

⟨− [verwijzingssteken:] × [xxx][xxx] a world micro- in the macro- /
cosmos,⟩ //

[verwijzingssteken:] ⊥ when some parts are taken out. //

I

Volumes as well as planes are a ⟨+ limited⟩ part of /
the universal space. ⟨+ In plurality,⟩ ⟨T → t⟩ they are entities /
in themselves if they are not dissolved /
by equivalent parts of that space. //
⟨Unregarding the → As separated objects in⟩ ⟨− [verwijzingssteken:] × ⟩ space, ⟨− around them ⊃
[x]⟩ ⟨+ (micro in macro-cosmos)⟩ /
they can be dissolved in them selves /
through division in ⟨− pl⟩ parts which ⟨+ produce⟩ /
⟨− ⟨+ action⟩ ⟨− by⟩ ⟨− ⟨+through⟩ oppositions ⟨+ that⟩ annihilate their entity. /
However, ⟨+ volumes⟩ ⟨− only when ⟨− ⟨+ certain⟩ parts can taken .
out, they⟩ ⟨− ⟨+ [xx]⟩ can ⟨manifest → only⟩ express in them /
selves an equivalence of form and /
space [verwijzingssteken:] ⊥ . This is ⟨felt → established⟩ in modern sculp- /
ture as well as in architecture. //
⟨Plastic art is a → Every⟩ Work⟨− s⟩ of plastic art /
⟨+ is⟩ a⟨− re⟩ worlds in ⟨them → it⟩ sel⟨ves → f⟩ ⟨− which⟩ reflecting /
reality as a whole. ⟨− For A [xxx] /
also is⟩ ⟨+ Does a sculpture appear as⟩ separated from the empty /
space, ⟨+ [verwijzingssteken:] ↑ ⟩ by ⟨− [xx]⟩ the extend of the can- /
vas. ⟨− Sculpture and architecture; however,⟩ /
⟨+⟨−But⟩ ⟨+ [verwijzingssteken:] ↑ ⟩ the planitude of the canvas /
permit ⟨+ in painting⟩ to express in abstract way⟨, → .⟩ /
⟨− while in sculpture and architecture thus⟩ ⟨− [xx]⟩ ///

[linkermarge, verticaal]

[verwijzingssteken:] ⊥ ⟨− is only possible when two-dimensional viewed.⟩ /
In sculpture and architecture this is only /
possible as they /
volume is seen as ⟨+ a⟩ construction of planes. ///

is only possible when they are two- /
dimensional viewed.

II

Modern vision has abandoned the /
static vision of the past : the fixed view- /
point has become constamment moving. /
<- So A building <- <+ moving> or any <- <+ perspective> prismatic Perspec- /
tive> <+ Perspective> vision is <- is> excluded. <+ [verwijzingsteken:] X <- <A → a> building /
and any prismatic object can be seen /
<+ in> two-dimensional aspect.> Rond or <- even> /
curved objects, <- however maintain their /
consequence can not <- does not>> having <- xx]> two-dimen- /
sional aspects, <- and maintain their> /
appear three-dimensional. But [verwijzingsteken:] X <+ a building and any prismatic object can ⊃
be seen in two-dimensional aspect.> /
Here we <- can> remark that <prismatic /
objects in two dimensional appearance /
<+ this can be> directly : <- can be> abstract <+ in themselves> while a /
rond or curved form this alone by /
section can <be → appear> abstract, → while a round or curved form this alone by section ⊃
can appear abstract, prismatic objects in two dimensional appearance can be directly ⊃
abstract in themselves.> //
The moving viewpoint enables to /
see an object in its true proportions /
and relations. Moving <- around> around, /
(by buildings and objects) and mo- /
ving within (by interieurs), the

impression of one two-dimensional /
aspect is directly followed by that of an /
other aspect. <+ [verwijzingsteken:] Z > The expression of the planes /
and colors of the whole <+ work at ones> is absorbet by /
the eye <at ones → in direct continuity>. <- The relations> and in /
their true value. The relationships /
<-of the> are exactly perceived. <- We see> The /
<- thing> <+ work becomes> more real. //
This is felt <+ also> in cubism <+ [verwijzingsteken:] X > <- and more /
definitions expressed in). <p → P>ure abstract /
art dissolve the volume and its cor- /
poral expression. Therefore it is, abstract. //

[verwijzingsteken:] X But there is not seen that <- the> mobil(e → ity) <+ of> <- [xx]> /
<- [xxx]> <+ view> enables to dissolve the volume. Contra- /
rely, cubism<- e> tried to express volume and <+ remained also naturalistic> //

[linkermarge, verticaal]

[verwijzingssteken:] **Z** If color is used, an unification /
of sculpture and architecture /
with painting is possible. ///