

⟨− Primatrelly⟩ [verwijzingssteken:] ✕ First we must /  
observe that //

In order to understand ⟨− what⟩ ⟨+the meaning of the definition:⟩ plastic ex- /  
pression ⟨ −in art means, is⟩, //

⟨− For the right understanding of the define- /  
tion “plastic” [xxx], “it expression” ⟨[xx] → it⟩ is es- /  
sential to observe ⟨+ the fact⟩ that the different forms /  
which reality manifests have an expression /  
propre to them⟨+ selves⟩ and independent of us. //

[verwijzingssteken:] **K** ⟨− It is⟩ Evidently ⟨− that⟩ this expression evokes /  
⟨− a⟩ sensations in us ⟨[xx]lated to⟩ ⟨+ originating ⟨− from⟩ in⟩ the forms /  
⟨+ themselves⟩ ⟨− and that they can have ⟨+ which may have⟩ either have⟩ an op- /  
press⟨ive → ing⟩ or an animat⟨ive → ing⟩ effect on us. //

⟨− We have to observe that⟩ [verwijzingssteken:] ✕ this ⟨− sensations⟩ /  
⟨− primordial⟩ ⟨− ⟨+ primarily⟩ ⟨+ sentations⟩ results from the particular /  
character of the forms and colors by /  
⟨− ⟨+(through)⟩ which things ⟨are → are⟩ manifest⟨+ ed⟩ ⟨− themselves⟩ /  
and from the⟨+ ir⟩ dimensions ⟨− they have.⟩ ⟨But → However⟩ /  
we should not forget that th⟨is → eir⟩ sensa- /  
tion evoked by ⟨− the⟩ things around us /  
⟨+ is⟩ also ⟨is → a⟩ product of our ⟨+ own⟩ personal feelings. //

⟨+ Nevertheless⟩ ⟨D → d⟩espite personal, ⟨+ subjective⟩ vision ⟨− of reality,⟩ /  
⟨− and common⟩ ⟨+ common, collective⟩ vision ⟨− of it⟩ ⟨+ of reality⟩ exists. This /  
vision exclude⟨+ s⟩ ⟨− the⟩ personal feelings and /  
recognizes the expression of things in /  
their realistic appearance. ⟨In → It⟩ ⟨− art⟩ can /  
be defined as the plastic expression /  
of ⟨art reality → things⟩. ⟨− “Realism” in art is⟩ ///

[*verwijzingssteken:*] ✕ The common vision of things ⟨is → can be⟩ /  
 imita(ble → ted) by modeling forms and application /  
 of colors. But Art requires a living image /  
 of reality [xx] of complete reality. //

It must be emphasized, however, that /  
 ⟨+ in⟩ this vision ⟨− lays⟩ the accent ⟨+ is⟩ on the ap- /  
 pearance of the things in their indivi- /  
 dual or collective significance and /  
 not on reality as unity in which things /  
 are ⟨+ as⟩ dissolved. //

When we ⟨− ob⟩ ⟨remember → observe⟩ that plastic art /  
 requires the expression of reality as /  
 unity, then we see that the plastic /  
 expression in art not can be ⟨− the plas- /  
 tic expression in common vision /  
 recognized by⟩ identical with the common /  
 vision of things. ⟨− Art has to emphasize⟩ ⟨+ ⟨− and⟩ Nevertheless plastic art is /  
 ⟨− the unity of things⟩ ⟨+ based on this vision ⟨− because⟩ it⟩ ⟨− But when we⟩ ⟨− ⟨+ because⟩ /  
 ⟨− observe that plastic art⟩ tends towards /  
 ⟨+ an⟩ objective representation of reality. ⟨− we⟩ /  
 ⟨− also⟩ ⟨− ⟨+ It⟩ ⟨− must conclude to recognize /  
 that it is based on the common vi- /  
 sion of things.⟩ ⟨− [*verwijzingssteken:*] ✕⟩ ⟨− Tanding towards ob- /  
 jective representation of reality, plastic /  
 and⟩ ⟨+ and⟩ ⟨+ It⟩ has to eliminate more and more /  
 ⟨⟨− ⟨+ the⟩ subjective ⟨[xxx] → feelings⟩ the predominance of → the predominance of ¬  
 subjective feelings. //

The general appearance, the plastic /  
 expression of things, created by their /  
 form and color, is determined by the /  
 constructive elements of form: volumes, //

[*linkermarge, verticaal*]

[*verwijzingssteken:*] ○ Plastic art reveals that the /  
 relationships of forms and colors /  
 creates the expression of the vitality of life as complete reality /  
 and that forms and colors are the means to express it. ///

[*plaats van deze toevoeging is onzeker*]

*[achterzijde pagina 2]*

*[verwijzingsteken:]* **K** Evidently this expression evokes sense- /  
tions in us originating in the forms /  
themselves as well as in our sub- /  
jective feelings. ///

3.

<- of their form. Their elements are /  
<+ [xxx]> forms : volumes), planes, lines. /  
Volumes are determined by planes, /  
planes by lines. Planes are the inter- /  
sections of volumes, lines the intersec- /  
tions of planes. ///

⟨+ If⟩ ⟨- As⟩ we observe that ⟨+ and⟩ ⟨our feelings and ⟨+ concerning it⟩ /  
⟨+our⟩ conception⟨- s⟩ of reality are dependent → our conceptions of reality are dependent ¬  
and our feelings concerning it ) /  
⟨+ on⟩ ⟨- of⟩ the appearance of things and /  
⟨+ on⟩ ⟨- of⟩ our subjective ⟨+ attitude⟩ [*verwijzingsteken:*] ⊙ , [*verwijzingsteken:*] [ both ⟨+these⟩ ¬  
factors have /  
to be in mutual accordance ⟨+ in order⟩ ⟨- Only⟩ /  
⟨- then we can⟩ ⟨+ to⟩ feel harmony. ⟨- The more /  
equilibrated the [xx] to factors are, the⟩ //  
⟨- In ordre to express⟩⟨+In plastic art the expression of⟩ harmonie ⟨- plastic /  
art⟩ always has ⟨shown a preference for → been created through the⟩ /  
⟨- fo⟩ selec⟨ted → tion of⟩ forms, planes, lines, co- /  
lors. But ⟨- has been indifferent to /  
the subject matter⟩ in so far as ⟨it was → it has been⟩ /  
not oppressed by external influences /  
⟨+ daily life,⟩ religion, politic, historie, etc – it [*verwijzingsteken:*] X [*toevoeging niet aanwezig*] /  
⟨+ Plastic art⟩ has ⟨+ always remained⟩ ⟨- been⟩ indifferent to ⟨- the⟩ subject /  
matter. ⟨+ But modern⟩ ⟨- Plastic⟩ art has [*verwijzingsteken:*] ↑⟨- shown⟩ that /  
that the constructive elements of form /  
are the ⟨+ only⟩ true means of expression and /  
that ⟨⟨+(expressed vitality can be → vitality can be expressed)⟩⟩ ⟨+ by⟩ their propre and ¬  
mutual rela- /  
tionships ⟨- can⟩ → vitality can be expressed by their propre and mutual relationships). //

[*verwijzingsteken:*] ↑ ⟨+ has⟩ excluded⟨+ ed⟩ ⟨subjec it → the latter⟩ and ⟨+ thereby demonstrating⟩ ¬  
⟨+ ⟨- clearly⟩ //

Plastic art reveals that the only way to vainc //

[*linkermarge, verticaal*]

[*verwijzingsteken:*] ⊙ towards them, ///

⟨If we understand → Rialyzing⟩ that the true content of /  
 plastic art is the establishment) /  
 ⟨- [xxx]⟩ of the ⟨+ balanced⟩ dynamic movement ⟨+manifested in⟩ ⟨- manifested in the ¬  
 palpable⟩ ⟨- of⟩ reality, /  
 and thus the ⟨- expression⟩ means of expression /  
 are only “means”, it is clear that plastic /  
 art remains “art” as long as it ⟨this content /  
 represents → represents this content). ⟨- The⟩ The question “⟨if → whether⟩ abstract art ⟨+ is⟩ /  
 ⟨- is still⟩ ⟨- ⟨+ then remains⟩ ⟨+ still⟩ art” ⟨- arises thus from (out off)⟩ ⟨+ due to the ¬  
 misunderstanding ⟩ /  
 ⟨- ignorance of the content⟩ ⟨+ of⟩ ⟨+ the⟩ function of plas- /  
 tic art ⟨- and⟩ ⟨- ⟨+ as well⟩ ⟨- from⟩ ⟨- ⟨+ and⟩ ⟨+ as well to⟩ the dominance of ⟨+ our⟩ ¬  
 subjec- /  
 tivi⟨- ly⟩ ⟨+ vision⟩. Traditional vision ⟨+ also⟩ ⟨- ⟨+ [xxx]⟩ ⟨- can make⟩ blind⟨+s us⟩ /  
 ⟨- to see⟩ and prevent from feeling the essen- /  
 tial ⟨- ⟨+ content expression⟩ ⟨+ nature⟩ of plastic art ⟨- there where it⟩ ⟨- ⟨+ when⟩ ⟨- is⟩ ¬  
 established /  
 ⟨- it self with⟩ ⟨+ throug⟩ pure means. //  
 ⟨- As long as⟩ ⟨- ⟨+ [xxx]⟩ ⟨+ When⟩ a work ⟨+ expresses reality⟩ through volumes, planes, /  
 lines, colors ⟨- expresses reality⟩ in a way that /  
 ⟨it is the work → makes it⟩ is a world [*verwijzingssteken:*] ↑ [*toevoeging niet gevonden*] ⟨- in it self,⟩ ¬  
 a com- /  
 plete unity ⟨+ in it self, then⟩ it is “art.” But it is clear /  
 that ⟨- by⟩ this definition ⟨- art is⟩ separate⟨d → s⟩ ⟨+ art⟩ /  
 from our environment. ⟨Never it → A work of art⟩ can /  
 ⟨+ never⟩ be an ⟨+ constructive⟩ part of that environment, for it is /  
 complete in it-self. It can ⟨+ may⟩ compen- /  
 sate us ⟨+ for⟩ the lack of unity, beauty, in our /  
 interieors or buildings, but ⟨- never⟩ it /  
 can ⟨+ never⟩ ⟨- ⟨+ by⟩ ⟨- constituent⟩ contribute ⟨+ its representation⟩ ⟨+ by means of⟩ to ¬  
 ⟨- that beauty⟩ ⟨- ⟨+ [xxx]⟩ /  
 the complete creation of our environment. /  
 ⟨- A picture, for instance, can only⟩ ⟨+ It is⟩ Only throug /  
 its form, proportions, color, dimension ⟨+ that⟩ /  
 a work of art can help ⟨- in the⟩ establish⟨- ment⟩ ///

*[achterzijde pagina 5]*

⟨- ⟨+ We should⟩ ⟨+ If we⟩ ⟨- If we⟩ realize that the means of /  
expression are only “means” and /  
⟨the establishing of → the expression of the⟩ ⟨- of⟩ dynamic /  
movement is the true content /  
of art ⟨+ ,⟩ ⟨t → T⟩hen it becomes clear /  
that art remains “art” as /  
long as it ⟨revails → establish⟩ this content. ///

⟨5 → 6⟩

[*verwijzingstekenen:*] [⟨+for then it⟩ /  
appears as ⟨+ an⟩ “plane” and //

⟨- of rela⟩ architectural relationship. ⟨+ In this respect⟩ A picture /  
⟨- for instance could⟩ ⟨+ function [xx] just ⟨- man⟩ as well or even better⟩ ⟨- be hang as well⟩ ¬  
with /  
⟨- the [xx] representation⟩ ⟨+ its face⟩ to the wall. ⟨- And⟩ ⟨+it⟩ ⟨- this⟩ /  
⟨- would be better because then it could [xx]⟩ /  
⟨- f), [*verwijzingstekenen:*] [makes part of the architectural construc- /  
tion. //

⟨Architecture ⟨- also⟩ ⟨must → has to⟩ be complete in it⟨+self⟩ /  
⟨- self with it⟩. ⟨+ In order to⟩ satisfy our physical and moral /  
exigencies, → In order to satisfy our physical and moral exigencies, architecture has to be ¬  
complete in itself.⟩ It is ⟨- thus⟩ logical that ⟨+ the most advanced⟩ modern /  
architecture ⟨- has⟩ ⟨- ⟨+been⟩ exclude⟨d → s⟩ ⟨- art⟩ works of art. /  
But in ⟨- this way mostly the⟩ ⟨+ account of this such⟩ buildings /  
⟨+ often⟩ seem⟨- s⟩ ⟨- to be⟩ empty ⟨+ and barren⟩. ⟨+ The raison for this is that⟩ Color is ¬  
lacking ⟨- and⟩ /  
as well as ⟨relationship⟨+ s⟩ equivalent → equivalent relationships⟩. //  
These ⟨- two factors⟩ ⟨+ so ⟨- essential in⟩⟩ ⟨- [xx]⟩, essential in art, /  
⟨are → have been⟩ studied in painting and sculpture. /  
The capacitys ⟨- to establish them have to⟩ /  
be use⟨- d⟩ in an ⟨a → A⟩rchitecture, which aims ⟨- to /  
take⟩ ⟨- ⟨+ [xx]⟩ not only ⟨+at⟩ ⟨- useful and practical⟩ but /  
⟨- also art⟩ ⟨+ a⟩ complete ⟨+ expression⟩ [*verwijzingstekenen:*] ✕ //  
Evidently, ⟨- this art has to be⟩ ⟨+ the expression of⟩ architecture /  
⟨- and⟩ ⟨+ has to be⟩ more objective than painting and sculp- /  
ture untill here. //

What is lacking in them, is color and equi- /  
valent relationships, ⟨- these⟩ elements ⟨- so⟩ /  
essential in art, which have been profoundly /  
investigated in painting and sculpture. //

[*verwijzingstekenen:*] ↓ utility and function but also at ///



[achterzijde pagina 6]

[verwijzingssteken:] ✕ ⟨- must make ⟨+ revail⟩ use of /  
the [xxx] revail) /  
⟨+has to revail the⟩ ⟨- the⟩ capacitys of paintin /  
and sculpture ⟨- must must) /  
revail themselves.) ///