

Langage.

Un **langage de programmation** est un dialecte dans lequel on peut exprimer des programmes.

Ce langage fournit une **syntaxe**, c'est-à-dire une façon de représenter les ordres donnés à l'ordinateur qui sera plus facilement manipulable par un être humain.

Ce langage évolué (dit de «haut niveau») sera ensuite traduit en **langage machine** (dit de «bas niveau»), langue maternelle de l'ordinateur composée exclusivement de 0 et de 1.

Le programme, dans sa forme compréhensible par un humain, est appelé «**code source**».

Pour en savoir plus :

<http://www.commentcamarche.net/langages/langages.php3>

Voici une même quantité exprimée sous trois formes différentes :

13

s'exprime avec deux symboles, chacun étant choisi parmi les chiffres 0 à 9. Nous disons que nous avons utilisé deux «positions» d'un code à dix «moments», ces dix moments étant les dix chiffres 0, 1, 2, 3, 4, 5, 6, 7, 8 et 9).

Treize

s'exprime avec six symboles (lettres), chacun étant choisi parmi les vingt-six lettres de l'alphabet. Nous disons que nous avons utilisé six positions d'un code à vingt-six moments.

XIII

s'exprime avec 4 positions d'un code à sept moments: les chiffres romains (I, V, X, L, C, M, D).

Quant aux codes binaires employés par l'ordinateur ce sont tout simplement des codes à deux moments. Il suffit donc de deux symboles pour exprimer une information binaire.

On emploie tout simplement les deux premiers chiffres de notre système décimal, c'est-à-dire 0 et 1.

Ainsi : 100110101 représente une information binaire utilisant huit positions. Chaque position porte le nom de «bit». Le terme bit est donc l'équivalent pour les codes binaires, des termes chiffres ou lettres employés par les codes rencontrés précédemment.



La Pierre de Rosette, découverte en 1799,
décryptée par Jean-François Champollion après huit ans de travail.
http://fr.wikipedia.org/wiki/Pierre_de_Rosette





























First system of a musical score. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part is divided into a right-hand (treble) and a left-hand (bass) section. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system contains several measures with various musical notations, including slurs, ties, and dynamic markings such as *pp* and *p*. There are also some numerical markings like '3' and '5' above notes, possibly indicating fingerings or ornaments.

Second system of the musical score, marked with a circled '20' at the beginning. It follows the same three-staff format as the first system. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings include *pp* and *p*. Numerical markings '3', '5', and '6' are present above notes in the piano part.

Third system of the musical score, marked with a circled '31' at the beginning. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support. The system includes slurs, ties, and dynamic markings like *p*. Numerical markings '3' and '5' are visible above notes in the piano part.

Fourth system of the musical score, marked with a circled '32' at the beginning. This system features a prominent long slur in the piano right-hand part, spanning across several measures. The vocal line and piano left-hand part continue with their respective parts. Dynamic markings include *pp* and *p*. Numerical markings '3', '5', and '6' are present above notes in the piano part.

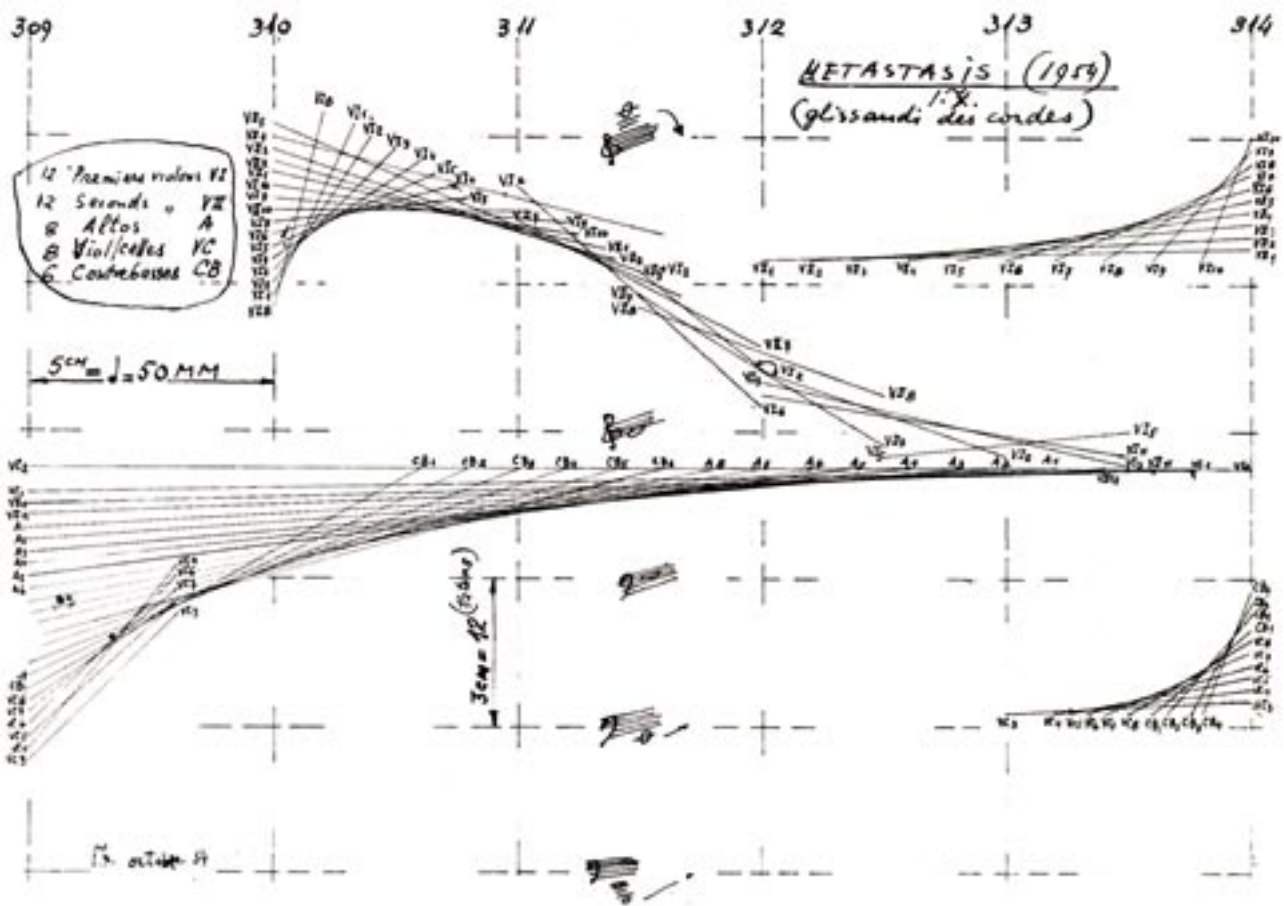
THE SEMAPHORE ALPHABET.

CHAR- ACTERS	HAND FLAGS	CHAR- ACTERS	HAND FLAGS	CHAR- ACTERS	HAND FLAGS	CHAR- ACTERS	HAND FLAGS
A		H		O		V	
B		I		P		W	
C		J		Q		X	
D		K		R		Y	
E		L		S		Z	
F		M		T		ATTEN- TION	
G		N		U		BREAK	

ANSWER-
ING SIGN

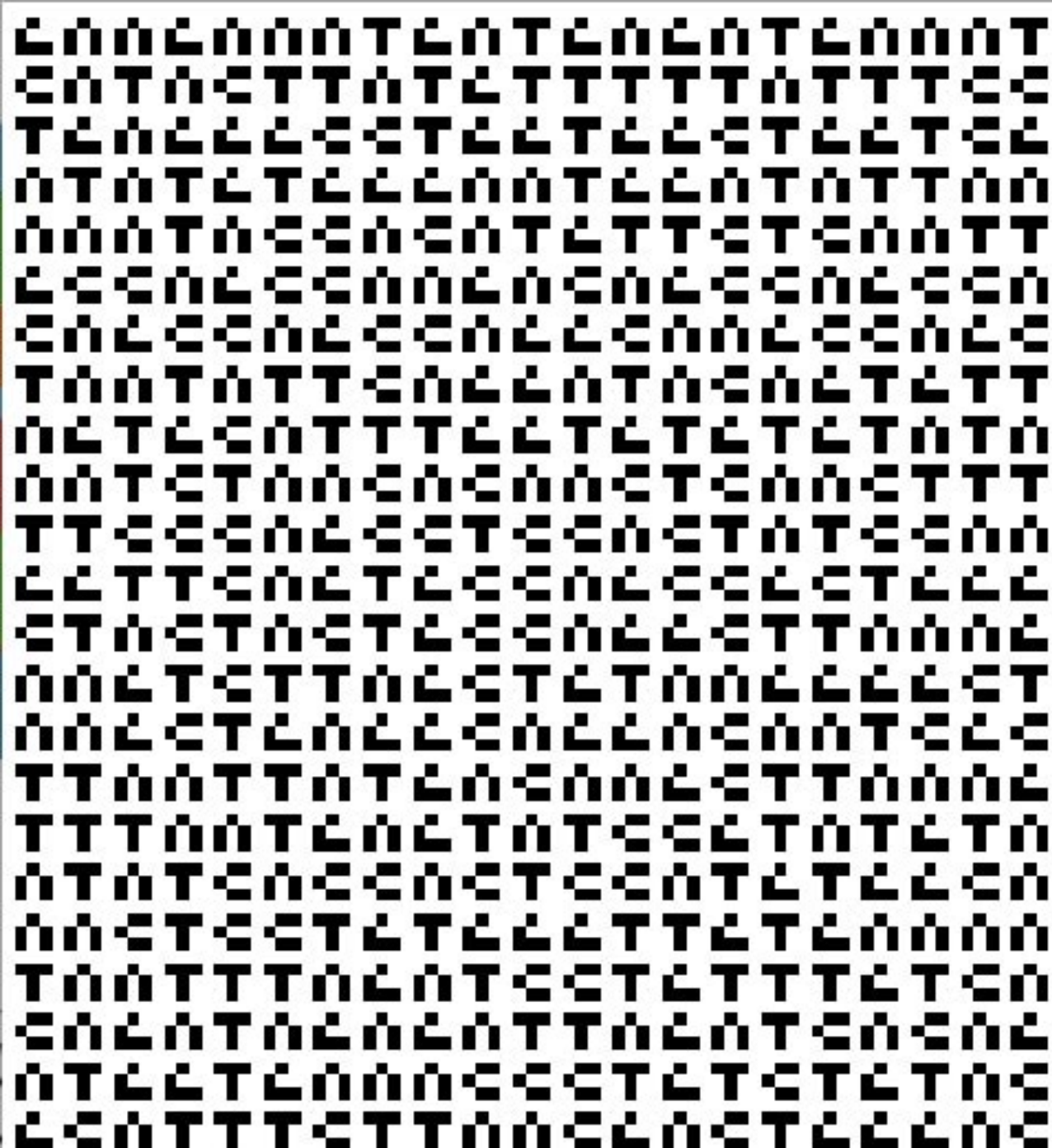
A	• ■■	N	■■■ •	1	• ■■ ■■ ■■ ■■
B	■■■ •••	O	■■■ ■■ ■■	2	•• ■■ ■■ ■■
C	■■■ • ■■ •	P	• ■■ ■■ •	3	••• ■■ ■■
D	■■■ ••	Q	■■■ ■■ • ■■	4	•••• ■■
E	•	R	• ■■ •	5	•••••
F	•• ■■ •	S	•••	6	■■■ ••••
G	■■■ ■■ •	T	■■■	7	■■■ ■■ •••
H	••••	U	•• ■■	8	■■■ ■■ ■■ ••
I	••	V	••• ■■	9	■■■ ■■ ■■ ■■ •
J	• ■■ ■■ ■■	W	• ■■ ■■	0	■■■ ■■ ■■ ■■ ■■
K	■■■ • ■■	X	■■■ •• ■■		
L	• ■■ ••	Y	■■■ • ■■ ■■		
M	■■■ ■■	Z	■■■ ■■ ••		

Le code Morse, conçu en 1838 par Samuel Morse.
 Il est intéressant de noter que Samuel Morse était un peintre.
http://en.wikipedia.org/wiki/Samuel_Morse



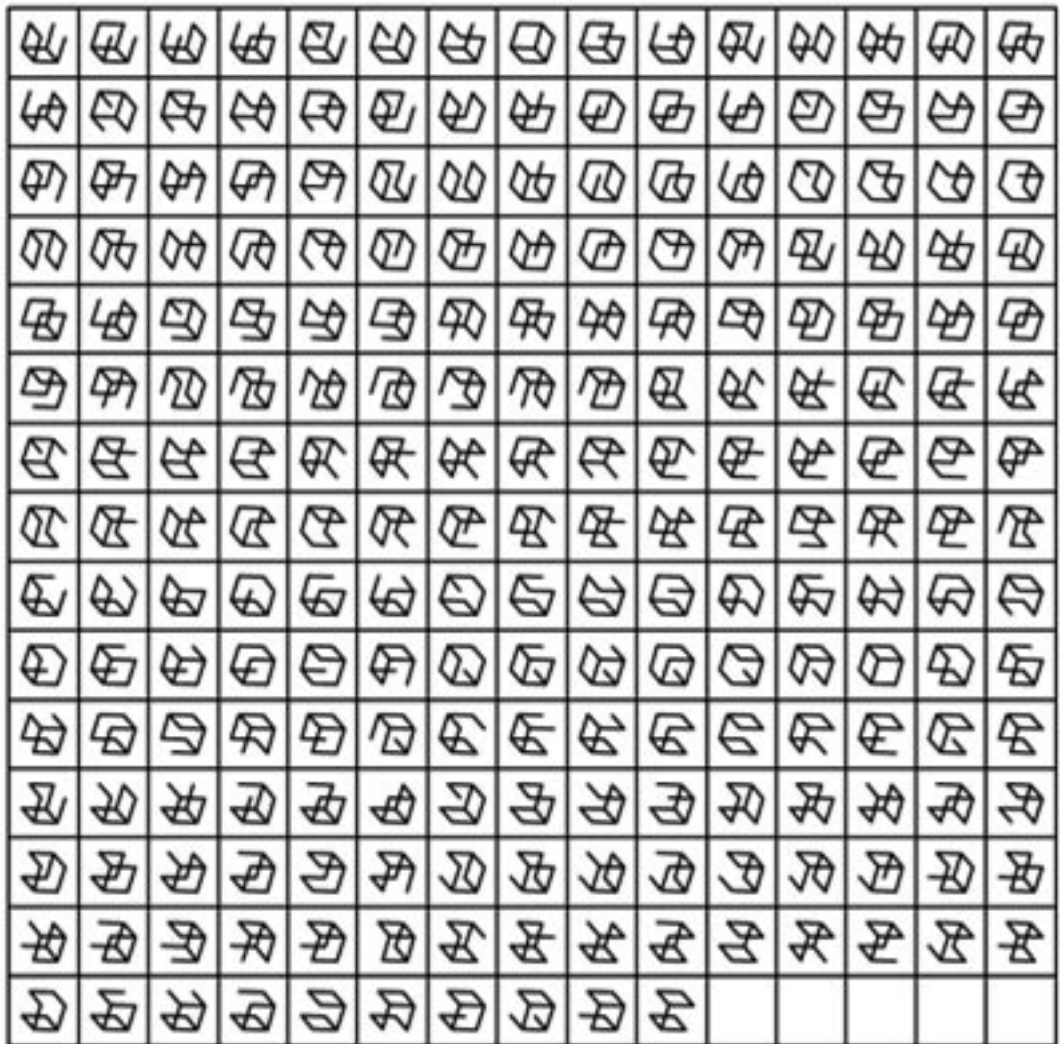
Iannis Xenakis : Metastasis (1954).
<http://www.iannis-xenakis.org/>





Benjamin Fry : Chromosome 22.

<http://acg.media.mit.edu/people/fry/chromosomes/22/>



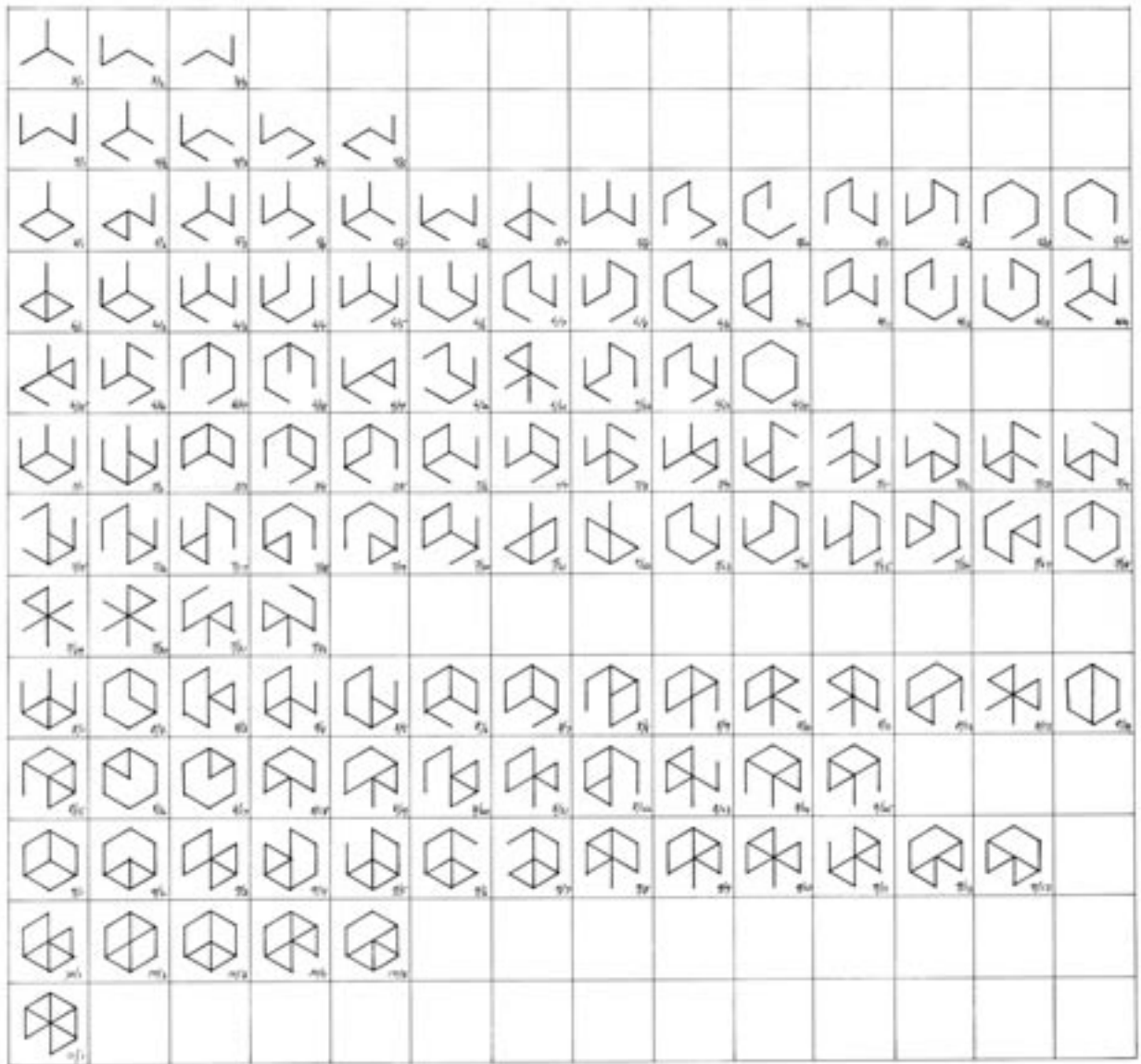
Combinatorial possibilities of missing lines in a cube (at a given rotation),
 «Cubic Limit» serie by manfred mohr (1972-76).

<http://www.emohr.com/>

111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111
111	111	111	111	111	111	111	111	111	111	111	111	111	111	111

Combinatorial possibilities of missing lines in a cube (at a given rotation), «Cubic Limit» serie by manfred mohr (1972-76).

<http://www.emohr.com/>



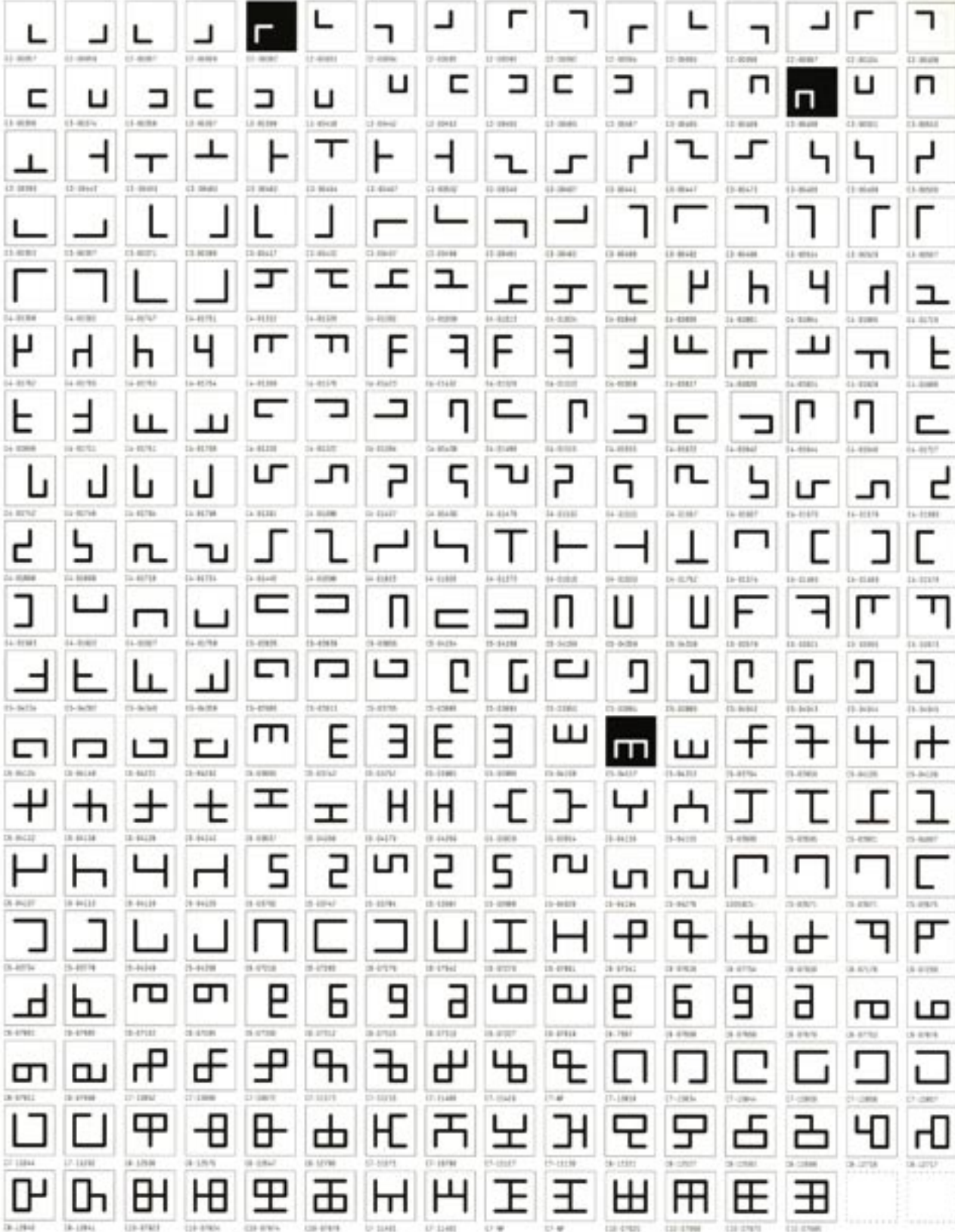
Sol LeWitt : Variations of Incomplete Open Cubes (1974).





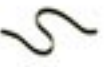
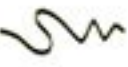


















<http://www.barbarakrakowgallery.com/>

Page suivante :

Norm (Dimitri Bruni & Manuel Krebs) & Jürg Lehni : signs.

http://www.norm.to/pages/generator_3.html



P as in PIN		T as in TIP		CH as in CHIN	
B as in BULGE		D as in DOOR		J as in JAZZ	
C as in COVER		G as in GUT		H as in HOLD	
TH as in THIN		TH as in THEN		L as in LIGHT	
M as in MAKE		N as in NUB		Y as in YEARN	
S as in STP		Z as in ZAP		R as in RUN	
SH as in SHELL		S as in PLEASURE		W as in WILL	
F as in FUZZ		V as in VENT		NG as in SING	

A as in **FATHER**



I as in **FILL**



U as in **CUT**



EE as in **FEEEL**



A as in **AGO**



A as in **ATE**



A as in **CAT**



I as in **BITE**



E as in **PET**



OU as in **FOUL**



OO as in **BOOK**



OY as in **TOY**



OO as in **TOO**



O as in **CO**



