

BIJVOET IN FRANCE 1925–1945



Sanatorium Zonnestraal, under construction, Hilversum
B. Bijvoet, J. Duiker, 1927–1931
picture by J.D. Honings

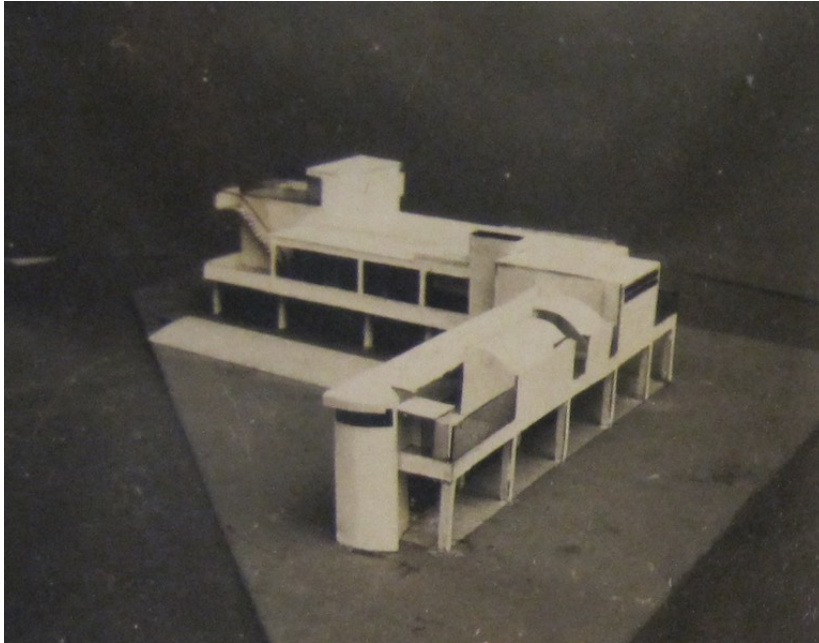
introduction

‘From 1926 until after the war Bijvoet, who for years now has lived and worked in Haarlem, spent most of his time in France, although he still got commissions from the Netherlands (one was for the Gooiland Hotel in Hilversum). In Paris it was interior design that received his care and attention. During those years he designed, in collaboration with Pierre Chareau, numerous costly conversions and interiors of prominent Paris apartments.’¹

contacts

There is no way of finding out whom Bijvoet consorted with in Paris, as there are virtually no sources to draw on. We do know that he worked with Chareau and Beaudouin & Lods, that he lived for several of the war years in the Dordogne with Marcel Lods, András Szivessy (André Sive) and Vladimir Bodiensky and that he was in touch with Le Corbusier (according to a letter to the Andriessens). He must have been influenced by each of them. From this you might contend that the curved wall of the golf club house in Beauvallon, which Bijvoet designed early on in his association with Chareau, derives from the one in the salon of Le Corbusier and Pierre Jeanneret’s *Maison La Roche* (1923–1925). Maybe the round columns do too. A new departure for Bijvoet at the time, from then on he would scarcely use anything else. It also makes sense to compare their *Villa Vent d’Aval*, located near the golf club and completed by André Barbier-Bouvet after the war, with Le Corbusier’s *Maison Cook* (1926). It also has similarities to the Paris studio house designed by Van Doesburg and Elzas (built 1929–1930), most notably in the large window units and movable partition walls. Conversely, Bijvoet must have influenced the architects with whom he collaborated or crossed paths. We know that Le Corbusier was a fairly frequent visitor to the courtyard where the *Maison de verre* was under construction. We also know that the two architects were admirers of each other’s work.

¹ From an interview with Bijvoet in magazine *De Tijd*, March 21, 1955.



unknown design, probably for Villa Vent d'Aval, Beauvallon, B. Bijvoet, P. Chareau, 1927

Bijvoet's progress in France

What was it exactly that brought Bijvoet to Paris in September 1925? It has always been assumed that he wanted to leave the Netherlands for good, and had burnt his bridges behind him. However, a remark in a letter from Duiker tells us that Bijvoet originally had envisaged spending just a few months in Paris. Those few months turned into twenty years, but he never lost touch with his home country, except during the war. Bijvoet continued working with Duiker wherever and whenever possible. It wouldn't be surprising to learn that Duiker (and maybe even Wiebenga) had a part to play in Bijvoet's French designs, the way Bijvoet was actively engaged on most of Duiker's works in those years and following the death of his friend in February 1935. There are, for example, clear similarities between the facades of Zonnestraal and the Maison de verre.² It can't always be proved but there are many signs of collaboration in the drawings and other documents in Duiker's archive, such as their two signatures on drawings. It could hardly be otherwise in the case of commissions dealt out to both Duiker and Bijvoet, Zonnestraal for example.

to Paris, to Paris, to Paris!

On September 9, 1925 Bernard Bijvoet, his wife Jacoba Ezerman and their baby daughter Wilberna left Zandvoort for Paris. They were joined shortly after by Hermine Valken, the wife of his long-time friend, business partner and neighbour Jan Duiker, and her children Fokke and Louise. They all hired temporarily furnished lodgings at 7 Rue Erlanger.³

² For this, see the article 'Maison de Verre / Zonnestraal' in: *Cuaderno de Notas*, no. 14, 2013, available via: www.bernardbijvoet.wordpress.com.

³ Duiker's stepson Arthur Hofmans held that they left together (*Herinneringen aan Jan Duiker*, p. 21) and settled at 7 Rue Erlanger, a few hundred metres from the Bois de Boulogne in the XVI^{me} Arrondissement. But Zoetbrood mentions Avenue de Ceinture in Enghien les Bains, about twenty minutes by train from the Gare du Nord. In fact this was their second address (40bis); they moved there in mid February with the intention of staying until around the end of the year. After that their home would be at 4 Avenue de la Princesse, Le Vésinet, west of Paris (CIAM archives Zürich: 1. Periode, Architekten Briefe 1928/'29 Groupe Français Des CIAM). In 1937 they moved to 18 Rue Pasteur, also in Le Vésinet.

The reasons for moving were Bijvoet's work and Hermine's unhappy marriage.⁴ The decision to exchange Zandvoort for Paris must have been taken pretty well overnight: just over two months earlier, on June 24, 1925, Bijvoet wrote to his close friends Hendrik and Tine Andriessen: 'I hope to see you some time, but I am occupied with the Zvt.-Bussum line.'⁵ His daughter Wilberna had been born on June 19 in her uncle's clinic in Bussum. Nothing at all about an imminent departure. In their first letter from Paris to the Andriessens, dated October 4, there is no explanation either. It seems it was a generally known fact and 'we just don't want to talk about the past'. We must stress here that we only have letters from the Bijvoet clan in Paris to the Andriessens. Most remarkably, Duiker is not mentioned in any of them. Yet there was no break in their friendship, as will become clear. On December 27 Bijvoet wrote in a letter to the Andriessens in Haarlem: 'Everything is fine here – with Hermine, Louisje, Broertje, Co and Wimmie – and with me too, although I run the risk of becoming lazy, which worries me.'⁶ Still, I am incredibly busy even though there is no work, but we have a gorgeous divan in the room, not one of those hard, cold modern things but one that touches the heart – and with the radiator right behind it. All in all I have no direct need of architectural pursuits, which is good, as I wouldn't know who on earth would want a materialized artistic conception from me. It seems that the world can exist quietly and peaceably ... without more and more volumes of air being replaced by square, cubist heaps of stone.' Surely one man with two women and three children would have needed an income? There must have been some money, as within a month they had bought a new Gaveau upright piano and went to concerts by the highly popular musician Jean Wiener.⁷

finding work

Bijvoet and his business partner Duiker were not unknown in France, thanks to Jean Badovici, who in the autumn of 1924 dedicated a volume of his *l'Architecture Vivante* to their work (Summer-Autumn 1924).⁸ Badovici may have met them on a trip to the Netherlands.⁹ He writes: 'The works of Bijvoet and Duiker mark an effort towards creating organic and rational architecture in which creative originality would be expressed solely in the harmonious play of lines.' The writer Henri Asselin, who must have known the Netherlands and the Dutch quite well, made an interesting remark about some early furniture (in the Karenhuis) by Bijvoet and, indeed, Duiker: 'Bijvoet is a primitive, worthy of designing convents. Is the way he assembles horizontal lines, in such a sober fashion, inspired by the Dutch landscape and does it seek to conform with that country's character? At all events, you see here how much of the character of the house (the window) has influenced that of the furniture.'¹⁰ Is there a comparison to be made with the *Maison de verre*?

⁴ On February 19, 1927 Jan Gerko Wiebenga wrote in a letter to a potential client for the Nirwâna high rise in The Hague: 'These are the results of a study trip of about two years by Ir. Bijvoet in Paris, Ir. J. Duiker in Germany and myself in New York' (Wiebenga's archive at HNI, Rotterdam).

⁵ What did Bijvoet mean? Was it about some refurbishment? Perhaps for one of his brothers who lived there?

⁶ Broertje was Fokke Duiker's nickname, 'broertje' means little brother. Wimmie is the diminutive of Wilberna.

⁷ Bijvoet in letters to the Andriessen family on October 4 and November 25, 1925.

⁸ A second volume followed in the Spring-Summer 1926 edition and a third in Spring-Summer 1927.

⁹ With Eileen Gray perhaps, who in 1922 had taken part in an exhibition in Amsterdam? Philippe Gamer, *Eileen Gray, Designer and Architect*, Cologne 1993. According to the Dutch daily paper *Nieuwe Rotterdamsche Courant* (19-09-1924): '*Wendingen* (no. 6, series 6) calls our attention this time to the work of the Irish-English interior artist Eileen Gray, now living in Paris. Text by Jean Badovici.' Jan Wils wrote the introduction. Wils, whilst in Paris, had discovered Gray's furniture by accident: 'It was as if entering a different world, as if a mist dissolved and the sun all of a sudden illuminated a landscape of unknown beauty.' There seems to be no relation, however, to Badovici's publication about Duiker and Bijvoet that same year.

¹⁰ Henri Asselin in: *L'Art Décoratif Moderne en Hollande et Décoration, Art et Décoration XLIV* (July-December 1923), p. 156. The caption to the illustration fails to mention Duiker for reasons unknown, though the



main staircase, Maison de verre, Paris, 1932
B. Bijvoet, P. Chareau, 1926-1932

International Exposition of Modern Industrial and Decorative Arts, Paris 1925

It is generally accepted that Bijvoet made the acquaintance of the interior decorator Pierre Chareau at the 'Exposition internationale des Arts décoratifs et industriels' in Paris. Bijvoet is supposed to have been there (exact time unknown) because of his and Duiker's contribution to the Dutch displays. This may be true, but there is another explanation.¹¹ The site of the IISG contains a potted biography of A.L. Oger: 'Oger, Albert Louis. – Architect, Painter. – Born March 15, 1886 in Brussels. ... Married Rita Jansen ... on June 10, 1920 in Rotterdam. Oger studied at a technical school, an evening school for architecture and the school for Arts and Crafts, and received practical training from J.A.G. van der Steur in Haarlem. He then worked with L.M. Cordonnier and professor Van der Steur on constructing the Peace Palace. Resuming his studies he left for France, where he visited the academy of Rijssel (Lille) and undertook work that included the execution of major projects. He had also been project manager for the construction of Rotterdam City Hall.'¹² Now we know this to be a project that Bijvoet and Duiker worked on for their former professor Henri Evers. The biography continues: 'He collaborated with the architects Bijvoet and Asscher [sic!] on working up the plans to erect a new academy for Fine Arts in Amsterdam.' And indeed, we are familiar with his beautiful interior and exterior perspectives. There is also an announcement in which Oger is presented as the temporary head of the drawing office from May 1, 1921. This may have been because Oger had been one of the entrants in the design competition.¹³ But, as we know, Bijvoet and Duiker had bad luck with the academy, a crisis

building, the Karenhuis (or Karenhuizen) in Alkmaar, had been the result of a competition Bijvoet and Duiker had won in 1917.

¹¹ His business relation G.J. van Delft informed us on December 11, 2014 that Bijvoet had told him that he had met Pierre Chareau at the international exhibition.

¹² IISG: Internationaal Instituut voor Sociale Geschiedenis (International Institute for Social History), Amsterdam.

¹³ His plans were exhibited at the Kunstkring in The Hague together with those of Bijvoet and Duiker. *De Opmerker* (54, 10, 3), March 8, 1919.

loomed and there was insufficient funding to begin building.¹⁴ Back to Oger's biography: 'He then returned to France to work as an architect in Paris. Oger was a member of that country's Société des Architectes Modernes. As adjunct architect he worked at the Dutch department of the 1925 Exhibition of Decorative Arts in Paris.' And he never met Bijvoet there? And what was his address? The Amsterdam city archive tells us that 'on April 12, 1921 they arrived in Amsterdam from ... Enghien-les-Bains, dept Seine et Oise, Fr.' That is where Bijvoet, his two ladies and three children would come to live. It would be no surprise to learn that Oger had played a role in Bijvoet's move to Paris and in introducing him to the Parisian world of modernity.

what did Bijvoet do in the first months in Paris?

Given the turmoil in which they exchanged Zandvoort aan Zee for Paris, the first months must have been very difficult. One wonders how they could afford such an enterprise. Bijvoet had no work, they were busy getting settled and probably neither of the ladies could do paid work anyway.¹⁵ There is at least one indication that Bijvoet and Duiker continued to do their collaborative work separately, namely Bijvoet's handwriting on the drawings for the laundry and soap factory Het Lampje in Diemen, a conversion that precedes the Maison de verre. Within the existing structure of bearing walls, whose foundations and lower above-ground parts were retained, Bijvoet and Duiker designed a two-storey 'table' in reinforced concrete on which all requisites could be freely placed. Those commentators who believe that the Maison de Verre was originally projected with a reinforced concrete frame might have consolidated their belief by studying Bijvoet's preceding works.

Co Bijvoet-Ezerman in a letter dated March 19, 1926¹⁶

'Ber has only been partly successful in finding work. He began with some minor jobs for Mallet-Stevens, one of the most modern of architects.¹⁷ At the moment he is designing the refurbishment of a wealthy doctor's home, a hotel in Tours and a garçonnière for Pierre Chareau, who actually is an interior architect, again one of the most modern.¹⁸ It is all rather satisfying work where they let him go pretty much his own way, although not in everything. It's a pity that it is all so unsettled and is giving so little perspective for the time being.' Unsettled is the right word, as even today we don't know for certain which works she was writing about. Cinqualbre mentions for 1926 an 'aménagement pour Mme Errera' in Brussels, and the 'aménagement de l'appartement du docteur Robert Dalsace', which could not be the

¹⁴ There seems to have been no building activity, except for the sinking of one pile to test the ground.

¹⁵ Co Bijvoet-Ezerman had studied French (obtaining a secondary school teaching certificate in 1915) and did translation work, as told to us by Joes Bijvoet, one of Bernard's nephews.

¹⁶ In the Netherlands married women often use this construct of married name, hyphen and maiden name.

¹⁷ As Zoetbrood states: 'Bernard Bijvoet worked in January and February 1926 for Robert Mallet-Stevens (1886–1945) Paris XVIe (Auteuil).' What did Bijvoet do there? The open top of the circular staircase in Hôtel Martel, 10 Rue Mallet-Stevens, seems to reflect the more daring staircases in Zonnestraal, designed at practically the same time, and the slightly earlier one in Het Lampje in Diemen. As present I have insufficient data on the Hôtel Martel (built for the sculptors Jan and Joël Martel) to be sure that Bijvoet had an influence on the design. <http://www.malletstevens.com/oeuvre.htm>: 'The subdivision project was approved at the "prefecture" on September 12, 1925. From now on, land purchases and submissions for building permits will even be spread over 1926. A co-owners' association has been set up, whose role of "developer" of the street will come into effect in November 1926. The first three buildings, intended for Mme Reifenberg, M. and Mme Allanti and M. Dreyfus, have been built at the same time, followed by those of the Martel and Mallet-Stevens families.' Did Mallet-Stevens introduce Bijvoet to Chareau? It's quite possible.

¹⁸ Why is it that Co Bijvoet-Ezerman doesn't mention Mallet-Stevens' first name? Why so familiar with Pierre and not with Robert in one and the same letter? As for the wealthy doctor, Mme Bijvoet describes his home as a 'dokterswoning'. Woning may mean either a house or an apartment.

‘wealthy doctor’s home’.¹⁹ The ‘garçonnière’ may have been the studio for Armand Moss, which Cinqualbre dates at 1926-1927.²⁰ The Grand Hotel de Tours job, ready on December 11, 1927, clearly belongs among the first collaborations with Chareau in which Bijvoet played an important part. Were they already working on the Maison de verre in March 1926? This is likely, as the Dalsaces owned the property as early as October 25, 1925.²¹ Why didn’t Co mention the works in Southern France for the Bernheim brothers, the golf club buildings and the family villa, all near the brothers’ Beauvallon hotel?²² Cinqualbre dates the Pavilion and the Villa Vent d’Aval later, in 1927.

in December 1926 Mme Bijvoet-Ezerman mischievously wrote:

‘Ber has plenty of work at Pierre Chareau’s; work he’s quite happy with and rather free, that is to say: as long as he sees to it that everything is ready on time (and they are usually in a great hurry) it doesn’t matter at what hour of the day or night he manages to get it done.’²³ As long as he shows up in the morning for an hour or so to discuss things with the ever abstruse Master as he meditates in a outstretched horizontal position (clearly following the example of the Greek philosophers).’ A quite sobering description! And here is another anecdote, about the way Chareau paid Bijvoet. Every now and then Bijvoet would ask Chareau to give him some money for his work. Chareau would reach into his pocket and give half of what he had to Bijvoet, as if telling him that they earned exactly the same.²⁴

BIJVOET AND CHAREAU

‘That’s why those who accepted to work with him were few and far between. You needed to have faith in his genius.’²⁵

introduction

If Bijvoet ever spoke later of Chareau, he tended to call his former partner by the diminutive ‘Chareautje, just as he did the Amsterdam mayor Willem Polak when the opera house plans were in full swing: ‘Ah well, Polakje!’ It was as much a term of endearment as one of sympathy, as if to play down a situation. When recalling the master smith Dalbet, for whom he had the greatest respect, Bijvoet would never have described him as ‘Dalbetje’. Nor would he ever have said ‘Duikertje’, which besides sounds comical to Dutch ears.²⁶ Although Chareau must have had respect for Bijvoet, the two were never friends. At home they used to treat ‘Chareautje’ as something of a joke, as to them, ‘hollandais provinciaux’ that they were, he came across as a dandy, sprawled all over his sofa. Regrettably we have no picture of this. Those we quizzed on the subject invariably told us that Bijvoet hardly ever spoke about Chareau, although he did admire him. He had more respect for Louis Dalbet, with whom he had solved all the problems attendant on finishing Bijvoet’s most famous work done with Chareau, the Maison de Verre.

¹⁹ This doctor was not Jean Dalsace and in no way connected to him. And he seems not to have been as ‘wealthy’ as Dalsace and his wife.

²⁰ Cinqualbre, *Pierre Chareau architecte, un art intérieur*, pp. 20-21.

²¹ Cinqualbre, *Pierre Chareau architecte, un art intérieur*, p. 71 (note 4).

²² The correspondence with the Andriessen family is scant, just one letter from Hermine which doesn’t explain much. As that just leaves us the letters to the Andriessens, much may remain unsolved, as we have no correspondence at all between Bijvoet and Chareau.

²³ This must have mainly been about the hotel in Tours, as will become clear.

²⁴ As his nephew Joes Bijvoet told us.

²⁵ From a letter to Marc Vellay, op. cit. p. 23.

²⁶ When Bijvoet spoke about Holt, he described him as ‘the professor’, which has another ring altogether.

‘Atelier Pierre Chareau’

I am and always will be of the opinion that Pierre Chareau was merely the middleman in the architectural work done during the years Bijvoet worked with him. This clashes with what is generally claimed; although the earliest researchers, such as Kenneth Frampton, now tend to agree that Bernard Bijvoet was more than just the ‘collaborateur’ of the ‘architecte Pierre Chareau’, as can be read on a board outside the Maison de Verre. Just as Bijvoet always needed a sidekick, so did Chareau. As long as Bijvoet was able to design and ‘tinker away’, from scale model to building or piece of furniture, he was happy. Finances, contracts and the like were for others to take care of. This is most convincingly demonstrated during the Holt era, as borne out by those close to him. When he began working with Holt he was seriously in debt to Beaudouin, whose loans had helped Bijvoet through the war years.²⁷ How did this work during his time with Chareau? It is likely that Chareau’s wife handled the administration. As for the work, Pierre Chareau had set up a studio under his name where we can assume everyone was on equal footing. No names other than Chareau and Bijvoet are known to us but it is possible that Dalbet was another. If Dolly Chareau in a letter to René Herbst (October 25, 1952 or ‘53) fails to describe Bijvoet as an ‘ami’ of Chareau, she does write about ‘les années difficiles après 1932’ and about the young André de Heering, ‘fils spirituel’, and a group of young architects who worked at Chareau's office during ‘les jours de charette’.²⁸ What more should we know at this stage about Dolly, Chareau’s wife? She must have been an enterprising lady, perhaps a little overbearing. She left England for Paris when still quite young. She married Pierre Chareau, who was three years her junior, and saw to it that he landed commissions, namely from her own circle of clients. She taught English to well-to-do young Parisians like Annie Bernheim. Chareau’s most important clients were Annie’s parents, an uncle and a nephew and Annie herself together with her husband, Dr. Jean Dalsace. So it might have been Dolly who in 1925 persuaded Annie to give work on the house belonging to Annie and husband Jean in the Rue St.-Guillame to her Pierre, with Bijvoet in attendance, rather than to architect friends of the couple. Whereupon Bijvoet did the job in relative anonymity. Dolly’s role, like that of Bijvoet, has never really been taken from the shadow of the ‘Jeune Premier’ whose name carried the work. She put her husband on a pedestal at her own expense – and at the expense of others. It was Dolly who saw to it that Chareau left for the United States in time. She would follow later; being a non-Jew, she was less at risk. And it must have been she who managed to move their collection of paintings, which included works by Mondrian, Picasso and Lurçat, to a safe place in time.

BIJVOET AND BEAUDOUIN & LODS

introduction

‘In 1937 we – Beaudouin and I – set up an office in Amsterdam, with our Dutch colleague Bijvoet. My frequent stays in that city had strengthened my admiration for the perfect method the Dutch government used for solving the two problems, of land use and the (carefully limited) expansion of towns.’²⁹ Lods had already admired Dudok’s work in Hilversum. The Frenchman had presented a film about Drancy in Amsterdam and Rotterdam to great success. When there, he must have met the likes of Jan Duiker, chairman and editor-in-chief of *De 8 en Opbouw*. And Bijvoet? Was he the one who suggested to Duiker the idea

²⁷ From conversations with Holt’s biographer Hildebrand de Boer, Gerard van Delft, who worked with Bijvoet, and Joes Bijvoet, Bernard’s nephew.

²⁸ i.e., the periods of intense activity. Text copied verbatim from Vellay, op. cit., p. 27. This may have included the little house designed under Chareau’s name for the Javanese dancer Djemil Anik.

²⁹ Uyttenhove, p.88.

of inviting Lods (or Beaudouin) to the Netherlands? But how did Beaudouin and/or Lods get to know Bijvoet? Why did they invite him to work with them? And at management level too. The literature has nothing specific to say about this, nor have we been able to find anything in the archives we looked through. Even the lone picture of Lods and Beaudouin with Bijvoet and others at the practice is undated. I suspect, however, that Beaudouin himself could never have devoted much time to the practice because of his many other activities.³⁰ ‘At the same time, he pursued a career of urban designer: he worked on the urban planning of Havana (1928) and on the Prost plan for the development of the Paris region (1934).’³¹ Beyond that... *(to be continued)*.

Bijvoet's place

Bijvoet had always, without exception, worked with other architects, in reverse order Holt, Beaudouin & Lods, Chareau and Duiker. His collaboration with Holt is the one we know most about. Holt himself has been quite verbal on the subject. We know far less about Bijvoet's work with Lods and Beaudouin, only what Lods has said and written about it. It's the drawings that are the most forthcoming. In truth we also know very little about Bijvoet's relationship with Chareau. Happily we do have the lively description by Bijvoet's then wife Co. We are not entirely convinced of the reliability of anything else written about Bijvoet and Chareau's relationship. In Duiker's case we have nothing at all, save for one revealing contemporary description of their relationship about running a practice together: ‘no-one has ever been able to point out where Duiker's line ended and Bijvoet's began.’³² Bijvoet and Duiker were married one after the other on the same day in the same marriage room, to different fiancées, of course. This event yielded them one of their most important commissions, namely Zonnestraal. It is remarkable that Duiker was invariably the one who attended meetings, even before Bijvoet left for Paris. Bijvoet preferred to stay at the office in Zandvoort and draw. And that brings us to the time when the two worked with Evers in Rotterdam and lived at the same address. Along the way the two were necessarily forced apart when Bijvoet was called up for national service. Lastly: what are we to make of their student days, when they sat for all their exams together and even graduated together? Bijvoet's place was never that of entrepreneur. This is made most clear during his time with Holt, who spelled it out: he was the businessman and Bijvoet was happy at the drawing board and at his concert grand. And that on the face of it will have been the case with everyone, Lods and Beaudouin, Chareau, Duiker. But is it that simple? After all, Chareau seems to have had as little business sense as Bijvoet.

the projects

Bijvoet took his leave of Chareau very soon after the Maison de verre had been taken into use. As far as we know, Chareau had to wait until 1937 to land his next full-scale

³⁰ ‘After studying at the École nationale supérieure des beaux-arts (National School of Fine Arts), in Emmanuel Pontremoli's studio, he won the Premier Grand Prix de Rome in 1928. He stayed at Villa Medici from 1929 to 1932, during which time he was not content with staying in Italy, but carried out surveys of the monasteries of Mount Athos and the city of Isfahan. He took over from his father and joined Marcel Lods in 1930. They were interested in the problems of collective housing, the industrialization of building and prefabrication, collaborating with the engineers Vladimir Bodiensky and Jean Prouvé. While working in that group – until 1940 – he produced a series of buildings that are seen as the precursors of modern architecture in France: the housing project known as la cité de la Muette at Drancy, in the context of the garden city projects of OPHLM [social housing office] of the Seine region, the open-air school in Suresnes (always at the request of Henri Sellier) and the ‘House of the People’ at Clichy.

³¹ He continued those activities after the war, with reconstruction plans for Marseilles (drawn up between 1941 and 1943), Monaco, Saigon, Toulon, Montpellier, Clermont-Ferrand.

³² *Bouwkundig Weekblad Architectura*, March 2, 1935.

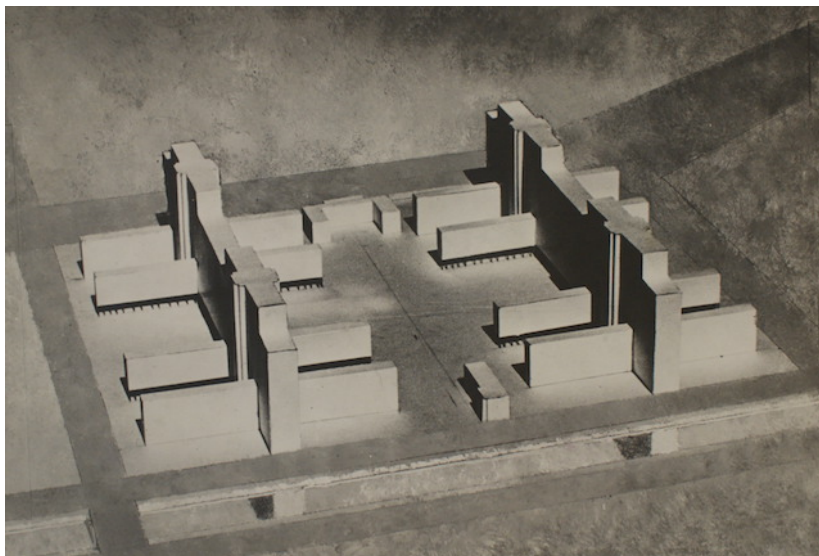
architectural commission. He did, however, renovate the Paris offices of the LTT, the French telephone and telegraph company, before then, very likely in collaboration with Bijvoet. If Bijvoet began with Beaudouin & Lods in 1932 or maybe even earlier, he must have worked on the housing project in Drancy, the only project the firm was handling at the time.³³ Or did he also work on the post office on Rue de Mora in Enghien-les-Bains? But what other briefs could he have worked on? And how should we position him in that firm?

work

Despite claims that Beaudouin & Lods had plenty of work, the actual number of projects fails to bear this out. Some of the commissions were quite large-scale, the product of an extreme rationality, such as the Cité de la Muette project in Drancy, near Paris. The size of the firm can be gauged from a picture with Beaudouin and Lods in the middle and Bijvoet slightly to one side... (*to be continued*).

the further following projects are eligible contenders:³⁴

- 1930-1939: cité du Champ-des-oiseaux à Bagneux (Hauts-de-Seine)
- 1931: logement patronal de la Tannerie Lepage, à Segré (Maine-et-Loire)
- 1931-1933: immeuble dit Garde-meuble Odoul dans le 19^e arrondissement de Paris
- 1931-1934: cité de la Muette à Drancy qui, à peine achevée d'être construite, servit de camp d'internement (partiellement détruite, le reste étant classé MH)[2]
- 1934 : École de plein air de Suresnes (Hauts-de-Seine) (inscrite MH)[3]
- 1935-1936: ambassade de France à Ottawa (Canada)[4]
- 1938: maison démontable BLPS avec Marcel Prouvé.
- 1935-1939: maison du Peuple et marché couvert de Clichy (Classé MH)[5]
- 1937: club-house dit club Roland-Garros de l'aérodrome de Buc (Yvelines), démonté en 1940 par les Allemands



competition entry Goedkoope
arbeiderswoningen,
B. Bijvoet(?), M. Lods, 1935

³³ Eugène Beaudouin, Paris (1898–1983); Marcel Gabriel Lods, Paris (1891–1978).

³⁴ Derived from Uyttenhove, *Beaudouin et Lods*, Paris, 2012.