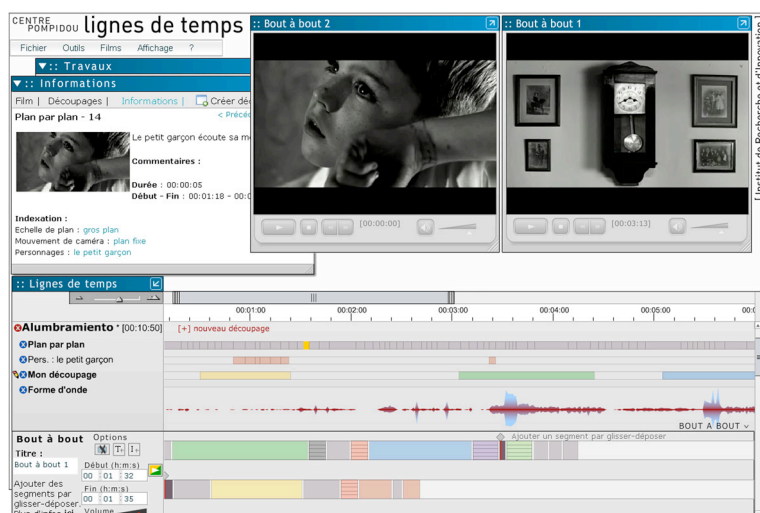


2008 IRI Projects

A. DEVELOPMENTS AND APPLICATIONS

1 – *LIGNES DE TEMPS*



The software *Lignes de temps* with vidéo of *Alumbramiento* by Victor Erice

Lignes de temps -accessible for free on IRI website- is an annotation and analysis software which brings digital technology in the cultural domain, by synchronizing commentaries to temporal objects (films, conferences...) and by bringing access to “Signed views” realised by cinema critics in residency within IRI. Signed views can be considered as hypermedia views on movies.

Lignes de temps’ functionalities

Lignes de temps is an annotation and analysis software which brings digital technology in the cultural domain, by synchronizing commentaries to temporal objects (films, conferences...).

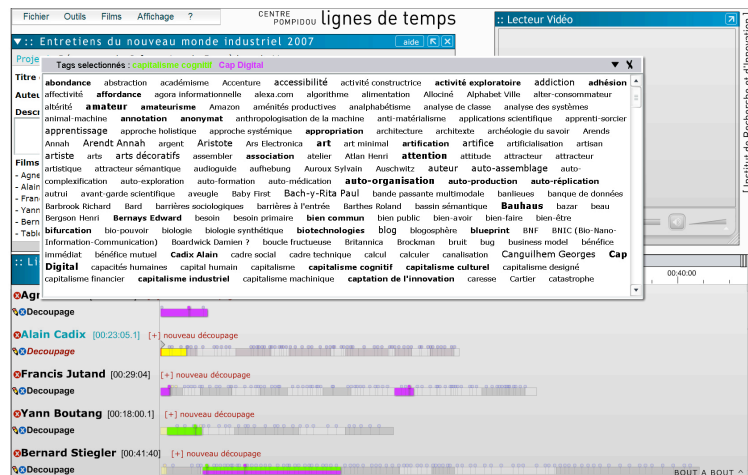
Thanks to a graphical interface inspired by editing software, *Lignes de temps* immediately reveals the film shots and sequences (like a score) and allows for a synchronized description and analysis through textual, audio and video comments, images and Internet links.

Beyond shot by shot navigation, it is possible to display several parallel timelines dedicated to shot scales, camera positions and potentially to any objective features.

Visitors may create their own *lignes de temps* by defining sequences, adding comments, performing virtual editing or displaying two parallel sequences for comparative analysis.

« Amateurs » practices

From now on historians, critics, theorists, art and cinema students accepted to use these tools to verify the assumptions they thought, or to explore new ones and to enable through this work the expertness, the critic, the improvement and the appropriation of these devices.



Tags' field in *Lignes de temps*

Examples of Signed views:

- *Frustration et délivrance*, analysis of two sequences of *Close-up*-Abbas Kiarostami (J.-L. Comolli),
- *Éternité d'éphémère et Mouvement de temps*, concerning photographs, *Five et Roads*, d'Abbas Kiarostami (Y. Ishaghpour),
- *Du paysage comme inquiétude* through Abbas Kiarostami films (A. Bergala),
- *Généalogie de l'image* in *Nuit et brouillard* of Alain Resnais (S. Lindeperg),
- *Obsessions fantomatiques et usage du fondu enchaîné* in Victor Erice films (J.-P. Tessé),
- *Le film et son tableau* in *Le Songe de la lumière* of Victor Erice (R. Bellour),
- *Regards et symbolique de la ruche* in Victor Erice films (M. Uzal),
- *Différer Où est la maison de mon ami ?* of Abbas Kiarostami (J. Verraes),
- *Le regard de l'enfant* in Victor Erice and Abbas Kiarostami (M. Boni),
- *Signed views of pupils* from the Ecole à Aires ouvertes Saint-Merri et Renard (Paris, 4ème) and the Secondary School Jean Jaurès (Pantin), about *Où est la maison de mon ami ?* of Abbas Kiarostami (C. Archat, M. Trefoloni),
- *Récits d'enfants*, recorded during school workshops in the Barcelona exhibition (N. Aidelman, L. Colell, G. de Lucas),
- Educational experimentations with baccalaureate films (*La Mort aux trousses* of A. Hitchcock),
- Annotation of choreographic sequences' in rehearsal or teaching (Forsythe Compagny),
- Annotation of the film *One Flat Thing, Reproduced* realized by Thierry de Mey on the William Forsythe choreography.

Conferences and publications

Without having produced *Signed views*, many conferences using the software *Lignes de temps* were done around the world:

- Sorbonne nouvelle University - Paris III, France (June 25, 2008),
- Centre Pompidou - Bibliothèque Publique d'information - Paris, France (June 23, 2008),
- Provence University - Aix-en-Provence, France (April 30, 2008),
- Centre des Écritures Contemporaines Numériques - Mons, Festival VIA, Belgium (March 2008),
- Groupe de Recherches Théoriques - Paris, France (June 11, 2007 et March 11, 2008),
- Keio University -Tokyo, Japan (February 13 and 15, 2008),
- Compiègne Technology University (UTC) - Compiègne, France (January 31, 2008),
- Johns Hopkins University - Baltimore, United States (November 30 and 31, 2007),
- Palazzo d'Arte di Napoli - Italy (November 23, 2007),
- Amiens International Film Festival, France (November 14, 2007),
- Cinémathèque française, Université d'automne – Paris, France (October 31, 2007),
- Fondation pour la Mémoire de la Shoah, Collège de France – Paris, France (October 23, 2007).

And publications about *Lignes de temps* software :

- *Lignes de temps, une plate-forme collaborative pour l'annotation de films et d'objets temporels*, proceedings IHM, November 2007,
- *Lignes de temps*, Culture & Recherche, MRT /Ministère de la culture et de la communication, June 2007,
- *Involving cinema exhibition visitors in mobile and online film annotation*, Museum and the Web, September 2006.

Educational experimentations / Workshops *Lignes de temps*

In coordination with French Ministry of Education, the critical and analytical work done on the software *Lignes de temps* continued during workshops organized for more than two hundred pupils in around ten Ile-de-France schools (in Paris: École à Aires ouvertes Saint-Merri et Renard, Lycée professionnel Corvisart, Lycée Paul Valéry, Lycée Diderot, Collège Courteline, Collège Granges aux Belles, Lycée Ravel ; in Pantin: Collège Jean Jaurès).

After the exhibition *Victor Erice / Abbas Kiarostami : Correspondances* visit, classes annotated films in the software according to their own search criterion (narrative sequences, shot by shot, sound, characters...), and “Bout à bout” (choice of different shots extracted from film). Finally, they tried to realize short films following specifications inspired by the studied work.

To further this work on cinema, the European project 2008-2009 “Ma ville vue par...” (i.e. “The city seen through...”) is under montage. It aims to encourage cultural exchange between students from European Union. A classes’ network from different levels (from primary education to final year), proposing to their students an opening to cinema, is under constitution.

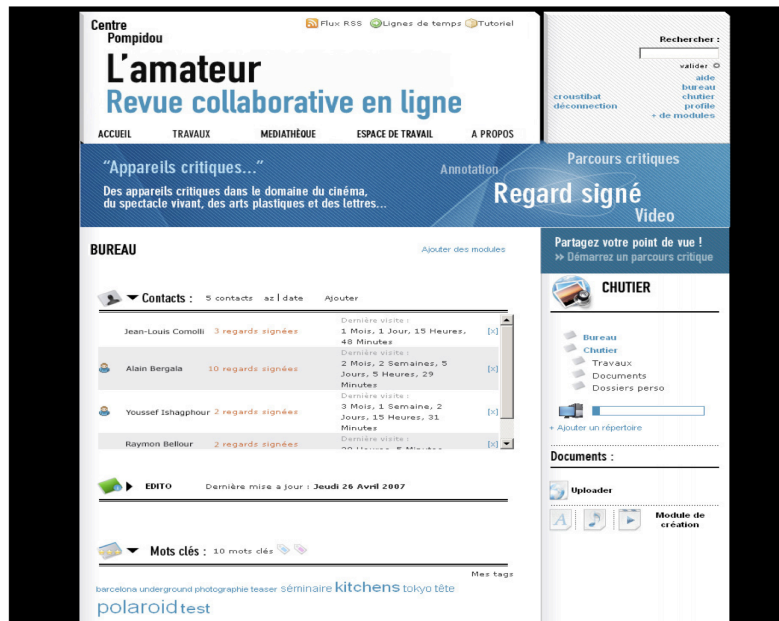
Once the tandems are formed -French class and European class, put together depending on age, school level, and specific teachers’ and pupils’ demands-, the work will be organized around serie of steps planned with teachers on city theme. Principal chapters of the project are based on a principle of exchanges via the software *Lignes de temps*.

First of all with film analysis mainly documented by the Institute in the software (fiction, documentary or experimental feature film) sent to schools which will be able to enrich this disposal; after, with points of view exchange between partner classes still via the software available online or offline, and at the end, by realization of short films inspired by the narrative or formal structure of the analyzed films.

2 – THE AMATEUR COLLABORATIVE WEBSITE AND PUBLICATION

This collaborative writing and annotation website will open the possibility of referring to critical contents proposed by an editorial team and associated editors, but also by members registered on the website (the amateurs). These “Signed views” can be produced by everybody downloading the annotation tool. This website will be collaborative by offering the possibility of numerous signatures, critical thanks to discussion threads where the members can react and discuss published comments.

Experimental modules of the Revue have been tested in 2008 with IRI seminars as contents. A paper publication, *Le Design de nos existences*, has been published by Fayard in October 2008.



The *Amateur* collaborative website

3 – A NEW SYSTEM FOR VISITOR GUIDANCE AND PARTICIPATION IN THE EXHIBITION *TRACES DU SACRÉ* (MAY 7 – AUGUST 11, 2008)

To enrich the exhibition *Traces du sacré* (Centre Pompidou, May 7th - August 11th 2008), a new multimedia system, developed in partnership with Antenna Audio, is accessible to listen to curators and figures from the world of culture and the art. Visitors can also record their own comments, using the multimedia guide or their mobile phones. Afterwards, visitors will be able to access their audio comments on the Internet, modifying, annotating and indexing them, thanks to the software *Lignes de temps*, before publishing them on a collaborative web site developed for this event.



TRACES DU SACRÉ

7 MAI - 11 AOÛT 2008 / Galerie 1, Niveau 6

 **Centre Pompidou**
Institut de recherche
et d'innovation
[connexion](#) | [inscription](#)

ESPACE CRITIQUE DE L'EXPOSITION TRACES DU SACRÉ

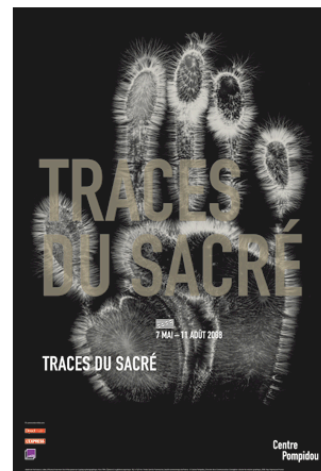
A partir du parcours proposé par Jean de Loisy, commissaire de l'exposition, [plusieurs personnalités du monde des arts et des lettres](#) ont été invitées à alimenter le débat ouvert par cette manifestation. Des extraits de leurs contributions sont mis à votre disposition sur les audioguides multimédia, et l'intégralité de leurs interventions est accessible sur ce site.

Vous pouvez participer à la réflexion en enregistrant vos propres commentaires sur l'audioguide au cours de la visite ou à tout instant par votre téléphone.

Sur ce site, vous retrouvez vos annotations et vous pouvez les amender et les indexer à votre gré avant de les publier, si vous le souhaitez, sur le forum collaboratif où d'autres visiteurs peuvent à leur tour y réagir.

La navigation et l'annotation dans l'ensemble des enregistrements est facilitée par le logiciel *Lignes de temps* qui propose une représentation graphique et une navigation par mots-clés pour la visite de Jean de Loisy et les « visites signées » de personnalités et du public.

Dans l'Espace personnel, vous pouvez grâce à Lignes de temps librement commenter et indexer les enregistrements de votre choix avec vos propres mots-clés puis publier ces annotations sur le site collaboratif. Ce site vous permet également de construire votre propre visite sous la forme de podcasts en combinant vos découpages réalisés avec la fonction "bout à bout" de Lignes de temps.



- Espace collaboratif
 - [Visites signées](#)
 - 
- Espace personnel
 - [Le dispositif](#)
 - [Crédits](#)
 - [Site de L'IRI](#)
 - [Éléments pédagogiques](#)
 - [Informations pratiques](#)
 - [Conférence autour de l'expo](#)
 - [Artistes présentés](#)

Traces du sacré collaborative platform

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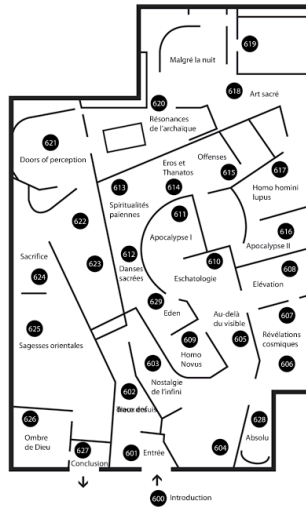
TRACES DU SACRÉ

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et d'innovation

Vincent Puig | [chouer](#) | [forum](#) | [aide](#) | [déconnexion](#)

FORUM



TRACES DU SACRÉ
PLAN DE L'EXPOSITION

Outil de recherche de commentaires :

Les Visites de référence :

- ["Visite signée" de Jean de Loisy](#)
- ["Visite signée" de Jacqueline Lichtenstein](#)
- ["Visite signée" de Barbara Cassin](#)
- ["Visite signée" de Marcel Gauchet](#)
- ["Visite signée" de Michel Deguy](#)
- ["Visite signée" de Youssef Ishaghpour](#)
- ["Visite signée" de Paul Ardenne](#)

Les Visites favorites :

Lignes de temps search engine: by keywords, exhibition plan, or person.



TRACES DU SACRÉ

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[connexion](#) | [inscription](#)

FORUM

Fichier Outils Films Affichage ? CENTRE POMPIDOU **lignes de temps**

Recherche : Dieu [aide] [R] [X]

Projet | Découpages | Informations | Bout à bout | Vues

Chapitrage - 8 < Précédent Suivant >

Définition de Dieu

Commentaires :
JUL : "À propos de l'œuvre de Novarina, c'est pour montrer l'obsession qu'a pu être cette question [la définition de Dieu] pendant 2600 ans, et sans doute plus."

Tags : Dieu, théologie, absurde, philosophie, poésie

Durée : 00:00:00

Début - Fin : 00:02:49.9 - 00:02:49.9

Lignes [X]

00:00 00:10:00 00:20:00 00:30:00 00:40:00 00:50:00 01:00:00 01:10:00 01:20:00 01:30:00

- Barbara Cassin [01:02:44.6] [+] nouveau découpage [*] Favori
- Chapitrage
- Jean de Loisy [01:35:08.7] [+] nouveau découpage [*] Favori
- Chapitrage
- Artistes et œuvres
- Ishaghpour [00:24:12.7] [+] nouveau découpage [*] Favori
- Chapitrage
- Paul Ardenne [00:52:19.6] [+] nouveau découpage [*] Favori
- Chapitrage
- Artistes et œuvres

[Fermer]

Introduction

TRACES DU SACRÉ
PLAN DE L'EXPOSITION

BOUT A BOUT ^

Search results presented in highlight in *Lignes de temps*

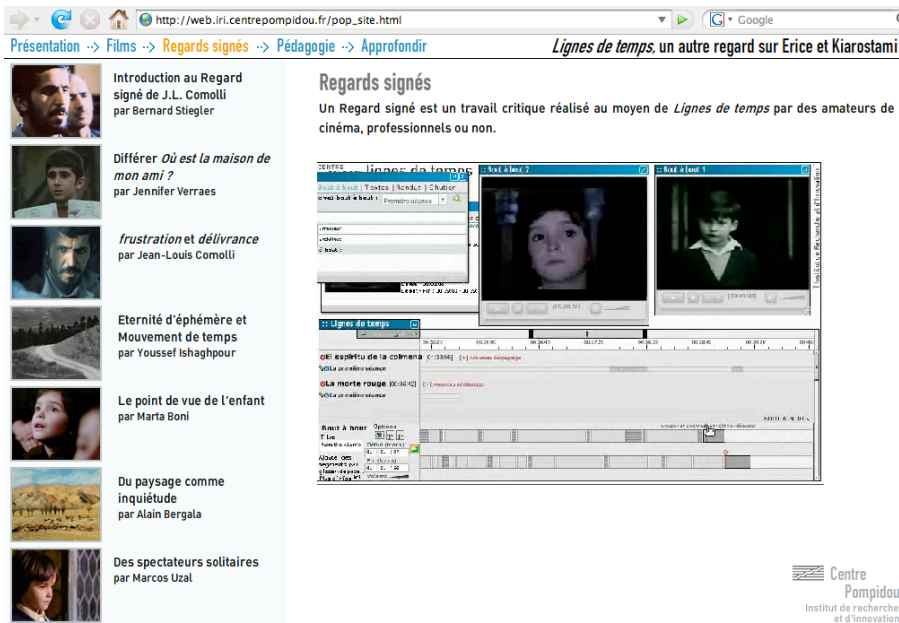
The contributions by figures from the world of culture and the arts are also available, in their entirety, on the exhibition website and may be downloaded free of charge. Thanks to the use of the *Lignes des Temps* software, it is possible to annotate, criticise and respond to these on the interactive website. Discussion and debate can in this way continue during and after the exhibition.

4 – THE EXHIBITION *VÍCTOR ERICE/ABBAS Kiarostami: Correspondances*
(SEPTEMBER 19, 2007 – JANUARY 7, 2008)

For the *Victor Erice / Abbas Kiarostami: Correspondances* exhibition, the Institute for Research and Innovation (IRI)/Centre Pompidou presents a space dedicated to consultation of multimedia contents at the exhibition's entrance.

On eight computers, the software *Lignes de temps* opens a new way to look at movies of both directors and to access some “Signed views” realised by several cinema critics in residency within IRI and which are different hypermedia views on the two filmmakers’ works.

Documentary items are available for consultation in Espace *Lignes de temps*. They illustrate the experimentation led by IRI and its residents: Núria Aidelman, Alain Bergala, Raymond Bellour, Marta Boni, Jean-Louis Comolli, Youssef Ishaghpour, Sylvie Lindeperg, Sam Stourdzé, Jean-Philippe Tessé, Marcos Uzal, Jennifer Verraes, Rebecca Zlotowski.



Signed views published on the website for *Víctor Erice / Abbas Kiarostami : Correspondances* exhibition

B. THE *NEW INDUSTRIAL WORLD FORUM*

The goal of this first *New Industrial World Forum* –which took place on November 27 and 28, 2007- was to create a focused discussion on design and industrial design and capture this pivotal moment marked by digital technologies becoming increasingly widespread (as with cognitive and cultural technologies) and transformational technologies (in bio- and nano-technology) proliferating.

Profound changes and contradictions ensue, forcing us to rethink practices in design and research & development, as well as their socio and economic implications. The XIXth century industrial model synonymous with post-World War global consumerism, now seems to have at once reached its limit and generated new possibilities – profoundly changing the producer / consumer dichotomy (particularly in digital activities) and allowing an unprecedented fluidity for both the material and the actor. In many ways, through a non-linear process, the research / development / design / marketing / distribution sequence has become obsolete.

Today, with the deployment of Internet and interactive medias, this chain of creation is in urgent need of new forms of social organization. Where the opportunities for shaping material, actor, and information seem unlimited, design has in a sense broadened to become an activity of social “sculpture,” one that opens and assigns unprecedented perspectives and responsibilities that are both exhilarating and daunting.

A new relationship between industrial design and everyday practice is emerging. By monitoring this development and trying to collectively respond to these issues, the forum aims to refresh the relationship between knowledge and industry and draw the outline of new digital culture industries.

The second edition of the *New Industrial World Forum* was dealing with “Social networks: cultures, politics, and engineering” on October 3 and 4, 2008 in the Centre Pompidou.

Event partners: Cap Digital, the Greater Paris Region Business Cluster for Digital Content Creation and Knowledge Management Industries and the ENSCI – Les Ateliers (the École Nationale Supérieure de Création Industrielle).

Lecturers 2007: Miguel Aubouy, CEA/Minatoc; Alain Cadix, ENSCI ; Frank Cormerais, Nantes University; Roberto Di Cosmo, University Paris Diderot-Paris 7; Florence Devouard, Wikipedia; Jean-Pierre Dupuy, philosopher; ENSCI students : Antoine Boilevin, Mathieu Bourel, Maya Campeseto, Olivier Paradeise, Margot Pons, under the liability of Aurélien Lemonier ; Jean-Louis Fréchin, ENSCI ; Annie Gentes & Isabelle Garron, ENST; Alain Giffard, Alphaberville; Xavier Guchet, University Paris I ; Rafi Haladjan, Violet ; Francis Jutand, GET; Etienne Klein, CEA; Saadi Lahlou, EDF R&D et CNRS-EHESS; Philippe Lemoine, Laser Group; Charles Lenay, UTC; John Maeda, MIT Media Lab; Jacques-François Marchandise, FING; Jean-Marie Massaud, industrial designer ; Yann Moulier-Boutang, économiste; François Pachet, Sony CSL; Bernard Stiegler, IRI /Centre Pompidou; Mario Tascon, Prisa.

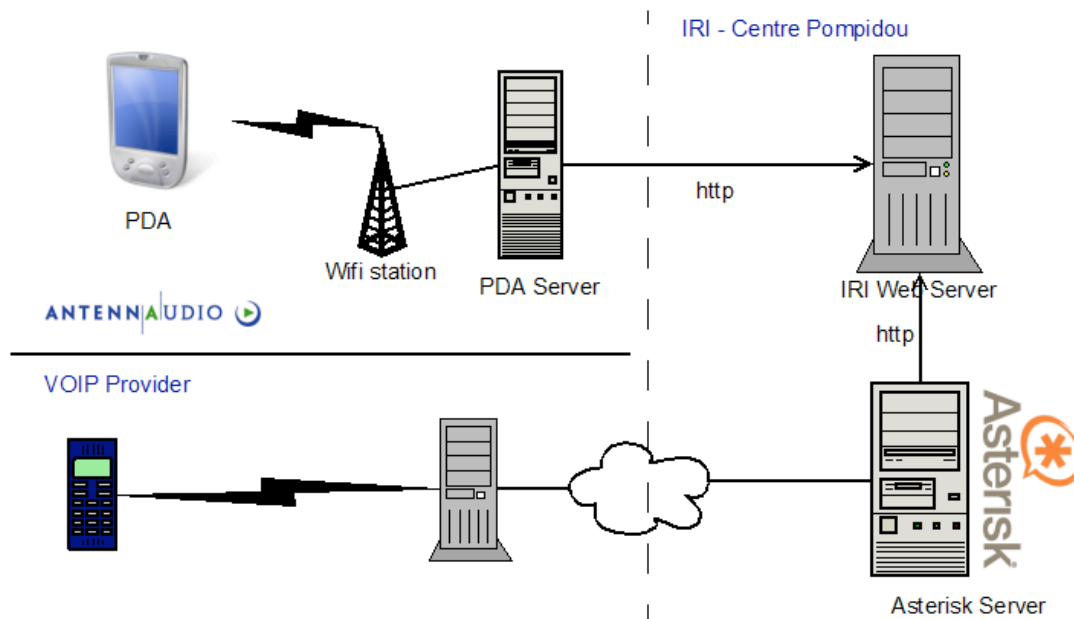
Lecturers 2008: Serge Abiteboul, INRIA Saclay – Ile-de-France; Olivier Auber, Laboratoire Culturel A+H / ANOPTIQUE ; Bernard Benhamou, Ministry of Research and Higher Education; François Bourdoncle, Exalead; Pierre-Antoine Chardel, Group “Ethics, Technologies, Organizations, and Society,” Institut TELECOM; Marc Davis, Yahoo! Connected Life, Yahoo! Inc; Dana Diminescu, Telecom ParisTech; Jean-Louis Frechin, Designer-Architect, NoDesign.net; Alexander Galloway, New York University; Michel Gensollen, Telecom ParisTech; Richard Harper, Microsoft Research, Cambridge; Pekka Himanen – Philosopher; Francis Jutand, Institut TELECOM; Scott Lash, Goldsmiths, University of London; Antoine Masson, Centre Chapelle-aux-Champs in Brussels, Louvain and Namur Universities; Alain Mille, Silex, LIRIS, UMR 5205 CNRS; Dominique Pasquier, CNRS; Elizabeth Rossé, Hôpital Marmottan; Bernard Stiegler, IRI/Centre Pompidou; Ken Wark, Eugene Lang College.

Website: <http://amateur.iri.centrepompidou.fr/nouveaumonde>

C. COLLABORATIVE PROJECTS

1 –CINELAB (ANR/ CAP DIGITAL)

Cine Lab is a prospective research project funded by National Research Agency (ANR) and the Ile-de-France business cluster Cap Digital until the end of 2008. Its goal is to design and experiment with a system for film annotation and the sharing of these annotations between computers, with websites and mobile devices in partnership with the Forum des Images, LIRIS laboratory (CNRS – Lyon 1) and Antenna Audio. Cine Lab extends the fields explored with *Lignes de temps* to educational practices, archives' consultation and mobile technologies.



Operation scheme of the annotation disposal on PDA launched by Antenna Audio, within the framework of CineLab project

Applications:

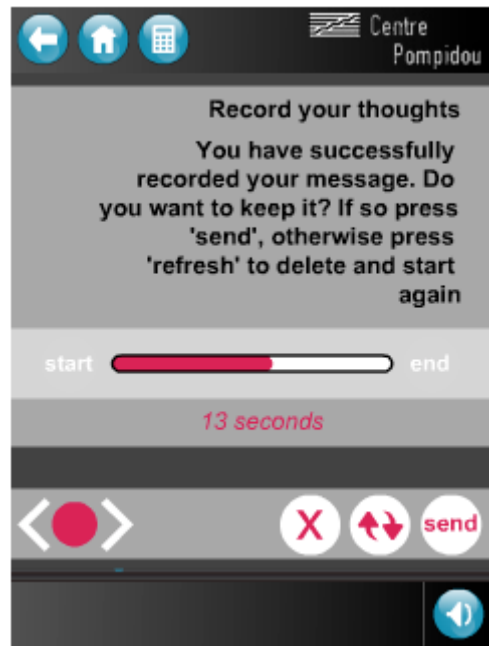
Its goal is to design and experiment with a system for film annotation, production of film metadata and editorial materials, by using innovative tools for audio comments recordings, photo and video catch-up and typed texts, on various media including mobile devices. Annotations should remain independent from the commented film in order to be freely shared over networks, so that any user can get them and synchronize them with the film in its integrity on any format (DVD, video file, streamed video). Annotations will be produced following independent ontologies and description schemes and will be shared using latest XML Web 2.0 technologies.

Project objectives targets:

- Semantic schemes modelling relevant to cinema but generic in this field,
- Description, annotation and rendering tools,
- Multimodal annotation interfaces,
- Collaborative annotation in a community-based editorial context.

Project impacts:

- **Editorial production and film critics:** annotation tools and multi-support publishing.
- **Education:** tools for annotation, courses and tutorials.
- **Libraries and film archives:** LAN based and Internet based system for AV annotation and sharing.
- **Mobility:** Multimedia Audio guides, PDA & mobiles adapted for recording and synchronization, Portable DVD & Laptop extended for navigation and annotation.



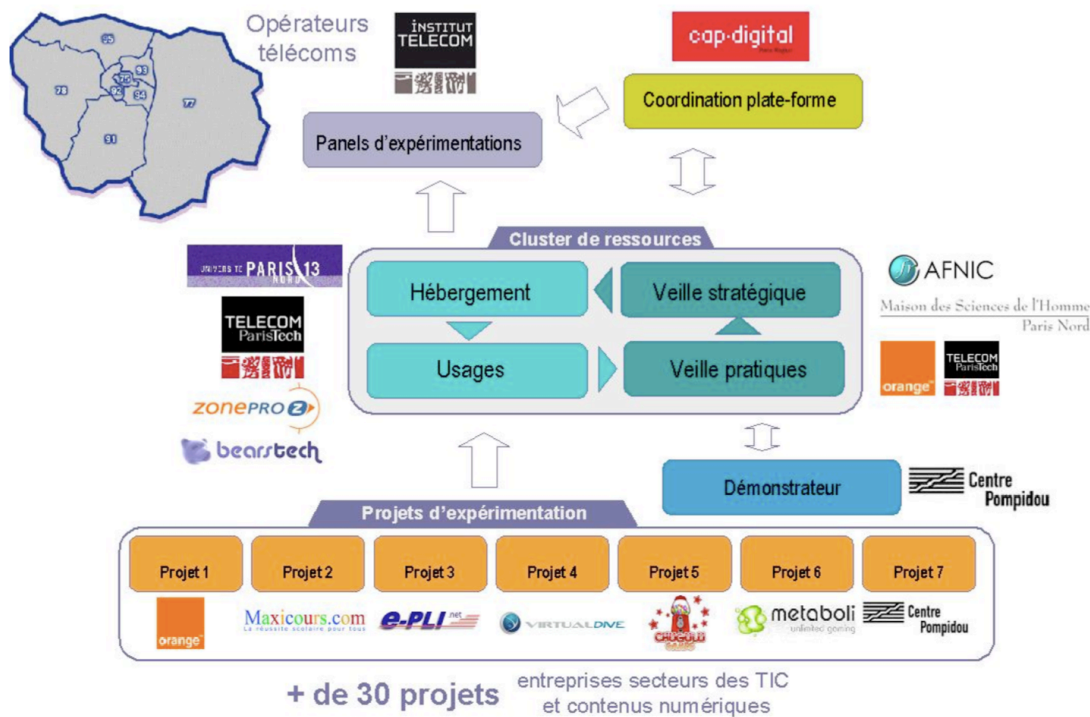
Recording and drawing screens of the multimedia guide of the exhibition *Victor Erice / Abbas Kiarostami: Correspondances*

2 - THD (PROJECT COORDINATED BY CAP DIGITAL)

Conducted by the French Business Cluster for Digital Content Cap Digital to be financed by DGE (Firms General Direction/Industry Ministry) and the Conseil Régional d'Île-de-France (e.g. the « Ile-de-France Regional Council »), this project is a regional platform for innovative digital services and new usages based on optical fiber networks; it aims at the study and experimentation of innovative services on very high speed networks.

This project started in May 2008 with partners like Institut Telecom, University Paris XIII, Maison des Sciences de l'Homme, l'AFNIC, Orange, FaberNovel, Ubisoft, Sony CSL, UniversCiné.

For IRI, it is an opportunity to experiment new high speed services for collaborative annotation of films or conferences.



Project THD/Cap Digital structure

The project is also an opportunity to connect the almost daily conferences of the Centre Pompidou like an experimentation support for high speed broadcasting with other cultural sites or schools of education, but also like an experimentation support for annotation services **in real-time or not**.

3 - GLITNER (MEDIA 2007)

Presented by the first group of French independent cinema producers (UniversCine.com), Glitner is a pilot project of the European program MEDIA. Its goal is to put an exchange website between filmmakers and VO platforms in place, with information about rights, associated documents, and annotations from platform users through *Lignes de temps*.

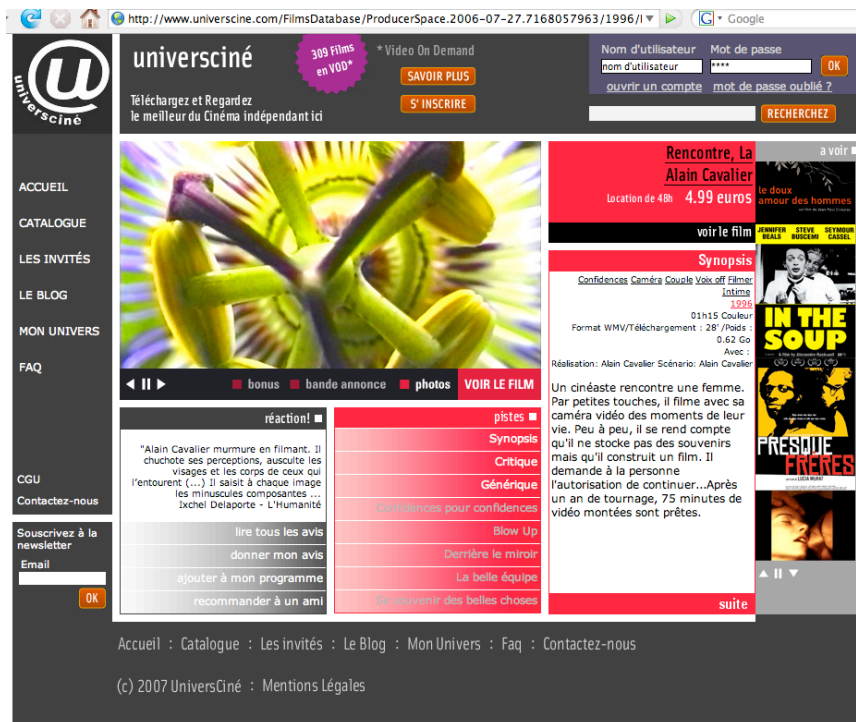
The project aims at developing a professional social network dedicated to cinema.

Partners:

- le Meilleur du cinéma, LMC (France),
- Autori e produttori indipendenti, API (Italy),
- Budapestfilm (Hungary),
- Cinando, Marché du film, Festival de Cannes (France),
- Institute for Research and Innovation/Centre Pompidou (France),
- Korpus (Slovenia).

. ISAN

. TechnikArt (Sweden)



VoD UniversCiné website