prétexte de cette commémoration pour inviter de grands lecteurs de son œuvre à commenter quelques pièces emblématiques de ses archives.

C'est une œuvre majeure, tissée de tensions, de contradictions. Une œuvre essentielle pour penser le contemporain. Derrida soulignait la « force rayonnante et provocante de sa pensée ». Commentaire, critique, rêverie... tout au long de l'année, l'archive est ouverte à l'interprétation. Les Papiers Althusser invitent à remettre en jeu le mouvement d'une pensée grâce à l'archive et au-delà d'elle-même.

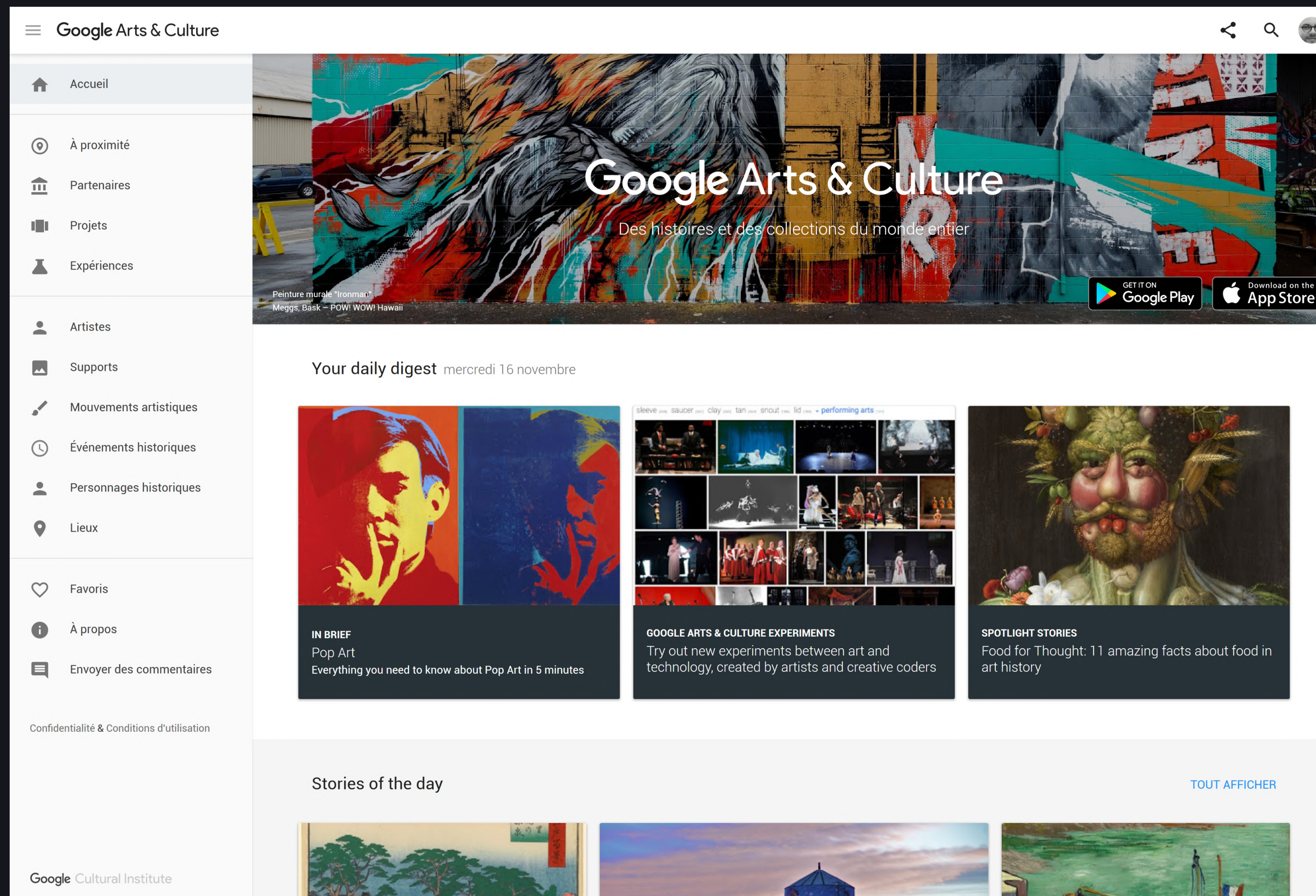
Retrouvez chaque semaine une nouvelle archive commentée par une nouvelle signature.

1937 Antoine de Gaudemar	1940 Pierre-François Moreau	1941 Thomas Hippler

--	--	--

© Alain Desmeulles / IMEC

## Papiers Althusser, Imec, 2018



## Google Art Project, 2011-

## Enrichir des corpus : problèmes

- **Impensé du design** au profit d'une standardisation « par défaut » des interfaces
- Risque de ne pas repenser les méthodes de recherche
- Nécessité de penser une vision plus large du design, au fait des relations entre code, esthétique et signification



# Axe de travail – Interroger l'idéal d'une sémantique universelle

## Interroger l'idéal d'une sémantique universelle

- Comment mieux impliquer les designers dans l'élaboration de modèles sémantiques ?
- Faut-il que cette ambition éclipse tous les autres aspects des projets (enjeux formels, collaboratifs, etc.) ?
- Comment montrer le travail d'encodage sémantique, habituellement recouvert par l'habillage des interfaces ?

# Sortir de l'idéal d'une sémantique universelle - Rapports code/forme



[www.jodi.org](http://www.jodi.org), page d'accueil, 1995

```

1 <html><title> %Location | http://wwwwwwwww.jodi.org </title>
2
3 <BODY BGCOLOR="#000000"
4 TEXT="#00ff00" LINK="#00ff00" VLINK="#00ff00" ALINK="#ffffff">
5 <font size=5><CENTER><blink><b>
6 <A HREF="100cc/index.html">
7
8 [3]_____
9
10
11
12
13
14 [4]-----> _____ [4]
15 =o=o=o=o=o=o=o=o=o= <----- [5]
16
17
18
19
20
21
22
23 [7]-----> _____ [7]
24
25
26
27 [8]-----> _____ [6]
28
29
30 [10] . [10]
31
32 [9] . [9]
33
34
35 [10] [10]
36
37 [9] [9]
38
39 [9]
40
41
42
43
44
45
46 -----
47

```

[wwwwwwwww.jodi.org](http://wwwwwwwww.jodi.org), vue du corde source, 1995

**Sortir de l'idéal d'une  
sémantique universelle -  
Interroger les impensés de  
l'objectivité des données**

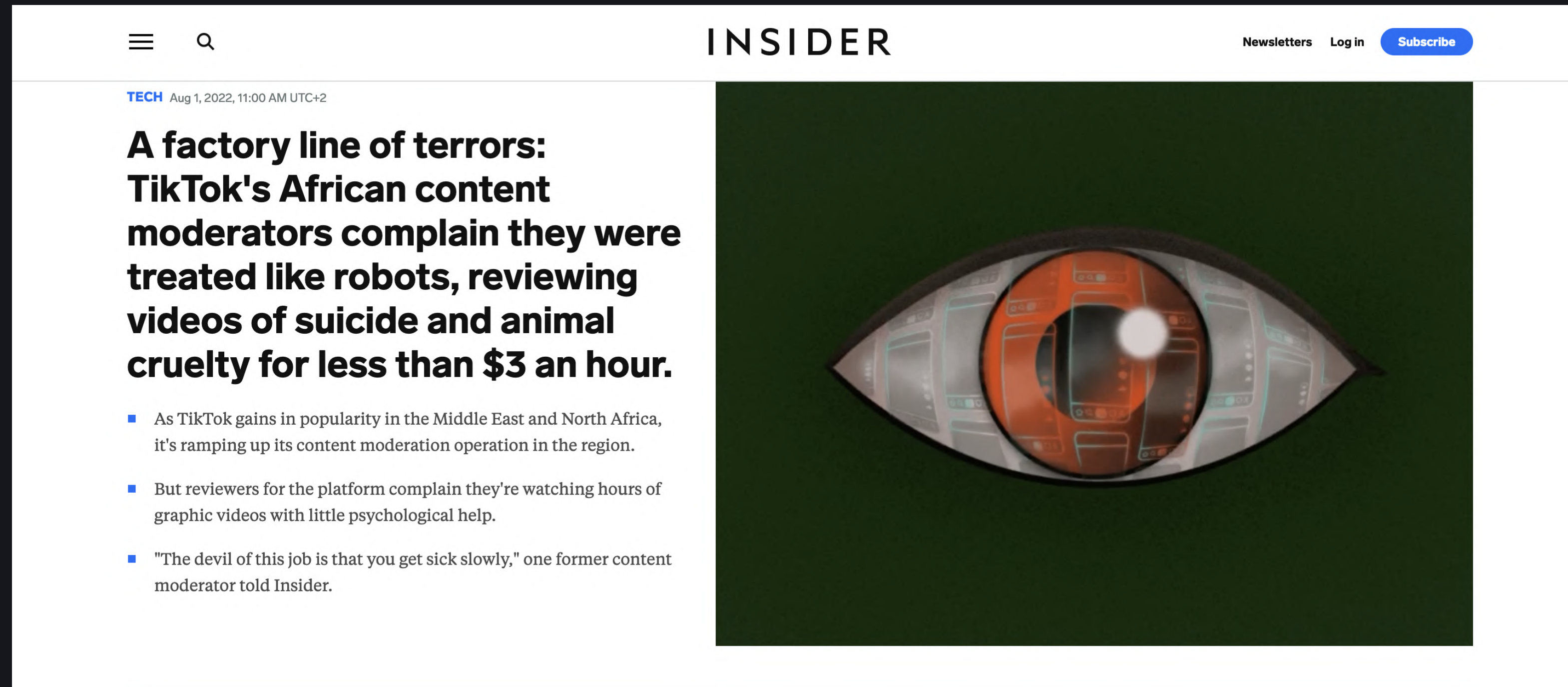
## **Explorer les impensés de l'objectivité des données**

Derrière une apparente objectivité se cachent des enjeux sociaux liés à de multiples prescriptions normatives voire discriminantes (catégories de genre, d'ethnie, etc.).



**Catherine D'Ignazio**, « What would feminist dataviz look like ? », 2017





The image is a screenshot of a web article from Insider. The page has a white background with a dark header. The header includes a menu icon, a search icon, the word "INSIDER" in large letters, and links for "Newsletters", "Log in", and a blue "Subscribe" button. The article is dated "Aug 1, 2022, 11:00 AM UTC+2" and is categorized as "TECH". The main headline is "A factory line of terrors: TikTok's African content moderators complain they were treated like robots, reviewing videos of suicide and animal cruelty for less than \$3 an hour." Below the headline is a list of three bullet points. To the right of the text is a large image of a stylized eye with a red iris and a white pupil, set against a dark green background. The eye is composed of various digital and mechanical elements, suggesting artificial intelligence or surveillance.


INSIDER

Newsletters Log in [Subscribe](#)


TECH Aug 1, 2022, 11:00 AM UTC+2

## A factory line of terrors: TikTok's African content moderators complain they were treated like robots, reviewing videos of suicide and animal cruelty for less than \$3 an hour.

- As TikTok gains in popularity in the Middle East and North Africa, it's ramping up its content moderation operation in the region.
- But reviewers for the platform complain they're watching hours of graphic videos with little psychological help.
- "The devil of this job is that you get sick slowly," one former content moderator told Insider.



« The 11 Most Controversial Places On Google Maps »



**WIKIPEDIA**  
The Free Encyclopedia

[Main page](#)  
[Contents](#)  
[Featured content](#)  
[Current events](#)  
[Random article](#)  
[Donate to Wikipedia](#)  
[Wikipedia store](#)

Interaction


[Help](#)  
[About Wikipedia](#)  
[Community portal](#)  
[Recent changes](#)  
[Contact page](#)

Tools

[What links here](#)  
[Related changes](#)  
[Upload file](#)  
[Special pages](#)  
[Permanent link](#)  
[Page information](#)

Print/export

[Create a book](#)  
[Download as PDF](#)  
[Printable version](#)

Languages 

## Please clarify jargon; Font/Typeface/Font Family [\[ edit \]](#)

I have a good familiarity with the concepts for a layman, but the definitions are difficult to figure out:  
 If I want to discuss Helvetica, including all point sizes, bold, italic, etc., what am I discussing? It does not seem to fit any of the terms:

- **Typeface**: "... a visual appearance or style not immediately reducible to any one foundry's production or proprietary control."
- **Font**: "... 8-point Caslon is one font, and 10-point Caslon is another."
- **Font Family**: "Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family." (That doesn't match the definition of *font*, above).

**66.92.53.49** 21:30, 21 March 2007 (UTC)

Helvetica is a typeface. There are numerous fonts of Helvetica, such as 18-pt Helvetica 55, 36-pt Helvetica 95, etc. When referring to a number of different fonts, or the body of variations within the face, this is the font family. Typeface and family are similar concepts, however the face refers to the overall general style, while the family usually is referring to the multiple variations within the face (italics, bold, semibold, etc). It is a little confusing. In common parlance, 'font' means the same thing as typeface, or refers to a specific digital file on your computer (which may or may not include italics/bold variations, and usually contains multiple pt sizes). Hope this helps.-[Andrew c](#) 21:47, 21 March 2007 (UTC)

Thanks Andrew. A few points:

1. What I forgot to say was, if I don't understand it -- and I know a good amount about the subject for a layperson -- then it seems unlikely that novice readers will understand it, so some revision might help.
2. When you say "Helvetica is a typeface", doesn't that contradict the article which defines it as, "a visual appearance or style not immediately reducible to any one foundry's production or proprietary control." AFAIK, Helvetica (and if not Helvetica, then many other typefaces) is subject to one foundry's control. Perhaps the article needs revision?
3. To clarify: Font family is a superset of typeface, which is a superset of fonts?
4. Proposed for the article (but someone with expertise needs to vet it):

For example, when someone says they are using *Helvetica 14 point*, and *Helvetica Italic 14 point*, then,

- The **font family** is *Helvetica*.
- The **typefaces** are *Helvetica* and *Helvetica Italic*.
- The **fonts** are *Helvetica 14 point*, and *Helvetica Italic 14 point*.

**66.92.53.49** 03:22, 22 March 2007 (UTC)

In response to User 66.92.53.49's statement of "typefaces", yes, a typeface is *Helvetica*. However, *Helvetica*

## Wikipedia, exemple de page de discussion

## Global warming :: layer view

### Global warming

This article is about the current change in Earth's climate. For general discussion of how the climate can change, see [Climate change](#). For other uses, see [Global warming \(disambiguation\)](#).

**Global warming** is the unequivocal and continuing rise in the average temperature of [Earth's climate system](#).<sup>[2]</sup> Since 1971, 90% of the increased energy has been stored in the oceans, mostly in the 0 to 700m region.<sup>[3]</sup> Despite the oceans' dominant role in energy storage, the term "global warming" is also used to refer to increases in average temperature of the *air and sea at Earth's surface*.<sup>[4]</sup> Since the early 20th century, the global air and [sea surface temperature](#) has increased about 0.8 °C (1.4 °F), with about two-thirds of the increase occurring since 1980.<sup>[5]</sup> Each of the last three decades has been successively warmer at the Earth's surface than any preceding decade since 1850.<sup>[6]</sup>

Scientific understanding of the cause of global warming has been increasing. In its [fourth assessment \(AR4 2007\)](#) of the relevant [scientific literature](#), the [Intergovernmental Panel on Climate Change](#) (IPCC) reported that scientists were more than 90% certain that most of global warming was being caused by increasing concentrations of [greenhouse gases](#) produced by [human activities](#).<sup>[7][8][9]</sup> In 2010 that finding was recognized by the national science academies of all major industrialized nations.<sup>[10]</sup>

Affirming these findings in 2013, the IPCC stated that the largest driver of global warming is [carbon dioxide \(CO<sub>2</sub>\)](#) emissions from [fossil fuel combustion](#), [cement production](#), and [land use](#) changes such as [deforestation](#).<sup>[12]</sup> Its 2013 report states:

Human influence has been detected in warming of the atmosphere and the ocean, in changes in the [global water cycle](#), in reductions in [snow and ice](#), in [global mean sea level rise](#), and in changes in some [climate extremes](#). This evidence for human influence has grown since [AR4](#). It is extremely likely (95-100%) that human influence has been the dominant cause of the observed warming since the mid-20th century. - IPCC AR5 WG1 Summary for Policymakers<sup>[13]</sup>

[Climate model](#) projections were summarized in the 2013 [Fifth Assessment Report](#) (AR5) by the [Intergovernmental Panel on Climate Change](#) (IPCC). They indicated that during the 21st century the

Global mean land-ocean temperature change from 1880–2013, relative to the 1951–1980 mean. The black line is the annual mean and the red line is the 5-year [running mean](#). The green bars show uncertainty estimates. Source: [NASA GISS](#). *(click for larger image)*

Temperature Anomaly (°C)

**Contropedia.net**, Density Design Lab

☰

Reference Term: **TODAY**

Compare with:

to BEGIN ✕
+ New

🔍 Search
✕
📄

in the months ahead we will be able to work with you in this great campaign, which is **beginni**

?

And now, if I might **begin** my remar

ibilities that I think Cabot Lodge and I will bear as we begin the official part of the campai

So, I would like to talk to you on that pla

In that famous speech, Daniel Webster **began** his talk by saying, "\".723,724,\"PUQ\",\"\ I spe

We talked tough when communism **began** to grow in Cuba- but Cuba is a Communist satelli

[ Applause and laughter. ] But we are here today because we **begin** in Tennes

Before **beginning**, may I say that to have Marguerite si

**began** to go Communist, a crash program would be enacted which would grant all of the things th

he would certainly agree with me when I say, first, America is stronger than any other nati

mmitted to the future from the leaders of Africa, who are not committed to any course of acti

With the world series **beginni**

You must find it not so much in what he says as in what he deeply believes deep inside, and, s

Now, I 'd like to **begin** my remar

reat defense center of San Diego, all of you will approve and understand, and it is that Ameri

They did not **begin** to work on

es, and to see the developments with which we will be confronted in the years ahead, and I **beg**

ment, whether we are going to drag along with 50 percent of our steel capacity unused, as we a

Because we are second in space, because the Soviet Union economic growth is three times ou

I want to **begin** my discussion of the issu

on the basis of the country first rather than the party, rather than the man, because Ameri

a few minutes and then leave is not enough of a visit to this city, but that is all we can spe

ry will lead America, and America must lead the world, and for that reason I would like to **beg**

We **beg**

time, and including this time, we 've never had a better day of campaigning than we have h

k again to Washington, then up to Pennsylvania, and then to New York last night and then he

[ Applause. ] I come he

[ Applause. ] So anyway, thanks for comi

< LIST

### Remarks by the Vice President, W. C. Handy Park, Memphis, TN

*R. M. Nixon - 27th September, 1960 - Memphis, TN*

coming out here and giving me a chance to speak to you, and I will speak briefly because of the weather and because you have, of course, stood here so long. Before **beginning**, may I say that to have Marguerite sing **today** was a great privilege to me. I call her Marguerite, because we have been friends throughout the years, Pat and I, with her, and we, of course, have heard many opera stars and many of those who have sung on the concert stage, but maybe because she comes from Memphis, she is our favorite of them all, and I think she is yours, too. Now, I know that at this point you are interested in a great number of issues. I would like to begin by pointing out something that Carroll Reece has already referred to. I'm very proud that in 1952 and 1956 the State of Tennessee voted for the Eisenhower ticket. Now, my friends, that couldn't have happened, unless a lot of Democrats, as well as Republicans, had voted for the Eisenhower ticket. You know that and I know it. This year, 1960, we're going to put on a fight to carry Tennessee again, and we think we will. But, again, you know, and I know, that in order to carry Tennessee we have to have Republican votes and we have to have Democratic votes. And so now I come to the key question, and I particularly would like those of you who are Democrats in this audience to listen to this question: How can a Democrat leave his party's candidate and vote for the Republican candidate for President? I'll tell you

## Concordances, Density Design Lab

# Axe de travail – Argumenter par la forme

## **Sortir d'une pensée « agnostique » de la forme**

Beaucoup d'interfaces de projets en humanités numériques se désintéressent des enjeux formels liés à la consultation des documents, ce qui est d'autant plus paradoxal dans l'exemple de documents relatifs à l'histoire de l'art. Jusqu'où cette illusion de neutralité est-elle tenable voire souhaitable .

# Argumenter par la forme - Knowledge design

meta|ab  
Harvard  
FU Berlin


Projects

Events

Members

About

Q



# Jeffrey Schnapp

Founder

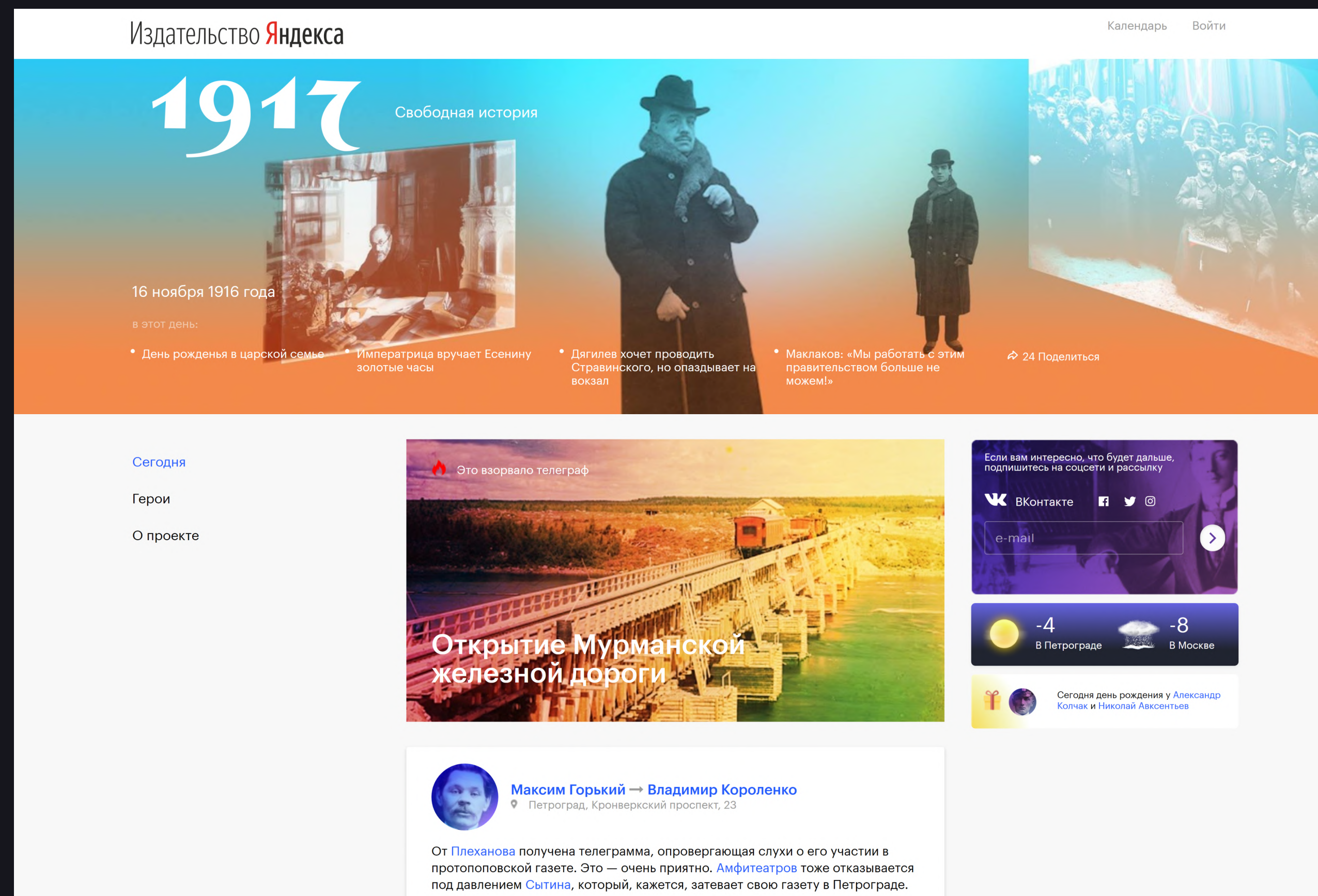
## Eventually everything connects

Before moving to Harvard in 2011, Jeffrey Schnapp occupied the Pierotti Chair of Italian Studies at Stanford, where he led the Stanford Humanities Lab between 1999 and 2009. A cultural historian, designer, curator, and technologist with research interests extending from antiquity to the present, his recent books include *The Electric Information Age Book*, *Modernitalia*, *Digital\_Humanities* (mitpress.mit.edu/books/digital\_ and *The Library Beyond the Book*

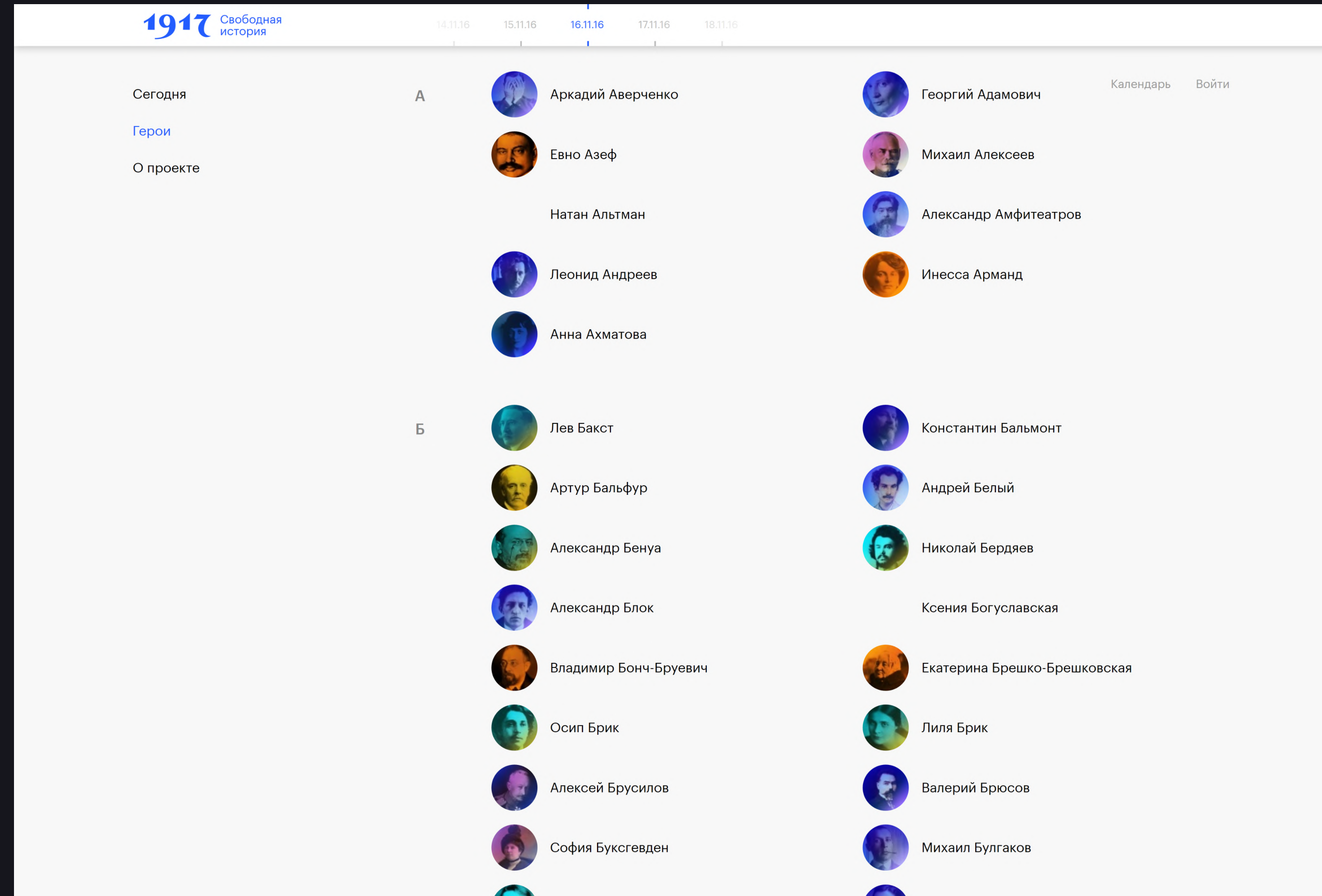
[Link](#)  
[@](#)  
[Twitter](#)  
[Instagram](#)

**Jeffrey Schnapp**, « Knowledge Design », metaLAB, Harvard





**Project1917.ru, Yandex, 2016**



**Project1917.ru, Yandex, 2016**

An Inquiry into Modes of E x

modesoexistence.org/inquiry/#b[chapter]=#20&b[subheading]=#360&a=SEARCH&c[leading]=TEXT&c[slave]=VOC&s=0&q=design

ENQUÊTE SUR LES MODES D'EXISTENCE design MEYER'S WORKSPACE

**T**

**INTRODUCTION - AVOIR À NOUVEAU CONFIANCE DANS LES INSTITUTIONS?**

LE BUT EST D'ABORD D'ACCOMPAGNER UN PEUPLE ERRANT ENTRE L'ÉCONOMIE ET L'ÉCOLOGIE.

-2- L'hypothèse est insensée, je le sais bien, mais elle n'a pas moins de sens que le projet d'un architecte qui proposerait à ses clients une nouvelle forme de maison, une nouvelle répartition des pièces et des fonctions ; ou mieux celui d'un urbaniste imaginant une ville vraiment nouvelle en redistribuant les formes et les fonctions : pourquoi ne pas mettre les usines ici, faire passer les métros là, interdire les voitures en cet endroit ? Et ainsi de suite. Il ne s'agirait plus de diplomatie — pour les autres — mais de commodité — pour soi : « Et si vous mettiez la science plutôt là, en redistribuant la politique par ici, tout en faisant passer le droit par-dessous en relocalisant la fiction ici, ne vous sentiriez-vous pas mieux ? N'auriez-vous pas, comme on disait jadis, de plus grandes commodités ? » Autrement dit,

aperçu ouvrir

**2 RECUEILLIR LES DOCUMENTS DE L'ENQUÊTE**

RÉCAPITULATION DES CONDITIONS DE L'ENQUÊTE.

-10- le quatrième suppose des talents d'architecte, d'urbaniste, de designer autant que de diplomate : dans le plan d'habitat

235

**V**

ÉCONOMISATION, ÉCONOMISER, DÉSECONOMISER

-6- On peut dire en suivant (Callon, 1998) que l'économie est finie au double sens du terme: elle a une finitude, une délimitation qui rend visible par contraste la multiplicité des liaisons de [ATT], et elle est finie en tant que discipline car elle devenue incapable de définir à la fois le royaume des finalités ([MOR]), les formatages permettant le calcul ([ORG]) et l'exploration de ce qui est nécessaire à la subsistance ([ATT]); cette fin se raconte de la façon suivante: l'économie infrastructure — ce continent congelé en dessous de toutes les superstructures — se dégèle, fond, se soulève et remonte à la surface comme un bouchon; c'est le premier acte. Ensuite il se répartit dans tous ses réseaux de VALORIMÈTRES; c'est la deuxième opération très proche de ce que les science studies ont fait pour les sciences naturelles: qu'on les raccompagne dans leurs réseaux. Enfin vient la troisième opération: puisque les organisations de marché sont désignées par des trajectoires d'habitudes, de modes de calcul (un mode au masculin) et de modes de calcul (une mode au féminin), on peut les modifier en

aperçu ouvrir

[FIC·ATT]

-1- Le croisement [FIC·ATT] est très important depuis qu'il a été explicité par ce qu'on appelle le "marché de l'art" ou, tout simplement, l'extension de plus en plus importante, du "design". Tous les travaux sur la consommation, l'attachement, le luxe, et leur histoire permettent d'aborder ce croisement. Alors que le cliché affirme "qu'on ne discute

**D**

QUE FAIT DURAS CHEZ SONIA RYKIEL?

BRUNO LATOUR - 2014/06/21

-2- [...]

Oui, c'est choquant, et on a raison de s'indigner car dans ce cas il est clair que l'œuvre de Duras (même si on ne la considère pas comme une grande écrivaine) est clairement détournée pour faire avancer un autre agenda celui magnifiquement nommé dans le monde du merchandising par l'expression "window dressing". Mais c'est aussi une lutte interne à la hiérarchie des arts, l'écrivain, l'éditeur ou le lecteur n'apprécie pas de voir son médium - l'écriture - soumis à cet art du design de vitrine ou même à cet autre art qu'est la haute couture. Il y a là une autre source d'indignation cette fois-ci interne aux mondes variés de l'art.

-3- En plus de ces indignations, il y a celle du spécialiste de design de vitrine et qui peut trouver non pas choquant mais mal conçu, inutile, banal, superficiel, de mauvais goût, l'association entre un bouquin d'une écrivaine et cette spécifique robe qu'il s'agit de mettre en valeur. Cette fois-ci, c'est le directeur du magasin qui s'indignerait si l'appel du livre de Duras était plus fort que celui de la robe car le script du magasin exige qu'on vienne acheter des robes et pas des livres : "Nous ne sommes pas une librairie quand même !". Ce genre de réaction n'est pas l'indignation d'une identité blessée - qui ne renseigne sur rien qui appartienne aux modes - mais qui suit le mode de vérification ou de falsification de [FIC].

ouvrir

**Donato Ricci, Robin de Mourat,**  
 « An account of Digital Humanities from the AIME Project », 2016

**Hypotheses** OPENEDITION SEARCH 🔍 Tout OpenEdition

**MONADE** *Méthodes et Outils numériques de la recherche en Arts, Design et Esthétique*

» SÉANCE "LES PRATIQUES DE CARTOGRAPHIE COMME INSTRUMENTS HEURISTIQUES POUR LES HUMANITÉS NUMÉRIQUES" 0

## Nicole Coleman – mapping the republic of letters: a brief history

PAR [ROBIN DE MOURAT](#) · PUBLIÉ 24/06/2014 · MIS À JOUR 02/07/2016

Dans le cadre de la séance de séminaire "[Les pratiques de cartographie comme instruments heuristiques pour les](#)

### Mapping the Republic of Letters, Stanford

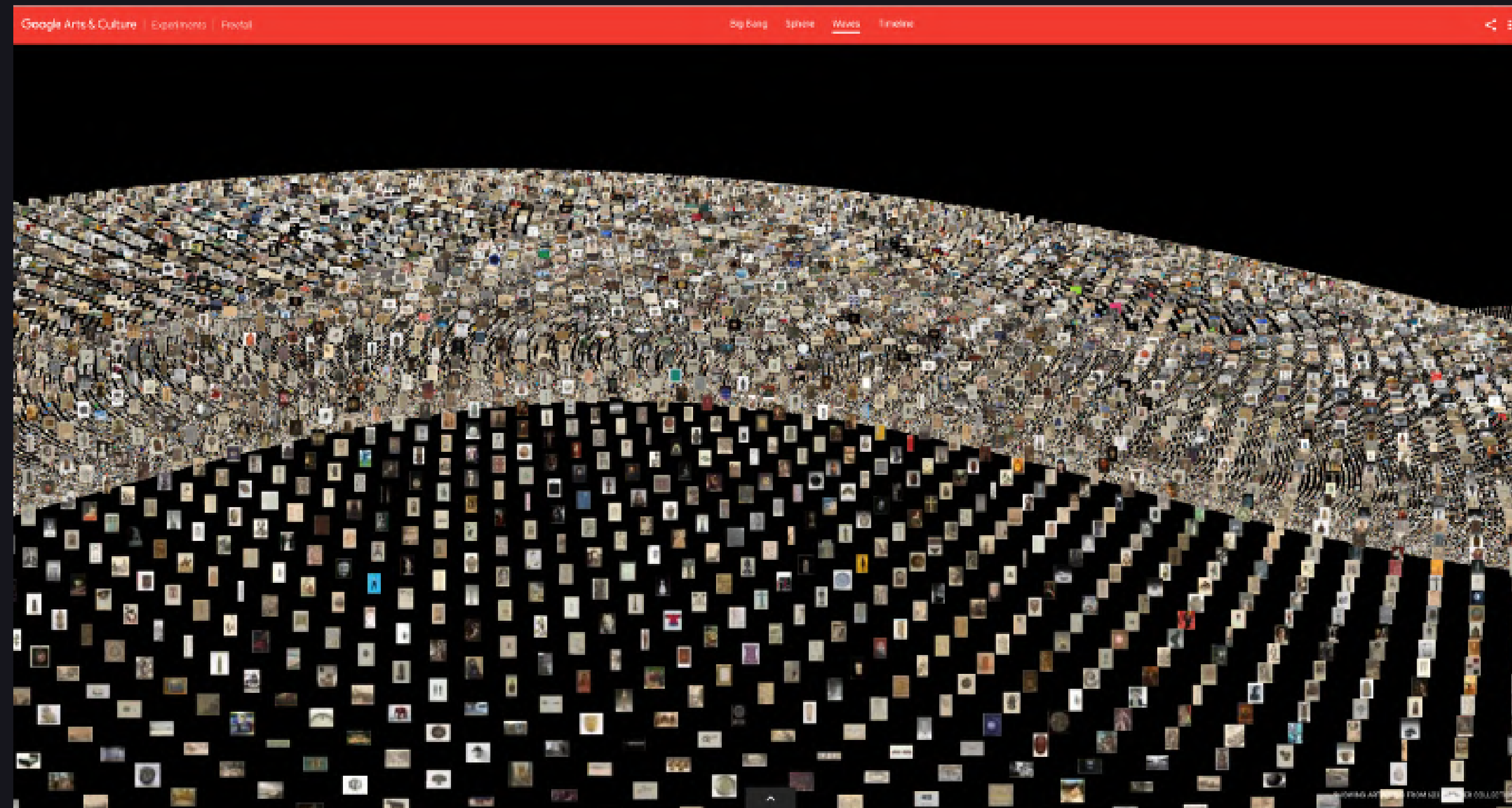
« De nombreux objets des nouveaux médias ne racontent pas d'histoires ; ils n'ont ni début ni fin [...]. Au lieu de cela, ils sont des collections d'éléments individuels, où chaque élément a la même signification que n'importe quel autre. »

— **Lev Manovich**, *The Language of New Media*, 2001

# Argumenter par la forme - Le cas des collections en ligne




**VEGA**, Vocabulaire de l'Égyptien ancien, 2017



**Cyril Diagne & Nicolas Barradeau, Free Fall, Google Cultural lab, 2017**



Google Arts & Culture Experiments | Freefall



Figurine from Berekhat Ram  
233000 BC  
The Israel Museum, Jerusalem

# Explore thousands of artworks in one 3 dimensional space

This figurine from Berekhat Ram could be the oldest artwork ever found.

Let it be the starting point of a "freefall" into artworks, from a "cultural big bang" to a timeline decade by decade.

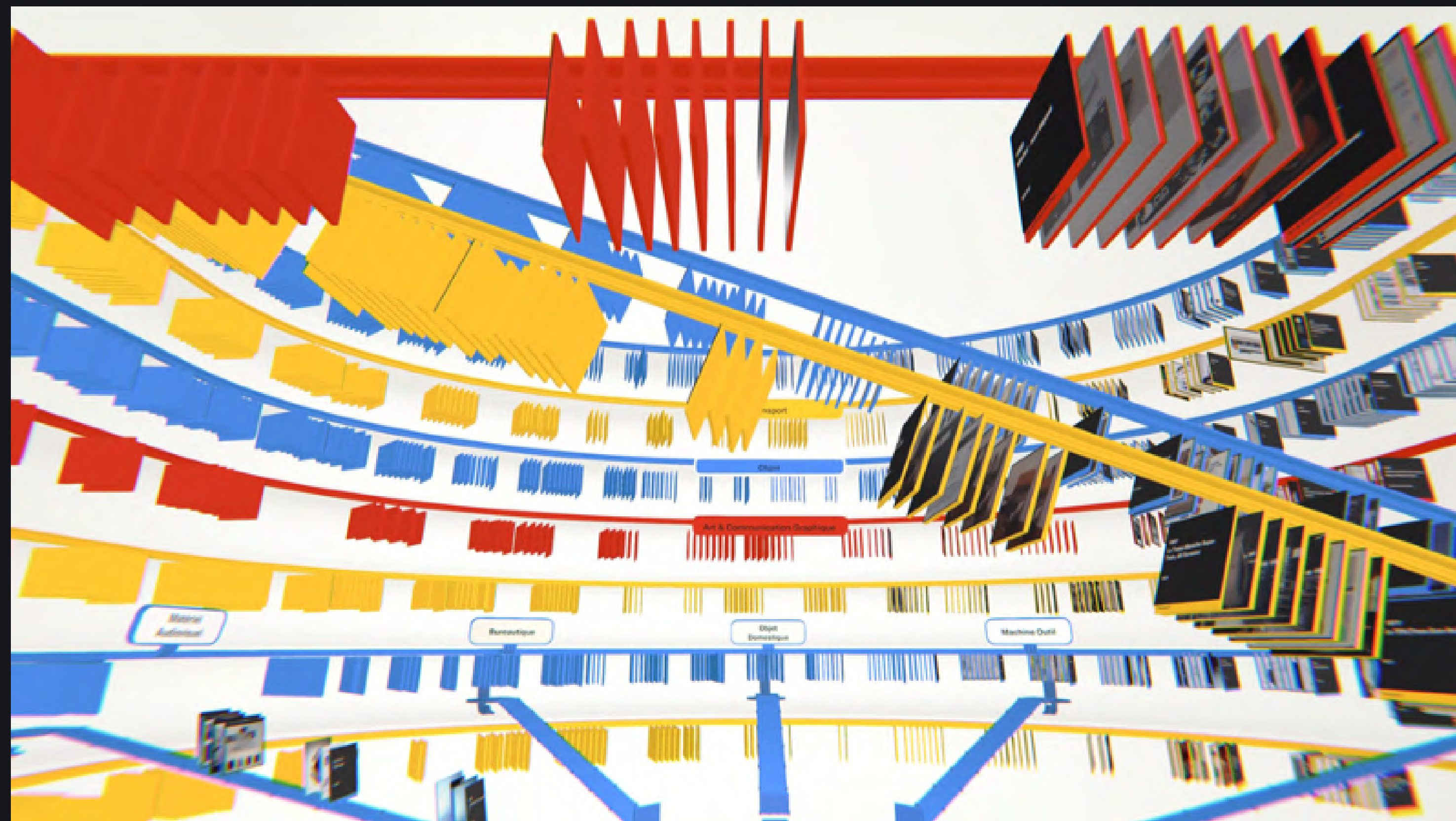
Begin Freefall

SHOWING ARTWORKS FROM 623 PARTNER COLLECTIONS

Cyril Diagne & Nicolas Barradeau, Free Fall, Google Cultural lab, 2017



**Archives en mouvement de Roger Tallon, Mad Paris × EPFL ECAL Lab, 2018**



**Archives en mouvement de Roger Tallon, Mad Paris × EPFL ECAL Lab, 2018**

# Argumenter par la forme - Graphes et réseaux





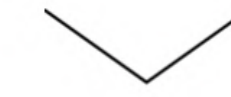
**Kinopio.club** (Louis-Olivier Brassard, cartographie d'Abrüpt), 2021

Junior Design Research Conference

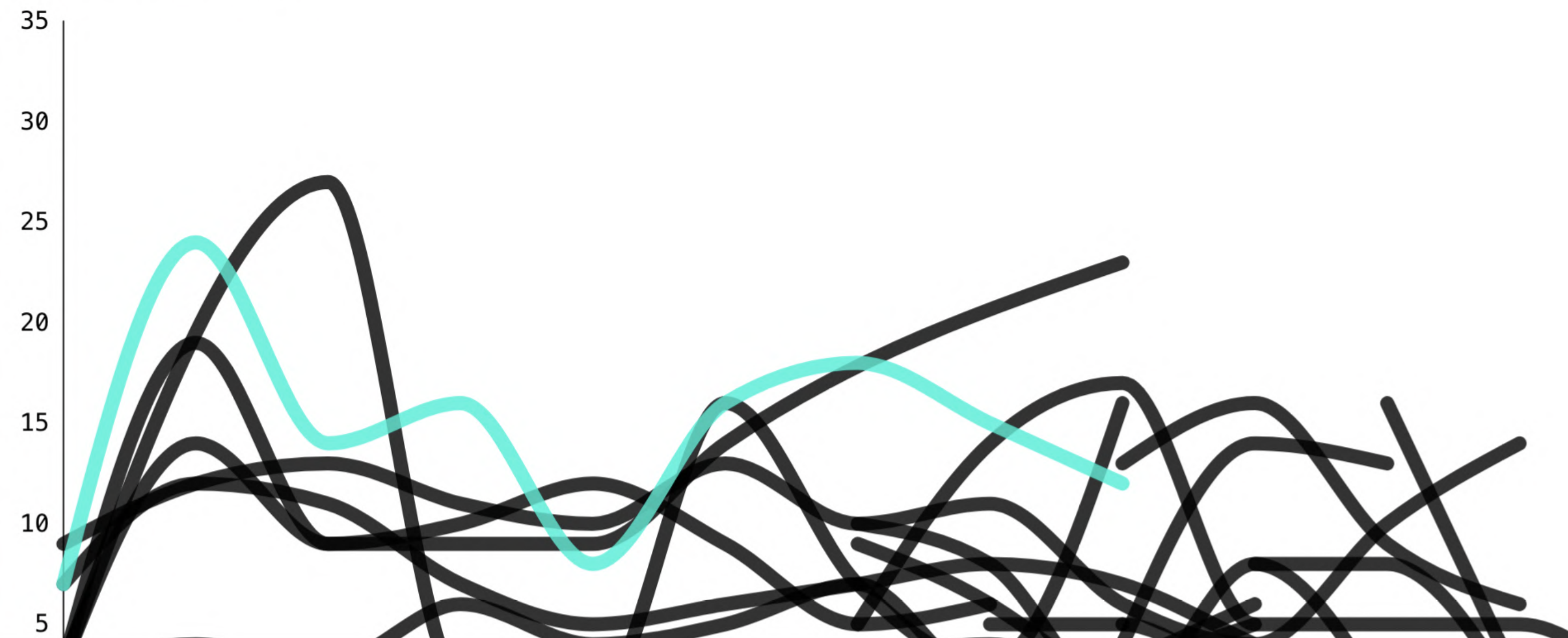
Explore

Filter & Search

# Disciplines



ECAL Product Design



Junior Design Research Conference, 2020 : dataviz / statistiques



search...

A digital archive of graphic design related items that are available on the Internet Archives

§always\_available

§borrow\_only

§stream\_only

This collection is compiled and curated by **Valery Marier**. It is a labour of love ran in her free time.

Want to submit an item to the collection? Send it over to **info@archives.design**

Open Menu



**Archives.design** : curation de documents d'Archive.org




Listen to the new Site Nonsite EP, *Osaka* →

# Simon Collison


*Well-meaning waffle since 2003.*

HOME ARTICLES STREAM WORK ABOUT


📁 📍 🔍 ✉️




Hello. I'm a designer, writer, artist and musician. But, who am I *really*?



Nottingham born.




Chubby and quiet, good at drawing. It's always sunny.




There is football; <sup>1</sup> there is pop and soft rock;

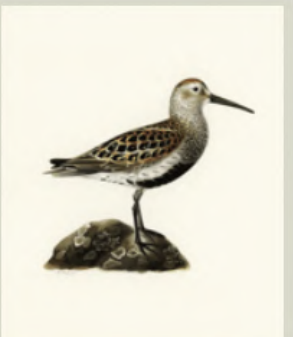
1973 1980s




there are national parks; there is



there are birds.



there is teen age. *I get this feeling I'm in motion, a sudden sense of*

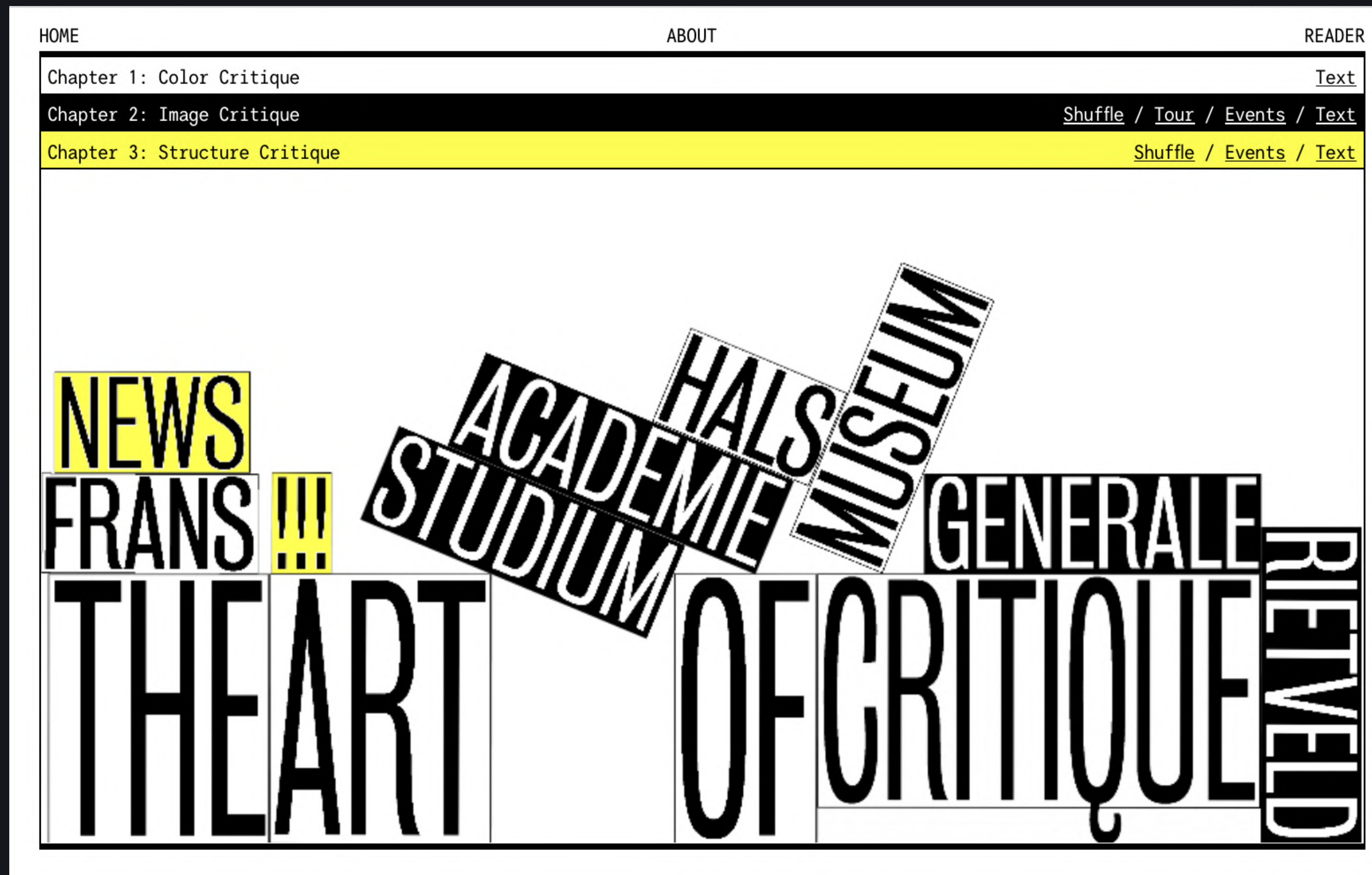


The world opens up. Paintings from the 50s; new landscapes. <sup>4</sup> *Down the way, the road's divided. Paint me the*

## Simon Collison : timeline personnelle

Aesthetics	Lexicon / Map	Text / Images	Events	Manifesto	About	Contact	Search
Agency...	<h1>Design Research at Design Academy Eindhoven</h1>						
Ambiguity							
Analysis							
Archive...							
Artefact, Object, Thing...							
Bisociation...							
Change...							
Collaboration							
Collecting							
Conflict...							
Contextualisation	1	Knowledge is an integral part of design. Doing research to gather knowledge – of materials, processes, people, history, aesthetics, and more – supports design activities and contributes to a thriving design culture. We call this research for design.					
Conversation...	2	Design research is a different type of research within the field of design. Design research at Design Academy Eindhoven (DAE) is research through design.					
Craft(manship)...	3	At DAE, design research takes place within all the departments, both bachelor and masters, as well as the readerships.					
Curating	4	The various departments and readerships at DAE develop design research as a collaborative practice, working together with industry, knowledge institutes and societal partners.					
Data-Information-Knowledge-Wisdom	5	The practice of design research at DAE is embedded in a variety of practices within the contexts of both arts and crafts and the academic, as well as in wider social, economic, cultural, technological and ecological contexts.					
Debate	6	Design research at DAE can be valuable within all practices and contexts, not least by posing questions, and repositioning and reframing design itself.					
Design		<b>Design research = anchoring in knowledge.</b>					
Dialogue	7	Design research at DAE is a practice of thinking-through-making.					
Disseminate							
Diversity...							
Document							
Doubt							

## Lexicon of Design Research, Design Academy Eindhoven : index de concepts



The Art of Critique (RietveldAcademie.nl) : tri par mots clés

## Argumenter par la forme : problèmes

- Méthodologie de projet inspirée du monde entrepreneurial
- Rhétorique formelle ou expérience esthétique spécifique ?
- Les formes sont-elles réductibles à du discours ?

# Axe de travail – Déconstruire les dispositifs numériques

## **Déconstruire les dispositifs numériques : enjeux**

- Dérouter la captation des connaissances et les déterminismes technologiques
- Vers une informatique spéculative

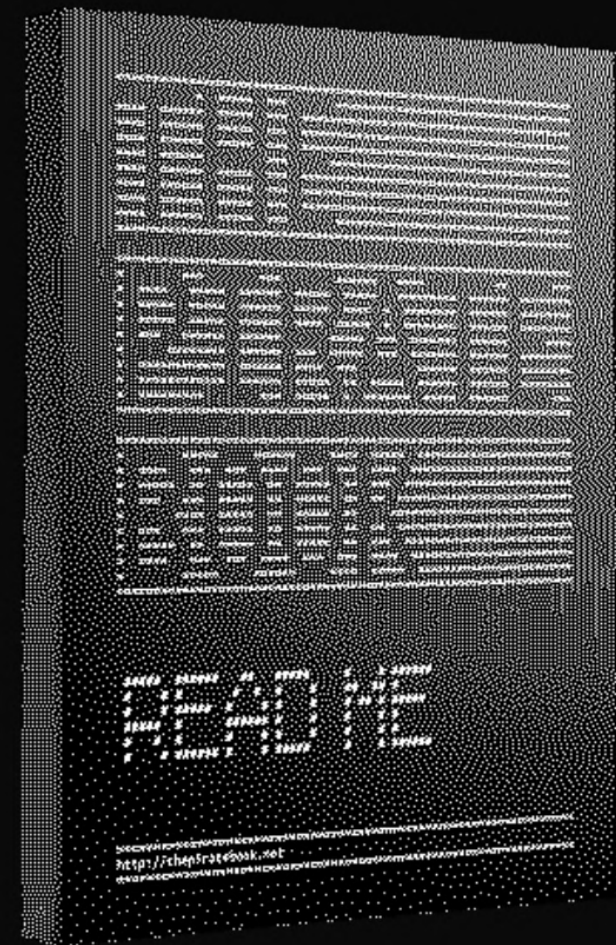
« Les outils ne sont pas seulement des outils. **Ils sont des interfaces cognitives qui présupposent des formes de discipline et d'organisation mentale et physique.** En scriptant des actions, ils produisent et transmettent le savoir et, par là même, modèlent un monde. »

— **Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffrey Schnapp**, *Digital\_Humanities*, Cambridge / Londres (Royaume-Uni), MIT Press, 2012, p. 105

« S'il ressort bien du domaine des humanités numériques de s'interroger sur ce que le numérique change aux pratiques de recherche des sciences humaines et sociales, celui-ci donne aussi, en retour, une capacité particulière aux chercheurs de sciences humaines d'**interroger les conséquences pas toujours désirées de l'explosion des usages du numérique au sein des sociétés où ils vivent.** »

— **Pierre Mounier**, *Read / Write Book 2*. Une introduction aux humanités numériques, Marseille, OpenEdition, 2012, p. 14

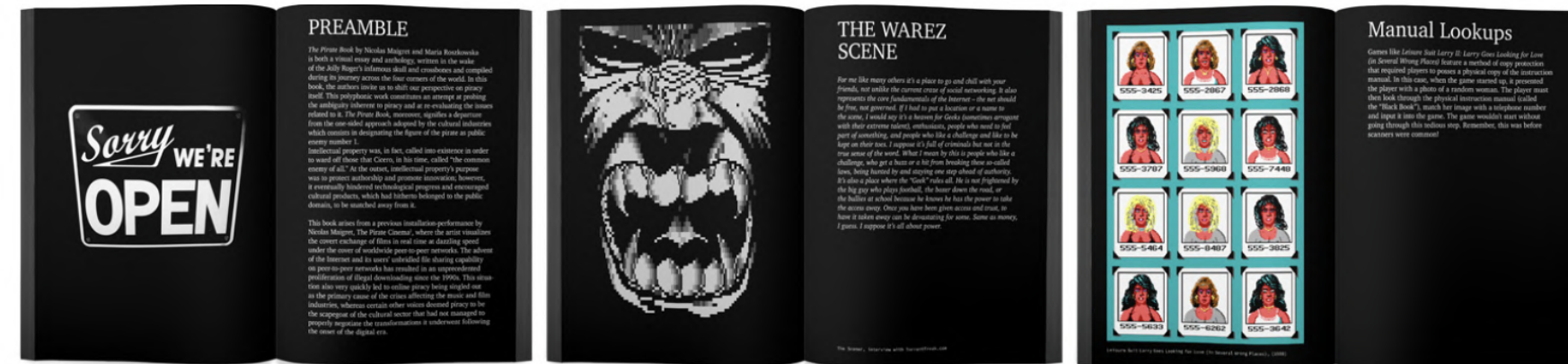




**\* The Pirate Book \***  
A compilation of stories about sharing, distributing and experiencing cultural contents outside the boundaries of local economies, politics, or laws

Order & Download  
Articles  
About  
Contribute

# ABOUT THE PIRATE BOOK



[FREE PDF](#)

[PRINT ON DEMAND / BLACK & WHITE](#)

[PRINT ON DEMAND / COLOUR](#)

This work offers a broad view on media piracy as well as a variety of comparative perspectives on recent issues and historical facts regarding piracy. It contains a compilation of texts on grassroots situations whose stories describe strategies developed to share, distribute and experience cultural content outside of the confines of local economies, politics or laws. These stories recount the experiences of

individuals from India, Cuba, Brazil, Mexico, Mali and China. The book is structured in four parts and begins with a collection of stories on piracy dating back to the invention of the printing press and expanding to broader issues (historical and modern antipiracy technologies, geographically specific issues, as well as the rules of the Warez scene, its charters, structure and visual culture...).

CONTACT & PROPOSAL [ping\[at\]thepiratecinema.com](mailto:ping[at]thepiratecinema.com)

EDITED BY [Nicolas Maignet](#) & [Maria Roszkowska](#)

CONTRIBUTORS [Jota Izquierdo](#),  
[Christopher Kirkley](#), [Marie Lechner](#),  
[Pedro Mizukami](#), [Ernesto Oroza](#),  
[Clément Renaud](#), [Ishita Tiwary](#),  
[Ernesto Van der Sar](#), [Michaël Zumstein](#)

DESIGN [Maria Roszkowska](#)  
PROOFREADING [Philip Jan Nagel](#)  
TRANSLATION [Themba Bhebhe](#)

PUBLISHED BY [Aksioma](#), Ljubljana

**Nicolas Maignet & Maria Roszkowska, *The Pirate Book*, 2015**



**Wolfgang Ernst (dir.), Media Archaeological Fundus, Humboldt Univ., 2003**



**Wolfgang Ernst (dir.), Media Archaeological Fundus, Humboldt Univ., 2003**

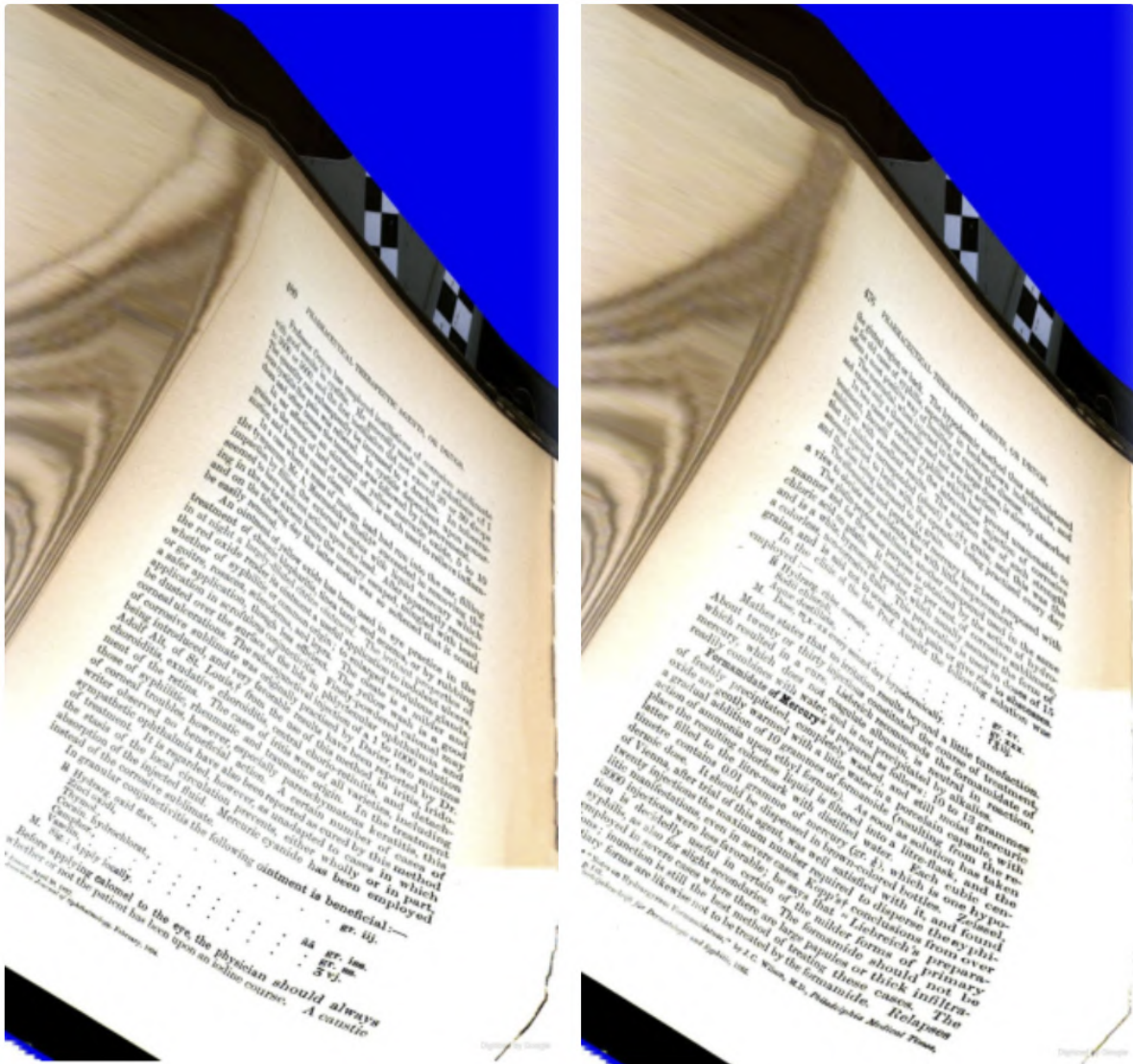
The Art of Google Books

The adversaria of Google Books: captured mark of the hand and digitization as rephotography. By Krissy Wilson.

About  
Press  
Guide  
Soumettre un billet  
Ask  
Archives  
RSS

f t

Recherche



S'abonner à theartofgooglebooks **tumblr**

Distortion.

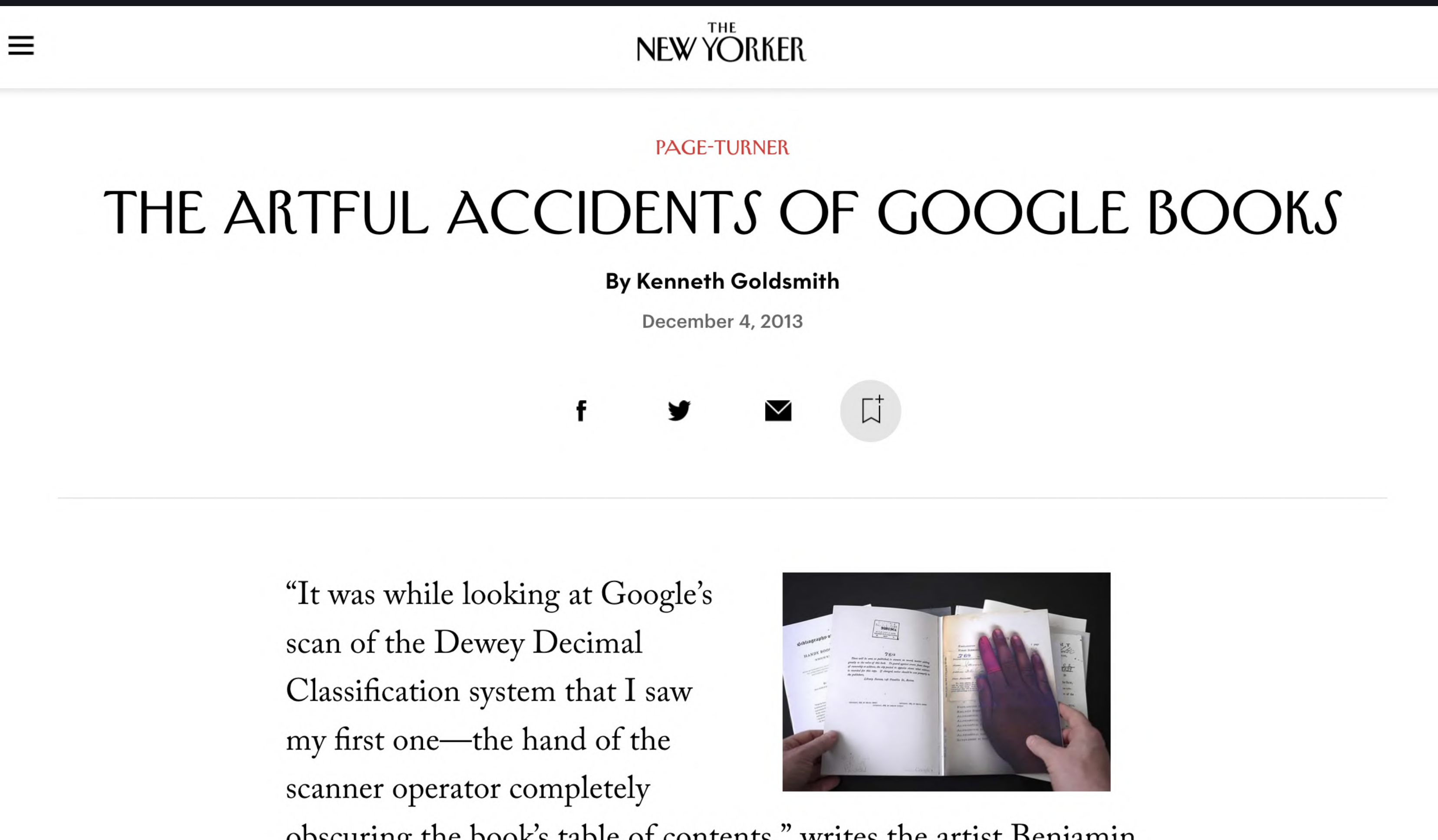
From p. 476 and p. 480 of *A Practical Treatise on Materia Medica and Therapeutics With Especial Reference to the Clinical Application of Drugs* by John Vietch Shoemaker (1896).

#Google Books #digitization #art #lit #tech #books #used books #old books #rare books #book art #library #libraries #photography #new media #glitch #distortion #blue #equipment

il y a 5 mois ♥ 29

<https://64.media.tumblr.com/12faeb2164ee06d5e0465debc86ad178/f074b689215c6160-ef/s1280x1920/1e2da2661e5226f18cf0c0c2416f70424f5c7086.png>

## The Art of Google Books, 2011



☰

THE  
NEW YORKER

PAGE-TURNER

# THE ARTFUL ACCIDENTS OF GOOGLE BOOKS


By Kenneth Goldsmith

December 4, 2013

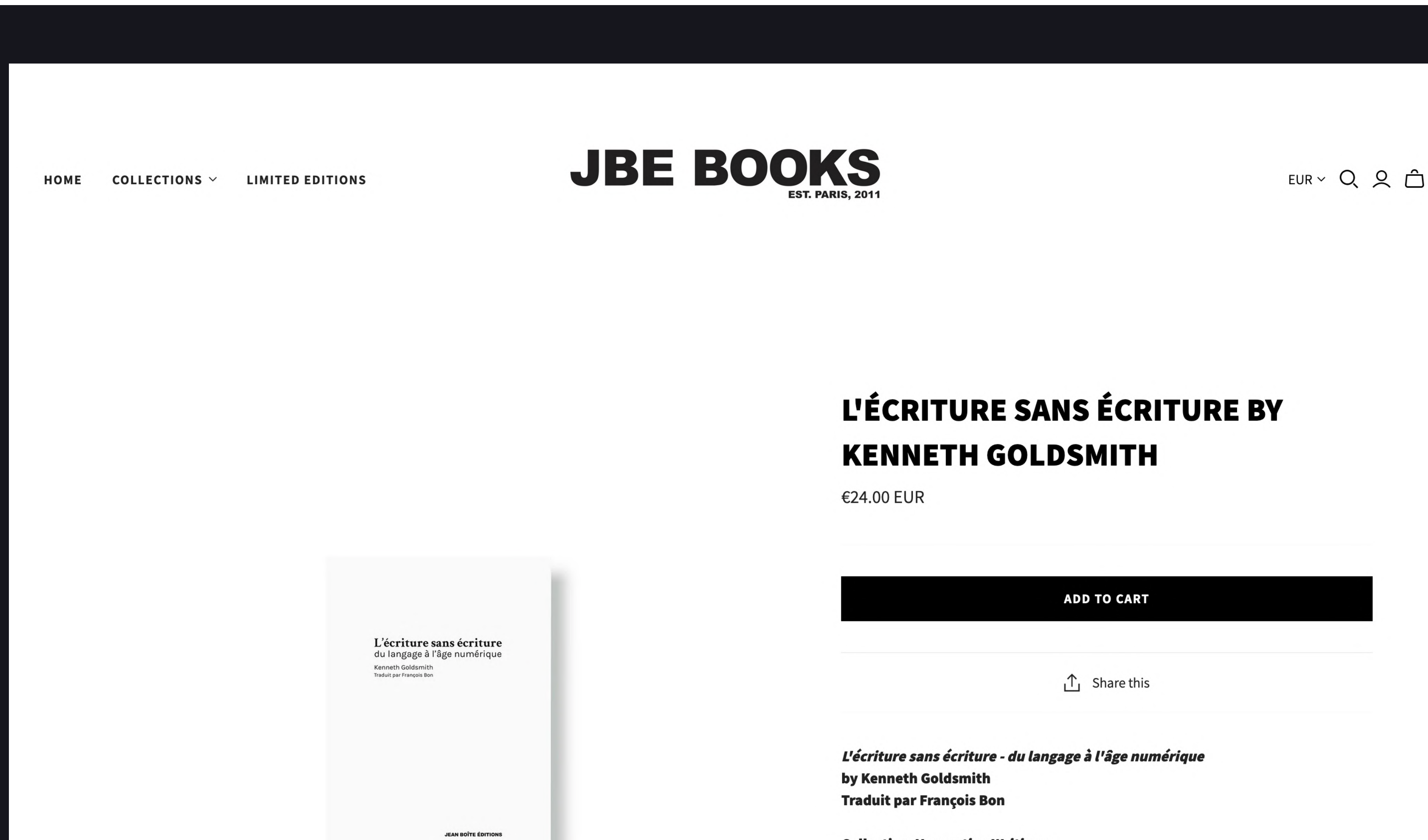
f   t   ✉   📖

---

“It was while looking at Google’s scan of the Dewey Decimal Classification system that I saw my first one—the hand of the scanner operator completely obscuring the book’s table of contents,” writes the artist Benjamin



**Kenneth Goldsmith**, « The Artful Accidents of Google Books », décembre 2013



**Kenneth Goldsmith, *L'écriture sans écriture*, Paris, Jean Boîte, 2018**

## **Déconstruire les dispositifs numériques : problèmes**

- Éloignement de l'héritage universitaire et des objectifs scientifiques
- Où sont les projets ?

# **Axe de travail – Impliquer des technologies (plus ou moins) émergentes**




## **Impliquer des technologies émergentes**

Au-delà de l'effet de mode, des technologies telles que les protocoles blockchain (certification distribuée de transactions) ou l'appellation générique d'« intelligence artificielle » offrent des possibilités de recherche stimulantes pour les chercheurs en humanités numériques.

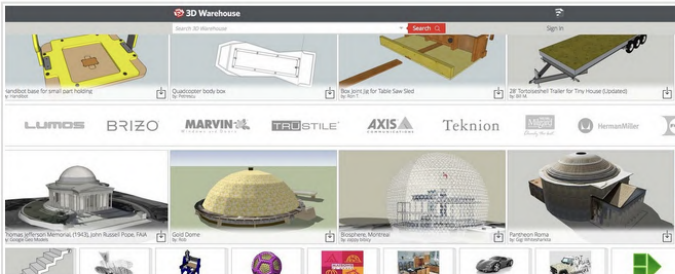
## DIGITAL RESOURCES GUIDE

- Home
- VRC home
- ARTstor guide
- Online image resources
- Museum sites
- Image vendors
- Public domain & fair use
- Digital humanities projects
- Apps

History of Art, UC Berkeley

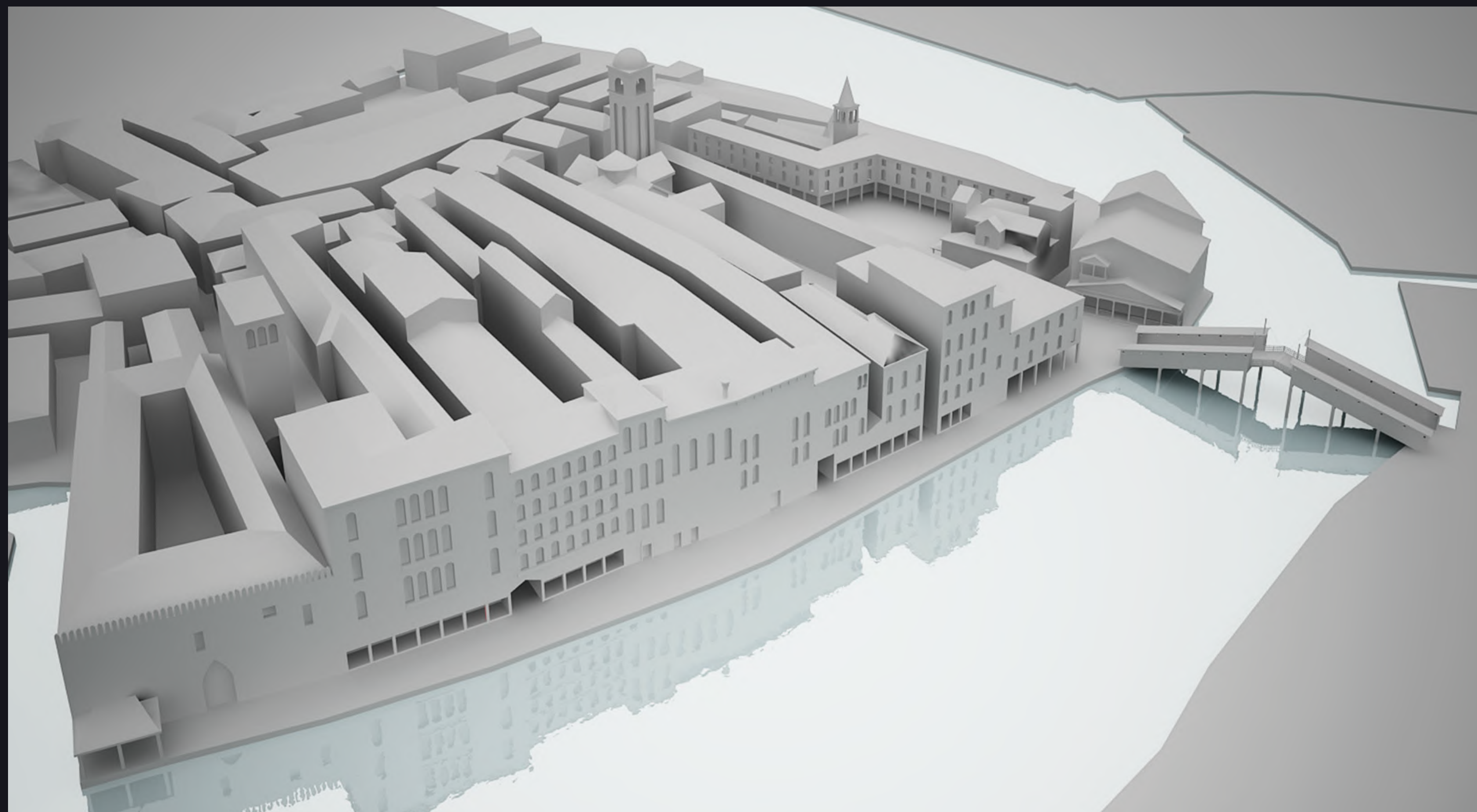


### ART HISTORY DIGITAL HUMANITIES PROJECTS



**3D Warehouse**  
<https://3dwarehouse.sketchup.com/index.html>  
 3D Warehouse contains millions of models created in SketchUP—the 3D modeling and design application.

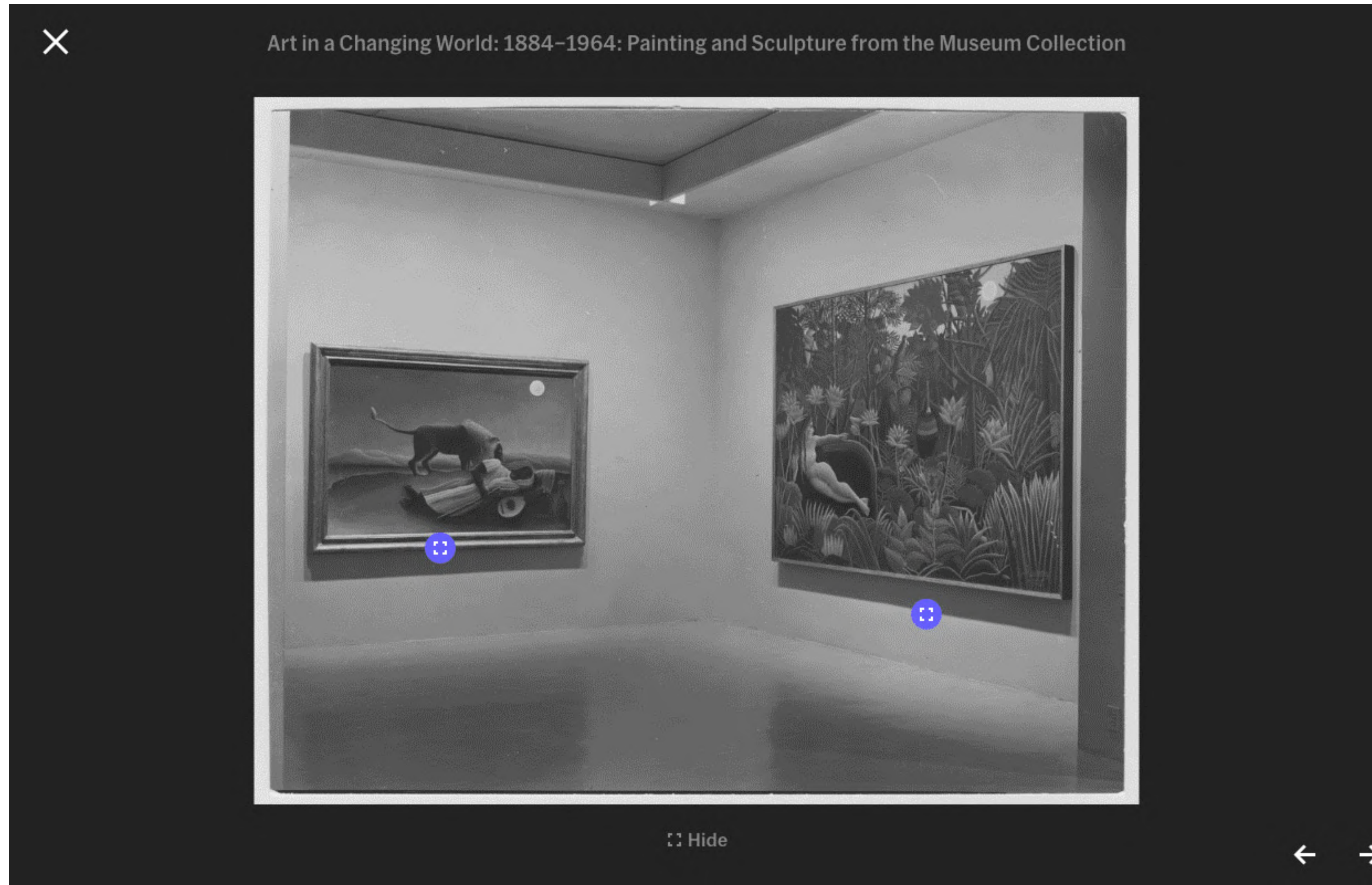
Quelques exemples de projets DH + 3D



**Venice Time Machine**, EPFL / Frederic Kaplan, 2017

The screenshot shows the EPFL website interface. At the top left is the EPFL logo. To its right is a navigation menu with links for 'About', 'Education', 'Research', 'Innovation', 'Schools', and 'Campus', followed by a search icon. On the far right of the top navigation is a language selector 'EN'. Below the navigation is a breadcrumb trail: 'Browse' (with a list icon), 'Research', 'Research domains', and 'Venice Time Machine'. A sidebar on the left contains a list of menu items: 'Venice Time Machine' (highlighted), 'In Brief', 'Key concepts', 'Chronology', 'Videos', 'Gallery', 'Colophon', 'In the Press', and 'Time Machine Europe'. The main content area features a large heading 'Venice Time Machine' and a paragraph of text: 'The Venice Time Machine is part of the Time Machine Europe project. Its bootstrapping phase was developed between 2012 and 2019. The project is now in its second phase of development, with activities planned from 2020 to 2028.'

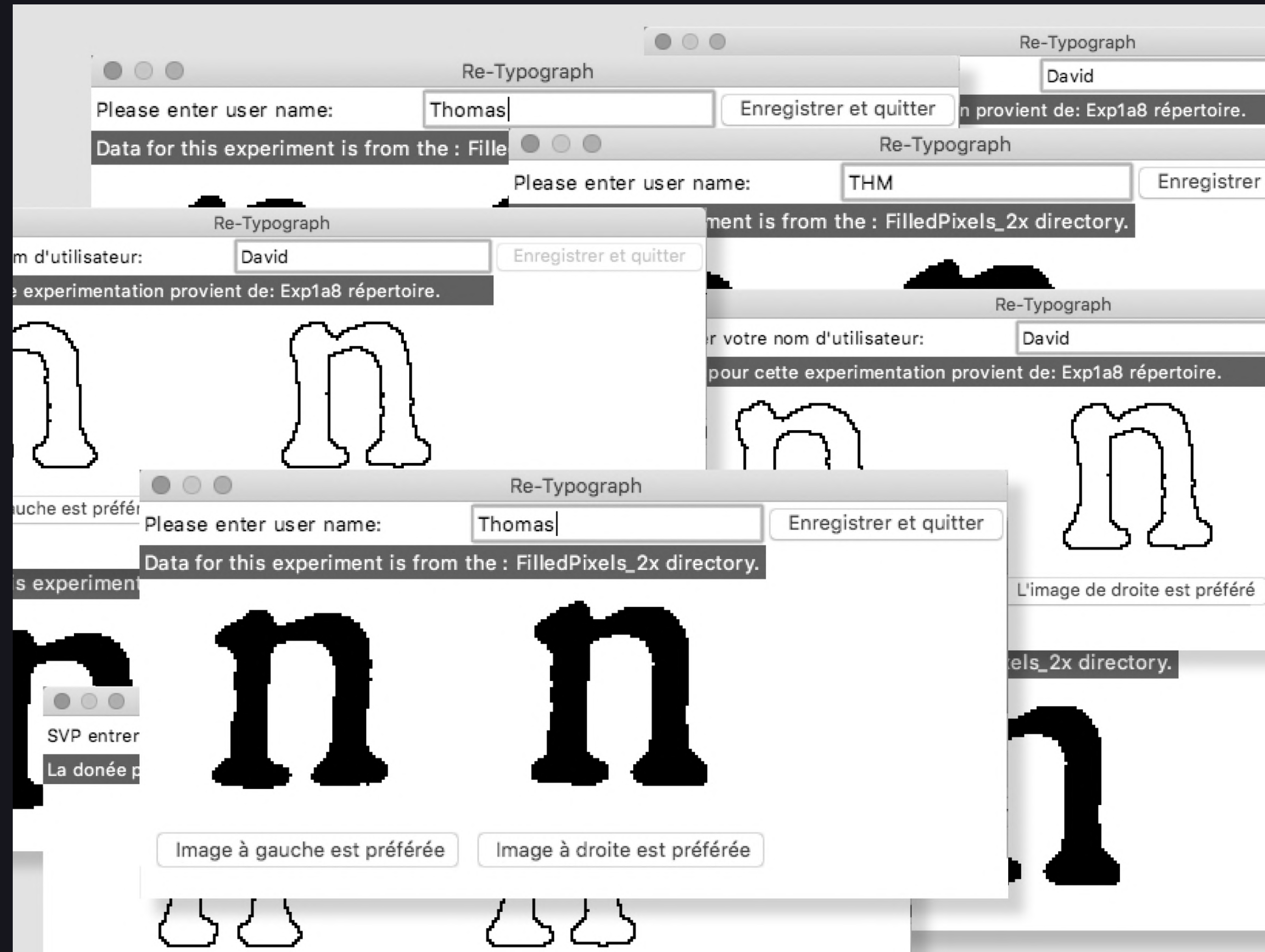
**Venice Time Machine**, EPFL / Frederic Kaplan, 2017



**MoMa NYC + Google, « Identifying art through machine learning », 2017**



**INA**, « Exploration vidéo », janvier 2014



**David Vallance & Thomas Bouville, Re-Typographe, ANRT Nancy, 2013**

Seroit-ce que la force de courage

Seroit-ce que la force de courage

Serait-ce que la force de courage

Serait-ce que la hardiesse

**David Vallance & Thomas Bouville**, Re-Typographe, ANRT Nancy, 2013



# Conclusion – Archiver ou valoriser ?

## Axes de travail

- Enrichir des corpus
- Interroger l'idéal d'une sémantique universelle
- Argumenter par la forme
- Déconstruire les dispositifs numériques
- Impliquer des technologies (plus ou moins) émergentes

## Design et humanités numériques

Une tension entre le design comme « **réponse à des besoins** » et le désir d'**expérimentations critiques**

## Design & DH : concrètement ?

- Budgéter du design dans les projets DH
- Impliquer les designers le plus en amont possible
- Nécessiter de développer un langage commun entre les acteurs des projets (SHS, développeur·euses, designers)
- Ne pas limiter les designers à une rôle d'exécution
- **Voir aussi le design comme l'endroit d'une recherche et d'une dimension critique**

@AnthonyMeasure  
www.anthonymasure.com

