A detailed architectural drawing of the Peace Palace facade in The Hague, showing its ornate Gothic Revival style with multiple levels of windows, decorative stonework, and a prominent central tower.

# Designing the Peace Palace:

## From a French dream to a Dutch reality

Tom Schipper – 5301408

Tutor: Dr. A.J. Oxenaar / Delft University of Technology

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(Maatschappij tot Bevordering van der Bouwkunst, 1906)

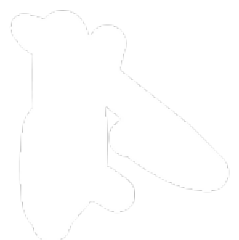
## Abstract

This research investigates the evolution of Louis Marie Cordonnier's award-winning design for the Peace Palace and how it ultimately transformed into the building that was constructed. To answer this question, both secondary literature and archival sources, including drawings, letters, and meeting records, have been consulted.

Originally envisioned as two richly decorated structures adorned with multiple towers, the Peace Palace underwent significant simplification, emerging as a more restrained composition with fewer towers and minimal ornamentation. Contrary to common belief, it was not the later associate, Van der Steur, but the original architect, Louis M. Cordonnier, who initiated the most substantial revisions. Cordonnier remained closely involved in the project even after Van der Steur's official appointment.

In addition to the architects' influence, the role of the client in the design phase, particularly the Carnegie Foundation, was pivotal. While budget constraints were the official justification for modifying the original design, many, including the Foundation's chairman, welcomed the more modest aesthetic. This transformation aligned well with the preference of that time for a distinctly Dutch character, which was often portrayed by simplicity and a 'silent grandeur'.

The final design of the Peace Palace, with its eclectic expression, places it within the architectural avant-garde of its time. While it incorporates modern elements, these are less visually dominant compared to contemporary buildings like the Beurs van Berlage, where modernism is expressed openly on the façade. This contrast suggests that visual expression plays a critical role in defining whether a building is perceived as modern.



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## Introduction

The turn from the 19th to the 20th century was marked by rising tensions among European powers, culminating in an arms race driven by industrial innovation. In an attempt to temper these hostilities, a peace conference was held in The Hague in 1899 (Lysen, 1934). It was during this event that the idea emerged to give physical form to the ideal of peace through the creation of a *Peace Palace*. Andrew Carnegie, the former steel magnate who had recently sold his factories and become the wealthiest man in the world, was enlisted as the project's primary benefactor (Lysen, 1934). He donated 1.5 million dollars for the construction of the Peace Palace in The Hague, which would go on to house the Permanent Court of Arbitration, the International Court of Justice, and a judicial library (Lysen, 1934).

To oversee the project, the Carnegie Foundation was established. An international jury was assembled under the chairmanship of P.J.H. Cuypers. In 1905, the Foundation and the jury launched an international architectural competition, inviting submissions from architects around the world. The process of this competition is well documented in the works of Lysen (1934), Kok (1909), and Merz (2014). Ultimately, it was Louis-Marie Cordonnier who won the competition with his design, selected from 216 submissions. Honourable mentions included prominent architects such as H.P. Berlage, Otto Wagner, Eliel Saarinen, and Willem Kromhout (Maatschappij tot Bevordering van der Bouwkunst, 1906).

However, Cordonnier's winning design underwent significant revisions before construction could begin. The modification process is partially documented in the works of Lysen (1934), Kok (1909), Eyffinger (1988), and Joor and Stuart (2013), though most provide only brief mentions of the changes. Lysen (1934) offers the most detailed account, outlining a timeline of the alterations and the growing frustrations of the board with Cordonnier. These tensions ultimately led to the appointment of Dutch architect J.A.G. van der Steur in March 1907. The period following Van der Steur's appointment has received little scholarly attention, often only being discussed briefly. This research aims to investigate that specific period in greater depth.

To examine this overlooked phase, a combination of primary and secondary sources will be used. These include archival materials such as correspondence between the board and Cordonnier, records from meetings of the building committee and architects, contracts, architectural drawings and sketches, as well as secondary literature.

Understanding how the Peace Palace came into being requires situating it within its broader historical and architectural context. A wider view of developments in Dutch architecture around the turn of the 20th century is essential. For this, the works of Bock (1983) and Van der Woud (2008) are particularly important. The historical context deeply influenced the design philosophies of the architects involved. Therefore, a brief introduction is provided for both Cordonnier and Van der Steur, examining their backgrounds and how their ideas shaped the final design of the Peace Palace. To further clarify the architectural position of the Peace Palace, it will be compared to a contemporary structure: the *Beurs van Berlage*.

This paper follows a chronological structure. It begins with an introduction of Cordonnier and the aftermath of the competition, followed by an examination of the modifications to his original design and his search for a partner. It then introduces Van der Steur and describes the collaboration between the two architects, leading up to the final design. Finally, the Palace is contextualized within its architectural and historical framework, culminating in a comparison with the *Beurs van Berlage*.

**The central research question is :**

How did the award-winning design for the Peace Palace evolve into the building that was ultimately constructed?

With the following sub-questions:

- Who are the architects working on the Peace Palace?
- Why did the award-winning design have to be changed?
- How did the initial changes to the award-winning design go?
- What was the collaboration like between architects Cordonnier and Van der Steur?
- In what ways does the final design differ from the original award-winning proposal?
- How did the historical context influence the design of the Peace Palace?
- How does the Peace Palace compare to a contemporary building such as Berlage's stock exchange?

## 1. Biography Louis Marie Cordonnier

Despite winning numerous prestigious architectural competitions and leaving a significant mark through his buildings, relatively little has been written about Louis Cordonnier. Until recently, that is: In 2023, a monograph was published by Bruno Vouters in collaboration with Cordonnier's grandson, Benoît Cordonnier. This comprehensive volume not only introduces the architect to a broader audience but also offers an insightful overview of his body of work. It is the main source for this small introduction into the life of Louis Cordonnier.

Ironically, if Louis Cordonnier had followed his early inclinations, he might never have become an architect (Vouters & Cordonnier, 2023). His interests initially leaned toward a career in mining or the beer industry. However, under the persuasion of his family—particularly his father, Jean-Baptiste Cordonnier, himself a respected architect—Louis was steered toward architecture. Jean-Baptiste hoped his son would eventually join the family practice, and in 1875, the first step was made when the young Louis was admitted to the prestigious École des Beaux-Arts in Paris.

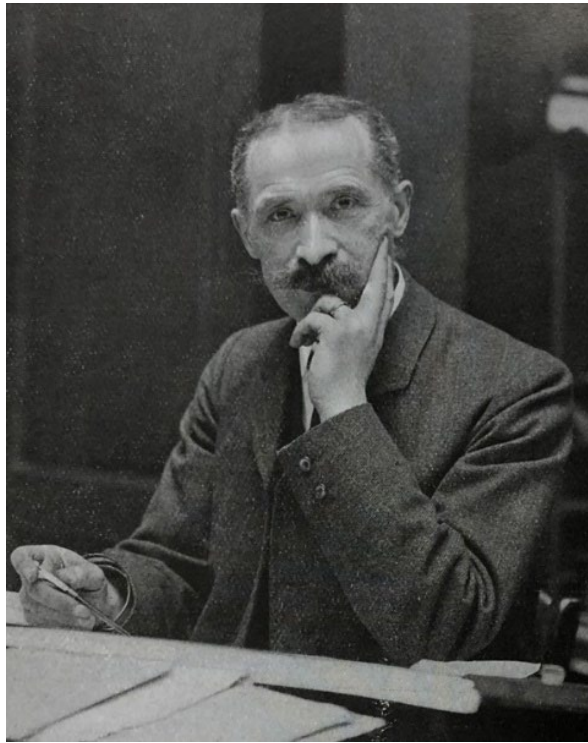
Louis studied there for five years, though he was never among the top of his class (Vouters & Cordonnier, 2023). He was not especially drawn to the scientific or mathematical aspects of the discipline, but he excelled in decorative drawing—a skill that would later manifest vividly in works like his watercolor rendering of the Peace Palace (see figure 3). In 1880, Cordonnier left the École without a degree, but with clear ambition to contribute to—and eventually lead—his father's architectural firm. Jean-Baptiste remained his primary teacher and inspiration, though Louis also admired the works of Charles Garnier, the architect behind the Paris Opera, and the celebrated theorist and architect Eugène Viollet-le-Duc (Vouters & Cordonnier, 2023).

Cordonnier's first major project came in 1883 with the Belfort of Loos, a building praised by local critics and classified as a fine example of the Flemish Renaissance style. This success marked the beginning of a flourishing career. Over the following decades, Cordonnier's office grew in size and reputation, producing a wide range of public buildings, including Belforts, municipality halls, and churches. In 1886, he won first prize in the architectural competition for the Amsterdam Stock Exchange. Although the project was never realized, the victory was significant and celebrated with a banquet in his honor, where he was praised for his homage to Flemish artistic traditions (Vouters & Cordonnier, 2023).

Gradually, Cordonnier became a central figure in Northern France's architectural landscape. His prolific output included the town hall of Dunkirk, the villas of Hardelot, the seaside resort of Le Touquet, the stock exchange- and opera house of Lille, and of course the Peace Palace in the Hague. His achievements earned him membership in the Institut de France, one of the highest honors in French intellectual life (Vouters & Cordonnier, 2023).

In 1912, H.T.H. Wijdeveld—who had worked as Cordonnier's assistant—offered a revealing portrait of the man behind the work. He described Cordonnier as a restless spirit, one of the rare few capable of absorbing the grandeur of Paris and channelling it into the architectural language of his native region. Cordonnier was, above all, an intuitive designer and not driven by abstract theory. His work was grounded in the classical principles of proportion and composition, yet richly eclectic, drawing upon a wide variety of stylistic elements from across countries and centuries. More than anything, Cordonnier's buildings reflect a deep understanding of the landscapes and cultural textures of Northern France, which he visualised in brick, stone, and ornament (Wijdeveld, 1912).





**Figure 1:** Louis Marie Cordonnier (kok, 1909)



**Figure 2:** La chambre de commerce de Lille (Velvet, 2020)

## 2. Cordonnier's winning plans

After evaluating all the designs on May 3, 1903, the Jury concluded that no plan of the 216 submissions was sufficient to carry out (Lysen, 1934). Despite the disappointment of the plans, the jury decided that no second competition would take place. Respectively, the winners of the competition were: L.M. Cordonnier, A. Marcel, F. Wendt, O. Wagner, Greenley & Olin, and F. Schwechten. The jury set up a rapport in which they shortly elaborated on every design (Maatschappij tot Bevordering van der Bouwkunst, 1906). Roughly translated, this is the jury's verdict on Cordonnier's design:

“This design exhibits a fine overall arrangement; the designer sought to express the idea that, since The Hague was chosen as the seat of the Court of Arbitration, the architecture of the Peace Palace should be inspired by the Dutch architectural style of the 16th century. These considerations ultimately secured the majority in favor of this design. The floor plans meet the program's requirements and separate the Library and the Palace, as requested. However, the architect has not succeeded in maintaining, despite this separation, the always desirable character of a unified architectural whole (Maatschappij tot Bevordering van der Bouwkunst, 1906).”

Besides a good layout, the jury seems to place great value on the fact that the Peace Palace is inspired by 16th-century Dutch architecture. However, one may question whether this building is truly inspired by 16th-century Dutch architecture or rather by the architect's native region. From the previous chapter, we can conclude that Northern French architecture had a significant influence on Cordonnier's design style. Moreover, when comparing Cordonnier's earlier works, such as the Dunkirk Town Hall (figure 4), with the design for the Peace Palace, there are striking similarities between the buildings in terms of materials, form, and degree of ornamentation. It is therefore debatable whether this is a typically Dutch design and not more of a Northern French/Flemish one. The similarities between the Peace Palace and the municipality building in Dunkirk even led some to accuse Cordonnier of plagiarism, as a means to disqualify his design (Lysen, 1934).

Furthermore, the jury concluded that the floor plans meet the program's requirements because the Peace Palace and the library are separated from one another and only connected by a small arcade. Ironically, this advantage would later be a point of discussion, for Andrew Carnegie never intended for the erection of two separate buildings (Lysen, 1934). Which caused Cordonnier to go back to the drawing board.

For now, let's focus on Cordonnier's winning design. This building is notable for its two towers in the main facade and its baroque-like ornamentation. When entering through the main façade, you walk into the 'grand vestibule'. Here you've got the choice of going right to the small courtroom, going left to the grand courtroom, or taking the grand staircase in front. On the first floor, there are meeting rooms and private offices for the president, secretary general, and other personnel. In the middle of the building is a small, rectangular inner garden, around which is a corridor that brings you to the courtrooms and in the back of the building to the arcade which connects it to the library building.

The library consists of three parts; the middle part which is flanked on two sides by a public part and an administrative part. The flanks are accentuated with a small tower and they each have a separate entrance. The left flank has a public entrance and there are reading rooms, while the right flank has an entrance for administrators and here there are library cabinets. On the first floor, both flanks have toilets, the left flank has reserved rooms and the right flank has a room for



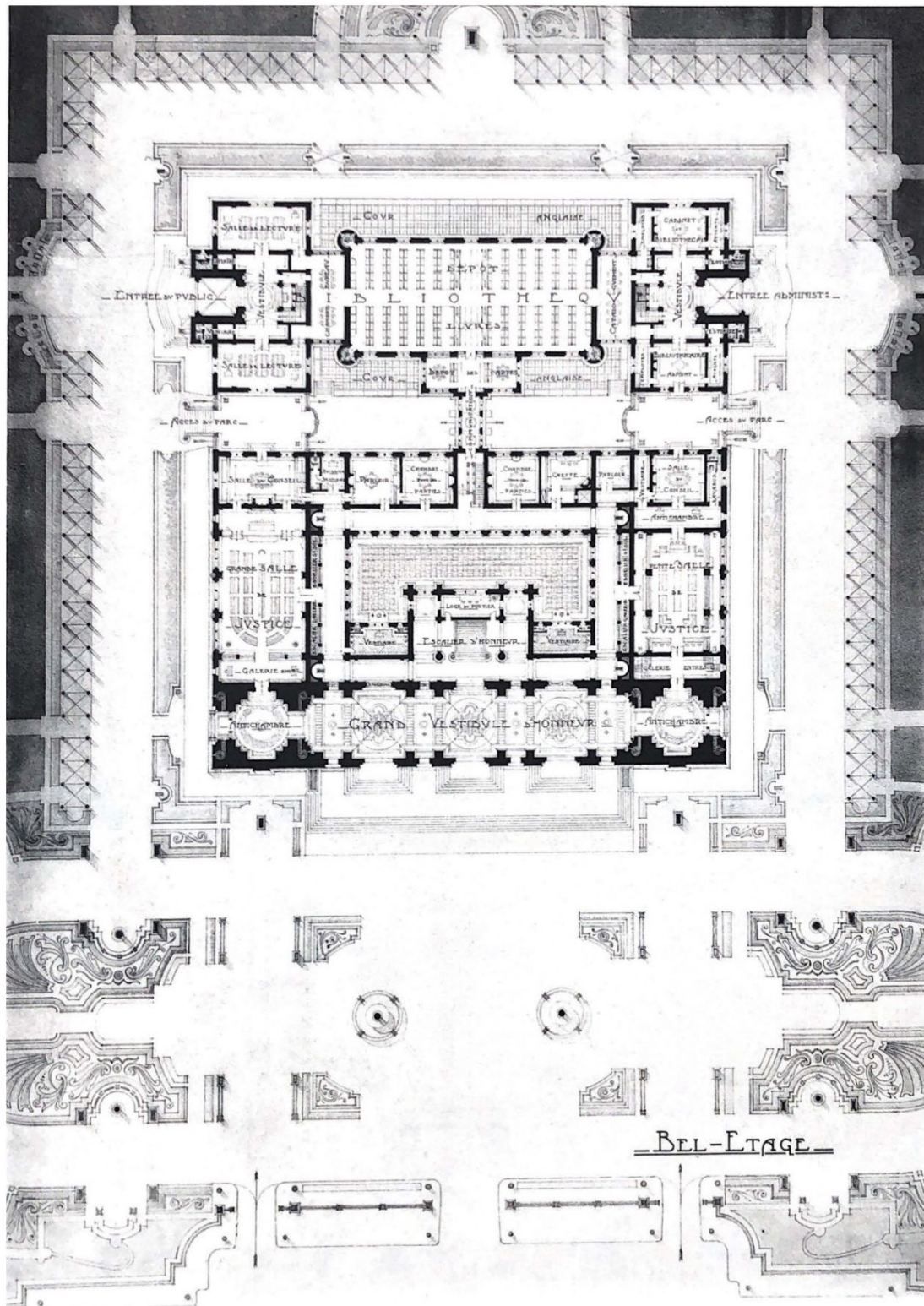
the Carnegie committee as well as rooms for other committees. The first floor of the middle part consists of books, just like on the ground level.



**Figure 3:** Impression of Cordonnier's winning design (Maatschappij tot Bevordering van der Bouwkunst, 1906)



**Figure 4:** Hôtel de ville in Dunkirk, designed by L.M. Cordonnier and finished in 1903 (Spekking, 2014)



**Figure 5:** Groundplan of Cordonnier's winning design (Maatschappij tot Bevordering van der Bouwkunst, 1906)

### 3. Aftermath of the competition

After Cordonnier was selected as the winner of the competition, it was made clear that his prize-winning design would only be executed under the condition that it would be simplified (Lysen, 1934). The supposed reasons for the simplification were an exceedance of the 1,5 million dollar budget and doubts about its suitability for the site.

To oversee the revision of the architectural plans, a building committee was established, including members D.E.C. Knuttel and C. Muysken (Lysen, 1934). In July 1906, the committee visited Louis Cordonnier's town hall in Dunkirk (see figure 4). Following this visit, Cordonnier's architectural style was deemed overly extravagant (Lysen, 1934). This assessment echoed earlier criticisms of his design for the Peace Palace, which had been described as excessively ornate, featuring an abundance of decorative elements and turrets (Eyffinger, 1988). As Joor and Stuart (2013) note, the subsequent months were marked by growing uncertainty and debate over which design should ultimately be realized. On one side, there were efforts—such as C. Citters' advocacy for Eliel Saarinen's proposal—to explore alternative architectural directions. On the other hand, negotiations with Cordonnier remained ongoing, reflecting the tension between aesthetic preferences and institutional consensus (Lysen, 1934).

Around the same time, Van Karnebeek met with Andrew Carnegie to secure the necessary funding for the construction of the building. During this meeting, Carnegie learned that the Library was planned as a separate structure from the Court of Arbitration. Puzzled by this decision, he expressed a clear preference for a single, unified building. In his view, a second structure would not only compete with but also diminish the symbolic grandeur of what he considered the most sacred institution in the world. Instead of a standalone "world library," Carnegie proposed incorporating a modest book collection within the main building itself (Lysen, 1934).

Although Carnegie was not particularly critical of the proposed design, he did suggest that the towers could be reduced in scale as a cost-saving measure. Van Karnebeek, however, held stronger views. He argued that the building should avoid being overly grand or ostentatious; rather, he believed that a more restrained, modest structure would better reflect the ideals of peace it was meant to embody (Lysen, 1934).

### 4. The first adjustments by Cordonnier and the search for a partner

While van Karnebeek was busy rounding up the budget, Cordonnier was getting impatient and repeatedly asked for more certainty regarding the implementation of the design (Lysen, 1934). In a letter to Cordonnier, Van Karnebeek (1906), expresses his frustration with Cordonnier's insistence on the implementation of the design. However, the board was still wrapped up in other aspects, such as rounding up the budget for the design, so the execution was delayed. In the same letter, he emphasizes that Cordonnier's winning plans can't be executed and that the design isn't fitting for the site, though Cordonnier is already aware of this. So as a compromise and to reassure Cordonnier, van Karnebeek invited him to talk about adjustments to the winning design on September 6 of 1906. This consultation was probably positive because Cordonnier began further elaborating the plan in October (Joor and Stuart, 2013). From October to January, Cordonnier made 4 á 5 provision designs, which were unfortunately not sufficient in the eyes of the Jury (Cordonnier, 1907b). Some of these drawings are preserved (figure 6). In this early readjustment drawing of the facade, we see that the towers are lessened in height and the three entrance portals are reduced to one, and the amount of ornamentation is decreased. In a later



drawing of the façade of the grand courtroom (figure 7), Cordonnier makes a first attempt to unify what were initially two buildings into one. Furthermore, one tower is scratched, leaving one, almost out-of-proportion-wide tower on the left side of the main facade. Interestingly, this design already mirrors much of what would become the final design. However, the board was still not satisfied with this design.

Around February 1907, the board was getting impatient with Cordonnier, so they proposed that he should take on a Dutch partner to speed up the process (Cordonnier, 1907b). Cordonnier agrees and says that he will look for an associate himself. Furthermore, he expressed his willingness to move to the Hague and put up an office there to elaborate the final design together with a Dutch architect, if of course, the board agrees to let him continue with the design.

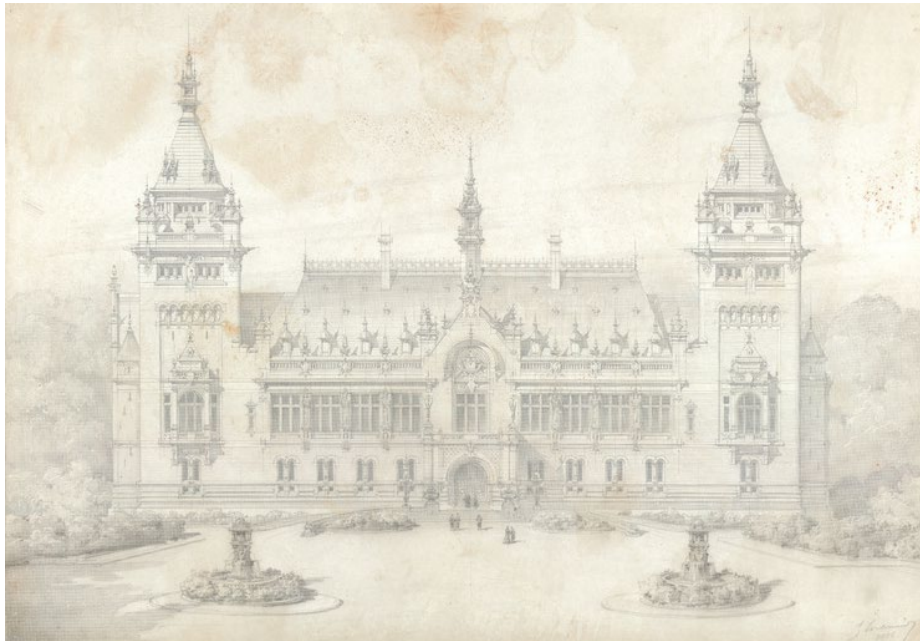
Van Karnebeek (1907a) responds with a letter saying that they want Cordonnier to look for a Dutch partner because he doesn't want to move to the Hague, furthermore, they entrust him to set up an office in the Hague for the elaboration of the project. - It is peculiar that the board says they want to appoint a Dutch architect to Cordonnier because he doesn't want to move to the Hague, although, in his letter from 6 February, Cordonnier (1907b) explains his willingness to move.- It seems that the board cared less about Cordonnier and more about appointing a Dutch architect to speed up the process because of his knowledge of Dutch building materials, building techniques, and contract-making (Lysen, 1934).

In the following months, Cordonnier searches for a Dutch Partner, however, both of his two proposals are turned down by the board (van Karnebeek, 1907b). Two weeks later, Cordonnier gave up his search for a partner and settled for the intended architect of the board, J.A.G. van der Steur (1907c). According to Kok (1909), the committee entrusted him with this work due to his many well-designed buildings. However, Eyffinger (1988) critiques this by stating that while van der Steur has numerous designs, they primarily consist of smaller projects such as houses and renovations. Therefore, van der Steur may lack the experience necessary to execute a project of this scale. This, however, didn't stop him from moving to the Hague in April of that year. A temporary office was put up in Zorgvliet, where Cordonnier and van der Steur, together with his assistants, worked out the plans (Lysen, 1934).

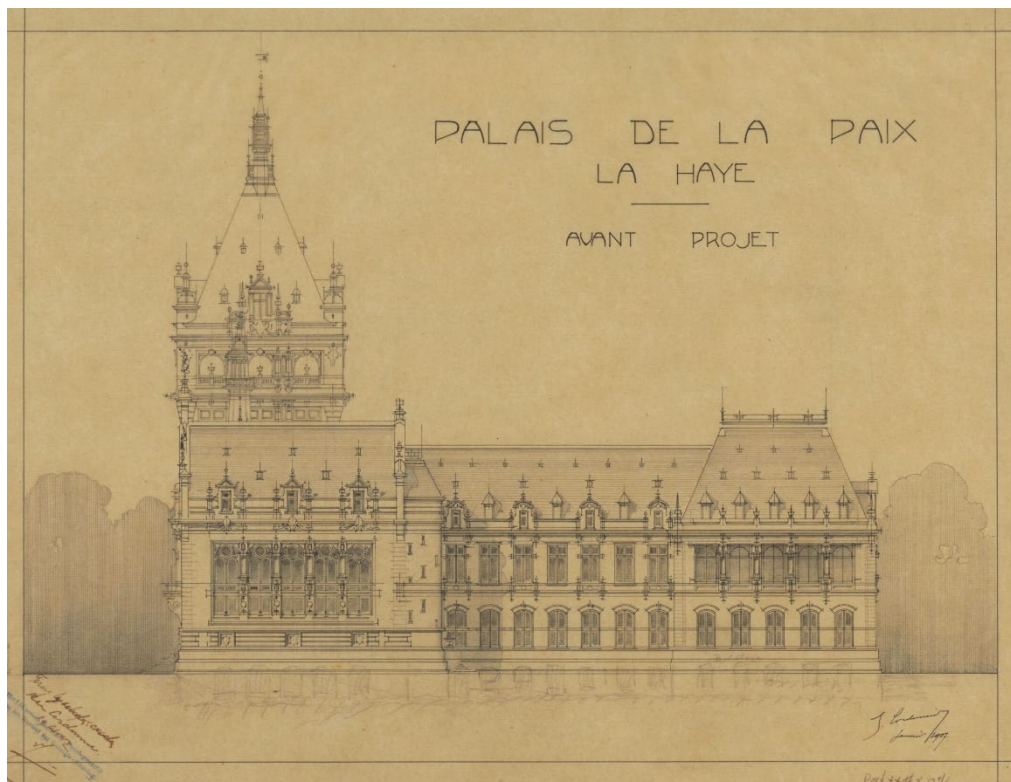
## **5. Cordonnier's contract**

Before van der Steur and Cordonnier started working together, a contract was made with Cordonnier to work out the plans for the Peace Palace on the 27th of March, 1907 (Board of the Carnegie Foundation, 1907). There are a few important notes in this contract (appendix 1):

- Cordonnier puts up an office in the Hague to work out the plans
- At his own expense, Cordonnier contracts a Dutch architect who will be based in the Hague during the works. This architect represents him in his absence and this architect needs to be approved by the building committee.
- All plans, quotations, and specifications need to be approved by the building committee.
- The honorarium is 5% of the total building cost. With this honorarium, he must execute the following proceedings: the final design, estimates and quotes, detail drawings, supervision of the proceedings on site, as well as checking of the accounts.
- Supervisors are appointed by Cordonnier with the agreement of the committee.
- Estimates, quotes, specifications, and correspondence will be written in Dutch.



**Figure 6:** Readjusted drawing of the main façade (Cordonnier, 1906)



**Figure 7:** Readjusted drawing of the façade of the grand courtroom by Cordonnier in January 1907 (Cordonnier, 1907a)

## 6. Biography Johan Adrianus Gerard van der Steur

Much like Louis-Marie Cordonnier, Johan van der Steur grew up in a family rooted in architecture. His father, Adrianus van der Steur, served as the municipal architect for Wageningen (Gielen, 2002). Following in his father's footsteps, Johan pursued his architectural education at the Technical University in Delft, where he was mentored by Eugen Gugel—a key figure in introducing neo-Renaissance architecture from Germany to the Netherlands (Het Nieuwe Instituut, n.d.-a). It was under Gugel's influence that Van der Steur developed a lasting affinity for Renaissance principles. According to Scheuler (1917), Van der Steur would go on to become one of the foremost practitioners of the Renaissance style in the Netherlands.

However, Van der Steur's engagement with Renaissance architecture was never dogmatic. As Scheuler (1917) emphasizes, he used the Renaissance as a foundational language rather than a strict template. In contrast to the radical innovations of some of his more modern contemporaries, Van der Steur believed that architectural evolution was a gradual process.

Upon completing his studies in 1888, Van der Steur embarked on a year of travel, after which he joined his father's architectural firm in Haarlem (Het Nieuwe Instituut, n.d.-b). Together, they designed several picturesque villas in the English cottage style (see figure 8). Eventually, Johan took over the practice and led it independently. As his career advanced, his commissions expanded in scale and significance. A pivotal moment came with the restoration of the Bavo Church in Haarlem, his most prominent project before his involvement with the Peace Palace (Eyffinger, 1988).

In 1907, the Carnegie Foundation entrusted Van der Steur with the revision and eventual execution of the winning design for the Peace Palace. This decision sparked considerable scepticism: how could an architect known primarily for villas undertake a building of such monumental scale? Whether or not this doubt was warranted, Van der Steur's reputation for excellence reassured the Carnegie Foundation (Lysen, 1934).

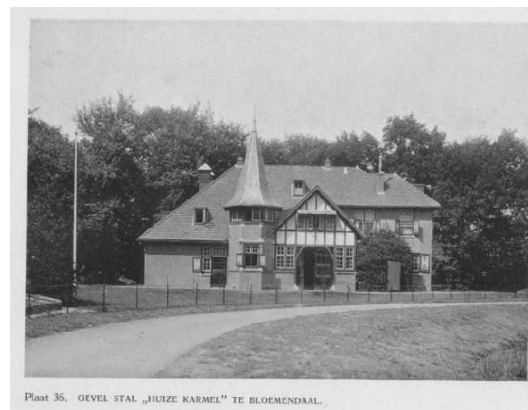
Shortly after completing the Peace Palace, Van der Steur was appointed acting professor in 1914, succeeding Henri Evers (Het Nieuwe Instituut, n.d.-b). By 1917, he secured a full professorship, a position he held with distinction until his honourable resignation in 1931. His academic career did not signal the end of his architectural practice. Among his notable post-professorship works were the Faculty of Architecture in Delft and the City Theatre in Haarlem (figure 10) (Het Nieuwe Instituut, n.d.-b).

In these later buildings, Van der Steur's eclectic and traditional design philosophy remained evident: red-brick façades accented with natural stone, echoing Dutch vernacular traditions, while maintaining Renaissance-inspired order and symmetry. Though his work often appears to lean toward historicism and traditionalism, it also reveals modern tendencies. For instance, his restrained use of ornament and overall sobriety draw comparisons to the Beurs van Berlage in Amsterdam, where ornament is subordinated to function—a notion of the *Gesamtkunstwerk* ideal.

While Van der Steur's designs were largely influenced by neo-classicism, they also share affinities with what would later be termed the Delftse School. This is perhaps unsurprising given his long-standing role within the architecture faculty at Delft's Technische Hoogeschool, where he both influenced and was influenced by colleagues, students, and broader architectural developments.



Van der Steur's body of work is substantial, but he is perhaps most enduringly remembered for his impact as a professor and his dedication to monument preservation (Het Nieuwe Instituut, n.d.-b). His architectural legacy occupies a unique space between the traditional and the modern, showing a nuanced understanding of history, form, and progress.



**Figure 8:** Facade of “Huize Karmel” designed by J.A.G. van der Steur (Schueler, 1917)



**Figure 9:** portrait of J.A.G. van der Steur (Bakels, 1936)



**Figure 10:** Theatre of Haarlem designed by van der Steur (Sleding, 1920)

## 7. Towards definite plans

### 7.1 The collaboration between Cordonnier and van der Steur

There is not much information on the workload division between Cordonnier and van der Steur, from when they started working together in Zorgvliet in April 1907. The likely reason is that the correspondence between the two was conducted orally rather than in writing and was therefore not preserved. However, on the final drawings, both names of the architects are present, which suggests that there was communication between them.

Van der Steur had a building team with assistants who helped him carry out the plans (Eyffinger, 1988). Among these assistants was the young architect H.T.H. Wijdeveld, who would later work for Cordonnier in France. In the documentary ‘H. Th. Wijdeveld: plan the impossible’, Onrust (1975) takes Wijdeveld back to the Peace Palace, almost seventy years later, and lets him tell about his time working there. He explains how he was responsible for the small tower on the right in the main facade. In his own words, he explained that one tower felt off to him. When the large tower on the right was cancelled, he took matters into his own hands and designed a smaller tower, which is “a note or continuation of melody” (Onrust, 1975). He sketched the smaller tower and put the large sheet of paper on a door and left it standing in the office for a few weeks, till Cordonnier came for a visit. During this visit, the drawing of the tower got Cordonnier’s attention; he looked at it and sketched some adjustments over it, to eventually conclude: *c’est bien* (Onrust, 1975).

Even though Wijdeveld’s documentation is a bit romanticized, he does say that Cordonnier came to visit after a few weeks. This suggests that the building team, together with van der Steur did the elaboration of the project and that Cordonnier came for visits in which he checked the drawings to approve them or to insist upon changes. Eyffinger (1988) and Joor (Joor & Stuart, 2013), interpreted Cordonnier’s supervisor role as him being distant from the project or as him being cast aside by the building committee.

### 7.2 A new sketching phase

The only textual documentation available concerning the redesign phase following April 1907 consists of minutes from meetings held between the building committee and architects Louis-Marie Cordonnier and J.A.G. van der Steur. The first of these meetings took place on 8 July 1907, during which each façade was systematically reviewed to identify and discuss alterations proposed by the committee (Bouwcommissie, 1907a). The discussions during this initial session largely centered on design details, such as window arrangements and proportions. This focus on details implies that the building’s overall layout had already been established between 15 April—when work commenced at Zorgvliet—and the first meeting in July. Within this three-month interval, the general outline of the Peace Palace appears to have been conceived.

A number of sketches from this phase have been preserved. Even without accompanying textual references, these drawings clearly demonstrate the design’s evolution from Cordonnier’s original competition-winning proposal toward a more definitive plan. For example, a sketch shown in Figure 11 depicts an early attempt to unify two previously separate buildings. Although the library remains distinct, it is more physically integrated through the addition of a broader corridor flanked by rooms. The spatial configuration of the courtrooms, entrance, and inner garden remains largely unchanged from the earlier proposal. In a subsequent version (Figure 12), the courtrooms are emphasized by the addition of terraces along the façade; the inner garden is transformed into an atrium, and the vestibule is significantly reduced in scale.

These iterations come together in a sketch (Figure 13) that closely anticipates the final design. Here, the library is fully integrated into the broader structure, which adopts a more unified, square-shaped layout. A large inner garden, enclosed by a continuous corridor, occupies the center of the building. Both courtrooms are situated adjacent to the main façade, flanking a central entrance hall and staircase. Surrounding these core spaces are functional rooms, including meeting areas and private offices. The rear section of the building houses the library and its associated facilities.

Notably, these sketches are undated, complicating efforts to determine whether they were created before or after Van der Steur's involvement. One drawing (*Prijswinnende tekeningen van het Vredespaleis* / archivalia, 1907d) bears Cordonnier's name, suggesting his authorship. However, the presence of Dutch annotations, such as room labels, suggests that Van der Steur or one of his assistants may have contributed. While authorship remains uncertain, it is reasonable to conclude that these sketches were produced after Van der Steur's appointment. Despite the introduction of a new design phase, the resulting layout remains remarkably consistent with Cordonnier's earlier adjustments, likely because he continued to play a guiding role in the design process during this period.

### **7.3 Meetings with the Building Committee: finalizing the plans**

Following this sketching phase, provisional plans and elevations were produced and presented at the first official meeting with the building committee on 8 July 1907 (Bouwcommissie, 1907a). At this meeting, the architects and committee reviewed several proposed adjustments: the gable windows of the rear façade were to be square; the library windows were to match in proportion and be divided by pillars. On the side façade, round window frames were to be replaced with rectangular ones, and the book depot windows were to align stylistically with those of the library. Concerning the main façade, the gable above the meeting room for the Permanent Court of Arbitration was to be lowered, the round window of the Grand Courtroom enlarged and squared, decorative niches removed, and the overall ornamentation simplified. The central tower on the front façade was to be retained but made more slender.

The second meeting occurred on 22 July (Bouwcommissie, 1907b) and followed the same structure, with each façade examined in detail. Minor adjustments to the windows continued to dominate the discussions. Additionally, a terrace was proposed for the Grand Courtroom. Some of the changes agreed upon in the earlier meeting were formally approved at this session.

The third meeting, held on 24 July (Bouwcommissie, 1907c), marked a turning point. Following this session, Van Karnebeek (1907b) began producing the final façade drawings. These visualizations reflect a design that had now solidified and closely resembles the completed Peace Palace. A few key elements still required refinement—for instance, the Grand Courtroom tower had yet to be added, and certain window frames and decorative details were not finalized. At this meeting, it was agreed that Cordonnier would remain in The Hague until all drawings were completed. Additionally, the architects were instructed to prepare a model for presentation to the Carnegie Foundation, and preliminary discussions regarding the building's heating system were initiated. Despite the design not being fully resolved, the first stone of the Peace Palace was ceremonially laid on 30 July (Lysen, 1934).

The fourth meeting, on 7 August, resulted in the approval of most of the previously discussed window frame modifications (Bouwcommissie, 1907d). However, further study was required concerning the design of the terrace enclosure. The committee also requested that all decorative elements be executed in white stone. The cartouche above the Grand Courtroom was

to be replaced with plain stone, and the windows on the side façade were to be harmonized with those on the rear façade. Moreover, it was decided that pillars should not interrupt the arches of the courtroom windows.

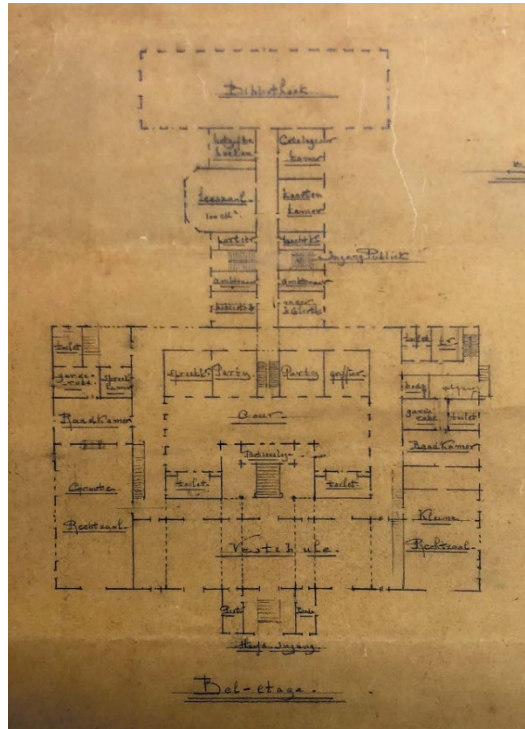
On 16 October 1907, during the Second Hague Peace Conference, Baron d'Estournelles proposed that each participating nation contribute to the interior furnishings of the Peace Palace (Lysen, 1934). Coinciding with this proposal, the fifth meeting of the building committee took place (Bouwcommissie, 1907e). During this session, the idea of incorporating enclosed anti-chambres adjacent to the courtrooms was introduced. If complete enclosure proved unfeasible, additional rooms were to be provided in a manner consistent with the building's monumental character. These were to be located near the main staircase, provided that sufficient natural light could be maintained in the corridor. Site plans were also reviewed for the possible acquisition of additional land in the Zorgvliet area, as the plot was being restricted at the front.

The sixth meeting took place on 7 December 1907 (Bouwcommissie, 1907f). Here, the final plans for the façades and building sections were formally approved by the board, signifying the conclusion of the design phase. Just one week later, on 14 December, excavation work began (Kok, 1909). In subsequent meetings, Cordonnier's presence diminished. Discussions shifted focus to contractor selection, technical building plans, landscaping of the grounds, and the central heating system.

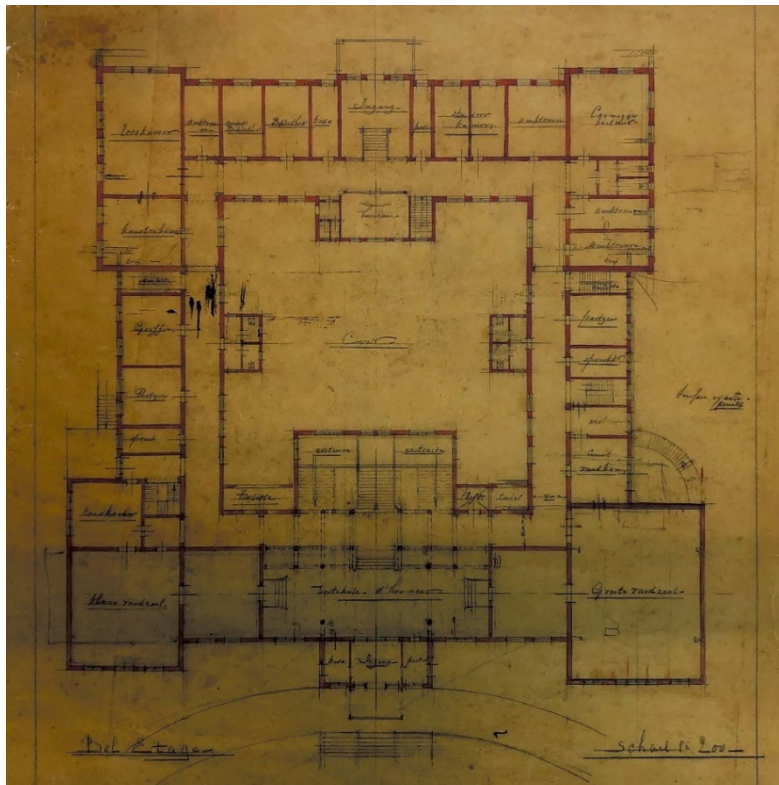
In the final design, the library is seamlessly integrated into the main structure of the International Court of Justice and Arbitration. The positions of the two courtrooms have been reversed: the Grand Courtroom now occupies the right side of the main façade, while the smaller courtroom is situated on the left, behind the tower. The original tower on the left has been removed and replaced by a smaller tower, now positioned on the façade of the Grand Courtroom (figure 16).

Upon entering the palace through the central entrance, one steps into the Grand Hall, where the main staircase rises directly ahead. Flanking the hall are the two courtrooms: the smaller to the left and the Grand Courtroom to the right. As illustrated in Figure 14, both courtrooms are located at the front of the building, with the library positioned at the rear. Between these primary spaces lie the service and support areas.

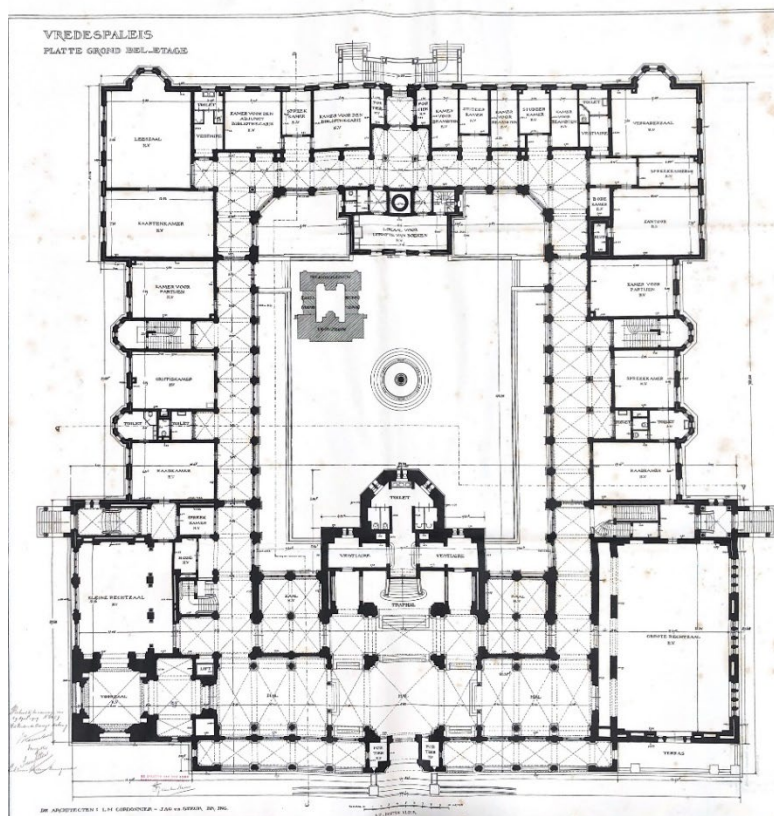
The unification of the library and court buildings has resulted in a larger, more cohesive structure, necessitating a more expansive interior courtyard. This courtyard serves as the core circulation space, around which the rest of the building is organized. Overall, the architectural expression has been refined, with a reduction in ornamentation that lends the building a more restrained character.





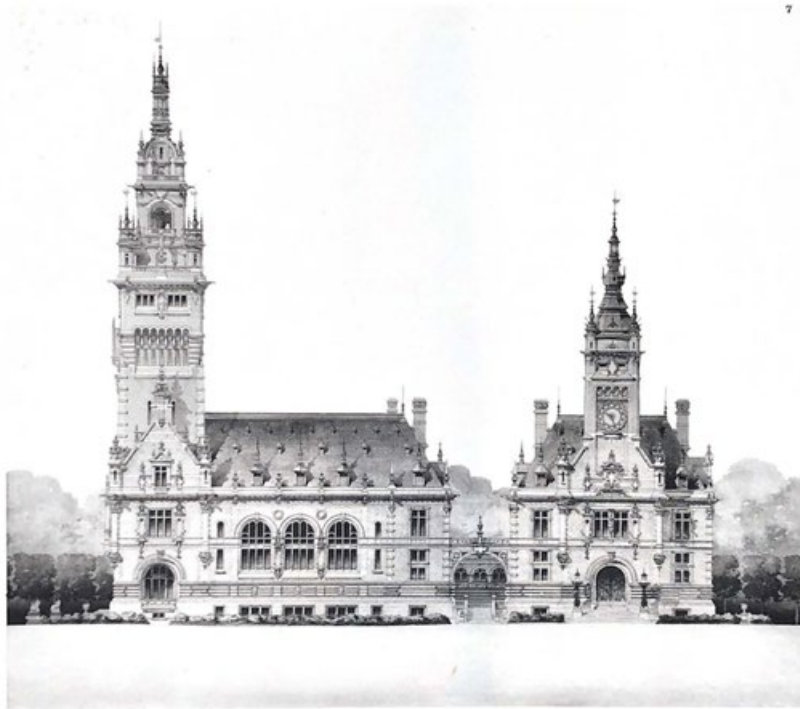


**Figure 13:** Sketch of the ground floor (Prijswinnende tekeningen van het Vredespaleis / archivalia, 1907c)



**Figure 14:** final design of the ground floor (Cordonnier & Van der Steur, 1907c)





**Figure 15:** side façade of Cordonnier's prize-winning design (Maatschappij tot Bevordering van der Bouwkunst, 1906)



**Figure 16:** side façade of the final design (Cordonnier & Van der Steur, 1907a)

## 8. The architectural, historic context of the Peace Palace

Constructed at the turn of the 20th century, the Peace Palace emerged during a pivotal and often tumultuous era in architectural history. This period is frequently mythologized as the moment when the seeds of modernism began to germinate. Yet, despite the gradual rise of modernist ideals, the dominant architectural tendency of the time remained rooted in eclecticism. Originating in France in the early 19th century, eclecticism reached the Netherlands around 1860 with the arrival of German architect Eugen Gugel, who introduced neo-Renaissance architecture through his teachings at the ‘Polytechnische Hoogeschool Delft’ (Van der Woud, 2008). By the 1890s, this design philosophy—characterized by the combination of stylistic elements from multiple historical periods—had become mainstream among Dutch architects. Furthermore, from 1840, the reflection of national identity and history became increasingly important in the national architecture of the Netherlands. The Dutch Calvinistic character of simplicity and the ‘silent grandeur’ became hallmarks of national architectural expression. These values are evident in the later works of J.A.G. van der Steur, such as the city theatre in Haarlem (figure 10), in which sober, eclectic architecture with a scarcity of ornament is the norm. Additionally, Cordonnier’s architectural expression is also deeply rooted in the identity of his native region, reflecting the stylistic traditions of Northern France.

### 8.1 Rationalism and national identity

Although neo-styles and eclecticism are often viewed as precursors to modernism rather than part of it, they nonetheless incorporated elements of modern design thought. The concept of *rationalism*, commonly associated with modernist ideology, was already in circulation by the mid-19th century (Van der Woud, 2008). Prominent neo-Gothic architects like Pierre Cuypers invoked rationalism to legitimize their designs, arguing for an architecture grounded in structural and functional logic. For instance, Cuypers justified the brick vaults of the Rijksmuseum as necessary structural solutions, and the tall Gothic windows as appropriate for maximizing natural light in a museum context.

Van der Woud (2008), however, critiques this strategic deployment of the term *rationalism*, noting how various architectural movements adopted it to elevate their own approaches while discrediting others. Initially appropriated by Catholic architects championing neo-Gothic design, the term was later claimed by modernists, who sought to frame their own work as inherently rational. In both cases, rationalism functioned less as an objective design principle and more as a rhetorical tool, concealing the aesthetic motivations that continued to drive architectural choices.

The rationalist principles likely influenced the design of the Peace Palace as well, perhaps more so for van der Steur, who was known for his interest in building techniques and construction, than for Cordonnier, whose romantic sensibilities steered him toward ornamental expression. The picturesque turrets and towers of the Palace, which lack functional justification, can be attributed to Cordonnier’s historicist and aesthetic approach. Conversely, the integration of modern technologies such as a steel roof structure (albeit concealed), electric lighting, and central heating suggests van der Steur’s influence and interest in technical innovation.

Beyond rationalism, the articulation of national identity was a central concern in the design of the Peace Palace. The competition jury praised Cordonnier’s proposal for its “Dutch character”—although, in reality, it reflects a Northern French or Flemish aesthetic. While the use of red brick combined with natural stone resonates with Dutch architectural traditions, the abundance of Baroque-inspired ornamentation in the original design diverged sharply from the

restrained sensibilities of Dutch architecture of that time. Ironically, the subsequent reduction of decorative elements, driven primarily by budget constraints, resulted in a more subdued and arguably more authentically “Dutch” building. This shift was welcomed by the building committee, which favoured a more modest and dignified appearance.

## **8.2 The rising influence of the Client**

While architectural discourse often centers on the architect as the primary creative force, such a narrative can obscure the broader dynamics of the design process. As Pey (2004) notes, beginning in the 19th century, the architect's authority was increasingly overshadowed by the influence of clients, developers, and financiers. Commercial and institutional interests began to steer design decisions more assertively, with architects adapting their visions to meet client expectations.

The Peace Palace exemplifies this shift. Although Cordonnier's proposal won the international competition, he was subsequently compelled to make significant alterations at the wish of the client, philanthropist Andrew Carnegie. Carnegie insisted that the initial two-building concept be replaced with a single unified structure, a directive that left little room for negotiation. When Cordonnier struggled to adapt his design accordingly, van der Steur was brought onto the project, in part because he demonstrated a greater willingness to align with the building committee's requirements.

As detailed in Chapter 8, Cordonnier and van der Steur were required to obtain committee approval for all design submissions. When the committee rejected elements of a plan, the architects were obliged to revise them. This further illustrates the significant influence the client held over design decisions, in this case, exercised through the building committee, which acted as the client's representative.

In summary, the Peace Palace project illustrates a broader trend in architectural practice during the late 19th and early 20th centuries: the growing authority of the client and the relative decline of the architect's autonomy. The final design of the Peace Palace was not solely the result of artistic vision but emerged through negotiation, compromise, and institutional oversight, a collaboration shaped as much by political and financial realities as by architectural ideals.

## 9. Comparison between the Peace Palace and the Beurs van Berlage

The Beurs van Berlage was finished just a few years prior to the beginning of the competition of the Peace Palace. Both buildings emerge from a similar architectural-historical context, having been prominent commissions in their respective cities, with their architects sharing interesting interconnections. However, The Beurs is regarded as the beginning of modernism, and the Peace Palace is not, why is that the case?

### 9.1 Backstory of the Beurs

To begin, a brief historical overview of the development of the Beurs van Berlage. Louis Cordonnier and Hendrik Petrus Berlage were not unfamiliar with one another. In the 1885 competition for the design of the Amsterdam stock exchange, Cordonnier was awarded first prize, while Berlage, in collaboration with Sanders, placed third (Hoogewoud, 1974). Interestingly, both submissions were stylistically similar: picturesque and eclectic in nature. Despite his victory, Cordonnier's design was never realized, due in part to accusations of plagiarism and significant budgetary overruns, issues that, as it turned out, would foreshadow challenges in his later architectural projects... Following prolonged debates regarding the future of the site, the city council ultimately decided to abandon the plan, and the location was temporarily repurposed as a green space (Hoogewoud, 1974).

By 1894, architect Weismann was commissioned to renovate the existing Zocher Exchange. However, encountering significant obstacles in the process, he turned to his acquaintance Berlage to design an entirely new building on the Damrak. Berlage accepted, and in 1896, the Amsterdam city council approved the construction of what would become the Beurs van Berlage (Hoogewoud, 1974).

Beyond Cordonnier, van der Steur was also familiar to Berlage and his designs. As a professor of architecture at the Technische Hoogeschool in Delft, Van der Steur delivered a speech at Berlage's doctoral promotion, in which he expressed admiration for Berlage's architectural vision. His remarks also reveal that the two had met on multiple occasions (Van der Steur, 1925).

### 9.2 Architectural comparison

When comparing the exteriors of the Peace Palace and the Beurs, multiple similarities become evident. Both buildings exhibit a picturesque composition, characterized by a prominent tower on the left, a central section housing the main entrance, and a smaller tower on the right side of the façade. Architecturally, they are both eclectic in style. The Peace Palace bears a stronger resemblance to a northern French château, incorporating a blend of neo-Renaissance, neo-Gothic, and Byzantine elements, whereas the Beurs evokes the image of a northern Italian church, combining neo-Renaissance and neo-Romanesque features.

Each building references historical architectural styles, a practice later rejected by modernist architects. Their use of materials also reflects traditional rather than modern features, with both structures constructed primarily of red brick and accented with natural stone. This choice results in heavy, solid forms that are relatively closed off from natural light, contrary to modernist principles favoring lightness, openness, and material reduction.

The use of natural stone is more pronounced in the Peace Palace than in the Beurs. In the latter, it is employed sparingly, primarily to emphasize structural elements. Despite these differences, the ornamentation in both buildings shares notable similarities. Decorative elements are strategically placed in prominent locations, such as above the entrances, and are used to

convey symbolic messages. In the Beurs, the ornamentation reflects Berlage's social ideals, while in the Peace Palace, it communicates themes related to peace: wisdom, courage, justice, and eloquence (Carnegie Stichting, 2023).

An additional argument in favor of the Beurs being more modern than the Peace Palace lies in its more restrained surface treatment and its honest expression of materials. For instance, the steel construction supporting the roof of the Peace Palace is concealed, whereas in the Beurs, it is deliberately exposed in the main hall, aligning with modernist ideals of material honesty.

### **9.3 The myth of modernism**

At this stage, it can be concluded that the Beurs exhibits a somewhat more modern character, primarily due to its material honesty and the flatness of its surfaces. Nonetheless, the similarities between the Beurs and the Peace Palace appear to outweigh the differences. This brings us back to the central question: why is the Beurs considered modern, while the Peace Palace is not?

As Bock (1984) argues, this perception is largely the result of a myth constructed by modernist architects themselves: namely, the idea that Berlage, through his so-called 'rational' design approach, characterized by structural honesty and flat surfaces, marked the origin of modernism in the Netherlands. However, as Bock (1984) previously noted, Berlage was not immune to external influences and therefore cannot be regarded as the sole progenitor of modernist architecture in the Netherlands. Berlage himself acknowledged Cuypers as an influence, and Bock (1984) elaborates that he also drew significantly from the design principles and proportional systems developed by figures such as Lauweriks and De Bazel. His design philosophy, then, was not entirely unique.

Van der Woud (2008) further explains that modernists appropriated Berlage's legacy to construct a kind of 'Adam and Eve' narrative, an origin myth that served to legitimize their own movement and trace its roots. According to Van der Woud (2008), the foundations of modernism extend beyond Berlage and are rooted in a diverse array of influences, many of which emerged from outside the architectural profession, including industrialists and municipal governments.

This origin myth was reinforced in the 1950s, when the Beurs had fallen into disrepair and faced possible demolition. In an effort to preserve the building, modernist architects employed the myth of the Beurs's foundational role in modern architecture, effectively elevating its status (Van der Woud, 2008). In its early years, the Beurs had not been widely celebrated as a modern building; in fact, in 1914, Joseph Lux disparagingly referred to it as a "brutal brick shed" (Bock, 1984). The process of glorification began in the 1920s, when leading modernist figures such as Behne, Van der Rohe, Gropius, and Platz began to associate the Beurs with modernism.

Van der Woud (2008) attributes this shift in perception to a coordinated media campaign launched by a group of radical young architects, who promoted the Beurs as an exemplar of rational design. Frustrated by the prevailing Dutch architectural climate and struggling to secure commissions, these architects used Berlage and Cuypers as symbolic figures to distance themselves from the historicist traditions they rejected. Ironically, they overlooked the fact that Berlage himself was critical of emerging movements like the Amsterdam School and *Nieuwe Zakelijkheid* (New Objectivity).

Another reason for the Beurs' elevated status in the architectural canon may be the longstanding lack of scholarly interest in 19th-century Dutch architecture. For decades, historians characterized the 19th century as a period of stylistic confusion, from which figures like Cuypers

and, later, Berlage emerged to ‘rescue’ architecture and plant the seeds of modernism (Van der Woud, 2008). This overly simplistic narrative went largely unquestioned and remained uncritically accepted for many years.

In conclusion, the Beurs’ modernist status is not solely rooted in its architectural features, but largely constructed through historical narratives shaped by modernist architects and critics. This myth-making obscured the building’s eclectic influences and Berlage’s own ambivalence toward emerging movements. In contrast, the Peace Palace, despite sharing stylistic and material similarities with the Beurs, was excluded from this narrative, illustrating how perceptions of modernity can be shaped more by ideology than by design alone.



**Figure 17:** Main façade of the Peace Palace (Velvet, 2015)



**Figure 18:** Main façade of the Beurs van Berlage (Arcam, 2021)



## Conclusion

The Peace Palace began as two imposing, grand, eclectic buildings, which were connected by a small arcade. Two towers that rose high above the rest, together with its baroque-like ornamentation, made it feel like a majestic building, worthy as a representative for peace. However, a budget overrun and doubts about fitting into the context led to the decimation of this extravagant building. The ornamentation was considerably reduced, one tower was scraped, and the two buildings were merged into one. The judicial library shrank heavily in size and was squeezed into the building of the International Court of Justice and the International Court of Arbitration. Budgetary reasons were one thing, however, the architectural trends of that time are also likely to have influenced this. The representation of Dutch identity and tradition was an important factor in the architecture of that time. This mainly meant to create a certain simplicity and soberness to create a silent grandeur. The design of Cordonnier was all but silent grandeur, which likely explains the opposition of other architects against his plans. Furthermore, Cordonnier's design was accused of plagiarism, because it would have been too similar to his other buildings. Another argument against the design was that it was too traditional, and it should be more neutral to represent the symbol of peace instead of referring to historical styles.

Following the critique, Cordonnier began to simplify his design. He produced four to five provisional versions in which the building was already unified into a single structure, one of the original towers was removed, and the decorative elements were significantly reduced. The overall layout in these drafts closely resembles the final design, indicating that the claim that van der Steur completely overhauled the project is inaccurate—Cordonnier had already established the foundational concept.

It is likely that van der Steur and his team contributed primarily to refining the technical aspects and working out the detailed execution of the design. Cordonnier, known for his emphasis on aesthetics and visual harmony, was less focused on the engineering side of the project. In contrast, van der Steur had a clear interest in construction and technical innovation, making it plausible that his role was more prominent in the detailing phase, while Cordonnier remained the guiding hand behind the overall composition.

Moreover, the notion that Cordonnier was sidelined following van der Steur's involvement is more nuanced than some sources suggest. Both architects' names appear on the final plans, indicating a continued collaboration rather than a complete handover. While it is true that Cordonnier was not based in The Hague like van der Steur and his team, he made regular visits to oversee the progress, offering comments and suggestions along the way. Significantly, Cordonnier's contract makes it clear that van der Steur operated under his direction and was accountable to him. Cordonnier may not have been responsible for drafting the plans himself, but he maintained a supervisory role, carefully reviewing and approving the work. His commitment to the project remained strong even after van der Steur's appointment. He participated in most meetings with the building committee and stayed in The Hague from July 24 until the completion of the drawings, underscoring his ongoing involvement and authority in the design process.

It is also important to recognize that the architects were not the sole forces shaping the final design. The building committee—comprising state architect D.E.C. Knuttel and C. Muysken—held significant sway over the outcome. Ultimately, they had the final authority in design decisions. Cordonnier's contract explicitly states that he was accountable to the committee and required their approval for all submitted drawings. This arrangement reflects broader shifts in

architectural practice at the end of the 19th century, when the economic priorities of clients increasingly influenced design decisions, often requiring architects to adapt their vision accordingly.

In its appearance, the Peace Palace belongs to the architectural avant-garde of the late 19th century, particularly the movement of eclecticism. Drawing on elements from Renaissance, Gothic, and Byzantine architecture, it embodies a historically oriented style. Yet this historical reference does not mean the building is not modern. On the contrary, the Peace Palace seamlessly blends traditional and contemporary elements: brick vaults define the ground level, while a steel structure supports the roof above. Moreover, the building was equipped with modern amenities such as electric lighting and central heating—technologies that, while not visually dominant, were cutting-edge at the time. Unlike buildings such as the Amsterdam Stock Exchange (Beurs van Berlage), where modern construction techniques are integral to the visual language, the modernity of the Peace Palace is more discreet, integrated beneath its historical aesthetic. This may explain why myths surrounding innovation and progress are more readily associated with the Beurs than with the Peace Palace. This distinction highlights an important point: modernism is not solely defined by functionalism, flat surfaces, or the absence of ornamentation. It also integrates essential modern utilities—electric lighting, central heating, sewer systems, and clean drinking water. These features, often hidden from view, are no less significant. The Peace Palace incorporates all of these, making it a thoroughly modern building—albeit one whose modernity is expressed in a quiet, dignified way.

## Discussion

In this chapter, I will highlight the most important results, critically examine why they turned out as they did, and reflect on the strengths and limitations of these outcomes.

At its core, this research sought to explore how two architects collaborated on a single building. The prevailing narrative in the literature suggested that the architects either worked in succession or that Cordonnier was effectively replaced by a new architect, Van der Steur, who then developed the plans with his team. My conclusion, however, contradicts this. I found that Cordonnier was not dismissed but remained closely involved in the design process even after Van der Steur's appointment—albeit likely in a different role. However, it should be noted that no direct correspondence between the two architects has been found; my conclusion is based on indirect evidence such as Cordonnier's attendance at meetings, an interview with his former assistant H.T.H. Wijdeveld, and the hierarchical relations as outlined in the official contract.

A related result is that Cordonnier himself had already made substantial revisions to the original plan, and Van der Steur largely continued along this trajectory. The broadly supported notion that van der Steur radically diminished Cordonnier's design is simply not true. This conclusion is supported by dated architectural drawings, which made it possible to construct a timeline and compare different design phases. This analysis clearly showed that many of the final modifications had already been initiated by Cordonnier.

Building on the dynamic between the two architects, I have characterized Cordonnier in this study as the aesthete and Van der Steur as the technician. This dichotomy helps explain the architectural expression and development of the building: Cordonnier, the visionary, included what might be seen as superfluous features—turrets and an abundance of ornamentation—while the pragmatic Van der Steur ensured structural feasibility and likely introduced a degree of realism, leading to the removal of certain elements from the original plan. These

characterizations are based on biographical descriptions I encountered during the research. However, I did not study other works by these architects. A more comprehensive analysis of their broader oeuvre may reveal that these assumptions are only partially accurate. Future research could focus on these two relatively understudied figures in architectural history.

One of the most surprising findings was that the architects were not the sole forces shaping the final building. The client and their representatives played a significant, perhaps even greater, role in determining the palace's eventual form. My initial focus had been exclusively on the architects—the entire research project was designed around them—yet over time, it became clear that the client wielded substantial influence. This reflects a broader trend of the period in which architects began to cede creative control, and client preferences increasingly dictated design decisions.

As anticipated, the Peace Palace aligns well with the architectural avant-garde of its time, particularly the eclectic movement that sought to combine the best of historical styles. More surprising, however, was the extent to which the Peace Palace can be considered modern—not in its appearance, which is dominated by historical references and ornamental turrets, but in its infrastructure: steel roof construction, central heating, electric lighting, connection to the sewer system, and modern sanitary facilities. Nevertheless, the building is not generally recognized as modern in the same way as the Beurs van Berlage. This suggests that aesthetic expression remains the dominant factor in how modernity is perceived. It also leads to an important broader conclusion: modernism had already taken root more widely than traditional narratives suggest. Contrary to the common historical narrative, its emergence in the Netherlands was not solely initiated by Berlage. The general description of the Berlage myth is derived from the works of van der Woud (2008) and Bock (1983). The conclusion that the Peace Palace has modern elements serves as a reinforcement of this argument, showing that, next to the Beurs, more buildings of that time contain modern elements, leading to the dismantling of the myth. Further research could investigate how modernity already made its way into building around the 19<sup>th</sup> century, apart from their aesthetics.

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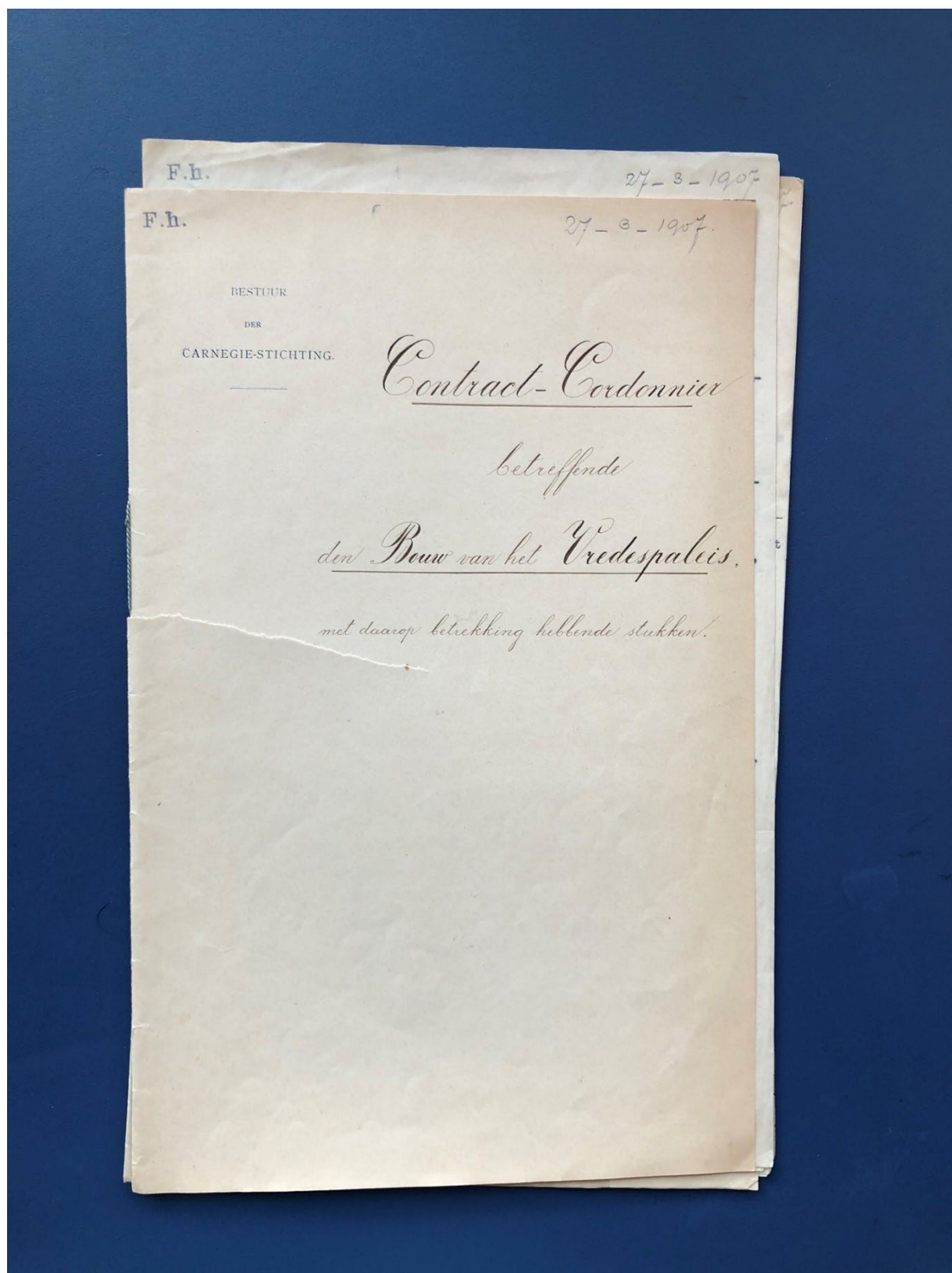


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## Appendix 1: Contract Cordonnier



27-3-1907

Ontvanger Registratie



*Gesegeld worden  
wordend voor de  
ingezonden Res. Min.  
v. Financien 2 April 1907  
nº 65 Reg.*

Le Comité des Directeurs de la Fondation Carnegie charge Monsieur Louis Marie Cordonnier, architecte à Lille, qui accepte cette charge, de l'édification du Palais de la Paix à La Haye, aux conditions suivantes.

1<sup>o</sup>. M. Cordonnier installera pour les travaux un Bureau spécial à La Haye. Il s'adjoindra à ses frais, comme collaborateur, un architecte néerlandais établi à

La Haye qui le représentera en cas d'absence et avec lequel le Comité pourra dans ce cas s'entendre pour

l'élaboration et l'adoption de l'avant projet, des dessins pour les devis tant estimatifs que descriptifs et pour les cahiers des charges, ainsi que pour tous les détails, les modèles et les maquettes de l'édification, et ensuite pour tout ce qui concerne l'exécution des travaux. Ce collaborateur devra être agréé par le Comité.

2<sup>o</sup>. Toutes les études, les devis et les cahiers des charges seront élaborés de concert avec une Commission nommée par le Comité et soumise à son approbation. Les membres de cette Commission auront le droit de visiter en tout temps les travaux et les bureaux et de demander des informations et des renseignements qui devront leur être donnés.

3<sup>o</sup>. Les adjudications de tous les travaux faisant partie de l'édification, ou s'y rapportant, à des entrepreneurs, ainsi que les commandes à des artistes spéciaux pour l'exécution de certaines parties, se feront par la Commission après avoir pris l'avis de M. Cordonnier et son collaborateur. Les sous entrepreneurs et fournisseurs devront être agréés par la Commission.

Le Comité se réserve de confier tels ou tels travaux décoratifs à des artistes spéciaux dont il désirerait



se servir.

40. Les honoraires de M.Cordonnier seront calculés au taux de 5 p. %, tous frais compris, de la totalité du prix de l'édification.

Pour ces honoraires M.Cordonnier s'oblige à effectuer les travaux mentionnés ci-après.

1. Les avant projets, une perspective en couleurs d'après l'avant projet approuvé de l'édifice et les estimations provisoires.
2. Le projet définitif.
3. Les devis tant estimatifs que descriptifs.
4. Les estimations détaillées et les cahiers des charges.
5. Tous les dessins détaillés et les maquettes des silhouettes.
6. La direction des travaux et la vérification des comptes.
7. Une expédition des plans de tous les étages et des façades, avec indication des canalisations et de tous les services nécessaires à conserver.

En compensation des frais de voyages, de déplacements, des frais d'impressions et des traductions qui seront nécessaires, la prime de fl. 12000, allouée à M.Cordonnier au Concours pour le Palais de la Paix, ne sera pas déduite de ses honoraires.

5. Les surveillants des travaux seront sous condition d'agrément de la Commission, nommés par M.Cordonnier et son collaborateur. Ils sont sous leurs ordres et leur responsabilité. Les salaires de ce personnel seront fixés de concert avec la Commission et leur seront payés mensuellement par le Comité qui les prendra à sa charge. Par contre ces salaires n'entreront pas en compte pour le calcul des honoraires.

6o. Les devis, les cahiers des charges, les estimations et la correspondance seront rédigés en langue néerlandaise et composés selon les règles valables dans les Pays Bas, avec application obligatoire des ordonnances arrêtées par le Ministre du Waterstaat, du Commerce et de l'Industrie du 1er février 1901, dites „Algemeene Voorschriften voor de uitvoering en het onderhoud van werken" (Préscriptions générales pour l'exécution et l'entretien de travaux).

7o. M. Cordonnier et son collaborateur donneront dans leurs occupations de profession la première place à leurs travaux pour le Palais de la Paix et auront soin de ne pas retarder ces travaux par d'autres engagements. En cas de non-observation de cette condition le Comité aura le droit de rompre le contract et d'exiger des dommages intérêts.

8o. En cas de différends ou de contestations entre le Comité et M. Cordonnier, ils seront soumis à l'arbitrage de la Commission Permanente pour régler les différends et les contestations de la Société d'Architectes néerlandais, dite „Maatschappij tot Bevordering der Bouwkunst" selon les règles établies par son Assemblée générale du 31 Mai 1888, révisées par l'Assemblée générale du 18 Mai 1904. Ces mêmes règles seront applicables pour l'échéance du payement des honoraires de M. Cordonnier

La Haye, le 27 Mars 1907.

Pour le Comité des Directeurs  
de La FONDATION CARNEGIE.

*J. M. Cordonnier*  
Architecte.  
*A. J. M. de Vries*  
Collaborateur.

*W. van der Meer*  
Président.  
*J. van der Meer*  
Membre, Secrétaire-Trésorier.





(Cordonnier & Van der Steur, 1907)