



org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents.

**Your path through the collection lead along** Garage Paul > Garage Robert (collection of 2023), Passing Time Near a Particle Accelerator, March, Measures, Bent Concrete, Marmara, Launching a Website, Tineke's Sparta K-10, Roofing (6) – JEM, We were a modern house, Phase, Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon, Negative sheet 02, negative 5, negative 6, Consolations, Wheelhouse (replica), Negative sheet 16, negative 24, negative 24,5, 12M m3 [8/8] Heating, Negative sheet 21, negative 24, negative 24,5, 12M m3 [3/8] Swell, N 47°12.346' E 18°10.400', 12M m3 [1/8] Rapid Snowmelt, A Glass Bubble, Owls and cats, APOTD

## 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, photography 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 Gitelman 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 22.01.2024 20:24, printed on \_\_\_\_\_ and contains 24 documents on 50 pages. (<https://the-documents.org/log/22-01-2024-5543/>)

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.

#### Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.  
[www.decleenedecline.be](http://www.decleenedecline.be) / [info@decleenedecline.be](mailto:info@decleenedecline.be)
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

#### Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gitelman, 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





A year ago I moved into Solange's appartement. From the balcony, I see half the parking lot and the adjacent high rise. On the mailbox, I haven't replaced her name for mine.

1. GARAGE PAUL, (+32) 0489. 764 540 / recto-verso NL/FR
2. CASH 24, (+32) 0466 15 32 16 / recto-verso NL/FR
3. GARAGE NADIM (+32) 0470 606 474 / recto-verso NL (1)
4. GARAGE NADIM (+32) 0470 606 474 / recto-verso FR (2)
5. GARAGE GABRIEL (+32) 0489 76 45 40 / recto-verso NL (1)
6. GARAGE GABRIEL (+32) 0489 76 45 40 / recto-verso FR (2)
7. MAGNUM's (+32) 0492 92 70 70 / recto-verso FR
8. GARAGE ROBERT (+32) 0492 92 70 70 / recto-verso FR (1)
9. GARAGE ROBERT (+32) 0492 92 70 70 / recto-verso FR (2)

I don't know whether Solange owned a car.

#### Notes



- Bieke Criel, lives and works in Gent (BE). Intrigued by landscape, movement, light and the poetics of what lies in between. Does not own a car, loves to drive one. Part of 019.

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type  
scandate  
17.01.2024filename  
biekecriel\_scan\_6MB\_jpeg\_Doc.1\_.jp  
gsize  
6 MBauthor  
Bieke Crielcategory  
archive, automobile, card, collecting

20:24:24

On the second to last day of a research visit at CERN, there was some spare time in the schedule. I took a long walk towards building 282 in search of some excavation samples: cylindrical pieces of rock that were preserved when the tunnel was dug, glued to a block of wood and frequently exhibited in museums over the last three decades as material evidence of the earthwork and as a witness to the depth. The route led me along the back of building 363 where the wind caused young trees – now gone – to scuff the facade over time.

**Notes**

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019, as W.569.EXC CERN, Towards Building 282, in search of excavation samples





type	date	filename	size	author
photograph	11.07.2021	cern_011.tif	57,57 MB	Michiel De Cleene

category  
archaeology, architecture, archive, landscape, physics, Reference Guide, technology, tree, wind

**20:24:30**

Interior of Eben-Ezer: photocopies and replicas of among other things an *Edit du Roy* and a photograph of a *Marche pour la liberté de conscience, 1956*. Handwritten labels are added beneath the blue frames. Due to limited lighting, and an interdiction to use the camera's flash, some labels are illegible, even when zooming in on the picture. It is unclear what the bottom left replica of a painting is (it has a Brueghelian air to it) and the upper right replica of a photograph.

The walls are made of flint, harvested from quarries in the neighbourhood.



type  
photograph

date  
03.03.2021

filename  
IMG\_0149.JPG

size  
2,2MB

author  
Arnout De Cleene

category  
animal, architecture, archive, archaeology, brick, replica/copy, house

20:24:30

Besides the scale indicating the length in centimeters, and the marks made by using it, a folding ruler displays other marks. These are the marks found on the *weber broutin* [www.weber-broutin.be](http://www.weber-broutin.be) folding ruler, from left to right:

- 2m (in a frame, between 1cm and 2cm); indicating the total length of the folding ruler.
- a hexagon, barely visible, punched into the wood (between 2cm and 3cm); unknown signification.
- LUXMA (in a frame, between 4cm and 5cm); the manufacturer of the folding ruler (different from the company who ordered the folding ruler, their company's, i.c. weber-broutin's) name is printed on the sides of the ruler, and is only readable when the ruler is folded together for at least 50% (=1m).
- III (in an oval, between 6cm and 7cm); indication of the preciseness of the scale in centimeters, with 'I' in roman numbers meaning the most precise, and 'IV' in roman numbers meaning the least precise. (It is therefore not entirely certain that the 'III' on *weber-broutin*'s folding ruler can actually be found between 6cm and 7cm.)
- D 99 (in an oval, probably between 7cm and 8cm, see argument mentioned above); unknown signification.
- 1.1.60 (in an oval, probably between 7cm and 8cm, beneath D 99), signification unknown.



<b>type</b>	<b>date</b>	<b>filename</b>	<b>size</b>	<b>author</b>
scan	26.12.2020	Handgeschreven_2020-12-26_153034.jpg	659KB	Arnout De Cleene

**category**  
scale, sign, mistake, mathematics

**20:24:30**



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.'

<sup>1</sup>

#### Sources

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



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

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

**20:24:31**

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

#### Notes

Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. [www.markredele.com](http://www.markredele.com)



type  
photograph

date  
19.11.2021

filename  
marmar\_.jpg

size  
3,47 MB

author  
Márk Redele

category  
book, map/plan, marble, sign, hand

20:24:31



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

20:24:31

On 29 September 2022, I search the internet for the factory details of an original Sparta K-10. First I come across some second-hand K-10s. On marktplaats.nl, a Sparta K-10 is for sale for 60 euros, but anyone interested may also make an offer. The seller's name is Tineke. She lives in The Hague and writes that the bike is 'easy to take along'. The K-10 she is selling has no chain guard, but it does have a chrome luggage rack. This makes the bike more practical, but in my opinion also less attractive. Her bike also has a bell, but no elegant loop at the end of the long, curved tube around which the frame is built – most other K-10s do have such a loop – or has it disappeared behind the top tube of the luggage carrier? If Tineke is also the owner of the bike, she is much taller than the owner of the Brussels bike, as her saddle is a lot higher, and it is also more or less straight. Moreover, the handlebars are very high thanks to a different stem, which makes the model of the bike a bit unbalanced. I don't know if I would have photographed the bike for sale in The Hague.

#### Notes

- Lars Kwakkenbos lives and works in Brussels and Ghent (B). He teaches at KASK & Conservatorium in Ghent, where he is currently working on the research project 'On Instructing Photography' (2023-2024), together with Michiel and Arnout De Cleene.

The screenshot shows a web browser window displaying a Marktplaats listing for a Sparta K-10 bicycle. The browser's address bar shows the URL: https://www.marktplaats.nl/v/fietsen-en-brommers/fietsen-voufietsen/m1891222931-sparta-k-10-fiets. The Marktplaats logo and navigation links are visible at the top. The listing itself features a main image of an orange Sparta K-10 bicycle with a price tag of €60,00 and a 'Bewaar' button. Below the main image are smaller thumbnail images and social sharing options. The 'Kenmerken' section indicates the bicycle is 'Gebruikt'. The 'Beschrijving' section states 'Sparta K-10 fiets 20 inch. Gemakkelijk mee te nemen.' On the right side, the seller's profile 'Tineke' is shown, including their activity on Marktplaats, a star rating of 5 stars with 21 reviews, and a 'Bericht' button. A 'Bieden' section with a price input field and a 'Plaats bod' button is also visible.

type  
screenshot

date  
14.01.2023

filename  
Screenshot 2022-09-29 at 11-38-18  
Sparta K-10 fiets – Fietsen  
Voufietsen – Marktplaats.png

size  
471 KB

author  
Lars Kwakkenbos

category  
bicycle, economy

20:24:31



In summer, the roofing gets hot and soft. In winter, it gets cold, hard and brittle. None of the gates to the garages are open. It's unsure whether the numerous texts and drawings – some dig deeper than others – have caused leakages.





type	date	filename	size	author
photograph	14.04.2021	IMG_6510.jpeg	6,61MB	Michiel De Cleene

category  
automobile, decoration, fissure, map/plan, parking, precipitation, roofing, sign

**20:24:32**



*My dream hollyday We were a football  
on the beach*

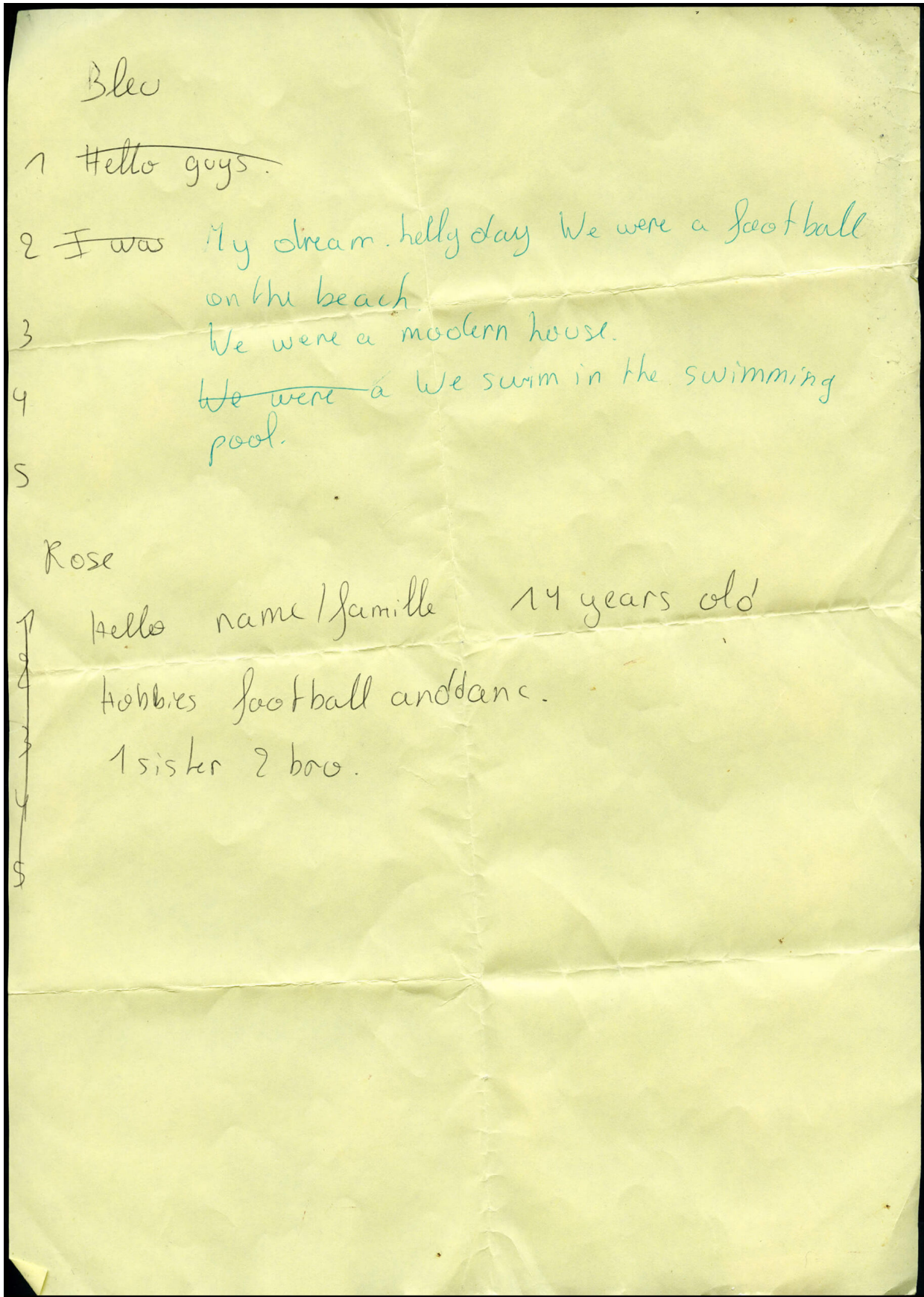
*We were a modern house.*

*We were a We swim in the swimming  
pool.*

June 2022, Marche-en-Famenne. I arrived half an hour early. Waiting for my family to pick me up at the station, near a linden tree, I found a yellow page lying on the pebbles in front of the wooden bench I sat on. It had been a hot day. The sun was finally setting. Music playing in the distance. A white Volkswagen. Windows closed. Hard basses, trembling across the road. Folded three times, the sheet of paper had the size of a DIN A7. A white BMW pulled over. Seven glass jars in a container.

#### Notes





type	date	filename	size	author
scan	20.09.2023	wewereamodernhouse.pdf	10,12 MB	Michiel De Cleene

category  
 architecture, dusk, encounter, family, tree

At the Tunis Institut National du Patrimoine, the sand-covered floor has traced Anne Teresa De Keersmaecker'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  
photograph

date  
25.05.2021

filename  
\_MG\_1019.JPG

size  
6,5MB

author  
Arnout De Cleene

category  
music, map/plan, sand, scale

**20:24:32**

While calibrating their telescopes, or dealing with unforeseen, cloudy weather, amateur astronomers tend to trade the far for the not-so-far, and point their telescopes at their immediate surroundings.

**Sources**

- Excerpt from Towards Civil Dusk (De Cleene De Cleene, 2020)

# Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon



type	date	filename	size	author
video	20.09.2022	2020-09-24-1150_7-CapObj.mp4	79,74 MB	De Cleene De Cleene

category  
astronomy, botany, Neptune, technology, tree, wind

**20:24:32**



The architect's photographic archive contains seven images that can be labelled as panoramic pictures. However, they only appear as such when the photographs are viewed in the archive, as strips of negatives. In order to see the panoramic construct, the viewer needs to be presented with two consecutive negatives.

There are two kinds of panorama in the archive: the kind that can only be attributed to a kind of laziness or a need for efficiency on behalf of the architect, and another that originates from frugality.

The former type of panorama is created when the architect is documenting the situation as it is: it is compulsory to document the context of the building or lot, as part of a building application. He simply pivots from left to right, capturing the first and second photograph consecutively. On the filmstrip a panorama appears.

The other kind of panoramic picture only appears at the end of the film role. The last negative on the film has been exposed (the twenty-fourth or thirty-sixth), after which he exerts force onto the lever to move the film forward anyway. Some films are known to have, by accident, a twenty-fifth or a thirty-seventh negative. The plastic between the sprocket holes tears and the film does not advance enough. The result differs fundamentally from the other kind of panorama: there is no separation, no void between the negatives. Rather, there is a slight overlap. A thin, vertical strip of film that has been exposed twice, suggesting contiguity that might not be there. The two exposures might be from altogether different sites, creating a new situation.

#### Notes

- Based on De Cleene, M. & De Cleene, A. *The Situation as it Is. A Photonovel in Three Movements*. Gent: APE, 2022



type	date	filename	size	author
scan	27.04.2023	002_17.jpg	1,45 MB	De Cleene De Cleene

category  
architecture, archive, house, mistake, precipitation, family, panorama

20:24:33

In the philosophy aisle of the largest used and remaindered book shop in the city — which is a regular stop on my lunchbreak walks to escape the dreariness of my office job — that particular day a set of books caught my eye. They were four copies of the same edition of a title I had never had any inclination to read. It was the near-uniformity of the four books that made them stand out. Upon closer inspection, there were two more copies of two other editions of the book on the shelf.

It was immediately apparent to me that only three minor moves were required to bring the six copies together on the shelf, and to arrange the four copies of the same edition so that the level of sun fading of their spines would make their lettering form a white to dark pink gradient. I could think of no shade of the letters that would tastefully match the very light blue of the rest of the spine, which had remained relatively uniform across the four copies.

After having moved the books, I took a photograph of them with the camera in my smartphone.

It occurred to me only afterwards that while handling the books I had not leafed through them.

Some days later, going through my photo folder, I came across the picture I had taken to document my somewhat neurotic but oddly satisfying action and noticed that the camera had been in square mode and that the photo was blurry. I have not yet gone back to take a better picture.

#### Notes

- David Depestel hesitates in trying to make something of himself; a character, a profession, a fixed mode of being, are for him concepts that already shadow forth the outlines of the skeleton, which is all that will be left of him in the end.



type  
image

date  
14.10.2022

filename  
Comfort 1.HEIC

size  
777 KB

author  
David Depeste1

category  
book, interference, literature, mistake, replica/copy, technology

20:24:33

The GPS-plotter displays the ship near Keyhaven Lake, indefinitely. The sea appears calm, the horizon is level from one perspective.



type  
photograph

date  
20.03.2022

filename  
bridge\_001.jpg

size  
15,31 MB

author  
Michiel De Cleene

category  
map/plan, Reference Guide, replica/copy, sea, sticker, trompe l'oeil

**20:24:33**

'Meunerie Duyckers & Conors, les nouveaux moulins', better known as 'De Nieuwe Molens', is a flour mill established in 1897 in the north of Gent along the Verbindingskanaal. Due to increased production, the original 1897 building doubled in 1904.

Only the facade of the iconic warehouse has been preserved along with the recently renovated gasometers. The building is now part of the Tondeliërsite. It has been converted into lofts and flats, and was extended with a new construction.

#### Sources

- <https://inventaris.onroerenderfgoed.be/erfgoedobjecten/18269>





type	date	filename	size	author
scan	08.09.2023	016b_16.jpg	1,28 MB	De Cleene De Cleene

category  
architecture, archive, economy, panorama

20:24:34



Shortly after crossing the Thur the couple reaches their car. They're freezing. As the sun sets they drive through the mountainous landscape. The heating hurts their fingers.

The next day, they return, but the scene looks different. It's warmer. The Thur appears to flow faster.



type	date	filename	size	author
photograph	07.12.2021	IMG_0518b.jpg	4,38 MB	Michiel De Cleene

category  
automobile, family, landscape, parking

**20:24:34**

A malfunctioning of the camera leading to a double-exposed negative. The car is decisive in establishing the relationship between the superimposed photographs. In the middle of the image, we see it parked in front of the house. Slightly less visible is the same car, repeated but further away. This makes it possible to deduce that the dark outline of the house, with the roof and the chimney, is also the same house as in the other photograph. This time, the house is photographed relatively frontally (the slightly angled point of view allows to bring the shed at the back of the house in the line of sight), and from nearby. At the bottom left, the lines that make up the street help to see the continuity of the one photograph, while the electric wires at the top right aid to comprehend the other one.

The camera malfunction speculates on a future addition to the plot. The dark, outlined shed's scale is realistic with regards to the scale of the house and itself (the shed) in the other photograph. Its position with regards to the other buildings seems logical. It imposes itself as a possible second shed for the owner to build in the next few years. In that future shed, the car, now standing in front of the house, could be comfortably parked.



type	date	filename	size	author
scan	25.10.2023	021a_14.jpg	1,29 MB	De Cleene De Cleene

category  
architecture, archive, automobile, house, panorama, parking, scale

**20:24:34**

The river swells and eventually overflows, causing the death of six people and extensive damage: washed away bridges, damaged homes, submerged factories, destroyed food stocks, heavily eroded roads and paths.



type	date	filename	size	author
photograph	01.12.2021	IMG_0507b.jpg	6,12 MB	Michiel De Cleene

category  
impact, landscape, precipitation

**20:24:34**



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](http://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

**20:24:35**

December, 1947. Rapid snowmelt coincides with torrential precipitation. At the bottom of the Thur valley, in Wildenstein, the water gathers.





type  
photograph

date  
29.11.2021

filename  
IMG\_0504b.jpg

size  
8,68 MB

author  
Michiel De Cleene

category  
landscape, precipitation

**20:24:35**

The door leading to the kitchen has a section in stained glass. The other day, I took a closer look at one of the spots on it, which I had half-consciously registered every time I passed it. On two square meters, there are three of them. All are oval in shape. Two of them seem to be flat bubbles of air, haphazardly produced during the manufacturing of the glass, I imagine. The third one, however, is peculiar. It drew my attention because it appeared to represent something. Upon closer investigation, it seemed to allude to different things. A model ship, like the ones in glass bottles. A dragon, like the one used on the Welsh national flag. A tailed, devilish figure riding a cloud-like motorcycle. What skills the glass worker must have had, to produce an image in a glass covered air capsule like this. I closed the door softly, as the microwave's signal sounded.



type	date	filename	size	author
photograph	02.03.2021	_MG_6545.JPG	5,5MB	Arnout De Cleene

category  
alchemy, decoration, house, mistake, scale, sign, trompe l'oeil

**20:24:35**

For about an hour, he has been saying 'owl' at regular intervals. A cartoon character he picked up somewhere and is now fantasizing about, I guess. Or a Disney reference in one of the songs that have been playing on repeat all day, in the car, driving home from holidays.

50 kilometers further, I recognize the birds in the high-voltage pylons along the highway.

According to the amateur experts at [hoogspanningsforum.com](http://hoogspanningsforum.com), these French pylons – used for conducting electricity from 63kV to 400kV – are nicknamed 'chats': the wiring can be interpreted as feline whiskers.

Some genera of owls, such as the *Megascops* or Screech owls, have whiskers.





type  
photograph

date  
12.08.2022

filename  
IMG\_1944.HEIC

size  
1,59 MB

author  
Arnout De Cleene

category  
animal, automobile, family

**20:24:35**



THIS IS A RUSH TRANSCRIPT. THIS COPY MAY NOT BE IN ITS  
FINAL FORM AND MAY BE UPDATED.

MILES O'BRIEN, *CNN Anchor*

Now this Astronomy Picture of  
the Day goes back as far as  
the popularization of the Internet.  
The discovery of what is now  
Netscape, if you will. Let's take a  
look at the guys behind it.  
It's an art gallery of astronomy,  
featuring explosive supernovas,  
deep black holes, flaring comets,  
and breathtaking earth views.

(BEGIN VIDEOTAPE)

O'BRIEN (*voice-over*) Every day since the web  
was in its infancy, two enthusiastic  
astronomers have posted a new image to  
Astronomy Picture of the Day.

ROBERT J. NEMIROFF,  
*NASA Astrophysicist*

I think that a lot of these would look great in a  
gallery. They're very different, there's a lot of  
different colors involved, there's a lot of  
different contrasts, a lot of different textures.  
And, it has the added bonus of being scienti-  
fically interesting. It's scientifically true.

O'BRIEN Robert Nimiroff and Jerry Donnell (ph)  
choose the images based on their  
educational value, newsworthiness,  
or just plain beauty.

NEMIROFF

I mean, there's a 'wow' factor here. I usually  
know within a second or two of seeing a  
picture whether it's a sure thing for  
The Astronomy Picture of the Day, because I  
just say 'Wow, what is going on there?'

O'BRIEN Every image is archived on the site.  
Underneath each picture is a brief  
explanation so that the site is not just  
eye candy but educational, as well.  
Including images that give us a new  
perspective.

NEMIROFF

Recently, people put together a bunch of  
pictures from the moon in this great  
panorama. You can look all the way around in  
the circle and see what the astronauts saw.  
The face on Mars, which the best explanation  
is, it's just a rock formation, but there's a lot  
of conspiracy people out there who think it's  
more, and the picture of the earth at night.  
And, I think it's one of our most  
popular images.

O'BRIEN Some images come from telescopes  
around the world. Others from the  
Hubble Telescope, peering deep into  
space. Others, from amateur photo-  
graphers, an artist's renditions of black  
holes too distant for detail.

NEMIROFF

And you can just look at it and feel that  
you're there.

O'BRIEN Many people take the images from the  
site and post them as wallpaper on their  
computers, or, create a slideshow  
screensaver.

NEMIROFF

Our biggest demographic is the intelligent  
professional who works at some company and  
has a computer on the desk, has a web  
browser, and they check us out. We've got e-  
mail that we're many people's morning cup of  
coffee.

O'BRIEN Whether you're a space junkie or just  
enjoy looking up at the sky, Astronomy  
Picture of the Day is worth the visit.

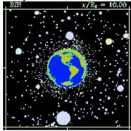
#### Sources

- <https://apod.nasa.gov/apod/ap950616.html> (original post: June 16, 1995)
- <http://transcripts.cnn.com/TRANSCRIPTS/0209/21/smn.06.html>

## Astronomy Picture of the Day

The sky is filled with breathtaking pictures, many of which are available on the World Wide Web. Each day we feature a different picture of some part of our fascinating universe, along with a brief explanation written by a professional astronomer.

Today's Picture:



### Explanation:

If the Earth could somehow be transformed to the ultra-high density of a [neutron star](#), it might appear as it does in the above computer generated figure. Due to the very strong gravitational field, the neutron star distorts light from the background sky greatly. If you look closely, two images of the constellation Orion are visible. The gravity of this particular neutron star is so great that no part of the neutron star is blocked from view - light is pulled around by gravity even from the back of the neutron star.

We keep an [archive](#) file.

Astronomy Picture of the Day is brought to you by [Robert Nemiroff](#) and [Jerry Bonnell](#). Original material on this page is copyrighted to Robert Nemiroff and Jerry Bonnell.

type	date	filename	size	author
screenshot	11.01.2021	Schermafbeelding 2021-01-12 om 21.54.58.png	225KB	Arnout De Cleene

category  
astronomy, archive, encyclopaedia, physics

20:24:36

