

Think program : synopsis of the exhibition "designing programs/programming designs" by Karl Gerstner

**Directed by Emilio Ambasz, Museum of Modern Art,
New York, February 5-March 30, 1973**

Author

Gerstner, Karl

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think program

**synopsis of the exhibition "designing programs / programming designs"
by Karl Gerstner**

directed by Emilio Ambasz
Museum of Modern Art, New York
February 5 to March 30, 1973



think program is

1. a principle:

systematic instead of empiric

2. a method of induction:

seeking the general system
of any specific element whatever

3. a method of deduction:

finding any specific element whatever
in its general system

4. a means of solving problems:

the solution of a typographic
and a graphic problem

5. a means of inventing problems:

the invention of a problem of form
and a problem of color

6. a way of understanding:

all elements of the visual are continuous

7. a way of thinking:

the transparency of the decision process

8. a tradition:

when once upon a time art was a science

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Preface

Native of a country of four tongues and one distinctive visual language, Karl Gerstner is an artist and a theorist, and a former graphic and typographic designer. All these activities are, in reality, however, simply different manifestations of a single approach to structural synthesis and visual rule making. Once wanting to become a chemist, and having finally turned into an optical experimenter, he is now, above all, a visual *combinator*.

The exhibition's title means: *inventing rules for arrangement* and is a didactic presentation of a mode of beholding and acting programmatically upon visual reality. It renews the author's programmatic claim, that rather than pursuing solutions to specific problems, he is seeking a general program valid for many solutions: a systematic approach for analyzing in design terms the conceptual and emotional aspects of form and color.

This claim is the methodological backbone of Gerstner's work. It represents a general method for questioning and structuring: a way of de-composing and combining. Convinced of its universality, the method takes a wager on reason, yet includes the notion of choice. Whether the method is used by the designer or the layman, it is only the complexity of the discourse which is modified; the structuring approach remains the same. The generative properties of the method do not change, it is the results which are as diverse as the players who give them form.

Emilio Ambasz
Curator of Design

GILBERT H. TAYLOR
 English Language

with this translation

no one would be so foolish as to think that the English language is a dead language. It is a living language, and it is a language that is constantly changing.

It is a language that is constantly changing, and it is a language that is constantly changing. It is a language that is constantly changing, and it is a language that is constantly changing.

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11/19/1919

Acknowledgement

On behalf of the Trustees of The Museum of Modern Art, I wish to express particular gratitude to the Pro Helvetia Stiftung, for generously underwriting part of the exhibition's expenses. Special recognition is due to its Director Luc Boissonnas, Zürich, for his fine comprehension of the meaning that this show has for Swiss culture, and to Dr. Hans Müller, of the Swiss Embassy in Washington, for his never-flagging enthusiasm for this project.

E. A.

1870-1871

1870-1871

Print of the slide show

based on the book "designing programmes"
by Karl Gerstner.
English version by Dennis Q. Stephenson.

Printed in Switzerland.

© by Karl Gerstner.

to the same degree.

History of the world.

History of the world, from the beginning of the world to the present time.

History of the world, from the beginning of the world to the present time.

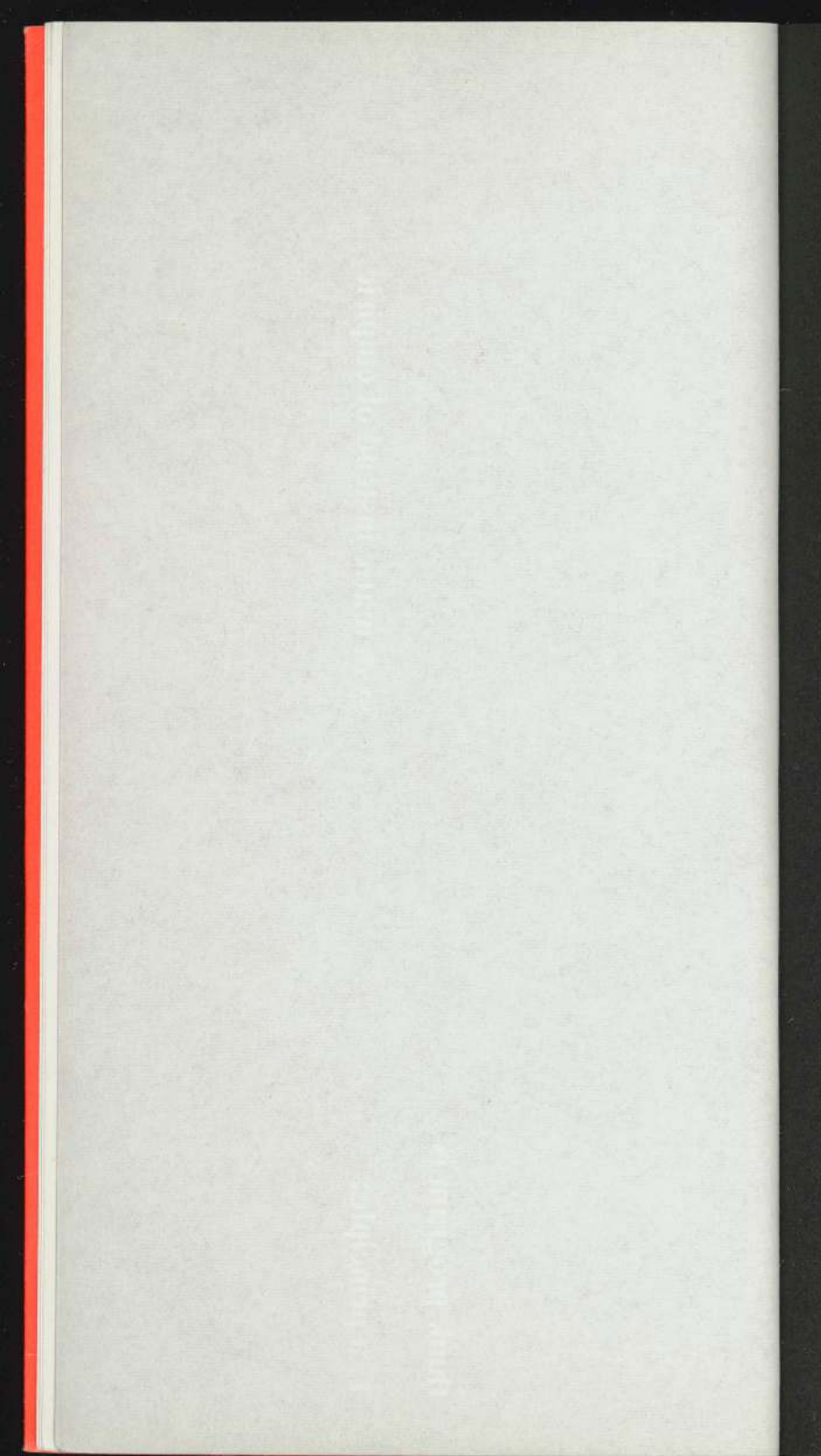
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History of the world, from the beginning of the world to the present time.

think program is

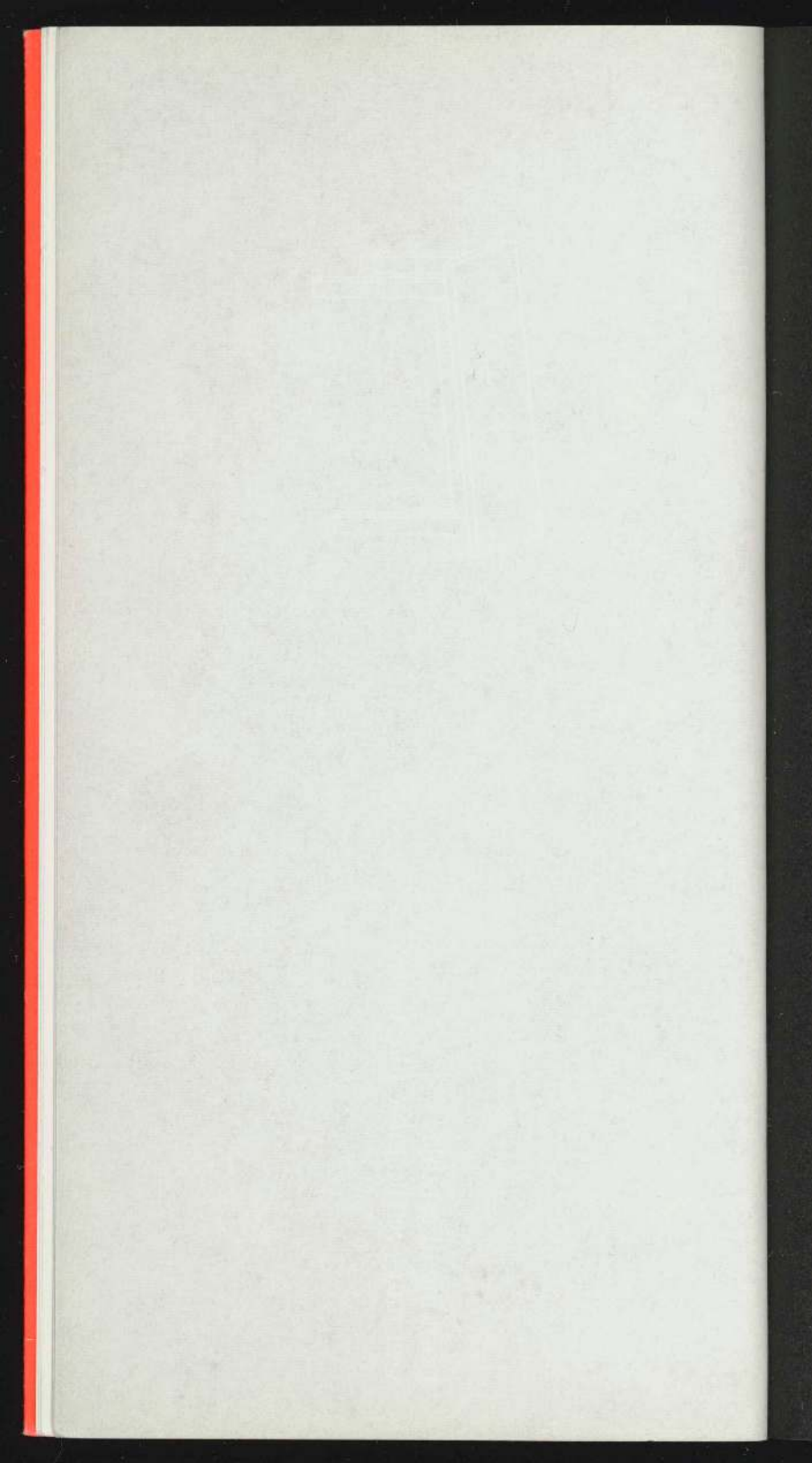
1. a principle:

systematic instead of empiric.

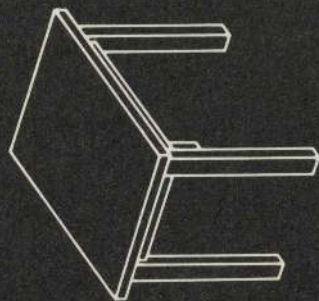


Looking at a table
you may see the table like this:





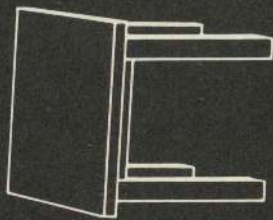
Walking around it,
the table looks different with every step :





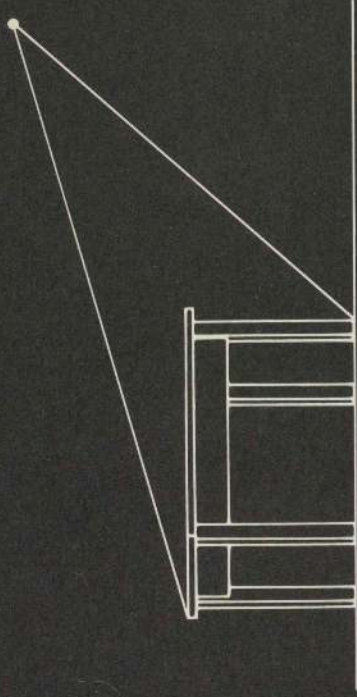
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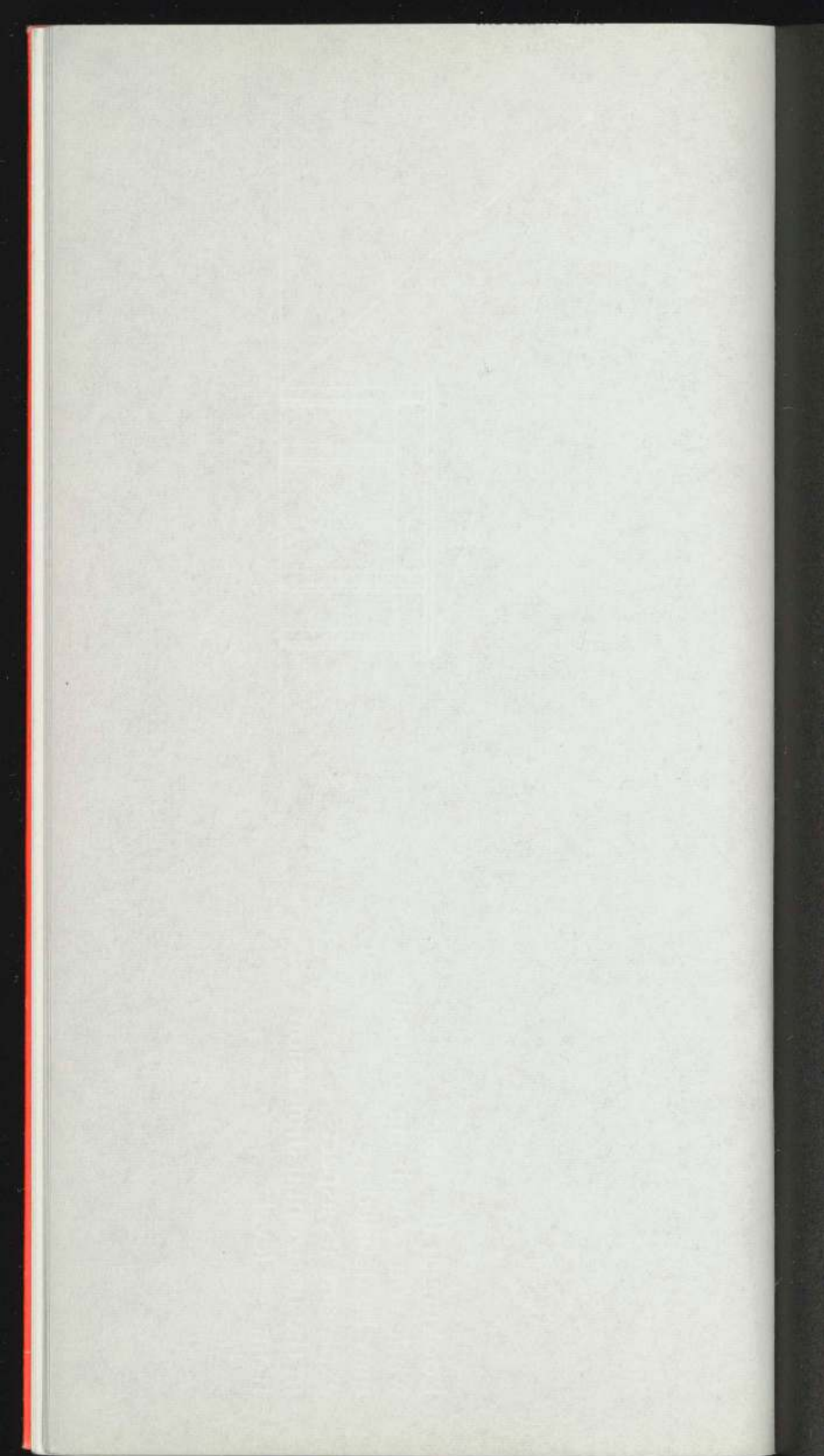
Though the table remains the same,
it changes in relation
to your point of view:



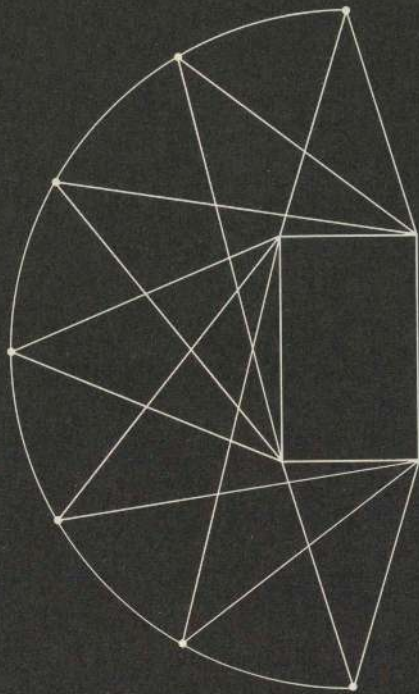


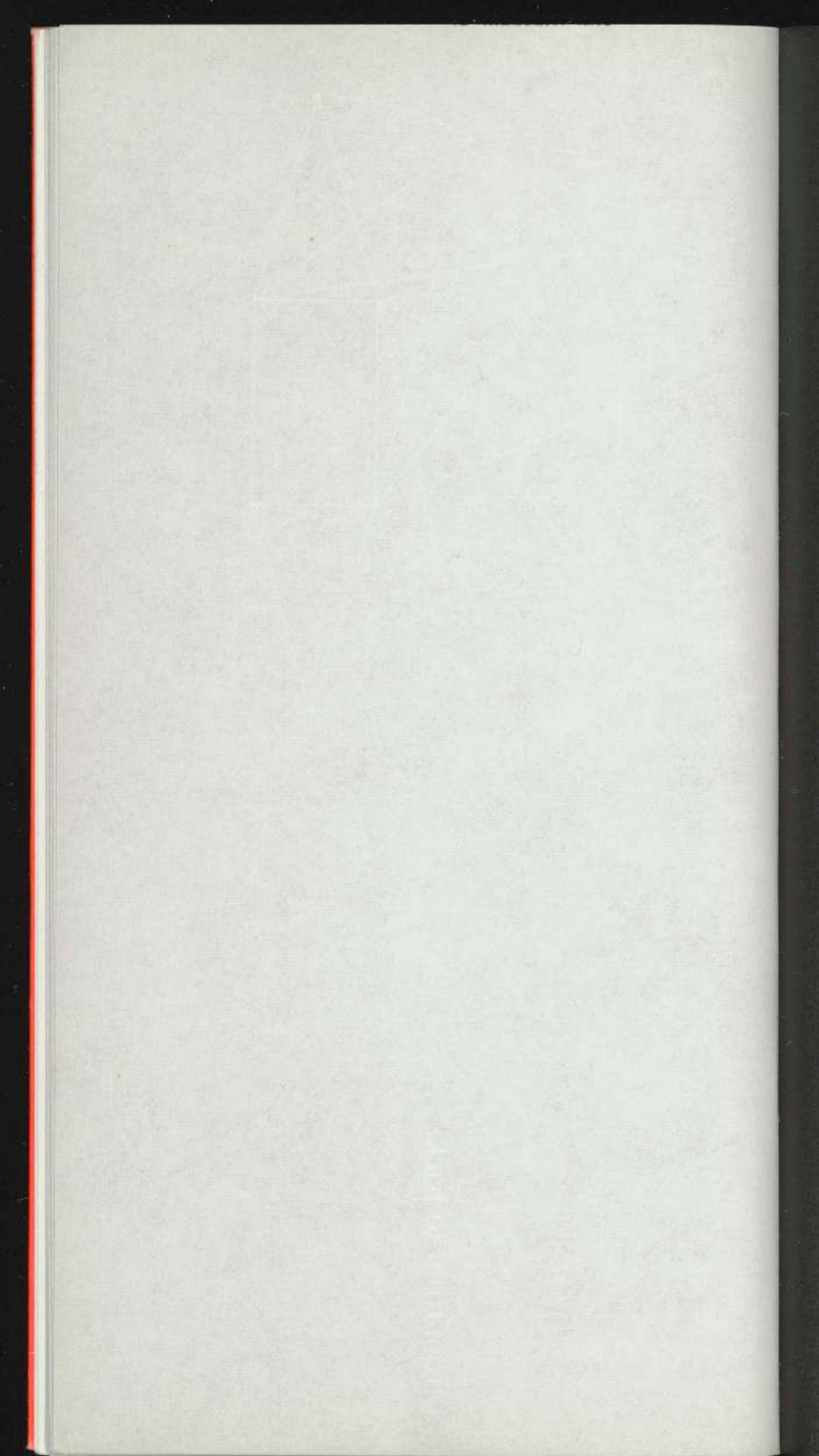
Looking at the table
while you're walking around it
may be defined as:
exploring its aspects
in the horizontal dimension
from eye level,





from front to back:





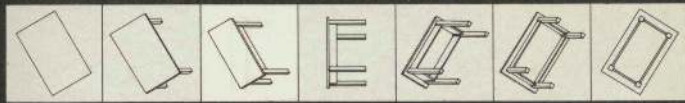
Now I design a program
of this experience:

What was first a series
of spontaneous
and randomly fixed impressions
has become a sequence
of seven equal phases.



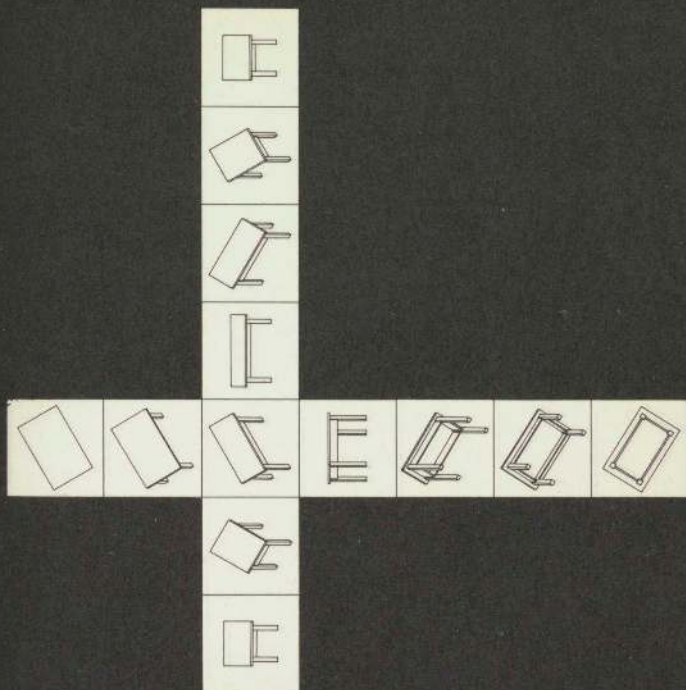
After I've designed the program
from front to back
I'll do the same from top to bottom.

I design the program
of the vertical dimension :



JOHN E. ROY

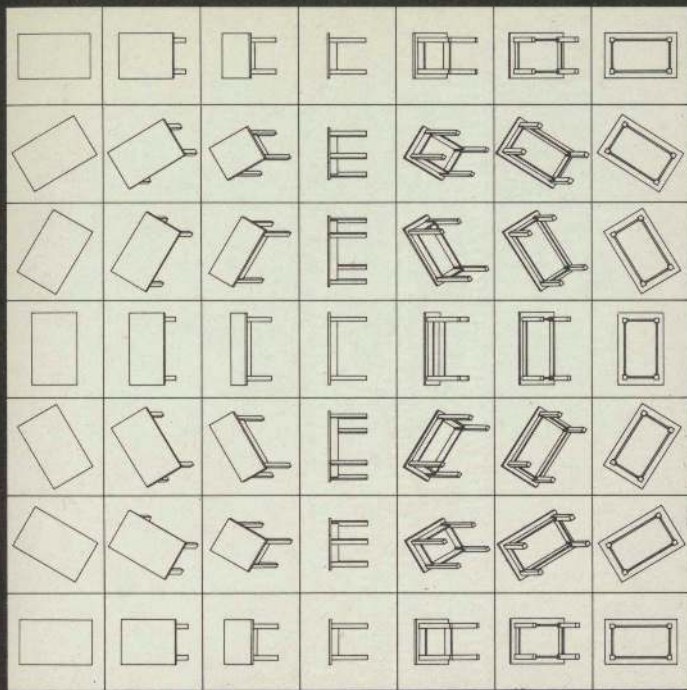
Because the two programs
have a common link
I can combine
the sequences of the vertical
and horizontal dimensions:

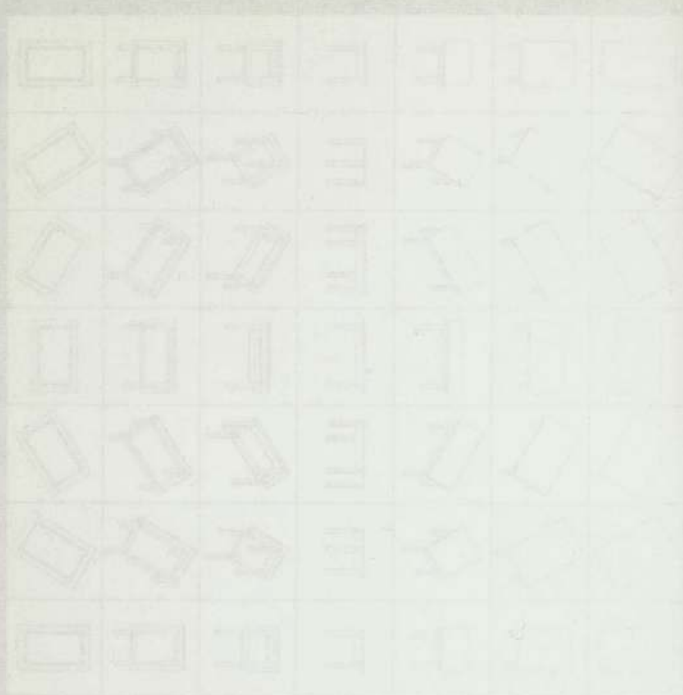


日本書紀卷之六

神武天皇本紀

Completing
the two linear sequences
to a planar system of coordinates
I automatically obtain
a multiplying effect:





I could have designed instead of 7
3, or 70, or 933 phases:
the number is not important.
What counts is the system,
the logic of the presentation.

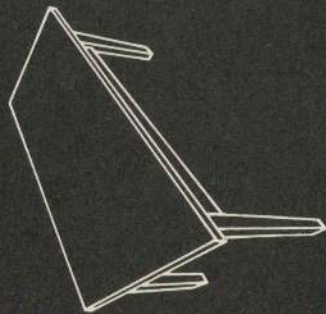
The system of coordinates
contains in principle
the total of all possible aspects
– but please note:
only from the two dimensions explored.

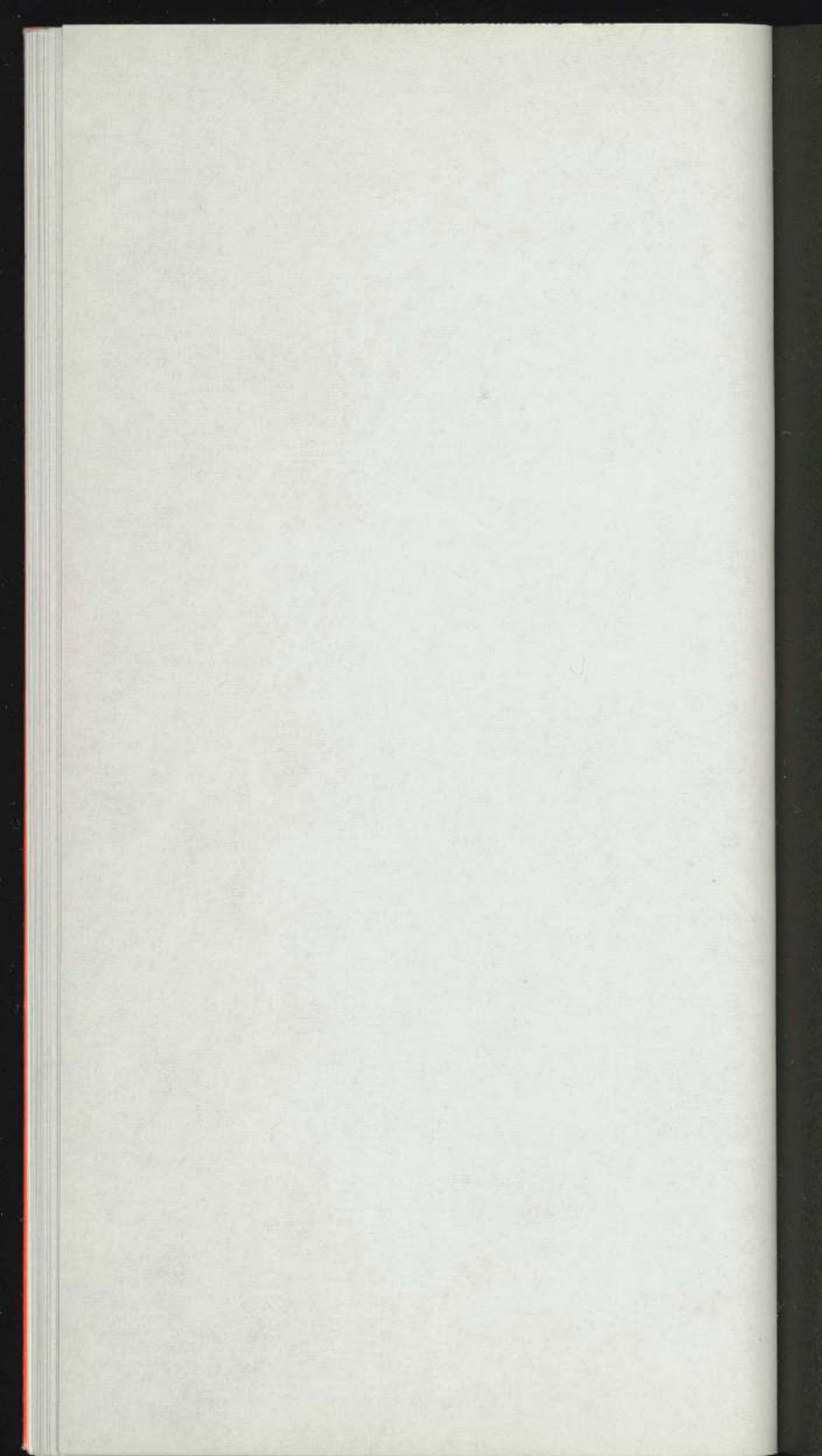
contribution to the
development of the
country and the
people of the world.

It is the duty of every
citizen to contribute
to the development
of the country and
the people of the world.

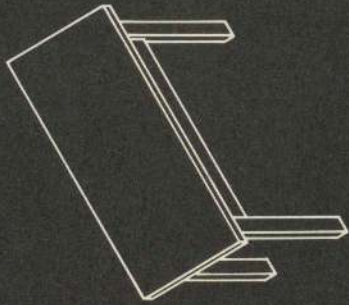
Besides the horizontal
and vertical aspects
there are many more dimensions
to be explored too.

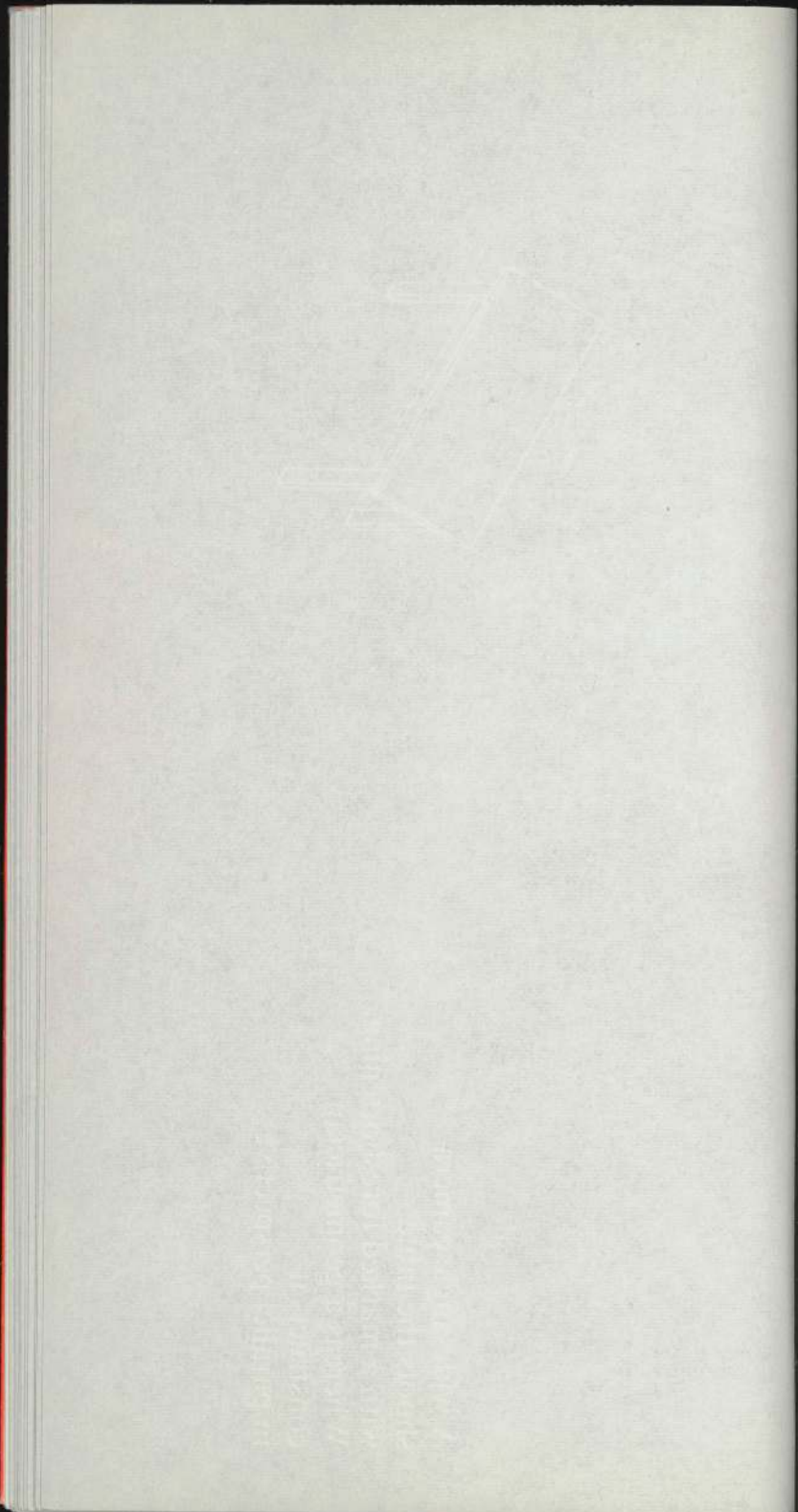
For instance:



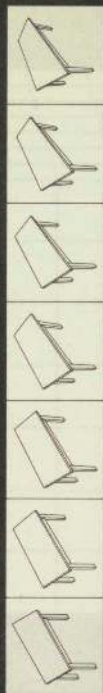


A wide-angle camera
shoots the table
with a marked foreshortening.
Whereas a geometician
constructs it
in parallel perspective:



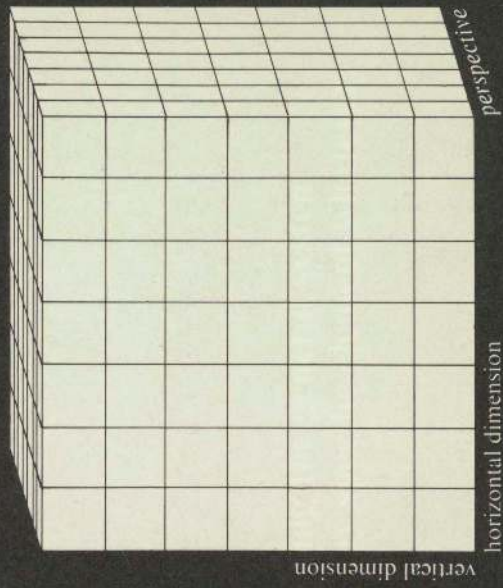


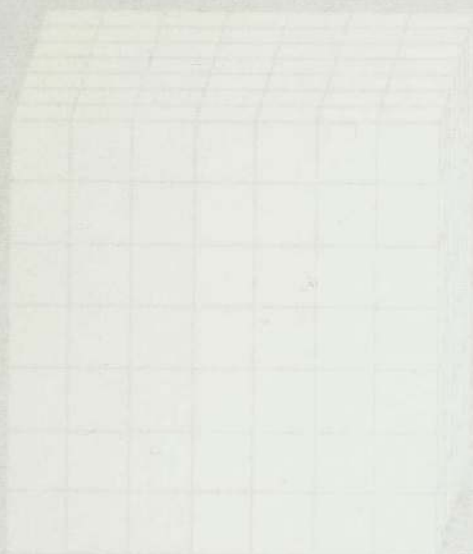
As the third dimension
to be programed: perspective.



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The three dimensions explored
produce
a spatial coordinating system
– which is to be completed
until every possible aspect is covered.

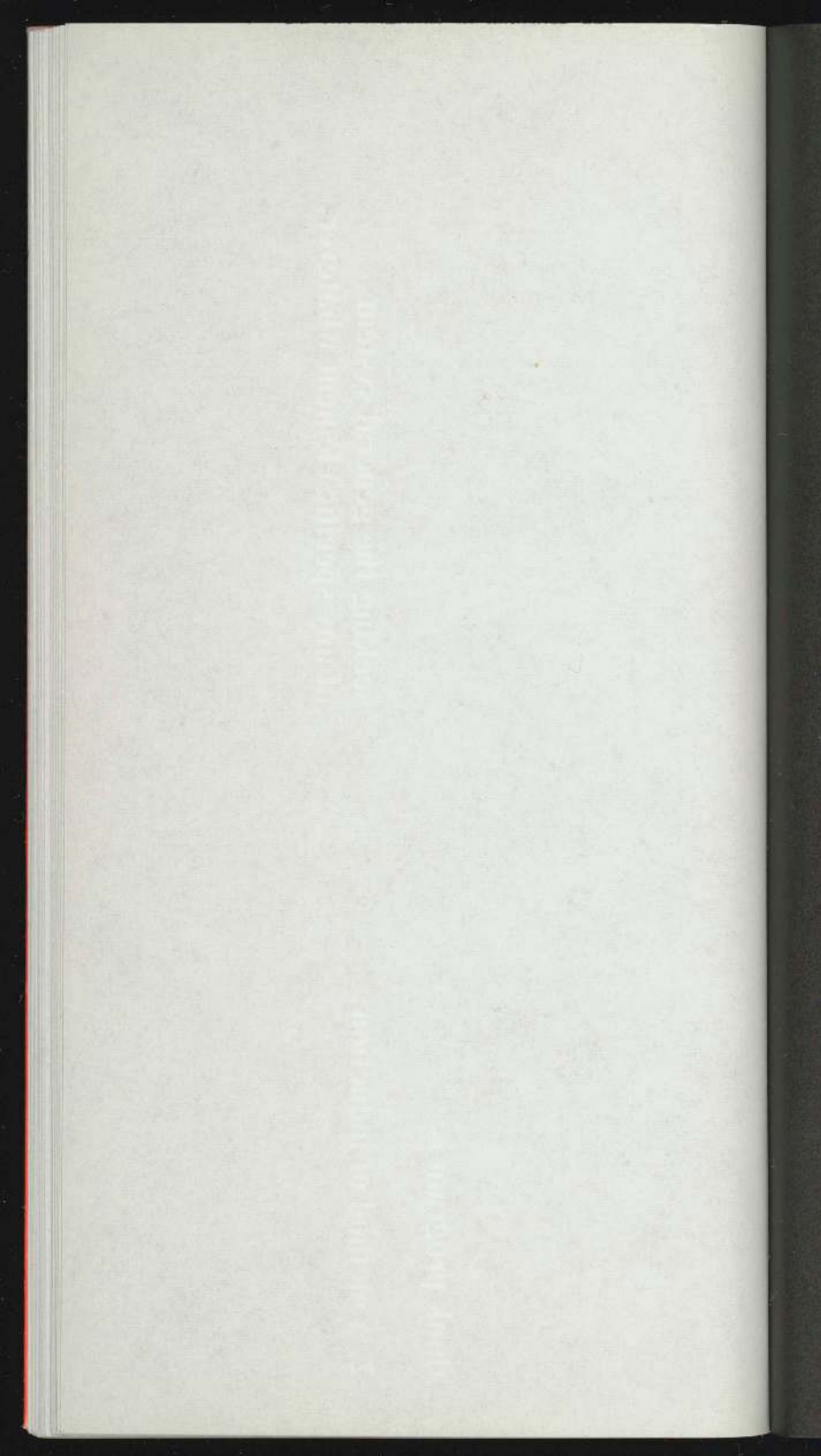




think program is

2. a method of induction:

seeking the general system
of any specific element whatever.



dp

Taking any element whatever.
Two letters for instance.

*(But don't take them as signs
for the message they convey.
Take them simply
as the shape they present.)*

qb

The goal is:
exploring systematically
the possible dimensions of the shape.
And finally: the universe
of the shape of all letters.

The 1st dimension
may be proportion:



qb qb

qb qb

qb qb

qb qb

The 2nd dimension
may be strength :

dp

dp

dp

dp

dp

THE
SUNSHINE
BOOK

qb qb

qb qb

qb qb

qb qb

qb qb

The 3rd dimension
may be stance

dp

dp

qb

qb qb dp

And so on.

If there are more than 3 dimensions,
it is no longer possible
to imagine a spatial model.
Every dimension must be written down
as a parameter:

0. type	0.1 solid	0.2 new style	0.3 shell	0.4 convex
1. proportion	1.1 round	1.2 slender	1.3 round	1.4 cylindrical
2. strength	2.1 solid	2.2 low	2.3 fat	2.4 convex
3. stance	3.1 upright	3.2 slightly bent	3.3 slightly bent	3.4 convex
4. integrity	4.1 linear	4.2 discrete convex	4.3 irregular convex	4.4 convex
5. gestalt	5.1 undistorted	5.2 distorted	5.3 distorted	5.4 convex
6. color	6.1 chromatic	6.2 achromatic	6.3 white	6.4 convex
7. shade	7.1 light	7.2 medium	7.3 dark	7.4 convex

Species	1
Length	2'
Weight	3
Sex	4
Age	5
Color	6
Feeding	7
Reproduction	8
Other	9

And every parameter
is to be completed
by its principal components.

The diagram thus obtained
is called by Fritz Zwicky
“the morphological box”.
It contains every possible variant
– the universe of the initial shape.

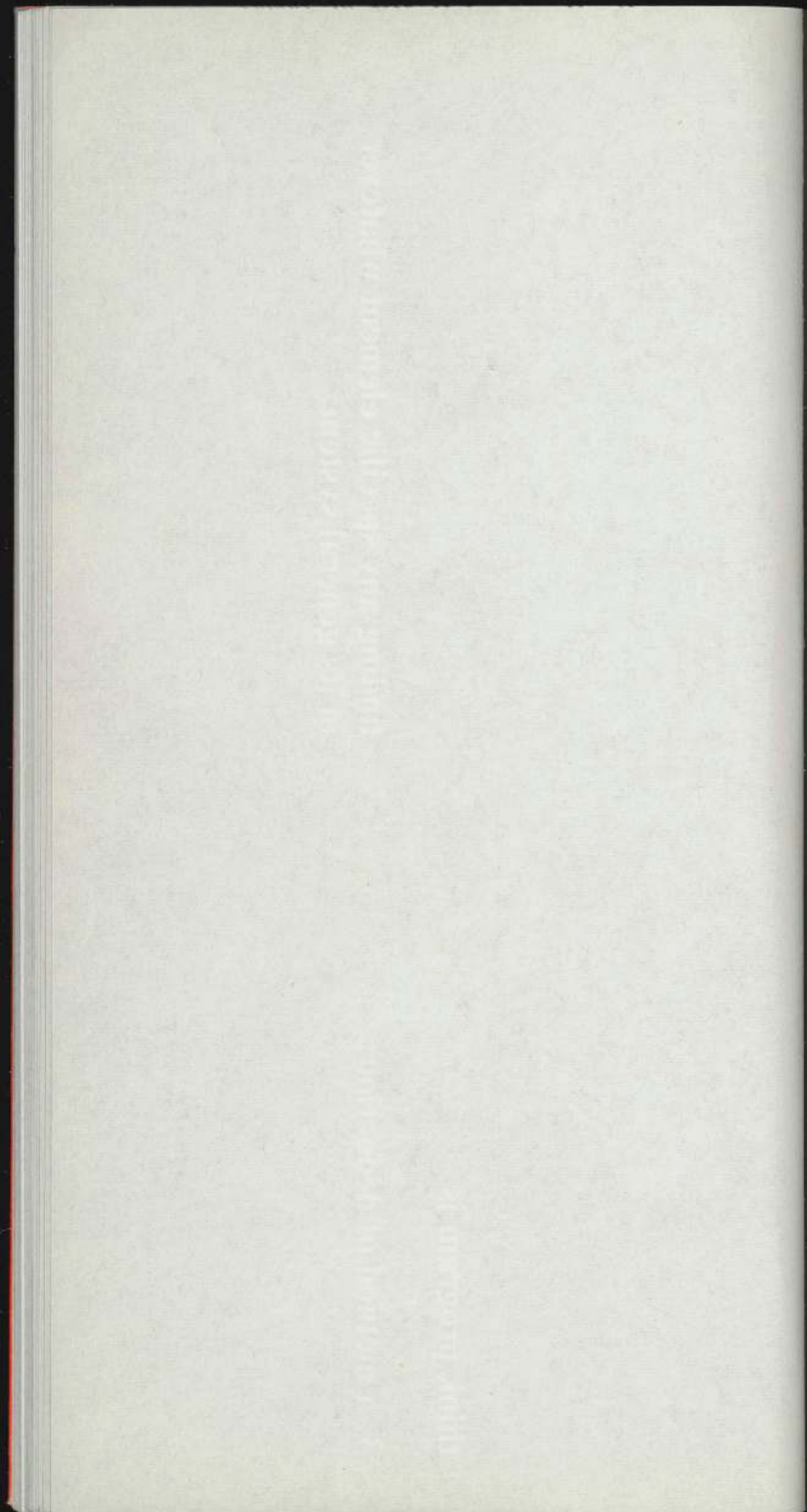
0. type	0.1 serifs	0.2 sans serifs	0.3 fantasy	0.4 combined
1. proportion	1.1 normal	1.2 narrow	1.3 broad	1.4 combined
2. strength	2.1 normal	2.2 lean	2.3 fat	2.4 combined
3. stance	3.1 upright	3.2 slanting left	3.3 slanting right	3.4 combined
4. integrity	4.1 integer	4.2 something omitted	4.3 something added	4.4 combined
5. gestalt	5.1 unchanged	5.2 disturbed	5.3 destroyed	5.4 combined
6. color	6.1 chromatic	6.2 achromatic	6.3 mixed	6.4 combined
7. shade	7.1 light	7.2 medium	7.3 dark	7.4 combined

4.0	quartz	2.0	1.0	0
4.1	limestone	2.1	1.1	.1
4.2	limestone	2.2	1.2	.2
4.3	limestone	2.3	1.3	.3
4.4	limestone	2.4	1.4	.4
4.5	limestone	2.5	1.5	.5
4.6	limestone	2.6	1.6	.6
4.7	limestone	2.7	1.7	.7
4.8	limestone	2.8	1.8	.8
4.9	limestone	2.9	1.9	.9
5.0	limestone	3.0	2.0	1.0
5.1	limestone	3.1	2.1	1.1
5.2	limestone	3.2	2.2	1.2
5.3	limestone	3.3	2.3	1.3
5.4	limestone	3.4	2.4	1.4
5.5	limestone	3.5	2.5	1.5
5.6	limestone	3.6	2.6	1.6
5.7	limestone	3.7	2.7	1.7
5.8	limestone	3.8	2.8	1.8
5.9	limestone	3.9	2.9	1.9
6.0	limestone	4.0	3.0	2.0

think program is

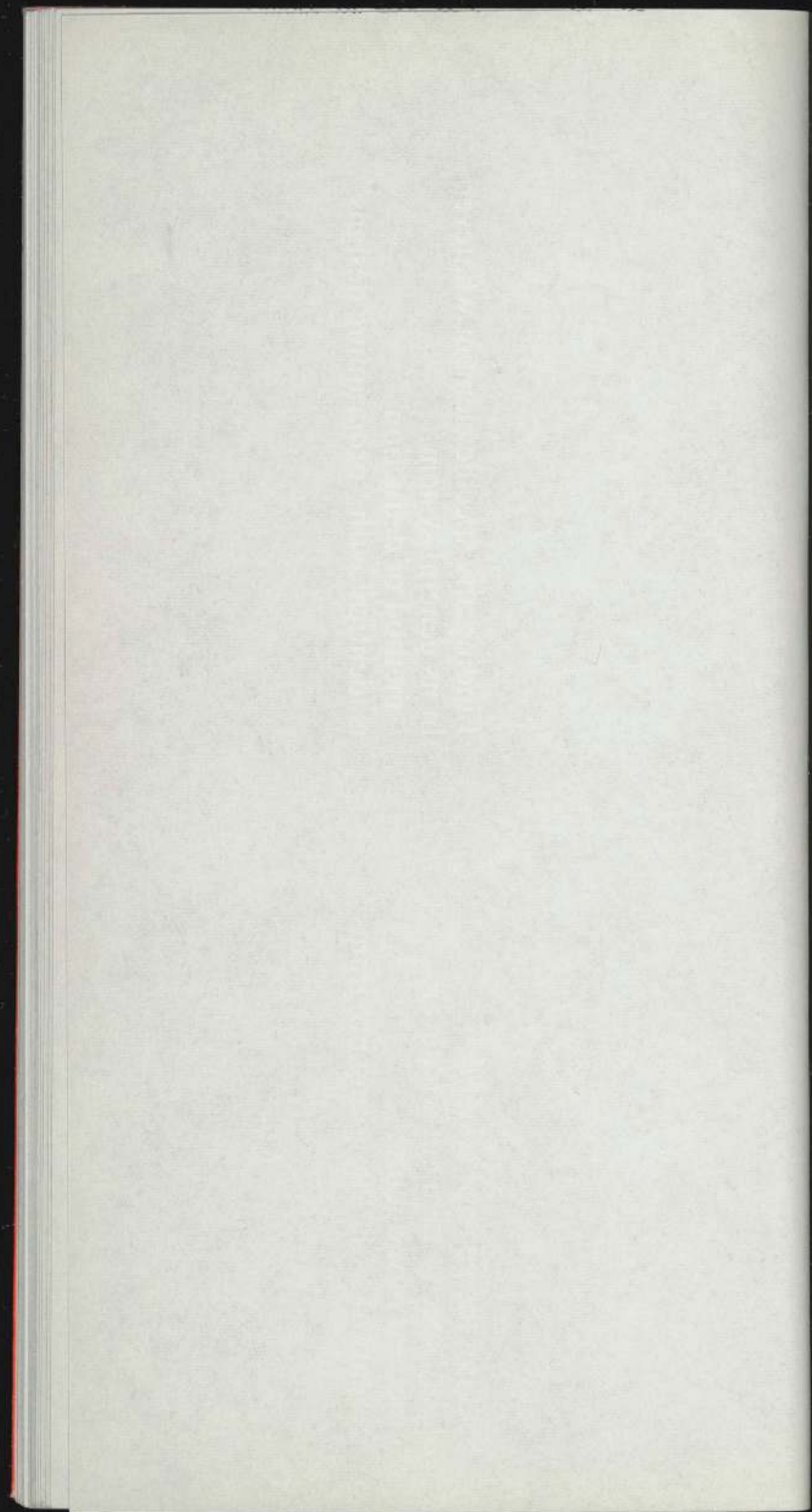
3. a method of deduction:

finding any specific element whatever
in its general system.



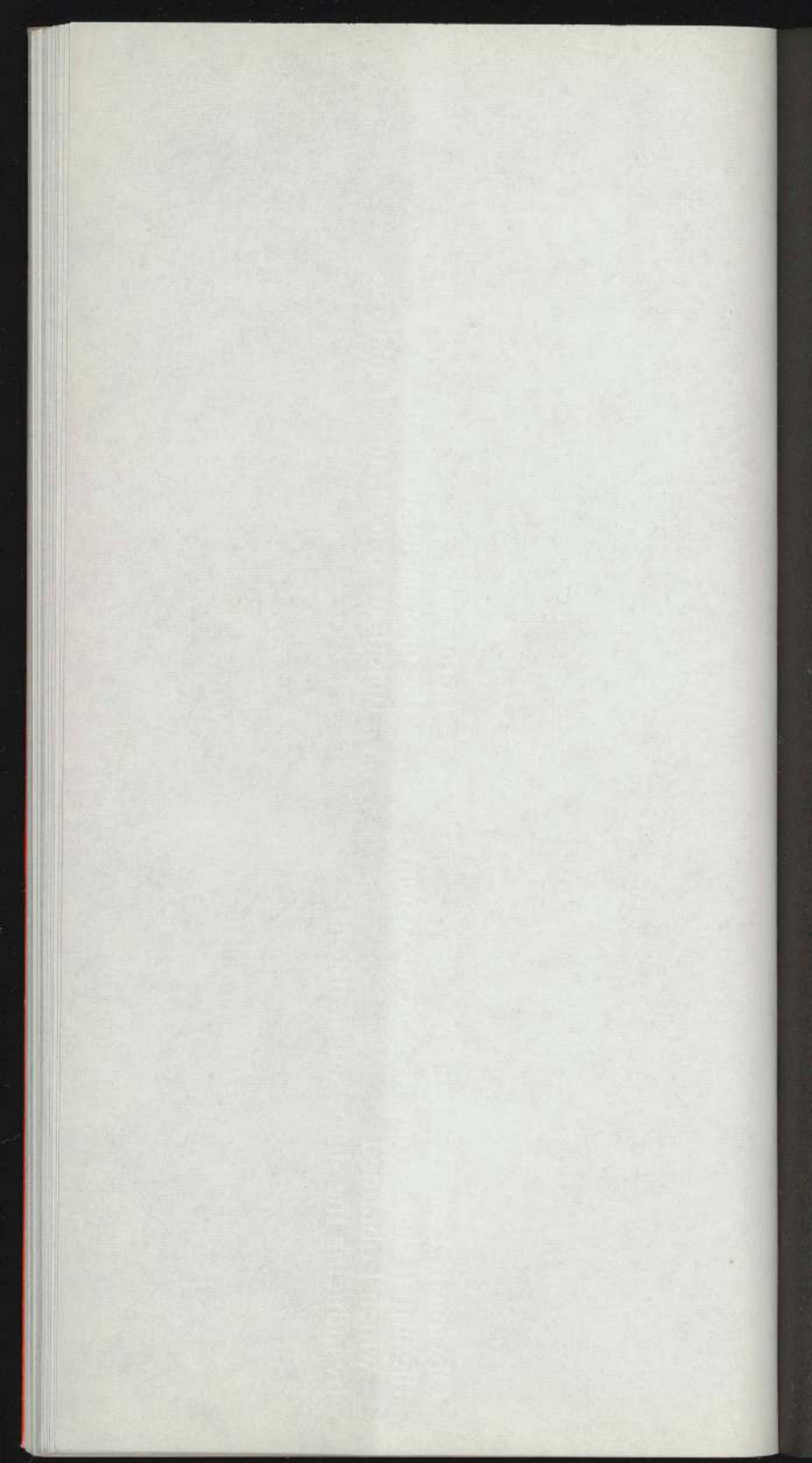
Seeking the general system
of any specific element whatever,
– method of induction –
is identical with “designing programs”.

Finding any specific element whatever
in its general system,
– method of deduction –
is identical with “programming designs”.



Obviously I can deduce
the initial shape from its general system
– which I obtained
by inducing the shape's dimensions.

In this case
the morphological box
functions as a means of analysis.

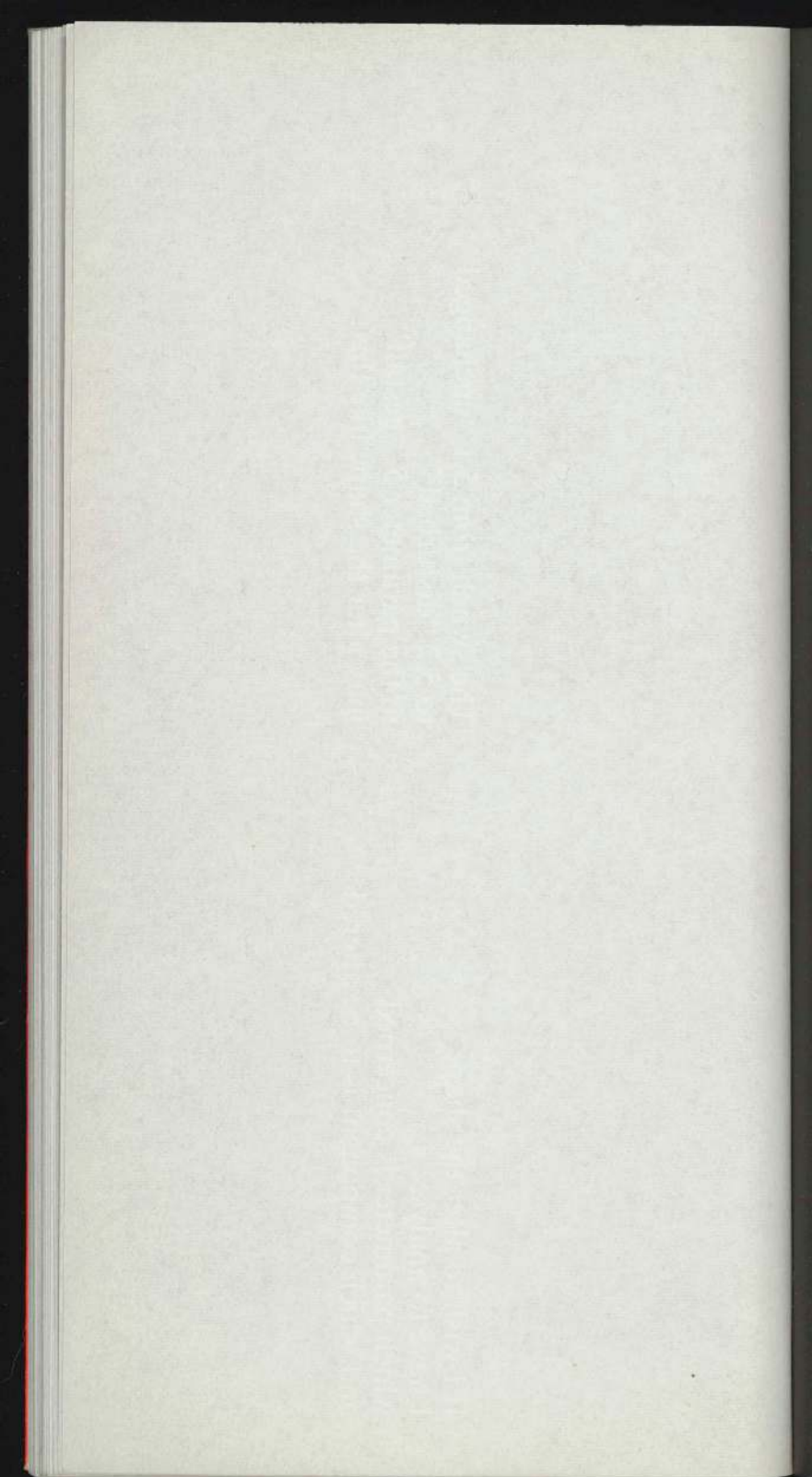


dp =

0. type	0.1 serifs	0.2 sans serifs	0.3 fantasy	0.4 combined
1. proportion	1.1 normal	1.2 narrow	1.3 broad	1.4 combined
2. strength	2.1 normal	2.2 lean	2.3 fat	2.4 combined
3. stance	3.1 upright	3.2 slanting left	3.3 slanting right	3.4 combined
4. integrity	4.1 integer	4.2 something omitted	4.3 something added	4.4 combined
5. gestalt	5.1 unchanged	5.2 disturbed	5.3 destroyed	5.4 combined
6. color	6.1 chromatic	6.2 achromatic	6.3 mixed	6.4 combined
7. shade	7.1 light	7.2 medium	7.3 dark	7.4 combined

If I wish to alter the shape
I have to analyse:
which parameter is concerned
and which component is to be altered.

The switch from 5.1 "unchanged"
to 5.2 "disturbed"
in the parameter 5. "gestalt"
may alter the shape like this:



dp =

0. type	0.1 serifs	0.2 sans serifs	0.3 fantasy	0.4 combined
1. proportion	1.1 normal	1.2 narrow	1.3 broad	1.4 combined
2. strength	2.1 normal	2.2 lean	2.3 fat	2.4 combined
3. stance	3.1 upright	3.2 slanting left	3.3 slanting right	3.4 combined
4. integrity	4.1 integer	4.2 something omitted	4.3 something added	4.4 combined
5. gestalt	5.1 unchanged	5.2 disturbed	5.3 destroyed	5.4 combined
6. color	6.1 chromatic	6.2 achromatic	6.3 mixed	6.4 combined
7. shade	7.1 light	7.2 medium	7.3 dark	7.4 combined

The morphological box
functions also
as a means of synthesis.

That is to say:
it works as a design algorithm
which produces automatic results.
To prove this I make
a blind choice of one component
from each parameter:

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VOLUME 11
PART 1
1881

THE
JOURNAL OF THE
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VOLUME 11
PART 1
1881

0. type	0.1 serifs	0.2 sans serifs	0.3 fantasy	0.4 combined
1. proportion	1.1 normal	1.2 narrow	1.3 broad	1.4 combined
2. strength	2.1 normal	2.2 lean	2.3 fat	2.4 combined
3. stance	3.1 upright	3.2 slanting left	3.3 slanting right	3.4 combined
4. integrity	4.1 integer	4.2 something omitted	4.3 something added	4.4 combined
5. gestalt	5.1 unchanged	5.2 disturbed	5.3 destroyed	5.4 combined
6. color	6.1 chromatic	6.2 achromatic	6.3 mixed	6.4 combined
7. shade	7.1 light	7.2 medium	7.3 dark	7.4 combined





think program is

4. a means of solving problems:

the solution of a typographic
and a graphic problem.

aidgettequt e to nohiles gth
aidgettequt e to nohiles gth

aidgettequt e to nohiles gth
aidgettequt e to nohiles gth

The problem was:

to develop a typographic grid
for laying out a monthly magazine.

The condition was:

an optimal balance
of constancy:
to establish the visual image
– and adaptability:
to present all possible contributions
in a way appropriate to their contents.

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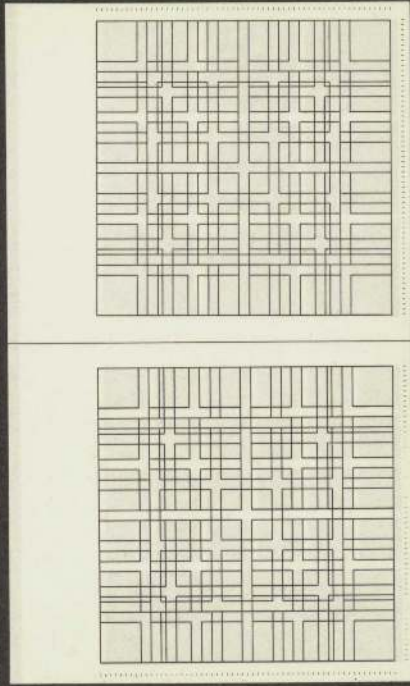
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The solution was:
a program containing
all possible numbers of columns
on a typographic measure standard:





Schwarz rote Koalition: Vorschlag von Eugen Kasper

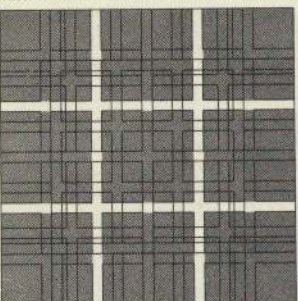
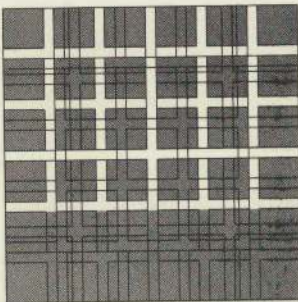
Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde. Kasper ist ein bekannter deutscher Journalist und Publizist. Der Vorschlag ist eine Reaktion auf die politische Situation in der Bundesrepublik Deutschland zu Beginn der 1980er Jahre. Kasper schlägt eine Koalition zwischen der CDU/CSU und der SPD vor, um die politische Stabilität zu gewährleisten und die wirtschaftliche Entwicklung zu fördern. Er argumentiert, dass eine solche Koalition die besten Chancen habe, die Herausforderungen der Zeit zu bewältigen.

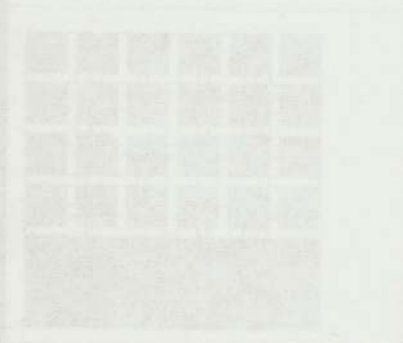
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6. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	7. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	8. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	9. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	10. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.
11. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	12. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	13. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	14. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	15. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.
16. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	17. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	18. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	19. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.	20. Die schwarz-rote Koalition ist ein Vorschlag von Eugen Kasper, der in der Zeitschrift 'Die Zeit' veröffentlicht wurde.

Taglich zuverlässig das Neueste



Beständige Zufuhr von Nachrichten

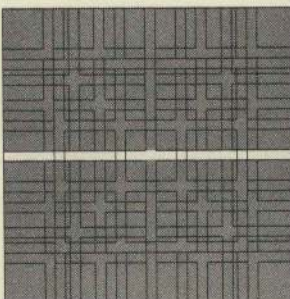
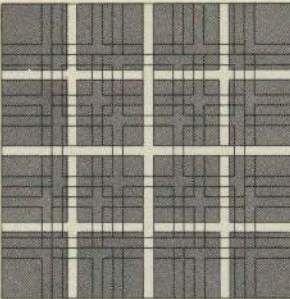


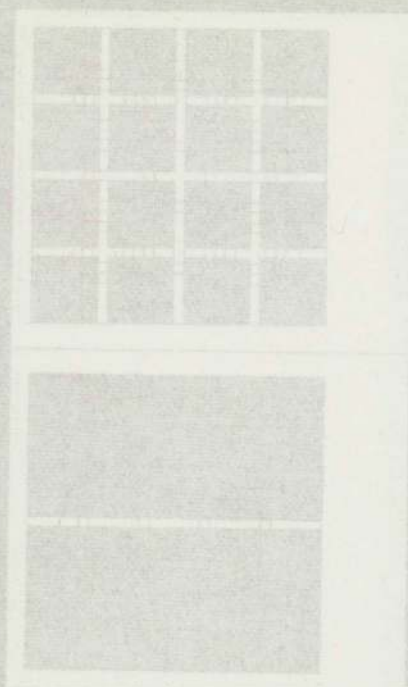


Markenzoo



- \$17** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$22** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$23** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$24** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$25** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$26** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$27** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$28** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$29** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$30** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$31** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.
- \$32** Das Logo des Markenzoo ist ein schwarzes Quadrat mit einem weißen Kreis in der Mitte. In diesem Kreis befindet sich ein weißes Tier, das einem Pferd ähnelt. Das Logo ist ein Symbol für die Marke Markenzoo.





WELKEZOO

WELKEZOO

WELKEZOO is a collection of 12 small square icons, each containing a different animal or object. The icons are arranged in a 3x4 grid. The animals include a cat, a dog, a bird, a fish, a frog, a turtle, a rabbit, a hamster, a mouse, a squirrel, a chipmunk, and a chipmunk.

WELKEZOO

WELKEZOO is a collection of 12 small square icons, each containing a different animal or object. The icons are arranged in a 3x4 grid. The animals include a cat, a dog, a bird, a fish, a frog, a turtle, a rabbit, a hamster, a mouse, a squirrel, a chipmunk, and a chipmunk.

Semantische Wortspiele

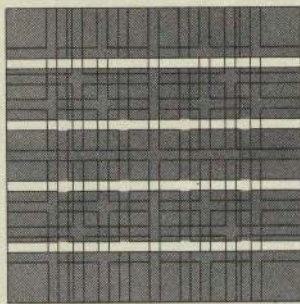
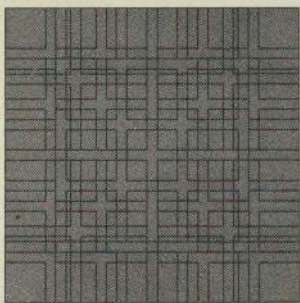
Urteile
Bundes-
szenen

Die Urteile der Bundes-
szenen sind in der Regel
sehr kurz und prägnant.
Sie enthalten oft nur ein
Wort oder zwei Wörter,
die den Kern der Sache
treffen. Dies ist ein
Merkmal, das sie von
anderen Texten unterscheidet.
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**Bundes-
anforderungen**

Die Bundes-
anforderungen sind in der Regel
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die den Kern der Sache
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Sie enthalten oft viele Wörter,
die den Kern der Sache
treffen. Dies ist ein
Merkmal, das sie von
anderen Texten unterscheidet.

8ung
7-schlüßler
+6
wegen



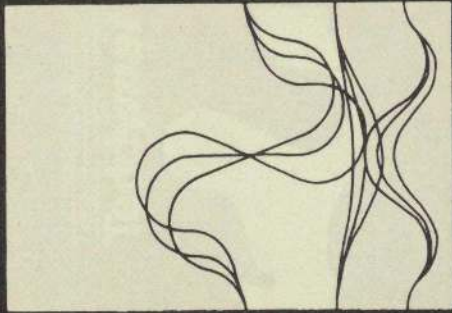
The problem was:

to develop three packages
for a detergent family.

The condition was:

the members should be individual,
each a brand in its own right,
and yet have a family resemblance
– because the products
supplement each other.

The solution was:
a program containing
a structure of different “waves”.





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1957





1900-1901



1902-1903



1904-1905

The program produces an additional –
and cumulative effect :
if several packages
are standing side by side
they form a new unity.





THE
ART OF
THE
DANCE

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think program is

5. a means of inventing problems:

the invention of a problem of color
and a problem of form.

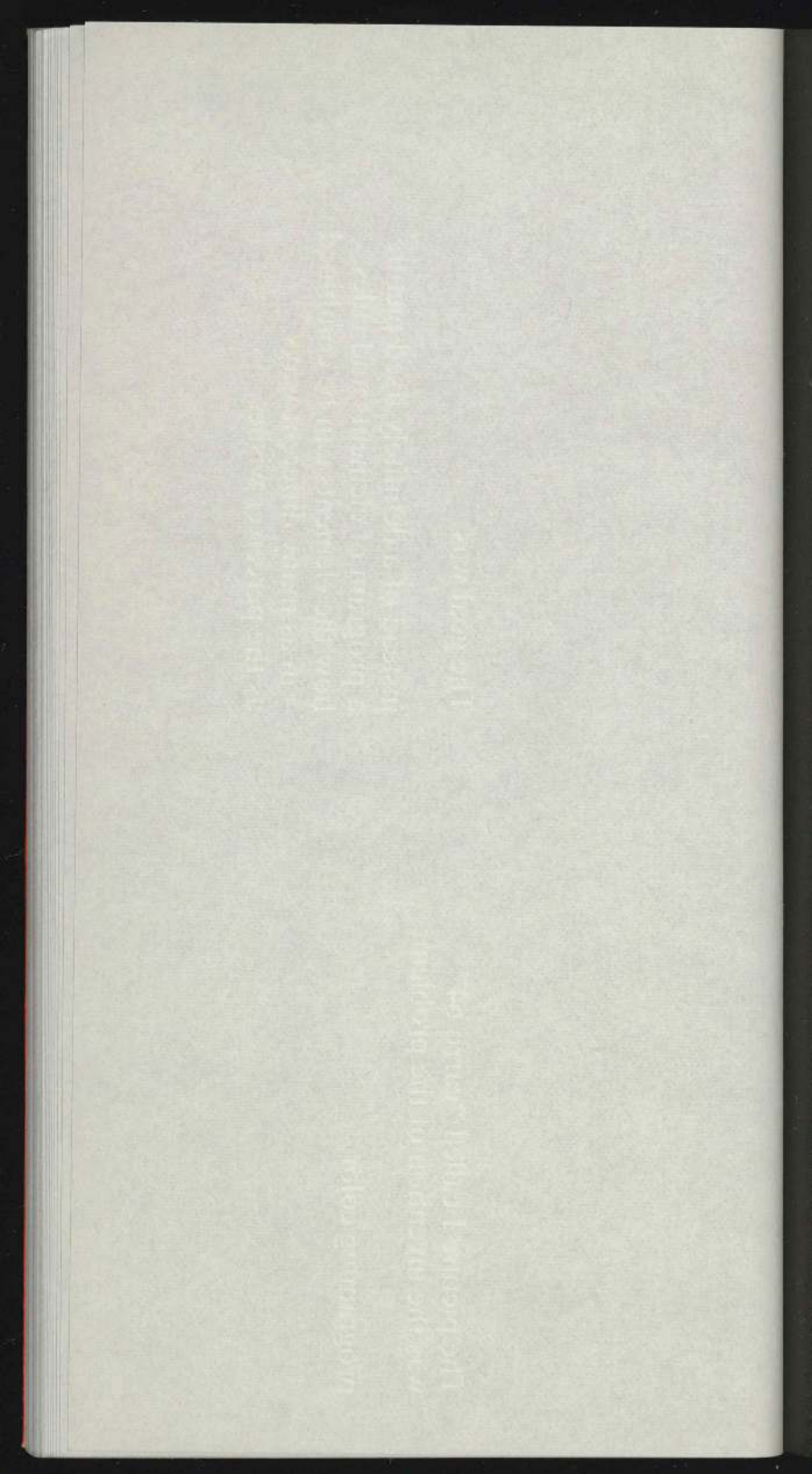
to be a problem of color
and a problem of form

2. a problem of form

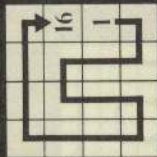
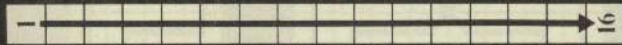
3. a problem of form

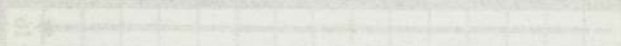
The picture I called "carro 64"
was the invention of the problem:
programming color.

The goal was:
instead of a definitely fixed picture
a program of elements and rules,
how the elements can be combined
– in as many different ways
as the perceiver wishes.



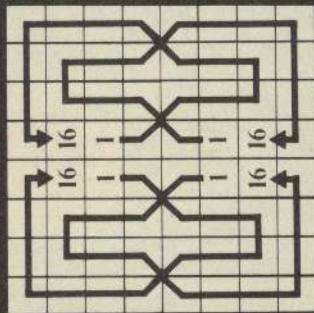
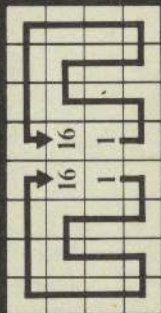
“carro 64” consists
of a sequence of 16 color hues,
which is arranged first
however in a 4 by 4 square:





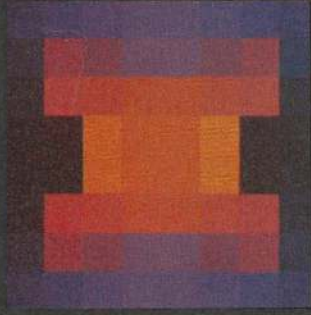
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130 St. George Street, 4th Floor
Toronto, Ontario M5S 1A5
Canada

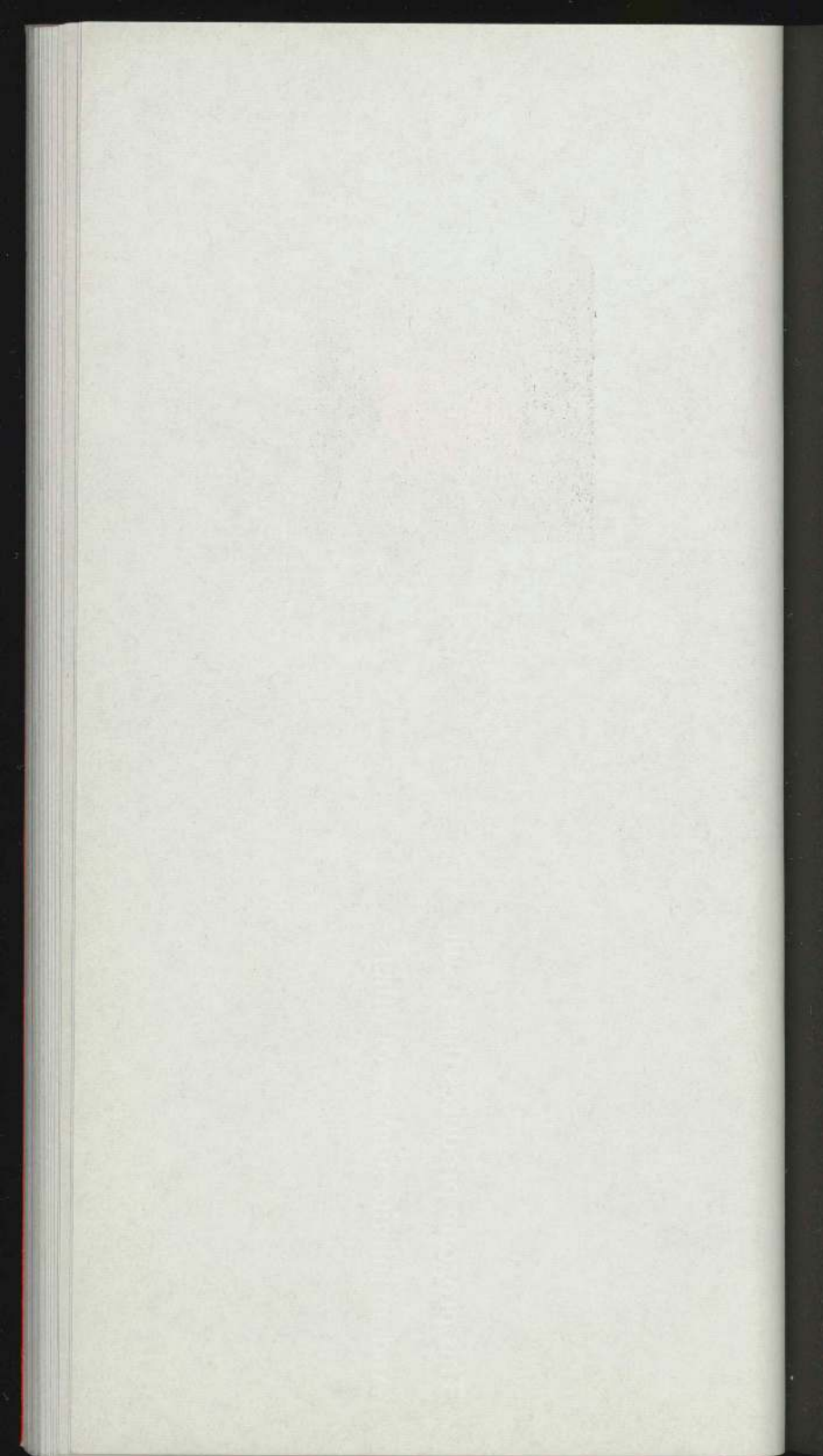
Second mirrored once,
and third mirrored twice:

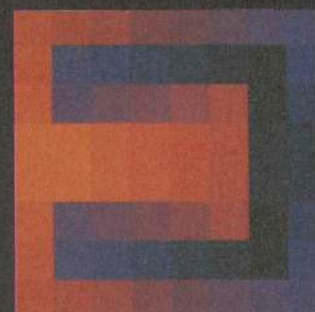
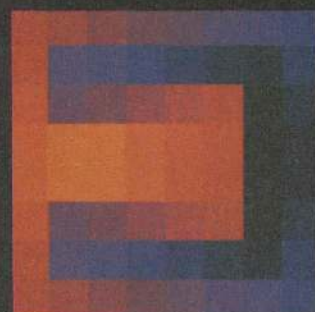
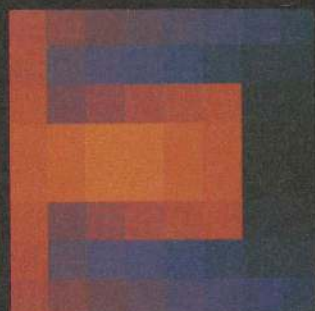
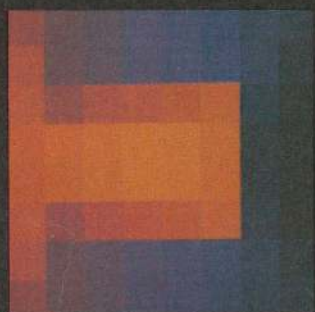


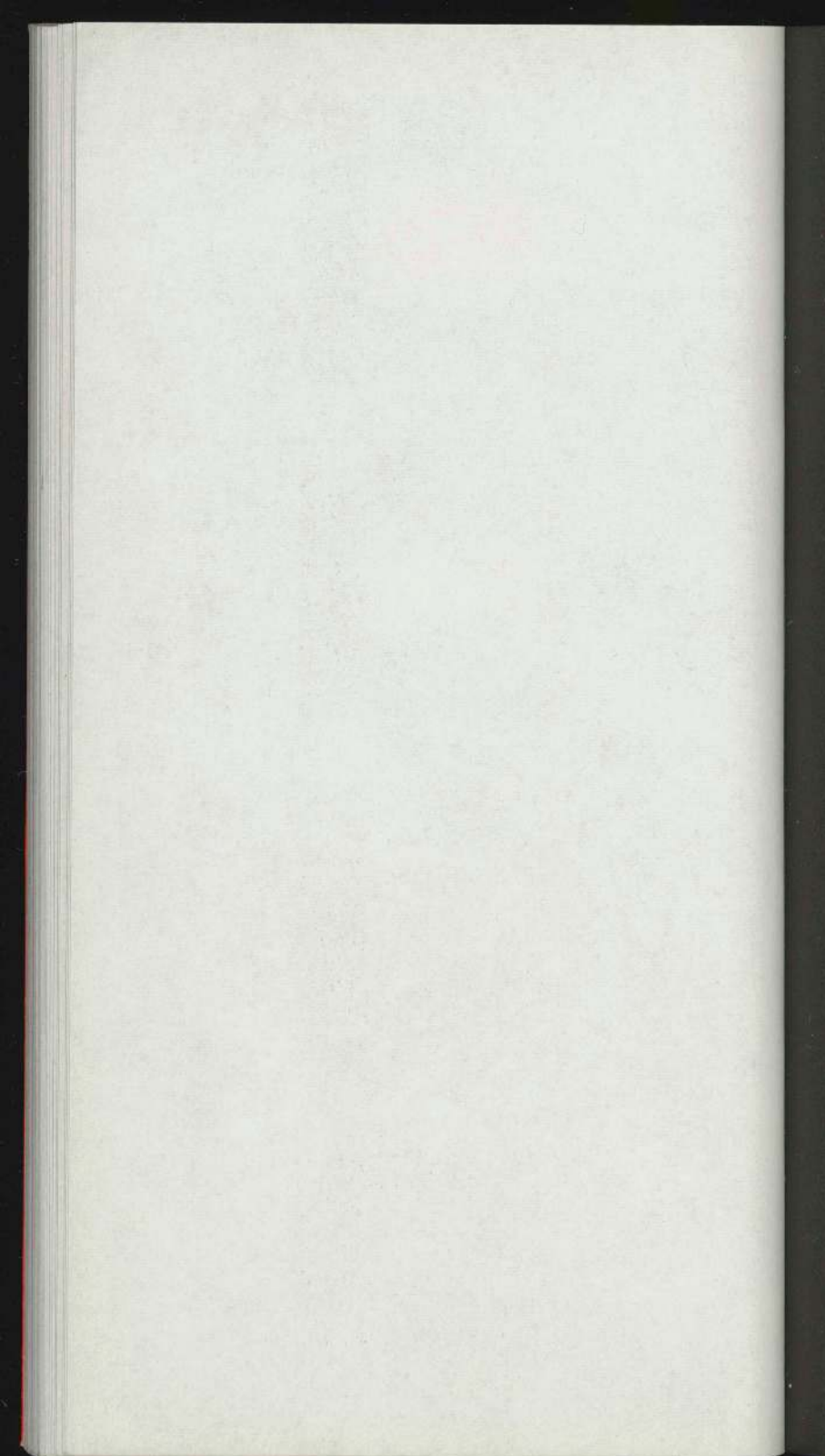


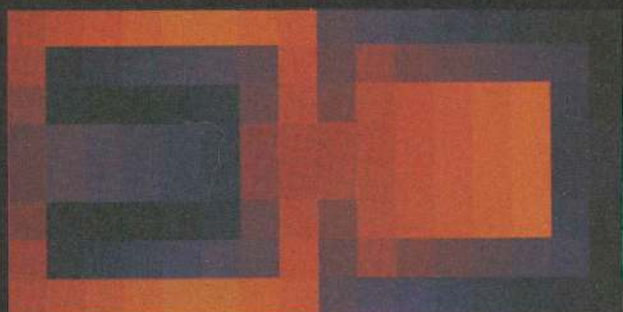
This program produces this result :
And an infinite number of others.

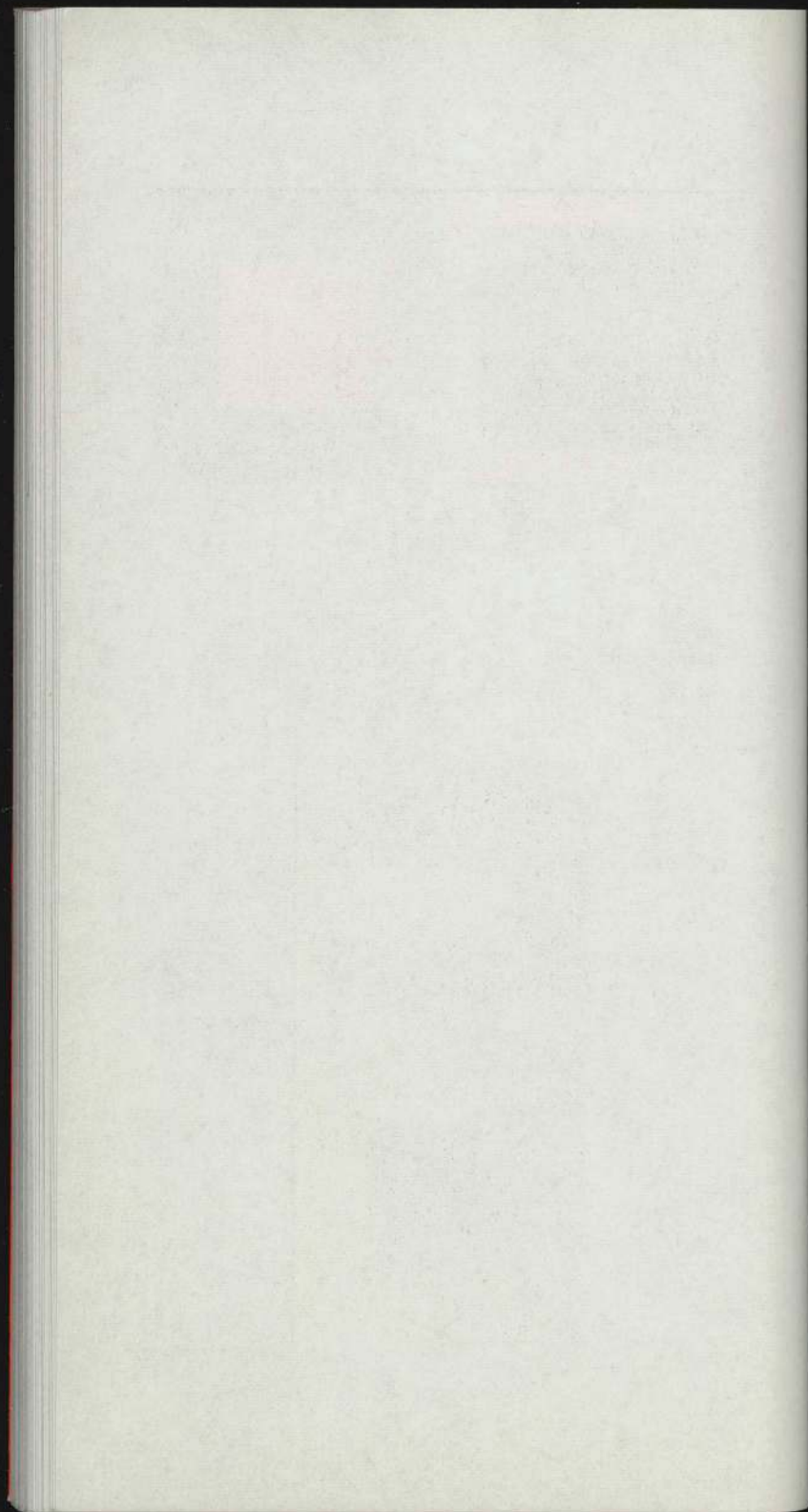












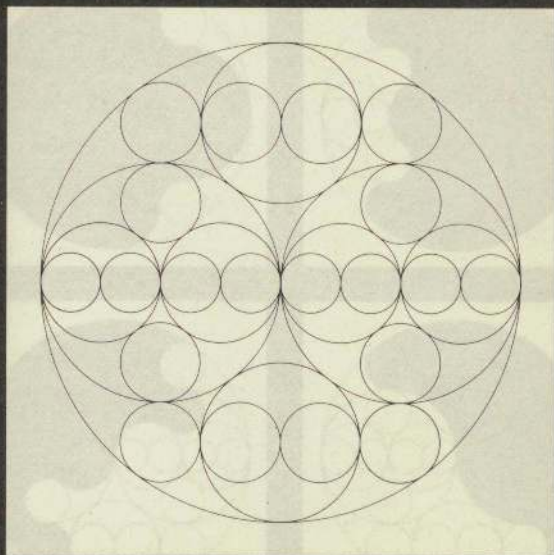
The picture I called "algoRhythm"
was the invention of the problem :
programming form.

The goal was the same as with "carro 64"
– with forms instead of colors.
Maybe I should add:
the constellations to be arranged
should not be variations
of an original theme.
Every single one should be as original
as every other.

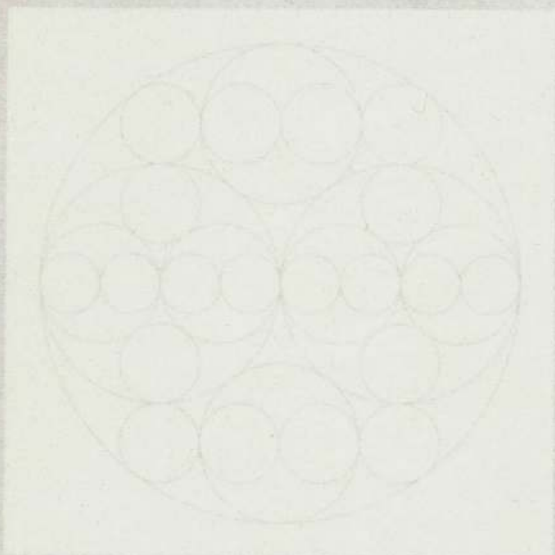
to obtain the same effect, you will
have to burn out the
the same effect, you will
have to burn out the
the same effect, you will
have to burn out the

the same effect, you will
have to burn out the
the same effect, you will
have to burn out the

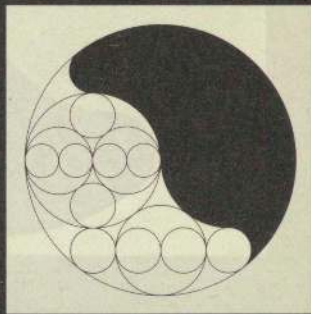
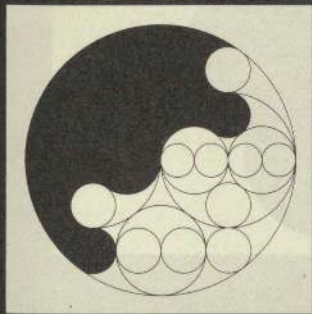
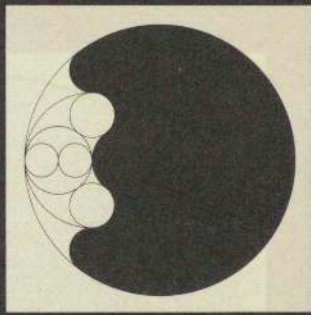
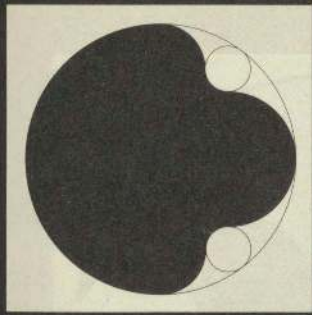
Designing the program
led to this structure
of interlacing tangential circles:



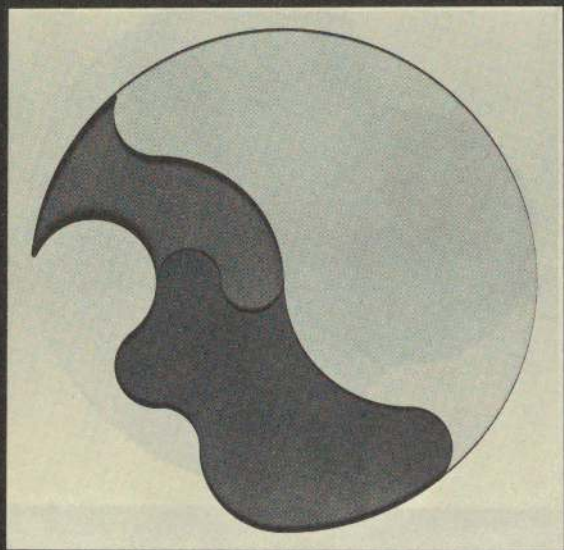
of architecture, time and place
159 to the Atlantic
Defining the process



Programming the designs
led to these different shapes:

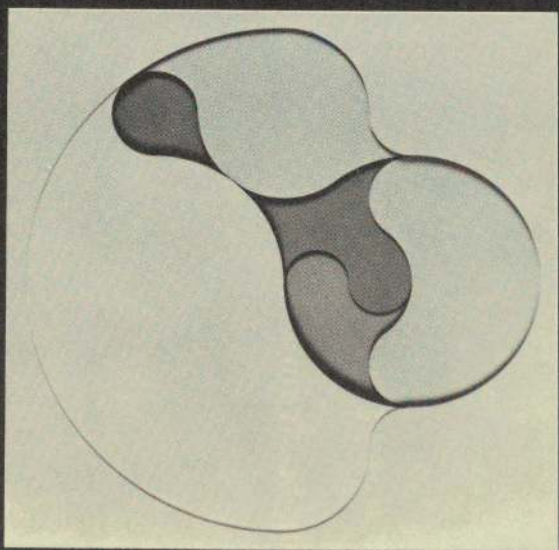
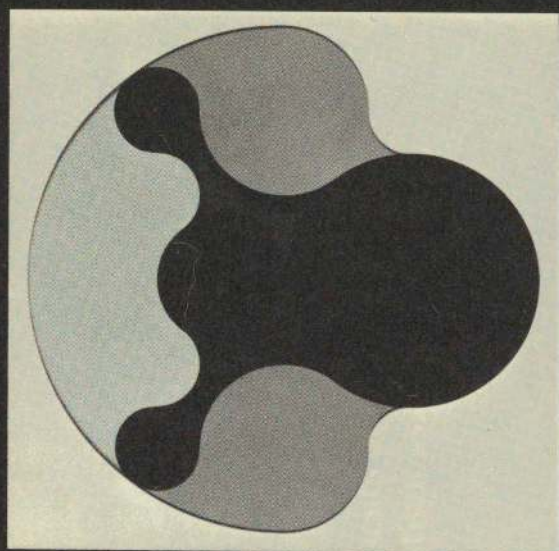


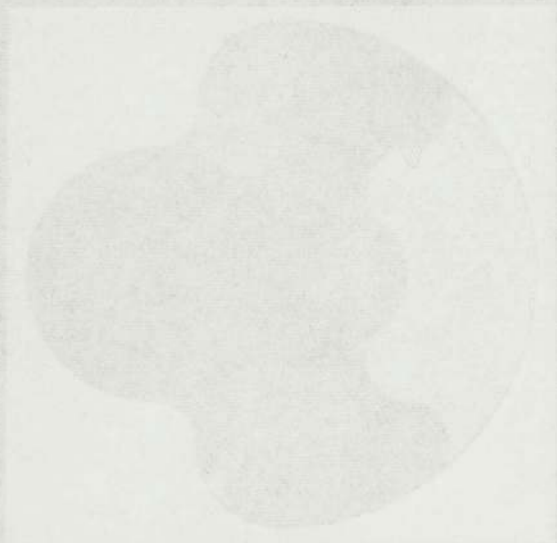
These shapes can be combined
to form coherent constellations:





О том, что такое "социализм"
Никто еще не знает





think program is

6. a way of understanding:

all elements of the visual
are continuous.

Presented to the
Library of the
University of Toronto

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Library

No one has ever seen a table
as it *really* is.

Says the mathematician Andreas Speiser.

Designing the program of the table
– the totality of its aspects:
you still don't see the table
as it really is.
But you will understand the table
as it really is.

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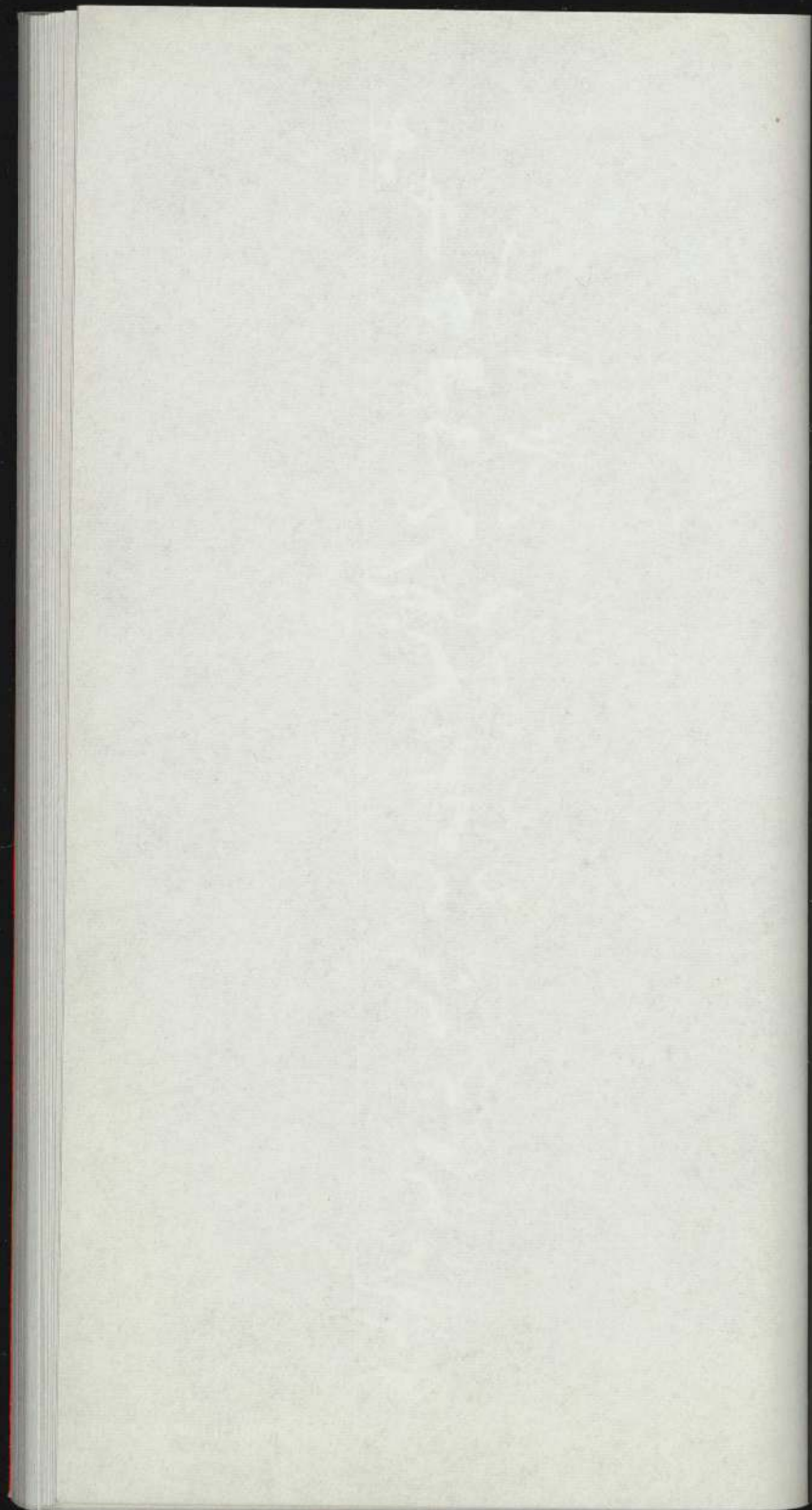
Every object consists
of different aspects:
every aspect can be understood
as a single moment
of a continuous invisible movement.

And vice versa:
every movement can be understood
as a continuous process
of single invisible aspects:

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Fernand Rausser





Every aspect
of an object, a form, a shape etc.
can be transformed continually
into every other aspect.

That is the very basis of programming.

But every object, form, shape etc.
– in short: every visible element itself
can be transformed continually
into every other one.

Which is to be programmed too.

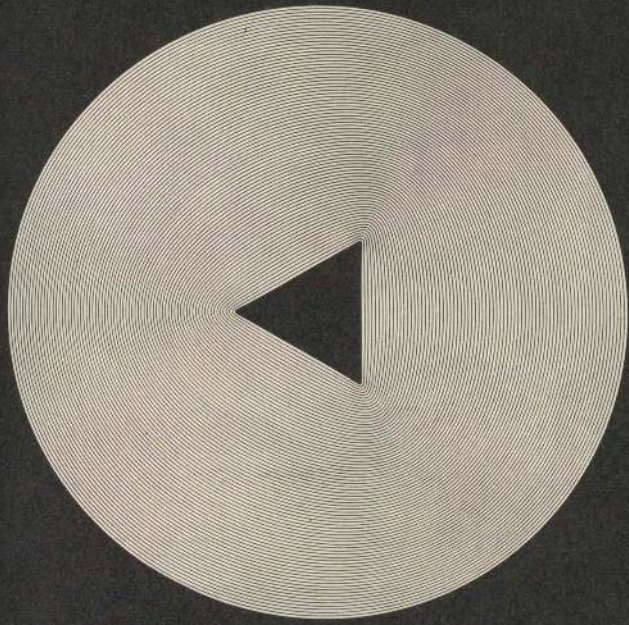
that is, the *part* of biochemistry

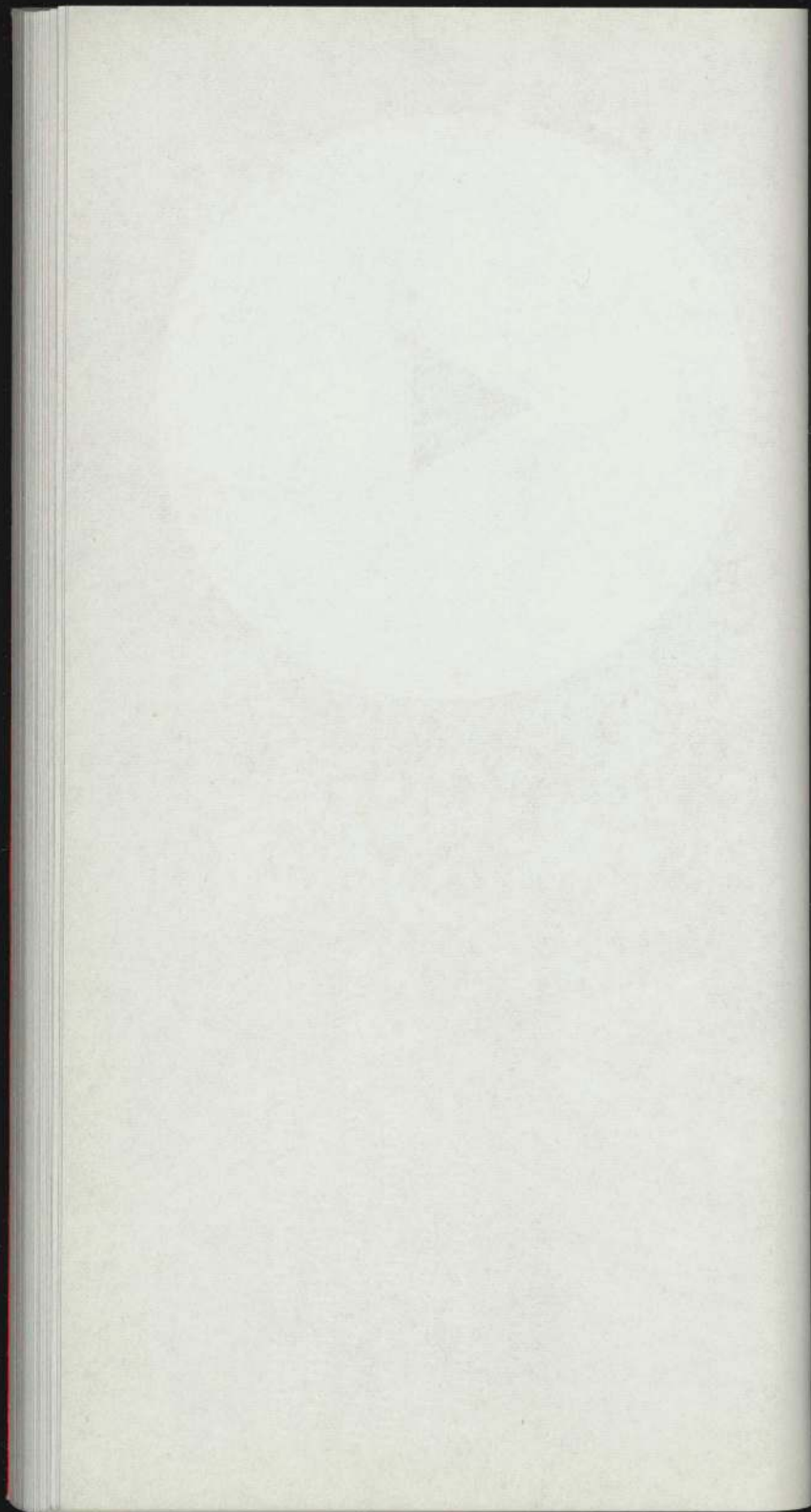
that is not required for the
construction of the theory
of the object, which is the
theory of the object.

where ρ is the density of the

material of the object, and
the ρ is the density of the
material of the object, and
the ρ is the density of the
material of the object.

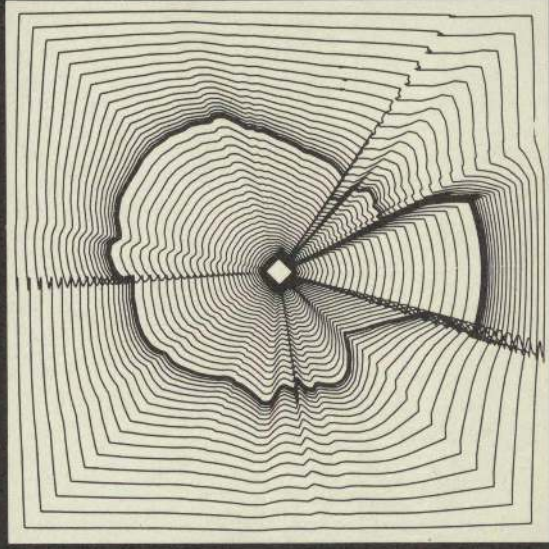
A triangle is not only
to be transformed
into every other triangle.
But also – why not – into a sphere
– as did Mitsuo Katsai
with the help of a computer:





The computer is the perfect instrument
for programing:
its capacity makes possible
the otherwise next to impossible.

As – for instance – to transform
a square into a woman's profile
and again into a square
– after an idea of Masao Komura.





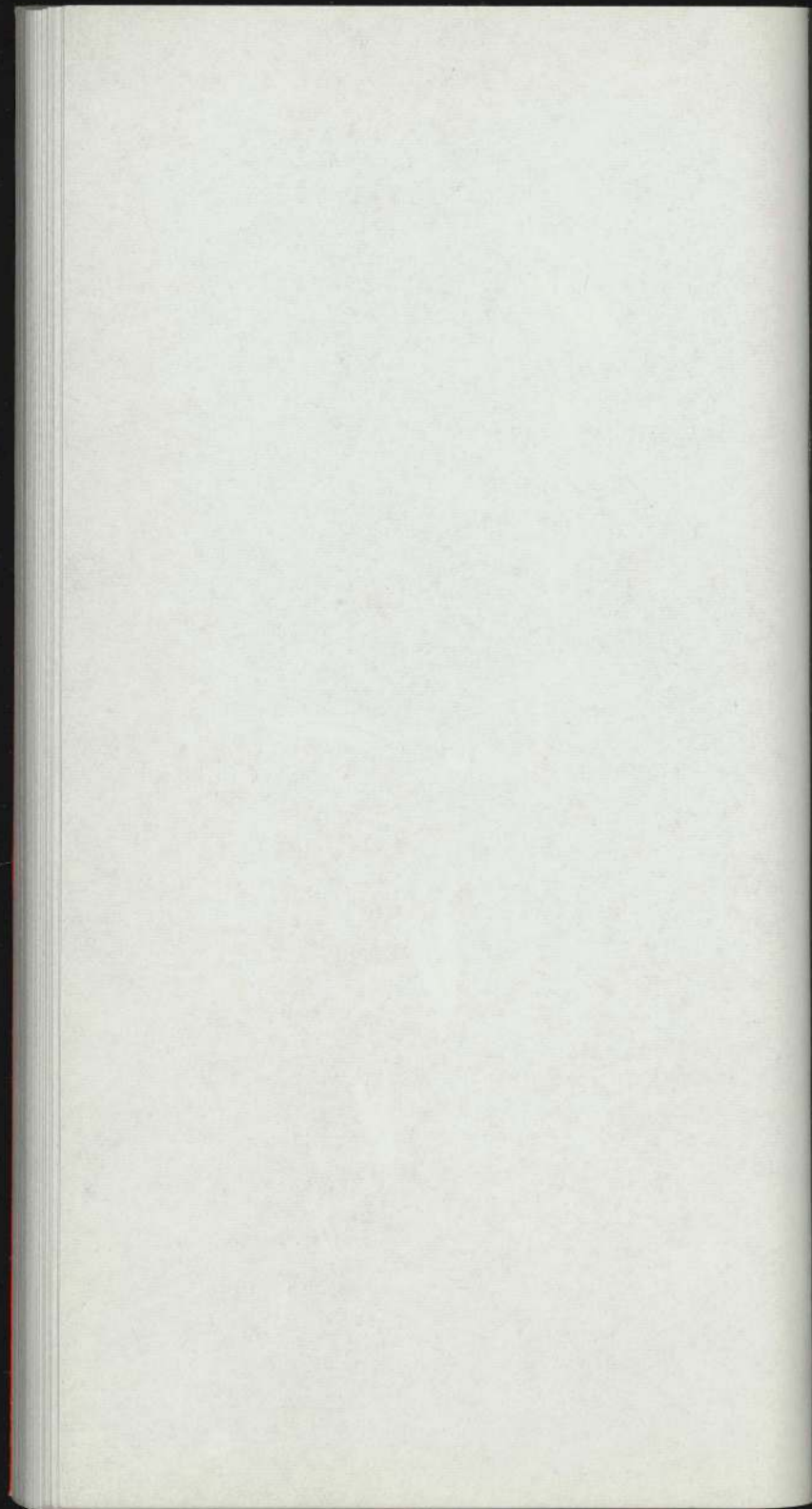
Every kind of growth
can be understood as alteration,
as a process
of continuous transformation
of forms, shapes, colors, volumes etc.

Though you cannot see
any single steps
a small black sphere may be transformed
within weeks into a big green frog
– following his bio-genetic program.

Вопросы, связанные с
организацией и
проведением
работы, а также
с вопросами
оформления
документации
и отчетности

Вопросы, связанные с
организацией и
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документации
и отчетности





Every form is to be understood
as a certain intersection point
in its own universe.

But also every universe of a form
is to be understood
as a certain intersection point
of the universe of all forms.

*Because all elements of the visual
are continuous.*

Furthermore:
all elements of the audible,
all sounds, are continuous.
From low to high, from soft to loud,
from timbre to timbre.

All elements of taste,
smell and the tactile are continuous.

All elements of sensual perception
are continuous.

And all elements
of human notation systems
– like numbers – are continuous.
(Exception : human language...)

To prove the continuity of the elements of taste I designed "the taste perceptor" (for Daniel Spoerri's "eat art").

It consists of the four components of the taste spectrum sour, sweet, salt, bitter – and all the gradations between.



and the other side of the coin is that the
same thing can be used to make a
very different kind of product.

It can be used to make a very different
kind of product, and it can be used to
make a very different kind of product.



think program is

7. a way of thinking:

the transparency of the decision process.

the transparency of the decision process.

zi meiyong dui

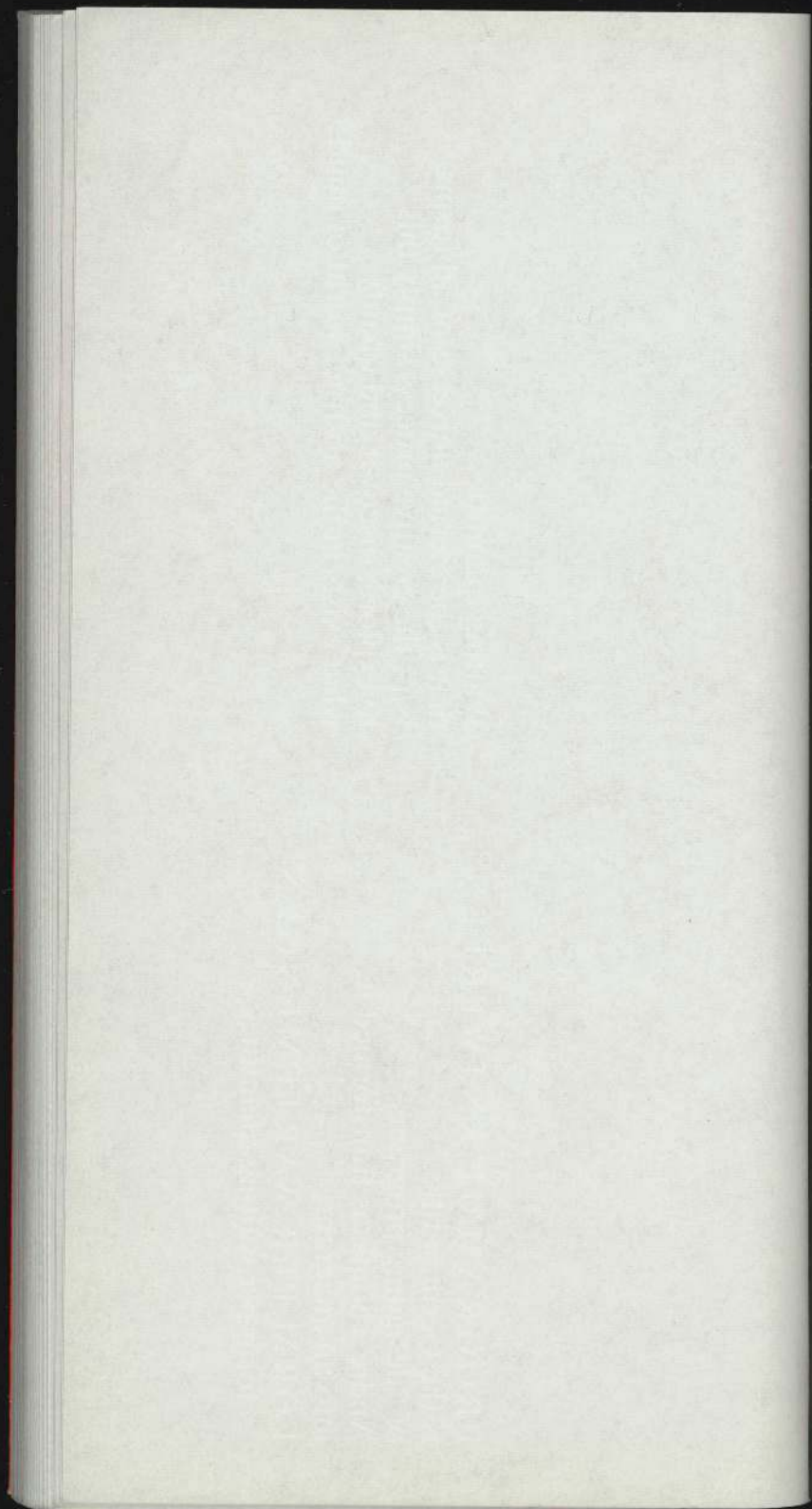
guidance to you.

PROGRAMME ENTWERFEN
is the German title
of "designing programs".

André Thomkins transformed it
into an anagram:

FORM PER WARTEMENGEN
= form per waiting quantities.

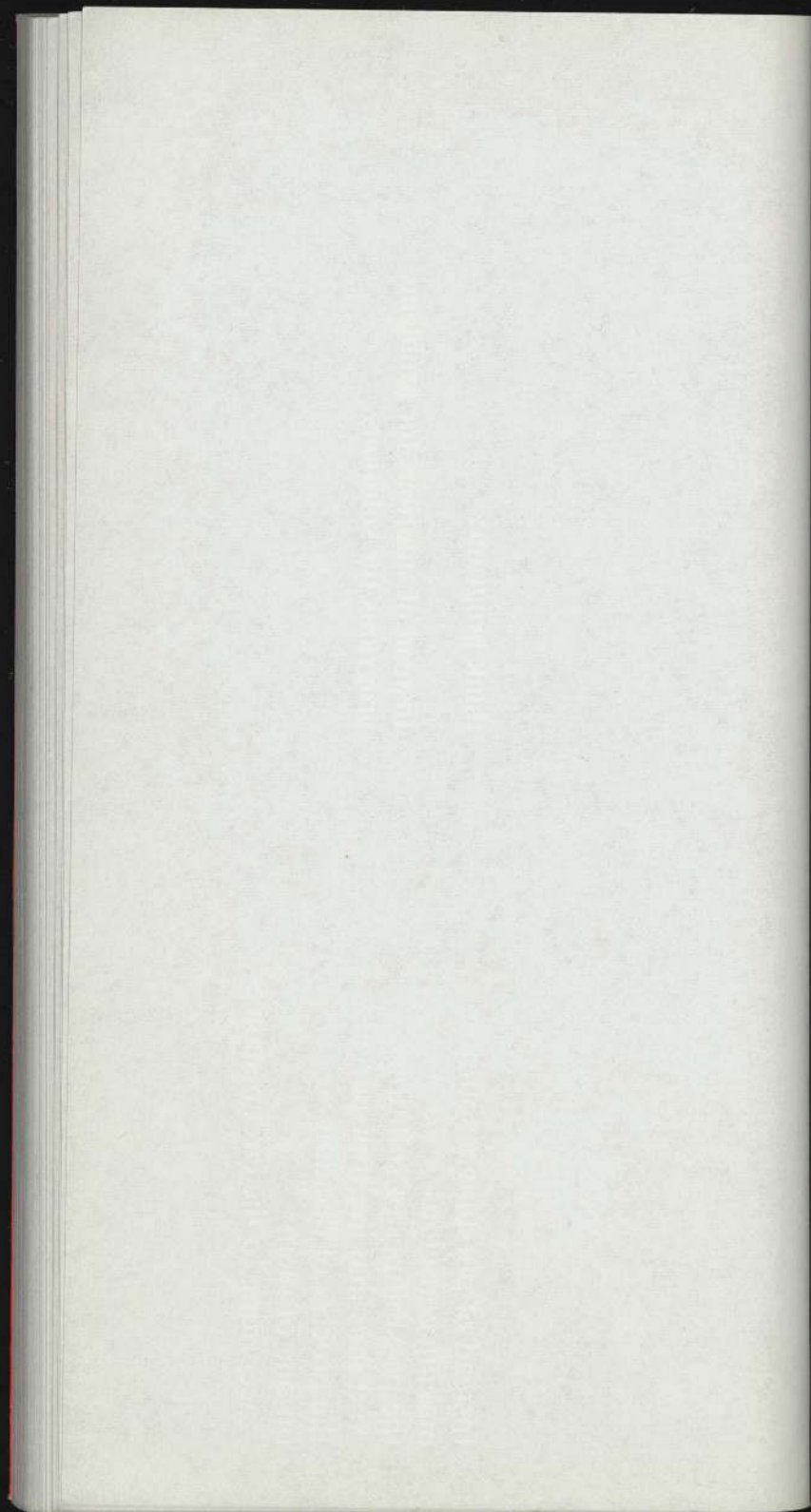
Waiting quantities:
that is the eternal universe of all forms.
Isn't the creative process simply this:
to explore, discover and qualify
what exists in the abstract world of mind?



Instead of pursuing a solution
making conscious
the possibilities of solutions.
And thus making transparent
the process of deciding
on one of them
– according to the circumstances.

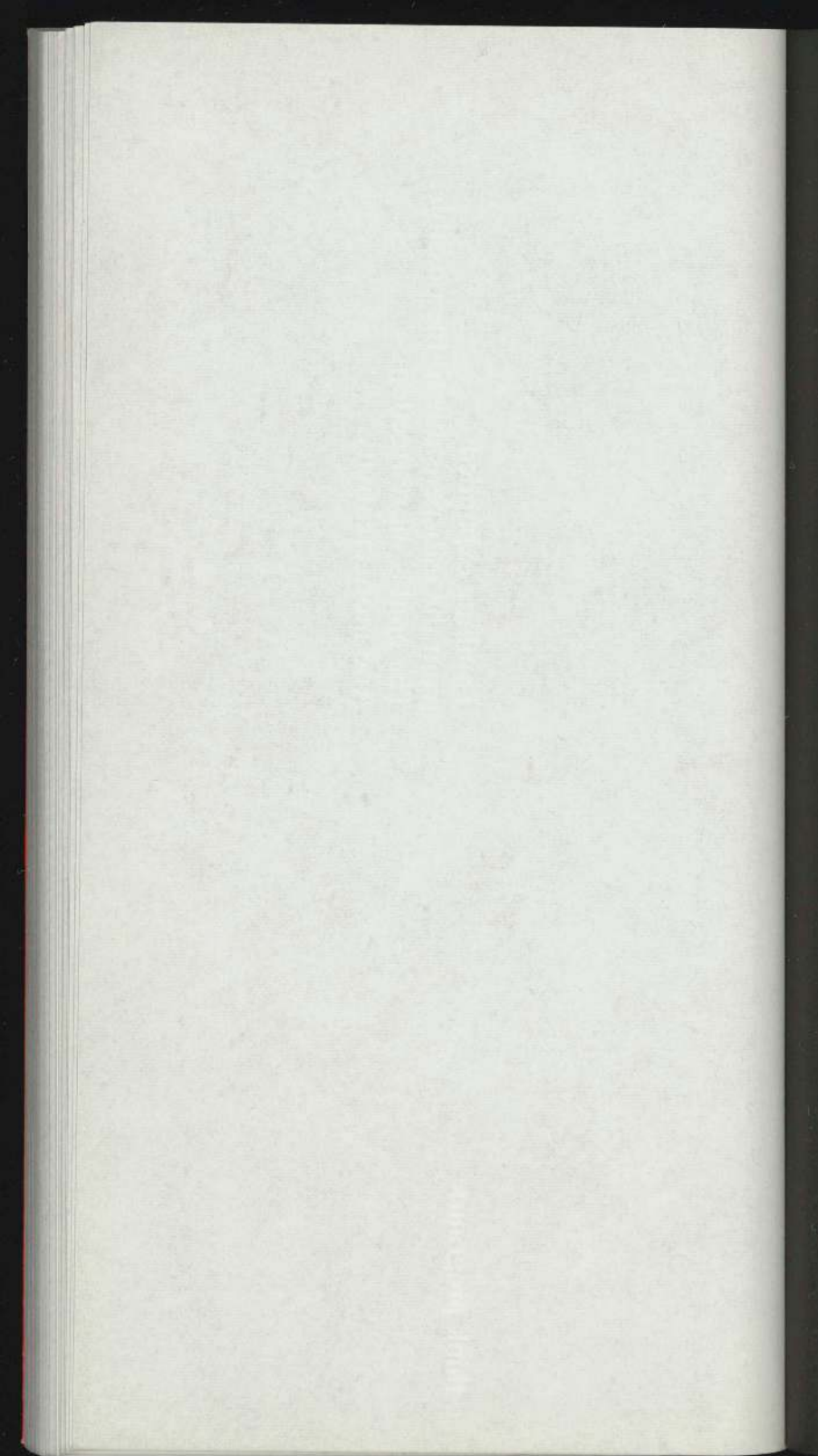
think program:

Instead of solutions for problems
programs for solutions.



think program:

Thinking expanded
from the indispensable to the possible.
The goal is more freedom.
And more creativity.



think program is

8. a tradition:

when once upon a time art was a science.

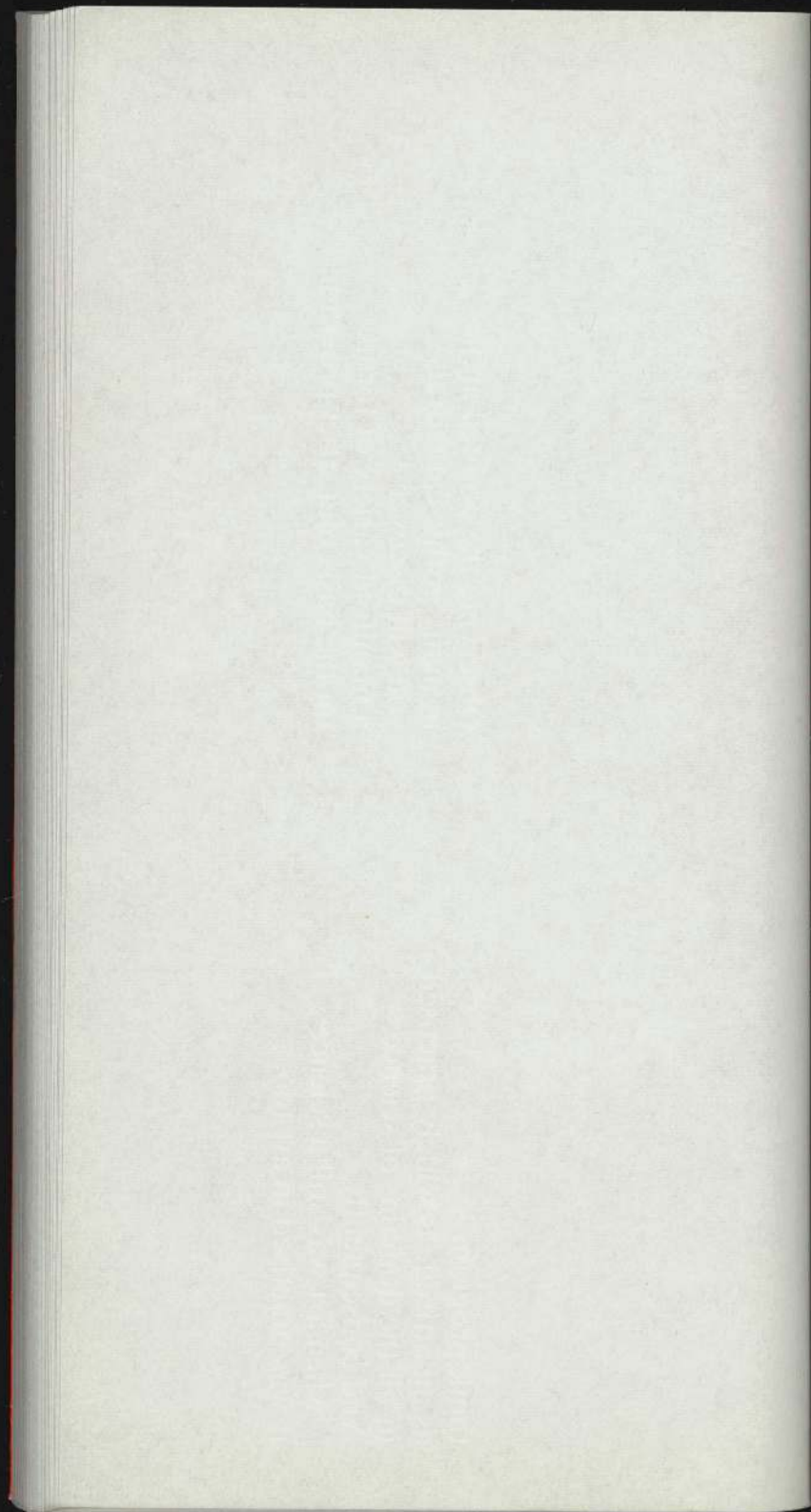
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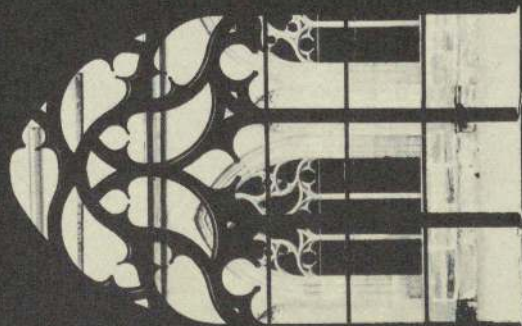
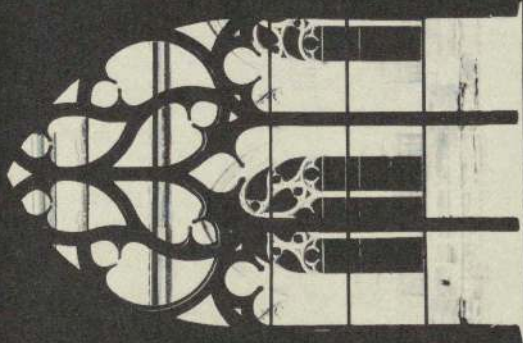
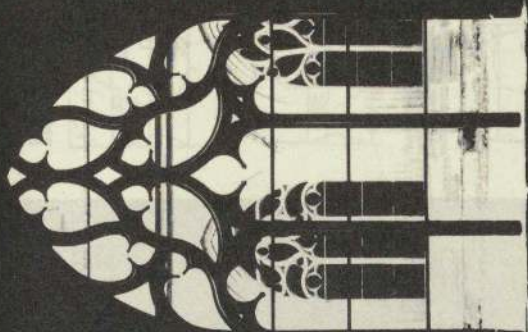
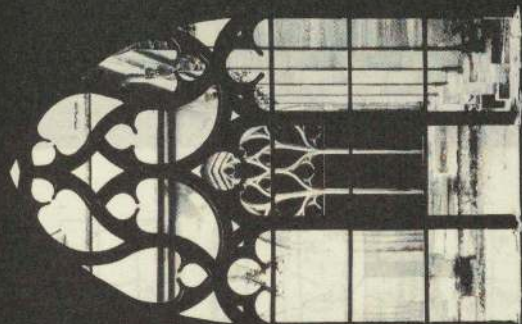
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1980

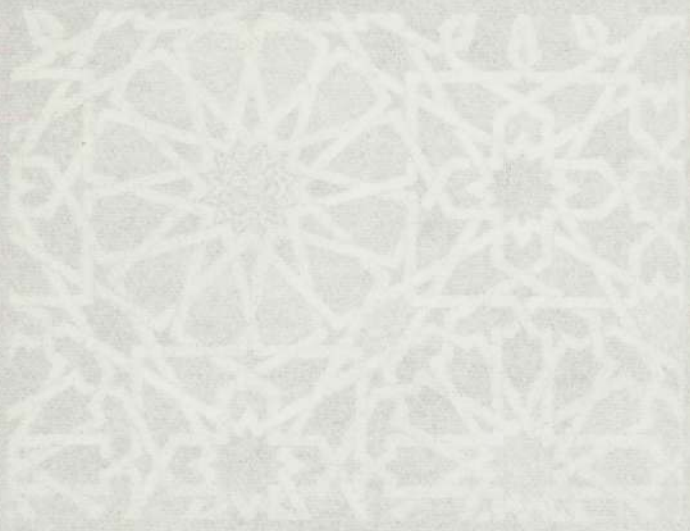
think program
as an attitude is widely practised
in all the domains of science.
And consequently
– when art was still a science –
it was practised in art too.

Observing the pointed arches
in many gothic cathedrals
you will discover
a manifold variety of forms
on the basis of a strict program.









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Books by Karl Gerstner:

Kalte Kunst? (Cold art?)

*An analytical essay
about mathematical thinking in art.*
1957, edited by Arthur Niggli Ltd. Teufen (Switzerland).
Out of print.

Designing programmes

4 essays and an introduction.
1963, first edition english and german;
1967, second edition english and german
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