FLUX WIKI

COMPLETE FIELD MANUAL

flux.dantesisofo.com/wiki/

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WHAT IS FLUX

FLUX is an open photographic protocol for publishing life in chronological sequence.

Photographs are preserved in the order they were made.

The archive is the artwork.

CORE SENTENCE

> You cannot make the same photograph twice.

This is the foundational statement of FLUX.

The light changes.
The body changes.
The street changes.
The photographer changes.
The world is always in flux.

Each photograph is a fragment of becoming.
Each issue is a record of movement through time.

WHAT FLUX IS NOT

FLUX is not a portfolio.
FLUX is not a social platform.
FLUX is not a feed.
FLUX is not a gallery.
FLUX is not about selecting the best photographs.

FLUX is a protocol.

A protocol runs regardless of how the photographer feels on a given day.
A protocol does not have aesthetic preferences.
A protocol produces output and moves on.

THE SYSTEM

FLUX collapses the distance between making, organizing, publishing, and archiving into a single repeatable workflow.

The photographer walks.
The photographer photographs.
The system does the rest.

The archive grows continuously.
Each session adds to the record.
Nothing is reorganized.

Nothing is backdated.
The sequence is permanent.

THE INVITATION

FLUX is not a closed archive.

The protocol page in every FLUX issue contains a QR code pointing to the public generator. Any photographer who scans it can run the same protocol on their own photographs, generate a complete issue, and submit it to the public FLUX catalog.

The personal archive and the community catalog share a protocol but occupy separate namespaces. The personal archive is one photographer's lifelong chronological record. The catalog is an open collection of issues made by photographers who chose to participate.

The invitation is structural.
The QR code is always there.
The protocol belongs to anyone who uses it.

PHILOSOPHICAL FOUNDATION

Heraclitus

The root of FLUX is Heraclitus:

> You cannot step in the same river twice.

Applied to photography:

> You cannot make the same photograph twice.

The photographer enters the stream of becoming.
Each walk is different.
Each frame is unrepeatable.
Each day is new.

Becoming and Being

The world is always becoming. Everything moves.

When photographing:

- time slows down
- self-consciousness disappears
- awareness heightens
- the body becomes present
- the senses open

So FLUX contains a paradox:

> The photographer enters becoming in order to experience being.

The world changes. The photograph preserves the encounter.

Life Affirmation

FLUX says yes to:

- the street
- chaos
- imperfection
- movement
- repetition
- ordinary life
- daily practice
- walking
- seeing
- becoming

FLUX rejects perfectionism.
It affirms life as it is.

THE OBJECT

A FLUX issue should feel:

- cheap and immediate
- reproducible
- disposable and archival simultaneously
- bureaucratic and poetic
- automatic and handmade

The contradiction is deliberate:

> Disposable and permanent.

Cheap paper. Preserved time.

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PROTOCOL

FLUX is an open photographic protocol for publishing life in chronological sequence.

The goal is not perfection.
The goal is continuous seeing.

PRINCIPLE

YOU CANNOT MAKE THE SAME PHOTOGRAPH TWICE.

The light changes.
The body changes.
The street changes.
The photographer changes.

Each photograph is a fragment of time.
Each issue is a record of becoming.

METHOD

1. Walk.
2. Photograph what is in front of you.
3. Use a simple camera.
4. Work quickly.
5. Do not overthink.
6. Keep the photographs in chronological order.
7. Publish the sequence.
8. Move on.

STEP_01 — CAPTURE

```
CAMERA:     any camera
FILE TYPE:  small JPEG recommended
COLOR MODE: high-contrast monochrome
PURPOSE:    preserve immediacy
```

Move quickly.
Do not hesitate.
Photograph what is in front of you.

STEP_02 — SELECT

Select quickly.

Do not:

- overedit
- oversequence
- overanalyze
- search for perfect frames

Work from small thumbnails and contact sheets.
The goal is not perfection. The goal is continuous seeing.

STEP_03 — SEQUENCE

Preserve chronological order.
No manual rearranging.

The sequence is built from real movement through time.
The order of capture is the structure.

STEP_04 — GENERATE

The system automatically:

- generates the publication
- generates the contact sheet
- generates the metadata manifest
- creates the printable issue

No manual layout required.

STEP_05 — PRINT

Print double sided.
Stack pages.
Align edges.
Staple left side using cover marks.

Cheap reproduction is encouraged.
The issue is not precious.
The issue is evidence.

STEP_06 — ARCHIVE

Store issues chronologically.
Preserve issue numbers.
Make publicly accessible.

Print.
Distribute.
Download.
Reproduce.

WHAT THE PROTOCOL ENFORCES

The protocol is not optional in the following:

— **Issue length.** A canonical FLUX issue contains 36 photographs.
— **Chronological order.** Photographs are always presented in the order they were made.
— **Issue numbers.** Once assigned, permanent. Never reused. Never reassigned.
— **Frame numbers.** Sequential within the issue. Gaps are acceptable. Renumbering is not.
— **Metadata.** Timestamps, GPS coordinates, camera settings are surfaced, not hidden.
— **Blank back cover.** Always blank. Not a place for colophons or credits.
— **Protocol page.** Appears in every issue. Never omitted.
— **Protocol QR code.** Points to the public generator. Required. Never omitted.

THE 36-FRAME CONSTRAINT

36 photographs = 1 FLUX issue.
1 FLUX issue = 1 roll of film.

The 36-frame constraint comes from the standard 35mm film roll.
FLUX uses digital tools, but preserves a physical photographic limit.
The constraint creates rhythm, cohesion, printability, and completion.

A roll of film ends. A FLUX issue ends.
The limit is the structure. The structure is the work.

Historical note: The FLUX system previously operated at 50 photographs per issue (Dante Sisofo's personal archive, 2024–2025) and an early public generator prototype specified 15 photographs. Neither count is part of the canonical protocol. 36 is the locked standard for all current and future FLUX issues — personal and public.

CANONICAL VISUAL LANGUAGE

The canonical FLUX protocol prioritizes high-contrast monochrome output.

This is a structural decision, not an aesthetic preference:

— Strengthens archive cohesion across issues and years
— Optimizes for laser-print reproduction on standard office hardware
— Eliminates post-processing friction

— Emphasizes light, form, and time over color information
— Creates a unified visual language across all issues and contributors
— Supports rapid publishing without additional workflow steps

The canonical FLUX archive is monochrome.

Alternative workflows may exist outside the canonical protocol. The protocol does not prohibit color. It does not prioritize it.

WHAT THE PROTOCOL DOES NOT ENFORCE

— Camera model (any camera is acceptable)
— Subject matter (the photographer decides)
— Title (optional and subordinate to the issue number)
— Frequency (daily is ideal, but FLUX does not enforce a shooting schedule)

END_OF_PROTOCOL

Create your own FLUX issue:
https://flux.dantesisofo.com/generator/

FLUX_PROTOCOL_v1.0 — flux.dantesisofo.com/wiki/protocol/

FIELD ASSIGNMENTS

A field assignment is a constraint. A rule set. A protocol that runs whether or not the photographer feels ready, inspired, or certain.

The assignment activates. The photographer follows.

Each assignment produces a standard FLUX issue: 36 chronological photographs, 44-page PDF, 6×6 contact sheet, manifest.

HOW TO USE

Select an assignment. Execute it exactly as written. Do not modify the constraint mid-session. Do not extend or shorten the duration. Do not re-enter a location you have left.

When the session ends, process immediately. Generate the FLUX issue. Do not wait.

The assignment is complete when the issue is published.

ON CONSTRAINTS

Constraints are not limitations. They are generators.

A photographer with no constraint has infinite options and makes infinite compromises. A photographer with a constraint has one job: execute the rules and return with 36 frames.

The best constraints are physical, not aesthetic. They govern where the body goes, not what the eye looks for. When the body is constrained, the eye is freed.

> You cannot make the same photograph twice.

TRANSIT

Assignments defined by SEPTA infrastructure. The system is the location.

FLUX_FIELD_ASSIGNMENT_002 — BROAD STREET LINE

Constraint: Ride the entire Broad Street Line from end to end — Fern Rock to AT&T Station — without exiting.

Focus: transit ritual — underground movement — waiting — isolation — public infrastructure — faces in transit

Rules: - no exiting the train or platforms until the final terminus - platforms and train interiors only - continuous ride — do not break the journey - no re-shooting the same subject

Output: 36-frame chronological transit sequence — FLUX issue

The Broad Street Line is one of the oldest subway lines in the United States. Each station is a different light condition, a different tile pattern, a different character. The constraint eliminates location choice entirely. You are already where you need to be.

FLUX_FIELD_ASSIGNMENT_004 — SUBTERRANEAN PHILADELPHIA

Constraint: Move through Philadelphia entirely underground — SEPTA concourses, tunnels, and transit corridors — for one full session.

Focus: tunnels — concourses — escalators — fluorescent light — hidden infrastructure — underground movement — compression

Rules: - avoid surface walking at all costs - remain inside transit corridors and underground passages - embrace low light and motion blur — do not compensate for it - when forced to surface, re-enter underground as quickly as possible

Output: underground visual archive — 36-frame FLUX issue

The city has a second geography below its surface. Fluorescent light at high ISO is not a technical failure. It is an honest record of what underground infrastructure looks like.

FLUX_FIELD_ASSIGNMENT_005 — WINDOW PROTOCOL

Constraint: Photograph only through train windows on the Market–Frankford Line for one full end-to-end ride.

Focus: reflections — abstraction — compression — speed — layered realities — motion blur — glass as medium

Rules: - no platform shooting — windows only - imperfections embraced: smudges, scratches, interior reflections - do not clean the window - shoot continuously through all light conditions

Output: abstract chronological transit sequence — 36-frame FLUX issue

The glass is not an obstacle. The glass is the lens. The Market–Frankford Line moves above and below ground — the tunnel section (near black, reflection-dominant) and the elevated section (open city, compression of depth) are two different assignments within one ride.

MARKETS

Assignments defined by Philadelphia's commercial and cultural market spaces.

FLUX_FIELD_ASSIGNMENT_001 — READING TERMINAL RUSH

Constraint: 1 continuous hour inside Reading Terminal Market during lunch rush (11:30 AM – 1:30 PM).

Focus: density — gesture — labor — movement — compression — human flow — transaction

Rules: - no leaving the market for any reason - no image review unless technically necessary - move continuously — no standing still at a single stall - trust instinct over deliberation - prioritize rhythm over isolated perfect shots - work close

Output: 36 chronological photographs — FLUX issue — contact sheet — manifest

Reading Terminal is one of the densest public spaces in Philadelphia. Lunch rush compresses that density to its maximum. The assignment trains the photographer to work inside chaos rather than around it.

FLUX_FIELD_ASSIGNMENT_022 — SOUTH PHILADELPHIA MARKET PROTOCOL

Constraint: 1 continuous hour inside South Philadelphia's open-air market corridors and commercial streets.

Focus: labor — transaction — density — immigrant culture — repetition — street commerce — human exchange — neighborhood economy

Rules: - remain inside the market zone - no staged portraits - movement prioritized over static observation - work close and quickly - the transaction is the frame — not the product

Output: 36-frame chronological market archive — FLUX issue — contact sheet — manifest

South Philadelphia's market corridors are working infrastructure, not spectacle. Labor close-up: hands exchanging money, produce being sorted, boxes being broken down.

FLUX_FIELD_ASSIGNMENT_023 — CHINATOWN PROTOCOL

Constraint: 1 continuous hour inside Philadelphia Chinatown. No leaving, no re-entering.

Focus: signage — compression — rhythm — layered pedestrian movement — color translated to monochrome — cultural atmosphere

Rules: - remain inside Chinatown boundary - no leaving and re-entering - photograph continuously without pause - reflections, steam, windows, and layering strongly encouraged

Output: chronological Chinatown field sequence — 36-frame FLUX issue

Chinatown is a density problem and a light problem and a language problem. None of these are obstacles. They are the assignment.

FLUX_FIELD_ASSIGNMENT_024 — CHINATOWN NIGHT PROTOCOL

Constraint: Photograph Chinatown only after sunset. No flash.

Focus: artificial light — neon — shadows — isolation inside density — cinematic atmosphere — the night city

Rules: - no flash — available artificial light only - do not correct for darkness — underexposure is not failure at night - embrace darkness and imperfect exposure - apply nighttime logic, not daytime logic

Output: nocturnal FLUX archive — 36-frame issue

The same block at night is a different assignment. Neon and fluorescent mix. Shadows contain people. The darkness is part of the frame.

FLUX_FIELD_ASSIGNMENT_025 — ITALIAN MARKET WALK

Constraint: Walk the full Italian Market corridor from Ellsworth to Wharton. No backtracking.

Focus: produce — labor — generational business — street texture — ritual commerce — neighborhood identity — the market as living archive

Rules: - no backtracking - remain inside the market corridor - photograph people and objects equally — neither is more important

Output: market documentary sequence — 36-frame FLUX issue

The Italian Market is one of the oldest continuously operating outdoor markets in the United States. The surfaces alone constitute a century of use.

FLUX_FIELD_ASSIGNMENT_032 — ERIC'S CHALLENGE

Constraint: Reading Terminal Market. Full operational day — open to close. No leaving. Protocol runs until 36 frames are made.

Focus: endurance inside density — the market as complete world — labor shift changes — transformation of a single space from morning to close

Rules: - arrive before the market opens - do not leave until closing - 36 frames may be made at any point — but the photographer stays the full duration regardless - no image review until the session ends and you have left the building - document the market's transformation: setup, rush, afternoon, close

Output: full-day market archive — 36 chronological frames — FLUX issue — contact sheet — manifest

The market opens as a logistics operation and closes as one. In between, it is a food hall, a gathering place, a tourist attraction, a neighborhood resource, a labor site. 36 frames across a full operational day is deliberate restraint. Presence is the constraint. Stay until it's done.

WALKS

Assignments defined by a continuous route through the city. The walk is the structure.

FLUX_FIELD_ASSIGNMENT_013 — ART MUSEUM PROTOCOL

Constraint: 1 hour photographing inside and immediately surrounding the Philadelphia Museum of Art grounds.

Focus: tourists — ritual — monumentality — gesture — public performance — symmetry vs chaos — the steps as stage

Rules: - remain within museum perimeter - include both architecture and people — neither alone is the assignment - movement preferred over static compositions

Output: 36-frame museum field sequence — FLUX issue

The Art Museum steps are one of Philadelphia's great public performance spaces. Every person on them is performing something. The building itself is a frame — let the columns, the scale, the symmetry interact with the human disorder around it.

FLUX_FIELD_ASSIGNMENT_014 — RITTENHOUSE → WASHINGTON

Constraint: Walk continuously from Rittenhouse Square to Washington Square. No backtracking. No transit.

Focus: socioeconomic transition — pedestrian rhythm — urban layering — city texture — the distance between two parks

Rules: - no backtracking - remain on foot - photograph continuously during the crossing - no stopping longer than 90 seconds

Output: chronological city-crossing FLUX issue

The walk from Rittenhouse to Washington Square crosses multiple economic registers. The visual language changes block by block. The photographer moves through the transition rather than observing it from outside.

FLUX_FIELD_ASSIGNMENT_015 — SCHUYLKILL RIVER LOOP

Constraint: Walk the Schuylkill River Trail — Art Museum to East Falls Bridge — return via Martin Luther King Drive. Full loop. No shortcuts.

Focus: endurance — repetition — runners — cyclists — weather — changing light — bodily fatigue as creative condition

Rules: - complete the full loop — no transit shortcuts - photographs must emerge from the physical movement - fatigue is not a reason to stop photographing

Output: long-duration FLUX field archive — 36-frame issue

This is an endurance assignment. The body will want to stop before the camera does. The later frames in a long-duration session have a different quality than the early frames. The eye changes when the body is tired. Use that.

FLUX_FIELD_ASSIGNMENT_016 — WISSAHICKON PROTOCOL

Constraint: Continuous hike through Wissahickon Valley Park. Natural light only.

Focus: nature — solitude — erosion — texture — spiritual atmosphere — human traces inside wilderness — the city's edge

Rules: - remain on the trail system - no urban detours - natural light only — no flash, no artificial fill - photograph both the trail and everything beside it

Output: environmental FLUX sequence — 36-frame issue

Wissahickon is one of the most unexpected spaces in Philadelphia — a gorge, inside a city, wild enough to disorient. Look for what people leave behind: footprints, carved initials, abandoned structures.

FLUX_FIELD_ASSIGNMENT_017 — LOGAN → FRANKLIN

Constraint: Walk from Logan Square to Franklin Square. No stopping longer than 2 minutes.

Focus: government architecture — tourism — transit — historical layering — public gathering spaces — civic power made visible

Rules: - no stopping longer than 2 minutes at any location - route must remain continuous

Output: civic corridor documentary FLUX issue

FLUX_FIELD_ASSIGNMENT_018 — SOUTH STREET WALK

Constraint: Walk the full length of South Street from the Schuylkill to the Delaware. No backtracking.

Focus: nightlife — performance — youth culture — contradiction — signage — density — spectacle — the street as theater

Rules: - remain on South Street corridor - photograph continuously — do not wait for moments - embrace visual overload — do not organize or simplify it

Output: chronological cultural corridor archive — 36-frame FLUX issue

Execute this assignment at least once during day and once at night. The archives will not resemble each other. The signage alone is a full assignment.

FLUX_FIELD_ASSIGNMENT_019 — DELAWARE RIVER EDGE

Constraint: Walk the Delaware riverfront from Penn's Landing to Fishtown. Stay as close to the river edge as possible.

Focus: industrial remnants — infrastructure — isolation — edge conditions — transitions between city and water — the city seen from its margin

Rules: - remain near the river edge whenever physically possible - avoid inland shortcuts - photograph the transition zone — where city meets water — not just one or the other

Output: waterfront documentary FLUX sequence

The Delaware riverfront is Philadelphia's eastern edge. Industrial remnants exist alongside new construction alongside empty piers. The edge condition is unstable. Document the instability.

FLUX_FIELD_ASSIGNMENT_021 — BEN FRANKLIN PARKWAY

Constraint: Walk the Parkway from City Hall to the Art Museum. No side street diversions. One direction only.

Focus: scale — monumentality — compression of perspective — movement through symbolic civic space — flags and geometry

Rules: - no side street diversions - remain within the Parkway corridor - photograph scale relationships: people against monuments, flags against sky

Output: monumental urban sequence — 36-frame FLUX issue

The Parkway was designed to compress civic monumentality into a single diagonal axis. The photographer walks that axis. The compression is the subject.

CIVIC SPACES

Assignments defined by a single enclosed or bounded public space. Duration and depth over breadth.

FLUX_FIELD_ASSIGNMENT_006 — 30TH STREET TERMINAL

Constraint: 1 hour inside 30th Street Station. No exterior photographs.

Focus: waiting — departure — loneliness — architecture — cinematic light — scale — transit anxiety

Rules: - remain inside the terminal - photograph movement and stillness equally - the architecture is a subject, not a backdrop - do not follow anyone outside

Output: terminal-based documentary FLUX issue

30th Street Station is one of the great civic spaces in the United States. The light from the clerestory windows changes every hour. The station is a compression of emotional states: arrivals, departures, reunions, separations — all happening simultaneously.

FLUX_FIELD_ASSIGNMENT_007 — ONE BLOCK

Constraint: Remain inside a single city block for one full hour. Choose the block before beginning. Do not change it.

Focus: repetition — variation — depth — observation — micro-events — familiarity as strangeness

Rules: - no leaving the block perimeter for any reason - no chasing subjects outside the boundary - photograph the same spaces repeatedly — depth over breadth - when the block feels exhausted, keep photographing

Output: deep observational sequence — 36-frame FLUX issue

One block contains more material than most photographers use in a full day of wandering. The second pass through a corner produces a different photograph than the first. The fifth pass produces something the first pass could not have seen. Exhaustion of a location is a myth.

FLUX_FIELD_ASSIGNMENT_020 — CITY HALL ORBIT

Constraint: Remain within visual proximity of City Hall for one full hour. City Hall must be visible at all times.

Focus: bureaucracy — civic movement — surveillance — tourism — power structures — the building as center of gravity

Rules: - continuous circular movement preferred - City Hall must remain visible at all times - photograph both the building and the people orbiting it

Output: civic-core FLUX issue

One hour of orbiting City Hall produces a record of how the city moves around power.

FLUX_FIELD_ASSIGNMENT_029 — SINGLE CORNER

Constraint: Remain at one corner intersection for two full hours. Choose the corner before beginning. Do not leave it.

Focus: duration — transformation — the same place seen across time — patience as method — the corner as complete world

Rules: - choose the corner before the assignment begins - do not leave the immediate area of the intersection - photograph the same intersection across the full two hours - when the corner feels exhausted, keep going

Output: deep time-based observational sequence — 36-frame FLUX issue

Two hours at one corner. The corner does not change. Everything else does. The sixty-first minute at a corner produces photographs that the first minute cannot produce. Depth requires duration.

METHOD

Assignments defined by HOW you photograph — not where. Method constraints travel anywhere.

FLUX_FIELD_ASSIGNMENT_008 — NO STOPPING

Constraint: Continuous walking for the full assignment. No standing still at any point.

Focus: instinct — reaction — momentum — fluidity — peripheral vision — the body as instrument

Rules: - no standing still — ever - no waiting for moments to develop - no staged anticipation - no pausing to review - if you stop moving, the assignment resets

Output: movement-driven visual sequence — 36-frame FLUX issue

Most photographers stop to photograph. This assignment removes that option. When the body cannot stop, the eye must be faster. The decision must precede the moment.

FLUX_FIELD_ASSIGNMENT_009 — RAIN PROTOCOL

Constraint: Assignment activates only during rainfall. Begin within 20 minutes of rain starting.

Focus: atmosphere — reflections — umbrellas — weather systems — survival behavior — altered city surfaces — puddle geometry

Rules: - begin within 20 minutes of rain starting - no sheltering for extended periods - the weather is part of the field, not an obstacle - wet equipment is not a reason to stop

Output: weather-conditioned FLUX issue

Rain changes the city's visual language completely. Surfaces become mirrors. Light multiplies. People compress under awnings and into doorways. Most photographers shelter during rain. The assignment refuses this. The refusal is the work.

FLUX_FIELD_ASSIGNMENT_011 — PERMISSION PROTOCOL

Constraint: Every photograph requires direct interaction beforehand. No frame may be made without speaking first.

Focus: connection — vulnerability — trust — participation — consent as creative act

Rules: - speak before photographing — every time - no candid frames of any kind - interaction is not prelude to the photograph — it is part of it - accept refusal without argument - no returning to a subject who has declined

Output: relational documentary sequence — 36-frame FLUX issue

This assignment inverts the photographer's usual mode. Instead of disappearing, the photographer announces. Most people say yes when asked directly. Most photographers never ask.

FLUX_FIELD_ASSIGNMENT_012 — 36 FRAMES ONLY

Constraint: Only 36 total exposures allowed for the entire session.

Focus: restraint — intentionality — decisiveness — rhythm — the weight of each frame

Rules: - no deletions — every exposure counts toward the 36 - no extra frames beyond 36 - the 36th frame ends the session regardless of time remaining

Output: exact 36-frame FLUX issue — every frame used

This is the original film constraint. 36 frames per roll. No more. When each frame has cost, the photograph changes. The hesitation before pressing the shutter is not indecision — it is respect for the constraint.

FLUX_FIELD_ASSIGNMENT_026 — MACRO PROTOCOL

Constraint: One continuous session using macro mode only. No wide contextual frames. No establishing shots.

Focus: texture — fragments — surface — abstraction — unnoticed detail — hidden visual worlds — compression of reality

Rules: - macro mode only - no establishing shots of any kind - subjects must be physically approached — the photographer's body moves to the frame, not the zoom - isolate fragments rather than complete scenes

Suggested locations: Reading Terminal — Chinatown — Italian Market — subway interiors — Wissahickon trails — transit stations

Visual targets: hands — receipts — food texture — cracked surfaces — condensation — reflections — signage fragments — fingerprints — objects in motion

Output: 36 macro-only photographs — chronological sequencing — FLUX issue — contact sheet — manifest

The assignment is designed to collapse scale. The ordinary becomes strange. The familiar becomes abstract. The city transforms into a field of textures and surfaces rather than recognizable landmarks or events. Macro forces proximity. Proximity changes what the eye finds.

FLUX_FIELD_ASSIGNMENT_027 — DAWN PROTOCOL

Constraint: Assignment activates only before 7:00 AM. Begin at first light.

Focus: empty streets — early workers — delivery infrastructure — silence as visual condition — the city before performance — light at its most specific

Rules: - begin at or before first light - end no later than 7:00 AM - no returning after the deadline - photograph what the city is before it becomes what it shows

Output: dawn-conditioned FLUX issue — 36-frame sequence

The city before 7 AM is a different city. Early workers, delivery trucks, street cleaners, lone pedestrians — this is the infrastructure of the day before the day

begins. The light at dawn is unrepeatable. It changes in minutes.

FLUX_FIELD_ASSIGNMENT_028 — AGAINST TRAFFIC

Constraint: Walk against the dominant flow of foot traffic for the entire session. Never walk in the direction of the crowd.

Focus: counter-movement — confrontation — faces approaching — the street seen from the wrong direction — resistance as compositional logic

Rules: - move against the dominant pedestrian flow at all times - when crowds thin, seek the next concentrated flow and walk against it - photograph what faces you — not what you are moving toward - do not turn around

Output: counter-directional visual sequence — 36-frame FLUX issue

Walking against traffic changes what the eye sees. The faces are approaching. The context is reversed. The constraint is simple. The execution is socially uncomfortable. That discomfort is the point.

FLUX_FIELD_ASSIGNMENT_030 — INTERIOR ONLY

Constraint: No exterior photographs. Entire session takes place inside: markets, transit, buildings, stations.

Focus: interior light — compression — architecture as constraint — indoor human behavior — enclosed public space

Rules: - no exterior photographs — none - move between interior spaces using transit or covered passages where possible - if forced outside, do not photograph until inside again

Output: interior-only FLUX archive — 36-frame issue

The exterior is where most photographers default. This assignment removes that option. Interior light is technically difficult and visually distinct. The constraint forces the photographer into conditions they would normally avoid.

FLUX_FIELD_ASSIGNMENT_031 — THE WAIT

Constraint: Photograph only people who are waiting. Nothing in motion may be the primary subject.

Focus: stillness — suspension — transit waiting — queue behavior — the patient body — boredom as condition — time made visible

Rules: - primary subject must be waiting — not moving - transit stops, queues, and waiting rooms are primary locations - background may be in motion — the subject must not be - observe from a distance — do not approach waiting subjects

Output: stillness-driven FLUX sequence — 36-frame issue

Waiting is one of the most common human experiences and one of the least photographed. The body waiting is different from the body moving. A platform full of people waiting for a train is a complete field.

FLUX_FIELD_ASSIGNMENT_033 — SILENCE PROTOCOL

Constraint: No speaking for the entire duration of the assignment.

Focus: internal attention — non-verbal presence — the social contract of the street — observation without announcement

Rules: - no speaking from the moment the assignment begins until it formally ends - no verbal interaction of any kind - nods and gestures are permitted - the camera speaks instead

Output: silence-conditioned FLUX sequence — 36-frame issue

Language is a form of social negotiation. Removing it changes how the photographer occupies space. The street reads a silent photographer differently than a speaking one. Combine with any other assignment in this document — the constraint is additive.

FLUX_FIELD_ASSIGNMENT_034 — COUNTER LIGHT

Constraint: Photograph only into direct light sources. The light source must appear in or strongly affect the frame.

Focus: lens flare — silhouette — halation — burning — the camera against the light — technical difficulty as aesthetic logic

Rules: - photograph into direct light at all times — sun, streetlights, windows, neon - do not turn away from the light - no metering for shadow detail — expose for the light source - flare, silhouette, and burning are correct outcomes

Output: counter-light FLUX archive — 36-frame issue

Every photography manual tells you not to shoot into the light. This assignment requires it. Counter light produces silhouette, flare, and halation — conditions that reveal form by destroying detail. Most productive at dawn, dusk, and night when light sources are isolated.

COLLABORATIVE

Assignments requiring multiple photographers. The comparison is the work.

FLUX_FIELD_ASSIGNMENT_003 — MARKET STREET CROSSING

Constraint: Two photographers walk opposite sides of Market Street simultaneously, from 30th Street to Front Street.

Focus: parallel perception — synchronized observation — urban contrast — subjective reality — the same street seen twice

Rules: - synchronized start time — both photographers begin at the same moment - same route, opposite sides - same duration - no communication during the walk - process independently before comparing

Output: dual FLUX issues (one per photographer) — merged contact sheet — comparative archive entry

The same street seen from opposite sides is not the same street. The assignment produces evidence of subjective reality. Two cameras, same route, same time, different archives. The comparison is the work. Do not try to capture the same moment. The divergence is the point.

FLUX_FIELD_ASSIGNMENT_010 — SHARED ROUTE

Constraint: Multiple photographers walk the exact same route simultaneously, from the same start to the same end.

Focus: perception differences — timing — subjective interpretation — collective observation — divergence from identical conditions

Rules: - same route, walked simultaneously - same duration - same camera settings where possible - no discussing photographs until all issues are published - process independently

Output: comparative FLUX archive — one issue per photographer — synchronized contact sheets

Shared Route is a documentary experiment disguised as a field exercise. The experiment asks: does the photograph belong to the street or to the photographer? The answer is in the contact sheets.

ONGOING

This document is a living record. Assignments are added as the protocol develops.

Each assignment that has been executed becomes part of the archive. Each archive entry extends the protocol.

The field is always open.

FLUX_FIELD_ASSIGNMENTS_v1.0 — flux.dantesisofo.com/wiki/field-assignments/

ZINE SPECIFICATION

Every FLUX issue is a physical zine. The format is locked. It does not change between issues.

PHYSICAL FORMAT

```
Orientation:  landscape
Size:         US Letter — 11 × 8.5 in
Color:        black and white
Typeface:     Courier (monospace) — only
Background:   white
Photographs:  36 (one roll of film)
Pages:        44
```

PAGE ORDER

Page	Content
p.01	Front cover — issue number, date range, author, staple guides
p.02	Blank inside front cover
p.03	Protocol page — 3-column layout with protocol QR code
p.04	Blank reverse of protocol
p.05–40	Image sequence — 36 photographs, chronological
p.41	Blank — follows last photograph
p.42	Contact sheet — 6 × 6 thumbnail grid
p.43	Manifest / index — frame list (+ manifest QR for personal archive issues)
p.44	Blank back cover

The page order is permanent. Every issue follows it.

SPREAD LOGIC

The 36-frame layout produces a clean spread sequence:

— **First photograph** (p.05) lands on the **right page** of a spread, with the blank protocol reverse on the left. The image sequence begins on the right.
— **Last photograph** (p.40) lands on the **left page** of a spread.
— **p.41** (blank) occupies the right of that same spread.
— **Turn page** → **p.42/p.43:** Contact sheet on the left, manifest on the right.
— **Turn page** → **p.44:** Blank back cover.

This is not an accident. 36 divides cleanly. The structure closes without a pad page.

FIXED IMAGE BOX

Every photograph is placed inside a fixed image box. The box dimensions are constant across all 36 image pages.

Rules — non-negotiable:

1. **Scale to fit, preserve aspect ratio.** The photograph scales down to fit inside the box. Never upscaled.
2. **Center within the box.** Horizontally and vertically. Empty space remains white.
3. **No cropping.** The entire photograph is always visible.
4. **No stretching.** Aspect ratio is never altered.

A portrait photograph in a landscape box will appear smaller than a horizontal photograph. This is correct. Visual consistency across pages matters more than maximizing any individual image.

IMAGE GRID LOCK

All 36 photographs render to the same visual height within the fixed image box. This is the grid lock.

Image area geometry:

```
IMG_AREA_W  = 8.75 in   (PAGE_W − M_LEFT − M_RIGHT)
GRID_IMG_H  = 6.80 in   (PAGE_H − M_TOP − M_BOT)
Page ratio  = 8.75 / 6.80 = 1.287:1
```

The caption strip is placed within the bottom margin (`CAP_Y = PAGE_H − M_BOT × 0.58`), not below the image area. `GRID_IMG_H` therefore spans the full margin-to-margin space, centering all images at the optical page centre (4.25 in from top on an 8.5 in page).

Any frame whose aspect ratio is **wider than 1.287:1** is width-limited — its natural height at full page width falls below `GRID_IMG_H`. Both 3:2 and 4:3 landscape frames are width-limited on this page.

The generator resolves cross-orientation height consistency via `effectiveGridH` — a per-batch computed height floor:

```
For each image:
    fitH = (IMG_AREA_W / iw) × ih
    if fitH < GRID_IMG_H:
        effectiveGridH = min(effectiveGridH, fitH)

scale = min(effectiveGridH / ih, IMG_AREA_W / iw)
```

Camera output	Landscape fitH	effectiveGridH	Both orientations render at
3:2 (Ricoh GR native)	8.75 × 2/3 = **5.83 in**	5.83 in	5.83 in

4:3	8.75 × 3/4 = **6.56 in**	6.56 in	6.56 in
Portrait-only batch	— (no landscape)	6.80 in (ceiling)	up to 6.80 in

`effectiveGridH` is the minimum width-limited height across all images in the batch. Every image — landscape and portrait — is capped to this value. The shared image horizon is self-correcting: it adapts to the actual camera output in the issue without any manual input.

Optical image scale: All drawn image dimensions are multiplied by `IMG_SCALE = 0.98` (a 2% uniform reduction). This is applied after `effectiveGridH` scaling and does not alter the centering anchor, caption positions, or spread structure. The reduction adds equal breathing room on all four sides of each image — approximately 2.2 mm per horizontal edge — producing calmer gutter spacing during physical flip-through.

The result: a consistent visual rhythm across all 36 pages regardless of whether the photographer shot horizontal, vertical, or mixed — and regardless of camera aspect ratio.

This grid lock is not limited to full-page images. The 6 × 6 contact sheet cell geometry is also landscape-oriented, so the same height-limited behavior applies at thumbnail scale. The lock holds at every scale in the publication.

CAPTION STRIP

Below each photograph, two lines of Courier:

```
Line 1:  YYYY-MM-DD HH:MM:SS    lat, lon  (GPS appended if present)
Line 2:  Photographer Name
```

6.5 pt, dim gray. The caption is metadata. It is not a caption in the editorial sense.

RUNNING HEADER

Top-right corner of every image page:

```
FLUX_NNN  NN/36
```

6 pt, light gray.

CONTACT SHEET

All 36 frames arranged in a **6 × 6 grid**.

The 6 × 6 grid is not arbitrary. A 35mm film roll contains 36 frames. A standard contact sheet from a 35mm roll is printed in rows of 6. The grid preserves that logic in the digital output.

- — Each cell has the same fixed dimensions

— Each photograph is placed inside its cell using the same scale-to-fit rule as image pages: preserve aspect ratio, center within cell, no cropping, no stretching
— Frame numbers appear below each thumbnail (zero-padded, 3 digits, issue-local: 001–036)
— The contact sheet is also exported as a standalone PNG for the digital archive

The 6 × 6 grid extends the image grid lock to the contact sheet.

The cell dimensions (approximately 101.7 × 65.1 pt in the PDF, 424 × 291 px in the PNG) are landscape-oriented. For standard Ricoh GR output:

— Landscape (4:3) thumbnails: height-limited → render at ≈ 86.8 × 65.1 pt
— Portrait (3:4) thumbnails: height-limited → render at ≈ 48.8 × 65.1 pt

Both orientations are height-limited. All 36 thumbnails share the same render height. The top and bottom edges of every thumbnail align across the full 6 × 6 grid — the same grid lock that governs full-page image placement holds at the contact sheet scale.

The previous 10 × 5 grid (designed for 50-frame issues) used portrait-oriented cells, causing landscape and portrait thumbnails to render at different heights. That inconsistency is eliminated by the 6 × 6 geometry.

MANIFEST / INDEX PAGE

Two-column frame list. One line per frame:

```
001 — YYYY-MM-DD HH:MM:SS — lat, lon
002 — YYYY-MM-DD HH:MM:SS
...
036 — YYYY-MM-DD HH:MM:SS
```

For personal archive issues: a manifest QR code appears at bottom-left, linking to this issue's live archive page.
For public generator issues: the manifest page is documentation only — frame list, timestamps, GPS. No QR code.

QR CODES

The QR code structure differs between personal archive issues and public generator issues.

ALL ISSUES — PROTOCOL PAGE QR

```
Location:  p.03 (protocol page), bottom-right
Target:    https://flux.dantesisofo.com/generator/
```

This QR is identical in every issue ever printed — personal or public. It invites anyone holding the physical zine to create their own FLUX issue.

The protocol page QR is **required in every issue**. It cannot be omitted or redirected.

PERSONAL ARCHIVE ISSUES ONLY — MANIFEST PAGE QR

Location: p.43 (manifest page), bottom-left
Target: https://flux.dantesisofo.com/issues/FLUX_NNN/

Personal archive issues carry a second QR on the manifest page. It connects the physical object to its permanent digital record: all photographs, contact sheet, metadata, downloadable PDF and originals ZIP.

This QR is unique per issue, generated from the issue number.

PUBLIC GENERATOR ISSUES — ONE QR ONLY

Public generator issues contain the **protocol page QR only**.

The manifest page (p.43) exists in public generator output and contains the full frame list — timestamps, GPS coordinates, frame numbers. It is documentation. It does not carry a QR code.

Reason: The public archive infrastructure does not yet exist. Placeholder or programmable manifest QR behavior produces inconsistent outputs, broken URLs, and unnecessary complexity in printed artifacts.

Future: When the FLUX public publishing infrastructure is built, public issues will receive a permanent archive page and a manifest QR pointing to it. That is future infrastructure. Until it exists, public generator output is a downloadable issue only — no automatic publishing, no manifest QR.

BLANK BACK COVER

The back cover is always blank. This is not an oversight.

The blank back cover is a deliberate design decision that reflects the physical zine tradition. The back cover is not a place for credits, colophons, or additional images. The work ends with the manifest page.

The blank back cover says: this is done.

PRINT ASSEMBLY

1. Print double-sided (duplex) on standard 8.5 × 11 paper.
2. Stack all pages in order (p.01 on top).
3. Align all edges.
4. Do not fold.
5. Staple on the left side at the two staple guide marks on the front cover.

Result: a landscape-oriented zine, stapled on the left edge.

STAPLE GUIDES

Two horizontal rules printed on the front cover only:

- Upper guide: 1.5 in from top edge, centered on x = 0.500 in
- Lower guide: 1.5 in from bottom edge, centered on x = 0.500 in

These marks exist solely to guide physical stapling. They do not appear on any other page.

HISTORICAL NOTE

The FLUX system has operated under three distinct frame-count implementations:

15 photographs — early public generator prototype. Produced a 22-page PDF. This specification was never built or deployed. It is superseded and not part of the canonical protocol.

50 photographs — historical Dante Sisofo archive batching logic (issues 001–304, pre-2026). Produced a 58-page PDF with a 10×5 contact sheet grid. The 10×5 grid was portrait-oriented: both landscape and portrait thumbnails were width-limited, so they rendered at different heights. The grid lock did not hold at the contact sheet scale.

36 photographs — canonical FLUX issue structure, current and permanent. Produces a 44-page PDF with a 6×6 contact sheet grid. The 6×6 grid is landscape-oriented: both orientations are height-limited, all 36 thumbnails render at the same height, and the grid lock holds at every scale.

The canonical frame count is **36**. All future issues — personal and public — use the 36-frame standard.

FLUX_WIKI_v1.1 — flux.dantesisofo.com/wiki/zine/

ARCHIVE

The FLUX archive is a static website presenting the complete chronological record of every published FLUX issue.

It is not a portfolio. It displays everything, in order. The archive is the system made visible.

CORE PRINCIPLES

— **Static.** No server-side computation. No database. No CMS. HTML, CSS, JavaScript, JSON, and image files. Runs on any static host.

— **Self-contained.** Every issue page contains everything needed to understand that issue: contact sheet, all photographs, manifest, PDF.

— **Timeline-first.** Primary navigation is chronological. The timeline sidebar navigates by year, month, and day.

— **No editorial framing.** No category labels. No thematic tags. No written commentary. Issues are identified by number and date only.

— **Downloadable.** Original photographs, manifest CSV, archive JSON, and PDFs are all publicly available.

VIEWS

The explore interface provides five views:

View	Description
GRID	Thumbnail grid of all photographs, chronological
LIST	Table view with filename, timestamp, issue, download links
SEQUENCE	Continuous vertical scroll, full width, one frame per row
PUBLICATIONS	Index of all issues, newest first, with PDF and ZIP links
PROTOCOL	The FLUX protocol page

URL ROUTING

Personal Archive

```
https://flux.dantesisofo.com/                    ← explore interface
https://flux.dantesisofo.com/explore.html        ← same
https://flux.dantesisofo.com/issues/FLUX_NNN/    ← individual issue page
```

```
https://flux.dantesisofo.com/FLUX_ISSUES/FLUX_NNN/FLUX_NNN.pdf
https://flux.dantesisofo.com/FLUX_ISSUES/FLUX_NNN/ORIGINALS.zip
https://flux.dantesisofo.com/FLUX_ISSUES/FLUX_NNN/manifest.csv
https://flux.dantesisofo.com/timeline.json           ← complete archive data
```

Public Catalog

```
https://flux.dantesisofo.com/catalog/                ← catalog index
https://flux.dantesisofo.com/catalog/CAT_NNN/        ← individual catalog issue page
https://flux.dantesisofo.com/FLUX_CATALOG/CAT_NNN/manifest.json
https://flux.dantesisofo.com/FLUX_CATALOG/CAT_NNN/contact_sheet.jpg
https://flux.dantesisofo.com/FLUX_CATALOG/CAT_NNN/{title}.pdf
```

Other

```
https://flux.dantesisofo.com/generator/              ← public generator
https://flux.dantesisofo.com/wiki/                   ← this wiki
https://flux.dantesisofo.com/{project-slug}/         ← collaborative projects
```

ISSUE PAGE

Each issue page at `https://flux.dantesisofo.com/issues/FLUX_NNN/` contains:

- — Issue identifier and date range
- — Contact sheet (full-resolution PNG)
- — All photographs (derivative-quality JPEGs, viewable in lightbox)
- — Metadata table (camera, format, page count, PDF size)
- — Download bar: PDF, ZIP, manifest, contact sheet
- — Individual JPEG download links

TWO ARCHIVES

The FLUX system has two distinct archives, each with its own namespace, URL structure, and index.

Personal Archive — FLUX_NNN

Dante Sisofo's chronological record. Every session, in order. The full timeline is navigable from the explore interface. Issue pages live at `/issues/FLUX_NNN/`.

Public Catalog — CAT_NNN

A collection of issues submitted by photographers using the public generator. Each entry is reviewed and approved before publication. Catalog pages live at `/catalog/CAT_NNN/`.

The two archives share a protocol, a visual language, and a PDF structure. They are separate records with separate numbering systems. A catalog entry is not part of the personal archive sequence, and a personal issue is not part of the catalog.

See PUBLIC CATALOG for the submission process and the full distinction.

WHAT IS DOWNLOADABLE

Personal Archive

File	Location	Contents
FLUX_NNN.pdf	Issue page	Complete 44-page publication (36 photographs)
ORIGINALS.zip	Issue page	All original source JPEGs
manifest.csv	Issue page	Per-frame metadata (EXIF, GPS, filenames)
contact_sheet.png	Issue page	Contact sheet at 300 DPI (6 × 6 grid)
timeline.json	Archive root	Complete archive data (all issues, all frames)

Public Catalog

File	Location	Contents
{title}.pdf	Catalog issue page	Complete 44-page publication (36 photographs)
manifest.json	Catalog issue page	Per-frame metadata (timestamps, GPS, filenames)
contact_sheet.jpg	Catalog issue page	Contact sheet JPEG (6 × 6 grid)

ISSUE ARTIFACTS

Every published issue generates these files in FLUX_ISSUES/FLUX_NNN/:

```
FLUX_NNN.pdf          — complete publication
manifest.csv          — frame-level metadata
issue.json            — machine-readable issue metadata
cover.png             — cover image at 300 DPI
contact_sheet.png     — contact sheet at 300 DPI
derivatives/*.JPG     — web-optimized images (1400 px long edge)
thumbnails/*.JPG      — contact sheet thumbnails
ORIGINALS.zip         — original source files
```

FLUX QUEUE

Before an issue is formally published, new photographs enter the FLUX Queue (FLUX_QUEUE).

The queue holds photographs that have been processed but not yet assigned to a numbered issue. The queue is visible in the public archive as an unnamed, unnumbered stream of recent work.

When the queue accumulates enough photographs for a session, the issue is formally published and the queue entries become a numbered issue.

Queue photographs are always uploaded to S3 on every deploy, so the archive always reflects the most recent unprocessed work.

CACHE STRATEGY

Asset type	Cache-Control	Rationale
explore.html, timeline.json	no-cache	Updated every deploy
style.css, script.js	5 minutes + content hash	Propagates without invalidation
Issue pages (index.html)	no-cache	May change on rebuild
Photographs, PDFs, ZIPs	1 year immutable	Content never changes

REPRODUCIBILITY

The archive is fully reproducible. Given the original photographs and the generator scripts, the entire website — all HTML, all derivatives, all contact sheets, all PDFs — can be regenerated from scratch.

The manifest CSV, archive JSON, and metadata are all publicly downloadable. A researcher, archivist, or future system can reconstruct the complete record from these files.

FLUX is built to last. The archive that exists today should be legible and usable in twenty years, regardless of whether the specific tools that built it still exist.

FLUX_WIKI_v1.1 — flux.dantesisofo.com/wiki/archive/

GENERATOR

There are two distinct FLUX generators. They are not interchangeable.

PERSONAL GENERATOR

The personal generator is the core production tool that converts a session of original photographs into a complete FLUX issue, assigned to the permanent personal chronological archive.

Canonical photo count: 36 photographs per issue.

What it does:

1. Reads EXIF data from every photograph (timestamp, camera settings, GPS)
2. Renames files to the canonical filename format using EXIF timestamp
3. Assigns the next sequential issue number from the personal archive
4. Assigns frame numbers in capture-timestamp order
5. Generates the manifest CSV
6. Generates web derivatives (1400 px long edge, JPEG 70)
7. Generates thumbnails for the contact sheet
8. Generates the contact sheet PNG (6 × 6 grid)
9. Generates the PDF (44 pages: cover, protocol, 36 images, contact sheet, manifest, blank back)
10. Updates the archive: rebuilds `timeline.json`, issue page HTML, `explore.html`
11. Deploys to S3

What it does not do:

— Edit photographs
— Select photographs
— Reorder photographs
— Add captions
— Alter metadata

The generator is a translation machine. Originals in. Publication out.

Invocation:

```
python3 generate_flux_issue.py 305        # generate issue 305
python3 generate_flux_site.py             # rebuild site
python3 deploy_s3.py --bucket flux-dantesisofo --issues 305 --cloudfront E1QJZ6W1R67CZD
```

PUBLIC GENERATOR

The public generator is a separate tool accessible at:

https://flux.dantesisofo.com/generator/

It allows any photographer to run the FLUX protocol on their own photographs without requiring access to Dante Sisofo's personal archive or file system.

Status: Live. Launched 2026-05-12. Browser-based, no installation required.

Canonical photo count: 36 photographs per issue.

The 36-frame count is not a default — it is the standard. It is the same for personal issues and public issues.

Implementation:

- No account required
- Browser-based (HTML + jsPDF)
- Requires exactly 36 JPEG photographs
- EXIF timestamp read for chronological ordering and caption data
- GPS coordinates read from EXIF and surfaced in caption and manifest if present
- Protocol page included in every generated PDF
- Output format structurally identical to personal archive volumes
- No GPS requirement (GPS used when present, never required)
- After generating, the photographer submits directly to the public FLUX catalog — the issue uploads automatically as part of the submission flow

Image system:

- EXIF-aware compression via `createImageBitmap({ imageOrientation: "from-image" })` — portrait images stored as landscape with EXIF rotation tag are correctly oriented before processing
- `effectiveGridH` computed per-batch from minimum width-limited landscape height — adapts to 3:2, 4:3, or mixed batches automatically
- `IMG_SCALE = 0.98` applied to all drawn image dimensions — 2% optical reduction, centering anchor unchanged, adds ~2.2 mm breathing room per horizontal edge
- All 36 frames centered at optical page centre (4.25 in from top on an 8.5 in page)

Output difference from personal generator:

The public generator does not assign issue numbers from Dante Sisofo's personal chronological sequence. Public generator output is a standalone artifact — a complete FLUX issue, submitted for inclusion in the public catalog, not the personal archive.

Catalog entries are numbered `CAT_001`, `CAT_002`, and so on — a separate sequence from `FLUX_001`, `FLUX_002`. See PUBLIC CATALOG for the full distinction and submission process.

FLUX QUEUE

Before photographs are formally assigned to a numbered issue, they enter the FLUX Queue.

The queue is a staging area inside `FLUX_ISSUES/FLUX_QUEUE/`. Photographs in the queue have been processed (renamed, derivatives generated, manifests built) but have not yet

received an issue number.

The queue is visible in the public archive as an unnumbered stream of recent work. When the queue contains 36 photographs for a session, a new numbered issue is published.

Workflow:

1. Drop JPEGs into `FLUX_UPLOAD/`
2. Run `./flux_update.command`
3. System automatically processes new photographs into the queue
4. When 36 queue photographs exist, the system publishes the next issue

---

QR CODES IN GENERATED ISSUES

The QR code structure differs between personal archive issues and public generator issues.

PERSONAL ARCHIVE ISSUES — TWO QR CODES

QR 1 — Protocol page (p.03), bottom-right:

```
Target:  https://flux.dantesisofo.com/generator/
```

QR 2 — Manifest page (p.43), bottom-left:

```
Target:  https://flux.dantesisofo.com/issues/FLUX_NNN/
```

Personal issues carry both QRs. The protocol QR is a standing invitation to any reader. The manifest QR connects the physical object to its permanent digital record.

PUBLIC GENERATOR ISSUES — ONE QR CODE ONLY

QR 1 — Protocol page (p.03), bottom-right:

```
Target:  https://flux.dantesisofo.com/generator/
```

The public generator embeds the protocol page QR only.

The manifest page (p.43) is present and contains the full frame list — timestamps, GPS coordinates, frame numbers. It is documentation. It does not carry a QR code.

Reason: The public archive infrastructure does not yet exist. Placeholder or optional manifest QR behavior — user-provided URLs, generator redirects, blank spaces — creates inconsistent printed artifacts and premature infrastructure complexity.

Public generator output = downloadable issue only.
No automatic publishing. No manifest QR.

PUBLIC CATALOG

The public generator feeds into the public FLUX catalog.

After generating, the photographer fills in a submission form — name, email, title, date range, location, optional description — and submits. The issue uploads automatically.

Every submission is reviewed before publication. If approved, the issue receives a permanent catalog number (`CAT_NNN`) and a catalog page at `flux.dantesisofo.com/catalog/CAT_NNN/`. The photographer receives an email with their catalog page URL and PDF link.

The catalog page contains the full image sequence, contact sheet, downloadable PDF, and frame index — the same structure as a personal issue page.

Public generator output = complete FLUX issue, submitted to the catalog.
Catalog entries are permanent once published.

See PUBLIC CATALOG for the full submission process and the distinction between the personal archive and the catalog.

HISTORICAL FRAME COUNTS

The FLUX system has operated under three different frame-count logics. These are distinct implementations, not variants of the same protocol.

---

15 PHOTOGRAPHS — early public generator prototype

Context: Experimental specification for an early public generator concept.

Status: Superseded. Never built or deployed.

Not part of the canonical FLUX protocol.

This count was chosen arbitrarily as a lower barrier for public participation. It produced a 22-page PDF. The logic was never implemented in a working generator. The specification is documented here only for historical completeness.

---

50 PHOTOGRAPHS — historical Dante Sisofo archive batching

Context: The original personal archive queue logic. Dante Sisofo's first 304 issues were generated using this batch size.

Status: Historical. No new issues will be generated at 50 frames.

Not the canonical protocol — a production artifact of the early system.

This count was not derived from any photographic tradition or formal constraint. It was a working batch size chosen for the personal archive pipeline. It produced a 58-page PDF with a 10×5 contact sheet grid (50 cells for 50 frames). The grid was portrait-oriented, meaning landscape and portrait thumbnails rendered at different heights — the grid lock did not hold.

---

36 PHOTOGRAPHS — canonical FLUX issue

Context: Current and permanent standard for all FLUX issues — personal and public.

Status: Locked. All future generators use this count.

This is the protocol.

36 = one roll of 35mm film. The constraint is not arbitrary — it comes from the physical medium FLUX references. It produces a 44-page PDF, a 6×6 contact sheet grid (36 cells for 36 frames), and a clean spread sequence with no orphaned pages.

The 6×6 grid is the correct geometry for 36 frames. Both landscape and portrait thumbnails are height-limited in the cell, so all 36 frames render at the same height — the same grid lock that governs full-page image placement extends to the contact sheet.

NAMING CONVENTION

Personal archive:

```
FLUX_001  FLUX_002  ...  FLUX_NNN
```

Canonical filename format:

```
YYYY-MM-DD_HH-MM-SS_PhotographerName_OriginalCameraFilename.JPG
```

Example:

```
2026-05-07_20-40-55_DanteSisofo_R0022598.JPG
```

Collaborative project filenames:

```
{project-slug}_NNN_{photographer-slug}_{YYYY-MM-DD}_{HH-MM-SS}.jpg
```

FLUX_WIKI_v1.2 — flux.dantesisofo.com/wiki/generator/

PUBLIC CATALOG

The public FLUX catalog is an open archive of photographic issues made by photographers using the FLUX protocol.

Anyone can submit.
Not everything is published.
What is published is permanent.

TWO ARCHIVES, ONE PROTOCOL

The FLUX system contains two distinct archives. They share a protocol but occupy separate namespaces.

THE PERSONAL ARCHIVE

Dante Sisofo's personal chronological record.
Issues numbered FLUX_001 through FLUX_NNN.
Sequential. Continuous. A single photographer's unbroken timeline.

This archive is not open to contributions. It is a single-author document.

THE PUBLIC CATALOG

A curated collection of issues made by photographers outside the personal archive.
Issues numbered CAT_001 through CAT_NNN.
Each entry is a standalone artifact — a complete FLUX issue, reviewed and published.

This archive is open to contributions. It grows through participation.

THE DISTINCTION MATTERS

A FLUX_047 issue and a CAT_003 issue are made using the same protocol, the same generator, the same 36-photograph standard, the same PDF layout.

They are not the same kind of record.

FLUX_047 is an entry in a single photographer's lifelong chronological sequence. Its place in the archive is determined by when it was made relative to every other session in that photographer's life.

CAT_003 is a standalone published artifact. It is numbered in the order it was approved, not the order it was made. It carries its own identity. It belongs to its photographer, not to anyone else's timeline.

The protocol is shared. The records are separate.

WHAT A CATALOG ENTRY IS

Every catalog entry is a complete FLUX issue:

— 36 photographs, in chronological capture order
— A publication PDF (44 pages — cover, protocol page, 36 frames, contact sheet, manifest, blank back)
— A contact sheet (6×6 grid of all frames)
— A manifest (frame list with timestamps and GPS coordinates)
— A permanent catalog page at `flux.dantesisofo.com/catalog/CAT_NNN/`

The catalog page contains the full image sequence, downloadable PDF, and frame index — the same structure as a personal issue page.

HOW TO SUBMIT

Use the public generator at:
`https://flux.dantesisofo.com/generator/`

STEP 1 — MAKE THE PHOTOGRAPHS

Follow the protocol. Walk. Photograph. Work quickly.
Bring exactly 36 JPEG photographs.

The 36-photograph count is not a default. It is the standard. It is the same for every FLUX issue — personal and public.

STEP 2 — GENERATE THE ISSUE

1. Open the public generator
2. Enter your name in the **Photographer** field — this becomes part of every filename. Use your real name.
3. Enter an issue title, date range, and location
4. Upload your 36 photographs (JPEG only)
5. Approve all 36 in the review queue
6. Click **GENERATE FLUX ISSUE PDF**
7. The system builds your PDF, contact sheet, and manifest automatically

Important: Enter your real name in the Photographer field before generating. The name you enter there is embedded in the filenames of your derivatives and your manifest. Both must match — and the generator ensures they do. A placeholder name means broken filenames.

STEP 3 — SUBMIT

After generating, a submission form appears:

— **Your Name** — your name as photographer and author

— **Email** — for notification when your issue is reviewed
— **Issue Title** — required
— **Date Range** — when the photographs were made
— **Location** — where
— **Description** — optional

Click **SUBMIT TO FLUX CATALOG**. Your issue uploads directly.

STEP 4 — REVIEW

Every submission is reviewed before publication.

The review is not aesthetic judgment. It is not a selection for the "best" photographs.

The review confirms:

— The submission follows the FLUX protocol (36 photographs, chronological order, complete issue)
— The submission is the photographer's own work
— The issue is complete and not corrupted

FLUX does not curate. It maintains the record.

STEP 5 — PUBLICATION

If approved:

— Your issue is assigned the next available `CAT_NNN` identifier
— Your catalog page goes live at `flux.dantesisofo.com/catalog/CAT_NNN/`
— You receive an email with your catalog page URL and PDF link

The catalog number is permanent. It is not reassigned. It is yours.

CATALOG NUMBERS

Catalog numbers are assigned sequentially in the order issues are approved.

```
CAT_001  CAT_002  CAT_003  ...  CAT_NNN
```

The number reflects approval order, not the date the photographs were made. A catalog entry from photographs made in 2019, submitted and approved in 2026, receives the next available number in 2026.

This is intentional. The catalog is not a chronological archive of when photographs were made. It is a record of participation — of photographers who ran the protocol and brought their issues into the public record.

PERMANENCE

Once published, a catalog entry is permanent.

The catalog page does not expire. The PDF does not disappear. The photographs do not get taken down.

What is published is archived. This is not a platform. This is a record.

WHAT THE CATALOG IS NOT

The catalog is not a social feed.
The catalog is not a portfolio showcase.
The catalog is not a competition.
The catalog is not an exhibition.

It is a collection of issues made using a protocol.
The protocol is the curatorial principle.
The archive is the result.

SUBMIT

https://flux.dantesisofo.com/generator/

FLUX_WIKI_v1.1 — flux.dantesisofo.com/wiki/catalog/

PROJECTS

FLUX projects are collaborative, event-based, or site-specific photographic documents. They are distinct from the personal chronological archive.

WHAT A PROJECT IS

A FLUX project brings multiple photographers together to document a single place, event, or condition simultaneously. The output is:

- A single web page documenting the project
- A gallery of all photographs from all contributors, chronological, filterable by photographer
- An interactive map showing GPS locations of all photographs
- A downloadable PDF
- A downloadable ZIP of all original photographs
- A downloadable manifest CSV

Projects are published at:

```
https://flux.dantesisofo.com/{project-slug}/
```

This URL is permanent. Once embedded in a QR code and printed, it cannot change.

HOW PROJECTS DIFFER FROM PERSONAL FLUX

Dimension	Personal FLUX	Project
Authorship	Single photographer	Multiple photographers
Sequence	Personal chronological archive	Global chronological sequence across contributors
Issue numbers	From personal archive	None — project is standalone
Timeline	Integrated into personal archive	Separate standalone page
Generator	Personal FLUX generator	Project-specific assembly tool
Map	GPS stored, surfaced in archive	Central feature — interactive GPS map

BROAD STREET IN FLUX

Status: Published — 2026-05-10
URL: flux.dantesisofo.com/broad-street/

The first FLUX project and the proof of concept for the entire protocol.

A one-day photographic walk down Broad Street in Philadelphia. Two photographers:

— Dante Sisofo
— Dylan Stone

The project demonstrated that:

— two photographers can walk the same street on the same day using the same visual language following the same path
— and still produce two different visions

This is the core idea of FLUX made visible:

> The river is shared. The seeing is not.

Why Broad Street:

Broad Street is linear, civic, historical. It cuts through Philadelphia from north to south. It contains bureaucracy, commerce, poverty, beauty, decay, motion, and infrastructure. It can be walked, mapped, photographed, and archived in a single day.

The street became the river.

Project components:

— 50 photographs (35 Dante Sisofo + 15 Dylan Stone)
— Interactive Leaflet map with GPS coordinates
— Dark monochrome aesthetic
— Downloadable PDF
— QR codes embedded in printed handouts (URL locked before project launched)

PROJECT NAMING CONVENTION

```
{project-slug}/                                          ← URL
{project-slug}_NNN_{photographer-slug}_YYYY-MM-DD_HH-MM-SS.jpg   ← filename
```

Where `NNN` is a global sequence number across all photographers, assigned in chronological order by capture timestamp.

RELATIONSHIP TO PERSONAL ARCHIVE

Photographs from a project made by Dante Sisofo may also appear in the personal FLUX archive as part of a regular numbered issue. The two records are independent. A photograph can exist in both without conflict.

FUTURE PROJECTS

Projects to document as the system grows:

— `SCHUYLKILL_IN_FLUX` — along the Schuylkill River
— `PHILADELPHIA_IN_FLUX` — city-wide multi-photographer archive
— Student/workshop projects with defined geographic or temporal scope

FLUX_WIKI_v1.0 — flux.dantesisofo.com/wiki/projects/

BROAD STREET IN FLUX

Case study. First canonical collaborative FLUX project.
Philadelphia, Pennsylvania. May 10, 2026.

PROJECT RECORD

DATE:	2026-05-10
PHOTOGRAPHERS:	Dante Sisofo, Dylan Stone
ROUTE:	Cheltenham Avenue → Philadelphia Navy Yard
DISTANCE:	~11 miles
FRAMES:	50 total (35 Dante Sisofo / 15 Dylan Stone)
CAMERA:	Ricoh GR IIIx
IMAGE CONTROL:	High Contrast B&W
FILE TYPE:	Small JPEG
GPS:	Embedded via GR World (Ricoh app)
DURATION:	~7 hours (07:45 → 15:31)

CONCEPT

Two photographers. One street. One day.

Both moved north to south across the full spine of Philadelphia — Cheltenham Avenue at the northern boundary to the Navy Yard at the southern terminus — documenting the city in real time from two separate positions on opposite sides of Broad Street.

Every photograph contains the exact date, time, and GPS coordinates of the moment it was made. The GPS data is not a tag added in post. It is embedded in the original JPEG at the moment of exposure via the Ricoh GR World mobile app.

The goal was not to make "good photographs."
The goal was to make a complete temporal and geographic document of a city in flux.

This project functions as:

- a street photography archive
- a GPS-mapped document
- a chronological sequence
- a zine
- a reproducible methodology

STEP_01 — CAMERA SETUP

Camera

Ricoh GR IIIx

The Ricoh GR is the correct tool for this protocol.
Small. Fast. Pocketable. Shoots small JPEG. GPS-compatible via Ricoh app.

Image Control Settings

```
Image Control:       High Contrast B&W

High/Low Key:        -2
Contrast:            +4
Highlight Contrast:  -4
Shadow Contrast:      0
Sharpness:           +4
Shading:             +4
Clarity:             +4
Grain:               ON
Grain Size:          2
Toning:              OFF
```

These settings produce a high-contrast monochrome output in-camera.
No post-processing. The JPEG is the final file.

Reference: Ricoh_GRIV_Monochrome_Settings_Dante_Sisofo.pdf (20 MB)

Shooting Rules

Small JPEG only. No RAW. No large JPEG. Small JPEG files transfer faster, automate faster, archive more efficiently, and produce no editing backlog.

Move continuously. Do not double back. Do not overthink. Photograph what is in front of you. Respond to light, gesture, form, and movement.

STEP_02 — GPS WORKFLOW

This is the most technically critical step. If GPS is not configured correctly, the automation pipeline breaks. All downstream outputs — captions, CSV, maps, zines — depend on GPS coordinates embedded in the JPEG metadata at capture time.

GPS Test Session

Before the project walk, a GPS test session was conducted on May 3, 2026 — one week prior. 42 test frames were made on foot near Philadelphia to confirm that GPS coordinates were accurately embedded, persisted through camera sleep/wake cycles, and survived the transfer pipeline.

The test confirmed accurate GPS embedding across an extended walk.
Source: `source/in-flux-broad-street/gps t3est/`

Ricoh GR World Setup — On Camera

```
Menu → Wrench Icon → Wireless Communication
  Wireless LAN:                ON
  Action Mode:                 ON
  Pairing:                     Execute Pairing
```

```
  Smartphone Link with Store Location:  ON
```

Ricoh GR World Setup — On iPhone

```
Settings → Privacy & Security → Location Services → GR World
  Allow Location Access:    Always
  Precise Location:         ON

Inside GR World App:
  App Settings → Background Location Information Transmission:  No Time Limit
  App Settings → Location Information Transmission Frequency:   High
```

Confirming GPS Is Active

Indicators of confirmed GPS recording:

- Camera shows connected status
- Satellite icon active in viewfinder
- Blue iPhone location arrow active (visible in status bar)
- Test photographs contain populated GPS EXIF fields

Test before the walk begins. Make 1–2 test photographs and verify GPS fields in EXIF.
Do not begin the project walk until GPS confirmation is complete.

STEP_03 — THE WALK

Start

```
Meet time:   07:00
Start point: Cheltenham Avenue (northern boundary, Philadelphia / Cheltenham Township)
Direction:   South
End point:   Philadelphia Navy Yard
```

Methodology

Dante photographed one side of Broad Street.
Dylan photographed the opposite side.

Rules during the walk:

- Keep moving south
- Do not double back
- Minimal street crossing
- No discussion of what to photograph
- No synchronizing shots

The sequence of capture becomes the structure of the archive.
The order of the walk is the order of the zine.

Sequence

First frame: 07:45:58 — 1436 West Cheltenham Avenue, West Oak Lane, Philadelphia
Last frame: 15:31:24 — Philadelphia Navy Yard area

Total duration: approximately 7 hours 46 minutes.

STEP_04 — IMPORT AND FOLDER STRUCTURE

Folder Structure Created Before the Walk

```
BroadStreet_InFlux/
■■■ Dante/
■   ■■■ Photos/
■■■ Dylan/
■   ■■■ Photos/
■■■ Output/
```

After the walk, each photographer transferred their photographs from the camera to their laptop via the Ricoh GR World app or direct USB connection, then dragged the files into their respective Photos/ folder.

Canonical Archive Structure

After processing, photographs were renamed to the canonical FLUX filename convention:

```
broad-street-in-flux_{seq:03d}_{photographer-slug}_{YYYY-MM-DD}_{HH-MM-SS}.jpg

Examples:
broad-street-in-flux_001_dante-sisofo_2026-05-10_07-45-58.jpg
broad-street-in-flux_003_dylan-stone_2026-05-10_07-57-08.jpg
broad-street-in-flux_007_dante-sisofo_2026-05-10_08-24-37.jpg
```

Sequence numbers are assigned chronologically across both photographers combined. Gaps in a single photographer's sequence indicate frames by the other photographer during that time window.

STEP_05 — AUTOMATION PIPELINE

A single script execution reads all JPEG files, extracts EXIF metadata (including GPS), performs reverse geocoding to convert coordinates to street addresses, generates captions, and produces all downstream outputs automatically.

What the Script Does

```
INPUT:   JPEG files from Dante/ and Dylan/
OUTPUT:
  broad-street-in-flux-google-my-maps.csv    GPS + address data for Google My Maps
  broad-street-in-flux-captioned-zine.pdf    Captioned zine PDF
```

Caption Structure

Every photograph is automatically captioned:

```
2026:05:10 08:24:37
6831 North Broad Street, East Oak Lane, Philadelphia, PA
```

Dante Sisofo

Caption components: timestamp, full street address (from GPS reverse geocode), photographer name. No manual captioning. No manual sequencing.

Reference script: auto-script.pdf

Archive JSON

The archive generator produces a structured JSON manifest:

```
{
  "filename": "broad-street-in-flux_007_dante-sisofo_2026-05-10_08-24-37.jpg",
  "originalFilename": "R0022840.JPG",
  "photographer": "Dante Sisofo",
  "photographerSlug": "dante-sisofo",
  "date": "2026-05-10",
  "time": "08:24:37",
  "address": "6831 North Broad Street, East Oak Lane, Philadelphia, PA",
  "lat": 40.05787,
  "lon": -75.140704
}
```

50 entries. Every frame. Archive: archive.json

STEP_06 — GPS MAP (PROTOTYPE)

GPS coordinates embedded in the photographs were used to plot the walk geographically. This was an early field test of GPS-mapped photography workflows — not a finalized automated system, but a manual prototype that confirmed the data was usable.

Early Mapping Workflow

The automation script exported a CSV of GPS coordinates and street addresses. That CSV was manually imported into Google My Maps to visualize the route.

```
1. Script generates: broad-street-in-flux-google-my-maps.csv
   Columns: Latitude, Longitude, Address, Photographer, Timestamp
2. Google My Maps → Create new map → Import CSV
   Place markers by: Latitude / Longitude
3. Google Photos album imported separately
   Photographs manually attached to approximate capture locations
```

This confirmed that GPS embedding was working correctly across 11 miles and 7+ hours of walking — and that the coordinate data survived the full transfer and processing pipeline.

The Google My Maps export is a prototype visualization, not the canonical archive interface. The live archive at `flux.dantesisofo.com/broad-street/` is the primary access point. The CSV is preserved as a secondary geotagging artifact.

This early mapping work helped define what an automated FLUX project generator would eventually need to produce: coordinates, addresses, and spatially indexed photographs, generated without manual import steps.

CSV file: broad-street-in-flux-google-my-maps.csv

STEP_07 — ZINE PRODUCTION

The captioned zine PDF is generated automatically by the script.

Print Settings

```
Paper Size:   8.5 × 11 in
Orientation:  Landscape
Double-Sided: ON
Flip On:      Short Edge
```

Assembly

```
Stack sheets.
Two staples on left side.
```

The object should feel temporary, reproducible, distributable.
The zine is not precious. The zine is evidence.

STEP_08 — ARCHIVE GENERATION

The HTML generator (`generator/flux-generator.html`) produces a complete static archive website from the photographs and metadata. The archive includes:

- Chronological image grid
- Photographer filtering
- Map integration
- Downloadable PDF
- Downloadable ZIP of originals
- Metadata manifest

Archive: `archive/index.html` (local package)
Live: flux.dantesisofo.com/broad-street/

OUTPUTS

Digital

archive/index.html	Live archive web page
archive/broad-street-in-flux_dante-sisofo_dylan-stone.pdf	Project PDF (31MB)
archive/data/archive.json	50-entry GPS manifest
archive/data/metadata.csv	Metadata CSV
archive/downloads/photos.zip	All originals (236MB)
documents/broad-street-in-flux-google-my-maps.csv	GPS coordinates CSV (prototype map export)

Physical

```
Printed zine (staple-bound, 8.5×11, landscape)
Loose photograph stack (50 prints, unbound, chronological)
```

Video

```
video/broad-street-behind-the-scenes.mp4    167MB — behind the scenes documentation
video/broad-street-in-flux-book.mp4         32MB  — zine flip-through
```

Audio

```
audio/15th-street-philadelphia-city-hall-station.m4a    Field audio, 15th Street
```

LIVE ARCHIVE

flux.dantesisofo.com/broad-street/

Chronological grid. Photographer filter. Downloadable PDF. Downloadable originals ZIP.
GPS manifest. All 50 frames.

DOWNLOADS

broad-street-in-flux.pdf — 31 MB — full project PDF
flux-generator.html — 60 KB — offline HTML generator
broad-street-in-flux-google-my-maps.csv — GPS coordinates CSV
archive.json — 50-entry GPS manifest
metadata.csv — metadata manifest
auto-script.pdf — automation script
ricoh-gr-monochrome-settings.pdf — 20 MB — camera settings document
photos.zip — 236 MB — all 50 originals — available at live archive

---

PROTOCOL DISCOVERIES

What this project confirmed or clarified about the FLUX protocol:

GPS must be confirmed before the walk begins.
A one-week pre-test session (May 3, 2026) was necessary to confirm GPS embedding worked correctly across camera sleep/wake cycles and extended walking sessions. The test is not optional.

GR World must be set to "No Time Limit."
The default background location transmission limit causes GPS data to stop being embedded after a set period. This setting must be explicitly changed before the walk.

Small JPEG is the correct file type for this workflow.
RAW files would have added processing time, storage overhead, and editing friction with no benefit for a high-contrast in-camera monochrome workflow.

Chronological interleaving of two photographers works.
Assigning sequence numbers across both photographers simultaneously — based on capture timestamp — produces a coherent combined sequence. The archive reads as one document, not two separate sets.

The automation pipeline must be tested before the walk.
Running a test import and verifying GPS extraction, reverse geocoding, and caption generation before the project date eliminates uncertainty during processing.

LESSONS LEARNED

What worked:

— Ricoh GR World GPS workflow: reliable, accurate, embeds coordinates in real time
— Automation pipeline: one script execution generated all outputs
— Chronological interleaving: the combined sequence reads as one coherent document
— High-contrast monochrome: consistent visual language across both photographers
— DIY zine assembly: cheap, fast, reproducible

What would change:

— Dylan had fewer frames (15 vs 35). A clearer briefing on target frame count per photographer would produce a more balanced archive.
— The route took longer than estimated (~7.5 hours vs ~4 projected). Future walks should build in more time or establish checkpoints.
— The `gps t3est/` session revealed that GPS embedding is not automatic without explicit setup. This step should be formalized in any participant kit.

REFERENCES

Asset	Location
Camera settings	ricoh-gr-monochrome-settings.pdf
Automation script	auto-script.pdf
GPS coordinates CSV (prototype)	broad-street-in-flux-google-my-maps.csv
GPS setup screenshots	media/screenshots/gps/ (local package)
Prototype map screenshots	media/screenshots/maps/ (local package)
Generator screenshots	media/screenshots/generator/ (local package)
Physical zine photos	media/book/ (local package)
Field documentation video	embedded above
Zine flip-through video	embedded above
GPS manifest	archive.json
Live archive	flux.dantesisofo.com/broad-street/
Project PDF	broad-street-in-flux.pdf

FLUX_PROJECT_v1.0 — flux.dantesisofo.com/wiki/broad-street/

MARKET STREET — DIGITAL MIRROR

A FLUX Documentary System.
Market Street, Philadelphia, Pennsylvania.

PROJECT RECORD

ROUTE:	Market Street, Philadelphia — full length
PARTICIPANTS:	Dante Sisofo · Dylan Stone · Eric DeJesus
METHOD:	Chronological walk, west to east (or east to west — TBD)
CAMERA:	Ricoh GR IIIx
IMAGE CONTROL:	High Contrast B&W
FILE TYPE:	Small JPEG
GPS:	Embedded via GR World (Ricoh app)
METADATA:	Platform data collected at point of capture
STATUS:	Assignment — awaiting execution

CORE CONCEPT

Market Street is Philadelphia's primary commercial corridor. It is also a data system.

Every establishment on Market Street exists simultaneously as:

- a building
- a storefront
- a GPS coordinate
- a business listing
- a review score
- a map pin
- a searchable object
- an algorithmic summary
- a metadata cluster

This project documents both realities at once. The photograph records the physical. The metadata records the digital. Neither is complete without the other.

This is **documentary metadata archaeology**.

FLUX PHILOSOPHY

The image is no longer only a photograph.

It is a spatial object. A temporal object. A data object. A node in a network of platform representations that exist independently of whether anyone photographs them.

The city was already being documented before we arrived — by Google, by Yelp, by Maps, by review systems, by AI summary engines. Our photographs enter that system as another layer.

The question this project asks:

> What does a place look like when you document both the physical fact and the machine-readable representation simultaneously?

GPS coordinates are canonical truth.
Human-readable locations are enrichment.
Platform data is evidence.
The photograph is the anchor.

WALK SYSTEM

Three photographers. One street. One day.

Each photographer moves along Market Street in the same direction, independently, without synchronizing shots or discussing what to photograph.

The sequence of capture is the structure of the archive.
The order of the walk is the order of the document.

Rules During the Walk

- — Move continuously along the route
- — Do not double back
- — Do not synchronize with other photographers
- — Photograph what is in front of you
- — Collect platform metadata at point of capture (see below)
- — GPS must be active and confirmed before the walk begins

GPS Confirmation

Before the walk starts:

1. Enable Ricoh GR World — Smartphone Link with Store Location: ON
2. Set Background Location Transmission: No Time Limit
3. Make 2–3 test frames and confirm GPS fields are populated in EXIF
4. Do not begin until GPS is confirmed active

The GPS test is not optional.

PHOTOGRAPHIC SUBJECTS

Market Street contains the full range of urban commercial life:

- — pharmacies, dollar stores, fast food chains, banks
- — transit infrastructure — elevated rail, bus stops, underground stations

— vacant storefronts, construction sites, scaffolding
— municipal buildings, government offices, civic institutions
— pedestrian movement, street vendors, delivery logistics
— signage, facades, windows, light

Photograph what is there. Do not editorialize. Do not select for beauty.
The selection criterion is: *this is on Market Street*.

METADATA AS DOCUMENTARY MATERIAL

At each photograph location, collect the following platform data:

```
LOCATION NAME:   [name of business or landmark]
ADDRESS:         [street address, from GPS reverse geocode or observed signage]
TIME:            [captured automatically in EXIF]
TEMPERATURE:     [ambient, recorded at time of walk]
REVIEW SCORE:    [Google Maps — star rating and review count if available]
NEIGHBORHOOD:    [from Google Maps — neighborhood label]
AI SUMMARY:      [Google Maps AI overview, verbatim fragment — optional]
```

Platform data is collected at point of capture, not reconstructed later.
If a location has no platform presence, that absence is also data.

METADATA LAYERS

The project operates across three layers simultaneously:

Layer 1 — Physical
The photograph. What the camera recorded. Light, architecture, people, time.

Layer 2 — Spatial
GPS coordinates. Embedded in JPEG at moment of exposure. Canonical truth. Not reconstructed in post.

Layer 3 — Platform
Google Maps data. Review scores. AI summaries. Neighborhood labels. Business listings. The machine-readable representation of the same physical location.

These layers do not explain each other. They exist in parallel.
The document holds all three simultaneously.

PLATFORM LAYER

Google Maps and its review ecosystem have produced a parallel representation of every commercial establishment in Philadelphia. This project treats that representation as documentary material — not as truth, not as satire, but as evidence of how the city is being read by machines and platforms.

Collection Rules

— Use platform data as fragments, not essays
— AI summaries: one sentence maximum
— Review scores: include count alongside rating (e.g., 4.1★ · 312 reviews)
— Do not fabricate or alter platform data
— Do not use platform data to editorialize
— Absent platform data is recorded as absent — not filled in

Contribution Policy

Platform contribution (reviews, photos, edits) is selective and documentary.
This project does not use platform participation as a publication or promotion mechanism.
Any platform contribution must reflect what was actually observed.
No manipulation. No spam.

VISUAL STRUCTURE

Aesthetic is consistent with the FLUX protocol:

— High Contrast B&W
— Raw JPEG — no post-processing
— Chronological sequence — the walk is the edit
— No cropping, no color correction, no adjustment layers
— The JPEG is the final file

LAYOUT & INFORMATION SYSTEM

Primary Layout — Default

Large image dominates the page.
Small monospaced metadata strip underneath.

```
MARKET ST & 12TH
3:42 PM  ·  58°F
CVS Pharmacy  ·  4.1★ · 312 reviews
Center City West, Philadelphia, PA
```

If an AI summary is present:

```
AI SUMMARY:
"Busy downtown pharmacy with long checkout lines."
```

The metadata strip is informational. It does not editorialize.
Monospace type. Small. Quiet. Present.

Secondary Layout — Platform Spread

Used selectively for locations with significant platform presence.

```
Left page:   metadata / platform layer — full documentation of digital representation
Right page:  photograph
```

This layout surfaces the depth of platform data for a single location.
Used sparingly — for the most data-rich locations, not as a default.

Tertiary Layout — Pure Sequence

Image sequence only.
Metadata compiled in an appendix at the end of the document.

Used when visual rhythm of the walk should be uninterrupted.

Preferred Solution: Hybrid

The document uses primarily the **Primary Layout** throughout the main sequence.
The **Secondary Layout** is deployed selectively for notable locations.
The **Tertiary Layout** may be used for a closing image run.

The metadata is always present. The density of its surface varies.

OUTPUTS

Digital

archive/index.html	Live archive — chronological grid, photographer filter, map
archive/market-street-digital-mirror.pdf	Project PDF
archive/data/archive.json	GPS manifest — one entry per frame
archive/data/metadata.csv	Full metadata including platform layer
archive/data/platform.csv	Platform data only — review scores, AI summaries
archive/downloads/photos.zip	All originals

Physical

```
Printed zine — 8.5×11 landscape, staple-bound
Layout: hybrid (primary + selective secondary)
```

Archive Integration

Photographs made by Dante Sisofo during this project may appear in the personal FLUX archive as part of a regular numbered issue. The two records are independent.

THEMES

- The city as lived environment and machine-readable system simultaneously
- Photography as spatial and temporal data object
- Platform capitalism as urban documentary layer
- Commercial infrastructure as subject, not backdrop
- Metadata as informational aura — present, quiet, non-interpretive
- Public memory vs. algorithmic representation

— The physical fact and its digital shadow
— Chronological documentary as method — the walk as the archive

---

FINAL CONCEPT

The physical book is a frozen artifact of a larger digital system.

It captures one walk, on one day, down one street — and records both what the photographers saw and what the platforms said about the same locations at the same moment.

The digital version is the full system: interactive map, GPS-linked images, route visualization, downloadable PDFs, metadata archive, platform data layer.

The book and the archive are not the same object. They are two representations of the same walk — one frozen, one live.

Both are canonical.

FIELD RULES

1. GPS must be confirmed active before the walk begins. No exceptions.
2. Small JPEG only. No RAW. No large JPEG.
3. Move continuously. Do not double back.
4. Do not synchronize shots between photographers.
5. Collect platform metadata at point of capture — not reconstructed later.
6. AI summaries: one sentence maximum, verbatim, attributed to source.
7. No post-processing. The JPEG is the final file.
8. If GPS fails during the walk, note the time gap. Do not fabricate coordinates.
9. Platform contribution is selective and documentary. Not promotional.
10. Absent platform data is recorded as absent.

CANONICAL OUTPUT

The canonical output of this project is:

1. A chronological sequence of photographs made on Market Street
2. A metadata record for each frame: timestamp, GPS coordinates, reverse-geocoded address, platform data
3. A hybrid-layout document (digital and physical) holding image and metadata simultaneously
4. A live archive at `flux.dantesisofo.com/market-street/`

The photographs are not illustrations of the metadata.
The metadata is not a caption for the photographs.
They are parallel records of the same moment.

OPEN QUESTIONS / FUTURE EXTENSIONS

ROUTE:	East to west or west to east? Starting point TBD.
DATE:	Not yet scheduled.
FRAME TARGET:	TBD — one photographer's full walk? Combined sequence?
WEATHER:	Temperature data collection method — phone, dedicated sensor?
AI SUMMARIES:	Use Google AI overviews verbatim, or paraphrase? (verbatim preferred)
MAP:	Interactive Leaflet map — same system as Broad Street?
PLATFORM DATA:	Collect at capture time (preferred) or post-process from GPS coordinates?
PARTICIPANTS:	Confirm Eric DeJesus camera setup and GPS workflow before walk date.
TRANSIT:	Document SEPTA infrastructure (El, subway stations) — include or separate?
SEQUENCING:	Three-photographer combined chronological sequence — same method as Broad Street.

FLUX_PROJECT_v1.0 — flux.dantesisofo.com/wiki/market-street/

NODES

A FLUX Node is a physical archive terminal connected to the live FLUX publishing system.

DEFINITION

FLUX Nodes are physical public access points connected to the live FLUX archive. A node continuously receives newly published FLUX issues as they are generated.

The result is a distributed public photographic archive that exists simultaneously:

- digitally
- physically
- locally
- chronologically
- continuously

FLUX Nodes transform the photographic archive from a static website into a living public system.

CORE PRINCIPLE

Traditional photography platforms operate as feeds.
FLUX operates as an archive.

Feeds disappear.
Archives accumulate.

A FLUX Node allows the archive to exist physically in public space.

WHAT A NODE CONTAINS

Each node may include:

- monitor or display
- archive access terminal
- printer (black and white laser)
- filing cabinet
- zine rack
- physical archive storage (chronological folders)

NODE TYPES

Library Node

The ideal first FLUX Node.

Libraries already understand archives, preservation, chronology, public access, civic documentation, and historical record keeping.

A library node may contain:

- archive terminal (monitor + keyboard)
- laser printer
- filing cabinet with chronological issues
- zine rack with printable copies

Public visitors can browse the archive, inspect contact sheets, print issues, download files, explore the chronology, and interact physically with the record.

Camera Store Node

A continuously updating photographic archive inside a camera store.

Demonstrates the live publishing workflow to active photographers.
Merges photography culture with archival systems.

Gallery / Museum Node

Functions as both archive and installation.

The node displays: - newest issue - publication queue - archive statistics - issue timeline - live archive updates

The emphasis shifts from static exhibition toward continuous documentation.

University Node

Research-oriented archive system.

Possible emphasis: metadata, chronology, sequencing, urban documentation, open publishing systems, photographic systems theory.

SYNC LOGIC

At regular intervals, a node checks:

`https://flux.dantesisofo.com/timeline.json`

If a newer issue exists:

- download PDF
- print issue automatically
- update local archive display
- refresh monitor

Optional behaviors: notification sound, indicator light, queue display, archive statistics.

PRINTING LOGIC

Standard: Black and white laser printer.

Reason: cheap, reliable, fast, reproducible, archival aesthetic. Identical to the paper the photographer prints at home.

Filing cabinet: Each issue stored chronologically. Physical folders become navigable public memory.

Zine rack: Printed issues available for visitors to take. The issue is not precious. Cheap reproduction is encouraged.

Thermal printer variant (experimental): Continuously prints the latest photographs as a live stream. More installation-oriented.

INSTITUTIONAL FRAMING

FLUX Nodes should not initially be framed as:

- photography portfolio
- personal art project
- social media platform
- startup product

Frame instead as:

- continuously updating public photographic archive
- civic documentation system
- open publishing archive
- public visual timeline
- experimental archive infrastructure
- distributed photographic library

WHY LIBRARIES

Libraries naturally align with FLUX because they already preserve public knowledge, local history, archives, documents, chronology, and civic memory.

FLUX extends library logic into live photographic publishing.

FIRST NODE — PHILADELPHIA

The suggested first node:

FLUX NODE — Philadelphia

Contains: monitor, archive interface, laser printer, filing cabinet, printed chronological issues, zine shelf.

Public can: browse, print, inspect, download, interact.

The node demonstrates the concept through operation.

LONG-TERM VISION

Multiple FLUX Nodes distributed throughout the city.

Libraries. Camera stores. Universities. Studios. Museums.

Each connected to the same continuously updating archive system.

The city documents itself in real time.
Not as feed.
Not as portfolio.
As living chronological memory.

FINAL DEFINITION

FLUX Nodes are public physical interfaces connected to a continuously updating chronological photographic archive.

They transform photography from isolated images into distributed civic memory.

A FLUX Node is not merely a terminal.
It is a living access point into the flow of time.

FLUX_WIKI_v1.0 — flux.dantesisofo.com/wiki/nodes/

MANIFESTO

WHAT IS FLUX

FLUX is an open chronological photography publishing protocol.

Photographs are preserved in the order they were made.

The archive is the artwork.

The goal is to eliminate friction between:

```
CAPTURE
SELECT
SEQUENCE
PUBLISH
ARCHIVE
```

Each issue becomes part of a continuously expanding visual record of time.

THE CORE SENTENCE

> You cannot make the same photograph twice.

The light changes.
The body changes.
The street changes.
The photographer changes.

Each photograph is a fragment of becoming.
Each issue is a record of movement through time.

THE OBJECT

A FLUX issue feels like:

- a file
- a report
- a case document
- a municipal record
- evidence
- a field report
- a document of lived reality

The manila folder is important.
The office printer is important.
The staple is important.
The plain paper is important.
The small text is important.

The bureaucratic document aesthetic is not accidental.

FLUX uses the visual language of bureaucracy and turns it into art.

The FLUX object critiques bureaucracy while adopting its form.

THE CONTRADICTION

> Disposable and permanent.

Cheap paper. Preserved time.

Ordinary material. Sacred through sequence and context.

ANTI-BLOAT

A small percentage of people physically maintain the city:

- construction workers
- plumbers
- carpenters
- landscapers
- cleaners
- electricians
- laborers
- people who build and repair things

Meanwhile much of modern society is trapped in managerial layers, administration, screens, abstraction, and bureaucracy.

FLUX responds by returning to:

- walking
- seeing
- printing
- touching
- making
- physical documents
- direct experience
- real places
- embodied perception

FLUX is anti-bloat.
FLUX is anti-friction.
FLUX is anti-perfection.
FLUX is pro-life, pro-body, pro-seeing, pro-making.

WHAT FLUX IS NOT

FLUX is not Instagram.

Instagram is about attention, likes, feeds, performance, identity, engagement, algorithmic visibility.

FLUX is about chronology, memory, archive, physical output, presence, continuity, daily seeing, preservation.

Instagram is social media.
FLUX is archival media.

OPEN PROTOCOL

FLUX should become open and upgradeable.

Not a closed social platform.
Not the next Instagram.
Not a startup.

More like:

- open protocol
- open publishing system
- open archive format
- open photographic workflow
- open-source cultural infrastructure

People should be able to use it, fork it, improve it, generate their own zines, publish their own archives, contribute fixes, build on top of it.

INSTITUTIONAL STATEMENT

For curators, galleries, and institutions:

> FLUX is a photographic publishing system that transforms daily image-making into chronological archives. Each issue preserves photographs in the order they were made, using metadata, timestamps, contact sheets, and printable zines to turn ordinary photographic practice into a physical and digital record of time.
>
> FLUX treats the archive as the artwork. Rather than isolating single masterpieces, it preserves the flow of photographic seeing through chronological sequence, metadata, and reproducible printed matter.
>
> FLUX is a post-digital photographic protocol combining street photography, metadata, automation, zine publishing, and archival practice. It creates a bridge between the physical and digital image, turning photographs into timestamped documents of becoming.

FOR NORMAL PEOPLE

> FLUX helps photographers turn their daily photos into printable chronological zines.

Or:

> Shoot photos. Upload them. FLUX turns them into a zine.

Or:

> FLUX is a way to photograph life as it changes.

TAGLINES

- — You cannot make the same photograph twice.
- — The archive is the artwork.
- — Photography as a way of being.
- — Publish the flow.
- — Preserve becoming.
- — Shoot. Sequence. Publish. Move on.
- — A photographic protocol for life in motion.
- — Chronological photography for a world in flux.
- — The river is shared. The seeing is not.

FINAL DEFINITION

FLUX is a system for photographing life in motion.

It begins with walking.
It continues through seeing.
It preserves photographs chronologically.
It transforms metadata into poetry.
It turns the archive into the artwork.
It rejects perfection.
It embraces becoming.
It makes photography physical again.
It makes publishing automatic.
It allows the photographer to move on.

> Keep seeing.
> Keep publishing.
> Keep moving.

FLUX_WIKI_v1.0 — flux.dantesisofo.com/wiki/manifesto/

INFLUENCES

FLUX exists in a lineage. This is where it comes from.

HERACLITUS

The philosophical root.

> You cannot step in the same river twice.

Applied to photography:

> You cannot make the same photograph twice.

The photographer enters the stream of becoming.
Each walk is different.
Each frame is unrepeatable.
Each day is new.

The photograph is not merely an image. It is a timestamped fragment of becoming.

EUGÈNE ATGET

The primary photographic inspiration.

Atget walked Paris and documented streets, doors, windows, architecture, people, storefronts, infrastructure, and disappearing urban life. He worked daily, systematically, and directly. His work became powerful over time because he preserved a vanishing world.

FLUX continues this spirit through modern tools.

Atget	FLUX
Large wooden camera	Ricoh GR
Tripod	Handheld
Glass plates	High contrast JPEG
Slow process	Automated pipeline
Darkroom	Zine generator
Physical archive	Digital + physical archive

The spirit is the same:

> Walk the world.
> Photograph what is there.
> Preserve time.

PROVOKE

FLUX is inspired by Provoke magazine (Japan, 1968–1969) through:

- roughness
- high contrast
- grain
- anti-perfection
- photography beyond language
- printed matter
- urgency
- immediacy
- rejection of polished photographic norms

The photograph does not need to explain itself. The archive does not need to become a literary narrative. The chronological sequence allows the work to exist as evidence, rhythm, and trace.

FLUX does not force photographs into stories. It lets the chips fall as they may.

> FLUX is photography before explanation.

ON KAWARA

The precedent for time-based daily practice as artwork.

On Kawara's date paintings transformed the daily record of a date into a systematic body of work. The accumulation was the work. The discipline was the content.

FLUX extends this logic into photography: the daily record of seeing, accumulated chronologically, becomes the archive.

ROMAN OPALKA

A precedent for the archive as life project. Opalka's continuous counting — a lifelong commitment to a single systematic act — mirrors FLUX's commitment to continuous photographic publishing.

BERND AND HILLA BECHER

Systematic, typological, serial photography. The Bechers photographed industrial structures — water towers, cooling towers, blast furnaces — in a consistent frontal style, building a comprehensive archive of disappearing industrial forms.

FLUX inherits their systematic approach, their commitment to seriality, and their sense that the archive is the artwork.

DAID■ MORIYAMA

The visual DNA.

Moriyama's high contrast, grainy, blurred, immediate street photography — photographing at speed, photographing compulsively, treating photography as a physical practice — is a direct ancestor of FLUX's visual language.

The RICOH GR is the descendant of the camera he made famous.

WALKER EVANS

Evans treated documentary photography as an archival act. His FSA project produced not just images but a systematic record of a time and place. The archive was always as important as any individual image.

THE CONCEPTUAL ART TRADITION

FLUX also connects to artists who worked with time, repetition, archives, dates, and systems. The work is the system. The system is the statement.

This tradition asks: what if the discipline itself were the artwork?

FLUX answers: it is.

FLUX_WIKI_v1.0 — flux.dantesisofo.com/wiki/influences/

REMOTE ACCESS

The FLUX Portal is a private local tool, not a public server.

Remote access is handled via Tailscale — a private encrypted network that connects devices without opening any ports to the public internet. Only devices signed into the same Tailscale account can reach the portal. No public IP. No port forwarding. No exposure.

The portal remains accessible from iPhone on cellular, from iPad, from any device on the tailnet — without the portal ever being reachable from the outside world.

Tailscale is free, takes about five minutes to set up, and requires no router configuration.

https://tailscale.com/download

FLUX_WIKI_v1.1 — flux.dantesisofo.com/wiki/remote-access/

ROADMAP

Where FLUX is going.

CURRENT PRIORITY

Documentation and stabilization phase.

- Lock the protocol language
- Lock the zine layout
- Lock QR code structure
- Lock naming conventions
- Build the wiki
- Clean the archive
- Standardize all existing PDFs
- Improve the generator
- Onboard first users

Do not build the future until the present is stable.

SUMMER 2026

Use the summer to consolidate, not expand.

- Consolidate and document the system
- Refine existing infrastructure
- Write the manifesto
- Lock the protocol
- Build the public generator (v1)
- Help existing students begin making issues
- Prepare institutional language
- Begin FLUX Node proposal for one library

This is builder mode, not launch mode.

V1 — CURRENT STATE

- Personal FLUX generator: operational (423+ issues)
- FLUX archive: live at `flux.dantesisofo.com`
- Collaborative projects: Broad Street In Flux published
- Protocol page: locked
- Zine format: locked
- Wiki: complete

V2 — PUBLIC GENERATOR + CATALOG

Status: Complete. Live at `https://flux.dantesisofo.com/generator/`

The public generator is browser-based, requires no account, accepts exactly 36 JPEG photographs, and produces a complete 44-page FLUX issue identical in structure to a personal volume.

After generating, photographers submit directly to the public FLUX catalog. Every submission is reviewed before publication. Approved issues receive a permanent catalog number (`CAT_NNN`) and a public catalog page at `flux.dantesisofo.com/catalog/CAT_NNN/`.

The protocol QR code in every FLUX issue — personal and public — points here. Anyone who scans it can run the protocol.

See GENERATOR and PUBLIC CATALOG for details.

V2 — FLUX NODE (PROTOTYPE)

Physical archive terminal in one public institution.

Start extremely small. One successful node is more important than scale.

Target: a library or camera store in Philadelphia.

V3 — INFRASTRUCTURE

Possible future hardware:

- Maxed-out MacBook Pro
- Mac mini (always-on local server)
- NAS archive (local backup of all originals)
- S3 bucket (current — continues as public layer)

Ideal flow:

1. Photograph
2. Transfer to phone via RICOH app
3. Phone to home machine via sync
4. Archive receives files automatically
5. Metadata extraction
6. Queue update
7. Zine generation (when threshold reached)
8. Web page creation
9. PDF + ZIP upload
10. Archive update
11. FLUX Node sync (if applicable)

V3 — COLLABORATOR ONBOARDING

The public generator exists. The catalog is live. The first community issues are published.

The next phase is community development:

- Students and photographers begin making their own issues regularly
- The catalog grows as a curated public record of photographers running the protocol
- The community catalog and the personal archive remain separate namespaces — `CAT_NNN` VS `FLUX_NNN`
- Each community photographer develops their own sequential catalog of issues over time

The naming convention for community issues is resolved: the catalog assigns `CAT_NNN` in approval order. Future infrastructure may support per-photographer sequential numbering — a photographer's own `FLUX_001`, `FLUX_002` — without conflicting with Dante Sisofo's personal sequence.

V4 — AI SELECTION

Train an AI model on:

- Original photographs
- Accepted frames (selects)
- Rejected frames
- Chronological sequences
- Metadata
- Visual preferences over time

Goal:

- Learn what the photographer keeps
- Learn what the photographer rejects
- Learn sequencing rhythm
- Automate culling
- Automate zine production

The dream:

> Go out and photograph. FLUX does the rest.

This is not the immediate priority. This is V4 or V5.

OPEN SOURCE

FLUX should become open and upgradeable.

Not a closed social platform.
Not the next Instagram.

More like: - open protocol - open publishing system - open archive format - open photographic workflow - open-source cultural infrastructure

People should be able to use it, fork it, improve it, generate their own zines, publish their own archives, contribute fixes, build on top of it.

The generator code, the protocol specification, and the archive format should all be publicly documented and reproducible.

WHAT NOT TO BUILD

- — No social feed
- — No likes or engagement metrics
- — No algorithmic ranking
- — No advertising layer
- — No subscription paywall for the archive
- — No proprietary file formats
- — No vendor lock-in

FINAL PRINCIPLE

The stronger the archive system becomes:

- — the less explanation is needed
- — the less manifesto is needed
- — the more self-evident the concept becomes

The archive itself creates belief.

FLUX_WIKI_v1.1 — flux.dantesisofo.com/wiki/roadmap/

PRESERVATION PROTOCOL

The archive lives everywhere.

Bitcoin merely proves it existed.

THE PROBLEM

We are entering a world where:

- AI-generated images become indistinguishable from reality
- metadata can be forged
- platforms disappear
- corporations control visibility
- archives become centralized
- governments revise narratives
- digital files become infinitely mutable
- truth itself becomes unstable

Photography is approaching a crisis of authenticity.

The fundamental question becomes:

> How do we prove a photograph was truly made by a human being, at a specific moment in time, witnessing reality?

THE FLUX PERSPECTIVE

The FLUX system naturally aligns with archival authenticity because it preserves:

- chronology
- sequencing
- timestamps
- original exports
- publication context
- neighboring images
- complete issues as unified artifacts
- distributed redundancy

This is fundamentally different from isolated masterpiece culture.

A single image can be manipulated.

But an entire chronological issue containing timestamps, GPS data, sequencing, neighboring frames, publication dates, cryptographic hashes, and distributed mirrors becomes exponentially harder to falsify retroactively.

The issue is the unit of authenticity. Not the photograph.

CHAIN OF VISUAL CUSTODY

FLUX is creating a chain of visual custody for reality itself.

The value is no longer simply:

- aesthetics
- resolution
- cinematic polish
- algorithmic perfection

The value becomes:

> Proof that a human being truly stood somewhere at a specific moment in time and witnessed reality.

In the AI era, authenticity becomes more valuable than perfection. Not the cleanest image. Not the most optimized aesthetic. The most verifiable image.

This is especially consequential for:

- documentary photography
- street photography
- war photography
- journalism
- anthropology
- civic memory
- historical archives

BLOCKCHAIN AS WITNESS

FLUX is not integrating blockchain technology for speculation or crypto gimmickry.

The purpose is:

- provenance
- authenticity
- timestamped visual truth
- decentralized preservation
- historical continuity
- anti-revisionism
- anti-erasure
- independent memory infrastructure

The blockchain is not the archive itself.

The blockchain is the witness — the ledger, the timestamp, the proof of existence.

The actual archive remains decentralized across many layers.

LAYERED PERMANENCE

The goal is not to trust one company or one technology. The goal is layered permanence.

```
Physical prints
+
Local drives
+
NAS systems
+
Public websites
+
Amazon S3
+
IPFS (distribution layer)
+
Arweave (permanent storage layer)
+
Bitcoin timestamp proofs
+
Libraries
+
Collectors
+
Public mirrors
```

This is how archives survive centuries.

Not through one blockchain. Not through one corporation. Not through one server.

Civilizations preserve information through redundancy.

IPFS vs ARWEAVE

These are not equivalent and the distinction matters.

IPFS is a content-addressed distribution network. Files on IPFS are identified by their content hash (CID). If even one byte changes, the CID changes. IPFS is excellent for distribution and verification — but files require ongoing pinning. Stop paying, and the file can disappear from the network.

Arweave is permanent storage. Pay once, stored forever — the economic model is designed around perpetuity. Arweave is the correct layer for archival permanence.

The correct architecture uses both:

```
IPFS  →  content-addressed distribution, verification, CDN
Arweave  →  permanent long-term storage, true preservation
```

THE EXISTING INFRASTRUCTURE

FLUX already generates most of what a preservation protocol requires.

The pipeline currently produces, for every issue:

— `FLUX_NNN.pdf` — complete publication

— `manifest.csv` — frame-level metadata with timestamps and GPS
— `issue.json` — machine-readable issue metadata
— `contact_sheet.png` — 6×6 visual index
— `ORIGINALS.zip` — original source files

What the preservation layer adds:

— SHA256 hashes of the PDF and ZIP at publish time
— IPFS CID after upload
— Arweave transaction ID
— OpenTimestamps `.ots` proof file
— Verification page at `flux.dantesisofo.com/verify/FLUX_NNN`

The archive already exists. The verification layer extends it.

THE RECOMMENDED STACK

```
FLUX PDF + ZIP + manifest
↓
Upload to Arweave (permanent) and IPFS (distribution)
↓
Generate SHA256 hashes and IPFS CID
↓
Timestamp hash on Bitcoin via OpenTimestamps
↓
Generate FLUX_NNN.ots proof file
↓
Publish verification page at flux.dantesisofo.com/verify/FLUX_NNN
```

No files stored on-chain. Only hashes, timestamps, and references.

This keeps the system lightweight, sustainable, decentralized, and future-proof.

WHAT LIVES WHERE

Off-Chain (the archive)

— PDFs
— JPEGs
— ZIP files
— manifests
— catalogs
— contact sheets

Stored on: local SSDs — NAS — Amazon S3 — IPFS — Arweave

On-Chain (the proof)

— SHA256 hashes
— timestamps

— OpenTimestamps proofs
— immutable references

Only proofs go on-chain. The files live everywhere else.

THE FLUX OBJECT SCHEMA

A fully preserved FLUX issue contains:

```
FLUX_NNN/
■■■ FLUX_NNN.pdf          — complete publication
■■■ FLUX_NNN.zip          — original source files
■■■ manifest.csv          — frame-level metadata
■■■ issue.json            — machine-readable metadata
■■■ contact_sheet.png     — 6×6 contact sheet
■■■ FLUX_NNN.ots          — Bitcoin timestamp proof
```

The SHA256 hash of the PDF is the canonical fingerprint of the issue. If even one pixel changes, the hash changes. The timestamp proof confirms the hash existed before a certain Bitcoin block.

THE VERIFICATION MANIFEST

Each issue carries a verification manifest:

```
FLUX_NNN

Photographer:      Dante Sisofo
Published:         YYYY-MM-DD
Frames:            36
Pages:             44

PDF SHA256:        9f8a4d7bc...
ZIP SHA256:        13ad92...

IPFS CID:          bafybeigdyr...
Arweave TX:        abc123...

OpenTimestamp:     FLUX_NNN.ots
Bitcoin block:     verified

Canonical archive: flux.dantesisofo.com/issues/FLUX_NNN/
Verification:      flux.dantesisofo.com/verify/FLUX_NNN
```

QR VERIFICATION SYSTEM

The cleanest physical implementation is a third QR code inside every verified issue:

```
QR CODE → flux.dantesisofo.com/verify/FLUX_NNN
```

A person scans the QR code inside the printed object. They arrive at the canonical verification portal showing:

- Issue cover and metadata
- Photographer and publication date
- SHA256 hash of the PDF
- IPFS CID
- Arweave transaction ID
- OpenTimestamp proof and Bitcoin block confirmation
- Download links for PDF, ZIP, manifest, OTS proof
- Chain of custody history

This transforms the printed object into:

- physical artifact
- cryptographic reference
- decentralized archive gateway
- timestamped reality capsule

WHY THE FLUX PDF FORMAT MATTERS

The FLUX issue format is unexpectedly powerful because PDFs are:

- lightweight
- universal
- printable
- transmissible
- mirrorable
- future-readable
- easy to archive
- easy to duplicate

A single FLUX issue can simultaneously exist on a hard drive, in an email, inside a library, on IPFS, inside Arweave, on archive.org, inside private collections, inside physical storage boxes, and across mirrored servers worldwide.

That is resilience. The format was chosen for publishing. It turns out to be ideal for preservation.

C2PA AND THE INDUSTRY DIRECTION

The Coalition for Content Provenance and Authenticity (C2PA) is the emerging industry standard for camera-level authenticity. Adobe, Canon, Nikon, the BBC, and the New York Times are all members. Leica already ships a camera that embeds cryptographic C2PA signatures at the moment of capture — provenance anchored before the file leaves the camera.

C2PA addresses authenticity at the capture layer. FLUX addresses authenticity at the publication and archive layer. These are complementary, not competing.

As C2PA adoption grows, FLUX issues generated from C2PA-signed originals will carry authenticity proof from shutter click through permanent archive. The chain of custody becomes unbroken from the moment of exposure to the moment of indefinite preservation.

FLUX is already aligned with where this is going.

FLUX VERIFIED EDITIONS

Once the preservation protocol stabilizes, FLUX VERIFIED EDITIONS can be designated as the canonical long-term archival objects.

These issues are:

- cryptographically verified
- Bitcoin timestamped
- permanently stored on Arweave
- distributed on IPFS
- publicly auditable
- historically anchored

The back cover of a Verified Edition carries the verification manifest directly on the printed object:

```
FLUX_NNN

SHA256:
9f8a4d7bc...

IPFS CID:
bafybeigdyr...

Bitcoin Timestamp:
Verified

Canonical Archive:
flux.dantesisofo.com/verify/NNN

Published:
YYYY-MM-DD
```

The archival metadata aesthetic aligns with the FLUX philosophy. Bureaucratic. Infrastructural. Documentary. Cold. Official. Anti-ephemeral.

The object becomes simultaneously artwork and evidence.

STAGES OF IMPLEMENTATION

STAGE 1 — GENESIS ERA (current)

Continue publishing. Continue testing. Continue building.

The current period is the Genesis Era — pre-verification, pre-permanence infrastructure. The purpose is exploration, not finality. Every issue published now becomes part of the historical record regardless.

STAGE 2 — LOCK THE CANONICAL PROTOCOL

Before designating Verified Editions, finalize:

- manifest schema
- hashing structure
- verification page design
- QR placement within the issue
- metadata standards
- archival hierarchy
- distributed storage standards

These become difficult to standardize retroactively. Lock them before scaling.

STAGE 3 — FLUX VERIFIED EDITIONS

Once the protocol stabilizes, Verified Editions become the canonical long-term archival objects. The verification infrastructure is built once and runs permanently.

THE PHILOSOPHICAL SHIFT

FLUX is no longer merely photography publishing.

It becomes archival-native publishing — a system designed from the ground up for authenticity, provenance, verification, permanence, decentralized preservation, and historical continuity.

Especially in the age of artificial intelligence.

The archive is the artwork. The proof is the infrastructure. The photograph is the evidence.

START HERE

The minimum viable preservation stack requires nothing exotic:

```
Website (existing)
+
Amazon S3 (existing)
+
IPFS via Pinata or Filebase
+
Arweave via Bundlr or ArDrive
+
OpenTimestamps (free, open source)
```

That alone creates decentralized preservation, historical proof, censorship resistance, and independent publishing infrastructure — without turning FLUX into crypto spectacle.

CANONICAL OBJECT IDs

Every FLUX object should carry a permanent canonical identifier that never changes.

Current filenames (`FLUX_001.pdf`, `R0022598.JPG`) are operational. They can be renamed, moved, reformatted. A canonical ID cannot.

Proposed format:

```
FLUX-2026-001-023
```

Encoding: `FLUX — YEAR — ISSUE — FRAME`

This ID follows the object across:

- PDFs
- manifests
- QR codes
- blockchain proofs
- mirrors
- print objects
- APIs
- verification portals

The canonical ID matters more than the filename. Filenames are addresses. Canonical IDs are identities.

MANIFEST HIERARCHY

The archive operates as nested manifests. Each level verifies the level below it.

```
MASTER_ARCHIVE_MANIFEST
    ↓
ISSUE_MANIFEST (FLUX_NNN)
    ↓
IMAGE_MANIFEST (FLUX_NNN_IMG_NNN)
```

File structure:

```
master_manifest.json
■■■ FLUX_001_manifest.json
■   ■■■ FLUX_001_IMG_001.json
■   ■■■ FLUX_001_IMG_002.json
■   ■■■ FLUX_001_IMG_003.json
■
■■■ FLUX_002_manifest.json
■   ■■■ ...
```

The master manifest contains the hash of every issue manifest. Each issue manifest contains the hash of every image manifest. Tampering with any level breaks the chain.

CHAIN OF CUSTODY STATES

Every FLUX object maintains historical state information — a lifecycle record of what has happened to it.

```
CREATED      — file generated by the FLUX pipeline
PUBLISHED    — deployed to flux.dantesisofo.com
PRINTED      — physical copy produced
EXHIBITED    — displayed in a physical space
MIRRORED     — copied to IPFS or Arweave
TIMESTAMPED  — OpenTimestamp proof generated
ARCHIVED     — deposited with a library or institution
```

Each state transition is timestamped. The chain of custody becomes a historical record of the object's life.

HUMAN READABILITY PRINCIPLE

All manifests, metadata, and archival documents must remain human-readable without proprietary software.

Preferred formats:

- JSON
- CSV
- TXT
- Markdown
- PDF/A
- JPEG
- TIFF

Avoid: proprietary databases, binary formats, software-dependent containers.

The archive should remain understandable centuries from now. A researcher in 2150 should be able to open a FLUX manifest in a text editor and understand it without any FLUX-specific tooling.

REPRODUCIBILITY PRINCIPLE

A future human should be able to reconstruct the complete archive from:

- original JPEGs
- manifests
- hashes
- metadata
- PDFs

— public mirrors

without needing proprietary software, accounts, or living infrastructure.

The FLUX system is already designed around this. The generator code, manifest schema, and archive format are all documented and reproducible. The preservation protocol makes this explicit and permanent.

MIGRATION PHILOSOPHY

Every storage technology eventually dies.

Floppy disks. CD-ROMs. Flash drives. Cloud services. Blockchains. All of them have expiration dates that are unknown in advance.

The protocol explicitly acknowledges:

> Migration is part of preservation.

Files will move. Mirrors will change. Storage systems will evolve. Platforms will disappear.

What survives migration:

```
hashes         — content fingerprints, technology-independent
manifests      — human-readable, format-stable
canonical IDs  — permanent identifiers
timestamps     — anchored to Bitcoin, survives any single platform
```

The FLUX system is designed to be migrated. When S3 eventually becomes the wrong choice, the manifests and hashes make migration verifiable. When IPFS evolves, the Arweave layer persists. When Arweave evolves, the Bitcoin timestamps remain.

Plan for migration. Build for migration. Migration is not failure — it is continuity.

THE ARCHIVAL DEATH PROBLEM

What happens to the archive when Dante Sisofo dies?

This is not a morbid question. It is a serious archival question that most photographers never ask, and that most photographic archives fail to answer until it is too late.

A real preservation system must survive beyond its creator.

The FLUX system partially addresses this through decentralization — files on IPFS and Arweave exist independently of any single person or server. But decentralization alone is not succession planning.

Future solutions to implement:

- distributed mirrors held by multiple independent parties
- institutional deposits (library, university, archive)
- public release of all manifests and metadata under open license
- open-source archive tooling that anyone can run

- documented succession instructions
- community archival stewards

The archive should be designed so that its creator's death triggers continuity, not loss. The work was made in public. It belongs to the public record. The infrastructure should reflect that.

PUBLIC MIRROR PHILOSOPHY

The archive should intentionally encourage and enable public mirroring.

Every person or institution that mirrors the archive strengthens it. There is no competitive disadvantage to copies. Copies are the point.

Target mirrors:

- archive.org (Internet Archive)
- university libraries
- public libraries
- independent collectors
- IPFS nodes run by photographers
- torrents
- institutional servers

The archive survives by spreading. Every copy is infrastructure. Every mirror is insurance against loss.

The FLUX archive is explicitly not a closed system. The timeline.json is publicly accessible. The PDFs are publicly downloadable. The manifests are publicly available. This is by design. The openness is the preservation strategy.

ANTI-PLATFORM PHILOSOPHY

The archive must never depend entirely on any single corporation, service, or platform.

The following are dependencies, not foundations:

- Instagram
- Adobe
- Amazon Web Services
- Apple
- Google
- OpenAI
- any venture-funded startup
- any government-operated service

The archive must remain:

```
portable        — moveable between storage systems
```

```
independent     — operable without specific corporate services
exportable      — complete data export always available
reproducible    — reconstructable from public data
```

Every architectural decision should be evaluated against this principle. When a dependency becomes unavoidable, document it and maintain a migration path.

THE CANONICAL TRUTH PRINCIPLE

The archive does not attempt to prove objective truth.

This distinction matters enormously.

The archive proves:

```
This exact document existed
in this exact form
at this exact moment in time.
```

It does not prove:

- — that the photograph is aesthetically significant
- — that the photographer's account of events is accurate
- — that the subject matter is historically important
- — that the image has not been cropped or processed

What FLUX preserves is the existence of the artifact at a specific moment. The artifact is the evidence. What it is evidence of is for historians, curators, and future readers to interpret.

The cryptographic proof is humble. It says: this existed. Nothing more. Nothing less. That is enough.

VERIFICATION PAGE HIERARCHY

The canonical verification page at `flux.dantesisofo.com/verify/FLUX_NNN` should answer one question first:

```
VERIFIED
```

Everything else is secondary. The page hierarchy:

1. VERIFIED (or: UNVERIFIED — immediately visible)
2. Photographer
3. Date and timestamp
4. Issue and frame
5. Original image (full-resolution viewable)
6. Download links (PDF, ZIP, original JPEG)
7. SHA256 hash
8. IPFS CID
9. Arweave transaction ID
10. OpenTimestamp proof and Bitcoin block
11. Mirrors
12. Full technical metadata

The user who scans the QR code on a gallery wall should understand in three seconds whether the object is authentic. The technical depth is available for those who want it. It is not the first thing they see.

START HERE

The minimum viable preservation stack requires nothing exotic:

```
Website (existing)
+
Amazon S3 (existing)
+
IPFS via Pinata or Filebase
+
Arweave via Bundlr or ArDrive
+
OpenTimestamps (free, open source)
```

That alone creates decentralized preservation, historical proof, censorship resistance, and independent publishing infrastructure — without turning FLUX into crypto spectacle.

FINAL PRINCIPLE

The archive lives everywhere.

Bitcoin merely proves it existed.

FLUX is not merely storing photographs.

FLUX is preserving witnessed human existence against digital entropy.

FLUX_PRESERVATION_PROTOCOL_v1.1 — flux.dantesisofo.com/wiki/preservation/

GALLERY PROTOCOL

The gallery print is fragile.

The archive is resilient.

THE CORE CONTRADICTION

A FLUX print can be:

- taped directly to a wall
- wheatpasted to a surface
- printed cheaply on office paper
- casually installed
- exposed to decay
- temporary by design

While simultaneously existing as:

- cryptographically preserved
- Bitcoin timestamped
- permanently stored on Arweave
- distributed on IPFS
- historically anchored
- infinitely reproducible
- publicly auditable

This contradiction is not a problem to solve. It is the conceptual framework itself.

The physical object is disposable. The archive is eternal.

THE DUAL OUTPUT

The FLUX generator currently produces issue-level outputs: the PDF, the ZIP, the contact sheet, the manifest.

The Gallery Protocol adds a parallel output layer — the single-image archival exhibition object.

Every photograph becomes multiple things simultaneously:

1. Physical print
2. Digital archive object
3. Verification object
4. Historical document
5. Cryptographic artifact

Two outputs from one session:

ARCHIVAL ISSUE OUTPUT	GALLERY OBJECT OUTPUT
■■■■■■■■■■■■■■■■■■■■■■	■■■■■■■■■■■■■■■■■■■■■■
PDF issue	Gallery PDF (per image)

ZIP originals	Full-resolution JPEG
Manifest CSV	Image metadata JSON
Contact sheet	OpenTimestamp proof
Issue JSON	QR verification code

The issue output is the chronological record. The gallery output is the exhibition layer. They reference each other but operate independently.

THE GALLERY OBJECT

Each gallery object is a single-image archival presentation unit.

File structure:

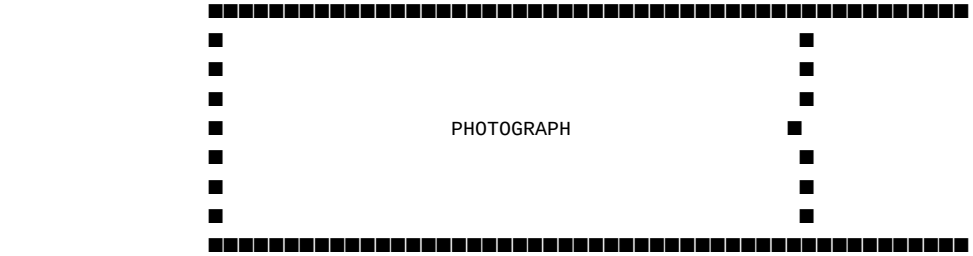
```
FLUX_NNN_IMG_NNN/
■■■ FLUX_NNN_IMG_NNN_FULL.jpg      — full-resolution original JPEG
■■■ FLUX_NNN_IMG_NNN_GALLERY.pdf   — printable exhibition sheet
■■■ FLUX_NNN_IMG_NNN_metadata.json — image-level metadata
■■■ FLUX_NNN_IMG_NNN_manifest.txt  — verification manifest
■■■ FLUX_NNN_IMG_NNN.ots           — OpenTimestamp proof
■■■ QR.png                         — QR code linking to verify page
```

The full-resolution original JPEG is the canonical source object. It carries the original EXIF timestamp, GPS coordinates if present, and camera metadata. It is never recompressed or altered.

THE GALLERY PRINT LAYOUT

The image occupies the majority of the page.

Borders remain minimal and documentary. The aesthetic is infrastructural — not precious.




```
DANTE SISOFO
PHILADELPHIA, PA
2026-05-15  —  18:42:07

FLUX_NNN / FRAME_023

SHA256 VERIFIED
flux.dantesisofo.com/verify/FLUX_NNN/023
```

The bottom border contains:

- photographer name

- location (city, state)
- date and timestamp (from EXIF)
- issue reference and frame number
- SHA256 verification status
- URL to canonical verification page
- QR code (optional)

PRINT-NATIVE DESIGN

The gallery layout is designed for 8.5 × 11 inch output.

The proportions scale cleanly to:

- 11 × 17
- 13 × 19 (tabloid+)
- 24 × 36 (poster)
- gallery enlargements
- museum walls

The same file at any scale. The metadata strip at the bottom remains legible regardless of print size.

The output is intentionally print-native — designed for a laser or inkjet printer, not a screen. The bureaucratic monospace metadata is part of the object, not supplementary to it.

THE VERIFICATION URL

Every gallery object links to a verification page:

```
flux.dantesisofo.com/verify/FLUX_NNN/023
```

The URL structure encodes both issue and frame. The page contains:

- full-resolution image
- photographer and date
- SHA256 hash of the original JPEG
- IPFS CID
- Arweave transaction ID
- OpenTimestamp proof
- Issue context and neighboring frames
- Download links for full-resolution JPEG and gallery PDF
- Chain of custody history

The verification page answers one question first:

```
VERIFIED
```

Everything else is secondary.

WHY THE FORMAT IS CORRECT

The FLUX issue uses 8.5 × 11 deliberately — the same sheet as a laser printer, a photocopier, a standard office. The gallery object inherits this.

The anti-precious aesthetic is structural. The work is not on archival Hahnemühle paper in a white box. It is on the same sheet you print emails on. The preciousness is in the archive, not the object.

This inverts the traditional fine art print economy:

— Traditional: precious object, disposable digital
— FLUX: disposable object, precious archive

The print can be destroyed. The archive cannot.

THE PHYSICAL INSTALLATION

FLUX exhibitions do not require:

— frames
— vitrines
— white gloves
— climate control
— insurance riders
— gallery walls

A FLUX show can be:

— tape on any wall
— wheatpaste on any surface
— stapled to a board
— laid flat on a table
— distributed by hand as loose sheets
— installed and left without security

The impermanence of the installation is honest. The photograph was made in public space. It returns to public space. The archive preserves what the wall cannot.

THE DEEPER MEANING

In the AI era, authenticity becomes part of the artwork itself.

The photograph is no longer merely visual. It is:

— verifiable
— timestamped
— historically anchored
— cryptographically witnessed

— contextually embedded in a chronological sequence

A generated image can look identical to a photograph. It cannot have a timestamp proof on the Bitcoin blockchain anchored to a physical location at a specific moment in time.

The gallery object makes this provenance visible — not as a technical footnote but as a design element. The hash is printed on the object. The QR code links to the proof. The verification is part of the aesthetic.

WHAT THIS IS NOT

This is not NFT culture.

The gallery object does not require:

- cryptocurrency wallets
- token purchases
- marketplace listings
- royalty mechanisms
- collector speculation

The verification infrastructure is open, free, and archival. Anyone can verify. No transaction required.

The object is free to reproduce. The archive is free to access. The proof is free to check.

The value is in the existence of the record, not the scarcity of the object.

RELATIONSHIP TO THE ARCHIVE

Every gallery object references its parent issue.

```
FLUX_NNN_IMG_023
    ↑
lives inside
    ↑
FLUX_NNN (issue)
    ↑
lives inside
    ↑
FLUX ARCHIVE (complete chronological record)
```

The gallery object is not standalone. It is a fragment of the larger sequence made temporarily visible as a single thing.

The sequence is always the primary document. The single image is always a quotation from it.

CURRENT STATUS

The Gallery Protocol is a planned output layer.

The current generator produces issue-level outputs. Single-image gallery objects are the next architectural layer — designed, documented here, not yet automated.

The verification infrastructure (IPFS, Arweave, OpenTimestamps) is described in the PRESERVATION PROTOCOL.

The gallery output layer will be implemented as part of Stage 2 of the preservation protocol rollout.

FINAL PRINCIPLE

The gallery wall becomes temporary.

The archive becomes eternal.

FLUX_GALLERY_PROTOCOL_v1.0 — flux.dantesisofo.com/wiki/gallery/