



Figure 12. Exposition of the *Atlas*, Städtische Galerie Lenbachhaus, München, 1989, detail

5.

The matrix as a tool is omnipresent in the research project. Like it has been said in the introduction, the basic data, used in the research, is situated in a series of matrices. This leads to transformations of the matrix; the sketch and the elaborated framework. When someone starts a close reading of these two types of constructions, he enters an analogous space. This way a tension comparable with the one traced in the ambiguous position of the Atlas of Richter is introduced. These constructions seek at the same time a certain clarity and an overview. It is indeed important in a design process not to lose contact with all aspects in detail and their relation to one another.

A fundamental difference in approach sits in the professional attitude. Richter constructs his exhibition as a painter. Like no-one else he is constantly exploring the space, her proportions, the possible perceptions of a work in the space, etc. The numerous perspectives and studies of situating paintings on walls that are part of the Atlas make this clear and generate an absorbing visual palimpsest. These groups of images function as spaces in the constructed space. A same tension has been searched by introducing these analogous spaces in the research project; however the attitude is purely architectural, almost technical and not pictorial. By selecting and manipulating data like formulating a program for a design project, surfaces are filled and divided with lines like spaces are organized with walls. The rigor of a good organization is more important than the proportion of a matrix or a piece of data in that surface. Still, it is the same kind of tension that is revealed, one between indistinctness and clarity.

6. Citations

[1] David, C, (1997) *Documenta X – the book*, 1st Ed., Cantz Verlag, Kassel

[2] Deleuze, G., (1990) *Pourparlers*, Les éditions de minuit, Paris

[3] Krufft, H.-W., (1985) *Storia delle teorie architettoniche, Da Vitruvio al Settecento*, 2nd Ed., Editori Laterza, Rome

[4] Lagrange, T., (2008) Mental spaces, a design tool seen in historical perspective, A few considerations. In *Proceedings of Conference Analogous Spaces*.

[5] Richter, G., ed. Friedel H., (2006) *Atlas*, 1st Ed., Thames & Hudson, London

[6] Richter, G., <http://www.gerhard-richter.com/art/atlas/>