org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents. Your path through the collection lead along Mould, Straight in the morning, curvy in the afternoon, Marmara, N 47°12.346′ E 18°10.400′, Block, Bent Concrete, Block, It's Pouring, Phase, Launching a Website, Saturn Stationary, Une étoile est-elle un document?, Pipe, We Welcome Comments, Essie

09.02.2022

What constitutes a 'document' and how does it function?

According to the *Oxford English Dictionary*, the etymological origin is the Latin 'documentum', meaning 'lesson, proof, instance, specimen'. As a verb, it is 'to prove or support (something) by documentary evidence', and 'to provide with documents'. The online version of the *OED* includes a draft addition, whereby a document (as a noun) is 'a collection of data in digital form that is considered a single item and typically has a unique filename by which it can be stored, retrieved, or transmitted (as a file, a spreadsheet, or a graphic)'. The current use of the noun 'document' is defined as '*something* written, inscribed, *etc*., which furnishes evidence or information upon any subject, as a manuscript, title-deed, tomb-stone, coin, picture, etc.' (emphasis added).

Both 'something' and that first 'etc.' leave ample room for discussion. A document doubts whether it functions as something unique, or as something reproducible. A passport is a document, but a flyer equally so. Moreover, there is a circular reasoning: to document is 'to provide with documents'. Defining (the functioning of) a document most likely involves ideas of communication, information, evidence, inscriptions, and implies notions of objectivity and neutrality – but the document is neither reducible to one of them, nor is it equal to their sum. It is hard to pinpoint it, as it disperses into and is affected by other fields: it is intrinsically tied to the history of media and to important currents in literature, photo-graphy and art; it is linked to epistemic and power structures. However ubiquitous it is, as an often tangible thing in our environment, and as a concept, a document *deranges*.

the-documents.org continuously gathers documents and provides them with a short textual description, explanation, or digression, written by multiple authors. In *Paper Knowledge*, Lisa Gittelman paraphrases 'documentalist' Suzanne Briet, stating that 'an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance'. The gathered files are all documents – if they weren't before publication, they now are. That is what the-documents.org, irreversibly, *does*. It is a zoo turning an antelope into an 'antelope'.

As you made your way through the collection, the-documents.org tracked the entries you viewed. It documented your path through the website. As such, the time spent on the-documents.org turned into this – a new document.

This document was compiled by _____ on 09.02.2022 21:17, printed on _____ and contains 15 documents on 32 pages. (https://the-documents.org/log/09-02-2022-3790/)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

Sources
- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gittelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online.* Accessed on 13.05.2021.

Flanders State of the Art

KASK KASK

CONSERVATO CONSERVA RIUM CONSER TORIUM CON VATORIUM SERVATORIUM

HO GENT howest

At a dental practice, the white Alligat®-powder is mixed with the right amount of water to get a mouldable dough that is pressed upon a patient's teeth. After thirty seconds, the Alligat®-dough stiffens and takes on a rubber-like quality. At that point, still white, it must be removed from the patient's mouth. Over the next few hours, the mould turns increasingly pink as the substance becomes less humid. Now, it can be used as a mould to create a positive master cast of the patient's teeth.

Outside the dental practice, the powder's possibilities remain to be fully explored.

| type	date	filename		size	author
photograph	27.01.2022	_44A3429.tif		36,81 MB	De Cleene De Cleene

category
manual, medicine, packaging, repair, replica/copy

21:15:17

On a pile of fresh hospital sheets, near the radiator, the tangerine curtains and the black marble window sill (the window looks out over the parking lot), underneath the two-day-old bouquet of flowers and next to a pile of magazines with a handwritten note on top (about a syrup that relieves slime and tastes like oranges), lie two sheets of paper.

Earlier that day the physiotherapist had come by. Twice. Once in the morning and once in the afternoon. He had each time drawn the first line, as an example. A straight line in the morning, a curvy line in the afternoon.

With a ballpoint pen my grandfather, who is recovering from an accident, diligently copied the examples (31 in the morning, 5 in the afternoon).
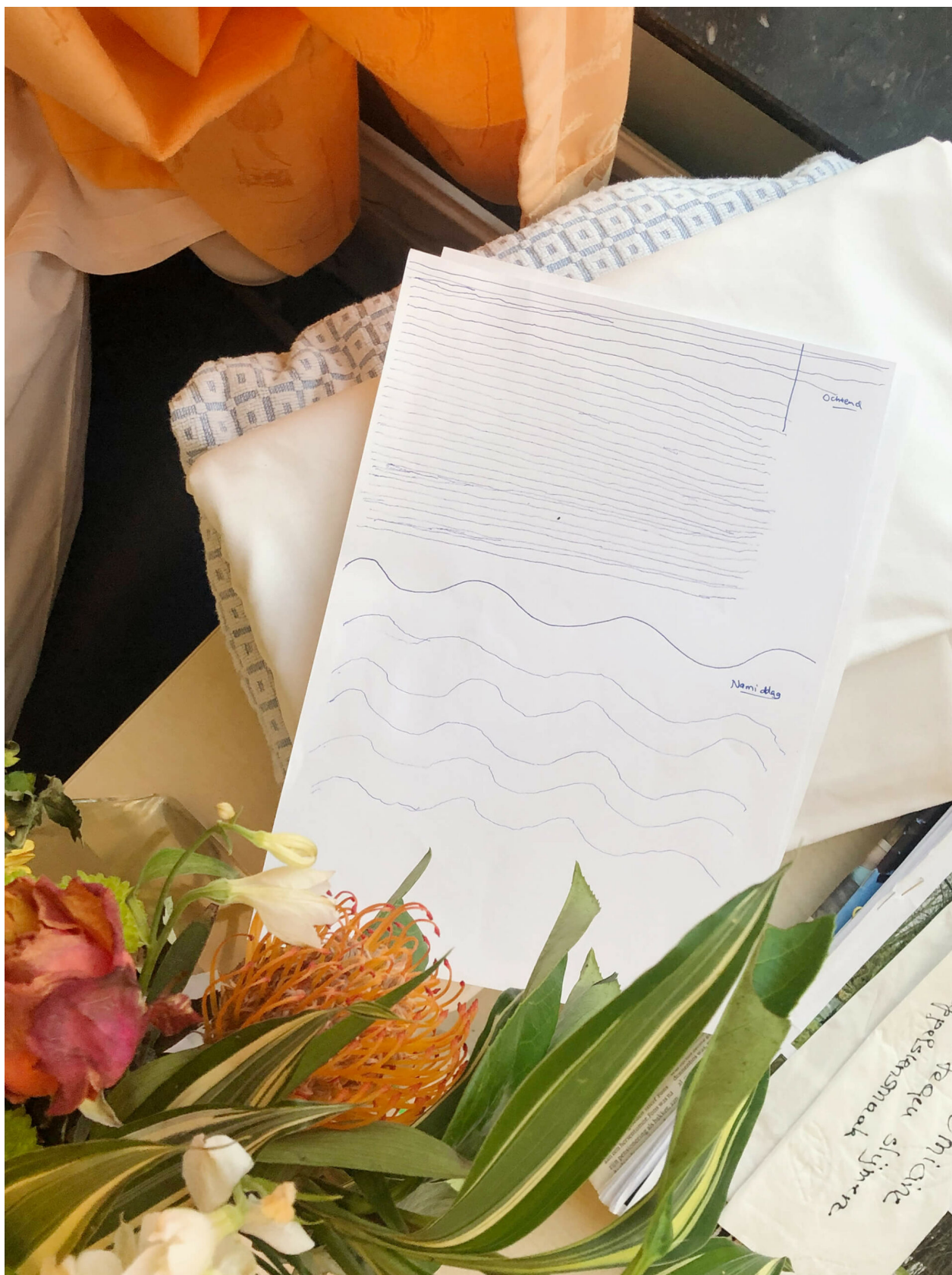
type	date	filename	size	author
photograph	09.01.2022	IMG_9441.HEIC	862 KB	Michiel De Cleene

category
family, manual, medicine, parking, replica/copy

21:15:23

Fairly detailed map of the two major marble quarries on the island of Tinos, Greece. The spontaneous route-advice was prepared by a local marble worker, P.D., in the Karia region of the island on a locally extracted, green marble slab. The waved lines represent roads traversing uphill, while the straight lines represent roads following a contour line of the topography.

'Tell your friend that the wine is for girls; it's very sweet,' the marble worker alerted my travel companion K.S. after offering us local sweet wine. The workshop smelled like boiled meat and bones.

Notes on map from left to right, top to bottom:

1. Towards Vathi
2. Quarry
3. incomprehensible
4. Towards Vathi Bleu
5. Isternia
6. Pirgos

type	date	filename		size	author
photograph	19.11.2021	marmar_.jpg		3,47 MB	Márk Redele

category
book, map/plan, marble, sign

21:15:37

During the 1950s, as part of the communist reconstruction, a large coal/gas power plant was built close to the village of Inota, Hungary. This is the place where I grew up. It operated until about 1994. In the run-up to the final shutdown of the operation they gradually lowered its output. By this time the coal mines in the neighboring city had shut down as well due to the diminishing yield of the low-quality brown coal they had mined for the purpose of fueling the power plant. This resulted in mass unemployment and general decline in the area. The small lake in the photo is an artificial reservoir that collected all the water from the nearby streams. The substantial flow of one of those rivers powered about 11 water-driven flour mills; I know this on account of my grandmother, who would often pick up bags of flour for bread.

The ruin in the photograph once was a pumping facility that drove the water from the lake to the power plant about 3 kilometres away. In the years following the systemic change of Hungary and its celebrated evolution towards a western-type capitalism in '89-'90, the rules of ownership and the perception of public and private property were somewhat elusive. The lack of state control resulted in a transfer of public property to private hands on a monumental scale throughout the whole country, and – by extension – the Eastern Bloc. At the time some of the village dwellers of Inota, driven by the force of a major change and the prospect of a new, prosperous future of capitalist entrepreneurship, gathered to disassemble the water-pumping facility along the artificial lake. Slowly, day by day, under the mist of this elusive moment, they carried away carriageful after carriageful of bricks, disassembled from the facade of the building. It was perhaps a way of taking revenge, but certainly also claiming the moment's opportunity. The bricks made their way into the walls of the new-built family homes of some of the villagers. The former water pumping facility became a sort of material reservoir for the construction of a new future. The transformation from a water reservoir to a material (and ideological) one and its subsequent exhaustion, left a ruin that has remained untouched for the last 30 years. The bricks that were difficult to reach were left in place, thus forming a curtain around the upper part of the building just above the pillars. Freed from all perimeter walls, the leftover structure appeared as a pavilion-like, open floor plan.

Notes

- The cliffs at the sides of the valley on the photo served as the location for the film *My Way Home* (Így Jöttem, 1965) by the iconic Hungarian filmmaker Miklós Jancsó, about a 17-year-old boy who falls prisoner to the Russian army and forms a friendship with one of the foes. The film is said to display all the main themes of the director: the psychological presence of landscape, the randomness of violence and the arbitrary nature of power.
- In the distance a formation of meadows can be seen in the photograph. Those meadows make up 16 acres of land that were given to my grandfather and subsequently inherited by my mother. It was a reparation for having been stripped of their wealth by the Soviet establishment in the 1950s. The worth of the land is a couple thousand euros as of today. It is part of the largest consistent nature reserve area of the EU.
- While standing on the cliffs and looking south-eastward, the power plant can be seen. The orientation of the photograph is approximately north facing.
- Turning southwards one can see the stone cellar, about a kilometre away, where my grandfather's adolescent sister had spent more than a year, while two German SS officers occupied their family home. During the advancement of the Red Army, a Russian soldier, entering the cellar, attempted to take advantage of her. The soldier's superior intervened and shot him in the head without hesitation. My parents store potatoes and apples in the cellar to keep them from rotting in the summer and freezing in the winter. It is easy to say when a potato or an apple comes from the cellar; it has an unmistakable, musty taste.
- ° Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com

type	date	filename	size	author
photograph	08.11.2021	pavilion_.jpg	5,66 MB	Márk Redele

category
architecture, brick, economy, family, government, house, landscape

21:15:44

'The masons in training pour a concrete slab and build four walls upon it in a stretcher bond. Then the block comes to our department and the students in the course *Electrical installer (residential)* can grind channels and drill cavities in it.'

[…]

'It's not always a success from the outset, but they learn quickly.'

[…]

'Never grind horizontally, always vertically. Diagonally if there is no other way.'

[…]

'Two fingers wide.'

[…]

'After this it goes to the sanitary department. After the bell drilling, the demolition hammer follows and the masons make us a new block.'

Competentiecentrum VDAB, Wondelgem, July 2019.

21:16:13

A block of concrete. Fissures are showing and rebar is sticking out from all sides. If it were still straight, the block would measure approximately 130 x 15 x 40cm.

It is lying by the side of the road, a few hundred meters from a construction site. It appears to be shaped by impact. Maybe the block plummeted to the ground from a great height. Perhaps, something heavy hit it. For all one knows, it served as a column and was exposed to an unforeseen amount of pressure, causing it to buckle.

According to Eyal Weizman '[a]rchitecture emerges as a documentary form, not because photographs of it circulate in the public domain but rather because it performs variations on the following three things: it *registers* the effect of force fields, it contains or *stores* these forces in material deformations, and, with the help of other mediating technologies and the forum, it *transmits* this information further.'[1]

Sources

1   Weizman, E. 'Introduction', in: Forensic Architecture. *Forensis. The Architecture of Public Truth*. London/Berlin: Sternberg Press, 2014.

21:16:19

type	date	filename	size	author
photograph	02.06.2021	_44A7339.dng	42,54MB	Michiel De Cleene

category
archaeology, architecture, crash, impact, mistake, sand

21:16:19

'The masons in training pour a concrete slab and build four walls upon it in a stretcher bond. Then the block comes to our department and the students in the course *Electrical installer (residential)* can grind channels and drill cavities in it.'

[…]

'It's not always a success from the outset, but they learn quickly.'

[…]

'Never grind horizontally, always vertically. Diagonally if there is no other way.'

[…]

'Two fingers wide.'

[…]

'After this it goes to the sanitary department. After the bell drilling, the demolition hammer follows and the masons make us a new block.'

Competentiecentrum VDAB, Wondelgem, July 2019.

type	date	filename		size	author
photograph	04.05.2021	_44a7269.jpg		27,17MB	Michiel De Cleene

category
architecture, brick, fissure, house, mistake, parking

21:16:26

In his debut novel 'De Metsiers' Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there's a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddok. It's pouring. The pink piece of paper lists 9 sessions at a driving school. There's a total of 20 hours, taught alternately by Johan and Guy.

21:16:30
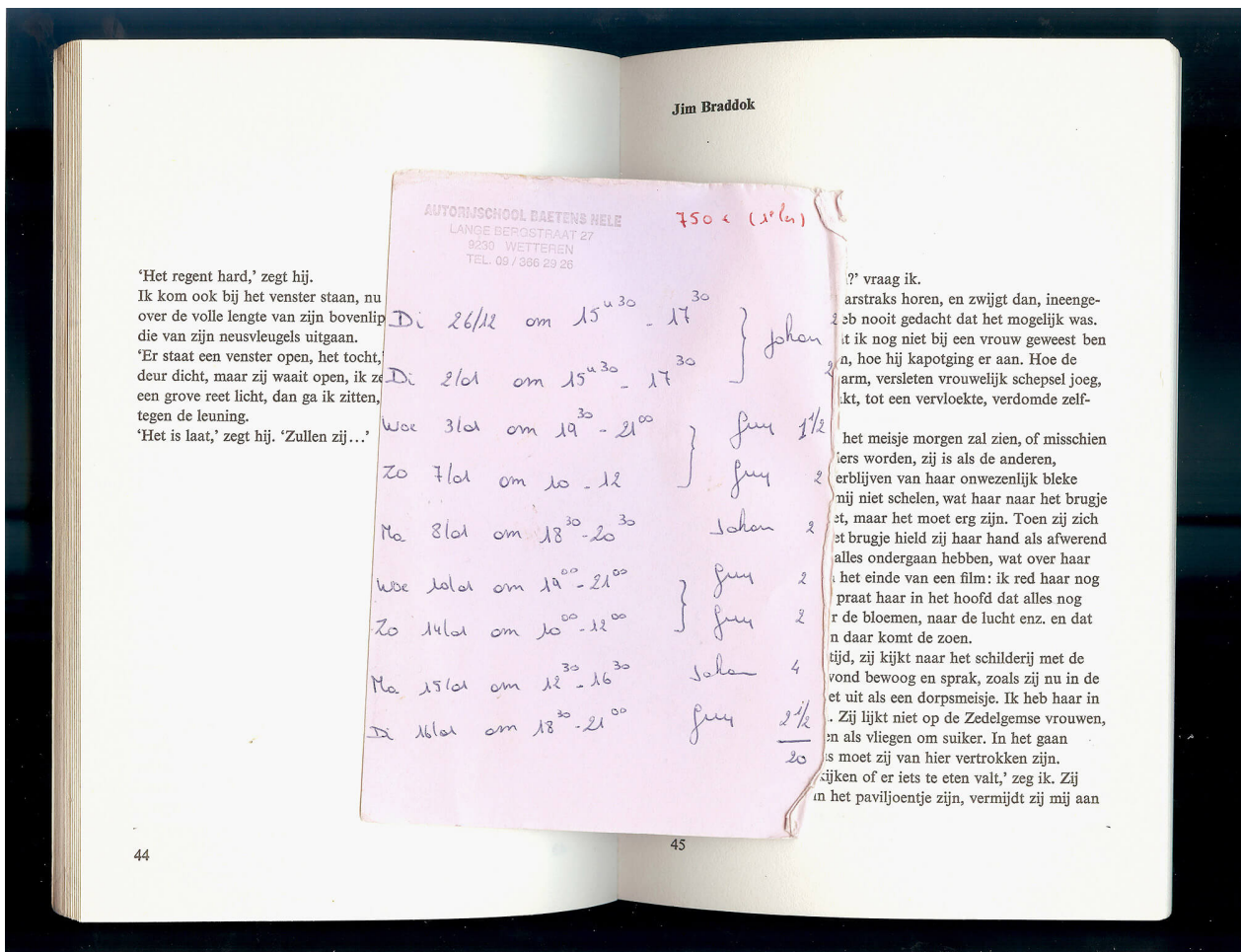
At the Tunis Institut National du Patrimoine, the sand-covered floor has traced Anne Teresa De Keersmaeker's movements to Steve Reich's *Violin Phase*. The venue empties out. It is dark and the way back to the hotel through the medina is labyrinthian and eerie. It has been a couple days since we arrived, and I have managed to make a mental image of the inner city by memorizing some waymarks – intersections, buildings, shops – coupled to a direction. Sometimes, a newly entered street would give out to such a waymark – a peculiar sensation: a flash of spatial insight, like a crumpled ball of paper unfolding. The narrow streets turn and turn. Some passages are closed at night. I must improvise a route, but the basic mental structure to do so is missing. Shopkeepers have moved their goods inside.

I have no sense of orientation. I can't estimate distances nor can I tell north from south. Everything is scaleless. My highly simplified scheme of the city's layout gets us to our destination. The functional interpretation of Tunis differs completely from the actual Tunis. It is a different city we crossed, and made while crossing.

type	date	filename		size	author
photograph	25.05.2021	_MG_1019.JPG		6,5MB	Arnout De Cleene

category
music, map/plan, sand, scale

21:16:35

As the hours passed, and while clouds continuously kept us from seeing stars and planets, we started to photograph the set-up used to launch this website. To highlight the umbrella that protected the gear from the unpredictable bursts of rain, we used a flashlight: during the thirty second long exposure, it was lit for two seconds. This proved to be enough to give the whole the feel of an untampered, realistic view. Meanwhile, the website was in all likelihood streaming a grey haze, as the telescope was pointed to the fleeting clouds and gradually spinning along with the earth's movement to keep track of the same invisible celestial bodies. As we returned to the base, planet Jupiter had become visible to the naked eye.

In another exposure of the same length, we left the flashlight on for approximately eight seconds and pointed the beam a bit lower.

type	date	filename		size	author
photograph	26.05.2021	_44A0953.DNG		44,52MB	De Cleene De Cleene

category
astronomy, mirror, technology, precipitation

21:16:41

On May 23rd 2021, the planet Saturn appears to be stationary among the surrounding celestial bodies in the night sky.[1] This is an attempt to capture this planetary standstill.[2]

A telescope is set up in a pasture, near a forest edge, pointed to the south-southeast morning sky.[3]

Notes

1 The standstill is de facto inexistent. It's the moment when Saturn's apparent prograde motion turns to a retrograde motion. Since Earth completes its orbit in a shorter period of time than the planets outside its orbit, it periodically overtakes them, like a faster car on a multi-lane highway. When this occurs, the planet being passed will first appear to stop its eastward drift, and then drift back toward the west.

2 In astrology, Saturn's retrograde movement is generally a time of karmic rebalancing. Previous bad behavior could be punished. But hard work and responsibility could also be rewarded.

3 This is the third instalment of De Cleene De Cleene's Public Observatory. Thanks to Volkssterrenwacht Mira, Grimbergen.

Sources

• Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
• Gittelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/London: Duke University Press, 2014.
• *Oxford English Dictionary Online.* Accessed on 13.05.2021.
• 'Saturn Retrograde May 23, 2021 – Karmic Love', *Astrology King.* Accessed on 15.05.2021.

It's clearing up.

An 'antelope'.
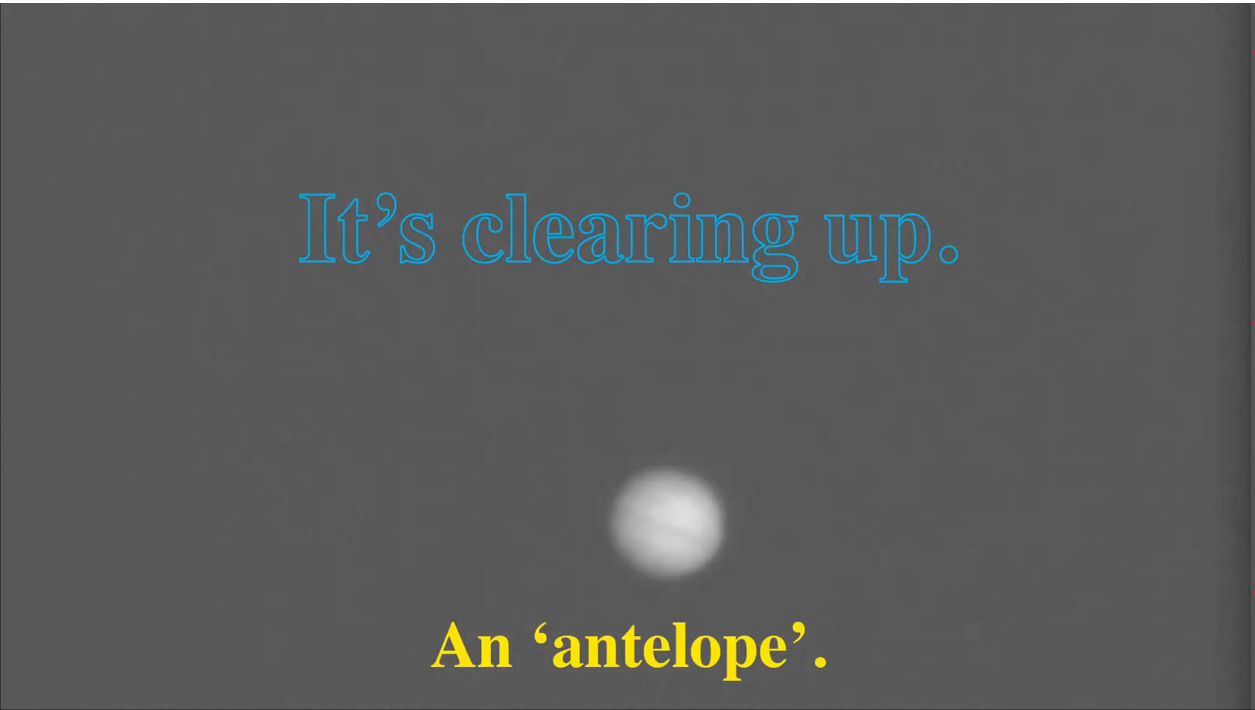
type	date	filename		size	author
video	22.05.2021	-		-	De Cleene De Cleene

category
astronomy, botany, landscape, mirror, music, tree

21:17:02

In the introduction to her book *Qu'est-ce que la documentation?*, French 'documentalist' Suzanne Briet asks what a document is. In a scrappy scan of her book I found online I am highlighting almost everything she writes. Is a star a document? Briet says it isn't. But the catalogues and photographs of stars are. When I quickly opened the file with Apple's 'Preview' application to check the above paraphrase, the highlighted sentences were illegible.

Notes

Briet is cited in Lisa Gittelman's *Paper Knowledge* (2014).

Sources

Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951. Online: http://martinetl.free.fr/suzannebriet/questcequeladocumentation/briet.pdf

A *Julien* CAIN

DE tout temps la latinité et son héritage ont donné au mot *document* le sens d'enseignement ou de preuve. Le dictionnaire de RICHELET, comme celui de LITTRÉ, en apportent deux témoignages français. Une bibliographe contemporaine soucieuse de clarté a lancé cette brève définition :

Si l'on se réfère aux définitions « officielles » de l'Union Française des Organismes de Documentation, on constate que le document est présenté ainsi : «

Cette définition a été parfois mise en échec par des linguistes ou par des philosophes, épris comme il se doit de minutie et de logique. Grâce à leur analyse du contenu de la notion, on a pu proposer ici une définition, la plus approchée qui soit à l'heure actuelle, mais aussi la plus abstraite, et partant la moins accessible :

A notre époque de transmissions multipliées et accélérées, le moindre évènement, ou scientifique ou politique, lorsqu'il a été porté à la connaissance du public, s'alourdit aussitôt d'une « vêture de documents » (Raymond BAYER). Admirons la fertilité documentaire d'un simple fait de départ : par exemple,

nformation de presse fait connaître l'évènement par des communiqués de journaux, de radio, par les actulités cinématographiques. La découverte fait l'objet d'une communication à l'Académie des Sciences. Un professeur du Muséum en fait état dans son enseignement. L'animal vivant est mis en cage et catalogué (jardin zoologique). Une fois mort, il sera empaillé et conservé (au Muséum). Il est prêté à une Exposition. Il passe en sonorisé au cinéma. Son cri est enregistré sur disque. La première monographie sert à établir partie d'un traité avec planches, puis une encyclopédie spéciale (zoologique), puis une encyclopédie générale. Les ouvrages sont catalogués dans une bibliothèque, après

21:17:24

The 48-inch Oschin Schmidt, a renowned reflecting telescope at Palomar Observatory, California, was used for the Palomar Observatory Sky Survey (POSS), published in 1958, one of the largest photographic surveys of the night sky.

Based on the man's pipe shadow's direction, thrown onto the telescope, there is reason to believe an off-camera flash was used to make the picture.
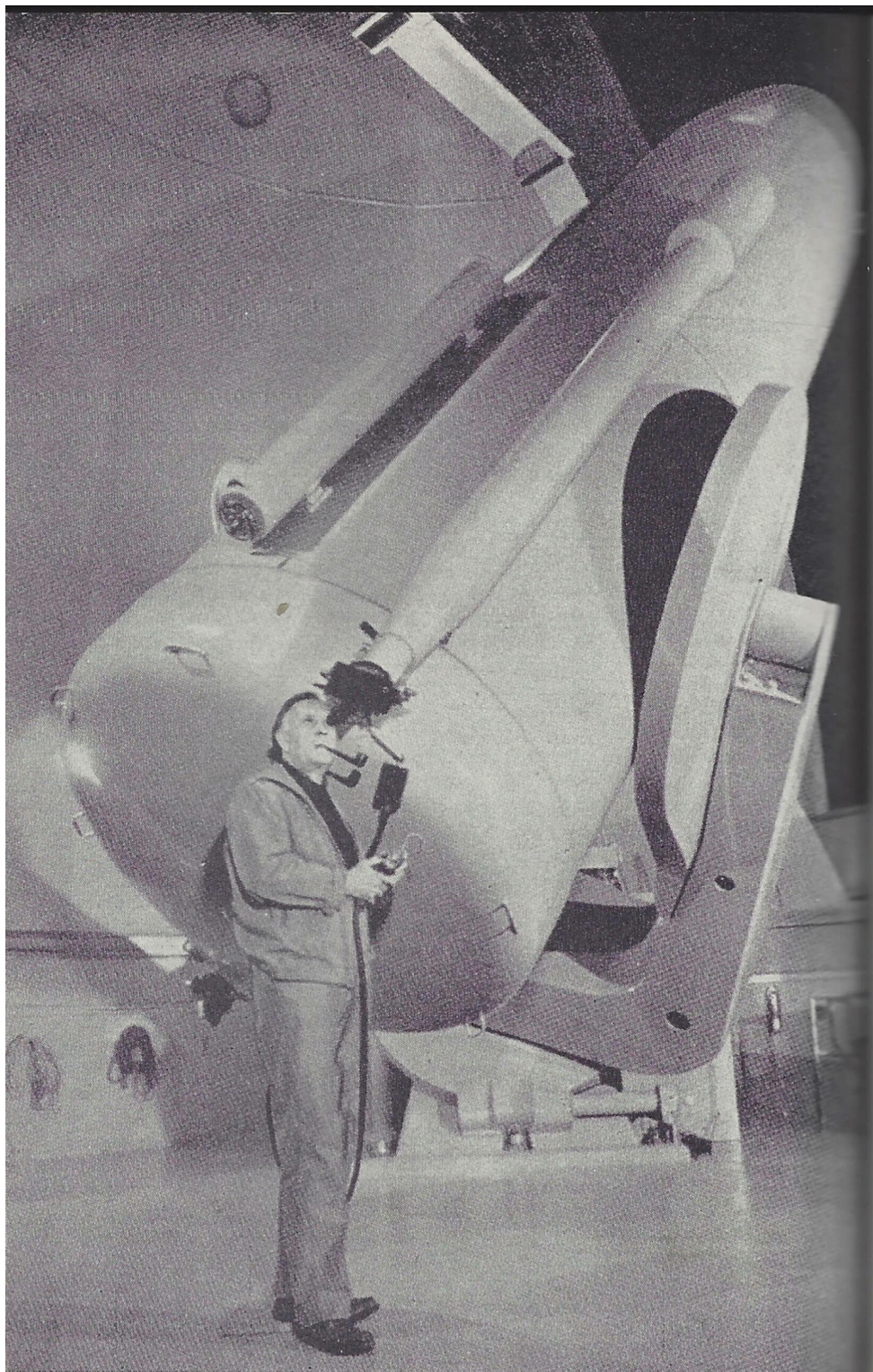
ɪv. De 48-inch-Schmidtkijker van het Mount-Palomar-observatorium

type	date	filename	size	author
scan	14.05.2021	Foto_2021-05-18_221027.jpg	2,5MB	Arnout De Cleene

category
astronomy, mirror

21:17:25

Robert Nemiroff and Jerry Bonnell's lesser known project (R.N. and J.B. being the creators of Astronomy Picture of The Day), was making websites containing over a million of digits of square roots of irrational numbers, e.g. seven. 'They were computed during spare time on a VAX alpha class machine over the course of a weekend. […] We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994.' Elsewhere, R.N. states: 'They are not copyrighted and we do not think it is legally justifiable to copyright such a basic thing as the digits of a commonly used irrational number.' If one wanted to get a copy of the 10 million digits of the square root of the number e R.N. and J.B. computed in their spare time, one can send an email to R.N. at nemiroff@grossc.gsfc.nasa.gov.

Sources
- https://apod.nasa.gov/htmltest/gifcity/sqrt7.1mil
- https://apod.nasa.gov/htmltest/rjn_dig.html
- https://apod.nasa.gov/htmltest/rjn.html

What follows are the first 1 million digits of the square root of 7. Actually, slightly more than 1 million digits are given here. These digits were computed by Robert Nemiroff (George Mason University and NASA Goddard Space Flight Center) and checked by Jerry Bonnell (University Space Research Association and NASA Goddard Space Flight Center). They were computed during spare time on a VAX alpha class machine over the course of a weekend. We do NOT guarantee the accuracy of these digits. Although these digits have been checked once we encourage others to check them as well. We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994. If anyone is aware of more digits we ask them to please alert us of their existence. We have computed at least 10 million digits of the square root of two as well as several digits of the number e and the square roots of other numbers. These are available on this mosaic server (URL: http://antwrp.gsfc.nasa.gov/htmltest/rjn.html). We welcome comments.

- Robert Nemiroff and Jerry Bonnell

The square root of seven =

  2.6457513110645905905016157536392604257102591830824501803683344592010688232302
8362776039288647454361061506457833849746309574352988862721478442739055580107722
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8525596305945741035152396802716407373799074041581519904403474319453671399730597
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1811461309087647378659562433057994798128163230705483650107715617946361191553454
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335358295391722117707144149745769070819894444145897228471400303502353203719487
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3047885113271446872415203531113385922886513458748195530412643222136785838554235988

21:17:26

I bought my son a gift while abroad: a toy turtle named Essie whose perforated shield projects stars onto the ceiling in blue, green or amber. '8 actual star constellations', the box proclaims.

The manual explains how to power up the turtle and what the four buttons on Essie's back do. The small document (recto: Chinese, verso: English) concludes with some 'Words from Little Turtle ESSIE'. In it the turtle shifts from direct speech to illeism[1] and back.

21:17:29