

Un pabellón para Constantin Meunier, del arquitecto Gaston Eysselinck (1929)

A pavilion for Constantin Meunier by architect Gaston Eysselinck (1929)

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Resumen: A finales del siglo XIX, el escultor belga Constantin Meunier (1831-1905) tenía una reputación internacional. El tema principal de su obra es la clase obrera. Sus esculturas se exponían con frecuencia en diferentes ciudades europeas. Dos de sus obras fueron presentadas en la Bienal de Arte de Venecia en 1907. El Ny Carlsberg Glyptotek en Copenhague posee la mayor colección de esculturas de Meunier (48 piezas). En 1929, el S.C.A.B. (Société Centrale d'Architecture de Belgique), la organización nacional de arquitectos, lanzó un concurso para el "Monumento al Trabajo", un monumento que pone cuatro relieves y cinco esculturas juntos en Laken (Bruselas). El arquitecto Mario Knauer (1879-1948) fue elegido para construir el monumento. El joven arquitecto Gaston Eysselinck (1907-1953) participó con un proyecto fascinante, pero fue eliminado directamente por el jurado. ¿Cuáles fueron las ideas de la proposición de Eysselinck? ¿Un pabellón con cubierta ajardinada y un techo abierto? ¿Un espacio de meditación, donde entra la luz, siguiendo el ejemplo del Paraíso de Dante? ¿O estaba influenciado por el pabellón alemán de Mies van der Rohe de Barcelona, construido a principios de 1929?

Palabras clave: Meunier, Eysselinck, monumento, Dante, Mies van der Rohe.

Abstract: At the end of the 19th century, the Belgian sculptor Constantin Meunier (1831-1905) had an international reputation. The main theme of his oeuvre is the working class. His sculptures were frequently exposed in different European cities. Two of his works were presented at the art biennale of Venice in 1907. The Ny Carlsberg Glyptotek in Copenhagen possesses the largest collection of Meunier's sculptures (48 pieces). In 1929, the S.C.A.B. (Société Centrale d'Architecture de Belgique), the national architects organisation, launched a competition for the "Monument au Travail", a monument that puts four reliefs and five sculptures together in Laken (Brussels). The architect Mario Knauer (1879-1948) was chosen to build the monument. The young architect Gaston Eysselinck (1907-1953) participated with a fascinating project, but was directly eliminated by the jury. What were the ideas of Eysselinck's proposition? A pavilion with a roof garden and an open ceiling? A meditation space where the light enters, following the example of Dante's Paradise? Or was he influenced by the German pavilion of Mies van der Rohe in Barcelona, built in the beginning of 1929?

Keywords: Meunier, Eysselinck, monument, Dante, Mies van der Rohe.



Figure 1. « Monument of Labour » (Monument au Travail) by architect Mario Knauer (1929-1930). Place des Deux Ponts, Laken (Brussels).

FROM PAINTING TO SCULPTURES

Although Constantin Meunier started out as a painter, his international fame comes from his sculptures.¹ For his first paintings, he chose historical themes, something quite common in the 19th century. An important moment in his life is his stay in the Spanish city of Seville (1882-1883). The Belgian authorities asked him to make a copy of the altarpiece made by Pedro Campaña in the 16th century (Pieter de Kempeneer). This painting doesn't have a real significance in his oeuvre, but his stay in this city and the interaction with the workers did have an influence on his life. His painting "Manufacture de Tabac

à Seville" shows an industrial scene, in which we clearly see the interest Meunier has for the working class. The famous French sculptor Auguste Rodin (1840-1917) lived in Brussels between 1871 and 1877. In 1877, he presents his first life-sized sculpture in the Belgian capital. This work of art was well known and caused some controversy, since Rodin goes against so many clichés. This new view on sculpture clearly influenced Meunier's conception of his work. In 1885, he participated at the famous salon "Les XX" in Brussels, a group of artists that clearly had a major impact on the renovating art at the time. Meunier's showed his works concerning the industry and the working class during this salon, and the

given comments were very positive. The year after, the sculpture "De Smid" (the blacksmith) is very well received in Paris, giving his oeuvre international fame. We also have to remember that Meunier chose the theme of the industry and the working class in a very conscious way, taking into account the times of social anxiety and evolving awareness of the working class. The Belgian Workers Union was also founded at that time (1885).

A LONG HISTORY OF THE "MONUMENT AU TRAVAIL"

For the festivities of 100 year Belgium in 1930, the S.C.A.B. started in 1926 with the idea for a competition with a "Comité pour l'érection du Monument au Travail". In 1929, the review *Tekhné* published a special issue 'Le Monument au Travail de Constantin Meunier' with the different propositions for the monument in the past.²

In this issue of *Tekhné*, Robert Thiry and architect Georges Hendrickx gave an overview of the different propositions since 1884. In 1893, the year that the Art Nouveau started in Brussels, Meunier launched the idea and asked architect Victor Horta to help him design the monument. The architect Henry van de Velde also made a proposition in 1903-1905.³ The work of Meunier was presented in Berlin, Dresden and Vienna, which shows the great appreciation for his oeuvre in other countries.⁴ There were also big exhibitions in Belgium, in Brussels (1905), Leuven (1908) and Charleroi (1911).⁵

In the historical overview (before 1929), there is a quote of Octave Maus from 1905: "The Monument for Labour must be in direct contact with the people, in the open air of the street and not in the oppressive atmosphere of a museum".⁶

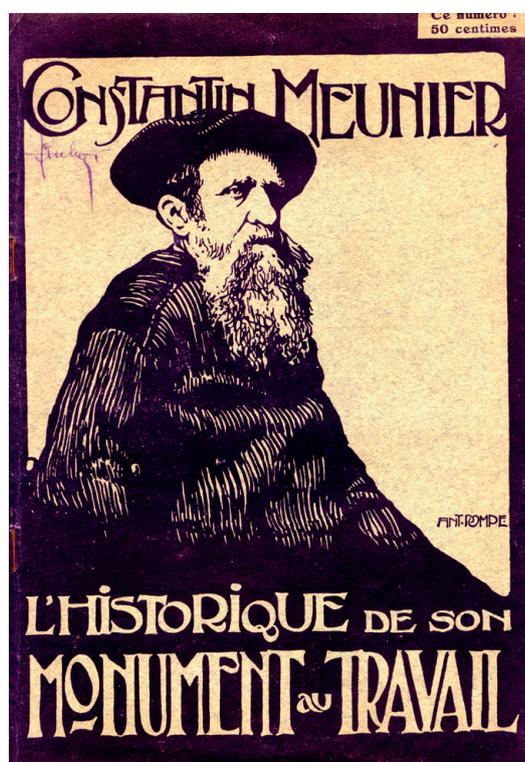


Figure 2. Cover of the publication: Constantin Meunier - L'historique de son Monument au Travail. 1929, edition by the review *Tekhné*, drawing by Antoine Pompe (with the signature of Eyscelinck).

In 1903, Meunier sold some of his most famous sculptures to the Belgian State. When he died in 1905, the decision of the location of the ensemble had not been taken. The main question in the competition was the following: "The five figures and the four reliefs must compose a monument. The different works of art are today in the Museum of Beaux Arts in Brussels and in the atelier of the deceased artist, just waiting for the daylight".⁷

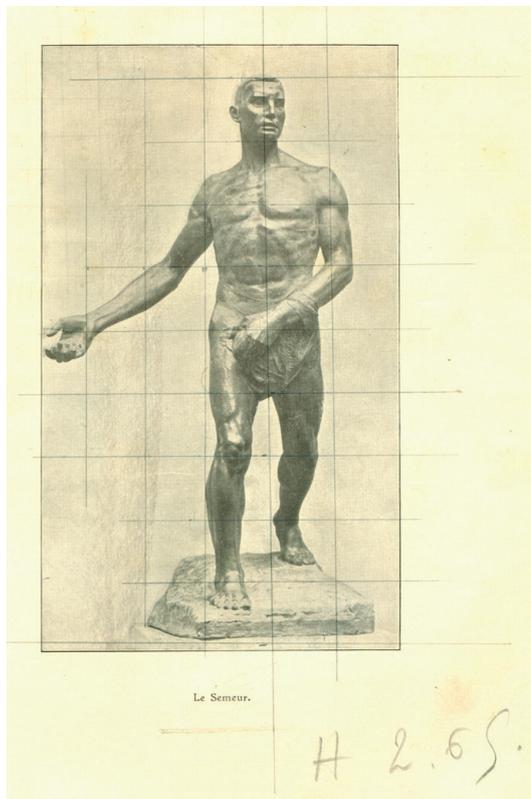


Figure 3. 'The Sower' (De Zaaijer). Page of the publication with the dimension of the statues.

ELEVEN PROPOSITIONS FOR THE MONUMENT

All the participants received the competition rules, the large plan defining the implantation, the special issue of *Tekhné* and a small publication about the life and work of Meunier.⁸ The location was the Place des Deux Ponts, near the harbour of Brussels.

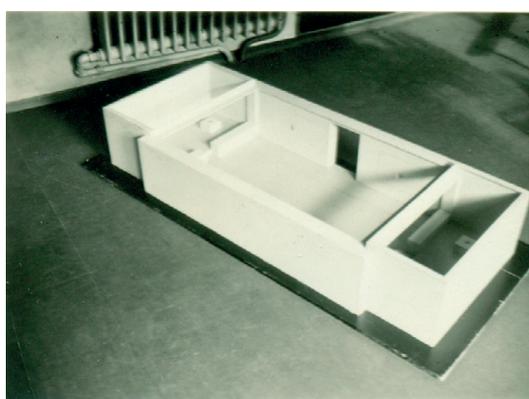
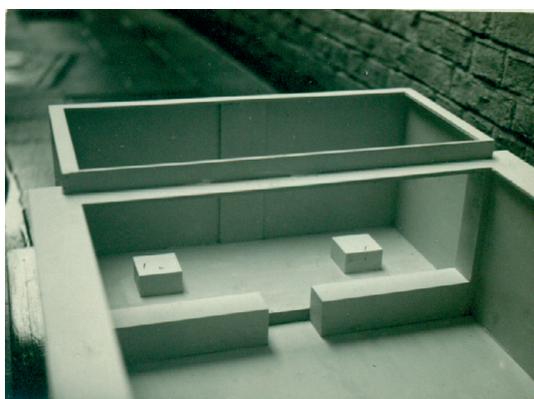
All projects had to be submitted before the end of October 1929. It was not an anonymous

competition; the participants had to put their name and signature on the drawings. The rules of procedure also mentioned the way of making the drawings, in Chinese ink with only the use of one colour. The drawings on thick drawing paper must be glued onto a wooden frame, in French called 'des châsis'.⁹ This way of presentation was used in the schools of architecture in Belgium since the Fifties. A model also had to be included with a scale of 5 cm by one meter.

The document mentions a large list of jury members. The participants also had the possibility to add two names of architects as a representation. Eysselinck chose the architects Henry van de Velde and Louis Herman De Koninck.¹⁰ In the rules of the competition there is no indication about the quantity of projects. The participants only had to take one significant detail into account: "The participants can propose modifications to the structure of the 'Place des Deux Ponts'".¹¹

The president of the jury was architect Joseph Caluwaers and architect Georges Hendrickx was the secretary. The jury came together on the 4th and the 6th of November. The document of the jury mentions that there were some other persons in the jury. The architects Henri Lacoste and Victor Horta, both professors at the Academy of Brussels, were appointed to represent the participants. This is important to mention since there was a big disagreement between the old Academy of Brussels and the new school ISAD that was opened in 1927 with Horta's 'arch-enemy' Henry van de Velde as director. In reality, Horta did not participate as a jury-member.

In the beginning of 1930, the review *L'Émulation*, edited by the S.C.A.B., published all the projects of the competition with a critical analyse by architect Georges Hendrickx.¹² There are three categories:



Figures 4a & 4b. Two photos of the model.

convex and cubical projects (projets convexes ou cubiques), concave projects (projets concaves) and hemicycle projects (en hémicycle) and three propositions which are completely different from the two main solutions.¹³

The choice of the jury was one of the three entries of architect Mario Knauer, the project that the jury describes as variant C.¹⁴ The proposition of Knauer was not an innovative creation, it took the proposition of Horta's second project with the "De Zaaier" ('The Sower') and the sculpture "Het Moederschap" ('Motherhood'). This way of composition was also present in the Meunier exhibition in Leuven (1908). In the proposition before 1929 with a concave development of the sculpture, the "Het Moederschap" ('Motherhood') was not in the middle of the composition.

EYSSELINCK & MEUNIER

Why did Eysselinck, a young architect who had just finished his studies participated in this national competition for a monument? Possibly, the interest

for Meunier's work started in 1924. The family Eysselinck came to live in Ghent in 1922, on 200 meters from the Citadelpark, the location of the COOP exhibition. During the famous international exhibition of the socialist cooperatives in Ghent in 1924, the work of Meunier was presented in a scenography of architect Victor Bourgeois and the landscape architect Louis Van der Swaelmen. A photo of this presentation was published in the Brussels avant-garde review 7 ARTS.¹⁵

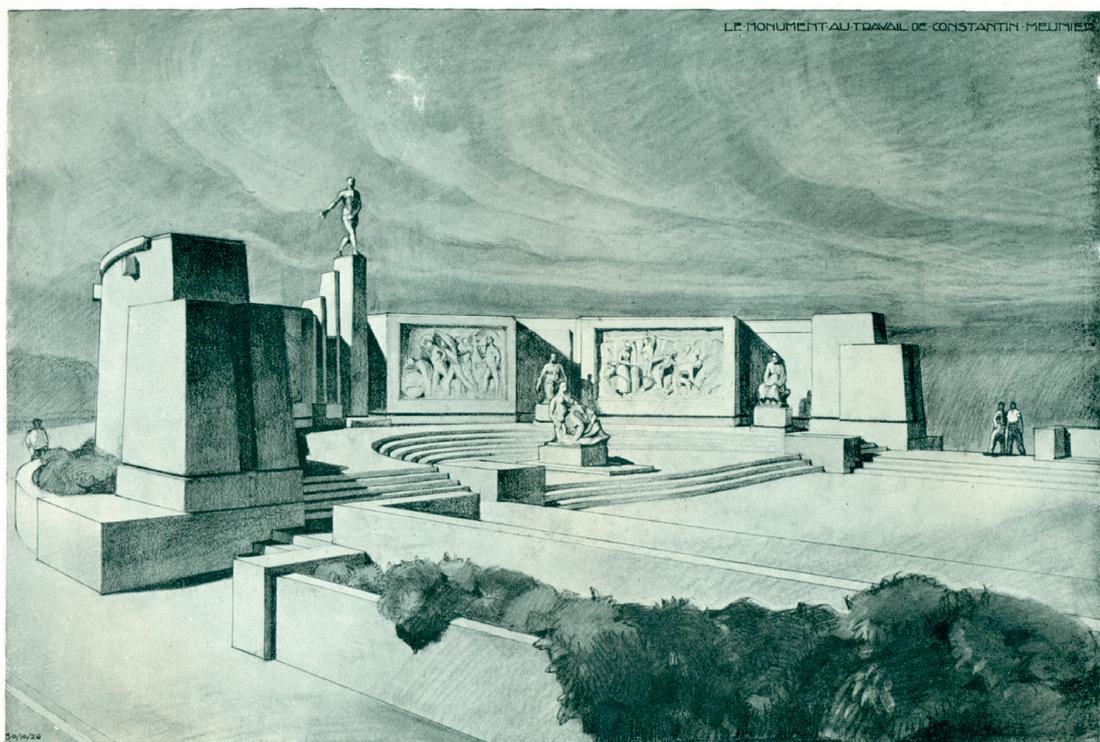
Because of the high number of visitors and the socialist conviction of the family, it is almost certain that the young Eysselinck saw the Meunier sculptures. In 1929, Eysselinck also participated at the competition for the re-destination of the grounds of the former railway station Ghent-South. Because of the economic situation, the idea was omitted.¹⁶

A PAVILION FOR MEUNIER

The design of Eysselinck was immediately eliminated by the jury, together with the projects of Wémand

L'EMULATION, 1930.

Pl. 3.



Projet classé deuxième. — Vue perspective.

POLY et PUTTEMANS, architectes.
(Photo Sergysels, Brux.)**Figure 5.** Competition project, second prize by architects Poly & Puttemans. From the review "L'Émulation", 1930.

Leenaerts and Pierre Meevis. The jury defined the design of Eysselinck as follows: "It looks like a temple or better an open-air enclosure with four walls within which all the reliefs and sculptures of Meunier are put in".¹⁷

Only the sculpture 'The Sower' received a place outside, just before the entrance of the pavilion. The basic ideas for Eysselinck were the following: "indispensable (crucial) is to isolate, to meditate on

the works of Meunier" ("indispensable de s'isoler, pour méditer sur les oeuvres de Meunier"). Hendrickx also gave his personal vision: "it is not worth having so many discussions to get the work out of the Museum to deprive it of the atmosphere of the street. It is there that it will acquire its true meaning".¹⁸ This criticism is understandable because his entry is diametrically opposed to all other proposals and also to the statement of Octave Maus to bring the work of Meunier in the street, in the public area.

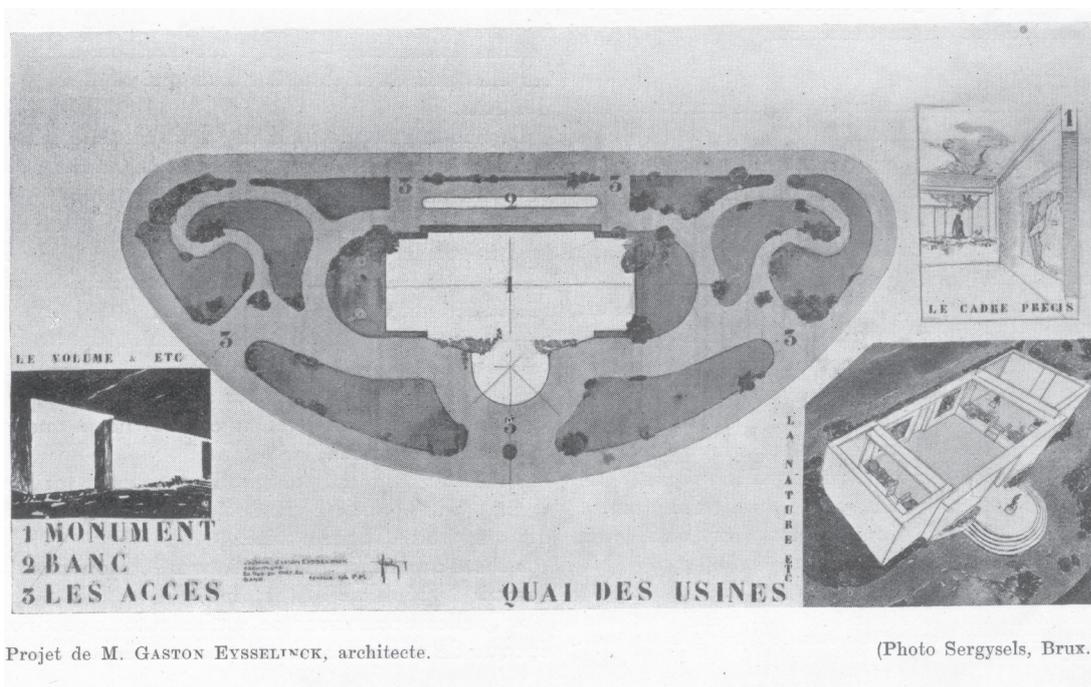


Figure 6. Project Gaston Eyszelinck. Illustration from the review "L'Émulation", January 1930.

Despite all the other entries, Eyszelinck chose a locked volume with only one sculpture at the outside. The pavilion with a symmetrical composition is implanted in a green square surrounded with winding paths. At the back site there is a bench, not to admire the sculpture 'The Sower' and the pavilion, but to give a nice view in relation to the city and the nearby water.

In all the other projects 'The Sower' is in the middle of the fan-shaped composition or on the top of the monument. In the document of the competition, Thiry mentioned: "the sower which should top the monument of labour" ('le Semeur qui devrait couronner le monument au travail'). The choice of Eyszelinck has two aspects. First he wanted to

accentuate the entrance with the most famous work of Meunier. Also Eyszelinck made a difference in Meunier work, 'The Sower' is a vertical man in action, and the other four sculptures have a sitting position. Eyszelinck wanted to present the four works of Meunier in the interior of the pavilion.

In the central space of the interior, Eyszelinck uses the walls to integrate the four high-reliefs: *De nijverheid*, *De oogst*, *De mijn* and *De haven* (The industry, the harvest, the coal mine and the harbour). With a wall thickness of one meter it is possible to completely integrate the reliefs in the white walls of the pavilion. In the axe of the entrance a niche is made for the information. In order to strengthen the experience of an outdoor room, he

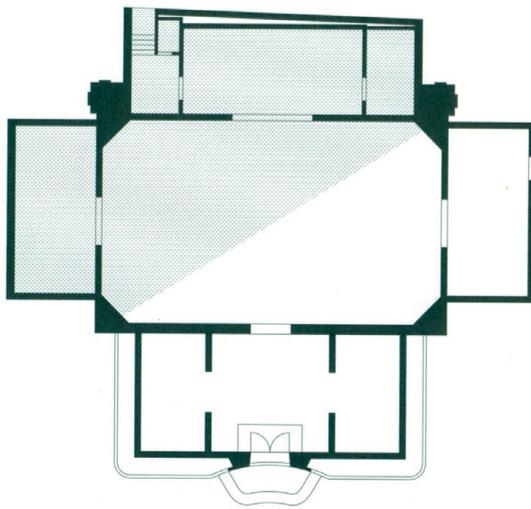


Figure 7. Venice / Giardino - Belgian Pavilion by architect Léon Sneyers (1907).

installs a roof edge of 20 centimetres. In each of the two elevated side wings are two bronze sculptures of Meunier placed on a pedestal: *Het Moederschap*, *De Grijsaard*, *De Smid* and *De gehurkte mijnwerker* (The motherhood, the greybeard, the smith and the squatted mine worker).¹⁹ The difference in height between the central space and the two side areas is articulated by four integrated flower boxes. This gives a special visual effect. The four sculptures of Meunier are not placed on a pedestal but in the nature. With the drawing "Le cadre précis", Eysselinck explains his concept. In the two concrete beams between the central space and the left and right wing the electric lighting is integrated.

In the descriptive note, written in French, Eysselinck mentions a statement by Claude Farrère: "Quiconque ne s'adapte pas à son époque, son époque le condamne à mort".²⁰ Concerning his

project, Eysselinck also mentions: "The works of art can't support the air or the sad lightning of a museum; they deserve the open air and natural lightning. But how can we dream of Meunier, how can we meditate on his works of art, how can we see them in the necessary and required tranquillity?". "These days, a monument can't just be a greyish white mass with black marks – works of art that come from bad habits and the bad choice to present them in the wrong way, as bronze works of art, with a certain triviality, making it a 'bric-à-brac', a catastrophic clutter".²¹

For his presentation, Eysselinck doesn't use an 'artistic' handwriting. Like Le Corbusier and other modernist architects, he uses typography with mechanic inspiration, a template for letters.²²

The information about the construction and the choice of materials is very interesting: "Cement extra blanc (white) 'Lafarge' injected on the brick walls". For Eysselinck the relation between the white colour and the idea of meditation is fundamental. At the end of the explanatory note, the construction price of 400,000 Belgian francs is mentioned.

The crucial question is the following: from which other reference project came the idea of a basic form of the floor plan and the idea of an interior space with an open ceiling? The idea to build a pavilion around a sculpture was realized by Victor Horta in Brussels, in his "Pavillon des Passions Humaines" (1889) for the monumental work of the artist Jef Lambeaux. But the basic form is not the same and there is a ceiling.

The basic configuration, a central space with two lateral areas, has some affinity with the Belgian pavilion in the Giardini di Venezia built in 1907-1908 by architect Léon Sneyers.²³ This building, which is used today for the art and architecture

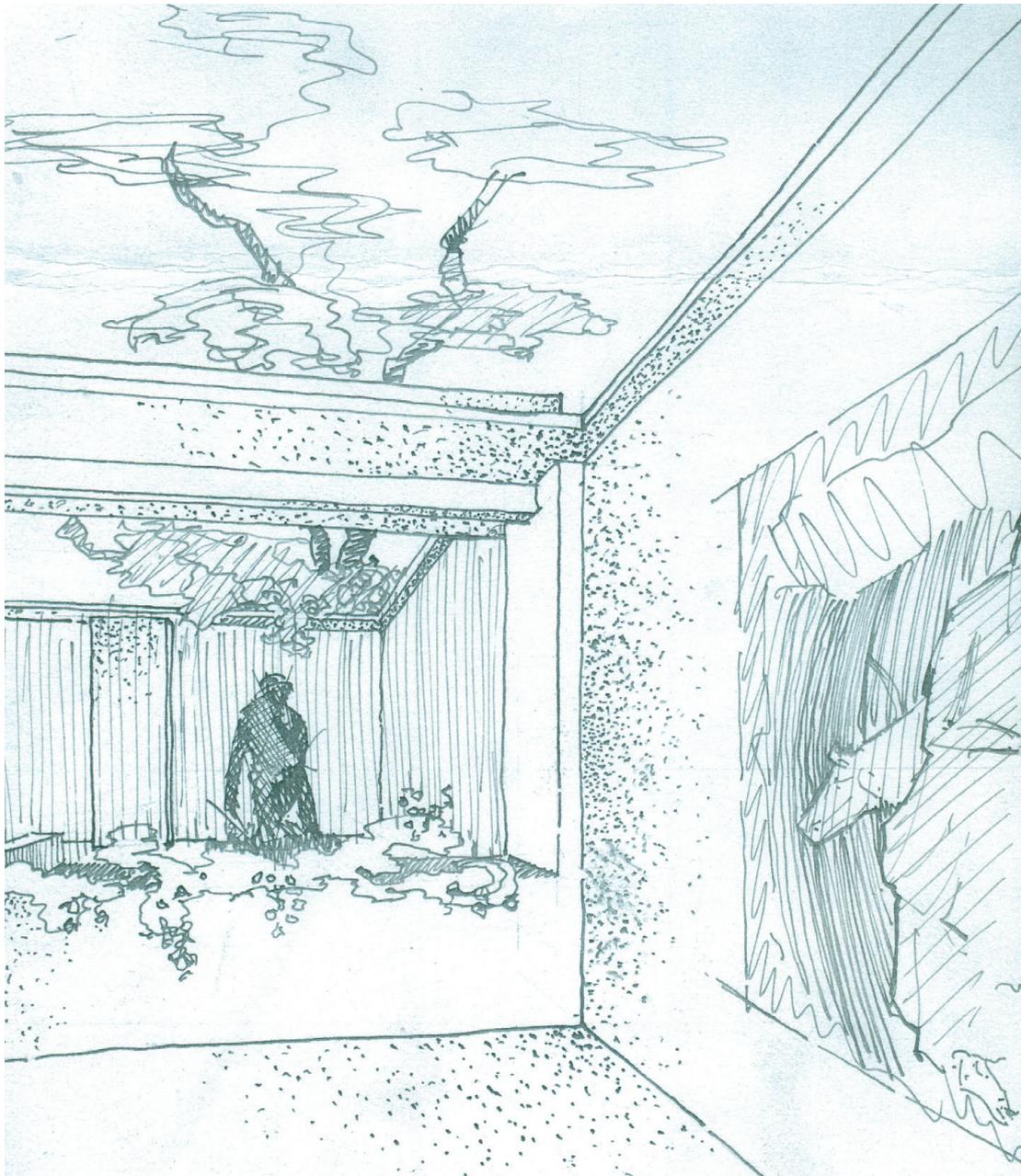


Figure 8. Project Eysselinck - Drawing "Le Cadre Precis". The statues of Meunier are on very low pedestal to give the impression that the statues are put 'in nature'.



Figure 9. Cemetery Père Lachaise (Paris). « Le monument aux Morts » sculptor Albert Bartholomé (1848-1928).

biennale, had complete closed walls with top zenith lighting. The idea to put the sculptures of Meunier in an interior was not new and was also mentioned with two photos in the publication before the completion with the history of the "Monument au Travail", the Abbe monument in Iéna by Henry van de Velde (1909-1911). George Hendrickx gave some information about this presentation of Meunier works: "Although this isn't really a solution for the monument of labour, we think that it might be interesting to mention here a little temple built by the same architect in Iéna to give shelter to four sculptures. This temple was built by workers of the Zeiss company to commemorate their employer".²⁴

At the end of the descriptive note, Eysselinck refers to an inscription on the "The monument of the deceased" ("Le monument aux Morts") by the artist Albert Bartholomé (1848-1928) situated on the Père Lachaise cemetery in Paris: "On every person that lives in the land of shade and death, a light will shine!!!!!!".²⁵ Eysselinck puts several exclamation marks to reinforce the idea of light. This monument is Bartholomé's masterpiece and was inaugurated in 1899. The basic form resembles an Egyptian mastaba. Eysselinck takes the general composition idea and transforms it into a concept for his pavilion. The reason why Eysselinck chose

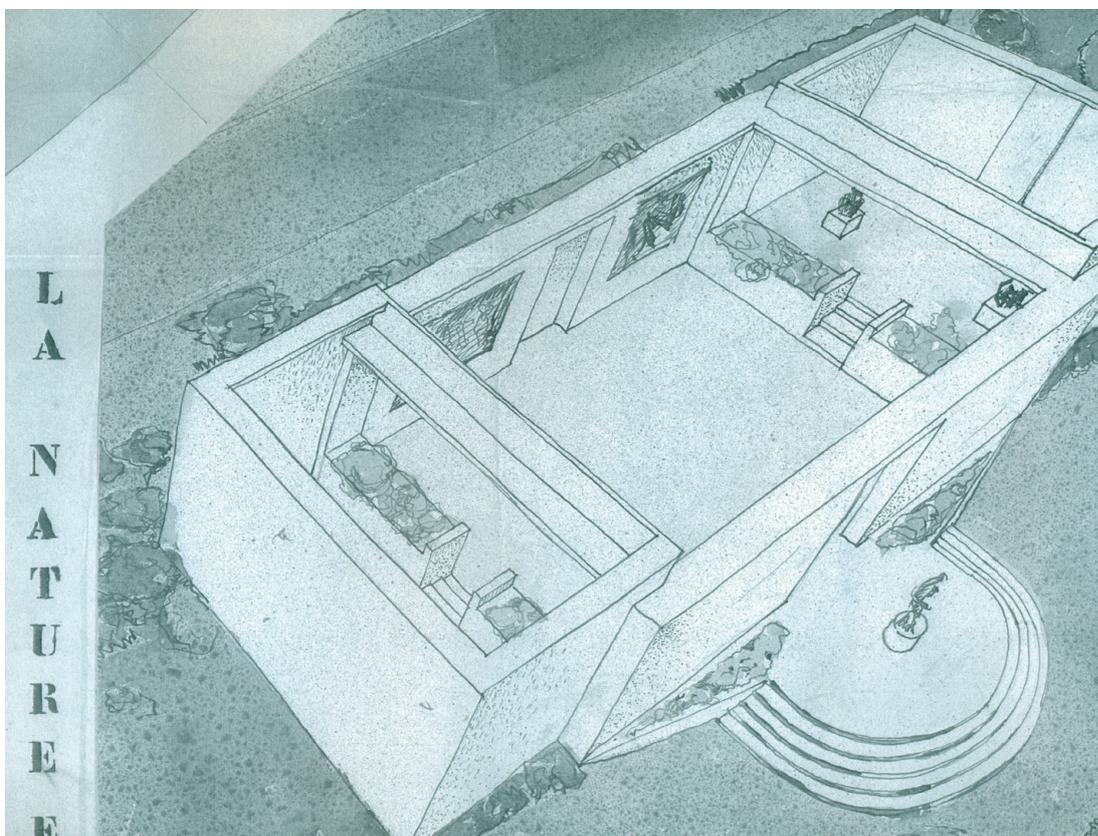


Figure 10. Project Eysselinck - Perspective.

Bartholomé's work is probably because this famous sculptor died in 1928.

In the period between 1925 and 1929, Eysselinck was introduced to the architecture in the Netherlands. His professor August Desmet informed him about the European avant-garde, especially Le Corbusier and the first books of this French architect. In an interview, Eysselinck speaks about this period: "When I was 16 or 17 years old, Gust Desmet gave

me the publication of Le Corbusier. This came to me on the right moment and decided my future career".²⁶

Eysselinck's library contains several books of Le Corbusier, also "Une Maison – Un Palais" of 1928. In this publication, one can find a photo of the roof garden of one of Le Corbusier's projects for the Weissenhof Siedlung in Stuttgart. The fascination of Eysselinck to give the top of the building an outdoor

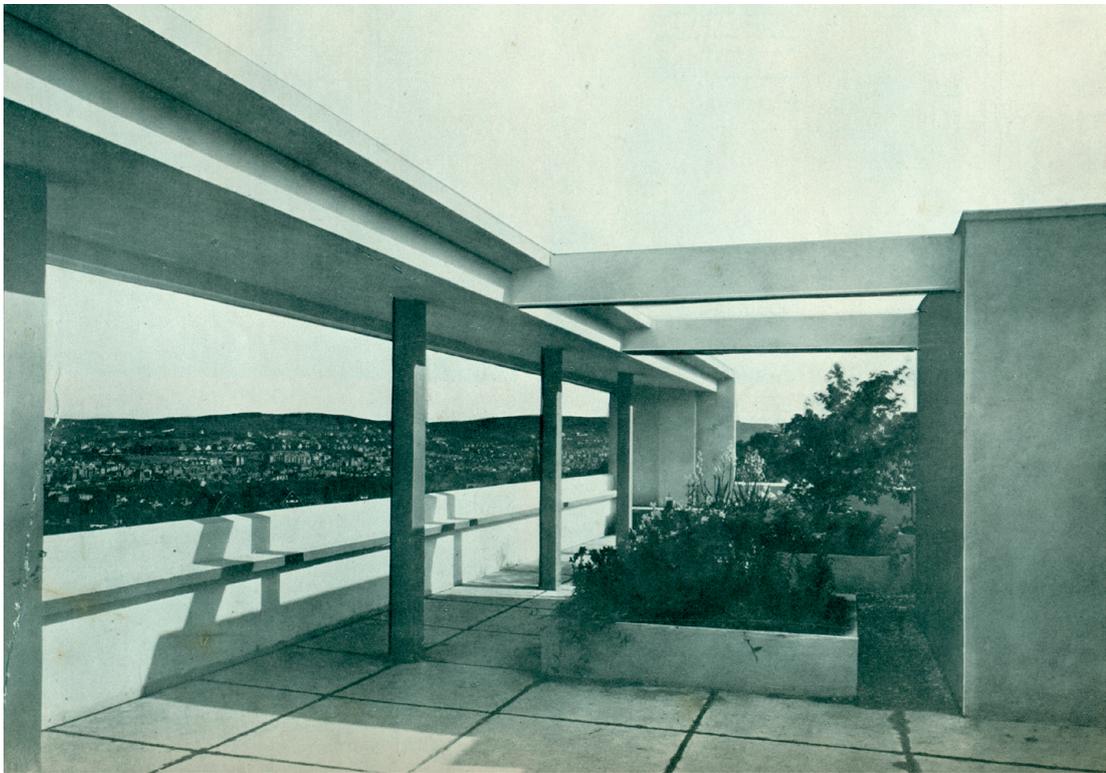


Figure 11. Roof garden of the building by Le Corbusier / Pierre Jeanneret. Stuttgart, Weissenhofsiedlung 1927.

dimension is one of the possibilities to explain the Meunier project. He chooses an open air space with an abundance of light. The roof garden and the solarium become the symbol of a new and better future. The way that Eysselinck designs the beam that separates the interior space has many affinities with the solution of the roof terrace in Stuttgart.

As the rules of competition prescribed, Eysselinck made a model. Nowadays, only the photos still exist. With a model with two perspectives, he clearly shows that the interior space doesn't have a roof. The influence of Le Corbusier is also present in the way of

drawing and the typography used in the stencil with letters.

Eysselinck chose to build a pavilion with thick walls and an open view on the sky and the daylight. This is a very exciting theme that Giuseppe Terragni and Pietro Lingeri also used in the famous proposition for the Danteum monument in Rome (1938). The route in Dante Alighieri's *La Divina Commedia*, from the darkness of hell to the splendid light in paradise, is the key to understand the project in Rome. There is a possibility that Eysselinck did read this classic masterpiece of European literature. The

work of Meunier with the dark facets of life of the workers also deeply impressed Eysselinck. With this white pavilion, he probably wanted to show us that there is hope for a better future. This fits perfectly his ambition to make a space for meditation, as the work of Meunier shows us a hard aspect of the working class and the socialist ambition to improve the human condition.

THE GERMAN PAVILION IN BARCELONA BY MIES VAN DER ROHE

In the springtime of 1929, Mies van der Rohe builds his masterpiece, the German pavilion. The idea to put the sculpture "Morgen" (1925) by the artist Georg Kolbe in open air, surrounded by walls, is one of the fascinating aspects of the pavilion in Barcelona. Directly after the opening in May 1929, a lot of publications talked about his pavilion. One of the first publications with photos is in the August-September issue of the French magazine Cahiers d'Art, edited in Paris by Christian Zervos.²⁷ This review, which was also distributed in Belgium, published in 1927 a big contribution about the painting in Belgium.

Did Eysselinck know the work of Mies van der Rohe through this publication? There is a possibility that this magazine ended up in his hands, in the library of the Academy, or maybe his professor and friend August Desmet, an engineer-architect who built different ateliers for painters, gave the publication to Eysselinck.

Eysselinck followed the work of the avant-garde very closely, also the work of Mies van der Rohe. He participated at the CIAM meeting in Brussels in 1930, probably as one of the youngest architects. Certainly by coincidence, Eysselinck and Mies van der Rohe are on the same photo that was taken in November 1930 during the CIAM meeting, the most famous

"family" photo of the European avant-garde. Even if there are no direct documents in the archives that can prove a link with the work of Mies van der Rohe, this project by a 22 year old architect is enormous. Eysselinck gives an answer to the question of the competition formulated as an "architectural design" (*une conception architecturale*). This architectural design is for Eysselinck first and foremost the attempt to make a space and not a simple variation on a traditional monument.

Eysselinck was persuaded that the choice he made was a good architectural solution. His archives contain an article of the newspaper "Flandre Liberale" from the 2nd of March of 1934.²⁸ It is a photo of "Ausseres Burgtor" in Wien, built in 1821 and transformed in 1933/1934 by architect Rudolf Wondracek, a student of Otto Wagner. The top of this monument was transformed in a closed space without a ceiling as a memorial for the soldiers who died in the First World War.

EXHIBITION OF THE PROJECTS AND THE INAUGURATION OF THE MONUMENT

The official opening of the exhibition was on the 16th of November 1929 in the Palais des Beaux Arts (now the BOZAR, built by Victor Horta). The drawings and the models of the eleven propositions were presented to the public during two weeks. In a letter of the 27th of November Eysselinck expresses his astonishment after visiting the exhibition in a letter to Hendrickx. Eysselinck found it hard to understand that the explanatory note wasn't presented in the exhibition, while this document was fundamental to understand his project.

The official inauguration of the "Monument au Travail" took place in October 1930. The ceremony didn't take place at the monument site, but in the big exhibition hall at the Heizel building. To decorate



Figure 12. German Pavilion 1929 (Barcelona).

this exhibition hall, where twenty thousand guests were present for the festivities, copies in plaster were made.²⁹ What started in the beginning of the 20th century as a discussion between art, politics and the position of art in the public urban space that in 1930 resulted in a very traditional monument. Since 1995, the ensemble is included on the official monument list. In 2014 the Royal Museum of Belgium presented a big retrospective of Meunier's oeuvre and published a catalogue.³⁰

CONCLUSION

The organisation of the competition asked for an architectural solution in the tradition of a classical monument. For Eysselinck, the architectural solution wasn't a monument but a space in which the sculptures of Meunier received the attention they deserved: the visitor was able to see the sculptures in a room with daylight, as a symbol of a better life for the working class.

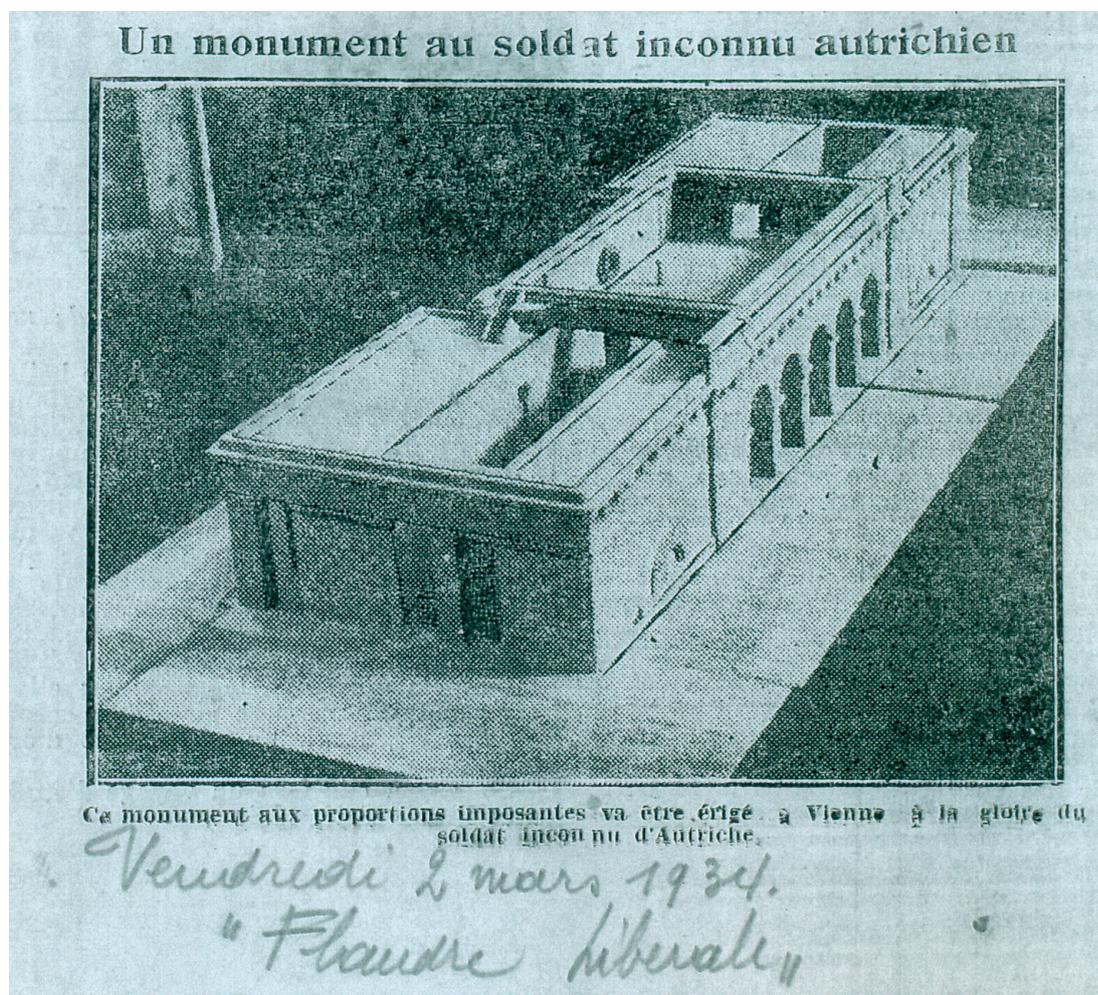


Figure 13. 2nd of March 1934. "Ausseres Burgtor" built in 1821 and transformed in 1933/1934 by Rudolf Wondracek (Wien).

The study of Eysselinck's work between 1927 and 1930 shows a studious young man who had the capacity to learn quickly, to absorb directly different influences and to transform and integrate them in his first projects.³¹ The speed and intensity

with which he assimilates the modernity is amazing. After a trip in the Netherlands in 1927 and in 1929, he quickly assimilated the vocabulary of the Amsterdam School of architecture and also the Stijl movement of J.J.P. Oud and Gerrit Rietveld. His

hunger to make a connection with the avant-garde in Belgium and Europe was a strong ambition in Eysselinck's life. As a student, he bought the books of Le Corbusier and some publications about the Russian avant-garde.

The project of Eysselinck for the Meunier monument perfectly illustrates this way of working: combining all the different elements of his knowledge in a very intelligent way. By doing so, he was able to captivate different influences and to reintroduce his own work in process. This is also a fascinating aspect in the work of Le Corbusier or Álvaro Siza.

When Siza visited the museum of Beaux Art in Ghent (1900 and an extension in 1912) in 1987, he was fascinated by the double circle in of one of the exposition spaces, used to let the daylight enter. Siza introduced this fragment in the ground plan for the building for the School of Architecture in Porto.³² This capacity to integrate different influences, whether they come from publications or physical emotions after visiting certain places and buildings, is truly the gift of great architects.

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- Original quote in French: "Le Monument au Travail doit être en contact immédiat avec la foule, il lui faut le plein air de la rue et non l'atmosphère lourde d'un musée".
- Original quote in French: "Les cinq figures et les quatre hauts-reliefs qui doivent composer ce monument se trouvent actuellement épars, les uns au Musée ancien de Bruxelles, les autres dans l'atelier de l'artiste défunt, où ils attendent toujours la lumière du soleil".
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- After the exhibition, Eysselinck received his documents and model. He took the drawing from the wooden frame.
- The competition rules were approved on the 11th of December 1928. The first prize (15,000 fr.) was for architect Mario Knauer, the second prize was for architects Poly & Puttemans (6,000 fr.) and a special mention was handed out for the projects by Gérard de Bondt, Henri Derée and Lucien François (3,000 fr.).
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C: Project Henri Derée (third prize), Project Gérard De Bondt (third prize), project Gaston Eysselinck.
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- 7 Arts, n°30, 20th of July 1924, p.1.
- DUBOIS, Marc, Architect Eysselinck - Van rijwoning tot C.I.A.M, In: CAO / Centrum voor Architectuur Onderzoek, nr.1, 1986, pp.10-14.
- Original quote in French: "Une espèce de temple ou mieux un enclos à ciel ouvert limité par quatre murs qui sont décorés intérieurement des hauts reliefs et des figures de Meunier".
- Original quote in French: "quant à moi, que ce n'est pas la peine d'avoir tant bataillé pour que l'œuvre sorte du musée, si c'est pour la priver de l'ambiance de la rue où elle querra sa véritable signification".
- Text by Eysselinck: 2 pages with on the top "to S. Defauw" (the name of the lady he married in 1930).
- Dimension of the pavilion: 31.60 × 11.90 meters. Central space: 19.20 × 11.50 meters. Two wings: 11.50 × 5.00 meters.
- Claude Farrère (pseudonym of Frédéric-Charles Bargone) (1876-1957). This author received the Prix Goncourt with the book Les Civilisés in 1905.
- Original quote in French: "Les œuvres, certes, ne peuvent plus supporter l'air, le malheureux éclairage des musées, il leur faut le grand air, l'éclairage libre: mais comment rêver à Meunier, comment méditer ses œuvres, comment les voir dans le calme nécessaire et indispensable? '.... Un monument à nos jours, ne peut être cette masse blanche grisâtre, tachetée de noir-œuvres courantes provenant de mauvaises habitudes, et le mauvais goût de présenter d'une telle façon des bronzes solides, fait des monuments actuels une banalité trop bossue et procure un amas de "bric-à-brac" désastreux".
- The original drawings (presented on a frame) were given back to the participants. The Eysselinck archive possesses the original drawings.
- DUBOIS, M., I Giardini's first pavilion / Il primo padiglione nei Giardini, In: Architetti della Fiandra, Vlaamse Gemeenschap, Brussels, 1991, pp.10-13.
- THIRY, R., HENDRICKX, G., op. cit., pp.15-16. Original quote in French: "Bien que ne constituant pas une solution du monument au travail proprement dit, nous croyons encore intéressant de mentionner ici le petit temple construit par le même architecte à Léna pour abriter la reproduction en demi-grandeur des quatre hauts reliefs. Ce temple a été élevé par les ouvriers d'optique Zeiss à la mémoire de leur patron".

- ²⁵ Original quote in French: "Sur tous ceux qui habitaient le pays de l'ombre et de la mort, une lumière resplendit !!!!!!!".
- ²⁶ LANGUI, E., 'Een interview met architect Gaston Eysselinck over functionele architectuur', In: *De Vooruit*, (14th of November 1937), p.8. In 1926, the library of the Royal Academy in Ghent bought the publications of Le Corbusier "Urbanisme" and "L'Art Décoratif d'Aujourd'hui".
- ²⁷ TUDURI, Nicolau Maria Rubió, *Le Pavillon de l'Allemagne à l'Exposition de Barcelone*, In: *Cahiers d'Art*, VIII-IX, 1929, pp. 408-411. DEROUET, C., Zervos et Cahiers d'Art, Centre Georges Pompidou, Paris, 2010.
- ²⁸ Open space without a ceiling: "Die Helden des Weltkrieges sind unter freiem Himmel gefallen, sie sollen unter freiem Himmel geehrt werden".
- ²⁹ *Le Patriote Illustré*, Sunday 19th of October 1930.
- ³⁰ VANDEPITTE, F., *op. cit.*
- ³¹ DUBOIS, M., *Aansluiting bij de Europese avant-garde: studiereizen van de Vlaamse architect Gaston Eysselinck in Nederland, 1927 & 1929*, In: *Eigenbouwer*, 3, 2014, pp.18-29.
- ³² DUBOIS, M., *Een gebouw van Europese klasse - A building of European class*, In: *Hommage Robert Hoozee, MSK, Gent, 2014, pp.52-55, pp.213-214 (English text).*

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IMAGES SOURCES

1, 12. Marc Dubois. **2, 4, 8, 10.** Archive Eysselinck /Design museum Ghent. **3.** De Zaaier. **5, 6.** Review "L'Emulation". **7.** Illustration from the catalogue of the Biennale 2014 "Fundamentals". **9.** Véronique Verhaegen. **11.** Fondation Le Corbusier. **13.** Newspaper "Flandre Liberale".