

Indonesian Architecture in The Dutch Pavilion Design :

Paris International Exhibition Of Modern Decorative And Industrial Arts 1925

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Introduction

Context of Research

During its 350 years of occupation in Indonesia (Formerly known as East Indische), The Dutch had built a strong connection with its colony that allowed a cultural exchange from both sides. Architecture, as part of cultural products, is no different. Although normally, the ruler was the one who left architectural marks on their colony's land, there are some examples of buildings in The Netherlands that are influenced by Indonesian architecture. They are mostly a result of design exploration and personal reference. Designed by someone who was inspired or had a personal connection with Indonesian culture.

But unlike in other architectural typologies, influences from other cultures in a Pavilion building, particularly at a world expo, entails a significant meaning as it became a representation of a country on a world stage. Incorporating vernacular architecture from the colonized country in a pavilion design is a bold move that can be seen from many perspectives. From a political point of view, it can be a way to show pride in their colonial possession, while from the cultural aspect, such influence can result in a hybrid architecture or even the birth of a new identity. The Importance of Pavilion designs in the colonial era is supported by the fact that Dutch entries have always been the result of collaborations between the government (both in the Netherlands and the East Indische), industry, designers, and artists. In some cases, there were even open competitions held to make sure that they had the most representative design.

While there is some research about Indonesian architecture in Dutch Pavilion, they are more focused on the colonial sections and the colonial type of exhibition where the main objective is to showcase colonial possession of the Western country. In those types of exhibitions, Indonesian architecture can be seen as part of the object displayed as it was made as authentic as possible and sometimes as a separate entity from the Netherlands main pavilion. This Thesis, therefore, will establish a broader picture of how Indonesian Architecture is incorporated into a different type of World Exhibition during the colonial era. Among many exhibitions held in that period of time, The International Exhibition of Decorative Arts in 1925 was among the important ones, especially from the Indonesian cultural perspective. It was the first time the Dutch seemed to incorporate Indonesian architecture in a national pavilion without a colonial context. In this exhibition, the Indonesian influence was relatively subtle compared to the one in a colonial exhibition and was blended as part of the Amsterdam school identity.

The underlying assumption in this research is that the Dutch architect used Indonesian architecture in Their pavilion design not only as a part of the colonial display but with a particular intention related to culture & Identity that may be different in every exhibition context. It is then manifested in research questions of why and how Indonesian architectural forms are incorporated in Dutch pavilion design. Which then followed by how it contributed to the Dutch architectural Identity during the colonial era.

Academic Context

This research will build upon the previous research done by Maria Theresa Antoinette Van Thoor in *Het Gebouw Van Nederland: Nederlandse Paviljoens Op De Wereldtentoonstellingen, 1910-1958* where she laid out some important Dutch pavilions including its contexts and design process in general. There is also research done by Marieke Bloembergen in *Colonial Spectacles: The Netherlands and the Dutch East Indies at the World Exhibitions, 1880-1931* and Yulia Nurliani Lukito in *Contrasting Authenticity and Modernity* (2016) that focuses on the colonial section of the Netherlands' entries especially The Dutch Pavilion at the 1931 International Colonial Exhibition in Paris. These literatures will be used as a foundation to build a framework for analyzing the pavilion.

Methodology

Since the influence of Indonesian architecture is not always seen clearly at first glance, it is essential to dig deeper into the context and background of the architect to understand their design process. As a result, this thesis will be composed of archival research as the primary source of information and literature research as a secondary source. Archives containing building drawings, sketches, and other documents will be examined. It will mainly be collected from 'Het Nieuwe Instituut' in Rotterdam, The Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) housed at Leiden University Library, and Delpher digital archive developed by the 'Koninklijke Bibliotheek' in Den Haag.

Thesis Structure

The first chapter of this thesis will start with a brief explanation of the Dutch's political position in that period of time, followed by discussing the way Indonesian Architectural knowledge was transferred to the Netherlands. As one of the most important events where Indonesian products and artifacts were introduced for the first time to the Dutch public, the Colonial Exhibition of 1883 in Amsterdam will be discussed. The following chapters will start to explain the context of the Paris Exhibition of 1925. The third chapter is the main focus as it will investigate the Dutch entry starting from the stakeholders or committees involved and the background of the architect/designer. It is then followed by a design analysis in comparison to Indonesian vernacular architecture. In the fourth or last chapter, the conclusion will be drawn to answer the research question regarding the way Dutch architects use Indonesian Architecture in their Pavilion Design and the significance of it in correlation to their national identity.

Chapter I : Introduction to Indonesian Architecture

Colonial Exhibition Amsterdam 1883

The period of the late 19th and the early 20th century have an important place in the long history of Western colonialism. In the time that is also known as the new imperialism era, European powers actively expanded their territories to the outside world, primarily the African lands. Sir John Scott Keltie called that In his book as “one of the most remarkable episodes in the history of the world,” highlighting the speed at which European powers were able to attain possession of an entire continent(Keltie, 1893, p. 1). During these booming colonial expansions, Several world exhibitions were held to increase trade and bolster support for the country’s colonial endeavor. During the 1880s, the British colonial government arranged a series of major exhibitions in main cities to establish pride in the empire and impress the people in the colonies. Compensating their limited ability to enforce politics by force (Rich, 1989, p. 73). Meanwhile, France took another gamble to host the world exposition in 1889 despite the different economic output from their previous two similar events. Not only in the end they made a profit of eight million francs, the French government also managed to convey their statement and justification regarding their worldwide imperialism ambition using their colonies and the military pavilions (Isay, 1937, p. 186).

Perhaps one of the most important exhibitions in that period was the International Colonial and Export Exhibition in Amsterdam in 1883. It was the first exhibition devoted to the theme of the colonies and proposed to promote the trade of colonial goods. The impact, however, extends well beyond the realms of commerce and finance. For colonialists and scholars, this exhibition satisfies the need to gain further knowledge about the region and build a network with the colonies. It showcased a comparative study of the different systems of colonization and their development.



Fig. 1: The International Colonial and Export Trade Exhibition in 1883. Bird's eye view of the sites (<http://archieff.amsterdam/archief/10094>)

For the host country, this event had even more meaning. Unlike the other European powers, the Netherlands did not engage in the scramble for new overseas territories during the period between 1870 and 1914 as they had their own battle in Aceh, which did not arouse much attention. By organizing a colonial world exhibition, this small country, with a large and old colonial empire, was able to regain its place among Europe's modern, industrialized nations. (Bloembergen & Koninklijk Instituut voor Taal-, 2004). Moreover, the Dutch had a notoriously bad reputation in world exhibitions, at least by their standard. Their entries at the previous exhibitions left the government and the Dutch public with a feeling of discontentment especially compared to the other country with roughly similar status. (Eliëns, 1990). If anything, it just demonstrated their falling behind in industry and technology. Therefore this exhibition became an opportunity for them to cover that mediocrity with a great impression of their colonial display. (Bloembergen & Jackson, 2006, p. 58)

On the other hand, For the general Dutch public, including artists and architects, this exhibition is the first time they were physically introduced to the culture and daily life of their overseas colony. During this five month's exhibition, Indonesian culture, including its architectural forms, was laid out to the public. To fascinate the audience and represent Indonesian cultural diversity in a concise way, the Indische colonial section was built as a small village called "the colonial park" complete with local people and their animals and plants. Ten life-sized houses from various regions were present along with three smaller ones that were built to a slightly reduced scale. There were houses from Batavia, Banjarmasin, Sundanese, to Aceh. They also built other infrastructure such as a traditional bridge made out of bamboo. To give an accurate impression and authenticity, all of them were originally from Indonesia and brought to Amsterdam by ship. Daniel Veth, the one who was in charge of the exhibition from the Dutch east indishce, even had to sail to Europe to oversee the unpacking and the arrangement of the items at the venue. (Bloembergen & Jackson, 2006, p. 66)

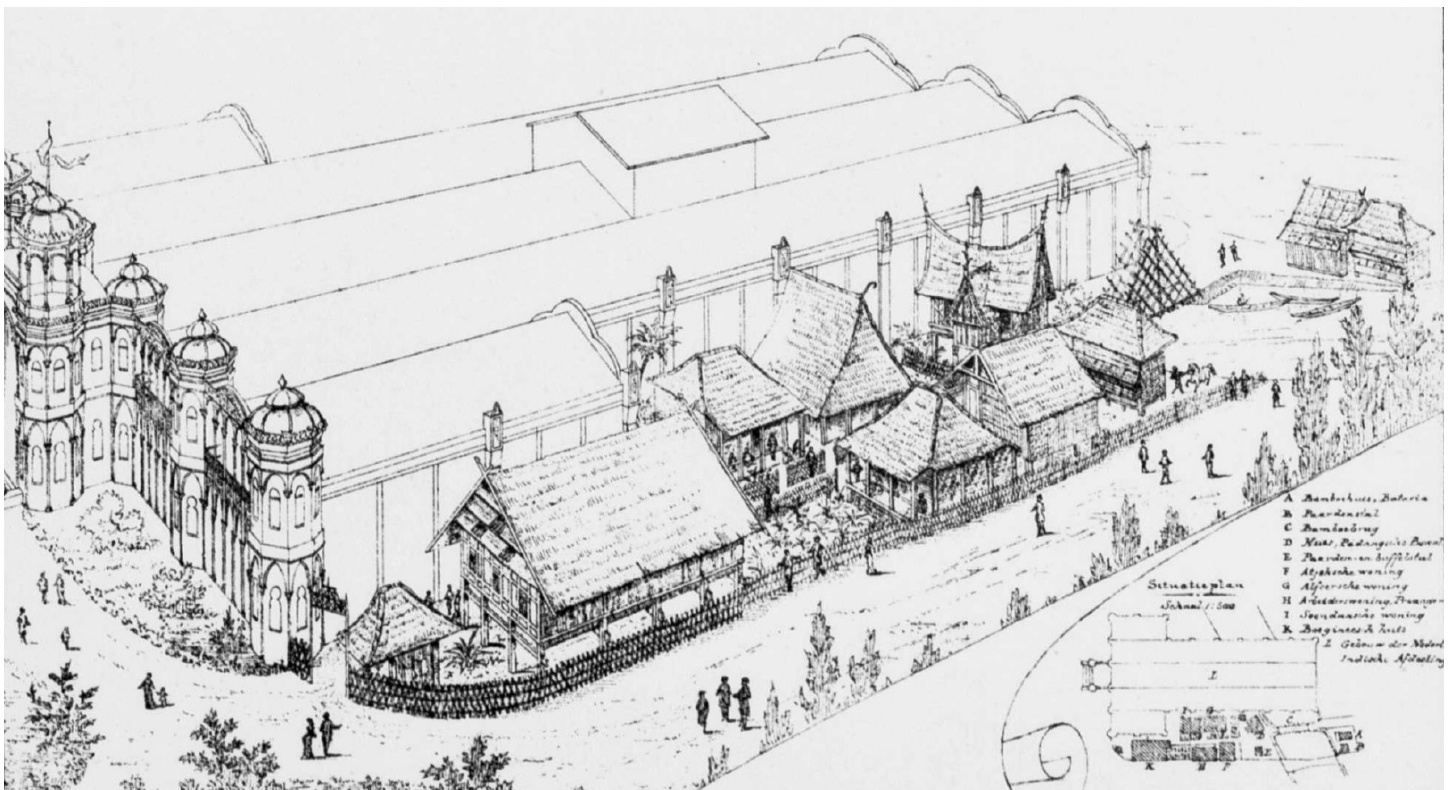


Fig. 2: Aerial view of the east indische village (Bouwkundig tijdschrift. Rapport van de bouwkunst, 1883, p.XXX.VII.)

This effort of bringing an entire village to the exhibition seemed to be paying off. While the reception about the exhibition was varied, the public reactions to the colonial section were mostly positive. And this colonial village played a pivotal role in that regard (Bloembergen & Jackson, 2006, p. 89). By providing a sense of different cultures and a contrast to their European lifestyle, This colonial village not only attracted general audiences' attention but also was well appreciated during the exhibition. Some journalist called the kampong a "precious little piece of nature and truth" (Eeden, 1884), while some other referred to it as a place where "nature and architecture are woven together simultaneously." (Delden, 1883) The admiration on the Indonesian vernacular architectural form was also shown by the *Bouwkundig tijdschrift* journal which dedicated its special exhibition issue to showcasing drawings of various types of houses from the kampong, including their typical floorplan, along with some images of selected decorative and construction details.

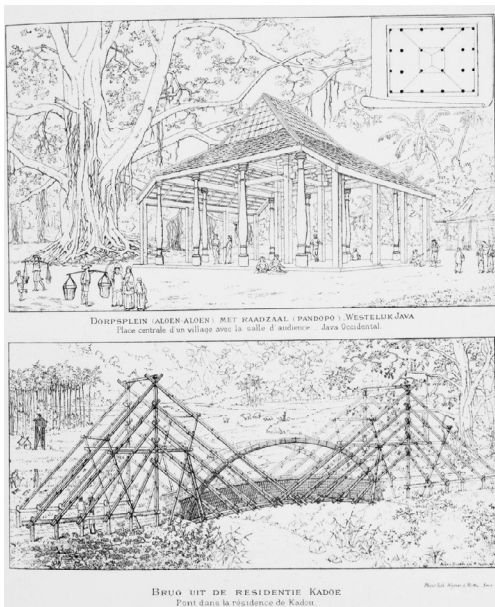


Fig. 3: Typical house & Bridge structure of the east indische village
(*Bouwkundig tijdschrift*. Rapport van de bouwkunst, 1883, p.XI.II)

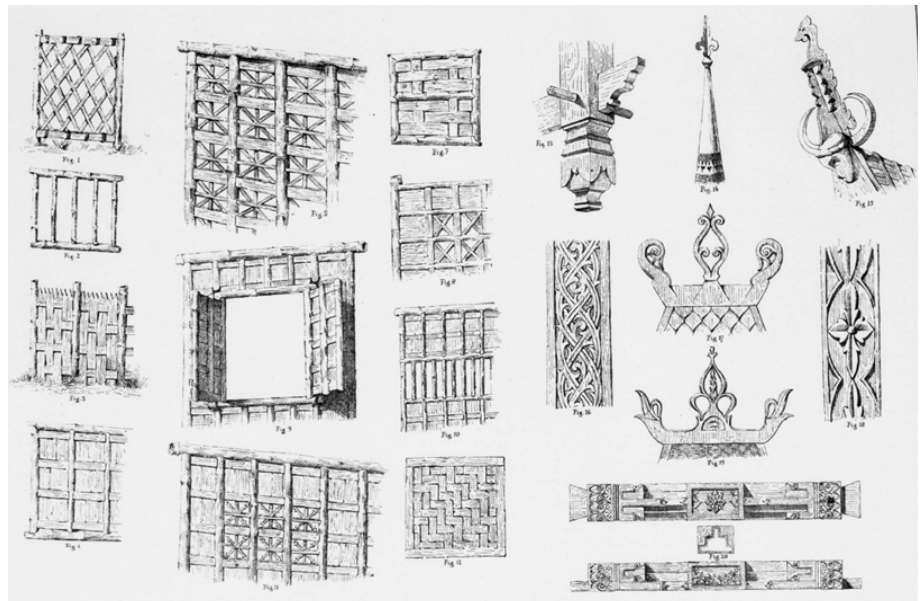


Fig. 4: Bamboo and wood detail from the East Indische
(*Bouwkundig tijdschrift*. Rapport van de bouwkunst, 1883, p.XI.IV)

Together with the art and craftsmanship, the scene provided by the kampong was success to give the impression of the beauty and the cultural value of the Dutch east indische. The admiration that the Dutch expressed was also correlated to the state of their architecture and decorative art at that time that they believed had lost their character and had degenerated into flatness due to modernisation and standardisation (Rheeden, 1989). JR De Kruyff in his essay even argue that the Netherlands were losing the capacity to be themselves, therefore the orient could be inestimable value. Not only through its two dimensional decorations, but also through its architecture form and philosophy. (Kruyff, 1883) In the end, this Indische section in the Amsterdam colonial exhibition had become the gateway for general public including architects to start valuing Indonesia not only as a source of trade commodity but also as a source of inspiration. An alternative way of doing things. Especially For architecture, arts, and everything in between.

Journey to the East Indische

Years after the Amsterdam colonial exhibition in 1883, many Dutch architects, artists, and intellectual began to do research and travelled to the East Indische to collect images of their exotic culture and daily life. This endeavour was also helped by the military activities by Dutch in the early 20th century. W.O.J Nieuwenkamp, a Dutch architect and artist joined the Dutch military expedition in Bali in 1906. During that journey Nieuwenkamp had the opportunity to capture the Balinese culture through drawing and take some decorative stuff from the remnant of the building destroyed by the military. He then published a book titled "Bouwkunst van Bali" which was considered to be an important reference work on Balinese architecture and culture. There were also Gregor Krause, a young German medical officer and a photographer who was sent to Bangli, a tiny town in the island of Bali. During his stay for less than 18 months, he struck by the beauty of the island, the people and their culture. With his small camera he took 4000 candid pictures and wrote the text to accompany 400 of them for publication(Krause, 1988). In 1918, Nieuwenkamp and Krauser then collaborated to organize the first exhibition of Balinese art in Amsterdam, which featured Krauser's photographs and Nieuwenkamp's drawings.

The world war I had also played important role in the growing interest on the Indonesian culture. As like for other European people, the war had left the Dutch people with an existential crisis and start questioning their way of thinking and living. Challenging the idea of western progress that they were previously proud of. More Dutch artists and architects then travelled to the Dutch Indische to gain new perspective and looking for a new way to reinvisionize their culture. One of the notable figures was Hendrik Petrus Berlage, Dutch renowned architect and urbanist who made a journey to Indonesia in 1923, visiting Java, Sumatra, and Bali. During his journey he made colorful sketches and wrote his story and reflections in a travel journal entitled *Mijn Indische Reis*. Berlage's work on his journey presents an interesting mix of architectural observations and cultural experiences. He reflected his experience on the western culture that seemed to have lost their value(Berlage, 1931). Back in the Netherlands, Berlage gives a lecture about his journey and explains the difference between the west and east as a difference between 'considered rationalism, purposefulness and condensation of forms' and 'versatility and multiplicity of form'. Despite this difference, the East succeeds in "mastering the mighty total appearance."(Muyneck, 2012)



Fig. 5: Nieuwenkamp's Sketch of Sumatran house (Bruce W. Carpenter, W.O.J. Nieuwenkamp, *First European Artist in Bali* 1997, p. 98)



Fig. 6: Berlage's sketch of Sumatran house (De Indische reis van H.P. Berlage, 1931, p.139)



Fig. 7: NACO house designed by Guillaume La Croix (<https://www.kentie-partners.nl/project/naco-huisje/>)

All those journeys to the East Indische and the works resulted from them provided valuable insights into the traditional architecture of Indonesia and help to spread the knowledge and the image of East Indische as an unspoiled land, a source of inspiration. In the following years, more connections were built between Dutch architect and the east indische. The newly constructed telegram connection from Radio Kootwijk in the Netherlands to Malabar in Indonesia and The publication of magazines focused on the east Indische made it easy to exchange and spread information. There were also several Dutch architects practiced in both the Netherlands and east indische. Among them are Eduard Cuypers and Henri Maclaine Pont. Eduard Cuypers in particular, was one of the prominent figures among Dutch architects from whom many young Dutch architects like Guillaume la Croix learned.

In the end, as it was clear that The Dutch Architect had massive interest in Indonesian culture and been constantly introduced to their architectural form, a question emerged regarding its influence in their practice going forward. To what extent do they understand the vernacular architecture of Indonesia? How this knowledge and inspiration contribute to the Dutch architectural identity in this colonial era? Perhaps one of the best way to find out is to look at the Dutch's pavilion designs as they are crafted to reflect their country's identity.

Chapter II : The World Exhibition in the early 1900s

The Shifted Trend

As briefly mentioned in the first chapter, the World Exhibition has been around since the 19th century initially as a means of promoting trade and commerce among nations. Along the way, its format has evolved and changed gradually. In the early years, country displays were often housed in large halls, such as the Crystal Palace in London's 1851 expo or buildings in the Chicago 1893 expo. These halls were massive structures that could hold many exhibits from different countries all in one space.

Starting in the early 20th century, as world expos grew in size and complexity, and as countries sought to create unique and distinctive displays, the trend shifted towards building separate pavilions for each country. This growing trend then contributed to the development of modern architecture and the promotion of national identity. How a country designs its pavilion, what kind of style they choose, and what kind of identity it wants to promote has always been an intriguing topic of discussion.



Fig. 8: National pavillions in the World Exhibition Paris 1900
(Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA | call number: LOT 13418, no. 311 [item] [P&P])

The Netherlands is one of the countries with an interesting development regarding the way they build their pavilion in the world expo, especially in the colonial era. After the success of their 1883 colonial exhibition, it seemed that they had found a way to compete with the great nations of Europe, which was using their colonial spectacle. (Bloembergen & Jackson, 2006, p. 168) . That was one of the reasons why in the 1900 Paris Exhibition, the first exhibition held in the 20th century, they chose to be absent in the national section and concentrate all their finances and resources on their colonial pavilion. In line with their previous colonial village in 1883 and 1889, they built a complex consisting of several vernacular buildings. This time it was a Hindu temple imitating the Candi sari from Java and two vernacular houses from Sumatra. Producing a superficial image of two buildings from two different contexts & cultures.

This strategy in, once again, using the Indonesian architectural form to attract visitors, seemed to work for the general European viewer. People were fascinated especially with the hindu-javanese temple as it represents something new that had never before been seen in Europe”(Cornély, 1900, p. 207). However, it gained some criticism for its lack of national symbol and identity, which was exacerbated by its absence from the national section. Maurit Greshoff, assistant director of the colonial museum in Harlem, who visited the pavilion, was struck by the lack of the Netherlands’ identity. in his report he wrote “Indië is er, is er deftig, sierlijk, nobel, zonder schijn van kermisbombast of winstbejag, en helaas. Nederland is er niet!”(Greshoff & Koloniaal, 1900, p. 9). There is also the architectural journal De opmerker, which was critical of the Dutch missed opportunity to build a pavilion design in the national section to show their national identity and instead showing off something made by another culture(Gendt, 1900, p. 146).

In the next exhibitions, as the world expos are more focused on technological progress and modernity, using Indonesian architecture as the crowd puller did not seem to relevant anymore. There are no more life-sized Indonesian vernacular buildings or their copies brought from Indonesi just for the sake of excitement. Instead, Dutch architects started to be given the responsibility to design pavilions that showed the Dutch national identity in a way that aligned with the exhibition themes. Interestingly, the Influence of Indonesian architecture is still can be seen in In some of the pavilion designs. Some are more distinct, while others are less clear. Nevertheless, this trend showed a shifting position of Indonesian architecture in the Dutch’s world expo entry. From the colonial section to the national section. From an exhibition object to an element incorporated to shape the country’s identity.



Fig. 9: The Dutch colonial pavilion in the World Exhibition Paris 1900
(Brooklyn Museum, Goodyear collection number: 172.)

Paris Exhibition 1925 : Modern Decorative and Industrial Arts

The Paris Exhibition of 1925 was a world's fair that took place in Paris, France, from April to October 1925. It was officially known as the "Exposition Internationale des Arts Décoratifs et Industriels Modernes" (International Exhibition of Modern Decorative and Industrial Arts). Although it was smaller compared to the major world expositions of 1867, 1889, or 1900, This exhibition has a special place in the history of art and design. First, it was the first world exhibition held after the devastation of world war I. That made it a symbol of the rebuilding of Europe and an opportunity for different countries to come together to celebrate the spirit of innovation and progress of the post-war era. It was also considered to be the birthplace of a new style, namely the Art Deco. A major cultural and artistic movement of the 20th century. In accordance with its name, this exhibition was organized around a specific theme, which was decorative art, resulting in strict regulations regarding the style of the entries. For example, Article 4 of the regulations states that it strictly excludes copies, imitations and counterfeits of the old styles(Thoor, 1998, p. 66).



Fig. 10: National pavillions at the The International Exhibition of Modern Decorative and Industrial Arts 1925
(<https://madparis.fr/porte-d-honneur>)

The implementation of this regulation resulted in the creation of new compositions and experiments with new forms, not only in the products showcased but also in the architectural design of the pavilions. Countries (or, in this case, the architects) demonstrated different ways of approaching the brief. The Russian Pavilion by Konstantin Melnikov, for example, is one of the most radical ones. Designed with an asymmetric diagonal floorplan and using glass as the primary material, it showed no stylistic connection whatsoever with the past and could therefore be seen as (architecturally) pure interpretations of the principles of the regulations. While in the Italian pavilion, the trace of the old style was still pretty much visible from its adaptation of Roman columns and ornaments. The Dutch on the other hand, have another way to respond the brief. JF Staal as the appointed architect came up with a design that showed a characteristic mixture of traditional architecture and modernity. That could be seen both from the design and the use of materials.

What was rarely mentioned was the influence of Indonesian architecture in this pavilion design. Although the vernacular elements were not as obvious as in the pavilion building at the international colonial exhibition six years later, this pavilion provided an interesting perspective to see the influence of Indonesian architecture in Dutch architectural design. It was the first time the Dutch incorporated Indonesian architecture in a national pavilion without a colonial context.

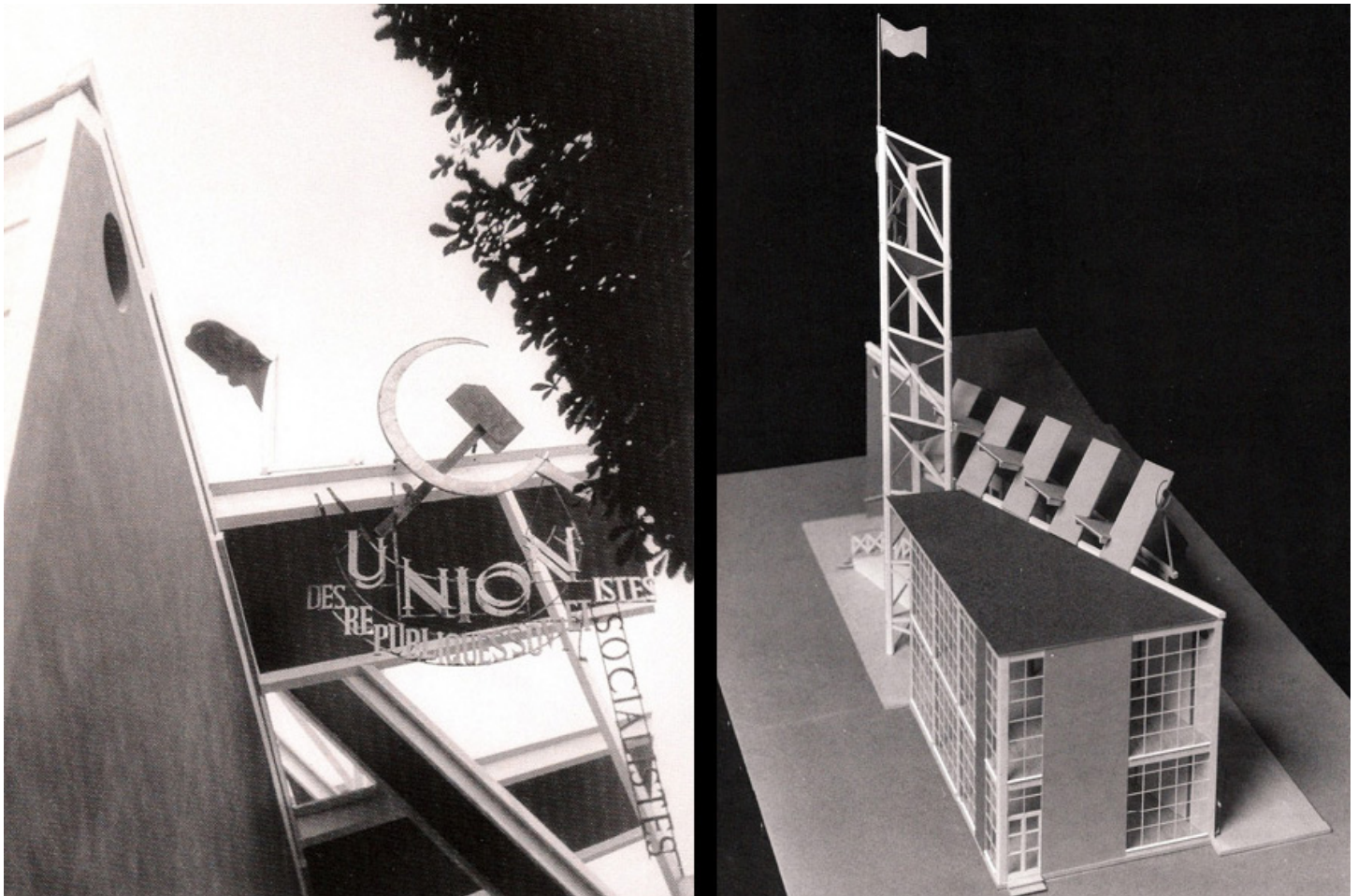


Fig. 11: Soviet Pavilion at the The International Exhibition of Modern Decorative and Industrial Arts 1925 (Konstantin Melnikov. Image © Flickr user kitchener.lord licensed under CC BY-NC-ND 2.)

Chapter III : The Dutch Pavilion in Paris Exhibition 1925

The Initiation

When it comes to the world exhibition, the government was not the only party that was involved. In fact, the Dutch government was initially reluctant to participate in this exhibition due to a lack of sufficient financial resources. It was a group called “Nederlandsche Tentoonstelling Raad voor Bouwkunst en Verwante Kunstenthe” or Netherlands Exhibition Council for Architecture and Related Arts that persuaded and gave the government a helping hand to collect financial support(Heldring, 1926, p.4). This exhibition council is a joint venture of several artists’ associations whose main task is to organize triennial exhibitions of architecture and other forms of arts and ensure that the exhibitions in their field adhere to the highest possible standards. Since this Paris exhibition’s focus was on the modern decorative and industrial arts, they saw this as an important event in which they needed to get involved.

As soon as sufficient financial support was secured and the government decided to participate, a committee called the Nederlandsche Afdeeling at the Exhibition in Paris in 1925 was established. Jan de Bie Leuveling Tjeenk, who was chairman of the Exhibition Council at that time, was appointed as commissioner general. In this way, the Exhibition Council not only became involved but was primarily responsible for the Dutch entry(Thoor, 1998). Then it comes to the most crucial job of the committee, which was gathering and organizing the entries for the exhibition. There were, in total, five divisions of works that will be displayed, from architecture, sculpture, interior & furniture, Wall Decoration & Stained Glass, Textile Art, Ceramics and Glassware, Processed Metals, to Book and Printing & Applied Graphics. They would be put in the pavilion building and three other rooms.

To help the committee curating the works, an admission committee consisting of prominent figures was formed. There were Dr. HP Berlage, ir. J. Gratama, WM Dudok, dr. J. Mendes da Costa, Hildo Krop, prof. RN Roland Holst, JLM Lauweriks, and CA Lion Cachet that would give advice regarding the selection of the entries and the pavilion design. The formation of this additional committee was also intended to gain confidence and cooperation from all artists(Heldring, 1926, p. 10) . However, in doing their task, they did not seem objective and rumored to prefer a certain group, namely the Amsterdam’s Architectura et Amicitia. Critics and objections from the other artists could not be avoided. De Stijl, one of the prominent groups who felt left out, expressed one of the strongest dissatisfaction. In their magazine, Theo van Doesburg slammed the committee by saying, “Jealous with the success of De Stijl Exhibitions held in Paris in 1923 and 1924, the ‘artistic, intellectual Holland,’ feel they have to take revenge by means of an absurd Wendingen representation at the Exposition des Arts Décoratifs in Paris.”(Bonset, 1925, p.1)

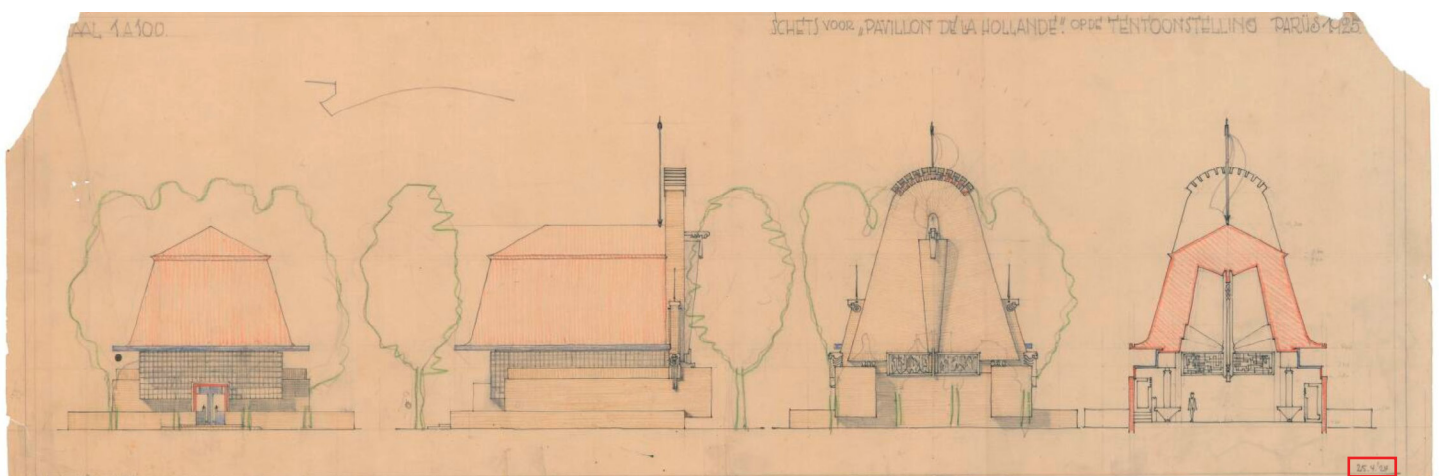


Fig. 12: JF Staal sketch dated back in 25.4.1924 (Het Nieuwe Instituut | STAX_pf37.1-4)

But this kind of rumor and criticism sparked not without reason. Apart from the open submission, the committee personally invited certain artists to submit their works and admitted the member's own works with a reason of giving a complete picture of Dutch art(Heldring, 1926, p.9). There was also a lack of transparency in assigning the architect and designers for the pavilions. JF Staal, who was a member of Architectura et Amicitia, was appointed to design the pavilion. For the sculptures and decoration, Staal collaborated with RN Roland Holst, CA Lion Cachet, J. Mendes da Costa, J. Radecker, and Hildo Krop, who were also members of the admission committee. On top of it, there was a mismatch detail in the timeline that Maria also pointed out in her book(Thoor, 1998, p.68). It is the fact that JF Staal's early pavilion drawings (Fig.12) clearly indicated the date of April 1924, while the exhibition committee was only established in August 1924. That could only mean that JF Staal had been preferred and contacted to design the pavilion since the early stage, even before the financial support for the Dutch entry was collected and approved by the House of Representatives.

Despite all the rumors and criticism, There was no clear explanation regarding this architect selection apart from the chairman of the Exhibition Council responding to the negative criticism in Architectura magazine, saying that they considered holding a competition for the pavilion, but it was decided not to do so due to the extremely limited preparation time(Tjeenk, 1925, p. 10).

The Unwritten Brief

It might not be clear why Staal and his design were selected for the Dutch pavilion building in the Paris art deco exhibition. However, understanding the government's intentions and the groups revolved around the exhibition committee might give insights into the architect's choice and the design direction. In the early meeting between the Department of Education, Arts, and Sciences, the provisional committee (committee aimed to collect financial support needed), and the Netherlands Exhibition Council, there was an exchange of views regarding the principles of their participation in this exhibition. Apart from the aesthetic aspect, special emphasis was placed on the cultural reputation of the Netherlands abroad.(Heldring, 1926, p. 5) There was no detailed explanation about that cultural reputation, but In the previous chapter of this thesis, we learn that in the early twentieth century, the Netherlands reputation on the world stage could not be separated from their colonial possession. From the colonial village with Indonesian architecture, to the Javanese Buddhist temple. This idea was also supported by the fact that there was a discussion involving the Minister of the Colonies, the Colonial Institute, and various interested parties to also having overseas regions (the Dutch Indische) represented at the Paris Exhibition(Heldring, 1926, p. 7). Even though this plan could not be implemented as the Exhibition Committee saw no possibility of setting up the department in time, this intention showed the cultural image that the government wanted to represent with the entries and pavilion design in this exhibition.

In short, combining the exhibition requirements and intention of the government, it was understood that the pavilion design was meant to show a combination of modern art & architecture, as well as express the Dutch and its colonial identity.

The Organisation & Influences

Architectura et Amicitia, the group from which the architect and most contributors to the pavilion design came, is an Amsterdam-based architectural society aimed to bring together professionals in the field of architecture and those in related areas. It's a meeting place for architects, contractors, estate agents, other interested parties, and the so-called 'art-loving members to keep up to date and inspire each other through lectures, excursions, and work exhibitions from the members. (Bakx, 2015, p.31)

Since its establishment in 1855, This group has experienced several developments and changes from its organizational structure to its area of focus. However, Architectura et Amicitia has always been open to a wide range of architectural styles and influences. One of the influences that they helped to promote was Indonesian art and culture. Since the end of 19 century, Architectura et Amicitia has been a platform to learn and share knowledge about the East Indische. They held numerous lectures on the subject of the East Indies, such as "Indische Architecture" by J.C.D di Gazar in 1892, "Brick Architecture in the Netherlands and the Colonies" by J.A van der Kloes in 1897, "Decorative Arts from the Dutch East Indies" by E. von Saher in 1901, "Buildings in Tropical Regions" by J. André de la Porte in 1906, "Impressions of the Journey to the Indies and Its Architecture" by H.P. Berlage in 1923 and many other. Apart from those lectures, AetA (as it usually is called) also helps to spread Indonesian cultural knowledge through its publications. Their early magazine, Architectura (1893-1926), had at least seven editions focusing on indies art and architecture(Santoso, 2010). While their newer magazine, Wendingen (1918-1931), featured several articles dedicated to the art and culture of the Dutch East Indies.



Fig. 13: One of Wendingen Magazine's cover depicting Indonesian wayang
(web.archive.org/web/20220829212138/https://magazines.iadb.org/periodicals/WEN/1928)



Fig. 14: Eduard Cuypers office Photo 1906
(<https://indischmuseum.com/the-crusade-of-obbe-norbruis/>)

The transfer of knowledge inside this group circle also happened in a more practical way. Eduard Cuypers, who was mentioned in the first chapter as an architect who practiced in both the Netherlands and Indonesia- was a prominent figure in this group. He gave many members the opportunity to receive further training at his office. Among them are notable architects such as JM van der Mey, PL Kramer, and M. de Klerk, who later, in Around 1910, developed a new architectural style together, called the Amsterdam school, which took over the Achitectura et Amicitia in 1916(Schip, 2019). Since then, the AetA group was closely associated with the Amsterdam school style. An architectural style characterized by the use of expressive shapes and decorative arts with a strong connection to the Indonesian culture.

JF Staal, who joined the AetA group in 1901, was also part of that rejuvenation of Architectura et Amicitia in 1916. Together with JM van der Mey, CJ Blaauw, P. Vorkink, M. de Klerk and H.Th. Wijdeveld, he was elected as the new board member for that year. He also was a member of the editorial board of Wendingen From 1920 to 1930. However, JF Staal was not a “pure” Amsterdam school architect. In fact, in his early career with his partner AJ Kropholler, they did not seem to be interested in one particular style. Made it almost impossible to interpret their work stylistically. Two buildings for ‘De Utrecht’ on Damrak can be an example. Designed directly after each other, they differ greatly in style. (Rossem, 2015)



Fig. 15: De Utrecht buildings side by side, designed by JF Staal & Kropholler
(www.architectuur.org/bouwwerk/864/De_Utrecht.html | Photo © Bart van Hoek)



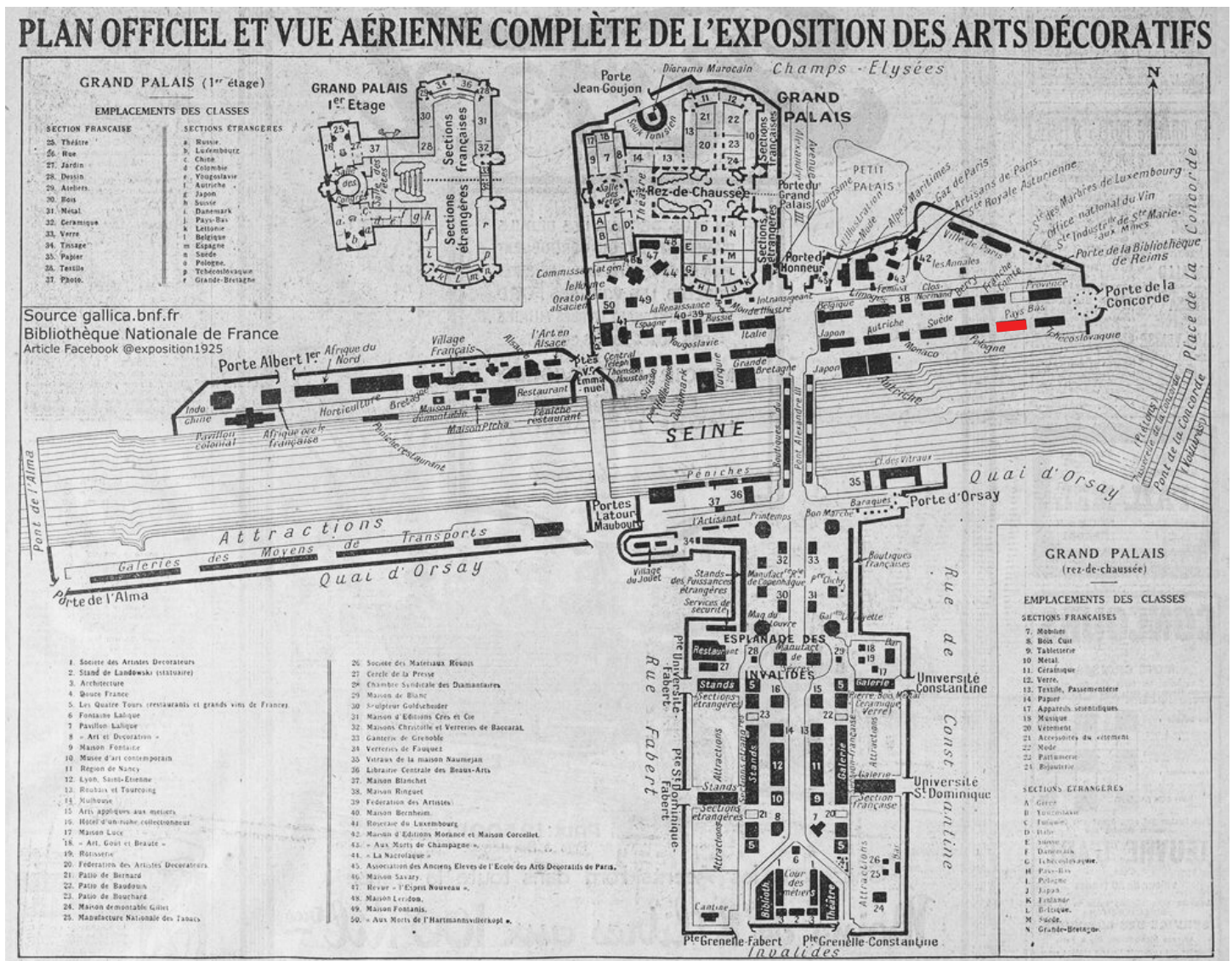
Fig. 16: Villa Beukenhoek, Park Meerwijk, Bergen designed by JF Staal
(Regionaal Archief Alkmaar, 1920
<https://www.regionaalarchiefalkmaar.nl/collecties/beelden/beelden-2/detail/58f5c641-98a6-4d67-9cec->

Establishing himself as an independent architect in 1910, Staal developed his interest in Berlage’s rationalism. One of the examples was his project Oranje Nassaulaan 52-54-56. Putting three double mansions under one roof, This architecture is clearly reminiscent of Berlage. However, he did not hesitate to make a compromise with the market at the time to make the facades more or less symmetrical and also designed bay windows on the rear facade to satisfy the developer. Grown bored with Berlage’s formal form and impressed by the scheepvarthuis, designed by De Klerk and friends, Staal switched his style to Amsterdam school in 1915 by designing a spectacular storefront in Kalverstraat 115. He then also made an important contribution to Park Meerwijk in Berge, showcasing the potential of the Amsterdam School in constructing homes that didn’t reflect the upper-class status(Bakx, 2015). In a short time, Staal immediately manifested himself at the forefront of the Amsterdam School. Those experiences of around 20 years have proven Staal as a complete architect with various design and style vocabularies. His involvement in the AetA and the Amsterdam school movement also made him familiar with the influence of Indonesian culture. Thus, it was not so surprising to see him appointed to design the Dutch pavilion in Paris in 1925.

The Pavilion Design

In the Paris Exhibition 1925, a series of foreign pavilions were placed on the north bank of the Seine River. Due to the limited space available, the pavilion buildings were more of a reception hall than an exhibition space. Most of the artworks thus exhibited in the Grand Palace and Esplanade des Invalides. Nevertheless, it did not reduce the significance of these pavilion buildings as countries' representation. Not only they served as meeting places for diplomats, intellectuals, and artists from different countries, their designs and construction also played a crucial role in demonstrating the latest architectural trends and innovations. Creating a friendly competition among the participating nations and helping to shape visitors' perceptions of the represented countries and their cultures.

Fig. 17: The Position of the Dutch Pavilion at The Paris exhibition 1925
(Exposition internationale des arts décoratifs et industriels modernes : rapport general, 1925)



The Dutch Pavilion building, designed by JF Staal located on the east side of the foreign pavilion section, close to the Porte Concorde entrance with a plot of 34.5m long and 17.5m wide. The building is not directly accessible from the main road as it was rotated 90 degrees. In his early sketch (Fig. 17), Staal actually indicated that the building would face directly to the main road, having no space for the main entrance and its main façade covered by trees. But later, he rotated the building so it was facing west and had the existing trees on its left and right sides. This decision gave the building more space at the front for entrance access and to enjoy the building's overall composition. With ponds around the walkway, accessing the building also became a kind of ritual experience (Van Stralen et al., 1993, p.42). It also helped emphasize both the front and rear façade of the building. Coming from the Grand Palais, people can immediately see the front façade of the building; however, they had to walk around the low dividing wall with a flagpole in the middle before turning left and starting the "ritual". Meanwhile, coming from the Place de la Concorde, people will see the rear façade, which looks almost like a different building. From there, people could go around to the other side and find the entrance.

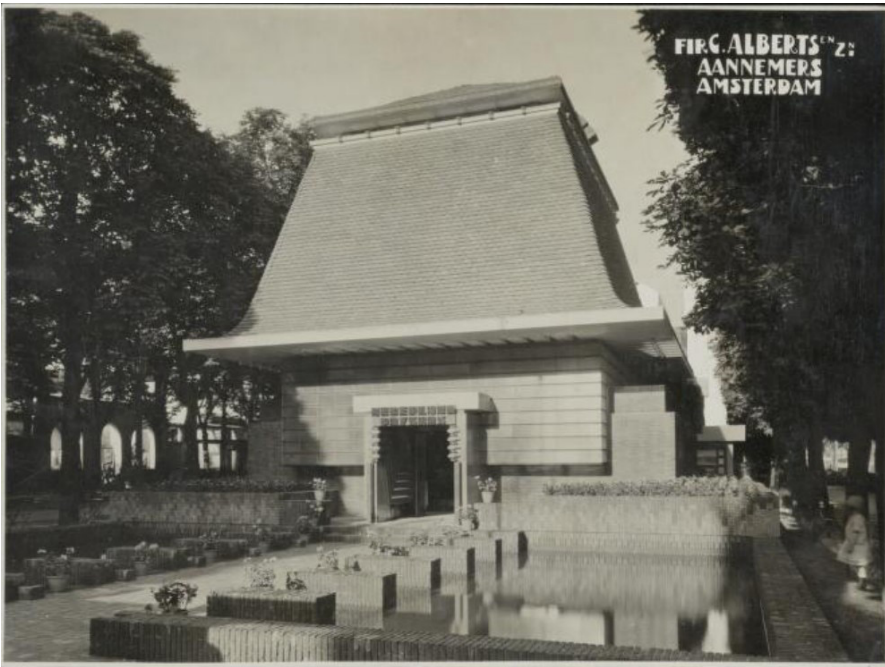


Fig. 15: The front facade of the Dutch Pavilion (Nieuwe Instituut | STAX_f37-2)



Fig. 16: The rear facade of the Dutch Pavilion (Nieuwe Instituut | STAX_f37-3a)

In the first glance, the pavilion showed a characteristic mixture of different style. From tropical architecture, Amsterdam school's expressive use of brick, the influence of Frank Lloyd Wright's cubism, and the reference of traditional Dutch gable. The oversized roof was arguably the most striking element. With a height of almost 8m and overhang of 1.5m, it clearly dominated the building appearance with its brick roof material. Continuously under this roof, above the (non-bearing) walls, was a wide strip of glass going around the front and sides façade. With brick as the main material of the structure and roof, this large glass window gave a contrast look of a modernity. The base of the pavilion was almost square. At the front there was a portal with two sets of double doors as its entrance which had an abstract ornament in Dutch flag color (red, white and blue); in heavy square letters above the entrance was the text 'Nederland Pays Bas'. At the rear side, there were two rooms that served as a wardrobe or office. Between these extended rooms was a terrace, above which the rear-façade of the pavilion rose. As mentioned before, the rear façade almost seemed to belong to another building. With an expressive use of brick and decorated with

sandstone sculptures, this was the part of the building with the highest 'Amsterdam School content'(Westoff, 2021). The shape itself resembled a bell gable with a kind of fan-shaped crown. The crown consisted of the eleven colorful coats of arms from the eleven provinces, designed by Lambertus Zijl. The ornamental masonry which was designed by Staal himself illustrate a sailing ship cut through the raging waves. In Staal's early sketch, the rear façade decoration actually looked more abstract and non figurative that perhaps fit better with the theme of "modern decorative and industrial arts". but it was changed along the way becoming more figurative. Van Stralen Lootsma assumed that Staal was forced to do that decorative picture, as it didn't seem right with his style and preference in that period of time(Van Stralen et al., 1993). That assumption might probably true as we learn that Staal was quite open for compromising his design.

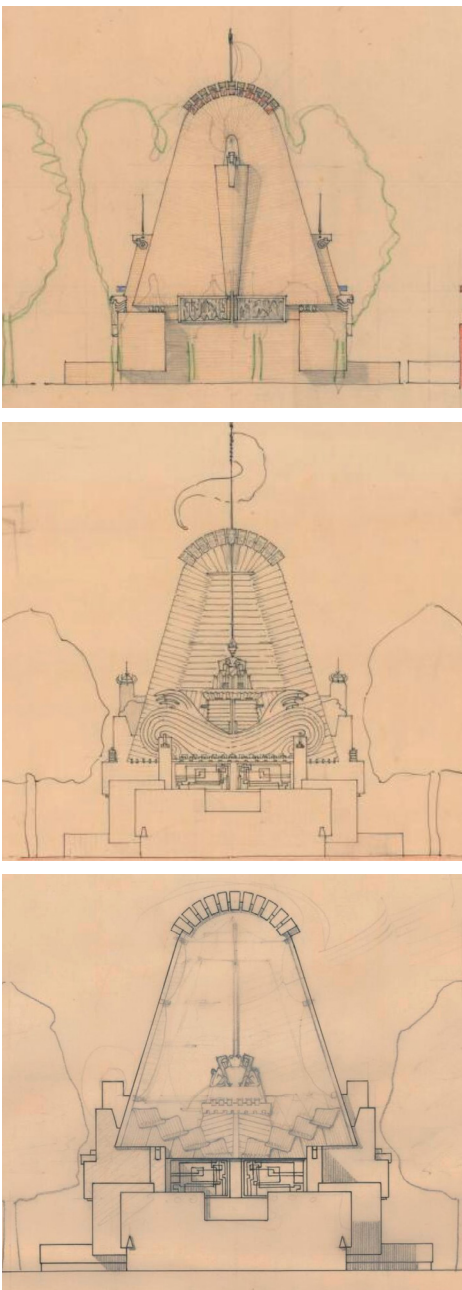


Fig. 17: The changing design of the rear facade
(Het Nieuwe Instituut | STAX_pf37.1-4, STAX_pf37.2-1, STAX_

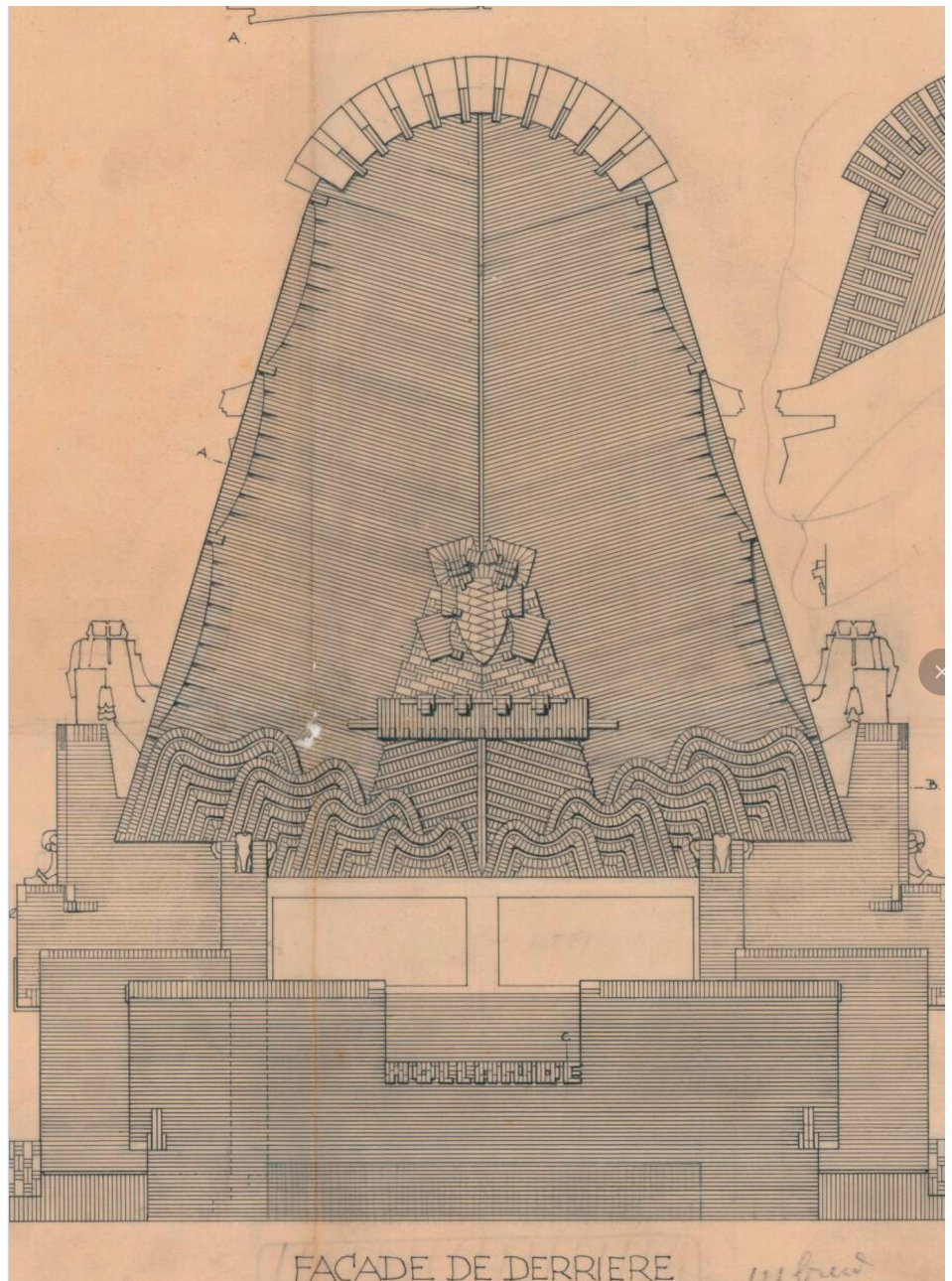


Fig. 18: The final design of the rear facade
(Het Nieuwe Instituut | STAX_pf37.2-3)

The Resemblance

As clearly stated in the exhibition regulation that the use of vernacular elements was prohibited, all the references related to this building were not taken in a literal fashion. In other words, people would not see any Indonesian architectural forms built in a precise way as in a colonial exhibition. Instead, there were expressions and interpretations of that form that people could find when they see it closely.

As previously mentioned, The front façade with its huge roof seemed to give the most Indische identity to this building. Its silhouette and proportion seemed to be a building that belonged to the Indonesian culture. Although Indonesian architecture is incredibly diverse, with influences from various cultural, historical, and religious backgrounds, there are some common characteristics that can be observed in traditional Indonesian architecture. First is the high ceiling and relatively wide overhang as a response to its tropical context (Lukito, 2016, p. 85). The roof of this pavilion building clearly ticked that box. Its overall shape and the way the roof is cut into two parts resemble a Sumatra building in Berlage's book.

Fig. 19: Berlage's sketch of a building in Brastagi, Sumatra
(Mijn Indische Reis, 1931, p.146)



The second common characteristic is the vertical elements division based on cosmology. It is primarily found in a vernacular residential in Java island, where buildings are divided into three parts resembling the structure found in the ancient Javanese temple. Those three parts represent the upper world (gods), the middle world (life), and the underworld (death) (Widayati et al., 2019, p.3). One example of the building is the joglo house which consists of the pedestal/foot called umpak, the body, which consists of the pole and the wall, and the top consisting of the head or the roof.

From the front façade of this pavilion building, people could also see the three clear divisions of the foot, the body, and the head emphasized by the use of three different materials. Brick as the pedestal, glass as the body, and the clay roof as the head. The resemblance of this pavilion with the joglo house also can be seen when we put the floorplan side by side. Using rectangle as the a basic shape, both buildings have a similar way in arranging the room inside. Entrance door at front, open space in the middle as a reception, and two symmetrical rooms at the left and right side of the back.

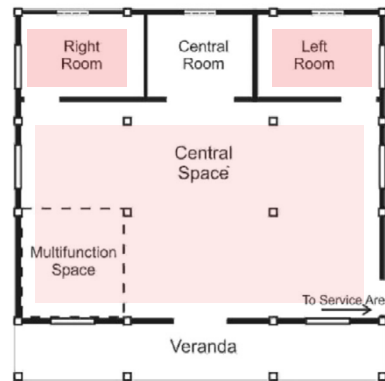
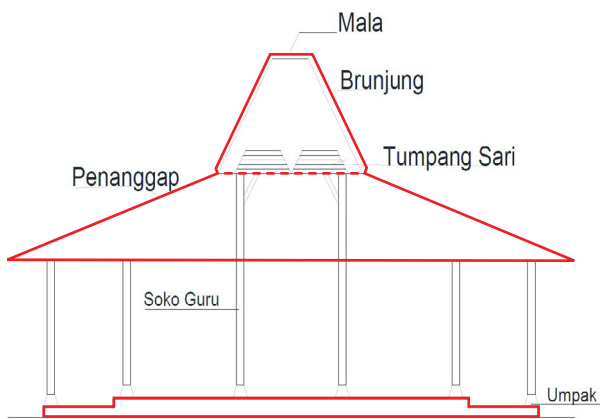


Fig. 20: Typical Elevation and floor plan of a Joglo house (Widayati, E., Rakhmawati, N., & Pratama, D. (2019). The Architectural Structure of Joglo House as the Manifestation of Javanese Local Wisdom)

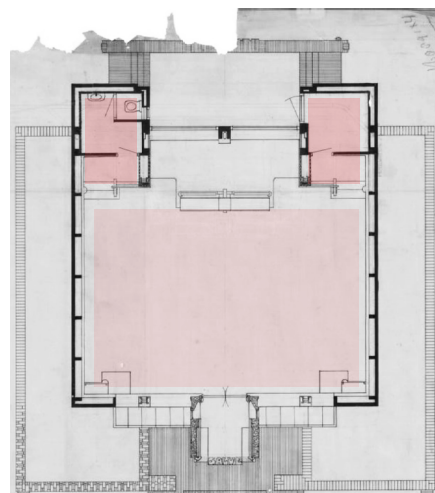
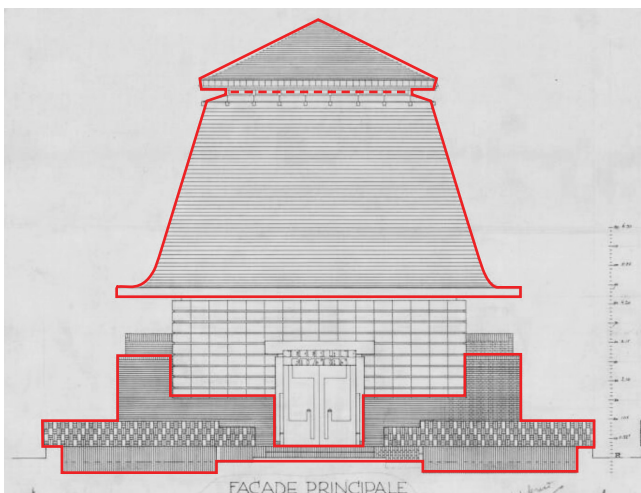


Fig. 21: The front elevation and floorplan of the Dutch Pavilion (Het Nieuwe Instituut | STAX_pf37.2-3)

The other common characteristic of Indonesian vernacular building is the use of natural materials. Especially for their wall, houses and buildings are typically constructed using wood and bamboo in the form of a woven panel. It was clearly not the case for Staal's Dutch pavilion building. For the Main material, Staal, with the approval from the exhibition committee, agreed to use brick, as they call it, "the national material"(Heldring, 1926, p.12). However, it was interesting to see how Staal displayed the brick for the wall. If people look closer at the lower part of the wall, the brick is arranged in a pattern that resembles a bamboo or wicker woven. This kind of pattern apparently was a trend in the Amsterdam school movement. According to the "Indonesia and the Amsterdam School" exhibition held in Het Schip Museum, Amsterdam school architects used to design masonry bonds which were influenced by Indonesian wickerwork, as they are interested in Indonesian "peasant culture"(Melle van Maanen, 2023, p. 23)

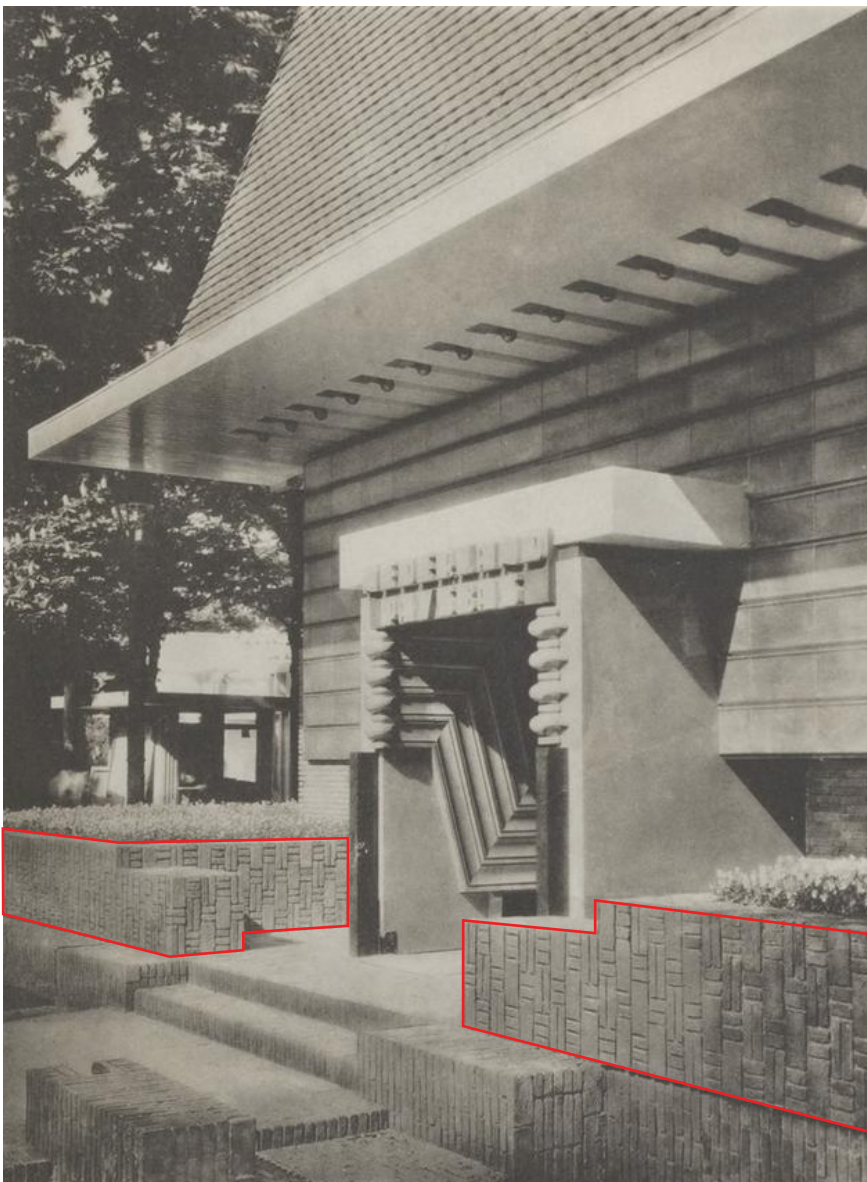


Fig. 19: Close up view of the masonry bond on the wall
<https://items.amsterdamse-school.nl/details/objects/1809>

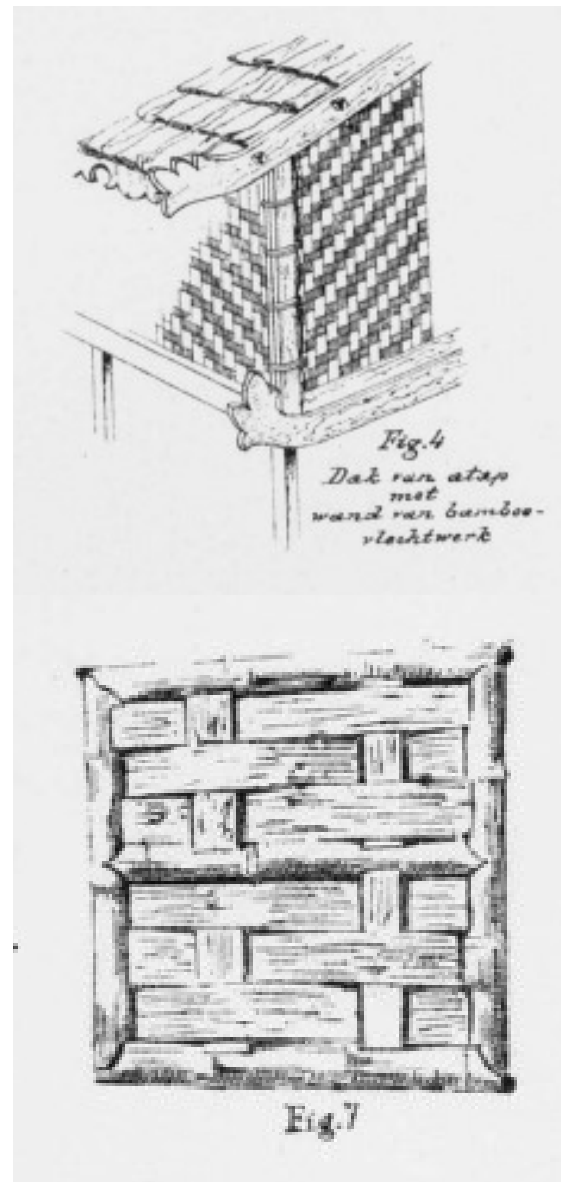


Fig. 22: Illustration of Indonesian woven wall panel
 (Bouwkundig tijdschrift. Rapport van de bouwkunst, 1883)

The Receptions

Perceptions regarding the pavilion design were just as varied as its design influences. But that was not entirely surprising considering the abstract theme of “modernity” on which the exhibition was focused on. The early criticism about the committee and the exclusion of a prominent artist group already indicated that there would be some negative comments toward the Dutch entry. Théo van Doesburg, the founder and leader of De Stijl, understandably gave the most vigorous critique. In an article, he called the Dutch pavilion “A massive, heavy, impractical, and uneconomical product, which in its external form does not suggest the unpretentious floor plan. The obscurely lit space is laid out in the manner of a Catholic chapel. Only the seats are missing”(Doesburg, 1925, p. 221). In that fiery article, he is mostly critical about the modern aspect of the design, arguing that it cannot represent the latest development in the Dutch architecture. He especially mentioned the rear façade, which he said: “has the comic shape of a crinoline.” To support his argument, he also included some similar views from other countries’ representatives -namely Czech and Austria- and expected that more countries and foreign architects would say the same.

Two months later, it turned out that Théo’s assertion appeared to be inaccurate. In August 1925, Het Vaderland newspaper published an editorial titled “Pro en Contra het Hollandsche Paviljoen. Een Enquête” in which they asked opinions from leading foreign architects and art critics regarding the Dutch pavilion design. Overall, the Dutch pavilion design was very much appreciated. Although some of them agreed that the design was not very new or modern, it clearly had the beauty and the technical aspect especially with its brickwork. Robert Rey, author of excellent books on modern art, praised the variation and the technique used in the brick construction. He even said that the rear façade was one of the most beautiful finds of the exhibition. (Anonymous, 1925, p. 2)

In terms of identity and representation, some people also expressed a view contrary to that of Théo van Doesburg. They argued that this design has a rich cultural aspect and managed to represent the Dutch identity. Henri Clouzot, director of the Galliera arts and crafts museum, said that “With the handsome brick layout and the harmonious splendor of a curved roof, the architect has managed to express the spirit of country and era.” A similar argument came from Léandre Vaillat, a French writer who, in “l’Illustration” magazine, argued at length that the Dutch pavilion could be regarded as a good sample of modern Dutch architecture.(Heldring, 1926, pp. 29-30)

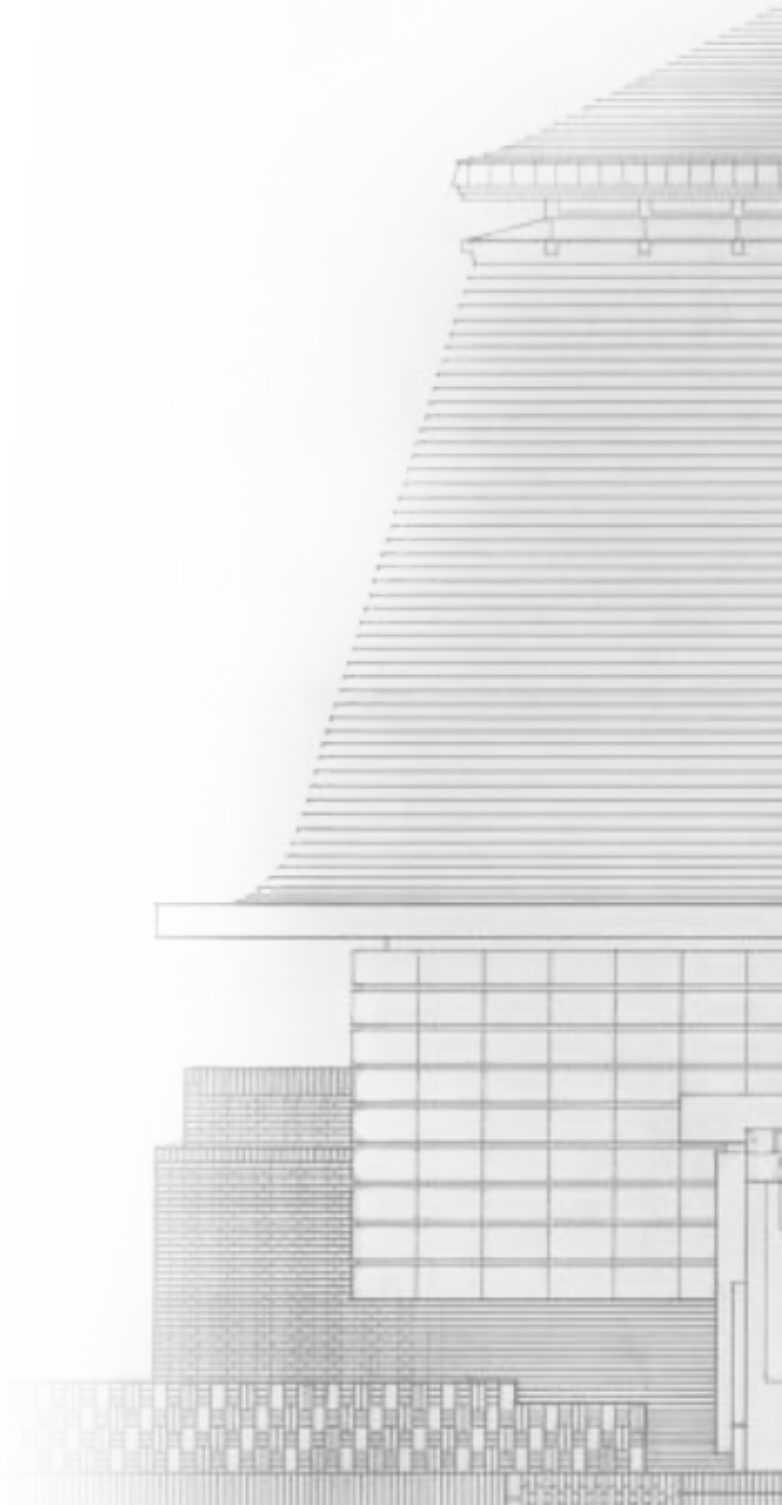
Although not being the central point, The Indonesian influence also appeared to be recognized in the design by some people. Francis de Miomandre, a French poetic novelist, called the building “a rare note of exoticism” where “[...]The mystery of Java surrounds the thought and art of the motherland like an atmosphere[...].”(Anonymous, 1925)

Chapter IV : Conclusion

Architecture as a cultural product is not only a physical structure but also a manifestation of the social, political, and cultural context of its time. It reflects the values of the society in which it was built. Sometimes it also has a certain agenda or conveys a certain message that may or may not be easily understood by a general person. In the case of Dutch pavilions built during the colonial era, the Dutch mainly used Indonesian architectural forms to showcase their colonial possession and to gain respect from other Western countries. That can be seen from their entries in the colonial exhibition from the end of the 19th century to the early 20th century, where they brought an Indonesian village and built an imitation of a Hindu-javanese temple in the heart of a European city. Nevertheless, Indonesian influence in Dutch pavilion design not only appeared in the colonial-themed exhibition. Although less noticeable, Indonesian architecture was also often incorporated in an international exhibitions focusing on modern art and technology.

This thesis investigates the influence of Indonesian Architecture in the Dutch pavilion in a world exhibition that is focused on something other than the colonial aspect, in this case, The International Exhibition of Modern Decorative and Industrial Arts, which was held in Paris in 1925. The aim is to give a broader perspective on how the Dutch architects perceived and incorporated Indonesian form in a different context. It responds to the question of why and how Indonesian architectural forms are incorporated in the Dutch pavilion design, starting by tracing back the early connection between the Dutch architects and the Indonesian culture, presenting the exhibition context and the organization around the Dutch entry, and finally analyzing the design aspect of the pavilion with from the lens of Indonesian culture.

The relationship between the Dutch architects and Indonesian influence cannot be separated from the recurring events of the world exhibition during the colonial era. In fact, it was the Amsterdam colonial exhibition in 1883 that brought Indonesian culture to the





Dutch public for the first time and finally led to the exploration and exchange of knowledge from both sides in the coming years. It is also through world exhibition that the Dutch can show the strength of its colonial endeavor using Indonesian architectural form and open the possibility of creating a new hybrid identity between the Dutch and its colony.

The Paris Exhibition of 1925, which focused on modern decorative art, was a significant one for Dutch architectural development as it was the first time people could see the influence of Indonesian architecture on Dutch national pavilion design in a non-colonial exhibition. Although the exhibition was mainly about modern art, it was understood that the Dutch still had the side ambition to show their colonial possession with their pavilion design. Considering his experience and the organization around him, it was unsurprising that JF Staal was appointed to design the pavilion. Coming from a group that has always been open to a wide range of influences and constantly exposed to Indonesian cultures, he integrated various references into his pavilion design. One of those is the Indonesian culture and architectural form. From the roof shape to the brick pattern, there are some resemblances from Indonesian culture that can be found in this design.

However, did Staal's pavilion design manage to fulfill the government's ambition and show the most characteristic moment in contemporary art at the same time? Turned out it appeared to be the case. Although some critics said that the design was not as new and modern as what people would expect from this kind of exhibition, it successfully created a new identity that summarized the Dutch identity during that colonial era. (WFA Roell, op. cit pp 88). Altogether, his two-faced building seems to symbolize a characteristic mixture between Dutch architecture and its colonial identity—Indische at the front façade and the Dutch at the rear façade.

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STAXa33.3 Correspondentie, bestekken en andere geschreven stukke

STAXpf37.1 Studies. Aanzichten, doorsneden, plattegronden, situatie, perspectief en interieurperspectief.

STAXpf37.2 Ontwerptekeningen. Onder meer aanzichten en groenplan en inpassing in omgeving.

STAXpf37.3 Ontwerptekeningen

STAXpf37.4 Werktekeningen omslag 1

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