Magdalena Wierzbicka

Powidoki

Graduation Thesis Project
Master of Interior Architecture
Research and Design 2019

Imprint

Magdalena Wierzbicka
m.e.wierzbicka@gmail.com

Magdalena Wierzbicka

Powidoki

POWIDOK (eng. *afterimage*)
plural : POWIDOKI

1 : image that continues to appear after the exposure to the original image has cease
2 : a lasting memory

Graduation Thesis Project
Master of Interior Architecture: Research and Design

Piet Zwart Institute
Willem de Kooning Academy
Rotterdam, The Netherlands

Assessors:
Ephraim Joris, Max Bruinsma, Füsun Türetken
Rotterdam 2019

Fig. 1 Blue Marble, NASA/Apollo 17 crew; taken by either Harrison Schmitt or Ron Evans, 1972
original orientation (AS17-148-22727)

Table of contents

To my family and friends without whom I would not have gone so far.

The experience of the image, as well as architecture, is an exchange between a spectator and the artwork, at a particular moment in the here and now. (Wesseling, 2017) I want to talk about the image that is not a mute collection of sealed signs, but is an active player in an interplay with the viewer. In conjunction with the question of what the image is about, I want to concentrate on how it presents itself to me and what the underlying patterns that constitute its existence are.

The image is an immanent part of the architectural practice. Therefore, as an interior designer, as well as a photographer, my aim is to understand the laws which govern space and its representation. First of all, the medium of photography allows me to observe and explore the spatial qualities of the environment. Only when I understand those, I am able to critically reflect on them and afterwards, work on the basis of the gained knowledge.

This paper focuses on the duality of the images: they speak about the architecture and simultaneously speak about themselves. They are representation and artefact. (Wesseling, 2017) Drawing on this twofoldness, I wish to appreciate the role of the image and regard its nature as well as concentrate on the translation of space with respect to its voice and character. The ultimate goal of the thesis is to define new types of relationships, primarily between the architecture and its image, while highlighting the importance of the active spectatorship in the context of both.

I will implement a reversed narrative regarding the evolution of the image. Starting with its over-saturated and hyper-realistic nature, I will shift back to the very primordial and bygone technique of pinhole photography. By doing so, I will strive to re-contextualize the drawing and with the combination of the viewer's creative participation, I will argue its potential as a discovery tool. This instrument will aim to explore and measure the intrinsic conditions of space. To achieve this, I will work away... away from what is already given and known and question modes of representation. Whilst reading the paper, one may observe a shift from allographic to autographic and from iconographic to more diagrammatic constructions of spaces.

I approach the topic intuitively and from a personal point of view. Concerned with the ubiquitousness of pictures, principally, I was interested in the (single) image itself and its uniqueness (in contrast to its omnipresent multiplicity). Being both a spectator and creator, I executed a series of artistic exercises from which I drew essential conclusions about the construction of the image and the meanings behind its components in the context of architecture. Design experiments intertwined with theoretical research. Sometimes design directly tested the theory, however, it was often the theory that followed the practice. Subsequently, this hand-in-hand process shaped my understanding and later on, bore fruit in developing the authorial methodology which expands the boundaries of the photographic medium and allows for insight into construction of both, space and its (re)presentation.

Following the logic of my process, this thesis is composed of three parts. Firstly, I wish to introduce the context of visual culture and the image-driven society. Later, I will walk the reader through the research and process of making and developing unique protocols which finally will be deployed on the site. These, by meeting the space will evolve into the final methodology. The process will be presented as an archive comprised of calculations, descriptions, drawings, photographs and other hybrid combinations. A technique which would aim not only to capture, but most of all to observe, trying to decipher and measure, and finally, to communicate (present) the discovered qualities.

Visualisation

Fig. 2 Blue Marble 2012 – a composite satellite image, NASA/NOAA/GSFC/Suomi NPP/VIIRS/Norman Kuring, 2012

The Blue Marble

„But certainly for the present age, which prefers the sign to the thing signified, the copy to the original, representation to reality, the appearance to the essence... illusion only is sacred, truth profane. Nay, sacredness is held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be the highest degree of sacredness.„ (Feuerbach, 1972)

The Blue Marble (Fig. 1) is probably one of the most widespread images in history (Hartwell, 2007). With the Sun behind the crew, the picture shows the planet fully illuminated. 28.000 miles (Nasa, 2012) between the camera and the Earth gave enough space to capture its entirety against the blackness of space. The orbit presents itself as both something familiar and recognizable (Mirzoeff, 2015), and at the same time with its haziness, is shrouded in secrecy. 40 years later, in 2012 a new version of this photograph was created, entitled The Blue Marble 2 (Fig. 2). It was not made by astronauts, but by satellites which were located at a height that did not allow the whole Earth to fit into the frame. Hence, the picture is the result of assembling hundreds of individual digital fragments which aim to simulate the situation in which the picture was taken from a particular point of view at one moment in time. (Mirzoeff, 2015) The colour corrected composite known as singular “photograph” only pretends to be something that it is not. The Blue Marble 2, even though sharp and accurate, (hyperrealistic) is far from the genuine character of the original picture taken 40 years earlier.

A few months ago, in February 2019, following the footsteps of the Blue Marble 2 - one of the most accessed images on the digital photo archive Flickr; a large and detailed photo of the moon (Fig. 3) by Andrew McCarthy has gone viral on the Internet.

It is a composite image construed from 50 000 individual photographs shot with two different cameras. (McCarthy, 2019) As the author explains, it was captured in “tiles”, by repositioning the camera and taking approximately 2000 images per area of the moon (tile). The pictures were then stacked and pieced together for editing. The aim was to reach the cleanest and the sharpest results as possible - beyond the constraints of the distance to the object and the technique. Because of the great space in between, the atmosphere distorts the incoming light and may obscure the details. Stacking and photoshopping thousands of images allows reduction of the intrinsic blurriness, as well as the noise produced by the camera sensor. (McCarthy, 2019) The clean, dust-free image with its silky glare is produced for the viewer’s visual pleasure.

We strive for the smoothness and glossiness which if finally given to us like on a silver plate... right under our nose. It seems like the moon has never been nearer. And I don’t mean to criticize, the image is beautiful, and I admire the intricacy of the technique.

Fig. 3 Andrew McCarthy, Untitled (The Moon), 2019

„I did take some creative liberties with the composition to make up for areas with bad or incomplete data, so I would define this image as more of a composite than a true photograph” (McCarthy, 2019)

However, what I would like to point out is our desparate need for bringing things ever closer. „Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction.” (Benjamin, 2008) Through this desire to possess and diminish the remoteness, the moon image, in Benjaminan sense, has been stripped of aura, by cleaning the image from its innate characteristic features indicating distance.

„The concept of aura can be illustrated with reference to the aura of natural ones [natural objects as opposed to art objects]. We define the aura of the latter as the unique phenomenon of a distance, however, close it may be. If, while resting on a summer afternoon, you follow with your eyes a mountain range on the horizon or a branch which casts its shadow over you, you experience the aura of those mountains, of that branch„ (Benjamin, 2008; first published in 1935)

Aura is, therefore, a kind of devout distance that should not be lifted. The mountain has an aura because of the distance through which it presents itself in a different way than if we would be walking its paths on foot. This is perfectly illustrated by the Hokusai woodcut series, 36 views of Mount Fuji. (Frąckiewicz, 2018) The summit always appears from a distance, being a silent witness to the events of the foreground, but at the same time giving the whole composition a certain majestic character, a specific aura, which is determined by the awareness of the enormity of the mountain, its presence in spite of the great space in between. Without regard to loss of aura, the technology has interfered with this distance and through television, telephone, [and the Internet], it brought „the faraway and the nearby equally into our living rooms.” (Harries, 1988, p. 48) It seems like technology has lifted the limitations imposed to our bodies, (Harries, 1988) when it fact, it has tied us up to the machines that we use, in order to gather data later collaged in a pastiche of reality.

Fig. 4 Francis Galton, Illustrations of Composite Portraiture, The Jewish Type, 1885

Fig. 5 Aneta Grzeszykowska, Untitled (Portrety), 2005
2 out of 15 images, c-print, dibond, plexi, 47 x 37 cm each, ed. 5 + 1 A.P.

„The composite portraits consist, as was explained, of numerous superimposed pictures, forming a cumulative result in which the features that are common to all the likenesses are clearly seen; (...) [the method] enables us to obtain with mechanical precision a generalised picture; one that represents no man in particular, but portrays an imaginary figure possessing the average features of any given group of men. These ideal faces have a surprising air of reality. Nobody who glanced at one of them for the first time would doubt its being the likeness of a living person, yet, as I have said, it is no such thing; it is the portrait of a type and not of an individual." (Galton, 2001, p.132, 222; first published in 1883)

Simulacrum

"... It is dangerous to unmask images since they dissimulate the fact that there is nothing behind them." (Baudrillard, 2005, p.172; first published in 1981)

The real, argues Baudrillard (2005, p.170), "is produced from miniaturized units, matrices, memory banks, and command models, - and with this it can be reproduced an indefinite number of times. It is hyperreal: the product of an irradiating synthesis of combinatory models in a hyperspace without atmosphere" Further, we exist in a universe in which there is more and more information, and less and less sense behind. This gives rise to an imbalance in Saussure's concept of Signifié-Signifiant. The signifier which is the image, the symbol, icon, and index, precedes the signified (Raizman, 1998). Immensely multiplied images are swirling without any reference, they have no value as such because they do not connotate any meanings. According to Baudrillard (2005) what we are dealing with is *simulacra* - a sign that refers to nothing but itself.

The conscious use of the concept of simulacrum may be found in the provocative works of Polish artist Aneta Grzeszykowska. Untitled (Portrety), 2005-2006, is a series of computer-generated portraits of non-existing people. Photographic images were created by the artist entirely in PhotoShop. (Raster Gallery, n.d) Originating from various, deconstructed photographs, the physiognomy of Grzeszykowska's protagonists has been composed out of decontextualized signs. Much like the composite image of the moon, this seamless assemblage of partial viewpoints, fragments and shreds of reality deludes and masks the patchwork character of depiction. Yet, by means of the casual relation between the photograph and the object, that we take for granted, we consider an image depicting a man to be proof of the man's existence, whereas the portraits, being a mixture of scraps of different indexical signs, have no single reference. The deceiving effigy veils the fact that the signifier doesn't link to a specific signified. However, by doing so, the artist's aim is to draw attention to the problem, and as she states, „wanted the portraits to be credible enough, so spectators once informed that the „photographed" have never existed, would begin to doubt about themselves" (Grzeszykowska, 2005) and at the same time, question the nature of the ubiquitous image which "has acquired the character of reality"... (Debord, 1988, p.9), reality in which we strive to by all means be part of and participate in, and thus mark our presence. Operated by masses, the camera has become a tool to materialize their desires. The production machine constantly spews out a stream of representations. This aggregation of constantly reposted and shared images creates a spam. Spam which talks about „ideal" humans (their environment), their desires, and in fact, does not show who we are but shows what we are not... (Steyerl, 2012) In the same degree, the portraits of Grzeszykowska depict simultanously some-one, no-one and everybody. Recontextualised and recycled from the spam that we all produce, the composite images turn into self-portraits which reflects our global identity.

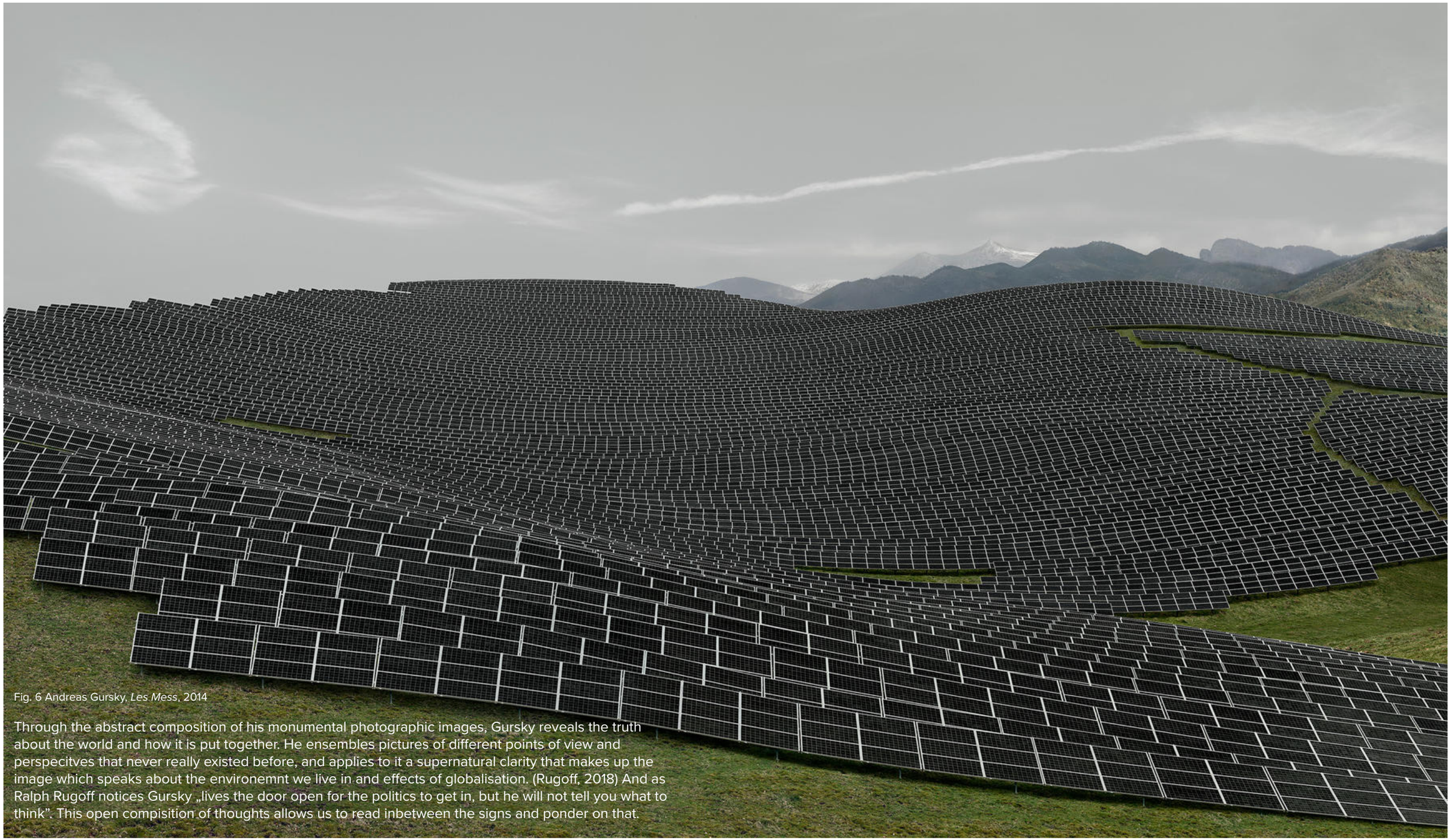


Fig. 6 Andreas Gursky, *Les Mess*, 2014

Through the abstract composition of his monumental photographic images, Gursky reveals the truth about the world and how it is put together. He ensembles pictures of different points of view and perspecitves that never really existed before, and applies to it a supernatural clarity that makes up the image which speaks about the environemnt we live in and effects of globalisation. (Rugoff, 2018) And as Ralph Rugoff notices Gursky „lives the door open for the politics to get in, but he will not tell you what to think". This open compisition of thoughts allows us to read inbetween the signs and ponder on that.

Simulacrum

Simialry to the patchwork portraits, space and architecture represented through computer crafted images which aspire to become perfect copies of reality, paradoxically illustrate what they are not. The boundaries between representing the world and proposing new ones have been blurred. Smooth digital collage threatens to disguise joints between arbitrary components. The seamless technique, widely used by architects, conceals its own traces and thus „merging portions of the real into plausible alternative." (Vassalo, 2017) Those (sur)real worlds are composed out of curated parts which source from search-based practises and through detachment, appropriation and abstraction of signs they lead to the production of endless representations which like Baudrillard's (2005) perfect simulacras "radiate forever with their own satisfaction". Behind the surface of the picture there is no specific reference, the image is devoid of the aura, denotation consisting entirely if connotation. Referring only to each other, generated images become their own context.

In the image-driven society, we – albeit aware of being deceived – silently choose to embrace the fact that the photographs can be constructed or manipulated, and accept that. It doesn't matter any more if so and to what degree (Vassalo, 2017). Real and imaginary, original and representation meld together with the consequence that people lose the ability to tell the difference between reality and fantasy. „They also begin to engage with the fantasy without realizing what it really is. They seek happiness and fulfilment through the simulacra of reality" (Baudrillard, 2005)

Powidoki

Re-presenting

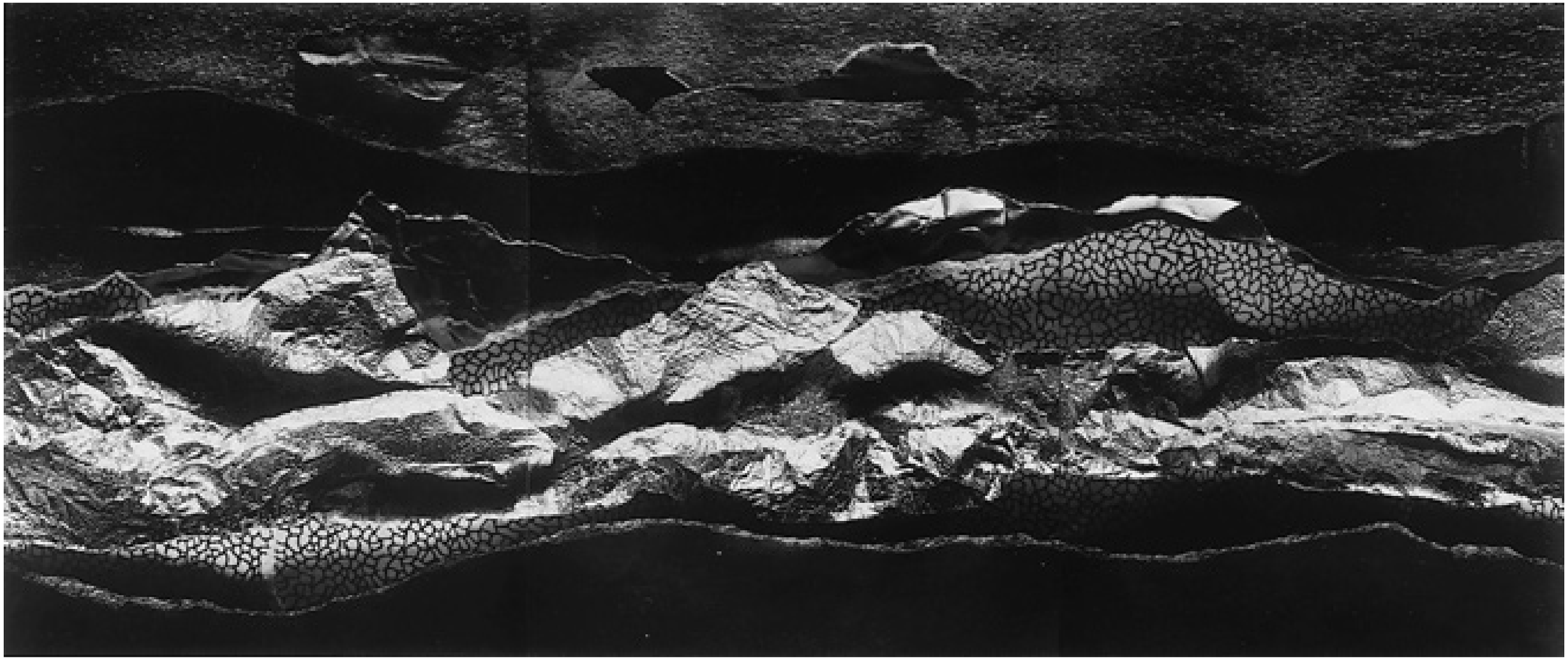


Fig. 7 Carl Chiarenza, Untitled Triptych 195/190/188, 1994.
Three selenium-toned gelatin-silver prints, image approximately 45 x 106 cm

„[T]he problem in the case of my work is to hold the viewer's attention beyond the initial frustration of not knowing, or being unable to decipher, "what it is"; the problem is to get the viewer to release the commonly but falsely held belief in the photograph as a window; to get the viewer to go through the window in a state of openess to a new experience, not a representation of one that has already occurred."

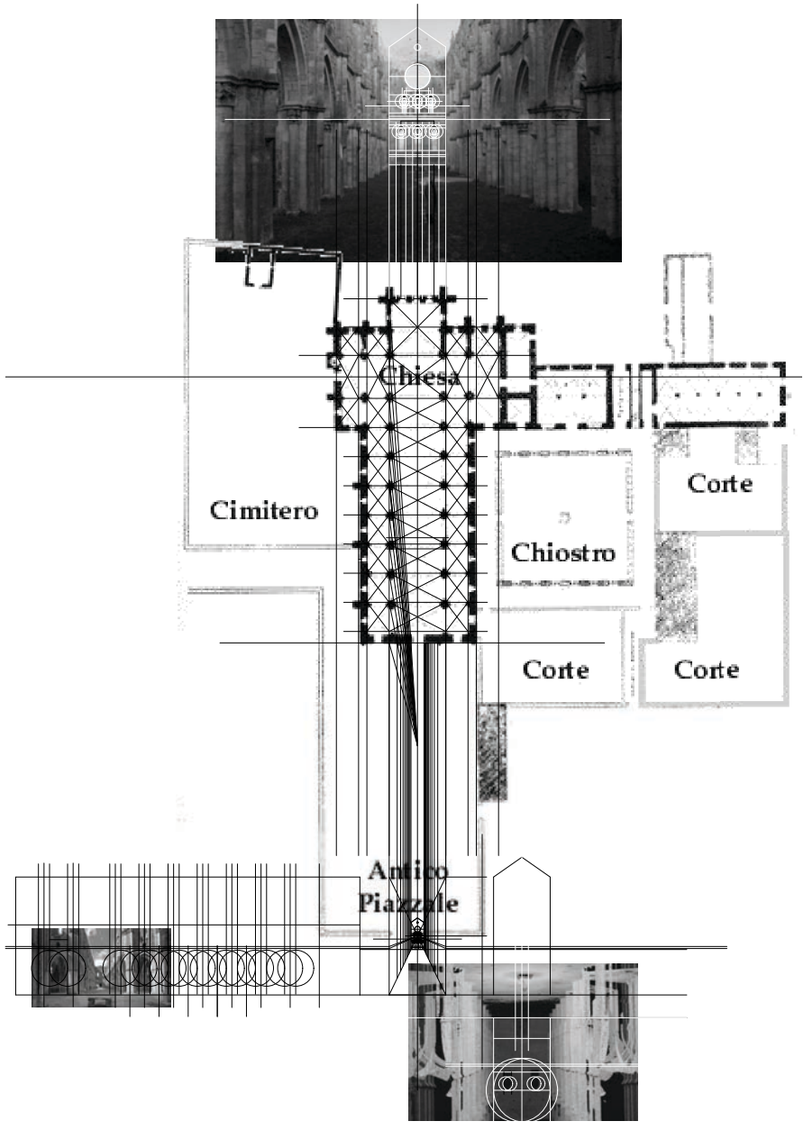
Carl Chiarenza, unpublished manuscript for lecture, 1994. *Passages and Transformations*, exhibition pamphlet, George Eastman House (Rochester, NY, 1995) Quoted in Barbara Savedoff, *Documentary Authority and the Art of Photography*

Emancipation of the line

Abbey San Galgano, a Gothic style 13th-century church, with its roofless construction, presents itself as a space somewhere in between inside and outside. The building's void is flanked by monumental stone walls and attracts with its uncaptured quality. Being fascinated by both, the geometry, and the peculiar atmosphere of the abbey, I aimed to, first of all, understand the space to afterwards, depict it.

The anatomy of the church has been „dissected" and examined. (Fig. 8, 9; page below) Against the logic of traditional representation, with the floor plan in the centre and interconnected inverted elevations and sections, the space appears in a cut open form. This semi-technical drawing is some kind of a double hybrid which not only marries two-dimensional layouts with a perspective diagram but also combines the lines and the image, with the written language. Thereon, I separated the linear layer and reflected on its form. The lines, which in fact were guidelines to draw the geometry of the architecture, now stand autonomously. Furthermore, the composition initially dominated by the floor plan, now visibly enhances its verticality. What used to be parallel to the ground, is proudly rising towards the sky. The vertical's skyward movement toward holiness and spiritual transformation (Seamon, 2017) has been enhanced, and in this way the drawing presents itself as something monumental and elevated positioning its viewer at the foot of the church.

However, even if set free from the traditional composition and from the scale, the drawing still seems to be concerned most with the displacement of physical elements in space. As I felt that there was a need for liberation of the line, not knowing what to expect, I decided to break the still too confined composition.



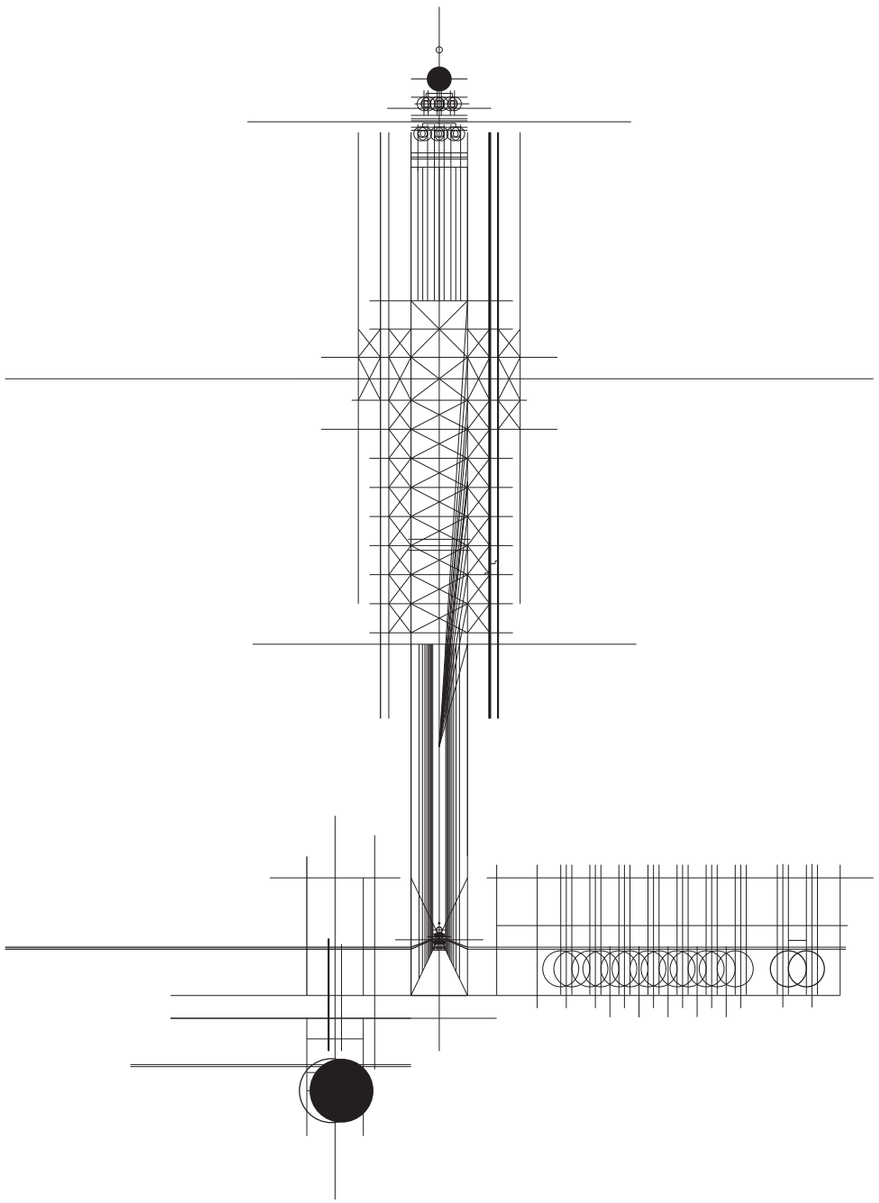


Fig. 8 Magdalena Wierzbicka, digital collage, 2018
Fig. 9 Magdalena Wierzbicka, linear layer seperated from the collage and developed further, 2018

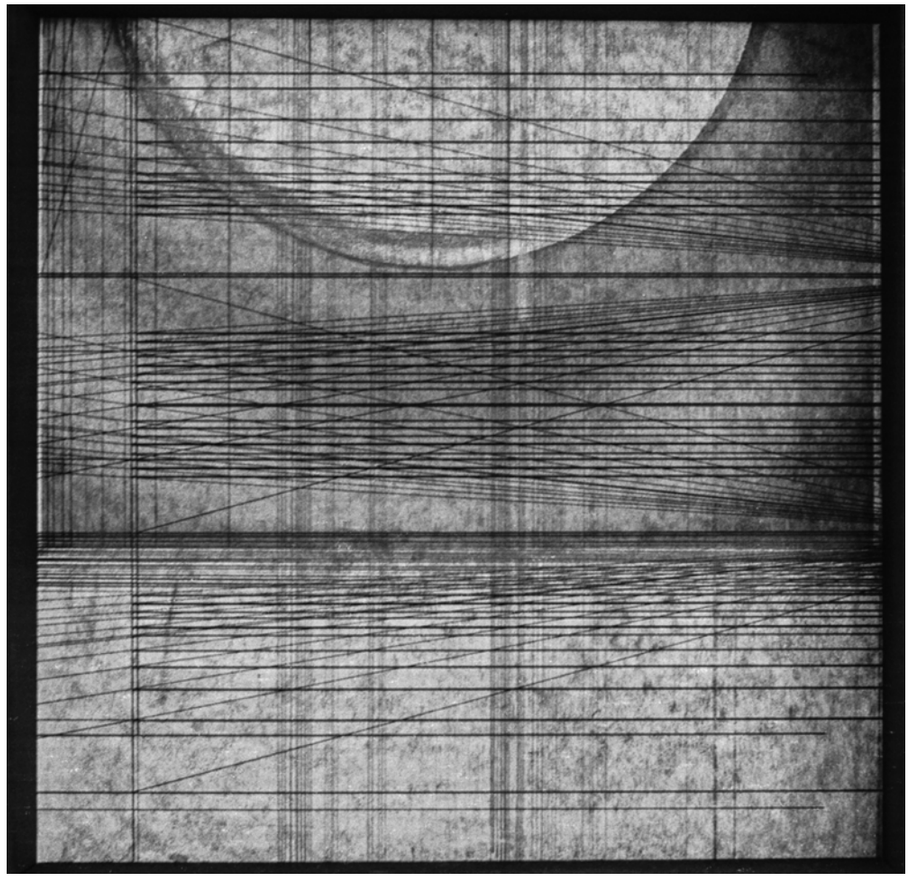
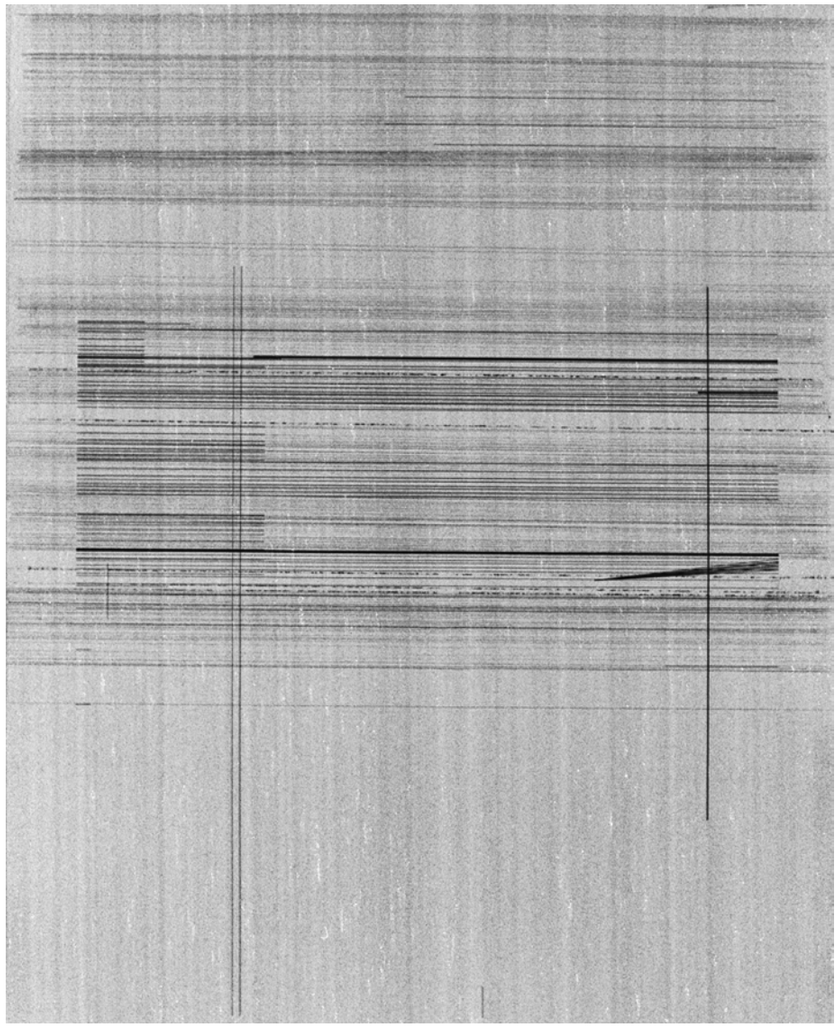


Fig. 10 Andrei Tarkovsky, *Nostalghia*, 1983
Fig. 11 Magdalena Wierzbicka, print, ink, pencil on paper, 2018



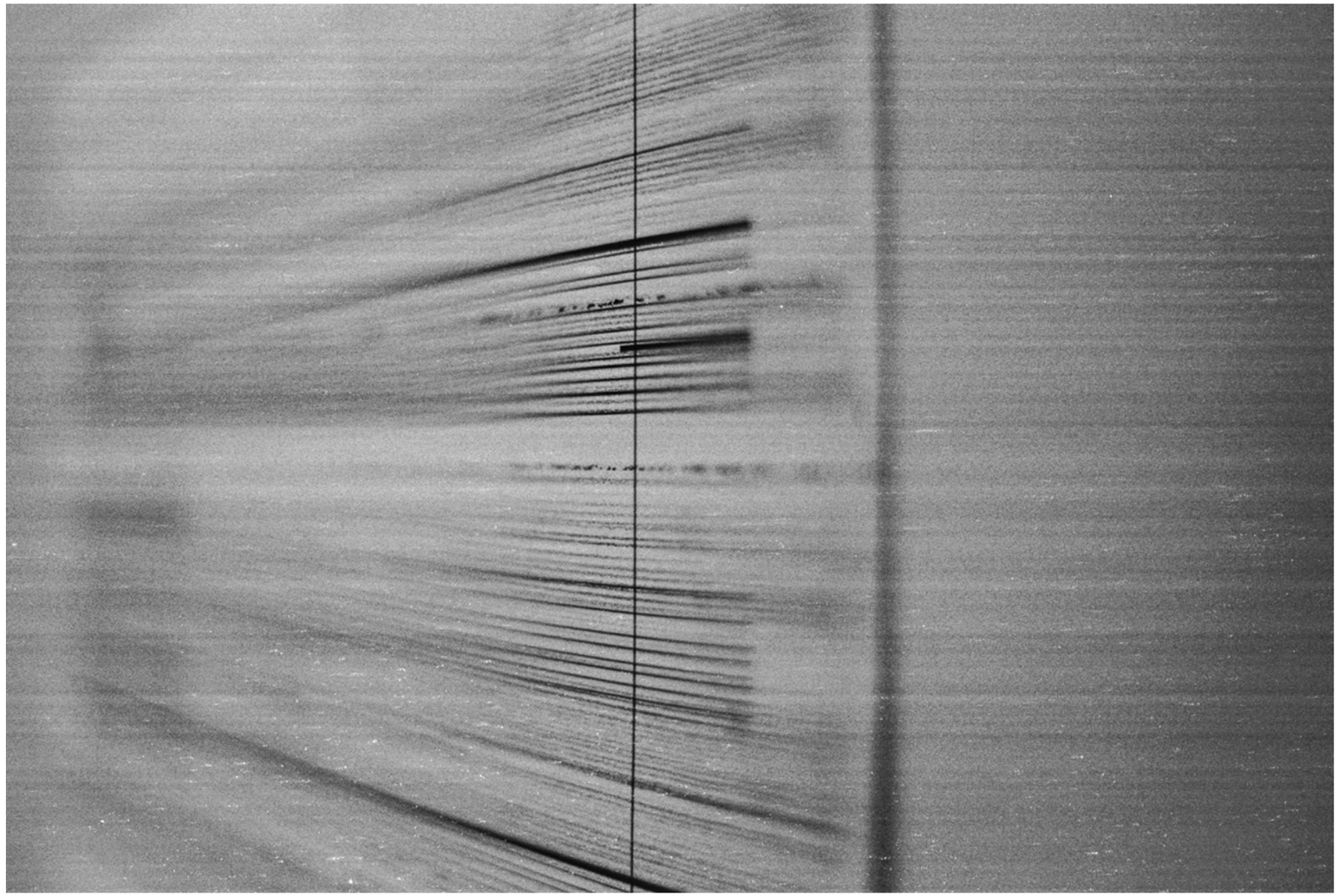
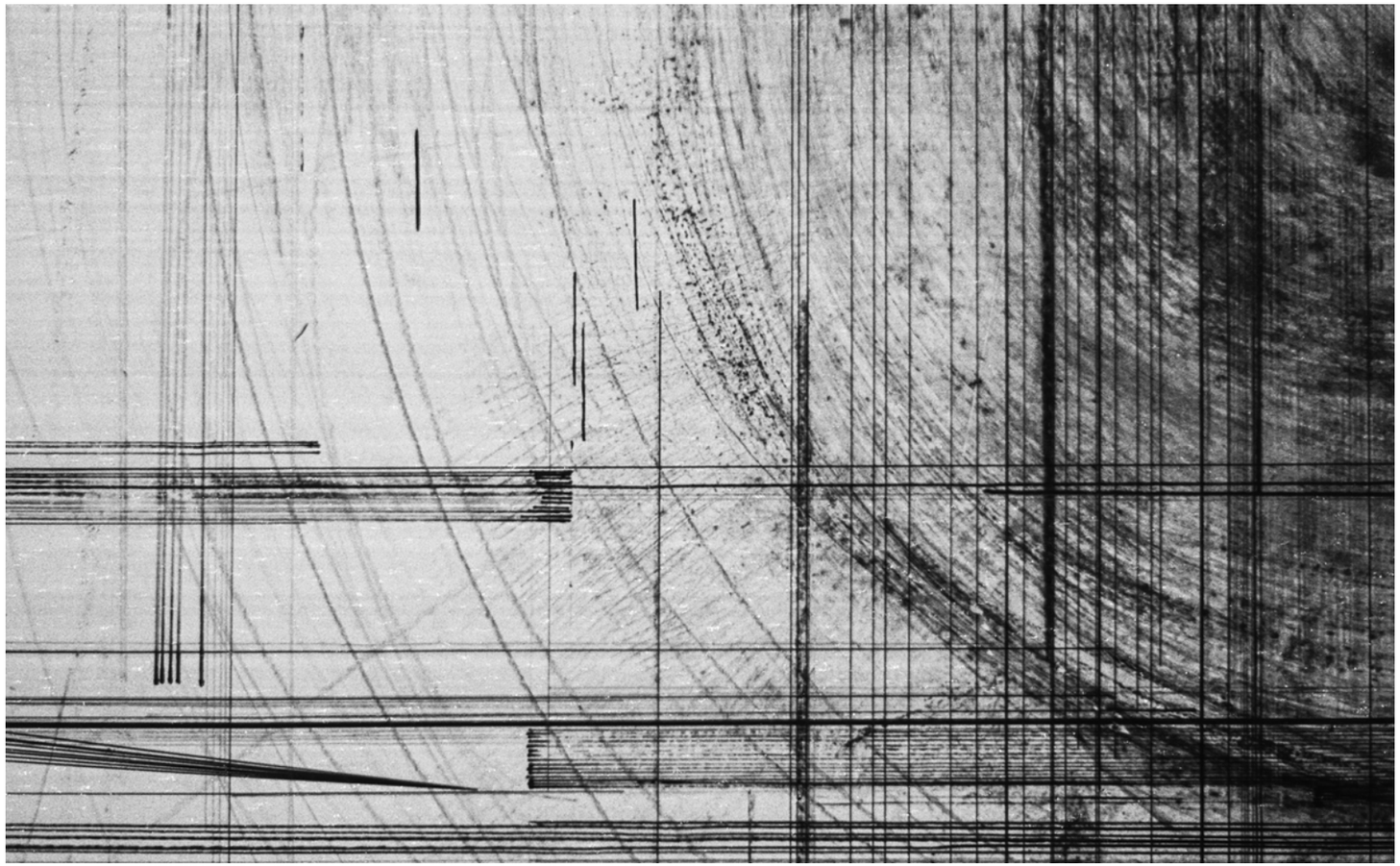


Fig. 12 Magdalena Wierzbicka; ink, pencil on paper; photographed and manualy developed, 2018
Fig. 13 Magdalena Wierzbicka; ink, pencil on paper; photographed and manualy developed, 2018



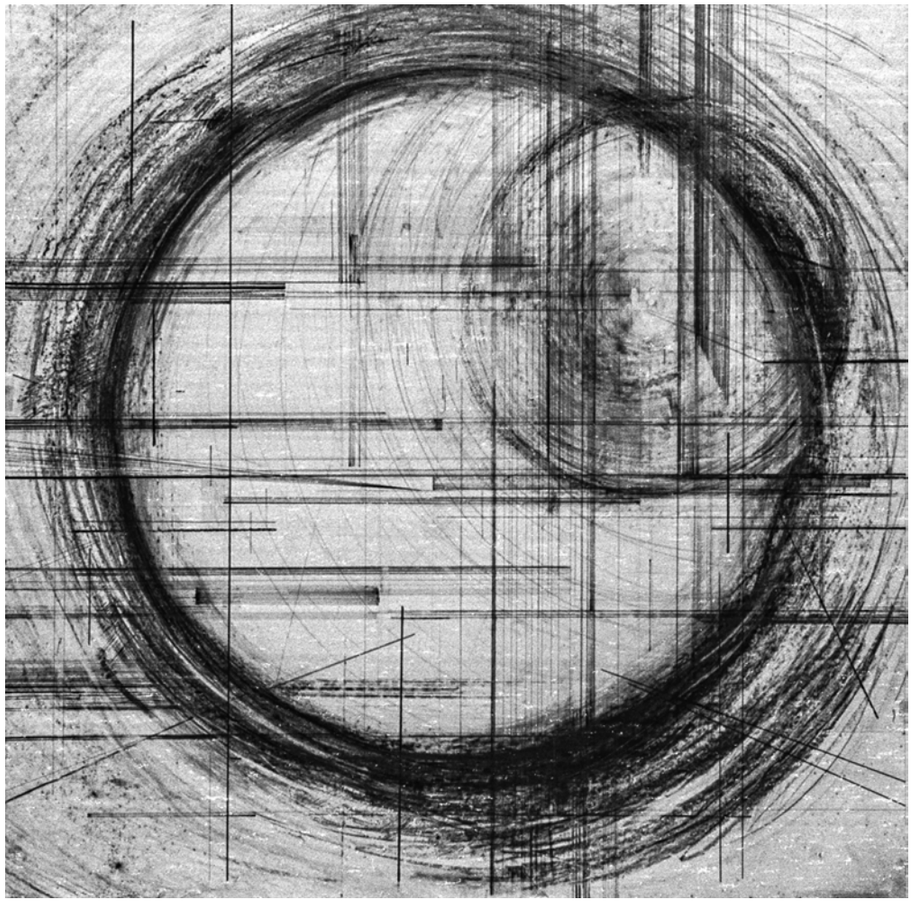


Fig. 14, 15 Magdalena Wierzbicka; ink, pencil on paper; photographed and manualy developed, 2018

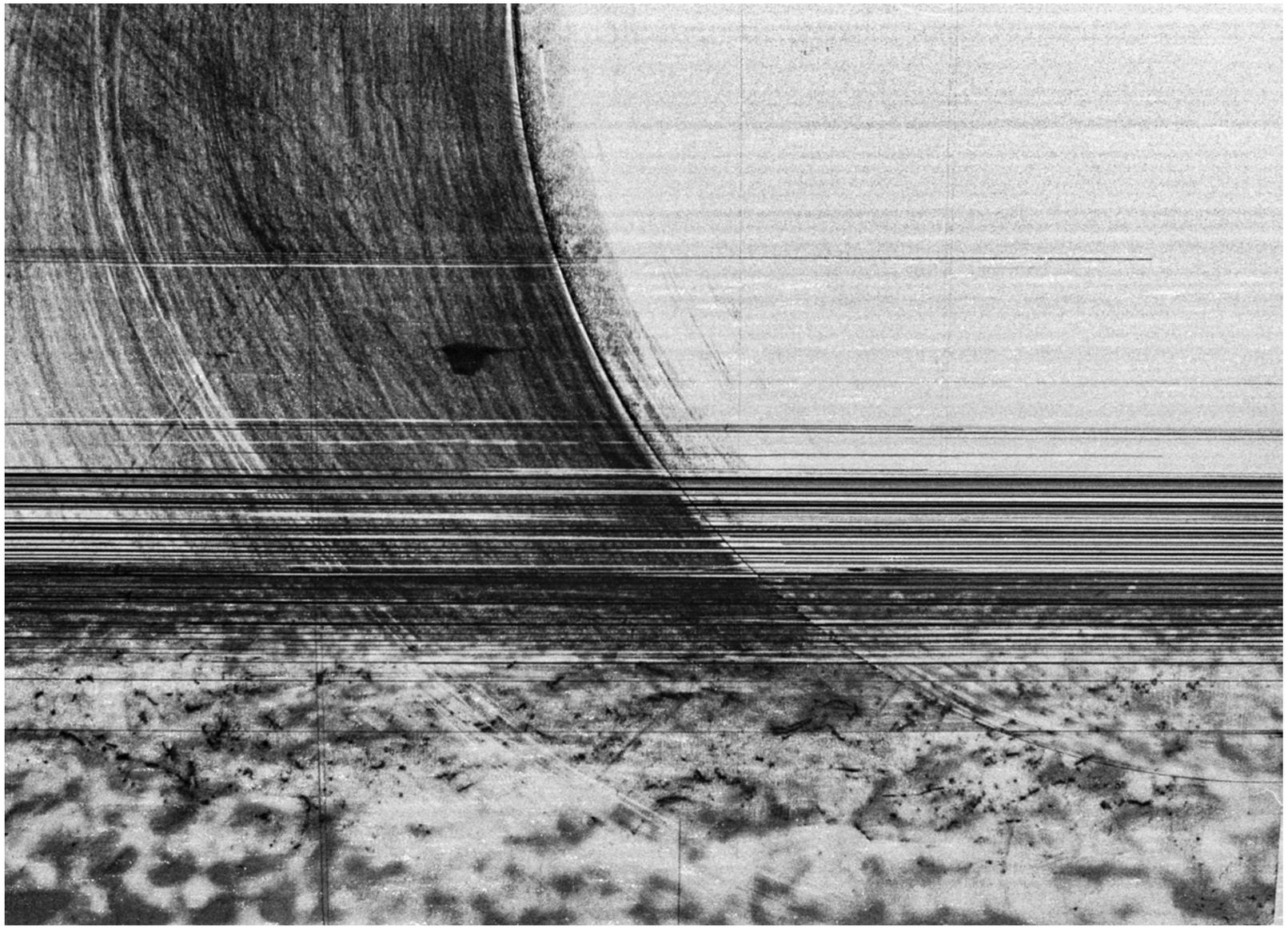
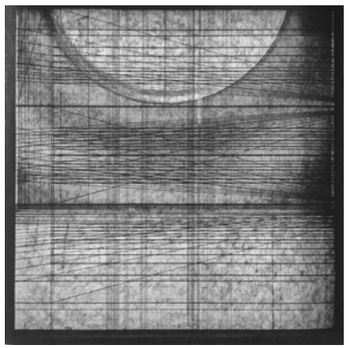


Fig. 16 Magdalena Wierzbicka; ink, pencil, paint, photograph; gelatin silver print, 2018

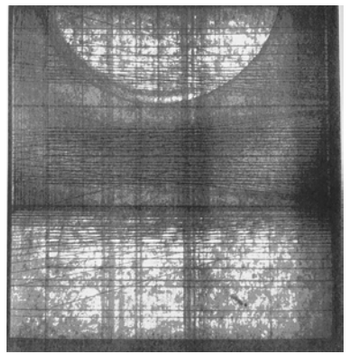
The lines subtracted from the church were rescaled, multiplied, and rearranged. What used to be part of the confined, regulated language of architecture, now is given freedom of scale, size and direction. The disassociated compositions of lines were pulled onto empty paper; away from their original context. Having them printed, I was interpreting relationships between them, and later on, I was responding to the given conditions by drawing into or on top of that. Those two actions of projecting and reacting were repeated in turns until they acquired a satisfactory density of the image. All the components meld together - they coexist and gradually saturate the drawing with specific encounters that seem to yield new, unforeseen ideas.

The emancipation of the line and its subjective reinterpretation suggests a specific shift in the nature of the drawing which from being (still) allographic aspires to become more autographic. The allographic art form aims to communicate a message which can be universally read (based on learned conventions) and what is more important, it is “capable of being reproduced at a distance from the author by means of notation” (Goodman, 1976 in Joris, 2018) When we look at a piece of music, for example, the content and it’s performance is coded in such a way that a musician is able to decipher and play it. In this manner, technical architectural drawings are meant to be understood and put into practice accordingly. The autographic art form, on the contrary, is tightly connected with the author and its value lies in the original which means that the work cannot be reproduced or replicated; and when it is, the quality of the copy is diminished (Joris, 2018) and looses ‘aura’.

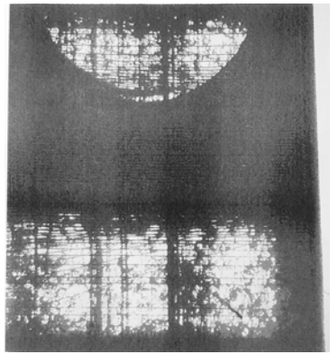
Thus, despite being motivated by the same factors, none of the produced drawings serves as a notational system to be decoded, but in its unique way, each subjectively expresses different qualities which in the end, may be freely interpreted. This open-ended practice allowed me to look at the images as research instruments and my ultimate goal was to explore and go beyond what is already known. In this fashion, what the first drawings (Fig. 9) failed to achieve, the set of expressive images, through their operational character, are getting closer to the concept of translating the essence of a chosen space. However, even if the approach brought understanding and nurtured potential new ideas of representation, the drawings themselves became too arbitrary and erratic. Searching for the precision of a method, I started looking at them through the lens of a machine, eg. a scanner, but most of all, through the lens of photography. At this point, in order to critically look at the produced drawings, the images were subjected to a certain metamorphosis. For a while, I let go of the control and shared the authorship with a machine.



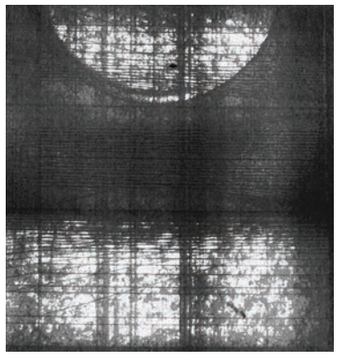
Copy, C01, 2018



Copy, C10, 2018



Copy, C21, 2018



Photogram, gelatin silver print, 2018

Photogram, layerd: positive and negative - shifted in relation to eachother, gelatin silver print, 2018

Photogram, layerd: positive and negative - shifted in relation to eachother, gelatin silver print, 2018

Fig. 17 Magdalena Wierzbicka; Metamorphosis of the image, 2018

When we move from one method to another, there is a change in the setting - the new „space" of scope opens up (Hoel, 2016). The phenomena presents itself in the light of another medium allowing for new patterns of cognition to emerge and with it, possibly discover the dormant, thus far, potential. Driven by this theory, based on the photograph of the „half-circle" drawing (Fig. 11), I conduct a series of experiments. The most significant in the process of understanding the image was the time spent in a darkroom. The developing procedure requires careful clinical monitoring of the temperature and time, as well as, discipline when following the steps. This allowed me to become familiar with every stage of the image which transforms from being latent to visible.

Inspired by the Polish artist's, Karol Hiller's (1891-1939) technique - heliography, I created a series of images - photograms. I experimented with the exposure time, the layout, facing them up and down towards the light-sensitive paper or moving them while exposing. Some of the created images seem to be dynamic, like the image „Heliography, glossy, adox0" (Fig. 16) where one can observe the motion and vibration; qualities which start to speak about the space-creating capacities of the image.

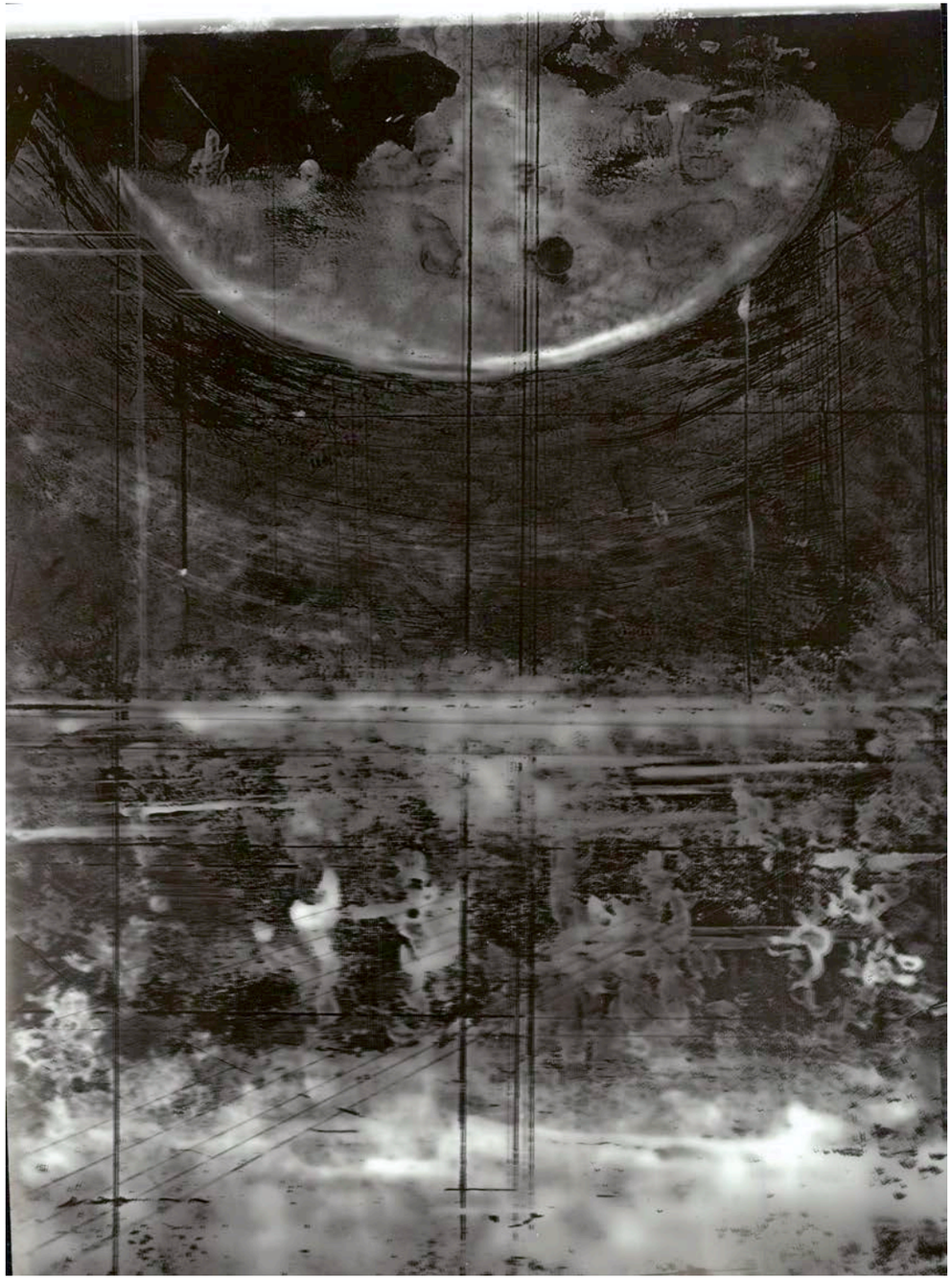
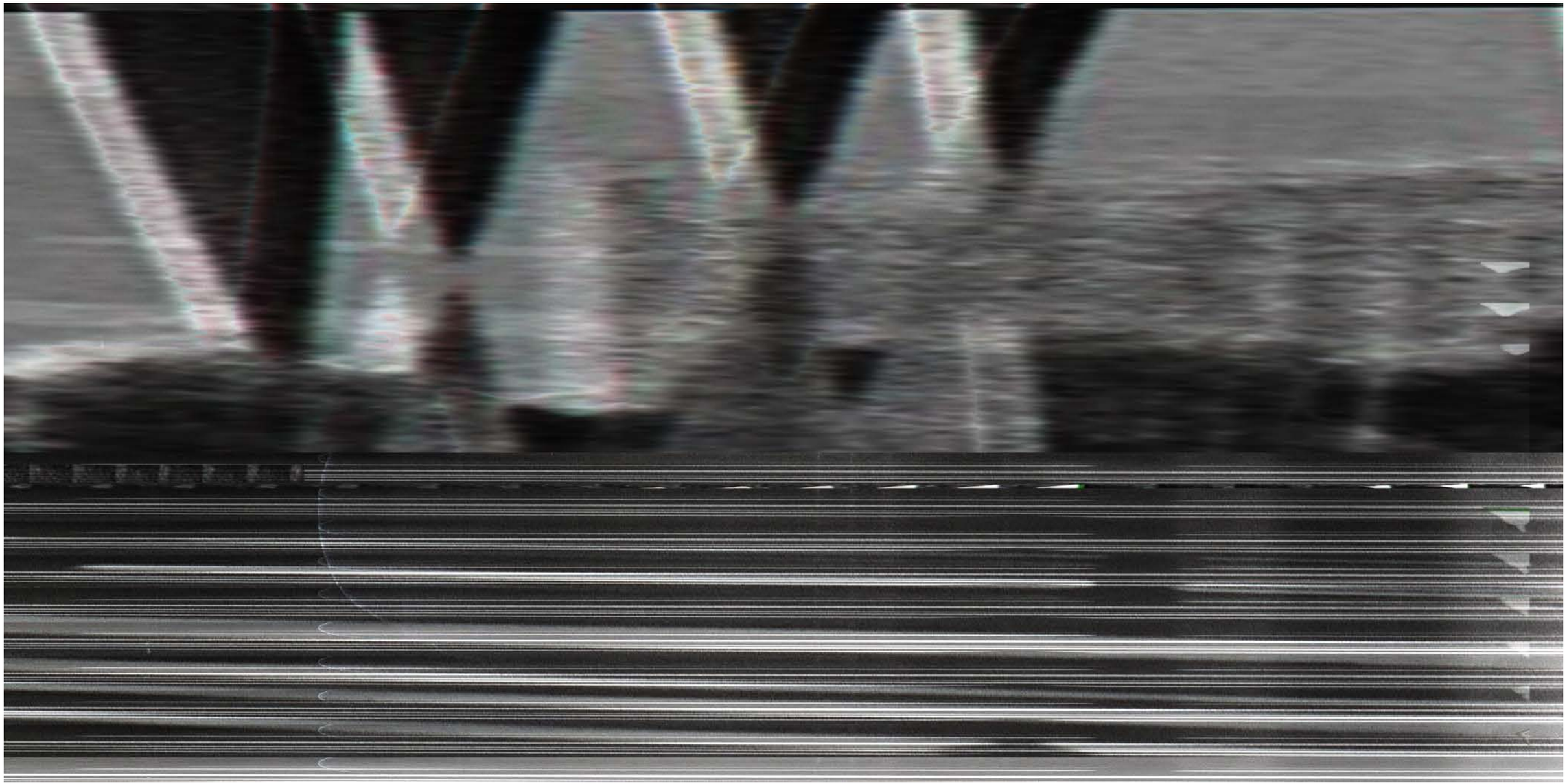


Fig. 18 Magdalena Wierzbicka; Heliography, glossy, adox0
White-egg tempera, gelatin silver print, 2018

Metamorphosis of the image

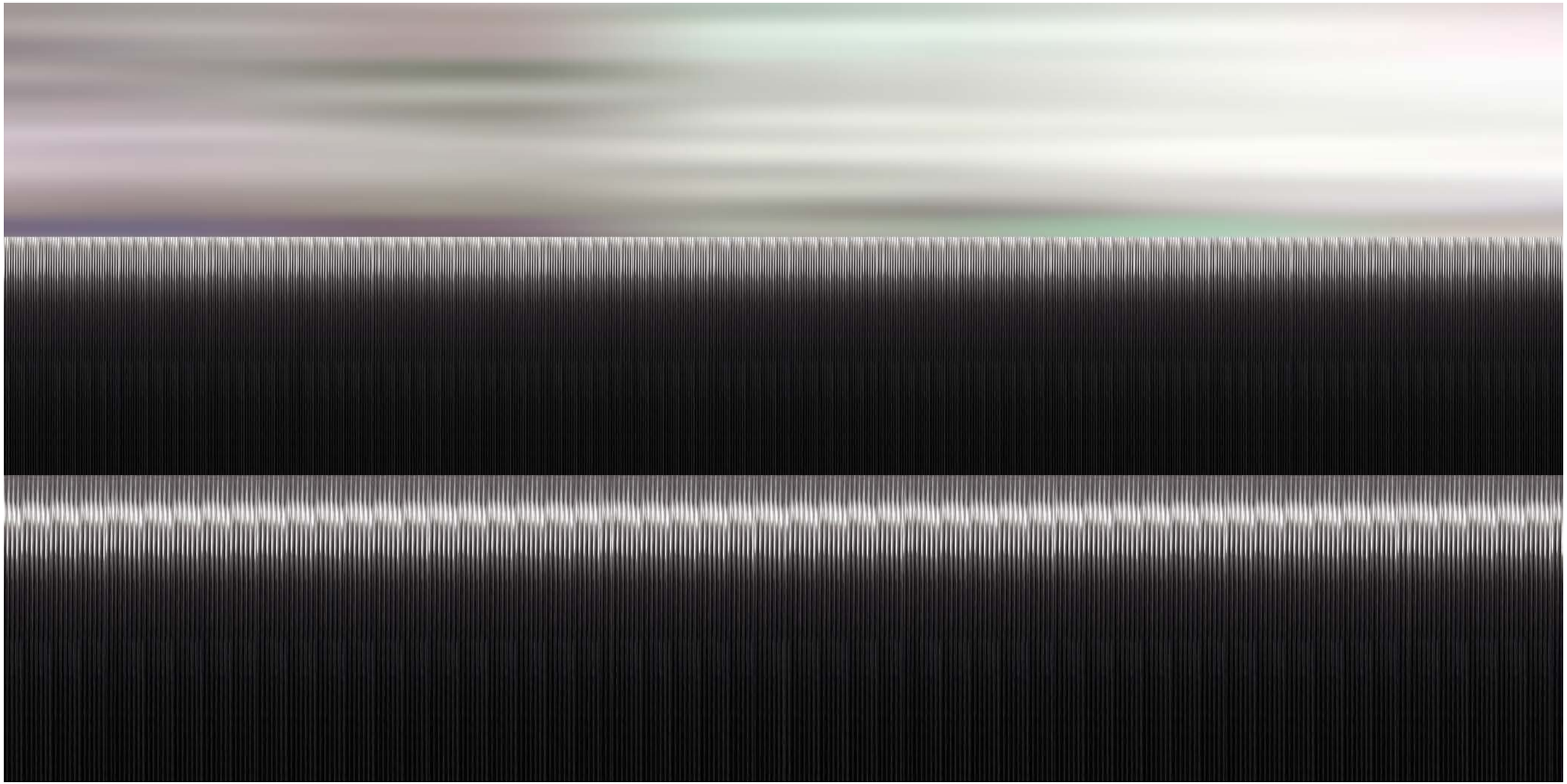
Shrouded in a specific blur, the photograms yield some (yet) unknown and uncanny qualities. Built of non-representational signs, they suggest the existence of spaces, however, at this point in time, the images have still enigmatic features which are in need of examination, comprehension and progressive decryption. In such a way, the pictures are close to the “strong images” as described by Gottfried Boehm (2014) where images are neither imitation nor effigy, but they establish a sealed „indistinguishable” unity between the presentation and what’s presented. They serve for „rozpoznanie/ recognition” but not of what we know or have seen already. A new world emerges and originates previously not-explored perspectives. On the contrary, “weak images” are a product of visual media whose purpose and function is to mimic and disseminate information through the eye. Their weakness results from the negation of their own value and the primacy of the pictorial resemblance to what is presented. They refer to what is already given.

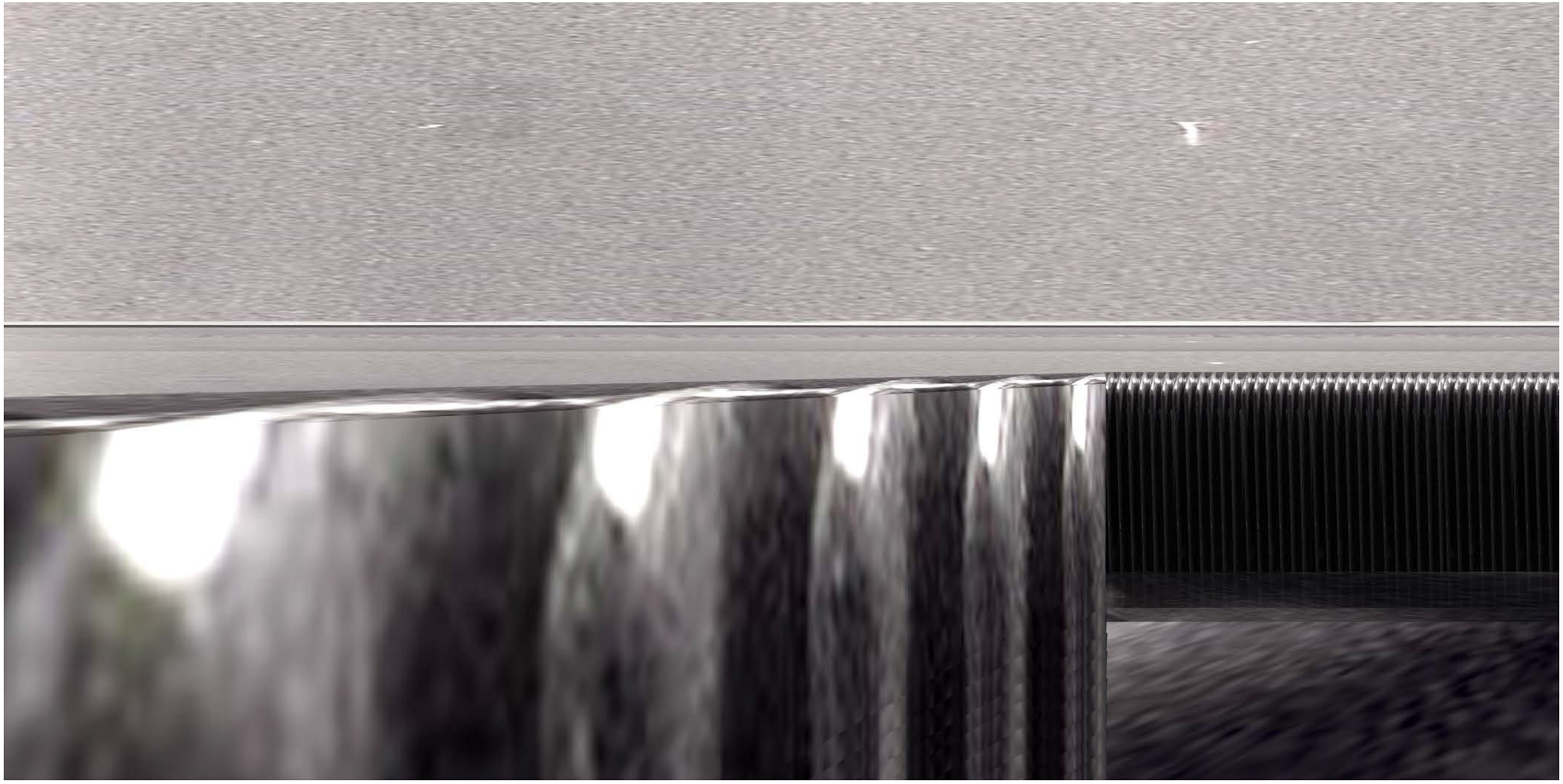
Building upon those terms, I questioned my own black&white analogue photographs of different interiors. As a result, a series of collage has been made as an exploration of signs and meaning. They seek to define the essence of space and its modes of (re)presentations.



As a result of the specific editing process, new, unforseen qualities are being revealed. The relationship between them furnishes the drawing/image additional information which can be read differently by different receivers of the image. The space of the image has no scale, neither it points (suggests) the position of the viewer. The quality of it lies in the spatial texture, gradient, light, and surface condition.

Fig. 19, 20, 21, 22, 23 Magdalena Wierzbicka; digital collages based on analogue photographs, 2019 (pages below)



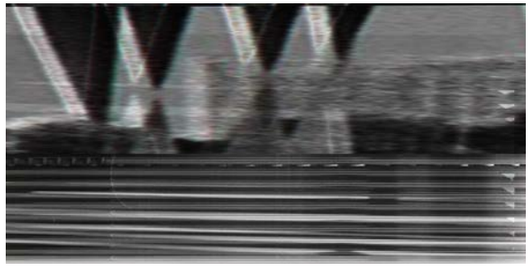


Inter-spaces

Nature of collages, their being was determined by actions of *compresing* and *realising* the image. I was cropping, and then either stretching (decompressing, extruding, enlarging) or squeezing (compressing) its parts which afterwards had been augmented or multiplied and ensemble.

The reception of the collages and the referential photographs (and any image in general) can be twofold. While approaching the image based on cultural, historical, social context we are prone to recognize and name things. Remaining on the first level of analysis, denotation, we search for analogical sings (Sonneson, 1989) which serve to communicate the iconographic content of the artwork, however, in order to uncover underlying patterns and explore ulterior perspectives we may delve into the *inter-spaces* of the image (Boehm, 2014) which are the source of multivalency. These are „semantically empty spaces" -single signs which don't mean anything but configured together in a fluent context open for interpretation.

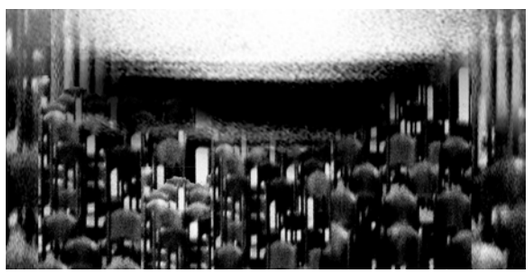
By *stretching* (decompressing) elements and zooming into the inter-spaces of the image, my aim was to bring their significance to the surface. As a result, I encounter some „side effects" of the action such as emphasized chromatic aberration or specific fuzziness of the visual. The latter deprives the photographs of clarity and tangibility giving the idea of reaching the dead end of information or at least meeting the limitation of vision. In this respect, we were position in distance. However, at the same time the fuzziness may suggest information that is beyond... suggest presence that we are not able to recognize or name but somehow feel it. Simultaneously, parallel to *decompressing* and augmenting the non-analogical signs of the image, the typological elements of the picture has been *compressed* and accumulate to in the end dissolve into patterns and surfaces.



Collage CL-1, 2019; based on: Interior of a library, Het nieuwe instituut, Rotterdam, The Netherlands, 2018

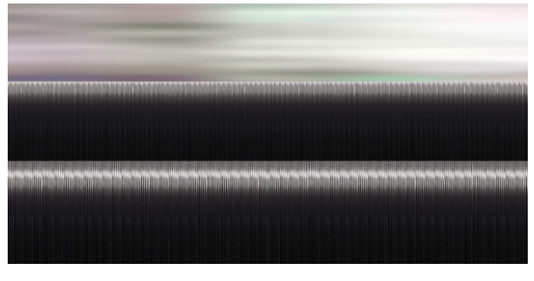
Collage CL-2, 2019; based on: Interior of a library, Het nieuwe instituut, Rotterdam, The Netherlands, 2018

Collage CL-3, 2019; based on: Cemetry, Montfort l'amaury, France, 2017

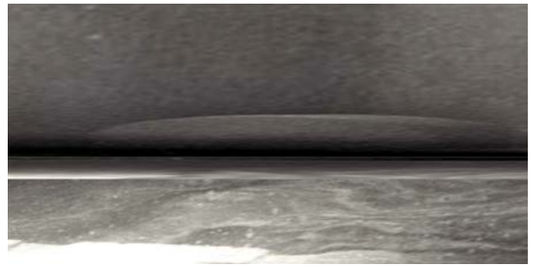


Collage CL-4, 2019; based on: Interior of a church, Paris, France, 2017

Collage CL-5, 2019; based on: Office room, WDKA, Rotterdam, The Netherlands, 2019

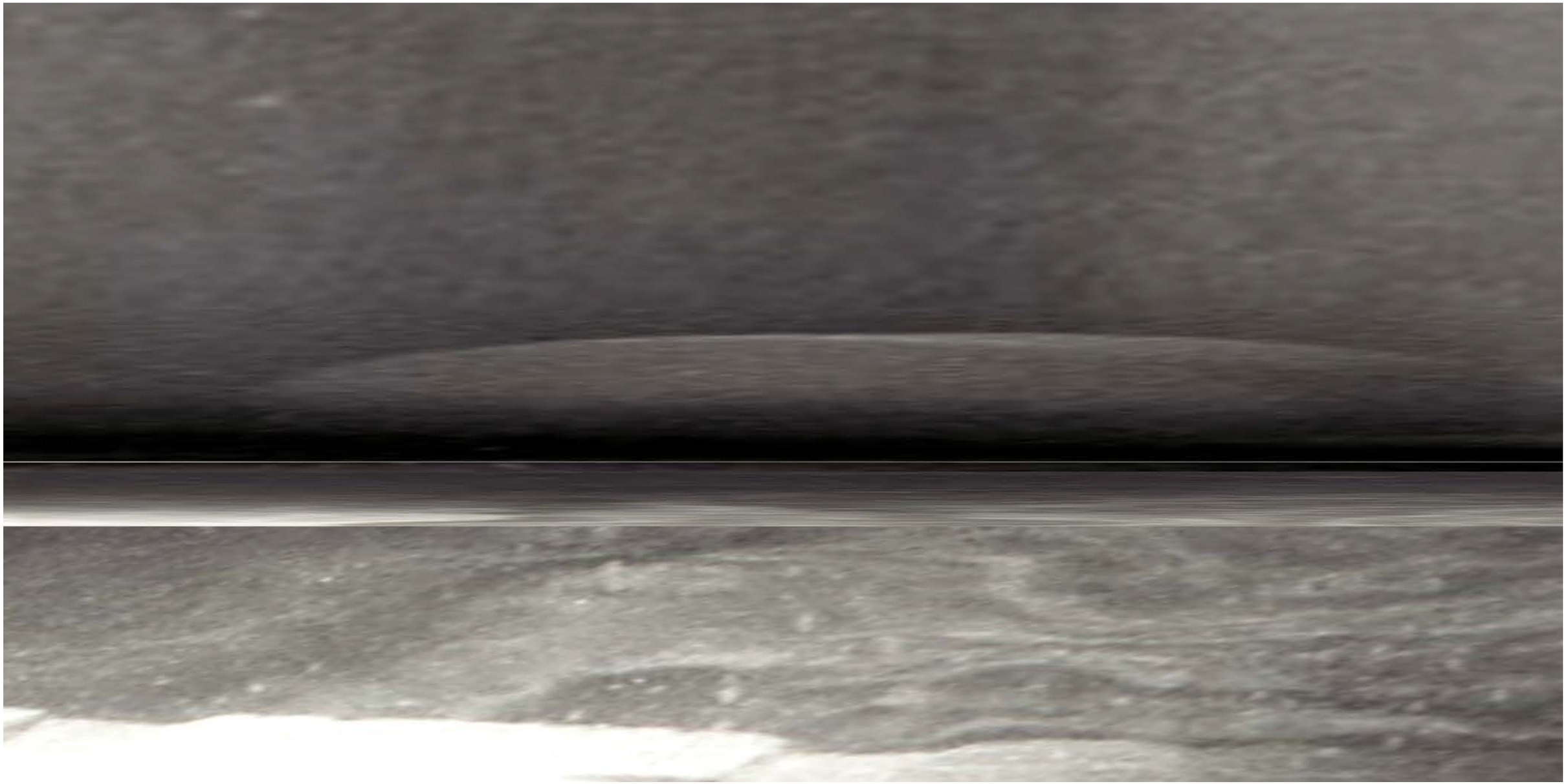


Collage CL-6, 2019; based on: Office room, WDKA, Rotterdam, The Netherlands, 2019



Collage CL-7, 2019; based on: Between windows, WDKA, Rotterdam, The Netherlands, 2019

Collage CL-8, 2019; based on: Haka Gebouw, Rotterdam, The Netherlands, 2019



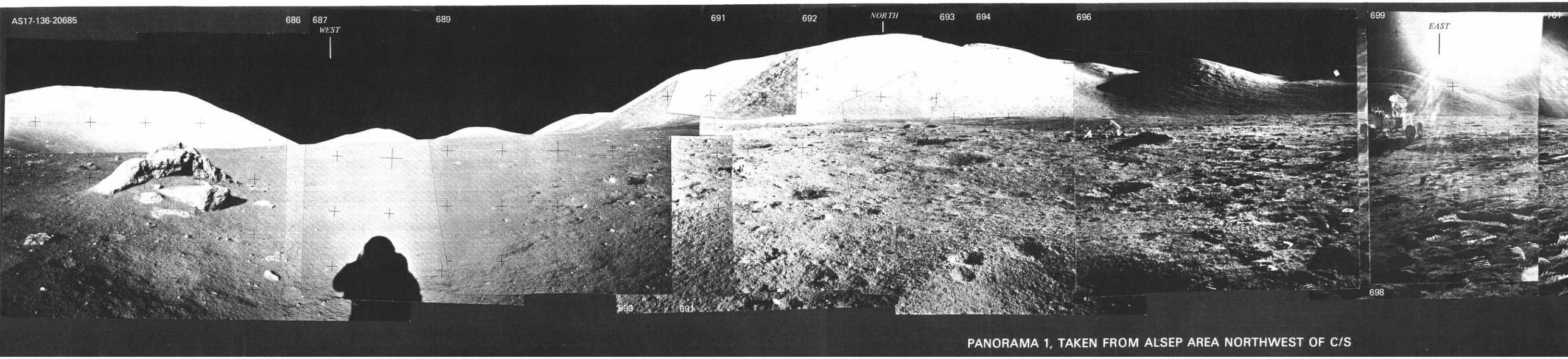
The collages seem to present similar qualities that the referential image have. However, they do not mimic or try to represent, but by means of the methods (abstraction and distortion), they express and produce spaces. The surprising organization of what is left generates its own interest. The new visual area is dependent on what has been restructured and rearranged while presenting an uncanny image of another realm. The arisen world has its specific geometry within which spatial qualities has been inscribed. To decode and understand those, one may want to refer to the *natural language* of architecture - the intrinsic meanings embedded in architectural forms such as horizontality-verticality, up and down, inside and outside, light and darkness...We recognize them by positioning our bodies in space. Harriers (1988) explains that we do not experience the world from the outside only merely looking at it as passive spectators but physically, we can find ourselves within things and by moving and resting, standing up or laying down, recognizing darkness and light, encountering openness and closure, sensing gravity or levity, feeling inside and outside, or being present alone or communally (Seamon, 2017) we locate the body which measures the distance and proximity, allowing us to become aware of the environment and the nature of its components. In this sense, we intuitively feel and read the space and these images are tools through which we are invited to look into it - the space hitherto obscure and undiscovered.

***

Over the course of this research, I have intuitively traversed through the layers and tissues of my own drawings and photographs, and complemented the experiments with the written word. The exercises, which started with the drawings of Abbey San Galgano and ended with the *inter-spaces* collages, indicate a shift from representation - defined in terms of resemblance (already established or seen) to (re)presentation - defined in terms of exploring the uncharted qualities.

Ultimately, the process of engaging with the image yielded an understanding of its potential as an operational instrument via which space may be expressed or presented.

Visibility



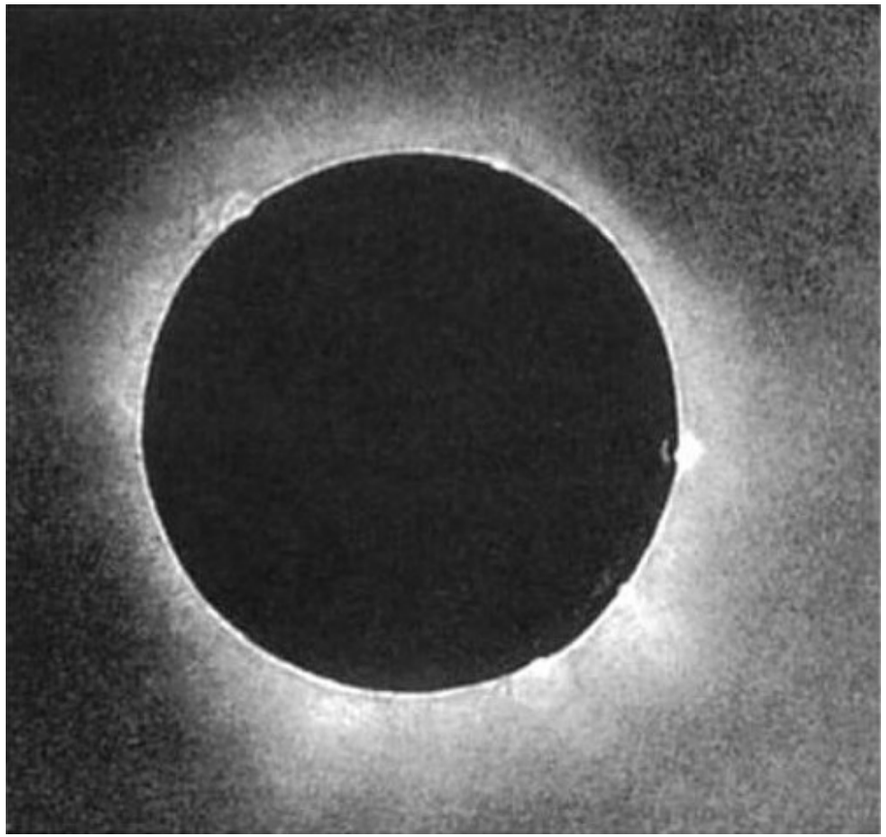
PANORAMA 1, TAKEN FROM ALSEP AREA NORTHWEST OF C/S

Fig. 24 Assembled panorama of the Moon, NASA/Apollo 17 crew; 1972

120:55:55 Jack's B&W ALSEP Pan
The frames are AS17-136- 20683 to 20710.

USGS assembly created by Brian McInall.

When the crew of Apollo 17 took the Blue Marble picture, they were not meant to document the Earth but, but of course, the Moon. Among others, the aim of the mission was to take the most extensive quantity and variety of photographs of any mission thus far. The crew was equipped with a set of different cameras: a 70-millimetre Hasselblad electric camera, a 16-millimetre Maurer DAC film camera, a 35-millimetre Nikon, and a Westinghouse colour TV camera. (Lunar and Planetary Institute, 2019) Each of them was used according to the needs and had its specific role in providing synoptic views for the study of regional lunar geology. In such a way, the photographs were used to map the moon and explore its topography. (Lunar Planetary Institute, 2019). After being scanned, the files have not been processed nor manipulated, thus the material they carried has been untouched and preserved. Going beyond the mere appearance of the orb, the pictures present the nature of the explored landscape, and serve as a source of data. Through them, we are looking into space and seek for information which has not been available or perceivable before. In combination with descriptions and calculations provided by the crew, the camera becomes a tool with the potential to reveal and make things visible.



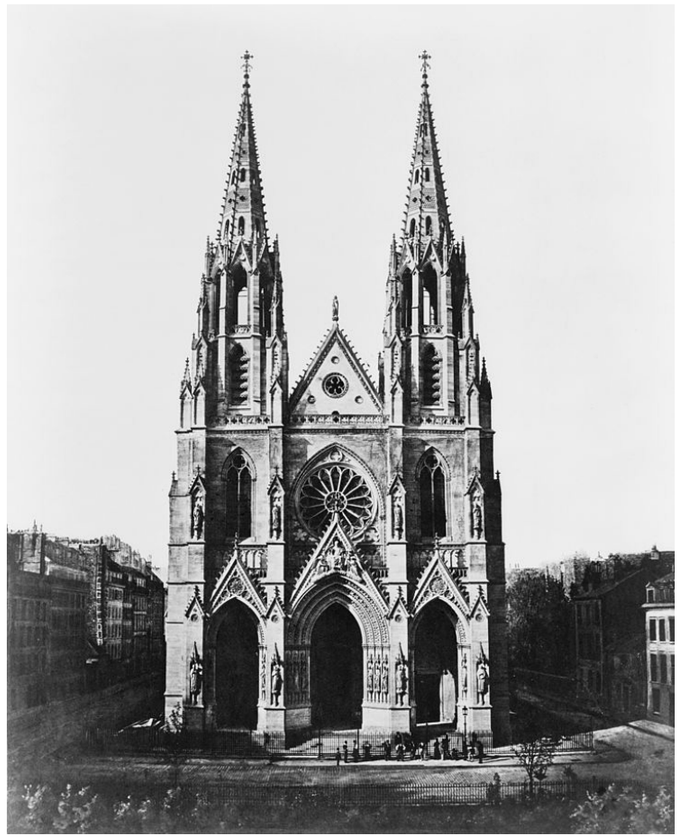


Fig. 25 The solar eclipse of July 28, 1851, The first correctly exposed photograph of a solar eclipse, using the daguerreotype process.
Fig. 26 Édouard Baldus, Paris. Sainte Clotilde, between 1851 and 1870

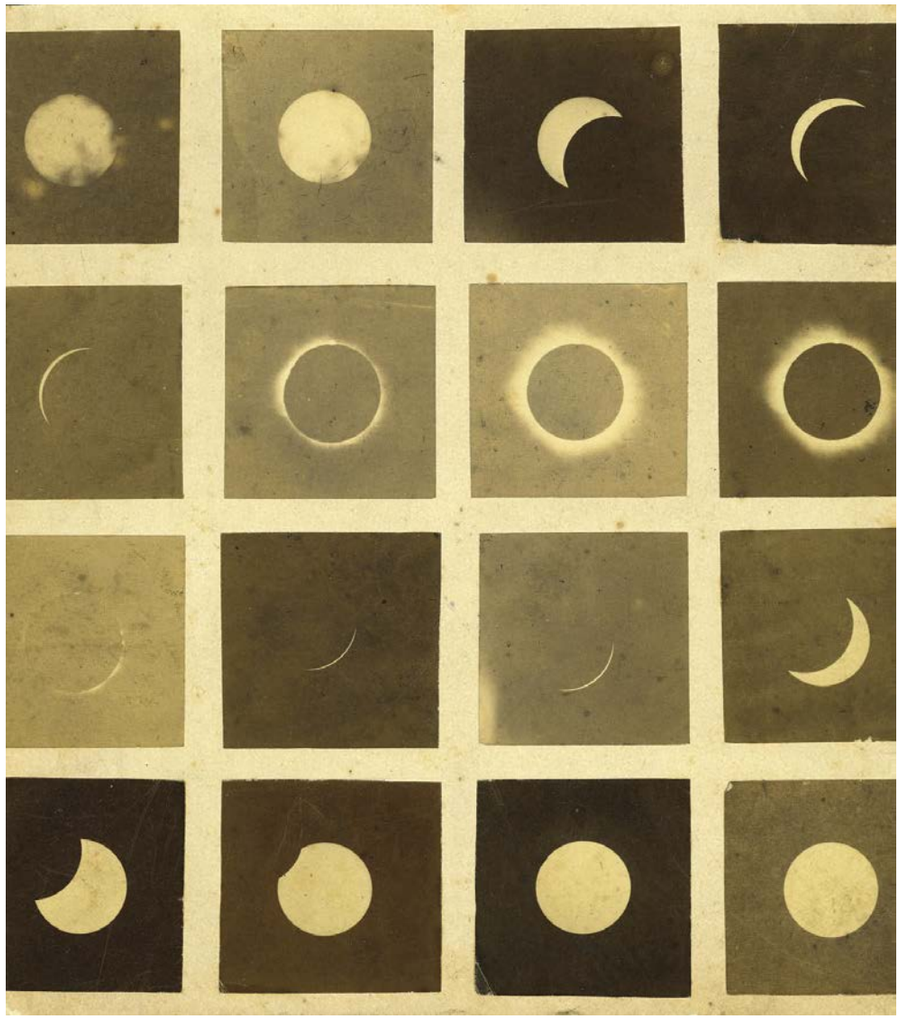
When the image of the eclipse was taken, in the same year, Baldus together with Hippolite Bayard, Henri LeSecq, Auguste Mestral and Gustave Le Gray was part of the Mission Héliographique established by Prosper Mérimée. Photographers were sent to various regions of France to document historical buildings and monuments in order to gather a body of precise information so that the buildings could be restored.
In both cases, the camera is setting its position as an instrument which faithfully depicts the world and its elements. The frontal view, central composition and alienation of the subject aimed for accuracy and objectivity of representation.

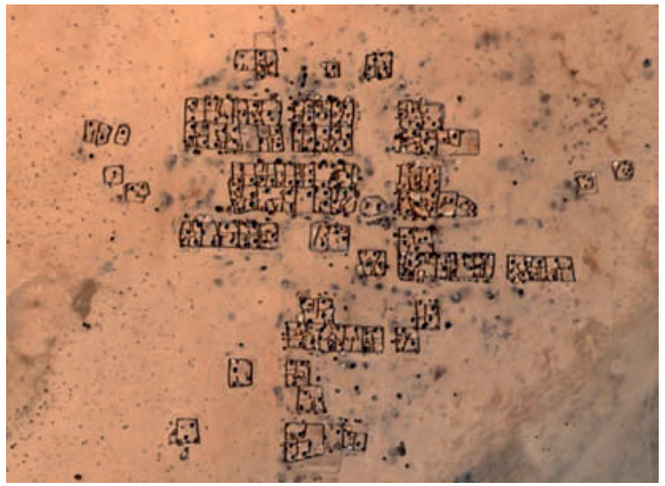
The mechanical objectivity of photography, along with realism, was and still is a feature particularly valued in fulfilling the function of being a document confirming the objective existence of reality. This applies both to the whole of reality - in philosophical and ontological terms - as well as to its individual elements. Photography gained the authority of the legal proof of existence and quickly adapted by (not only) architects was considered to be a tool absolutely true-to-nature and capable of producing ideal (scientific) representations (fig. 25, 26).

The belief that photographic images have a special authority, objectivity or transparency was presented by many theoreticians. For instance, Andre Bazin postulated that the mechanical origins of the image were the key to the realism and authenticity of representation. He believed that after the fashion of a fingerprint, the picture shares its existence with its model, however indistinct, distorted, faded or devoid of documental value the image could be. Analogously, for instance, X-rays or electrocardiogram records, are characterized by the same type of direct causal relationship of signs with their sources. These indicative marks were defined by C.S. Pierce (1894) as *indexical signs*.

As distinct from *likeness,* described by the scholar, which has no dynamical connection to its object, the *index* stays physically connected to its reference and together, they make an organic pair. However, the observer - the interpreting mind remains outside of the connection and her/his role is limited to merely remark the already established. Thus, both the camera and the spectator are immobilized whereas the spectator with its presence does not contribute to the exploratory process. And although Peirce admits that the photographs „correspond point by point to nature", (Peirce, 1894) he considers the concepts of truth and fact to be inseparable from the intellectual intervention. Only in conjunction with necessary reasoning photography may serve as a discovery tool and this cannot be achieved only by the power of brute forces (secondness) (Hoel, 2016)

The active role of the photographic technique and the observer in the process of discovery has been described by Aud Sisel Hoel. In his beautifully titled article: „Measuring Heavens" (2016) he speaks about photographic methods set out by Joespeh Winlock and discussed by, above-cited, Charles S. Peirce. In 1869 a series of photographs on glass plates had been taken in order to observe the Solar Eclipse and obtain deeper knowledge about it. What is interesting, the cameras were equipped with a chronograph that measured and recorded the time of each exposure (Hoel, 2016) which suggest that Winlock was not only capturing the general appearance of the Eclipse but he was exploring its image which varied according to the set parameters. What was excpected was „accuracy attainable [only] in a *diagram* of the proportions of these plates". Further, Winlock emphasized the importance of repetition and comparability of experiments, since a single image was bringing less insight and did





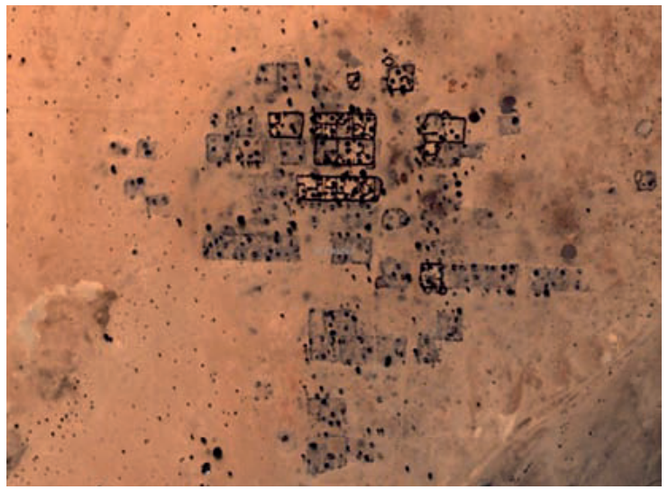


Fig. 27 Views of various phases of solar eclipse, albumen prints, 1869
Fig. 28 Damage to a village to the east of Shangil Tobay, North Darfur, Sudan. March 10, 2003 and December 18, 2006. From: „Before and after images" (Eyal & Ines Weizman, 2014) Original source: AAAS, High-Resolution Satellite Imagery and the Confl ict in Chad and Sudan, http://www.aaas.org/ZzU.

Winlock's idea of accuracy was dictated by the camera's stable and fixed point of view on the observed phenomena. (Hoel, 2016) By comparing the resulted images, one could draw conlusions based on the dynamic changes that have occured during the exposures. Along these lines, almost like the geometry of the solar korona (fig.23) the geometry of village's damages could be measured. The „before-and-after images" correlated by E. and I. Weizman (2014) bracket a certain period of time and aim to reveal changes within in. By examinaion of both, the method allows for insight into the space in between them and by active participation, the viewer fills in the missing part of the story.

not allow to draw full conclusions. Thus, by controlling the methods and interpretting the results, Winlock undermines the theory of the ideal of mechanical objectivity which significance was based on, nota bene, non-interventions. (Hoel, 2016)

„In its positive sense, mechanical objectivity requires painstaking care and exactitude, infinite patience, unflagging perseverance, preernatural sensory acuity, and an insatiable appetite for work. The phenomena never sleep and neither should the observer; neither fatigue nor carelessness excuse a lapse in attention that smears a measurement or omits a detail; the vastness and variety of nature require that observations be endlessly repeated."
(Daston, Galison, 1992, p. 83)

The role of the observer, which not only monitors developments, but also contribute to the revelatory process by conducting a detailed analysis, is seen as a prerequisite for the creation of the meaning. The criticial interpretation (maybe even contemplation) uncovers the illuminative potential of the work and allows for understanding the images's multiple layers and the complexity of possible contexts. The task of the spectator is to perceive the connections between the individual elements presented in the picture which otherwise remain a latent collection of data. Thus, the camera despite its indexical powers, is no longer sufficient by itself to serve as discovery tool.

Building upon the mechanical objectivity and exceeding beyond the brute forces, Peirce is reconsidering photography as an apparatus with a potential to measure and reveal. Above the indexicality is the emergence of the notion of diagrams, which is significant to Peirce's concept of observational tool. He asks: "What sort of a sign can communicate (...) evidence?... It is a very extraordinary feature of *diagram* that the show..." and continues that the observation consists in recognizing relations between the parts of this diagram which were not noticed in constructing it. (Peirce, 1894).

The diagram-icons in which potential lies in their operational nature establish new dynamic organisations that fulfill its function when it envisages the interpreting mind capable of recognizing. Hence, picturing and measuring become two sides of the same active process of revealing (Hoel, 2016).

Fig, 29 Samples of the original glass plate negatives, showing the partial phases of the eclipse, 1869
Harvard College Observatory

* * *

Note: Since I am describing photography as an observational tool, I wish to define it within the context of my design project, and in this case, within the context of a church. I do not mean that the technique is only applicable to this particular church or not even to any church in general. I see this methodology as an instrument which should be calibrated every time when choosing a space of interest, whether that be an airport, chapel, or an empty room. It might be that a certain set of rules (a protocol) will be followed similarly in each case, however, every site would require research specific to the nature and character of its place.

At this point in time, I will continue working with the church as it seems that I have not explored its full potential. In addition, the tool is not ready yet to be removed from the space of its origins, therefore, I will use the space for further development of the technique. I will strive to explain what the motives are that governed me and what the qualities are that I wish to discover in the church. I will talk not only about the construction of the tool but also how I calibrate the tool accordingly to the parameters of the given space.

Seen by itself

In a pinhole camera, the light is not constricted to an optical corset. No mechanism is involved so the light beams directly slip on the edge of the hole and undergo dispersion, deflection and refraction. The photosensitive material registers the path of these rays in the camera and presents it in the form of an image that has nearly infinite depth of field where everything appears in focus. (Pierściński, 2002) The image does not get alternated by the lens distortions and remains rectilinear with respect to the geometry of the space which is being preserved and drawn accurately. However, under the external appearance and honesty of depiction, there is much more. The carrier of pinhole photography is a photochemical substrate that „anchors" the image in physical reality. And this is not only about the indexical relationship of the image and the world, but about the meanings being produced by this relation, such as credibility and authenticity. (Michałowska, 2017) No surface is in between the world and the material that this world is being drawn on. Almost like the matter is literally solidifying on the light-sensitive surface. The hole, through which the light falls into the dark box, at the same time is being opened for all that unforeseen and accidental. As a result, we get a specific trace resulting from the duration in space and time.

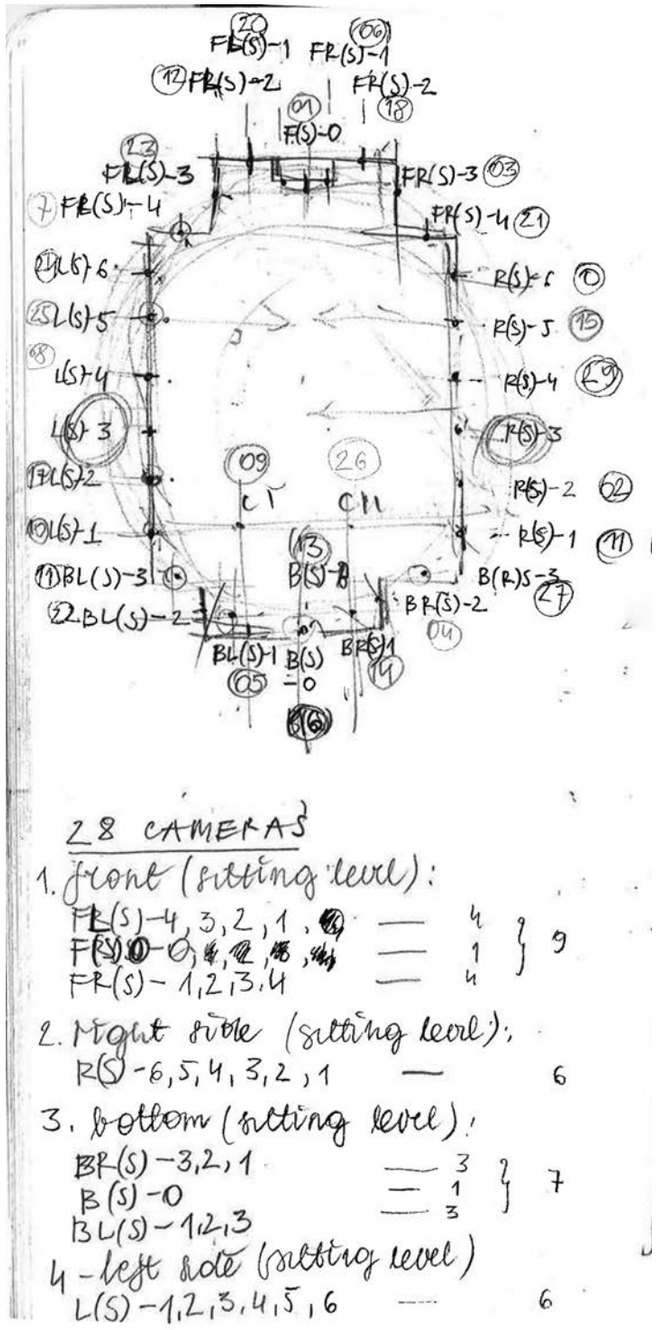
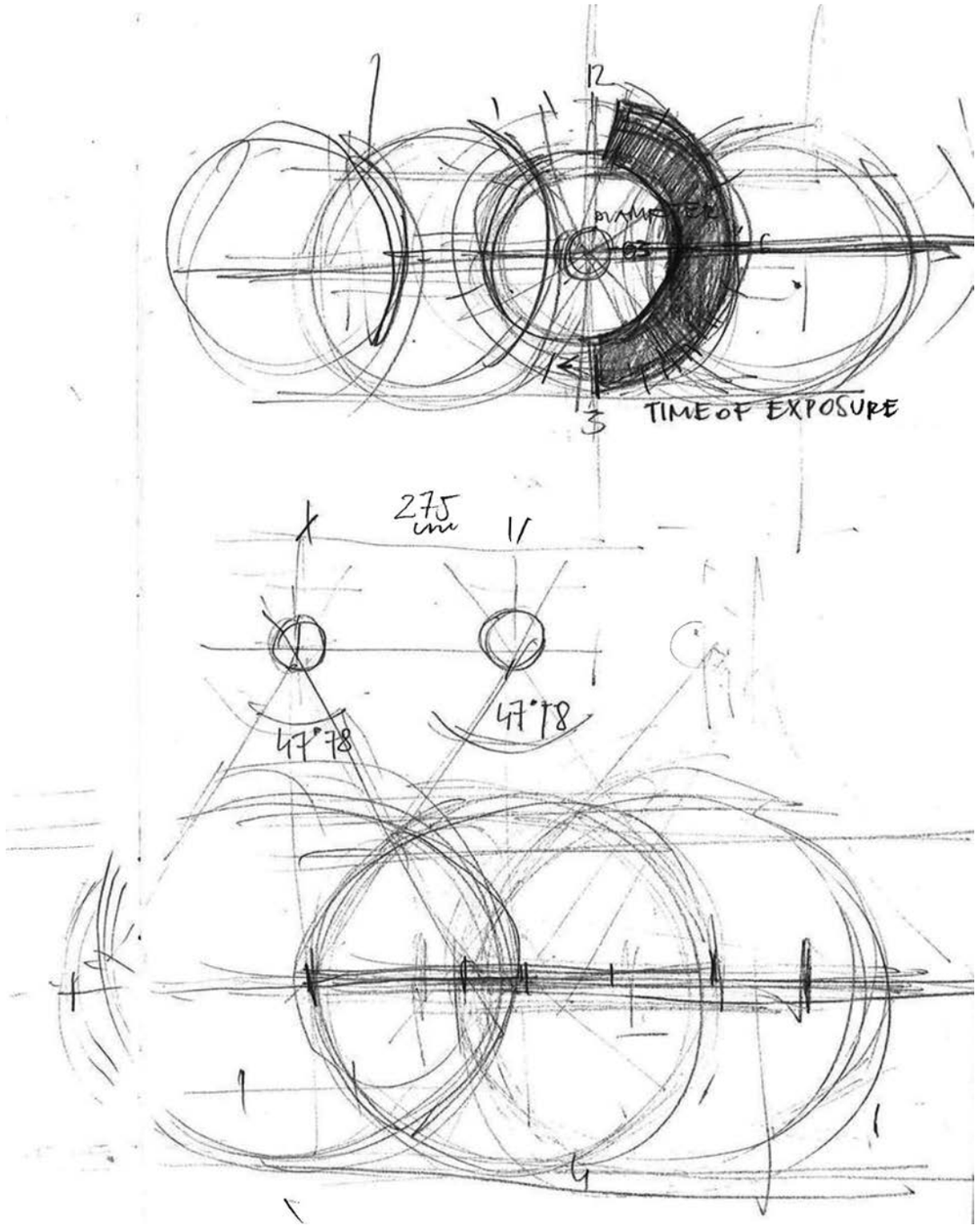


Fig. 30 Magdalena Wierzbicka; sketch of the position of the cameras in the space

26th of March

I wish to depict space with a set of pinhole cameras which I would place on the walls along the perimeter of the interior. Each of them would be given a particular amount of time to record the light, shapes, presence... the atmosphere of the place.

I would serve the cameras by opening and covering the pinhole apertures. The image would be drawn intrinsically to space. The cameras would reflect the point of view of the building itself. Captured photographs would show how space sees itself.



Fomapan 400, f-267
Pinhole camera exposure times
f number: 267
Exposure factor for f number 22: 147,3 x
Including reciprocity failure for film: Fomapan 400

Time for f 22	Resulting time
1/1000	1/8
1/500	1/4
1/250	1/2
1/125	3 s
1/60	11 s
1/30	27 s
1/15	59 s
1/8	2 m
1/4	4 m
1/2	9 m
1 s	22 m
2 s	56 m
4 s	3 h
8 s	9 h
15 s	27 h
30 s	102 h
1 m	393 h
2 m	1541 h

23 March 2019
03 - 14:55 - 17:00
cloudy day
with a little
bit of sun
Ø 0,4
Lightsensitive
paper (≈ISO 25)
Paradijs Werk
4x5 inch
Lm - 13

Fig. 33 Magdalena Wierzbicka; pinhole exposure times for f number 267
Fig. 34 Magdalena Wierzbicka; calculations for the image: 03-RS-1

Fig. 31 Magdalena Wierzbicka; gelatin silver print, pinhole negative
03-RS-1

Fig. 32 Magdalena Wierzbicka; digital scan, pinhole photography
03-RS-1

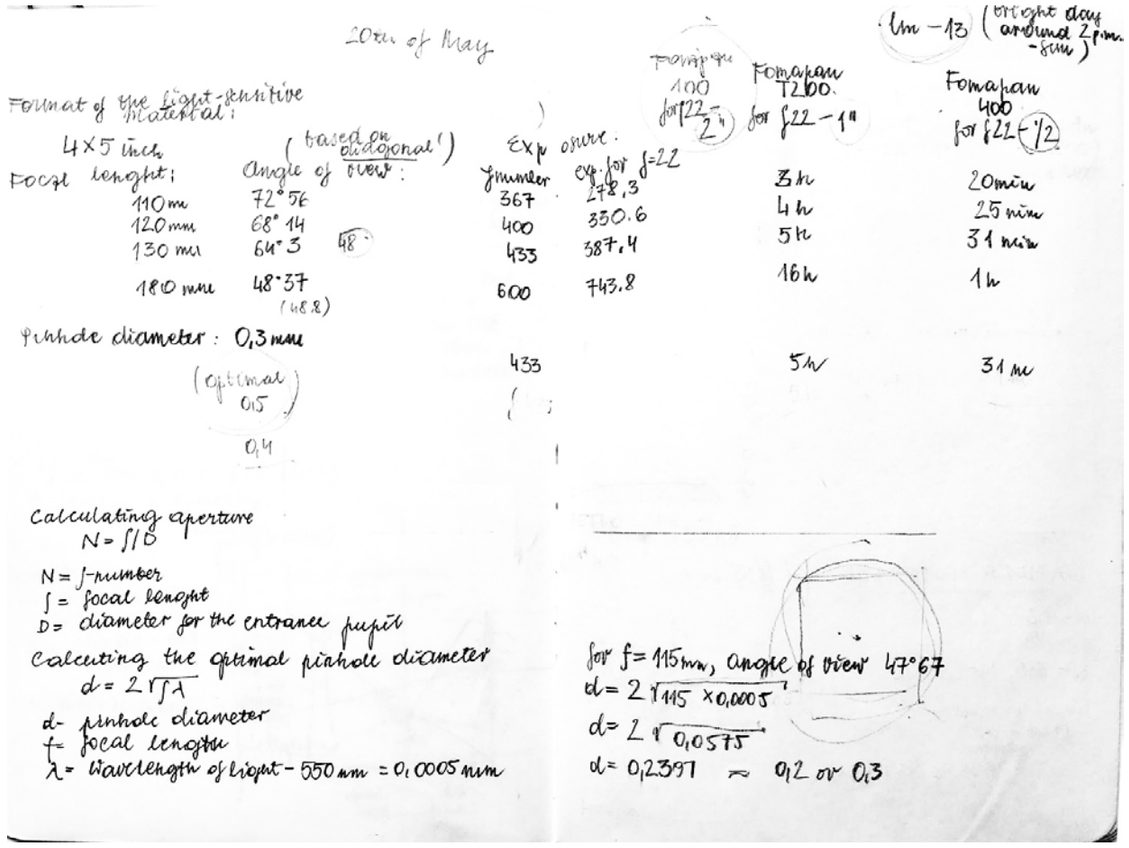


Fig. 35 Magdalena Wierzbicka; calculationing pinhole aparture and exposure time

2nd of April 2019

I place the camera precisely vis-a-vis the position where the pic. 03-RS-1 was taken. I measure the light. The sun is behind the back of the camera. It's partially cloudy. By removing the cover from the holder, I expose the surface to the light. Now, through the small hole the camera breaths in the atmosphere of the space. It allows the liquidity to enter and solidify on the light-sensitive surface. The camera represents the point of view of the wall. It borrows its eye to the building. The camera is patient. It listens silently witnesses. It becomes part of the church's architecture. It doesn't burst into space, nor claim any rights. It serves to the church and I serve the camera.

"Space" denotes the 3-dimensional organization of elements which make up a place "character" denotes the general "atmosphere" which is the most comprehensive property of any place.

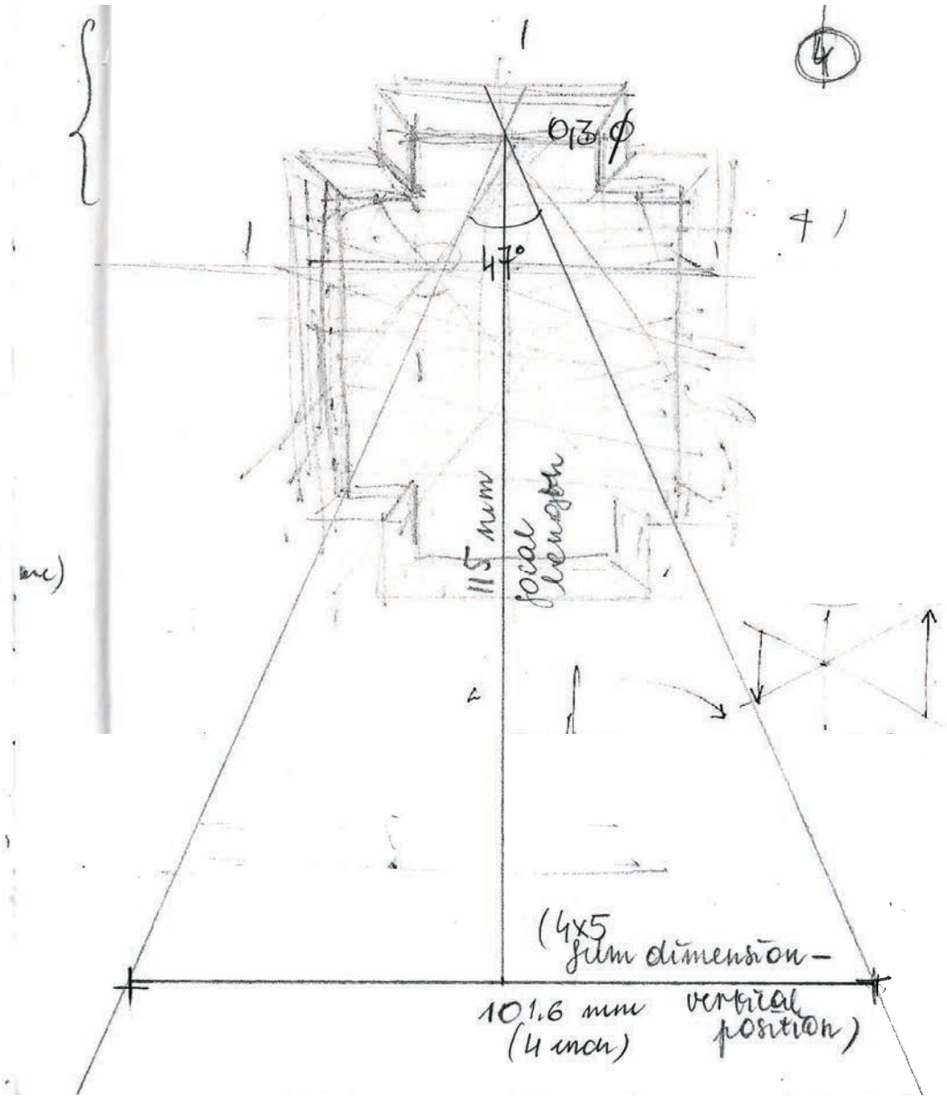
Fig. 36 Magdalena Wierzbicka; quotation from *Genius Loci* by Norberg Schulz

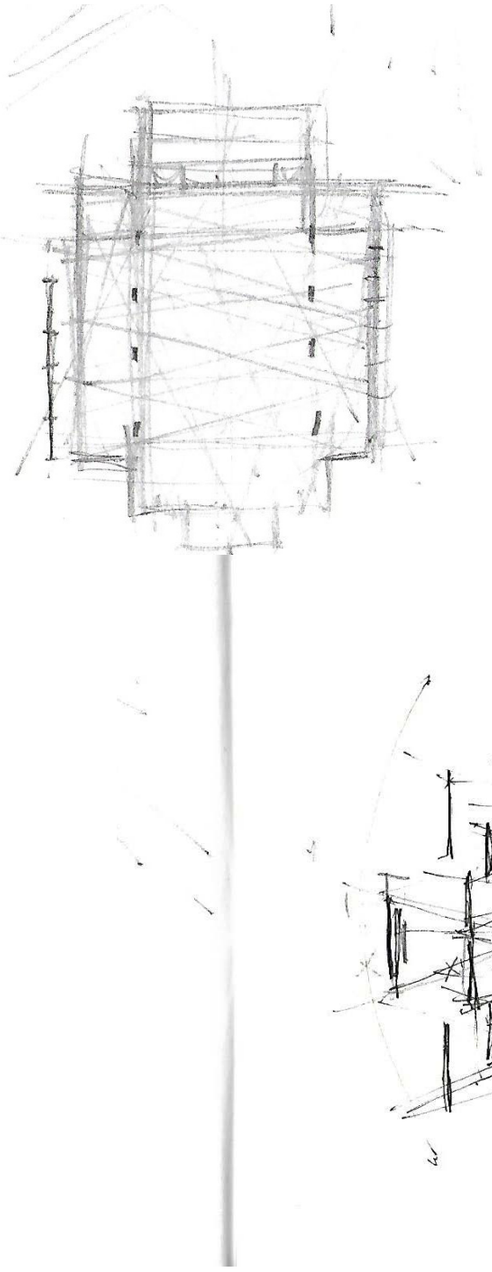
The environmental totality of place is manifested by the aspects of space and character (Norberg-Schulz, 1979) In order to capture this totality which is interdependent relation between the space and it's character - The technique which is being developed aims to (re)present the structure of the 3-demiensional space, as well as, translate the character. `

„The structure of the place is not fixed and it is an eternal state. As a rule, places change, sometimes rapidly. This does not mean, however, that the genius loci necessarily change or get lost. The place conserves its identity during a certain stretch of time." (Norbert-Shulz, 1979, p. 18,) The past which has been recorded by the place is manifested by a layering of traces. By prolonging the time of exposure which I can control by controlling the technique I capture space through the several hours of different spatial circumstances. Moreover, each image will notably overlap with the next one and by merging those - the spatial intensities could be observed and may be measured.

2nd of April 2019

The camera records some kind of presence not perceivable by the naked eye. One could even argue that it is the spirit of the place that is being observed and drawn... the place's character and nature which varies accordingly to the circumstances. Each image is time and place- specific and with its specific point of view, it belongs here and nowhere else.





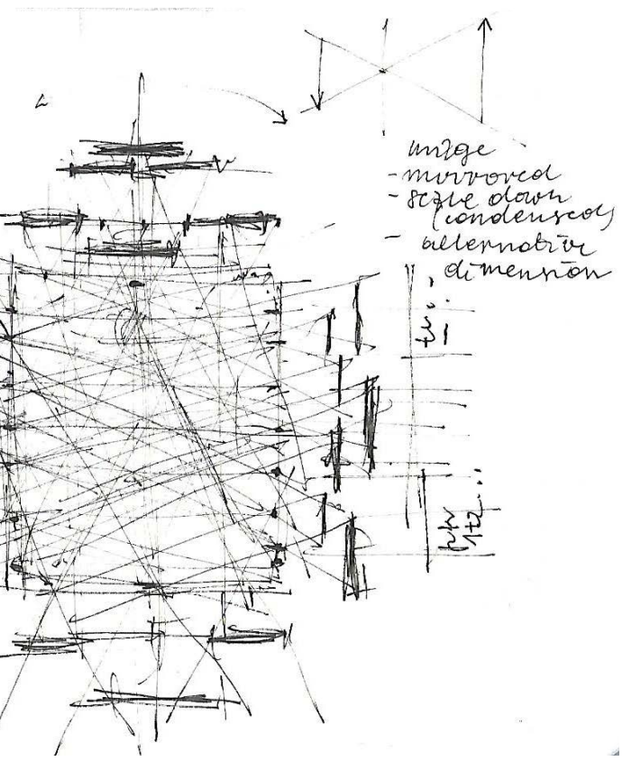


Fig. 37 Magdalena Wierzbicka; The church, conceptual sketches exploring the camera's points of view

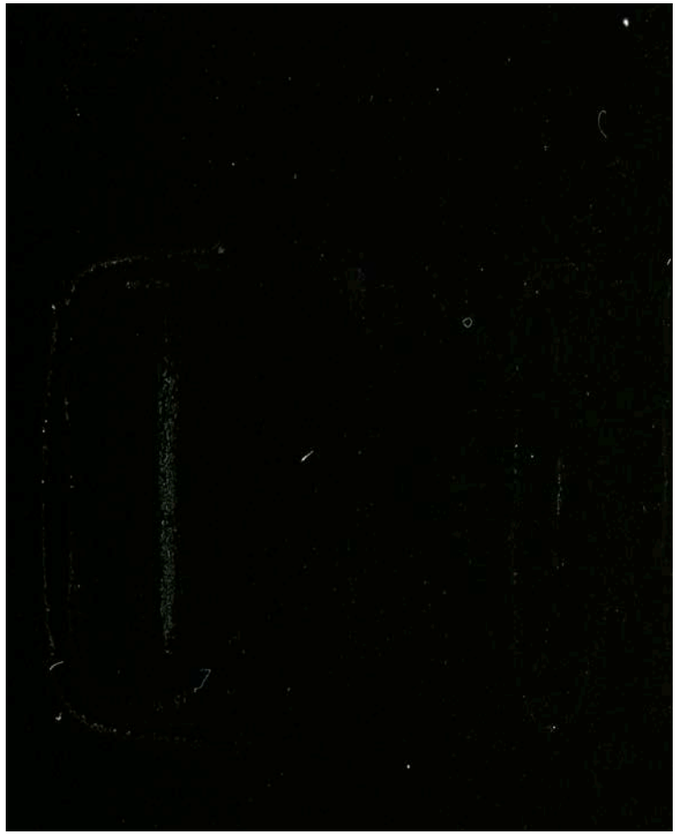


Fig. 38 Magdalena Wierzbicka; pinhole gelatin silver negative, overexposed
04-LS-1

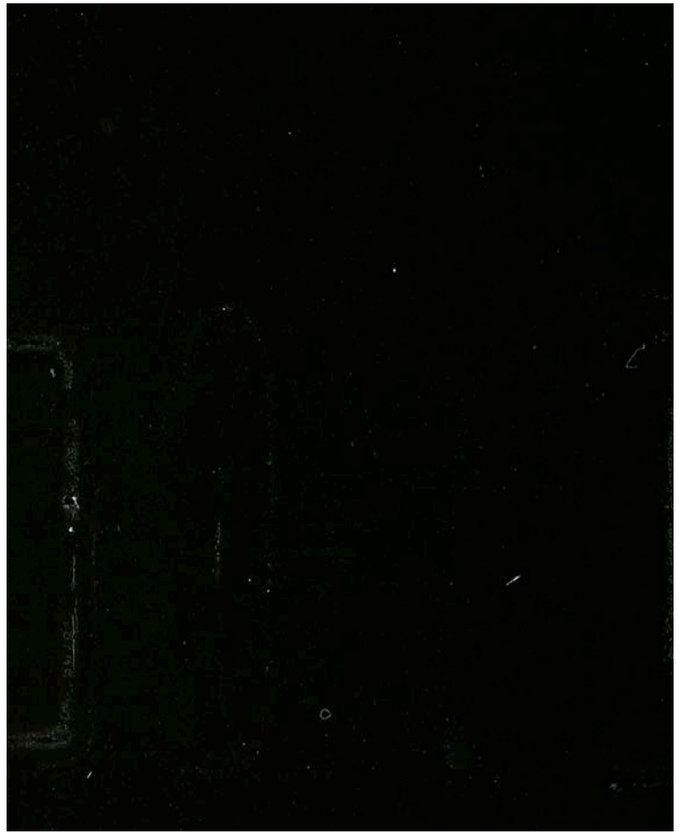


Fig. 39 Magdalena Wierzbicka; pinhole gelatin silver negative, overexposed
05-LS-2

02 April 2019

04 – lm 12,5
exp. f22 – 1" (or 3")
with a diffuser / without (? m)
22 min / 50 min + 1h

14h15 – 15h33 = 1h18 of exposure
FOMAPAN 400 ISO, 4"x5" inch
0,4 ∅
cloudy in the beginning, very sunny afterwards
the sun behind the camera's back

05 – lm 12 – 1"
exp. f22 22 min (with a diffuser)
film overexposed! opened in the red light (?)
image overexposed

15h40 – 16h00 = 20 min of exposure
—"—,
0,4 ∅
sunny,
the sun behind the camera's back

film overexposed! opened in the red light
image overexposed

Fig. 40 Magdalena Wierzbicka; calculations for the images: 04-LS-1 and 05-LS-2

17

APOLLO 17

INDEX OF 16 MM FILM STRIPS

MAG.	FILM	LENS F/L (mm)	FRAMES Per Sec	DESCRIPTION
II	S0168	10	6	CM/LM interior, crew activity; TLC.
JJ				Not used.
O	S0368	10	12	Undocking, CSM and lunar surface viewed from LM: Strip begins east oblique panning to vertical (from approx. 4°S, 134°E to S°N, 108.5°E. Includes craters Ten Bruggencate, Prager, Becvar, Abul Wafa and Firsov. REV 12.
		10	12	CSM and lunar surface viewed from LM. West oblique view over Apollo 17 landing site. REV 12.
P	S0368	10	6	LM on lunar surface, view from right side (LMP) window. CDR on lunar surface; surface familiarization; activity around Modular Equipment Stowage Assembly (MESA).
Q	S0368	10	12	LM ascent. LM shadow and jettisoned equipment bags on lunar surface; LM ascent stage shadow, LM descent stage, ALSEP, LRV, and tracks at landing site. Lincoln scarp, North Massif Family Mountain, westward into Sea of Serenity. Sequence ends SW of Le Monnier C (25.8°E, 21.5°N), CM REV 51.
		10	12	LM Intravehicular activity.

Fig. 41 Apollo 17, Index of Photographs (fragment)
It lists and provides supplemental data for all Apollo 17: 70 mm, 35 mm, and 16 mm photographs taken from the lunar orbit.

4th of April 2019

The images 04-LS-1 and 05-LS-2 turned out black. Their surface was exposed to the (red) light before meeting the actual space. The surface wasn't capable of recording or at least with its oversaturated nature, it didn't allow the viewer to read the information. However, I believe that despite the darkness of the negatives, the film sheets are not empty. They are only not decipherable.

Being not aware of the red-light mistake, I brought the camera to the church and placed her in the space. I waited with her. While she was listening, I took my time to observe. I'm getting familiar with the church. Its monumental and at the same time, sedate nature humbles and makes me aware of my scale and position. It opens up in front of me and for me. The process of adaptation takes time. I am asked to be patient. Today I placed the camera again... and I am waiting.

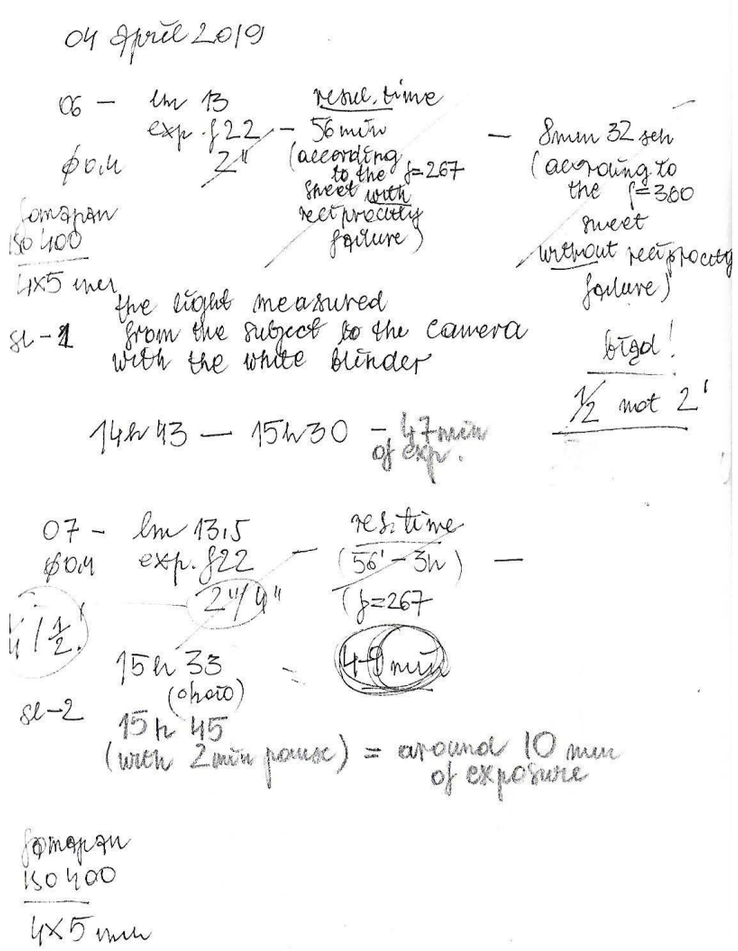


Fig. 43 Magdalena Wierzbicka; calculations for the images: 06-LS-1.2

Fig. 42 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 47 min
06-LS-1.2

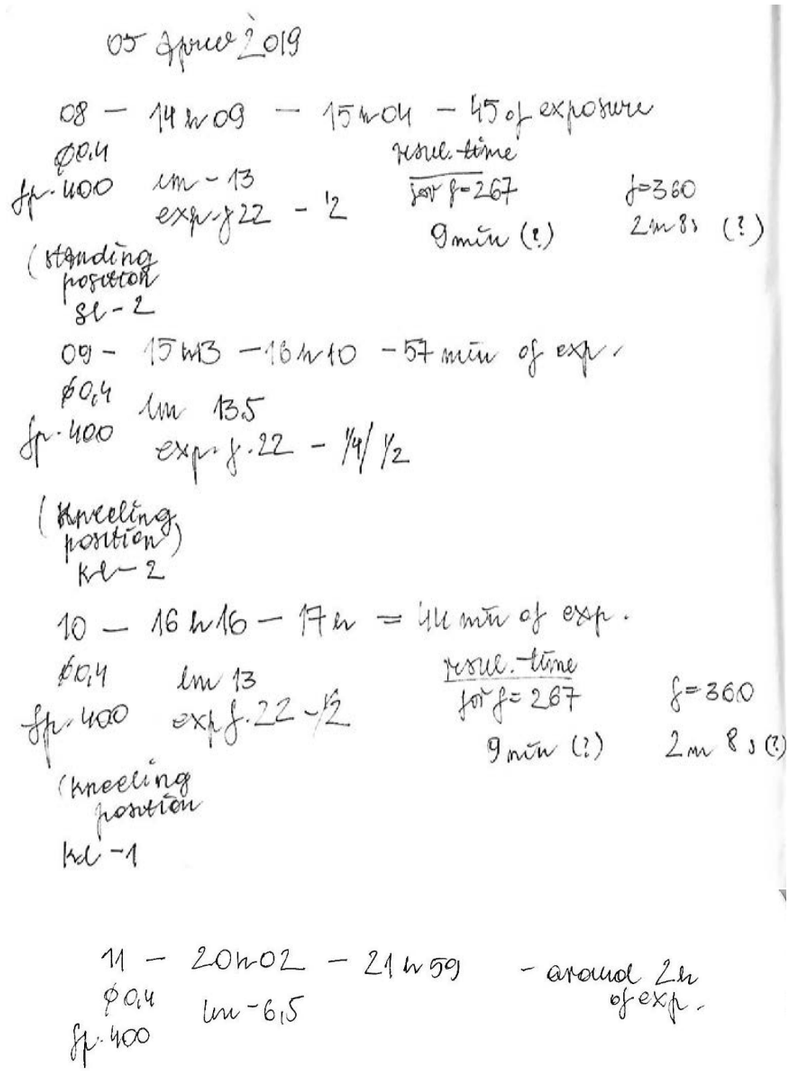


Fig. 48 Magdalena Wierzbicka; calculations for the images: 06-LS-1.2

Fig. 44 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 45 min
08-LS-2

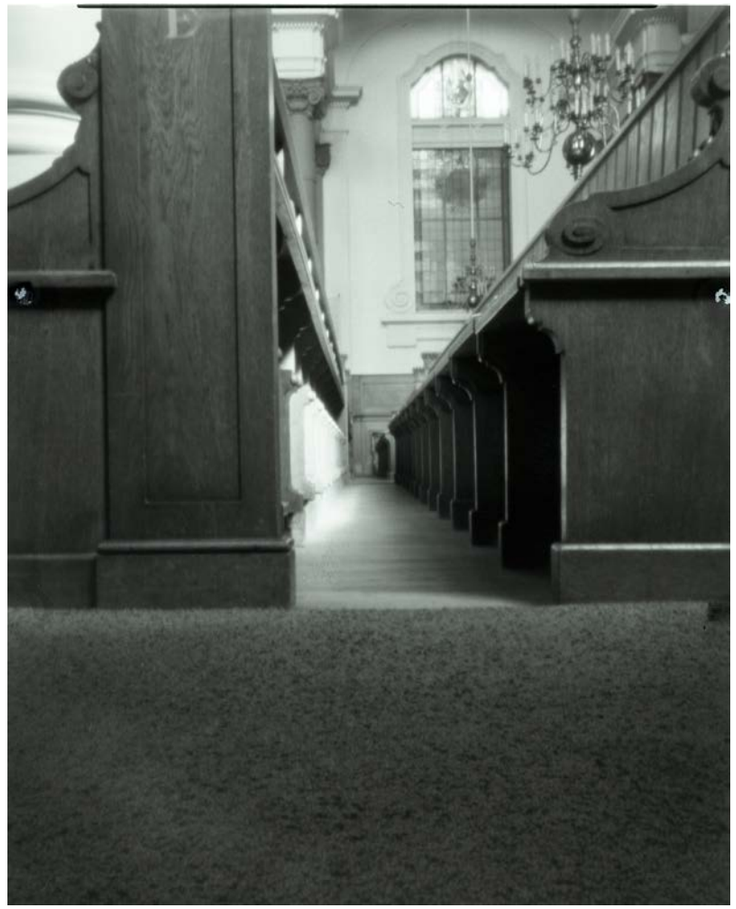


Fig. 45 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 57 min
09-LK-2

Fig. 46 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 44 min
10-LK-1

(the camera was recording the place during a passion concert –
– she was looking at the choir and had her back against the entry wall
(artificial light + candles)

Fig. 47 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 120 min
11-BR-1

Fig. 48 Magdalena Wierzbicka; digital collage, pinhole photography
Intersection 1: 06-LS-1.2/ 08-LS-2

Fig. 49 Magdalena Wierzbicka; digital collage, pinhole photography
Intersection 2: 09-Lk-1/ 10-LK-2

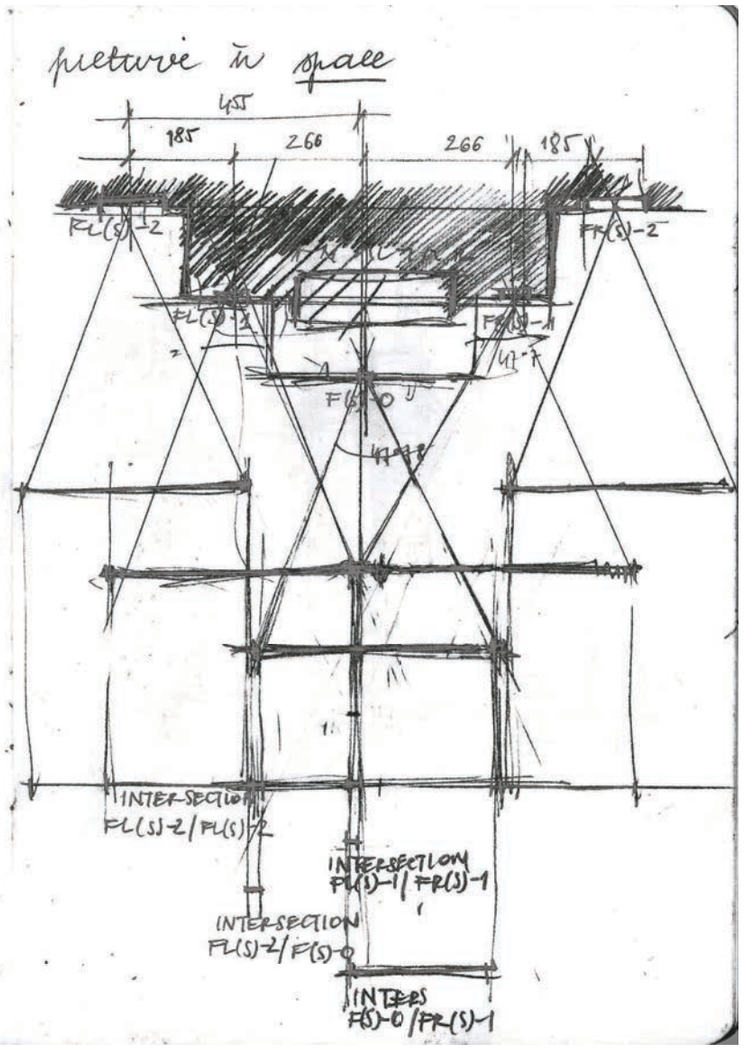
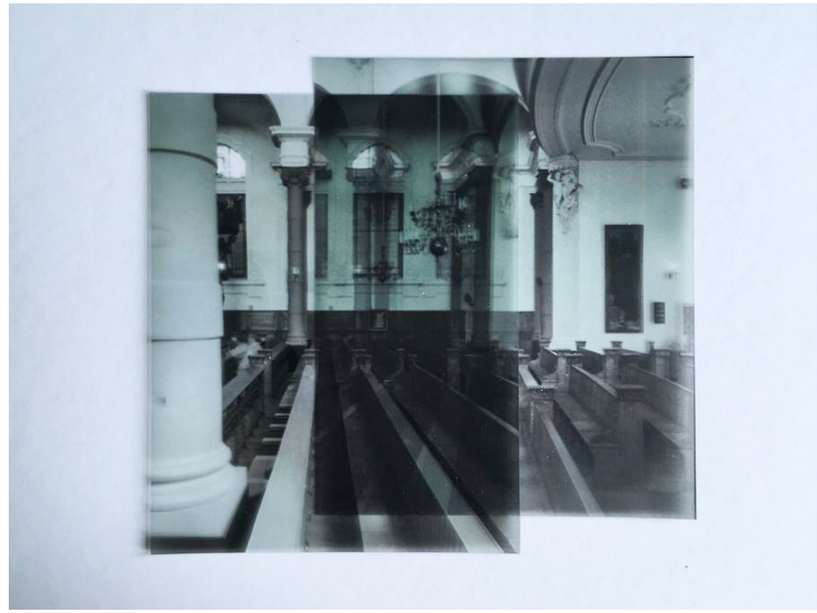


Fig. 50 Magdalena Wierzbicka; The church, conceptual sketches exploring „interesections" of the overlaping view-points



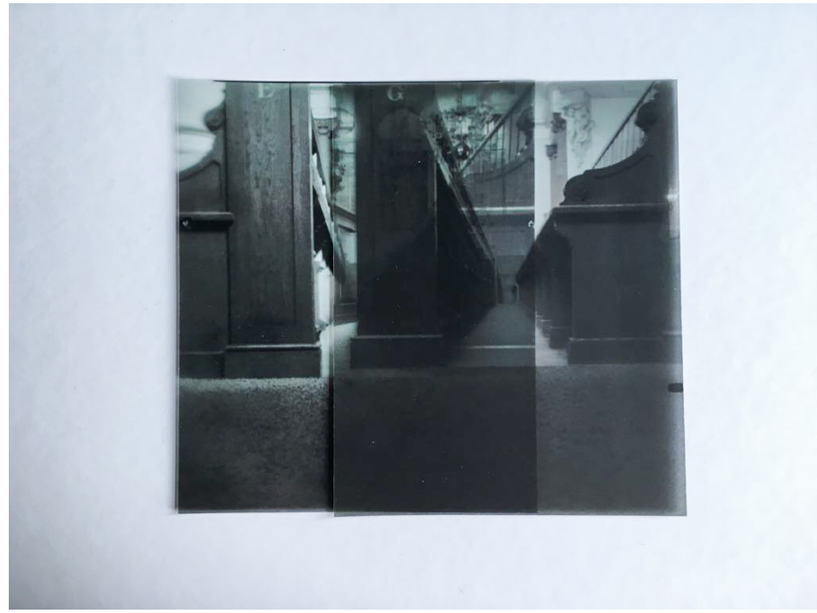


Fig. 51 Magdalena Wierzbicka; print on plexi, juxtaposed; pinhole photography
Intersection 1: 06-LS-1.2/ 08-LS-2
Intersection 2: 09-Lk-1/ 10-LK-2

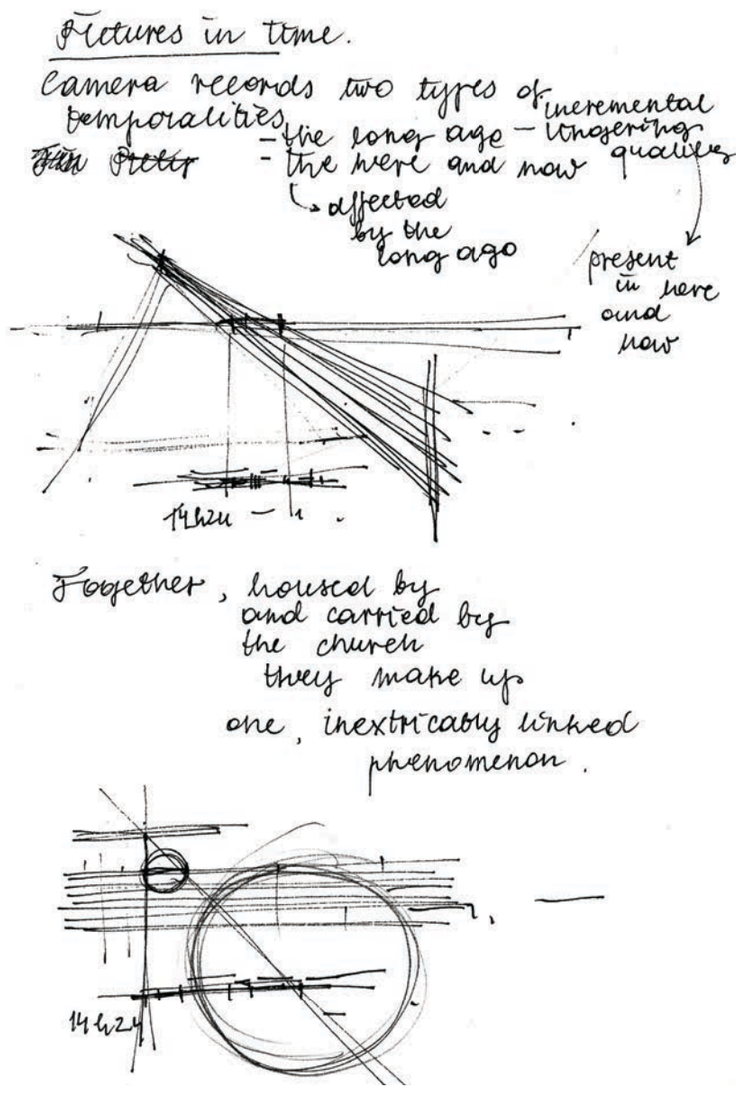


Fig. 52 Magdalena Wierzbicka; Temporalities; journal notes and sketches

28th of March 2019

I changed the settings. The new camera has an opening of 0.3 m. It means that the image should be sharper. However, it also means that less light is allowed to enter the camera. The exposure time Slowly seeping through the hole, the light takes its time to settle, leaving tracing behind.

***

Pictures in time.
The camera records two types of temporalities.
1) *The Long Ago*, narratives manifested by incremental and lingering qualities intrinsic to space. Present in *the here and now.*
2) The here and now, the dynamic landscape of changes.
Affected by *the long ago.*
Together, housed by and carried by the church they make up, one inextricably linked phenomena.

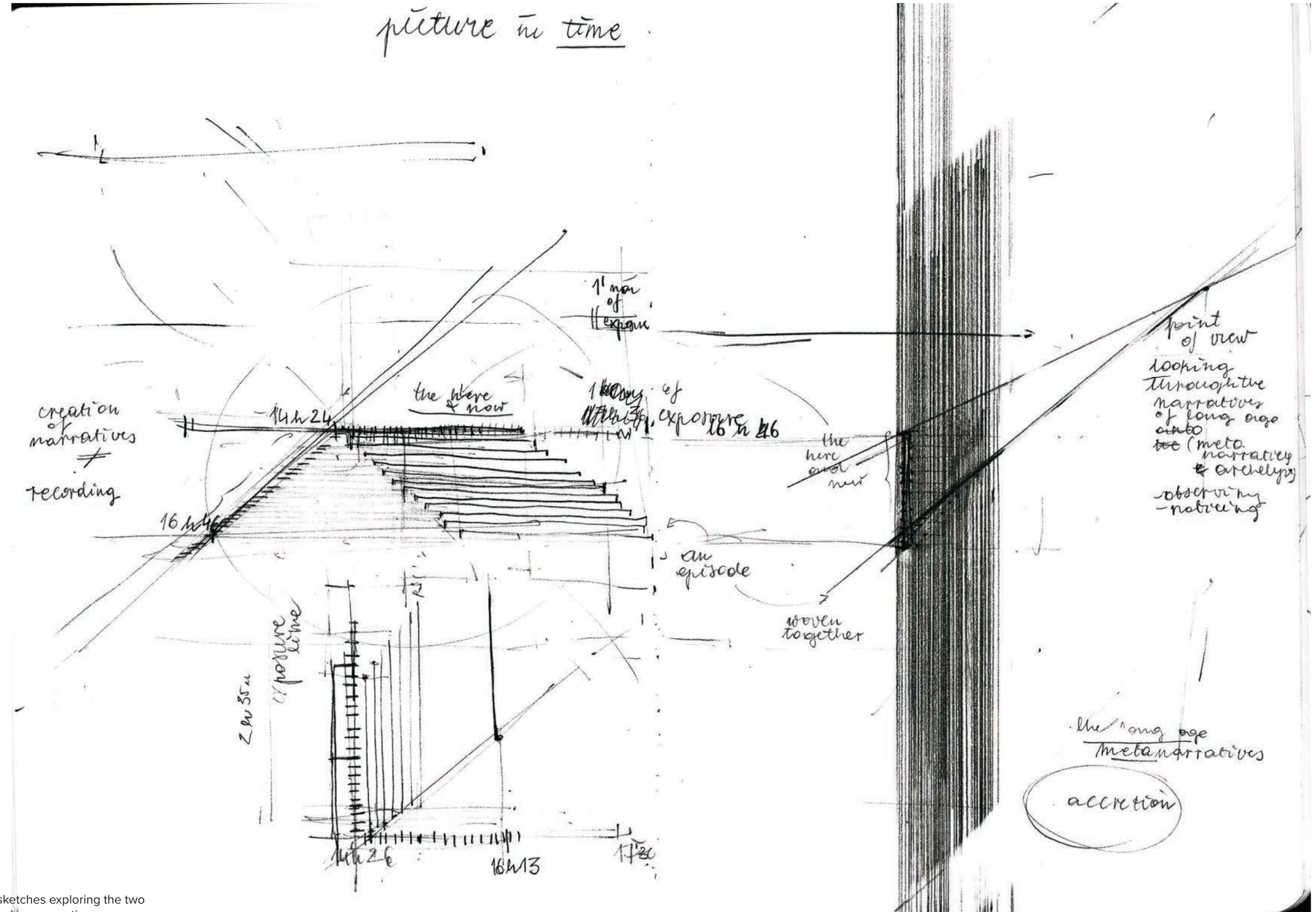
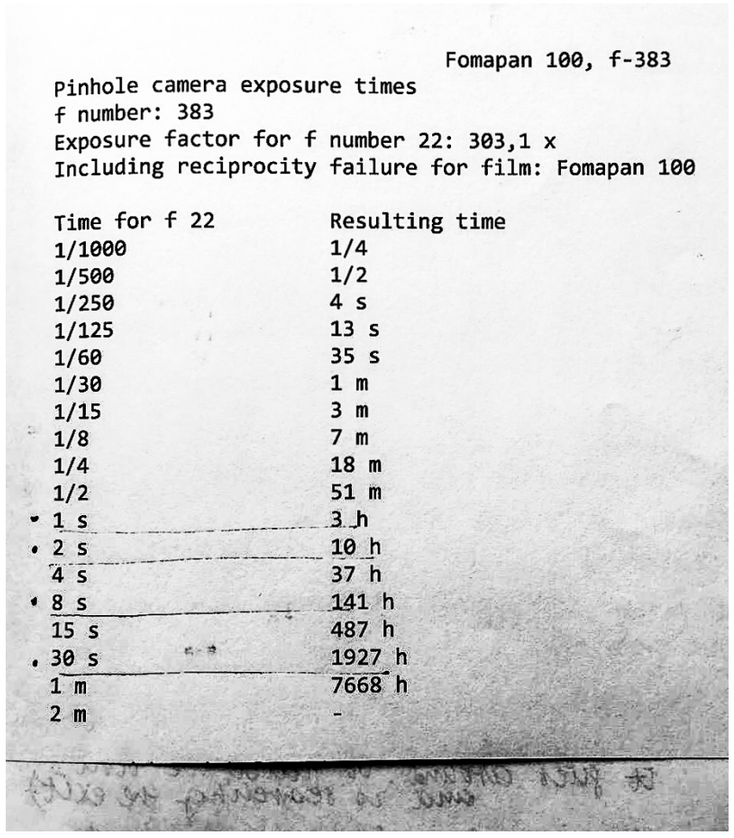


Fig. 53 Magdalena Wierzbicka; Pictures in time; sketches exploring the two temporalities (*the here and now* and *long ago*) and exposure time

Fig. 54 Magdalena Wierzbicka; digital scan, pinhole photography
exp. time: 2h 22 min
12-RS-6

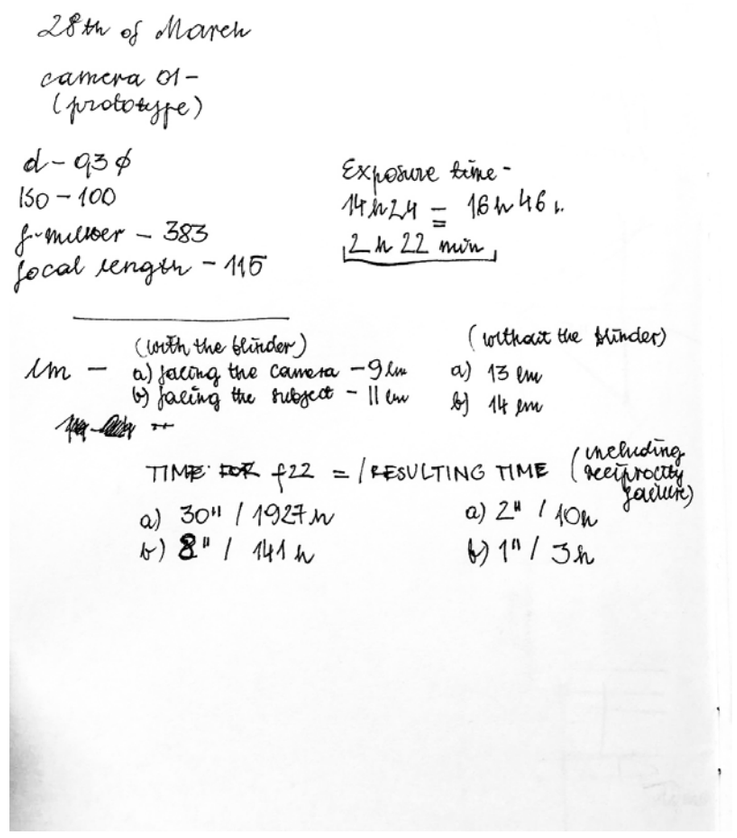


Fomapan 100, f-383

Pinhole camera exposure times
f number: 383
Exposure factor for f number 22: 303,1 x
Including reciprocity failure for film: Fomapan 100

Time for f 22	Resulting time
1/1000	1/4
1/500	1/2
1/250	4 s
1/125	13 s
1/60	35 s
1/30	1 m
1/15	3 m
1/8	7 m
1/4	18 m
1/2	51 m
1 s	3 h
2 s	10 h
4 s	37 h
8 s	141 h
15 s	487 h
30 s	1927 h
1 m	7668 h
2 m	-

Fig. 55 Magdalena Wierzbicka; pinhole exposure times for f number 383



28th of March

camera 01 -
(prototype)

d - 93 ϕ
150 - 100
f-number - 383
focal length - 115

Exposure time -
14h24 = 18h46 i.
=
2 h 22 min

1m - (with the blinder)
a) facing the camera - 9 cm
b) facing the subject - 11 cm

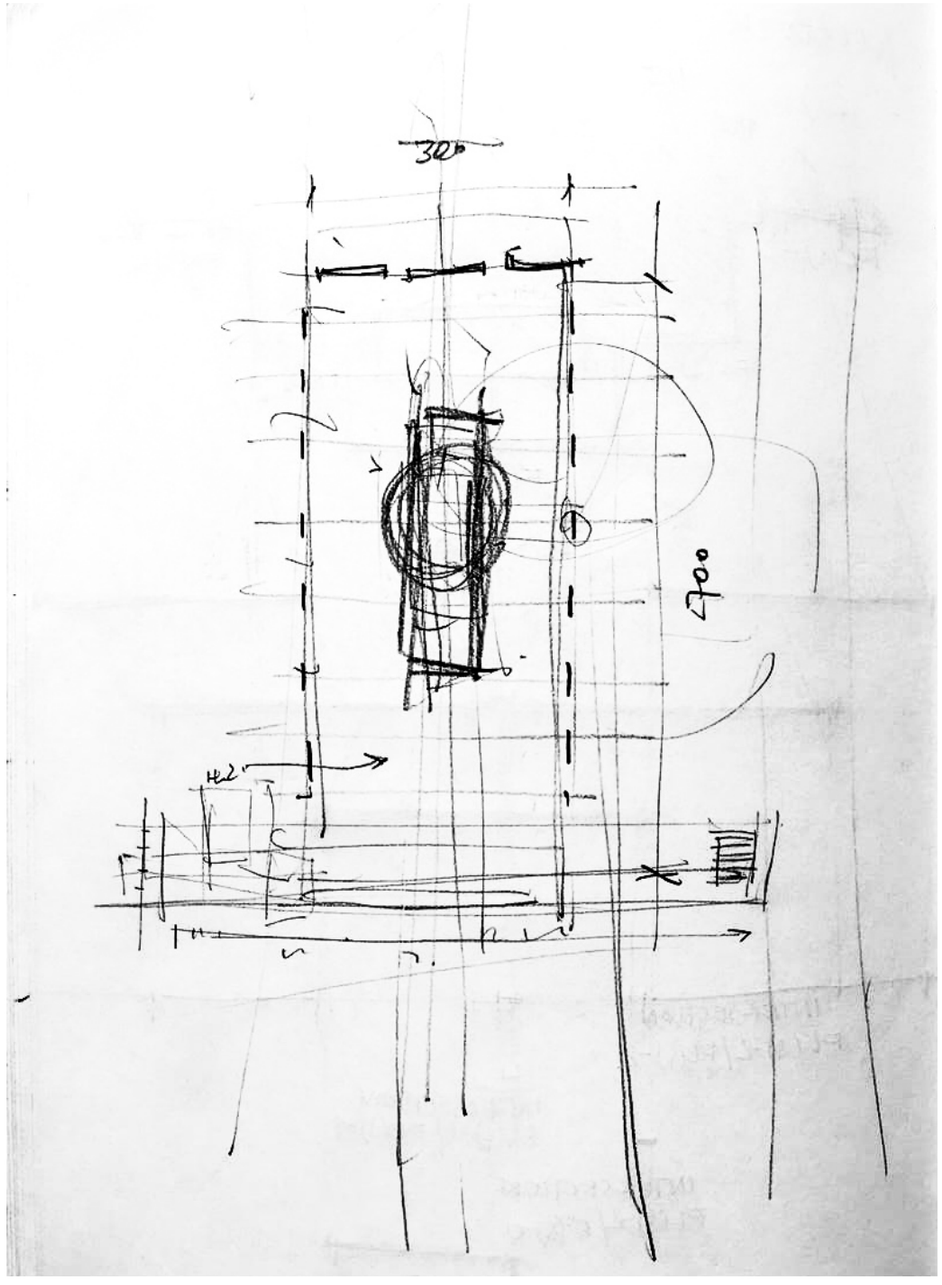
(without the blinder)
a) 13 cm
b) 14 cm

TIME ~~FOR~~ f22 = / RESULTING TIME (including reciprocity failure)

a) 30" / 1927 h
b) 8" / 141 h

a) 2" / 10h
b) 1" / 3h

Fig. 56 Magdalena Wierzbicka; calculations for the image: 12-RS-6



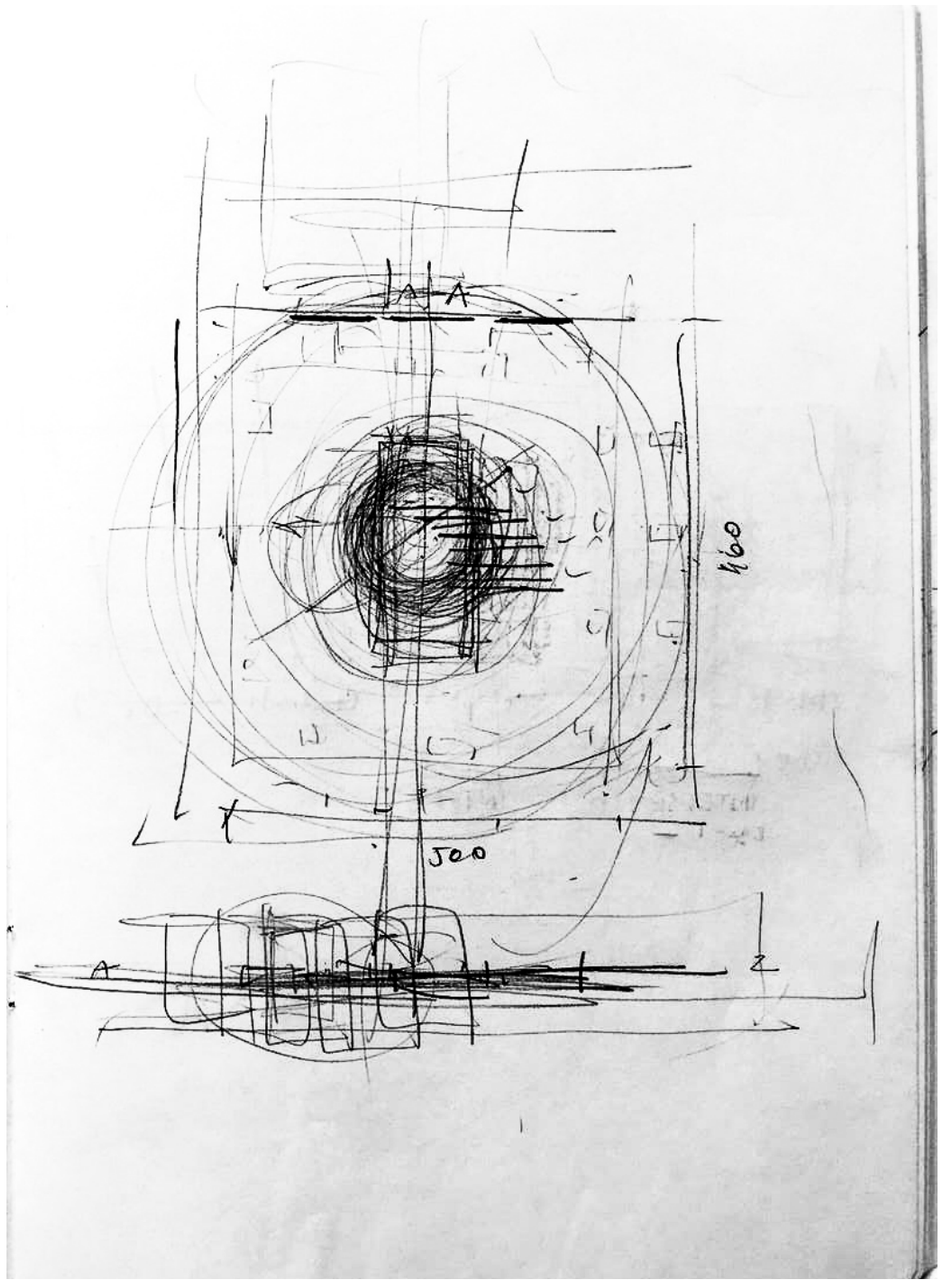


Fig. 57, 58 Magdalena Wierzbicka; sketches exploring the geometry of the space created by the cameras in relation to their position and placement

Fig. 59 David Gill, Series of photographic plates of a comet

„The photographic plate could see more and other than the human eye. (...) Because of the exceptionally long exposure times, the plates revealed the stars that had never been seen before by any method" (Lankford, 1984)

12th of April 2019
(Measuring the unperceivable: e-mail conversation - fragment)

(...) Traditional plans, section and elevations seem to be not efficient to translate the character of the place... how do we then capture the soft parameters, the liquid qualities of space and preserve them? (...) I think about mythological or legendary containers aiming to encompass the non-tangible or unperceivable... Like Pandora's box or the magic lamp (with a genie). However, I don't want to talk about imprisoning. I want to develop a technique which would aim not only to capture, but most of all to observe, try to decipher and measure, and finally, to communicate (present) the discovered qualities. I imagine an archive comprised of calculations, descriptions, drawings, photographs and other hybrid combinations.

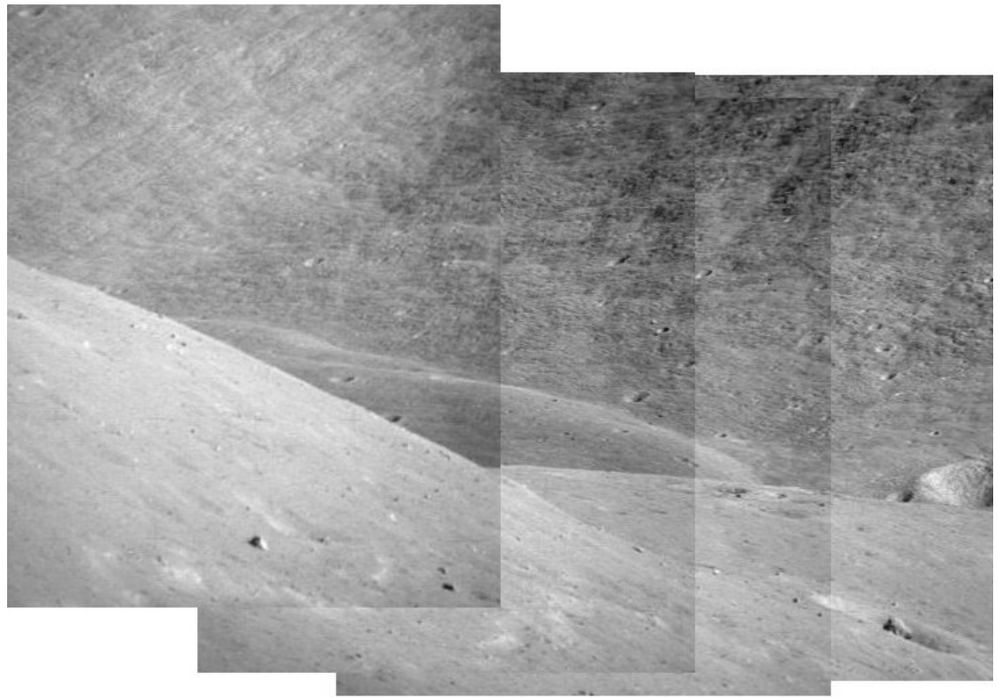


Fig. 60 Assembled image of the Moon, NASA/Apollo 17 crew; 1972

145:01:05 Gene's 500-mm of Hanover and the Scarp on the North Massif (74k)
The frames are AS17-144- 22047 to 22050. Two lobes of the Scarp are visible in the foreground; Hanover Crater is cut by the righthand edge of the image; and the North Massif portion of the Scarp curves to the left from left of Hanover. Assembled by Bob Fry.

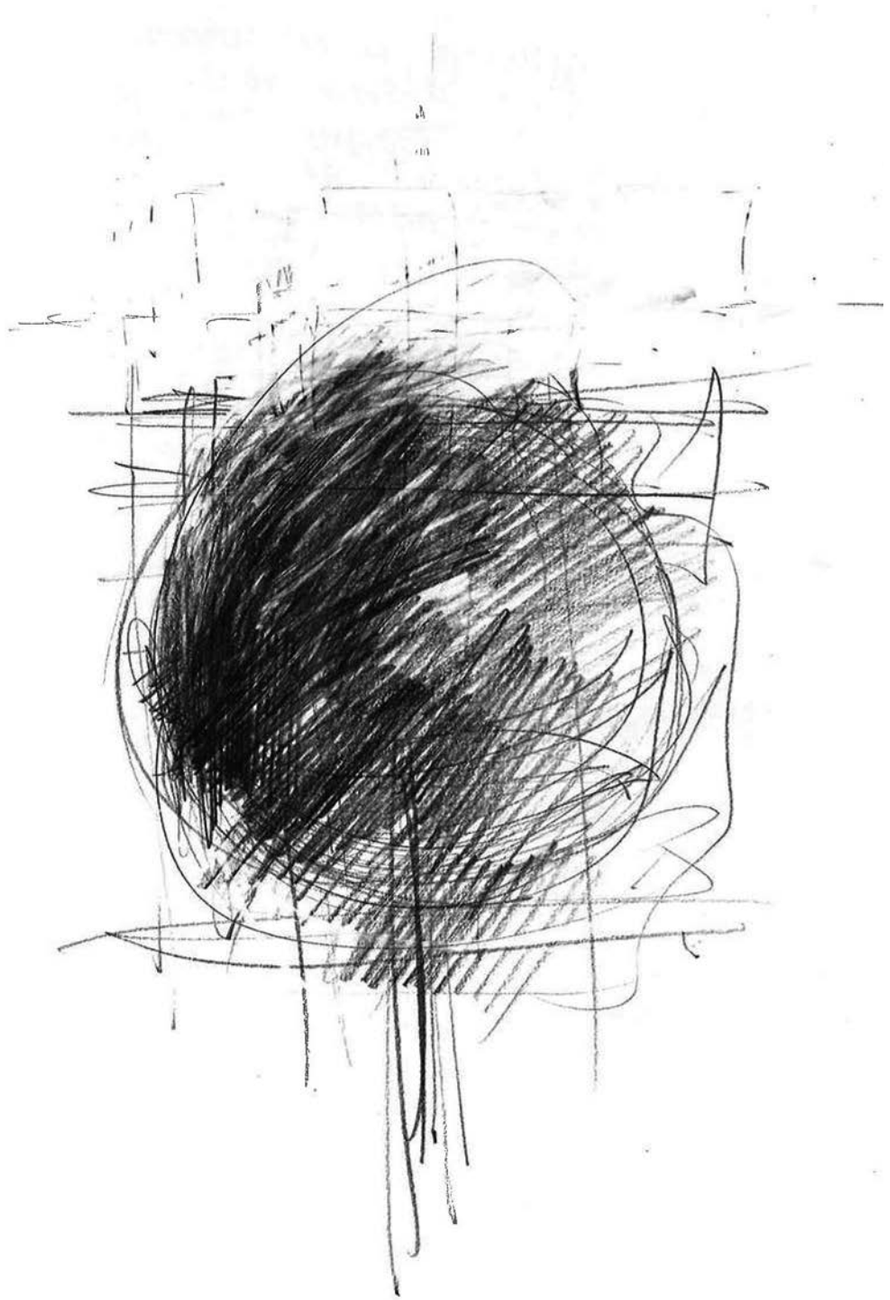
Conclusion

Both of the pictures of the Moon are composites - which means they are constructed out of pieces. However, the first image, the highly realistic (which paradoxically does not have anything to do with reality) feeds our eyes with its glossiness and sharpness. It does not go beyond its mere appearance and behind the surface of the picture, there is nothing to be deciphered. It lacks information and depth and remains superficial in its nature. The aesthetic picture shows our need for the sharpest and the cleanest picture which aspires to be a perfect copy of reality. That is to say, the finest visualisation.

Just opposite, the collage composed of images taken by the Apollo 17 aims to discover something. The crew depict the surface of the moon in order to, later on, reflect on the results. The image is not the end product then, it is a tool via which we can observe the space. Through the contemplation and diligent examination, the image opens up and serves as a source of information. It has a certain density and depth. The spatial qualities unravel along with the time of reading the stratified construction of the image. In this manner, the camera becomes a measuring device. And in combination with written descriptions, drawings and calculations provided by the crew allow looking into space. Shows what is not perceivable by the naked eye; makes the world visible. In other words, what I work towards is not a mere visualisation but visibility.

In the same manner, the picture of the church does not aim to construct a perfect representation (since there is no such). On the contrary to the Blue Marble 2 and the Moon picture, it does not strive for the seamless effect of connections. Moreover, it emphasizes their importance and highlights the relationships between juxtaposed images. The fraction between them may be experienced after meticulous scanning. The spectator is invited to delve into the intersections where the analogue signs have lost in value, and connotation now outweighs denotation. As active spectators, we start to wonder and wander, and draw upon the arbitrariness of any sign.

Powidoki



16th of June 2019

(...) It's quiet... The walls are looking at each other, they are also looking at me. I feel observed, but not by the cameras, but by the church itself. Strangely, I become more aware of the „inside". The walls encompass and serve the liquidness which is filling up the physical boundaries of the place.

The cameras, almost like guards, keep their eyes on their delineated areas. Each of them has its specific point of view; placement and hight according to the hierarchy of the place. They are immobilized yet active-sensitive to every micro-change occurring in the space.

For the here and now, they are partially giving up on their identities, like scribes, meticulously registering the changes. However, they do not only record what's being „said". They translate... Despite being designed as one faithful instrument, each of them is unique, thus each of them will perform the registered in a unique way. Through the collision of different perspectives and collection of the interpretations, we as spectators will be honoured to have a peek into the multilayered accretion of events imprinted in place.

16th of June 2018 (Sundays)

Partially cloudy. The sun shining from the left side of the church.
The lights are off. The main door are closed.
The organ concert has just finished.
The interior contains the "echo" of ~~it~~ still organs.

1m – facing the altar (without the ~10
facing the sun (-1/-) blinder) – 16
facing the door (-1) 12,5
facing the right side (-1) – 15

15 h 59 – the first camera opens
16 h 09 – the last camera opens

30 cameras

ISO 100, Fomapan –
pinhole diameter Φ0,3 m

18 h 24 – the first camera closes
18 h 36 – the last camera closes

Fig. 61 Magdalena Wierzbicka; calculations for the final images: Powidoki

Fig. 62-91 Magdalena Wierzbicka
digital scan, pinhole photography

Img 1-C06; B(S)-0

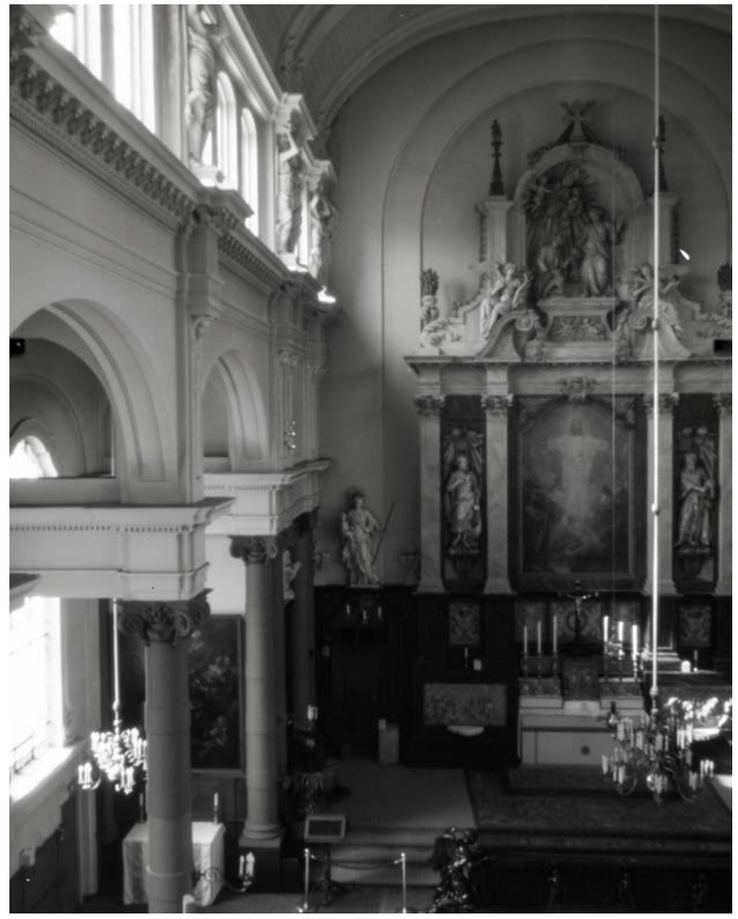
exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 2-C05; B(S)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 3-C09; CHL-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 4-C22; BL(K)-2

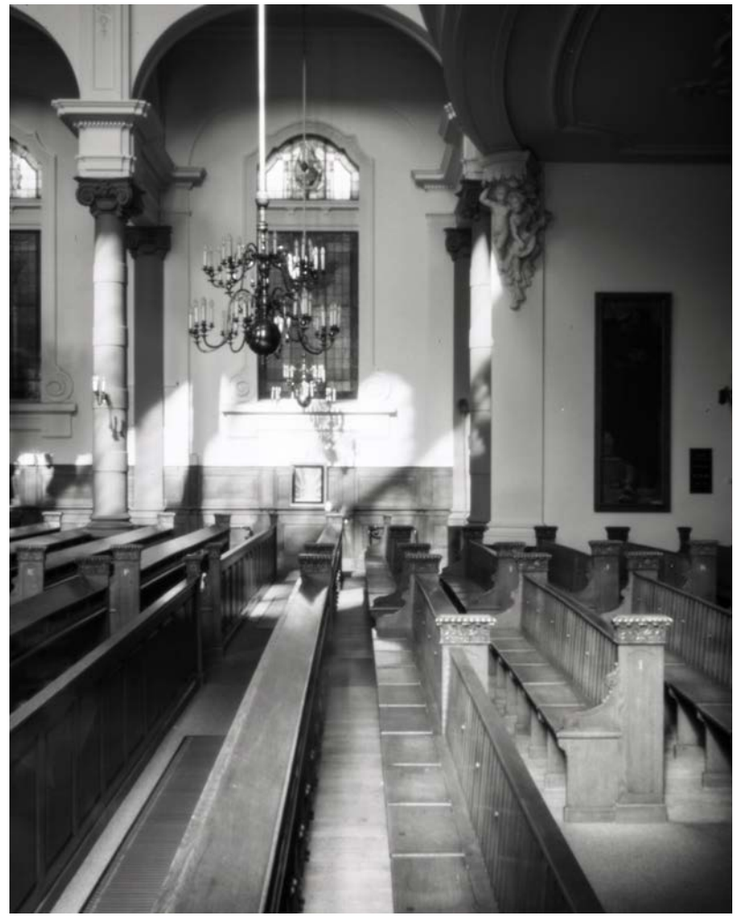
exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 5-C11; BL(S)-3

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

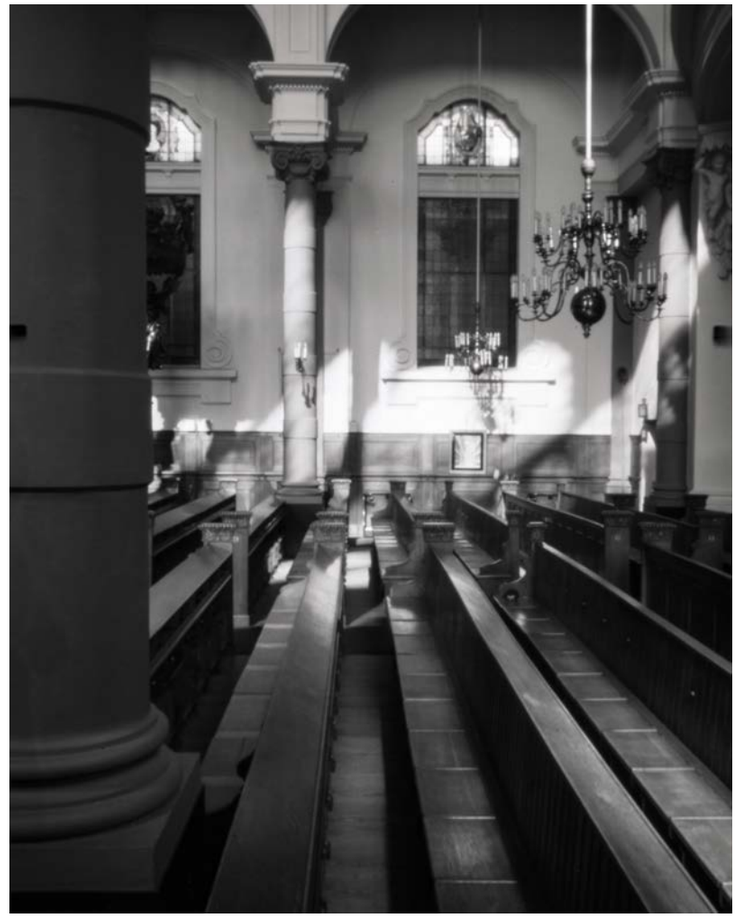
Img 6-C10; L(S)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 7-C17; L(S)-2

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 8-C08; L(S)-4

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 9-C25; L(S)-5

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 10-C24; L(S)-6

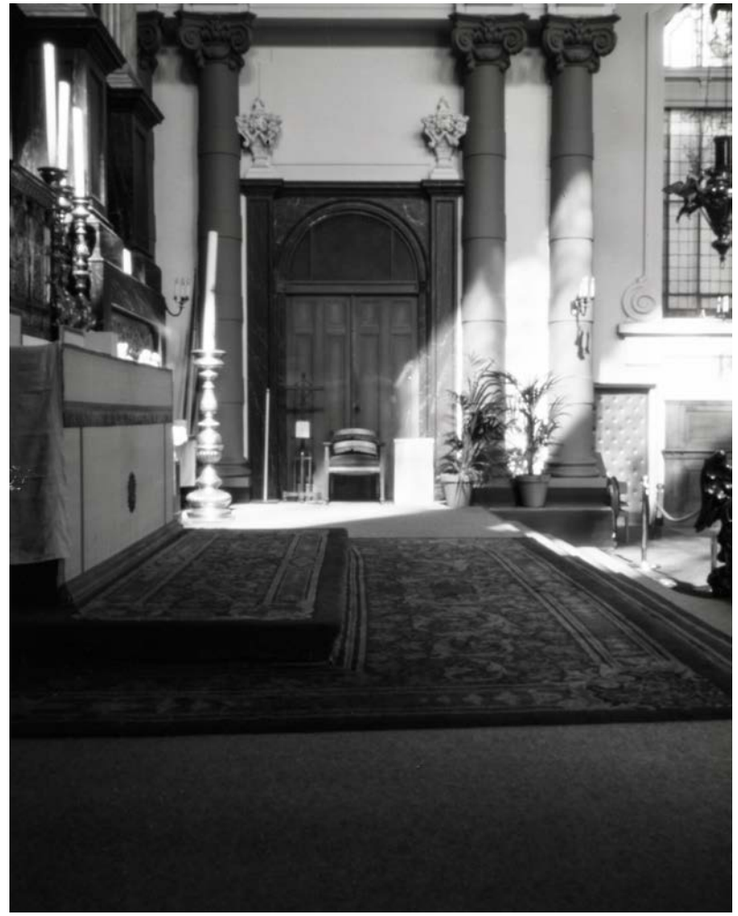
exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 11-C07; FL(S)-4

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

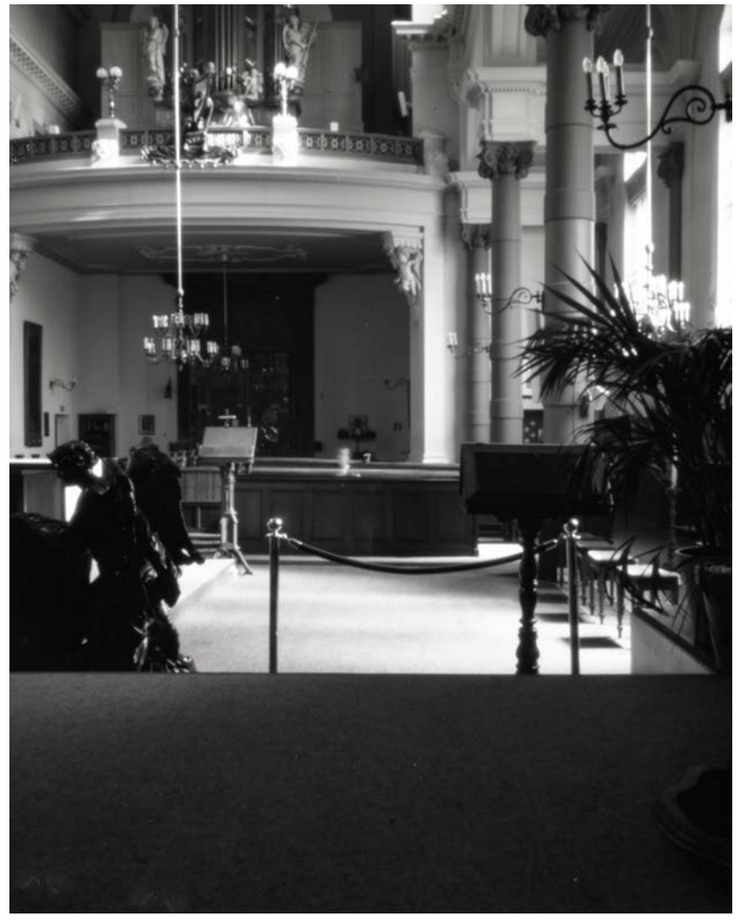
Img 12-C23; FL(S)-3

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 13-C12; FL(S)-2

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 14-C20; FL(S)-1

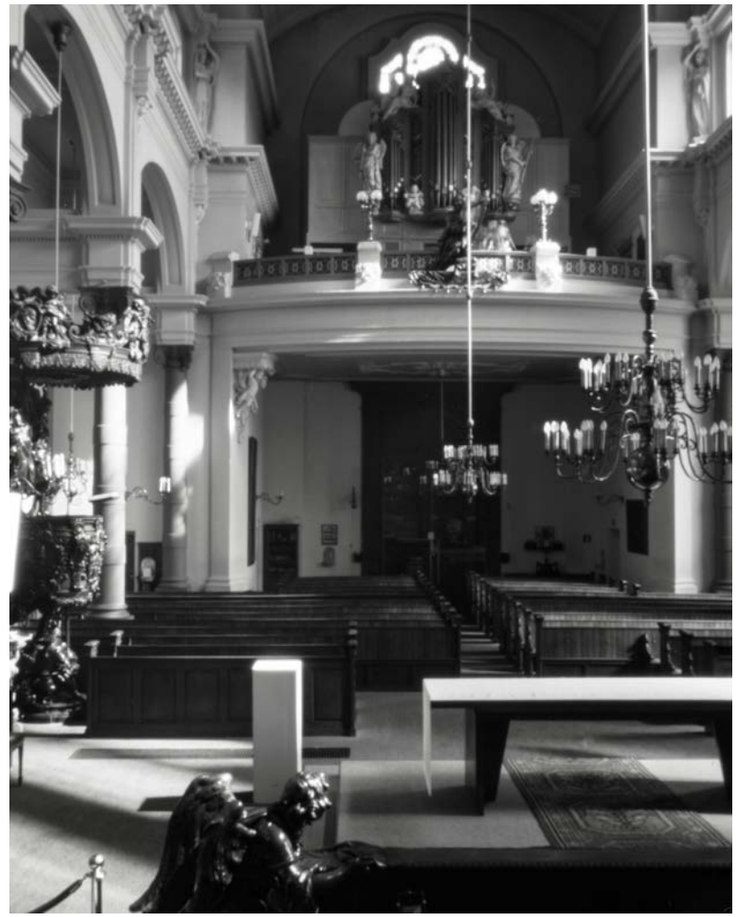
exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 15-C01; F(S)-0

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 16-C06; FR(S)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 17-C18; FR(S)-2

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 18-C03; FR(S)-3

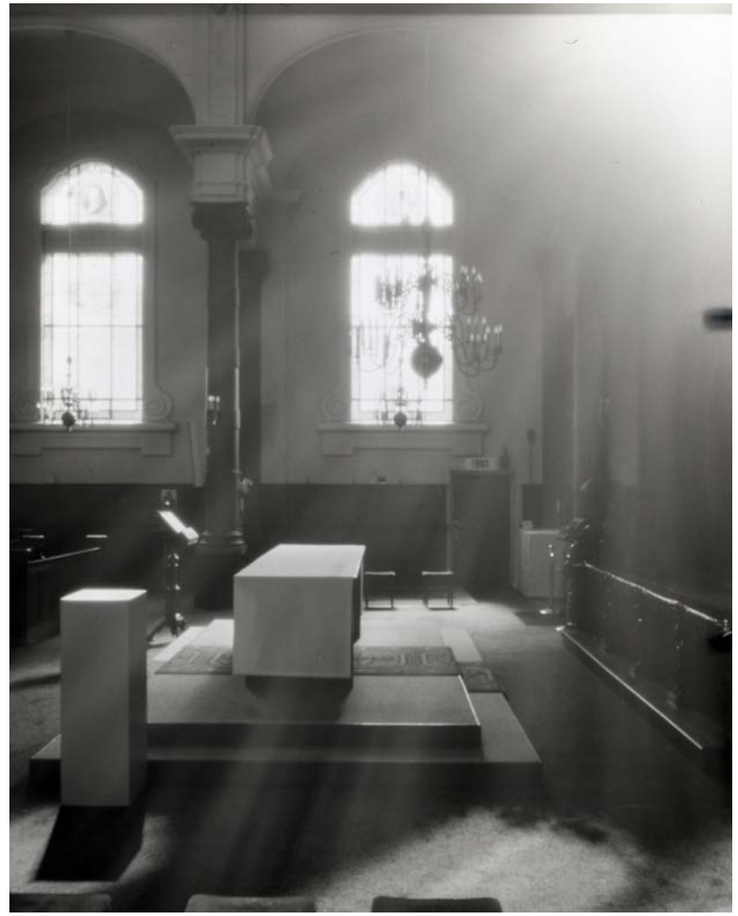
exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 19-C21; FR(S)-4

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 20-C00; R(S)-6

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

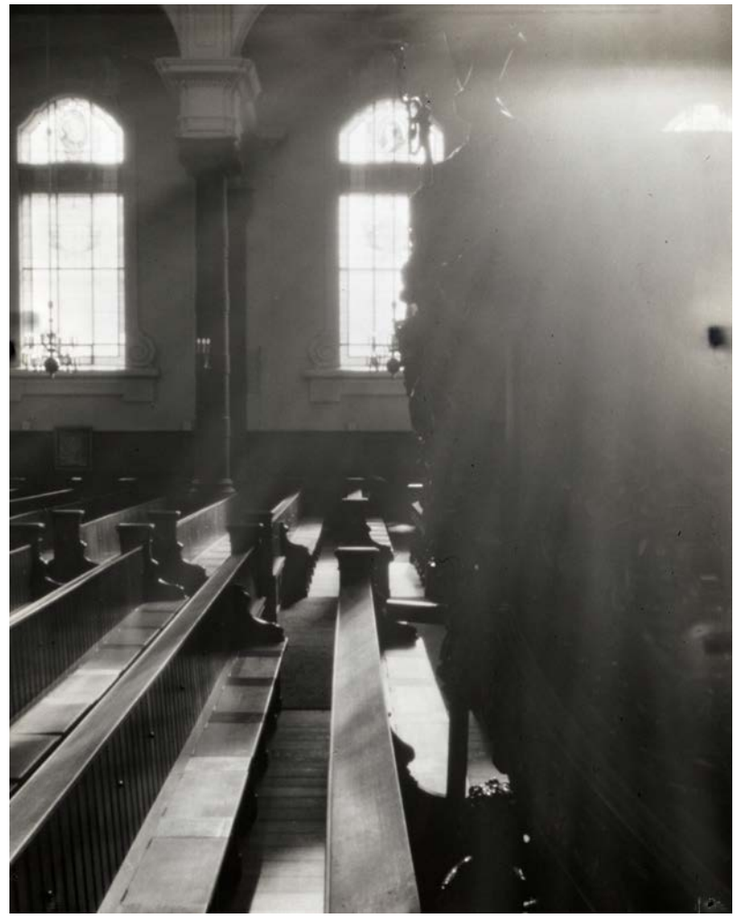


Img 21-C15; R(S)-5

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 22-C29; R(S)-4

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

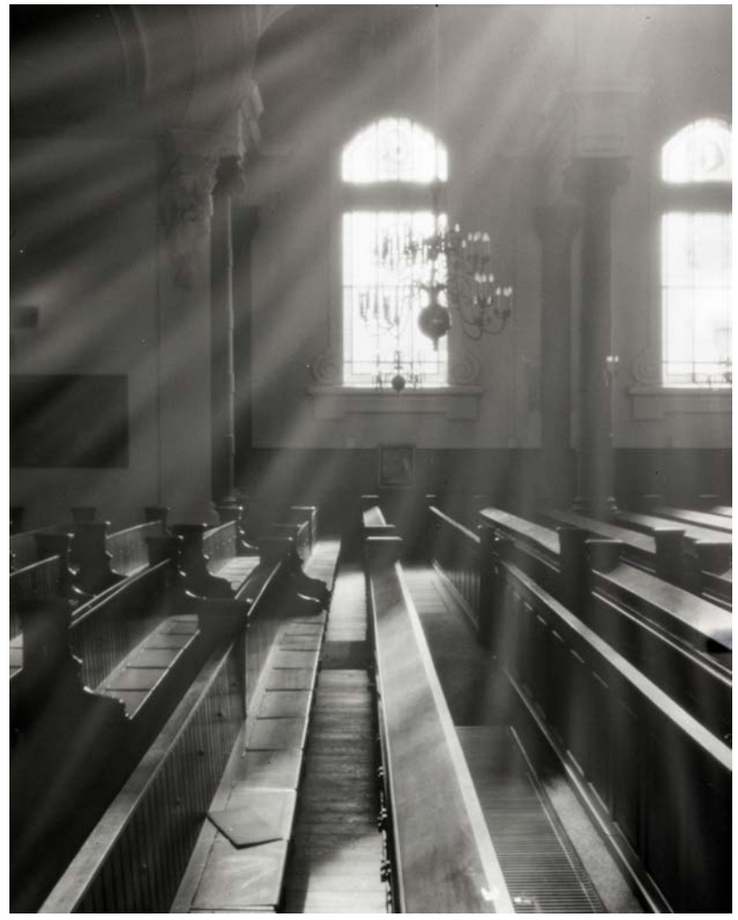


Img 23-C02; R(S)-2

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 24-C11; R(S)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100



Img 25-C27; BR(S)-3

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Seen by itself
Powidoki

Img 26-C04; BR(K)-2

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 27-C14; BR(S)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 28-C26; CHR-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Img 29-C13; B(K)-1

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Composite image (fragment).
Digital assemblage.

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Composite image (fragment).
Digital assemblage.

exp. time: 2h 25 min
pinhole diameter: 0.3mm
f-number: 383
ISO: (Fomapan) 100

Deixis

The subject who *points* demonstrates something; makes it visible and distinguishes something in the eye position. The gesture of pointing corresponds to the sense of *distance*. It indicates without having to capture nor touch. It has a certain theoretical potential and orientation, in the original sense, it leads to something, marks a new path, and does so with particular attention. The cognitive strength of *deixis* manifests itself most clearly in that the shown object presents *itself* independently. It becomes recognizable „as such". Demonstrating/pointing, though it may be done in silence builds a certain cognitive space, where the essential feature is distance (Boehm, 2004).

The church's image presents itself to the spectator by pointing to its own composition of interconnected signs and space in between them. It does so to demonstrate the narratives imprinted in place and to highlight the moments in which the space, in a state of flux, changes its character and presents itself according to circumstances. These uncapturable qualities of aura, or *spirit of the place* as one could call it, are not aimed to be degraded to calculable results nor flatten to mere representation.

The image is a gesture which activates the gaze and shows to the spectator the paths that (s)he can traverse. It serves as communication between the space and the viewer. The camera listens to the voice of the building and through the image allows it to speak.

List of references

Baudrillard, J., (2005) Symulakry i symulacja, Warsaw.

Benjamin, W., (2008) The Work of Art in the Age of Mechani-cal Reproduction, 01 edition. ed. Penguin, London.

Boehm, G., (2014) O Obrazach i Widzeniu, Universitas, Kraków.

Chandler, D., (2017) Semiotics: The Basics, New York: Routledge.

Debord, G., (1996), La société du spectacle. Gallimard, Paris. in: Gandolfi, E., (2006), Spectacular City: Photographing the Future, 01 edition. ed. NAI Publishers, Rotterdam.

Gandolfi, E., (2006), The Image and Its Double, in: Gandol-fi, E., (2006), Spectacular City: Photographing the Future, 01 edition. ed. NAI Publishers, Rotterdam.

Harriers, K., (1988), Voices of Space

Hartwell, E. (2007), Apollo 17: The Blue Marble, [WWW Document], Available at: ehartwell.com, (accessed 17.03.2019).

Hoe, A.S. (2016) Measuring the Heavens: Charles S. Peirce and Astronomical Photography, History of Photography, Taylor & Francis

Frackiewicz, K.,(2019), Walter Benjamin a problem cyfrowej reprodukcji sztuki, [WWW Document], Available at: http://radykalnyslon.org/walter-benjamin-a-problem-cyfrowej-reprodukcji-sztuki/, (accessed 18.03.2019).

Lankford, J, (1984) The Impact of Photography on Astronomy, in Gingerlch, Owen, ed., Astrophysics and Twentieth-century Astronomy to 1950 The General History of Astronomy, vol.4A.

McCarthy, A, (2019) ...image of Tuesday's moon. [WWW Document], Available at: https://www.reddit.com/r/space/comments/arer0k/i_took_nearly_50000_images_of_the_night_sky_to/egmo9s8/, (accessed 25.04.2019).

Mirzoeff, N., (2015), How to See the World. Pelican, Harmondsworth.

Mykicka, E., Między teorią symulakrum a portretem - Polise-mia – czasopismo naukowe [WWW Document], Available at: URL http://www.polisemia.com.pl/numery-czasopisma/nu-mer-12012-8/midzy-teori-symulakrum-a-portretem-portre-ty-anety-grzeszykowskiej-i--portrety-thomasa-ruffa (accessed 17.03.2019).

Norberg-Shulz, C., (1979) Genius Loci: Towards a Phenomenology of Architecture, Rizzoli, New York.

Pierscinski, P., (2002), Exhibition of Ryszard Kaczmarski in Chełm Museum [WWW Document], Available at: http://pinhole.art.pl/, (accessed 25.04.2019).

Seamon, D. (2017), Hermeneutics and Architecture: Buildings-in-Themselves and Interpretive Trustworthiness, in: Janz, B.,(ed.), Place, Space and Hermeneutics, Contributions to Hermeneutics 5, Springer International Publishing AG 2017, Cham.

Sonneson, G., (1989), Semiotics of Photography. The State of the Art, Lund.

Sontag, S., (1973) On Photography, New Ed edition. ed. Pen-guin, London.

Raizman, N., (1998) Baudrillard, Postmodernism, and the Reinforcement of Power [WWW Document], Available at: http://www.cyberart-sweb.org/cpace/cpace/theory/baudrillard/raizman.html (accessed 17.03.2019).

Vassallo, J., (2017) Seamless: Digital Collage and Dirty Realism in Contemporary Architecture. University of Chicago Press, Zurich.

Wesseling, J., (2017) The Perfect Spectator: The Experience of the Art Work and Reception Aesthetics. Valiz/vis-à-vis, Amsterdam.

List of illustations