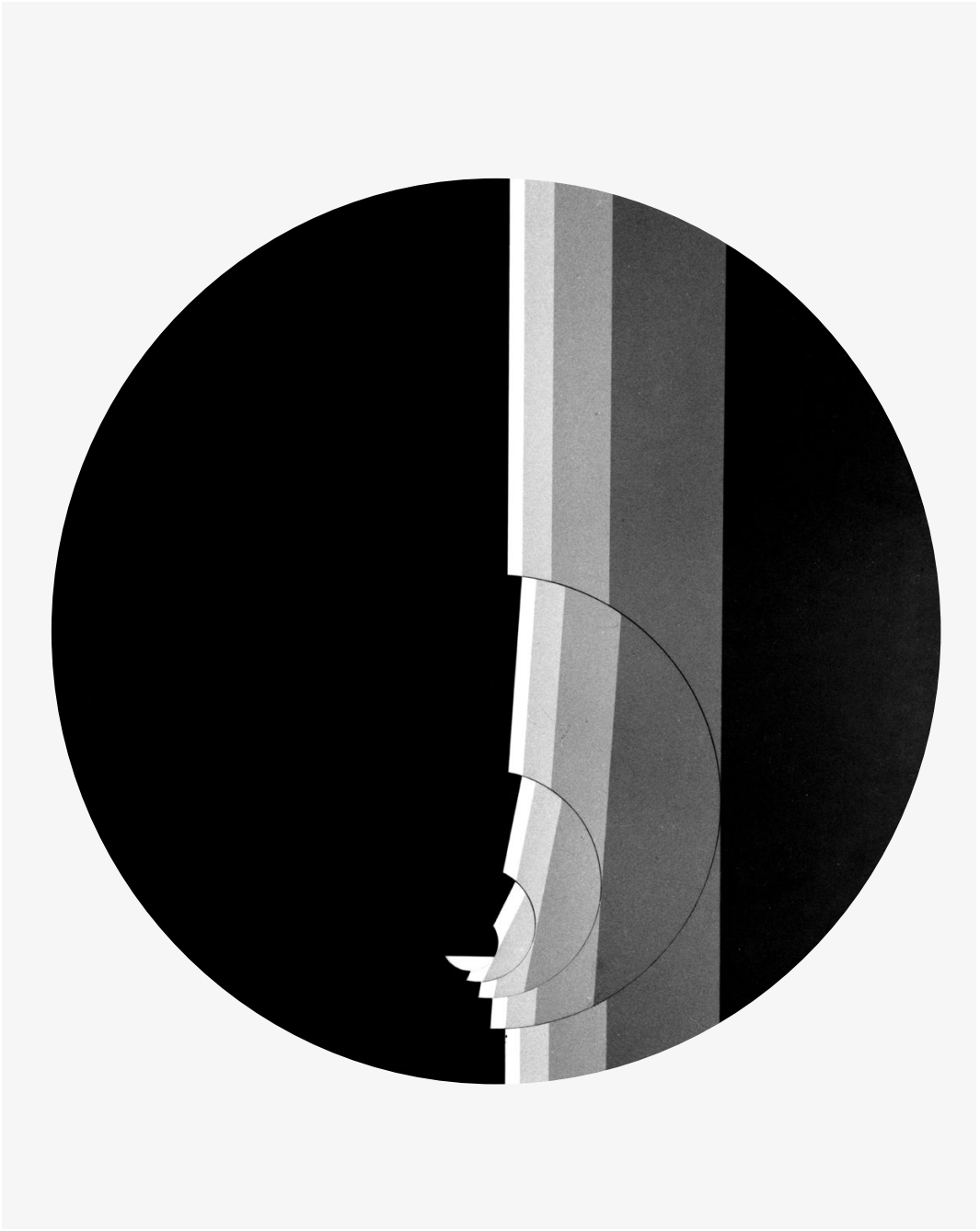
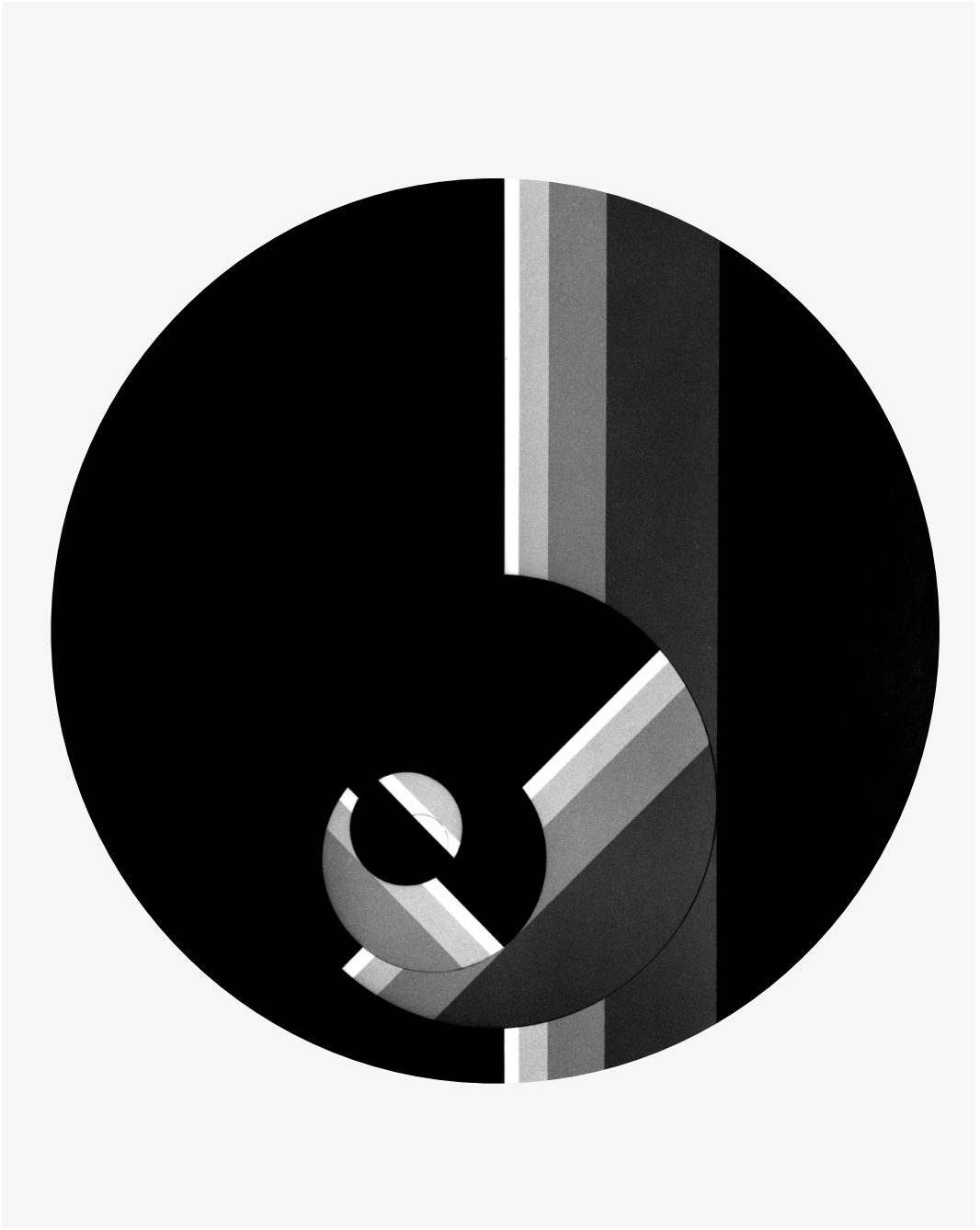
The Tangential Eccentric 1956/57

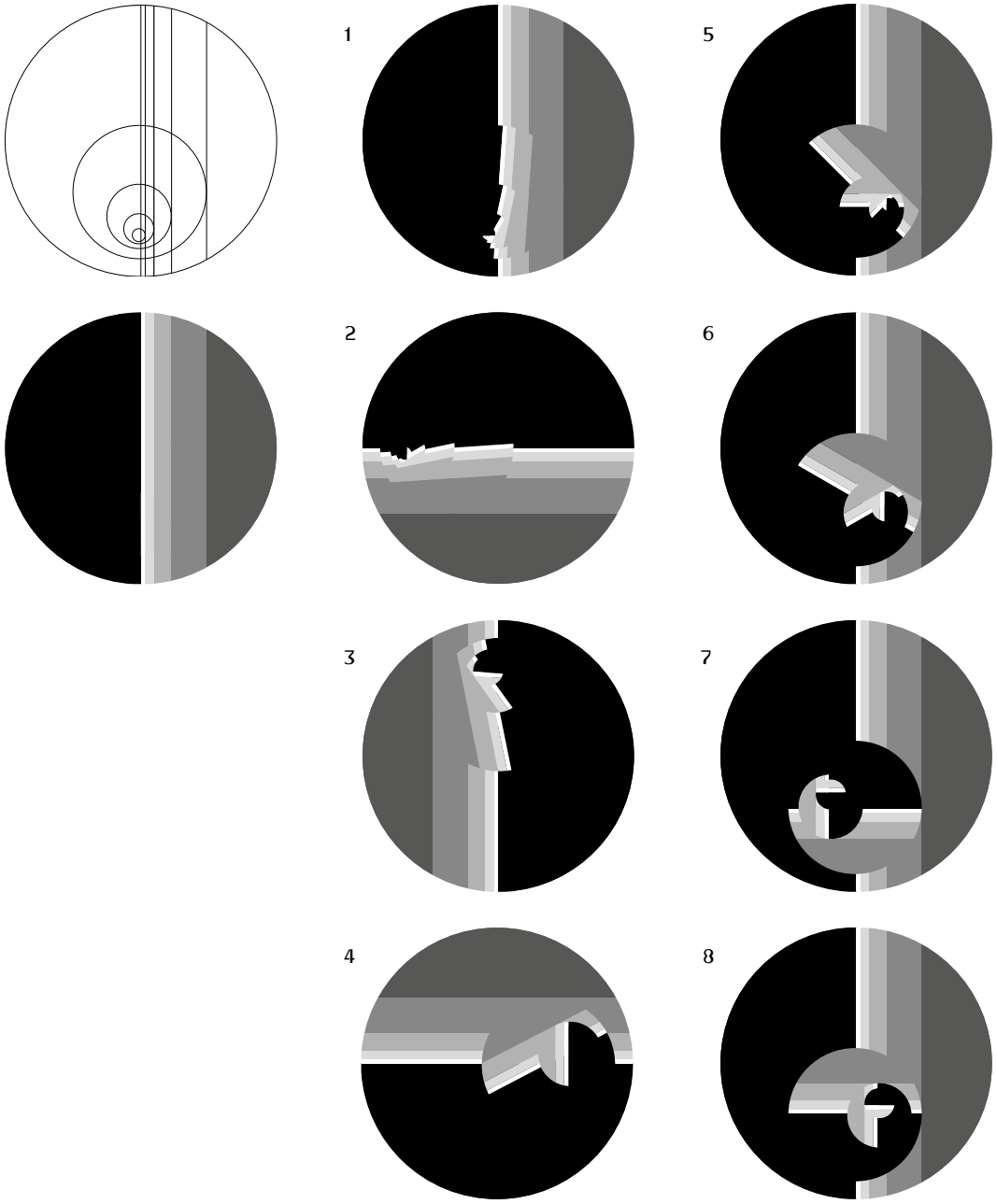


The up-to-dateness of the picture is one thing, its quality is another. For both there is a binding touchstone – the amount of profit for the onlooker, his momentary and permanent interest. Expressed as a formula: the quality of the picture can be measured by the durability of its up-to-dateness, today and in a hundred years. A good picture always gives back more than the designer could ever put into it; the longer its life, the more it gives. It is indeed created by the designer's intention, but it lives on the onlooker's sympathy.

To take this fact as a working hypothesis means: to have the onlooker participate in the process of design. For instance the "tangential eccentric" is an intentionally unfinished picture; the intention has to be understood as part of the design. I make the choice of the elements and determine the laws of their grouping. The grouping itself, the constellation is "found" by the onlooker. What is important is that if he follows the rules he finds not merely one but x possible completions of the picture, constellations of the same structure which are equal in value, as original as the basic law.



The onlooker changes the picture according to his disposition and mood. In addition to my intentions – and perhaps also in spite of them – he invests ideas of his own. He shares the fun and also the responsibility. He is not a passive admirer but an active partner. As a designer I am convinced that no one is unqualified for this partnership, no one is entirely untalented, any more than I or anyone else possesses an unlimited talent.



The tangential eccentric: schemes of the basic position and 16 regular constellations.

Five circles, the smaller always within the larger one, are arranged eccentrically on the same axis. Parallel straight-lines are at a tangent to them. Each parallel forms part of a continuous grey sequence from white, the smallest, to black, the largest. The circles are movable. The movement interrupts the units of the grey sequence and brings them in each revolving phase into a new aleatory or regular constellation. The regular ones can be obtained by a revolution to left as well as right, with different results, see 7+8.

1 Rotation of the circles to right through the smallest unit respectively. Alteration of the basic position through 90° respectively and
2 rotation through the smallest unit to left,
3 through the two smallest units to right,
4 through the three smallest units to right.

5 Rotation of the circles through 45° respectively to left,
6 through 60° to left,
7 through 90° to right,
8 through 90° to left,
9 through 180° (the only constellation which cannot be obtained by rotation to right or left).

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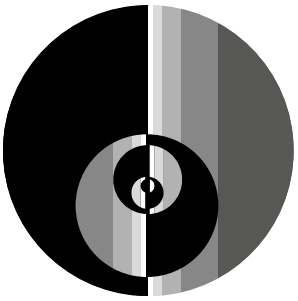

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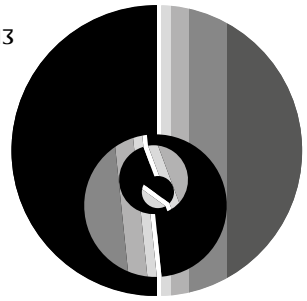

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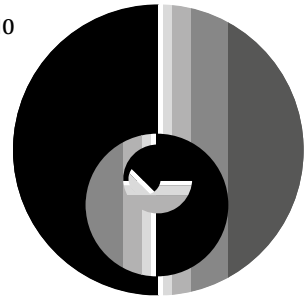

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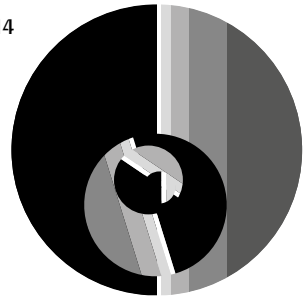

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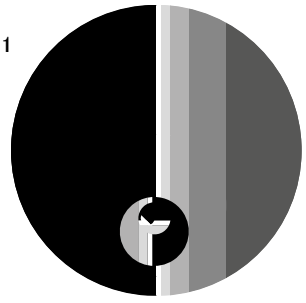

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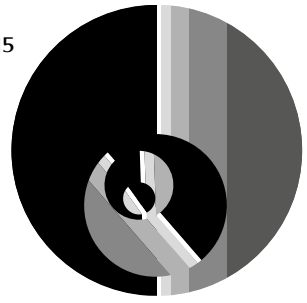

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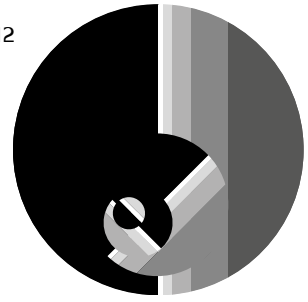

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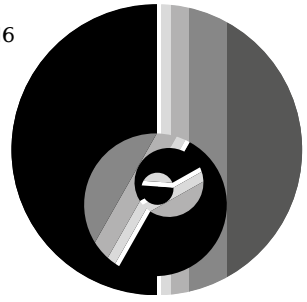

10 Progressive rotation through 180°, 90°, 45° to right,
11 through 360°, 180°, 90°, 45° to right,
12 as 10 in inverse order, through 45°, 90°, 180°.

13 Rotation not quite 180° to left, each smallest unit being joined to its respective opposite end,
14 the second smallest unit joined to its opposite end.

15 Rotation of the circles to left, right, left, the third respectively joining their opposite ends.
16 Rotation of the circles to left, the third, second smallest and smallest units respectively joining their opposite ends.

Material: Peraluman, stoved plastic paint. Measurements: diameter, 60 cm.