

Nanopublication – Facade Composites Reach Toward Fidelity, Not Loss

by Arnaud Quercy

The line runs between the codex/invariant machinery, which the source confirms cleanly, and the loss-requirement claim, which meets a case celebrated precisely for approaching fidelity rather than rupture – leaving open whether the years of discarded exposures count as the loss the framework requires.

WHAT THE SOURCE SAYS [1]

For over two decades, Markus Brunetti and Betty Schöner have photographed European churches and basilicas in meter-by-meter detail, sometimes returning to the same site seven times over nineteen years, then digitally layering thousands of exposures into a single composite image with corrected one-point perspective – straightening the natural convergence we'd see standing in front of the building. The gallery frames the result as exceeding what any single photograph, however high its resolution, could achieve: a synthetic, monumental view of a facade we never actually experience in real life.

WHERE THE LENS GRIPS

P3/P3a grip cleanly: the facade's proportions, ornament, and geometry survive as the physical invariant across the transliteration from thousands of raw exposures to one composite print. P14's formal level also grips – the systematic method (meter-by-meter capture, layering, perspective correction) is precisely the kind of rule-system that must be 'articulable on demand,' and the article articulates it explicitly.

WHERE IT BREAKS

P13 (Generative Loss) meets real resistance. The framework claims creation requires irreversibility – that a lossless, 1=1 passage produces only 'recognition, comfort, no event.' But the article frames Brunetti's achievement in the opposite direction: the multi-year synthesis corrects the oblique distortion we normally see, and the celebrated result 'exceeds the possibilities of any single photograph, even at the highest possible resolution' – an accumulation toward completeness and fidelity, not a productive rupture. This slips IF one reads the composite

as approaching a lossless ideal (the wonder being fullness, not jolt); it holds IF one reads the years of selection, layering, and omission of discarded exposures as themselves an irreversible, structuring loss that makes the impossible view possible. The article gives no basis to settle which reading is intended.

PROPOSITIONAL GRID [2]

Read this grid. “Not evaluated” does **not** mean the source has nothing to say about that proposition. It means **the reading did not instruct it**. That is not a result, and it counts in no denominator. A silence, by contrast, is a finding: the reading touched the proposition without concluding, or noted its absence itself.

Evaluated

proposition		audit status	relational verdict
P3	Invariants	not audited	evidence-for
P3a	Double Structure of the Invariant	not audited	evidence-for
P13	Generative Loss	not audited	pressure-against
P14	The Codex as Overture	not audited	evidence-for

Not evaluated (33) – P1, P2, P4, P5, P6, P7, P8, P9, P10, P11, P12, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Bounded – taxonomy of the August 2026 pass, predating the move to relational verdicts. Kept as metadata: the gap between the two forms is data, not residue. This reading’s judgement is in the grid above.

Reading of 2026-05-12 · model claude-sonnet-5 · source 5,650 chars · 2 attempt(s)

FIRST PASS – KEPT AS WRITTEN

Reading produced by the T50 RSS pass, before the boundary lens. It is reproduced UNCORRECTED. Keeping it is the point: without it, a changed title is just a changed title – with it, what the second pass refused becomes legible.

Brunetti and Schöner's practice—traveling in a converted firetruck that functions as a mobile photo lab—is itself a codex made visible: the constraint of the medium (the firetruck, the on-site darkroom, the immediate processing) shapes every emission. This is not romantic constraint; it is structural. The codex determines what can be photographed, how, and when. The *ouverture* is the landscape, the light, the architecture—each site diffracts the method differently. By making the apparatus mobile and visible, they engineer diffraction at the level of production itself. The receiver sees not just the photograph but the trace of the codex's encounter with the site. The method becomes part of the work's intentional invariant.

T50 RSS assessment · 2026-05-12 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] Markus Brunetti's Monumental Photos Venerate European Ecclesiastical Landmarks. Colossal, 2026-05-12. <https://www.thisiscolossal.com/2026/05/markus-brunetti-facades-europe-churches-facades-architecture/>
- [2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

Claim type	boundary reading
Voice	third person analysis
Epistemic status	bounded grip
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 2 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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