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THE ORDER OF THE MINORANGE: A REPORT

Veit Stratmann

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This report, "The Order of the Minorange," provides an overview of the Bouygues Groupe and an analysis of one of their corporate videos (which is available on [Youtube](#)).

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SECTION I: BACKGROUND

The French conglomerate Bouygues was founded by Francis Bouygues in 1952 as a construction company, expanding into infrastructure and water supply (SAUR) in 1984, media (Télévision Française 1 - TF1) in 1987, and telecom (Bouygues Télécom) in 1994. With over 120,000 employees, Bouygues is thus active across a variety of economies, as it builds the houses people live in, the infrastructures that connect these houses, the media that entertains the people living in them and the mobile phone network that mediates everything.

In 1963, Bouygues created the Les Compagnons du Minorange (The Companions of Minorange), which is also known as the "Order." It is an internal organization within the Bouygues company and is made up of around 1100 highly skilled employees who embody the "Bouygues-Culture" and demonstrate proven dedication to the company. They consider themselves as tokens of "social coherence" within Bouygues and oppose the presence of trade unions within the company.

Its members wear special dark blue and orange work gear, as well as the logo of the order, all derived from the Bouygues Construction company logo, an orange oval on a white background. Their names and a series of stars are also visible on the uniform. The stars refer to the inner hierarchy of the Order, organized in three strata: Novice (one star), First Degree Tenure (two stars), and Second Degree Tenure (three stars).

The use of the term "Order" also suggests the transcendence of the self and obedience to a hierarchical superior. In this respect, the Les Compagnons du Minorange is comparable to the elite groups described by Hannah Arendt in *The Origins of Totalitarianism* (1951). Operating under a charismatic or even

messianic leader, the Ordre du Minorange exemplifies a hierarchical situation where an elite group operates under the influence of a director. The only difference between the elite groups described by Arendt and those in the Ordre des Compagnons du Minorange is that one can only be member if one works in the lowest ranks of the Bouygues hierarchy. As one rises in the hierarchy of the group, one has to leave. This has the effect of encouraging a homogenous and cohesive identity within an otherwise stratified workplace. Yet this membership is only obtainable by giving up one's individuality, and becoming an exchangeable component within a larger entity.

SECTION II: OVERVIEW

The video “Les Compagnons ont 50 ans- bâtir une vie meilleure ” is structured around the idea of the Compagnons de l'ordre du Minorange as extraordinary individuals and, at the same time, as exchangeable, de-individualized components of a larger entity underlining the dependency of this entity on its leader. Although the video is available on [Youtube](#), it is not clear whether it was developed for the general public or only for internal use at the French Bouygues Conglomerate. In the absence of any logos, opening credits or other introductory title elements, the first images and sounds of the video hold enormous importance, connecting the outside world to that of the video.

The Compagnons de l'ordre du Minorange are not present at the beginning of the video, instead an opening sequence containing a blue sky with clouds and text reading, “Batir une vie meilleure” (Building a better life) scrolls across the screen. This image is accompanied by artificial wind-noises, light piano music, and the phrase “batir une vie meilleure” intoned by three different voices. But strangely, the words move across the sky in the opposite direction of the clouds as if a super natural event was taking place. The writing in the sky also evokes pictorial elements from 15th and 16th century paintings, particularly Albrecht Altdorfer's *Battle of Alexander at Issus* (1529). The transcendental quality of this image cannot go unnoticed. Altdorfer’s painting is constructed to reflect the breathtaking celestial activity and the furious drama on earth, as if the energy of the battle was unleashed in the sky. The transcendental pictorial strategy of the painting is echoed in the video by transfiguring a discharge of human energy into overwhelming celestial action. Each

successive chapter opens in a similar manner, creating a sense of continuity and stability to both the video and the men featured.

The introductory imagery transitions into the profile of a man who seemingly materializes out of the sky. He looks to his right, his head silhouetted against the sun. This image is replaced by an outstretched arm, pointing to the right and dramatically backlit by the sun's orb. These images stem directly from populist, if not totalitarian imagery. This sequencing evokes not so much the people who are meant to be celebrated, but that which they personify, emerging from a utopian ideal, an unreachable goal, and the perpetual weight of its rhetoric.

As the opening sequence comes to an end, the two generic men in heroic postures are replaced by a frontal view of a Compagnon, his arm stretched out toward the viewer. His image emerges out of a blur to become progressively focused. This lends itself to the transcendental imagery found in the opening scene, suggesting a fascist element within the structure of the order. With the first appearance of a Compagnon, viewers are able to interpret the immense purpose of their role within the company and society. The Compagnon's are generally featured on their own, in small groups of two to three, or with family and are easily identified because of their distinct uniform. The video actively presents members of the Compagnon as extraordinary individuals – thus both formally connecting the men to the company they serve and the mission it attempts to disseminate, and the potential of their individual strengths to help the company grow and succeed. This perception is consistently presented throughout the video. The video insists on the uniqueness of each Compagnon. This motif is exemplified by showing Compagnons either alone with people who are not Compagnons, or in close-ups when in scenes with colleagues. There are only three exceptions in the video, in Sec. 0.15 to 0.17, Sec. 0.29 to 0.30 and Sec. 1.07 to 1.16. Two of these Sec. 0.15 to 0.17 and 1.07 to 1.16. include an older and a younger Compagnon, creating an image of master and pupil, thus implying the current uniqueness of the master and the future uniqueness of the pupil. The two Compagnons shown between Sec. 0.29 to 0.30 are separated by a worker in the foreground who is not a

Compagnon, thus both men maintain their uniqueness within the image. Additionally, the presence of more than one Compagnon in Sec. 1.07 to 1.16. is invoked on the audio track by the use of the plural in the sentence: “ If the Compagnons du Minorange get involved, there won't be the slightest problem. It is a guarantee of quality”.

However, from the first image onwards, this emphasis on individualization and uniqueness is neutralized by the video's editing structure. All the details necessary for the identification of an individual are present in the video, but they are never given in a way that allows actual identification. The editing makes it impossible to connect a face shown in the video to a voice heard on the audio-track or to a name (names are only listed in the end credits). The sentences spoken by each voice are so densely connected that it is nearly impossible to identify the difference between the speaking voices. Additionally, the voices heard on the audio track seem to belong to a specific and limited group of speakers, while the people actually shown on screen change from section to section. The faces, the voices, and the names blur along with the individualities of the protagonists dissolve.

Only two exceptions connecting a voice to a face are made in the video. However, both of these exceptions are constructed in a way that does not reinforce the individualization of the Compagnon speaking. In sequence 73, a Compagnon can be seen showing a building to visitors. The Compagnon speaks a language other than French, and therefore he cannot be understood by the video's intended or potential viewers. Thus, hearing him speak does not reinforce his status as an identifiable individual. The second exception is made in sequence 110. A voice is heard and a Compagnon is shown speaking. The rhythm of speech is seemingly synchronized to the movement of the Compagnon's mouth, but the voice of the speaking Compagnon is so muffled that his words cannot be understood, and again, no relation can be demonstrated between a person shown and any individualization of this person expressed through speech.

In the video, the fundamental ambiguity of the Compagnons' role

as extraordinary and unique individuals and simultaneously people deprived of all individuality is further underlined by the fact that each single component of the three tracks - moving images, audio, and written texts – is, in itself, ambiguous or blurred in terms of status. The context in which the Compagnons are shown never emphasizes their unique professional capacities. In chapter one, “Building a Better Life”, they are shown being active but only participate in generic roles within construction without any emphasis on specific abilities. From chapter two onwards, “Building for Others”, they are shown visiting buildings and seemingly explaining them to, or discussing them with the people accompanying them. The discourse of the Compagnons as highly skilled professionals is inaudible and the purpose of their presence cannot be immediately determined. In their audible statements, the Compagnons describe themselves as being proud to be a small part of a big project. They demonstrate extra-professional or even familial relationships to their work, but they never refer to any specific technical expertise or professional capacity they might have.

Sec. 1.29 – 1.30, “Et tu repasses devant, si c’est chez moi ici, tu te sens chez toi.” (And you go past it and you feel at home).

Sec. 1.31 – 1.35 “Et on fait des appartements, j’ai un copain qui a acheté un d’ces appartements.” (And we build apartments, I have a friend who bought one of those apartments).

Sec. 1.42 – 1.43, “C’est plus qu’un bâtiment, que je veux dire, c’est la vie quoi...” (It’s more than a building, I mean it’s life itself...).

Sec. 1.52 – 1.56 “Je suis allé. J’ai fait. Il y avait ma cousine dedans. Donc pareille me dit voilà à ça sert à quelque chose tout ça...” (I made it. My cousin lives there. And I thought that makes it worthwhile...).

Sec. 1.57 – 2.02 “Quand on arrive avec des visiteurs j’ai dit voilà j’ai travaillé là J’ai fait ça pour...ce panneau-là, et on a rentré dans l’histoire.” (When we come with visitors, I realize that's why I

worked on this. You see this panel. We've become part of history).

Sec. 2.14 – 2.19 “J’ai fait une école maternelle. Dès qu’on passe à côté, on fait not’ petit détour expres pour s’arrêter voir les mômes qui courent la d’dans, c’est super...” (I worked on a kindergarten. Whenever we pass by, we do a little detour to see the kids running around. It's great...).

Sec. 2.22 – 2.25 “Les enfants euhhh sont fières...”(The children are proud...).

Sec. 2.25 – 2.28 “Ma petite fille me dit, mon papou a construit l’hôpital où je suis né...”(My granddaughter said: “My granddad built the hospital where I was born...”).

Sec. 2.30 – 2.35 “Moi, une fois j’suis rentré à la maison. J’avais les filles elles étaient déguisées en Compagnons quoi et vu qu’je suis fièr elles le sont...” (Once, I came home and found the girls disguised as Compagnons. I am proud of it and so are they...).

Or they simply utter generalities on work ethics:

Sec. 0.50 – 0.52 “Ah, je bâtis comme si c’était pour moi bien sûr.” (Ah, I build like it was for me, of course...).

Sec. 0.52– 0.53 “V’la faut que le travail soit fait dans le règles de l’art...”(So there it is: the work must be done...).

Sec. 0.54 “Faire toujours faire mieux qu’les autres.” (Always do better than the others).

Sec. 2.56 – 2.58 “C’est la qu’on voit qu’i faut avoir l’amour du travail bien.” (That is where you can see that pride in workmanship is needed).

Sec. 3.50 – 3.51 “On peut tout l’ temps faire mieux...” (We can always do better...).

Sec. 3.52– 3.53 “On s’améliore tous les jours - heureusement...” (Happily we improve ourselves on a daily basis...).

There are only three exceptions to the absence of personal pride in the video, but none of these statements are illustrated by the person in the scene accompanying it. In Sec. 1.05 – 1.07 a voice says: “The client - he knows what a Minorange is,” but while the statement is given, the face of the Compagnon clearly shown before the statement grows progressively out of focus. And, as already mentioned in Sec. 1.09 – 1.14, a voice affirms that: “Calling in the Compagnons is a guarantee of quality.” But the images belie any notion of quality. Two men, dressed in work clothes enter a non-identified building and walk into a control room. In the control room, one Compagnon simply looks at a screen and the other looks at his colleague. In the third chapter, Sec. 2.30 – 2.35, a voice says: “Once, I came home and found the girls disguised as Compagnons. I am proud of it and so are they...” This voiceover has no relation to the image shown and the Compagnon's discourse deviates from a professional to a familial context.

Chapter two onwards, the Compagnons' presence serves only as a visual link to connect examples that demonstrate the amplitude of the Bouygues conglomerate's activities – again without any explanation for the presence of a specific Compagnon at specific sites. The images shown include a housing development in France modeled on French architecture of the 17th and 18th Century, specifically Versailles; a kindergarten; a historical hotel in Paris; a port in Morocco; business high rises in Issy-les-Moulineaux; the La Defense Business district near Paris; a bridge in South Korea; and a railroad system in South Africa. Among the identifiable buildings in the video is an emblematic accomplishment in the context of the ambiguity the video maintains: the Archabil Hotel, former Hotel President in Ashgabat, in the Capital of Turkmenistan. This structure was built during a period of revitalization in the city ordered by Saparmurat Atayevitch Niyazov - the self-declared Turkmenbasi (leader or father of all Turkmen) and president for life from 1999 to his death. Niyazov was the object of an enormous personality cult and author of the *Ruhnama*, a spiritual guide for his people: “He who thrice reads the *Ruhnama* shall enjoy spiritual richness, grow ever more intelligent, recognize divine existence and shall go

directly to paradise.” No differentiation is made in the video between buildings constructed in democratic countries or open societies and a building erected at the whim of a dictator. However, a link to dictatorship and transcendence is unmistakably made. (It might be interesting to watch the video *On the Road to Ashgabat* produced by Bouygues Turkmen. This video opens with the phrase: “In the Heart of Asia... In Alexander's Wake... A City Arises...”)

The audio track is overwhelmingly ambiguous. Statements are made, but the conditions that triggered these statements are never clear. It is impossible to determine whether a given statement stems from a speaker's opinion or if it is scripted. It can be surmised that some of the comments are dramaturgically prescribed and recited by a speaker because of their repetition by different people at the same time. Other remarks seem to be spontaneous and potentially stem from the independent discourse of a speaker. Three repetitions of the sentence “building a better life” are pronounced at the beginning of the video, three at its end and one at the beginning of each chapter. But the repeated phrases are spoken by the same voices and in the same tone as all of the other spoken text in the video. In addition, as the video has an open beginning, it is unclear for whom the statements in the video are made. Are they personal statements, pronounced by people claiming their own vision and their own capacity to formulate? Are they examples of a common attitude, pronounced by different people to seem diversified and generalized at the same time to reinforce a common spirit present in the public? Or are they pedagogical sound-bites, meant to impress a public non-related to the Compagnons? This raises the question of whether the video is an open system, aimed at an open public, or part of a loop recalling the Bouygues logo.

This also relates back to the first part of the description, stated on the Bouygues website: “*A l’occasion de l’anniversaire de leur Ordre, les Compagnons sont passés devant la caméra pour expliquer leur engagement quotidien dans la réalisation d’ouvrages qui contribuent à la qualité du cadre de vie. Paroles d’experts de la construction durable.*” (To commemorate the

anniversary of their guild, the Compagnons went on camera to explain their everyday commitment to building projects which contribute to improvement of living conditions. The experts talk about sustainable construction).

Individual Compagnons were present on camera, but their discourse as individuals was not. This question becomes more valid in the second part of the description, *“pour expliquer leur engagement quotidien dans la réalisation d’ouvrages qui contribuent à la qualité du cadre de vie. Paroles d’experts de la construction durable.”* (To explain their everyday commitment to building projects which contribute to improvement of living conditions, the experts talk about sustainable construction). This sentiment does not find an echo in the statements pronounced in the video. The fact that the Compagnons are physically in front of the camera, but never as vocal beings unequivocally links them once again to the populist or totalitarian elite.

In addition to the ambiguous status of the spoken words, no composer is credited for the music track. Therefore, it is unclear whether the music was written for the video or if it originates from canned or copyright-free music. Other elements of the audio track, noises and background voices are presented without any immediate correlation to the images they accompany as well. It is unclear where they originate.

0.00 – 0.11 wind-like noises in mounting crescendo

0.09 – 0.12 noises of a grinder

0.12 – 0.13 clinking noises of a closing steel shackle

0.17– 0.21 muffled wind or water noises

0.22 muffled noises of a welding torch

0.27-0.34 muffled wind-like noises

0.35– 0.38 wind-like noises growing crescendo and then fading out slowly

0.45-0.50 background wind noises

1.13-1.22 background voices

1.24-1.35- 1.43 wind-like noises going crescendo

1.33-1.44 birds singing in the background

1.44 –1.51 wind-like noises, first raising, then fading gradually out

2.16 – 2.24 sound of playing children

2.24 – 2.36 sound accompanying sports activities

2.55 – 2.57 noise and voices of people in the background

3.03 – 3.07 muffled wind-like noises

3.09 – 3.15 wind-like noises, first going crescendo then fading out slowly

3.16 –3. 28 birds singing in the background

3.34 – 3.42 wind-like noises, first going crescendo then fading slowly out

3.42 – 3.43 muffled noise of an opening train door

3.45 – 3.46 muffled noises of a rolling train

3.49 - 3.53 muffled noises of playing children

3.53 noise of a laughing child

4.14 – 4.18 voices of children playing

4.31 - 4.38 wind-like noise starting crescendo, then fading out slowly

A similar lack of distinction is present in the status of imagery used throughout the video. No differentiation is made between

the documentary-like footage of construction sites and of the Compagnons engaged in various activities and the staged images presumably produced exclusively for the video. The difference between these two setups is made apparent by the uniform the Compagnons' wear. In the sequences 4 to 25 and 43 to 46 the Compagnons are shown working – and are dressed accordingly. In the other sixty-eight sequences showing Compagnons, they wear their work clothes as well, but this garment becomes a purely visual sign whose only purpose is a dramaturgical element within the structure of the video – a punctuation of the visual space. The Compagnon visiting the Sequana Tower doesn't need to wear his work clothes, nor does the Compagnon showing the housing project. It is unlikely that the Compagnons shown at the hotel Prince de Galles, at the gym – or on a family outing would normally wear their work clothes. Even though the description accompanying the video on the Bouygues web site presents the video as a documentary, it is unclear whether the video is a documentary or a promotional film.

Lastly, the end credits reinforce the statutory ambiguities in the video. 30 names are listed and 30 people in the video can be identified as wearing the Compagnons' uniform. However, none of the other individuals in the video appear to be credited and their status – either as extras or as protagonists cannot be determined.

A second layer of the editing strategy of the video reinforces the statutory ambiguity that imposes the echo between the Compagnons and the notion of a totalitarian elite. This second layer consists of an inseparable structural and visual dependency of each of the 140 sequences of the video on the sequence preceding it – even though each action in each sequence is shown as independent and important. In each sequence at least one movement, one element or one compositional structure of the preceding sequence is extended or repeated. Anyone of these elements seems to be interchangeable: Compagnons du Minorange, unidentified people, objects, architectural elements, natural features like landscapes or structural repetitions in the composition of images. Thus a deliberate pattern emerges. In the first chapter after the introduction, all the sequences are linked

by the spot a Compagnon or an object occupies on a building site at its beginning and at its end, or the continuation of a movement induced in the preceding chapter. From chapter two onward, they are linked by the presence of a Compagnon in a given spot, the continuation of his movement, and, in addition, a building, an element of interior architecture, or a person who is not a Compagnon. Thus for example all the sequences between 91 and 104 are composed around the presence of an element on the vertical midline of the frames. These elements are: in sequence 91 a Compagnon; in 92 a building; in 93 and 94 a Compagnon; in 95 a Compagnon and a man accompanying him; in 96 an architectural element; in 97 the person accompanying the Compagnon; in 98, 99, 100, 101, 102 and 103 architectural elements, and in 104 again a Compagnon.

This editing strategy exclusively emphasizes the visual rhythm of each sequence with little or no regard for coherence of content. It segments chronological suites of activity and recomposes them in order to create a continuous flow of visual action. It allows for a montage of chronologically and geographically disconnected images in a way that makes them appear as a coherent chronological flow.

The strategy of segmenting, recomposing and flipping backwards and forwards is namely visible as the super-structure all throughout chapter 2 (description seconds 0.40 to 2.39, i.e. 1 minute and 59 seconds) where the editing of the video operates sixteen complete changes of context, 24 jumps forward and backward that can be schematically read like A – B – C – D – C – E – D – F – G – D – H – I – J – K – L – K – M – N – O – K – P – Q – R – S, and 7 recompositions of geographically and temporarily disconnected images.

Other, shorter sequences of the video repeat and amplify this structure throughout the video:

Sequences 93, 94 and 95 are shown as a continuous flow, but the jacket the worker is shown wearing in sequence 94 is inverted compared to that of sequence 93, 95 and the following

sequences. This means that the Compagnon has either changed jackets or that the image is inverted. This inversion may be deliberate as a means to create an ongoing flow of motion or could be considered a continuity error.

In sequences 122 to 126, a Compagnon and his family are shown going up an escalator in a mall. In sequence 125 and 126 the Compagnon and his family are shown moving towards the floor they were shown having already reached in sequence 124. In addition, in sequence 126, the Compagnon and his family are shown at the same spot they had already reached in sequence 122 even though, according to the chronological editing structure, they appear to be moving upwards during the entire sequence. In addition, there is a disconnection in the soundtrack at second 3.55 when muffled children's noises become audible. However the only child shown in the sequence is visibly silent.

In sequence 130, a Compagnon's daughter is shown riding a carousel while her mother films her. In sequence 136 the mother is again shown filming her child. In sequence 139, the daughter rides passed her parents and the mother continues filming her. Yet surprisingly, when the camera finally shows the screen of the mother's smart phone – sequence 137 and 139 - it is not the daughter who is visible on the screen but other children just riding by.

It is probable that this editing strategy is meant to create the most efficient transmission of visual action in an uninterrupted, linear flow by fusing individual actions into an uninterrupted chain to reduce each individual and his actions to a simple link in this chain. In this way, the video continues to underline the ambiguous dual role of the Compagnons du Minorange as celebrated individuals deprived of all their individuality. Beyond this, the editing strategy dispossesses them of their role as the protagonists of the video and transforms them into mere visual devices, anonymous elements of a mechanical entity. The mechanical character of the video is underlined by the fact that the editing choices structure the video as a chain of sequences, which are on average from one to three seconds in duration. The

uninterrupted linear flow of action becomes the core subject of the video.

The video clearly leaves the realm of the documentary and even of narrative fiction and becomes a purely mechanical demonstration of uninterrupted movement. Thus the echo of the statutory ambiguity of the totalitarian elites becomes superposed by another leitmotiv of populist or totalitarian thinking - endless movement as a goal in itself. It should be noted that Nationalsozialistische Deutsche Arbeiter Partei (the NSDAP), even though it was called a party, always referred to itself as a movement rather than a party (this notion was institutionalized by officially naming Munich "The Capital of the Movement"). A party might fulfill its political goals and thus become historically obsolete, while a movement only exists to move on endlessly. Endlessness is of course another link to transcendence – above society and above time.

The epitome of this editing strategy can be found in the following 12 sequences. In 6 sequences (26, 52, 58, 91, 104 and 112) individual Compagnons are shown at short range, standing upright in the center of the frame in heroic postures in a visibly over-agitated environment (the film speed of the people moving around the worker is exaggerated). In six sequences, the video is structured by the appearance of writing in the sky. Two sequences open and close the video, and four others launch the different chapters (Sec. 0.00 – 0.03, Sec. 0.38 – 0.42, Sec. 0.35 to 3.38, Sec. 2.40 – 2.43, Sec. 3.11 – 3.14, Sec. 3.37 – 3.41 and Sec. 4.31- 4.41).

In these 6 sequences, the Compagnons are shown as confident, aware of their importance and looking at the spectator in the stance of a strong anchor. Yet their names are not given and their voices are not heard. In addition, the editing of the video plays another trick. The importance of the 6 sequences is underlined and undermined by the fact that exactly halfway through the video (Sec. 2.22) an unidentified two or three-year-old girl is shown running towards the camera in the hallway of a kindergarten, jumping in the air and, upon landing, takes on

exactly the same heroic posture as the 6 Compagnons.

At the same time, the 6 sequences showing the singled-out Compagnons echo the images launching the 5 chapters of the video. Both image types show the same exaggeratedly accelerated environment with the same dramatic views of fast-moving clouds and the same artificial storm-like ambient noises which reinforce the over emphasized speed of people and clouds. Both play with the contrast between the over-excited environment and an element of calmness, whether it is the heroic Compagnons or the calmly floating writing in the sky. Both images recall the reference to Albrecht Altdorfer. These images unavoidably link the ongoing movement shown in the video to celestial activity. The Compagnons cannot be viewed without recalling an underlying transcendence, linked to the writing in the sky. Exemplified by those singled-out in the six sequences, les Compagnons de l'Ordre de Minorance constitute the bridge between the action on earth and the celestial discharge of energy. This link is all the more evocative as both image types show the world moving faster than normal, as though powered by something larger than man.

In addition, the opening and closing sequences of the video are structured symmetrically – man appearing and man disappearing in the over-agitated extra-temporal sky. This celestial extra-temporality locks in the video and extracts it from the time frame of those watching it. In addition, this temporal extraction is repeated ten more times and thus maintains a sense of celestial timelessness throughout the video.

Celestial references also appear on the audio track: *“Y on voit une lumière devant nous c'est vraiment, c'est la magie de Bouygues et on est content quoi, on est fière...”* (We see a light in front of us and it is really Bouygues magic. And we are happy. And proud...) The link to Louis XIV, the Sun King, is evident but a more subtle link is also made to “Soleil d'Austerlitz”, one of France's national myths. The Battle of Austerlitz also known as the **Battle of the Three Emperors**, was one of the most important and decisive engagements of the Napoleonic wars because it was one of

Napoleon's most important victories.

The French were out-numbered nearly two to one by Russian and Austrian troops. On the morning of the battle, December 2, 1805, a heavy fog covered the battlefield. But, as the myth dictates, at 8 am bright sunshine broke through the clouds, revealing Austrian and Russian troop positions to the French. The fog remained on the French side, allowing them to maneuver for some time, invisible to the enemy. Thus the sun itself was on France's side. After having marched across central Europe and western Russia during the Russian campaign, the sun-is-on-our-side-myth was already strong enough to allow Napoleon, on the morning of September 7, 1812 at the battle of Borodino to make use of this “miracle” by exclaiming at sunrise “Voilà le Soleil d'Austerlitz” (Here is the sun of Austerlitz) to galvanize his troops. The recurrent use of sunbathed images in the video are linked to the myth of “Soleil d'Austerlitz” and links the narrative of the Compagnons to the greatest moments in French history.

In addition, images of the Compagnons as calm, upright, stabilizing men in an over-agitated environment is presented in an ambiguous manner. These images reinforce the viewer's concentration on the linear flow of the video. The editing strategy of the video echoes the contrasting montage used in Leni Riefenstahl's *Triumph of the Will* (1935), alternating the frenetic activity of the rally crowd and the stationary calmness of singled-out speakers. Curiously, the video's floating texts also echo those found in *Triumph of the Will* to introduce the different speakers. Additionally, *Triumph of the Will* opens with a sequence in the sky as well: Hitler flying to Nürnberg. After a sequence showing only clouds, the Nürnberg castle appears, launching the narrative structure of the film. Whether these visual echoes of *Triumph of the Will* are voluntary or involuntary, the video inevitably resonates with the tradition of totalitarian cinematographic language. With this link, the statutory blur of the Compagnons can be traced to history and film. It recalls a key structural element in the representation of populist or totalitarian elites by visually singling out exemplary individuals who are at the same time mere extras in a massive crowd used as a décor to reinforce

the untouchable singularity of a supreme leader.

Other examples of the recurrent use of populist if not totalitarian imagery in the video are:

-The out-stretched arm and index finger on the left side of the image pointing at the sun on the right, in following directional and cartographical conventions of west to east. Thus the arm indicates the rising sun and a better future.

-The man shown in profile on the left side of an image, looking calmly and confidentially to the right side as if awaiting a better future.

-The Compagnon shown in a calm but heroic pose in the midst of an overexcited environment, implying his belonging to an imperturbable elite.

-The Compagnon gesturing with an out-stretched arm and index finger as if explaining something to the person accompanying him.

-The Compagnon striding decidedly towards the camera.

-The Compagnon as a family man, its protector and guide.

The video editing also makes recurrent use of religiously or at least transcendently tinged images.

-The writing in the sky, appearing and evaporating – recalling late gothic or early Renaissance religious paintings.

-The man gazing searchingly upwards – recalling the figure of the praying donor in 14th and 15th century votive paintings.

-The teacher – pupil configuration as an echo of patriarchal imagery.

-The use of sunlight as a halo-like framing element or a source of dazzlement.

The ratio of the use of images recalling populist, totalitarian or transcendental linked images is 92 out of 134 sequences, and this is in the context of a 5 minute long video where the sequences are in general about 2 seconds long. But there is another layer to the video and between Sec. 3.48 and 4.31 it pushes its ideological charge to another level.

It is difficult to conceive why a Compagnon would be shown in the video wearing his work clothes while on a family outing unless he is meant to be seen first as a Compagnon du Minorange (linked to his company) and secondly as a family man (as part of society). The visual metaphor is that the father i.e. Bouygues leads his family i.e. society. The pervasive presence of Bouygues in the smallest societal unit leads back to the notion of Bouygues as a means of “producing” society and not things.

By extension the Compagnon's ambiguous status can not only be seen as an internal vision of the Bouygues conglomerate, proposed to a limited group of colleagues or employees, but as an ideology for society.

In addition, the notion of “producing society”, according to the video, is not limited to Bouygues. At Sec. 3.58., a voice says “And the added value with Bouygues is the concept of family.” The next statement, at Sec. 4.01 is “We are all one family. The Bouygues family has lots of babies.” And this statement is followed by the three statements at Sec.4.06 “So we are building a puzzle, a puzzle started by Francis Bouygues.” Sec.4.11 – 4.13 “A first piece and all the others fit around it.” And at Sec. 4.14 – 4.15 “It's an never ending puzzle.”

At first it seems astonishing that the only person mentioned by name in the whole video is the conglomerate's founder, Francis Bouygues, while the current CEO, Martin Bouygues, is never mentioned. This emphasis on Francis Bouygues as “the One who launched the endless movement Bouygues” places Francis Bouygues in the role of a timeless reference and leader. The status attributed to Francis Bouygues is unavoidably associated with the figure of the secular transcendental leader.

The description of the role of Francis Bouygues is found in 2 statements made in the video, “And the added value with Bouygues is the concept of family,” and “We are all one family. The Bouygues family has lots of babies,” lends further ambiguity to the Bouygues ideology. The first statement is simple: “Bouygues has family values” or “Bouygues is a big family”. But the second clearly implies that all the employees of Bouygues are babies. And in the formulation of the sentence in French it is absolutely unclear if the word family in this statement refers to the proper Bouygues Family or to the Bouygues conglomerate as the big family it was described. In any case, the only person who could fulfill the role of the father in both senses is Francis Bouygues. But the key word used in the statement is “babies.” Using this word, the voice implies that every person working for Bouygues – including the Compagnons du Minorange – are defenseless beings whose physical, intellectual and sentimental well-being depends on the company - and by extension on Francis Bouygues. And given the notion that Bouygues produces society, this likewise suggests that whole layers of society are in this state of dependency.

In conclusion to the video, the text, appearing in Sec. 4.32 “Merci aux Compagnons du Minorange qui depuis 50 ans, et pour encore de nombreuses années, contribuent à bâtir une vie meilleure” (Thanks to the Companion du Minorange, who, for the past fifty years and many more to come, contribute to building a better life) adds a final destabilizing ambiguity). The sentence contains a syntactical error in the use of the word “contribuent” (contribute) in the present tense. In French syntax, the use of the present tense can encompass the past in the construction of a sentence, but not the future. Thus the word “contribuent” removes the sentence from normal temporal coherence as it should be expressed in the French language. It cannot be determined if this syntactical error was made deliberately or accidentally. However, *de facto*, it places the activities attributed to the Compagnons outside and above time. This transcendence is meant to justify their actions and incarnate the Bouygues ideology.

SECTION III: ANALYSIS

CHAPTER 1

Sec 0.00 – 0.11 Wind-like noises in mounting crescendo

The source of these noises cannot be identified in the image.

Sequence 1 Sec. 0.0 – 0.03 The sky is blue. White clouds accelerate across it in a diagonal line from bottom left to top right. Sun rays are visible in the upper left corner during the sequence. At Sec. 0.1 the first letter – b- of the text “bâtir une vie meilleure” (building a better life) appears at a quarter of the width of the frame from the left. The rest of the text appears in an undulating movement from right to left while growing progressively darker. At Sec. 0.2 it is completely readable and starts to disappear on the left. At Sec. 0.3 it has completely disappeared.

Sec. 0.1 – 4.41 Piano accompaniment

Sec. 0.1 – 0.2 A voice: “Bâtir une vie meilleure...” (Building a better life...)

The person speaking cannot be identified. A link between the voice and a person shown on screen cannot be established.

**Sec. 0.2 – 0.3 A voice: “Bâtir une vie meilleure...”
(Building a better life...)** The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 2 Sec. 0.03 -0.05 The sequence opens from a fade to

black, which connected it to the preceding one. A man's face appears against back-lighting. The man wears glasses and has a three-day beard. He looks slightly upwards in a heroic attitude. His face covers the left third of the image. In the beginning of the sequence, the sun is situated in upper half of the center of the images and its glare blurs the image. In an accelerated movement, the sun moves to the left, following a low curve. While the sun moves, the man's face grows darker. At the end of the sequence, the sun has almost disappeared behind his face.

Sec. 0.04 – 0.05 A voice: “Bâtir une vie meilleure, c’est eh...” (Building a better life... that's uh...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 0.05 – 00.06 A voice: “Déjà ça passe par la sécurité je pense...” (To begin with, safety is needed, I think...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 3 Sec. 0.05 – 0.06 The shadow of a human arm is visible against a blue-gray sky in a diagonal position from top left to bottom right of the image. The arm extends over three quarters of the image. Underneath the arm, on the left edge of the image, other blurred, black forms are visible, probably parts of the body to which the arm is connected. Given the form of the shadow, the person is dressed. The thumb and three fingers of the hand are turned downwards while the index finger is extended towards the right edge of the image. In the beginning of the sequence, this form leaves the sky visible in its center. The sun is visible in line with the out-stretched arm and a blurred black V-shaped form is visible on the right edge of the image. As the camera pans left, the sun disappears behind the arm while the V-shaped form dissolves in the bottom right corner until only a small black triangle with a silvery edge stays visible. The position of the out-stretched arm repeats the position of the face in the preceding sequence.

Sequence 4 Sec. 0.06 – 0.08 The image is blurred. At three quarters from the left of the image, a construction worker, probably of Caucasian descent, is shown in the foreground. He is not identified by name. The worker is wearing an orange hardhat, with the Bouygues logo on the front in the middle, and protective equipment (security glasses and transparent or white earplugs), an orange t-shirt, a blue work-jacket with orange edges on the collar and orange inserts on the shoulders and dark gray or black gloves. As the image is blurred, the exact color and the material of his gloves cannot be identified. His head is slightly inclined and at the same time turned to the right. Thus his face and his right ear are visible, while his left ear is covered. His right arm is not visible. Only his right hand, wearing the glove and holding a walkie-talkie is visible in the lower left corner of the image. His left arm and his left hand are shown frontally. His arm is raised to the level of his mouth and stretched out upwards. The thumb and three fingers of his left hand are turned downwards while the index finger is inclined downwards. It indicates probably something outside the image on the right side of the worker. The edge of the image cuts off the worker's body slightly under the point where the two parts of his jacket collar touch. The construction worker moves his mouth. He appears to be talking. As his voice cannot be heard, it cannot be determined whether he is talking into his walkie-talkie or is talking to somebody outside the image. The lower half of the background of the image is composed of a green surface with a light brown line which runs horizontally through its center. This line is about one tenth of the total image's width. The upper edge of the green surface is irregular. In its upper half, right above the green surface, the background is composed of a blue line, about as wide as the light brown one in the lower half. Above this blue line, the rest of the the surface is light gray. Behind the construction worker, continuing at the angle of the right edge of his hard hat, an upright red structure is visible. This structure is about two thirds of the image wide. The structure seems to be made out of beams, one upright at each corner and horizontal beams connecting the upright beams with stabilizing triangulations. The structure

recalls the shaft of a crane, but cannot be identified as the background is even more blurred than the foreground. On the left side of the image, a black or dark gray empty triangular form connects the left side of the upright red structure with the image's edge. The form is darker at the edge of the image than next to the red structure. On the right side of the image, in the center of the rectangle formed by the upright beam of the red structure and the upper edge of the blue surface, floats a black or dark gray triangle, slightly tilted to the right. This triangle is darker on its edges than at its center. It is the darkest on its upper point. The image of the construction worker grows clearer during the sequence while the background stays blurred. The sequence ends when the image of the construction worker is completely in focus. The movement of the worker in this sequence echoes the gesture in the center of the preceding section.

Sec. 0.06 – 0.08 A voice: “Et tout le monde travail en sécurité pour travailler bien...” (And everyone works in safety in order to work well...) The person speaking cannot be identified. A link between the voice and a person shown on screen cannot be established.

Sequence 5 Sec. 0.08 – 0.09 The camera pans from right to left and zooms out. Thus the foreground becomes progressively clear while the middle ground and background become more and more blurred. In the middle ground, the image shows a construction worker. He has short black hair and is probably of Caucasian descent. He is not identified by name. The worker is wearing the same gear as the worker in the preceding sequence. The orange insert on the top of the back of the jacket worn in the preceding sequence is missing. Instead there is an orange insert on the right front of his jacket, running from the middle of the shoulder downwards. In addition, a thin blueish line, probably a ribbon, attached to his earplug and a light gray or white strip of fabric, encircling his left sleeve are visible. The worker is positioned in the left two thirds of the image and shown at a 3/4 angle. His head is turned to the right and slightly downwards. His body is

bent forward and his shoulders are inclined from his left to his right. The right shoulder and the right side of his body are cut off by the left edge of the image. His right arm is also cut off right under the shoulder by the bottom edge of the image. His left shoulder is hidden by a light gray, upright form in the foreground. As the camera zooms out, this form becomes identifiable as a galvanized steel-pipe. Attached to the steel-pipe is a fixation clamp, made of galvanized steel. Its end, surrounding the steel-pipe, is flattened horizontally and bend slightly downwards from the left to the right, following a line parallel to the diagonal of the image. The other end, cropping out from the steel-pipe, is flat and upright. Its bottom part is cut off by the edge of the image. Its left edge is formed by an upright steel rectangle with a rounded top. The clamp has an opening in its center. Through this opening the construction worker pushes something that, again through the zooming out of the camera, becomes identifiable as a orange pipe of nondescript material. Another pipe is already lodged in the opening. While pushing the pipe, the worker slightly raises his shoulders and turns his head to the right. In the background, to the right of the upright steel-pipe the tip of the worker's left sleeve appears along with a small part of his glove and another steel-pipe. The whole image becomes progressively blurry by the changing zoom. The rest of the background is light gray, except an orange blur at the bottom third of the right side of the image and a triangular blur in different shades of reddish-brown, from dark brown to nearly white. This triangle follows a line from lower left to upper the right, it is cut off by the worker's head. In its center, a slim, greenish-gray shape forms a downward triangle disappearing in the gray of the background. The sequence is cut off when the face of the construction worker is first totally blurred and then becomes invisible.

Sec. 0.08 – 0.10 A voice: “Oui... et la santé aussi pour notre santé...” (Yes, and health for our health...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 0.09 – 0.12 Muffled noises of a grinder

Sec. 0.13 Muffled noises of a steel shackle locking

Sequence 6 Sec. 0.09 – 0.11 During the whole sequence the camera arcs upwards in a slight curve towards the left. The sequence opens on a construction worker using a grinder to cut a gray slim object, which appears to be a steel pipe. The wheel of the grinder is visible at about one third of the image from the left and one quarter upwards from the bottom. The space underneath and to the right of the grinder is filled by a triangular flare of sparks. From a dense core, the flare dissolves upwards and downwards into distinct trajectories. Single sparks emanate straight upwards from the wheel. Other sparks spray upwards and downwards towards the edge of the image. The worker is visible behind this curtain of sparks of variable density. He is not identified by name. He wears the same gear as the worker in section 5. In addition, an orange edge of the pocket of his jacket is visible, as well as a light gray or white stripe of fabric, continuing the stripe around the sleeve on the back. The camera movement shows that this strip surrounds the whole upper torso of the worker and a vertical piece of orange fabric appears along the left edge of the back of his jacket. It also becomes evident that the orange inserts on the shoulders (as shown already in sequence 5), actually form a solid piece of orange fabric, covering the upper third of the back of the workers jacket and running from shoulder to shoulder. The worker is shown in the left half of the image. He is standing, bent forward, his right arm stretched downwards and to the left as if to hold the handle of the grinder whereas his left arm is stretched straight downwards as if it were pushing on the grinder's switch. His right leg placed slightly forward as if to stabilize his position. To the left of the worker, an upright steel-pipe is visible. This steel-pipe is perforated at regular intervals along a straight upright line in its center. The steel-pipe is kept upright by two feet in the shape of truncated triangles open at the bottom. These feet are visible to the left of the pipe. They are linked to the pipe through a horizontal half circular piece of steel attached to the perforations. The feet are made of flat steel. On each foot a flat piece of steel, crossing the

triangle horizontally and a round piece crossing it vertically, are visible. Underneath the grinder part of a boxlike form is visible. The background is formed of gray walls, probably concrete, with an opening in the middle. At the base of the opening, a darker surface seems to indicate a puddle or a humid spot on the floor. In the beginning of the sequence, the worker's body is visible up to his shoulders. His head is outside the image. As the camera pulls back, the head becomes progressively visible. The worker is probably of Caucasian extraction. When his head becomes totally visible, the blurred back of another person's neck and jaws enter the image from the left until they completely cover the face of the first worker. By this time, the back of the hairline and the ear of this person are visible and, as the camera zooms out, this part of the image becomes clear while the rest is blurred. At second Sec. 0.10, the gloved hand of the second worker enters the image from the left holding a translucent earplug attached to a blue string. At the end of this camera movement, the back of the person's gloved hand is completely visible. The person puts the plug in his ear and, while doing so, turns his head downwards and towards the camera, the gloved hand between the face and the camera. Only a black temple of his glasses is partly visible above the ear as well as the rim of his hard hat.

Sec. 0.12 – 0.14 A voice: “Travailler dans... dans des bonnes conditions...” (Working in... in good conditions...) The person speaking cannot be identified. A link between the voice and a person shown on screen cannot be established.

12-13 Clinking noises of a closing steel shackle

Sequence 7 Sec. 0.12 – 0.13 The camera pans upwards in a diagonal movement to the left. At first, slightly to left of the images center, a construction worker is visible. Then he partially disappears to the top left edge of the image. He seems to be of Caucasian extraction. He is not identified by name. The worker wears the same gear as the workers in sequence 6. In addition an

orange stripe runs down the right edge of the back of his jacket. He is visible to the mid-torso while the rest disappears behind what seems to be an architectural element made of gray material, probably concrete. Two loops of rebar, bent horizontally, stick out of the element. The worker's body is bent forward. His two arms are slightly bent as well but, at the same time, directed towards the camera. He is connecting a heavy metal shackle to a metal loop, both attached to metal chains as if to prepare a load to be lifted by a crane. In the background at $\frac{1}{4}$ of the height of the image from the top, an orange bar of nondescript material is crossing the image horizontally. Between this bar, which seems to be equipped with three red cones to the right of the worker and which cannot be identified more precisely, and the element the worker is handling, the background is light gray with brownish blurred forms. Four dark brown forms are vertically cropping out of this zone into the space above the orange bar, two single ones and two seemingly together. The space above the orange bar is made of blurred lines of brown, light gray and greenish darker gray. The brown lines can be assimilated to rebar. The gray lines cannot be identified. A yellowish beige triangular form, truncated on its right, also appears above the orange bar behind the central brown line. The sequence ends when the worker finishes attaching the shackle to the loop and lets go.

Sec 0.14 – 0.17 A voice: “Faire le même travail avec... moins d’effort...” (Doing the same work with... less effort...) The person speaking cannot be identified. A link between the voice and a person shown on screen cannot be established.

Sequence 8 Sec. 0.13 – 0.15 Throughout the entire sequence, the camera inscribes a flat curve upwards and towards the right. The same worker as in the preceding sequence and wearing the same gear is shown in front of a black background which covers $\frac{3}{4}$ of the frame. The rest of the background is made of a reddish-brown blur. In this blur a form, which appears to be a steel beam protrudes into the frame. The worker is positioned in the right half

of the frame. He is shown in a $\frac{3}{4}$ position towards the camera. His head is bent downwards. His torso is cut off by the frame right under the point where the two halves his jacket collar connect. His left shoulder and his left arm are cut off by the right edge of the frame. As the camera zooms, his shoulder and arm become progressively visible. The left side of his jacket is covered by a red blur. The worker is holding a walkie-talkie in his right hand and seems to be speaking into it. The walkie-talkie is identical to the kind already seen in preceding sequences. To the left of the worker, two metal chains cross the whole frame vertically, slightly inclined to the left. The chains seem to be pulled upwards as shackles and loops, attached to both of them, become progressively visible. The sequence ends when the loops become entirely visible.

Sequence 9 Sec 0.15 The camera pans in a low curve from right to left. The same construction worker as in sequence 5 is shown in close-up in front of a light gray or beige background. The only element interrupting this flat color is a darker, brownish gray blurred line, inclined to the right and ending in the upper right corner of the frame. The worker is wearing the same gear as in the preceding sequences. His face, covering the whole left half of the frame, is visible between the rim of his hard hat and the top of his chin right underneath his lips. His face is slightly inclined to the left. He is looking upwards and to the right. His left ear is visible while the right side of his face as well as his right ear disappears outside the frame. In the beginning of the sequence, only the upper part of his left shoulder is visible. As the sequence progresses, the worker turns his head and his straightens his posture. His right ear and the right collar of his jacket become visible. The dark diagonal line in the background disappears. The sequence ends, when the right ear of the worker becomes fully visible. In front of his face, the worker holds a walkie-talkie at an angle nearly parallel to the diagonal of the frame. His gloved hand is nearly completely hidden by the edge of the frame. Only the proximal phalanges of his fingers are visible. The antenna of the walkie-talkie is turned to the left. The movement of the worker's

head echoes the movement of the two chains in the preceding sequence.

Sequence 10 Sec. 0.16 In the left half of the frame, the same worker as in section 5 appears, wearing the same gear. He is positioned in front of a vegetal background. To his right, three unidentifiable, red conic knobs with round tops are visible. The worker is shown in a $\frac{3}{4}$ position towards the camera, turned to the left. His head is upright. He seems to be talking. The worker raises his right arm, which is half hidden by the left edge of the frame and disappears right above the elbow behind the frame's upper edge. His right arm is invisible. Only his right hand shows at $\frac{1}{4}$ of the width of the frame at the bottom of the image. The hand is holding a walkie-talkie, the antenna upright. The metacarpal, proximal, intermediate and distal phalanges of his fingers and thumb are visible. The bottom part of the image disappears behind a light gray or beige blur. This blur moves progressively upwards. It seems to consist of horizontal lines of different shades of gray as well as of loops of the same color. The horizontal lines converge in a white form in the shape of a truncated triangle. This form seems to consist of an agglomeration of spheric elements. The movement of these lines continues the movement of body and hand of the worker in the precedent sequence. The sequence ends when the blurred lines reach the nose of the worker.

Sequence 11 Sec. 0.16 – 0.18 In Sec 0.16, the camera pans from left to right, while moving in the other direction from Sec. 0.17 onwards. It focuses on the foreground and the middle ground. Two workers stand side by side on the diagonal of the image, in a frontal $\frac{3}{4}$ position turning towards the camera. Both workers are holding their bodies upright, their arms raised as if to seize or to hold a metal element of which only a galvanized foot element and short bits of an upright and a horizontal frame element are visible. Their movements follow the movement of the metal structure

which seems to be lifted upwards out of the frame. Their arms are progressively more raised and their heads bent backwards until they let go. At first, the worker in front, whose ear is pierced, is visible from the middle of his hard hat to the height of his breast which is hidden by his left arm. His left shoulder disappears outside the frame. He wears the same gear as the person in frame 7. The second worker, whose head in the beginning is hidden by the metal element is visible from his shoulders down to the middle of his torso, which is hidden by his right arm. As the metal element is lifted out of the frame and the workers bend backwards, it becomes visible that the worker in front is younger than the worker in the back who is the same the man as the one shown in sequence 4. Neither is identified by name. It becomes also visible that the older worker holds a walkie-talkie in his right hand, the same kind as shown in sequence 4. The background is formed to $\frac{3}{4}$ by a two-story architectural structure, probably a concrete building. To the left, there is a door and above it a wider opening. To the right, two window-like openings are visible. Behind the younger worker, a small bit of gray sky appears. The movement of the lifted metal element and the following of its movement by the workers until letting go extends the movement of the lifted object in the preceding sequence, as well as the movement of the arm of the worker in the same sequence, directing the lifting.

Sec 0.17 – 0.21 Muffled wind or water noises The source of these noises cannot be identified in the image.

Sec 0.17 – 0.21 A voice: “C'est de pouvoir améliorer le quotidien des compagnons...” (Its being able to help improve the daily life of the Compagnons...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 12 Sec. 0.18 The camera pans slightly to the left. To the right of the frame a construction worker is visible. He is not identified by name. The worker is wearing an orange hard hat, an

orange parka, an orange life vest and white gloves. The worker is shown in profile, standing upright on a beach-like surface. A light gray sky is visible in the top quarter of the frame as well as a small patch of what seems to be the sea behind the worker. He holds his head straight, slightly bent to his left. He is looking forward. His right arm is hidden by the edge of the frame right under his shoulder. Only his gloved hand and a small portion of his sleeve appear a little bit further to right at the lower edge of the frame. His left arm is hidden by his head. Only the fingers of his right-gloved hand appear above the brim of his hard hat. While the sequence continues, the worker turns his head backwards and progressively raises his left arm. To the right of the worker, four elements are shown. They appear to be reinforcement structures for dunes, jetties or coastlines. These elements are made of a grayish white material and bear inscriptions in blue lettering. The central element is held by a double cable linked to a yellow hook which itself is linked to what seems to be the first loop of a chain. A red ribbon is attached to the hook and slung around the hook's upper end so as not to get caught between the hook and the cables. The hook moves progressively into the image, partially releasing the tension of the cable. The angle of the hook in the frame corresponds exactly to the angle of the heads of the two workers in the preceding sequence. In addition, the backwards movement of the worker's head precisely mirrors the movements of the heads of the two workers in the preceding sequence.

Sequence 13 Sec. 0.19 The camera pans slightly to the right. To the right of the center of the frame a construction worker is shown. He is not identified by name. He stands on a sand-like surface, presumably a beach in a $\frac{3}{4}$ position turning his back to the camera. The worker is wearing the same gear as the one appearing in the preceding section. The edge of the sand-like surface is visible in the far right $\frac{1}{10}$ of the frame at mid height. To the left of the worker, four white elements with blue writing, recalling those in the preceding section are shown lying on the sand-like surface. Each element consists of a central axis made of two pyramidal forms attached to each other at the bottom and cut

off at their peaks. Two triangular forms crop out of double inverted pyramids on opposite sides. The tips of the hypotenuses of those triangles are cut off and the tip of their sides disappears in the central volume. During the sequence, one of those elements is lifted by means of a double cable held by a yellow hook. A red ribbon is attached to this yellow hook. In addition, a yellow crane on caterpillar tracks is visible behind on the right behind the worker. Another white crane is visible further in the back to the right of the first crane. The rest of the surface of the upper half of the frame is covered by a light gray cloudy sky. Behind the second crane, a grayish blue stripe seems to indicate the presence of the sea. A short stretch of this grayish blue stripe is also visible between the yellow crane and the head of the worker. Above this, a crane appears behind the worker, slightly to its right. While the sequence goes on, the worker turns his hand in a circular movement from right to left. This sequence is similar the preceding one, only the camera has moved from the front of the worker to his back.

Sequence 14 Sec. 0.19 – 0.20 The camera pans from left to right. The image is backlit, towards a setting or rising sun. The light of the sun makes it difficult to identify colors in the background. Additionally, the image is blurred in the foreground. Behind what seems to be a steel bar that crosses the image vertically, a Compagnon is visible. He is wearing a hard hat, which is probably orange, and a garment of which only the blue collar and an orange shoulder insert are visible. The worker is shown in profile turned to the right. His head and his torso are upright. This posture recalls the profile of the person shown in sequence 3. As the sequence continues, the upright beam moves through the frame from right to left. At Sec. 0.20, the right hand of the worker becomes visible behind the beam, holding a walkie-talkie to his mouth. Behind the worker, what seems to be a body of water and a coastline in the back can be perceived. At the beginning of the sequence the steel bar is shown at the same position in the image as where the worker is placed in the preceding sequence. Sequence 15 ends when the steel-bar disappears 2/3 behind the

left edge of the frame.

Sequence 15 sec 0.20 – 0.21 The camera pans upwards and to the left. Against a setting or rising sun a worker is shown wearing a hard hat and a garment of nondescript color. He is not identified by name. As the camera is filming straight into the sun, it is difficult to identify the colors in the sequence. Behind the worker, the edge of a ship's railing, an agitated body of water and a coastline can be seen. The worker, bent forward in the beginning of the sequence seems to follow the movement of a rope, visible in the beginning of the sequence. He progressively stretches out his torso and his arms. At this moment the worker is shown exactly at the same spot of the frame as the walkie-talkie in the preceding sequence. While stretching out, the worker's body moves to the left of the frame. The sequence ends when the body of the worker reaches the same spot where the profile of the man was shown in the preceding sequence, and when his left hand touches the upper edge of the frame while his right forearm disappears behind it.

Sec 0.22 Muffled noises of a welding torch

Sec 0.22 - 0.24 A voice: “Do... le confort pour nous il est...” (Comfort for us, it is...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 16 Sec. 0.22 – 0.23 The camera arcs from right to left and then from left to right. The image is filmed with back lighting. The sequence shows a steel construction site. In the left half of the frame a worker is shown in profile. He is visible from his breast upwards to his orange hard hat. The top of the hard hat is cut off by the edge of the frame. The worker wears an orange garment with a white or gray insert at hip height, probably a strip of reflecting fabric. A red piece of fabric is visible around the neck

of the worker. Whether it is a piece of a fleece or a sweater or a scarf cannot be identified. His head is bent forward as if he is looking at something at his feet on the ground. While the sequence continues, the worker appears progressively in a $\frac{3}{4}$ position, his back turned to the camera, slightly bent forward and to the right. He looks downwards along his right arm. On the back of his garment a rectangular white or off-white surface with light blue letters is legible. Two of them can be read: T and M. To the right of the worker, in the middle ground of the frame, two other workers are visible. They are wearing the same gear as the worker in the foreground. The one on the left slightly inclines his torso to the left. The one on the right has his shoulders and head slightly inclined to the right. A third worker is shown in the middle ground to the extreme right of the frame, next to a dark vertical line which appears to be a vertical steel beam and which closes the frame. He seems to be wearing the same gear as the other workers, but only the orange color of his hard hat can be identified. Between the two workers to the left and the one next to the right frame of the image, another worker is visible in the background. He is dressed in an orange garment. In addition a second worker in the background can be seen between the worker to the left of the middle ground and the worker in the foreground. As the camera changes position he disappears behind the shoulder of the worker to his left. Behind the worker in the foreground, somebody appears to be using a grinder, as a ray of sparks is visible at about $\frac{1}{4}$ of the height of the frame from the bottom. The ray disappears in the middle of the image. At $\frac{1}{3}$ of the width of the frame from the right, an orange steel-beam between foreground and middle ground crosses the image vertically. It is connected to two horizontal blue beams at the top and at its center by means of bolted blue steel plates. The top of a second vertical beam of this structure can be seen above the neck and head of the worker in the foreground. The orange and blue beams seemingly form an open parallelepiped. Further in the middle ground a similar structure is visible. One of its vertical beams can be seen to the left of the beam of the first structure. Its horizontal beams cross the frame to the right. Two beam-like elements are attached on top to the blue frontal top crossbeam. This structure bears a white letter A on its vertical elements.

While the sequence goes on and the camera travels, a third similar structure appears behind the worker. This structure bears the number 6. Appearing from behind the worker in the foreground, at the height of about $\frac{1}{4}$ of the image, thinner parallel beams are covering the floor of the site. They are connected to shorter perpendicular pieces, making the whole set of elements look like four sided miniature rails. The elements are covered with crisscrossing beams and cables. In addition seven other vertical beams of various diameters structure the middle- and background of the image. They seem to belong to lifting or fixation systems. When the camera pans left, a red and white painted mast appears in the frame, carrying a crossbar at its top. The crossbar carries two spotlights, the one to the right in a vertical position, the one to the left turned downwards in a 45degree angle. The lights are lit. The presence of these spotlights seems to indicate that the work at this site goes on day and night. In the background of the image, a white beam crosses the image horizontally behind all the other described people and elements. In the spaces of the frame left open by these described elements, underneath and above the white beam, an open water body is visible up to mid height of the frame. Above this body of water, the image shows the sky with a rising or setting sun. The movement of the camera in this sequence continues the directional movement of the worker in the preceding sequence. In addition, the sequence ends exactly when the image is split in three distinct parts of roughly the same width: The worker in the foreground, the space between the worker in the foreground and the beam in the middle-ground and the space to the right of the beam in the middle-ground. None of the people on screen are identified by name.

Sec 0.24 - 0.25 A voice: “Le confort pour nous i... ça ça s’améliore beaucoup...” (Comfort for us has greatly improved...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 17 Sec 0.23 – 0.24 The camera pans from right to left. The sequence starts with the same partition of the frame in three

parts the preceding one ends on, only the surfaces are filled in differently. The left part is filled by a reddish form, in the center appears an open space showing a construction worker in front of what is probably the sky and to the right another reddish form closes the frame when melting into a dark, nearly black surface along the right edge of the frame. The construction worker, the same person as in sequence 4, is shown in profile, his left side turned to the camera. His head is slightly turned to the right. It is only half visible behind the brownish form to the right. Half of his left shoulder and left upper arm are visible, the shoulder hidden by the brownish blur to the right, the arm by the brownish blur to the left. His arm is stretched forwards and upwards. Underneath his arm one can see the ring finger and little finger his right hand. While the sequence goes on, the worker turns his head downwards. At the same time, two brownish blurs cross the image from left to right one after the other, probably upright elements, filmed at short-range while the zoom of the camera is in tele-position. When the first blur leaves the left half of the image, the reddish form on the left, seen in the beginning of the sequence, turns dark, nearly black and opens up. A thin rift appears, showing the grayish sky and a small bit of the workers left hand, holding what seems to be a steel pipe. When the second blur appears, this rift becomes invisible again. But it opens up for a second time when the blur moves on the right. When the first blur leaves the image, the reddish form to the right darkens as well. The sequence closes when the second blur nearly reaches the reddish form to the right. The movements of the blurs continue the movement induced by the movement of the camera in the preceding sequence and transport it through the whole frame.

Sequence 18 Sec. 0.24 – 0.25 The camera pans downwards from left to right. The image shows a construction worker on the right in $\frac{3}{4}$ position towards the camera and looking to the left, in the same direction as the Compagnon in the preceding section. He stands slightly bent forward, his right shoulder lower than his left, his head slightly turned downwards as if he was looking at

something at lower level and in front of him. He is wearing the same gear as the worker in section 4. As the sequence continues, his body bends forwards and downwards. His body moves at first out of the frame and back in again at Sec. 0.25. The movement of his head begins at the level where the movement of the head of the worker in the preceding sections ends. In addition, the movement of the camera at the beginning of the sequence continues the movement of the red blurs through the image in the preceding sequence. Behind the worker in the foreground another worker appears in the middle ground, standing upright and wearing the same gear as the worker in sequence 8. He is working on a steel pipe or a thick cable slightly inclined to the left. The beginning and the end of this pipe or cable are not visible. The orthogonal form in the left foreground of the image is made of red rectangular steel pipes and flat U-shaped profiles. It finds its echo in an array of vertical, horizontal and diagonal stretched red and gray forms shown in the middle ground. The background is made of an undulating green form, beginning just above the middle of the right edge of the frame, rising to the right behind the worker into foreground, lowering slowly to the left of his head and rising again behind the orange orthogonal form to the left. Above this zone of different shades of green, probably vegetation, upright light gray orthogonal forms appear, probably concrete architectural elements. Between those architectural elements, above the head of the worker in the foreground and between the parts of the orthogonal red form to the right, lighter gray zones seem to indicate the sky.

Sec. 0.25 – 0.26 A voice: “Beaucoup beaucoup beaucoup...” (Many, many, many...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 0.27 – 0.34 Muffled wind-like noises The source of these noises cannot be identified in the image.

Sec. 0.26 – 0.28 A voice: “On a des outiles qui nous permettent ne plus s’user comme avant...” (We have the tools which prevent us from getting worn out,

unlike the past...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 19 Sec. 0.25 – 027 The camera pans from right to left. It has a midrange focal point. At the beginning of the sequence an inclined black line, probably a beam or a thick cable, crosses the image from the top left corner of the image to the bottom edge a little bit further to the right. At one third of the frame from the right edge three upright parallel lines of different thicknesses and colors cross the image: a thin gray one to the left; a red or orange one, about twice as thick as the gray one in the middle; and another gray one, twice as thick as the orange one, to the right. At the bottom part a red haze that cannot be identified follows the thick gray line. From the left of the frame, an I-shaped horizontal red beam looms into the image, passing behind the inclined dark line, the thin line, touching the red/orange one and disappearing behind the thick gray line. Behind the upright lines and the horizontal beam, a construction worker appears, wearing the same gear as the one in sequence 5. His torso and head are mostly hidden behind the upright lines. His left shoulder and the upper half of his left upper arm are visible to the right of the three upright pipes. To the left of those pipes, the back of his left hand is visible above the horizontal beam as well as the upper half of his right hand, holding a walkie-talkie. As the camera moves to the left, the face of the worker appears between the upright pipes and the inclined one. He seems to be of European or North African descent. A rectangular gray form attached this inclined line becomes visible. During this process the worker leans progressively forward while stretching his left arm forward at the same time. At second 26, another gray line, corresponding in shape and size to the thicker gray line to the right of the frame appears at the left edge of the frame, moving progressively inwards. Right after the gray line, an orange line, corresponding to the one on the right at the beginning of the sequence appears. The worker is holding onto this line which probably is a beam. Right after the first orange line a second one enters the frame.

From this moment on, the first red line stays stable while the second one moves to the right. As the camera continues to move, a double brown pipe structure, connected in a orthogonal steel form appears. Until the appearance of the double pipe, the background the sky is of a light gray, except at its bottom where are darker form seems to indicate the presence of a forest. Behind the double pipe the background is black in the two upper thirds. The bottom third is light gray like the sky. In the frame, the movement of the worker extends the movement of the worker in the preceding frame.

Sequence 20 Sec. 0.27 – 0.28 The camera moves on an upwards diagonal from right to left, extending the movement of the preceding sequence. It has a midrange focal point and the foreground and the background are blurred. At the beginning of the sequence at about one third from the left edge of the frame the galvanized steel pipe of scaffolding crosses the foreground vertically. At its half height, the pipe is equipped with connecting elements. These elements consist of galvanized steel flats, folded to a U-shape. In the center of every side there is a hole. On the open side, the elements are welded to the upright pipe. A horizontal pipe is attached to the connecting element on the left. In the middle ground a construction worker is shown. It is the same as the younger worker in sequence 11. His right ear and a small part of his neck, face and hardhat are hidden behind the vertical pipe as well as half of his mouth. The tip of his left shoulder is visible while his right one is partly hidden by the vertical and horizontal pipes. Bits of the orange inserts covering his jacket can be seen underneath the horizontal pipe. His head is slightly inclined to the right. While the camera keeps turning, at Sec. 0.28 a pipe, inclined to the right and connected to both the horizontal and the vertical beams, becomes visible. Just before Sec. 0.29, the worker's face becomes visible between the vertical and the inclined pipe. In the background, to the right of the worker, reddish-orange, steel elements, both vertical and inclined - from left to right and from right to left - are shown. In between the reddish-orange elements, what seems to be a steel ladder

crosses the frame. Between these structures, blurred, bright orange surfaces are interspersed. To the far right, a small, black rectangle touches the frame. It disappears immediately by the movement of the camera. In the opposite corner of the image, a white rectangle appears with a circular gray form in its center. This rectangle reveals itself through the camera movement as an L-module framing something that might be an entrance. All the elements of the image described are shown in front of a light gray surface, probably an element of concrete architecture. The movement of the camera in sequence 20 extends both the camera movement in sequence 19 - and thus the movement of the elements in the foreground through the frame - and the motive of the visibility of the workers as conditioned by the movement of those elements. The speaking person cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 21 Sec. 0.29 The camera pans from left to right. It has a mid-range focal-point. In the foreground, a steel pipe crosses the image. This pipe is slightly inclined from right to left, starting at the lower left corner of the frame and ending at about a quarter of the frame's width from the left. The pipe is perforated at regular intervals. The perforations follow a straight line. The pipe is held by the construction worker shown in sequence 4. He wears the same protective gear as in the preceding sequences. He is looking downwards. He holds the pipe at the bottom with his left hand and at the top with his right. His torso and head form the diagonal of the frame from bottom left to top right. His hard hat nearly touches the upper right corner. His left arm disappears from the shoulder tip to the edge of his glove outside the frame, as does his right arm of which only the upper half is visible. He pushes the pipe downwards. While pushing the pipe he turns and his head and torso pivot to the right. In the background, a series of lines form the other diagonal of the image, from bottom right to top left. Those lines are probably steel-pipes - one square shaped at the bottom, a small round one above and on top a thicker round one. They are shown in front of a white or light gray surface. Between the right shoulder of the worker and the thick gray line,

a blurred light brown form with a straight edge appears behind the worker's face. Parallel to this light brown form, a gray line to the right connects the shoulder of the worker with the thick gray line. Above the thick round pipe, and limited at the middle of the frame by an upright frame, a black form fills the rest of the background. At the end of the sequence, two black pipes appear in the left upper corner of the frame: one follows the line of the worker's left arm and the other is nearly upright. These lines appear in front of a darker gray triangle. The hypotenuse of this triangle is again parallel to the edge of the light brown form next to the worker's head. The movement of his head extends the camera movement of sequence 20 and the worker's body movement repeats the movement of the worker's head in sequence 20.

Sequence 22 Sec. 0.29 – 0.30 The camera pans from left to right. It has a mid-range focal-point. At the beginning of the sequence, a green object with a light gray rim at the bottom covers 3/4 of the frame. It is probably a piece of fabric. Behind this green piece of fabric a construction worker appears. He wears the same protective gear as those shown in sequences 5, 7, 8, 9, 15, 17, 19 and 20. His face is not visible. Only left side of his head, his left ear, an earplug, the left temple of his glasses, the left side of his hard hat and his left shoulder are visible. He is not identified. As the camera moves to the left, the green object moves simultaneously, turning away from the camera. During this movement the sleeve of an orange t-shirt and somebody's left elbow appears. Thus the green fabric is revealed as a sleeveless vest worn over a t-shirt. Throughout the same movement, the face and the upper half of the worker's torso become visible as well as he adjusts a telescopic prop on his left. At the end of the sequence, an upright pipe with a conic head enters the image from the right. The background is a light gray surface except a darker orthogonal form on the right of the worker, which inclines to the right. The movement of the green garment prolongs the movement of the worker in sequence 21.

Sequence 22 Sec. 0.30 - 0.31 The camera pans from right to left. It has a mid-range focal-point. The right half and the center of the foreground are mostly occupied by a worker, wearing an orange hard hat, an orange t-shirt and a green sleeveless vest. He has light brown, short hair and is of Caucasian origin. He is wearing protective glasses. His head, neck and shoulders are visible in profile. His torso disappears outside the frame at the bottom. In the beginning of the sequence his head is bent forward. While the sequence goes on, he moves to the left, straightens his body and turns it towards the camera, then bends forward and turns away from the camera again. To his left the foreground is closed at the edge of the frame by an element probably conceived for lifting purposes. This element consists of a slightly inclined red square pipe, connected by a mechanical module to a round steel rod continued upwards to the top edge of the frame by a light gray steel-pipe. At the beginning of the sequence, two construction workers are visible in the middle-ground, one to the left and one to the right of the worker in the foreground. The worker to the right is the same as the one in the precedent sequence, the one to the left is the one featured in sequences 4, 10, 11 and 21. Both workers are shown in a $\frac{3}{4}$ position towards toward the camera. They are not identified by name. The worker to the right is standing upright, holding a scaffolding element which he lifts slightly during the section. The worker to the left is standing bent forward, stretching out his left arm, seemingly working on the same element as the worker in the foreground whose body hides the worker on the left while the sequence goes on. Behind the workers, an array of red metal elements (probably pieces of support structures for casting of concrete architectural elements) stretches completely across the center of the frame. Behind those metal structures some vegetation appears. In the background, multistory apartment buildings rise up in front of a light gray sky. The right-left movement of the workers in the frame extends the movement of frame 21. The sequence also indicates a hierarchy between the "Compagnons" shown clearly in focus and the other worker who remains blurred.

Sec 0.31 – 0.34 A voice: “ C’est pour avoir une vie meilleure – c’est on a vraiment une vie meilleure...” (It is so that we have a better life. And we really have a better life...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 23 Sec. 0.31 – 0.33 The camera pans from right to left. Its focus is adjusted to the middle ground. At the opening of the sequence, a seemingly flat, brownish surface in the foreground (probably a component of a mold for casting concrete) covers nearly half of the frame. A worker, standing on its left holds it upright. The worker is shown frontally, the top of his hard hat is cut off by the upper edge of the frame while his lower torso disappears outside the frame underneath its bottom edge. His right arm, bent upwards, crosses his torso to hold the brownish panel. The worker is the same as in sequences 4 and 21 as well as one of the two workers appearing in sequence 11 and one of the three in sequence 22. He is not identified by name. As the sequence progresses, he tilts the panel to the left, disappearing momentarily behind it. The camera follows this movement. When the panel is tilted completely and has disappeared from the frame, the worker reappears at the right edge of the frame, still shown frontally, but his torso being inclined slightly to the right. While he straightens his body again upright, another blurred form crosses the foreground, momentarily filling it up completely. It can be assumed that this form is another worker, given the fact that it has an orange edge at the top, like a hard hat, a blue edge at the bottom like a work jacket, a black surface to the right like hair and a skin colored surface to the left, probably a face. The background of the frame is entirely filled with upright rebar structures, panels and horizontal orange reinforcement elements used for casting concrete architectural structures. The worker shown in sequence 23 is placed at exactly the same spot as the worker with the green sleeveless jacket in the preceding frame. The right-left movements extend as well the dynamics of the preceding frames.

Sequence 24 Sec. 0.33 – 0.34 The camera is stable. It has a mid-range focal-point. At the beginning of the sequence a blurred right arm, visible from right under the shoulder to the black gloved hand crosses the frame at the same spot as were placed the worker in the beginning of the preceding sequence and the worker with the green sleeveless jacket in the sequence before. The hand is holding what seems to be a red pencil. A blue triangular form in the upper right corner, filling the frame at one quarter on the upper edge and to three quarters at the right edge seems to be a part of the torso the arm crops out from. As the sequence continues the arm retracts to the right and disappears from the frame. Meanwhile, what seems to be a yellowish cord moves horizontally from the bottom upward across the frame, disappearing behind the upper edge. As the arm disappears, a worker, whose head, right shoulder and right arm are hidden and whose torso disappears right under his belt behind the edge of the frame, becomes completely visible. It is the same worker as the one in sequences 4 and 21 as well as one of the two appearing in sequence 11 and one of the three in sequence 22. He is holding with both hands the container for a roll of ribbon to create a chalk line, winding up the ribbon. From a posture, inclined to the right, his upper body moves to the left. He is not identified by name. The background is composed of the same elements as the preceding frame. In addition, elements of scaffolding are visible as well as the base of a crane and three other men in work gear to the left of the worker in the middle ground. Two of these men, standing close together, are wearing white hard hats, one an orange one. They all wear orange sleeveless vests and presumably blue pants. As they are blurred, they can not be described more precisely. They are not identified by name.

Sequence 25 Sec. 0.34 – 0.35 The camera is stable. It is focused on the background. A flat silver grayish surface with orange and blue reflections fills the foreground. Its surface is limited by a line running from the middle of the frame's left edge upwards to a

point 1/5 of the width from the right edge and 1/4 from the top and continuing from there nearly horizontally to the right edge. On the left of the frame above the flat surface, a gloved hand, apart of a blue sleeve and a detail of an orange t-shirt are visible, as well a small bit of a blue work jacket. The hand is holding a taut blue cord, covered in blue chalk. The cord follows the direction of the arm and the hand that holds it, from 1/3 of the left edge of the frame to the center at the bottom. At the end of Sec. 0.34, the hand lifts the cord and snaps the line at Sec. 0.35. When the line snaps, the sequence abruptly ends.

Sec 0.35 – 0.38 Wind-like noises going crescendo then fading out slowly. The source of these noises cannot be identified in the image.

Sequence 26 Sec. 0.35 – 0.38 The camera pans from right to left. It is focused on a man standing slightly to the left of the center of the image, visible from the belt-line up. Progressively the camera zooms in until the man is only visible to his chest. He has short, dark hair, dark eyes and seems slightly tanned. He is smiling. He is from Southern European, North African or South American descent. He is wearing what seems to be work gear, orange with a blue collar, large blue stripes and thinner reflecting silver inserts. He is not identified by name. Holding his hands in the beginning of the sequence along his body, the man slowly crosses his arms on his chest. As the camera is focused on the man, his surroundings are blurred. Thus the many people moving around him cannot be identified. While the movements of the man are of normal speed or slightly slowed down, the movements of the people around him are highly accelerated.

CHAPTER 2 Bâtir pour les autres (Building for others)

Sec.0.39 – 0.40 A voice: “Bâtir une vie meilleure c’est...” (Building a better life is...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established

Sec. 0.40 – 0.41 A voice: “C’est bâtir pour les autres...” (It's building for the others...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established

Sec.0.41 - 0.42 A voice: “C’est pour les personnes qui vont travailler dedans...” (It's for the people who will work there...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established

Sequence 27 Sec. 0.39 – 0.42 The camera is stable. It is focused on the foreground. Slightly to the right of the center of the frame the top part of a building – the Tour First at the La Defense business District in Puteau outside Paris– is shown. The building is shown at the same place in the frame where the worker was shown at the end of the preceding sequence, and its peak is placed at the same distance from the top edge of the frame as was the head of the worker. The exact portion of the building represented cannot be identified without additional research. The building is shaped in an orthogonal spiral, the further inward a section of the building is located, the higher it is. All the roofs of the sections are inclined, rising towards the next higher section. The edges of three roofs carry triangular spikes or antennas, giving three edges of the different sections the shape of saw blades. The façade is completely covered with glass panels. The high rise stands in front of a blue sky with white cumulus clouds. The clouds move horizontally from right to left. Their movement is accelerated. The sun shines through the clouds in the upper left corner of the frame. In the space between about 1/8 of the width of the frame from the left edge and the high rise, right underneath the horizontal midline of the frame, a text appears against the sky: “bâtir pour les autres” (building for others). It is written in

the same typeface as “bâtir une vie meilleur” in sequence 1. As the letters appear, they turn progressively darker towards the left while they disappear on the right. The text, slightly undulating, is inclined from lower right to upper left. The letters themselves appear heavily inclined to the right, straighten up and turn on their axis to the right while disappearing. The sequence ends when the letters have disappeared.

Sec. 0.42 A voice: “C'est pour leur confort, quoi...” (It's for their well being...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established

Sequence 28 Sec. 0.42 – 0.43 The camera pans from right to left stable. It has a midrange focal point. The frame shows what seems to be the entrance hall of an office building with light gray or brown flooring The camera shows a longitudinal view of a reception or information desk. At the bottom edge of the frame, the desk takes the 2/3 of the width on the right of the image. The right half of the desk is made of a light gray, smooth surface. Its left half consists of a light brown, probably wooden, structure in the shape of a stretched open parallelogram with rounded edges and the left side missing. In the foreground, this light brown structure contains a blue folder with a greenish yellow label, some sheets of paper and a self-inking stamp. The rest of the interior of the structure is hidden by an upright partition. The two sides of the desk seem separated by an upright glass panel, reflecting the side of the hall the camera is placed in. Opposite the desk, at the right edge of the frame, a piece of tan colored furniture, either a couch or a low table is partly visible. At the beginning of the sequence, a man is standing on the right side of the information or welcome desk. He is visible from head to hip. The man is not identified by name. He is wearing a dark jacket or short overcoat and a lighter colored pair of pants. He has short dark hair that is starting to turn gray and to show a bald spot at the back of his head. He is wearing glasses. His hands are resting on the desk, holding an unidentifiable object. He stands slightly leaned

forward to the left. He is standing at the same spot in the frame as where the high rise was shown in the preceding frame. The slightly blurred image of the man is reflected in the glass panel, as is the image of another man, who appears in the back of the hall, wearing a dark polo shirt. The movement of this second man, crossing the hall from left to right, is mirrored in the glass panel. The man in the foreground is talking to a woman, sitting on the left side of the desk in a tan colored chair. She wears an off-white blouse. Her long, dark brown hair is tied back. She is not identified. Her hands are resting on an open folder, holding a green pen. As the camera moves towards the left during this conversation, at Sec. 0.43, the woman and the light brown structure in front of her become clearly visible while the man disappears in the reflection of the glass-panel until only the reflection of the woman is visible while the man has nearly completely disappeared. Only a blur of his face remains in the image. The background of the frame consists of 1/4 of an irregularly brown-gray-beige striped surface, a curtain or a separating surface. The rest of the background shows a row of spaces, separated from each other by glass surfaces, the first one being an open space - a conference room or a cafeteria. As the different glass surfaces reflect each other, the precise nature of this space is impossible to identify.

Sequence 29 Sec. 0.44 The camera pans from right to left. It is focused on the foreground. The frame is separated in three parts. On the right is a light-gray, blurred surface about a third of the frame wide. On the left is a purple, blurred surface a quarter of the frame wide. Between those two surfaces, the frame shows a blurred interior, probably an office. In this interior, a person, probably a woman, wearing a dark jacket and a gray t-shirt is sitting on a dark chair at a white table. The person's left arm is resting on the table while her right arm is held against the ear. She is not identified by name. Behind the person, the view goes through a window with a window cross into an overexposed exterior. The only element visible in this overexposed environment is a small part of what could be a metal railing

outside the window. While the camera moves, the wall behind the person becomes visible, while the purple surface disappears and the image of the person herself fades in the light gray blur. The purple and gray surfaces extend the preceding image, as they repeat its structure of the women and her reflection on each edge of the image, framing an animated center.

Sec. 0.45 – 0.48 A voice: “On s’ dit on construit pour les autres, ‘faut que soit bien fait, ‘faut...” (We tell ourselves since we are building for others, it must be well done...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec 0.45-0.50 Background wind noises The source of these noises can not be identified in the image.

Sequence 30 Sec. 0.45 – 0.46 The camera pans from left to right. It is focused on the foreground. The frame is separated in 4 equally sized, large, vertical stripes, each of them about 1/5 of the frame wide and smaller stripes on each edge. From the right to the left, the first small strip and the following three larger ones are made of sanded glass. Then follows a stripe of green tinted glass and then again a small bit a sanded glass. The stripes are separated one from the other by small slivers of transparent clear glass. Through the green tinted glass and the small transparent slivers, the image opens to a blurred interior (probably an office) showing a low wall and a large window with a dark frame and railing. In front of the window a person (probably a woman) is moving, dressed in dark shoes, dark pants and a dark top. The person's left arm is hanging freely while she is walking. Her right arm is held up to her ear, as if she were using a phone. At Sec. 0.46 the person appears partly in one of the small transparent clear glass slivers. She can be identified as a woman with her hair pinned up. She is not identified by name. Again an element of the preceding frame's structure is echoed in this, as the green transparent glass stripe occupies exactly the same place as does the visible interior in the preceding frame, and the movement of

the woman and the frame continue the movement of the camera in sequence 29.

Sequence 31 Sec. 0.46 – 0.48 The camera moves from left to right and zooms out. It is adjusted to the middle ground. The double glass cylinder of a revolving glass door is filmed from the outside at chest height. An urban environment or a business district is reflected on the outside of the cylinder. Three stripes and the Bouygues Télécom logo appear on the cylinder, either sandblasted or made of adhesive material. The rotating door shows the same stripes as the cylinder. At the beginning of the sequence, the same man as in sequence 2, wearing the same jacket as the workers in the sequences 5,7,8,9,11(the younger one), 17,19, 20 and 22, but instead of an orange t-shirt he has on a white shirt, enters the frame. He is pushing the revolving door. As the camera zooms out, another man, walking next to him, becomes visible. This man has dark short hair. He wears glasses and a light brown jacket. Neither of the men is identified by name. The sequence ends when the Bouygues Télécom logo becomes visible. The only elements seemingly belonging to the inside of the hall are circular lighting elements.

Sec. 0.48 – 0.50 A voice: “Encore mieux pour les autres que ce soit nous...” (Even better for others than for us...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 32 Sec. 0.48 – 0.50 The camera pans from right to left. It has a midrange focal point. The sequence shows a view of the entrance hall of the Sequana Tower, the Bouygues Télécom headquarters. As the same circular lighting elements as in the preceding sequence are visible and a revolving door appears in the background, this hall seems to be the place which the two men entered in the preceding scene. In the beginning of the sequence, the image is split in two parts. The 2/3 of the image

from the right are covered by a glass-panel, reflecting the architecture outside the hall and in the back of the camera, namely the curve of the main façade of the tower. On its left edge, the panel is cut in a 20° angle upwards and to the right. The rest of the frame shows a blurred view of the interior of the entrance hall and its glass façade with black metal framings, its light gray flooring, and its light gray ceiling with circular lighting elements of various diameters. Through the glass façade the outside space is visible. Three people, two men and one woman who are not identified, are crossing the hall from right to left. The woman, with long, dark hair, is wearing light red pants and an off-white top. The man to the right wears a white shirt and a beige or light yellow pair of pants, while the men to the left wears a dark short sleeved t shirt and dark pants. As the camera moves to the left, the two men, seen in the preceding scene, appear from behind the reflections in the glass panel. They walk towards the camera, their left arms raised towards the ceiling in an attitude of explanation and conversation. They are not identified. The movement of the camera in sequence 32 extends the movement of the revolving door in sequence 31.

Sec. 0.50 – 0.52 A voice: “Ah, je bâtis comme si c’était pour moi bien sur...” (Ah, I build like it was for me, of course...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 33 Sec. 0.50 – 0.52 The camera pans from right to left. It has a mid-range focal point. The sequence opens with the blurred reflections of an interior on a glass-panel mixed with the equally blurred images of what is behind the same panel. The main visible elements are a light gray, striped, vertical surface, about a quarter of the frame large and about 1/8 distanced from its left edge, slightly curved inwards at its bottom right corner, brownish gray horizontal and vertical structures and numerous surfaces in different shades of gray and blue, from nearly black to light green. As the camera moves to the left, this curve becomes bigger and hides more of the white surface as, after a small dark

interval, another white surface appears. During the continuing movement of the camera, the curve develops into the profile of a man. The profile becomes complete at Sec. 0.51 when the second white surface has moved far enough into the frame as to cover 2/3 of its surface. The profile appearing in a double reflection recalls the worker shown in the two preceding frames. At Sec. 0.52 it becomes momentarily evident that the man whose profile is visible is wearing a blue and orange work jacket and glasses.

Sec. 0.52 – 0.53 A voice: “V’la faut que le travail soit fait dans le règles de l’art...” (So there it is: the work must be done properly...) The person speaking can not be identified. A link between the voice and a person on screen cannot be established.

Sequence 34 Sec. 0.52 – 53 The camera pans from left to right. It has a mid-range focal point. At the same spot where, in the preceding frame, the profile of the man became complete, the image shows a blurred but recognizable portrait of the worker shown in sequences 2, 31 and 32 at chest height and in a $\frac{3}{4}$ position towards the camera, wearing the same gear as in the preceding sequences. He is not identified by name. The worker is moving his head as if scrutinizing or checking his environment. The worker is standing in front of a white wall showing the shadows of the façade structure of the Sequana Tower. The white wall leads diagonally into the background of the image, closed by a back wall, structured from top to bottom into four different zones. The upper quarter is painted in a greenish, dark yellow color with a horizontal zone in a middle gray. Underneath this zone follows a horizontal row of what could be square vents or other openings in the wall, which look like a row of vents. Underneath this row of vents is a white horizontal surface as wide as the gray one above the vents. Next is a row of metal structures resembling exhaust and heating systems of a cafeteria. Underneath this follows a black surface and a light colored floor. Given these details, the scene is shot inside or in front of the cafeteria of the Sequana tower. Between the worker and the left

edge of the frame, different architectural elements or bits of furniture as well as two people, a man and a woman, appear. Both wear office clothes: the man has a light gray jacket and a white shirt without a tie and the woman has a sleeveless dress. They are not identified by name. The components in this part of the frame are superposed in a way as to make it impossible to know whether they are filmed directly or as reflections. It is likewise difficult to know if the worker is filmed within the cafeteria space or in front of a glass façade separating it from its surroundings.

Sequence 35 Sec. 0.53 – 0.56 The camera pans from right to left. It has a midrange focal point. The opening image of the sequence is separated in halves. The right half shows gray, probably concrete, wall structures with the same shadows as in the preceding sequence. The left half shows a superposition of this wall structure, details of architecture and furniture and people - namely a woman with long hair, wearing a turquoise tank top and a white skirt with black circles; a man wearing white pants, a white shirt and a grayish-green jacket; a woman with blond long hair held back by a white headband, wearing a white blouse with blue flowers; and another woman wearing a light blue tank top. None of these people are identified by name. The way the components of the image are superposed and interspersed makes it impossible to determine what is filmed directly and what is a filmed reflection. Again it is not clear whether the image is shot in the shown space or from its outside through a glass wall. At the beginning of the sequence, the image of the worker shown in sequences 2, 31, 32, and 34 and wearing the same gear appears in blurred details amongst the superposed and interspersed elements on the left side of the frame. He is moving towards the right. At the very end of Sec. 0.53 he disappears completely. Only some orange blurs remain visible. In Sec. 0.54 he appears again, clearly visible in a $\frac{3}{4}$ position towards the camera, even though the image is blurred to his belt level. He is framed by a darker surface indicating the depth of the space. As he continues to move towards the right, he disappears again gradually between the directly filmed elements and the reflections, while another

partial reflection of his appears on the left edge of the frame. Given the structure of the image, it is unclear if the worker was filmed directly or as a reflection on a glass surface. While the worker disappears on the right side of the frame, he becomes visible again at the left side of the image. He advances, his left arm upraised and touching the wall as if he was scrutinizing it for imperfections. It is again unclear if the worker is filmed directly or as a reflection. As the worker disappears to the right, in the same cluster of reflections, the man who accompanied him in sequences 31 and 32 appears. The man is moving towards the left. Neither the worker nor the other men are identified by name. At the end of the sequence, the right half of the image is covered by a dark surface, half black, half light gray. The sequence closes when the hand of the workers reflections touches the black surface.

Sec. 0.54 A voice: “Faire toujours faire mieux qu’les autres.” (Always do better than the others.) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established

Sequence 36 Sec. 0.55-0.57 The camera pans from left to right. It has a mid-range focal point. The worker already visible in the sections 2, 31, 32, 34 and 35 is shown in front of the same gray wall on which the shadow of the Sequana Tower façade falls. In the lower left quarter of the image, a rectangular flat gray surface (probably a table) is shown as well a corner of a second one. These two horizontal structures cross the lower left quarter of the image diagonally, parallel to the gray wall. In this sequence the worker continues the movement of touching the wall commenced in the preceding sequence. He moves his left arm in a circular movement downwards until he reaches a counter surface at chest height along the wall, where he poses his hand. The sequence seems to be shot across a glass partition wall. Reflections of people are visible, namely on the right edge of the frame where the reflections of two men conversing enter the frame. The reflections move towards the left. One man visible is the same

that accompanies the worker from sequence 31 onwards. He is wearing a yellow or beige jacket. He is conversing with a man with dark short hair, wearing a dark blue jacket and a light blue pair of pants. None of these people are identified by name. The sequence ends when the reflection of the men in the yellow jacket moves just to the right of the center of the frame.

Sec. 0.57 – 1.01 A voice: “Là, i’s ont un bon environnement d’tavail, en déjà ils font un meilleur travail quoi...” (Where the work environment is good, they already do a better job there...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 37 Sec. 0.57 – 0.58 The camera pans from left to right. It has a mid-range focal point. Two blurred dark forms cross the frame. The sequence seems to be filmed through a glass partition wall. The sequence shows an open office space. In the right half of the image, a corridor with a beige carpet flooring linking diagonally the foreground with the background of the frame. On its left side, the visible part of the corridor is lined with 3 white rectangular chest high storage cupboards, about 6.5 ft wide and 28 inches deep. Then follows a ceiling high separation wall with a glass door. This separation wall belongs to an enclosed space (probably a meeting room). The wall of this meeting room, perpendicular to the corridor, is at the same time the front-wall of the open office space. This wall is made of yellow tinted glass. Behind the meeting room the corridor opens onto what seems to be a perpendicular office space. A man is shown sitting there on a dark chair at a white desk looking at a lap top computer. The man is wearing dark clothes. The right side of the corridor is outside the frame. The storage cupboards are placed at regular intervals. Through the first opening between them, an office spaces is visible. It is furnished with a white desk, a white rolling cabinet, an office chair on wheels and a desktop computer with a dark screen and a black frame. The front wall of this office space, lower than the storage cupboards, is yellow. A woman with shoulder

length dark hair is sitting at the desk. She is wearing a black jacket or a sweater, a light colored blouse and dark pants or a skirt. Her beige trench coat is hanging over the backrest of her chair. On the front side of the storage cupboard leading to the woman's office a plant can be seen in a white pot with dark filling, dirt or granulate. To the left and to the right of the woman, the heads of two male co-workers can be seen. All of these people are probably of Caucasian descent. None are identified by name. The left wall of the open office space is painted white, with ceiling-high windows. One window is open. This sequence, as different as it might be, echoes the preceding one, as it follows the same movement: at the end of the sequence, the right angle of the cupboard leading to the woman's office is placed exactly at the same spot in the frame as the man in the yellow jacket in the preceding one.

Sequence 38 Sec. 0.58 – 0.59 The camera pans from right to left. It has a mid-range focal point. The sequence shows a meeting room, filmed through a glass separation wall. On the right side of this wall, made of glass tinted in a yellow orange, is a door with a silver doorknob. The doorframe is made of a white square material. The left part of the partition wall is made of normal transparent glass. In the upper half of the frame are stripes of sandblasted glass. Reflections of bits of sky and landscape details, probably coming through windows on the opposite wall, as well as a reflection of the filming camera are visible on the glass wall. In the room behind the separation wall, four people are shown sitting around a rectangular conference table. One man, wearing a dark sweater and a lighter colored shirt, is turning his back to the wall. Two men are sitting at the head of the table. One of these two men has gray hair and is going bald. He is wearing a light blue shirt, dark pants and glasses. The other, a bit younger, with very short, dark hair, wears a dark sweater and glasses. A woman is sitting at the opposite wall. She is wearing a dark gray sweater and silver or pearl earrings. Her dark hair is pulled back in a bun. All of those people are probably of Caucasian descent. None are identified by name. At the end of this sequence the

white doorframe is the focal point at the same spot as the plant in the preceding sequence.

Sequence 39 Sec. 0.59 – 1.02 The camera pans from left to right. It has a mid-range focal point. The sequence shows a meeting room, filmed through a transparent glass separation wall. Reflections of what seems to be windows to the outside of the building are visible on this wall. The back wall of the space is made of transparent glass as well. It is held upright by a white square pillar at the left. In its upper half are stripes of sandblasted glass. At the same time, the upper half is partly covered with an orange-yellow transparent film. There are reflections on the back wall as well. Six people are sitting in the space around a meeting table. They all seem to be of Caucasian descent. At the beginning of the sequence, a youngish-looking man, in the center of the frame, is turning his back to the camera. He is structuring the frame in halves. The man has dark hair. He is wearing a dark sweater, a light colored shirt and glasses. To his left, at the head of the table, a man in his fifties is sitting. The man is balding with a patch of short hair. He is wearing a white shirt. A laptop is lying on the table in front of him. He is leaning forward, his arms on the table. To his left, a young woman with curly brown hair, wearing glasses, a black sweater and a lighter colored blouse is leaning forward as well. To her right, at the backside of the table, another young women with dark hair pulled back in a bun, wearing a dark red sweater and holding a pencil in her right hand is looking at her laptop. To her left, a man in his early fifties with short dark hair, wearing glasses, a light grayish-green sweater and a slightly darker shirt is leaning back in his chair, slightly inclined to his right, arms crossed on his lap. While the sequence goes on, he turns his head to the woman next to him. At the end of the sequence a person with long red curly red hair sitting in front of him, wearing a green scarf and a dark sweater, moves into the image. The sex of this person can not be determined. All of these people have white sheets of paper lying in front of them. All of them are probably of Caucasian extraction. None of them are identified. The young man structuring the frame in halves at the

beginning is placed at the same spot as the door frame at the end of the preceding sequence.

Sec. 1.01 – 1.05 A voice: “ I’vont savoir un jour ou autre que c’est... Bouygues qui a construit, il le sauront un jour ou un autre...” (One day or another they will know that Bouygues built it...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 40 Sec. 1.02 -1.04 The camera pans from left to right. It has a midrange focal point. The sequence opens on the view of a series of spaces, separated from each other by glass partitions. These partitions, filmed nearly frontally, are made by a structure composed of flat gray frames, probably in metal, holding glass panels. The camera seems to be positioned in an additional space, as there is a reflection on a glass surface between the camera and the first visible partition. At the beginning of the sequence, the right quarter of the frame is covered by a blurred black form. As the sequence goes on, this black form moves to the left and – as the form reaches the center of the frame, another form, recalling an arm, is raised and lowered. It becomes clear that it is a person crossing the space between the camera and the first partition. As soon as the form/person detaches itself from the right edge of the frame, the worker already seen in sequences 2, 31, 32, 34, 35 and 36 appears in the corridor between the first and second partition. He is not identified by name. The worker walks from right to left through the frame. Having crossed close to half of the frame he stops and turns towards the camera in a $\frac{3}{4}$ position, raising his head in the same time. At the beginning of the sequence, the black form covers exactly the same space as the red haired person at the end of the preceding sequence. At the same time, sequence 40 is the fourth in a row that stops when one of its defining structural elements is positioned just to the right of the frame center.

Sequence 41 Sec. 1.04 – 1.05 The camera is stable. It has a mid-range focal point. The sequence opens showing in its left half the worker already seen in the sequences 2, 31, 32, 34, 35, 36 and 40 and not identified by name at the same spot and the in same posture as at the end of the preceding sequence. But the camera has zoomed in, showing only the upper body of the worker. The right half of the frame is filled with a black blurred form, covering the same surface as in the preceding sequence. This form leaves the frame slowly to the right while the worker turns to the left.

Sec. 1.05 – 1.07 A voice: “Les clients, il sait bien que qu’est ce que c’est un Minorange...” (The clients know full well what a Minorange is...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 42 Sec. 1.05 – 1.07 The camera is stable. It is focused on the foreground. The camera has zoomed in on the head of the worker shown in the sequences 2, 31, 32, 34, 35, 36, 40 and 41. He is shown from the right, the head slightly inclined backwards. Behind the ear, the head disappears outside the frame. The rest of the frame is blurred. As the sequence goes on, the worker turns his head to the left. The camera moves backwards and zooms in in the same time. Thus the worker's head is progressively blurred and gets smaller to the point that the collar of his jacket becomes visible. The background becomes clear and shows again the system of glass partitions, stretching in an oblique line into the depth of the frame. The reflections of different men and women walking in the space become visible. None of the people are identified by name. At the beginning of the sequence a dark blurred line closes the frame to the right, just as does the dark line at the end of the preceding sequence.

Sec.1.07 – 1.08 A voice: “Ce que ce ce...” (This this...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 43 Sec. 1.08 – 1.09 The camera is stable. It has a mid-range focal point. The sequence opens on a two-leaf glass door. The door's glass panels are framed in gray metal. Each side has a vertical round handle made probably of polished stainless steel. Reflections on the door, of the space on the camera side and of blue lighting, as stripes on the door handles and as little LED points on the glass panels, make it difficult to understand the space on the backside of the door. Only vague forms of two men and some vegetation can be distinguished. As the sequence goes on, the right side of the door opens and two men enter. The man in front, in his late forties or early fifties is of Caucasian descent. He has light brown hair, and is wearing glasses. His clothes consist of a white shirt and a workman's jacket. The upper half of the jacket, including the upper part of the sleeves, is made of light blue fabric. The lower part of the jacket, including the lower half of the sleeves, is made of dark blue fabric. The light blue part has an orange lining. The jacket has a white zipper and shows a white rectangular badge on the left chest. The man moves from the right side of the frame to the left into the center. The second man, in his twenties, is of sub-Saharan African descent. He is wearing the same gear as the man preceding him, only he has a white T-shirt rather than a white shirt. The men are visible to chest height. They are not identified by name. At the beginning of the sequence, the left door handle separates the frame in two halves, thus repeating the structure of the image in the preceding sequence where the left, gray frame of the glass partition wall had the same function.

Sec. 1.08 – 1.13 A voice: “Ce que si les compagnons d' Minorange qui interviennent.. i'aura...quasiment pas de problème, ça un gage de qualité.” (It's that if the Compagnons du Minorange get involved, there won't be the slightest problem. It is a guarantee of quality.) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 44 Sec. 1.09 – 1.14 The camera pans upwards. It has a mid-range focal point. In the beginning the two men seen in the preceding sequence are shown frontally as they walk down the hallway of what appears to be an office building. It becomes evident that the men are wearing full work gear, a jacket as described in the preceding sequence, dark blue work-pants with light blue, calf-high, side pockets and work-shoes. The older man is carrying a black toolbox with red lines. Behind the men, in the right half of the frame, people are lining up in front of what is either a counter or the opening for an ATM. None of the people shown in the sequence are identified by name. As the men walk towards the viewer, the camera pans slowly upwards until the men are only visible as reflections on what appears to be the lacquered ceiling of the hallway.

Sec. 1.13-1.22 Background voices The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 45 Sec. 1.14 – 1.15 The camera pans from right to left. It has a midrange focal point. The sequence opens on a perforated metal surface with a metal frame on the right. This surface is filmed frontally. As the sequence starts, this surface opens and reveals itself to be a door. The two men, already visible in sequences 43 and 44 are shown behind this door in what might be an office space or a control room. The older man is sitting on the right in front of a dark colored desk while the younger man is standing, leaning slightly forward, his hands resting on the same desk. The older man is working on a desktop computer with a dark keyboard, a dark case and a screen with a dark frame. The screen is white with a light blue surface along the top edge, about 1/8 of the screen large, and a similar light blue line to the bottom edge. A drawing or the detail of a plan can be perceived in the lower right corner of the screen. A turquoise colored element, like a stretched triangle, is placed on the right of the computer. This element might be a control unit, as it shows gray buttons and a small, greenish screen. To the right of this element sits a file

case. In front of the file case is a gray telephone with white keys and a small display screen. To the right of this telephone a light gray printer. Sheets of paper are lying in front of the telephone and the control unit. The younger man is standing at about a one third of the width of the frame from its left edge. He is looking at a desktop computer in front of him, again with a dark keyboard and a dark framed screen. On the screen, mainly hidden by the younger man's back and arm, file icons can be perceived at the left edge in the upper half of the screen. On the dark surface of the screen the upper left corner of a white form, hidden behind the man's arm is visible. At the bottom of the screen a dark green or light blue line, similar to those on the other computer are visible. Behind the computer screens is a gray wall interrupted on the left edge of the frame by a slim piece of a window with a dark frame. Five monitors or digital display screens are hanging from the ceiling in front of the wall. The two screens on the right show nine different images of a building, inside as well as outside. The third screen from the right shows a central image surrounded by 16 smaller images. The two other screens have a turquoise background. On this background, a form looking like a right forearm and a hand appears. The "forearm" is structured in white and black forms, while the "hand" shows black and blue forms. The "hands" are continued by blurred forms. On the right of those two screens, a dark blue form appears in the right lower corner while on the left one a row of file icons runs along the left edge and a darker turquoise line along lower edge, like on the desktop computers. Underneath the first, third and fourth screens from the right, rolled cables are visible. Each screen shows a blue light in its lower right corner.

Sec. 1.16 – 1.19 A voice: "L' moment que j'pr'fère c'est le moment ou ils intègrent les locaux – puis nous on passe et on discute..." (The moment I prefer is when they settle into the building. Then we drop by and talk...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 46 Sec. 1.16 – 1.17 The camera is moving slightly upwards, as though hand-held. The whole depth of field is in focus. The sequence shows the same room as in sequence 45, with the same people in the same places. But the position of the camera was changed. It is now pans from the right side of the room all along the desk on the right. The image shows two walkie-talkies standing upright in their base. These walkie-talkies were hidden in sequence 45 by the older worker. The worker himself is shown sitting on an orange chair at about a one third of the width of the frame from its left edge, positioned at the same spot as the younger worker in the preceding sequence. Thus sequence 46 repeats the structure of sequence 45. With his right hand, the worker moves a computer mouse on a mouse pad with a blue LED lit edge. His left hand is resting on the desk. During the sequence, the worker turns his head from looking straight ahead – like he did in sequence 45 – to the right, seemingly shifting his attention from one screen on the wall to another. On the left side of the worker, three other computer mice are lying on the desk. At the left end of the desk, in the center of the image, a third desk top screen now appears. It was hidden by the younger worker in sequence 45. The screen is dark with a white stripe at the top and on the bottom. Two rows of rectangles are visible on the left side of the screen. The left row consists of four rectangles, with intervals between them as big as the rectangles themselves. These rectangles appear to grow darker from top to bottom. On the right of this row, 6 thinner turquoise rectangles appear touching those of the first row. This row is shorter than the first. It runs between the lower edge of the top rectangle and the upper edge of the bottom rectangle of the first row. To the right of the turquoise rectangles, dots appear, again in a shorter row running between the bottom edge of the top rectangle and the top edge of the bottom rectangle. These rectangles disappear behind the screen of another computer. The sequence shows as well that the window seen in sequence 45 is not flat but integrated in the angle of the room, which itself forms an angle. On the wall to the left of the two workers appears a row of three electric or electronic components or devices. On the left, a rectangular light gray box with a flattened oval form on its front is connected on its right to what looks like an alarm bell. Underneath the bell hangs another

gray box, significantly smaller than the first one. This box has a white inserted surface with a keypad of black keys and a small dark display screen. On the right of this box, a bigger box is attached to the wall, with a silver frame and a black surface. Four small light gray forms, switches or lights, are visible on the dark surface. Above the three rectangular devices, the angle of another box or device is visible, but the object disappears outside the frame. Underneath the three devices a black flat object is attached to the wall. In its center, just underneath the top edge, a piece of white or silver material juts out of this surface, bending downwards like a hook, with a round element sticking upwards out of it at its front tip.

Sequence 47 Sec. 1.17 – 1.18 The camera is stationary. It has a mid-range focal point. The sequence is filmed at knee height. The sequence opens on an entrance hall, probably of an office building. The sequence is filmed from outside this hall. As in sequence 18 a reflection appears between the camera and a person crossing the entrance hall. The image is structured in three zones. The left and the right of these zones show a glass partition, crossing the frame diagonally and ending on the glass façade of the building opposite the camera. Because of the superposition of three glass surfaces and the resulting overlaying reflections, it is difficult to localize a certain number of elements appearing in the image, as there is a landscaped area with bushes and trees visibly surrounding the building, a white car, red furniture, an information desk with a woman sitting behind it and several people crossing or entering the frame from right to left. The only element that can be easily identified is a turnstile, placed immediately behind the glass panel between the camera and the hall. This turnstile is made of brushed metal for its post and the frame of its arms holding glass panels. During the sequence an unidentifiable person walks through the turnstile. Only a dark pair of pants is shown. Sequence 47 extends sequence 45 and 46 in as much as the turnstile is situated at about 1/3 of the frame from its left edge, where the two workers were shown in the preceding sequence.

Sequence 48 Sec. 1.18 – 1.19 The camera pans from left to right. It is focused on the foreground. The camera is placed on the inner angle of a stair landing in the interior of what again seems to be an office building. It is situated hip high, as the ramps of the stairs touch the upper edge of the frame. The stairs are made of gray painted steel. The flight of stairs mounts to the left of the steps, not being vertically connected, allow the space behind them to be seen, even if it is blurred. The ramps of the stairs are separated. The posts on the landing are made of vertical steel flats, connected to a steel pipe that forms the railing. Underneath the railing, three other, thinner, steel pipes and a large steel flat connect the posts of the ascending and descending sections of the stairs. The two ramps are not connected. There is a space between their posts on the landing, roughly as large as the posts steel flats. Behind the stairs, the image opens to a blurred view of a hall-like space. This space contains a ceiling-high, orange-red, semi-circular or circular structure, situated in the center of the image but probably in the corner of the hall. As the sequence goes on, a horizontal bit of the stair railing becomes visible on a lower level. Then on the landing, the camera focuses on a small bit of another descending section of the stairs. This section ends on the floor of the hall space. Two men, who were formerly seen walking through the hall, mount the stairs. These men are not identified by name. Other white and light gray architectural elements appear as well as black furniture pieces, two hanging lamps, and five lighting devices around the top of the red structure. When the sequence ends, the post of the stair on the landing, actually the darkest element of the image, is situated at about one third of the width of the frame from its left edge. This post being the pivotal element of the image, sequence 48 structurally repeats sequences 45,46 and 47.

Sec. 1.19 – 1.20 A voice: “et nous ça nous fait plaisir...”
(And that makes us happy...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 1.20 – 1.24 A voice: “et nous ça nous fait plaisir par ce qu’on se dit que... on a tous participé à not’ niveau ...hm... à ça...” (And that makes us happy because we all played a part at our level...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 49 Sec. 1.20 – 1.21 The camera pans from left to right. It is focused on the foreground. The sequence shows the same hall space as in sequence 48, but the camera position has changed. It now films from the bottom of the orange-red structure at nearly floor-height. Thus sequences 48 and 49 repeat the 90degree angle change already operated in sequences 45 and 46. When the sequence opens, the red structure nearly fills the left half of the frame. The other half opens to a blurred view the hall space, showing a cubic ceiling high form, structured by white-square and rectangular tiles with black joints at the opposite end of the hall. On the surface of this form turned towards the camera, a rectangle structured by horizontal layers of different shades of red appears. It might also be a mirror reflecting the red structure. On its perpendicular surface, a door opens to a slightly elevated surface in comparison to the hall floor. This surface is equipped with a ramp and a railing. It is probably the lower landing visible in sequence 48. Above the door a dot of light gray seems to indicate an element protruding from the form, thus suggesting that the form is an elevator shaft. Between the red structure and what might be an elevator shaft, two black sofas are placed in the hall and three lamps are hanging from the ceiling. There seems to be another source of lighting on the cubic form. As the red rectangle is lit, but the whole image is blurred, the light-source cannot be described. Two people are sitting on the sofas. Another person is leaning over the railing on the elevated surface and a fourth person is crossing the hall perpendicular to the camera. None of these people are identified namely. The sequence closes when the right edge of the red-orange structure is shown at about one third of the width of the frame from its left edge, thus repeating the structure of the four preceding sequences.

Sequence 50 Sec. 1.21 – 1.23 The camera pans from right to left. It has a middle range focus. The sequence shows reflections on a yellowish green surface. At the beginning of the sequence, a blurred square form containing two white squares covers three quarters of the frame from the left. On its right appears the steel and glass structure seen in sequences 31, 32, 34, 35, 36 and 40. As the sequence goes on, the form moves to the right. On the left side of the image, the worker already seen in sequences 2, 31, 32, 34, 35, 36 and 40 appears. He is shown to chest height. The rest of his body is cut off by the upper edge of the frame. The worker moves to the right as well. At the end of the sequence, the worker is positioned at the same spot as the red form in the preceding sequence. Thus the structure of the sequence extends the structure the sequences 45, 46, 47, 48 and 49.

Sequence 51 Sec. 1.23 – 1.25 The camera pans from right to left. It has a mid-range focal point. At the bottom of the frame, a flat surface of the same yellowish green color as in the preceding sequence crosses the image in a slightly oblique line rising from left to right. It shows the same kind of reflections as the preceding sequence. Behind this surface, the same worker as shown in sequences 2, 31, 32, 34, 35, 36, 40 and 50 appears. His body is shown to waist level in a three quarter position. He is turned to the left. His left arm is hanging freely while he holds the hand of a younger man standing on his left. The younger man has short dark hair. He is wearing a dark jacket and a greenish-gray T-shirt, shown to waist level and in a three quarter position. He is probably of Caucasian extraction. He places his left hand on his heart. Behind the men, the space of a hall becomes visible. The right façade and the back of the hall are made of the same steel and glass structure as seen in sequences 31, 32, 34, 35, 36, 40 and 50. The left side, a cubic two-story high space, is separated from the hall. This space has two large rectangular windows with dark frames opening to its lower level and two similar windows opening to its upper level. The walls of this space are white, as is

the ceiling of the hall. As the image behind the two men is blurred, it is possible to see lighting under the ceiling but impossible to describe the light source. As the sequence goes on, people cross the hall and the younger man moves his left arm towards the worker, the index finger stretched out as to indicate a kind of relation between the worker and himself. The worker respectfully bows his head. None of the people in the sequence are identified by name. At the end of the sequence the younger man is located at the same spot as the worker in the preceding one. Thus sequence 51 repeats the structure of sequences 45 to 50.

Sec. 1.24-1.35 Wind-like noises going crescendo The source of these noises cannot be identified in the image.

Sequence 52 Sec. 1.25 – 1.28 The camera zooms in maintaining its mid-range focal point. A Compagnon is standing facing forward in an urban space (probably a park) in front of a monumental staircase. There is some vegetation on either side of the staircase. He is in late fifties or early sixties. He has short white hair and seems of North African descent. He is not identified by name. He is wearing the same gear as the Compagnon in sequence 26. He is shown from head to waist level. At the beginning of the sequence he crosses his arms behind his back. As the sequence continues, he crosses them in front of his chest. He is shown in normal speed while the camera zooms in on him but the movement of the people around him is exaggeratedly accelerated. They all appear as blur. Sequence 52 extends sequence 51 in as much as the Compagnon is shown at the same spot as the space between the Compagnon and the younger man in the preceding sequence.

Sec. 1.27 – 1.30 A voice: “Je participe plutôt à... au bien-être des gens...” (I play a role... in peoples' welfare...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 53 Sec. 1.29 - 1.32 The camera pans from left to right. It has a mid-range focal point. A branch with reddish brown leaves occupies the foreground. On each edge of the image, a similar branch protrudes into the frame. As the camera pans to the right, it zooms in at the same time. As the camera zooms in, green, leafy bushes appear in the background. Between the bushes in the foreground and those in the background, a woman walks from left to right and a Compagnon and a woman are stroll from right to left. None of these is people is identified by name. They are talking to each other. The Compagnon is on left side of the woman. The person walking from left to right is dressed in gray and is wearing a backpack. She seems to have long dark hair. She stays blurred throughout the entire sequence while the image of the other two people becomes clear as the camera zooms in. The man is a Compagnon du Minorange, wearing the same cloths as the Compagnons in the sequences 4, 6, 10, 18, 21, 24 and 25 except he is wearing a white shirt rather than an orange t- shirt. He is of sub-Saharan African descent. The woman is wearing a dark sweater and jeans. She has long dark hair. She seems of Caucasian descent. During the sequence, the man and the woman walk towards the camera. At the end of the sequence, the Compagnon turns his head towards the woman and raises his left arm as if he was indicating something which is situated outside the right side of the frame to the woman. None of the people in the frame are identified by name. The sequence closes when the Compagnon is positioned at the same spot as the Compagnon in the preceding sequence while the woman is situated about 1/3 of the width of the frame from the right.

Sec. 1.30 – 1.32 A voice: “Et tu repasse devant, si.. c’est chez moi ici, tu te sents chez toi...” (And you go past it, yes... and its yours here, you feel at home...)
The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 1.32 – 1.35 A voice: “ Et on fait des appartements, j’ai un copain qui a acheté un d’ces appartements...”

(And we build apartments. I have a friend who bought one of these apartments...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 54 Sec. 1.32 – 1.34 The camera pans from left to right. It is focused on the foreground. Branches with reddish brown and green leaves occupy the foreground. In the middle ground is a two-story apartment building, modeled on 18th century architecture and painted white. It has a hipped roof and story-high dormers with rounded pediments. The camera is focused on the angle of two of the wings of the buildings. This angle is situated a third of the width of the frame from the right. The wings of the building disappear in the blur of the background on the left side and outside the frame on the right side. The background of the image is formed by blurred building like forms. Right in front of the angle of the building, the two conversing people visible in the preceding sequence appear. They have changed positions. The Compagnon is now on the right and the woman on the left. The Compagnon raises his right arm as if indicating something to the woman. Between the two conversing people and the branches in the foreground, a person crosses the frame from right to left. The man and the woman are not identified by name. The sequence 54 extends the preceding one as the angle of the apartment building is situated at the same spot as the woman conversing with the Compagnon at the end of sequence 54.

Sec. 1.33-1.44 Birds singing in the background The source of these noises cannot be identified in the image.

Sequence 55 Sec. 1.34 – 1.37 The camera pans from left to right and upwards. It has a mid-range focal point. At the beginning of the sequence, a blurred branch of green leaves appears in the lower left corner of the frame. Behind the leaves, the same Compagnon as in the preceding sequence appears. He is shown

from the chest upwards. His right shoulder is situated outside the frame. His left arm is raised, as if indicating something. His left forearm and his left hand are situated outside the frame. Behind the Compagnon, nearly completely hidden by his left arm, the same woman as in the preceding sequence is visible. Neither the man nor are the women identified by name. The background of the frame is cut in half by a line slightly inclined downwards from left to right. The lower half of the frame shows the second floor of a building like the one seen in the preceding sequence and the upper half shows its roof. As the sequence goes on, the Compagnon moves his arm first to the right, lowering it a bit while moving it slightly back to the left. Then he moves it to the right again. While he moves his arm, the camera pans upwards. At the end of the sequence, the forearm of the Compagnon is visible in the left half of the frame, as well as his hand. The index finger is stretched out while the other fingers are folded in. Now the background shows the hipped roof of the building with its story-high dormers with triangular pediments. In its upper right corner, the white, triangular piece of another architectural structure is visible. At its end, the sequence 55 repeats the structure of the two preceding ones, as the right edge of the right dormer is situated at the same spot as the angle of the building in sequence 54 and the conversing woman in sequence 53.

Sec. 1.35 – 1.43 Muffled wind-like noises going crescendo The source of these noises can not be identified in the image.

Sec. 1.36 – 1.40 A voice: “Quand les gens, quand ils habitent dans du locatif, pour eux c’est... comme si c’était l’accès à la propriété...” (When people, when they live in these rentals, for them...it's like becoming owners...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 56 Sec. 1.37 – 1.40 The camera pans from left to right. It has a mid-range focal point. The foreground is blurred. The

sequence is shot through the branches of a bush with green leaves. Behind the bush, the same Compagnon and the same woman shown in the three preceding sequences appear. Behind them, the image shows more vegetation and zooms in on a white surface, probably the wall of building. The two people, who are not identified by name, are shown from their chest upwards. They look towards the upper right corner of the image. At the beginning of the sequence, the Compagnon has his arm raised. He lowers it while the camera pans to the right. At the end of the sequence, the woman is situated at the same spot as the edge of the dormer in sequence 55. Thus the structure of the preceding 3 sequences is once more extended.

Sequence 57 Sec. 1.40 – 1.43 The camera pans from right to left. It is focalized on the background. The sequence opens on a low angle shot. It shows a lawn slightly climbing from the right to the left of the frame. A small tree is situated at the same spot where the woman was shown at the end of the preceding sequence. At the end of the sequence, a second tree appears on the left edge of the frame. Behind the lawn, at the right edge of the frame, the same Compagnon and the same woman as in the four preceding sequences appear. They stroll from right to left through the frame, the woman walking in front, the Compagnon on her left, his left arm raised. Behind them is the facade of a building similar to those shown in sequences 54 to 56. At the left edge of the frame, the front door of the building is shown. It is modeled on 18th Century woodwork, with two wings and a rounded pediment painted in turquoise. The pediment consists of window-bars fanning out from the center of the pediment. The surface between the window-bars is filled with glass. The whole door is inscribed in a rectangular opening, flanked by square pillars with rectangular capitals. A circular lamp is installed above the door in the center of the space between the pillars. On the right side of the door, a French window with a white frame and light gray curtains opens to the inside of the building. Three potted plants sit on the window sill.

Sec. 1.41 – 1.43 A voice: “C’est plus qu’un bâtiment, que je veux dire, c’est la vie quoi...” (It's more than a building. I mean, it's life itself...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 58 Sec 1.43 – 1.47 The camera is stationary. It zooms in. A Compagnon du Minorange stands on the spot corresponding to the space in the preceding sequence between the small tree and the edge of the window. He is facing the camera, shown from his waist upwards. He has short, reddish-brown hair and is of Caucasian descent. He is not identified by name. He is standing upright, his arms hanging at his sides. The Compagnon wears a work jacket with a blue collar and blue shoulder pieces and upper sleeves. There are an orange stripe and a stripe of reflecting silver on the lower part of the sleeve. Underneath the reflecting silver, the jacket shows a large orange surface, a pocket closed by a zipper on the right side of the man’s chest and another pocket, opening to the side, on the left. Underneath the large orange surface is a reflecting silver stripe and a smaller orange one. The visible remainder of the jacket is blue. A blue zipper crosses the different colored stripes from top to bottom. On either side of the man's chest, the jacket has logo badges. To the left, is a white circle with a far smaller black circle inscribed in it. The black circle touches the lower edge of the white circle. A silver, gothic S, slightly inclined to the right, is inscribed in the black circle. On the left side of the jacket is a square logo. The upper right corner and the lower left corner of the square show a blue triangle. The upper left and lower right show a red triangle. The space between these triangles forms a white rhombus inscribed with a black capital D. Above the logo badge, a tan stripe is attached to the jacket, probably with some white writing. The man wears a third logo badge on his left sleeve at shoulder height. This badge seems rectangular, made of a gray triangle based on its bottom edge and lighter triangles inscribed in its left and right upper corners. The top of the central triangle is formed by a circle. Its upper half is blue and its lower half is red. Within this circle, a

white circle is inscribed. The Compagnon is shown in front of a glass facade, structured by thin, vertical, metal flats. The glass panels are about 30 cm wide. The activity on a busy street is reflected in the facade and people can be seen moving around the Compagnon. As the sequence goes on, the camera zooms in on the Compagnon. He starts smiling. He raises his arms and crosses them. While his movements are at normal speed, those of the people around him are hyper-accelerated.

Sec. 1.44 – 1. 51 Wind-like noises, first rising, then fading gradually out The source of these noises cannot be identified in the image.

Sec. 1.47 – 1.51 A voice: “Plus je m’balade et plus je dit que c’est moi qui a... participé à... c’est constructions là en fait...” (The more I walk around, the more I realize that I was part of that...of making those buildings...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 59 Sec. 1. 47 – 1.48 The camera pans from right to left. It has a mid-range focal point. From the upper left corner of the frame, a forearm and a hand reach into the image, crossing the right half of the frame. In the beginning of the sequence the forearm and the index finger are stretched out, the other fingers folded back. The forearm is inclined slightly downwards as if indicating the sun. It is shown in the continuation of the line of the forearm on its right against a blue sky. Underneath the hand a reflection of the sun appears in the camera lens. To the right of the sun, on an inclined line from the center of the bottom edge to about $\frac{1}{4}$ from the right at the top edge, a dark, M-shaped element crosses the frame. This M-shaped element is probably a section of a railing. As the sequence continues, the arm folds and then stretches out again. The M-shaped element echos the preceding section as it fills the same space as that left between the Compagnon and the right edge of the frame in sequence 58.

Sequence 60 Sec. 1.48 – 1.49 The camera pans from right to left, thus continuing its movement of the preceding sequence. A tracking shot is made with a stationary camera in a moving vehicle. It focuses on the background. In the foreground, blurred and slightly inclined from left to right, the railings of what seems to be a large suspension bridge are shown, as reflections of vertical poles and thin blurred inclined lines repeatedly cross the frame. Those lines can be assimilated to the bridge's suspension cables. At Sec. 1.49, a small round surface, attached to a pole and a traffic sign is briefly visible. Throughout the whole sequence, 6 slightly curved lines, which seem to be electric wires, follow the bridge. The bridge spans a body of water (an estuary or a sound). The body of water is framed on the right and on the left by hills. These hills grow smaller from each edge of the frame towards the center. At about 1/3 from the right edge of the frame, the hills retreat to the far background, thus giving way to the body of water into the depth of the image. Above the body of water, a blue sky with the sun in the center is visible just below the upper edge of the frame. The sequence is probably shot through a window, as the image shows reflections of the sun on a straight line descending from the top to the bottom of the frame. The sequence is shot with a six branch star filter on the camera lens. Sequence 60 extends sequence 59 as the pivot of the image is again the space at 1/3 from the right of the frame.

Sequence 61 Sec. 1.49 – 1.51 The camera pans from right to left, again continuing the movement of the preceding sequences. The sequence is shot with a wide angle. The whole frame is in focus. The sequence opens on a body of water: the Masan Bay in South Korea, as can be deduced from the end credits of the video. In the middle ground, a viaduct crosses the bay. In the frame, the viaduct follows a line slightly from the middle of the image at its left edge to a third from top at the right edge. On the left, 2 pillars, based on square foundations, which support the viaduct. At the second pillar, the bridge turns from a supported to a suspended

structure. Within the frame two major double pylons reposing on rectangular foundations that provide the suspension structure are visible: one situated in the center of the frame and one close to the right edge. The columns of each double pylon are connected by three horizontal bars. From the edge of the frame to the second pillar, the viaduct is supported by a red beam underneath the ramp while the ramp itself is white. As soon as the bridge turns into a suspended structure, the ramp itself is red. A tugboat and a speedboat pass underneath the viaduct. Behind the viaduct, on the right side, hills descend to the waterway. On the left side, a flat, sandy surface with some dirt piles in the background narrows the bay. In the middle of the bay, a small, hilly island is visible on the left side of the pylon in the center of the image. Behind the island, an urban landscape is visible. This cityscape runs from the left edge of the frame until it disappears behind the hills on the right. The cityscape is dominated by a low mountain range, which rises slightly from the left edge of the frame, then lowers towards the center of the image, rises again on the right of the central pylon, lowers again until the pylon on the right, and lowers yet again until it touches the right edge of the frame. The sky above the mountains is blue. The camera pans along the bridge at the same speed it did in the vehicle in the preceding sequence. It is not clear if the two movements were initially of the same speed, but after the editing process, the moving speed of the camera in sequence 61 imitates the speed in sequence 60. The pillar, where the supported structure turns into a suspended structure in sequence 61 is at the same spot as the traffic sign at the end of sequence 60.

Sequence 62 Sec. 1.52 The camera pans from right to left. It has a mid-range focal point. The sequence is shot with strong back lighting, the sun being situated in the center of the image. The lighting makes details nearly impossible to decipher. What can be discerned at the beginning of the sequence is a railing that crosses the frame from slightly above the bottom left corner to the top right corner. The railing consists of a steel flat as the hand rail and vertical steel flats as poles. A steel flat parallel to the

handrail crosses the image in its lower right corner from $\frac{1}{4}$ of the width of the frame to $\frac{1}{4}$ of the height. A second railing is situated behind the first one. It crosses the image at a lower angle from slightly above the departure point of the first railing to the center of the frame on its right edge. The angle of this rail corresponds to the angle of the viaduct in the preceding images. Two dark, orthogonal, forms are visible in the background. The upper edges of the forms are inclined downwards. The form on the left side of the image starts at the middle of the edge of the frame and runs downwards towards the center of the image. It disappears in the sunlight. The form on the right starts at about $\frac{1}{5}$ of the width from the right on the top edge of the frame and runs downward as well. It also disappears in the sunlight. Two people cross the image between the railings. A man walks in front. He seems to have curly hair. His left arm is stretched out just above the sun. A woman with long hair wearing a garment that leaves her arms bare walks behind him. They are not identified by name. As they proceed to the left, the body of the man covers the sun and the two people, as well as the railings, turn into dark silhouettes. Only the orthogonal forms stay light. These forms are now identifiable as parts of buildings, both with long horizontal rectangular windows. As the sequence closes, a second woman enters the frame. When the sun disappears behind the man, sequence 62 repeats the pattern of sequence 3 but in the opposite direction.

Sec. 1.52 – 1.56 A voice: “Je suis allé, j’ai fait, il y avait ma cousine dedans donc pareille me dit voilà à ça sert à quelque chose tout ça...” (I went for it. I made it. My cousin lives there. And I thought that makes it worthwhile...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 63 Sec. 1.52 – 1.54 The camera pans from left to right. It has a mid-range focal point. The image is vertically organized in halves. A staircase is shown in the left half, filmed at a slightly oblique angle. Thus the stairs, the railing, the fixations of the railing on the stairs, the steps and the wall on the left of the stairs

are visible. The poles are shown in such a way as to see the first one frontally. The others overlap each other while going upwards. The stair steps are shown in the space between the railing and the edge of the frame. They disappear outside the frame until about $\frac{1}{4}$ of the height of the frame from the top when the wall on the left side of the stairs starts to appear in the image. The wall underneath the stairs and to its right and the vertical part of the steps are painted in a yellowish-beige color. The steps themselves are made of a gray material (probably concrete slabs) which slightly protrude from the vertical painted surfaces. In its left half, the image shows a rectangular, vertical, two-winged, glass door covered $\frac{2}{3}$ by a white curtain. Some cafeteria furniture is visible behind the door. The door is superposed by a dark gray surface, probably the separation between two stories of a building and a rectangular, vertical, two-winged window. The door and the window are about as wide as $\frac{1}{5}$ th of the frame. They touch the stairs. On the right side of the door and the window, the wall is covered by horizontal, yellowish-beige, flat facade elements. The elements appear as about $\frac{1}{6}$ th of the frame high and $\frac{1}{8}$ th wide. On the window, the door and the adjacent wall the shadow of the stairs is visible. At the beginning of the sequence, only the shadow of a man is visible. He walks down the stairs with his arm outstretched. As the camera moves, the stairs in the left half of the image are more and more visible from the side. Two women appear in the shadow as well. The two women and the man go down the stairs. But even though the camera is moving, the separation of the image in vertical halves is maintained. By maintaining the separation in halves and by showing the pattern of the man and the two women following, the sequence extends sequence 62.

Sequence 64 sec 1.54 – 1.56 The camera pans from right to left. It has a mid-range focal point. In the foreground, vertical gray lines move through the image from left to right. This movement seems to originate as a camera movement, as in the middle-ground similar gray lines appear as painted steel columns between two floors of a building. As the space between the two columns is not

enclosed but limited on both sides by railings made of thin vertical steels bars and square steel pipes as handrails, it seems to be a walkway on an elevated floor of a building. The railings are filmed nearly frontally, slightly closer to the camera on the right edge of the frame than on the left. The handrail is shown slightly underneath the horizontal midline of the image. In the left 1/3 of the image, the walkway bends to the right, opening to the background of the image. On the right side of the image, the background shows a part of the facade of the “Institute du Monde Arabe” in Paris by architect Jean Nouvel. Between the walkway and the facade, the top of the white pavilion in the courtyard of the institute is visible. The rest of the background shows a view of the trees on boulevard Saint Germain and the buildings at the tip of the Ile Saint Louis. Because the background of the image shows the courtyard facade of the Institute du Monde Arabe, the walkway must be part of the buildings of the Jussieu Campus of the University Paris 6 Pierre et Marie Curie, located next to the Jean Nouvel building. At the beginning of the sequence, a woman walks along the walkway, looking towards the camera. The space right in front of her is hidden by one of the blurred gray columns in the foreground. The woman has long dark hair, tucked behind her left ear. She is wearing a sleeveless top with yellow, pink, white and dark brown dots and dark grayish pants. Her purse hangs by her right side from a strap over her left shoulder. As the sequence continues, a Compagnon appears behind the columns, walking in front of her. He turns towards the camera, his left arm raised as if indicating something outside the frame. He wears the same work cloths as the Compagnons in sequences 7, 8, 10, 19 (in the back), 20, 21, 22 (on the right), 30, 33, 34, 35, 40, 41 and 50. He walks with the woman to the left of the image. Neither he nor the woman is identified by name. When the sequence opens, the woman is at the same spot in the image as the man at the end of the preceding sequence. The motif of a man showing something to a woman by raising his arm is repeated for the third sequence in a row.

Sec. 1.56 – 2.02 A voice: “Quand on arrive avec des visiteurs j’ai dit voilà j’ai travaillé là j’ai fait ça pour...ce panneau là, et on a rentré dans l’histoire.” (When we

come with visitors, I realize that's why I worked on this. See that sign there. We've become part of history.) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 65 Sec. 1.56 – 1.59 The camera pans from right to left. It has a mid-range focal point. At the beginning of the sequence, 4/5th of the image from the right shows a curved reflecting surface (probably a column covered with polished metal). On the reflecting surface, there is a view through a walkway into a courtyard with a few trees and on the building on the opposite side. The visible upper floors of the reflected building are structured by white horizontal wall elements, and windows lining the walls separated from each other by thin gray columns. On the right of the reflection, two other reflecting columns are visible. On the left side the reflected images of the man and the woman seen in the preceding sequence appear. The remaining 1/5th of the image shows a walkway opening into the depth of the image. The floor of this walkway is made of pink, gray-blue, and brown concrete slabs. The walkway ends on a white architectural element (probably an entrance space) curved towards the camera. In the middle of this element, a door seems to open to the building. The element is slightly lower than the ceiling of the walkway. The wall space between the element and the ceiling is painted dark brown. On the each side of the door, vertical reflecting strips are visible, (probably glass-covered information boards or something similar). The floors above the walkway are supported by white curved beams. The curve of the beams repeats the curve of the white element at the end of the walkway. As the sequence continues and the camera pans to the left, the man and the woman from sequence 64 are shown from the back, walking down the walkway. They are not identified by name. At the same time, a row of the same gray columns connected by the same railings as seen in the preceding sequence become visible on the right side of the walkway. The man has his right arm stretched out as if showing something to the woman. When the sequence opens, the reflections of the man and the woman are

situated at the same spot as the widest visible column in the preceding sequence. The motif of a man showing something to a woman by raising his arm is repeated for the fourth sequence in a row.

Sequence 66 Sec. 1.59 – 2.00 The camera pans from right to left. It has a mid-range focal point. The image shows the same spot as in the preceding sequence. Only, the camera is situated further back – or it has zoomed out - and is closer to the floor. Thus the columns on the left side of the walkway are visible as well as the courtyard behind them and the buildings surrounding it. These buildings completely resemble to those in the reflection in sequence 65. The same man and woman as in the two preceding sequences walk down the walkway. They are not identified by name. At the beginning of the sequence, the woman's head is situated at the same spot as the man's hand in the preceding sequence. At the same time, the sequence continues the movement of the man's arm, showing it stretched out in the beginning. As the sequence continues, he starts lowering his arm while continuing along the walkway. At the end of the sequence his arm is positioned at his side.

Sequence 67 Sec. 2.00 – 2.01 The camera shakes slightly. It is focused on the foreground. In a section comprising $\frac{2}{3}$ of the frame from the right and a bit more than $\frac{1}{2}$ of the surface from the top edge, the image shows a part of a rear-view mirror. A man's face appears in the rear-view mirror from just above the tip of his nose to the edge of his forehead just beneath the hairline. The face appears in a $\frac{3}{4}$ position. His left ear is visible. The man has dark, short hair and brown eyes. He is of Caucasian descent. He is not identified by name. On the left side of the man's face, a dark inclined surface appears in the rear-view mirror (probably the column between the front and the rear window of the car the man is driving). A small clear surface appears between the dark surface and the man's face (probably a small bit of the back

window of the car). The rest of the image shows a grayish sky with very blurred vegetation and a hilly landscape passing by. Structurally sequence 67 echoes sequence 66 as the rear view mirror occupies the same area of the image as the ceiling of the walkway.

Sequence 68 Sec. 2.01 – 2.02 The camera is stationary even though it trembles slightly because the filming takes place in a car. It is focused on the background. The camera films from the back seat of the driver's side of the car. It is the same car as in shown the preceding sequence, as indicates the reflection of the driver in the rear-view mirror but the camera has zoomed out. Of the driver himself, only the side of his face, his left hand and forearm holding the steering wheel, and the area of the face reflected by the rear-view mirror are visible. Some details of the car's interior are visible as well: the upper 1/3rd of the steering wheel; the brownish-red arch of the top surface above the dashboard; the column separating the windshield from the door window; the rear-view mirror and a triangular part of the roof, crossing the image from the right upper corner of the image to about 1/4 from top of the frame on its left edge. On the right side of the steering wheel, a map or a similar folded document is stacked between the top of the dashboard and the windshield. The image also shows the left side-view mirror of the car. The car drives alongside a white barrier to its left on what seems to be the entrance ramp to a four-lane highway. The barrier consists of two low, white walls. The space between them is filled in and planted with low bushes. The highway appears behind the white barrier. The lanes running in the direction of the car are separated from the lanes running in the opposite direction by two white curb-like barriers, the space between which is filled in and planted with low bushes. Between the curbs, white street lamps are installed at regular intervals at both sides of the lanes. The four lanes running in the direction of the car are empty. In one of the lanes in the opposite direction, a white bus crosses the image. Two indication panels are installed on a metal structure crossing the lanes running in the direction of the car. This structures consist of two

parallel masts on each side of the lanes, connected by steel-pipes forming triangles. The part of the structure carrying the signs consist of two beams, connected by steel-pipes forming triangles. The left sign is three lanes wide. The sign on the right is one lane wide. On the sign on the left the word "Aeroporto" and "Centrum" can be read. Other words appear blurred. On the sign on the right, the words "Milli Muzey" are legible while the second line is blurred. A vertical rectangular traffic sign with rounded corners is installed in front of each of the masts. These signs show yellow and black stripes at a 45° angle. The stripes on the right sign are inclined from lower left to upper right and, on the left sign, from lower right to upper left. In the background behind the highway high-rises in a horizontal landscape in front of a light gray sky are visible. The extension of sequence 67 to sequence 68 consists in the reflection in the rear view mirror and the car as common environment. The name "Milly Muzey", the National Museum of Turkmenistan, makes it possible to identify the highway as the entrance to Ashgabat, the capital of Turkmenistan, which was rebuilt mainly by Bouygues.

Sequence 69 Sec. 2.02 – 2.04 The camera pivots from left to right. It focuses on the foreground. The image is structured in thirds. The first 3rd on the left shows an architectural structure in front of a blue sky. This architectural structure consists of an orthogonal bar crossing the image along an angle of about 45° from the left edge of the frame slightly underneath the top left corner and the bottom edge, about 1/3rd of the frame's width from the left edge. The end of a word formed by letters PRESIDENT and the beginning of another word, MYMANHANASY, can be read on the bar. Underneath the bar, a curved structure protrudes. This structure looks like an oversized section of a column's capital. Its protruding top layer has a rounded edge, then it curves inwards. The underlying layer has a slightly smaller diameter. It has a straight edge and a horizontal bottom. Underneath this layer, is what appears to be a glass facade. Its curve follows the inner edge of the layer on top of it. Underneath the glass structure are two concrete layers. The top one protrudes

slightly while the lower one follows the curve of the glass facade. The whole architectural structure is supported by a massive L-shaped concrete beam. In the second 3rd on the right of the image, a column protrudes from the bottom right corner of the frame into the image at an angle of about 30degrees. Its shaft is made of superposed concrete elements, each element forming a quarter of the column's shaft. The capital of the column consists of two superposed disks. The lower one has a smaller diameter than the top one. One quarter of each disc protrudes from the highest element that forms the column's shaft. The top disk is situated about $\frac{1}{4}$ away from the top edge of the frame and $\frac{2}{3}$ away from the frame's left edge. The column supports five superposed orthogonal forms. The lowest one is smaller than the column's capital but as thick as the two disks. The second one is slightly wider but thinner. The third form is as large as the column and a bit thicker than the second form. The fourth juts out far more. Its overhanging part seems nearly as large as the column shaft. In profile, this overhanging part is, at first, horizontally flat, then inwardly curved and then upright. It is superimposed by another layer, which overlaps it as the third horizontal layer overlaps the second. Sequence 69 echoes sequence 68 as the architectural structure visible in the $\frac{1}{3}$ rd on the left can be identified by the letters written on the horizontal beam as the now Archabil Hotel – former Hotel President - in Ashgabat, Turkmenistan.

Sec. 2.03 – 2.06 A voice: “Y on voit une lumière devant nous c’est vraiment, c’est la magie Bouygues et on est content quoi, on est fière...” (Seeing a light in front of us is really... It's Bouygues magic. And we are happy, and proud...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 70 Sec. 2.03 The camera pivots from right to left. The whole frame is in focus. The sequence shows the same environment as in the preceding sequence, but it has zoomed out. The image is structured in halves. In the right half, the

column visible in sequence 69 now appears as being part of a row supporting a long rectangular horizontal slab, structured as described in sequence 69. This architectural feature composed of the columns and the concrete slab is filmed from far below. Thus the column closest to the camera protrudes into the image on a 30° angle, from the bottom right corner of the frame upwards to the left, the second column being parallel to it. The slab is visible from slightly right of the center of the frame's bottom edge upwards to the left. It ends about 1/5th of the way underneath the top edge of the frame. The left half of the image is mostly occupied by the building of which the top was seen in sequence 69. The building can now be identified as the Archabil Hotel – former Hotel President – in Ashgabat, Turkmenistan. The joist showing the letters in the preceding sequence appears as the horizontal beam of an orthogonal inverted U structure containing the rest of the building. The inverted L-shaped beam in sequence 69 appears as being the slightly convex front of a balcony. 11 other balconies are visible, one per floor. There is a small open space between the ends of the balconies and the U shaped structure as if the facade of the balcony is recessing. On the left side of the building, the U-shaped structure is continued by a white wall on which structure extends a high small parallelepiped, showing black squares on its white surface at the level of every floor. This parallelepiped is probably an emergency staircase. The hotel appears in the image in nearly the same angle as the concrete slab on the columns, only in the opposite direction. It is cut off by the frame between 1/3rd from top on the left edge of the frame until nearly 1/2 of the width of the bottom edge. One angle of the U-shaped beams touches the upper edge of the frame. Sequence 70 echoes sequence 69 as it shows the same building.

Sequence 71 Sec. 2.04 – 2.05 The camera is stable. The whole frame is in focus. The images show the Archabil Hotel in Ashgabat frontally. The camera seems to be placed slightly to the left of the central axis of the building since the building does not appear straight in the image but slightly inclined to the left, its position

deformed by perspective. The column/slab structure seen in the two preceding sequences appears as being the left wing of two short colonnades on each side of the building and detached from it. Those colonnades, four columns long, are positioned at a flat angle to the building. The colonnades find an echo in the entrance space, a square roof protruding from the building and shaped like the slabs on top of the columns. This protruding roof is supported by one column at each corner. In front of the entrance, a low fountain sprouts jets of water. Above the entrance area, the facade is decorated with a vertical square structure, consisting of a large black frame filled with 16 vertical square slabs. A small open space separates the slabs both from each other as from the frame. It cannot be determined if the inner structure of the slabs is purely decorative or if the dark lines and ovals actually open into the space behind the slabs. Around the entrance space and the square element, the facade of the hotel is made of horizontal glass panels, opening probably to two floors, as they are separated by a white, slightly convex beam, resembling the parapets of the balconies above. Between the glass-panels, the balconies and the inverted U-shaped element, the facade is covered with one row of the same slabs as those filling the dark frame on the facade. These slabs end directly underneath the nearly half circular feature already described in sequences 70 and 69, forming the top of the main body of the building right underneath the horizontal beam carrying the name of the hotel. A building high small parallelepiped, with black squares on its white surface at the level of every floor and equivalent to the emergency staircase mentioned in sequence 70, is visible on the right side of the hotel. On each side of the hotel, one-story high, pavilion-like extensions are visible. Both are parallelepipeds, their roofs repeating the profile of the slabs above the columns. These pavilions have large horizontal openings to the outside, supported by columns and filled with elements similar to those in the black frame, only vertical. Above each column, a mosaic ornaments the facade. Receding small buildings with the same roof as the pavilions and a large central window connect the pavilions to the main building. Sequence 71 extends the sequences 69 and 70 by again showing the same building. Sequence 71 shows the hotel in all the “majesty” only hinted at by

the two preceding sequences.

Sequence 72 Sec. 2.05 – 2.06 The camera is stable. The whole frame is blurred. The sequence opens to an image organized in 6 vertical stripes. The stripes are very slightly inclined from top left to bottom right. The first, second, fourth and sixth stripes from the right are probably glass panels, reflecting the image of a large, white, semi-circular surface, limited by low, white walls and framed by bushes and small trees. The third and the fifth surfaces from the right are black. The first and the second surfaces together cover a bit more than half the frame's surface. The third stripe is about half as large as the second and the three following surfaces are together as large as the the third. On the edge of the first and the second surfaces appears what appears to be the back of a person's head. The person has long hair. The reflection of the head is limited to the first surface and cut off by the second. On the second surface, on the other hand, a semi-circular emblem, probably sandblasted into the glass, appears. In the sandblasted surface the capital letters P and M are legible in a Copperplate typeface. The letter P is shown to the left and slightly higher than the letter M although they are attached. Both letters are reflecting surfaces. The semi-circular sandblasted surface is limited to the second glass panel from the right, cut off by the first. A form similar to the emblem on the second surface overlaps the fourth and fifth surfaces. As the sequence continues, the second surface moves to the right while the fourth moves to the left, thus making it clear that the two panels decorated with the P and M emblems are sliding doors disappearing behind a stable outer glass facade and that the whole frame is a close-up on the entrance door of the Archabil Hotel. When the doors open, the image shows the interior of the hotel lobby. The reflection of the person's head on the first panel from the right moves to the left. At the same time the person appears on the left edge of the frame, finally entering the hotel. In the image structure of sequence 72, the dark central surface is situated at the same spot as the hotel tower in the preceding sequence. Sequence 72 is the fourth sequence in a row showing the Archabil Hotel in Ashgabat.

Sec. 2.06 – 2.09 The voice of a Compagnon de Minorange guiding a group of visitors. The person speaking is not identified.

Sequence 73 Sec. 2.06 – 2.08 The camera is placed close to the floor. It remains at the same spot but zooms in during the sequence. It focuses on the background. The sequence shows the same environment as the sequences 62 and 63. The railing made of galvanized steel flats, already seen in sequence 62 and 63, crosses the image from about $\frac{1}{4}$ of the width of the frame from the left on the top edge to the center of the frame at the bottom edge. As the camera is placed close to the floor, the perspective makes the poles of the railing appear as inclined by a 30degree angle, straightening up progressively as they recede into the background. On the right of the railing, the Compagnon and the two women, already seen in sequence 62 and 63, appear. The Compagnon is in the back. One woman walks alongside him on his right and the other woman precedes them on the right. They are not identified by name. It is now visible that the Compagnon is in his late fifties or early sixties. He has white hair and sports a white mustache. He is wearing the same work clothes as the Compagnons in sequence 4, 6 (the Compagnon with the grinder), 10 (the older Compagnon), 11, 18, 21, 22, 23, 24 and 25, or the Compagnon in the sequences 53, 54, 55, 56 and 57 (this Compagnon has a white shirt rather than an orange T-shirt). The woman walking alongside him has shoulder-length, dark hair. She is wearing a dark, sleeveless top and a gray skirt. The woman walking on the right has shoulder-length, reddish-blond hair. She is wearing a top with a light and dark brown pattern and either a black pair of pants or a black skirt. The Compagnon is shown to waist height. The two women are shown in a $\frac{3}{4}$ shot. A gray, three-story building with a gray facade and horizontal windows is blocking the background. The building is shown nearly frontally, appearing only very slightly inclined from upper left to lower right. The facade is equipped with horizontal sun-shades above each window. As the sequence continues, the camera zooms in. The Compagnon has his right arm stretched out as if indicating

something to the women. This is the first sequence where the voice of a Compagnon can be identified as such: the man in the image is audibly explaining something to the women. He does not speak French. The sequence 73 echoes the sequence 72 in as much as the zooming in of the camera continues the movement of the left door in the preceding sequence.

Sequence 74 Sec. 2.08 – 2.10 The camera is stable but zooms in during the sequence. In the beginning it focuses on the middle ground. The right half of the face of the Compagnon seen in sequences 62, 63 and 73 is shown in a close-up. The left half of his face is outside the frame. The top of his right shoulder is visible as well, as is his outstretched index finger, the thumb, the middle finger and a bit of the ring finger on his right hand. The Compagnon moves his hand in a semi-circular curb as if wanting to encompass a large area through this movement. The fingers are blurred, as is the background which seems to show a part of the same building as seen in sequence 73. As the sequence continues, the camera zooms in, until the face of the Compagnon is blurred and the architectural element in the background becomes clear. It can now be identified as a glass panel in front of a roller blind. The glass-panel reflects the head of the reddish-blond haired woman seen in sequence 73. Sequence 74 echoes its preceding sequence in as much as the camera makes a very long zoom into the same situation.

Sec. 2.09 – 2.13 A voice: “Là tous c’qui est ouvrage fonctionnel c’est comme dit une grosse fierté comme même...” (There, any functional construction is, as they say, a huge source of pride after all...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 75 Sec. 2.10 – 2.13 The camera pans from right to left. It focuses on the foreground. The sequence opens on the view of a

school or university auditorium with superposed rows of dark brown folding chairs, wooden tables and black square steel poles, supporting both the table in front of a row of chairs and the backrests of the row below. As the camera is filming from below, the tables appear slightly inclined from upper right to the lower left. As the sequence goes on, the Compagnon seen in the two preceding sequences and the dark haired woman seen in sequence 73 climb up steps between what seems to be the central block of chairs and a wing part, about 4 to 5 chairs wide. Neither the Compagnon nor the woman are identified by name and their image stays blurred throughout the sequence. The Compagnon has his right arm raised as if indicating something to the woman. Sequence 75 echoes sequences 74 and 73 by showing the same people.

Sequence 76 Sec. 2.13 – 2.15 The camera pans from right to left. It has a mid-range focal point. The sequence shows the same location as in sequence 75, only the auditorium is filmed frontally this time. The image shows that the tables are made of a gray material with a wooden edge. A white, suspended ceiling of structured plasterboard incorporating slim rectangular lighting elements is visible. On its right side, the back wall of the auditorium has a large, horizontal, rectangular window, covered by rolling blinds. On the right side of the back wall a rectangular space protrudes into the auditorium, equipped with a door on its right wall. The Compagnon seen in the three preceding sequences and the dark haired woman, appearing in sequences 73 and 75 walk along the aisle between the third and fourth rows of chairs, from left to right. The Compagnon raises his left arm while keeping his right hand in the pocket of his pants. The reddish-blond woman moves in the opposite direction between the second and the third row. At the end of the sequence she sits down on a table. Both women raise their heads. In sequence 76, the movements of the Compagnon and the dark haired woman continue their movements in sequence 75.

Sec. 2.14 – 2.19 A voice: “J’ai fait une école maternelle.

Dès qu'on passe à côté on fait not' petit détour exprès pour s'arrêter voir les mômes qui courent la d'dans, c'est super..." (I worked on a kindergarden. Whenever we pass by, we do a little detour see the kids running around. It's great...) The speaking person cannot be identified. A link between the voice and a person shown in the video cannot be established.

Sequence 77 Sec. 2.15 – 2.17 The camera is stationary. It zooms out slightly. It is focused on the foreground. To the left from the right edge of the frame, a two or three-year-old girl is visible. The girl is shown to chest height, in a $\frac{3}{4}$ position. Her head is positioned slightly above half height of the frame. The girl has short, brownish hair and a round face. She is of Caucasian descent. She is wearing a gray anorak and a long gray scarf. Sunlight illuminates the left half of her face and the left side of her body. She is standing in front of a wall painted with yellowish-orange and red stripes. The red stripes are larger than the yellowish-orange ones. On the left side of the girl, two poles of galvanized steel cross the image vertically. At the beginning of the sequence, the girl gazes slightly upwards. As the sequence goes on, she leans her head backwards and opens her mouth, as if amazed. This movement precisely imitates the one of the reddish-blond haired woman in sequence 76.

Sec 2.16 – 2.24 Sound of playing children. The children making those noises cannot be identified. A link between the children shown in the video and those making the playing noises cannot be established.

Sequence 78 Sec. 2.17 – 2.18 The camera pans from right to left. It has a mid-range focal point. The image is organized in thirds. The image shows the corner of a closed-in courtyard in winter. On the left side of the frame, a building, covering $\frac{1}{3}$ rd of the width of the frame, is completely in the shadow. The only detail visible is a

railing running along its roof. This building is about 2/3 of the frame high and filmed nearly frontally. A perpendicular wing of the building, entering the frame at about the center of the frame's top edge and inclined by perspective towards the wing on its left, runs along the remaining 2/3 of the frame. This wing is two stories high. Its ground floor is nearly completely in the shadow. Only a small part of a brown wall is visible in the bottom right corner of the image. The first floor consists of a light gray wall section under a row of windows, interrupted by wooden window frames. Above the windows, the building shows another wall section in the same color as the ground floor wall. A shadow of nearly 45degrees is cast on this building by its left wing. The buildings are separated from the courtyard by a wire mesh fence held upright by slightly inclined double metal poles forming a row of truncated V-shapes. The fence is about two stories high. The whole image is filmed through a leafless tree protruding into the image at about 1/3 of the width of the frame from the right. The sky above the courtyard is blue. Sequences 77 and 78 are connected in that they are filmed from the girl's upwards-looking perspective.

Sequence 79 Sec. 2.18 – 2.19 The camera is stationary. The whole frame is in focus. The sequence is filmed frontally. The girl, already seen in sequence 77, walks along a fence from left to right. In addition to her gray anorak and scarf, her pink tights and brown boots are visible. The fence is made of a supporting structure of vertical and horizontal square steel pipes. The squares formed by this supporting structure are closed by thin round steel bars forming stretched out N-shapes. Behind the fence, the same yellowish-orange and red facade as in sequence 77, is visible. Stairs made of galvanized steel mount the front of the facade. The stairs are supported by a thick, steel, beam. The posts of the railing are made of steel flats, connected by parallel round steel beams. The handrail is made of a round steel pipe bent downwards and backwards. The structure of the fence recalls the structure generated by the intertwinement of the fence and the tree in the preceding sequence. At the end of

sequence 79, the girl is situated at the same spot as the tree in sequence 78.

Sequence 80 Sec. 2.19 – 2.20 The camera is stationary. The whole frame is in focus. The sequence shows the inside of a kindergarten. The space has a turquoise floor and yellow wall on the right side. In front of the camera, the space is enclosed by a semi-circular wood and glass structure with room-high windows and a double winged glass door in the center. Inside the facade, white round columns support the ceiling at regular intervals. In the center of the image, nearly frontally opened to the camera, a "play tunnel" of red fabric is deployed. It has a transparent insert over its whole length. A cross-shaped jungle gym is situated on the left behind the tunnel. It is build of solid wooden planks. Two of those boards form the branches of the cross. The edges of the boards are cut in wave-lines, climbing towards the central platform of the structure. They are rounded and painted red. On the side of the jungle gym turned towards the camera, four steps mount up towards the central square platform. Three holes of increasing diameter follow the wave-lines. Each side of the central platform of the jungle gym is spanned by red arches above the boards. On the left branch of the cross, the lower part of the visible plank is covered by a dark-green, cloud-like form. In the bottom right corner of this board, a light green, cloud-like form is inscribed in the dark green one. A red gym mat is lying diagonally on the floor on the right behind the tunnel. Between the red mat and the glass facade lies a yellow one. A blue gym mat is leaning against the yellow wall while a thick, yellow mat is lying on the red one. In front of the red mattress, cut off by the edge of the frame lies a green mat. A small bit of a second red one is visible lying on top, of it. On the wall above the gym mats appear from left to right: a fire alarm, a white light switch, a sheet of paper, three more square switch-like forms and a white electric plug. Above these elements, on the left is a board which appears to be an evacuation plan, a black telephone and a small wooden board, probably supporting a radio. Behind the tunnel and between the blue gym mat and the glass wall, the girl seen in sequences 79

and 77 appears. She is now shown in a blue dress, a red long sleeved T-shirt and pink tights. The girl comes forward and belly-flops on the yellow mat. The relation between sequence 79 and 80 is operated by the presence of the little girl. At the same time, the structure of the glass facade recalls the structure of the fence in the preceding sequence.

Sec. 2.20 – 2.21 A voice: “Mes enfants étaient dans des crèches...” (My children were in daycare centers...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 81 Sec. 2.20 – 2.21 The camera is stationary. The whole frame is in focus. Sequence 81 shows the same environment as sequence 80. Only the camera has been placed differently. It now films the thick, yellow mat frontally. It is now visible that the blue mat on its right has a yellow edge and that the jungle gym is in fact a double cross with one opening at its front and two on each lateral side. The girl seen in sequences 77, 79 and 80 is now shown frontally jumping on the yellow mat and landing on her belly. Sequence 81 continues sequence 80 by continuing the girl's movement and showing the same environment.

Sec. 2.21 – 2.22 A voice: “Que Bouygues a construit quoi...” (That Bouygues built...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 82 Sec. 2.21 – 2.22 The camera is stationary. The whole frame is in focus. Sequence 82 shows the same environment as the two preceding sequences, but this time as a close-up on the jungle gym, filling $\frac{3}{4}$ of the frame from the right. The girl slides on the floor appearing from behind the board on the left side of the structure. This board probably hides a slide. Sequence 82 continues sequence 81 in showing the same environment.

Sequence 83 Sec. 2.21 – 2.23 The camera is stationary. The whole frame is in focus. The sequence opens on a hallway with a white floor, white walls and a white ceiling. Given the anamorphic aspect of the architecture, it is being filmed with a strong wide angle. The camera zooms in as the sequence continues. The wall on the left side is convex, protruding into the hallway. The wall is not as high as the hallway. A row of humanoid silhouettes, seemingly dancing decorates the wall half way up. Each silhouette is painted in another color. From left to right the silhouettes are black, red, yellow, orange, blue and green. Each of them has a black contour. Above these silhouettes, three intercom elements or sensors are affixed to the wall. From left, above the head of the red silhouette, a square white one with a black stripe in its center is visible. Above the outstretched arm of the same silhouette, is an oval, white element and, above the head of the orange element, another oval element is visible. On the right side of the hallway, the wall is straight. It has two doors. Above the door on the right, a sign is visible. It appears to be a plan of elevator positions in the building. A fire alarm is attached to the wall on the left side of the left wall. Above this fire alarm and above the door, an emergency exit sign is affixed to the wall. The straight wall covers about half of the depth of the hallway. Behind the door, the hallway opens to a stairwell. The railing of this stairwell is made of white steel flats. The spaces between the steel flats are filled with glass panels. The handrail is made of round steel-pipes painted white as well. On the right side of the railing, a second handrail is installed at mid-height, seemingly for little children's use. The hallway floor ends in front of a semi-circular structure, probably as high as the convex wall. This semi-circular structure has door in its center, made from brushed steel. It appears to be an elevator door. Next to this semi-circular structure is a thick, white, ceiling-high column. It ends in a darker, square-shaped opening in the ceiling. Its top is surrounded by a circular patch of light. A structure, made of brown vertical, horizontal and oblique beams is installed behind the semi-circular element and the column. The spaces between the brown beams appear to be filled with glass panels. This

structure ends in a flat vertical surface, probably perpendicular to the white wall framing half the depth of the hallway on the right. To the right of this structure, another element, seemingly an oversized railing of a staircase, is visible. It is made of brown vertical beams at regular distances as well as a brown beam bent in a downwards curve like the handrail of a staircase. The spaces between the poles of this element are filled in with glass surfaces, giving the impression of a slightly abstract view on a village against the sky. Behind and above this structure, an orthogonal architectural form protrudes into the image. Next to this form another white handrail is visible. The ceiling is equipped with a square skylight and a lamp hanging down on wires. The girl seen in sequences 83, 82, 81, 79 and 77 runs down the hallway toward the camera; in the middle of the hallway she jumps and lands on both feet with her arms crossed – reminiscent of the Compagnons' stance in sequences 26, 52 and 58.

Sec. 2.22 – 2.25 A voice: “Les enfants euhhh sont fiers...” (The children are proud...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 84 Sec. 2.23 – 2.24 The camera pans from left to right and slightly upwards. It is focused on the foreground. The sequence shows the blurred view of the interior of a gym with tennis courts - given the height of the white edge of their nets - and what looks like a running track in the back perpendicular, to the tennis courts. Behind the track, the back wall of the gym is structured by vertical, light-brown pillars. The space between those pillars is filled with horizontal, gray rectangular elements. The bottom part of the back wall is covered by a dark green surface. A light brown, three legged, pillar-like form is visible at about 1/3rd from the left edge of the frame at mid height. One similar leg is visible on the very right edge of the frame. The tennis courts and the running track have a reddish-brown flooring while the floor surrounding them is light green. The tennis courts have nets with white edges. Two plastic cones, one solid orange

and one orange with silver stripes, are placed on the tennis court on the right. A white referee's elevated chair and three green benches are placed next to the two tennis courts. In the foreground stands a blue, retractable, support base holding up a basketball hoop. A boy, about 4 or 5 years old and of Caucasian extraction with brown hair, wearing a black t-shirt with a big white anchor is trying to shoot a basketball with white, black and red stripes. The boy is filmed frontally. He is not identified by name. At the beginning of the sequence, two blurred lines, a reddish-brown one and a dark one, either dark blue or black, cross the frame from the bottom to the top edge in front of the boy. The red line is placed about $\frac{1}{4}$ from the right edge of the frame and slightly inclined to the left. The dark line, parallel to the reddish-brown one, is placed about $\frac{1}{3}$ from the left edge of the frame. As the sequence moves on, the two lines move towards the left edge of the frame. During this time, a lighter red line, as blurred as the two others but slightly more inclined to the right, becomes visible. The sequence ends when the dark line has entirely left the frame while the reddish-brown one touches the left edge of the frame and the light red line reaches the center of the frame. At the same time, the blurred head of another child is crosses the frame from the left side to the right. This child has fair hair and seems of Caucasian descent as well. This child is not identified by name. The boy in sequence 84 is placed at the same spot at the center of the frame as the little girl in the preceding sequence. His jumping slam-dunk attempt is a continuation of the little girl's movement of running and jumping.

Sec. 2.24 – 2.36 Sound accompanying sports activities.

The people making those noises can not be identified. A link between the people making the noises and those shown in the video cannot be established

Sequence 85 Sec. 2.24 – 2.25 The camera pans from right to left. It is focused on the foreground. The sequence is shot in the same gym as sequence 84. The center of the image shows a basketball net, held by a blue hoop. The hoop is attached to a vertical blue U-

shaped element, attached to a thin vertical blue steel pipe. During the sequence, two outstretched arms appear and, between the arms, the rim of a dark blue or black ball cap. A brown basketball drops through the net. The camera films from below, thus showing the roof of the gym, a wooden structure supported by wooden pillars. At the top, those pillars branch out in several directions. About half of the surface of the ceiling is either transparent and lets in the daylight or has a built in lighting system. In the foreground, a blurred reddish-brown line and a light red one, similar to those in sequence 84 but inclined in the opposite direction cross, the frame while moving from right to left

Sec. 2.25 – 2.28 A voice: “Ma petite fille me dit, mon papou a construit l’hôpital où je suis née...” (My granddaughter told me: my granddad built the hospital where I was born...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 86 Sec. 2.25 – 2.26 The camera pans first from left to right and then from right to left. It is focused on the foreground. The sequence shows the same environment as the two preceding sequences. The boy seen in sequence 84 is shown in the center of the image, facing the camera. His body is shown to waist height. He is standing slightly bent to his right, his right arm stretched out downwards as if he was trying to learn the movement of dribbling a basketball. In front of him and to his left stands a girl, about three or four years old. She is shown to waist height in a $\frac{3}{4}$ position towards the camera. She has long blond hair held back in a ponytail. It might be the same girl as the one seen at the end of sequence 84. She is wearing a pink top with short sleeves. Neither the boy nor the girl are identified by name. The girl is catching a basketball that seemingly bounced back from the floor. She closes her eyes while catching the ball. Having caught it she turns to the camera, the eyes wide open and smiling. Meanwhile a blurred red line, corresponding to those seen in the preceding sequences, is visible at the bottom left corner of the frame. At the

end of the sequence the line has disappeared from the frame. The sequence continues the preceding two by taking place in the same environment and by showing the same rhythm of the blurred lines in the foreground. The boy with the black T-shirt in sequence 85 is placed at the same spot as the basketball hoop in the preceding sequence. The ball bouncing into the frame to be caught by the girl can easily be read as a continuation of the ball being put into the net and falling through it in sequence 85.

Sequence 87 Sec. 2.26 – 2.28 The camera pans from right left and back. It is focused on the background. The sequence shows the same environment as the three preceding it. Only the position of the camera has changed. It now frontally films a glass wall, reflecting some of the architectural features already seen in the preceding sequences. The wall is structured by two rectangular, vertical, wooden columns. The columns separate the wall roughly in thirds. Each column consists of two connected wooden beams. Slightly above knee height, the wall is crossed by a horizontal wooden beam of the same dimensions as the beams making up the columns. The wooden structure and the glass panels are attached to the floor by a wooden plank, about 1/3rd as high as the distance between the floor and the horizontal wooden beam. On top of the wooden plank and behind the glass wall, a white structure, probably the upper section of a heating radiator that crosses the room, is visible. The image shows two red attached curtains on the backside of the glass wall, one right behind the column on the right, one on the left of the left column. In the left half of the image, a white mono-block garden chair and a green mono-block garden bench are placed in front of the wall. A Compagnon is standing in the middle of the image facing the camera. He is in his late forties or early fifties. He has short grayish hair and his hairline is receding. He is of Caucasian descent. He is wearing the same work clothes as the Compagnons in the sequences 4, 6 (the Compagnon with the grinder), 10, 11 (in the back), 18, 21, 23 (left), 24, 25, 53, 54, 55, 56, 57, 73, 74 and 75. He has only switched his orange T-shirt for a white shirt and his work shoes for tan boots. His left arm is

slightly bent and his right arm is outstretched. He moves his arm from left to right as if indicating or explaining something. On his right the image shows another man of about the same age as the Compagnon. He is standing in a 3/4 position towards the camera, turned to his right. The man has dark hair. He is of Caucasian descent. He is wearing a white shirt, black pants, a black belt with a silver buckle and tan and gray sneakers. His arms hang down at his sides. His right upper arm is hidden by the left arm of the Compagnon. He is looking upwards, following the right hand of the Compagnon. In front of the two men, two children are playing with basketballs. They are of Caucasian descent. One of the children is a boy with brown hair. He is wearing a dark green T-shirt, a pair of shorts with a black and white pattern, black and white socks, and white sneakers. He holds a basketball in his arms while running towards the men. At the last moment before running into the men he turns right and stops. A second child with longer blond hair is dribbling a basketball. This child is wearing a light turquoise anorak with tan lining, a darker turquoise pair of pants with white patterns at the end and yellow sneakers. The child enters the image from the left and turns towards the men when he has reached the center of the image. None of the people shown in the sequence are identified by name. In the foreground, the same blurred, inclined red lines as in the preceding sequences cross the image. The Compagnon and the child in a green T-shirt are situated at the same spot as the boy with the black T-shirt in sequence 86. And the dribbling of the child in the turquoise anorak is a continuation of the movement of the girl in the preceding sequence when she lowers her arms holding the ball.

Sequence 88 Sec. 2.28 – 2.30 The camera pans from left to right. It has a mid-range focal point. The image shows the same environment as in the four preceding sequences. The same two men as those shown in sequence 86 are standing in the foreground, but they have changed positions. The man in the white shirt is standing on the left of the image while the Compagnon is standing on his left in the center of the image. Both

men are standing in a $\frac{3}{4}$ position towards the camera and nearly frontally to each other. The Compagnon has his right arm stretched slightly upwards. His head follows this movement and he talks while moving his arm, as if explaining something. The man in the white shirt follows the movements of the Compagnons arm as well. He talks and nods his head as if listening to the Compagnon's explanations. In the far left of the image, the blurred left half of a boy's body is visible. He is wearing a white short-sleeved T-shirt, a pair of white shorts and white socks and sneakers. None of the people shown in the sequence are identified by name. In the very foreground between the two men and the camera, white blurred lines, either vertical or in the shape of a Saint Andrew's cross, cross the image from right to left. The Compagnon is placed center frame at the same spot as he is in the preceding sequence. His arm movement continues the pattern of sequence 87 as well.

Sec. 2.30 – 2.35 A voice: “Moi une fois j'suis rentré à la maison j'avais les filles elles étaient déguisées en compagnons quoi et vu q'je suis fier elles le sont...”
(Once I came home and found the girls disguised as Compagnons. Seeing how proud I am, they are, too...)
 The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 89 Sec. 2.30 – 2.32 The camera pans from right to left. It has a mid-range focal point. The sequence shows the same environment as the preceding 5 sequences. The position of the camera has changed again. It now shows the interior of the gym from one corner of the building on the diagonal. The same men as in the preceding sequence walk along a line slightly inclined from about $\frac{1}{4}$ of the height of the frame at its right edge to about $\frac{1}{4}$ of the height at the left edge. The image shows three rows of tennis courts, separated from each other by nets suspended on wires that cross the whole image. The men walk between the first and the second row of these courts. At the same time they pass by one of the pillar supporting the building. The pillar is shaped like

an inverted V with slightly convex branches. A white rectangular sign with the number 2 is attached to the branch in the back while the same sign, marked by the number 7, is attached to the branch in the front. Yellow, spheric elements with two white, horizontal, parallel stripes, resembling oversized tennis balls, are attached to both of the pillars. While the two men walk, they both are placed in a $\frac{3}{4}$ position towards the camera. The Compagnon makes a semi-circular movement with his outstretched right arm, then raises it a bit more and turns to his right, as if to follow the movement of his arm. He talks as he walks. The other man has his head and torso turned to the Compagnon during their walk. When the Compagnon raises his arm to his right, he follows the movement with his head. Four children play between the men and the camera. One, a boy, about 6 years old, of Sub-Saharan african descent, walks right in front of them. He is wearing a blue T-shirt with white sleeves and a horizontal red stripe over his waist, green shorts with a white stripe around the edges of his legs, socks and black Adidas sneakers with white stripes. To the right of this boy, near the right edge of the frame is another boy. He is about 8 years old, wearing a white T-shirt, light gray shorts, white sneakers and a dark baseball cap with white patterns. He has his arms crossed behind his head and walks slowly to the right until he leaves the frame. The boy is of Caucasian descent. In front of this boy and in the left half of the frame, a girl of about the same age as the boy with the white t-shirt is playing. She has a shoulder-length, blond bob and is wearing a pink T-shirt and red shorts. She walks from left to right while moving her arms in front of her face. She is of Caucasian descent. A boy crosses the image in the foreground. Only his head, his right shoulder and arm are visible. Even though his image is blurred, it is visible that he has short dark hair. He is wearing a yellow T-shirt. As he walks across the frame from right to the left, he puts on a blue baseball cap with white edges. One blurred white line, slightly inclined from left to right crosses the frame. At the end of sequence 89 the Compagnon is shown center frame in a repetition of sequence 88. His arm movement is again a continuation of the movement in the preceding sequence. None of the people in the frame are identified by name.

Sequence 90 Sec. 2.32 – 2.36 The camera pans from left to right. It is situated close to the floor and has a mid-range focal point. The sequence opens on the same environment as the preceding 6 sequences. At the beginning, a young person is standing on an octagonal platform, in the left lower corner of the image, practicing golf. The person has his back turned to the camera. As the sequence continues, the person hits a golf ball and turns in a perpendicular position. The person is visible from his feet to his waist. The person wears a light colored T-shirt, a blue pair of shorts, white socks and sneakers with a yellowish-white toe caps, white counters and quarters with an orange, green, blue and red pattern. Four yellow golf balls are lying next to a thin white steel pipe with black caps at the top and the bottom behind the green platform on the right. On the left behind the camera stands a wide-angle mirror, allowing the person to analyze his movements. By looking into the mirror it becomes clear that the person actually is a boy in his early teens. He is of Caucasian descent. A similar setup is placed further towards the back. The setup is used by a about ten-year-old boy with dark hair. He is of Caucasian descent as well. He is wearing a blue T-shirt, black shorts and white sneakers. He is turned towards the camera in a $\frac{3}{4}$ position trying to hold upright a white steel pipe, similar to the one lying on the floor in the foreground. Behind the second setup is the wall of the gym with its green “padding” and a white cupboard-like object with a gray door, probably storage space for some sports equipment. On the right side of the boys playing golf, the space is larger than on their side of the gym. Different green surfaces are placed on the gray flooring of the gym, serving as practicing surfaces for different field sports. In the back, two young men of sub-Saharan African descent, one dressed in a white T-shirt and blue shorts and another one dressed in a greenish T-shirt, a dark pair of shorts and wearing a base ball cap, are practicing sports involving rackets or bats. The image is too blurry to be interpreted. On the right of these two young men, two others practice baseball. At least one is batting. One of these young men is wearing a red T-shirt and black shorts, the second wears a blue T-shirt. The area in which the young men are

practicing baseball is enclosed in by the same elements that are used for the padding of the outside walls. Within this area, again materialized by green flooring, a white, semi-circular net is placed to catch the balls. Between the golfers and the baseball players, an orange element, maybe a sports bag, and an unidentifiable blurred brown upright structure with a green layer on top are placed on the floor. As the camera pans from left to right, another wide-angle mirror, placed in the very foreground becomes visible. It shows the same Compagnon and the same man as seen in the three preceding sequences. The man faces the camera while the Compagnon is shown in a $\frac{3}{4}$ position. While the camera movement continues he raises his right arm and stretches it as if indicating something on the ceiling of the gym. The man standing next to him follows his movements with his head. None of the people shown in the sequence are identified by name. At the beginning of sequence 90, the boy in the foreground practicing golf is seen at the same spot as the Compagnon the end of sequence 89. At the end of sequence 90, it is again the Compagnon that is seen in the center of the frame. Both the boy practicing golf and the Compagnon move their arms as if in a continuous movement beginning at sequence 87.

Sec. 2.36– 2.45 Wind-like noises, first going crescendo, then fading out slowly The source of these noises cannot be identified in the image.

Sequence 91 Sec. 2.36 – 2.40 Sequence 52 sec 1.25 – 1.28 The camera zooms in maintaining its mid-range focal point. A Compagnon is standing in a $\frac{3}{4}$ position towards the camera, his right side in front, center frame, on one of the two main alleys of the Parc de la Villette in Paris. He has dark hair and seems of North African descent. He is not identified. He is wearing the same gear as the Compagnon in sequence 26. At the beginning of the sequence, he is shown from head to waist height and he keeps his arms behind his back. As the sequence progresses, the camera zooms in on him and he puts his hands on his hips. His movements are shown at normal speed while the speed of the

movement of the people around him is exaggeratedly high. They all appear as blur. None of the people shown in this sequence are identified by name.

CHAPTER 3 Respecter le travail des anciens (Respect the work of our predecessors...)

Sec. 2.39 – 2.42 A voice: “Bâtir une vie meilleure ça peut être aussi respecter le travail - des anciens...” (Building a better life means respecting the work of our predecessors...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 92 Sec. 2.40 – 2.43 The camera is stationary. It has a wide-angle focal point. The sequence is shot with a wide angle and the camera zooms in progressively. The sequence opens on a view of the building of the “Crédit Commercial de France” at the 45degree intersection of Rue Lafayette and Rue Millet-Will in the 9th arrondissement of Paris. The entrance area of the building is shown center frame. To the right, rue Lafayette stretches into the background, lined with Haussmann buildings. In the background, above the buildings lining the street on the left, the roof of the Palais Garnier Opera Building is visible. On the left, Rue Milet-Will runs parallel to the Credit Commercial de France Building and then turns left. The Credit Commercial de France is a Haussmann building as well. It is a seven-story building. The highly decorated facade of the ground floor, imitating Italian renaissance masonry - like the Palazzo Pitti in Florence - is structured by 17 romanesque arches. Each arch holds a window or an entrance door, as big as the arch and protected by cast-iron grids. The spaces between the three arches of the rounded entrance area are ornate with protruding pillars. At the top, they are slightly inclined towards

the street and decorated with Rocaille-like forms. The pillars support a balcony that runs along the facade above the entrance area. The facade of the following three stories is organized by 14 semi-circular pillars. The windows of these three stories are superposed in the space between these pillars. Only the facade above the entrance area is smoothly rounded with the windows integrated in the surface. The windows of the second floor above the entrance are decorated with cornices. The third floor windows are not decorated and the fourth floor windows have small balconies with cast-iron balustrades. A large and elaborate cornice runs all along the facade separating the fourth and the fifth floor, which has a smooth surface with windows integrated like those above the entrance area. The building has a Mansard roof with sixteen windows on its lower level and twelve windows on its upper level. At the beginning of the sequence, the sky above the buildings is blue with some clouds. As the sequence goes on, the words “Respecter le travail des Anciens” (Respecting the work of our predecessors) appear in the sky on the right of the Building of the Credit Commercial de France. First the word « respect » appears, parallel to the roofline of the Crédit Commercial de France. At first the word is blurred. Then the letters turn black and clear, before they disappear in the clouds. Progressively the rest of the sentence appears, parallel to the roofline of Rue Lafayette, before disappearing in the clouds as well. At the same time the letters appear to rotate around their horizontal axis and to be blown away to the left. As the camera zooms in slowly on the building of the Crédit Commercial de France, the people and the cars as well as the clouds move at an exaggerated speed. The structure of sequence 92 extends sequence 91 as it shows a stable central upright element, the Compagnon in sequence 91 and the Bank building in sequence 92. In both sequences, those central upright and stable elements are surrounded by exaggeratedly quickly moving people. In addition, the angles of the Compagnon arms, as he has his hands on his hips, recalls the perspective of the two facades of the Credit Commercial de France in the preceding sequence.

Sec. 2.43 – 2.45 A voice: “Les hôtels et les grands hôtels et c’est magnifique quoi...” (Hotels and luxury

hotels, and they are magnificent...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 93 Sec. 2.44 – 2.46 The camera pans from left to right. It is focused on the background. The sequence opens on a view of the facade of the Hotel Prince de Galles with the main entrance area in the right half of the frame. The camera is placed very low, filming the building from bottom left upwards to the second floor from the other side of the street passing in front of the hotel. As the sequence begins, a Compagnon crosses the street walking towards the hotel. He wears the same work clothes as the Compagnons in sequences 8, 11, 18, 20, 22, 31, 35, 39, 40 and 51. His right arm is outstretched as if demonstrating something. Behind him, nearly completely hidden by the Compagnon, another man accompanies him. As the sequence continues, it appears that the Compagnon has short brown hair and that he is of Caucasian descent. The man walking next to him becomes more visible. He has short dark hair and he is of Caucasian descent. He is wearing light beige pants and a white shirt. He has his hands in his pockets and his head is following the movements of the arm of the Compagnon. The sequence closes when the Compagnon reaches center frame and a woman with brown hair, wearing a blue and white-striped tank top and a pair of jeans, passes between him and the camera from right to left, partially hiding the Compagnon from the camera. None of the people in the frame are identified by name.

Sec. 2.46 – 2.46 A voice: “Puis c’est des grands, oui c’est des...” (And then there are the great ones, yes they are...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 2.47 A voice: “Belles œuvres...” (Beautiful works...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 2.47 – 2.49 A voice: “Ouai voilà c’est des... ça fait des monuments quoi après...” (Yes, they become monuments afterwards...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 94 Sec. 2.46 – 2.48 The camera pans in a flat curve upwards from left to right. It has a mid-range focal point. The frame is organized in quarters. The right quarter is covered by a wooden panel like the back of a posted restaurant menu or a service indication in front of a luxury hotel. On the left, and in the same time center frame – as at the end of sequence 93 the Compagnon already seen in the preceding sequence is visible. His work jacket is inverted compared with the preceding sequence. To his left the man seen in sequence 93 is also visible standing. Both men are shown from head to waist height. At the beginning of sequence 94, a person with a kaki shirt, jeans and a black backpack moves from right to left through the frame, hiding the Compagnon at the beginning of the sequence, as does the woman with the blue and white tank top at the end of the preceding sequence and continuing this woman's movement. As this person moves to the left, the Compagnon is shown frontally. His head is turned to the right and his left arm outstretched in a slight angle upwards. As the sequence continues, he turns his arm to the left. The other man, placed in a $\frac{3}{4}$ position to the camera, follows the movements of his arm with his head. None of the people in the frame are identified by name. Behind the men, a blurred section of Avenue George V is visible.

Sequence 95 Sec. 2.48 – 2.50 The camera pans from left to right. It has a mid-range focal point. The image is again organized in quarters. The left quarter is occupied by a form that resembles the panel seen in the preceding sequence but seems to be an element of architectural decoration. The two men seen in the preceding frame are shown at the same spot, but they have

changed places. The Compagnon is now on the left – and again center frame – and the other man on the right. The camera has zoomed in. Now the men are shown from head to chest. The Compagnon is now standing at a 90-degree angle towards the camera, his right arm stretched out to the upper left corner of the frame. His head turns in the same direction as the circular movement induced in sequence 93. The other man continues to follow his movements with his head. As the sequence goes on, a man with dark hair and a white T-shirt and a woman, dark haired and wearing a red T-shirt, cross the image between the men and the camera from left to right. As the sequence continues, the two men turn their attention to the right and walk until they disappear behind the architectural element on the right. None of the people in the frame are identified by name.

Sec. 2.49 - 2.51 A voice: “C’est des bâtiments qui ont toute une histoire quoi, ils ont une âme ces bâtiments...” (The buildings have a whole history, they have a soul...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 96 Sec. 2.50 – 2.52 The camera pans from right to left. It has mid-range focal point. The same two men as in the preceding sequence enter a building from the right through a revolving door. The door the men use is made of a cylinder consisting of curved glass panels mounted on a structure of brass or anodized aluminum elements. The door panels are made of glass as well. The men are filmed in close-up, from head to shoulders, at first through different layers of glass, then through a single layer. The Compagnon precedes the other man and looks upwards, as if admiring what he is seeing. If the premise of sequences 93 to 95 is followed, the men are entering the lobby of the Hotel Prince de Galles. The men are not identified by name. The sequence opens with the Compagnon appearing from the right where he disappeared in the preceding sequence and ends when he reaches center frame and disappears behind an upright element structuring the revolving door.

Sec. 2.52 - 2.56 A voice: “Quant les gens ils vont rentrer dans cet hôtel ils pensent ceux qui sont travaillé ici, voilà qu’ils ont été, chapeau quoi...” (When people enter this hotel, they will think of the builders and hats off to them...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 97 Sec. 2.52 – 2.53 The camera pans from right to left. The whole frame is clear. The camera films the reflection of the entrance hall of the Hotel Prince de Galles as it appears in the mirror-like polished dark tiles on the floor. The tiles are connected by thin white joints that cross the image on both its diagonals. The same two men as in the preceding sequence step out of the revolving door and enter the hall. As they are shown in a reflection, they appear upside down from head to knees. They enter the image from the top right edge on a line close to the diagonal walking towards the bottom left. The Compagnon appears on the right while the man who accompanies him walks on the left side. On the right side of the reflection of the revolving door, the image of a amphora-like vase is visible. A window appears in the right corner of the frame. At the same time, the floor reflects the ceiling of the hall which seems of a lighter color. The central surface of the ceiling is separated from the walls by a row of lights inserted in the ceiling and running parallel to the walls. Eight round lighting elements are irregularly dispatched across the ceiling. Partly cut off by the left edge of the frame, a chandelier made of a string of round, lit elements, fifteen of which are visible hang in the center of the hall. Two arches, apparently openings to adjacent spaces, appear at the upper edge of the frame. The direction the men walk in the frame continues their movement in the preceding sequence. The sequence stops when the men's heads reach center frame. Neither of the men are identified by name.

Sequence 98 Sec. 2.54 – 2.55 The camera pans from left to right.

It has a midrange focal point. The sequence shows the same environment as the preceding one, only upright. The walls of the entrance halls are painted white. The floor is made of a black reflecting material. On both sides of the revolving door, arched windows open the hall to the street. Rectangular brass frames are inserted in the windows which appear to have formerly been glass doors. Two arched windows are integrated in the back wall of the hall as well. In each of those windows a thin brass line, parallel to their edges, is inserted. They are crossed by two parallel horizontal brass bars just underneath the end of their arch. The camera is located close to the floor, filming upwards. The frame is organized in halves. These halves are defined by the man accompanying the Compagnon already seen in sequences 93 to 97. The man is shown center frame and reflected by the floor. He is partly covering a white pillar that is reflected as well and underlines the separation of the image in two parts. The man steps out of the revolving door and starts entering the hall, as does the Compagnon, already seen in the sequences 93 to 97, walking on his right. The man in the white shirt has his hands in his pockets while the hands of the Compagnon are hanging down. As the two men are enter the hall, two other people, a man and a woman, situated on their right, are leaving. The man has gray hair. He wears jeans, a blue and white striped shirt and loafers. The woman is wearing jeans, sneakers and a blue and white horizontally striped tank top. The amphora-like vase, shown in sequence 97 as well, is visible. It appears being placed on a double pedestal. At the base, there is a square black polished slab, probably of marble and, on top, a smaller square form, lit from inside. Two black couches are placed on the left of the men, one shown from the back, one perpendicular to the camera at the left edge of the frame. The sofas are placed on a white square carpet. A man with short dark hair, wearing a white shirt and a black jacket is sitting at the right edge of the sofa shown from the back. Between the sofas and the two men entering the hall, a woman walks towards the back of the hall. She has shoulder length dark hair, a gray dress and black high heels. She holds a purse in her right hand. The people shown in the frame seem to be of Caucasian descent. None of these people are identified by name.

Sec. 2.55 – 2.57 Noise and voices of people in the background. The source of the noise and the people speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 99 Sec. 2.55 – 2.57 The camera is stationary. It is focused on the background. It is placed on a landing a few steps above the entrance hall. The image is organized in halves. These halves are materialized by a white surface of the wall on the right side of the landing. This white surface is situated at the same spot as the white pillar in the preceding sequence. To the right of this white surface, the wall is materialized by a ceiling high mirror, structured by a vertical and a horizontal, thin, black bar crossing in the center of the surface; the mirror is framed by the same material. On the left side of the frame, the view opens to the entrance hall already seen in the two preceding sequences. The same two men seen in six the preceding sequences walk up the stairs, both looking upwards as if admiring the setting. The mirror on the right and the white polished material covering the floor of the landing reflect the scene. None of the people shown in the sequence are identified by name.

Sec. 2.56 – 2.58 A voice: “C’est là qu’on voit qu’i faut avoir l’amour du travail bien...” (That is where you can see that pride in workmanship is needed...) The speaking person cannot be identified. A link between the voice and a person shown in the video cannot be established.

Sequence 100 Sec. 2.57 – 3.00 The camera is stationary but zooms out. It is focused on the background. The camera is placed in a courtyard of the Hotel Prince de Galles, filming the façade from a $\frac{3}{4}$ position. The image is organized in halves which are materialized by an octagonal pillar covered by an art deco mosaic. This pillar is situated at the same spot as the white pillar in sequence 98 and the white wall surface in sequence 99. The

lower part of the pillar is covered with a reddish-brown tessera surface - the surface of its upper part is light beige. Both surfaces end in a light brown stripe followed by a black one with a few red inserts. In between these two black stripes, the pillar is decorated with a reddish brown meandering line inserted in a golden surface. The background on the right side of the pillar is covered with vegetation. On its left side, a window opens to the interior of the hotel. The window is organized by vertical glass panels, about as large as the pillar, and framed by gray horizontal and vertical steel flats. A white wall element, about three times as wide as the pillar is situated behind the pillar and the glass panels. On its left, behind the right lower corner appears what seems to be a footstool with a white cover. On its left, cut off by the edge of the frame, the back of a white armchair is visible. At the beginning of the sequence, the frame shows the backrest of a gray garden chair and the curved edge of a garden table covered with white tablecloth. On the table, the handle of a silver knife, a white rolled napkin and the top of a water glass are visible. As the sequence continues and the camera zooms out, this setting is completed by two wine glasses, and a white bread plate with a knife. At the same time, the two men seen in the sequences 93 to 99 enter the frame from the left. Both walk diagonally in a $\frac{3}{4}$ position towards the camera. The Compagnon precedes the other man. He looks upwards and shows something above the frame with his right arm. The man accompanying him follows his movements as if listening to the explanations of the Compagnon. While advancing into the frame, they turn until they appear in profile on both sides of the central pillar. The men are not identified by name.

Sec. 2.59 – 3.00 A voice: “Tu t’ dis t’as un super béton et puis il est caché quoi, ahlala...” (You know, you have got this super concrete and then it is hidden...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 101 Sec. 3.00 – 3.03 The camera pans from left to right.

It is focused on the foreground. The sequence opens on a close-up of an octagonal pillar, decorated like the one in the preceding sequence. A corner of the pillar is turned towards the camera. On the left side of the pillar appears a surface resembling the window in sequence 100. On the right a view on the courtyard shown in sequence 100, is visible. The left side of the work-jacket of the Compagnon seen since sequence 93 is also visible. As the camera pans to the right, the Compagnon appears from head to waist. He looks at the pillar and touches it with his left hand. At the same time, an arm, probably that of the man accompanying him, appears as well. He also touches the pillar with his fingers. The view on the courtyard grows larger. Three tables resembling the one in sequence 100 are visible. The table closest to the camera is protected from the sun by a white garden parasol. Three men are shown sitting at different tables. One turns his back towards the camera in a $\frac{3}{4}$ position. He has dark hair and wears a dark gray shirt. At the table to his left, sits a man with short, brown hair. He is wearing a red polo shirt. To the right of the man with the red polo shirt sits the third man, looking to the right. He has short dark hair and is wearing a beige shirt or t-shirt. All these men are of Caucasian descent. None of the people in the frame are identified by name. Behind the court yard in the background, the facade of the Prince de Galles is visible. A large window in the middle of the wall is flanked on each side by beige pillars. The central part of those pillars consists of a flat protruding rectangular element, decorated as the square pillar in the foreground of the image and the octagonal one seen in sequence 100. The sequence ends when the right edge of the pillar in the foreground separates the frame in halves and thus repeats the construction of the images in the six preceding sequences.

Sec. 3.03 - 3.08 A voice: “Il faut respecter c’qui a été fait avant et en fait l’améliorer...” (You have to respect past work in order to improve on it...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.03 – 3.07 Muffled wind-like noises The source of these noises cannot be identified in the image.

Sequence 102 Sec. 3.03 – 3.06 The camera pans from left to right. It is focused on the foreground. The camera is placed in the courtyard of the hotel Prince de Galles. It films a wall of this courtyard, at an approximately 30degreeangle. The part of the wall that is being filmed is covered by a ceiling-high mirror. In front of the mirror stands a wooden bench. Its back and armrest are made of a horizontal rectangular wooden beam and regularly distanced flat vertical rectangular slats. They are visible in the lower left corner of the frame. Behind the bench a very blurred surface, probably a service table is visible. The backrest of the bench and the armrest are reflected in the mirror which consists of at least four panels in a wooden frame The central groove between the panels corresponds with the edge of two sides of an octagonal pillar reflected in the mirror. The groove of the panels and the edge of the pillar separate the frame in halves and thus repeat the construction of the seven preceding sequences. For the rest of the sequence, the mirror reflects the same courtyard as seen in the two preceding sequences. The building on the left of the courtyard is only one story high. It has ceiling-high windows, framed by a flat wall section painted yellowish beige. Between each window, a flat rectangular pillar protrudes from the wall. It is decorated with the same art deco pattern as the pillar next to the mirror and already seen in the sequences 100 and 101. Some vegetation is visible on top of this building. The ground floor of the building in the back of the courtyard has the same structure as the side wing. The only difference is the absence of the flat yellowish wall surfaces framing the windows which directly touch the decorated pillars. Above the ground floor, the building is painted white as are the frames of the eight visible rectangular windows. Two small palm trees are standing in a line from the pillar next to mirror to the one right opposite it on the back-wall. To the left of the palm trees are some bushes, behind which a white garden parasol is visible. Another parasol stands to its right. Between the bench and next to the mirror and the parasol, garden furniture, two wooden chairs, a low table and another bench are visible. At the beginning of the sequence, the Compagnon seen in the nine preceding sequences and the man

accompanying him appear in the mirror from the right. They walk diagonally in a $\frac{3}{4}$ position to the camera. At the same time, a man with dark hair, wearing a white shirt and dark pants, probably a waiter, is seen disappearing from the mirror reflection. The sequence ends when the two men have reached center frame. None of the people in the sequence are identified by name.

Sequence 103 Sec. 3.06 – 3.07 The camera pans from right to left. It is focused on the background. It is placed at the same spot as in the preceding sequence, only its axis is turned by 90° . The camera films over a set white table and the tops of the backrests of two green garden chairs. Behind the furniture, a small leafy bush and, on its left, a small trimmed pine tree is visible. Behind these plants, the same side wing of the courtyard as seen in the reflection of the mirror in the preceding sequence, is visible. Its central window organizes the frame in halves, repeating the structure of the preceding seven sequences. The Compagnon seen since sequence 93 and the man accompanying him walk in front of the side wing, looking upwards. This time the man with the white shirt raises his left arm as if showing something to the Compagnon. On their right, a waiter with black hair, resembling the one seen in the preceding sequence serves a blond woman, sitting with her back turned to the camera at a table hidden by the leafy bush. All of the people shown in the sequence seem to be of Caucasian descent. None are identified by name. The sequence closes when the Compagnon and the man accompanying him reach center frame.

Sequence 104 Sec. 3.08 - 3.11 The camera is stationary. It has a mid-range focal point. A Compagnon stands in the center of the frame. He is shown frontally from his head to his waist. He is in his forties, going bald. He wears thinly rimmed glasses and the same working jacket as the Compagnons in the sequences 6, 8, 11, 18, 20, 22, 31, 35, 39, 40, 51 and 93 to 101. Instead of an orange T-shirt or a white shirt he is wearing a light blue shirt. The

Compagnon is in focus but the rest of the image is blurred. He is standing in front of a suspended tent-like structure while people move around him at an accelerated speed. As the camera zooms in on him, he folds his arms and starts to smile. The sequence ends when his arms touch the bottom edge of the frame.

Sec. 3.09 – 3.15 Wind-like noises, first going crescendo then fading out slowly The source of these noises cannot be identified in the image.

Sec 3.10 – 4.41 String instruments accompany a piano score

CHAPTER 4 Respecter l'environnement (Respect the environment...)

Sec. 3.11 – 3.12 A voice: “ Une vie meilleure c’est surtout l’environnement...” (A better life is above all the environment...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec.3.12 – 3.14 A voice: “Faire quelque chose de durable...” (Make something lasting...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 105 Sec. 3.11- .3.14 The camera is stable. The whole frame is in focus. The sequence shows the glass fence, garden and facade of the Musée du Quai Branly in Paris from the other

side of the street running along Quai Branly. Behind the museum building, at about a third of the frame's width from the right, the Eiffel Tower is visible from just underneath the second landing to the top. A tree protrudes into the frame at the top right corner of the frame. The clouds in the sky and the people and the cars in the street are moving exaggeratedly fast. As the sequence goes on, at a third of frame's width from the left, the words "Respecter l'environnement" (Respect the environment) appear in the sky above and parallel to the glass fences of the museum's garden. The word "respect" appears first. In the beginning the word is blurred. Then the letters turn black and clear, while they turn slightly around their horizontal axis and while disappearing into the sky. Progressively the rest of the sentence appears, still parallel to the glass fence. The text looks like it is being blown gradually upwards by the wind to the right. It disappears into the clouds as well.

Sec. 3.14 – 3.17 A voice: "Pratiquement sur toutes les opérations on a du panneaux solaires..." (We have solar panels on nearly every project...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.16 – 3.28 Birds singing in the background The source of these noises cannot be identified in the image.

Sequence 106 Sec .3.15 – 3.17 The camera pans from left to right. It has a mid-range focal point. The camera is placed close to the ground at the edge of a forest, where the trees thin out and the wood gives way to a lawn. On the right side of the frame, the white facade of a one-story building protrudes into the image. The building, part of the Challenger-Compound, is perfectly orthogonal, with a flat roof. The left third of the building has a solid white facade while the rest is covered with a ceiling-high window. This window is structured by a grid of thin, white, flat muntins. A regular row of thin, white columns is visible behind the window. The facade ends at the vertical midline of the frame. On

the left side of the building, the silhouettes of two men enter the frame. The silhouettes are visible from the feet to the waist. As the sequence goes on, the two men, now identifiable as Compagnons du Minorange, walk side by side towards the building. Both are wearing a blue work-jacket with an orange stripe around their chest and elbows as well as orange inserts under their shoulders. Both are wearing blue work-pants with orange stripes around the ends of the legs. The stripe of the younger Compagnon is larger. His pants have orange pockets as well. The Compagnon walking on the right raises his right arm while walking as if indicating something to his colleague. The men are not identified by name. The sequence ends when the Compagnon on the left reaches center frame.

Sec. 3.17 A voice: “Construire mieux...” (Building better...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 107 Sec. 3.17 – 3.19 The camera pans from right to left. In the beginning the whole frame is blurred. It becomes focused as the sequence goes on. The camera films what seems to be a horizontal structure of solar panels, connected to each other by thin, flat, white joints. The blurred reflection of two Compagnons from waist to head juts diagonally from the left upper corner into the image. When the image focuses, it becomes clear that the two men are of Caucasian decent. Both have short brownish hair. The Compagnon on the left is in his late forties or early fifties while his colleague on the right is in his mid-thirties. The older Compagnon is heavier and taller than his younger colleague who wears a white T-shirt under his jacket while the T-shirt of his colleague is dark gray. The older Compagnon raises his left arm and seems to be talking as if explaining something to his younger colleague. Behind the Compagnons, some trees and partly covered, white architectural elements are visible. The Compagnons are not identified by name.

Sec. 3.18 A voice: “Pas laisser...” (Don't leave...) The

person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.19 – 3.20 A voice: “des choses qui sont pas au...” (Things which are not...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 108 Sec. 3.19 – 3.23 The camera pans from right to left. It has a mid-range focal point. The camera films over a structure of solar panels. The structure is made of four distinct surfaces. Each surface is five panels deep and slightly inclined towards the camera. Behind the solar panels a forest is visible. In the left half of the frame the building already seen in sequence 106 filmed from the other side is visible. On this side, the building has a solid, white facade and a lean-to roof made of solar panels. Further to the left, two separated surfaces made of solar panels continue the angle of the roof to the ground. The facade ends at the vertical midline of the frame. Above the forest and the building, the frame shows the blue sky. The two Compagnons, already seen in the preceding sequence, walk across the frame between the first and the second surface of solar panels. The older Compagnon walks on the left, slightly behind his colleague. He raises his right arm horizontally as if indicating something to his colleague. He lowers his arm. When the men reach center frame, the sequence ends. The Compagnons are not identified by name.

Sec 3.20 - 3.31 The muffled voice of a Compagnon

Sec. 3.21- 3.24 A voice: “Mais c’est vraiment faire avec le bruit, avec les voisins tout ça faut...” (But the noise has to be accepted as well as the neighbors...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.24 – 3.26 A voice: “C’est plutôt essayer

d's'améliorer pour économiser l'énergie surtout..." (It's more about trying to make improvements to save energy...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 109 Sec. 3.23 – 3.26 The camera pans upwards. It has a mid-range focal point. The sequence opens on image of the solar panels, seen already in sequences 107 and 108. A reflection of the hair of the older of the two Compagnons, seen in the three preceding sequences, is visible slightly to the left of the vertical midline of the frame at its upper edge. As the sequence goes on and the camera pans upwards, both Compagnons seen in the three preceding sequences appear in a reflection from head to waist. Then the camera films the men directly and frontally, as they stand amongst the solar panels in front of the white building seen in sequence 108 framed by the forest, and the blue sky. The older Compagnon, standing on the left, has his right arm and index finger stretched out showing something to his younger colleague, standing on his right. He is operates a turning movement with his arm from the upper right corner of the frame until he reaches the vertical midline and the sequence ends. The men are not identified by name.

Sequence 110 Sec. 3.26 – 3.31 The camera pans from left to right. It is focused on the foreground. The sequence opens on the same scene as sequence 109, only seen from behind. It shows a close-up of the backs of the heads of the two Compagnons seen in the four preceding sequences. They are not identified by name. The older Compagnon, now standing on the right, stretches his arm out and indicates the field of solar panels in front of them. He rotates his arm to the right while talking at the same time. The camera follows this movement while zooming in on his head. At the end of the sequence only the right profile of his face is shown, looking slightly upwards in a heroic or visionary pose.

Sec. 3.29 – 2.32 A voice: “C’est qu’on laisse derrière nous, c’est la planète qu’on laisse derrière nous...”
(That is our legacy, the planet that we leave behind...)
The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 111 Sec. 3.31 – 3.33 The camera pans from right to left. It is focused on the foreground. The left two thirds of the frame show the facade of the building on the Challenger compound, seen from afar in sequence 108 and 109. The façade is made of square mirror panes connected by thin, flat, white horizontal and vertical muntins is filmed nearly perpendicularly. A walkway protected by a lean-to-roof runs along the facade on the right. The roof consists of four parallel zones, alternatingly transparent and opaque. The roof is supported by a structure of regularly spaced rafters and pillars, both made of rectangular, white, steel pipes. Low bushes with reddish leaves grow on the right of the walkway. Then follows a lawn and then the field of solar panels. The two Compagnons, seen already in the sequences 106 to 110 walk away from the camera along the facade on the walkway. Now it is the younger Compagnon who shows something to his older colleague. The Compagnons are not identified by name.

Sequence 112 Sec. 3.33 – 3.37 The Camera zooms in. It has a mid-range focal point. 2/3 of the frame’s width from the left - at the same place in the frame where the facade ended in the preceding sequence - stands a Compagnon. He is of sub-Saharan African descent. He has short hair and wears a goatee. He is wearing the same work-clothes as the Compagnons in sequence 52. At the beginning of the sequence, he is shown from head to waist, his hands behind his back. As the sequence goes on, he puts his hands on his waist. The Compagnon is shown in focus but the rest of the image is blurred. He stands in a street setting in front of an office building. People move around him at an accelerated speed. The sequence ends when the hands of the Compagnon are

outside the frame.

Sec. 3.34 – 3.42 Wind-like noises, first going crescendo then fading slowly out The source of these noises cannot be identified in the image.

CHAPTER 5 Construire pour l'avenir (Building for the future...)

Sec 3.37 – 3.39 A voice: “Bâtir une vie meilleure c'est construire pour l'avenir...” (Building a better life means building for the future...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec 3.39 – 3.41 A voice: “C'est laisser un héritage en fait...” (It's creating a heritage...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 113 **Sec. 3.37 – 3.41** The camera is stationary. The whole frame is clear. The sequence shows a construction site in front of an overcast sky. The sequence is backlit with the sun low to the horizon. A jetty is being constructed in a major body of water. The foreground shows a flat shore covered with piles of rock material. A crane is standing on the shore at the bottom right corner of the frame. The jetty crops out into the water body at a 30° angle from the shore in the center of the frame. Four cranes are placed on the jetty and trucks move between them. The cranes, the trucks and the clouds move at an exaggerated speed. As the sequence goes on, at 1/8th of frame's width from the left the words “Construire pour l'avenir” (Building for the future)

appear in the sky above and parallel to the horizon. The word “Construire” appears first. In the beginning the letters are blurred. Then the letters turn black and clear, while the rest of the sentence appears. The letters pivot slightly around their horizontal axis while looking as if they are being blown progressively upwards and away by the wind. As they appeared in the sky, and parallel to the horizon, the letters dissolve between the clouds.

Sec. 3.42 – 3.43 A voice: “C’est prévoir ceux qui vont venir après...” (We need to think about the next generation...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec 3.42 – 3.43 Muffled noise of an opening train door
The source of this noise cannot be identified in the image.

Sequence 114 Sec. 3.42 – 3.43 The camera is stationary. The whole frame is clear. The camera is placed close to the ground on the platform of a train station. It films the sequence in a 30degree angle to the platform edge. A recently built local train is waiting at the platform. It is painted gray, except a blue stripe about 40 cm wide along its bottom edge. The word Gautrain - a train service between Pretoria and Johannesburg - written in white Arial-type lettering can be read on the blue stripe in the bottom right corner of the frame. The train car has a double-sided sliding door, situated at the vertical midline of the frame. At the beginning of the sequence, a man, wearing a gray suit and black shoes and carrying a small black piece of luggage or a briefcase is shown standing at the left edge of the frame. The man is shown from shoes to waist height - half of his silhouette is cut off by the frame and he is not identified by name. As the double-sided sliding door of the train, situated right in front of him, opens, the man walks towards the train.

Sequence 115 Sec. 3.43 – 3.44 The camera is stationary. It has a mid-range focal point. The image shows a similar train as the one seen in the preceding sequence, filmed from the inside with an open door. The door is shown on the vertical midline of the frame. The interior of the train is light gray. On both sides of the door, vertical handrails made of brushed stainless steel pipes, are installed. On the handrail on the left, two superposed buttons, one to open and one to close the door are placed in a rectangular brushed and folded piece of aluminum with a rounded top and bottom edge. This whole unit is inserted in the train compartment's structure. Above the buttons, a green handle with a white pictogram and lettering, inserted in the compartment structure as well, allows the opening of the doors in case of emergency. On the right side of the door, above the vertical handrails, a small red square sign with white lettering describes the emergency procedure. Above the square sign, the red button of an emergency brake is inserted in the compartment structure. It is surrounded by a horseshoe-shaped piece of gray PVC. The whole unit is mirrored by a horseshoe-shaped solid piece of dark gray plastic. The passenger spaces are separated from the doors by perpendicular gray plastic walls, topped by glass panels. People enter the train. First comes a man of sub-Saharan African descent in his early thirties. His head is shaved. He wears a black T-shirt and jeans. At the same time a person crosses the frame between the man and the camera, walking to the left. Behind the man of sub-Saharan African descent follows a man of Ethiopian or Indian descent in his early thirties as well. He has short dark hair and is wearing a dark suit, a white shirt, a pink tie and a black briefcase. Both men turn left when entering the train. Behind the men, a woman of sub-Saharan African descent enters the train. Her hair is held back by sunglasses poised on her head. She is wearing a pair of jeans, a gray top and a diaphanous gray floating scarf. She talks on her cell phone while entering the train. None of these people are identified by name.

Sec. 3.43 – 3.48 A voice: “Demain c’est pour nos enfants aussi là - faut penser à eux...” (Tomorrow is for our children. We need to think of them...) The person speaking cannot be identified. A link between the voice and a

person on screen cannot be established.

Sequence 116 Sec. 3.44 – 3.45 The camera is stationary. It has a mid-range focal point. The camera is placed close to the ground in the center of a train platform, filming the platform in its length. On the left side, the flooring is made of rectangular, flat, gray, polished stone slabs. To the left of the camera runs a row of rectangular gray tactile cement tiles. On the left of those tactile tiles, the flat gray stone slabs fill the space to the platform edge. A lean-to-roof made of corrugated iron covers the platform. The roof is supported by a regularly spaced grid of rafters. This grid is connected to regularly-spaced, concrete, rectangular pillars integrated in the back wall of the platform by three round steel pipes, branching out from the top of each pillar. A double row of fluorescents, built in a supporting structure made of sheet metal, hangs from the roof parallel to the rails. An exit sign is visible a bit further down the platform as is the indication for an elevator entrance. A platform of similar architecture is visible on the opposite side of the train tracks. During the sequence, eight people are shown walking along the platform. Closest to the camera and moving away from it is an elderly man with white short hair, wearing a white sweater and gray pants. Next to him is a woman with chin-length brown hair, a blue, short-sleeved T-shirt, gray pants and has a gray purse over her left arm. Behind the woman, a younger woman walks towards the camera. She has long dark hair, wears glasses and a white, long-sleeved T-shirt, a pair of jeans and has a purse hanging on a strap over her right arm. Further down the platform is a man wearing grayish-green overalls and white sneakers. Another man on his left is visible, wearing a white T-shirt or sweater and dark pants. Two men are standing at the very end of the platform, both wearing dark cloths. None of these people are identified by name. While the sequence goes on, a Gautrain unit leaves the station. It is now visible that the blue form carrying the word “Gautrain” ends in a thin blue and a larger golden wave-like form. The two bars on each side of the locomotive's windows are painted in gold. The sequence ends when the woman with the glasses turns to her

right under the exit sign and the end of the train reaches the center of the frame.

Sec. 3.45 – 3.46 Muffled noises of a rolling train The source of this noise cannot be identified in the image

Sequence 117 Sec. 3. 45 – 3.46 The camera is stationary. The image is blurred except a Gautrain unit crossing the frame diagonally from right to the left. The sequence is shot from a helicopter. Two parallel train tracks run along the diagonal of the frame. On both sides of the tracks, thin parallel highway lanes, coming from the opposite direction are visible. Another line of tracks runs on the right side of the train. From time to time, white elements, probably cars, cross the frame on these lanes. The helicopter filming the Gautrain unit moves at the same speed as the train. Thus the head of the train is always located at the center of the frame while the landscape around it is moving.

Sequence 118 Sec. 3.46 – 3.48 The camera is stationary. The whole frame is clear. The sequence shows the interior of a train, probably a Gautrain unit, filmed horizontally at a 30degree angle along the seats. The seats have blue backs and headrests with yellow knobs on the aisle side to hang on to while walking through the train in motion. Seven people are shown sitting in the train car. In the foreground sits a family of sub-Saharan African descent. The man is sitting in the seat on the right next to the window. He has very short-cropped hair and is wearing a gray shirt with thin, vertical, white stripes and a white collar. He holds a boy of about one on his knees. The boy has very short, cropped hair and is wearing a green, long-sleeved polo shirt or sweater with white, horizontal stripes. The woman sits next to the man. She has chin-length hair and is wearing a black t-shirt and a grayish green blazer. Both adults are smiling while looking at the boy. On the right seat in the row behind the family sits a man of Caucasian descent. He has short dark hair and is wearing a gray

anorak and a black T-shirt with a yellow logo. The man is looking out of the window. He is shown exactly in the center of the frame. In the next row, on the window side, is a man of Caucasian descent. He has short brownish hair. He is wearing glasses. The rest of his body is hidden by the seat in front of him; he looks across the aisle at something on the left side of the frame. Only the top of the head of the person sitting in the seat behind him is visible. It seems the person is wearing a hat. Again just the top of the head of the person sitting in the following row on the window side is visible. This person seems to be a man of sub-Saharan African descent. None of the people shown in the frame are identified.

Sec. 3.49 - 3.53 Muffled Noises of playing children. The children making the noises cannot be identified. A link between the noises and the children shown in the video cannot be established.

Sec. 3.53 Noise of a laughing child The child laughing cannot be identified. A link between the laughter and the child on screen cannot be established.

Sequence 119 Sec. 3.48 – 3.50 The camera pans from left to right. Only the very foreground is clear. The rest of the frame is blurred. The sequence shows a lawn stretching into the depth of the frame. Behind the lawn rises the façade of the “Le Milénaire” shopping mall at Porte d’Aubervilliers in Paris. The word “Le Milénaire” is placed on the vertical midline of the frame. The sequence was shot in warm weather. Different objects are placed on the lawn. Slightly to the left of the midline stands a picnic table. Two people, one dressed in white, one in dark clothes are sitting on the bench facing each other. On the right side of the frame, closer to the camera, an empty, wooden deck chair in a 30degree angle towards the camera is visible. The fabric of the chair has a large orange stripe in the middle and thinner yellowish stripes on either side. An open tent with an orange roof is shown on the far right of the frame, just in front of the mall. At the same

level, in the middle of the frame, some kind of a wooden enclosure is visible. To its left is a small, house-like structure. A yellow, rounded form crops out of it on the left. In the foreground, two boys with curly red hair, about 4 to 5 years old, are kicking a green soccer ball. One boy is wearing a blue T-shirt, whitish-green shorts and white sneakers while the other one is wearing a purple T-shirt, green shorts and light colored sneakers. The boys are of Caucasian descent. At the same time, further in the background, an adult dressed in dark clothes is crossing the lawn from right to left. As the sequence goes on, a Compagnon, wearing the same work-clothes as his colleagues in the sequences 2, 3, 7, 8, 11, 17, 19, 22, 31, 32 and 35 crosses the lawn diagonally from left to right. A woman, walking on his left, her hair held back in a bun and wearing a light colored dress and a girl, about 5 to 6 years old and wearing a light colored dress, accompany him. The girl walks between the two adults. The Compagnon raises his right arm as if giving explanations to the people accompanying him. None of the people shown in the sequence are identified by name.

Sequence 120 Sec. 3.50 – 3.51 The camera pans from right to left. The whole frame is in focus. The sequence shows the same setting as the preceding one. The enclosure shown in a close-up protrudes into the frame from the right and ends at about 1/4 of the frame's width from the right. The weather conditions are the same as in sequence 119. The same two red-haired boys as seen in the preceding sequence are playing soccer in front of the enclosure. Two other boys kick the ball to the right side of the frame and run after it. One of these two boys is blond, about three years old and is wearing red overalls while the other one seems a bit older, eight or nine years. He has short, light brown hair, is wearing sunglasses, a light blue T-shirt with a yellow, white and green design in its center and a dark blue pair of pants. All the boys are of Caucasian descent. Six people, all adults, are standing behind the enclosure. The one most to the left has his back turned to the camera. He has short, brown hair. He wears a light blue shirt. Behind him, slightly to his right, stands a person with

dark hair, probably a woman, wearing a pink, short-sleeved top. The person looks towards the camera. Next to her stands a man with short brown hair. He is wearing sunglasses and a short-sleeved white shirt. He faces the camera. A man in front of him, slightly to his right with dark short hair and a dark T-shirt has his back turned to the camera. Next to this man, a person with long curly red hair and wearing a white top is standing in a 90° angle towards the camera. Still further to the right and to the back, a person with dark long hair is shown, wearing a pink top and a dark greenish skirt or pair of shorts. All these people maintain their position during the sequence, except the man with the white shirt who leans forward and the person on the right with the pink top, who turns around to the left. Two other people are standing behind the edge of the enclosure. One person has a white sleeveless top with a gray strap over her right shoulder and has her back turned to the camera while talking with a bald man standing right behind her. On the right of the enclosure stands a man with very short dark hair. He is wearing a dark blue T-shirt with two vertical white stripes in the middle and another dark blue stripe between them. The T-shirt has the Nike logo on the right side at chest height. Another text appears at the same height on the other side of the T-shirt. Underneath the Nike logo, letters or numbers are included in the three central stripes while the letter E, probably from the word “Emirates” appears underneath. The man is wearing blue bermuda shorts, dark socks and sneakers. The man looks at his cell phone. On the right, behind him, stands a man wearing a white shirt, black shorts, white socks, and sneakers. He holds a child in a pink T-shirt in his left arm while he talks on his cell phone which he holds in his right hand. As the sequence goes on, a man appears, standing near the left edge of the frame. He is wearing a light turquoise T-shirt and blue bermudas. In front of him, a woman walks towards the camera. She has chin-length curly, blond hair. She is wearing sunglasses, a grayish-green pair of pants, a white T-shirt and a dark blouse. On the right side behind her a baby stroller is visible. The sequence closes when the soccer ball reaches the frame edge.

Sec. 3.50 – 3.51 A voice: “On peut tout l’ temps faire

mieux...” (We can always do better...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec.3.51 – 3.53 A voice: “On s’améliore tous les jours - heureusement...” (Happily we improve ourselves on a daily basis...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 121 Sec. 3.52 – 3.53 The camera pans from right to left. It has a mid-range focal point. The sequence opens on a close-up of the side panel and handrail of an escalator, filmed at a 30degree angle. The escalator crosses the frame on an oblique line running from the center of the frame's top edge to a point slightly above its bottom left corner. The escalator disappears behind an off-white column, running along the right side of the frame. The panels of the escalator are made of a transparent material and are decorated with an orange pattern showing various forms composed of different sized squares, the whole reminiscent of the graphics of very early video games. Behind the escalator the space opens to a big entrance hall, probably of the “Le Milénaire” shopping mall. Three other columns are visible in this space. One, quite large, rises up behind the escalator. It is probably parallel to the one at the frame's right edge. It's own right edge delimits the left third of the frame. Further to the right rises a thinner column. The space between the large and the thin columns forms the second third of the frame. The last third is delimited by the thin column's left edge and the right edge of the frame. Within this third, one more column is visible, half hidden by the column running along the right edge of the frame. Behind the columns, the hall opens to the outside with a window as high as three average stories. The hall is mostly in white or off-white. At least one double-winged door is included in this window which, on its left edge, defines the vertical midline of the frame. On the left side of the window, wall space and, further in the back, a mezzanine on a thin column organize the entrance hall. Diverse people are walking through the hall. A man in his late fifties is

visible through the escalator panels. He has dark hair, is wearing glasses and a white shirt. He advances to the left between the column on the left and the frame's left edge. A woman is visible through the escalator panels as well. She has chin length curly, red hair and is wearing glasses. Between the columns on the right, a man is walking towards the window of the hall. He has gray hair, is wearing a gray shirt and is carrying something, held by a strap over his right shoulder. At the same time, the Compagnon, accompanied by his wife and daughter and already seen in sequence 119, walk towards the escalator from the right and begin going up its moving stairs. All of the people shown in this sequence seem of Caucasian descent. None of them are identified by name.

Sec. 3.53 – 3.56 A voice: “C'est meilleure bien sûr par c'que on a cette communication entre Minorange...” (Of course it's better because we have this communication between the Minorange...”) The person speaking cannot be identified. A link between the voice and a person shown in the video cannot be established.

Sequence 122 Sec. 3.53 – 3.54 The camera pans from left to right. It has a midrange focal point. The same Compagnon and his family as shown in sequence 119 and 121 are going up an escalator. The escalator runs from slightly above the bottom left corner of the frame to the center of the right edge parallel to the camera. The side panels of the escalator are covered with a transparent orange adhesive. The escalator runs along a round gray column, recalling those seen in sequence 120. Behind the column, a glass panel blocks the view. It covers the space from about 1/4 of the frame's width on the right to 1/4 on the left and to 1/3 from the top of the frame. The panel reflects writing and ceiling structures. Around the panel, the view opens to an interior space, probably again the entrance hall of the “Le Milénaire” shopping mall. The space is framed by walls on the left and on the right. Rows of vertical fluorescents line these walls. The ceiling of the space consists of parallel, flat, orthogonal elements, running perpendicular to the

camera. The elements are separated by thin grooves, probably for aeration purposes. While climbing the escalator, the Compagnon pivots his right arm, as if explaining something. The woman in his company follows his movement with her head. None of the people in the frame are identified by name.

Sequence 123 Sec. 3.54 – 3.55 The camera is stationary. The whole frame is in focus. The sequence shows a close up of the head of the daughter of the Compagnon seen in sequence 119, 121 and 122. She is shown in profile. She has dark braided hair and dark eyes. Her left ear is visible. The waist and the arm of her father appears on her left, the arm of her mother and a small part of her dress on her right. In the beginning of the sequence the girl is holding her parents hands. As the sequence progresses, she lets go of her mother's hand and raises her left arm, either to indicate something or to scratch her head above her ear. The people in the frame are not identified by name.

Sec. 3.55 Muffled children's noises. The origin of those noises cannot be identified. In the sequence only one child, visibly silent, is shown.

Sequence 124 Sec. 3.55 – 3.57 The camera pans from right to left. It is focused on the background. The sequence shows an open interior space, probably the central space in “Le Milénaire” shopping mall on an elevated floor. A column rising from below the floor defines the vertical midline of the image. At its top, this column branches out in four struts and a horizontal girder, probably connecting it with the next column on the left. In the very foreground of the frame the blurred profile and the outstretched right hand and arm of the Compagnon already seen in sequences 119,121,122 and 123 are visible. The Compagnon moves his hand and arm as if explaining the site or indicating specific features. His profile and arm block the view of most of the right wall limiting the central open space. Only a small part of its

horizontally structured white or light gray facade is visible in the upper left corner of the wall and on the upper edge of the floor underneath. On the far side, the floor consists of a walkway, supported by an H-shaped girder, crossing the image from the bottom left corner slightly upwards to the column in the center of the frame. Above the girder, the guardrails of the walkway consist of a series of transparent panels, attached to the floor by regularly spaced flat metal balusters. Between the bottom of the guardrail and the top of the girder runs a black news-ticker with white lettering, spelling "ENAGES POUR TOUTE LA FAMILLE: TERRAINS DE JEUX" (Committed to the whole family: playground). Behind the walkway, the space opens to different shops, including an H+M store. The shops are separated from each other by pillars covered by a gray, horizontally structured facade. Above the shop windows a white girder, thinner than the one supporting the walkway, is visible. Above the girder, the wall consists of two distinct sections. The lower section has a flat, beige surface, framed above and below by metal beams. Above this beige surface, the wall is covered by a facade structure, similar to the pillars, but with thinner segments. The roof is structured by alternating transparent and opaque surfaces, running parallel to the long side of the space and the ridge of the roof. The roof is supported by regularly spaced white, H-shaped metal rafters doubled with white steel pipes attached underneath them. On the left of the H + M store on the walkway stands a white Metalarte Inout lamp. Eight people are shown walking or standing on the walkway. From right to left, the frame shows an elderly man with a white jacket and dark pants. On his left a younger man with fair hair, a mint-green shirt and white pants is walking. He is carrying a shopping bag. Then comes a couple, leaving the H+M store. The woman wears a light blue dress while the man accompanying her wears a grayish-green polo shirt and light-green pants. Both have fair hair. At the entrance of the next shop stands a boy about 10 years old. He is wearing a light green shirt and dark green shorts. He has short dark hair. On his left is a man with short dark hair, wearing a light blue polo shirt and dark green pants. Two women are shown walking further to the left. The one on the right is in her twenties. She has fair hair, held back in a ponytail. She is wearing a white T-shirt and black pants. On her left is a woman in her

forties. She has neck long curly hair. She wears a white T-shirt and a black skirt. Both women are carrying shopping bags. All of the people shown in the frame seem to be of Caucasian descent. None are identified by name.

Sequence 125 Sec. 3.56 – 3.59 The camera pans from left to right. It is focused on the background. The frame shows the same environment as sequence 122 with the Compagnon, already seen in sequences 119, 121, 122, 123 and 124, and his family at the same spot. But the camera has zoomed out. As vertical, white, parallel elements cross the frame progressively from left to right, the camera, placed close to the floor, is probably filming through the baluster of the guardrails of a walkway. Between the spot where the camera is filming and the walkway on the opposite side of the space, an escalator is shown running downwards from the midline of the frame's left edge to its right bottom corner. Another one is shown behind the first, moving upwards from the left bottom corner to the midline of the frame's right edge. Both escalators have a gray substructure and orange side panels. Above the escalators the image opens to the walkway seen in sequence 124. A double elevator shaft is installed in the middle of this walkway. It is painted white with glass doors. The Compagnon and his family appear on the escalator climbing from left to right. The Compagnon makes the same arm movements as in the preceding sequences. His wife follows his movements with her head. Fourteen other people are shown in the frame, nine on the descending escalator, one on the ascending escalator and four on the walkway. On the descending escalator, an elderly couple is shown close to the right edge of the frame. The man wears a light purple shirt and the woman is dressed in a yellow T-shirt - they are followed by a dark haired man in his twenties, dressed in a black T-shirt with a white logo. Next to him stands a fair-haired, slightly older man wearing a short-sleeved white shirt. On his left follows a fair-haired woman wearing a white, sleeveless top. Next a dark haired man with a sweatshirt appears and, on his right, a man wearing a dark T-shirt or jacket. All these people are looking either towards the camera or down the

escalator. On the ascending escalator a dark haired man wearing a tan leather jacket is visible. His face is turned away from the camera. On the walkway a dark haired man with a white polo shirt and light colored shorts is visible. To his right, a dark-haired man with gray pants and a dark jacket can be seen. On his left a person with a light blue shirt is visible. All these people are moving to the left. A young woman with long dark hair and wearing black leggings appears coming from the opposite direction. None of the people in the frame are identified by name.

Sec. 3.57 A voice: “Faut garder des valeurs...” (We must hold on to our values...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.58 A voice: “I faut garder les valeurs...” (We must hold on to our values...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec. 3.58 – 4.01 A voice: “En fait la valeur rajoutée à la base chez BouyguesBouygues c'est la notion familiale...” (And the added value with Bouygues is the family-concept...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 126 Sec 3.59 – 4.01 The camera is nearly stable. It slightly pans upwards. It has a mid-range focal point. The Compagnon, seen in the sequences 119 and 121 to 125 is shown with his wife walking up an escalator. The image is filmed frontally. In the beginning of the sequence only his reflection is visible as a woman, wearing black pants, a white jacket and carrying a tan colored purse is blocking the view of the escalator. As the woman moves to the right out of the frame, the Compagnon can be seen again explaining the setting or indicating specific features. Behind the escalator and along its right side runs

a news-ticker. The word “PROFITEZ” written in white can be read behind the Compagnon. The lettering on the right is red but unreadable. Above the news-ticker, the image shows the same guardrails as seen in the preceding sequences. The people shown in the frame are not identified by name.

Sec.4.01 – 4.04 A voice: “C’est pour q'on ait des familles. Famille Bouygues elle a beaucoup d'bébé...” (We are all family. The Bouygues family has lots of babies...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 127 Sec 4.01 – 4.04 The camera pans from left to right. It has a mid-range focal point. The camera is situated at floor height. The sequence shows the upper level of a large, inclosed space. In the foreground, an opening to the lower levels, crossed by a footbridge, is visible. A guardrail, similar to those seen in the sequences 124, 125 and 126 frames this opening in the floor and the footbridge. The footbridge and the guardrails behind it are shown frontally. The camera films the sequence through the guardrail in the foreground, as blurred, vertical, gray stripes cross the frame as the camera moves from left to right. The space shown in sequence 127 is open to the roof and the same roof structure appears as in sequence 124. On the right side, a dark brown facade, structured by thin pillars and recesses, of which five are visible, delimits the space. A large, flat beam fills the space between the pillars and the roof. A thin, light blue orthogonal, volume is placed in front of the first and second recess from the right. On the left side, the facade is structured by regularly spaced, thin, white columns. The lower half of the spaces between those columns appears as light gray but, being blurred, its actual color can not be identified. The upper half seems to be made of vertically structured white lamellas. The two facades of the space are connected by a row of regularly spaced, large, white girders. A row of silver high-bay lights is suspended in front of both facades. At the back of the space, a row of five round, white struts runs from the facade on the left side to the

roof. Three blurred, rectangular, neon signs are visible on the back wall of the space. The one on the left is red with white writing, the one in the center is purplish, and the one on the right is white with blue writing. In the center of the space, a thin tree growing up to the roof is visible. The Compagnon, already seen in sequences 119 and 121 to 126 crosses the footbridge in the foreground with his wife. Their daughter does not appear in the sequence. They are followed by a young woman with dark hair, a pink and white striped polo shirt, black Capri pants, white socks, dark sneakers and a white purse. At the end of the sequence, a bald man in his sixties, wearing a light-colored shirt, dark gray Bermudas, dark socks and brown shoes appears on the footbridge. He stops at the left end of the bridge and leans over the guardrail. He looks down to the floors beneath. Other people walk around the space, but they appear blurred. None of the people in the frame are identified by name.

Sequence 128 Sec. 4.04 – 4.06 The camera pans from right to left. It is focused on the background. The right side of the frame shows the same environment as the preceding sequence while the left side of the image is filled by the right half of a replica of a 19th century carousel. This carousel has a light-beige, turquoise and gold decorated cresting and a light beige, polygonal center pole decorated with seven hexagonal mirrors on each panel. Vertical lines composed of light bulbs on a red background contour the edges of the different panes. These lines continue on the ceiling of the carousel. Between these lines the ceiling is decorated with triangular painted surfaces, framed by Rocaille-like elements. The upper three quarters of the drop rods are golden while the bottom quarter is painted with wavelike turquoise and gray forms. The cranking rods are golden and end in conic forms, painted light beige with golden rectangles and a turquoise Rocaille-shape in the middle. Two white wooden horses with black manes and tails are attached to the cranking rods. The Compagnon seen in sequences 119, and 124 to 127 his family appears in the frame. Behind the Compagnon and his family appears the blurred image of a person wearing beige shorts and a pinkish-beige T-shirt. In

front of this person is a wheel chair with beige sides, a dark roof and what might be a pink handle. Further to the back stands another person, also out of focus. This person seems to be a man with short dark hair, a grayish-blue shirt and dark pants. While the Compagnon and his family walk towards the left and the camera follows them, a white cabin with a window, decorated with golden Rocaille structures becomes visible. The cabin is installed frontally to the camera. To the right side the cabin is a small wooden board in front of a window in the cabin wall shown in a 90degree angle towards the camera. A white piece of paper or cardboard is placed on the board. The word "Tarifs" (Rates) is written on the sign. As the camera films through the cabin, a door in its back-wall seems to be open. Through this door, the Compagnon and his family are visible again. At the end of the sequence, the Compagnon turns around and bends over to pick up his daughter. When he turns around the right edge of his body defines the vertical midline of the frame. In the window of the cabin some other people are visible but they are shown too out of focus to be described. None of the people in the frame are identified by name.

Sec. 4.05 Noise of people in a big closed space. The source of these noises cannot be identified.

Sequence 129 Sec. 4.06 – 4.08 The camera pans from right to left. It is focused on the foreground. The sequence shows the same environment as the preceding sequence. This time the replica of the 19th century carousel covers three quarters of the frame from the right. The camera has changed position. It is now filming between the cabin and the carousel. The Compagnon, already seen in the sequences 119 and 124 to 128 is shown in the left half of the frame, the right edge of his body defining the vertical midline of the frame. He is shown slightly bent forward from just below waistline to his head, turning his back to the camera. As the sequence continues and the camera moves to the left, he is shown straightening up while lifting his daughter. Then he bends over again while placing his daughter in one of the carousel

figures, a reduced and simplified replica of a car from the 1910's with two steering wheels. None of the people shown in the sequence are identified by name.

Sec. 4.06 - 4.11 A voice: “Voilà on construit un puzzle voilà, la puzzle c’a commencé par Francis Bouygues. La première pièce c’est lui qui la mise...” (So we are building a puzzle, a puzzle started by Francis Bouygues. He put the first piece in place...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 130 Sec. 4.08 – 4.12 The camera pans from right to left. It is focused on the foreground. The sequence is set in the same environment as the two preceding ones. The daughter of the Compagnon seen in sequences 119 and 121 to 129, shown frontally from head to waist, is riding on the carousel. She appears in the left half of the frame. As the carousel turns and the camera follows the girl, she turns backwards to her left. She smiles and waves with her outstretched arm. At the same time she moves counterclockwise through the frame. At the second 4.11 her parents appear watching her in the background on the left. Her mother films her while her father leans against a column of the mall's architecture. Having waved at her parents, the girl turns her head back to the right, stops smiling and looks progressively downwards. At the same time, through the movement of the carousel, she is situated on the left again. The sequence stops when the girl has reached the center of the frame. None of the people in the sequence are identified by name.

Sec. 4.11 – 4.13 A voice: “Une première pièce et puis toutes l'autres qui sont venues s'emboîter d'ssus...” (A first piece and the other pieces fit around it...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 131 Sec. 4.12 – 4.14 The camera is stable. It has a midrange focal point. The sequence shows the same environment as the three preceding ones and continues the turning movement of the carousel from sequence 130. Two boys are shown on the left side of the frame riding the carousel in a oversized “bucket” like object. One boy has blond hair and is wearing a white T-shirt while the other one has dark hair and is wearing a black T-shirt. The dark-haired boy is sitting upright while the boy with blond hair has his head inclined to his left. They are holding on to a circular wooden element in the center of the “bucket” while their ride is turning clockwise. Between the seconds 4.12 and 4.13, a woman is shown, sitting in the background on a gray bench and watching the carousel. She is wearing sunglasses and a tank top. As the image is slightly blurred, the pattern on her top cannot be described. To her right, another woman sits on a green bench. She is blond and wears a blue T-shirt and has a black purse held by a strap over her right shoulder. The women are hidden at first by a golden drop rod, then the head of a wooden horse, and then a golden crank rod, appearing slightly blurred at Sec. 4.13 from the left in the foreground. A girl wearing a short-sleeved white dress is riding the horse and is holding on to the crank rod. The sequence ends when the girl in the short-sleeved white dress reaches the center of the frame. None of the people in the sequence are identified by name.

Sec 4.14 - 4.18 Voices of children playing. The origin of those voices cannot be identified. A link between the voices and children shown in the video can not be established.

Sec. 4.14 – 4.15 A voice: “Et a un puzzle sans fin...” (It's a never-ending puzzle...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 132 Sec 4.14 – 4.15 The camera pans from left to right. It has a midrange focal point. The sequence shows the same environment as the four preceding ones and extends the

counterclockwise turning movement of the carousel from the sequences 130 and 132. The sequence shows a boy with dark hair and wearing a red T-shirt riding in an oversized “bucket”-like structure, similar to the one the two boys were riding in in the preceding sequence. Like the two boys in sequence 131, the boy in sequence 132 is holding onto a circular wooden element in the center of the “bucket”. The “bucket” is again turning clockwise on its axis. At the beginning of the sequence, the boy is looking at a spot on the bottom on the right of the camera. While the sequence goes on, he makes a circular movement with his head to the left. During the sequence, the rump of a wooden horse and a golden drop rod cross the frame from left to right in the very foreground. A woman with dark hair held back in a bun and a sleeveless top, holding a red shopping bag and a man with short, dark hair and wearing a red T-shirt are shown in the background watching the carousel. The sequence ends just before the boy in the “bucket” reaches the center of the frame. None of the people shown in this sequence are identified by name.

Sec. 4.16 – 4.19 A voice: “Nous on termine après les jeunes ... i’s en fichent...” (We finish after the younger guys. They don't care...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 133 Sec. 4.16 – 4.17 The camera is stable. It has a midrange focal point. The sequence shows the same environment as the five preceding ones. As the sequence opens, a child is shown slightly blurred in the very foreground, from shoulder to waist. The child is wearing a pink, short-sleeved T-shirt with a red insert under the collar. The child is riding a wooden horse, of which the head is visible at the lower right corner of the frame. The child is holding onto a golden drop rod. As the sequence goes on, the child moves counterclockwise through the frame and a boy appears. The boy, probably six or seven years old and of South Asian descent, is riding a carousel replica of either a bike or a motor bike, as only the ends of the handles are shown in the

frame. The boy is wearing a light yellow Ralph Lauren polo shirt with a large black polo pony and rider on his left breast and the number 9 on the right sleeve. The boy looks to the bottom left. Behind him on the carousel a girl rides on a wooden horse. She is wearing white leggings, a white tunic, white socks and light green sandals. She is holding onto a golden drop bar. Behind the boy in the background the same two women as in sequence 131 can be seen watching the carousel. This time, the blond woman is holding a child on her lap. The child has dark blond hair and is wearing a light yellow short-sleeved T-shirt with a decoration that cannot be described as it is out of focus. None of the people in the frame are identified by name.

Sequence 134 Sec. 4.17 – 4.18 The camera is stationary. It has a midrange focal point. The sequence shows the same environment as the six preceding ones. Only, this time the carousel covers the whole right half of the frame and the left edge of the center pole defines the vertical midline of the frame. As the sequence opens, the tail of a wooden horse and a golden drop bar cross the frame counterclockwise. Behind the tail of the wooden horse an adult wearing dark pants and a light yellow T-shirt is standing. As the sequence continues, a boy appears, about six to seven years old and riding a simplified replica of a Harley Davidson Electra motorbike. The boy has short, dark hair. He is wearing a black T-shirt with a white drawing of Ray Ban pilot shades shown vertically as a logo on the left side of his chest and a pair of grayish-blue jeans. He looks to his right and waves with his right arm. As the carousel turns, he turns his head forward and puts his right arm back on the handle. Behind the boy, a girl, about four years old, with shoulder-length, curly hair is riding a wooden horse. She looks slightly upwards to her left. In the background, on the left of the frame, appears the same dark-haired woman, already seen in the sequences 131 and 134, now standing and watching the carousel. To the right of this woman, three other people are visible. One is the man with the red and black T-shirt, already seen in sequence 132. On his right is a woman with fair hair, wearing a turquoise top and further to the left is a person

wearing a dark T-shirt. These two people can't be described more precisely as their images are blurred. None of the people in the frame are identified by name.

Sequence 135 Sec. 4.18 – 4.19 The camera is stationary. It has a mid-range focal point. The sequence shows the same environment as the seven preceding ones. As in the preceding sequence, the carousel covers the whole right half of the frame and the left edge of the center pole defines the vertical midline of the frame. As the sequence opens, the back of a wooden horse, seen from tail to saddle, crosses the frame in the very foreground counterclockwise. A child wearing blue pants and a white T-shirt is riding the horse. Another child is riding a horse further in the back. This child is wearing a black sleeveless T-shirt. As the sequence goes on, a golden drop bar crosses the frame. Behind the drop bar follow two children sitting in a replica of a car resembling the one the daughter of the Compagnon is riding. The two children, a girl on the left and a boy on the right, are about four or five years old. The girl has long, dark hair, held back in a ponytail. She is wearing a short-sleeved white top with the imprint of a pink knot as decoration and a light blue short skirt. The boy with fair, curly hair is wearing a pink, green and white-checked short-sleeved shirt. Behind the two children in the car a man of North African descent is visible standing on the carousel. He is wearing sunglasses, a yellow T-shirt with a red vertical stripe on the left and black pants. He is reading or looking at things on his cell phone. Next to him rides a boy with dark, curly hair. He is wearing a T-shirt with white and dark stripes and dark pants. Further in the back the boy with the black T-shirt riding the Harley Davidson appears again. The same two women and the man with the red and black T-shirt, shown in the background of the preceding sequence, appear in the background. None of the people in the sequence are identified by name.

Sec. 4.19 - 4.21 A voice: “Il faut juste bien former les jeunes qui restent...” (We just have to do a good job training the young workers who remain...) The person

speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 136 Sec. 4.19 - 4.21 The camera is stable. It has a midrange focal point. The sequence shows the same environment as the eight preceding ones. As the sequence starts, a child, shown blurred in the very foreground, is crossing the frame. The child is wearing a black, sleeveless T-shirt with a red pattern. He is holding onto a cranking rod. A girl with dark hair appears at the same time, out of focus as well, at the bottom left corner of the frame. She is also holding onto a cranking rod. Between these two children a drop rod crosses the frame. As the child with the black T-shirt progressively disappears on the right, the Compagnon and his wife, already seen in the sequences 119 and 121 to 130, appear in middle ground on the left side of the frame. The Compagnon, who stands on the left, is looking at his wife smiling and talking to her while she films the carousel with her smart phone. While the Compagnon's wife is filming, a girl of about four or five years, riding an unidentifiable figure of the carousel, passes in front of her and her husband. The girl looks to the right of the frame. The girl has long dark hair, held back on the right side of her head by a hair-clip. She is wearing a short-sleeved light green T-shirt with a floral pattern. Right behind her, another drop rod crosses the frame. Immediately behind the Compagnon and his wife a man of North African descent is standing. He has very short hair and a goatee. He is dressed in a light-green T-shirt. In the far background, five other people can be seen. They are too out of focus to be described. Only a woman on the left edge of the frame is shown clearly enough as to remark that she is wearing a red, sleeveless T-shirt. None of the people in the frame are identified by name.

Sequence 137 Sec. 4.21- 4.23 The camera is stationary. It has a midrange focal point. The sequence shows the same environment as the nine preceding ones. The shoulder of the Compagnon

already seen in sequences 119, 121 to 130, and 136, the right half of his wife's head appears blurred in the foreground, filmed from the back. The Compagnon's wife holds up her black smart phone and films the carousel. On the screen of the smart phone a section of the carousel turning counterclockwise is visible. At left bottom corner of the screen, the oversized "bucket" form already seen turning clockwise in the sequences 131 and 132 appears. The "bucket" is ridden by two children about 4 or 5 years old. One of the children has dark hair and is dressed in a light yellow T-shirt, the other, with fair hair, wears a sleeveless red dress. As the sequence goes on, a golden drop rod crosses the frame and two wooden horses appear. A child, about four or five years old rides a horse in the back. The child has short dark hair, is wearing a white T-shirt and is waving in the direction of the Compagnon and his filming wife. The child is not their daughter. None of the people in the sequence are identified by name.

Sec. 4.22 – 4.28 A voice: “ça, ça c’est notre rôle a nous, hein, que les jeunes continuent. Donc ça va s’améliorer encore, donc ça s’ra - mieux pour eux...” (That's it. Our role is to help the younger generation to keep going. Things will get better and so it will work better for them...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sequence 138 Sec. 4.23 – 4.26 The camera is stationary. It has a mid-range focal point. The sequence shows the same environment as the ten preceding ones. The daughter of the Compagnon already seen in sequences 119, 121 to 130 and 136 is shown still riding the car replica on the carousel counterclockwise. At the beginning of the sequence, she appears at about 1/3 of the frame's width from the left. She looks to the left, her right arm outstretched and waves. As the sequence goes on, she continues waving and turns her head slightly backwards looking at her parents who appear on the left edge of the frame. Her mother is still filming while her father, standing on the right of her mother, watches his wife. As soon as it is physically

impossible for to keep her head turned to her parents, she turns it forwards and plays as if she were driving the car. From second 4.24 onwards a man is shown, walking by behind the parents. He has short dark hair, is wearing glasses, a blue shirt and white pants. Other people are shown further in the background but they are too out of focus to be described.

Sequence 139 Sec. 4.26 – 4.28 The camera is stationary. It has a mid-range focal point. The sequence shows the same environment as the eleven preceding ones. On the left in the foreground, the head and the shoulders of the wife of the Compagnon seen in sequences 119, 121 to 130 are shown, the shoulders perpendicular to the camera while the head is turned away. She is filming. At the beginning she holds the cell phone parallel to the camera but turns it progressively away to the left. The Compagnon is standing on her right. He is shown from his forehead to his shoulders. He is looking at the screen of the smart phone and smiles. Between the two adults, a section of the carousel is visible. At second 4.27 two girls, about 4 years old, pass by riding the replica of the Harley Davidson. The girl in front is the girl already seen in sequence 136 riding a horse and the girl in the back is the one appearing in sequence 133 behind the boy with the light-yellow Ralph Lauren polo shirt. Behind the two girls riding on the bike are two other children between four and six years old in the oversized “bucket”, already seen in the 131, 132 and 137. One child is the girl with the red dress already seen riding the bucket in sequence 137 on the smart phone screen. The other is a boy with dark hair, wearing glasses and a dark T-shirt. Behind the carousel, a man with short dark hair, wearing glasses and dressed in a blue and white striped shirt is visible. On his right, two girls are trying to touch the carousel. One girl has long dark hair in a pony tail. The rest of her body is hidden. The other girl wears a white dress and a light colored hat. Behind these three people appears the ticket office of the carousel, visible from the side of the open door. In addition to the Rocaille shapes around its window, its roof is shaped like a dome with a light-colored sphere on its top superposed by a golden spire,

composed of three golden spheres of decreasing diameter. The roof is surrounded by a crest resembling the one of the carousel. On the screen of the smart phone, held by the Compagnon's wife, the two children on the Harley Davidson are visible. None of the people shown in the frame are identified by name.

Sequence 140 Sec. 4.28 – 4.42 The camera pans from left to right. It has a mid-range focal point. In the beginning, the sequence shows the same setting as in sequence 128. Through the window and the door of the ticket office, the Compagnon, seen in sequences 119, 121 to 130 and 136 is shown with his daughter on his arm, his wife next to him. They all walk to the right and toward the background of the frame. As they walk, the camera pans to the right and the frame opens on the carousel on the left and the open central space of the shopping mall on the right. Other people are shown in this space, namely a man standing close to where the family is walking. He has dark hair and is wearing a light blue shirt and dark pants. Behind him, two other people are shown blurred. Although they are out of focus, it seems that the person on the right is wearing something black. The person on the left something light colored. The images of the other people are too blurry to be described. From Sec. 4.30 on, the image blends progressively with an image of a blue cloudy sky disappearing completely at Sec. 4.32. The clouds move exaggeratedly on a diagonal from bottom left to top right. The sun is shining. Sunrays are shown, appearing from the upper right corner of the frame. At second 4.32 the letter M appears on the diagonal in the upper left quarter of the frame. Until Sec. 4.38 the text: “Merci aux Compagnons du Minorange qui depuis 50 ans, et pour encore des nombreuses années, contribuent à bâtir une vie meilleure.” (Thanks to the Compagnons du Minorange, who, for the past fifty years and many more to come help to build a better life) appears progressively. The text is written in white in a copper plate like typeface. At the bottom left – and top right corner of the text zone appear rounded angles in read lead orange. At Sec. 4.39 appears the Bouygues Constructions logo underneath the text and on the right of the logo the sentence “Bâtir une vie meilleure”

in a typeface derived from Geneva. At Sec. 4.41 the images gets darker to be black at Sec. 4.42.

Sec. 4.31- 4.38 Wind-like noise starting crescendo, then fading out slowly The source of these noises cannot be identified in the image.

Sec.4.32 A voice: “Bâtir une vie meilleure...” (Building a better life...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec.4.34 A voice: “Bâtir une vie meilleure...” (Building a better life...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec.4.36 A voice: “Bâtir une vie meilleure...” (Building a better life...) The person speaking cannot be identified. A link between the voice and a person on screen cannot be established.

Sec.4.41 fondu noir (fade to black)

Sec.4.43 Carton noir (black)

Sec.4.44 – 4.55 white text on black background:

Merci à: Carlos ALVES ESTEVES, Filipe AGUIAR DA SILVA, Carlos BASTOS, Achour BENDJEBEL, William BODIN, Antonio BORGES, Didier CARGUET, Dimitri CATILLON, Manuel CARVALHO, Carlos DA SILVA OLIVEIRA, Joao DA VEIGA GONCALVES, Manuel Vasco DE AMORIM, Alexandre DERHILLE, Antonuo Manuel DIAS TEJO, Germano DOS SANTOS, Jérôme DOS SANTOS, Marc DUPIN, Antoine GIRAUDON, Mohamed JANTAOUI, Bruno KLEMENT, Gjislain MANTRAND, Viriato LOPES MARTINS, Sege MBELECK, Louis MENDES, Carlos Mimosa PEREIRA, Fernando MENDES PEREIRA, Mohamed OUESLATI, Frédéric PARREIRA, Daniel RORIZ, Antonio SIMOES GONCALVES

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Sec. 4.55 black background

Sec. 4.56 – 4.58 White text on black background:

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Sec. 4.59 – 5.00 Black background