



When we speak of “picture” here, the word is always meant figuratively and not in its aspects as an object. It denotes the product and not the category. More precisely: I proceed from the fact that the mere object “picture” does not exist, unless as an outdated convention.



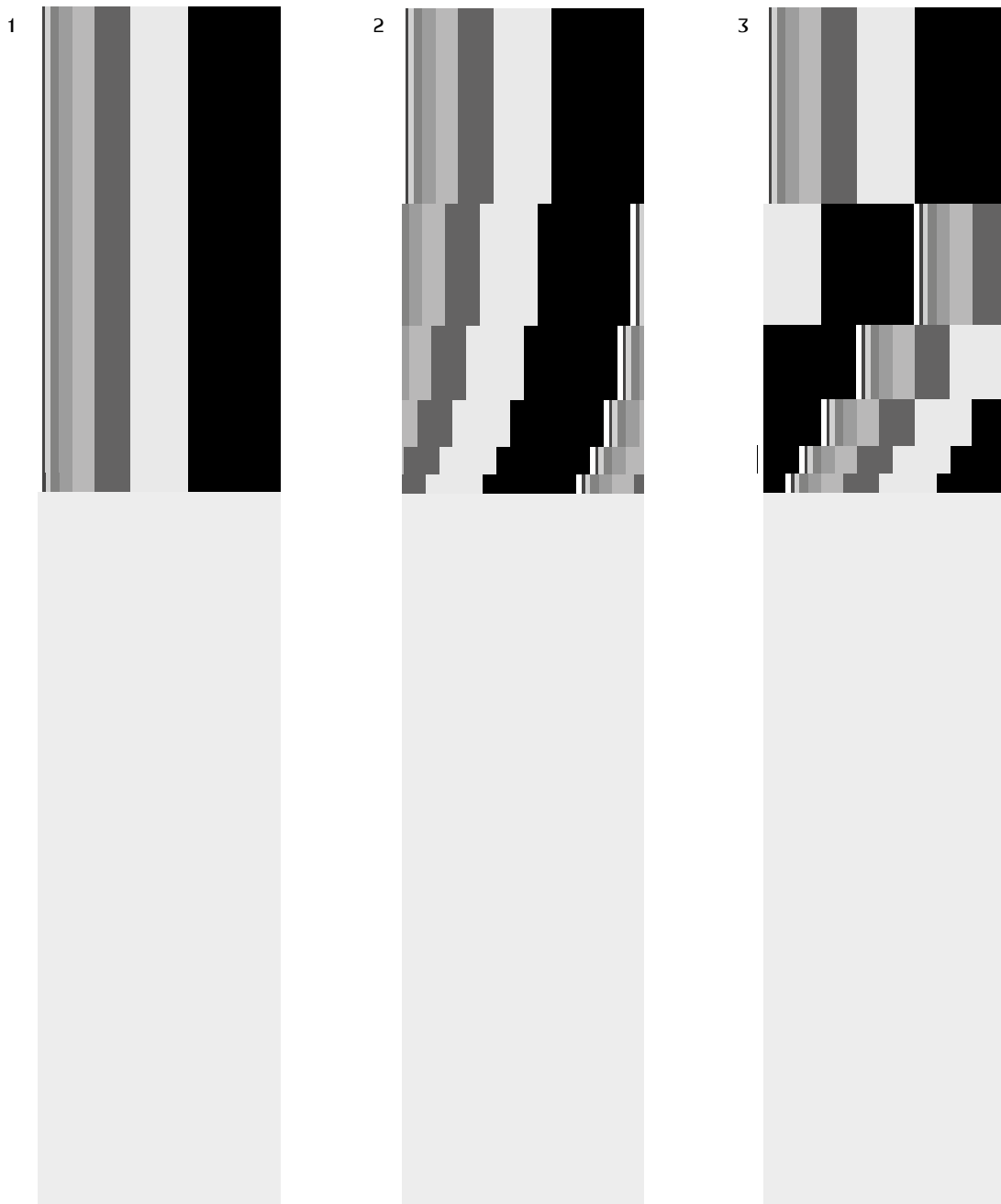
Consequently the picture’s outward form cannot be considered as given in advance, but as an integrating part, or rather a result of design.

Outward form means: the picture as material, as body, as mechanism. Picture-formula = picture-object. All parts form a whole from the very beginning, can be considered as a complete entity. This is a method, and what is more, a principle of design. The intention is realized: the totality of all possible relations within the picture. The consequence:



The more the single interrelationships are differentiated and multiplied, the more the picture as a whole goes beyond the mere sum of its parts; it is also previous to the parts whose way of appearance is dependent on it. It is not the result of the summing up, it is its basis.

For example, the “golden sectionized column”: it is not conceivable in any other form than in that of a column. Its parts can be moved and interchanged. At the same time, each constellation is different if seen from different viewpoints.



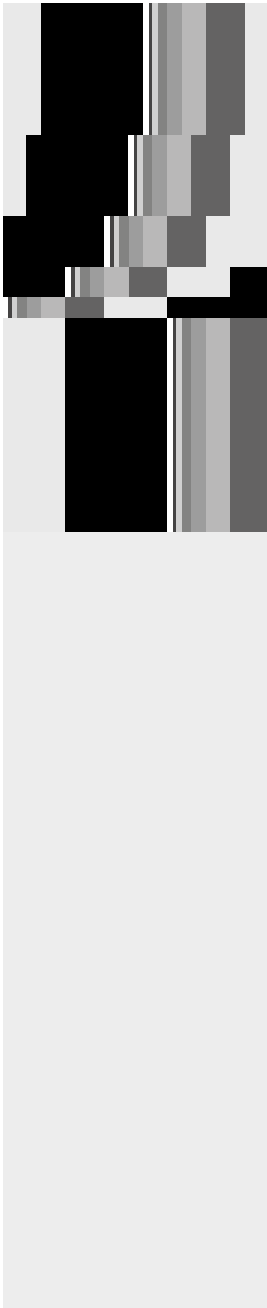
The golden sectionized column: pages 86.87, three views of the same constellation; scheme of the basic position and five regular constellations, circumference of the column in projection.

1 Picture area and foot in the proportion of the golden section. The nine vertical continuous units of the picture area are in the same proportion. The colours constitute a grey sequence in nine parts which is also continuous; however they are all allotted to the units in such a way that the greatest extremes are placed side by side. In numbers:

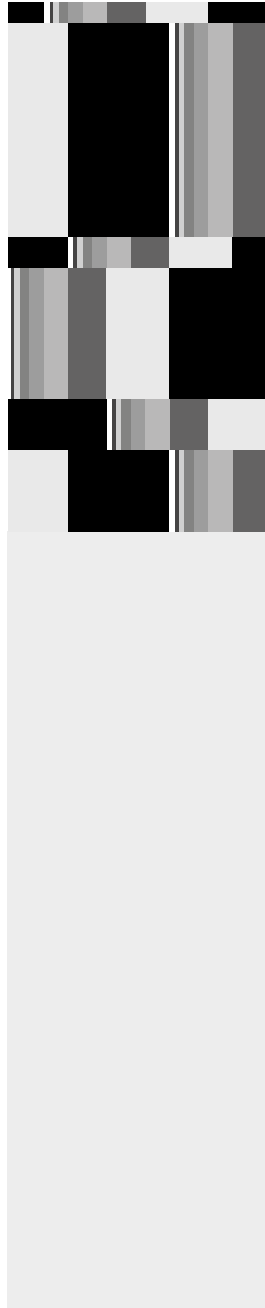
succession of the units,	... 1 2 3 4 5 6 7 8 9 1 ...
succession of the grey hues	... 1 8 3 6 5 4 7 2 9 1 ...

1 = white, 9 = black. From this a neighbourhood not only of the greatest, 9–1–8, but also of the middle hues, 6–5–4, is apparent.

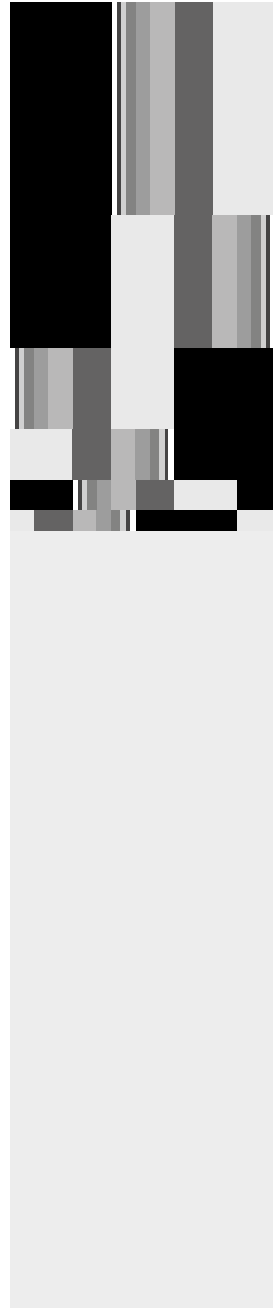
4



5



6



- 2 The verticals are also golden sectionized, horizontally, into single rings; rotation of the rings through three units respectively to right.
- 3 Progressive rotation from below upwards through 3, 4, 5, 6, 7 units respectively to right.
- 4 Cyclical permutation in the vertical as well as in the horizontal, obtained by rotating and interchanging the rings.
- 5 Horizontal-vertical interpenetration obtained in rotating the rings and continuously interchanging them.
- 6 Reversal through 180° of every second ring. Rotation with reference to the greatest, second, third, fourth and fifth greatest unit.

Material: foot: peraluman anodized bright; picture-area iron tube, stoved plastic paint. Measurements: total height 183cm, height of picture-area 70 cm, diameter 12 cm.