

DISSECTING “L’ EFFORT MODERNE”

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ABSTRACT

This study examines the 1923 *Les Architectes du Groupe De Stijl* exhibition at the parisian L’effort Moderne gallery and its associated publications, including primary and secondary sources, with a focus on an original photography. Key figures include Theo van Doesburg, Cornelis van Eesteren, J.J.P. Oud and Le Corbusier. The analysis centers on debates surrounding abstraction and functionalism within early modernist architecture. The work situates itself within the academic contributions of Sjoerd van Faassen and Herman van Bergeijk, particularly concerning the complex relationship between van Doesburg and Le Corbusier, characterized by both alignment and opposition. Methodologically, it adopts an interdisciplinary framework: (1) an empirical approach to aesthetics of De Stijl’s and Le Corbusier’s modernism; (2) a visual analysis of historical narratives as constructed through imagery and its interplay with textual discourse; and (3) a comparative lens to assess the individual contributions and reciprocal influences among the architects.

KEYWORDS

1923. Exhibition. L’Effort Moderne. Paris. Utopic abstraction. Pragmatic functionalism.

I INTRODUCTION

1.1 Background

In 1923, the Parisian gallery L’Effort Moderne presented the works of the De Stijl group, featuring drawings, models and furniture. The exhibition marked a turning point of the postwar modernist ideas, beyond conventional designs. Organized by Theo van Doesburg, co-founder of the group alongside Piet Mondrian, J.J.P. Oud and Cornelis van Eesteren, and other members (van de Rohe, Wils, Leck, Van Leusden and Huszar)[1], it translated the principles of neoplastic architecture into spatial and material form. This event marked a divergence between De Stijl and its pioneers, culminating in different paths in the productions of architectural works[1].

Tensions arised outside the inner circle of De Stijl as well. Le Corbusier criticized De Stijl for lacking practicality, while van Doesburg rejected Le Corbusier’s utilitarian approach, advocating instead an idealistic vision of a unified aesthetic capable

of expressing a new societal order[2]. The conflict between two forces, the pragmatic functionalism promoted by architects like Le Corbusier and the utopic abstraction of movements like De Stijl, was at the base of this shift.

In this paper, utopic abstraction is defined as the vision of architecture as an expression of idealism, where the design is not just a solution to practical needs but also aims to reflect a larger, abstract vision of society, using creative laws derived from well defined principles, as in the case of Doesburg’s eight points[3]. On the other hand, pragmatic functionalism is defined as usefulness and the efficient use of space, where architecture is created mostly for the purpose it serves rather than for visual appeal. The premise is that a building’s form is to be translated by its purpose and requirements.

1.2 The year 1923

1923 is often regarded as an influential year in the history of modern architecture, especially when it

comes to the development of important concepts within the movement. In addition to a number of exhibitions, this year is marking Doesburg's move from Weimar to Paris[3], the release of Le Corbusier's *Vers une Architecture* and the *Les Architectes du Groupe De Stijl* exhibition itself, in October and November 1923, at L'effort Moderne gallery. For the scope of clarity, the timeframe of the paper is focused around this year; the discussion occasionally extends to adjacent years when contextually necessary.

1.3 Research question

This research investigates the role of the 1923 L'effort Moderne historical event in strengthening the discourse around modernist architecture. The central research question follows as:

How are the 1923 L'Effort Moderne exhibitions' spatial setting and contents captured in photograph correlated to the theoretical discourse on modernist architecture, particularly in relation to the philosophical divide between abstraction and functionalism?

To support this question, the following sub-questions are analyzed in chapter 3, in order to further dissect the contents of the famous photograph in chapter 4:

What were the core philosophical principles of De Stijl and Le Corbusier's architectural thought?

>3.1 Background

How did architects Theo van Doesburg, J.J.P. Oud, Cornelis van Eesteren and Le Corbusier engage with the philosophical divide, and what conflicts emerged from their differing views?

> 3.2 Aesthetic Conflicts

Where and how was the historical event organized, through analysis of a famous picture?

>3.3 The exhibition; 4. A remarkable picture

2 METHODOLOGY

The thesis presents its content through an interdisciplinary approach, drawing on a combination of historical, visual and rhetoric analysis to understand the diverse contributions and interactions of the keywords. The research will proceed in three key phases, connected to the subquestions mentioned, namely:

2.1 Empiricism and aesthetic theory

The first phase focuses on the theory of modern architecture and how De Stijl related its design philosophy, such as van Doesburg's idea of plasticity,

to broader connections between architects. This analysis explores the role of abstraction and how the architectural ideas were framed within the context of the time. By examining the visual language of the De Stijl movement and its relationship to painting and other art forms, the research uses conceptual categories to assess the impact of these aesthetic choices on modern architecture.

2.2 Visual and textual strategies

The second phase explores the implicit historical narratives accompanied by imagery. This section will investigate how the famous photograph of the exhibition corresponds with textual information in publications such as *De Stijl*, *Boukundig Weekblad* and *Vers une Architecture*. It analyzes how the image is used not only to represent architectural ideas but also to build a visual argument that reinforced specific ideological positions.

2.3 Open-ended conclusion

The last chapter attempts to state the elements that respond to the research question and leave room for interpretation to its readers.

3 FOUNDATIONS OF A NEW AR(T)CHITECTURE

3.1 Background

In this section, the focus is placed on the primary sources of Theo van Doesburg and Le Corbusier as theoretical case studies. It aims to explore the philosophical divide between utopic abstraction and pragmatic functionalism. These two are selected due to the complex 'opposition and alignment' complex nature of theoretical positions. As mentioned, chapter 3.2 extends on a bigger circle. Secondary sources[2][3][4][7], are used as a starting points for finding historical connections and correspondence.

The architects' manifestos reflect ideas of what modern architecture should achieve. In *De Stijl* (1918), the aim is articulated as "*the organic combination of architecture, sculpture and painting in a lucid, elemental, unsentimental construction*" [3]. This statement emphasizes a vision grounded in abstraction and aesthetic synthesis. By contrast, Le Corbusier's 1923 *Vers une Architecture* quotes "*We must create the mass-production spirit. The spirit of constructing mass-production houses. The spirit of living in mass-production houses. The spirit of conceiving mass-production houses*"[3] calls for a rationalized approach

These two quotes establish divergent positions: one grounded in artistic idealism, the other in technological pragmatism. Each proposed a “spirit” that sought to define and direct the future of architecture.

3.1.2 Theo van Doesburg

In his *Principles of Neo-Plastic Art*, Theo van Doesburg developed a philosophy of art as a direct manifestation of the sensory and intellectual perception of reality. He defended that art is a transforming media that influences how people perceive the world rather than just reflecting it. It influences individuals’ perspectives and allows a view of the world in a integrated manner. He stated: “*This, the creative way, is the only true way of looking at visual art. There is none other, either for classical or for modern art.*”[5]. When Theo van Doesburg discusses visual art, it is important to recognize that his philosophy extends beyond traditional forms of painting and sculpture to encompass architecture as well. Figure 1 illustrates his belief in the unity of art and architecture. By including the word ‘architecture’ under elements like colour, line, and space, van Doesburg emphasizes that architecture is not separate from visual art. Instead, it shares the same principles of neoplasticity; the dwelling not as a place of separation or isolation, but as a part of the whole, a constructive element of the city[7].

He further emphasized that the perception of space between the “layman” and the creative artist is shifted. He wrote, “*The perception of people with different interior and exterior worlds cannot coincide. The layman takes space as a hollow and measurable surface. To the creative artist, space [...] arises from the relation between one means of formation (line, color) and another (picture plane)*” [5]. This paper similarly engages with a historical event, interpreting it through the abstract lens of the author’s personal connection to architecture, cultivated throughout academic training. This is relevant in the photograph’s analysis section.

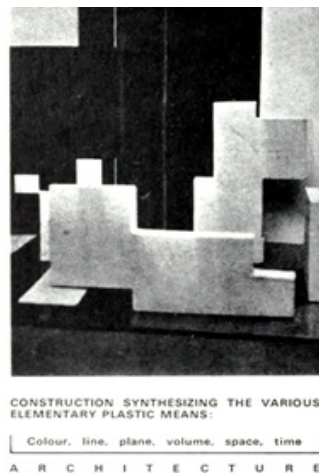


Fig. 1: Plasticity of architecture
(van Doesburg, 1925)

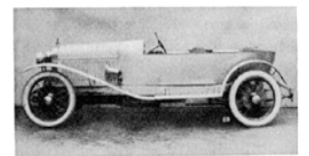
3.1.3 Le Corbusier

Le Corbusier’s view on architecture was a pragmatic solution to the demands of a fast industrializing world. He took a functionalist approach, based on the notion that architecture should be responsive to human needs and that its function should determine its form. In his manifesto *Vers une Architecture*, he demanded the creation of a new architecture: logical, effective, and sensitive to new technical developments. Standardization, the use of industrial materials, and the significance of developing a “machine for living”, where form and function were fully connected, were among his primary goals[6]. He aimed to industrialize architecture, making building design and construction an effective, methodical process, rather than concentrating on abstract aesthetic concepts. Le Corbusier realised that an open architectural composition must have a clearly defined frame, which contradicts neoplasticity. He named De Stijl principles as ‘rudely simple’ and barbarous[7]. Making a parallel to Doesburg’s intellectual view of art, Le Corbusier principles appear to be connected to objects, specifically machines, widely present in chapter ‘Eyes Which Do Not See’[6].

Figure 2 is a comparison of the Parthenon with a French luxury automobile. This may be rooted in the Athenian ideals of democracy, order and humanism. Materialisation of engineered beauty form the “machine for living in”.



THE PARTHENON, 447-434 B.C.



DELAGÉ, “GRAND-SPORT,” 1921

Fig. 2: Industrialization of architecture
(Le Corbusier, 1923)

3.2 Aesthetic conflicts

This chapter further extends on opposing views of De Stijl architects, whose works were presented at the exhibition, including van Doesburg, van Eesteren, Oud, as well as Le Corbusier, considered as critic of the exhibition.

Wolfe (2014) states that van Eesteren started the collaboration with Doesburg on the models exhibited at the gallery from May 4th 1922, in German city Weimar[8]. The co-author of the main secondary source, Herman van Bergeijk, further suggests that *“Theo van Doesburg did not immediately connect with French art circles.[...] Van Doesburg liked to seek out controversy and was strongly convinced of his own rightness.”*[9].

On their collaboration, as primarily a painter, Doesburg claimed conceptual dominance, dismissing van Eesteren's role as technical: *“I have of course seen all this very well and have always seen your ‘architectural’ training more or less as an obstacle to arriving at pure architectural neo-plasticism”*[2]. *Vers une construction collective* (Manifeste V du Groupe ‘De Stijl’), signed exclusively by the two, was an official document distributed at the exhibition[2]. As more clearly visible in fig. A1 of the Appendix, there are slightly highlighted phrases: *the laws of space, the laws of colour* and, finally, *construction*, directing to a subtle reference to Corbusier's *Vers une architecture*. Architectural journal *Bouwkundig Weekblad* nr 21, May 1923, quotes Doesburg: *“Only then, when architecture architecture, that is, monumental summary of space, form and colour, the latter again acquires the meaning it deserves.[...] Many misunderstandings and misunderstandings were the result of the fact that painter and architect did not know each other's areas sufficiently”*. [10] Van Doesburg further commented on the French architectural team: *“here are only a few people who work ‘constructively”* [2]. Van Doesburg and J.J.P. Oud's disagreement is another needed topic on the colour use debate. In a different instance, Oud rejected Van Doesburg's colour scheme for a residential buildings row in Rotterdam, claiming that it interfered



Fig. 3: Van Doesburg and Van Eesteren with the model of Maison Particulière, in Van Doesburg's studio. (Het Nieuwe Instituut, n.d.)

with the architecture's ability to function properly[2]. Van Doesburg sent Oud the following letter in response to this rejection: *“I am not only responsible for myself, but also for the cause for which we are all fighting. [...] this has torn a link from the chain of my architectural-painterly development.[...] But given that I am Van Doesburg, I have, I take the right to call out to you: NO – NO – NO. Either so - or nothing”*[2]. Fig. shows one of Oud's projects. He introduced the facade as outer skin rather than load bearing wall and used rounding curves that contradict neoplasticity[1]. Oud rather adopted a functionalist approach, an interpretation of Corbusier's ideals.



Fig. 5: J.J.P. Oud, Housing Development Hoek van Holland (Cohen, 2012)



Fig. 4: Corbusier in early career (Rogi, 1937)

Le Corbusier saw De Stijl architecture in Paris. He came to the opening with a stubble beard, dirty work clothes and cement splatters on his shoes to show that he was a building architect and that Van Doesburg was only a vague theorist[12]. However, Eekhout acknowledges that despite his dismissive attitude toward Van Doesburg's abstract theoretical approach, Le Corbusier had studied the models closely, especially the Maison d'Artiste, which he regarded as *“the bravest of the three”* on display[13]. The design is *“the anti-cube”*, as Doesburg states: *“its various spaces are not contained by an enclosed cube. On the contrary, the cellular spaces develop eccentrically, from the center to the periphery of the cube, such that the dimensions of height, width, depth, time, receive a new plastic expression.”* [14]. Le Corbusier, in 1924, concluded in an article: *“After the initial revival facing us here, with its multiple forms leaning against one another and its arbitrary and tormented silhouettes which at first create an architectural sensation, the time will come when it is realised that light is more generous with a simple prism. Then this complexity, this abusive richness and these exuberant forms will become disciplined under the shield of pure form. One will know that the whole possesses a greater value than five or ten parts. This tendency towards a pure whole, covering abundance with a mask of simplicity, can be the only outcome.”* [15].

3.3 The exhibition

Gallerie L'Effort Moderne was set on the urban backdrop of traditional French architecture, distinguished by its historical design and elaborate, symmetrical façades. This comparison draws attention to the contrast between the traditional, ornamental styles that predominated in the city and modernist debate. The gallery was situated in the VIIIth arrondissement, which was already submerged in the city's changing modernity. The sketch plan of the groundfloor space, where the exhibition happened, with its five compartments[2] (Fig. 7), was designed for efficient circulation and focused display. This layout reflects the functionalism of the time, prioritizing practicality and clear organization. Fig. 8 shows the famous photograph of the exhibition and the main reference for further investigation of the artworks. In the image, the gallery's clean, painted walls highlight the displayed works, while the natural lighting casts sharp shadows, emphasizing the forms of the models and plans. An important document of the administration, the invitation(Fig. 9), present in the appendix, offers information about the exhibition's schedule and its graphic emphasis on the avant-garde concepts of the De Stijl. The event took place between October 15 and November 15, 1923 and it was accessible to the public between 10:00 AM and 12:00 PM and again between 2:00 PM and 5:30 PM[16].



Fig. 9: Invitation Les Architectes Du Groupe “De Styl” (ADA Invitations, n.d.)



Fig. 6: Rue de La Baume, Paris. (Jodra, 2011)

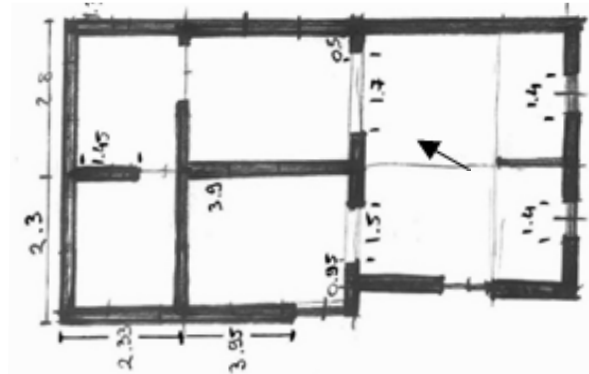


Fig. 7: Sketch groundfloor plan with dimensions.

Adapted from van Eesteren Archives, EEST 3.360 (Het Nieuwe Instituut, n.d.)



Fig. 8: Interior of the gallery, showing main work. (Het Nieuwe Instituut, n.d.)



Fig. : 10: Rue de La Baume, Paris. Bird's Eye View. (Google Earth, n.d.)

4. A REMARKABLE PICTURE

The famous black and white photograph depicts a powerful moment in modernist discussion, a collection of architectural drawings and models that express a certain relationship between art and design. But what is this picture attempting to declare?

This chapter examines, in a subjective manner, how the works revolve around the textual debate between functionalism and abstraction. It is structured as spatial composition of individual project, as stated on the left side and the essence of the design debate, on the right side. This structure follows each individual project, in subchapters.

A primary model sits on a platform in the foreground. Behind it, a visually contrasting wallpaper covers the walls, with two openings interspersing the layout. An area of checkered floor tile creates an intriguing contrast on the floor adjacent to the closed wall. A transcendent imaginary space at this moment in time, it engages the visitor's sight by guiding through a series of abstract, emotional, and intellectual reactions through the coordination of models and drawings.

Similar to how figure and ground form a dynamic interaction in paintings or how fullness and void interact in sculpture, the architecture in this exhibition highlights the conflict between pragmatic functionalism and utopic abstraction.



Fig. 11: Interior of the gallery, showing main work. (Het Nieuwe Instituut, n.d.)

4.1 Van Doesburg & van Eesteren Hôtel Particulier

In the context of the shot, the foreground is dominated by a physical model, accompanied by the matching architectural drawings by Doesburg and Eesteren. The model, executed by Gerrit Rietveld, is made out of wood and covered with white primer[17], making it distinct from the other works that use colour, thus drifting away from Doesburg's ideas. The drawings of the unconstucted design, held together by welded-lead frames, recall 'black and white Mondrian' planar surfaces[1]. The model, considered least radical, planar surface a dimensional "painting". If by the law of colour is not met, it reflects, however, the concept of using repeating rectangular geometric features, to expand as a unified composition, maintaining its grounding in the constraints of architectural space, which a flat canvas lacks.

The juxtaposition of Rietveld's monochrome model and the graphic drawings adds to a spatial debate: the primer-coated volume asserts architectural materiality, while the lead-framed drawings ground the project in theoretical abstraction. This duality mirrors the Oud-Doesburg tension between architect-artist. The model's repeating rectangular features hint at compositional unity, yet its whiteness rejects Doesburg's chromatic laws.

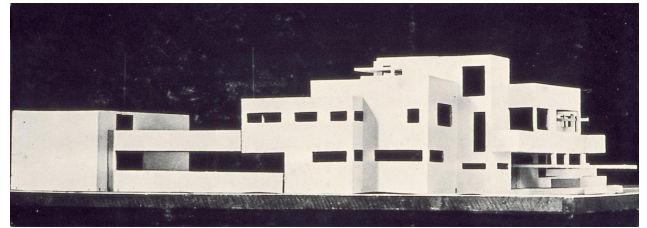


Fig. 12: Model Hôtel Particulier (Netherlands Architectuurstuut, n.d.)

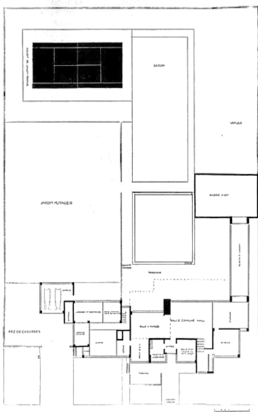


Fig. 13: Ground floor plan
(Het Nieuwe Instituut, n.d.)

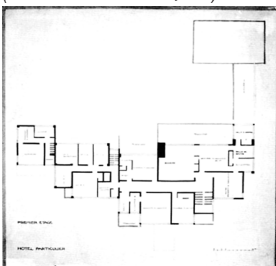


Fig. 14: First floor plan
(Het Nieuwe Instituut, n.d.)



Fig. 15: Interior of the gallery, showing model and floorplans of Hôtel Particulier. Adapted from Het Nieuwe Instituut, n.d.

4.2 J.J.P. Oud Purmerend Factory

A second model (unknown) and a perspective drawing of J.J.P. Oud's factory are the next step of visual engagement. The model might provide an apparent representation of building organization, while the drawing is arguing for Oud's functional features. What it is shown in the placement of work is indeed a dichotomy between abstract and functional, between model and drawing, however close together. Spatially, the background's flat wall can be viewed as a neutral surface that puts the space's visual arrangement ahead of its practical use. The floor adds geometrical strength, the wall serves as spatial boundary and the stool moderates the height. When taken as a whole, they demonstrate how abstract design elements, pure geometry and pattern, can influence how space can be perceived by forming order rather than just meeting utilitarian requirements.

The isolated composition contours aesthetic debate: a neutral backdrop supports De Stijl's insistence on flat planes, yet the stool's height modulation and floor's geometric rigor subtly lead to Le Corbusier's "architecture of carefully disposed volumes" [6]. This spatial negotiation mirrors Oud's broader architectural evolution, apparent in projects like Hoek van Holland, where functionalist principles infiltrated De Stijl's abstract utopia despite Van Doesburg's resistance. In the factory project, colour is used in a different manner, only as defining background, thus rationally.

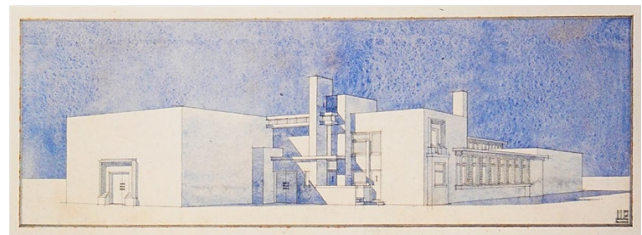


Fig. I 6: Factory project, J.J.P. Oud, Poemer- and (Cohen, 2017)



Fig. I 7: Interior of the gallery, showing model(unknown) and elevation of Purmerend Factory. Adapted from Het Nieuwe Instituut, n.d.

4.3 Van Doesburg & van Eesteren Maison d'Artiste

Although in the photograph the model of Maison d'Artiste is off-center, it stands out as the one of most complexity and received attention from Le Corbusier's visit[13]. The drawings are not even necessary, as the bold maquette is enough for the mind of the visitor to wonder. The concept of psychic perception, how the mind interprets and reacts to sensory data[5], comes into play here. Architecture becomes a process. To influence the perception of space, the "anti-cube" stays between other projects, on top of another type of stool, slightly rotated from the perpendicular axis. This arrangement might be a way of guiding not just through the physical space, but through a deeper emotional and intellectual experience, transforming the mathematical reality of into a more powerful image.

The rotation and elevation interrupt the conventional viewing angle, inviting the observer to engage through dynamism. Again, this is not just with the object, but with the ideological tensions it suggests, between De Stijl's layered geometries and the organic spatiality Le Corbusier would prefer. However, his involvement, from hesitant admiration to performative dislike[12][13] reveals the model's power: it forced a reciprocal influence between abstraction and pragmatism, between Van Doesburg's eccentricity and Le Corbusier's "pure prism"[15].



Fig. 18: Photo of a Maison d'Artiste model, 1923.
(Het Nieuwe Instituut, 1923)



Fig. 19: Reconstructed prototype
TU Delft. Own photograph



Fig. 20: Interior of the gallery, showing model of Maison d'Artiste. Adapted from Het Nieuwe Instituut, n.d.

4.4 Van Doesburg & van Eesteren Maison Particulière

Framed by the opening, the image reveals gradually placed drawings around the background room, with yet another model in the center. The designs for the exhibition were concerned, as mentioned before, with the development of an entirely new spatial concept, centrifugal arrangements of colored surfaces. On some of the design drawings, the color planes appear to float in space, detached from the building structure. In contrast, on others, only wall surfaces are drawn, making the building appear to have first exploded and then fixed in its complete state. Axonometric views and all sides elevations are drawn by Van Eesteren, expressing spatial and compositional connections.

The central model and abstract axonometries demonstrate the centrifugal spatial laws: the drawings liberate planes from structure, while the maquette anchors them in physical form. The axonometrics, paired with the elevations, extend the room's dynamic space, adding to the utopic abstraction. The composition's core, the model, resists total fragmentation, its solid form a implicit adaptation to pure abstraction, exhibiting Le Corbusier's 1924 argument for "pure form" over "abusive richness."

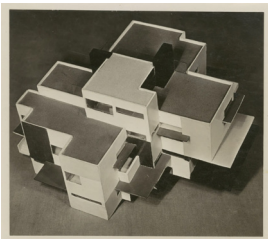


Fig.21: Photo of a Maison Particulière. (Het Nieuwe Instituut, 1923)

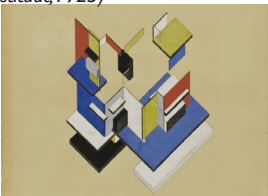


Fig.22: Axonometry Maison Particulière (Het Nieuwe Instituut, n.d.)



Fig.23: Elevation Maison Particulière (Het Nieuwe Instituut, Fig. 24: Interior of the gallery, showing model of Maison Particuliere and axonometric drawings. Adapted from Het Nieuwe Instituut, 1923)



4.5 Van Eesteren University hall

Finally, the back of the exhibition is less focused and harder to identify. It is possible that the placement within the space serves a functional purpose in guiding rather than focusing on specific individual pieces. The drawings of van Eesteren together with items in front the closed aperture imply secondary importance. These pieces are intended to be discovered later in the visitor's trip, emphasizing functionality. The visitor is led around the exhibition in a useful way by this arrangement, which speaks to the effectiveness of space and movement. Instead of demanding attention as focal points, the less focused positioning of the objects in the back may also suggest that they contribute to the exhibition's broader architectural experience.

The secondary placement of van Eesteren's perspective drawing carries out De Stijl's colour law spatially; more muted elements recede, while central compositions dominate. Unlike Van Doesburg's chromatic planes, which demand attention, these peripheral works function as counterpoints, structuring movement and not admiration. The closed window's neutrality reinforces this hierarchy, framing the exhibition with controlled gradient of light intensity. Here, form follows not just function, but also the optical discipline of colour theory itself.



Fig.25: Color design for the university hall.(Het Nieuwe Instituut, 1923)



Fig. 26: Interior of the gallery, showing back wall of exhibition. Adapted from Het Nieuwe Instituut, n.d.

3. CONCLUSION

By revisiting theoretical architectural elements and philosophies, the drawings and models offer a reverse approach to typology, one where spatial arrangements themselves articulate ideological positions. Ultimately, the exhibition demonstrates how complex and frequently contradictory the modernist movement is. Their diverse approaches, whether in functionalism, abstract aesthetics, or the interplay between space and perception, highlight the conflict that exists within the movement itself, even though all of the architects were united under the modernist banner. Divergent views on the role of architecture in contemporary living are shown in the work of Van Doesburg and Van Eesteren, who adopted utopic abstraction, Oud and Le Corbusier, who relied on functional pragmatism. Consequently, the photograph's isolated compositions contour this dichotomy: the white model neutralize Doesburg's chromatic idealism; Oud's factory project mirrors a tension where color recedes to define space rationally; Maison d'Artiste's rotated placement sends to broader ideological tensions between abstract experimentation and built reality; the Maison Particulière's axonometrics hold pragmatism in its central model; the University Hall's hidden drawings guide movement through deliberate omission.

Consider-is it possible to have one approach without the other? Does abstraction require the foundation of function to be meaningful in the real world, or can functionalism alone produce space without abstract expression? Although the modernist goal is united in its ambition to transform the world, it is a topic of continuous discussion, and the exhibition does not offer a definitive response. The core of modern architecture is the conflict between idealism and pragmatism within this common vision, which makes it a subdivided and shifting effort. Both sides find an identity in this conflict, raising the possibility that one cannot exist without the other. The modernist discourse is still open, acknowledging disagreement and cooperation as necessary factors.

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APPENDIX A

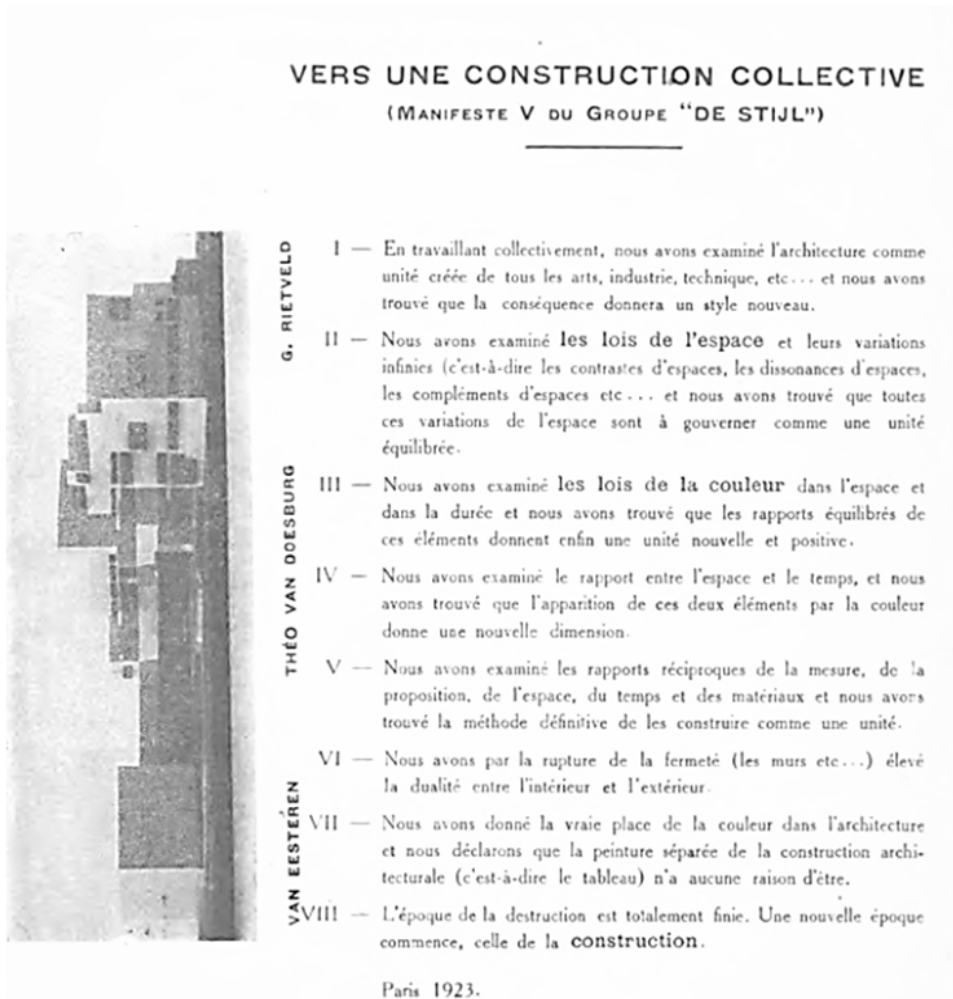


Fig. A1 : Vers une construction collective, 1924; Nieuwe Instituut, Rotterdam, EEST 3.360.



Fig. A2 : 12.2 x 15 cm
Archiv der Avantgarden, Staatliche
Kunstsammlungen Dresden



Fig.A3: Gallery overview of Les Architectes du Groupe 'de Stijl' in Galerie L'Effort Moderne, Paris, 1923. Collection Nieuwe Instituut, C. van Eesteren archive, EEST 3.360.

APPENDIX B

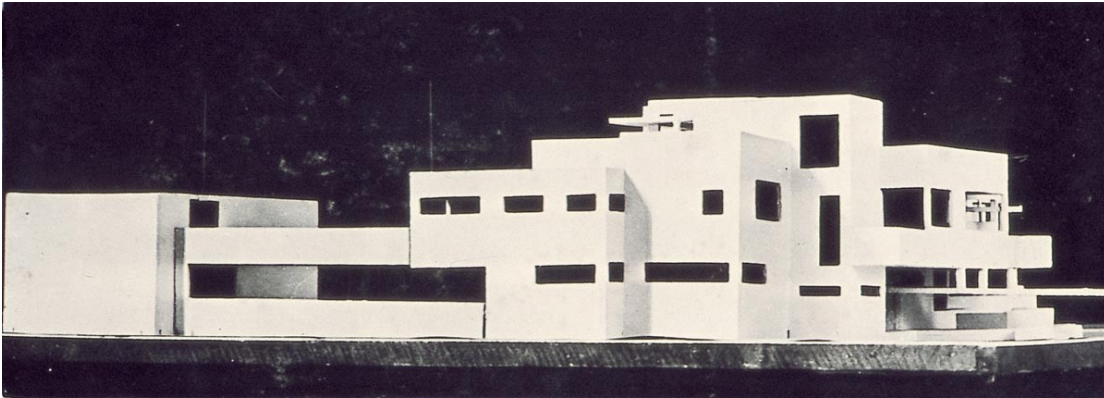
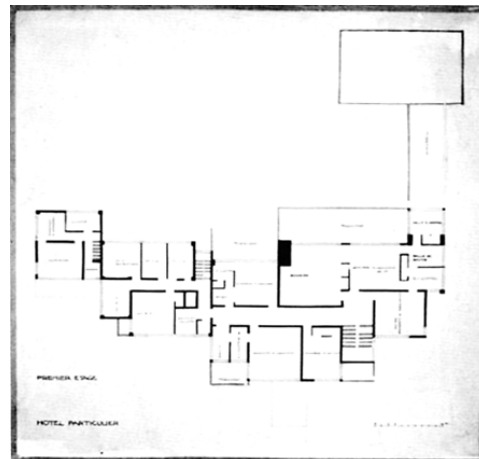
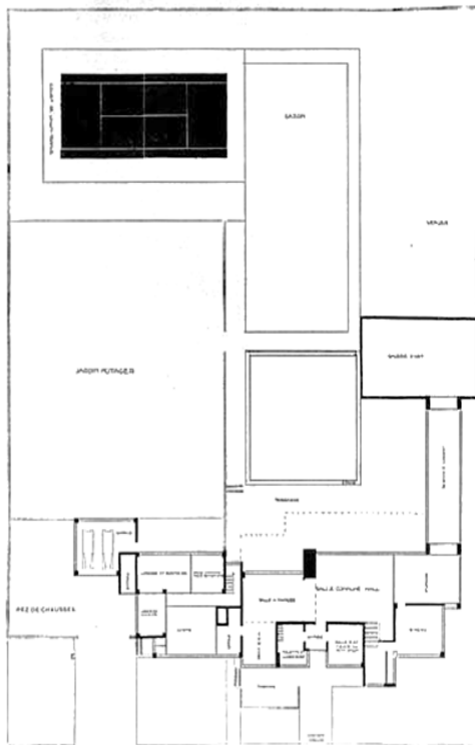


Fig. B1 : Model Hôtel Particulier (Netherlands Architectuurinstituut, n.d.)



THÉO VAN DOORSLING - C. VAN EESTEREN - B. WETSTADT
HOTEL PARTICULIER, 1933
ARCHITECTURE WAGANT
KUTOWN WICHAY
EDITIONS ALBERT BORANGE

Fig. B2,B3 : Floorplans Hôtel Particulier (Het Nieuwe Instituut, n.d.)

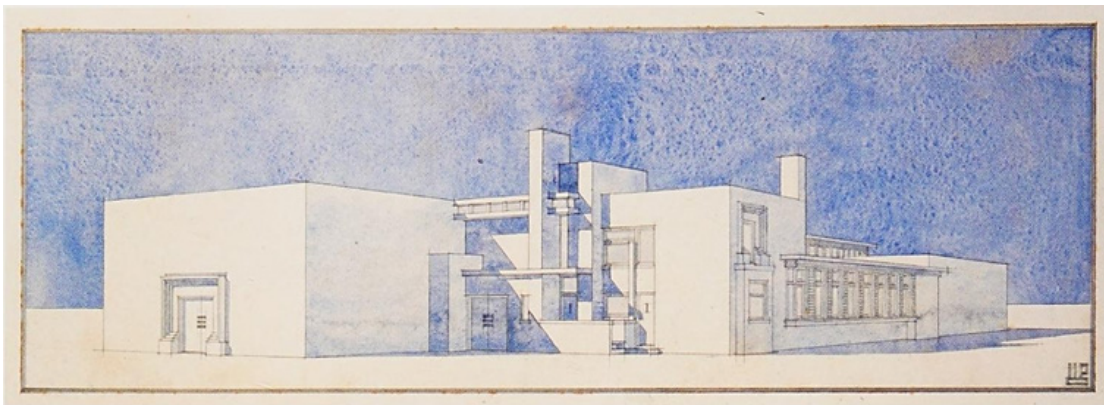


Fig. B4 : Factory project, J.J.P. Oud, Poemerand (Cohen, 2017)

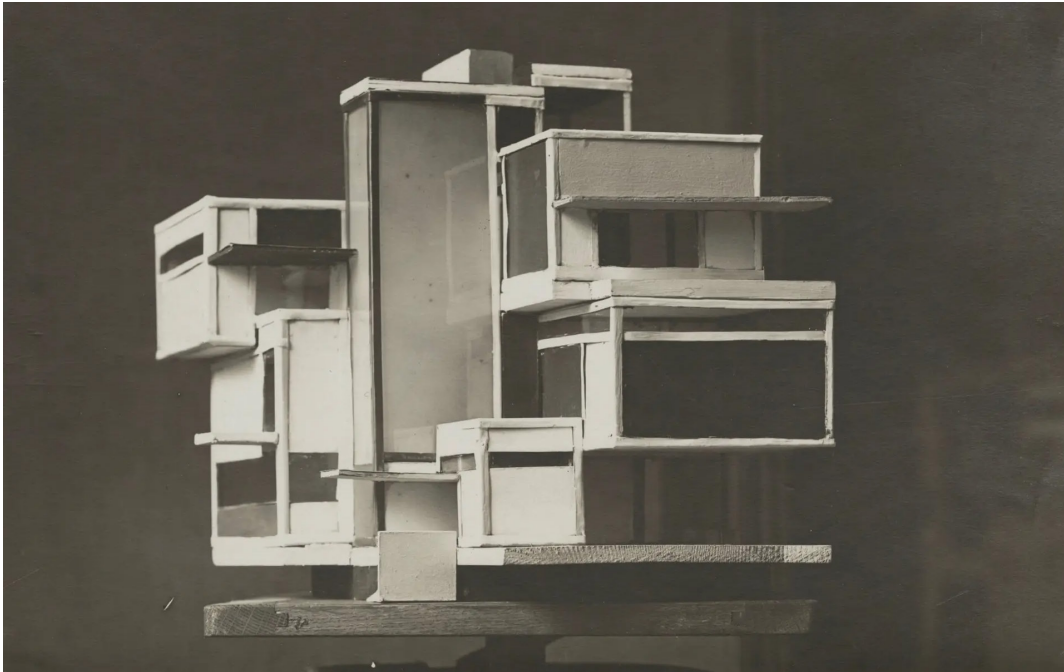


Fig. B5 : Photo of a Maison d'Artiste model, 1923. C. van Eesteren Archives, EEST 3.339
(Het Nieuwe Instituut, 1923)

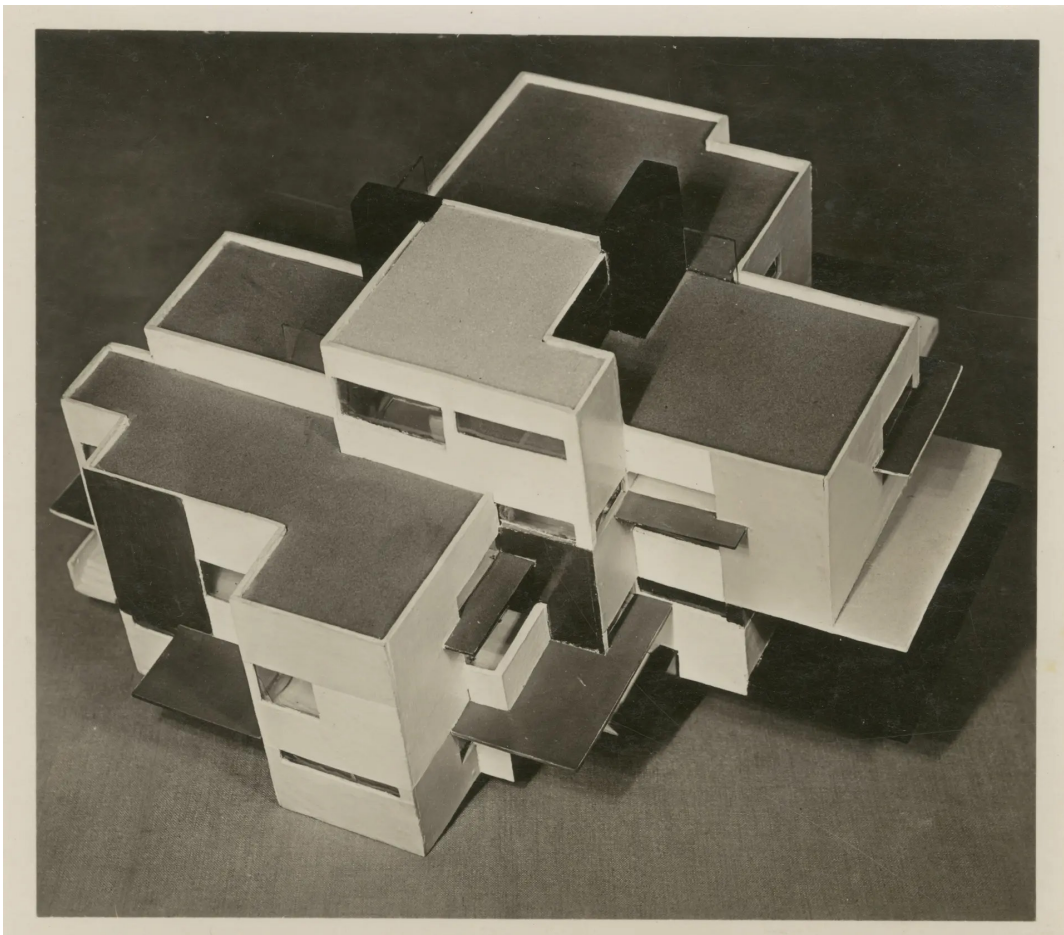


Fig. B6 : Photo of a Maison Particulière model, 1923. C. van Eesteren Archives, EEST 3.339
(Het Nieuwe Instituut, 1923)

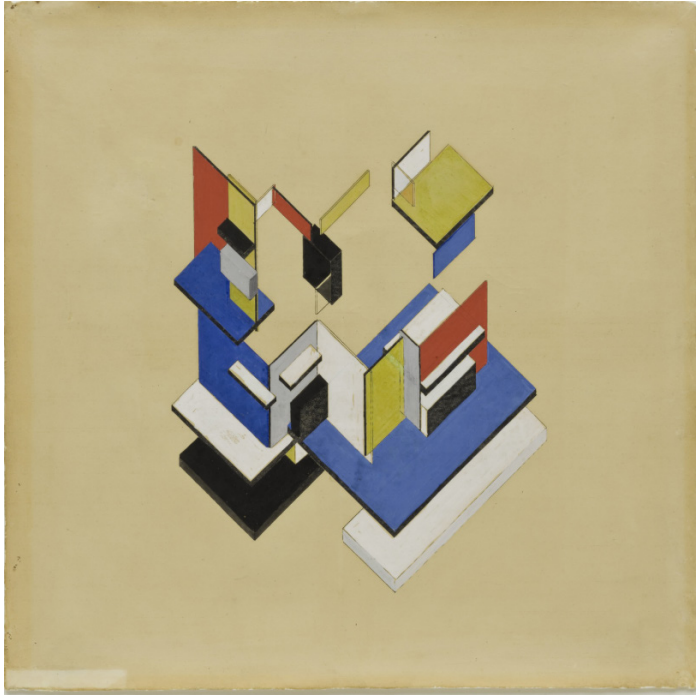


Fig. B7 : Axonometry Maison Particulière (Het Nieuwe Instituut, n.d.)

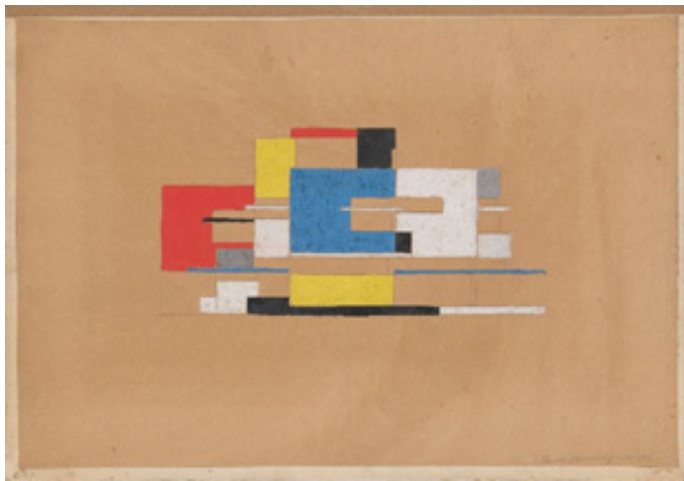


Fig. B8 : Elevation Maison Particulière (Het Nieuwe Instituut, n.d.)

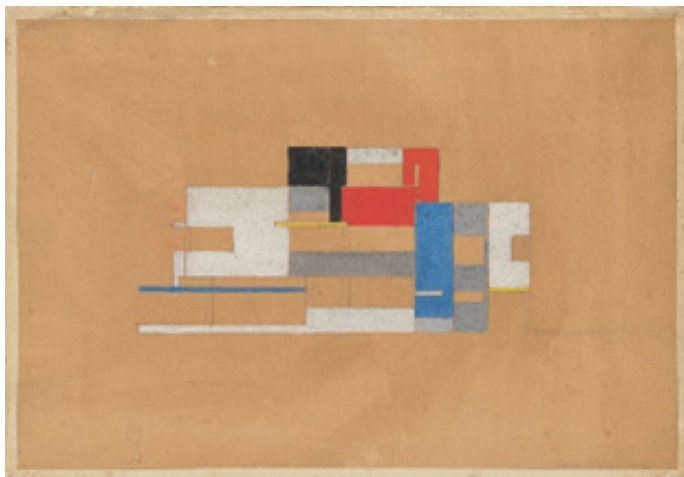


Fig. B9 : Elevation Maison Particulière (Het Nieuwe Instituut, n.d.)



Fig. B10 : Color design for the university hall. C. van Eesteren Archives EEST 3.168 (Het Nieuwe Instituut, n.d.)