"Incremental" — Photograph Sonia Jojiç 2024

SONIA JOJIC
POLIS University

The photograph *Incremental* extends beyond the visual depiction of architectural form; it functions as a conceptual investigation into the act of seeing and constructing space. Rather than serving as a passive document of a building, Jojic's image enters a broader discourse on photography's capacity to shape architectural understanding. In this sense, the work aligns with Roland Barthes' notion of the photograph as an interpretive act that both reveals and reconstructs reality *(Camera Lucida, 1981)*. *Incremental* challenges the viewer to perceive architecture not as a finished object, but as an ongoing process — one that evolves through repetition, layering, and subtle transformation.

A defining feature of the *"Incremental"* alternation of viewpoint, through which the cuboid forms appear as *buildings layered upon buildings*. These ambiguous fragments — perhaps intentional, perhaps incidental — disrupt spatial certainty. The photograph collapses the distinction between material construction and visual imagination, suggesting that architecture itself might begin in perception. This reading recalls John Szarkowski's argument that the photographic frame does not merely contain reality but actively defines it *(The Photographer's Eye, 1966).*

Formally, *Incremental* resonates with the aesthetic and conceptual clarity of *New Topographics:* P*hotographs of a Man-Altered Landscape (1975).* Like Robert Adams or Lewis Baltz, *"Incremental"*employs a language of restraint — geometry, texture, and silence — to reflect on the quiet tensions of urban modernity. Her minimal composition operates as a critique of progress understood as expansion, implying instead that transformation may arise from sustained attention and re-seeing. Architecture, in this reading, becomes fluid and temporal — a field of continuous reinterpretation rather than a fixed monument.

Ultimately, *Incremental* positions the photograph as both critical reflection and poetic gesture. It
suggests that progress does not necessarily emerge from creating the new, but from perceiving what
already exists through a renewed gaze.



Photograph Sonia Jojiç 2024