



*Global Architecture*

世界

建築

Michel de Klerk

*Eigen Haard Housing, Amsterdam. 1913-1919*

*Apartment Blocks, Henriette Ronnerplein, Amsterdam. 1920-1921*

*Edited and Photographed by Yukio Futagawa*

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漢瑞特・羅納普林的街廓公寓 / 阿姆斯特丹 / 1920—21年  
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攝影 / 二川幸夫  
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# 邁可·德·卡拉克的兩個集合住宅 —— 撰／威爾漢莫·荷茲包爾

## Two Housings by Michel de Klerk, by Wilhelm Holzbauer

邁可·德·卡拉克的建築事業延續了十年餘。由許多方面看來，他的作品正是建築上所謂的「阿姆斯特丹學派」全盛時期的代表。無疑的，這個事實為那些好事辯論及頗有誤會傾向的同僚建築師所承認。1923年他以39歲的英年不幸去世之時，已在一群奉行高度道德和社會意識的建築師中，取得了無與倫比的地位。但是我們雖然承認這群建築師所標榜的建築和社會原理的正當性，其前途並不樂觀。有份印刷精美的荷蘭雜誌（“Wendingen”），在1924年的兩期中發表了德·卡拉克的計畫案和已實施的作品。作者J.F. 斯塔爾讚美克氏：「德·卡拉克並不以摩登取勝。社會對他作品中所賦有的社會宣導功能非常滿意。」

「他這些不朽的傑作所達到美的水準，是那些有組織的衛生學者、道德實行者、和人類幸福標準化者所達不到的。」

「放眼所及，德·卡拉克的建築可說是後繼無人了。」

The built oeuvre of Michel de Klerk extends over a period of little more than ten years. In many ways it is in his works, the so called “Amsterdam School” of architecture comes to its fullest bloom. Undoubtly this fact was recognised by the fellow architects of that controversial and much misunderstood movement. At the time of his tragically early death at the age of 39 in 1923 de Klerk had acquired a unique stature within a group of architects whose endeavors were guided by a highly moralistic and socially aware consciousness. Convinced of the validity of the architectural and social principles the group represented, its outlook on the future was however not without tragic undertones. When “Wendingen”, the beautifully edited dutch magazine, published de Klerk’s projects and executed works in two numbers in 1924 J.F. Staal writes in his eulogy: “De Klerk was not modern. Society cannot relate the gratification it owes his buildings to its social-propagandistic tendencies.”

“The beauty of his monumental works has reached a level which cannot be met by the organised good-doers of

J.F. 斯塔爾寫這篇文章時，荷蘭建築界斷然的分裂為兩大陣營：浪漫與理性；pittoresque 與機械製造的；個人主義與集體形象互相對立著。在「阿姆斯特丹學派」代表性建築師的作品裏，由那種高度理想化的「不朽願望」裏可以看出，藝術與機械科技之間在建築上做的主權之爭中，藝術獲得了最後的勝利。

J.F. 斯塔爾的話很有先見之明。現代建築運動——也就是後來所稱的「國際樣式」——在當時荷蘭最好的建築中發現了許多實例：J.F. 奧德（Oud）的集合住宅計畫，杜克（Duicker）和比佛特（Bijvoet）的作品，布律克曼（Brinkman）和凡德渥特（van der Vlugt）的凡尼爾大廈等等，並且邁可·德·卡拉克的建築立刻被認為是發展中的極致表現和絕佳作品。他從這個城市豐富的建築遺產中汲取了靈感，差不多在他所有實行的計畫案中，都有此種繼承的痕跡。亨利·柏力奇（Henri Berlage）

hygienists and moralists, the normalizers of human happiness.”

“What we see, is that the architecture of de Klerk has no followers.”

At the time these words were written, the architectural world in Holland was firmly divided into two camps: the romantic versus the rational, the pittoresque versus the machine-made, the individualistic against the corporate image. The architects representing the “Amsterdam School” in their highly idealised “monumental desire” saw in their works the last victorious battle of architecture as art over a mechanised and technoid way of building:

The words of J. F. Staal proved to be prophetic. The modern movement, that architecture later to be named “International Style” found its realization in some of the finest buildings of that era in Holland: the housing schemes of J. P. Oud, the works of Duicker and Bijvoet, the van Nelle Buildings by Brinkman & van der Vlugt etc. The work of Michel de Klerk was at once the



所擬的阿姆斯特丹開發計畫中，德·卡拉克的建築物不但確實成了整個都市結構的一部份，而且經由難以置信的豐富視覺效果，表達出遠超於其實際之為勞工公寓的品質。

德·卡拉克看起來非常喜歡在建築上使用大量的材料、造型和雕刻元素，以滿足勞工階級的實質需求。這當然在市議會中遭到了強烈的反對。因為在這個艱困時期（1917年）你能花那麼多錢在這種不必要的浪費上？譬如特製的磚塊，磚面和那種荒謬絕倫的窗戶型式。但第·克勒克找到了有勢力的市議員——偉寶（Wibaut）作代言人，他是一個對公共事業非常關心的政治家。他說：「工人在精神上比任何人都需要美好的住宅，藉以抵消他們終日的辛勞。他們必須在所居住的建築中找到認同感，並得到自尊和滿足。」

當然，此次辯論居先，其後，則產生了維也納社會黨市政府為

apotheosis and the swan-song or a development that drew its inspiration in the rich architectural heritage of the city which inherited practically all his executed projects. His buildings are in fact part of the urban structure envisioned by Henri Berlage in his development plans for Amsterdam and yet through their incredible visual richness project a quality going far beyond the type of buildings they actually are: workers flats.

De Klerks seemingly opulent taste in applying a magnitude of materials, forms and sculptural elements in buildings meant to fulfill the physical needs of the working class naturally found stiff opposition in the city council: How, in these hard times (1917) can you spend so much money on unnecessary things as specially made bricks, tiles and outrageous types of windows? De Klerk found his voice in the powerful alderman. Wibaut, the politician responsible for public works: It is the working man who has the spiritual need for beauty in this dwelling, more than any other, to counterbalance the toil of his labour. It is he who has to find his identification in the buildings he

「工人的凡爾賽宮」——卡爾·埃（Karl Ehn）的「卡爾·馬克斯·霍（Karl Marx Hof）」——所作的辯論，兩者極為相似。事實上，阿姆斯特丹和維也納兩者間的比較一直沒有中止過。在兩次世界大戰中間的夾縫期，歐洲沒有一個由政府執行建設的公共住宅計畫，能在倫理上和對道德、社會意識的抱負上與前述兩者相提並論。那些有關城市街廓的論題，在阿、維兩城中都被視為大計畫中的基本元素，譬如奧圖·華格納的維也納新城市區域提案，柏力奇（Berlage）的「阿姆斯特丹·哲（Amsterdam Zuid）」計畫案。

幾乎所有設計維也納「超級街廓」（superblocks）的建築師都是奧圖·華格納的學生；同樣的，柏力奇的都市原理亦為「阿姆斯特丹學派」的建築師所接受，德·卡拉克也不例外。當然這並非偶然的巧合，這是長久以來都市街廓最後一次用街道、庭院

lives in, to give him pride and satisfaction.

Of course this argument precedes and is strikingly similar to the argument used by the Viennese socialist city government in justifying the Versailles of the working man, Karl Ehn's "Karl Marx Hof". And indeed, the comparison between Amsterdam and Vienna does not stop here. Nowhere in Europe, between the two world wars, was there a building programme for public housing, carried by city governments, that was comparable in its ethical, morally and socially conscious aspirations. It was in these two cities that the theme of the urban block was the basic element of the vast plans such as Otto Wagners proposal for a new city district in Vienna or Berlage's plan for "Amsterdam Zuid".

It certainly is no coincidence that almost all the architects of the Viennese "superblocks" were pupils of Otto Wagner. In the same way, the urbanistic principles of Berlage have been accepted by the architects of the "Amsterdam School" and Michel de Klerk was no exception. The urban block, for the last time for a long period





Michel de Klerk: Flats, Amstellaan, Amsterdam South, 1920-22

和視覺上清晰可見的都市性來畫定都市的組織：數年之後，讓單棟建築物脫離都市涵構的「芝蘭堡」(Zeilenbau)線性原理已普遍爲人所接納，完全破壞了傳統街道的都市空間性。

#### 艾根哈德集合住宅

邁可·德·卡拉克的這個作品，位於阿姆斯特丹西北部的「斯帕丹默別特」(Spaarndammerbuurt)。它包含了三個不同的建築體，分別設計於1913、1914和1917年。較早的兩個建築體由相對的兩邊包圍了斯帕丹默普蘭森廣場，一直延伸到轉角處，形成了另一種型式的都市街廓。

在這兩件作品中，德·卡拉克建築造型語言的主要特徵開始顯露出來：立面像是一堵有節奏感且會轉調的牆，多層住宅中具有雕塑性的主要元素，如入口、樓梯間、陽台、凸窗(bay window

to come, defined the urban fabric, with its streets and courtyards, its clearly accentuated “urbanity” in visual expression. A few years later the linear principle of the “Zeilenbau”, the singular building detached from the urban context, the complete destruction of the street as an urban space in the traditional sense had been universally accepted.

#### EIGEN HARRD HOUSING

The buildings of Michel de Klerk in the so called “Spaarndammerbuurt” in the northwestern part of Amsterdam consists of three different blocks designed respectively in 1913, 1914 and 1917. The earlier buildings enclose on two opposite sides a public square, the Spaarndammerplantsoen, reaching just around the corners to complete an otherwise existing urban block.

It is in these two objects that the main characteristics of the formal language of de Klerk’s architecture begin to appear: the facades as a rhythmized and modulated wall, the sculptural quality of the key elements of multistory

)等，扮演著引出豐富雕塑感造型語彙的角色。德·卡拉克的另一個註冊商標——其實也是「阿姆斯特丹學派」的標幟——用所有想像得到的造形及模式所砌出來的紅磚牆，及帶有白色油漆光澤的木窗，這個特徵在此二棟建築物中已經非常明顯。

然而1917年所設計的第三個計畫案，却引起了我們的特別注意。這個近於三角形的街廓幾乎全由德·卡拉克所設計（僅有其中一個佔街廓一邊約三分之一的學校非他所做），替建築組合中的雕塑性質提供了最完全表現的可能性。用德·卡拉克自己的字眼，「造型遊戲」在此地已達到了另一個新的境界。這個空間的組織是古典的，沿著貫穿三角形基地的假設軸線而發展。

此種有強烈對稱性的平面，藉由任意選擇的圓柱、圓錐、懸臂陽台、不同的質感面、不同斜度但接近地面時却垂直落地的屋頂……來抵消其對稱性。在Hembrugstraat（漢堡街）處建築達

housing such as entrance, staircase, balconies, bay-windows etc., acting as derivators for a rich vocabulary of sculptural forms. The other trademark of de Klerk’s buildings – and, indeed – of all the buildings of the “Amsterdam School” – red brickwork used in all imaginable forms and patterns together with wooden windows painted glossy white is already evident in these buildings.

It is however the third object, designed in 1917 which calls for our particular attention. The nearly triangular block is designed almost in its entity by de Klerk (a school not by him occupies about a third of one side of the block) and offered the possibility to put the sculptural qualities in the architectural composition to its fullest expression. It was there, that the “play of forms” – to put it in de Klerk’s own words – reached a new dimension. The spatial organisation is classic and developed along a hypothetical axis through the triangular site.

This strong symmetrical plan is counterbalanced by arbitrarily chosen cylinder’s, cones, cantilevered balcony’s, planes of different textures, roofs that are slanted in



到了管弦樂式造型和「動機(motives)」的最大效果。在那裏街廓的高度都中止於五樓處，建築線退縮進去以創造一種「前庭」的氣氛，並矗立著除了純象徵性外，看不出任何機能的奇怪角樓。尺度被故意的歪曲，視覺的參考範圍由侏儒的住宅到中世紀城堡入口之間均有。

若不是標準化的窗戶同時也用在此街廓所有其他的建築中，這裏所用的外型實在難以在尺度上給人任何暗示。街廓的另一端——三角形基地的窄端，也是用同一種手法處理的，然而看起來却不同。在此，建築物的高度同樣的受到減縮，其上並以一系列的垂直條狀窗戶與屋頂面斜直交錯的帶狀組合作為收頭。

沿著 Zaanstraat(乍安街)的五層樓建築和沿 Oostzaanstraat(乍安東街)的一部分則相當單純，而由標示樓層的水平帶和二樓以上及進口上方由磚面浮出的小“波紋”所強調出來。位於

different angles and carried down vertically until they almost reach the ground. The maximum effect in this orchestration of forms and “motives” is reached on Hembrugstraat where the overall height of the block of five story's interrupted and the building line set back in a way to create a kind of “forecourt” towered by an odd-shaped turret without any recognizable function other than purely symbolic. The scale is intentionally distorted, the range of visual references lies somewhere between a dwarf's house and the entrance court of a medieval castle.

Were it not for the standardized windows used also in all the other parts of the building block, the shapes used here would not give any clue as to the scale. The other end of the building block, at the narrow end of the triangle has been treated in a similar, although visually different way. Here too, the building height has been reduced and topped by a system of interlocking and alternating bands of slanted and vertical stripes of windows and roofplanes.

The bulk of the building, the five story block along Zaanstraat and, in fragments, along Ostzaanstraat is kept

三角形基地頂點的郵局的小庭院裏，德·卡拉克隱藏在所有爆發的造型、輪廓和量體中的視覺管弦樂，再次出現了一個漸強音。由一個小拱門道進入後，這個尺度親密的中庭便在空間上從整個街道所包圍的大三角形綠地中獨立出來。

這個中庭的戲劇效果遠比當成一些公寓進口重要得多，但那條由街廓外表難以看出的強烈軸線仍在此地被再次提起：一個小會議室沿著這條軸線配置，紀念性的造型強化了它實際的大小，緊跟在後面的則是個錐型小塔。

歷史上少有磚造建築能把這種材料用得更賦創意和表現力，這種磚工的技藝幾乎難以令人相信。雖然德·卡拉克的作品中，在創造「故意一致」的視覺豐富感和建築造型的有機特性上，已有頗高的成就；但其後數年，德·卡拉克實現的少數作品中，建築語言却變得拘束起來。他於 1921～1922 年所建造的最後一個實

relatively simple, accentuated by the horizontal bands marking the different floors and the small “waves” at the upper floor and above entrances emerging from the brick plane of the facades. Hidden behind all the explosions of forms, shapes and volumes, the visual orchestration of de Klerk reaches once more a crescendo in the small courtyard behind the post office at the tip of the triangular site. To be reached by a small arched doorway, this is an intimate space spatially separated from the large triangular green space enclosed by the building block.

This courtyard has a drama far outweighing the simple task of serving as entry for a few flats. But is here, that the strong axial composition, so little recognizable from the outside of the block, once again is taken up. A small meeting room is placed along this axis, a monumental form bellying its actual size, the conical turret further in the back.

Rarely in the history of building in brick has this material been used in a more inventive and eloquent way. The







帕丹默別特（ Spaarndammerbuurt ）的第一個街廓公寓時，受到了影響。

差不多十年以後，在設計「德·達格拉德（ de Dageraad ）」集合住宅時，又出現了同樣的主題，然而却有著更為自信的態度。在個人居住單元的表現與全體單元的組合之間存在著某種獨特的平衡關係。雕塑性的表現立刻變得簡單而強烈，表面平坦的山牆置於楔形的退凹處之間，而由突出於其上的煙囪強調出來。

在現代建築運動的發展中，很少人能像「阿姆斯特丹學派」和此派的建築師般，立刻受到了直接關係到這些建築的人——使用者和承租人——的歡迎和尊敬。使用者絕大部份是工人，有許多住戶甚至必須等待多年才能搬進這些公寓。他們的目的，不只在為自己找一個遮風避雨之處，而更是為了在直接生活的環境中，使「美」的理想獲得實現，以維持物質與精神知覺的平衡。有什

independent gables. This motive had been widely used around the turn of the century, a mode set in motion by men like Mackintosh, Baillie Scott, Olbrich etc. and de Klerk most likely was influenced while designing his first block of flats in the Spaarndammerbuurt in 1913.

Almost ten years later in “De Dageraad” Housing the same theme appears again, however in a much more consequential way. There is a unique balance between the expression of the individual living units and the composition of the whole. The sculptural expression is at once simple and strong. The flat surface of the gables are set against the wedgelike recesses between them, accentuated by the towering chimneys rising out and above.

There were few movements in the development of modern architecture who were at once as popular and esteemed as the “Amsterdam School” and its architects by the people who were most confronted with it: the users, the tenants. Users, who were for the overwhelming part workers, people who had in many instances to wait for

麼頌辭能比得上一名阿姆斯特丹的家庭主婦，在德·卡拉克去世時寫給「海特佛克（ Het Volk ）」報的一封信：

「他離開了我們——那位建造我們家園的人。他為我們的丈夫和孩子做了如此多的事。我們這些工人的妻子，要怎樣紀念這位倔強的工程師？從一天疲憊的工作中回到用快樂和家庭幸福建造起來的房子裏，是多麼美好的事啊！就好像是每一塊石頭都在喊：『來呀！你們這些工作的人，在你們自己的家裏好好休息吧！它是為你們而造的。難道斯帕丹默普林不是你們孩提時代所夢想的童話仙境嗎？然而它確實存在著，並不只是我們孩提時代的幻想而已。』」

邁可·德·卡拉克把建築當成藝術來追尋，透過他的藝術，可以觸及那些為他們而建造的居民的內心深處！

years before moving into buildings whose expressed aim was to provide them with more than shelter, to give them the ideal of beauty in their immediate surroundings, to show them the balance of material and spiritual perception. What better eulogy for an architect than that of an Amsterdam housewife at the time of his death in a letter to the Newspaper “Het Volk”:

“He left us, the man of our homes. How should we laborer wives commemorate this stubborn worker, for what he did for our husbands and children. Is it not wonderful to come back from the daily toil in a house built of nothing but enjoyment and domestic happiness. Is it not as if every stone calls out: Come all, you workers and rest in your home, it is made for you. Is the Spaarndammerplein not a fairy tale you have dreamed of as child, because it was something, which did not exist for us children?”

Michel de Klerk, in pursuing building as an art, was able, through his art, to reach out into the hearts of the people he built for.



*Michel de Klerk*

*Eigen Haard Housing, Amsterdam. 1913-1919*

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