

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

Your path through the collection lead along Negative sheet 21, negative 24, negative 24,5, Strings, 12M m3 [5/8] It's Freezing, Neptune in opposition [12/20] – Culmination, Estuary, Neptune in opposition [15/20] – Plethora, Neptune in opposition [4/20] – Dispersion, Elevator, Green or blue, Pretending to be an artichoke, A Seismic Change, Neptune in opposition [11/20] – Alpine, Neptune in opposition [7/20] – Leather, Neptune in opposition [3/20] – Azure, A smoker's history of energy, Investment, Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon, Firing tool, An Unfired Mortar, 300 year old seaweed, Owls and cats

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 25.10.2023 15:45, printed on _____ and contains 21 documents on 47 pages. (<https://the-documents.org/log/25-10-2023-5484/>)

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 / 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 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

15:44:30

The weeds and bushes on what over the years has become savanna are being chopped to clear the ground to replant trees and reinstate the forest. During the dry season, forest fires are frequent. In between the future lots of planted trees, firebreaks are made to keep fires from spreading. Wires are used to measure the required distance between plant beds and to keep a straight line. The sun is sinking. In a bit, the workers will return home and the field will empty out. In a couple of years, the Acacias, Ebben trees, *Millettia laurentii* and Umbrella trees will testify to the strings.



type
video

date
10.06.2021

filename
MVI_2082.MOV

size
285MB

author
Arnout De Cleene

category
RDC, botany, tree, landscape

15:44:49

On January 23, 2020 a young couple walks around
the drained reservoir of Kruth-Wildenstein.

the-documents.c

It's freezing. They're expecting their first child
within a month.



type
photograph

date
04.12.2021

filename
IMG_0509b.jpg

size
3,31 MB

author
Michiel De Cleene

category
family, landscape

15:44:49

The orthopaedic surgeon left early that morning for his shift at the hospital some twenty kilometres away. It must have been around the time Neptune was at its highest, invisible in the morning sky.

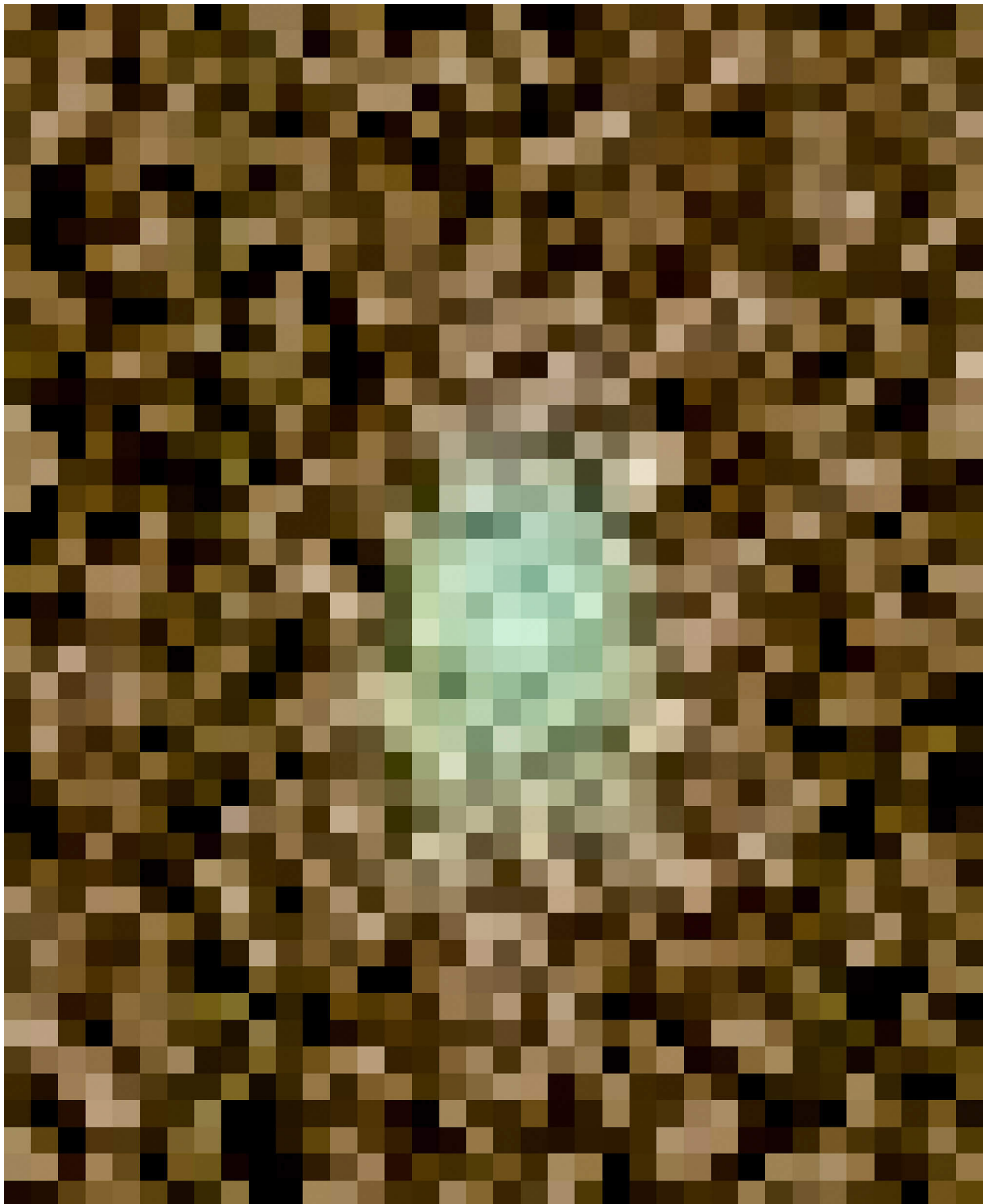
When he got back later that day, we attached a tow cable to the front of my car and the back of his.



type	date	filename	size	author
photograph	27.09.2022	_44A2295.dng	54,58 MB	De Cleene De Cleene

category
astronomy, automobile, encounter, medicine, Neptune

15:44:50



In between two cities along the Belgian coast, water has run from the dunes (and the Second World War Heritage site scattered among them), underneath the coastal road and tram rails, to the beach. It has formed a small S-shaped estuary, bound to disappear due to the increasingly harsh wind coming from the coast of Britain, blowing North-easterly, and hammering down on the levee. The vibrations of the empty Ostend-bound tram passing just before the photograph was taken, had no visible impact on the estuary.



type	date	filename	size	author
photograph	28.12.2020	WhatsApp Image 2020-12-28 at 21.45.31.jpeg	393KB	Arnout De Cleene

category
precipitation, wind, sea, sand

15:44:51

Each night a plethora of amateur-astronomers gazes into the sky. Their instruments and locations are often inferior to the means available to professionals. Yet, what they lack in terms of technology and location, darkness and mirror surface, they make up for in the collectivity of their observations. They are patient observers, spread around the globe, not bound to the strict schedules and limited availability of the large telescopes in the Atacama Desert.

When amateur astronomy became fashionable, it led to a surge of information stemming from a large group of distinct observers: seafarers, physicians, typists, masons. Theirs were valuable data, but if they were to be put to scientific use, they needed to be standardised. How to overcome the subjective element inherent in every empirical observation? The amateurs had to be instructed to recognize patterns, by means of visual examples. They had to be trained to use the right terms to describe their observations. They had to turn chaos into order. Recognize what they were looking at. A nebula. A red giant. Neptune's faint blue-greenish colour resembling the flame of the gas stove.

Sources

- Hueso, R. e.a., 'Neptune long-lived atmospheric features in 2013-2015 from small (28-cm) to large (10-m) telescopes', *Icarus*, 295, 2017, 89-109.
- Lorenz, R.D. e.a. 'Backyard spectroscopy and photometry of Titan, Uranus and Neptune', *Planetary and Space Science*, 51, 2003, 113-125.



type
photograph

date
29.09.2022

filename
_44A6734.dng

size
43,77 MB

author
De Cleene De Cleene

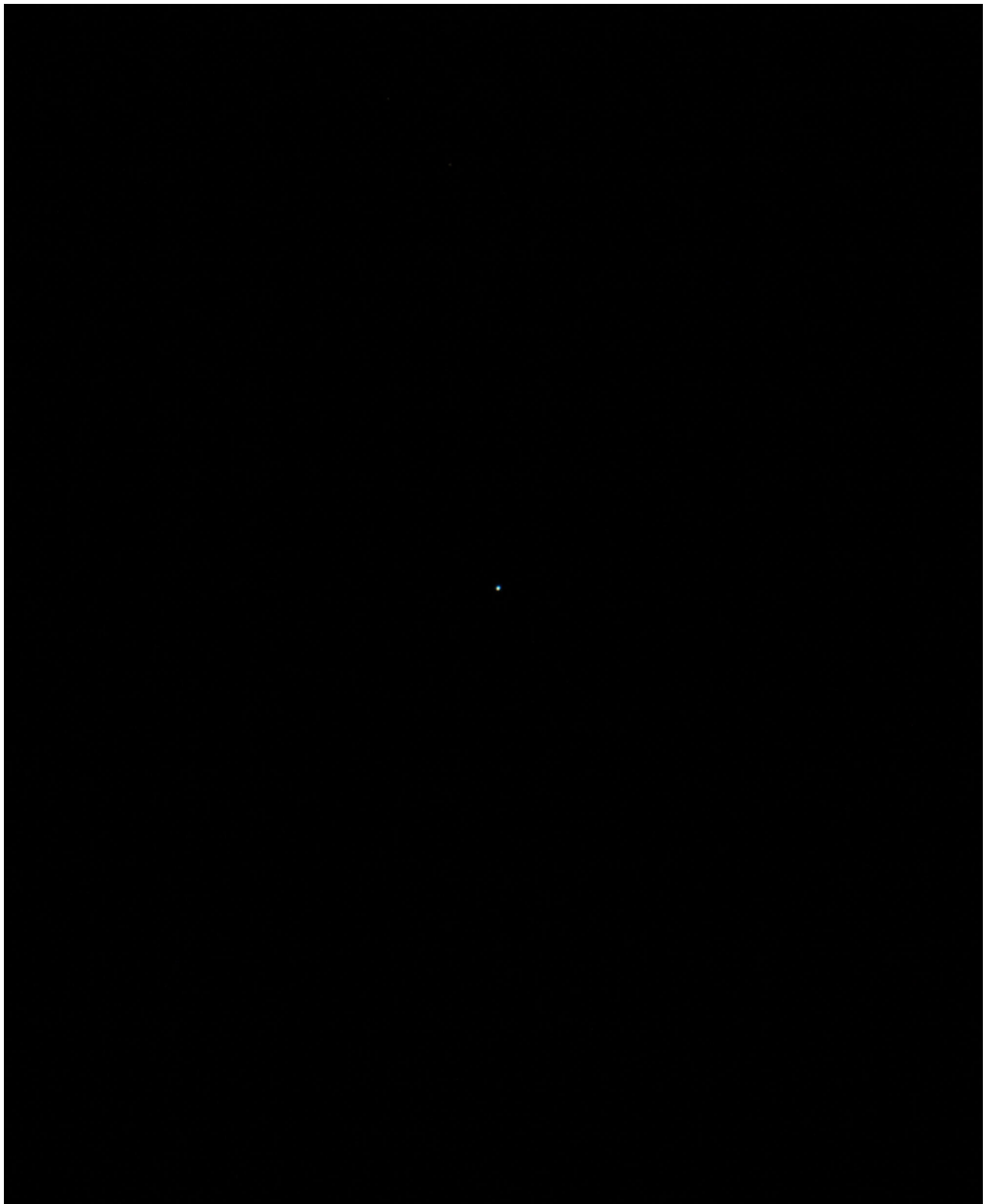
category
astronomy, manual, mirror, Neptune, sign, technology

15:44:51

As the light of celestial objects travels through the Earth's atmosphere, the various wavelengths that make up this light are refracted differently. This effect is called 'dispersion' and results in colour fringing on the edges of planetary discs: images with a sliver of blue at the top and a red one at the bottom appear.

When celestial objects are positioned close to the horizon (like Neptune when observed from Luxembourg) the images are severely affected: the path of the light through the atmosphere is longer, leading to greater dispersion.

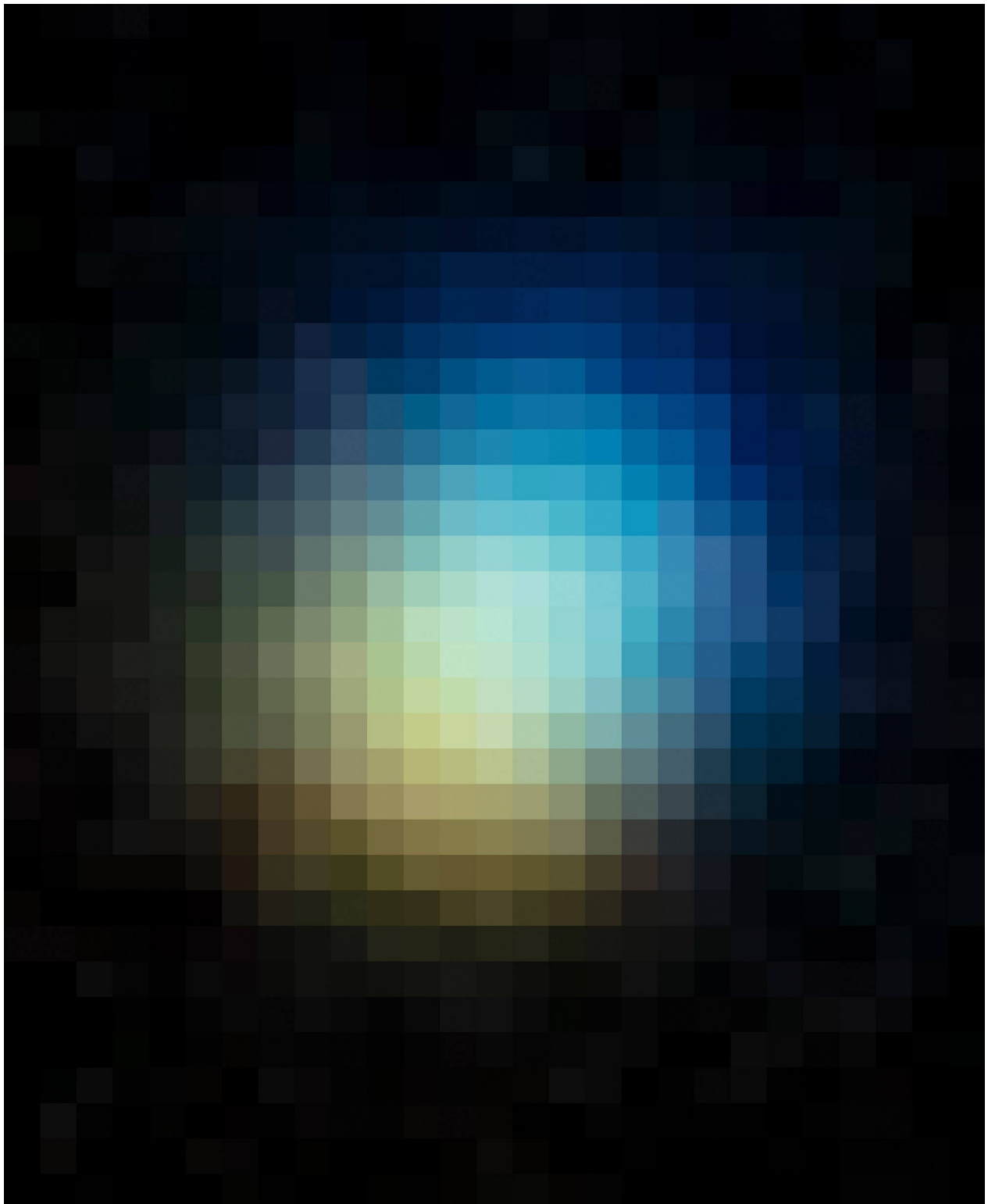
For the same reason sunsets are red, Neptune turns from a monochromatic blue disc into a misaligned, multicoloured oval.



type	date	filename	size	author
photograph	19.09.2022	_44A5790.dng	37,43 MB	De Cleene De Cleene

category
astronomy, mistake, Neptune, technology

15:44:52



The building is almost finished. One apartment is still up for sale, on the top floor. The contractor is finishing up. There's a long list of comments and deficiencies that need to be addressed before the building can be handed over definitively to the owner. The elevator's walls are protected by styrofoam to prevent squares, levels, measures, drills, air compressors, chairs, bird cages, etc. from making scratches on the brand new wooden panelling.

In 1932 Brassai began taking photographs of graffiti scratched into walls of Parisian buildings. On his long walks he was often accompanied by the author Raymond Queneau, who lived in the same building but on a different floor. Brassai published a small collection of the photographs in *Minotaure*, illustrating an article titled 'Du mur des cavernes au mur d'usine' ['From cave wall to factory wall'].



type
photograph

date
13.11.2021

filename
IMG_0039.jpeg

size
2,57 MB

author
Michiel De Cleene

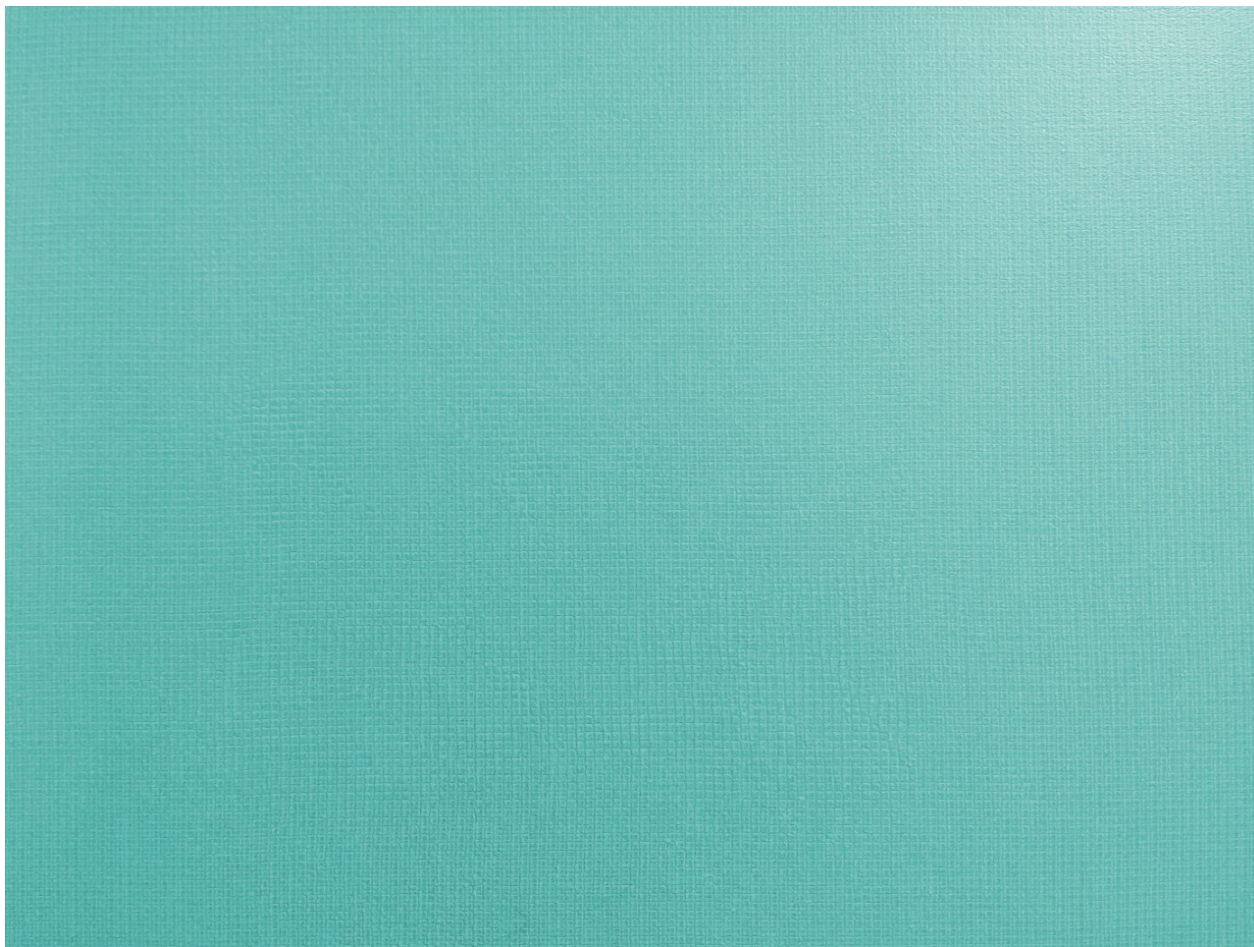
category
architecture, decoration, sign

15:44:52

According to @missbluesette, the green K-10 put up for sale by Fred from Zwolle that I came across on marktplaats.nl on 29 September 2022 is not green, but blue. The colour resembles turquoise, I explain, a colour I have always called green. No, turquoise is not green, but blue, she replies. And the texts of my Instagram posts are too long, she says, so she doesn't read them.

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.



type	date	filename	size	author
image	19.01.2023	teal-turquoise-plastic-with-square-pattern-texture.jpg	308 KB	Lars Kwakkenbos
category				
bicycle, encounter, mistake				

The *Sedum reflexum* grows on rocky soils and in crevices of walls. In *L'herbier classique*, it is depicted in two ways, just like the other plants in the book. This double portraiture is important, the author states in the introduction: 'one consists of the reproductions of the photographs taken by the author of this book [...]; the other, drawings made by excellent artists who observed the plants themselves, showing details photography can't reproduce, highlighting aspects the photographs leave untouched. [...] From this double representation, interesting comparisons can be made, highly enlightening from an artistic point of view, between the realistic aspect of nature's "productions" and the interpretation thereof by the draftsman' (5).

A detail not covered by the drawing of the *sedum reflexum*, is the presence of other species in the vicinity of the plant, a detail shown in the photograph and described in the caption: 'The Common houseleek grows on the same rocks, with its rosette of leaves pretending to be an artichoke' (59).

CRASSULACÉES

Orpin

16. — L'Orpin réfléchi (*Sedum reflexum* — *Sedum*, du latin *sedere*, s'asseoir, parce que beaucoup de ces plantes ont des tiges rampantes qui se redressent dans leur partie supérieure, formant un angle droit; elles sont comme assises sur le sol).



Fig. 75. — ORPIN BRÛLANT.
a. Fleur.

Herbe vivace, de 10 à 40 centimètres de haut, à *feuilles épaisses* (*plante grasse*), renfermant une provision d'eau qui permet à la plante de supporter longtemps la sécheresse sur les rochers ou dans les fentes des murs. Certaines tiges ne portent pas de fleurs et se terminent en cône renversé.

Fleurs élégantes, délicates, pédonculées, groupées en cymes dont les rameaux sont d'abord recourbés, *réfléchis*, vers le bas, puis se redressent plus tard. Calice ayant de 6 à 8 sépales libres. Corolle d'un jaune sauphé formée de 6 à 8 *pétales égaux, libres*. 12 à 16 étamines. Ovaire libre formé d'autant de *carpelles séparés qu'il y a de pétales*. Chaque carpelle se transforme en un fruit sec s'ouvrant par une seule fente (*follicide*). L'Orpin réfléchi fleurit de juillet en août dans les lieux secs, sur les rochers, sur les toits, entre les fentes des murs et à leur sommet.

Usages. Sert en horticulture pour orner les rochers artificiels, les vases des jardins, pour garnir les poteries suspendues. Comme tous les Orpins, il renferme un principe âcre qui l'a fait longtemps employer, en médecine populaire, comme vomitif. Il est peu recommandable pour cet usage.

Espèces voisines. Très nombreuses; toutes fleurissent, comme la précédente, au cœur de l'été. L'Orpin brûlant ou *Poivre de maraîche* (*S. acre*) [fig. 73], à fleurs jaunes à 5 pétales, à feuilles cylindriques, courtes, rapprochées. L'Orpin blanc ou *Bassin-de-rat* (*S. album*) a des fleurs blanches à 5 pétales, des feuilles allongées, écartées. Ces deux espèces vivent sur les rochers. L'Orpin reprise (*S. telephium*) vit dans les bois humides et atteint 60 centimètres. Il a des racines renflées, des feuilles dentées, de jolies fleurs roses très nombreuses. A jout autrefois d'une grande réputation pour la reprise des plaies.

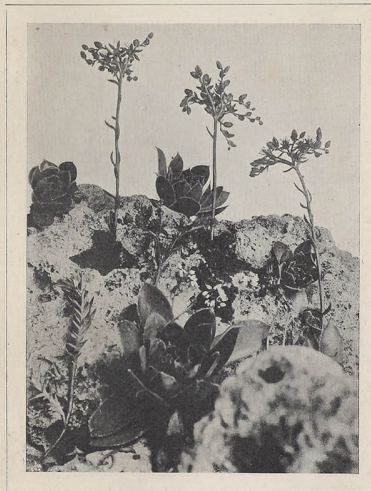


Fig. 76. — L'ORPIN
RÉFLÉCHI.

(Sur les mêmes rochers croît la Joubarbe des toits, dont la rosette de feuilles simule un artichaut.)

type	date	filename	size	author
scan	15.08.2021	Document_2021-07-19_111850.jpg	10MB	Arnout De Cleene

category
book, botany, encyclopaedia, fissure

The road down from the top of Mount Vesuvius, at Atrio Del Cavallo. The sun sets. The last tourist bus has headed down. Then the headlights of the guardian's car swing their way down. It must be freezing. I am holding an orange-sized piece of petrified lava, probably stemming from the 1872 or 1944 eruption. A kilometer further down the road, the old Observatory is empty. Nowadays, monitoring seismic changes is done in a research centre in the city of Naples. Their seismographic registrations can be followed online, in real time. Two headlights swirling along the slopes, underneath me, are coming upwards.



type	date	filename	size	author
audio	15.01.2021	A seismic change.mp3	862KB	Arnout De Cleene

category
automobile, data storage, dusk, seismology, Vesuvius

15:44:54

The car is parked on a gravel path, a few metres down from the small road crossing the village. It would be hopelessly stuck the next morning. While trying to capture Neptune through the rental telescope, I run back and forth between the tripod on the small lawn and the trunk several times to get other eyepieces and adapters.

I align the telescope, using three stars: Vega, Arcturus and Deneb.

I hear an animal. I look up and notice the interior light of the car has switched on.

A motorcycle around 3:14. The driver is shifting gears rapidly. I don't see any headlights in the valley.

Fog sets in. Saturn practically disappears from sight. Jupiter appears as a blob.

I'm 380m above sea level. The highest hill in the area is barely 500m of height. Still, the fog and the settling dew, along with the nightly cold give it something strangely alpine.

The fog lifts.

I can still clearly see the ridge in the east. It should be darker.



type	date	filename	size	author
photograph	26.09.2022	_44A2196.dng	48,96 MB	De Cleene De Cleene

category
angst, astronomy, automobile, landscape, map/plan, Neptune, parking, technology

15:44:55

A seminar on spectroscopy: how, by splitting light into different, separate rays, it becomes possible to deduct the chemical composition of stars and planets far beyond our reach, as those elements have an effect on the light that reaches the spectroscope. Beautiful graphs presenting colour in schemes of black and white. From the moment the course gets into the physics of light, my mind wanders off. What approaches the observer turns blue, what elongates itself becomes red. The teacher's leather shoes squeak as he goes back and forth between his self-made spectroscope and the desk. Redshift. Blueshift.

We meet him a couple of weeks later on the rooftop of a university building. He opens one of the half-domes. The sound of the mechanics is as obtuse as the shape it alters. A command on the computer based on coordinates: above our heads, the telescope slews slowly, only to halt at an apparently indistinct black region. From within the dome, we send ourselves an email with the photographs that we took of Neptune.

University classes will start in a couple of weeks. The city air is crisp. The roundabout below is strangely calm. On the horizon, the canopy of a southern forest delineates the sodium-lit sky.



type	date	filename	size	author
photograph	22.09.2022	_44A5904.dng	57,76 MB	De Cleene De Cleene

category

architecture, astronomy, data storage, dusk, encounter, landscape, Neptune, physics, roofing, technology

15:44:55

The planet Uranus should have followed a course as predicted by Newton's laws. It didn't. There were 'residuals', the 19th-century observers said: irregular data, which had to be interpreted as Uranus deviating from the projected trajectory. They could think of three possibilities. A) The planet Uranus was too far away from the Sun, which might render the Law of Gravitation invalid. B) The observations were incorrect. C) There was another planet, still further and yet unknown, with its own gravitational field and pull, causing Uranus to deviate from its course.

Following hypothesis C, astronomers predicted the position of a planet with a gravitational field, influencing Uranus, by means of mathematical calculations. Telescopes were directed to that calculated spot. There was a luminous point, with a touch of bright azure blue.



type	date	filename	size	author
photograph	18.09.2022	_44A5708.dng	43,48 MB	De Cleene De Cleene

category
astronomy, automobile, encounter, interference, landscape, map/plan, mathematics, Neptune, physics, technology, mistake

15:44:56

A mostly empty book designed to collect cigar bands. The bands are glued to the paper at their left side, so the information on the backside, explaining the image and referring to the series it belongs to and the number of different labels the series contains, can be looked up. The book has complete and incomplete series on Christopher Columbus (complete), tanks (incomplete), the origins of civilization (complete), Ancient cultures (incomplete), fashion (complete), South-American sculptures (complete), Ancient columns (incomplete), Nobel Prize Winners (incomplete), an unclarified series of seven men, most of whom are 'prof.' or 'dr.' (complete / incomplete), design plates (incomplete), famous Belgians (complete / incomplete), statesmen (incomplete) and football players (incomplete). The first page in the book is used to present two series. The left column presents the Egyptian dynasty (incomplete). The middle and right column present a series of bands by the brand Jubilé on the history of energy in telling scenes and pieces of machinery.

Series: Energy

Middle column, top to bottom:

- The writing telegraph. Hughes
- Experiment with a sulphur globe. William Gilbert
- Primitive telephone. Philipp Reis
- Wireless telegraph.¹ Guglielo [sic] Marconi
- The arc of Volta. Sir Humphry Davy
- Fire in the wagon. Thomas Alva Edison
- Experiments with lightning. Benjamin Franklin
- Cathode for creating X-Rays. Wilhelm Röntgen
- Rotating magnetic field. Galileo Ferraris

Right column, top to bottom:

- Electric discharge. William Watt
- Magnetic telephone. Antonio Meucci
- Muscels reacting to electricity. Luigi Galvani
- Voltaic pile. Alessandro Volta

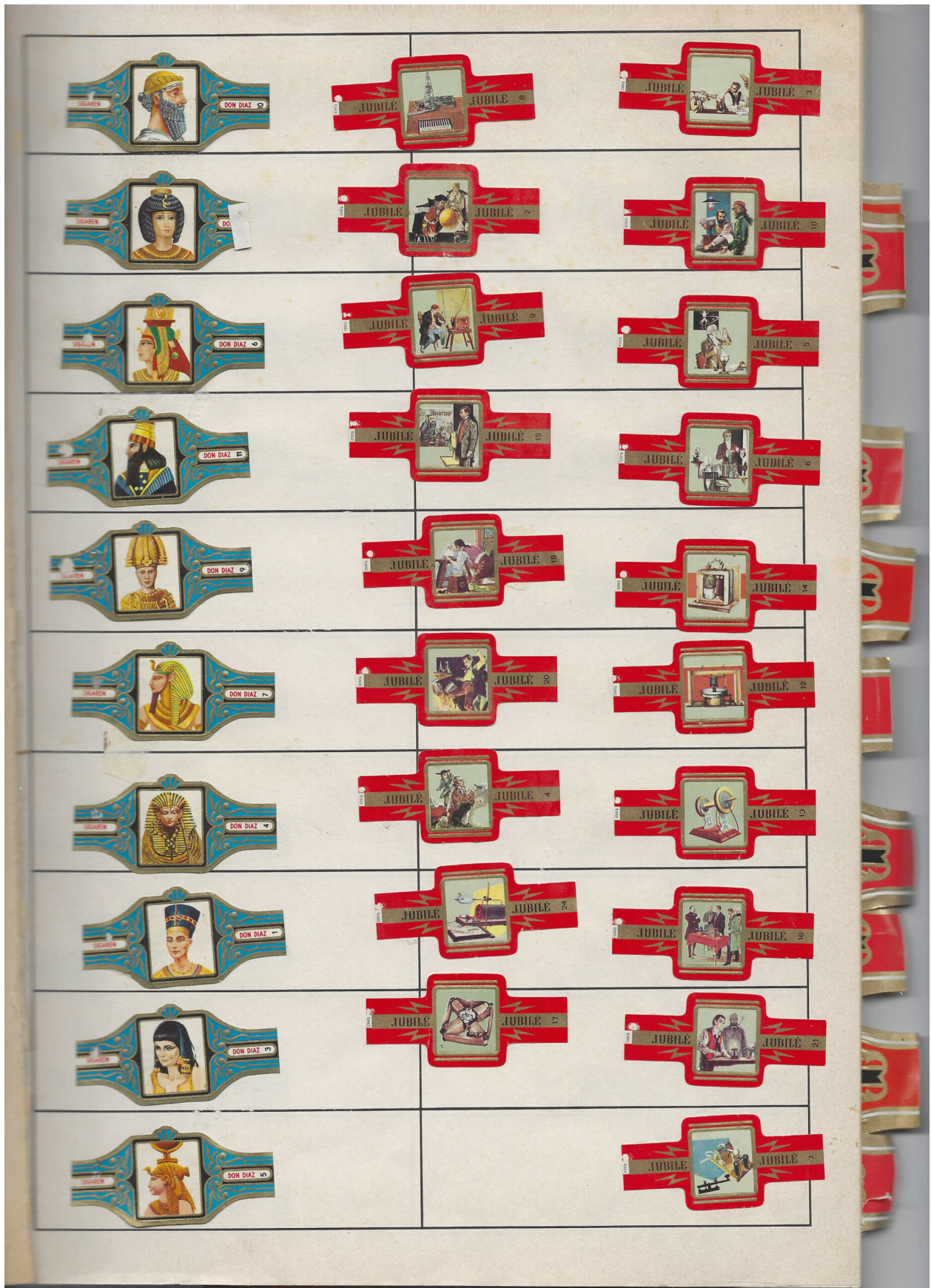
- Oscillating circuit. Guglielo [sic] Marconi
- Development of the telephone. Graham Bell
- Telephone, beginning of the 20th century
- Next to his wireless telegraph. Guglielo [sic] Marconi
- Invention of the incandescent light bulb. Thomas Alva Edison
- Morse's telegraph. Samuel Morse

The series is incomplete.²

Notes

- 1 The scene shows a man standing at a desk, sticking out his hand to an officer in a window that reads, in mirror writing: Customs.
- 2 On eBay a complete series is advertised (15 EUR), with a lo-res picture of the whole collection, including the five bands missing in my grandfather's collection. The information on the back, however, is not given. It leads to a highly speculative history of energy.
 - A man in a gown watching a T-shaped object.
 - A child in a cellar, sitting on a stool at a table with gray objects.
 - A soldier kneeling beside a child, in front of a train, and in front of a boat.
 - A low table with a giant cartwheel of sorts and a box.
 - A vertical object with what seems to be a bell on top.

A smoker's history of energy



type	date	filename	size	author
scan	18.08.2021	Document_2021-07-23_160752.jpg	10MB	Arnout De Cleene
category	collecting, physics, technology			

The oldest coin in the collection has darkened over time, but upon inspection, the text 'AD USUM BELGII AUSTR' (left) and the contours of a (female) head (right) can be discerned. A quick search learns it stems from the middle of the 18th century. The coin was made and used in the Austrian Netherlands, reigned by Maria Theresa, who is the one depicted. My mother recollects finding it in the backyard when she was a kid.

About 40 years later, the euro was introduced. The ringbinder with my mother's coin collection was taken from the shelf. A dilemma came to the fore: we wondered if we should keep one of each existing Belgian coin and banknote and put them in the binder, alongside Maria Theresa, or if we should exchange them for the new European currency. The decision to keep a coin of five Belgian francs was not difficult to make, but as the amount raised, the answer was increasingly hard to give. This was an assessment of the old currency's emotional and projected historical value, compared to its current financial worth. It was a decision based on investment principles.

To accentuate the value of the Maria Theresa kronenthaler of 1 liard, I put the coin on a pile of red post-it-notes when photographing it. Coins like these are sold on eBay for prices ranging from 0,70 euros to 16 euros.



type	date	filename	size	author
photograph	29.07.2021	_MG_6826.JPG; _MG_6825.JPG	6,7MB; 7,7MB	Arnout De Cleene

category
archaeology, economy, family, numismatics, collecting

15:44:57



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

15:44:57

Jolimont, December 2021. The place is in ruins. We occupy the domain with students of La Cambre in an attempt to practice ceramics with what is there. In the former ceramic atelier, we gather everything that was purposelessly there: a weird collection of things from the past, waiting to be organized, displayed, used or thrown away.

The firing tool was made to take out the accumulating ashes from the firebox, to keep the air flowing in the oven, raising the temperature, reaching our ceramic-making goal of 1150°C. Not very efficient, time or heat resistant, this savage, yet poetic composition barely survived the firing.

The wooden handle was borrowed from a broom. The scraper is a fragment of a chandelier previously hanging in one of the salons.

The connecting element is an old electrical resistor we found in one of the dismantled ovens.

Notes

- Clementine Vaultier's interests, although trained as a ceramist, are in the warm surroundings of the fire rather than the production it engenders.



type
photograph

date
01.09.2022

filename
clementine_firing_tool.JPEG

size
991 KB

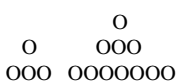
author
Clémentine Vaultier

category
alchemy, archaeology, architecture, brick, collecting, decoration, waste

15:44:58

In Boarhunt, close to Winchester (UK), the fort houses the Royal Armouries' artillery collection. It contains parts of the 'Project Babylon' space gun, the two part bronze Dardanelles Gun and a collection of French field guns, captured in Waterloo. On the lawn to the South of the fort two neat piles of fifteen¹ 36" shells flank a Mallet's Mortar. Manufactured in 1857, the mortar remains unfired up to this day.² In 1873, its inventor – the engineer and geophysicist Robert Mallet – publishes his translation of Luigi Palmieri's *Incendio Vesuviano*. Before giving a lengthy account of his take on the present state of vulcanicity, he briefly introduces the famous Italian vulcanologist's report: 'The following Memoir of Signor Palmieri on the eruption of Vesuvius in April of this year (1872), brief as it is, embraces two distinct subjects, viz., his narrative as an eye-witness of the actual events of the eruption as they occurred upon the cone and slopes of the mountain, and his observations as to pulses emanating from its interior, as indicated by his Seismograph, and as to the electric conditions of the overhanging cloud of smoke (so called) and ashes, as indicated by his bifilar electrometer, both established at the Observatory.'

Notes

1. 
2. In the outskirts of East of London, along Repository road in Woolwich, the only other mortar of this type is installed. This particular one fired nineteen shells on three occasions. Each time resulting in a damaged mortar.

Sources

- Screenshot taken from AbeBooks, where the first edition of *The Eruption of Vesuvius in 1872 with Notes, and an Introductory Sketch on the Present State of Knowledge of Terrestrial Vulcanicity, the Cosmical Nature and Relations of Volcanoes and Earthquakes* is listed for 1895,00 USD. <https://www.abebooks.com/first-edition/Eruption-Vesuvius-1872.with-Notes-Introductory-Sketch/439314424/bd>
- Project Gutenberg's *The Eruption of Vesuvius in 1872*, by Luigi Palmieri (translated by Mallet) can be found at: <https://www.gutenberg.org/files/33483/33483-h/33483-h.htm>



type	date	filename	size	author
screenshot	09.05.2021	Schermafbeelding 2021-05-09 om 11.39.23.png	7,30MB	Michiel De Cleene

category
book, encyclopaedia, landscape, physics, seismology, Vesuvius, technology

15:44:58

This stack of seaweed was offered by Henning, a farmer of the wonderful island of Laeso. This matriarchal pirate island, north of Denmark, is known for its tradition of building roofs from the seaweed growing in the surrounding salty water. Back in time, women would harvest and slowly weave the material around wooden beams from shipwrecks. This time-consuming process and technique of building shelters from what comes from the sea engaged the population in working together, building a ritual around each construction. Then those wild, yet full-of-care roofs, conserved in salt, would last for hundreds of years.

When I arrived on his land, Henning told me about how he restores those old beauties, weaving fresh seaweed around old beams and pressing the collected old material into insulation panels for new buildings. We talked about the clay of his land and how seaweed can become a material for ceramics in the process of making glazes.

Notes

- Clementine Vaultier's interests, although trained as a ceramist, are in the warm surroundings of the fire rather than the production it engenders.



type	date	filename	size	author
photograph	06.09.2022	clementine_300_yo_seaweed.JPEG	1 MB	Clémentine Vaultier

category
architecture, encounter, house, repair

15:44:59

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, 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	date	filename	size	author
photograph	12.08.2022	IMG_1944.HEIC	1,59 MB	Arnout De Cleene
category	animal, automobile, family			

15:44:59

