

INTERPRETATIVE While the archival productions can be compared and interpreted by the public, the documenting subject is able to interpret each of them based on their reaction, like based on what they like and what they don't like (e.g. art curators and other vane people enjoy the drawings while disliking the photo project which is in turn enjoyed by scientist but not really by humanist until they are told about the final architecture which is really disliked by architect etc.).

SEEKING While humans with their technology construct again their babilonic towers, the documenting subject proceeds in the planning of his Noah-like ark as a way to counter rescue the former ambition and possibly transmits this seed and cargo of potentials to a future time and a promised land, a mountain which the documenting subject has yet to find.

PROGRESSIVE Rather than developing a plan to document reality all in one, the documenting subject has started with one single focus from which he has later built up, adding new perspectives going along with the first one. These new perspectives have gradually amplified this focus from the self to its most utter surroundings.

PIONEERING While the mass follow one another in the most conventional streams created for them by commercial and political corporations, the documenting subject attempts to open up and explore new paths, documenting silently his discoveries not to reduce them in new main streams.

MASOCHIST In the total commodity of today's technically comforted society, this project have a level of heaviness which allows the documenting subject to have the right gravity to reflect about our human condition.

PROMPT The documenting subject is rather prompt to fulfill is task, no last minute work but always well prepared in advance with enough time to process it thoroughly.

GENUINE As humans' imagination is becoming more and more manieristic and disconnected with nature, processing representations of representations, the drawing of ideas attempts to maintain an actual link to reality itself and from it get inspirations, avoiding any active consumption of already fiction disconnected to any reality as it is more the case.

SUBVERSIVE As chairs and benches in public spaces are most conventionally located for people to rest and for decoration without much consideration of the view as in traditional Chinese gardens, the documenting subject often seats in positions and places like garbage bins that are not really meant for seating but provide an interesting perspective point.