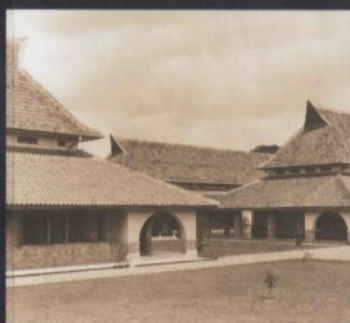
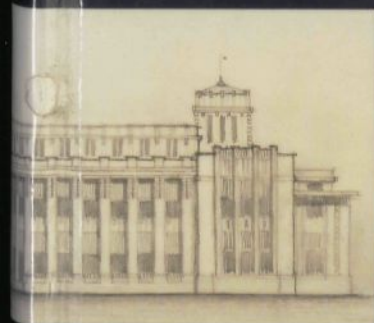




Ir. F.J.L. GHIJSELS
Architect in Indonesia
[1910-1929]



Simplicity is the shortest path to beauty

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Seram Press



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An exhibition on the life and work of F.J.L. Ghijsels was held in Jakarta, Bandung, Surabaya, Semarang, Denpasar and Hoorn (The Netherlands) in conjunction with the publication of this book.

Spelling note As far as possible the new Indonesian spelling for province, city and street names is used. The one exception is when names are mentioned in quotations.

Translator's note A good deal of this book—and arguably the heart of it—consists of quotations from the hundreds of letters Ir. F.J.L. Ghijsels wrote to his wife when he was away on business trips and after she had returned to Europe with their children. Descriptive and factual, sometimes witty, often tart, always affectionate, the letters mirror the man, his profession and the times he lived in.

It was for this reason I decided my translation - contrary to normal practice - should be as literal as possible. 'Warts and all', as it were. The words cascading from the pen almost like streams of consciousness, the sometimes idiosyncratic punctuation, the occasional lapses in grammar, are his, not mine. But to have edited, corrected, polished would have been to diminish the energy, the vitality so manifest in Ghijsels' letters and had I done so I would, in my view, have distorted the image of this remarkable man. And that would have served him poorly.

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FOREWORD

ANOTHER MASTER BUILDER DISCOVERED: IR. F.J.L. GHIJSELS

Much has been written about 20th-century Dutch architecture. Just completed buildings frequently found their way into the professional literature so that we are able to form a picture of the backgrounds and perceptions. But it was not only in the Netherlands that much was built, and generally well built. In the first decades of this century a great deal was also built in Indonesia, then the Dutch East Indies. Only a fraction of what was built there, often at lavish expense, reached the architectural publications. The book 'Nieuw-Nederlandsche Bouwkunst' (J. G. Watjes, 3rd edition Amsterdam 1929) gave a few examples of contemporary construction in Java, there were a few articles in journals, but only in the last 15-20 years, has there been a wider interest in the Netherlands for architecture in Indonesia. I was pleasantly surprised when in 1972, I became acquainted with the often very high quality of the early 20th-century architecture and realized how much it was valued in Indonesian professional circles. The expression 'Indische Architectuur' was already in use.

At that time there was little documentation. But since then various researchers have worked intensively and now there are surveys and detailed studies of cities, architects and building types. Earlier studies on older architecture and urban development were also gone in greater depth. But nonetheless, every new 'building block', like the one presented here, is heartily welcome!

Research such as this is time consuming and costly - it demands study in both countries. The necessary cooperation in Indonesia is always given with enthusiasm, but first a key to the subject is necessary. In this case that key was that when he returned to the Netherlands in 1928, Ghijsels took a great many photographs and drawings with him and that these have survived. They are now in the possession of his grandson and fellow-architect Ir. R.W. Heringa in Bloemendaal. It was on his initiative that the archives were opened up. Drs. M.J.H. Willinge, head of documentation at the Netherlands Architecture Institute in Rotterdam, introduced him to Martien de Vletter, a student of art history at the University of Amsterdam, who was looking for a subject in the field of 20th-century 'overseas' architecture for her doctoral thesis. With great application she began the task of studying and classifying the documents. She then went to Indonesia to carry out research. Much of Ghijsels' work and that of the AIA bureau, set up by him and a few colleagues in 1916, still exists. That it is also in good condition is evidence of its quality.

What makes Ghijsels' work so exciting? On one hand there are the office buildings and a church, akin to Art Deco in design, which form a link with the time in which they were created. Then there is the work immediately relevant to everyday life - the schools, the houses, the hospitals, the swimming pool. This is so pure, so beautiful in form and use of materials and so in tune with the country and its climate - and therefore so timeless - that one feels immediately at home in it, even today. The furniture was designed with the same care. Of two very prestigious works one has unfortunately been lost - the redesign of the then estimable Hotel des Indes, which was demolished in 1972. The other, the railway station in the lower town of Jakarta, is still in use. Ghijsels also worked on the much-sought after district of Menteng, one of the most attractive European-initiated districts in Asia. Sadly much of its openness has been lost because nowadays people prefer higher hedges and walls between their properties.

A love of the land speaks from all the designs, something which can also be seen in the work of earlier Dutch archeologists and other scientific researchers, many of whom - like Ghijsels - had links with Indonesia. A love which is recognized in modern-day Indonesia and which continues to make collaboration in this professional field so pleasurable.

Martien de Vletter is now a new link in this collaboration and the architectural world has been enriched by this publication. Huib Akihary, who has published works on this subject before, wrote the text. In addition to this book there will be an exhibition. This will open in the Erasmus house of the Royal Netherlands Embassy in Jakarta and then move on to a number of other Indonesian cities. It will then transfer to the West Fries museum in Hoorn in the Netherlands.

Prof. dr. ir. C.L. Temminck Groll
*Professor emeritus T.U. Delft and
Chair at the University of Amsterdam*

INTRODUCTION



In recent years there has been a growing interest, both in Indonesia and in the Netherlands, in the architecture and the urban planning during the period that Indonesia was a Dutch colony. This period, which lasted for almost 330 years, began in 1619 with the founding of Batavia by Jan Pietersz Coen. This settlement was designed on the Dutch model, with straight streets and canals. It had fortified walls enclosing a stronghold, 'Het Kasteel' (The Castle), which had been built a year earlier as a trading post. Although Dutch colonial rule only ended in 1947 when Indonesia became independent, it effectively came to an end in 1942 with the Japanese invasion of the Indonesian Archipelago. The last few Dutch architects and urban planners still working there finally departed in 1957.

The period between 1815 and 1957 has been designated as the period of 'colonial architecture and urban planning'. In the last fifteen years, however, researchers' interest has been particularly centred on the period from 1870 to 1957, which was the most important for both Dutch and Indonesian architecture and urban development. From 1870 onwards the country was thrown open

to private enterprise. Many companies, not only from the Netherlands, but from throughout the whole of Europe, set up offices there. After 1910, economic development in the Dutch East Indies and the growth of the European population led to an unprecedented explosion in construction. Life in the colony had to be made as agreeable and attractive as possible and it was necessary to quickly build an infrastructure for the benefit of this section of the community. Many Dutch architects and urban planners went out to the Dutch East Indies, among them Ir. F.J.L. Ghijsels, who had been a member of the first class of architect-engineers to graduate from the Technical High School Delft (today the Technical University Delft).

Although building was almost exclusively for the benefit of the small population of Europeans, the underlying idea behind 'Het Indische Bouwen', as the Indonesians called Dutch East Indies architecture from 1900 onwards, was that there had to be a synthesis between 'modern' western-orientated structures and techniques and eastern art forms. In other words, building styles borrowed from the indigenous traditional forms, every aspect of which took local climatic conditions into account.

1. An optical print of Batavia, c. 1750.

This approach produced important and interesting buildings of high quality, many of which serve as a source of inspiration and a historical frame of reference for present-day Indonesian architects. The appearance of many cities in Indonesia is largely determined by this colonial inheritance, an inheritance which remains inextricably linked to the history of Dutch architecture and urban development. But 'Het Indische Bouwen' was much more than simply a tropical variant of developments in the Netherlands, and for this reason it has added an extra dimension to the history of Dutch architecture.

When studying the architectural inheritance as a whole, use can be made of surviving professional journals such as *Het Indische Bouwkundig Tijdschrift* and *De Ingenieur in Indië*, which were widely read at the time. A systematic and thorough investigation into written and printed sources, however, is very difficult because the most relevant archive material has not been preserved, either in the Netherlands or in Indonesia.

It is true that in the Netherlands the archives of companies and institutions stationed in the Dutch East Indies can be found but in only a few - those of multinationals such as the Deli Maatschappij (Deli Company) and the Nederlandse Handel Maatschappij (Netherlands Trading Society) - do we come across a sparse handful of relevant architectural details.

After the Japanese invasion of Indonesia many archives were left unmanaged or were stored in scattered locations. For these and other reasons many of them disappeared. After the struggle for independence, surviving archives were not high on the Indonesian authorities' list of priorities.

The fate of the government archives of the Ministries of Internal Affairs, Finance, Education, Industry, and Public Works serves as an illustration.

The Ministry of Public Works was responsible for the design and maintenance of all government buildings. In 1948, the four departmental archives were stored in an old VOC (Dutch East Indies Company) warehouse. Due to damp and dirt and the fact that the warehouse was infested with vermin, the archives deteriorated into half-eaten, mouldering piles of paper. Much, therefore, was lost. But luckily some was saved and recently what survives of these Public Works archives has again become available to researchers. Another section of the Public Works archives has also been recovered. This consists of documents deposited in the archives of the provincial 'Waterstaat' department of West Java, in Bandung, in the twenties and thirties after the Dutch East Indies had been divided into provinces.

The situation concerning private archives is no better. Only a few of the archives of architects, contractors and urban planners who worked in the Dutch East Indies have surfaced in previous years. These were mainly those of people who returned to the Netherlands either in the thirties or fifties, and had the opportunity of taking their archive material with them. The archives of Frans Johan Louwrens Ghijssels (1882-1947) are an example. They contain designs and ground plans, specifications, glass negatives, original photographs of the most important designs of the AIA bureau (Algemeen Ingenieurs en Architectenbureau - General Engineers and Architects Bureau), his library and a vast amount of correspondence. Most of these letters were written to his wife while he was away on business trips and after she had returned to Europe. In them he not only reported on his everyday activities, but he also commented on work which had been carried out and work which still had to be carried out, as well as on designs for buildings which would never be constructed. These letters have allowed an inventory of almost all Ghijssels' work to be compiled. The documents give a detailed picture of commissions and clients, of architectural practice in the Dutch East Indies between 1910 and 1930, and the particular role played by Ghijssels and the AIA bureau.

Many of his buildings are still standing and in most cases they still fulfil their original function. Some of them are now designated monuments. In future renovation and reconstruction work, Ghijssels' archives will be of great value to the common inheritance of Indonesia and the Netherlands.

The personal archives of Ir. F.J.L. Ghijssels, who died in 1947, remained in his house in Overveen until the death of his wife in 1977. They then passed into the possession of his grandson, the architect Ir. R.W. Heringa. Thanks to Heringa's emotional and, in particular, his professional commitment, they have been preserved, and publications on Ghijssels' work and that of the AIA bureau have been added to them. Amsterdam student of art history, Martien de Vletter, has documented all the material and made an inventory of it. Thanks to her, these fascinating archives are now readily accessible.

It was decided to bring the archives to the attention of an interested public in the Netherlands and Indonesia by means of a small 'travelling' exhibition - not least to do justice to Ghijssels' work and to emphasize the place he has earned in the history of Dutch and Indonesian architecture. It was also decided to produce this book, in which the work of Ghijssels can be covered in much greater depth than is possible in an exhibition.

BUILDING IN THE DUTCH EAST INDIES IN THE COLONIAL PERIOD



Travellers in Indonesia are always impressed by the richness of its architecture. Besides traditional native structures, there are Hindu and Buddhist temples, such as the Prambanan and the Borobudur, the kratons (palaces) of Javanese royalty in Yogyakarta, Surakarta and Cirebon, Islamic prayer houses and mosques, Chinese temples and houses in the coastal towns of Java. There is also the colourful colonial inheritance: the 17th-century Dutch East Indies Company forts in the Moluccas, the old Dutch warehouses in Jakarta, 18th-century country houses, neo-classical 19th-century civil engineering projects, public buildings, factories and railway stations dating from shortly after the turn of the century, modernistic structures from the twenties and thirties and the 'redevelopment architecture' of the fifties.

The opening up of the colony

The year 1870 was an important turning point in the colonial history of the Dutch East Indies. In that year the Dutch Parliament passed two acts which were not only very important for the economic development of the colony, but which also had a great indirect influence on the urbanization of Java. These two acts were known as the Sugar Act and the Land Act.

The Sugar Act signified the definitive abolition of the *Cultuurstelsel*, the colonial system of forced farming in which farmers were obliged to surrender a percentage of their crops in tax. The

2. The west side of the Kali Besar, drawn by H.P. Berlage during his journey to the Dutch East Indies. [Berlage collection NAI Rotterdam]

Land Act meant the opening-up of the Dutch East Indies to free enterprise and private capital, putting an end to the monopoly position enjoyed by the Dutch State as the sole entrepreneur in the Dutch East Indies. Colonial products were mainly transported through the large ports of Batavia, Semarang and Surabaya, just as they had always been. A railway network was developed from these three cities to provide links with the hinterland and allow export goods to be transported to the harbours. Existing harbours were improved and enlarged and new harbours were constructed.

A number of mercantile houses, banks and other enterprises were established in these three cities, or opened branches there. Many Europeans followed in their wake. In 1855, there were only 28,000 Europeans in the Dutch East Indies. By 1905 this number had tripled to 84,000 and by 1920 it had grown to 240,000. This explosive growth caused fundamental problems. There was little infrastructure and a serious shortage of housing. Urbanization was essential and this resulted in countless administrative and explicitly municipal problems. In this context, the Dutch East Indies Government decided to carry out a rigorous administrative reform. On the basis of the *Decentralization Acts* of 1903, a large number of towns and cities became independent municipalities after the Dutch model, each with its own municipal council and providing local services. After 1905, concern for *urban development*, which before decentralization had been the responsibility of the Government, and for *public housing*, became municipal matters. Thomas Karsten played a very important role in the development of urban planning in the Dutch East Indies. It was he who laid down the urban development guidelines - until then completely lacking - for the development plan for Semarang in 1916. In so doing, he gave a direct or indirect impulse for a systematic approach to similar plans which were drawn up for Bandung and Batavia, a year later. Ghijsels, in particular, played an important role in this. Karsten was basically a theorist at heart, producing countless articles and publications. In 1941, he was appointed lecturer in Town and Country Planning at the Polytechnic in Bandung. In the forties and fifties his views were still being echoed in the work of urban planners such as J.P. Thijsse and Soesilo, who had both worked for Karsten's bureau before the war.

The 'dog kennel renaissance'

Nineteenth-century colonial architecture was typified by Neo-classical building styles. These were usually white-plastered structures with porticos or colonnades and large overhanging hipped roofs with ventilation and coolness as the main objectives.

This Indonesian Classicism lost its purity of style in the course of the nineteenth century. In the second half of that century, corrugated iron awnings, supported by wrought iron corbels, began to appear and stone pillars were replaced by supports made of wood or iron. Judgement of this lack of style was sometimes less than positive. Military engineer Ch. Meyll called it '*the splendid product of Indonesian dog kennel renaissance*'. The architect P.A.J. Moojen, who lived in the Dutch East Indies from 1903, judged Indonesian Classicism to be '*insipid imitations of a soulless Neo-Hellenism, bad copies of sad models; mute, white witnesses to a century of tastelessness and an inability to create.*'

The low standard of architecture in the Dutch East Indies was due to a shortage of highly trained architects. Until the end of the 19th century there was not a single architectural engineer working there, either for the government or in the private building sec-

tor. Designing and building were the tasks of Military Engineers, or 'Hydraulic Engineers', working from books of models.

This was also the case in the private building sector. Contractors without the foggiest notion of architecture built houses and shops in 'historicized' styles, according to the wishes of the client. In 1903, Moojen described architectural practice in the Dutch East Indies as follows:

"People didn't actually build, they knocked things together and the plaster and whitewash brushes reigned supreme! (...) In house-building the woman, the nonja, was in charge. She arranged everything and agreed prices. A Chinese contracted for the work in stages and he and the coolies worked under her supreme control, following the instructions of a supervisor from the Ministry, who had sufficient free time to make a sketch, according to number so-and-so, and to give a little technical supervision during the construction. According to general opinion in Indië, there was no place for an architect who did not also act as contractor and who, moreover, dabbled in 'art'. The best advice one could give was: 'get the first boat back to Holland!'"

With the arrival of the first civil engineers, shortly after the turn of the century, architecture in the Dutch East Indies changed. The Delft engineers practised as private architects or, like Ghijsels, first went to work in government service in the Department of Public Works, or for the City Councils.

The Department of Public Works

Since the days of Governor General Daendels, the Department of Public Works (Departement van Burgelijke Openbare Werken - BOW for short) had been responsible for all civil construction under government control.

Besides maintenance and repair, the design of government buildings was also part of BOW's brief. Intensification of government had created a pressing need for new accommodation to house the various government services and institutions. The large number of structures that had to be realized in a short time led to a standardization of designs for each type of building - the *Normaalontwerpen* - literally the 'standard designs'.

This resulted in more complex building assignments and imposed higher architectural demands, which in turn required personnel with a better grounding in the subject. For this reason the government decided in 1909 to appoint architect-engineer Simon Snuyf to head an architectural division within the BOW.

Berlage

Berlage, who visited the Dutch East Indies in 1923, wrote approvingly about the increase in knowledge and skill in the BOW architectural division in the journal he kept of his travels (published in 1931 under the title '*Mijn Indische reis*' [My Indonesian journey]):

"Indonesian 'public' architecture is also witnessing the same development, a renewal in parallel with that of the motherland, and one in which the division of Public Works is not lagging behind. I was also surprised by the talent revealed everywhere. And particularly by the character and magnitude of this development, from which it seems that in Indonesia, too, they have got out of the tedious traditional rut."



He also expressed praise for two buildings designed by the architect P.A.J. Moojen; the office of the Nederlandsche-Indische Levensverzekering en Lijfrente Mij. (Netherlands Indian Life Assurance and Annuity Company), generally known simply as 'Nillmij', which dates from 1909, and the Kunstkring (Art Association) building of 1913, which he regarded as the starting point of modern architecture in the colony. Berlage's admiration for Moojen's work was not particularly remarkable, however, because it displayed much affinity with his own.

"Modern architecture began over there, of course, with a purification in the structural sense of practically the same motifs as in the motherland. The traditional classic form has been replaced by the realization of a more rational concept."

Moojen's rational architecture was based on the demands of simplicity, sobriety and truth. This was expressed in lucidly designed ground plans and a clear structural synthesis, in simple asymmetric (Berlagian) brick facades and an economical use of ornamentation.

In Nillmij's head office in Weltevreden, which he designed together with Snuyf, Moojen was one of the first architects in the Dutch East Indies to use reinforced concrete for floors, columns and even for parapets and window mullions. The walls were built of Portland cement blocks. They were then plastered because this material was not resistant to the extreme tropical climatic conditions and rain and wind left a green deposit on the bare stone. Moreover, the bricklayers of the time were incapable of producing smooth brickwork. Another of Moojen's well-known build-

ings is *de Bouwploeg*, situated at the entrance to the European residential area of Nieuw Gondangdia, in Batavia, which he planned in 1910.

After his journey through the Dutch East Indies, Berlage finally came to the conclusion that:

"An Indo-European style can only be created from a synthesis of the Western structural system and the Eastern art form, so that by using the Javanese pendopo as the source building, a definitive structure can be developed."

In his opinion: "A true Indo-European architecture can be created when the Javanese not only is able to practise the profession of architect, but can also be fully trained in Indonesia (...) Because Europe cannot give him the art form which harmonizes with Indo-European, in this case Javanese, art. He must therefore rediscover it for himself. First a start could be made on the search for harmony between construction and art, the goal of every architectural style. Development, which presumes the Javanese as a fully-fledged architect, will then keep pace with that towards an independent Indonesia."

Private architects

The first private architects' bureaux were founded towards the end of the first decade of this century. In 1909, the important

3. British American Tobacco's cigarette factory in Cirebon, designed by the Hulswit, Fermont & Cuypers bureau in 1922. Many factories have been demolished over the years but this one is still fully operational.

commission for the new head office of the Java Bank, to be built in the lower town of Batavia, resulted in the establishment of the architects bureau of M.J. Hulswit, A.A. Fermont and Eduard Cuypers. Cuypers, who already had an office in Amsterdam, came to the Dutch East Indies. Many other commissions followed. The bureau's traditional architectural style, based on an amalgam of classical western architecture and Old Javanese ornamentation, found favour with a number of Indonesian banks, insurance companies, trading houses, and Roman Catholic institutions.

As far as is now known, the Hulswit, Fermont & Ed. Cuypers bureau was the most productive in the Dutch East Indies in a quantitative sense. Qualitatively, however, their work was considered too traditional.

More architects' bureaux were founded around the time of the First World War, often in combination with a construction company. The obvious advantage of this was that building costs could be kept relatively low. Examples of such bureaux were: Biezeveld and Moojen, Bakker & Meyboom and Ghijssels' trend-setting AIA bureau in Batavia. Others included the Karsten, Lutjens and Tous-saint bureau in Semarang and C.P. Schoemaker & Associatie in Bandung. Round about this time the journals *Indische Bouwkundig Tijdschrift* and *De Ingenieur in Indië* also appeared.

The founding of the *Nederlandsch-Indische Architecten Kring* (Dutch Indian Association of Architects) - NIAK, for short - was inevitable. The initiators in 1923 were largely the representatives of the specific Dutch Indies architectural style, such as the architects Ghijssels, Henri Maclaine Pont, C.P. Wolff Schoemaker and Thomas Karsten.

Henri Maclaine Pont opened his own bureau in Semarang in

1913 and his first commission was to design the head office of the Semarang Cheribon Steam Tram Co., in the little town of Tegal on the north coast of Java. Climatic demands formed the most important point of departure for this design and purely architectural and constructional solutions, without artificial intervention, had to be found. The office, situated on the road which runs from the station to the alun-alun (main square), was given an elongated shape with its longitudinal axis lying in an east-west direction. This east-west position actually turned the climatic conditions to advantage because it offered maximum ventilation. In the daytime the entire length of the building had the benefit of the northerly sea breeze, while the southerly wind blowing off the land ventilated the building at night. As further protection against direct sunlight and heat, galleries were placed on both floors. These galleries had to function as a buffer zone or as a second facade. In order to guarantee good ventilation within the building, all the offices inside were openly linked to each other.

The principle of the second facade had been applied earlier in the offices of the Netherlands Indian Railway Company in Semarang, designed by the architect and Delft professor J.F. Klinkhamer, in collaboration with B.J. Ouëndag. Maclaine Pont, however, went further by allowing local climatic conditions to determine the volume of the building and its position.

Another of Maclaine Pont's famous buildings is the Polytechnic in Bandung (ITB), designed in 1918. This complex consists of connected pavilions grouped round two centrally situated assembly halls. Both the pavilions and the halls have roofs whose shape was created by combining customary Javanese roof forms. Good ventilation was the first requirement and therefore the design in-





cluded raised roof ridges and hipped gables. One of Maclaine Pont's last works in the Dutch East Indies is a monument and, at the same time, a milestone in the modern architecture of Indonesia. This is the mission church in Pohsarang near Kediri in Central Java, built in 1936. Maclaine Pont put all the knowledge he had acquired in his archeological researches into this design.

Another example of typical Dutch Indies architecture is the Preanger Hotel in Bandung, designed by C.P. Wolff Schoemaker in 1929, which has decoration inspired by the east in an otherwise wholly western architectural style. Wolff Schoemaker condemned the Dutch Indies style in which Hindu-Javanese ornamentation was applied without the slightest comprehension of it, and urged European architects to understand the essence of Indonesian aesthetics in articulation and ornamentation. The architectural style of other buildings in Bandung designed by Schoemaker, such as the 'Jaarbeursgebouw' (Exhibition Centre, 1921) and the striking Villa Isola (1932), is completely western orientated.

In his interpretation of the Dutch Indies style Thomas Karsten took the traditional Javanese *pendopo* as his point of departure in his designs for the 'Volkstheater Sobokarti' in Semarang (1931) and the 'Museum Sonobudoyo' in Yogyakarta (1935).

Another building in which 'the search for a Dutch Indies style' took form is the well-known Public Works Office in Bandung, designed by Ir. J. Gerber. A further example is the Surabaya 'Stadhuis' (Town Hall), designed in 1920 by the architect C. Citroen. This modern building, constructed round a reinforced concrete

skeleton, was given refined decoration and facade detailing and appears to have been inspired by the work of the architects of the Amsterdam School.

The constructions of the architect A.F. Aalbers in Bandung, though built according to the latest European developments, must be seen as sublime examples of 'Nieuwe Bouwen' in the Dutch East Indies. These are the 'DENIS-bank building' (1936) and the 'Hotel Savoy Homann' (1939). Both are austere designs, with carefully designed and detailed facades. The tall slender towers of both buildings appear to be meant to look over the hills to see 'what the future might bring'.

It can be said that a great deal was accomplished in the time of 'Indische Bouwen', particularly in the decades which -not by coincidence- coincide with the time Ghijsels worked in the Dutch East Indies. This was an exciting period and lasted from after the decentralization of government until the end of the twenties, when in the Dutch East Indies, too, building commissions dried up to a large extent because of the economic malaise. Judgement of this period demands completely different definitions of style than those which are valid for European architecture and other expressions of art from the same period. The slogan appeared to be: 'modernization and development, in a high tempo and with a great deal of elan.'

Ghijsels not only played a part in this modernization and development, he also gave active direction and content to it.

4. Maclaine Pont's design for the Polytechnic (ITB) in Bandung, 1918, is his best-known work. [Collection Rijksdienst voor de Monumentenzorg, Zeist]

5. Surabaya Town Hall, designed by C. Citroen in 1920, is seen as an example of the Amsterdam School in Indonesia.

age an architects bureau in Batavia, together with Ir. F.L. Wiemans, a fellow-student of Ghijsels in Delft, who had also briefly been a Public Works engineer. In about 1923, Snuyf moved to Surabaya where Ghijsels, according to his notes, visited him regularly and derived great pleasure from doing so.

In 1915, Ir. W. Elenbaas, who had been in the service of the BOW since 1884 (with a break from 1911 to 1913 for extended leave), received an honourable discharge and was repatriated to the Netherlands. At the beginning of the twenties, however, he returned to the Dutch East Indies as the manager of the engineering company 'Eigen Beheer', which had been commissioned to build large irrigation works near Cirebon and Yogyakarta.

In 1925, Ghijsels, then 42 years old, wrote to his wife:

"On the journey from Cheribon to Djocja I sat in the train with ex-chief engineer Elenbaas; he was head of our department at the time I was working for the BOW; a robust, stern fellow. There is something pleasant about meeting an old boss again. I enjoyed the typically wise explanations which people with such a clear understanding and so much experience can give and that in such a calm and simple manner. Being old in this way is in itself something beautiful. But let's not brood about that."

(Djocja, 2 June 1925)

In 1926, Elenbaas left for good for the Netherlands. He died in The Hague in September of that year.

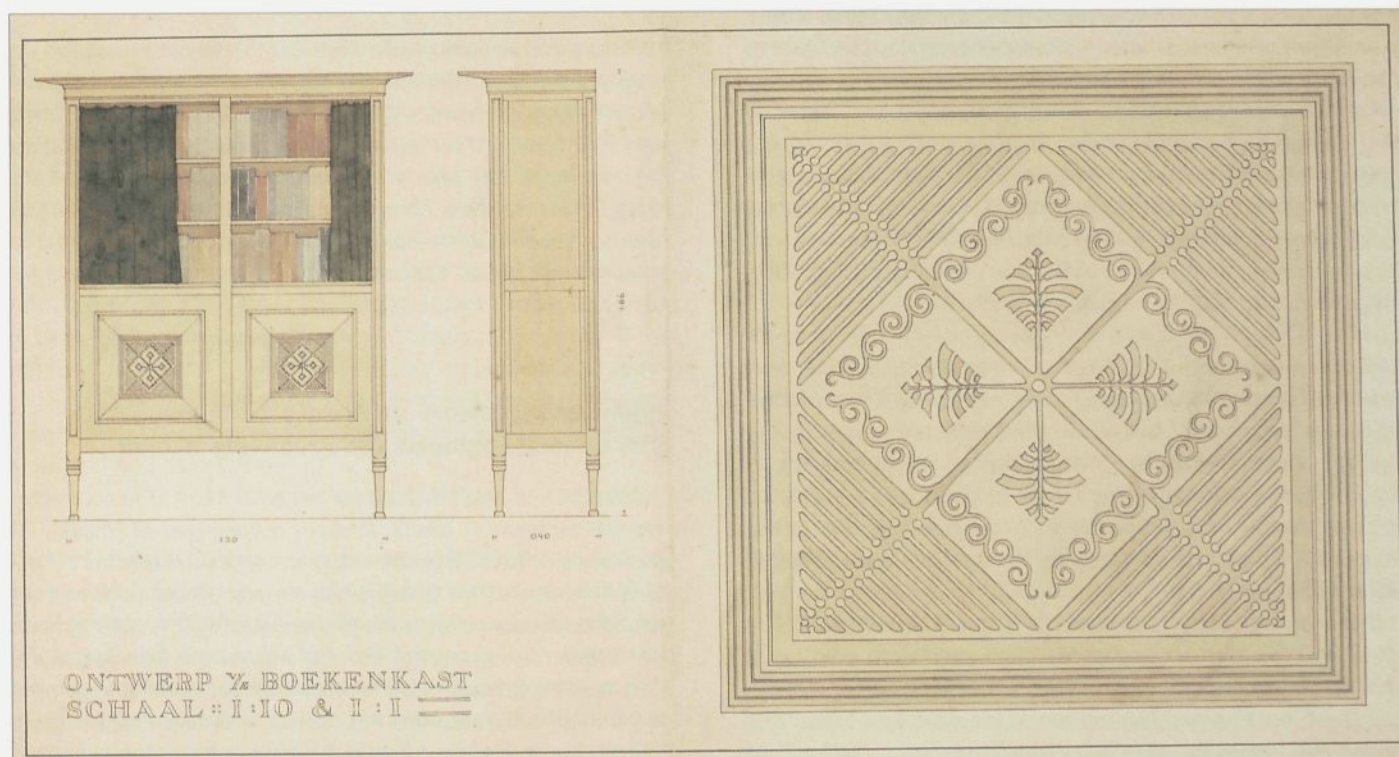
Ir. Job van Hoytema was awarded his civil engineering degree in Delft in 1906. From 1912 to 1929, he was employed as chief engineer in the architectural division of the BOW. Originally he was Snuyf's assistant, after 1916 he was department head. Countless designs, including work by Ghijsels, Von Essen and Charles Schoemaker, were realized under the guidance of Van Hoytema, who later enjoyed great prestige as Chief Government Architect and was for a long time chairman of the Dutch Indian Associa-

tion of Architects (NIAK). Besides designing many new building projects in Java and the outlying provinces (in the years from 1909 to 1913, these were mainly schools, prisons and offices for the Post, Telephone and Telegraph service), the division was responsible for the maintenance and renovation of existing government buildings.

Ghijsels also worked with 'Normaalontwerpen' (standardized designs), certainly in the beginning. There was such a design for every type of government building and they had been drawn up to save time and money. Although they could be varied if local conditions demanded this limited freedom did not particularly appeal to Ghijsels and he was always overjoyed when there was no 'normaalontwerp' available for the job in hand. It is known for certain that in three projects Ghijsels had final responsibility for the design. These date from 1913 and 1914. The first two, in 1913, were for the telephone exchange and a branch office of the Telephone Service in Surabaya. In March 1914, Ghijsels designed a temporary post office on the site of the Colonial Exhibition in Candi in Semarang.

The design for the new hospital for the Koninklijke Paketvaart Maatschappij (Royal Packet Company) - KPM - at Jati Baru which lay in the middle of the paddy fields a little to the southwest of Weltevreden, dates from 1914. It is not completely certain if the design for the KPM hospital was Ghijsels' first commission as a 'private' architect, although it probably was. The plans are signed F.J.L. Ghijsels, *bouwkundig ingenieur Batavia*. BOW designs were signed *Dep. der B.O.W.*, followed by the name of the engineer involved. It may have been that Ghijsels was seconded to this project as a Public Works engineer - at the time this was quite usual among governmental (and, for that matter, non-governmental) institutions, when the required expertise was lacking.

During his time at the BOW, Ghijsels also produced various furniture designs, either for himself or on commission. His archives contain sketches and detailed drawings of a small table, a





writing desk, a child's cupboard, a number of chairs, a settee, various cupboards, a girl's desk and several lamps.

A personal note

A large part of Ghijssels' archives consists of his personal letters to his wife Elisabeth, from which quotes have been taken, sometimes with necessary chronological arbitrariness. These letters are not only a source of information about his work and that of others, they also reflect his personal and professional development, his independent attitude, his attachment to 'home', his need for contemplation and his concern with the smallest details, not only in his work but also in the lives of his wife and children. When Elisabeth tired of the turmoil of their life in Batavia and escaped with the children, Nora and Carry, to the cooler climate of Bogor, or to the health resorts of Garut or the Diëng plateau, Ghijssels sometimes sent her two letters a day:

"Write by return and tell me what you have decided as the salaries of the various baboes etc., I forgot about it again, of course. You must also find out from Lucie what greasepaint and colourings are needed for the St. Nicolaas faces; forgot that too, of course. And what must I bring for the children for St. Nicolaas, and what for the little Schoemakers? Give me, thus, the fullest information concerning St. Nicolaas; we must celebrate this festival enjoyably.

This morning I had a telephone call from the Bonneterie, to the effect of if the last hat and shoes purchased were paid for or went on the account; [...] I'm writing this letter in rather a hurry. It is short and businesslike, no more; the next time better and longer. Bye, a kiss for all of you. Bye. Frans.



P.S. Don't forget it's time for the New Year's letters for Holland."
(Weltevreden, 30 November 1914)

Besides fragments of 'couleur locale', the life of architects in the Dutch East Indies, which make these notes to his wife so worthwhile reading, they also show how important Ghijssels' 'creative labours' were to him:

"Saturday and Sunday I worked furiously, I enjoyed it so much. On Saturday evening I went to Concordia where we were with a group of men, Koch, Asselbergs, Tentor, Charles, Jansen and me; it was actually rather pleasant, although the music was very bad. We sat there quite late, until two o'clock, then when I got home I still really felt like working, I drew until after four o'clock. So you see I haven't been bored, and spent my Sunday congenially. You could almost regard the above as a confession but it isn't, at least that wasn't my intention".

(Batavia, 4 January 1915)

Algemeen Ingenieurs- en Architectenbureau - AIA - (The General Engineers and Architects Bureau)

Construction of the KPM hospital began in 1914. The contractor was the architect F. Stoltz, formerly a colleague of Ghijssels at the Municipal Works Department, who was at that time established in Batavia. By then Ghijssels had already left the BOW and set up business as a private architect in Batavia. This collaboration was apparently successful and it prompted the founding of the Algemeen Ingenieurs- en Architectenbureau (General Engineers and Architects Bureau) - the AIA - set up by Ghijssels together with F. Stoltz and Ir. Hein Von Essen. Ghijssels probably took this step

because he was certain of the commission of a new large project - the design for the new head office of the KPM on the former Koningseplein Oost in Jakarta. The AIA bureau was established in Utrechtsestraat in Jakarta. The number of the house is not known, but, oddly enough, the telephone number - 23 - is. In 1918, the bureau found other premises, just round the corner at 29 Roa Malakka.

For Ghijsels, setting up of the bureau heralded the start of the unusually hard working life of a 'private' architect. During the following thirteen years, until 1929, he was responsible for the bureau's designs and he gave leadership to what had become *his* bureau. Ghijsels was forced to travel, for clients or potential clients, more and more. In his lodgings or in the guest rooms of his friends, he often worked until the early hours on new sketches or putting the finishing touches to existing ones. From Semarang, to which he travelled by boat from Surabaya, he wrote:

"As I have already written, the sunrise was beautiful, and I have another lovely memory of it, I sat on deck for hours in my pyjamas just looking around and what I saw I tried to absorb; our modern times, with all their haste, leave too little opportunity for people to enjoy peace and contemplation, that must have a lasting effect on everything, of course."

(Semarang, 4 June 1916)

In the early years Ghijsels certainly had 'little opportunity to enjoy peace and contemplation' - he was working far too hard. Large-scale construction projects came the way of the AIA bureau and under Ghijsels' leadership it grew into one of the most reputable in the Dutch East Indies. The plans were of the highest quality, but this success was also due in part to the fact that as far as possible AIA retained responsibility for the realization of the projects, so keeping down construction costs. Although so many architects' bureaux were now combined with a construction company, Ghijsels wrote with some surprise of a visit to an old fellow-student in that same situation:

"...I've just got back from Karsten's. It's been a very pleasant afternoon and evening. I picked him up from the office at four o'clock this afternoon, I saw various work there and then we drove on to Tjandi, in the hills behind Semarang, and then I ate with him. His house is beautifully situated and at the back it has a delightful view across the city and the sea; what a pity you weren't with us; it would be wonderful if we had something like that in Batavia. I had long conversations with Karsten about architecture, and about their plans and ours."

How typical that he's also going to start contracting. At the moment he has the development scheme for Semarang, a splendid urban planning assignment; I've already seen the plans and though I've only considered them briefly they appear to me to be good and well thought-out."

(Semarang, 23 May 1916)

In 1917, the AIA bureau was given an important urban planning commission: drawing up a new development scheme for Bandung. During that year, Ghijsels was regularly away from home for longer periods. He did not like hotel life and so he looked for other temporary accommodation. There was a housing shortage in Bandung but he eventually moved into a pavilion at the Terbraak family house.



"I seem to be getting accustomed to the cold here, at least I've been warm the last few days; although it still isn't like it is in Batavia; on the whole it's much pleasanter to work here, what is particularly pleasant is that the mosquitos are not such a nuisance. In Batavia they're always buzzing around your ears."

(Bandung, 17 August 1917)

Bandung lies 700 meters above sea level and its agreeable climate was one of the main reasons why, in around 1915, there was a strong lobby in favour of moving all Government services, together with the civil servants who ran them, to this city. In anticipation of a large-scale migration, Bandung prepared itself for an invasion of new inhabitants and institutions. In pursuance of the aim to make Bandung the new capital of the Dutch East Indies, a number of civil government services had already been moved to the city from Batavia. A number of new institutions also opened their doors shortly before 1920. One of the most important was the Technical High School Bandung.

From 1917 onwards Ghijsels, together with Ir. Heetjans, the Director of the Bandung Municipal Department for Land and Housing, worked on the urban development plans for the 'New Bandung'. In somewhat huffy tones Ghijsels, who was finding the long separation from his family difficult to bear, wrote:

"The Kubatz's always seem to count it as their duty, when I am away, to offer me recreation; now that is very nice of them (...)

How is Noortje doing with her reading and writing, is she doing better than she was, and Carry, how does she spend her day; I would dearly love to hug them; I miss you three so much when I'm away for so long; so, Bets, write me many letters."

(Bandung, 17 August 1917)

Bandung never did become the new capital of the Dutch East Indies but its pursuit of that status, which went on well into the thirties, brought elan to a city whose climate made it so pleasant to

16. A small table. The working drawing is in Ghijsels' archives.

17. Ghijsels sometimes designed his own furniture.

18. The chair can be seen here on Ghijsels' veranda in Batavia.



be in. The DENIS bank building and Hotel Savoy Homann, designed by the architect A.F. Aalbers in the years 1936-1939, are evidence of this metropolitan vision of the future.

In 1918, two years after the AIA bureau had been founded, H.A. Hes, an architect from Amsterdam, became a partner. Three years later, on 15 March 1921, the civil engineer, F.B.H. Asselbergs, also arrived to strengthen the ranks. Asselbergs, who Ghijsels referred to as 'Ber' in his letters, had already been living in the Dutch East Indies for many years. From 1905 until 1921 he made his career with the Netherlands Indian Railway Company in Batavia. His immediate superior there was Ir. W.C. Koch, the chief engineer, who was responsible for the designs of station buildings. Koch, who Ghijsels refers to as 'Karel' in his letters, belonged to his circle of acquaintances in Batavia, as did Asselbergs, Schoemaker and old fellow-student Kubatz (who was the Director of the Batavia Municipal Department for Land and Housing at that time).

Before he joined the AIA bureau - this was delayed because of health reasons - Asselbergs was obliged to obtain his civil engineering degree. In a letter dated 7 January 1921, Ghijsels wrote to his wife: *"Ber hasn't yet taken his exams, but he is making slow progress, it's not too good at the moment."* Ir. F.B.H. Asselbergs became a partner. The circular letter which the bureau sent out to mark the occasion is signed by Ghijsels, Stoltz and Hes. Ir. Van Essen, about whom Ghijsels wrote hardly anything and who therefore remains rather a shadowy figure, had already left the bureau and had returned to the Netherlands. Stoltz, finally, left the AIA bureau sometime in 1921 and he also went back to the Netherlands. When Asselbergs joined the bureau, they were working on two large-scale projects and on 10 June 1921, Ghijsels wrote from Weltevreden:

"This afternoon we have finished two important things: the design and specifications for the Geo Wehry office building and the schedule for the competition for the Factorij's office building."

At the beginning of the twenties, the AIA bureau must also have been feeling the effects of the economic decline in the Dutch East Indies which, among other things, had resulted in soaring building costs. This was probably the reason why, in 1922, Ghijsels decided to take a short leave of absence and go to Europe with his wife and children. The family left on 6 April. In the months that followed, Ghijsels undertook study trips to France, Germany and England. He returned to Batavia in December. His wife and daughters, Nora and Carry, did not follow until November 1923. In this period, Ghijsels became despondent from time to time because he was separated from his family and because the situation in the building industry was less than inspiring, and he even considered returning to the Netherlands. His personal financial situation and that of the bureau, obliged him to remain at his post.

"You might well think that I read too much; to some extent that is so; it's because I'm not in much of a mood for working and then reading is the most enjoyable thing; it cheers me up; perhaps that's why I wouldn't make a good civil servant."

(Batavia, 29 April 1923)

"This year many firms will have paid back their debts to the banks and learned to work economically; if that keeps on the country

can return to normal again. But we're lagging behind; it appears that in the great years we expanded too much and it will be a few years before all the buildings are full again. It seems to me, therefore, that the most sensible thing to do would be to use this time for study and to make a few ideal designs. But I'm not in a hurry to do the latter, it's such thankless work. But I'll try. I've been thinking about working on a plan for the Factorij; but that's a lot of work and cannot therefore be done in between other work."

(Batavia, 19 June 1923)

In the years that followed, Ghijsels had to pull out all the stops in order to find commissions for the bureau. *"Every little bit helps,"* he wrote, as once again he managed to obtain a small job for the bureau, or tirelessly travelled through Java by car, by train and by boat, seeking work. Only then did it become obvious that Ghijsels was the real driving force behind the bureau.

For some years the bureau had been striving to expand outside the boundaries of Batavia, and in 1922 it gained a foothold in and around Jogjakarta. The first big building project there concerned the design for a branch office for the Nederlandsch-Indische Levensverzekering en Lijfrente Maatschappij - Nillmij - (Netherlands Indian Life Assurance and Annuity Company). Ghijsels designed the building. Construction was entrusted to the contractors Sitsen and Louzada, who were established in Yogyakarta and had done a great deal of work in Central Java. Ghijsels visited Jogjakarta regularly in those days and he wrote:

"Djocja is completely different to Batavia, the natives totally different and the Europeans, too; here you have the real type of Indische man. I met a few this morning. They are so much rougher, but nonetheless jovial; as long as they can drink and enjoy themselves, everything's fine and then there's their club; typical that this is so important to them, this is partly due, of course, to the fact that not much happens and for the planters from the surrounding districts it is the only place they can meet. Still this morning they claimed that nowadays it is quieter in the club than it used to be. According to the tales they told me it used to be more like a students' café than a society for ladies and gentlemen. Indeed, it appears the ladies here have to put up with a great deal. As far as the rest of the city is concerned, you always get the impression that everything is filthy and dirty. This is also because the natives dress in dark, colourless clothes; there are almost no cheerful colours in the jackets or sarongs, everything dark, somber blue. I wouldn't like to live here."

(Djocja, 1 November 1923)

It was decided that the bureau needed someone on the spot and Couzijn, who since 1918 had been employed by the bureau as site supervisor, was transferred to Jogjakarta. Ghijsels was not in the least bit satisfied with Couzijn as representative of the AIA bureau: *"At the time Couzijn quoted much too low prices so that our profit margin is too small; I must try to find a solution for this. These are the miserable little jobs."*

(Djocja, 2 June 1925)

19. Buildings by Ghijsels and his friend Thomas Karsten in Semarang. In the foreground is Karsten's 1916 design for the Nillmij offices. Next to this Ghijsels' 1917 design for the KPM offices. [Collection Rijksdienst voor de Monumentenzorg, Zeist]

IR. FRANS JOHAN LOUWRENS GHIJSELS

[1882-1947]

Frans Johan Louwrens Ghijsels was born in Tulung Agung, in Java, on 8 September 1882. His archives reveal little or nothing about his parents, or the neighbourhood and house in which he first experienced shapes and colours. Nor is it known exactly when the family returned to the Netherlands. Perhaps it was because he spent his youth in the Dutch East Indies that he began to study architecture relatively late - in 1903, at the Polytechnic in Delft, where his parents were living at the time.

This discipline was part of the civil engineering course. Around 1900, architectural training was still described as 'architectural design, knowledge of historical architectural styles and making designs and restoration work in a particular style.' Attention was almost fully devoted to the theoretical technical subjects. In 1905, education at the Polytechnic School was restructured. Architecture, in which the lack of artistic training was increasingly being seen as a weakness, was separated from civil engineering. The course now had two main directions, civil engineering and pure architecture.

Civil engineering was based on construction and was taught by Professors Klinkhamer and Morré. Pure architecture was taught by Professor H. Evers, who had succeeded the well-known Professor Eugene Gugel in 1902. Subsidiary subjects were now decorative art, modelling and freehand drawing. These were taught by J.K.L. Sluyterman, A.W.M. Odé and A.P. Gips. The length of the course was also increased from four years to five. From then on the Polytechnic was known as the Technical High School Delft.

Ghijsels' archives contain a number of studies from this period and these show that his drawing talent was above average. The precision of his line is particularly striking. Besides a number of drawings of facades, there are drawings of a staircase and interiors, some with richly ornamented doors, panelling and window frames. The only information on Ghijsels' years of study in Delft is contained in the *Delft Students Almanac*, published between 1905 and 1910. In 1905, he passed his first year examinations, together with Henri Maclaine Pont, H. Menalda van Schouwenburg and Thomas Karsten, among others. In the summer of 1907 he successfully sat his Bachelor's degree and in July 1909 he obtained his engineering diploma.

There is a photograph of Ghijsels in the memorial book commemorating the fortieth anniversary of the Delft Football and Cricket Association (D.V.A. en C.V.) 'Concordia'. It shows him 'sitting at a long, beautifully laid table', with a few empty wine bottles, the contents of which had been drunk on the club's twentieth anniversary in 1905.

In the *Delft Students Almanac of 1909* we find the names of more of Ghijsels' fellow students, men who would go on to play important roles in the contemporary architecture of the Netherlands and the Dutch East Indies. In the Netherlands these were

Johannes Duiker, Bernard Bijvoet, Dirk Roosenburg, J. de Bie Leuveling Tjeenk and Marinus Jan Granpré Molière. Granpré Molière and Duiker can be regarded as the most prominent. Granpré Molière, who graduated with honours from Delft in 1907, became a professor there in 1924. One of his best-known projects was the plan for Tuindorp Vreewijk in Rotterdam (1916), which was based on a street plan designed by H.P. Berlage.

Duiker went on to play an important role in Functionalism, an internationally orientated movement in architecture which made an impact at the end of the twenties. Among Duiker's works are the De Zonnestraal sanatorium in Hilversum (1926), which he designed in collaboration with B. Bijvoet, and the Open-air school in Cliostraat in Amsterdam (1930). Ghijsels' fellow students F.L. Wiemans, J. van Gendt, F.J. Kubatz and P.J. Willekes MacDonald later worked in the Dutch East Indies either in government service or as private architects. In the Dutch East Indies Ghijsels maintained friendly, as well as professional, contacts with some of them. He met Ir. F.J. Kubatz in the latter's function as Director of the Land and Housing Department in Batavia, where both of them enjoyed 'club life'. Their meeting place was generally the Concordia military society. Thomas Karsten, who had been a good friend of Ghijsels in Delft, later worked as a self-employed architect in Semarang, where Ghijsels visited him regularly.

In 1919, Professor Ir. J. Kloppe, whose lectures Ghijsels had attended in Delft, realized the plans for what was intended to be the Dutch East Indies counterpart of the T.H. Delft - the Technical High School in Bandung. Kloppe became its first Vice-Chancellor. The designer of the T.H. Bandung building complex was Ir. Henri Maclaine Pont, one of Kloppe's former students and a fellow-student of Ghijsels.

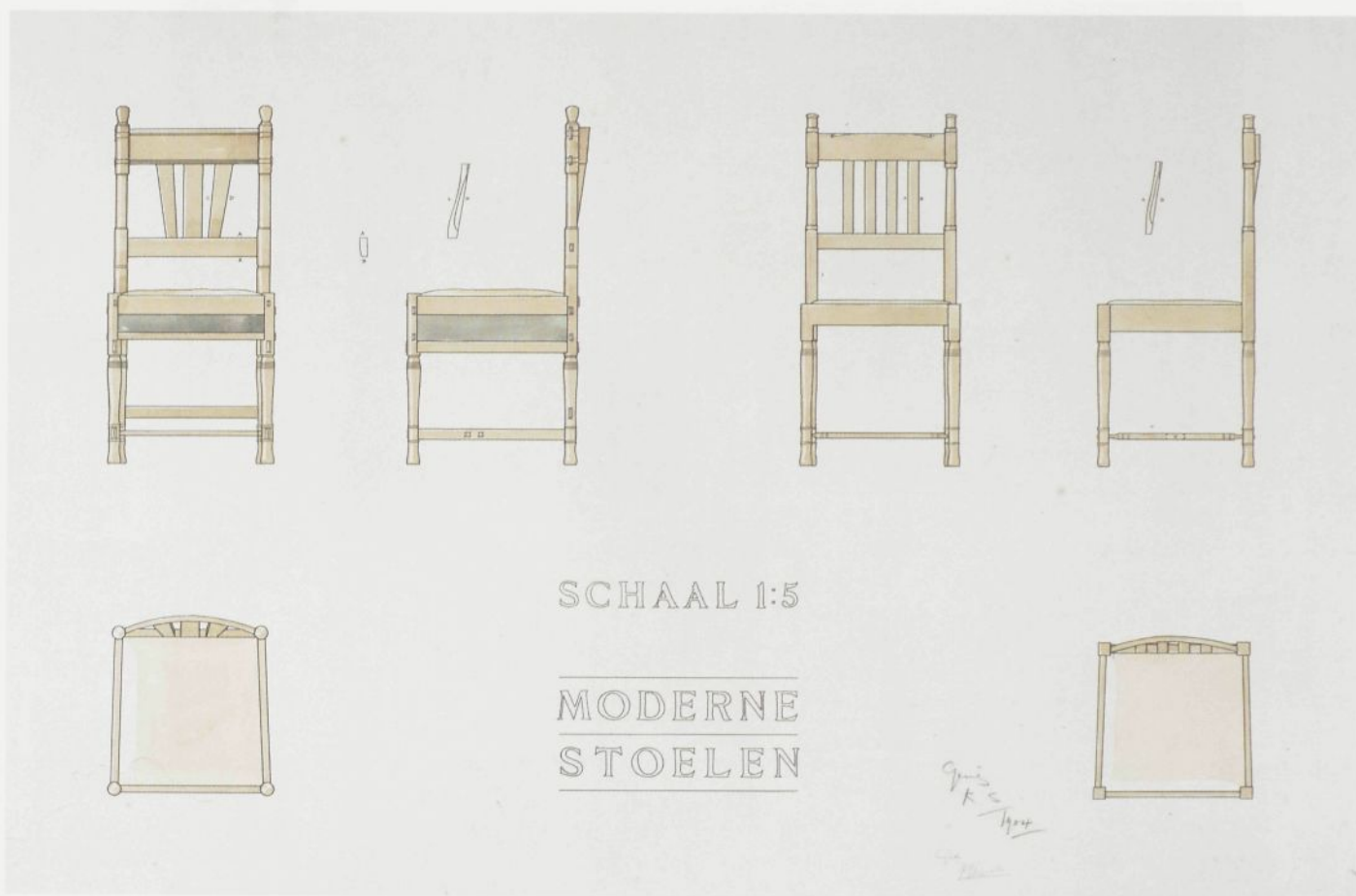
Shortly after qualifying as an engineer, Ghijsels started work as an architectural supervisor at the Gerrit van Arkel bureau in Amsterdam. It is known that he was the architectural project manager of the diamond-cutting establishment at 1e Oosterparkstraat 110, which was put out to tender on 1 November 1909. It is not known what other projects he worked on under the self-willed and rather difficult Van Arkel.

On 21 June 1910, from Keizersgracht 655, where he rented a room, Ghijsels wrote a cheerful letter to his fiancée, Elisabeth de Regt (whom he referred to as 'my girl'): "...As I've often told you, this is a good school, luckily I've stuck it out a long time."

The Dutch East Indies

On 5 June 1909, the Batavia Municipal Council laid down new *Regulations for building and demolition in the municipality of Batavia*. This new ordinance contained three important stipulations - a general ban on building, demolishing, pulling down or moving buildings without a permit, building lines were to be determined by the council, and building inspection was to be carried out by one or more clerks of works ('rooilijnmeesters') appointed by the council.

6. Study drawing Delft, 1904; modern chairs.



When the acting clerk of works resigned in October 1909, the Council also decided that the Municipal Works Department, already charged with building inspection, would be temporarily responsible for building methods. Mr. Biezeveld, the father of Ir. H. Biezeveld, manager of the Municipal Works Department in Batavia, told Ghijssels that as a result of this the department had a number of vacancies for 'well-trained architects'. At the end of January 1910, Ghijssels sat down to write letters of application. He wrote to Elisabeth de Regt:

"A curious little job; first necessity: no modesty, anything that can in any way be of use in getting the post must be in."

While I was thinking about it, it occurred to me to ask Klinkhamer for a written recommendation.(...) Perhaps he'll be willing to give me one; besides I want to visit him to tell him that he'll have to provide Biezeveld with information about me."

(Amsterdam, 31 January 1910)

Not only Professor Klinkhamer thought it worthwhile recommending Ghijssels, on 4 February 1910, his colleague Evers also signed a letter supporting Ghijssels' application. In order to get some insight into the potential problems he might come across, Ghijssels spoke to a certain Delprat (whose initials are not known), an old East Indies hand.

"As far as regulations and decisions taken by the council are concerned, he said, there was practically nothing, they were trying to find things out by experience (...); this also explains, in his opinion, why nothing definite could be said about the job, but once we're

there, the situation would resolve itself. And of course, guidelines would have to be laid down.

When I informed him that there was no free passage and no pension, he said these were 'conditions' which would still have to be settled, that there wasn't yet enough money but that would also have to be organized sooner or later.

His opinion was that besides supervision there would probably be building work involved. (...)

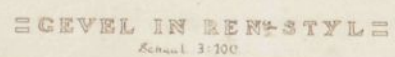
Concerning building in the Indies Mijnheer Delprat said that the method is so completely different that the quicker we get there the better, Dutch practical experience is not so necessary there. If I wanted to go to the Indies, he advised me to go to see Ed. Cuyper, he's been there and realized various projects, therefore must have had assistants. He didn't hold out much hope of being a private architect, that is to say not at first. This is roughly Prof Klinkhamer's opinion."

(Amsterdam, 25 January 1910)

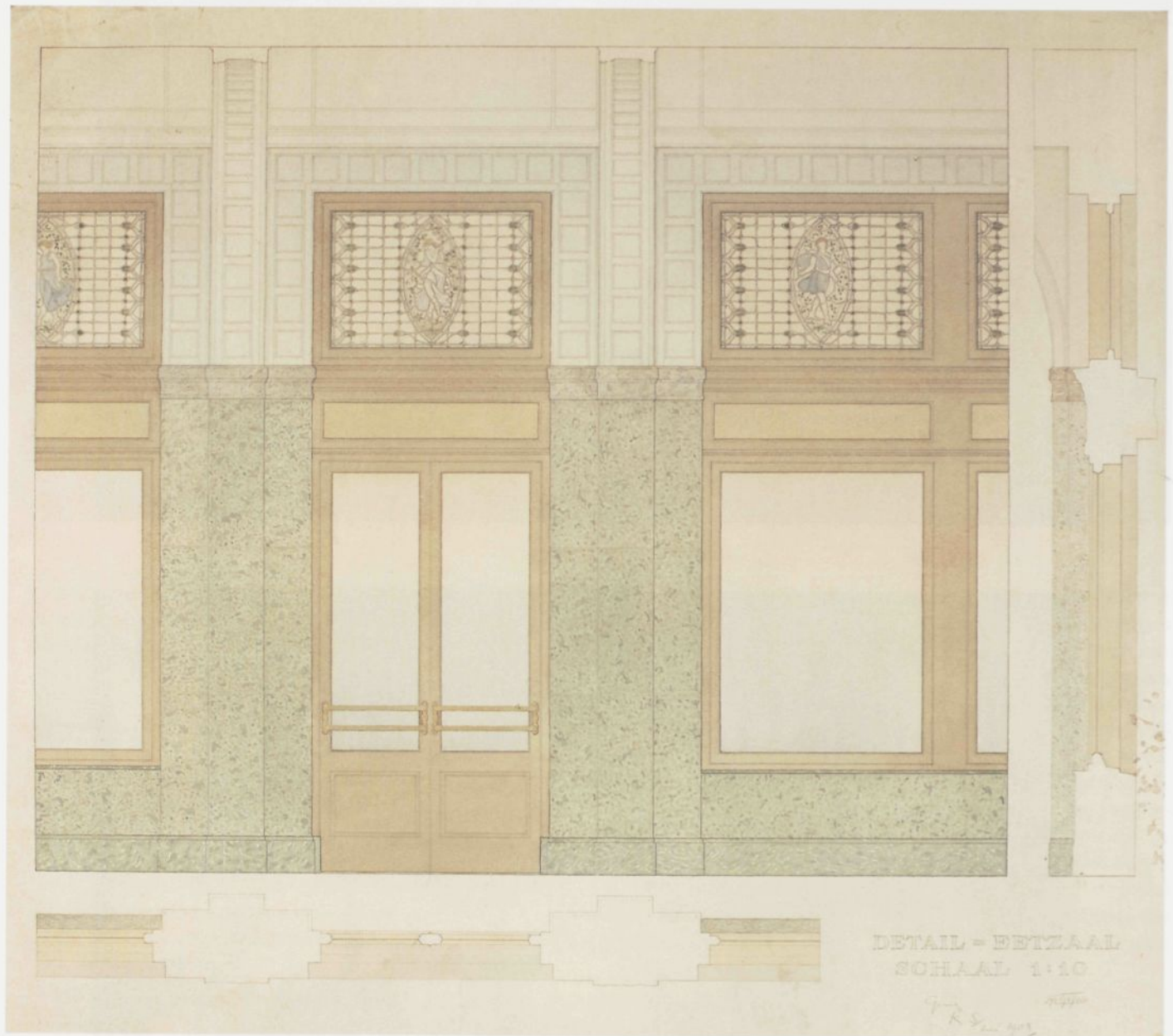
The mills of the civil service grind slowly and in the months that followed Ghijssels tried to be patient. On 21 June, he wrote to Elisabeth de Regt:

"Still no news; indeed I expect none so soon, certainly not before the end of the week; because the salary I've asked for has to be approved by the municipal council in Batavia.

Do you know what is so typical, that you wander around with various grand plans for a journey to the Indies, etc., and no one you speak to knows anything about it. (...) not a single one knows about it. Your premonition that probably nothing will come of it



16



7. Study drawing from his Delft period; facade and cross-section in Renaissance style.
8. Study drawing Delft, 1908; an interior with lovely leaded glass designs in Art Deco style.





has not shaken me in my belief that I'll be appointed, I'm almost certain of it, I've even made a list to make sure I don't forget various matters etc."

(Amsterdam, 21 June 1910)

The news that the Municipal Council in Batavia had approved Ghijssels' appointment came in the summer of 1910. At a time when many a bride married her future husband by proxy, Ghijssels and Elisabeth (Johanna Antonia) de Regt, despite having little time to make the arrangements, decided to leave for the Dutch East Indies together. They were married in Rotterdam on 8 September 1910, Ghijssels' 28th birthday. Before embarking on their long voyage to the Dutch East Indies, they first went on honeymoon via Paris to Genoa, where they boarded ship on 6 October 1910.

On 30 October 1910, the ship on which the Ghijssels' had spent the last part of their honeymoon docked in Tanjung Priok, the harbour of Batavia. They were met by Ir. Biezeveld, the Director of Municipal Works. On 3 November, Ghijssels met the members of staff of the office where he would be working. *'Been to the lower town with Stolz'*, he wrote about the man who later played an important role in the AIA bureau. From that moment on his private life was spent in an old 19th-century house in Cikini, in the heart of the district of Weltevreden. Two daughters were born in this house, Nora (the future mother of his grandson Watse Heringa) in 1911, and Elise Carla in 1914.

Nowhere in his letters does Ghijssels dwell on his motives for choosing a career in the Dutch East Indies, but it is more than



likely that he made this choice because he felt closely linked to the country through his memories of his earliest years. His letters to his parents, in which he described his arrival in his *'Negri pan erkomst'* (land of my birth), have not survived. Nor was Ghijssels particularly explicit about his work in the Municipal Works Department or his departure some two years later, or what he wrote about it made no lasting impression. A letter dated 28 April 1910, shows that he had sought extensive information about the working methods and the terms of reference of such a position from the Municipal Building Inspectorate in Amsterdam. Presumably there was insufficient information on what Ghijssels had earlier described as "the 'conditions' which would still have to be settled" for the position of Clerk of Works. In 1912 Ghijssels left the department and found employment in the architectural division of the Department of Public Works in Batavia.

The Architectural Division of the Department of Public Works (BOW)

The exact date on which Ghijssels started at the division, where Ir. W. Elenbaas was head of department, cannot be determined. In

9. Student life in Delft. Ghijssels among friends during a jubilee dinner at the Delft Cricket and Football Association (D.V.A. en C.V.) *'Concordia'*.

10. The Ghijssels family in Batavia, 1915.

11. Ghijssels with his daughters Nora and Carla.

12. Bets and the children during one of their trips to the hills.

13. Family portrait on the veranda, c. 1915.



any event, he was working there in 1913 when a photo was taken of Ir. Simon Snuyf and Ir. Job van Hoytema, who were working there as chief engineers. A note in pencil on the back of it indicates the office door of Ir. F.J.L. Ghijsels and Ir. C.P. Schoemaker.

Charles Schoemaker, whose brother Richard also lived in the Dutch East Indies, was a personal friend of Ghijsels. He, too, had been born there and he returned in 1905, after his training as a civil engineer at the Royal Military Academy in Breda. Schoemaker worked for the Engineering Corps until 1911. In 1914, he was given a three-year appointment as Director of Municipal Works of Batavia. A visit to Chicago in 1917, where he became acquainted with the early work of the American architect Frank Lloyd Wright (the houses in Oak Park, among other things), had an unmistakable influence on his work in the Dutch East Indies in the twenties. Schoemaker was not the only one to be influenced by Wright - his influence is also clearly discernable in some of Ghijsels' projects.

Shortly after his visit to America, Schoemaker set up his own architects bureau, 'C.P. Schoemaker en Associatie'. In 1922, he was appointed Professor of Architecture at the Technical High School in Bandung. From that time on he signed his work with

'Charles Wolff Schoemaker'. The addition of 'Wolff' is a genealogical reference to his mother's maiden name (at the time this was not unusual with people who had gone up in the world).

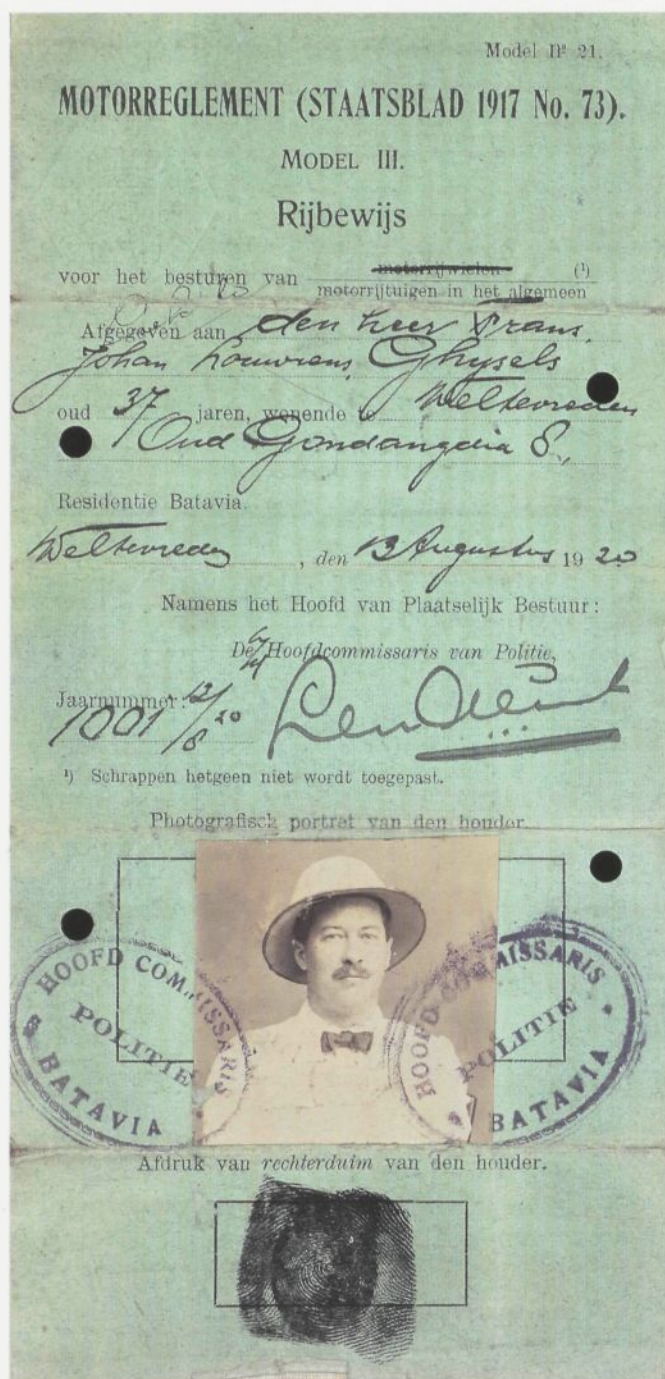
In a letter dated 21 January 1915, to his wife Elisabeth (who he addressed as Bets), Ghijsels wrote about the character of Schoemaker, who was evidently recovering from some disorder. Lucie, Charles' wife, was *'at the moment very solicitous and good for Charles, who is still very weak and prefers to do nothing.'* Because of outside pressures and interference from others, he adds in rather cryptic sentences, Charles, with whom he considered he could still achieve so much, would perhaps become estranged from him and his wife, Bets. *'He is such a temperamental person.'*

Ir. Hein Von Essen was among the other architects who worked for the architectural division of the Department of Public Works. The only thing we know about him is that in 1914 he designed the 'School tot Opleiding van Inlandsche Artsen' (School for Training Indonesian Doctors) - STOVIA for short. This school, situated on the road to Meester Cornelis 'on Salemba', together with the Medical Lab and the Central Civil Hospital, formed a large medical complex. The first plans of the entire complex date from 1913. Shortly after that the separate buildings were designed.

Ir. Simon Snuyf was the first civil engineer who from 1909 onwards was chiefly responsible for the design of government buildings. The main post office in Medan (1909) is also one of his designs. In 1919, Snuyf left government service in order to man-

14. Ghijsels (sitting, third from the left) with his colleagues from the Batavia Municipal Works Department.

15. Design for a bookcase.



20. Ghijssels' driving license; having a chauffeur is nice, but driving oneself was fun, too!

21 and 22. The AIA bureau's early notepaper and that of the 1920's.

23. The passport issued for his journey to Europe in 1922.

He asked Thomas Karsten to consider the AIA bureau as the contractor for new building projects in and around Semarang, or at least to recommend the bureau. Karsten replied by letter:

"...and developing and supporting a good local contractors service is of such great importance that as a rule (but not exclusively) we limit ourselves to using local people. Whether in this case making an exception is sensible or not cannot yet be said, - if so, yes, then you will certainly be considered."

(Semarang, 25 February 1925)

The Dutch Indian Association of Architects (NIAK)

Meetings with other architects such as Van Hoytema, Karel Koch, A.A. Fermont, J.F.L. Blankenberg and Th.J. Taen, which Ghijssels regularly reported - and which appear in the context of the 'club' to have been merely for pleasure - nonetheless led to the founding of an association to further the interests of civil engineers and fully qualified architects. The reason was that in the Dutch East Indies (and in the Netherlands, for that matter) anybody who could design and build a little could call himself an architect. This was also a period in which little was being invested in new building projects and, in any case, clients were not falling over themselves to commission 'expensive' architects. An association to protect architects' interests, similar to the one which already existed in the Dutch East Indies to protect the interests of contractors and structural engineers, was therefore greatly to be desired.

"Last Saturday we had another meeting of the engineers' club. It was decided to set up an association; naturally with statutes and domestic regulations,...but being accepted as a member should be very difficult; they finally agreed with me on that. If only they now go ahead with it. Van Hoytema, Karel and Fer will take care of the statutes; me, Blankenberg (Bakker and Meyboom) and Taen (Fermont) will look into whether it is possible to publish a journal. I've made enquiries from a few printers here; the three of us discussed the details yesterday evening and came to the conclusion that the publication of a journal is possible, but not more than 6x a year; publication 4x in one year is certainly possible. So, that's it, do we have enough copy and drawings and clichés? so we won't have to stop because of lack of material; something that seems to me to be the biggest thing in the whole business. I've promised to support the journal financially, if there's a shortage of money; we must press forward with this, the people here must understand that there are architects and there are builders. When we three met, I also said the magazine must confine itself to architecture and, of course, with related matters such as urban planning, interiors, furniture, etc.; but only today's art; not old Indian things; there are enough magazines about that; it's what can be achieved; we must therefore find our readership among the Europeans; the material will be mainly for them; but we won't exclude buildings for the natives as long as they are manifestations for today; thus it mustn't have archaeological import. You could also say that the magazine is intended to teach people, thus it has a propaganda aim. It is a big task, maybe too difficult, but we must try."

(Weltevreden, 23 February 1923)

The first board was elected at the end of May. Ghijssels became a member:

"At first I wanted to refuse, I was already on the magazine committee, but nevertheless found it better to do it (...) You come into contact with other things, and we don't have much to do, I can manage it."

(Weltevreden, 29 May 1923)

The NIAK journal, however, was never published. The needs of the 'construction company' were satisfied by the two journals *Het Indisch Bouwkundig Tijdschrift* and *De Ingenieur*. NIAK wished to make a vigorous impression from the outset and immediately invited Berlage, who in 1923 was travelling through the Dutch East Indies, to give a lecture. Berlage demanded a fee of 500 guilders which - after long hesitation - the Board agreed to.

NIAK, in collaboration with the Batavia section of the Dutch Indian Art Association, organized an architectural exhibition in the Kunstkringgebouw (the association's headquarters). This took place from 10 to 30 December 1925. The aim was to draw attention to the work of NIAK members and demonstrate what had been accomplished in the colony in modern architecture and urban planning. Several NIAK members submitted work. The AIA bureau also took part. The exhibition was well attended by the business community as well as by the general public. For the first time there was an opportunity to meet the architects who were working in the Dutch East Indies. The exhibition had favourable consequences for the AIA bureau. The newspapers were full of praise for the bureau's work and it received many commissions, both large and small.

In April 1928, Ghijsels was reelected to the NIAK board:

"During the week we had another meeting of the Ned. Ind. Arch. Kring, they've again elected me to the board. Van Hoytema is president again; he loves that. He's a real little Napoleon. Nice to watch all the fuss."

(Weltevreden, 22 April 1928)

 ALGEMEEN BUREAU INGENIEURS ARCHITECTEN		UTRECHTSCHE - STRAAT BATAVIA - TELEFOON 23	
AFD: _____ DOS: _____ ONDERWERP: _____ BIJLAGEN: _____	BATAVIA, _____ 101	Ir. F. J. L. GHIJSELS BOUWK. INGENIEUR Ir. H. VON ESSEN BOUWK. INGENIEUR Fr. STOLTZ ARCHITECT	

HOOFDBUREAU: BATAVIA (NEDERLANDSCH-INDIË) 100 MALAKKA TELEFOON: BATAVIA 23		ALGEMEEN BUREAU INGENIEURS ARCHITECTEN		F. B. H. ASSELBERGS, C. Ir. F. J. L. GHIJSELS, B. Ir. H. A. NES, ARCHITECT
DOSS. No. _____ ONDERWERP: _____ BIJLAGEN: _____	BATAVIA, _____ 102			

2

In Naam van
 Hare Majesteit de Koningin der Nederlanden, Prinses van Oranje-Nassau, enz., enz., enz.,

Portret van den houdster

verzoekt de Gouverneur-Generaal van Nederlandsch-Indië en in zijn naam de Gouverneur Resident van Batavia

alle burgerlijke en militaire overheden van vreemde Staten, vrijen doortocht te verleen en zoo noodig hulp en bijstand te verschaffen aan de(n) Nederlandsche(n) onderdaan (onderdanen) den heer Elisabeth Ghijsels geboren te Roosendaal op 8 September 1885 komende te Batavia.

Gegeven voor de reis naar Nederland via Port Said, Italië, Zwitserland en Duitschland

Gegeven te Batavia op Maandag den 10 Maart 1928

De Gouverneur van Batavia

Handteekening van den houdster

Gezien voor legalisatie van de handteekening van den Gouverneur van Batavia

De _____ van Justitie,

Separation from the family

On 1 June 1927, Ghijsels was faced with the consequences of one of the most difficult decisions that couples with growing children in the tropics had to make. On that day, Elisabeth Ghijsels and her two daughters, Nora and Carry, sailed from the Dutch East Indies on the S.S. Johan de Witt. They were never to return. Because of the children's education and partly for health reasons Mrs. Ghijsels chose to live in Switzerland. Like many Dutch women at that time, she hoped to recover her strength there, the strength she felt she had lost during her years in the tropics. The girls, then 16 and 13 years old, went to a Dutch boarding school in Montreux. In order to remain as close to her daughters as possible, Mrs. Ghijsels looked for temporary accommodation in Veytaux.

Her address became an increasingly intensive focal point for Ghijsels, who was advocating an expansion of the AIA Bureau, an expansion that would not be without consequences. He continued to live in the house at Oud Gondangdia, where Asselbergs rented a few of the now empty rooms. Corry Struben (the wife of Charles Struben, where Ghijsels and Asselbergs enjoyed a 'rice table' on Sunday evenings) wrote to Mrs. Ghijsels concerning the 'grass widower':

"Frans is fine. He is quiet but not gloomy and, of course, he lives for the mail. It appears to me that his relationship with Asselbergs



has been very good lately, so that's rather nice. It's also funny how absorbed he is with the animals at home; he has long stories about the cat, a sick chicken which he cured, etc. It's lucky he's in his own old surroundings."

(Batavia, 12 September 1927)

1927: the AIA bureau in Surabaya

In the same year, on Ghijsels' recommendation, the civil engineer and ex-BOW architect Ir. N.E. Burhoven Jaspers was employed to strengthen the design team at the AIA bureau. He was regarded as a potential successor to Ghijsels, who fostered the illusion that he would be able to join his wife and children in the not too distant future. With the arrival of Burhoven Jaspers, the number of staff employed in the bureau in Batavia increased to 14. Besides Ghijsels, Hes and Asselbergs, there were eight other draughtsmen:

"(...) while we can count on another civil engineer in the afternoons and then another government draughtsman who works for us in the evenings."

(Weltevreden, 22 November 1927)

In June, the AIA bureau officially opened a branch in Surabaya. The reason for this - and also the reason why Burhoven Jaspers had been hired - was the commission to construct the new offi-

ces of the Colonial Bank in Surabaya, designed by Ir. Charles Wolff Schoemaker. Ir. J.G. Eckenhausen managed the branch office and the site supervisor was G. C. Visarius.

The advantage of this, Ghijsels hoped, was that having a branch office in the same town as the clients' branch offices would make "dealing with designs and building for similar offices easier and as a rule cheaper, because it won't be necessary to make so many journeys." (Batavia, 1 June 1927)

In connection with this commission, however, Ghijsels still had to make more journeys.

"I have to go to Soerabaja the day after tomorrow to discuss the plans for the Ned. Handelsbank. The Council have proposed amendments to the building line which means our projects have to be completely modified. In our opinion this amendment is unreasonable, especially since we drew up the plans according to the building lines they themselves indicated on the site. To explain the change they used the argument: widening the road due to traffic demands. I'll look at matters there and discuss them with Dijkerman - the mayor - and hope that they withdraw the intended amendments."

(Weltevreden, 14 October 1927)

Towards the end of 1927, the AIA bureau in Surabaya took over another firm of contractors. On 14 October, Ghijsels wrote from Weltevreden:

"(...) or better an architect-contractor, who is returning to Holland. He has transferred his current work to us against a percentage of the profits; while if in the next three years we receive work

24. Ghijsels wrote to his family very regularly.

25. The Internatio building in 1995 with the IBIS hotel under construction in the background.



from one of his connections, we'll also hand over part of the profits to him. For us this can mean widening our connections, and more profit, part of which will be handed over to this architect while, in our opinion, there is little risk involved."

This contractor was J.J. van Dongen, who continued to receive his percentages of profits until 1929. The branch office was successful and in 1927 the portfolio included: "the construction of Rathkamp in Soerabaia (Chemist), the Colonial Bank and a third (little) job - strengthening the roof timbers of the office of Geo Wehry."

This success continued when the bureau received its next very big commission. On 12 December 1927, Ghijsels received an unexpected telephone call from Van Wijngaarden, the head of the Rotterdam International Credit and Trading Association (Internatio) in Surabaya. On 17 December, in a cheerful, yet measured, mood, he wrote to Switzerland that it appeared that it did not just concern the design but also the 'civil building'.

The correspondence shows that there was frequent contact with Internatio during the days which followed. Through Mr. Zimmerman, the board insisted that the design should be made and elaborated by Ghijsels himself. The client even stated that if there were any differences of opinion, the commission should be regarded as having been awarded to Ghijsels and not to the AIA bureau. Although he felt honored by this, Ghijsels considered it a matter of principle. The commission should be awarded to the bureau and not to one person in particular. Obviously, he agreed to do the design himself - but its elaboration had to be carried out in collaboration with the bureau's employees.

Another complicating factor was the functioning of Burhoven Jaspers, the man taken on to lighten his burden and eventually to take over from him.

"(...). There's still too much of the BOW mentality, i.e. happily leaving as much as possible to the others and the draughtsmen and meddling in various trifling matters, which are the responsibility of someone else, i.e. Ber's or Hes's. At the meetings I've emphasized very strongly that I want to leave, indeed that's not up to Ber and Hes, they know very well that that was also the agreement, but we're in the same boat and I can't just throw in

the towel, otherwise everything will go wrong. (...)

At present, so much design work has suddenly come along that Jaspers can't do it alone, it will be quite a job for the two of us together. Now I want someone else to come in, who is sufficiently knowledgeable to be able to help Jaspers and so give strong support to Ber and Hes and Eckenhausen. Jaspers thinks so, too, but doesn't know how to set about it. You understand that in the future he'll have to run the business, I'd rather not impose someone upon him. (...). If it takes too long, I'll persevere. Only I have stated explicitly that it will be 6 or 8 months. You see, therefore, that it will go on a few months longer, but that this is largely due to circumstances; and hardly to us three, Ber, Hes and me."

(Wetevreden, 3 January, 1928)

Ghijsels' letters from the period which followed show the pressure of work he was under. On 6 April 1928, he wrote with reference to the 'big job in Lakat in South Sumatra', for which the AIA bureau, together with architect-contractor, P.E. Wener, had been chosen.

"I just hope we get it, also because there might well be more in those regions. And there must be work for the future because the prices of rubber and tea have fallen and that will have repercussions in business life."

On 18 April it became clear that the board of the Netherlands Indian Commercial Bank was not fully reconciled to the rough designs for the new building in Surabaya, and wanted Ghijsels to come to the Netherlands:

"They considered that I was the obvious person and so I have to be there after 1 July. I'll have to leave here on about 1 May. The most depressing thing is that it's almost certain that I'll have to come back here and so it will be even longer before I can leave for good. At first I didn't want to do it; but the others said they couldn't let Jaspers go. And it appears that the Bank would appreciate it if I were to go. For my part, I believe that the bank's advisors have been stirring things up a bit. We'll see what's going on and find a solution; we'll probably have to collaborate with the advisors in Holland."



Concerning the potential commission to build the new post office in Stadhuisplein in Batavia, after the design of Ir. R. Baumgartner, he wrote:

"...still waiting for what the decision is for the Post Office in Batavia, that was put out to tender by the BOW but there is a difference of opinion about the contracts, that Nedam, who were lower than us, have made a mistake in the registration note. Thus we are still waiting. There'll have to be a decision soon."

(Weltevreden, 22 April 1928)

The Post Office was not destined to be built by the AIA bureau. Nedam was chosen as the contractor.

On the same day Ghijssels also reported that a start could be made on another big new project. The famous 'Hotel des Indes', on the Molenvliet in Batavia, had commissioned the AIA bureau to design a new annexe with a dining room and ballrooms. Ghijssels, who immediately realized that the commission would further increase the bureau's prestige, brought in Burhoven Jaspers as co-designer, despite initial problems.

However creditable this was for Ghijssels personally, the new projects in Surabaya were formidable obstacles to his seeing his family again - he had hoped to be able to stop off and see them on his way to the Netherlands. Moreover, before he left, he had

to hand over his current work to Ir. Burhoven Jaspers, and this was not going smoothly. On 8 May 1928, he wrote:

"Worked very hard today, helped Jaspers with a plan he was rather stuck with. It's still not right with Jaspers, several times he's been at loggerheads with Ber and he's now keeping him hard at it. Jaspers doesn't think this is funny, but it is necessary. The main difficulty now is that Ber, Hes and me don't think he's 'Teroes Terang'. Of course he can learn how to do business properly; time is necessary, and support which he can always get from us."

Eventually, the extension to the Hotel des Indes was partly designed by Burhoven Jaspers. Ghijssels himself designed the interesting Internatio office. Concerning the design phase of the Internatio office and discussions with the client, further fragments from Ghijssels' letters to his wife, in which he described the state of affairs in detail, can be found in the description of 'the Oeuvre'. Ghijssels' archives contain a large number of his studies for the facade and splendid perspectives for this project.

The definitive plan and specifications for the Netherlands Indian Commercial Bank, for which he came to Amsterdam in July 1928, and which were finally drawn up in collaboration with Van Gendt in the Netherlands, were only completed in 1929. The building was never constructed.

One of Ghijssels' last designs, but certainly not the least, was for the new railway station in the lower town of Batavia (Station Kota). When the official opening ceremony took place Ghijssels was no longer in the Dutch East Indies. Today this station is a listed monument.

26. The main entrance of Kota railway station in 1988.

27. Ghijssels had great affection for the Bloemendaal Hockey Club. He made various designs, free of charge, for a new club house.

Back to the Netherlands

It is certain Ghijsels sailed for Genoa on the S.S. Pieter Cornelisz Hooft on 30 May 1928 and that he travelled on to the Netherlands via Switzerland for a meeting with the directors of the Netherlands Indian Commercial Bank. It is practically certain that Ghijsels, who had retained his house in Oud Gondangdia for an unspecified period, never returned to the Dutch East Indies after these meetings, which took place in July. The archives provide no definitive explanation for this. The fact that Ghijsels' name appears on the AIA bureau's balance sheet in Batavia for the year 1929, provides no evidence to the contrary, because he continued to work on projects for the bureau from the Netherlands.

In any event, in the summer of 1929 the Ghijsels family lived at 34 Ter Hoffsteedeweg, in Overveen. Ghijsels was in the habit of writing to his wife every day and the fact that there are no letters from October 1928 until March 1929 also suggests that Ghijsels decided to stay with his family in the Netherlands.

The AIA bureau after Ghijsels' departure

After Ghijsels' departure, Asselbergs, Hes and Burhoven Jaspers carried on the bureau. In 1932, it expanded for the second time and established an office in Bandung, where it became associated with the Bandung architects bureau Brinkman and Voorhoeve. The management of this new branch office was in the hands

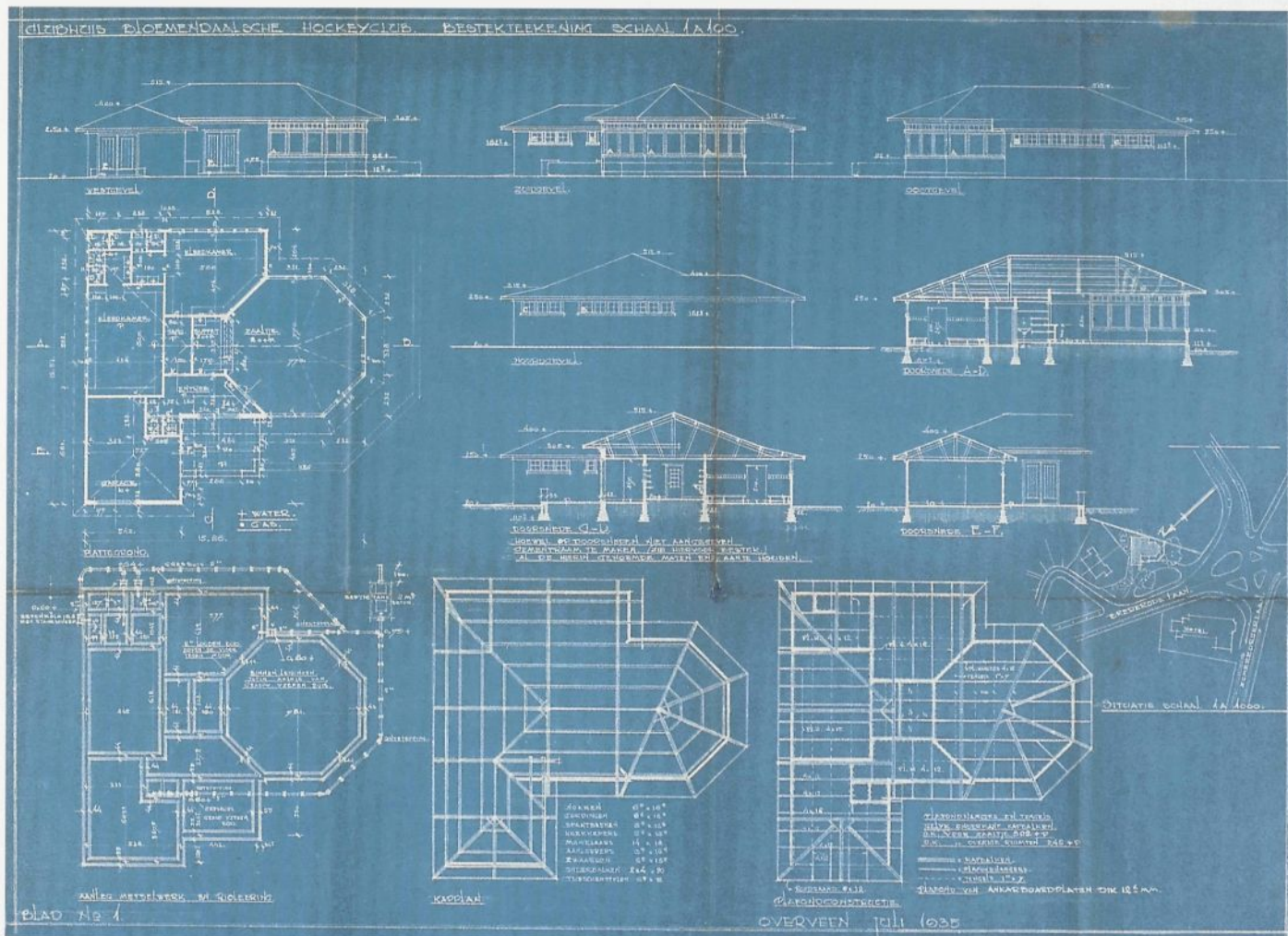
of F.W. Brinkman and G.H. Voorhoeve. In 1936, the bureau became associated with the contractors Sitsen and Louzada, originally established in Yogya, and which specialized in hydraulic engineering projects.

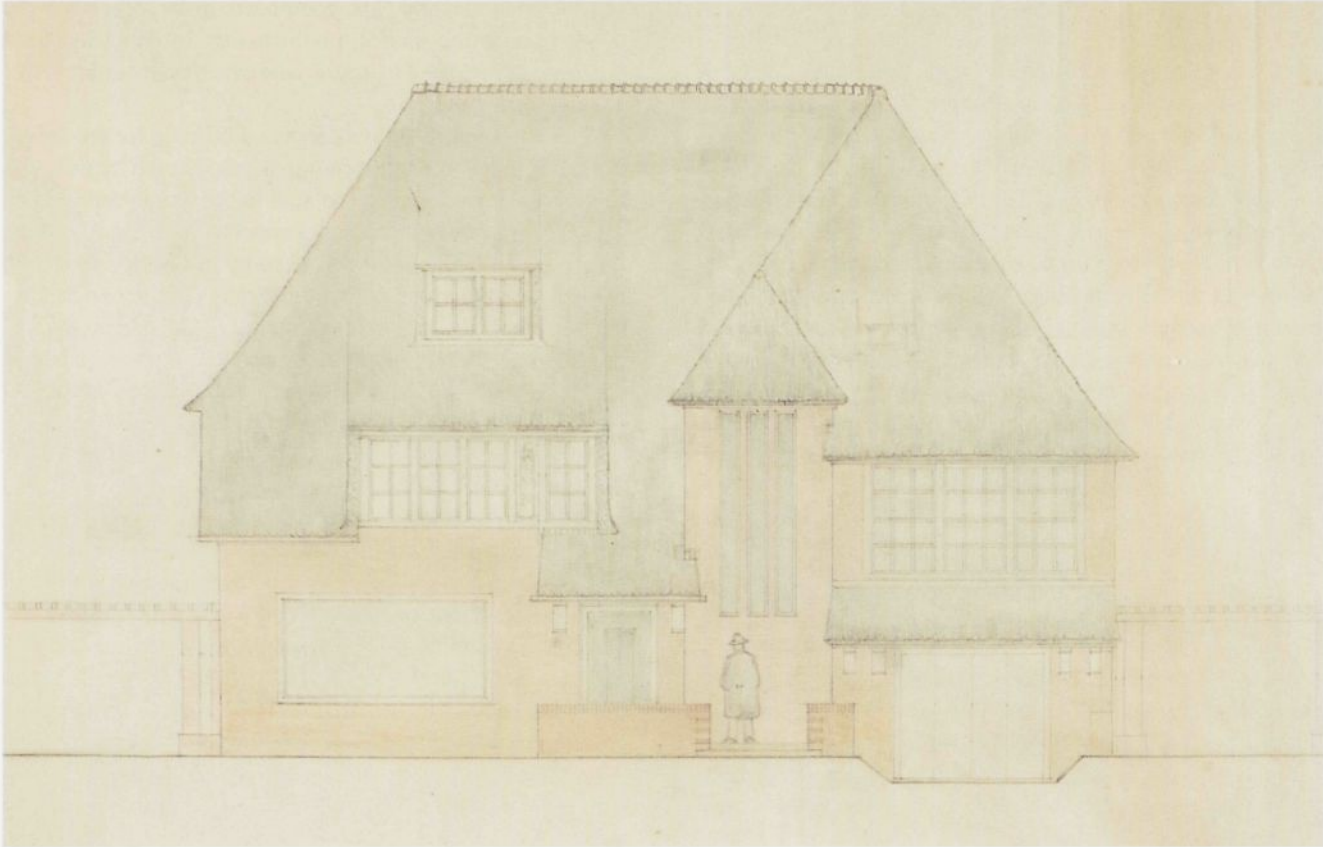
The construction of the new main building for the renowned Hotel des Indes in Batavia also took place in the thirties, despite the increasing economic malaise in the Dutch East Indies. In 1932, the bureau was commissioned to build the 'Villa Isola' in Bandung. This had been designed by Ir. Charles Wolff Schoemaker for Dominique Beretty, the 'Press King' of the Dutch East Indies. Other large-scale works after Ghijsels' departure included the Archipel Brewery on Amanusgracht in Batavia (designed in 1931, opened April 1933), Lever's Soap Factory on the Angke Road in 1934 and the Nassaukerk (1936) in the Burgermeester Bisschopplein (Taman Suropati) in Menteng.

After 1936, thanks to its association with the Sitsen and Louzada company, the bureau received large-scale commissions for the construction of hydraulic works in south-east Kalimantan and south Sumatra. As far as is known, Hes remained with the bureau until May 1930, and Asselbergs until 1931. Burhoven Jaspers left in 1938 to set up his own business.

There are no further details in Ghijsels' archives concerning the branch offices in Surabaya and Bandung, or about the works which were constructed in association with Sitsen and Louzada.

In 1945 however, the bureau was handed over to two Indonesian partners, Ir. Tan and Ir. Soetono and was therefore able to





remain as a private bureau after independence was declared in 1947. Nor were there any difficulties in 1957 when all Dutch companies were nationalized by the Indonesian government. At that time the AIA bureau was one of the few private architects' bureaux and the work it did mainly concerned irrigation and construction. The bureau still has an office in Surabaya - the P.T. Biro AIA.

After his return to the Netherlands Ghijssels continued to work on several projects for the AIA bureau. However, he never opened another bureau, not least because it was an unfavourable time for 'private practice' because of the economic crisis in Europe. Ghijssels probably had about as much talent for 'subordination' as he had for bureaucracy, as he remarked in one of his letters. Ghijssels continued to draw and design for his own pleasure. Two designs are known. One is a design with specifications, set down in calligraphy, for a new club building for the Bloemendaal Hockey Association (July 1935). The other is a design for his own house

in Zomerzorgelaan in Bloemendaal. Neither, however, was ever built. His 'Indian affairs', investing in houses and then renting them out, were looked after by the AIA bureau. His years in the tropics, moreover, had left him with sufficient means - in his own words - 'to enjoy a little more peace and contemplation.'

His need for this was described clearly in a letter dated 22 April 1928, written during a boat trip to Surabaya:

"It is delightful on board, happily no swell, although a lovely breeze is blowing. We have just eaten and finally I've got rid of my fellow-passengers with whom I had various conversations about business; it is such a nuisance that most people, even on such an enjoyable voyage, are so absorbed in various calculations that they cannot free themselves from them. And what is very striking is that what usually happens is they lack a certain general development or have no interest in literature, social questions, art, etc..."

On 2 March 1947 Ghijssels died in Overveen at the age of 64.

28. The front facade of one of the many designs Ghijssels made for a house to be built on a plot of land on Zomerzorgelaan in Bloemendaal, which he bought in 1937.

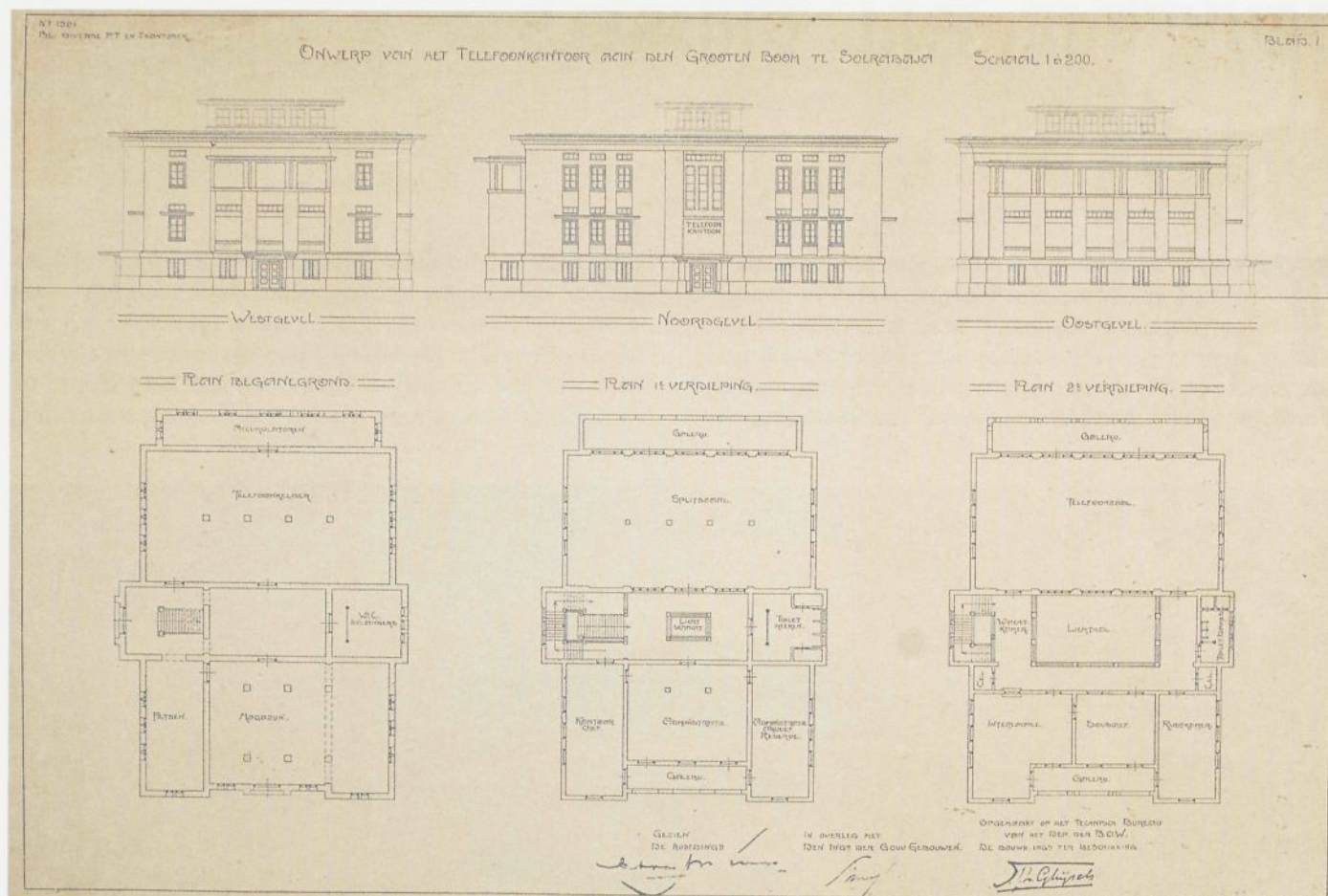
29. Ir. F.J.L. Ghijssels.

OEUVRE IR. F.J.L. GHIJSELS

The active career of Ir. F.J.L. Ghijsels covered a period of twenty years during which he produced dozens of designs, first as an architect-engineer in government service and later as a private architect. The great majority of this oeuvre consists of architectural and urban development projects, but he

also designed interiors, furniture and a number of book covers. Remarkably enough, although Ghijsels left a vast amount of correspondence, he never published any articles or books. Many of the buildings he designed were built and the majority of these can still be admired today. Most of them have retained their original function.





Ghijsels' oeuvre can be chronologically classified according to the different stages of his career:

Designs from 1910 to 1916 when he worked for the Municipal Council in Batavia (until c. 1913) and the Architectural Division of the Department of Public Works (BOW);

Early work from the period when he was starting out as a self-employed architect in Batavia. (He signed his designs 'F.J.L. Ghijsels, bouwkundig-ingenieur, Batavia');

Designs he made as the responsible architect of the AIA bureau. (The drawings and sketches are mostly signed 'F.J.L. Ghijsels, AIA bureau').

THE BOW PERIOD [1913-1916]

Telephone Office Surabaya

Groote Boom, Surabaya

(Kantor P.T. Telcom, jalan Garuda, Surabaya-Kota)

First design: 1913-1914

Modified design: 1915, Dept. BOW

Completion: 1922

The history of the design and construction of the telephone exchange building on the Groote Boom, in the lower town of Surabaya, is a long one. Designs for offices for the Post, Telegraph and Telephone Service, drawn up by various engineers, had been made at the Department of Public Works in Batavia since 1909. The main post office in Medan, for example, was designed by Ir.

S. Snuyf in 1909, and that in Weltevreden by Ir. J.F. Van Hoytema in 1913. In 1913, Ghijsels worked on the design for the new telephone exchange in Surabaya-kota. Striking features of his design include the flat roof, the symmetry of the facades and the concrete awnings above the windows. In 1915, a second design was made at the BOW bureau, using Ghijsels' original design as the point of departure. In this new design the side walls were extended with a number of bays and the entrance to the office increased in size. The facades remained largely unchanged. The flat roof was also retained.

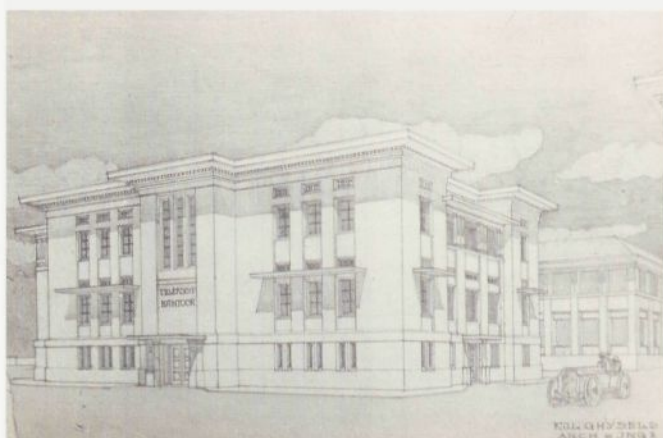
"The nature of the ground was such that an expensive pile foundation was inevitable. Seeing that it was impossible to exclude causing possible damage to nearby buildings when driving the piles, it was necessary to press them into the ground. This method was used, with favourable results.

The building has 2 stories with reinforced concrete floors and joists partially supported by reinforced concrete pillars.

There are concrete awnings above the windows and entrances, while the whole building is covered with a flat roof of the same material. Although this flat roof gives the building a characteristic silhouette, from the constructional viewpoint this experiment cannot be said to worth repeating. It is only with great difficulty that such a roof can be made completely watertight and the costs are disproportionately high."

(BOW Report, 1918-1920 pp. 276-277)

It is not clear in which year the telephone exchange was completed. Although the BOW Report of the years 1918, 1919 and



1920 describes the work in progress, the building's completion is only reported in the *Report of 1922*. Construction costs were 277,837 guilders. This building is due to be renovated. Although the interior will be redesigned, the exterior will be retained in its original form.

Branch office for the Telephone Service, Surabaya

The catalogue of the Architectural Exhibition of 1925 reports under no. 175 a 'Hulptelefoonkantoor' in Surabaya, the designer of which was Ghijssels. It is not known which office this refers to. In 1913, a large telephone exchange for Surabaya South, situated on the Mergojoso road, was designed by the architectural division.

The lay-out is almost identical to that in the modified design of 1915 for the telephone exchange in the lower town. In contrast, this two-story building does not have a flat roof; the front building has a hipped roof and the back section of the exchange has a saddle roof.

Post Office, Colonial Exhibition Site, Semarang

Laan Pieter Sijthoff, Candi, Semarang

Design: Dep. BOW, Ir. F.J.L. Ghijssels, March 1914

Opening of the exhibition: September 1914

In 1914, the Colonial Exhibition took place in Semarang. The exhibition complex lay at the foot of the hilly terrain of Candi, to the south of the town. The aims of the exhibition, created on private initiative, were twofold. First, to offer Dutch and European companies an opportunity of showing their colonial wares, such as raw materials, semimanufactures and finished products and, second, to draw attention to native industrial products.

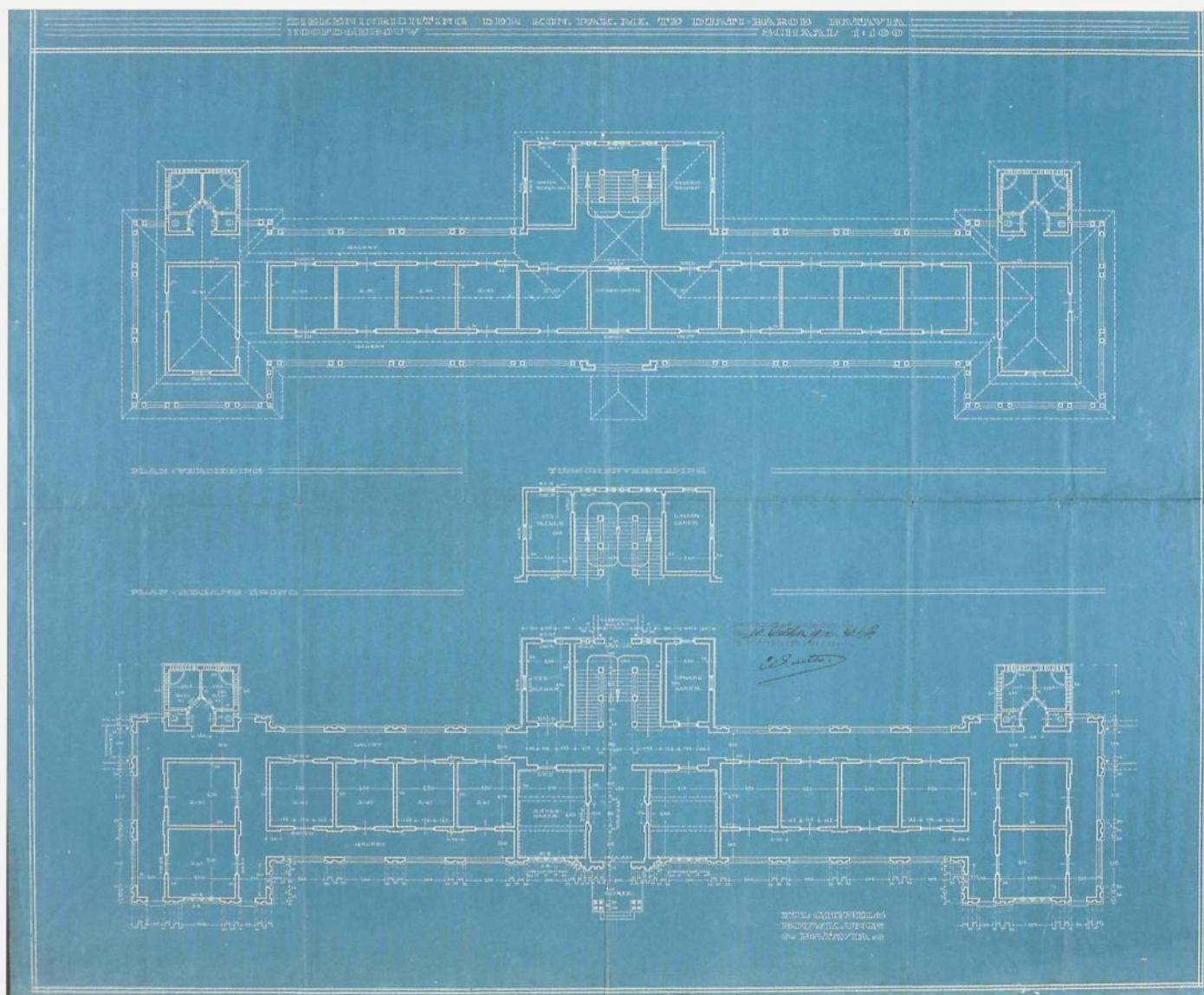
At the same time, the significance of Semarang as Java's third most important port for the transport and export of these goods was emphasized.

In addition to its many exhibition pavilions, there was an amusement park, a 'pasar' (native market), several 'warungs' (eating-houses), a sports ground, and a small, temporary post office which

30. Ground plans and facades for the Telephone Office in Surabaya.

31. The new Telephone Office in Surabaya, shortly after completion in 1916.

32. A perspective of the Telephone Office in Surabaya, 1913-1914. The design was later adapted.



hospital complex, with housing for the medical personnel.

When positioning the various buildings on the elongated, trapezium-shaped site, 30,000 m² in area, Ghijssels chose to divide the complex into three sections. The first, at the entrance to the complex, contained housing for the medical personnel. The hospital itself, with separate wards for the European and native patients, kitchens and accommodation for the auxiliary services was in the centre of the complex. At the rear were accommodation for domestic hospital staff, the quarantine department and a mortuary. All the buildings were linked directly or indirectly by covered corridors.

At the centre of the complex, at the end of the driveway, lay the wards for the European patients. Symmetrically situated on both sides of this tree-lined driveway were various houses for the medical personnel.

On 20 December 1915, *Het Nieuws van de Dag van Neder-*

landsch-Indië devoted an article to KPM's new medical institution and described the architecture of the various buildings:

"Purpose, materials and climate are strikingly conveyed in the sober plastered buildings with their cool galleries, open unglazed windows and powerful projecting tiled roofs.

Despite the differences in the buildings, balance and harmony have been maintained and this gives an effect of tranquility, with the large, centrally situated hospital for Europeans as the principal feature.

This two-storey building demonstrates a consistently sustained verticalism in its structure, with a few elongated lines which accentuate the horizontal character of the building. The shape and darker colour of the roof function as restraints to the body of the building. The roof is interrupted along its entire length by ventilation openings. Above the staircase it is raised in the form of a pavilion, so that the main central area, the heart of the building, is expressed decisively.

The bays of the pilaster construction are echoed in the form of a series of ventilation openings between the roof surfaces, while the tympanum-shaped upper roof surface emphasizes the effect of the raised central section.

The vestibule and staircase, the central area of the building,

36. The ground plans for the main building.

37. The entrance to the main building, c. 1920.

38. KPM Hospital. The main entrance was enlarged later.

39. Ghijssels designed a house for the hospital's Medical Director, Dr. De Koning.



are reflected in the facade by a powerfully projecting pavilion which has an interrupted hipped roof on colonettes above the entrance. At both ends of the building side sections, built out as projecting wing pavilions in the front facade, form a stylish conclusion. A reticence of form is achieved in these side sections by coupling the ascending columns.

The other buildings, completely dominated by the forceful central building, are conceived in the same style, simple and serious. Nowhere is there unnecessary facade division, nor meaningless details or embellishment of form.

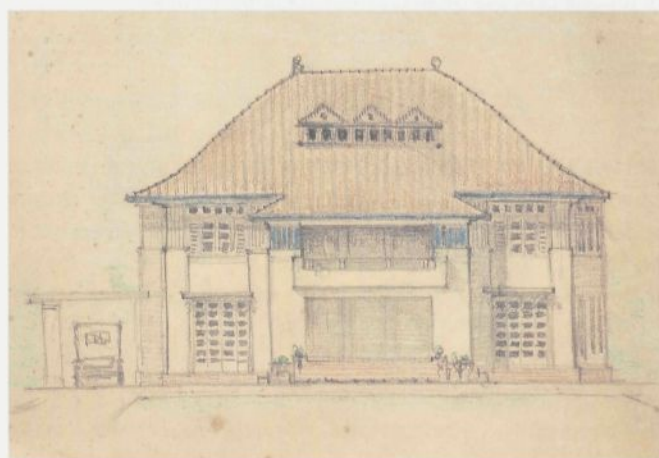
The architect has given character to the whole complex, from the entrance - treated as a stone pergola - which leads to the front section of the complex with its convenient houses, to the nursing and utility buildings in the central area, and the unimportant rear section.

Nevertheless, none of the buildings are sombre, not even the mortuary."

Building began in mid-1914. Construction costs for the whole complex, exclusive of fittings, were approximately 378,000 guilders. The contractor was Fr. Stoltz, established in Batavia, whom Ghijsels knew well from his days in the Public Works Department.

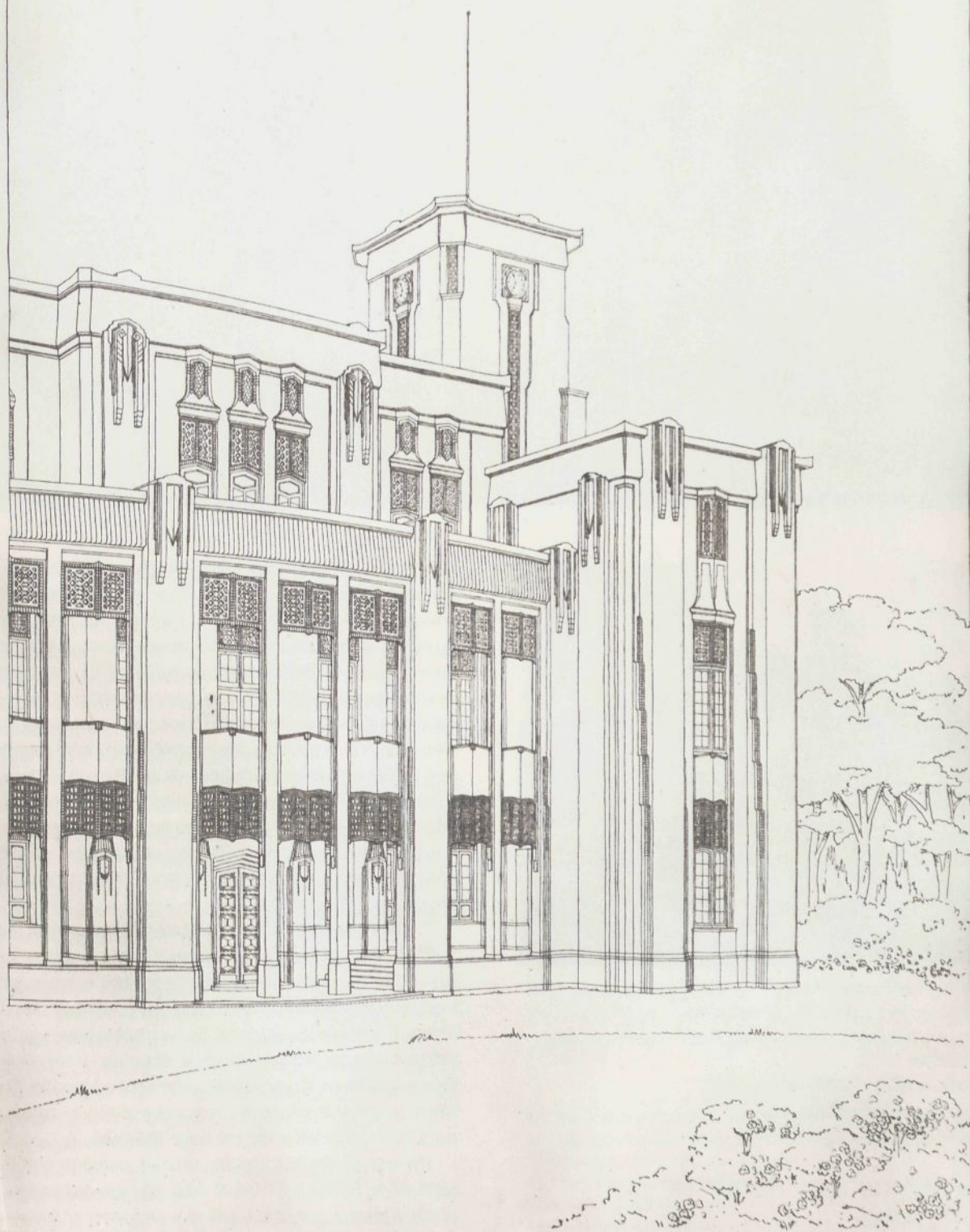
On 6 January 1915, Ghijsels wrote to his wife to tell her about the doctor's house he had just designed:

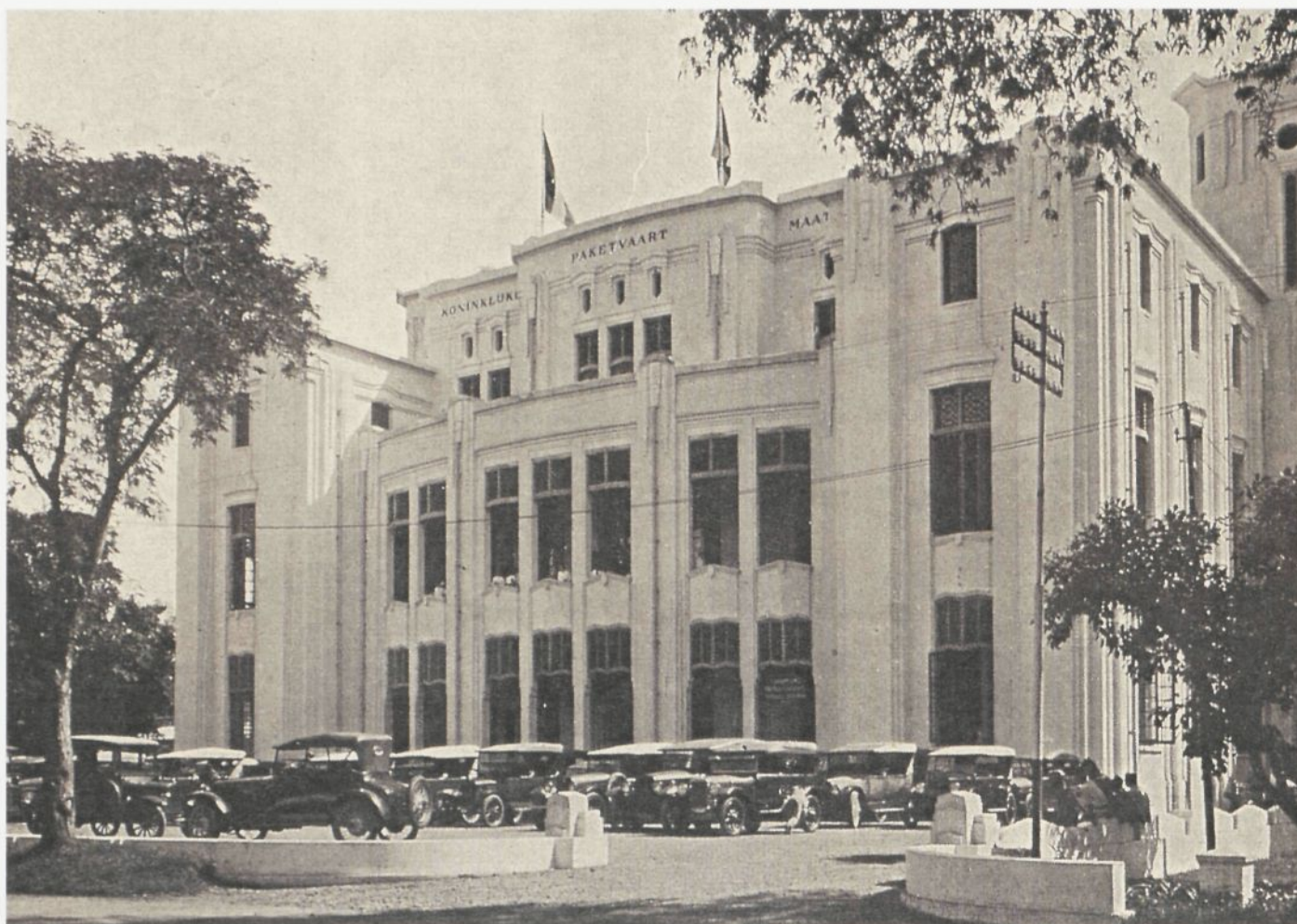
"As far as my work is concerned, only this: De Koning thinks the galleries of the doctor's house at Djati are too small, he wanted them to be big, spacious and airy; that's alright, of course, as long as the money is made available; I've now made another plan. (...)



HOOFDGEBOUW K.P.M.

WELTEVREDEN.





KPM Head Office

Koningsplein-Oost no. 5, Batavia-Weltevreden
(Kantor Departemen Perhubungan Laut,
Medan Merdeka Timur, Jakarta Pusat)

Design: 1916

Construction: 1917-1918

Main contractor: AIA bureau

Subcontractor: Reyerse & de Vries, among others

KPM was the largest steamship company in the Dutch East Indies and in 1927 it had a fleet of 136 ships. Founded in 1825 and known as KPM since 1888, this company maintained various inter-continental lines as well as regular services between the various islands of the Dutch East Indies. KPM had its own office or an agency in every important port. A number of these buildings were designed, and in many cases constructed, by the AIA bureau. The first large-scale commission which KPM gave to Ghijsels was in 1914 for the KPM hospital at Jati Baru in Batavia. In 1916, a second commission followed - the design of a new head office, situated in the centre of Weltevreden, in Koningsplein-Oost.

The prestigious commission was probably the reason why Ghijsels, together with Von Essen and the Batavian contractor Stoltz, set up the AIA bureau.

The front section of these offices is monumental in form. The rear section consists of an elongated, three-storey building enclosing inner courtyards. A striking feature is the symmetry and terraced construction of the front of the building. Two tower-like structures mark the division between the representative front section and the actual offices at the rear. Here, Ghijsels consistently applied the principle of the second facade. The offices, where people have to work, are cool and airy because adequate ventilation is provided by the open galleries.

The use of Art Deco motifs and decorations and their frugal application for the profiling of ridge-pieces, drainpipes, windows and the towers, give the building a character of its own. Berlage wrote about this when, on 26 March 1923, he toured Batavia by



car and commented on the many buildings that he saw, "Then the head office of the KPM by Ghijsen (here Berlage means Ghijsels. ed.) and Von Essen, with a strong European character..."

This qualification might be applied to the front building with its closed character. In the rear section of the building, in contrast, Ghijsels allowed the design to be determined by the demands posed by the tropical climate. Berlage probably could not see this part of the building from his car.

Like so many other Dutch companies and institutions, KPM was nationalized in 1957. The importance of good sea links was so highly valued by the Indonesian government, however, that in 1963, the Departemen Perhubungan Laut, the Indonesian Ministry for Sea Links, was created to maintain them. This ministry was housed in the former KPM head office building, where it has remained to the present day.

The KPM company continued to provide the AIA bureau with commissions in the years that followed. Projects known up to now are:

Design and construction of agency offices in:

Semarang (1917), completion 1918; Berouw, Kalimantan (1918), completion November 1919; Padang, Sumatra (1919); Palembang, Sumatra (1920); Makassar, Sulawesi (1925).

Design of agency offices in:

Jambi, May 1926; Balikpapan, Kalimantan, May 1926.

Design and construction of:

Barracks for the KPM private security service, Tanjung Priok, Batavia (1918); Coolie complex, Tanjung Priok, Batavia (1919);



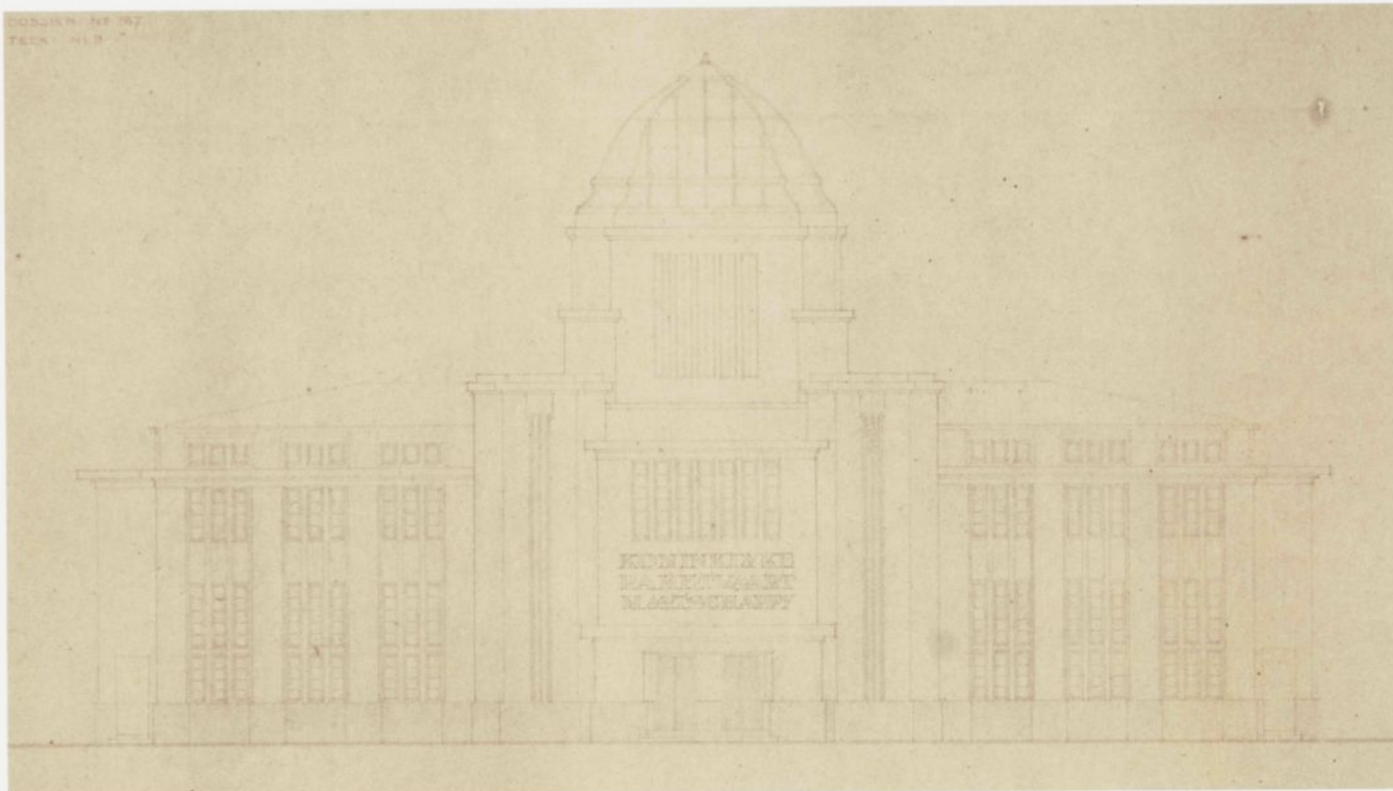
KPM guesthouse, Tanjung Priok, Batavia (1919); Hospital complex for KPM at Uniekampong, Tanjung Priok, Batavia (1920); Agency housing in Balikpapan, Kalimantan, May 1926.

42. The number of limousines in front of the office is typical of that era.

43. The present-day Kantor Departemen Perhubungan Laut as it was in 1991. Since then it has been repainted.

44. The KPM building on jalan Mpa. Tantular in Semarang when it was still in excellent condition.

45. The KPM Head Office. One of the stylish boardrooms for which the AIA bureau also designed the interiors and furnishings.



Agency office in Semarang

(Kantor P.T. Pelni, jalan Mpa. Tantular, Semarang Kota)

Design: 1917

Construction: AIA bureau, 1918

In 1918, the AIA bureau was in charge of the construction of the KPM agency office in Semarang. Little is known about this building and its design phase. There is only a single photo in Ghijsels' archives. This shows a white plastered, two-storey office with an elongated, rectangular floor plan, situated on a corner in the old lower town of Semarang, just behind Gereja Blenduk. This building was almost certainly designed in 1917.

Agency office in Makassar

Wilhelminakade, Makassar

(Ujung Pandang, Sulawesi)

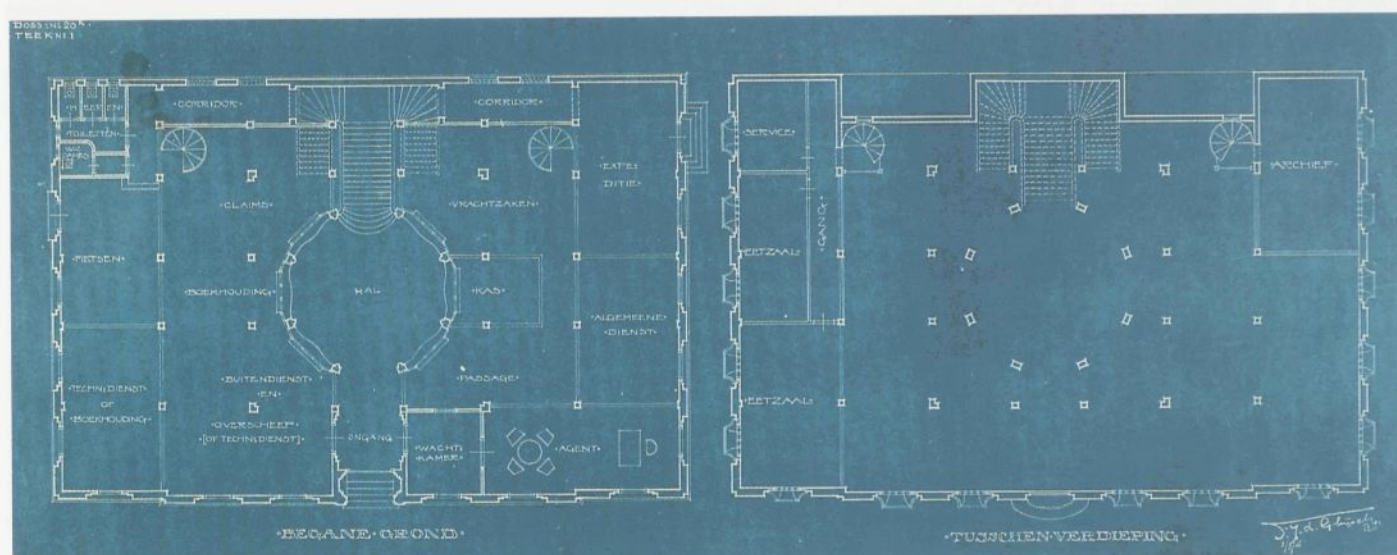
1st design: 1916

2nd design: 1925

Construction: AIA bureau, 1925

The first design for the KPM agency office in Ujung Pandang on Sulawesi, formerly Makassar, dates from 1916. On the whole, this design resembles that of the head office in Batavia, and it frequently utilizes elements such as grilles, leaded glass windows and concrete decorations. The realized design, however, dates from 1925, and it is completely different.

Here, too, Ghijsels chose a form in which symmetry is pushed to extremes. The facade is traditional in design: an extended two-storied front facade with a slightly protruding entrance section. The facade has strongly vertical lines; tall, narrow windows placed deep in the facade in order to prevent direct sunlight shin-



ing through them. The overhanging, horizontally accentuated ridge-pieces give a counterbalance to the vertical indentation. The square, domed extension was also retained in the 1925 design. The KPM logo was fixed to the four oblate corners of this tower. The building was demolished in January, 1996, to make way for the projected new harbour.

Office buildings on the Kali Besar West

Batavia was founded in 1619 at the mouth of the Ciliwung river and was laid out according to the Dutch model. The city plan was rectangular, with straight and transverse canals, wooden lift bridges and fortified walls which enclosed a citadel. So that the Dutch model could be followed as closely as possible, the Ciliwung was canalized. This straight, main canal, which traversed the city, quickly acquired the name 'Kali Besar'. It formed an important link in mercantile transport, which is the reason why many

trading houses opened offices on this canal after the Dutch East Indies had been opened up to private companies in 1870. In 1919, the AIA bureau designed offices for two big trading companies, John Peet & Co. and Maintz & Co. Both were to be built on the west side of the Kali Besar.

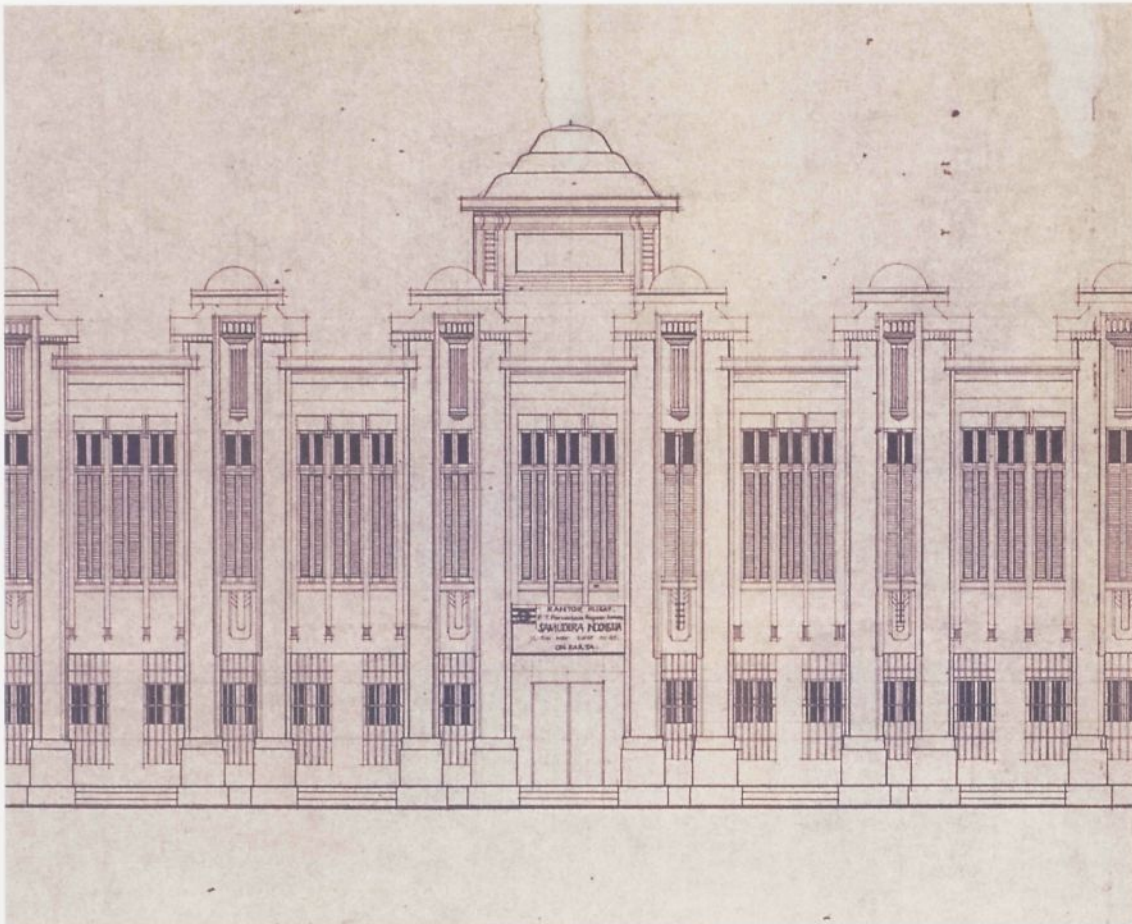
There are plans to renovate and develop the Kali Besar area into an attractive tourist district. The opening of a 5-star hotel next to Maintz & Co.'s former office, in 1995, was the first step in the realization of these plans.

46. The definitive facade of the 1925 design for the KPM offices in Ujung Pandang (formerly Makassar).

47. Sadly, this stylish building has disappeared from the Ujung Pandang cityscape. It was demolished in 1996.

48. The KPM offices in Ujung Pandang. The facades of the 1916 design.

49. The KPM offices in Ujung Pandang. The ground plans of the first design date from 1916.



Office premises, John Peet & Co.

Kali Besar West, Batavia

(P.T. Toshiba, Kali Besar Barat, Jakarta-Kota)

Design: 1919

Construction: 1920

Ghijssels designed this office building for Fa. John Peet & Co. in 1919. It has an open two-storied facade with five bays. The heavy cornice is interrupted in the centre of the facade by the projecting section of the main entrance. This is further accentuated by the tower-like upper part of the building. The open gallery on the ground floor was designed as a passageway for pedestrians, so that the whole structure lies in front of the actual building line. The gallery at street level was conceived as a second facade and carried through to the first floor, so that the offices lying behind it were protected from direct sunlight and remained cool.

Another striking feature was the gradual transition from cornice to tower. This is a design element which Ghijssels used again in his design for the church in Meester Cornelis. The use of rounded corner forms for the cornice, and ornamental bands, together with the sparing use of detail, softened the straight lines of the facade, creating a harmonious exterior.

Today, windows have been installed in the gallery openings but the interior has remained almost completely in its original state. Part of that interior was taken in hand by the AIA bureau in 1927.

"Got another little job today, for John Peet to furnish a small conference room with furniture, wainscotting, etc and then a few other small rooms for another purpose; at the moment we have more than enough of this kind of work. It's just a pity that it takes so much time; this, of course, in connection with the fact that people don't want to spend much money on it. But because we mustn't incur a loss we don't want to spend too much time on it."

(Weltevreden, 10 December 1927)

The Toshiba company is the present occupant of the former office building of John Peet & Co.

Office premises, Maintz & Co.

Kali Besar West, Batavia

(PT Samudera, Kali Besar Barat, Jakarta-Kota)

Design: 1919

Construction: 1920

The name 'Maintz & Co.' appears several times in Ghijssels' diary for 1919. These are the only written indications of the date this company's new office premises were designed and built, because the rough sketches and designs in the private archives are not dated. The design was probably commissioned in 1918.

If we examine the sketches we are struck by the decorative and expressive manner in which the facade is treated. The realized design has a long frontage, divided into 8 bays. The entrance, which is not accentuated in any way, is in the fourth bay from the right. This building, like that of John Peet, is placed in front of the building line, in order to accommodate a gallery on the ground floor. The first floor gallery is hidden behind tall, narrow, folding louver doors.

The consecutive, identical bays are divided by a row of double columns, furnished with additional details. These columns extend above the eaves cornice and are crowned by small, tower-



like structures. The facade as a whole gives a powerful impression of both reticence and monumentality.

Concerning this building on Kali Besar West, Berlage wrote:

"At the time the large companies Maintz & Co., John Peet and the Ned. Ind. Handelsbank had begun building behind the old transshipment warehouses along the kalibesar. This side, on which the two beautiful Amsterdam Herengracht mansions also stand and which, although restored, preserve the richness of the old tradition, is as good as completed; the other side is still waiting, but that will follow, of course."

If an entirely new construction along this characteristic canal were now beginning, then I would advise the city council to decide on a continuous similar sort of construction, with a transverse connection at the end. This presupposes, of course, a desire on the part of the large companies for corporate accommodation behind an architecturally united front(!). But this apotheosis of modern monumentality, the opposite of their desire to differentiate themselves from their competitors, is not yet to be expected from banking and exporting companies."

(Berlage, 26 March 1923)

50. Part of the front facade of the Maintz & Co. offices. This drawing was made later for an inventory of the Kali Besar.

51. This splendid perspective of the John Peet & Co. offices has happily survived.

52. The John Peet & Co. Head Office on the Kali Besar shortly after 1920. The present occupier is PT. Toshiba.





Little has changed on the Kali Besar since Berlage's visit to Batavia in 1923. The office premises of Maintz & Co. and John Peet & Co. are still there; so, too, are the two 18th-century canal mansions. Berlage's 'architecturally united front' has never materialized. Currently Indonesia's most important private shipping company, P.T. Samudera, is the owner and occupant of Maintz & Co.'s former office premises.

Office premises, Geo Wehry & Co.

Leeuwinnegracht, Batavia Kota

(jalan Kunir 4, Jakarta Kota)

1st design: 1921

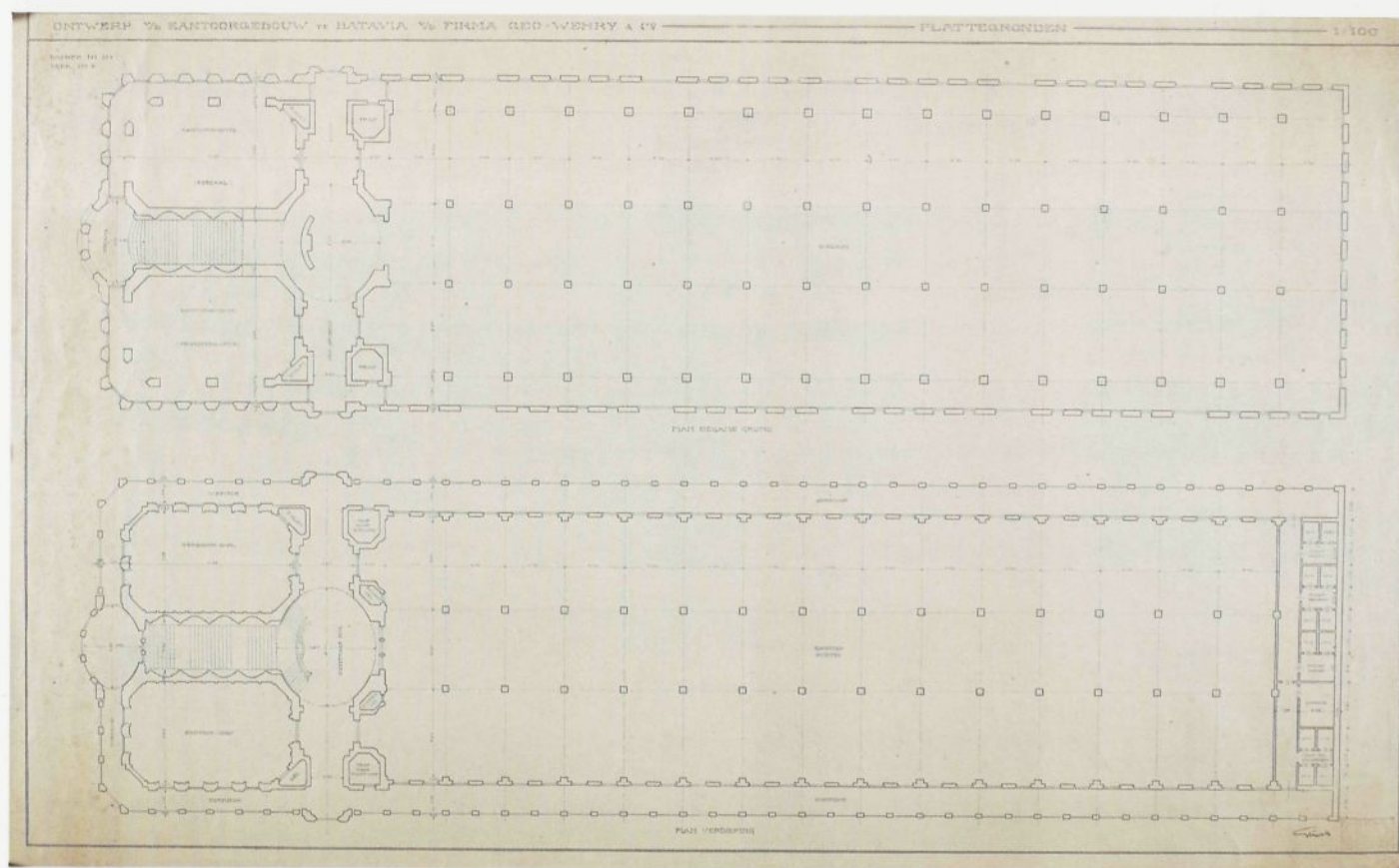
Definitive design: 1925-1926

Construction: 1926-1927

Besides being a large import company, the well-known firm of Geo Wehry & Co., which had its headquarters in Batavia, also represented various cultivation offices, for which it managed financing, sales, distribution and administration. In 1918, Geo Wehry commissioned the AIA bureau to design three agency offices with goedangs (storage areas). These three offices were built in 1919 and 1920. The AIA bureau was responsible for the construction of two of them. The third, in Padang, was contracted out.

At the beginning of 1921, Geo Wehry & Co. gave the bureau another commission. This was to design the new head office on Leeuwinnegracht in Batavia, in the 17th-century lower town.

On 10 June 1921, Ghijsels wrote with satisfaction: "This afternoon we have completed two important things: the design and specifications for the Geo Wehry office building and the schedule for the competition for the Factorij's office building." At the time Ghijsels did not know that the building would not be completed until 1927.

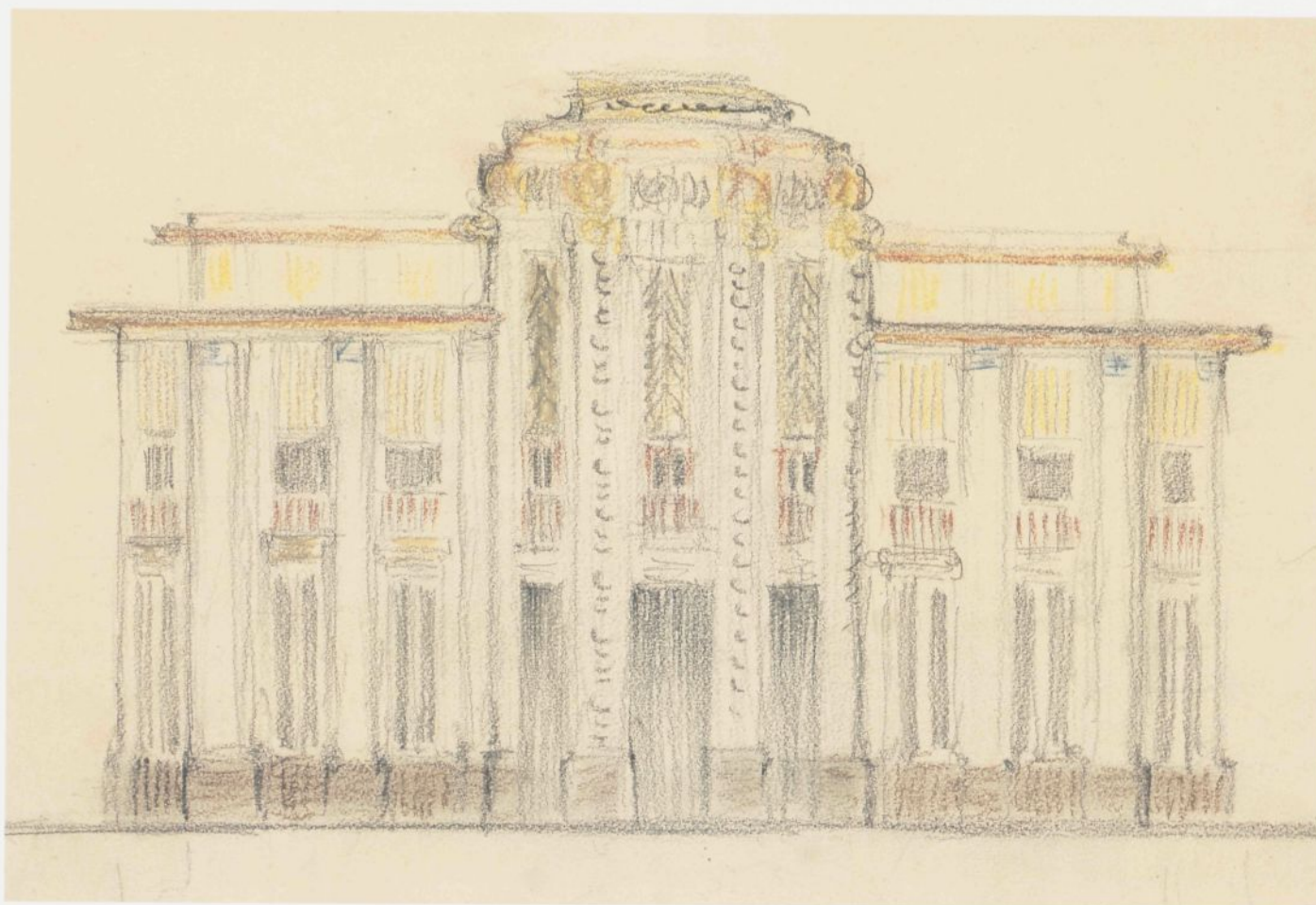


53. The west bank of the Kali Besar 70 years after Berlage's visit.

54. Maintz & Co. in 1925. The gallery on the ground floor was a cool place to saunter, as can be clearly seen.

55. The west side of the Kali Besar at the end of 1995 as a thunderstorm approaches. Since the 1950's these former Maintz offices have been occupied by PT. Samudera.

56. The elongated ground plans of the first design for the Geo. Wehry Head Office.



In the period between 1921 and 1927 Ghijssels completed three designs, ranging from the highly decorative to the extremely simple. It is not known precisely when these designs were made because the drawings are not dated. Two - the first and the simplified second plan - were exhibited at the Architecture Exhibition in 1925 and included in the accompanying catalogue under numbers 250 to 254 inclusive.

Only one ground plan, one facade drawing and one perspective have survived from the first design which, according to Ghijssels comment, dates from June 1921. The ground plan is rectangular with the entrance, flanked by two slightly curved elements, on one of the shorter sides. The facades have Art Deco ornamentation and decoration. The ventilation grilles and the leaded windows, in particular, are worked out in great detail in this first design. The modified design is simpler. The facades are more austere and the Art Deco ornamentation has been left out. Furthermore, the building has a saddle roof instead of a flat one.

In April 1922, when Ghijssels left for Europe on a trip which combined leave and study, Geo Wehry's Batavian management gave him a letter of introduction to the firm's board of directors in Amsterdam. The people in Batavia were obviously unable to

make a choice, probably because the estimated building costs were too high. Ghijssels therefore took the drawings with him and discussed them with the board in May 1922. The result of these discussions is not known. Very likely modifications had to be made, but it is also possible that the head office in Amsterdam deferred construction because of the extremely high building costs in the Dutch East Indies in 1922 and 1923. At the beginning of July 1923, in any event, there had still been no communication from the Netherlands. On 11 July, Ghijssels, in need of commissions, wrote: "I also hope we get Geo Wehry; there is still no answer from Holland."

The definitive and realized design must date from the end of 1925 or the beginning of 1926, seeing that the building was completed in 1927. The Geo Wehry board eventually chose a simple design, without decoration, and an austere, symmetrical facade. The main entrance was in the middle of one of the long sides of the building.

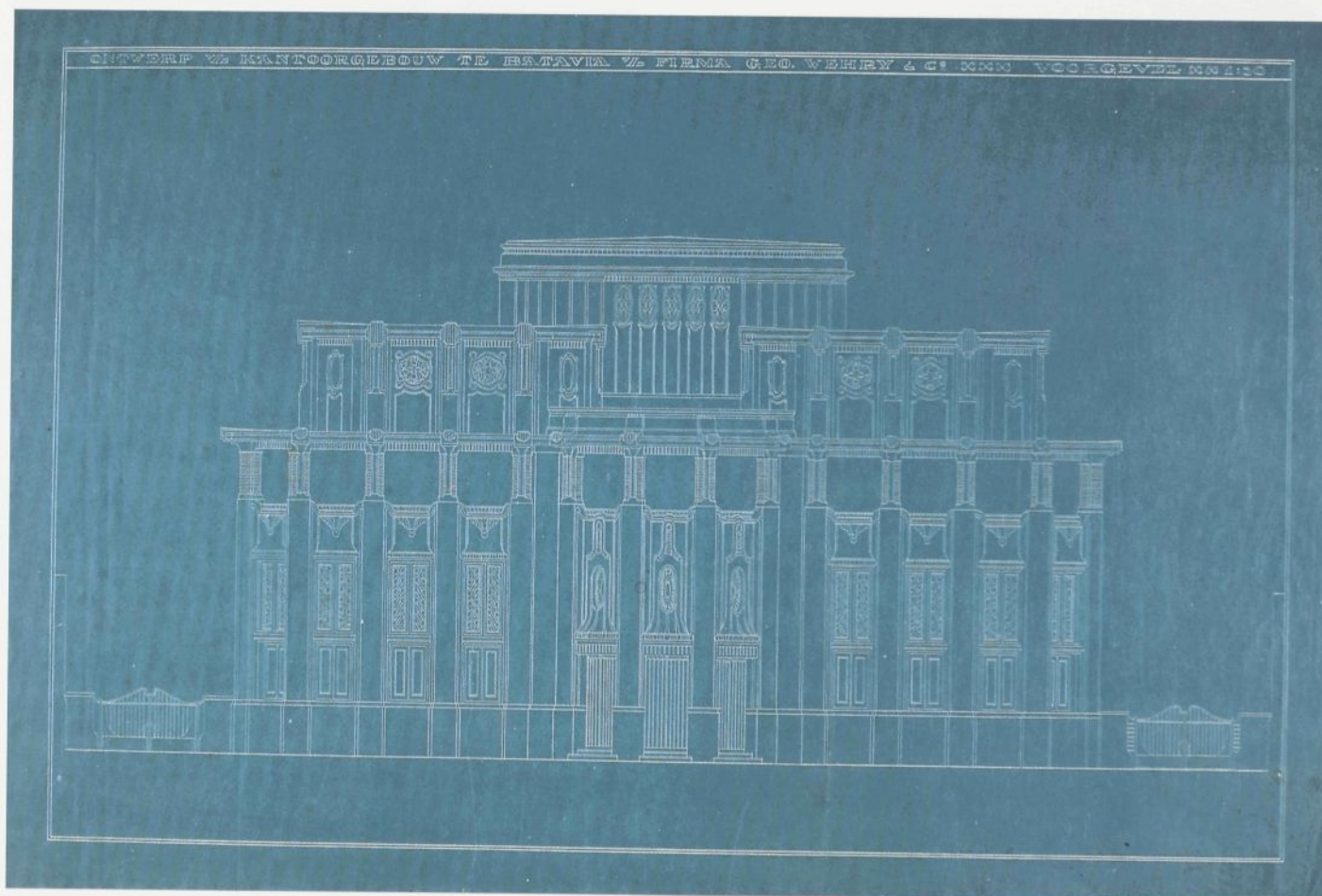
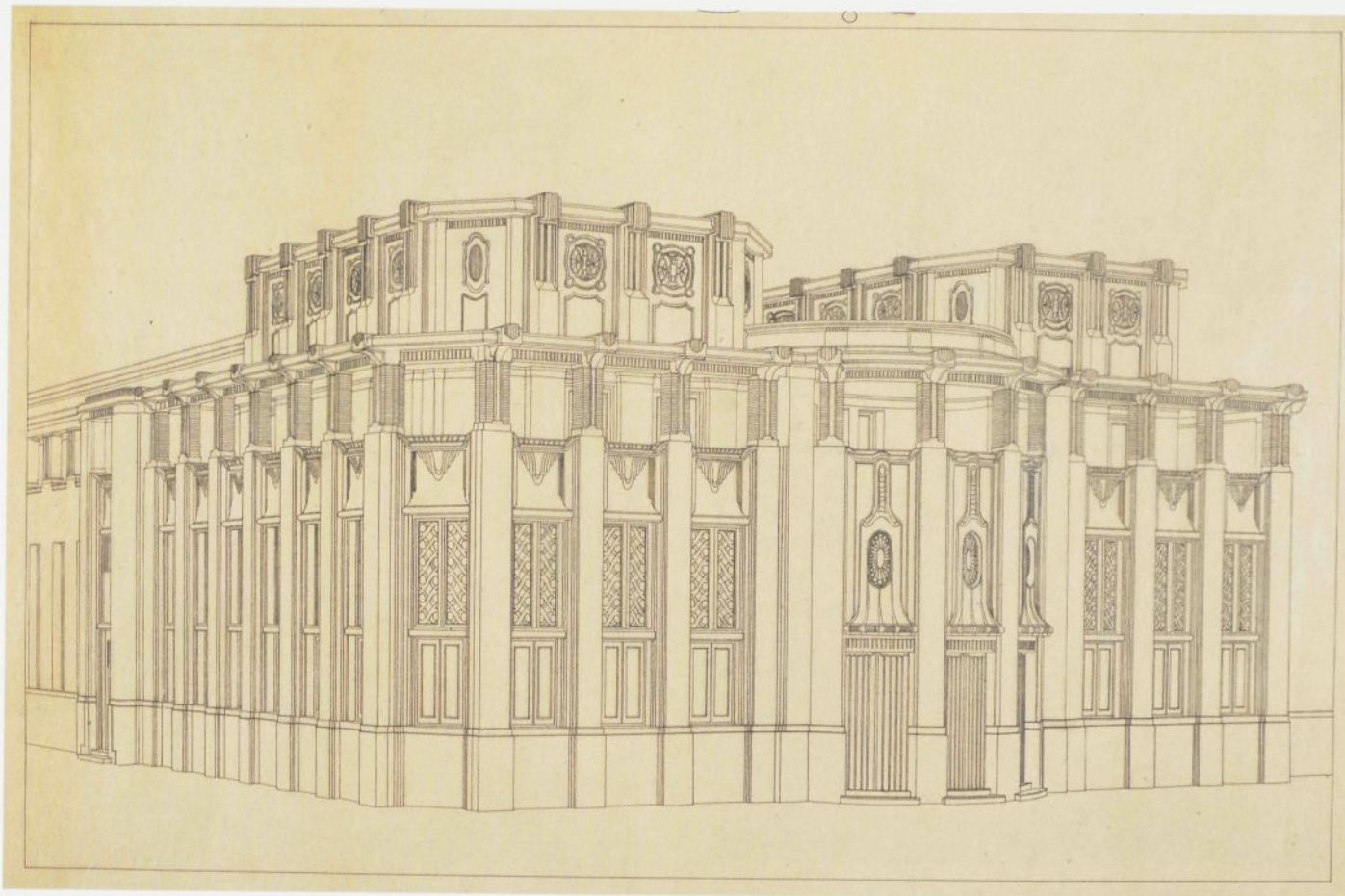
In 1927 Ghijssels sent his wife a small photograph showing the last phase of construction and on the back he wrote: "it had to be very simple." It is as if he is apologising for the fact that his earlier, more decorative designs, had not been used. The client pays and decides. Pays...?

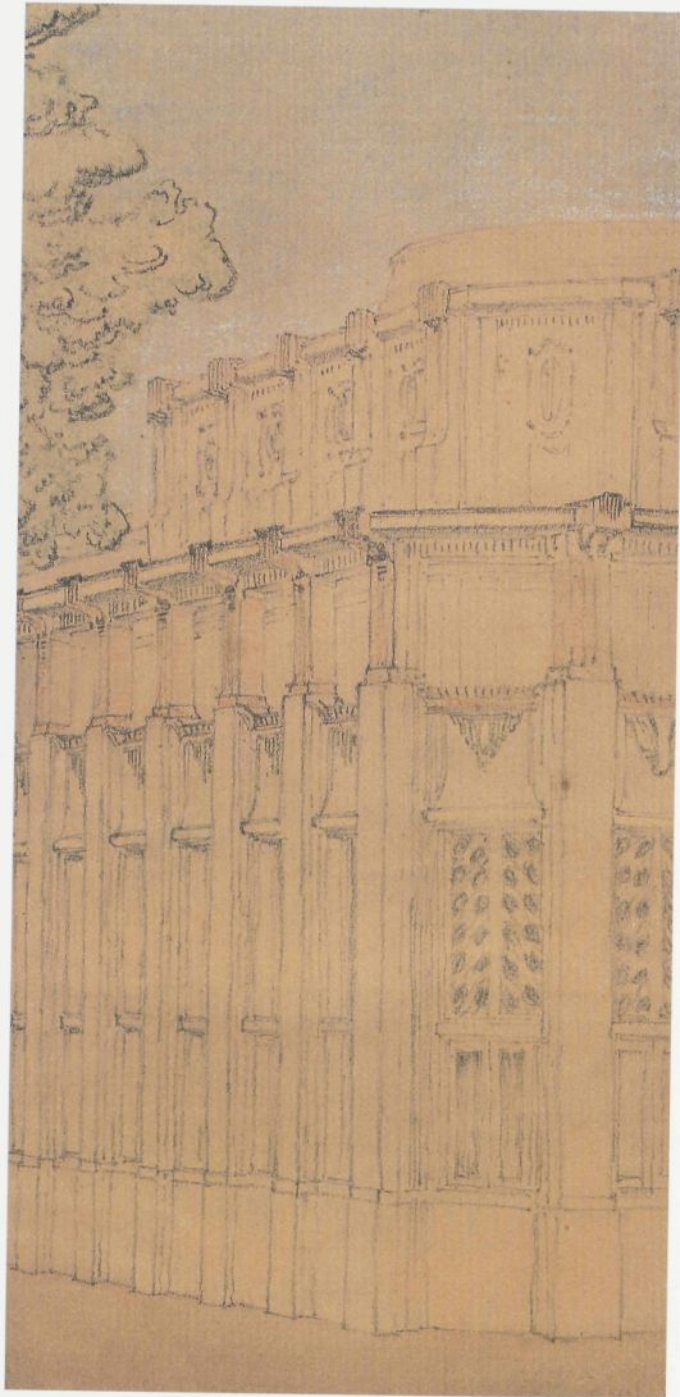
57. Ghijssels' first rough sketches for the front facade of the Geo. Wehry Head Office.

58. A very sharp perspective of the Geo. Wehry design, in ink on tracing paper, has survived undamaged.

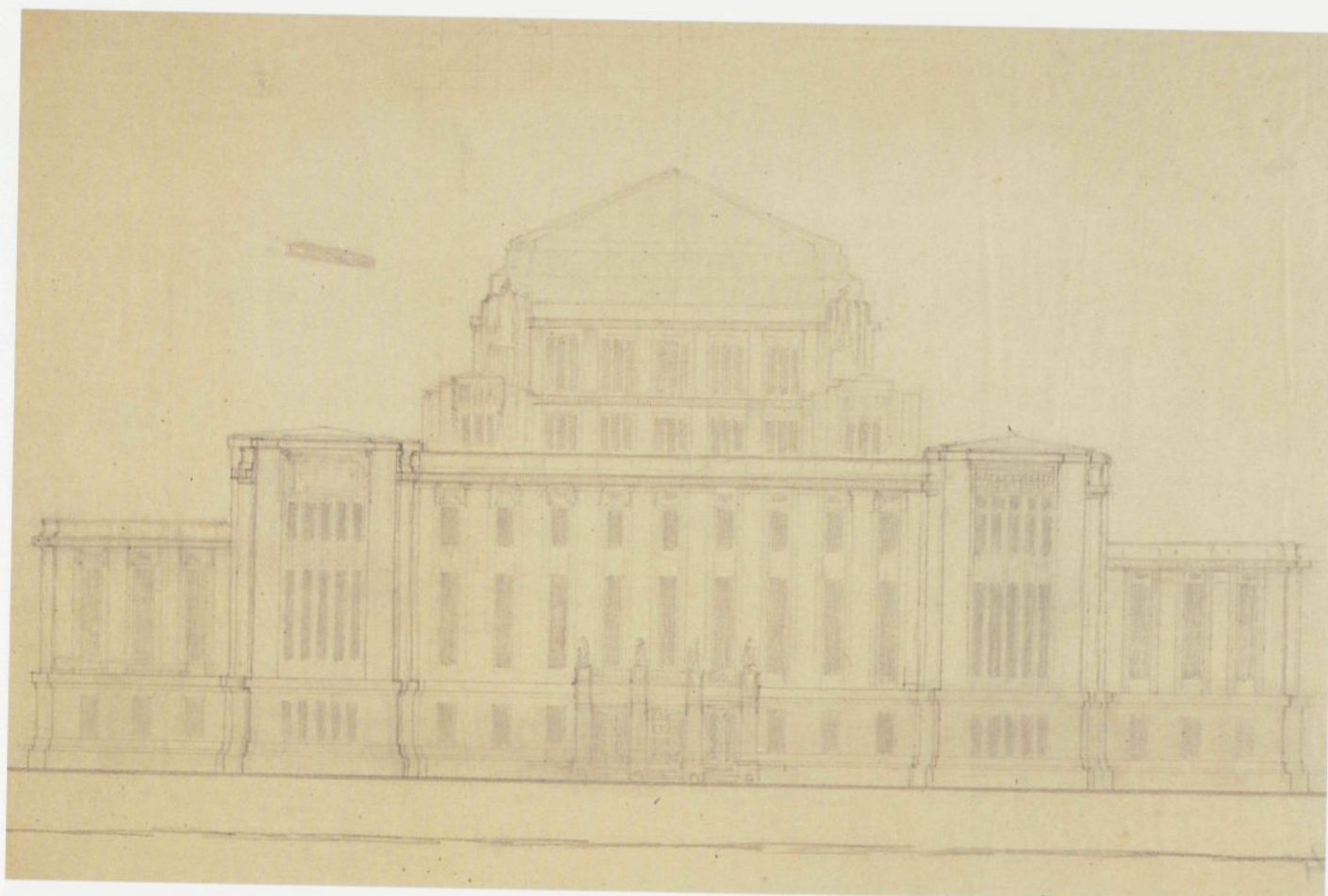
59. This lovely blueprint shows the almost Baroque-like facade of the Geo. Wehry design of 1921.

"The Geo Wehry people have just protested about the very moderate honorarium and I gave in to prevent a row. Ber and Jaspers have been there. In that respect we are actually too obliging, too nice. But isn't it dreadful that a company like Geo Wehry does such things. You can work out which firms have the most decent





60. The Geo. Wehry building under construction.
 61. The Head Office was finally built in 1927 to a considerably simplified design. It still stands at jalan Kunir no.4 and is awaiting renovation.
 62. The beautiful rounded staircase in the Geo. Wehry building with one of the two inner courtyards behind it.
 63. A colourful perspective of the Geo. Wehry corner resolution (1921).
 64. Drawing of the front facade of the competition design for the Factorij (The Netherlands Trading Society).



fellows as managers when you experience things like this. They think they can beat us down like they do with their Chinese customers."

(Weltevreden, 10 December 1927)

After 1927 no other commissions from Geo Wehry are known.

Competition design, office premises for the Nederlandsche Handelsmaatschappij (Netherlands Trading Society) – Factorij

Batavia Kota

Design: 1921

(Bank Expor & Impor, jalan Pintu Besar Utara, Jakarta Kota)

By 10 June 1921, as Ghijsels stated in a letter of that date, the AIA bureau's competition design for the new office premises of the Netherlands Trading Society, the Factorij, had been prepared.

"...it is always a relief when such important matters are settled. The building for the Factorij will certainly come to 1.5 million (guilders); wouldn't it be marvellous if we could get it; say a prayer for me."

(Weltevreden, 10 June 1921)

The prayers of Ghijsels' wife did not help. The AIA bureau's submitted design was not chosen.

In 1929, eight years after the competition had been organized, the new head office of the Netherlands Trading Society was opened. It was eventually built according to a plan drawn up by

the architect J. de Bruyn, in collaboration with A.P. Smits and C. van Linde, who were both employed by the architects bureau Hulswit, Fermont and Ed. Cuypers. The construction was carried out by N.V. Nederlandse Aanneming Maatschappij (Netherlands Contracting Company), better known as 'Nedam'.

Office premises, Nederlandsch Indische Levensverzekering en Lijfrente Maatschappij (Nillmij)

corner Ngabean - Kadasterstraat, Djocja

(jalan Trikora 1, Yogyakarta)

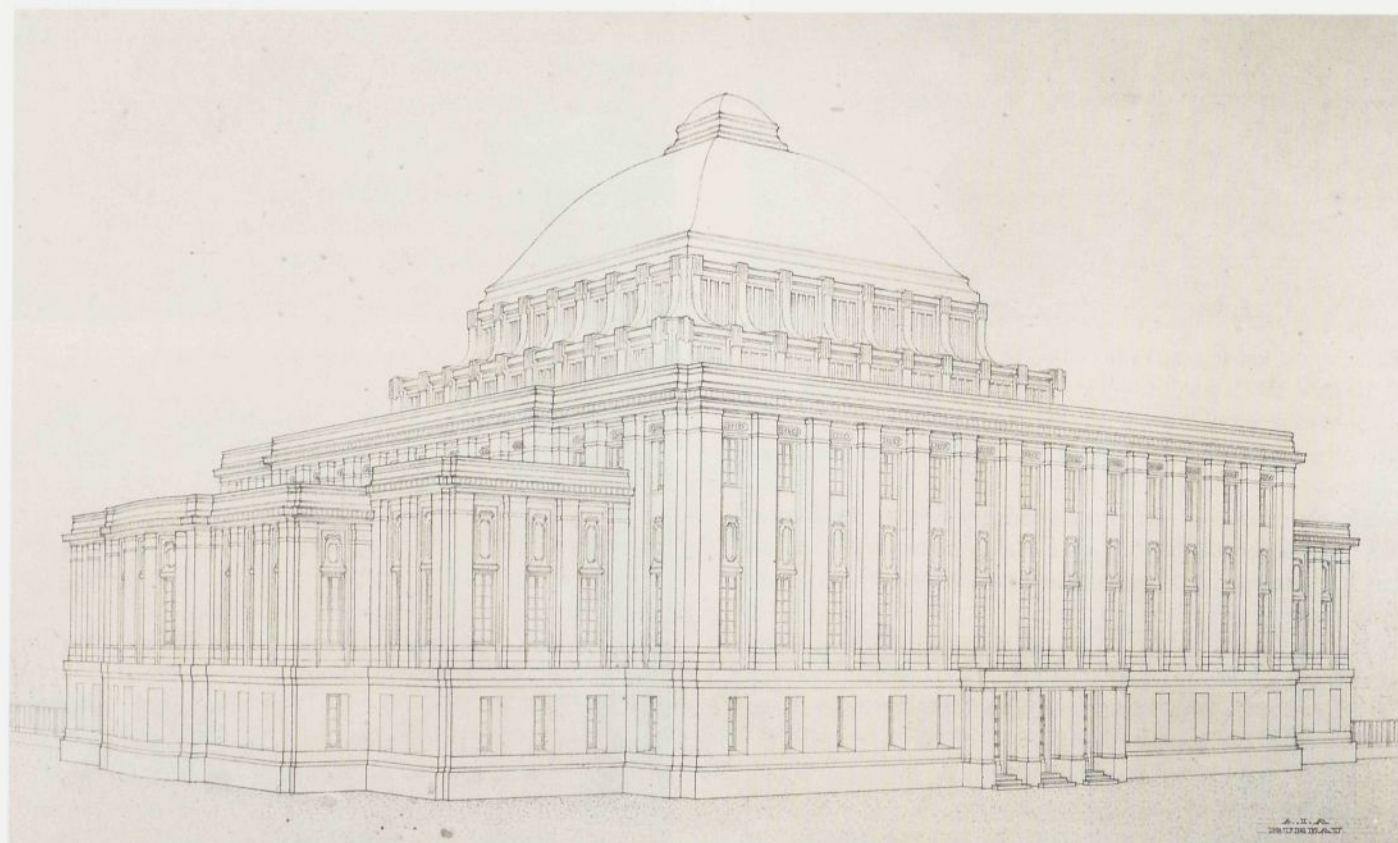
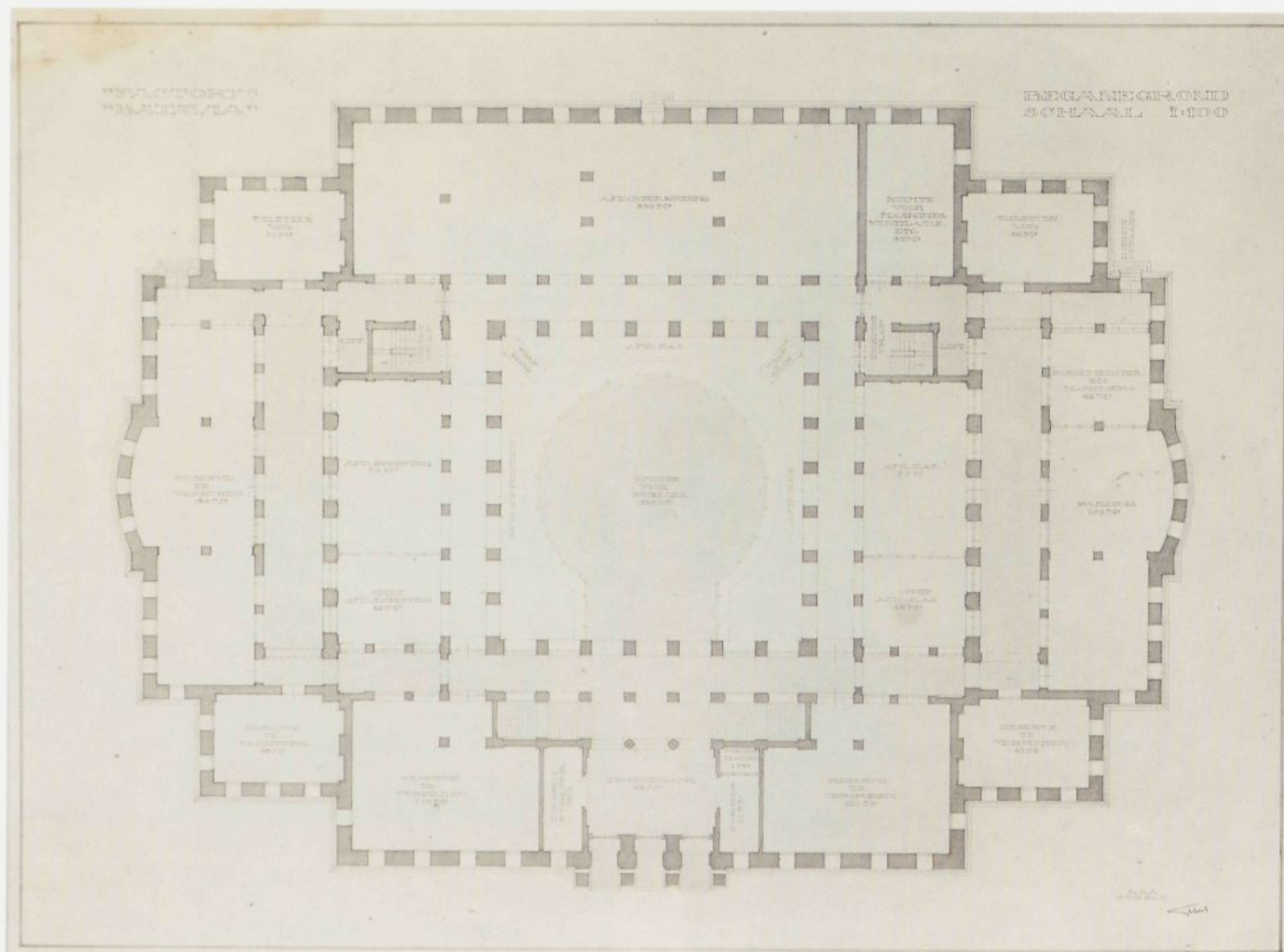
Design: 1922

Construction: 1923, under supervision of the AIA bureau

Contractor: Sitsen and Louzada

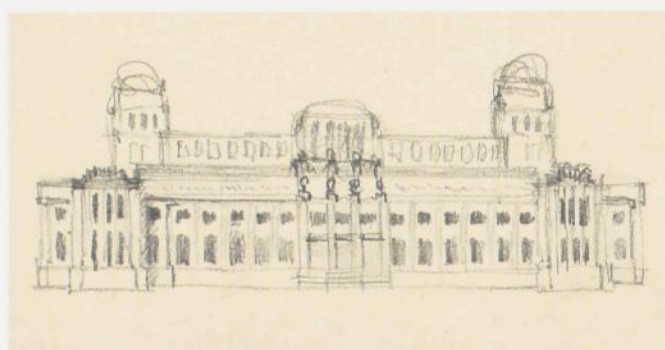
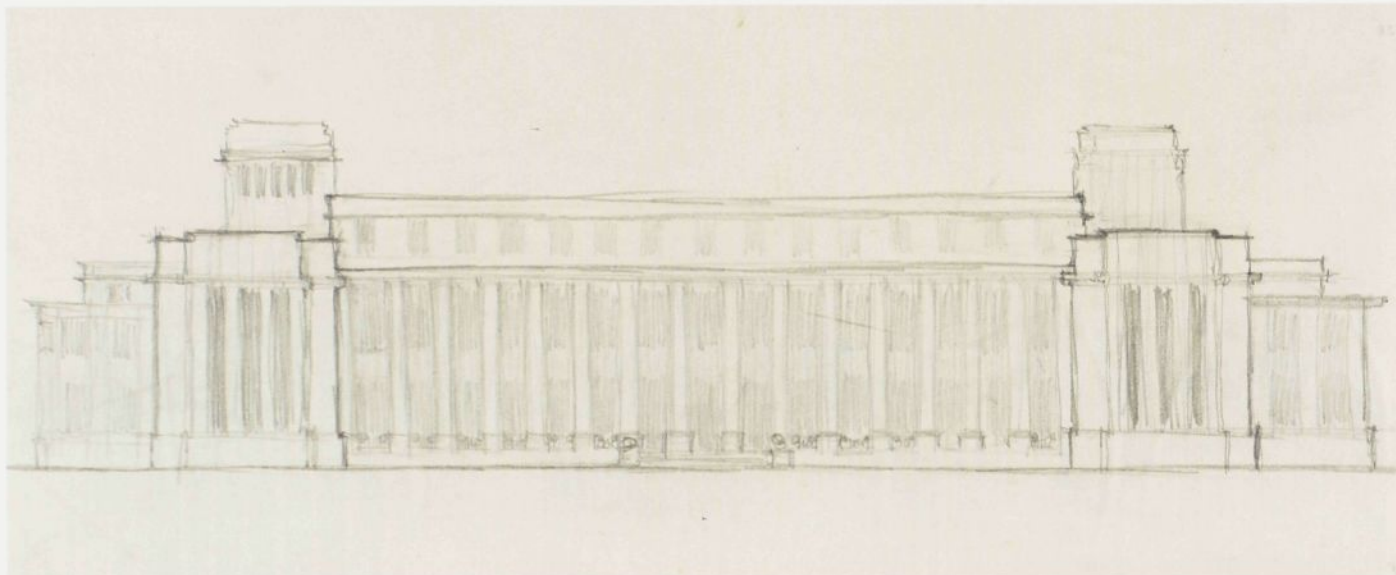
Opening: 1 January 1924

The Netherlands Indian Life Assurance and Annuity Company, Nillmij for short, was one of the largest assurance companies in the Dutch East Indies. The company opened its head office in Noordwijk (jalan Juanda) in Batavia in 1910. The building was designed by the architect P.A.J. Moojen in collaboration with Ir. Simon Snuyf and G.P.N. Elenbaas. Various branch offices followed: Semarang, to Thomas Karsten's design, in 1916; and Bandung (1920) and Medan (1922), both designed by Ir. S. Snuyf. In 1922, the AIA bureau was asked to design the branch office in Jogjakarta. The commission was carried out by Ghijsels. The work was put out to tender at the beginning of 1923 and the contract awarded to the engineering bureau Sitsen and Louzada, which was established in Yogya. During 1923, Ghijsels travelled





- 65. Ground plan of the competition design for the Factorij.
- 66. The Netherlands Trading Society - as it should have been, according to Ghijssels. Perspective of the competition design of 1921.
- 67. A perspective drawing of the design for the Nillmij offices which were built on the corner of the former Ngabeanweg and Kadasterstraat in Yogyakarta.
- 68. The front facade on Kadasterstraat. The Yogyakarta offices of Escomp-to were in the right-hand section of the building.
- 69. The east facade of the Nillmij building on Ngabeanweg in Yogyakarta. On the left is the entrance to the Netherlands Trading Society agency which was housed in this building.
- 70. The Nillmij building in Yogyakarta in 1996. The Bank BNI is the present occupant.



regularly to Yogyakarta in order to inspect the progress of the construction.

"Back from Djocja yesterday evening. The Nillmij is already going up quite quickly, they're a month behind with the work, but they'll be able to catch up. Up till now the Nillmij board is very satisfied.", wrote Ghijssels to his wife on 30 July 1923. Sitsen was not Ghijssels' favourite person. "Sitsen is always posturing and yapping; although he is always pleasant enough to me; absolutely no complaints. He has settled himself in here very well and for these times cannot complain about his business. He is also an industrious fellow..."

(Djocja, 1 November 1923)

The new office, which opened on 1 January 1924, was on the corner of Ngabean and the former Kadasterstraat, opposite the post office and the club. Only part of the building was used by Nillmij itself, something which was company policy:

"we ourselves only use a small part, and the rest is rented out. This is so with all our offices, otherwise, indeed, we would not

71. Internatio in Surabaya. A rough pencil sketch of the front facade.

72. One of Ghijssels' first sketches for the Internatio building in Surabaya.

73. Internatio in Surabaya: first floor plan.

74. Pencil perspective drawing of the preliminary design stage.

75. Another perspective of a later design.

construct such buildings. Office buildings are an important investment; as you can see in our 1921 report, the investment yields a net annual interest of 5%, plus free accommodation for ourselves."

(Nillmij Diary, 1923)

The Netherlands Trading Society, the N.I. Escompto Company and the estate agents Buyn & Co., each rented a part of the office building. Separate entrances for each tenant had been incorporated into the plans. Nillmij's entrance was on the corner, but it was emphasized less prominently than the other three. The facades in both streets are vigorously vertical in form. The branch office in Jogjakarta is richly decorated, as are the offices in Bandung and Semarang. Today the Yogyakarta office is a monument and has been completely renovated. It is presently owned and occupied by Bank BNI.

Office premises, Internationale Crediet- en Handelsvereniging "Rotterdam" (Rotterdam International Credit and Trading Association) - Internatio

Willemsplein, Surabaya

(P.T. Seruni Surabaya, jalan Taman

Jayengrono no.1, Surabaya)

Design: 1927-1928

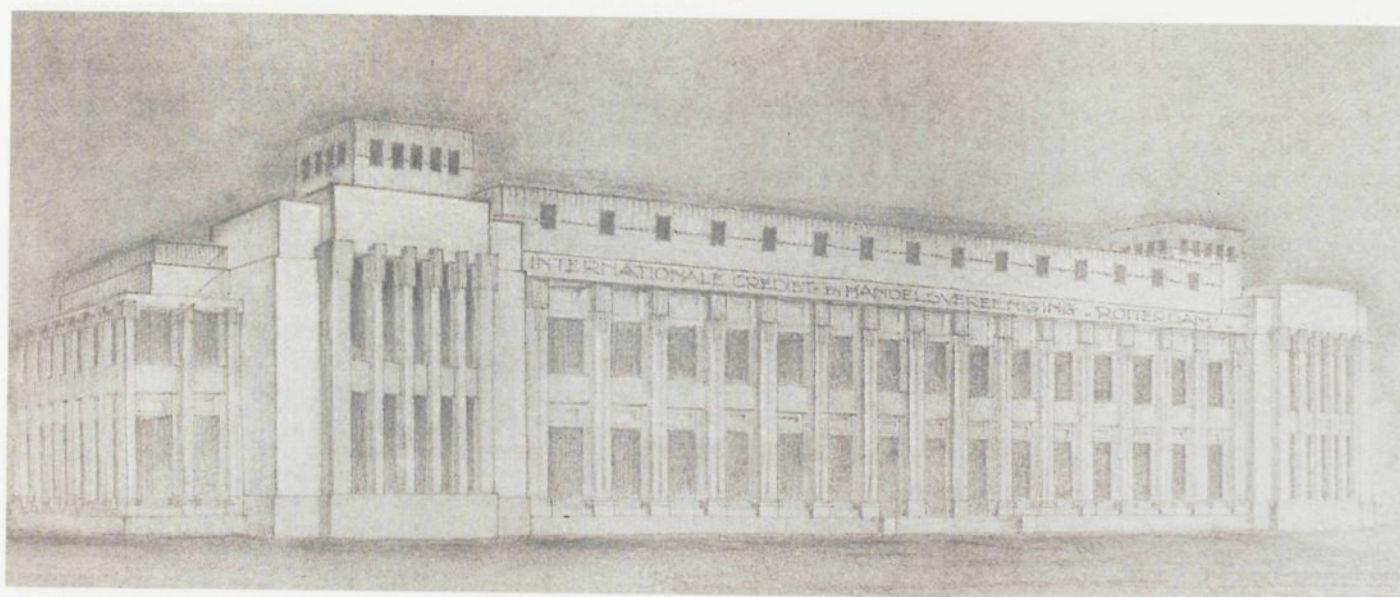
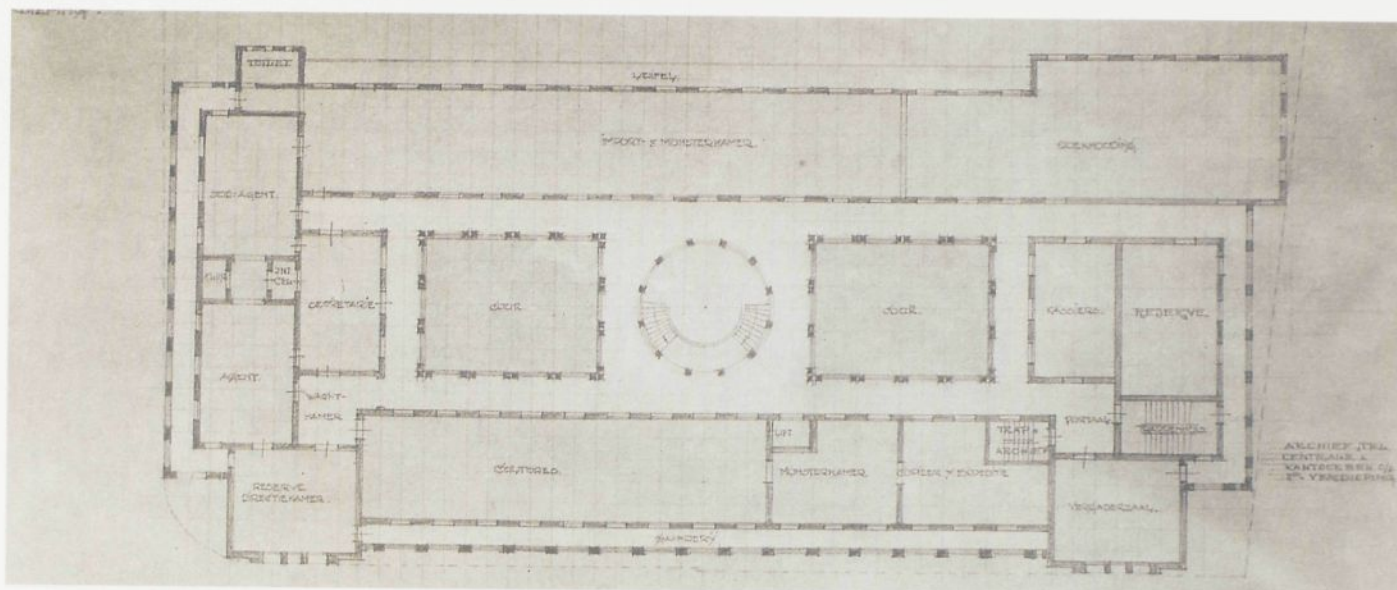
Construction: 1929-1931

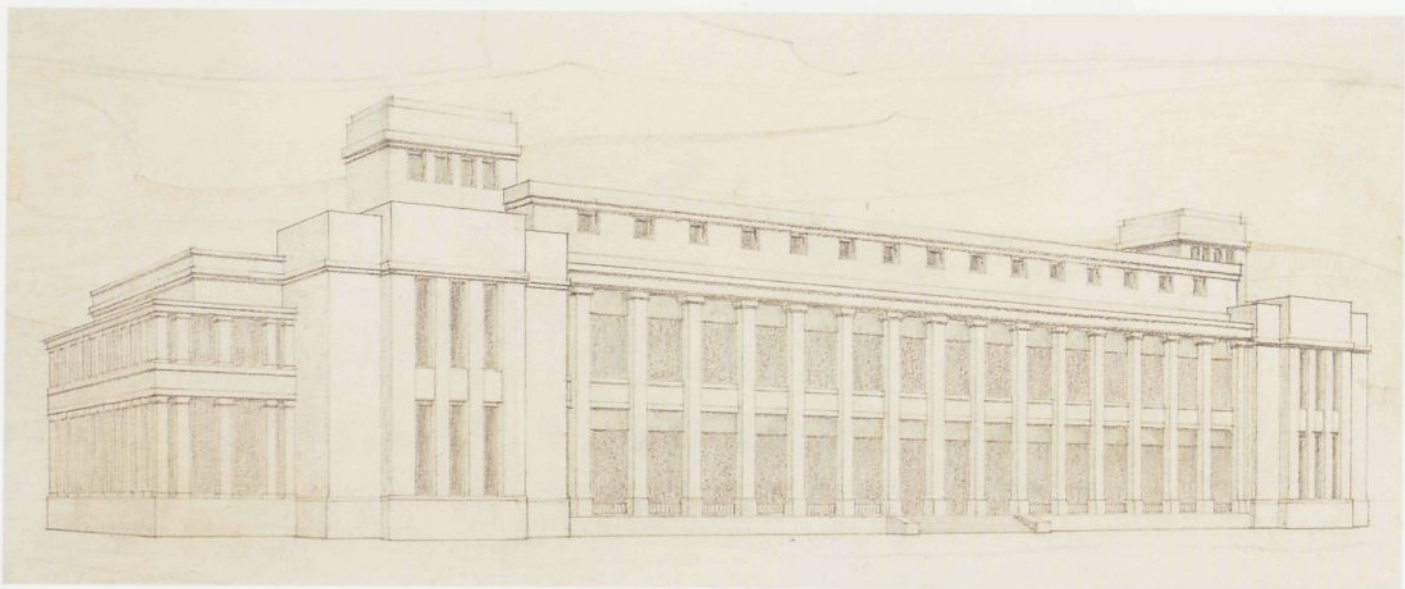
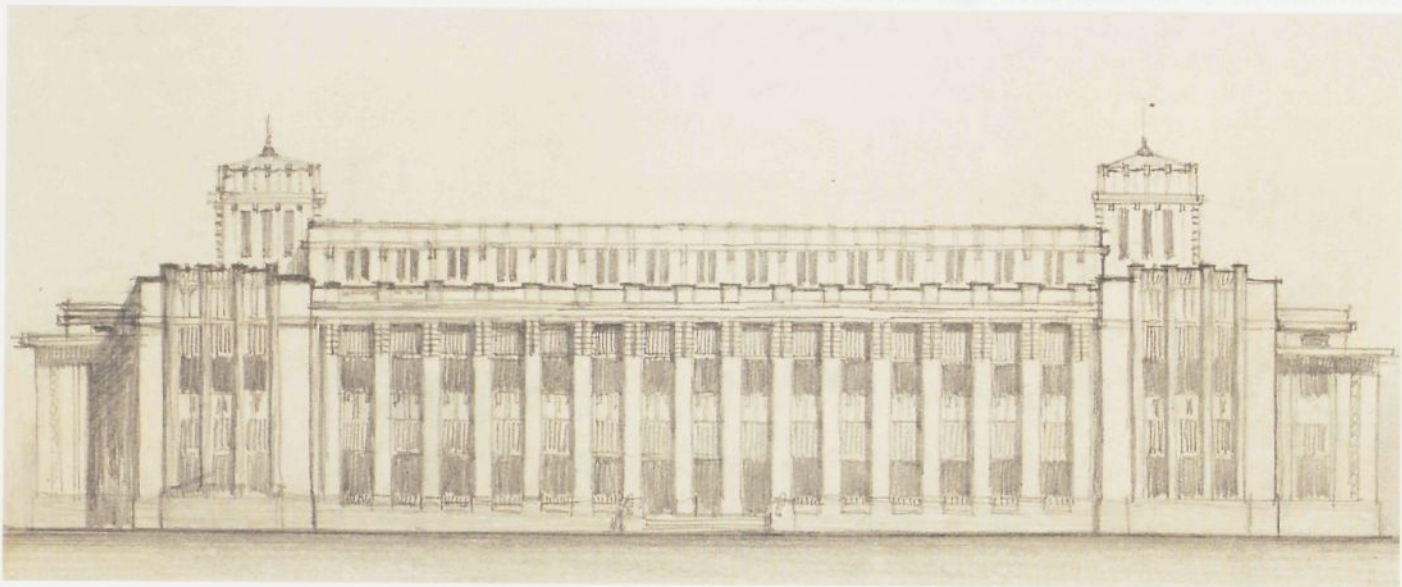
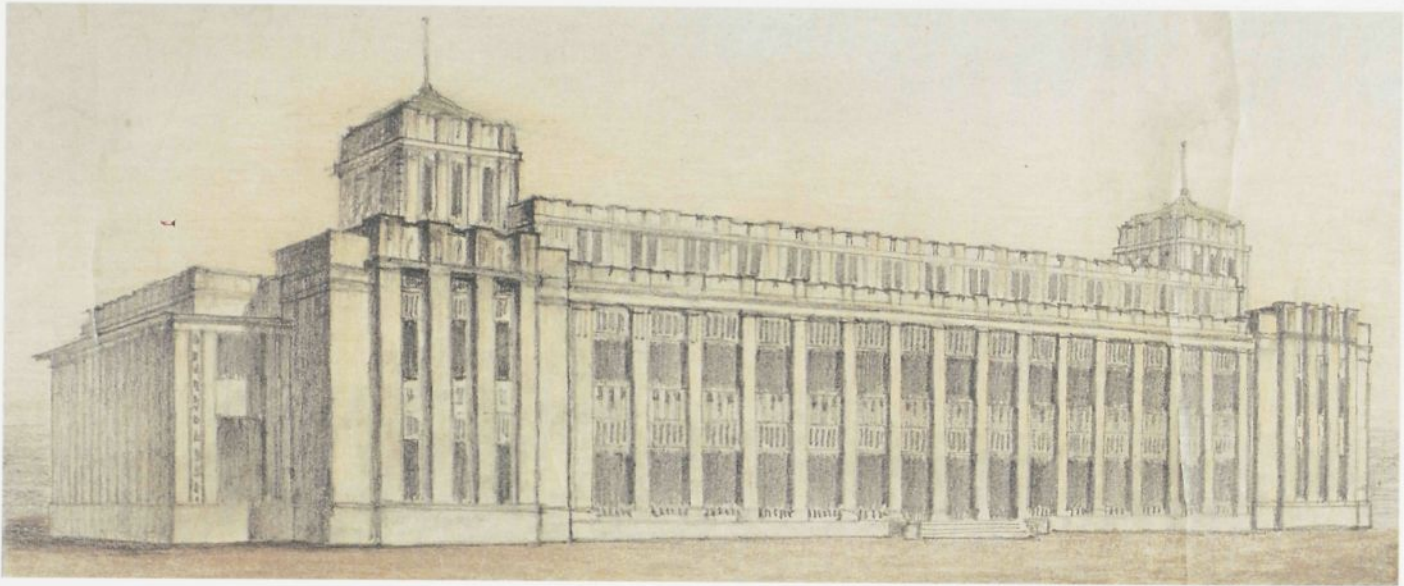
Opening: 1 August 1931

Besides being a banking institution, Rotterdam International Credit and Trading Association, Internatio for short, was also a large trading company handling the export of colonial goods and products. The company's head office was in Surabaya. In 1927, plans were mooted for the construction of a new and monumental head office. Willemsplein, in the business centre of Surabaya, near the well-known Jembatan Merah (Red Bridge), appeared to be a suitable location.

On 11 December 1927, Ghijssels' office telephone rang...

"Yesterday I had a typical day; first I concluded a few outstanding matters and when I arrived at the office there was a tele-





phone call for me from Van Wijngaarden, the manager of Internatio. I had no idea what it could be about; but he asked me to get in touch with the Internatio agent in Soerabaja, Mr. Zimmerman, because plans to go ahead with the new office there were so advanced that we could now 'get down to brass tacks'. I only managed to get hold of Zimmerman this afternoon and he told me that he would very much like to talk to me in connection with the building plans; I immediately said that I would come to Soerabaja the day after tomorrow - tomorrow morning, thus. It will be a marvellous commission if it goes ahead; I think it could be a job worth 6 or 8 hundred thousand."

(Weltevreden, 12 December 1927)

The design phase for the Internatio office and the discussions about this with the client are described in detail by Ghijssels in letters to his wife. A few short quotes follow:

"In the afternoon we travelled from Djocja to Soerabaja and the following morning we were able to begin immediate discussions with Mr. Zimmerman about the plans for the office building for the International Credit and Trading Association. The meeting went on until five thirty, with a break for lunch. The result is that we have been commissioned to make preliminary designs and if they like the plans, the commission itself will follow. It's a job worth at least 6 hundred thousand; in my opinion, 7 hundred thousand."

(Soerabaja, 17 December 1927)

One requirement of the new building was that it had to offer space not only for the offices, but also for 'goedangs', which were so important for an import/export firm. These had to be designed in such a way that part of them could be immediately adapted should it be necessary to expand the office space in the future. It goes without saying that such a powerful trading company as Internatio wanted the building to be representative and great demands were made on the spatial design and on the architecture. Ghijssels wrote further on the first discussions in Surabaya:

"There is also a chance that the construction will be given to us, but we'll have to look at that in more detail. We'll have to get in touch with the Betonmaatschappij about the concrete pile foundations and the concrete foundation work. If we do get the job, which is worth 3 hundred thousand, we'll have work there worth a million. With the Commercial Bank and the Colonial Bank, for which we have the building contract - the plans are Schoemaker's - our branch office in Soerabaja will have two million guilder's worth of work altogether. Therefore, in my opinion, wonderful. But I also think there'll be a lot of jealousy, then the gossip will start, of course."

(Soerabaja, 17 December 1927)

Two weeks later Ghijssels received a letter from Surabaya which appeared to suggest that he was regarded as the architect for the new building.

"We have received a letter from Mr. Zimmerman of Internatio in Soerabaja saying that the plan for his office must be drawn up and also elaborated by me. I flatly refused because I would be completely committed. I'll do the preliminary sketch and the design; but I won't work everything out. Indeed, I also gave it as my opinion that it's wrong in principle to commission something

specially from one of us; the commission is for the AIA bureau; I have to tell you that should a dispute arise between me and the AIA bureau, he also wanted the commission to be regarded as having been given to me and not to the AIA bureau. Of course, it's a compliment, but you feel it's not possible."

(Weltevreden, 3 January 1928)

In the months that followed Ghijssels worked on the preliminary design.

"At the moment I'm very busy with the plans for Internatio in Soerabaja; the ground plan is well thought out, at least in my view. But the facades are a problem, the design is good but not yet sufficient. The line is still too austere; and you know they don't really want that; a layman cannot accept such a simple, austere design. So now I'm sweating. I hope I soon sort it out so I can discuss it with Zimmerman in Soerabaja."

(Weltevreden, 6 April 1928)

Two weeks later the first drawings were ready. Back to Surabaya!

"I have to go to Soerabaja tomorrow and I want to chat a bit more; I've been very busy the last few days with the design for Internatio; you know all about it; getting various things in order at the last moment, mounting, colouring, etc., etc. We have five perspectives, a front facade and two ground plans. I just hope they like them and we can get on with elaborating them, otherwise I'll have to go back to Soerabaja again and then if everything is still going ahead with my journey to Holland it will be quite a feat to get everything organized."

(Weltevreden, 21 April 1928)

On 26 April, on the boat back to Batavia, Ghijssels reported on his discussions with Zimmerman:

"Had three busy days, but the plans met with success with Zimmerman. He's changed practically nothing; the main outlines of the design were just what he wanted, and the facades and perspectives appealed to him. The plan, particularly, austere in layout and line, had his attention. Nonetheless, it is still very uncertain; the one principal is struck by sober monumentality and the other wants busy curved lines. Their choice is particularly important to us, no matter what they want, the building costs are fixed and we have to work within the budget. The discussions with Zimmerman, at which Eckenhausen was always present, were unusually pleasant. They were companionable hours, we enjoyed a cigarette and a cup of coffee or tea. Not for a moment was there any ill-feeling or strained relations. It is to be hoped that the other managers in Semarang and Batavia make the same choice. Tomorrow we'll land at Semarang and shall discuss the plans; the senior one is there; if he expresses his approval we'll be a whole lot further. And in Batavia we must show the plans to Van Wijngaarden, the number two. Then, finally, the

76. The Internatio building in Surabaya. A lovely perspective in crayon of the front of this imposing building.

77. The symmetrical front facade at the same design stage.

78. A perspective of the almost definitive design. The lines of this majestic building have become more austere. Most of the ornamentation has disappeared.



TAMAN DJAJENGRONO

SURABAJA

At this point reports on the design phase of the Internatio plans cease. Ghijsels' last letter to his wife from the Dutch East Indies is dated 22 May. Shortly afterwards, he sailed for Europe.

Construction began in 1929, after Internatio had approved the plans. The official opening of this monumental building took place on 1 August 1931, but Ghijsels was not present on this memorable occasion. By then he had settled in the Netherlands.

The three-storey building, its stately front facade facing Willemsplein, was constructed as a reinforced concrete skeleton with walls of brick and concrete blocks. The main entrance, with offices on both sides, was on the ground floor on the Willemsplein side of the building. It led to a central hall with a lovely, rounded staircase, which received light from above, on all sides, through a series of leaded glass windows. The rear of the building was fully fitted out as a *goedang*, but could also function as office space if necessary. Garages and a bicycle shed were housed in the right wing, as well as two service stairways which led to the first floor. On the first floor were offices around both inner courtyards. The second floor, attic space, served as the archives.

On 31 July 1931, one day before the opening, the *Soerabai-aasch Handelsblad* carried an extensive article about Internatio on its front page. Under the headline 'Het nieuwe gebouw der "Internatio"' ('Internatio's' new building) the newspaper gave a lengthy description of the monumental building.

"It is the austere simplicity of the facade architecture which gives this new building its character. The building rests on a base of Padalarang granite; the coping stones of the parapets are of the

same material. Capitals, ventilation grilles and the mouldings along the facades are in grey-green ornamental concrete.

The name of Internatio stands on the cornice in lead letters; both side towers, which flank the large middle section, carry decoratively worked flagpoles.

The middle part of the front facade, the main entrance with steps, is of Padalarang granite.

A grey-yellow mineral paint has been used to give the facade surfaces a subdued tint which prevents strong reflection of sunlight, which can be a great nuisance with dazzling white buildings.

The facade is very impressive; achieved by the pleasant proportion of the cadence of the arrangement of planes and windows, while the shadow effect of the galleries enlivens the overall impression.

The principle of symmetrical arrangement, expressed in the facade, is also followed as far as possible in the layout of the new building. In the centre is the spacious vestibule which gives access to the beautiful staircase leading to the first floor."

Recently these office premises have been fully and beautifully restored by the present owner and occupant, P.T. Seruni Surabaya, and the building has now been designated a monument.

79. Internatio in Surabaya. A perspective of the eventual design.

80. A maquette of the definitive design for the new Internatio building in Surabaya was made, but only a few photographs of it have survived.

81. The Internatio building in 1996, seen from the shopping arcade.

82. The new building of the Rotterdam International Credit and Trading Association – to give the company its full name – was featured on many postcards.

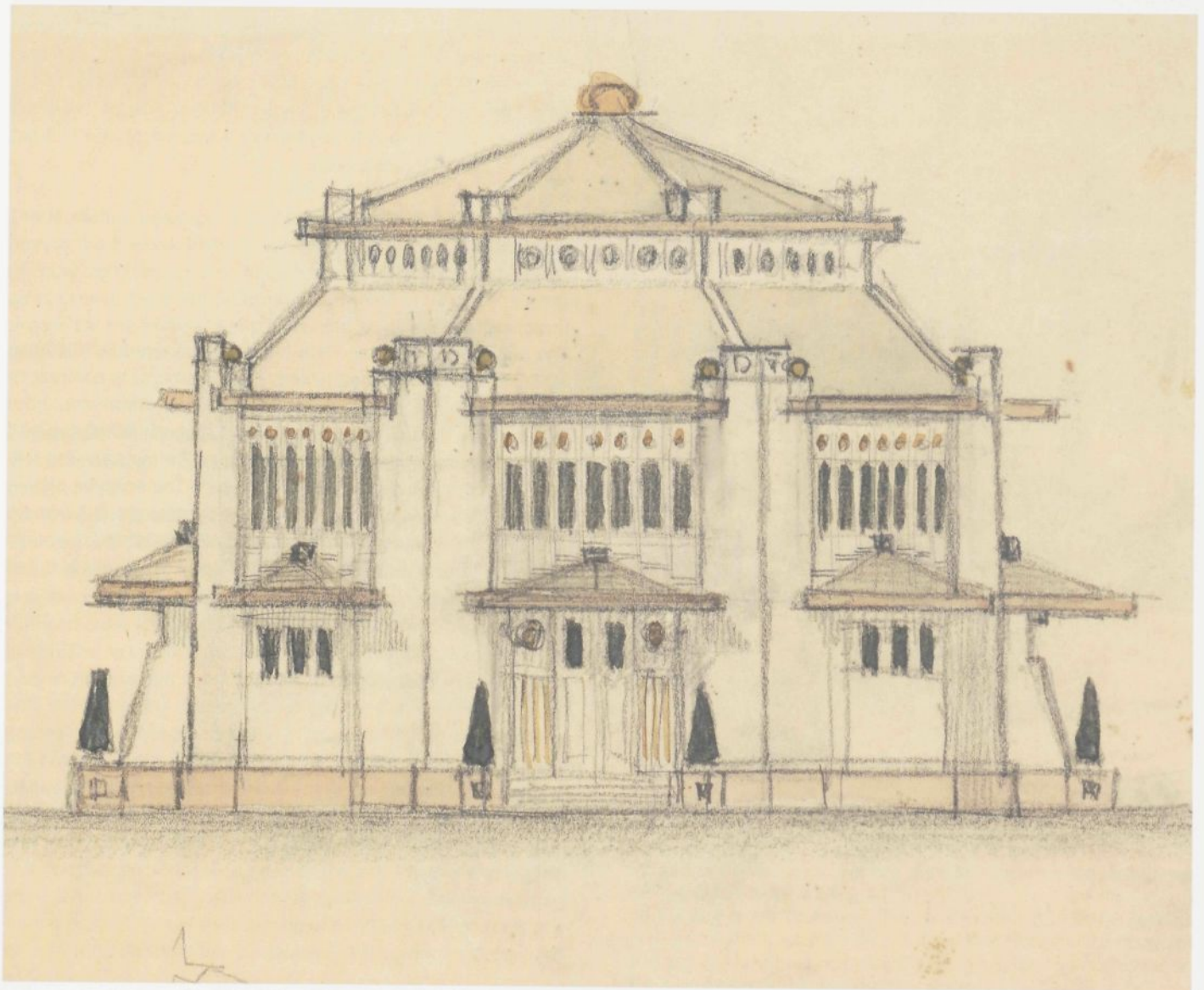
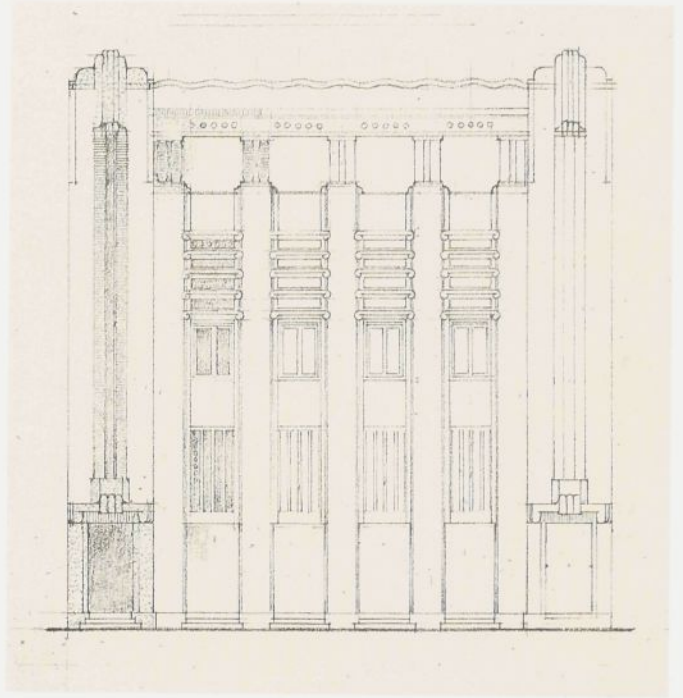
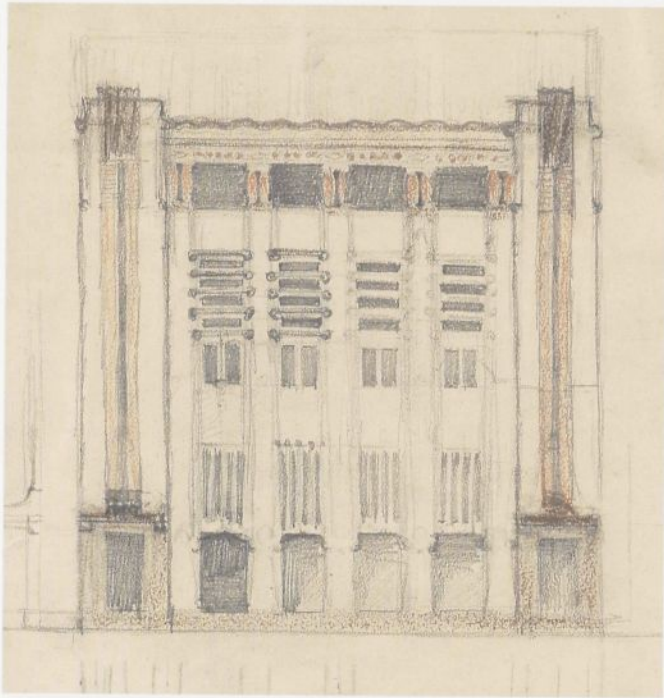


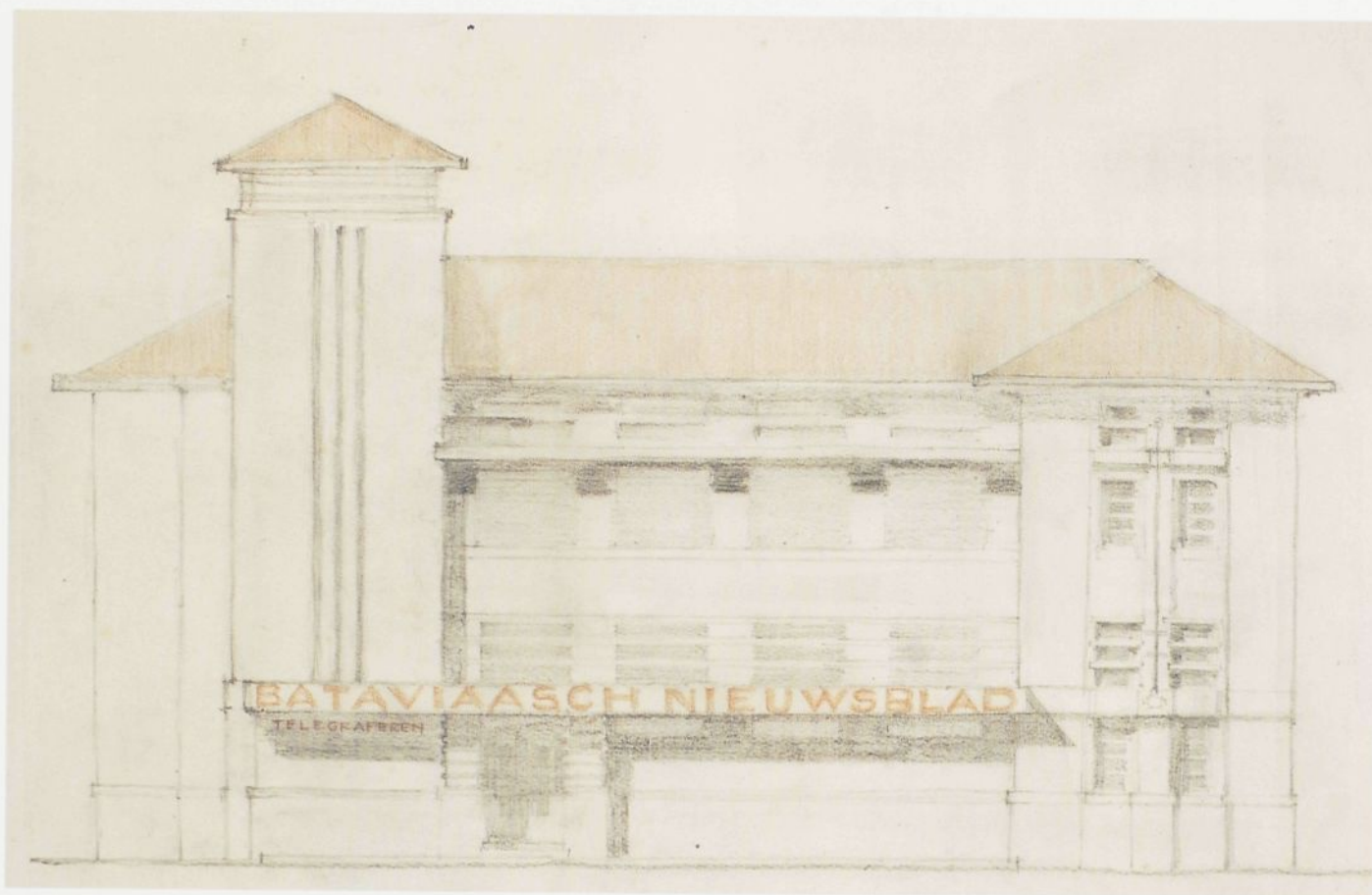
83. The beautiful centrally-situated staircase with the colourful original leaded glass windows around it.

84. A coloured pencil sketch of an office for the Birnbaum company in Batavia.

85. The definitive version of the front facade of the same building. The pencil drawing on tracing paper shows a symmetrical facade with strong vertical lines.

86. A facade study for an octagonal building. It is not certain from the archives which building this actually is.





Bataviaasch Nieuwsblad

Sluisbrugstraat, Batavia

(jalan Pintu Air, Jakarta)

Design: May 1927

Completed: 1928

The new premises of the Bataviaasch Nieuwsblad in Sluisbrugstraat in Weltevreden had towers at the corners. In contrast to Internatio's office premises and the Apotheek Rathkamp, both in Surabaya, the towers of which have flat roofs, both towers of the Bataviaasch Nieuwsblad building have helm roofs. The left-hand tower is clearly the taller of the two. The editorial offices and archives were on the first floor of the two-storey building. The composing room, printing press, a public hall and the administrative offices were on the ground floor. The design is dated May 1927.

2 Hospitals

Gemeentelijk Juliana Ziekenhuis

Pasteurweg, Bandung

(R.S. Hasan Sadikin, jalan Pasteur, Bandung)

Design: 1917

Construction: 1918-1919

Besides the KPM hospital at Jati Baru, which was completed in 1915, Ghijsels also designed a number of other hospitals during his time with the AIA bureau. In 1917, when Ghijsels was staying in Bandung for a while, working on an urban development plan, the AIA bureau was commissioned by the Bandung municipal council to design the new Municipal Hospital. Besides the hospital itself, the commission also included a design for a nurses' home and two doctor's houses, one for the European doctor and one for the Indonesian. The Council's commission to a Batavia bureau caused some turmoil in the Bandung construction world, which felt it had been overlooked.

"Yesterday morning I discussed the contract for supplying the designs for the Hospital with Coops and Roelofsen; the honorarium is in total 14,000 guilders + free travel and accommodation costs; the Council voted unanimously in favour so the article in the newspaper has had no effect on the decision. According to some here, Schoemaker and Heetjans (Director of the Land and Housing Department ed.) were behind this article; it's too late now to find out if that's true, of course."

(Bandoeng, 17 August 1917)

The Municipal Hospital, or the Juliana Hospital, was to be built next to the Pasteur Institute, in the planned western extension of Bandung (Plan IV), also known as the Pasteur district. As far as is known, there are no drawings of this hospital, although a sketch for the nurses' home adjacent to it has been found in Ghijsels' archives.

Ziekenhuis Onder de Bogen Djocjakarta

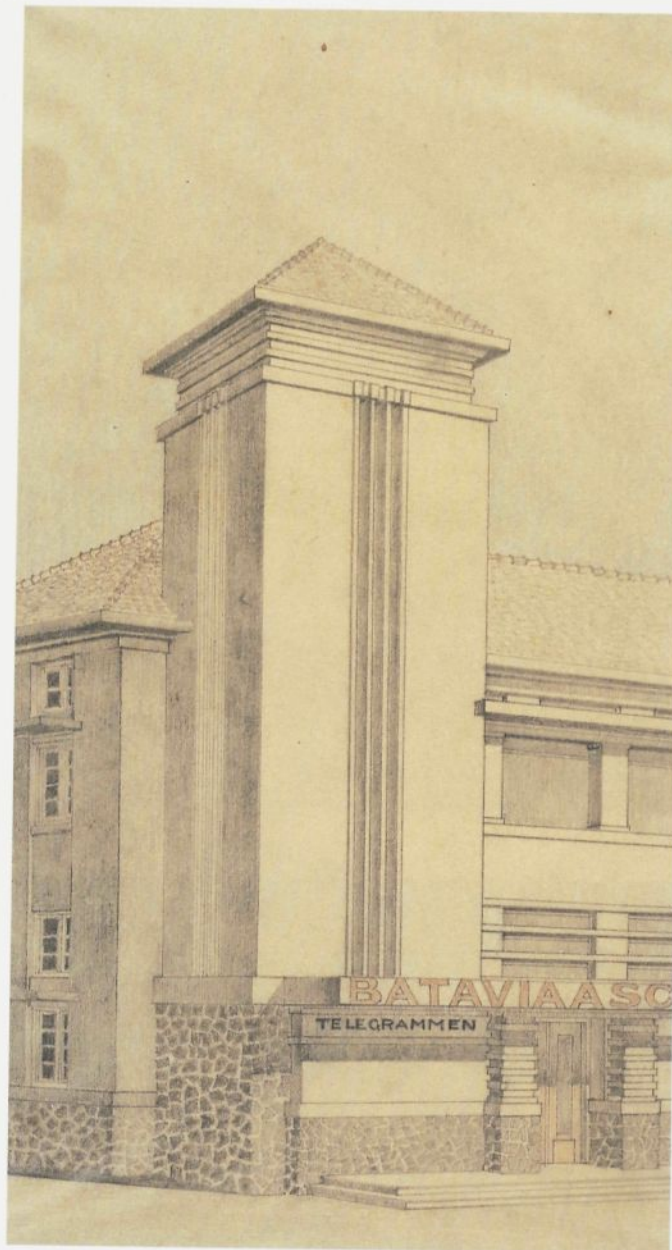
(Rumah Sakit Panti Rapih, jalan Cik Ditiro no. 30, Yogyakarta)

Design: 1928

Construction: 1928-1929

Opening: July, 1929

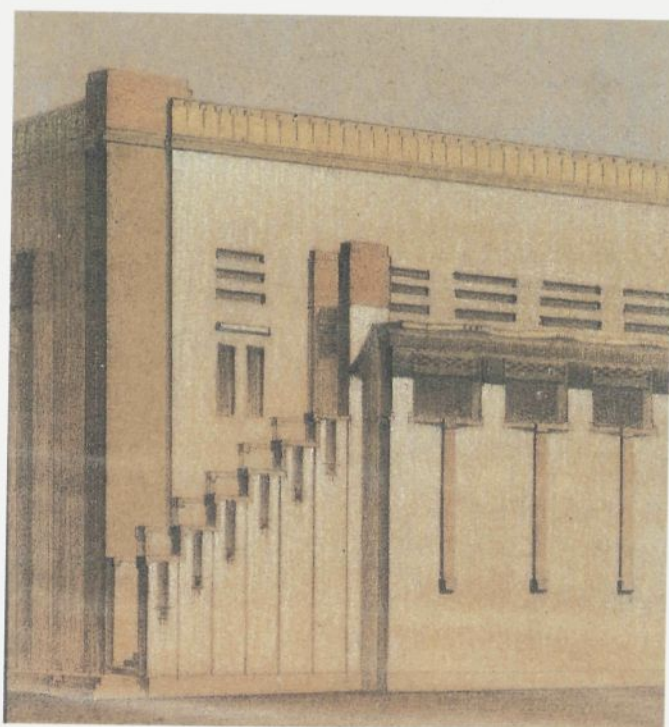
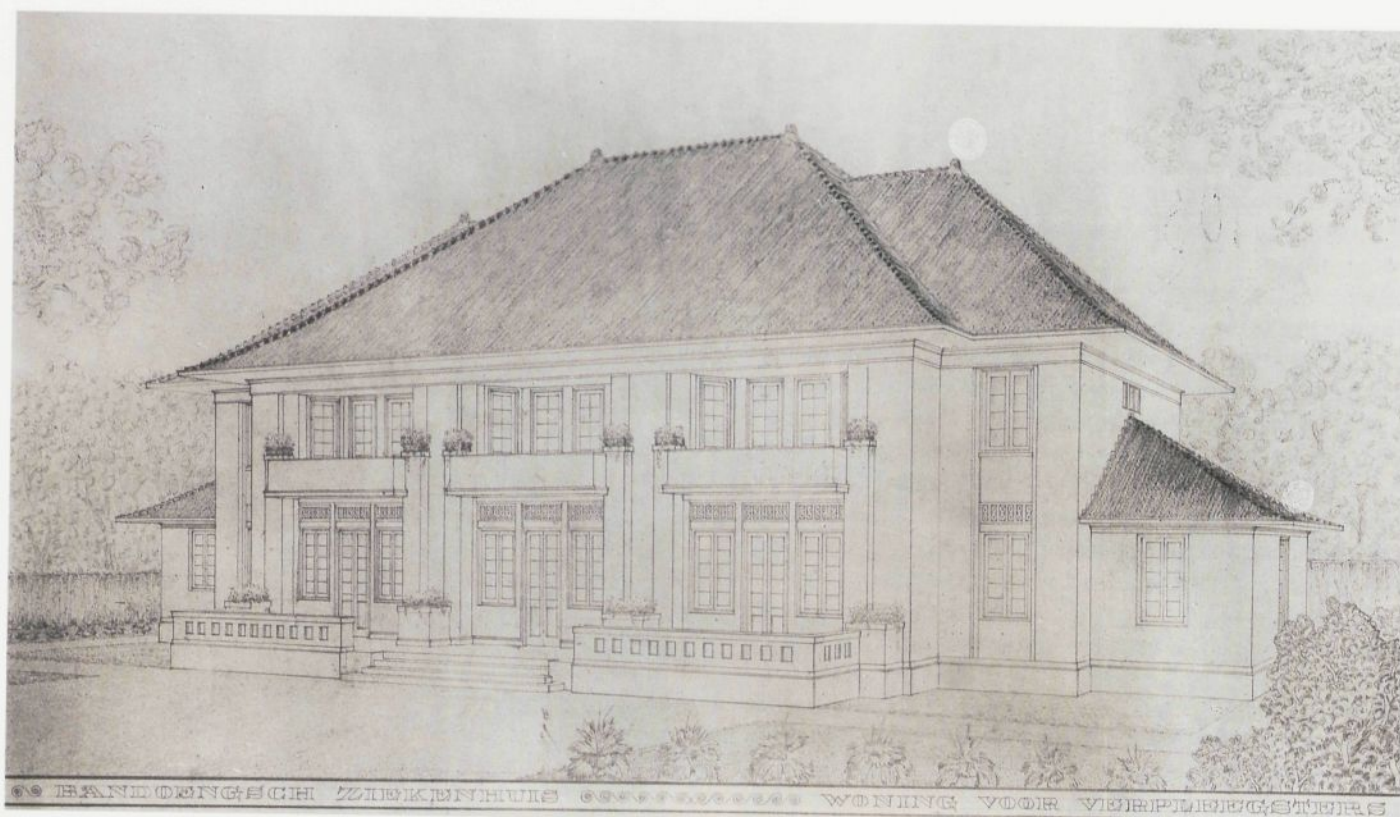
The Ziekenhuis Onder de Bogen (lit: Hospital Under the Arches) was founded by a certain Mr. Schmutzer. It was named after the Catholic order 'Onder de Bogen' from Maastricht in the Netherlands. The foundation stone was laid by his wife, Mrs. Schmutzer van Rijckevorsel. It is one of the most beautiful hospitals Ghijsels designed. In concept, lay-out and form this work can be regarded as the most Indonesian in character in the oeuvre of the AIA bureau. Sadly, there is not a single drawing to be found in Ghijsels' archives. But there are letters. Ghijsels reported: *"I wanted to write to you on Sunday and then I received a telephone call from Schmutzer in Djocja to discuss the Hospital. Immediately telephoned Jaspers to go over the matter; this evening we were late back from the office. Because discussions went on from half past nine in the morning until after six, almost six thirty; with a break for lunch, of course."* (Weltevreden, 6 February 1928)



87. One of the first pencil sketches of the front facade of the Bataviaasch Nieuwsblad premises in Batavia.

88. The Bataviaasch Nieuwsblad office was completed in 1928. The parapets in dark natural river stone are not only a pleasant element of the design but they are also functional, protecting the white facades from mud splashes.

89. A perspective of the stately corner tower.



90. A perspective of the luxurious nurses' home of the Bandung hospital.
91. A crayon drawing of the corner resolution for the customs offices in Tanjung Priok.

92. The main entrance of the 'Onder de Bogen' hospital. The name is derived from a Maastricht Catholic Order. The arches are a leitmotiv throughout the entire design.

93. The 'Onder de Bogen' hospital in Yogyakarta. Indonesian influence can be clearly seen in the pavilion-like construction.

94. Spaciousness and friendliness determine the peaceful ambiance of this successful design.

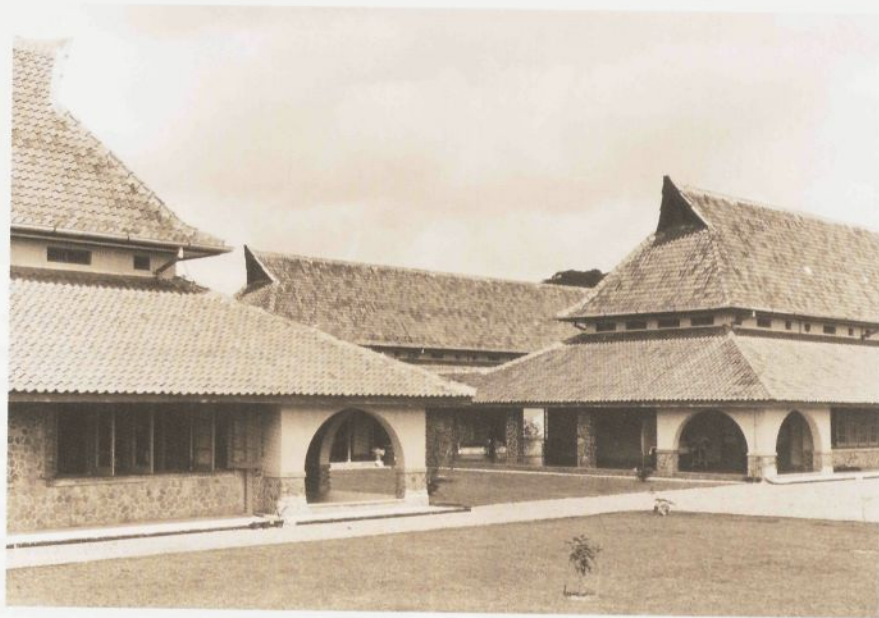
The Onder de Bogen hospital was designed according to the pavilion system, in which the various services and departments are housed separately. These pavilions are linked by covered galleries and they are grouped together in such a way that both large and smaller, more intimate, inner courtyards are created. This idea of pavilions and inner and outer courtyards is based on the Javanese concept of control and management of space. The well-known kratons, or royal palaces, of Yogyakarta and Surakarta are beautiful examples of this.

Besides this concept of space, the stringent manner in which the facades are constructed is one of the hospital's most striking features. All the facades, including those of the galleries, have parapets of *batu kali* or natural river stone; above the parapets are white plastered walls with open arches and, finally, projecting tiled roofs. Ghijssels frequently used these materials.

The horizontal nature of the pavilions, the large areas of roof, whose contours are reminiscent of indigenous roof forms, the handling of the materials and the concept of spaciousness, give the hospital a friendly, Indonesian character, typical of the atmosphere of Yogya, and make it very suitable for nursing the sick. Today it is a monument. In 1994 it was extended. The addition of this new three-storey building fits in perfectly with Ghijssels' original plans.

Other hospitals known to have been designed by Ghijssels or the AIA bureau are the KPM Hospital Complex near the Uniekamp-ong in Tandjong Priok (1920), which is now known as the R.S. Peln and situated on the jalan Jampea; and the Tjikini Kinder Hospitaal (Tjikini Children's Hospital) in Batavia (c. 1927).

It is not known whether the Zendingshospitaal (Mission Hospital) in Purwokerto was built by the AIA bureau. It is known, however, that the bureau submitted a tender for this job. "Ber told me there is a chance of having a shot at the design for a Zendings-





95. This photograph was taken at the opening ceremony in July 1929.

96. The entrance of the present-day Panti Rapih hospital in 1988. Outside it is busy, but inside it is still just as peaceful and friendly.

97. A drawing of the facade of the doctor's house at the KPM hospital in Tanjung Priok.

98. The Gereja Katolik at jalan Matraman Raya no. 129, taken from the fly-over in 1996.

hospital in Poerwokerto; our rival there is Sitzen. It's a difficult affair because it's about which of us is lowest with the honorarium and it's typical that we're both bound by the rates of the Ned. Ind. Arch. kring. As a consequence one device or another will have to be found." (Weltevreden, 12 December 1927)

The Boedi Kemoeliaan Outpatients' Clinic on jalan Budi Kemoeliaan in Batavia was also designed and built by the AIA bureau. This almost certainly dates from after 1928. In any event, Ghijsels does not mention this clinic in his letters. He does, however, mention an ooglijdersinrichting (eye patients clinic) in 1920. This is not the Ooglijdersinstituut (Rumah Sakit mata) in Surabaya, which the bureau designed in 1929. This institute was built by Nedam and is illustrated in a general survey of its work published by that company in 1934.

3 Churches

Roman Catholic Church H. Jozef

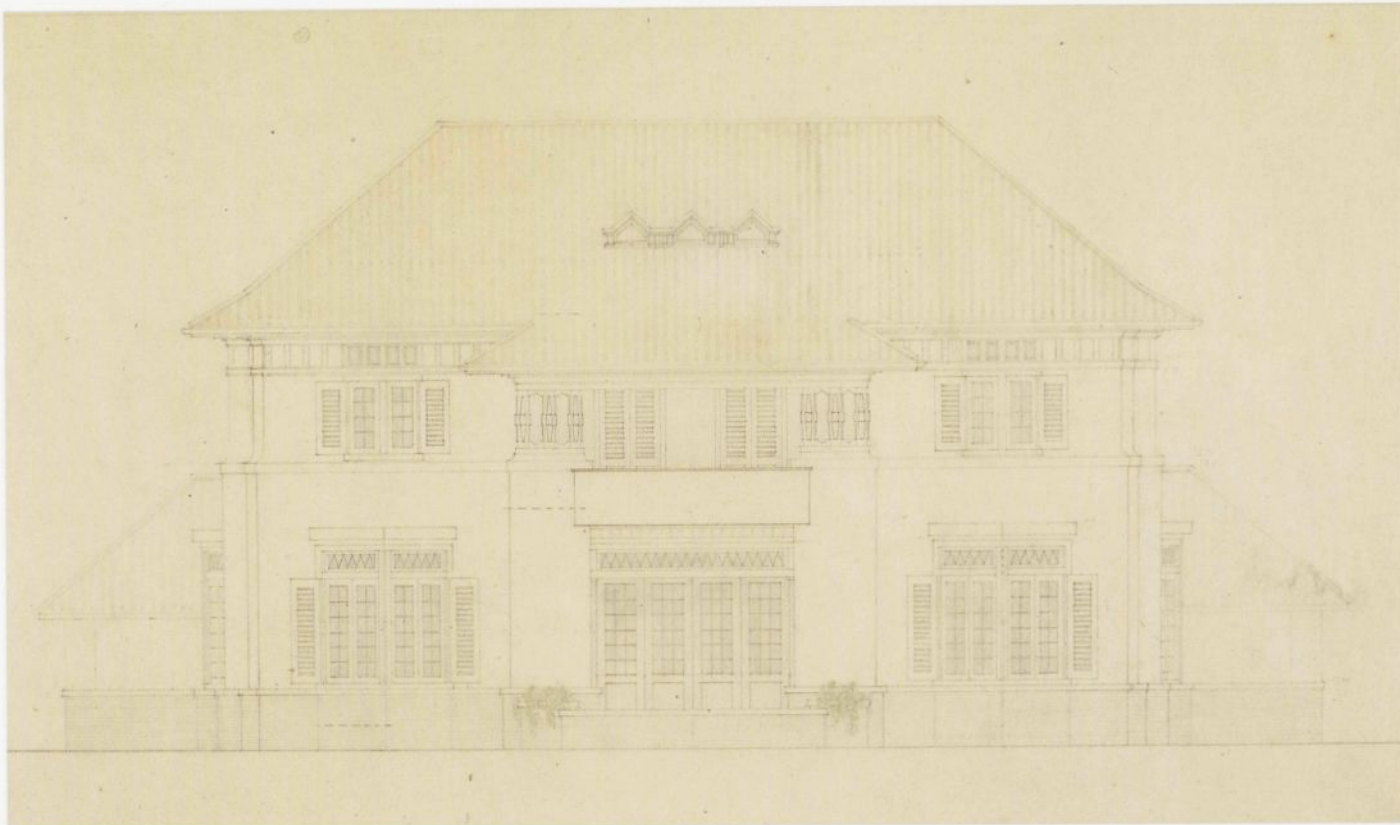
Matramanweg 129, Meester-Cornelis, Batavia

(Gereja Katolik, jalan Matraman Raya 129, Jatinegara, Jakarta)

Design: 1923

Construction: 1923-1924

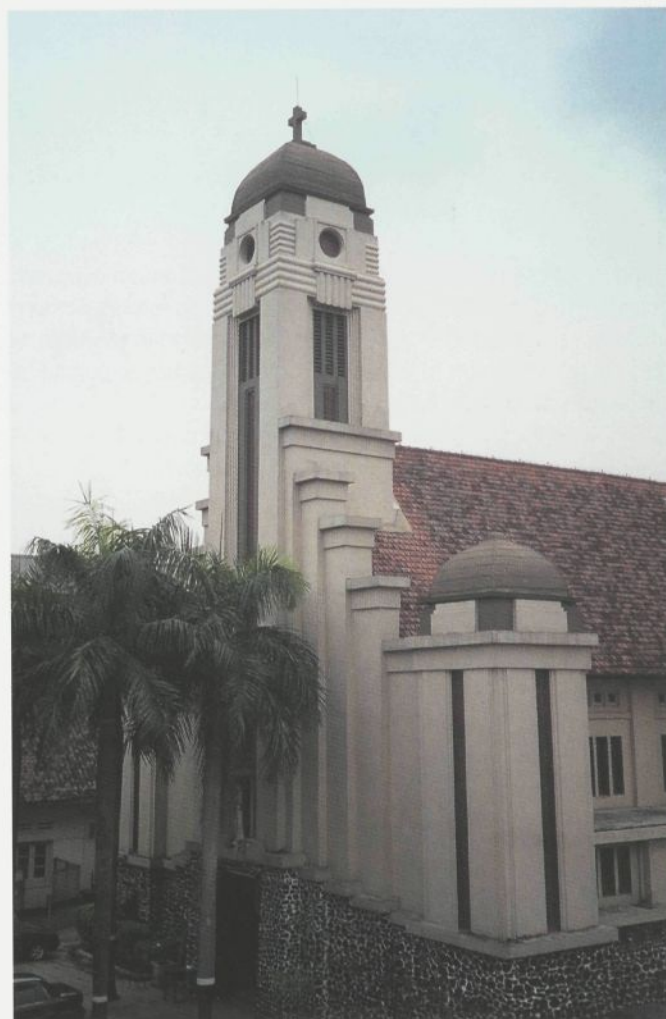
In 1923, after a small competition for the design and building of a church for the Catholic community in Meester Cornelis, the church council chose the design submitted by the AIA bureau. Rivals for this commission were A.A. Fermont (of the Fermont and Ed. Cuypers bureau) and Ir. F.J. Kubatz.

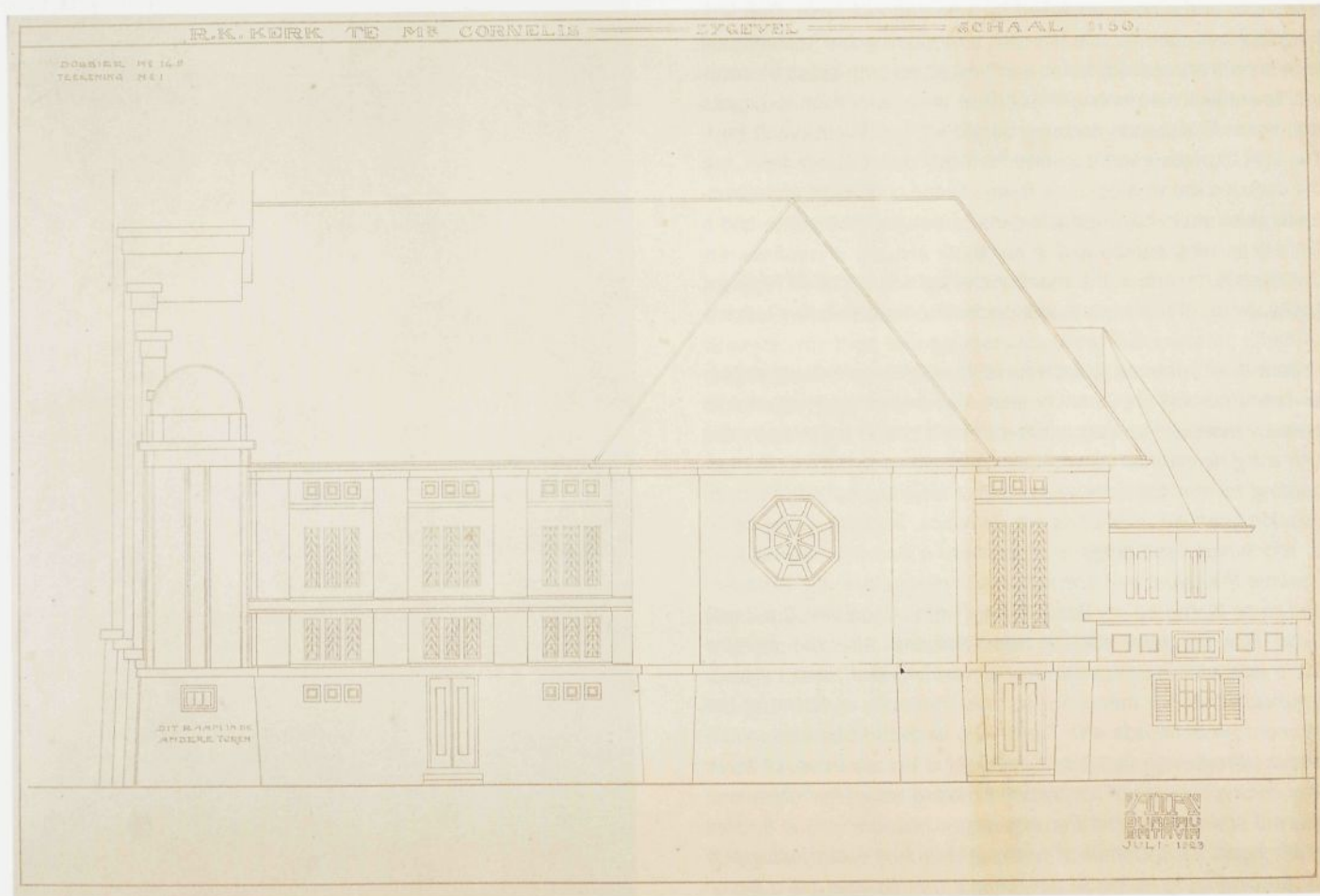
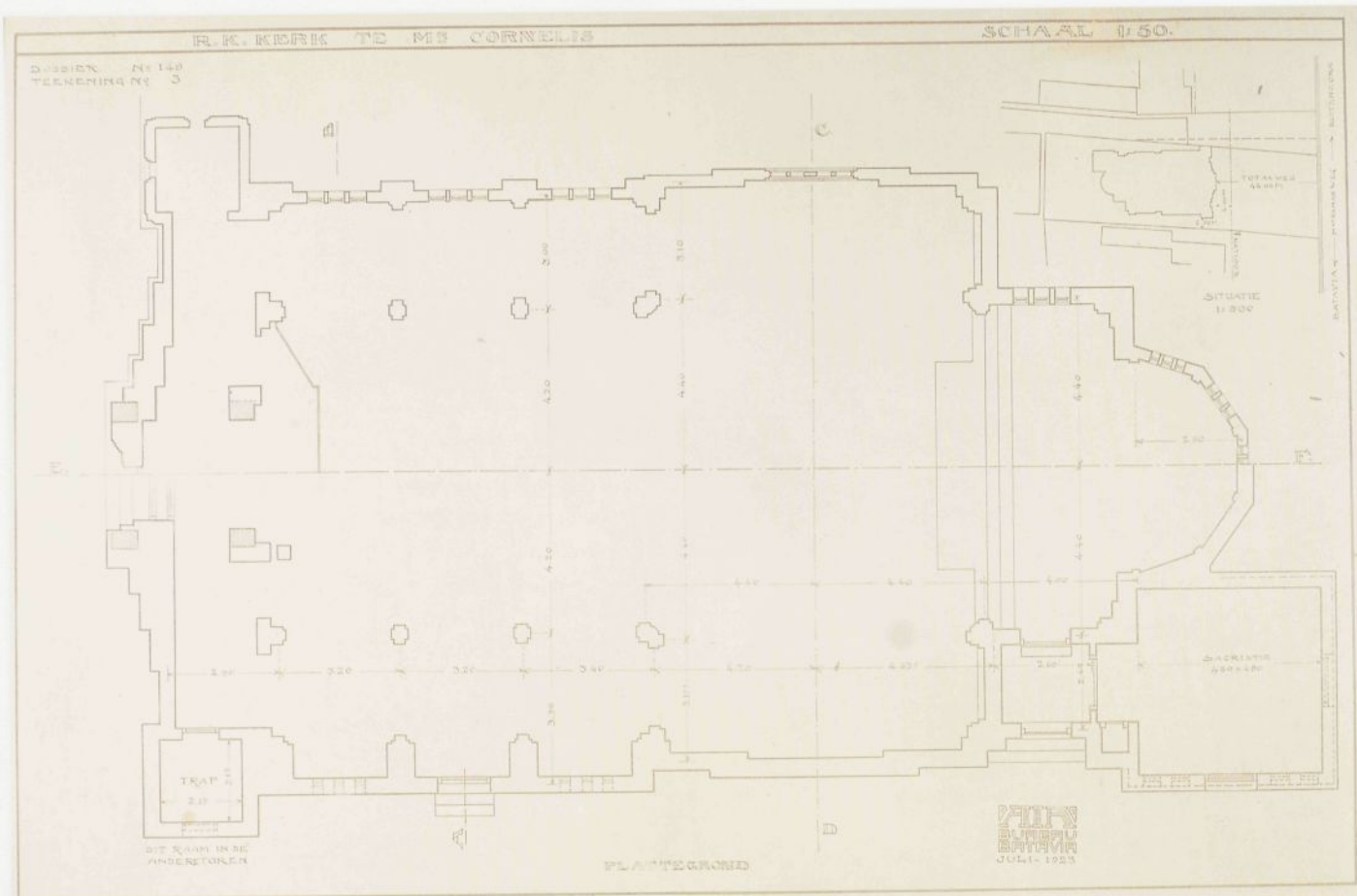


The ground plan for the church is in the form of a cross with a central aisle and two side aisles, a transept with short side transepts and a choir enclosed by a pentagonal apse. One striking feature is the facade in which a stepped gable is combined with a centrally placed, tall tower flanked on both sides by smaller, tower-like elements. The central tower has rounded lights and decorative bands and is crowned with a cloister vault roof. The lay-out of the church follows the traditional basilica form, but the facades are treated more freely. These consist of white-plastered brick walls between parapets of natural river stone and a high, projecting saddle roof in red tiles.

Ghijssels described the reactions of both Kubatz and Fermont to the award of the commission to the AIA bureau in two letters.

"Yesterday I spoke to Kubatz; he is more and more disagreeable as time goes by; you know he was also invited by Boogaardt to prepare a design for the church, but didn't send anything in; the only thing he claimed against me boiled down to the fact that according to him our bureau shouldn't have accepted the commission because none of us are Catholics, because as far as he is concerned Asselbergs is a heathen; a Catholic who doesn't observe the usual and special church obligations is a heathen; and so he blathered on. Basically he is right, of course, but it was bitter. Now Bogaardt tells me that a few days after the decision there was also a campaign on Fermont's behalf; and I have a suspicion that our friend Kubatz was indirectly involved; at the moment he is friends with Taen, who is chef de bureau at Fermonts. Whatever it is, I didn't consider it friendly because there was not even a sign of felicitation or appreciation from him; and you will understand that Ber was angry, because at the bottom of his heart he is Catholic; he thought at first I was joking and at the beginning he could not believe that Kubatz could be so







petty-minded. So you see that this job, too, has begun with a little unpleasantness."

(Weltevreden, 24 April 1923)

"Oh, I forgot to tell you that Fermont, who always does the churches, etc., for the Catholics, is angry because we have got the commission. It does not appear that he is doing it to disparage our work, but that he had always done the work for the Romans and had helped them so much etc. etc. and also... we are not Roman".

Now I noticed this in the discussions with the priests; not that we showed anything, but I had to be extremely careful not to put my foot in it, especially concerning all the things that belong in a church; it looks so foolish, as far as the church goes, if you forget things, then you begin to lose the confidence, especially of the priests; but it went well; because one of the members of the church council told us that we had made an exceptionally good impression on the principal priest."

(Weltevreden, 22 June 1923)

At the end of July, soon after being awarded the commission, the AIA bureau began the construction. Building costs were 70,000 guilders. The church council was satisfied. In 1924, the first mass was celebrated in the new church.

"We have made a start on the church in Meester Cornelis; up till now the people are very satisfied and are already giving us tips as to where another church is to come. Fermont is busy with the rebuilding of a chapel at the monastery in Noordwijk for 60,000 guilders, thus 10,000 less than the price our church is costing. Price comparisons were made immediately and it was said; what a lot the A.I.A. bureau is giving for the money. As far as this job goes, we'll look very well regarding the low costs. You wrote "as long as you don't turn Catholic", now I don't believe there is any danger of that. Even if only for the fact that you know that your daughters have to go to confession and answer all kinds of questions. That must have a bad influence, of course, it begins naturally with avoidance and finally dissembling. No, I'm not in the least interested."

(Weltevreden, 25 July 1923)

99. The ground plan for the R.C. Church H. Jozef in the former district of Meester Cornelis (Jatinegara).

100. The side facade of the design.

101. A beautiful general view of the R.C. Church H. Jozef, taken in 1925.

Lodge, Theosophical Society

Bandastraat 24, Bandoeng

(Gereja Katolik Bebas S. Albanus, jalan Banda no. 26, Bandung)

Design: 1918

Construction: 1919-1920

When, in 1917, Ghijsels stayed in Bandung for a long period in order to draw up the development plan for that city, he was approached by a certain Mr. Van Der Ley, a member of the Theosophical Society in Bandung, and asked to design a new Lodge for this Society. *"Things are terrible with the Theosophical construction; I just hope the Council agree to grant a permit; I spoke to Van Der Ley here this morning; he told me they are also planning to set up a Lodge here; we've certainly lost out on it, after that business on Batavia; I'm not going to put myself out..."* (Bandoeng, 17 August 1917)

From this letter it appears that Ghijsels had already been involved with the design of a lodge in Batavia. It is unclear, however, what he meant by 'that business in Batavia'. The lodge for the Theosophical Society in Bandung was actually built. The definitive commission, including an accompanying house, was awarded in 1918. The lodge was built in 1919 and handed over in 1920.

It is situated on jalan Banda in the Archipel district, close to Wolff Schoemaker's Trade Fair Centre. The facade, in the form of a horizontal rectangle with a gable, is solid and austere. The entrance, which consists of three doors with transom windows, in a classically interpreted frame with a pediment, stands out in the white plastered facade.

Lodge for the Order of Freemasons

Burgermeester Bisschopplein, Batavia

(BAPPENAS offices, Taman Suropati, Menteng, Jakarta)

Construction: 1925

The Order of Freemasons had various buildings in Batavia. The 'Ster van het Oosten' on the former 'Vrijmetselaarsweg' was the biggest and best known. Although Ghijsels makes no mention of the lodge in Burgermeester Bisschopplein in his letters and though his private archives contain not a single drawing, it can be assumed that he actually did design it because it is ascribed to him in the extant literature.

The two-storey lodge building has a broad frontage on the square. The first floor has a gallery and awning along its entire width. In relief above the centrally situated entrance are the words 'ADHUC STAT'. The only other decorations on the outside of the building are well-known masonic signs, such as the try-square, compasses and hammer.

The Indonesian Ministry for Urban Planning, better known by the abbreviation BAPPENAS, is now housed in the former lodge.



4 Schools and boarding schools

Design for the Training College

'Vereeniging Associatie van Oost & West'

Goenoeng Sahari, corner Defensielijn van den Bosch (later Gastonweg), Batavia-Weltevreden

Design: 1917

Construction: 1918

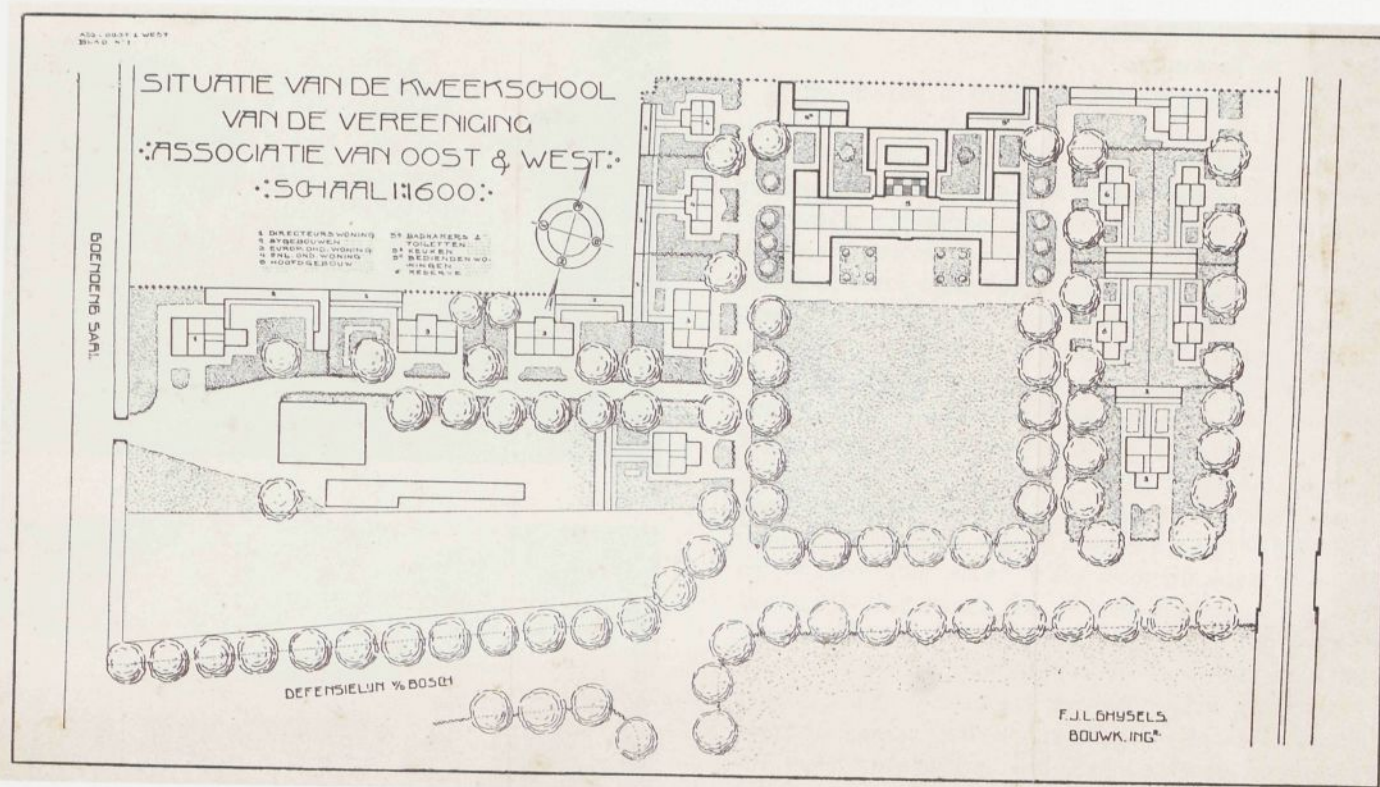
Ghijsels noted his current commissions and work in progress by a single name or place in his pocket diaries. The following list is in his diary for 1918 on the page for notes carried on from the last week of 1917: *"Riolering Gondangdia; Oost en West/laatste termijn; Rekening van der Tas, N.I.G.M.; Eigen Hulp..."*. The note "Oost en West" indicates a training college for the 'Vereeniging Associatie van Oost en West'. Only a small site plan of this training college, which was built on the corner of Goenoeng Sahari and the then Defensielijn van den Bosch (the defensive circular road) in Batavia-Weltevreden, is known to have survived. The drawing is signed 'F.J.L. Ghijsels, Bouwk. Ingr.'.

The design comprised a long, rectangular site in which the director's house and the houses for the European teaching staff were on the Goenoeng Sahari road. The actual school building, which had two entrances from the Defensielijn, was at the rear of the site on a large rectangular lawn surrounded by trees. Houses for the indigenous personnel and a number of small annexes were grouped on both sides of this building. The kitchens, bathrooms and toilets were behind the main building.

102. The church in Jatinegara. The front facade has strong vertical lines.

103. The former lodge of the Theosophical Society, built in 1926 in Bandung. It is now the Gereja Katolik BEBAS, St. Albanus.

104. The lodge of the Order of Freemasons on the then Burgermeester Bisschopplein (Taman Suropati) in Batavia. The building is now used by the planning department, Bappenas. [Collection H. Akiyary]



The school building was H-shaped with a central main entrance. There were ten classrooms on the ground floor. The upper floor was reached by a staircase directly opposite the entrance.

What is striking about the plan is the symmetrical arrangement at the rear of the site, with the centrally situated school building and the strict separation of living accommodation for the European and indigenous teaching staff.

The words 'laatste termijn' (last instalment) after the note *Oost & West* undoubtedly refer to the final payment for design work. The school must therefore have been built in 1918.

Girls' boarding school for an American religious community, Buitenzorg

(Bogor)

Design: 1923

Construction: 1923-1925

The only thing known about the girls' boarding school in Bogor is that its construction was in the hands of the AIA bureau in 1923.

"I can't remember if I wrote to tell you that we put in a bid for a job in Buitenzorg; which we got; it's to build a sort of girls' boarding school for an American religious community. We got it despite the fact that various people put in lower offers. We certainly made a good impression. The job is budgetted at 63,000 guilders and it will take about 20 months to build."

(Weltevreden, 10 July 1923)

105. The ground plan of the training college for the 'Vereeniging Associatie van Oost & West', Gunung Sahari, Jakarta.

106. The Christian Muloschool in Sukabumi after the opening in 1925.

107. The same Muloschool on the former Tjikolenweg in Sukabumi. The building workers were allowed to stop work to have their photo taken.

Boarding school, Jan Pietersz. Coenstichting

Jan Pietersz. Coenweg, Menteng Poelo, Batavia
(Jalan Sultan Agung, Menteng Pulo, Jakarta)

1st design: 1920, location Petodjo

Modified design for the location on Menteng Poelo

Constructed: approximately 1923-1927

The complex for the boarding school for the Jan. Pietersz. Coenstichting, situated on the former J.P. Coenweg in Menteng Poelo, was designed and built by the AIA bureau. Construction took place in phases. The dates of designs and construction are not known, but judging by the style of the facades, the school must have been built around 1925.

Originally, the board of the foundation indicated Petodjo to the west of Weltevreden as the site for this school but only an undated draft letter makes mention of this.

"The first plan was to erect these buildings at Petodjo on land belonging to the Council. Construction had already begun when the site was abandoned for various reasons, largely medical, and a site was chosen at Menteng, on land which also belonged to the Council. It was also decided to construct only a part of the complex, which was budgetted to cost approx. 1 million guilders, with the intention, if the foundation was successful, to begin construction work immediately, which we had reckoned on when the site was purchased. At about the same time, Mr. Zeilinga had discussions with us about the contract conditions, which have already been laid down. The result was that we lowered these because of Mr. Zeilinga's considerations which largely came down to the philanthropic nature of the institution. On the other hand, at the board meeting at which our partner Ir. Asselbergs was also present, he promised that further extensions would be commissioned from our bureau, on the understanding, however, that he could not bind a board to a contract with the A.I.A. bu-



WIR
BUREAU
BATAVIA
JULI - 1923



reau in the future should the bureau change in composition and character over the course of time.(...) As a consequence of this promise further building was commissioned after the first complex had been completed, which shows we were working regularly for the foundation."

(Weltevreden, undated)

Schools for the Association of Christian Schools in Batavia

The Association of Christian Schools in Batavia was founded in 1887 with the aim of "founding, managing and maintaining Schools with the Bible."

This association's first school in Batavia was the European Primary School which opened in Pasar Baru in 1888. Various schools were founded in the period from 1888 and 1927 - nine primary schools, five advanced elementary schools, five Fröbel schools, a training college leading to an assistant's diploma and a general secondary school.

Three of these schools were designed by the AIA bureau and probably built by the bureau itself. These were the advanced elementary school in Sukabumi, the Van de Capellen school for Fröbel and primary education in Bandung, and the schools complex on Salemba in Batavia-Weltevreden.



Muloschool (Advanced Elementary School)

Tjikolenweg, Soekaboemi

(SMA, jalan Cikole, Sukabumi)

Foundation of the school: 30 June 1924

Design: 1924

Construction: 1925

Opening: Summer, 1925

In June 1924, it was decided to found a school for advanced primary education in Sukabumi. In the months that followed the AIA bureau drew up the design. In 1925 the school opened its doors to 62 pupils. It consisted of two long, hipped-roofed buildings, connected together. The entrance was in the middle. The facade construction was simple: a parapet of natural river stone to the underside of the window threshold; tall, narrow, deep-lying windows, and a gently sloping, projecting roof. A garden behind the school served as a playground.



v/d Capellen School

Zeelandiastraat, Bandoeng

(SMA, jalan Maripan Jousef, Bandung)

Design: January-February 1926

Construction: 1926

Opening July 1926

The v/d Capellen school in Bandung, which was opened in July 1926, housed both a Fröbel school and a primary school. Ghijssels chose a design in which each type of school had its own building. The school complex on Zeelandiastraat had three main buildings connected together by open galleries. The gymnasium was

situated in the centre of the school complex, parallel with Zeelandiastraat. At right angles to both sides of the gymnasium stood two identical buildings, so creating a square enclosed on three sides. The walls were built of natural river stone. Striking features of the plan were the high tiled roofs in a form derived from traditional Javanese roof constructions. The roof of the gymnasium, in particular, was very high, creating large roof areas. This gymnasium was open on all sides for good ventilation. The school was closed on the outside, but open as far as possible on the inside. It has since been demolished.



108. The v/d Capellen School in Bandung. The incorporation of lovely pavilions in school designs was the customary style of the AIA bureau.
 109. The entrance to the v/d Capellen School in Zeelandiastraat in Bandung.
 110. The lovely wooden support construction of the assembly hall.
 111. The open assembly hall of the v/d Capellen School.
 112. The school complex on Oranjestraat (jalan Diponegoro) in 1927. Part of the complex is still used as a school.



Schools complex for the Association of Christian Schools

Oranjoboulevard, Batavia-Weltevreden

(SMA, jalan Diponegoro, Jakarta-Pusat)

Design: 1926

Construction: 1927

Opening: July 1927

Different forms of education were given in the school complex at Salemba, which was opened in July 1927. There was a three-year training college for European teachers, A General Secondary School intended for the education of both European and Indonesian pupils and a Christian Muloschool (a school for advanced primary education). Separate school buildings were constructed for each of these three types of education. The training college and the general secondary school, each of which had its own entrance, were housed in the two-storey main building, its long, symmetrical front facade on what was then Oranjoboulevard and is now jalan Diponegoro. The school for advanced primary education was housed in both of the lower wings. The main building consists of a central element with two vertical, taller elements which contain the entrance and staircases. There is a gallery along the entire length on the street side. A large inner courtyard, ringed by classrooms, lies behind the main building.

IEV School for Advanced Primary Education

Papandajalan, Bandung

(SMA, jalan Jend. Gatot Subroto, Bandoeng)

Design: March 1927

Construction: 1927

Opening: 1 November 1927

In the Dutch East Indies the Indo-European Society (IEV) was an

association set up with the aim of promoting the interests of the Indo-European section of the community. This concerned, in particular, those Indo-Europeans who formed part of the lower middle-class and were not well off financially. The IEV, for example, built cheap rented houses and schools for its members. At the beginning of 1927, the IEV commissioned the AIA bureau to build a school. *"In Bandoeng we are building the Muloschool for the IEV; I've not been there to have a proper look, so it's high time because the official opening is on 1 November. Then very probably I'll have to go there again or if I can I'll let Ber go. I don't think much of such jobs."* (Weltevreden, 15 October 1927)

The ground plan for this school has a great deal in common with that of the v/d Capellen school. Here, too, Ghijsels used much the same materials: natural river stone for the parapets, large areas of tiled roof and narrow windows.

5 Utility works

Railway Station Kota Batavia

Stationsplein, Batavia Benedenstad

(Setasiun Kota, jalan Pintu Besar Utara/

jalan Jembatan Batu, Jakarta Kota)

Commissioned by: State Railways

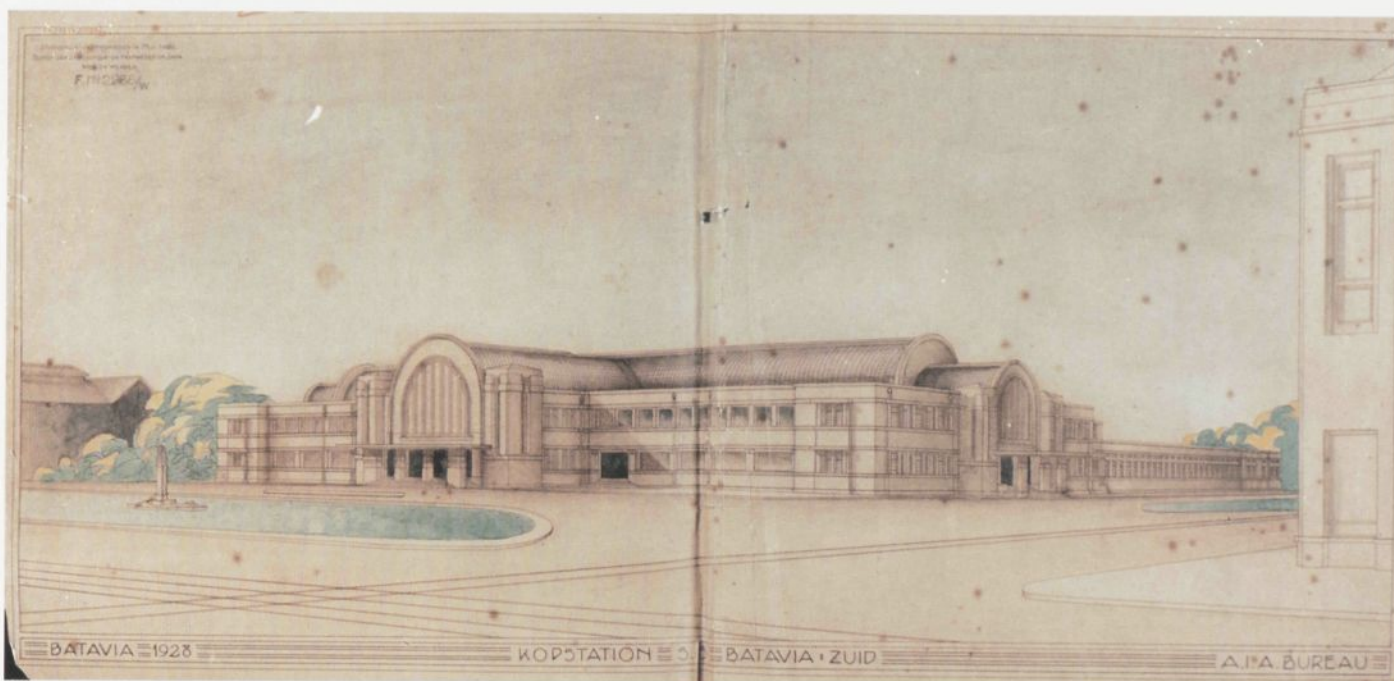
Design: 1927-1928

Construction: 1928-1929

Contractor: Hollandsche Beton Maatschappij

Opening: 8 October 1929

The first railway line in Java ran from Batavia to Buitenzorg and was opened in 1873. In the years that followed lines were opened



113. The SMA school in Oranjestraat with both the lower wings. These have since been demolished.

114. A perspective drawing of the Kota railway station. [Collection M. van Ballegoijen de Jong]

115. A view from the south-west (see also the perspective drawing). At that time only a single limousine was to be seen on the square in front of the station.



116. The majestic main entrance to the station. This building is perhaps Ghijssels' best-known work.

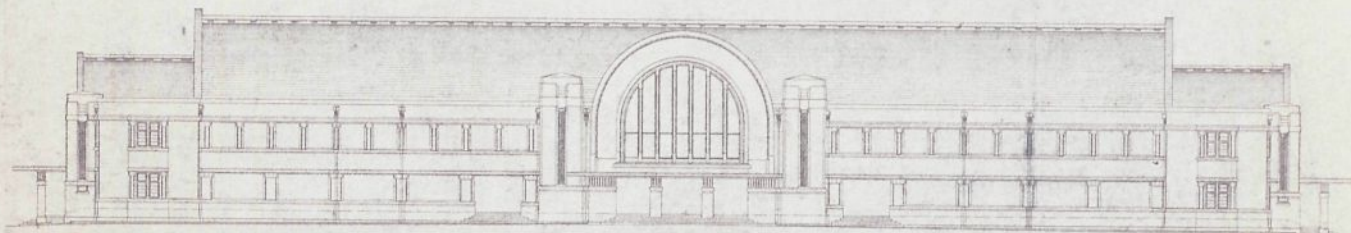
117. The definitive design drawing of the front facade of the railway station Kota. [Collection M. van Ballegoijen de Jong]

118. The north side facade. [Collection M. van Ballegoijen de Jong]

119. Kota railway station under construction in 1929.

STATIONSGEBOUW "BATAVIA."

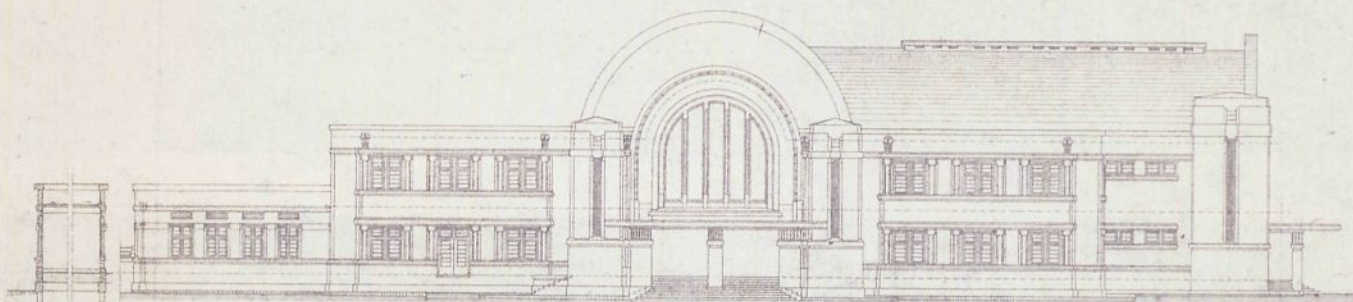
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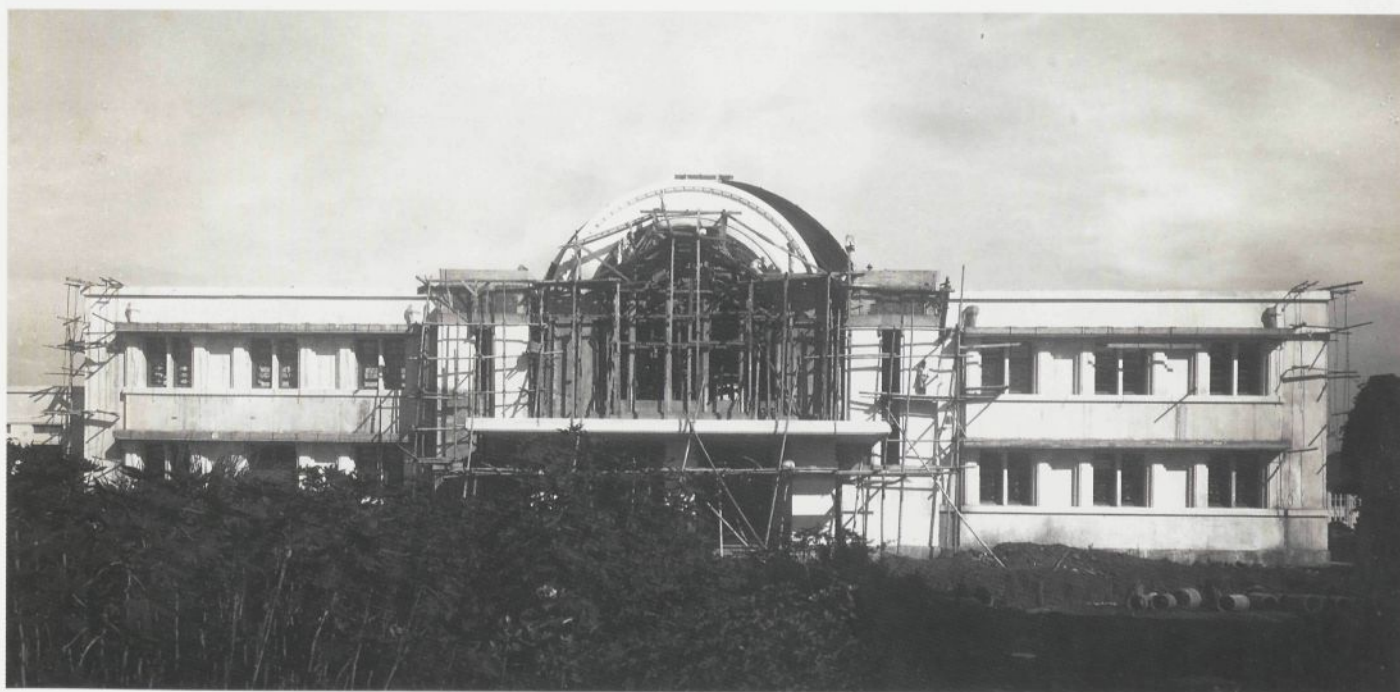
AANZICHT FRONT GEVEL.

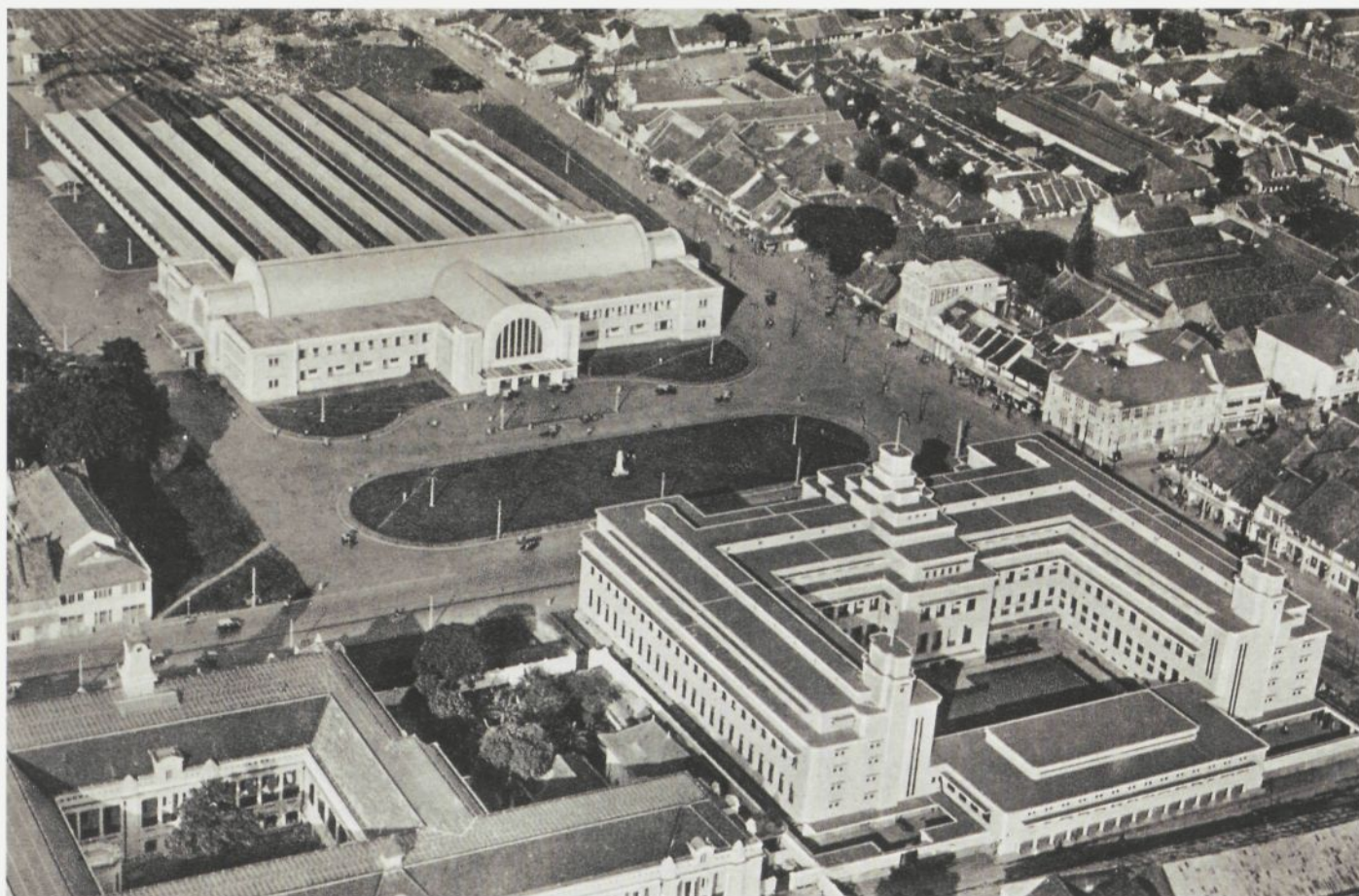
STATIONSGEBOUW "BATAVIA."

SCHAAL 1:200.



AANZICHT NOORDELYKE UITGANG.







from Batavia-Benedenstad to Bandung and Yogyakarta, to Cheribon, Semarang and on to Surabaya, and also to Tanjung Priok and Merak, from where passengers could take the boat to Sumatra. There were plans and designs for a new main station in Batavia Benedenstad (Batavia-Kota) as early as 1915. At that time there were two stations: Station North and Station South, which was two hundred metres to the south and higher-lying.

We know of a design for a new higher-lying station, drawn up by State Railways Chief Engineer First Class Ir. C.W. Koch. Karel Koch, who was friend of Ghijssels and Asselbergs, chose a design with a long front facade in which was envisaged a monumental entrance in the middle and a clock tower at one of the corners. Due to economies, and because there was some disagreement as to whether a high-lying station was necessary, the plans were eventually shelved. With an eye on the building of a new main station, Station South was closed in 1923 and Station North functioned temporarily as the main station. In 1926, the building of the new station was set about seriously. Not the State Railways, but the AIA bureau, was commissioned to draw up a design for a railway terminus with twelve lines.

In the first of Ghijssels' surviving rough sketches there is a number of variations for the main entrance in the front facade. He quickly settled for a wide, low facade, broken in the centre by a large, arched entrance which echoed the iron roof construction of the station hall which lay behind it. This rough design was elaborated and at the end of June 1927 the definitive design was ready. On the 27th of that month Ghijssels wrote: "I can't leave here at the moment because the plans and the budget for the station have to be made ready." (Batavia, 27-28 June 1927)



In the definitive plan the layout of the front facade, with its arched entrance, is repeated on a smaller scale at both sides of the station. The spacious station hall has a gallery around the first floor to give access to the various offices. Art Deco ornamentation is used sparingly throughout the entire building. Great attention was also paid to the details of the booking offices, and the doors and windows. The bureau even designed the clock in the square in front of the main entrance in the same style.

Batavia South, as the new station continued to be called, was officially opened on 8 October 1929. That morning there was a

- 120.** Ghijssels' station building seen from the air. In the foreground is the Netherlands Trading Society (Factorij) building for which Ghijssels made a competition design. Eventually this was built by Nedam to a design by J. de Bruyn.
121. The imposing station hall; nowadays busier, but still functional.
122. The entrance hall where tickets are still sold.
123. The main entrance in 1988. The traffic in the station square has increased considerably.
124. The north entrance in 1988.



Tea-tasting station

Buitenzorg

(Bogor)

Design: 1926

Construction: 1927

Opening: 24 September 1927

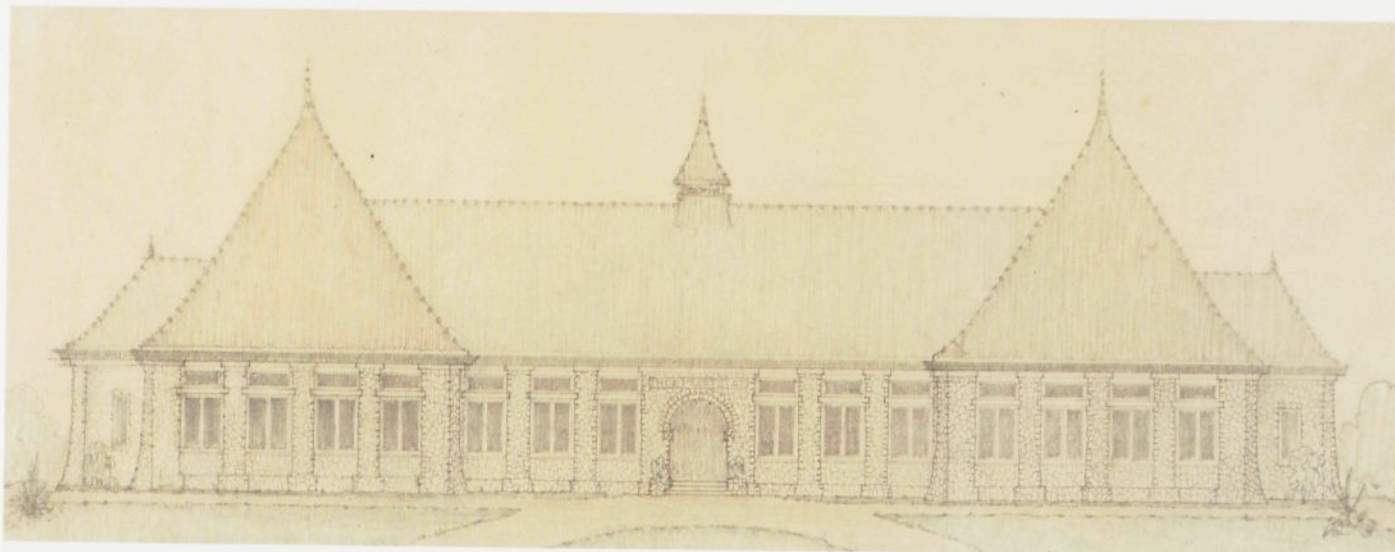
In 1926, the Algemeen Landbouw Syndikaat (General Agricultural Syndicate) commissioned Ghijsels to draw up the definitive design for the tea-tasting station in Bogor. At the syndicate's request earlier plans, drawn up by a certain Mr. Kolling, were examined by Ghijsels and then rejected. Besides the laboratories, the tea-tasting station also had a museum, archives and a dispatch department.

Ghijsels plan consists of a U-shaped ground floor with the entrance situated in the middle of a wide front facade which has projecting wings at each end. The roofs are high and steep. The facades are constructed entirely from natural river stone.

"This morning Ber and I drove to Buitenzorg for the opening of the tea-tasting station. There were a great many people, you will understand that all the planters came."

(Weltevreden, 24 September 1927)





6 Shops and Garages

Many designs for new shops or for rebuilding frontages and fitting out shops are among the smaller commissions received by the AIA bureau. Photographs of some of these have survived. Dates are not usually known, but the style and the materials used suggest that this work was carried out between 1925 and 1928. Striking features are the similarity in the facades and the use of the same materials. Parapets were in natural river stone, walls were white plastered and the roofs were tiled.

Examples are:

- Garage Berkhemer "de Auto", Batavia
- Garage Willy Knight, Batavia
- Apotheek Rathkamp, Batavia
- Winkel (Shop) op Rijswijk, Batavia
- Winkel (Shop) E.W. Naessens & Co., Medan

Apotheek Rathkamp

Kembang Djepoen, Soerabaia
(jalan Raya Dharmo, Surabaya)

Design: 1927

The AIA bureau carried out two commissions for Apotheek Rathkamp, which had branches in various cities. The bureau designed a new frontage for the shop in Rijswijksestraat in Batavia, and a completely new branch which was built on jalan Raya Dharmo in Surabaya. The latter dates from 1927. It is a two-storey building with the shop on the ground floor on the street side and an apartment with a front gallery on the first floor. Striking features are the two tower-like elements on the corners, which house the staircases. Similar towers were also incorporated in the design for the Internatio offices.



128. The same three-sided extension from inside. As was often the case, the interior was also completely designed by the AIA bureau.

129. A lovely detailed pencil drawing of the front facade of the tea-tasting building.

130. The Naessens & Co. store in Medan.

131. The AIA bureau designed a number of pharmacies for the Rathkamp company, including this one in Batavia.

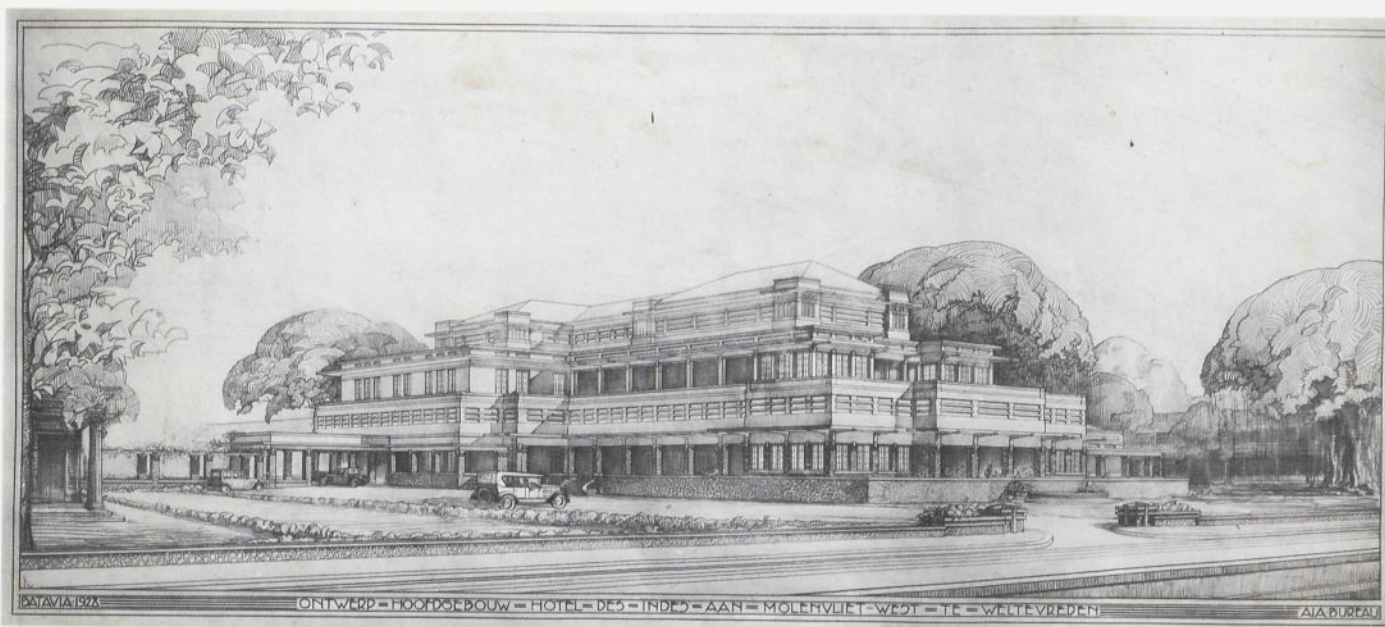


132. Another Rathkamp pharmacy was built in Surabaya on jalan Raya Darmo. The staircases in the corner towers add allure to the building.

133. Invited guests at the opening in 1929.

134. The interior was beautifully designed. The pharmacy is still functioning, but sadly the interior has been altered.

135. A perspective drawing made by the AIA bureau for the new main building of the Hotel des Indes in Weltevreden, Batavia.



7 Hotels

Extension **Hotel des Indes**

Molenvliet-West, Batavia-Weltevreden

(Jalan Gajah Mada, Jakarta)

Design: 1928

Opening: May 1930

Demolished: 1972

The best-known hotel in the Dutch East Indies was the Hotel des Indes in Molenvliet in Batavia. The history of this hotel dated back to 1828 when two French subcontractors, A. Chaulan and J.J. Doderot, bought the Moenswijk estate and country house and opened a hotel. This was given the name Hotel des Indes in 1856. Large-scale extension, under the direction of Jacob Lugt, took place after 1888. Land was bought and pavilions built on it. In 1909, the Hulswit, Fermont & Ed. Cuypers bureau designed a number of buildings for the centre and rear of the site.

At the end of 1927 the Hotel des Indes consisted of a linked collection of buildings and pavilions. The hotel management decided to have a large new main building constructed in which the dining room and ballrooms would be housed. The commission was awarded to the AIA bureau, despite the fact that in the past the Fermont & Ed. Cuypers bureau had done a great deal of work for the hotel.

"Yesterday Ber was at 'des Indes' to settle some account or other. The manager told him that we are to be awarded the contract for the dining room and ballrooms. That's good advertising work, nearly four hundred thousand. April is a good month; we've got the job in Sumatra (Lakat) and des Indes as well, now we are waiting for the decision about the Post Office in Batavia..."

(Weltevreden, 22 April 1928)

"I had already been meaning to write that we have been given the preliminary project for the dining, reception and ballrooms for des Indes. Fermont, who has been passed over by the des Indes management, sent them an account for fl. 27,000, while he has the right to only 3 or 4 thousand. Another stupidity; it is

incomprehensible how many idiocies this fellow commits. It's no disadvantage to us, of course. In my opinion, the fellow hasn't got the civilization or insight to take a proper position in business."

(Weltevreden, 15 May 1928)

Burhoven Jaspers helped Ghijssels with the design for Hotel des Indes because in the spring of 1928 he was too busy working on the plans for the new Internatio offices in Surabaya.

The short side of the new two-storey main building of Hotel des Indes was on the Molenvliet and the main entrance on one of the long sides. The restaurant, which had a large terrace, was on the ground floor. The ballrooms were on the first floor. Concrete awnings to provide shadow were built on the east and south facades. Striking features of the outer facade are the leaded glass windows above the awnings along the whole length of the building. The well-known construction method the AIA bureau used so often - a parapet of natural river stone, white plastered walls and a tiled roof - was also used in the Hotel des Indes. The load-bearing structure was of reinforced concrete, as were the awnings and the coping stones over the parapets.

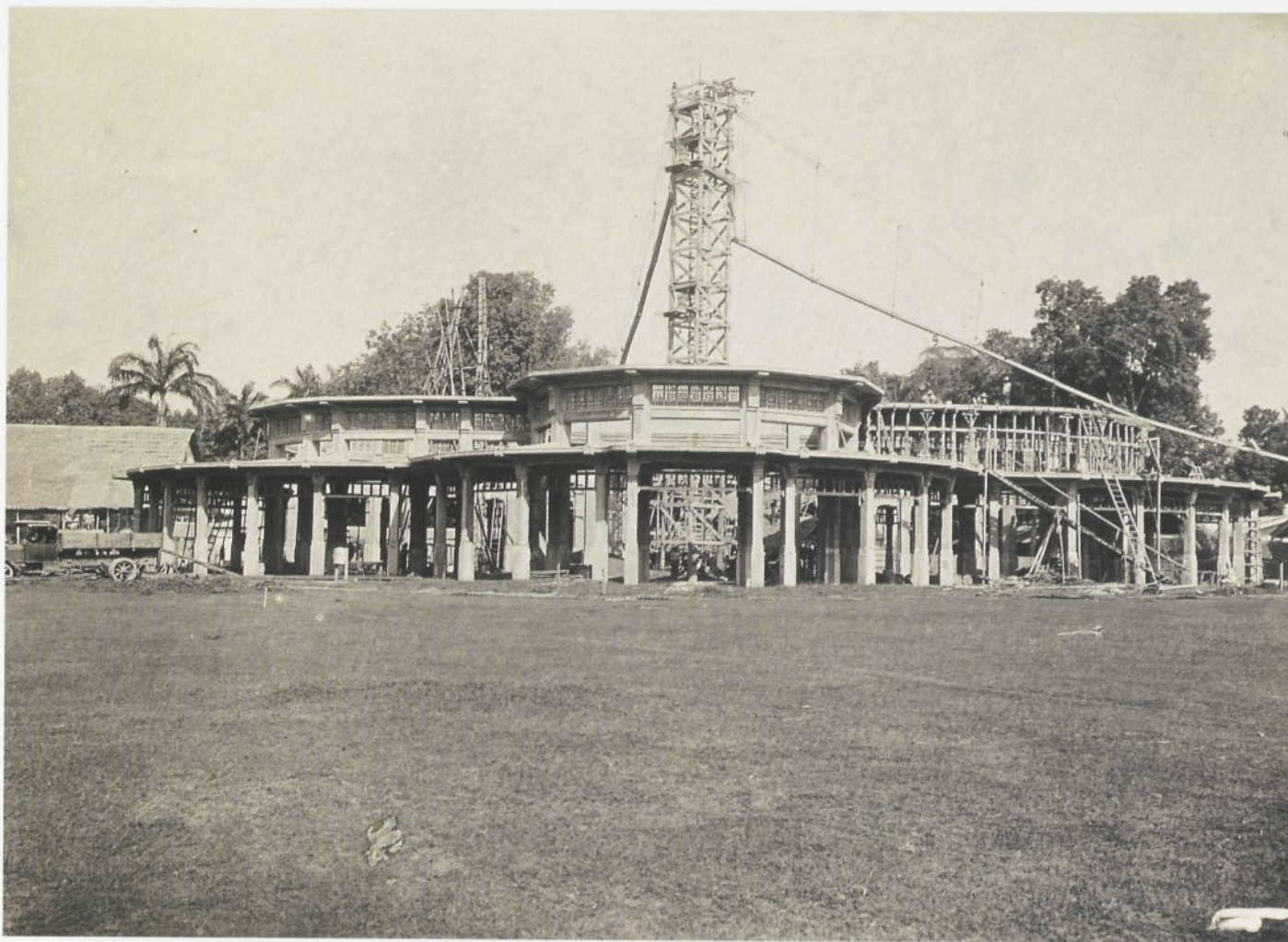
After independence the name of the Hotel des Indes was changed to Hotel Duta Indonesia. In 1972, it was decided to demolish the whole hotel. Today, Duta Merlin, a large shopping centre, stands on the site.

Ghijssels drew up a number of designs for the construction, extension or renovation of hotels. As early as 1912 he was asked by a Mr. Van Horck - an acquaintance of his - to draw up designs for the extension and renovation of the *Hotel Van Horck* in Garut. His wife Bets stayed in this hotel many times.

At the end of the twenties, finally, the AIA branch office in Surabaya drew up the designs for the Bali Hotel in, Jalan Veteran no. 3, in Den Pasar. This hotel was commissioned by KPM, the Royal Packet Company. Nedam carried out the construction work. In 1948, the well-known Dutch painter W.G. Hofker made two posters of this leading house of Bali. Today it is the Natour Hotel.



136. The exterior as it appeared after the opening in May 1930.
 137. The spacious lobby of the new main building of the famous Hotel des Indes. [Collection Antiquariaat Acanthus - Iris van Dalen, Utrecht]
 138. The ballroom was on the first floor. Sadly, this prestigious hotel was demolished in 1972. [Collection Antiquariaat Acanthus - Iris van Dalen, Utrecht]
 139. The club house of the Roemer Visscher Society in the Botanical and Zoological Gardens in Cikini, Jakarta, under construction in 1930. It was built by the Hollandsche Beton Maatschappij.
 140. The famous Bali Hotel in Denpasar was also designed by the AIA bureau.



8 Recreation

In the twenties, the Botanical and Zoological gardens in Cikini in Batavia Weltevreden were a very popular place of entertainment for Europeans. The complex also contained a cinema, a restaurant and a swimming pool. At the end of the twenties a club house for the Roemer Visscher Society was built on the site.

Club house for the Roemer Visscher Society in the Botanical and Zoological Gardens

Cikini, Batavia

Design: c. 1928

Construction: 1929-1930

Contractor: Hollandsche Beton Maatschappij, Batavia


The Roemer Visscher Society regularly held functions in the Botanical and Zoological Gardens. A rough design Ghijssels made for exhibition rooms to be built on the occasion of a garden party which this society gave on 8 December 1917 has survived.

The commission for a permanent club house or reception room must have been given to Ghijssels in 1927 or the beginning of 1928. Construction took place in 1928 and 1929. Ghijssels' archives contain almost 40 photographs of the building of this club house. The banqueting hall, with a dome 19.20 m in diameter and constructed in steel, lies at the centre of the building. The reinforced concrete construction of the building was carried out by Hollandse Beton Maatschappij, a reinforced concrete and general contractors concern.

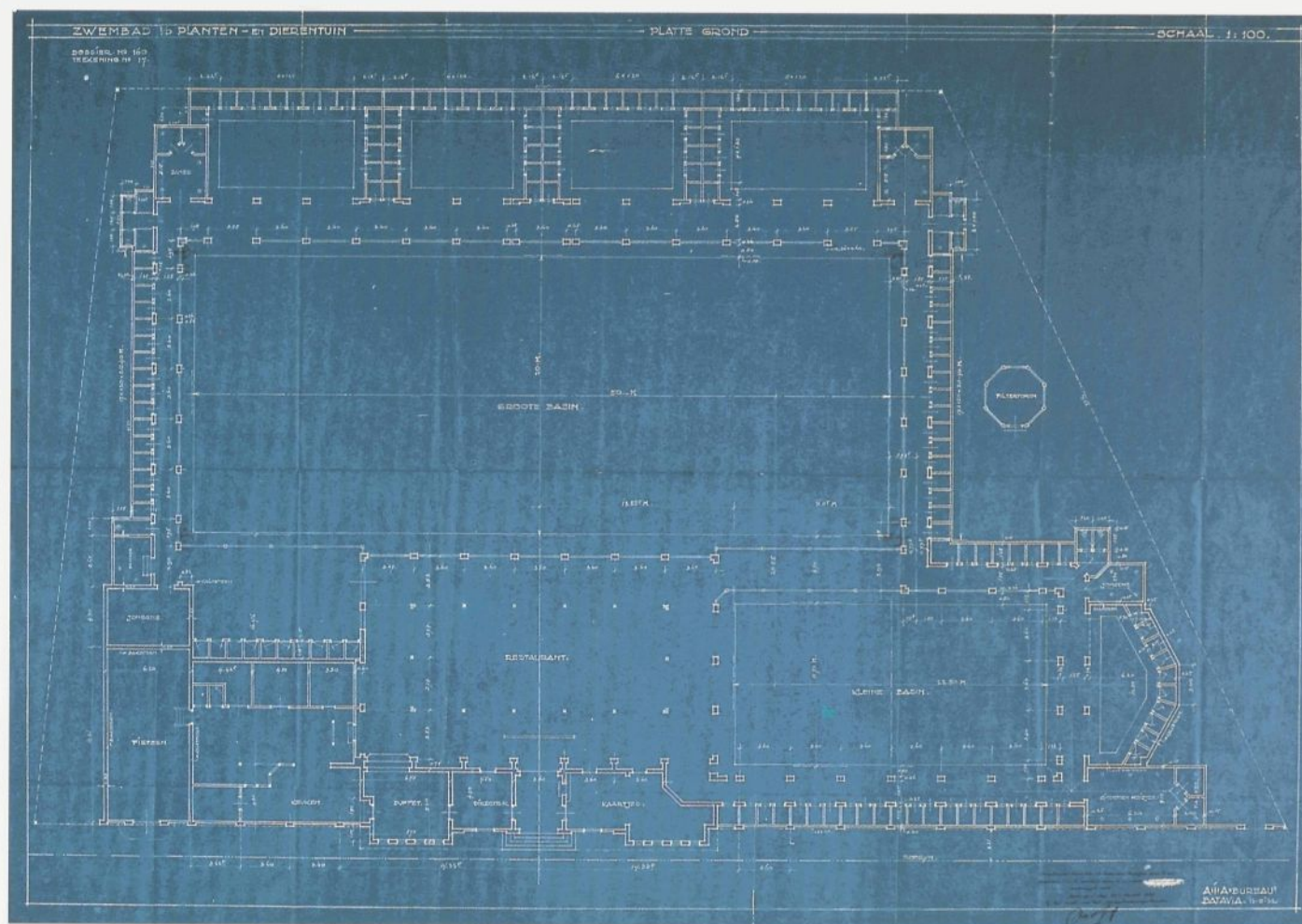
CHARMING & BEAUTIFUL

BALI



BALI  HOTEL

THE LEADING HOUSE - DENPASAR



Tjikini Swimming Pool

Botanical and Zoological Gardens, Cikini, Batavia

Design: 1924

Completed: 1925

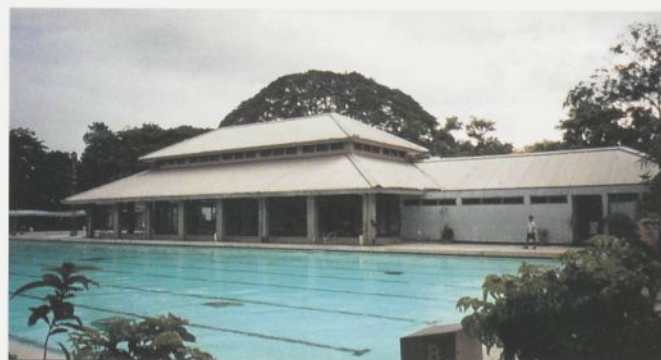
Extension plan: 1935

This swimming pool complex was designed by Ghijsels in 1924. It consisted of a large pool measuring 20 x 30 metres and a smaller pool of 12 x 25 metres. Covered galleries and changing rooms were situated around both pools. These open galleries were very close to the poolside, which created an atmosphere of intimacy.

The drawings in the archive are not dated, but seeing that Ghijsels sent photos of the swimming pool to his wife in 1925, we can assume it was designed in 1924.

"Before I went away, I wrote a letter to your mother and father to accompany the snapshots of the swimming pool and then I chatted on a bit about us four;..." (Weltevreden, 1925)

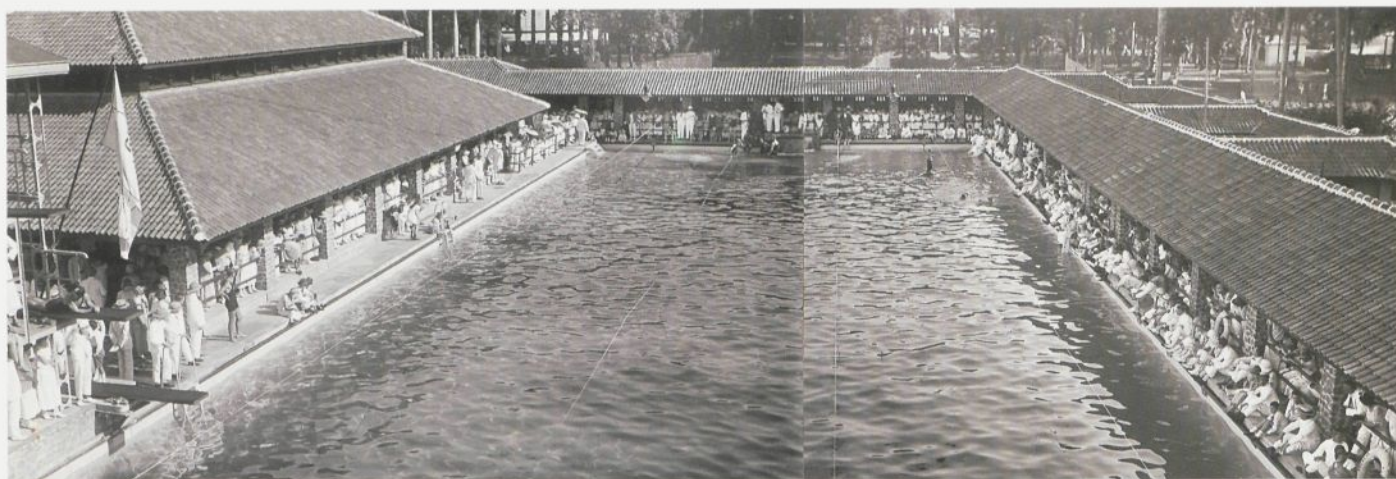
In 1935, the AIA bureau designed a plan for a grandstand, with changing rooms underneath it, next to the pool. This was never built, however.



141. In 1948 the Dutch painter Willem Gerard Hofker, who lived in Bali, made this beautiful poster for the renowned Bali Hotel. [Copyright Christies]

142. The swimming pool in the Botanical and Zoological Gardens in Cikini, Jakarta. The design dates from 1924.

143. The pool is still in use today.



Renovation plan for the Sociëteit de Harmonie

Rijswijk, corner of Rijswijksestraat, Batavia

Design: May 1928

Demolished: 1985

The well-known Sociëteit de Harmonie in Batavia was designed in 1809 by the head of the Building Department and member of the society J.C. Schultze. It was constructed from the rubble of the old Kasteel and the fortified walls of the lower town. It had been renovated at various times since then.

At the beginning of 1928, it was decided at the Society's general meeting to commission the AIA bureau to draw up designs for a new dance and banqueting hall and an extension to the ladies dining room. In a letter dated 15 May 1928, Ghijsels wrote:

"This evening there is the Harmonie meeting about the extension to the ladies dining room. There is no money for the big extension with a new dance and banqueting hall, thus that has been temporarily shelved; pity, it was a nice little job. I'm curious how the voting will go. Although building the new ladies dining room is not such an important job, it is of great importance to us that it goes ahead; because then the public will hear that we are the architects for the Harmonie. It's always advertisement."

It is not certain whether the extension to the ladies dining room was ever built. The Harmonie was demolished in 1985.

Finally, mention must be made of various cinemas, including the Capitol on jalan Pintu Air II in Jakarta, which were designed or built by the AIA bureau.

9 Urban development projects

The Decentralization Acts of 1903 determined that the government of the Dutch East Indies would be decentralized. The cities had grown enormously and so had the population, and a central administrative apparatus, the Government, which made decisions about everything and everybody, was no longer either desirable or practicable. Municipal councils would be able to perform the tasks of government more efficiently because needs could be much better anticipated at a local level. Henceforth, the larger regions and cities would be allowed to administer their own affairs and control their own finances. On 1 April 1905, Batavia, Meester Cornelis and Buitenzorg (today known as Bogor) became the first three cities to become independent municipalities. Others, such as Bandung, Cirebon, Semarang, Surabaya and Magelang, followed in 1906.

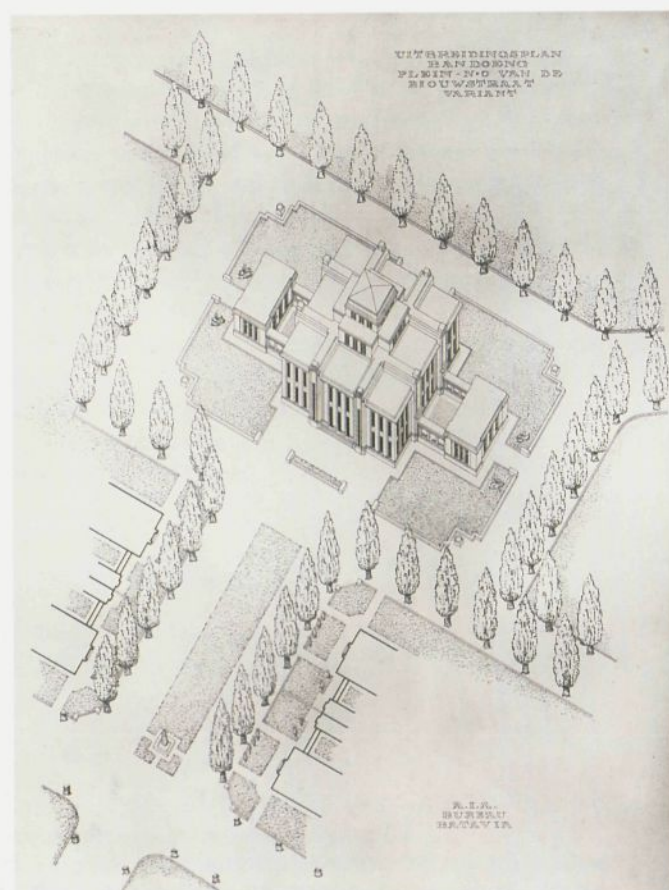
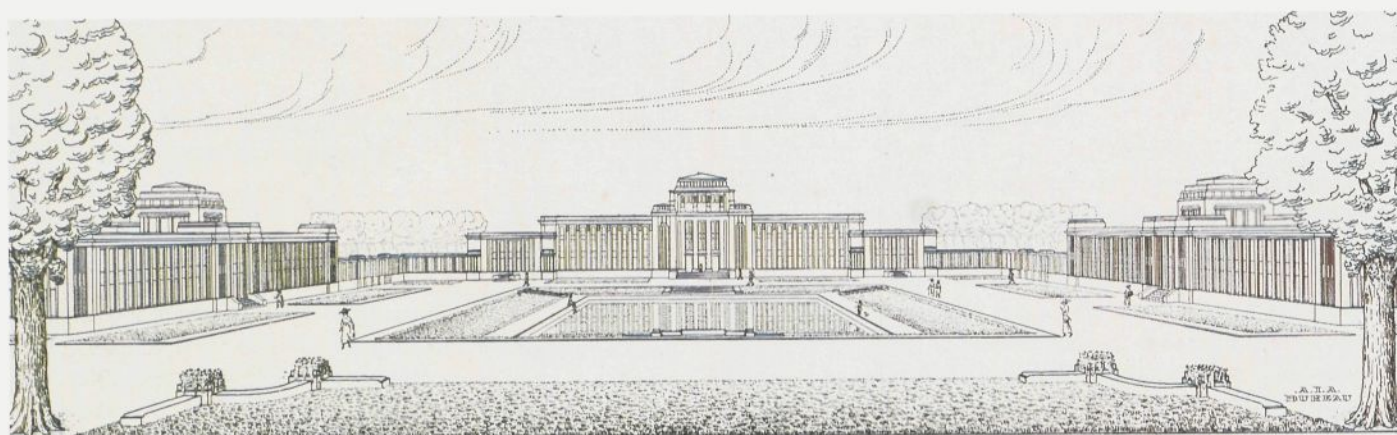
The first years of self-administration were difficult due to inadequate financial support by the Government and a shortage of experienced personnel. Setting up and managing municipal services, such as land offices and housing and municipal works departments, were extremely difficult. When Ghijsels entered the service of the Municipal Works Department in Batavia in 1910, there was still no separate building inspectorate. This department was only officially established in 1919. Municipal technical services, therefore, were not departmentalized. Nor were there proper municipal regulations for urban development, town planning and housing. These factors had an adverse effect on urban development and public housing.

It was not until 1916 that Semarang became the first city in the Dutch East Indies to produce a municipal urban development plan. This was drawn up by Thomas Karsten. Plans for Bandung and Batavia followed in 1917 and 1918 respectively. Ghijsels was involved in both of them.

144. Competition in the swimming pool in Cikini.

145. The plans for extending the Bandung of that time are shown in this groundplan, prepared by the AIA bureau in 1917.





The Bandung development scheme

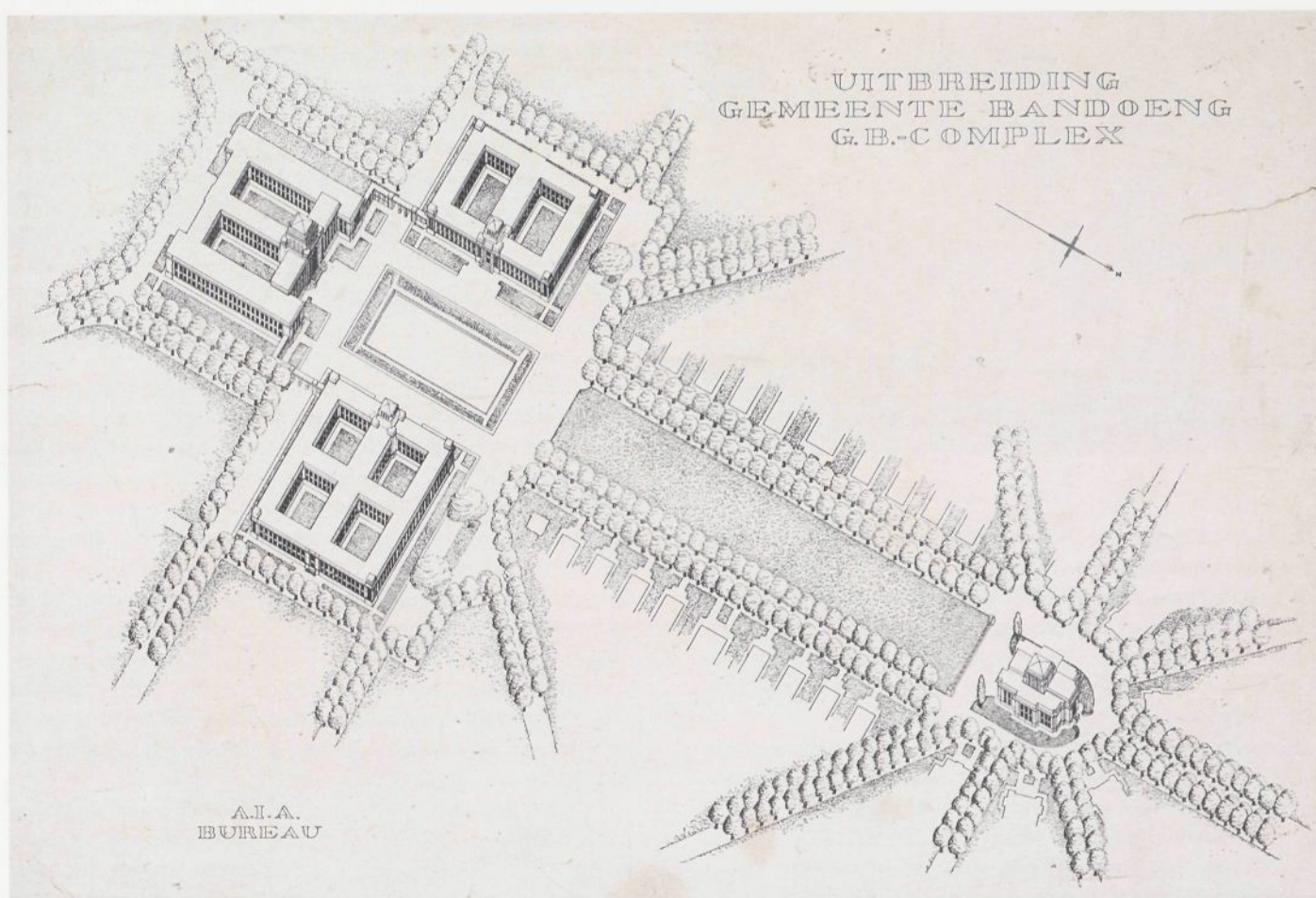
Commissioned by: the municipality of Bandung

Design: 1917

By about 1914, suggestions to transfer the seat of government and a large number of administrative departments from Batavia to Bandung were being voiced. Bandung is at a higher altitude and the climate there is much more pleasant than it is on the coast. It was necessary to prepare for the potential arrival of these government institutions and civil servants, as well as for the private enterprises and cultural institutions which would surely follow in their wake. An urban development plan, in which new residential districts and government buildings were allotted their positions, had to be drawn up. Ghijssels was commissioned to carry out this task.

Throughout 1917 Ghijssels was fully occupied in drawing up the Bandung development plan, working in collaboration with Ir. Heetjans, Director of the Bandung Municipal Land and Housing Department. The broad outlines of this scheme were completed by the end of November. A *Memorandum of Explanation*, dated 24 November 1917 and signed by the AIA bureau and Ir. Heetjans, was attached to the plans.

In this memorandum Ghijssels clearly explains the concepts on which the plan was based and reflects in broad outline how the development of Bandung should take shape on the basis of an urban development masterplan and further plans for North Bandung.



"The city of Bandung lacks that which is characteristic in cities with a more important past; it has known no historic moments. No monumental buildings, squares, parks or memorials speak of the affection and services of earlier generations. Bandung is a colonial city in the least favourable meaning of the term. In its development only the most necessary, the unavoidable, demands of an urban development and architectural nature were satisfied. The city was created out of those local needs which happened to be pressing at the time."

In general, Bandung had developed along two axes; the east-west axis along Postweg, and the north-south axis in the direction of Lembang. In order to steer the growth of Bandung in the right direction, the AIA bureau made a number of recommendations in the memorandum. In the first place, a more suitable route should be found for the new railway line. That part of the city to the south of Postweg should be reserved for the Chinese districts and the native kampongs - this, in fact, was where they already were. The southwest of Bandung was allocated for new industry and the centre was designated as the business quarter and shopping centre. The north and northeast were intended for the new buildings and offices of the various government institutions which would move from Batavia to Bandung. The new houses for the Europeans were planned close to these government offices so that the civil servants would not have far to travel to work. As traffic was expected to increase substantially, distances between the building lines were large.

One of the highlights of this urban development plan was the

layout of the area designated for the government buildings. The AIA bureau also aired a number of thoughts regarding the design of these buildings. *"A public building should be expressed in the cityscape with sensitivity. We should not play hide-and-seek with it or set it thoughtlessly in the background, but neither should it be displayed grandiloquently nor should their great number overwhelm the interested viewer. The situation should be such that interest is established in the building, the passer-by should be pleasantly attracted to it, and actually absorb the image."*

Ghijssels set down his ideas for government service offices in an isometric drawing. It is a monumental urban development plan. The colossal buildings, linked together by galleries, are clustered round a large square. It was suggested that the offices of the Governor-General should close off the northern side of the square. The Governor's Palace would be built outside Bandung, on a hill overlooking the city. The AIA bureau chose to spread the public buildings throughout the city, so that people could live closer to their work. The idea behind this was to keep traffic density to a minimum.

146. One of the first sketches, made by Ghijssels, for the planned government buildings in Bandung.

147. A perspective drawing of the planned government offices. Ghijssels' plans for this location were never implemented.

148. An isometry of another section of the AIA bureau's development plan for Bandung. This was never built, either.

149. The AIA bureau's monumental resolution for the government buildings in Bandung, presented in an isometric projection.



In order to ensure the development went smoothly, a municipal construction company was set up in 1918. The first phase was clearing the land in North Bandung. In 1921, construction began on offices for the Department of Government Industries, which became known in popular parlance as Gedung Sateh, and which had been designed by the BOW architect Ir. J. Gerber. Ghijssels' design for this building was not used.

Because of Bandung's enormous growth, the development plan drawn up by Ghijssels and Heetjans in 1917 was already undergoing revision at the beginning of the twenties. New development plans for North Bandung and South Bandung were ready in 1927. Together they formed the 'Framework Development Plan'. These new plans indisputably incorporate many of Ghijssels' ideas.

The municipal urban development plan for Batavia

"The Municipality of Batavia can take credit for dealing with the urban planning problem after it had been given self-government. In the realization of the new development plan I see a success for decentralization, because to judge by the little the Government did for the city in its development needs before setting up the Municipality of Batavia, and the lack of interest the Government showed for urban development, it is not to be assumed the necessary regulations for the urban development of Batavia would have been laid down if the city had remained under Government control. (G.E. Jobst)

The municipal urban development plan for Batavia was drawn up between 1918 and 1921 following the guidelines laid down by Ir. F.J. Kubatz, the Director of the Municipal Department of Land and Housing in Batavia. The most important projected new residential districts, Menteng and Nieuw Gondangdia, were included in the 1918 plan. The building company De Bouwploeg had already begun building Nieuw Gondangdia in 1911.

In 1910, as a member of the Technical Committee for the Municipality of Batavia, the architect P.A.J. Moojen, had been given the task of drawing up a plan for Gondangdia. A large circular 'square' was projected in the centre of the district, where it was

also planned to build the new Law School. An east-west boulevard would form the link between Tanah Abang in the west and the road to Meester Cornelis in the east. Main roads 20 metres wide and side roads 15 and 10 metres wide were planned. Large plots of land bordered the main roads, smaller plots the side roads. The construction of Gondangdia began in the north-east, at the crossing of jalan Teuku Umar (Van Heutzboulevard) and the jalan Taman Cut Mutia, the former 'Entree Gondangdia', where the offices of De Bouwploeg stood, diagonally opposite the Batavian Art Association building, which had been constructed in 1913. Only part of this north-easterly section of the plan was ever completed.

In Kubatz's urban development plan of 1918 the street plan of Gondangdia and Menteng designed by Moojen was modified. The new projected drainage canal between Grisseeweg and Maadoeraweg (jalan Prof. Mohammed Amin) formed the new border between Gondangdia and Menteng. The Menteng district lay to the south of this drainage canal and covered the area which was bordered by railway lines to the east and south. In the west, Menteng continued to jalan Sumenep, which joined the north-south road to Koningsplein-zuid, now jalan Thamrin. The large square in Moojen's plan was replaced by the smaller Burgermeester Bisschopplein, which lay at the junction of the two most important main roads: Van Heutzboulevard and Mentengboulevard, which ran in an east-west direction. Burgermeester Bisschopplein is now called Taman Suropati.

In 1920 and 1921, Ghijssels drew up a plan for the Menteng property company. Part of this plan is a detailed aerial perspective but it is not entirely clear which part of Menteng it concerns. The drawing shows wide streets with detached or joined houses on spacious plots. At the beginning of the twenties, the Batavian urban developer Ir. G.E. Jobst wrote:

"In contrast to Nieuw Gondangdia, cobbled together by incompetents, where no mortal can find his way, Nieuw Menteng has become an unusually beautiful residential district, in which the good lay-out is due in the first place to the good building plan drawn up by Ir. Van Hoytema, Ir. Ghijssels and Ir. Von Essen. Secondly, the appearance of Nieuw Menteng is due to the care taken to allow only decent housing there."

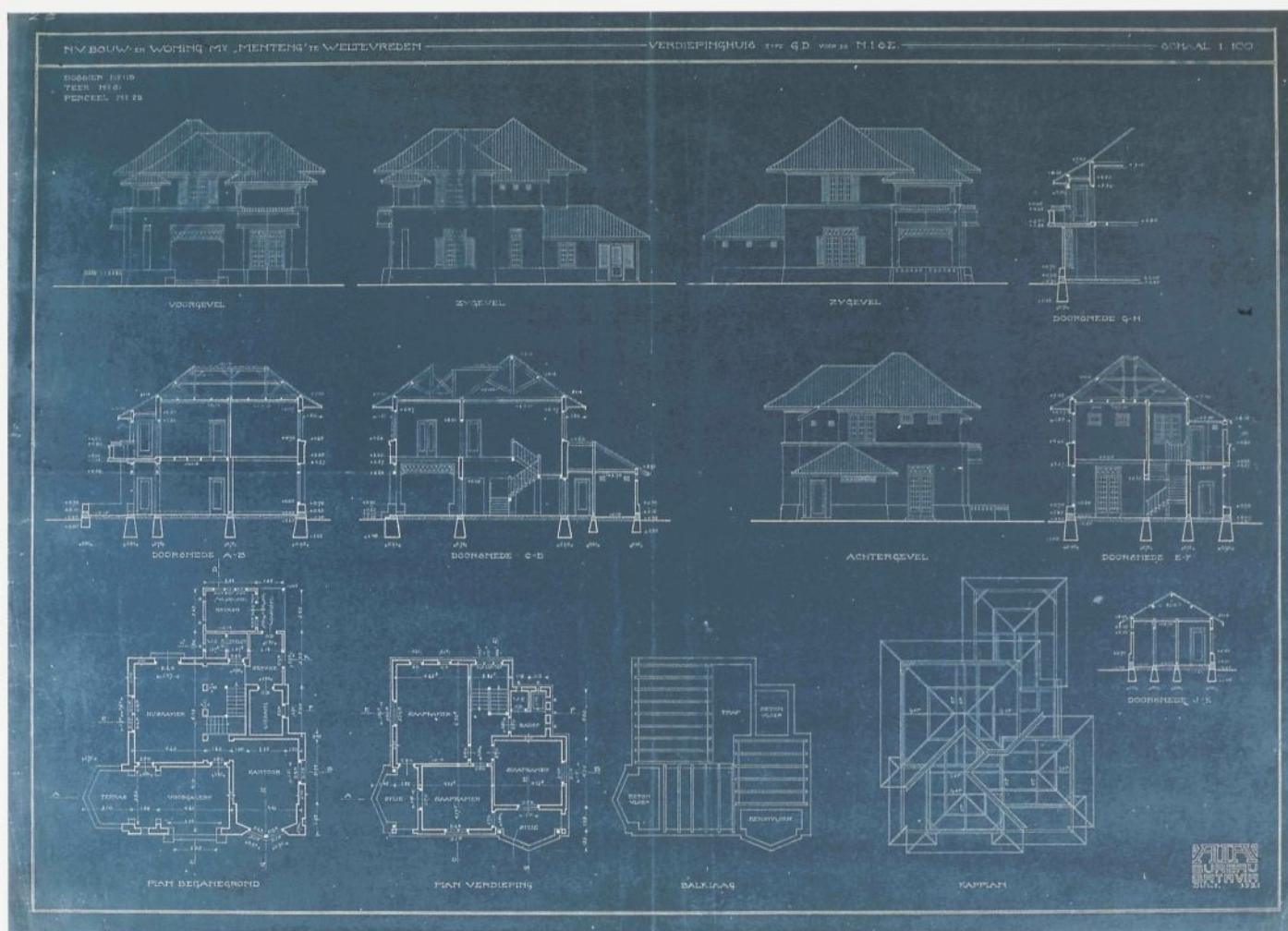
150. A few of the many houses in Menteng designed by the AIA bureau.

151. City plan of Batavia, c. 1940. Most of Ghijssels' buildings can be found in this plan. [Collection Topografische Dienst, Emmen]



VOGELVLUCHT
PERSPECTIEF%
WONINGPARK%
N.V. WONINGBOUW-
M.Y. „MENTENG“ T.B.
WELTEVREDEN





10 Residential districts and houses

The 19th-century houses for Europeans were mostly around the former Koningsplein. A typical house had an open colonnaded gallery at the front. Guests were received here. A central gallery, or passageway, with sleeping areas on both sides led from here to the back of the house where there was another open gallery. This had an atmosphere of privacy and served as a living room. Behind the house were the kitchen, toilet and bathrooms, and accommodation for the domestic staff. The white plastered houses were built on spacious plots and overshadowed by trees to keep them as cool as possible.

At the beginning of this century, large numbers of Europeans arrived in the Dutch East Indies and the demand for housing increased enormously. The price of land went up and plots were smaller. Houses of different types and sizes were built close together, or were even provided with an upper floor. The first two-storey houses were built in 1911 in Kramat and Tanah Abang in Batavia. In the first two decades of this century, house building was carried out by private contractors or building firms. De Bouwploeg, mentioned earlier, was an example of such a firm. The huge demand led to jerry-building and the demands made on housing by the tropical climate were often ignored.

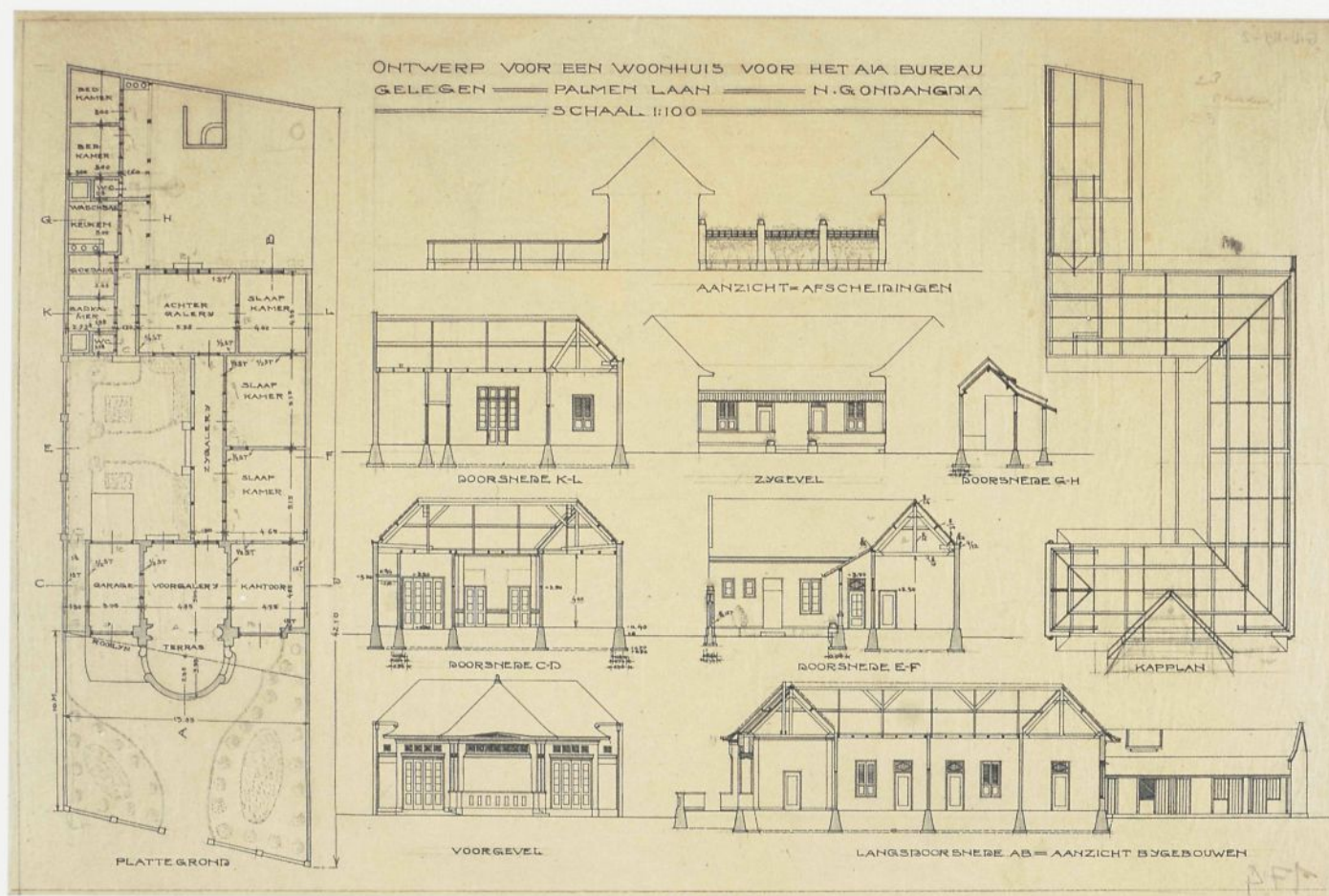
It was only at the end of the second decade, shortly before 1920, that this situation changed. Local councils, house-building companies and even business companies began to bring in architects to design houses.

From 1918 onwards, Ghijssels designed a large number of houses for the Municipality of Batavia (1918) and the Menteng property company (1920-1921), various houses for the personnel of companies such as the State Railways (Bukit Duri Manggarai 1918), coolie accommodation for the KPM (1919-1920) and houses for the Indo-European Association (1923).

On this subject he wrote: *"The Indo-European Association have plans to build houses for members with little income. They must be very modest houses, of course. A certain Grünberg, a civil engineer from the council, took it in hand and made plans with Kubatz a while ago. Then Streiff asked my opinion. Now, there were many things wrong with it, so he asked if we could discuss the matter again with Grünberg. I hope I find a solution, because these are very difficult commissions; but on the other hand it's rewarding work when it's successful. The living conditions of the lowly civil servant or employee are poor. And if it can be proved to be possible, it could bring about a complete revolution. I shall use all my powers."* (Weltevreden, 23 July 1923)

152. A carefully worked out bird's eye perspective, dating from about 1920, indicates Ghijssels' thinking concerning housing in a section of the Menteng district.

153. The ground plan, facades and cross-sections of the houses in Menteng, on an original blueprint.



The AIA bureau itself also built houses which it managed and let. One example is the house at Palmenlaan no. 34 in Nieuw Gondangdia (Rumah, jalan Suwiryono no. 34, Menteng, Jakarta). This house was designed in about 1921-1922 and let after 1923-1924.

The houses in Kebon Sirih Park (Taman Kebon Sirih) in Batavia date from the same time. These houses were completed and let in 1923. Ghijsels wrote to his wife about them: "I wrote in an earlier letter about our leases in Kebon-Sirih park. The four new ones are ready and will be occupied from the 1st of next month, while the others have also been let. We must be satisfied, therefore. We have reduced the rents but if we lease them regularly we still have a very good interest. As far as our plot in Palmenlaan is concerned; I must reduce that rent, too; I have to go along with the general reduction in rents. It's not the right time to sell. And selling at a giveaway price doesn't seem sensible to me." (Weltevreden, 27 June 1923)

Design for a residential estate for the 'Steenkolen Mij. Parapattan' in Berouw (Beraoe), Kalimantan (1920)

Another housing project, designed in 1920, was the residential estate for the Parapattan Coal Mine in Berouw (or Beraoe), near Samarinda (the present Kalimantan) in Borneo.

Two photographs of it were included under numbers 248 and

249 in the catalogue of the 1925 architecture exhibition. There are no further details about this estate, which was built to house the company's personnel. It is only known that Ghijsels visited the project in April 1921, when it was nearing completion. On April 23 he wrote to his wife: "In any case I'll have a few taken of the work, for the bureau too, as advertising material." The photos Ghijsels refers to were very probably the same ones which were shown at the exhibition.

The construction of 5 small dwellings in Tanjung Priok (1923)

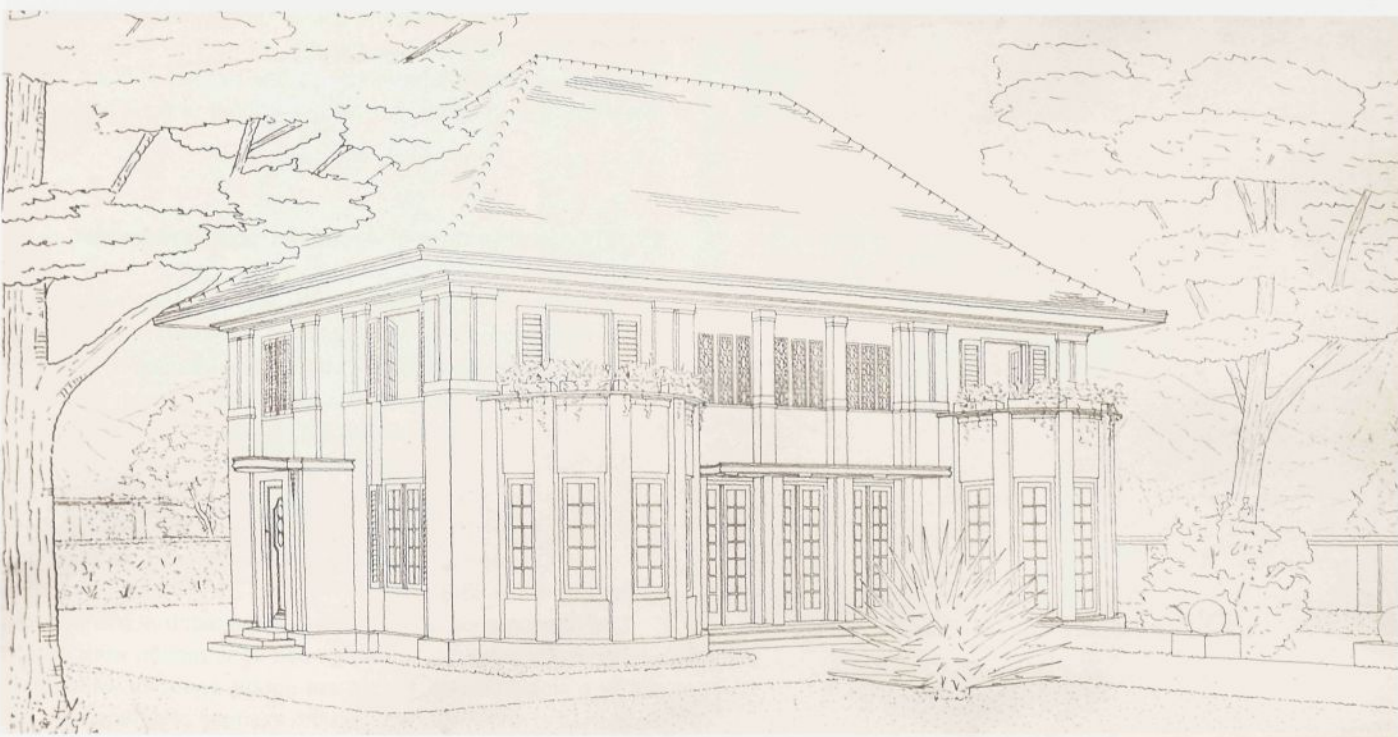
"This week we have tendered for the contract for a few houses in Priok; there is a good chance that we'll get it. Of course, we had to budget carefully in these days of sharp competition. If we get this job, in the last two months we'll have had work worth 2 hundred thousand guilders."

(Weltevreden, 11 July 1923)

Almost two months later the bureau was given the contract.

"Yesterday we received some more work, the five little houses in Priok; it's taken two months to get this far; those fellows at the B.O.W. are real bores."

(Weltevreden, 31 August 1923)



154. A plan by Ghijssels for a house on Palmenlaan. The house dates from the beginning of the twenties. It remained in the possession of the AIA bureau and was sublet to tenants.

155. Perspective of the administrator's luxury villa in Yogyakarta (1925).

156. A perspective drawing of a two-storey house on jalan Banda in Bandung (on the left of the Theosophical Society's Lodge). Bandung's cooler climate allowed a more Western architectural style.



157. The foundation stone of the administrator's house of the Colonial Bank in Sendang Pitu was laid on 18 December 1925.

158. The same building under construction.

159. The administrator's house in Yogyakarta. The spacious veranda was intended to provide coolness.

160. An extremely carefully drawn perspective (in the pointillist style) of a monumental villa. This drawing clearly shows the influence of Frank Lloyd Wright.

In the mid-twenties the AIA bureau designed and built houses for various companies and institutions, including:

- House in Bandung, Bandastraat (Design c. 1921)
- Administrator's house in Sendang Pitu for the Colonial Bank (Design 1924)
- Administrator's house, Yogya (Design 1925)
- KPM agent's house in Balikpapan, Kalimantan (Design 1926)

"I've been here again in Djocja since yesterday; chiefly to discuss the administrator's house. The prices Couzijn quoted are too low again so our profit margin is too small; I'll have to try to find a solution. These are wretched little jobs."

(Djocjakarta, 2 June 1925)

Photographs of various houses in Yogya, designed between the years 1925 and 1928, have also been found in the archives but there are no other details about them.

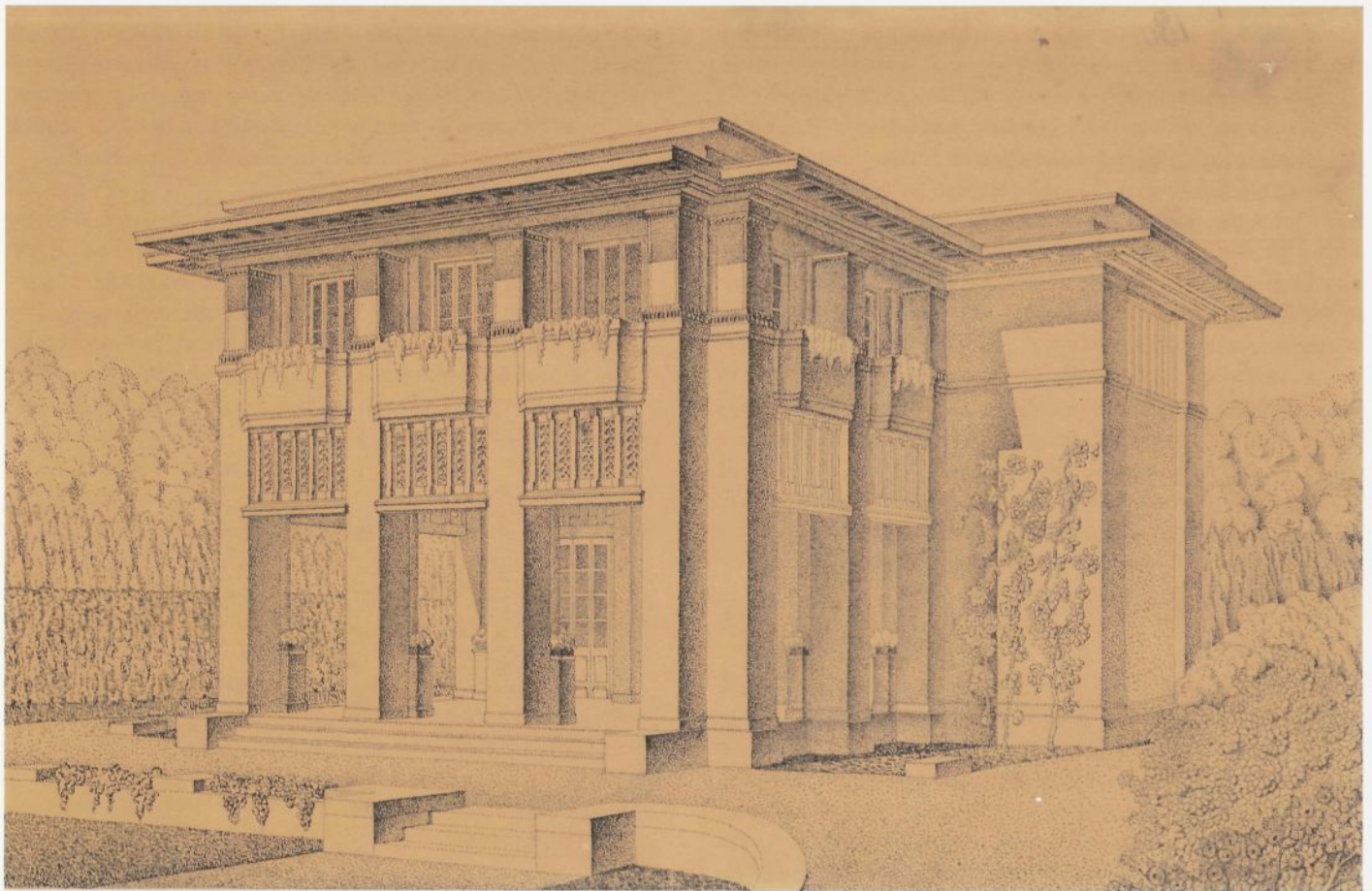
An unusual design for a two-storey house can be seen in a perspective drawing by Ghijsels. There are also ground plans in the archives. The client is not known and it is unsure whether it was ever built. There is a certain similarity between this design and Wright's work. Ghijsels possessed many books on Wright's work which indicates that he admired him a great deal. Ghijsels' design is of a large, detached two-storey villa, with galleries on both floors. In contrast to other houses designed by Ghijsels, this one has a flat roof. Along the gallery on the upper floor are big flower boxes containing hanging plants. This is also frequently seen in Frank Lloyd Wright's drawings. It is the technique which makes this drawing so unusual - it is built up entirely of dots, pointillism.

11 The combination of Architect and Contractor

The combination architect-contractor was a typical phenomenon in Dutch East Indies building practice and many architects' bureaux were combined with construction companies. This meant that not only the design, but also the actual building, was in the hands of one organization. The AIA bureau was one example of such a company. Other well-known examples were: Karsten, Lutjens & Toussaint in Semarang, C.P. Schoemaker & Associatie and Bel, Piso en Kok, both in Bandung, Job & Sprey in Surabaya, Sitsen en Louzada in Yogyakarta, and Reyerse & de Vries and Selle & de Bruyn in Batavia.

This phenomenon was prompted by the fact that many clients wished to have both their design and construction work carried out by a single bureau. In this way double costs for working out budgets and specifications, and the expense of putting work out to tender and supervising it, could be to some extent avoided. These costs could mount considerably for big building projects such as offices and large numbers of houses. Ghijsels thought that the fact that clients considered architects' bureaux too expensive and tried to do without their services was simply not sensible. *"How often does it not happen in our profession, that clients go to small construction companies, thinking it will turn out cheaper..."* (Batavia, 4 July 1923)

Another phenomenon was the association of architects' bureaux. Such mergers occurred particularly in the thirties, when the economic crisis was clearly perceptible in the Dutch East Indies and there was a decline in the number of commissions. One exam-



ple is the merger between Reyerse & de Vries and the architects and engineers bureau Selle & de Bruyn. Concerning the latter bureau, Ghijsels wrote in 1923: "*Selle had also submitted a tender. Time and time again, whenever he can, he frustrates us.*" (Weltevreden, 31 August 1923)

The AIA bureau was also involved in various associations and takeovers. At the end of 1928, it took over the J.J. van Dongen construction company of Surabaya. Around 1928 the AIA bureau opened a branch office on the Sultan Boulevard no. 2, Yogya. This was followed in 1932 by an association with the Brinkman and Voorhoeve bureau which was established in Bandung. In 1936, the bureau broadened its sphere of activities through an association with the Sitsen & Louzada bureau, which specialized in civil engineering contracts.

Architects are not always businesslike. An association can then be useful, thought Ghijsels:

"I hear nothing more of Maclaine Pont, he is always in the middle of Java digging up the foundations of old Javanese towns; I find it completely impossible to understand the enjoyment in that for an architect who, like him, could be a very good one; i.e. if he associated himself with someone who could keep him under control and deal with the business and administrative aspects of the office, as Ber does with us. Sometimes I think it is a lack of courage, or too little capacity for the work of continually seeking new solutions for the tasks which are presented; because in a private bureau you also need a certain flair; because bleating on too long about a project brings you in conflict with your principles. All architects are like this to a certain extent; they are not satisfied with their designs and are happy to go on brooding on them. But there are limits and these must be observed. Or such an architect must have sufficient financial means so that he can afford such a method of working."

(Weltevreden, 18 August 1927)

A number of Ghijsels' small pocket diaries have survived. In those for the years 1918, 1919 and 1920, in cramped writing and in pencil, he made short but meticulous notes of the commissions and jobs he was busy with, and appointments with his clients. He also noted the names of contractors, site engineers or project managers involved with current work. These diaries reveal many small jobs, which are not mentioned elsewhere. Deciphering the diaries was not an easy task. When a job was completed Ghijsels was in the habit of crossing out everything concerning it.

Couzijn, who was later the AIA bureau's representative in Yogyakarta, was already working for the bureau as a site engineer in 1918, is often mentioned. Another site engineer, mentioned frequently between 1918 and 1920, was Tan You Hok. He was, for example, site engineer for the construction of various houses in Bukit Duri in Batavia. Other Indonesians were Said Almenauwer and Pattipeilohy, called 'Patty' by Ghijsels. Ghijsels wrote approvingly of the Moluccan Pattipeilohy: "*I believe I have not yet written to tell you that Patty, the man who took care of business for us in Berouw, will take over Hes's activities while he is on leave. He's also borrowing Hes's car. He's a devilishly bright fellow and is very much in the good books of de heer Wesseling of K.P.M. and also of MacDonald. I believe he will manage affairs very well.*" (Batavia, 31 May, 1923)

In the years that followed, Pattipeilohy, as site engineer, super-

vised all those KPM commissions which were designed and constructed by the AIA bureau in outlying districts such as Padang, Palembang and Makassar. Site engineers Brandts, Streiff, Gilde-meester and Sorgdrager are frequently mentioned in the years 1918-1920.

On 22 April 1919, Ghijsels noted in his diary that a certain *Pichel* had begun work. Presumably this refers to C.F. Pichel, a pensioned ex-site engineer and 'Waterstaat' architect, and not Ir. W.F. Pichel, who founded the architects bureau of Wiemans, Abell and Pichel in Batavia in 1920. Pichel worked for the AIA bureau until the middle of 1920.

For some jobs Ghijsels noted the names of architects who were also contractors: P.E. Wener, W. Westmaas and P. van der Tas. This indicates that the AIA bureau also farmed out work to subcontractors. Of the three mentioned, Westmaas is the best known. In 1894, with H.P.A. de Wilde, he had renovated Gereja Blenduk, the former Koepelkerk, in Semarang.

The AIA bureau worked regularly with Van der Tas. Mutual agreements were made in order to eliminate competition.

"I keep trying to induce Ber to take on work, for example laying railway or tram lines for the SS. By coincidence Piet van der Tas came round and I pounced on him; Ber came along and I brought the subject up. Van der Tas stimulated us; and then I suggested forming a combine, i.e. not as a single business, but two or three of us to take on a whole line, in order to make sure the competition is shut out and that the prices are not driven up. Van der Tas was certainly in favour of that."

(Weltevreden, 31 August 1923)

The AIA bureau usually had commissions for both the design and construction of projects. There were jobs, however, where construction was only partly in the hands of the bureau, or not at all. The KPM head office in Koningsplein, for example, was built together with Reyerse & de Vries, the bureau mentioned earlier. The Hollandse Beton Maatschappij, represented in Surabaya, was often asked to make the concrete construction of a building. The construction of the Colonial Bank office on Willemsstraat in Surabaya in 1927 was carried out by the AIA bureau together with the Nederlandse Aanneming Maatschappij (Nedam), who built the concrete construction.

Colonial Bank in Surabaya

Willemsstraat, Surabaya

(jalan Veteran, Surabaya)

Design: Prof. Ir. C.P. Wolff Schoemaker

Construction: 1927 AIA bureau and the Nederlandsche Beton Mij.

Completion: 1928

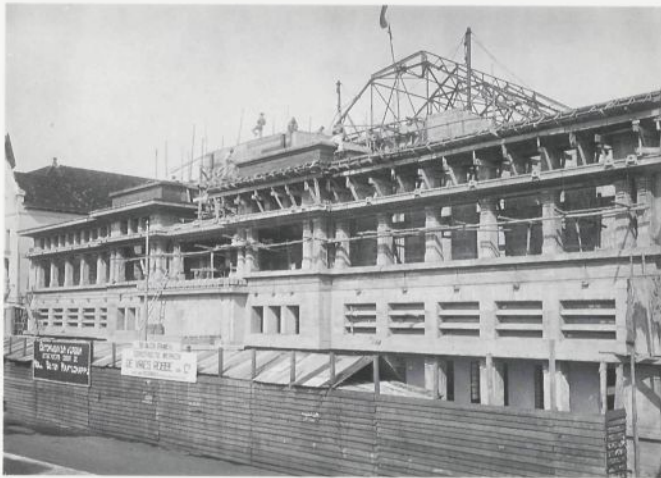
The Colonial Bank, whose head office was in Amsterdam, was founded in 1881. The main agency in the Dutch East Indies was established in Surabaya. Smaller agencies were established in Semarang, Bandung (1927) and Padang (1928). In addition to its normal banking business the bank provided loans to agriculture and industry. Over the years, the Colonial Bank increasingly directed its activities towards investing in large-scale cultivation companies producing sugar, tea and coffee. In 1927 some 14 sugar factories were wholly, or partly, owned by the bank and it also had links with 64 cultivation enterprises.

The expansion of the bank and its activities meant that it was

necessary to build a new head office in Surabaya, to replace the existing one on Willemskade. This new building was designed by Ir. C.P. Wolff Schoemaker in around 1926. At that time Schoemaker was a private architect and lecturer at the Bandung Polytechnic. The construction of the new office was entrusted to the *Hollandsche Beton Mij.* and the AIA bureau, which opened a new branch office in Surabaya especially for this commission. Construction work started in July 1927. Ir. J.G. Eckenhausen was the project manager. The building had a reinforced concrete framework and was completed at the end of 1928.

The AIA bureau produced various other designs for the Colonial Bank. An administrator's house in Sendang Pitoe was designed in 1924. The foundation stone was laid on 18 December 1924.

Designs for an office building on the site of the Wonosari Sugar Factory, the Soekahardjo Emplacement and the Maron Sugar Factory were made in 1925 and 1926. The actual commission for the construction, however, was not awarded to the AIA bureau.



House for Dominique W. Beretty, "Villa Isola"

Lembangweg, Bandoeng

(I.K.I.P., jalan Lembang, Bandung)

Design: 1932, Ir. C.P. Wolff Schoemaker

Construction: 1933-1934, AIA bureau

Commissioned by: D.W. Beretty

One of the most outstanding buildings in Indonesia was built by the AIA bureau in 1933 and 1934. This is the *Villa Isola*, designed in 1932 by Ir. C.P. Wolff Schoemaker for the eccentric press baron of the Indies, Dominique W. Beretty. Majestically situated in the hills to the north of Bandung on the road to Lembang, the *Villa Isola* is a symbol of glitter and glamour, of the fast, sophisticated life. But it is also a symbol of colonial Dutch architecture which is totally inspired by the West and which appears to completely ignore the cultural and social Indonesian background from which the building springs.

A striking feature in the design of this luxury villa is the numerous curves it contains. Although it is more than sixty years old, it still appears modern. The glass awnings, for example, would not be out of place in a design of today. The careful detail and rounded forms must have demanded a great deal of ingenuity from the AIA bureau. Close collaboration between the designer and contractor was undoubtedly the basis of this architectural and technical tour de force. The villa forms a beautiful entity, the interiors completely in style and the gardens beautifully designed. The high quality of this building was recognized immediately on its completion. Ir. W. Lemei dedicated the first publication in a planned series on modern domestic architecture in the Dutch East Indies to the *Villa Isola*.

161. The AIA bureau, with the *Hollandsche Beton Maatschappij*, was responsible for the construction of the Colonial Bank in Surabaya. This building was designed by Ghijssels' colleague, Wolff Schoemaker (1929).

162. This is how the bank building on *jalan Veteran* appeared in 1996.

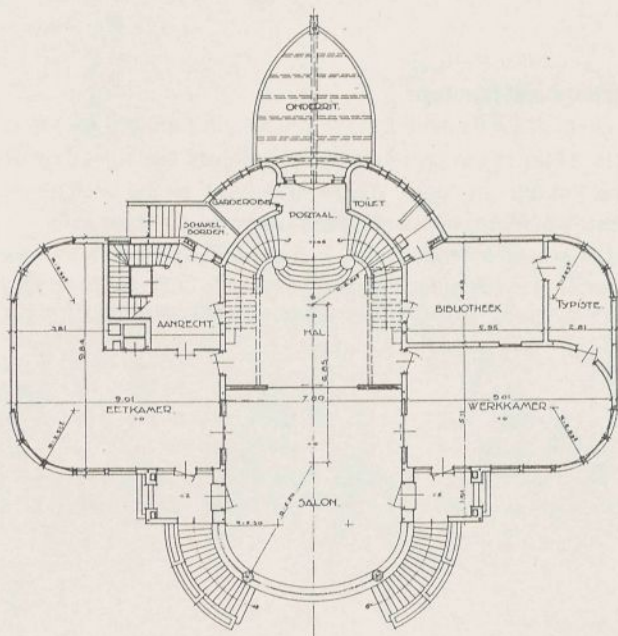


163. A splendid aerial photo of the Villa Isola, W. Baretty's majestic country house on the former Lembangweg in Bandung. [Collection De Kat & Vis Architecten, The Hague]

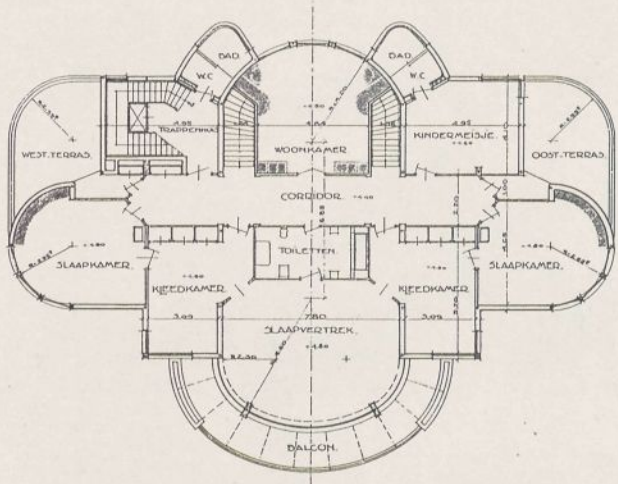
164. The ground plan of the villa, which was designed by Wolff Schoemaker. It was built by the AIA bureau and completed in 1934.

165. The Villa Isola in 1995, now used as a teacher training college (IKIP). The design made great demands on the construction.

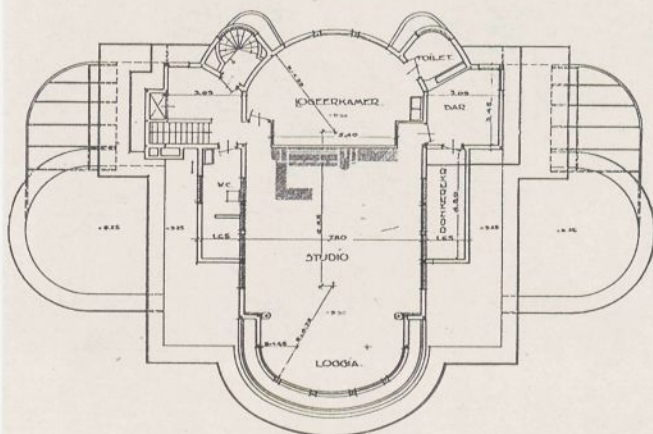
166. The rounded forms and the detailing are still very modern.



DARTERRE.



SLAAPKAMER VERDIEPING.



TERRAS VERDIEPING.



12 Various works

Study drawings

During his studies in Delft Ghijssels received drawing lessons from Kees Sluyterman and Prof. H. Evers. A number of sketches have survived in his private archives. The designs are for pieces of furniture, such as a small table, a writing desk, a children's cupboard, various chairs and cupboards, and lamps. These drawings are signed by Ghijssels. Sluyterman indicated his approval by signing them with his initials, K.S.

There are also a number of drawings of sumptuous interiors, fine details and lovely facades of Dutch buildings. These are signed by Prof. Hein Evers and Ghijssels himself.

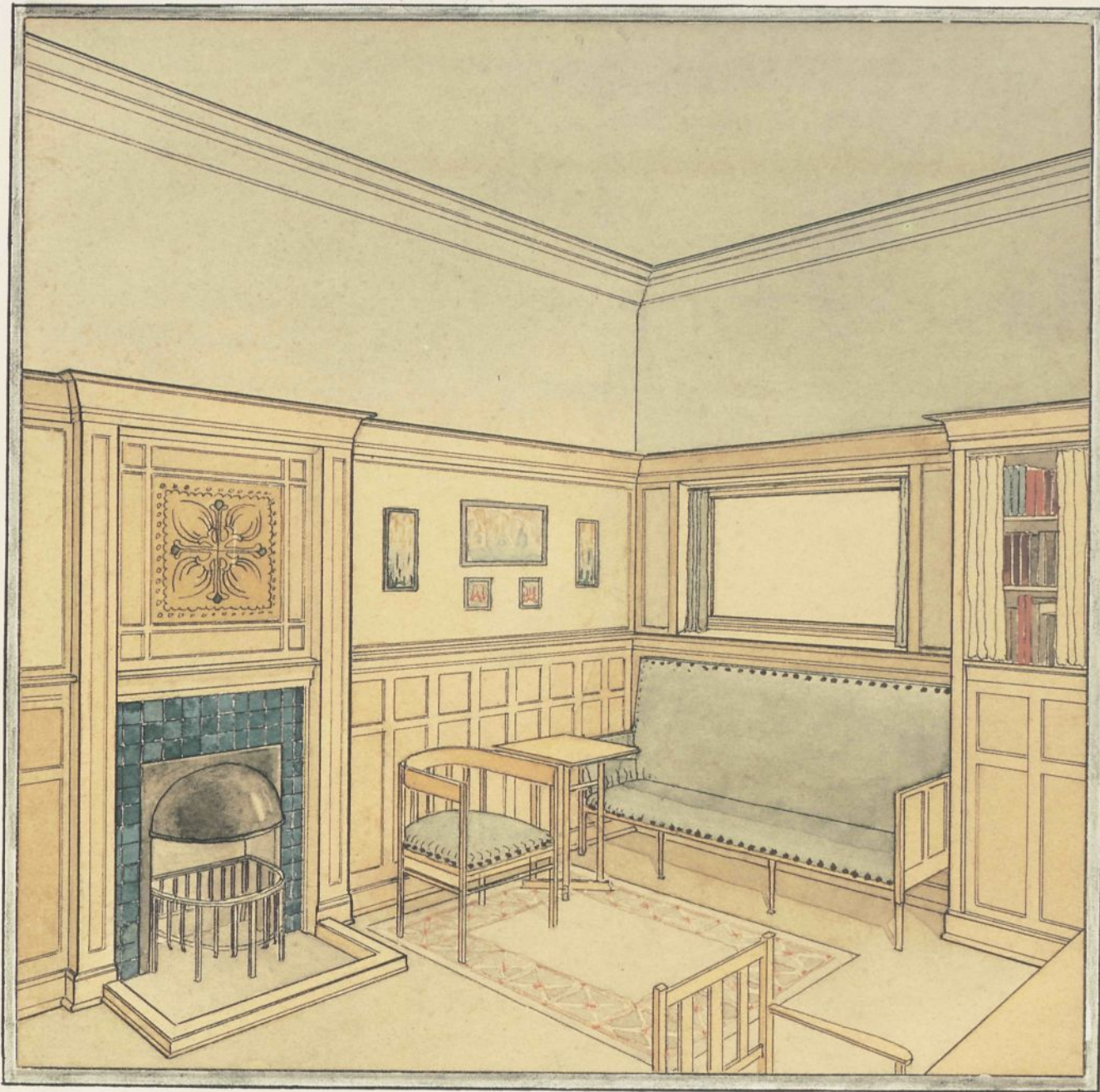
Interiors and furniture

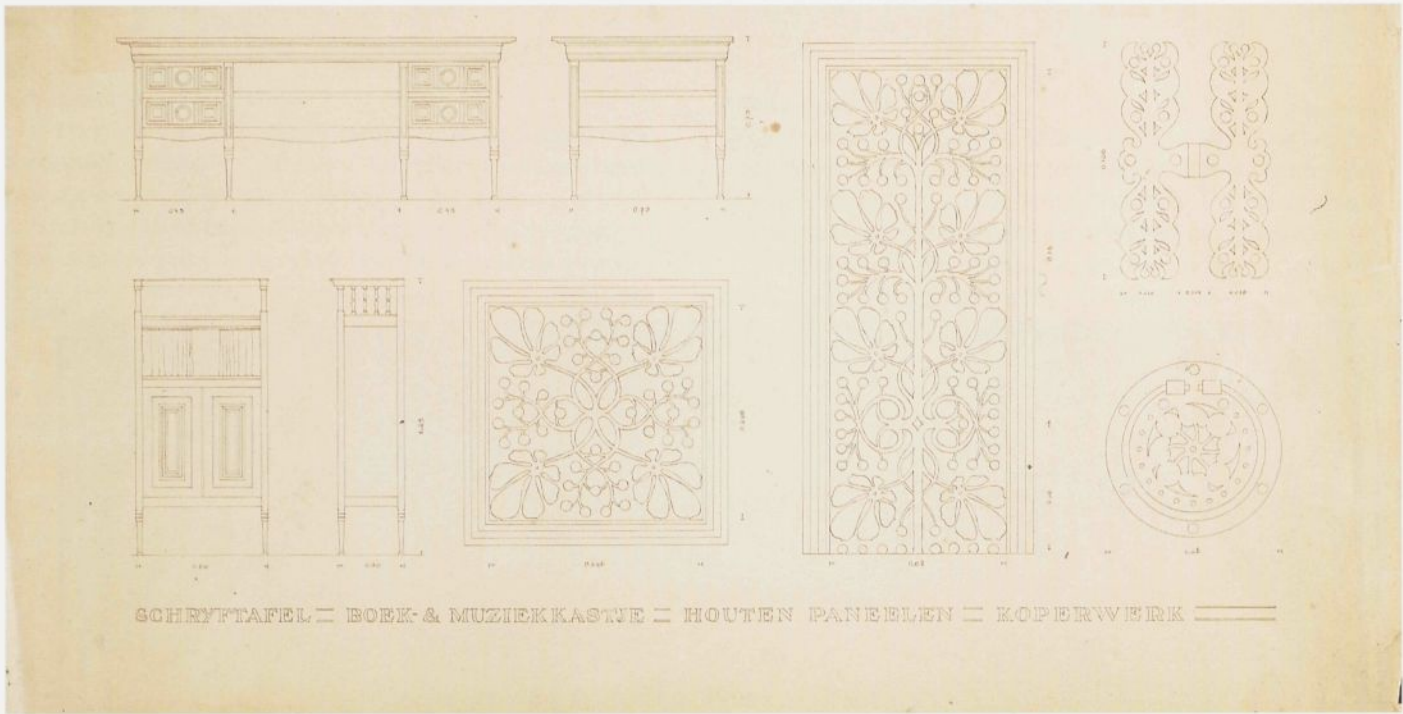
Ghijssels often designed the interiors and furniture for his projects. Most of the drawings in the archives are signed by Ghijssels, but are not dated. We do not know if all the designs were actually realized, but photographs of some furniture exist.

Ghijssels used leaded glass in many of his projects. One lovely example is in the staircase in the Internatio building. The designs of a number of windows have survived. There are also drawings of wood carvings in the archives.



167, 168 and 169. A carefully worked out interior of a richly panelled living room. All the walls and a perspective of the fireplace corner are drawn. It is not known which house this is.





Book covers

Ghijssels was already active as a private architect during the period he was working for the Architectural Division of the BOW. But he also designed other things besides buildings.

In 1913, he produced a number of designs for book covers, meant for the Ministry of Agriculture, Industry and Trade. These were intended for publications the department presented at the San Francisco Exhibition in 1914. Simon Snuyf was the author of one of these publications and this suggests that he was probably responsible for Ghijssels being given the commission. The designs are characterized by geometrical frameworks, assembled from squares and rectangular blocks, in a number of contrasting colours.



- 170. A design drawing for a writing table and a book and music cupboard. The wood carving and brass work are indicated in detail.
- 171. Leaded glass windows appear in almost all of Ghijssels' designs. Only a few pastel sketches of these have survived.
- 172. A few of the variations Ghijssels sketched for the edges of the front cover of the book.
- 173. Ghijssels' design for a cover of a book for the Dutch East Indies Department of Agriculture (1914).
- 174. The version which was eventually used.

13 Work carried out by the AIA bureau after Ghijsels' return to the Netherlands

The AIA bureau made many more designs after the departure of Ghijsels. Although the list of building projects is probably a long one, only a small number is known from the literature. Here is a selection.



Office Building for the Algemeene Nederlandsch-Indische Electriciteits Maatschappij (General Netherlands Indian Electric Company)

Embong Woengoe, Soerabaia
(Kantor P.T. PLN Persero, jalan Embong Wungu 19-21, Surabaya)
Design: 1931

The office building of the General Netherlands Indian Electric Company (ANIEM), designed at the beginning of the thirties, has a reinforced concrete construction. The walls are of brick; the floors, pillars, awnings and gallery roofs are of reinforced concrete. The main roof is tiled. Padalarang andesite was used for the parapets, and the outer facade is plastered. There are open galleries on the two floors.

The Indonesian company PT. PLN (Persero) is now housed in the former ANIEM offices.

Nassau School

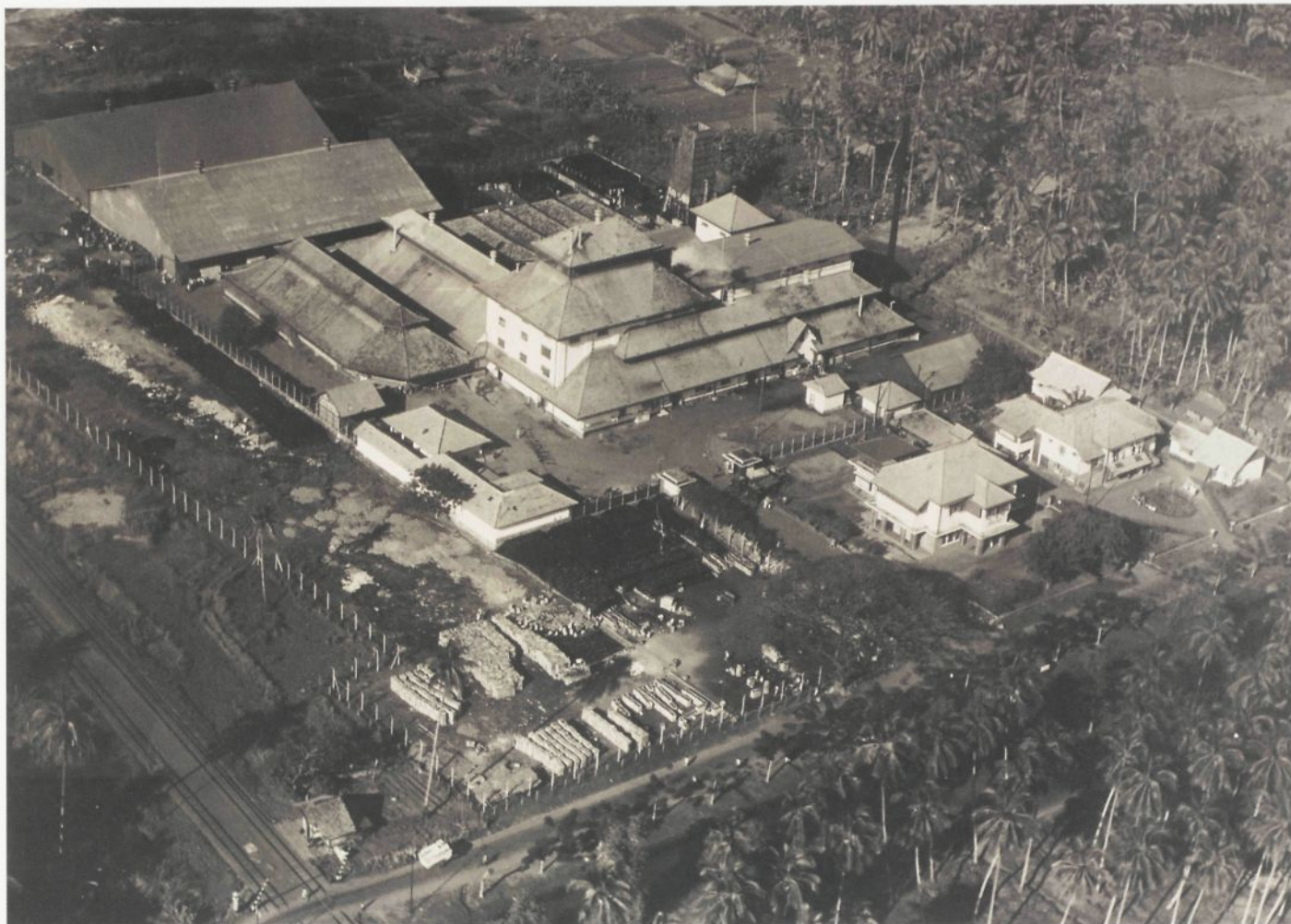
Surabaya
Design: 1931
Construction: 1932-1933

At the beginning of the thirties, the AIA bureau designed the Christian European Elementary School, or the Nassau School, in Surabaya. Elements which had been used earlier, such as a natural stone parapet and roofing tiles, were reverted too in the design of the facade. The parapet and the boundary wall are in light yellow mountain kerang stone. The coping stones of the parapet and other bands in the facade are of concrete.

Office building for the Stoomvaart-Maatschappij "Nederland" N.V. (Netherlands Royal Mail Line Ltd)

Aloen-Aloenstraat, Soerabaia
(Kantor P.T. Pelni, jalan Veteran, Surabaya)
Design: 1931-1932

Because of its westerly orientation, the new office building of the Netherlands Royal Mail Line had large, flat awnings and a gallery on the first floor. It is built as a reinforced concrete skeleton with a filling of brick, and has a tiled roof. Padalarang andesite was used in the facade of the ground floor.



Archipel Brewery Company NV

Amanusgracht Zuid, Batavia

(P.T. Delta Djakarta, jalan Bandengan Selatan no. 43, Jakarta)

Design: 1931

Construction: 1932-1933

Opening: 8 April 1933

The Archipel Brewery Company NV was founded on 8 June 1931. A suitable site for the new brewery was found on Amanusgracht, the present-day jalan Bandengan Selatan, in Batavia. The AIA bureau was asked to provide the designs for this new project. The plans were drawn up in the second half of 1931, probably by Burhoven Jaspers, although Asselbergs may well have worked on the first rough sketches shortly before he returned to the Netherlands.

The brewery complex consists of the actual brewery, with the beer vats, a complete bottling plant and all the other departments which are necessary for the production of bottled beer, an office building and a company house for the director. Construction began in 1932, but it is not known if the bureau was also the contractor. On 8 April 1933, the first bottles were filled, corked and labelled.

The brewery still stands today. Archipel beer is no longer brewed there. Now it is Anker Bir, a very popular drink throughout Indonesia. In the not too distant future, however, P.T. Delta Djakarta will leave the complex and move to a new brewery which is at present being built outside the city.



175. The former ANIEM building on Embong Wungu in Surabaya.

176. The old offices of the Netherlands Royal Mail Line in Surabaya.

177. A splendid aerial photo of the Archipel brewery on the former Amanusgracht in Jakarta, taken at the beginning of the thirties. Today this is the Anker brewery of Delta Djakarta. [Collection P.T. Delta Djakarta]

178. The Archipel brewery, which was opened on 8 April 1933, seen from Amanusgracht.



Lever's Soap Factory

Bacherachtsgracht, Batavia

(P.T. Unilever, jalan Pangeran Tubagus Angke 170, Jakarta)

Design: 1933

Construction: 1934

Opening: 15 December 1934

At the beginning of the thirties, Lever's Soap Factory Ltd., part of the Unilever concern, had plans to build a new factory where already well-known brands such as Sunlight and Lux were to be produced. In November 1933, Charles Tatlow travelled to Indonesia to form a local company and build the soap factory. He was impressed by the advantages of the chosen site - its shape suited the layout of a soap factory, the surface soil was above average and so piledriving was less expensive and there was the canal for drainage. The commission for the design and construction of this factory was awarded to the AIA bureau. The new complex was opened on 15 December 1934 by Mayor Voorneman. Total costs were 35,158 pounds, below what had been estimated in London.





Nassau Church

Nassau Boulevard/Logeplein, Batavia

(Gereja Protestan Jemaah Paulus, jalan Imam Bonjol/
Sunda Kelapa 12, Jakarta)

Design and construction: AIA bureau and Sitsen and Louzada

Completion: 1936

The "Gereja Paulus", situated on the busy jalan Imam Bonjol, on the corner of Taman Suropati, the former Burgermeester Bischoffplein, opened its doors as the Nassau Church in 1936. This church, named after the east-west Nassauboulevard, was designed for the Protestant Community. It was not necessary to use the traditional cruciform ground plan, as used in many Catholic churches. Striking features of this church include the slim spire, the large roof areas and the high parapet, built in natural stone, which rises to the upper lintel of the main entrance. The walls were white plastered and contrast with the darker-coloured roof tiles and parapets.

The design of this church must be ascribed to Burhoven Jaspers who at this time - as far as we know - was the only architect at the bureau in Batavia.

14 The Architecture Exhibition 1925

In December 1925, a big architecture exhibition was held in the Dutch Indian Art Association's building ('Kunstkring') in Batavia. It was organized by this association in collaboration with the Dutch Indian Association of Architects (NIAK). In the exhibition catalogue we read:

The object of this exhibition is to present a survey of the best which has been created in Java in recent years in the field of architecture, and in so doing to awaken a wide-ranging interest in the work of architects in this country. (...) The exhibition is further intended to create interest in newer trends in architecture. (...) Imitating earlier means of artistic expression can never bring progress. Copying forms born of a different sentiment cannot lead to architecture which is pertinent to our times. Advancement of art means advancement of 'modern' art. Not by approving everything that is new and original, but by showing interest in every endeavour which is directed at reflecting the spiritual currents and social relationships of our times in applied art forms."

179. The brewery of "Anker Bir" on the jalan Bandengen Selatan will soon disappear. PT. Delta Djakarta will move at the end of 1996.

180. Lever's Soap factory Ltd. in the thirties.

181. Nassau Church (now the Gereja Paulus), on the jalan Imam Bonjol, dates from 1936.

182. Much of the work exhibited in the 1925 exhibition can still be found in Ghijssels' archives and has been used to illustrate this book.



183. The cover of the guide for the first architecture exhibition in 1925. The AIA bureau was well represented and the press praised Ghijssels' work very highly.

Work submitted by various NIAK members was exhibited on both floors of the Art Association building. Notable absentees were Wolff Schoemaker and Maclaine Pont. In the large hall on the first floor the municipal development plans for Batavia drawn up in collaboration with H.P. Berlage, the large amount of work submitted by the Hulswit, Fermont and Ed. Cuypers bureau and that of the AIA bureau, were exhibited.

The AIA bureau submitted 49 drawings and photographs. The bureau, and in particular Ghijssels, received laudatory reviews, both from professional colleagues and the press. The *Indische Bouwkundig Tijdschrift* wrote:

"The hand of Ghijssels can be recognized in the work of the AIA bureau, so that an unwavering voice speaks from that which has been designed and built by the bureau. This applies to all the buildings. Changes can be detected in Ghijssels' work, his later designs are more imposing and more austere in line. The designs for the various country houses, in which the master builder can be completely himself, not bound by the demands of clients, are the most appealing in the refinement of their conception. (...) In the sketches we marvel at his talented drawing skills."

On 10 December 1925, the *Courant* wrote:

"Other than the plan-drawings of Dr. Berlage, the A.I.A.-bureau and the bureau of Hulswit and Fermont are enthroned as antipodes. We term these bureaux opposites in their artistic expression, because the A.I.A. bureau desires a more sober simplicity, as opposed to the other bureau which often desires to glitter with artistic extravagance."

*Mr. Ghijssels (of the A.I.A. bureau) is an architect-engineer with succinct artistic qualities, who never sacrifices simplicity to external beauty, who has the ability to solve every architectural problem in designs which are simple yet still display a high artistic taste. As far as architectural works are concerned, he is still at one with the view of the Ancient Greeks - **simplicity is the shortest path to beauty.***

All his great works (the K.P.M. building, the R.C. Church in Meester Cornelis, the Swimming pool in Weltevreden, etc.) witness his simplicity, carried right through to the smallest details. Ghijssels' works are extremely sympathetic, the powerful lines, the artistic personality, who no longer needs to seek for beauty, because he has already found it."

This quotation from the *Courant* well reflects the recognition Ghijssels received in his time. Fortunately, much of his work can still be admired today, and we may be sure that his extensive oeuvre will continue to be admired, and rightly so.

AFTERWORD

One of my earliest memories is sitting with my grandfather drawing. I adored him and even though I was very young I decided that one day I would become an architect, just like him. He died, much too early, in 1947, when I was six years old. I did, indeed, become an architect and to this day I regret that we were never able to discuss this fascinating and wide-ranging profession together.

Thirty years later, when my grandmother died, I naturally inherited most of his architectural books and the many drawings and photographs of his work. For all those years these had been carefully stored in the attic. Nobody had paid much attention to them. Establishing my own bureau demanded so much of my time that it was years before I got round to examining the material. But when I began a provisional arrangement of it, fond memories were re-awakened. As I read his countless letters, I began to build up a picture of this man, and I wanted to get to know him still better. A long-cherished desire to see his work with my own eyes was fulfilled in 1988. On the occasion of my twenty-fifth wedding anniversary, I travelled through Indonesia with my family. Armed with photographs and drawings from the archives, I set out on a sort of treasure hunt. With great admiration, often with emotion, I gazed at 'his' buildings. Most of them had survived and were still in use. A few had been demolished, others I was unable to find. As the hunt progressed my respect for the quality of his work, and his zest for work, increased, I began to feel an unusual bond with this wonderful country.

In both Indonesia and the Netherlands I met people who were impressed by my grandfather's work and who showed interest in the archives he had bequeathed. It became clear to me that something should be done with this wonderful material and so in the summer of 1995 a start was made on this book.

It contains an overall survey of the important and extensive oeuvre of the architect Ghijsels and because his letters are used as a leitmotiv the reader also obtains an insight into his personality. In 1925, concerning his work on display at an architecture exhibition, a reviewer wrote: **"Simplicity is the shortest path to beauty"**. These words characterize him very well. He was a man of simplicity, a man without frills, beauty was at the centre of his life. It is for that reason they were chosen for the subtitle of this book.

I have published this book for two reasons: firstly, to give Ghijsels the recognition which, in my view, he deserves; and secondly, to increase interest in the architectural inheritance of Indonesia. It is my hope that it will stimulate those responsible for this inheritance to better maintain the buildings, and to carefully restore them, rather than allowing them to be demolished. In this way they might remain in use—albeit with a different purpose than that originally intended.

This would be the best reward for all those who have devoted their time and energy to making this book and the exhibition which accompanies it.

This project would never come to fruition without the collaboration of all those mentioned in the colophon. The main sponsors and the companies prepared to order copies in advance must also be mentioned. I am deeply grateful to all of them. My deepest gratitude, however, is to my 'Opa Snor'.

Ir. R.W. Heringa

LIST OF WORKS – IR. F.J.L. GHIJSELS

- 1882** Born on 8 September, Tulung Agung, Java.
- 1903** Starts to study architecture at the Polytechnic in Delft.
- 1904** Passes the propaedeutic examination part I.
- 1905** Passes the propaedeutic examination part II.
- 1907** Is awarded his Bachelor's degree.
- 1909** Completes his engineering study in July.
Starts working at the bureau of G. van Arkel in Amsterdam. Until 22 July 1910.
–He works as a project manager during the construction of the Diamantslijperij, 1e Oosterparkstraat 110, Amsterdam.
- 1910** In July he is appointed engineer by the Municipal Works Department, Batavia.
–Marries Elisabeth Johanna Antonia de Regt on 8 September in Rotterdam.
–He leaves Holland with his wife at the end of September for Indonesia.
- 1910-1912** Starts working on 1 November at the Municipal Works Department, managed by Ir. H. Biezeveld.
–Ghijsels is also active as an independent architect in Jakarta.
- 1912** Design for rebuilding and extending the Hotel van Horck, Garut. This concerns pavilions, a dining room and a recreation room. [G980]
- 1913-1916** After 1913, and probably before, Ghijsels works as an engineer 'available' at the architectural division of the Ministry of Public Works (BOW).
- 1913** Design branch office for the Telephone Service, Surabaya. [B14 no. 175, B23]
- 1914** KPM-hospital Petamboeran, (Rumah Sakit P.T. Pelni, jalan Aip II K.S. Tuban no. 92, Petamburan) Jati Baru, Jakarta. Construction 1914-1915 by F. Stolz. Extension of the pavilions for European and Indonesian personnel in 1920. [G114, G930, B14 no. 239-241, B61, B62]
–Design Telephone office, Groote Boom (jalan Garuda), Surabaya. [G158, B14 no. 173-174, 176, B23, B26, B27, B53]
–Design book covers for publications of the Department of Agriculture, Industry and Trade, published on the occasion of the Colonial Exhibition, San Francisco, 1914. [G750, B53]
–Design PTT office Semarang, in the grounds of the Colonial Exhibition 1914, Laan Pieter Sijthoff, Nieuw Tjandi (jalan Pandanaran, Candi Baru) Semarang. [G110, B24, B54]
- 1915** Design doctor's house, Jati Baru, belonging to KPM-hospital Petamburan, Jakarta. Extension of the house in 1920. [G950, G114]

Algemeen Ingenieurs- en Architectenbureau (AIA)

- 1916-1935** Foundation of the AIA bureau by the architects F.J.L. Ghijsels and H. von Essen and the contractor F. Stoltz. Von Essen leaves the firm before 1921, Stolz leaves in 1921. The office is established in Utrechtsestraat (jalan Kopi) in Jakarta. After 1919 the office address is Roa Malakka no. 29. The architect H.A. Hes joins the firm in 1918. He leaves in May 1930. Engineer F.B.H. Asselbergs becomes a partner on 15 March 1921. He leaves in 1931. Military engineer P.J. Graaf joins the firm during the twenties. In 1927 the AIA bureau opens an office at Willemsskade no. 3 (jalan Veteran), in Surabaya, managed by engineer J.G. Eckenhausen. Shortly after this a branch office opened at the Sultan Boulevard no. 2 in Yogyakarta. Assistants are Mrs. Luyks and supervisor G.C. Visarius. In June 1927 Ir. N.E. Burhoven Jaspers starts work at the Jakarta office. He stays there until 1938. In 1932 the AIA bureau opens an office in Bandung with the architect F.W. Brinkman and G.H. Voorhoeve as managers. In 1935 AIA enters into partnership with the firm Sitzen and Louzada. This means more work in the design and construction of hydraulic engineering projects.
- 1916** Design office premises KPM, Koningsplein-Oost (Kantor Dep. Perhubungan Laut, Medan Merdeka Timur) Jakarta. Construction by AIA and other sub-contractors in 1917-1918. [G144, G930, B1, B2, B6, B13, B14 no. 242-245, B44, B59]
First design KPM agency, Makassar. (Ujung Pandang, Sulawesi). [G167, B14 no. 246]
- 1917** Designs Bandung Development scheme together with Ir. H. Heetjans. Design detailed building plan for government offices in Bandung. Never constructed. [G500, B14 no. 260-265, B15, B52]
–Design Kweekschool van de Vereeniging Associatie van Oost & West, corner Gunung Sari-Defensielijn Van Den Bosch, Jakarta. Construction 1918. [G700]
–Design KPM agency, (jalan Mpa. Tantular), Semarang. [G800]

Encodes placed between [...] refer to the inventory list of the archives of Ghijsels (G...), and literature (B...). Addresses between (...) are those used today.

1918

- Design Gemeentelijk Juliana-hospital with doctors' houses and nurses home, Pasteurweg (Rumah Sakit Dr. Hasan Sadikin, jalan Pasteur) Bandung. [B15, G950]
 - Construction godowns and transit sheds for several firms, Tanjung Priok, Jakarta. [G918]
 - Construction of some small works such as customs offices, hangars extensions, foundations of sheds, Tanjung Priok, Jakarta. [G918]
 - Design barracks for the KPM security service, Tanjung Priok, Jakarta. [G918]
 - Design and construction as sub contractor Coolie-establishment, Tanjung Priok, Jakarta. [G918]
 - Construction offices and godowns for several firms such as Tels & Co and Reisz & Co, Jakarta. [G918]
 - Design office premises for Internationale Handels Credietbank (I.H.C) and Jacobson & Co., Jakarta. Construction 1919-1920. [G918, G919, G920]
 - Design harbour office, Surabaya.
 - Several designs for offices with godowns for Geo. Wehry in Makassar (Ujung Pandang), Padang and Cirebon. Construction Padang subcontracted. [G918]
 - Design and construction KPM office, Berouw, Kalimantan. Delivery November 1919. [G918, G919]
 - Design building 'Theosofische Vereeniging', Bandastraat no. 24 (Gereja St. Albanus, jl. Banda 26) Bandung. Construction in 1919-1920. [G919, G920, B15, G950]
 - Design harbour office Tanjung Priok, Jakarta. [G100, G918, G919]
 - Municipal houses, Jakarta. [G918]
 - Several Houses, Bukit Duri. Probably the houses of SS in Manggarai. Delivered in 1919. [G918, G919]
 - Design offices government companies. [G918, B14 no. 260-261]
 - Design project 1a and 1b Bandung Development scheme. [G918, B15]
- 1919**
- Design Boarding school Batavia, probably for the Jan Pietersz. Coen Foundation, Petodjo, Jakarta. Not constructed. [G940]
 - Design and construction harbour office Tanjung Priok. Delivery 27 February 1920. [G200, B14 no.284-286]
 - Design offices Geo Wehry in Makassar, Padang and Cirebon. [G919]
 - Design sheds in Surabaya. [G919]
 - Design several houses in Menteng, Jakarta. [G919]
 - Design several coolie sheds. [G919]
 - Design barracks KPM security service, Tanjung Priok, Jakarta. [G919]
 - Design and construction KPM agency, Surabaya. Construction 1920. [G919]
 - Design office premises Maintz & Co., Kali Besar, (Kantor P.T. Samudera, Kali Besar-Barat) Jakarta.

[G155, G919, B13, B14 no. 258-259]

-Design office premises John Peet & Co., Kali Besar (Kantor Toshiba, Kali Besar-Barat) Jakarta. [G138, G918, G930, B13, B14 no. 257]

-Design office premises Jakarta. [G919]

Design KPM Hospital, Uniekampong, Tanjung Priok (R.S. Peln, jalan Jampea) Jakarta. [G114, G920]

-Design house for Dr. Rietdijk in KPM hospital grounds, Uniekampong, Tanjung Priok, Jakarta. [G920]

-Design Administrator's house in KPM hospital grounds, Uniekampong, Tanjung Priok, Jakarta. [G920]

-Design extension KPM agency, Palembang. [G920]

-Design coolie sheds for 100 coolies, Palembang. [G920]

-Design Hotel State Railways, Tanjung Priok, Jakarta. [G920]

-Construction of houses in Menteng, Jakarta. [G920]

-First design Boarding school Jan Pietersz. Coen Foundation, Petodjo, Jakarta. [G940]

-Design residential quarters for the Steenkolen Mij. Parapattan, Berouw or Beraoe, near Samarinda, Kalimantan. Construction 1921. [G920, B14 no. 248-249, G950]

-Design development project Nieuw Menteng with houses for the N.V. Bouw en Woning Maatschappij Menteng, Jakarta. [G115, G920, B1, B14 no. 287, B40]

1921

Competition design office premises De Factorij, Jakarta Kota. [G600, G950]

-First design office premises Geo. Wehry, Jakarta Kota. [G134, B14 no. 250-252, G950]

1922

Ghijsels goes on study tour to Europe (April-December). He visits Holland, Germany, France and Great Britain. In Holland he discusses business with the board of Geo Wehry. [G922]

-Design office premises Nillmij, Kadasterstraat-Ngabeanstraat (jalan Trikora) Yogyakarta. Construction by Sitsen en Louzada. Opening 1 January 1924. [G177, B8, B14 no. 255-256, G950]

1923

Design and construction houses, Kebon Sirih Park, Jakarta. [G950]

-Construction girls boarding school for an American church community, Bogor. [G930, G950]

-Construction houses Tanjung Priok, Jakarta. [G950]

-Construction houses for Indo-Europeesch Verbond in Jakarta. [G950]

-Design R.C. church H. Jozef, Matramanweg 129, Meester Cornelis (jalan Matraman Raya, 129, Jatinegara) Jakarta. Construction 1924. [G149, G930, B6, B14 no. 269-273, G950]

-Design house Palmenlaan 34, Jakarta. [G119]

Design and construction swimming pool Cikini, Jakarta. [G188, G930, B6, B14 no. 276].

-Design Muloschool, Tjikolenweg, Sukabumi. Con-

1924

1925

struction 1925. [G133, G930, B3, B14 no. 266]
Design lodge for the Order of Freemasons, Burg. Bisschopplein (Kantor, Bappenas, Taman Suropati) Jakarta. [B1, B2, B11]

–Design and construction administrator's house near Yogyakarta. [G930, B14 no. 267, G950]

–Design KPM agency, Makassar (Ujung Pandang), Sulawesi. [G167, G930, B14 no. 246-247, B59]

–Design and construction housing accommodation for the Colonial Bank, Sendang Pitu. Construction 1926. [G940]

–Design and construction boarding school Jan Pietersz. Coen Foundation, Jan Pietersz. Coenweg, Jakarta. [G940]

–Final Design office premises Geo Wehry & Co., Gedempte Leeuwinnegracht (jalan Kunir 4) Jakarta. [G134b, B14 no. 253-254, G950]

In December the AIA bureau is involved with the big Architectural Exhibition at the 'Kunstkring' building in Jakarta. The exhibition includes drawings and photographs of several works of which the precise date is unknown. However, the following projects must have been designed before 1925, because they were mentioned in the catalogue:

–Office for the sugar factory near Solo. [B14 no. 268]

–Design office premises Jakarta. [B14 no. 274-275]

–Interior of Fa. Mirandolle Voute & Co. [B14 no. 277-280]

–Design house in Bandung. [B14 no. 281]

–Design house for the Consul. [B14 no. 282]

–Design house for Ghijsels [B14 no. 283]

–Design shops in Rijswijk, Jakarta. [G166, B14 no. 288]

–Design office premises S.F. "Wonosarie" (Colonial Bank). Not constructed. [G940]

–Design Emplacement "Soekahardjo" (Colonial Bank). Not constructed. [G940]

–Design office premises S.F. "Maron" (Colonial Bank). Not constructed. [G940]

–Several designs office premises Nederlandsch-Indische Handelsbank, Willemskade (Jalan Veteran) Surabaya. Not constructed. [G810]

1926

Design Van de Capellenschool, Zeelandiastraat, (jalan Maripan Jousef) Bandung. [G176, G930, B3]

–Design complex for Vereeniging voor Christelijke Scholen, Oranjeboulevard (jalan Diponegoro) Jakarta. [G199, G930, B1, B3]

–Design tea-tasting station, Bogor. Opening 24 September 1927. [G251, G930, G940, G950]

–Design KPM agency, Jambi. [G940, G950]

–Design KPM office, Balikpapan. [G940, G950]

–Design KPM agent's house, Balikpapan. [G940, G950]

–Design several houses, Yogyakarta.

1927

Design office premises Bataviaasch Nieuwsblad, Sluisbrugstraat (jalan Pintu Air), Jakarta. [G215, B48]

–Design IEV Muloschool, Papandjanlaan, (jalan Jend. Gatot Subroto) Bandung. Opening 1 November 1927. [G217, G930, B14 no. 269-273, G950]

–Construction office premises Colonial Bank (Design C.P. Wolff Schoemaker), Willemstraat, Surabaya. [G169, B28, B58, G950]

–Design and construction pharmacy Rathkamp, Kembang Djepoen (jalan Darmo) Surabaya. [G244, G950]

–Strengthening roof, office premises Geo Wehry, Surabaya. [G950]

–Rebuilding office of Mr. Schnitzler. [G950]

–Rebuilding studio of Fa. Berkhemer. [G950]

–Design girl's house, Sukabumi. [G950]

–Design interior conference room for Fa. John Peet, Jakarta. [G950]

–Design children's pavilion hospital Cikini, (jalan Raden Saleh) Jakarta. [B11]

–Design Volkscredietbank, Sukabumi.

1927-1929

Design Station Kota, Stationsplein (jalan Pintu Besar Utara-jalan Jembaton Batu) Jakarta. Construction 1928-1929. Opening 17 October 1929. [G930, B9, B39, G950]

1927-1931

Design and construction office premises 'Internationale Handels- en Credietvereniging "Rotterdam"' (Internatio), Willemsplein (P.T. Seruni, Jalan Taman Jayengrono no.1) Surabaya. Opening 1931. [G234, B28, B30, B31, B58, G950]

1928

Design hospital 'Onder de Bogen' (Rumah Sakit Panti Rapih, jalan Cik Ditiro no. 30) Yogyakarta. Opening July 1929. [G233, G950].

–Rebuilding society De Harmonie, Rijswijk, Jakarta. [G237, G950]

–Design club building Roemer Visscher Society at the Botanical and Zoological Gardens, Cikini, Jakarta. Construction by Hollandse Beton Mij. 1929-1930. [G160]

–Construction of some works for the Government Railways, Lakat, Sumatra. [G950]

–Design Bali-Hotel (Natour Hotel, jalan Veteran no. 3) Denpasar. Construction Nedam. [G935]

–Construction godown British Americcan Tobacco Company, Surabaya. [G935]

–Design hospital Boedi Kemoeliaan, Scottweg (jalan Budi Kemuliaan) Jakarta. [G935, B28]

1928-1930

Design main building Hotel des Indes, Molenvliet-west (jalan Gajah Mada), Jakarta. Demolished in 1972. [G222, G930, B11, B33, G950]

Ghijsels goes on business trip to Holland and never returns to Indonesia. However, until he retires from the AIA bureau at the end of 1929, he still works on a few designs for projects in Indonesia. In the thirties he designs a club house for the Hockey club in Bloemendaal (July 1935) and he works on several designs for his own house in Bloemendaal. Neither were constructed.

- 1929** Design and construction club building Roemer Vischer Society, Surabaya. [B28]
- 1931** Construction head office ANIEM, Embong Woen-goe (jalan Embong Wungu) Surabaya. [B58]
 –Design brewery Archipel Compagnie, Amanus-gracht (P.T. Delta Djakarta, jalan Bandengan Se-latan) Jakarta. Delivery 8 April 1933. [B11]
 –Design Nassauschool Chr. Eur. Lag. School, Su-rabaya. [B58]
- 1931-1932** Design office premises 'Stoomvaart Maatschap-pij Nederland', Aloen-Aloen straat, (jalan Veteran) Surabaya. [B28, B58]
- 1932** Opening AIA bureau in Bandung managed by F.W. Brinkman and G.H. Voorhoeve.
 –Construction Villa Isola (design ir. C.P. Wolff Schoemaker) Lembangweg, Bandung. Delivery 1934. [B1, B35, B42]
- 1933** Design Lever's soap factory, Bacherachtsgracht (jalan Pangeran Tubagus Angke no.170) Jakarta. Opening 15 December 1934. [B11, B57]
- 1935** Design Toko Java Stores, Toendoengan 80 (jalan Tunjungan) Surabaya. [B58]
 –Design eye patients clinic, (jalan Ahmad Jais) Sura-baya. Construction Nedam. [G935, B58]
 –Association with the bureau of Sitsen & Louzada. Design and construction hydraulic works:
 –First part of the Way Sekampoeng works, intake of water, Argogoeroeh, South-Sumatra. [B11]
 –Concrete bridge over the Mempawahr river near Pontianak. [B11]
 –Hydraulic works in south-east Kalimantan and Be-suki. [B11]
 –Jetty for the Royal Dutch Navy near Surabaya. [B11]
- 1936** Design Nassauchurch, Nassau Boulevard-Loge-plein, (Gereja Protestan Jemaah Paulus, jalan Imam Bonjol-Sunda Kelapa 12) Jakarta. [B11, B55]
- 1947** On 2 March F.J.L. Ghijsels dies in Overveen, The Netherlands.

Designs of Ghijsels of which the date is unknown

- Study KPM office. [G81]
- Study house. [G82]
- Study office. [G83]
- Study office. [G84]
- Study office. [G85]
- Padangsche Spaarbank, Padang.
- 's Lands kas 'Algemene Ontvanger', Stadhuisplein (Taman Fatahillah), Jakarta. Construction Nedam.
- Garage Berkhemer "de Auto", Jakarta. [G930]
- Garage Willy Knight, Jakarta. [G930]
- Shop E.W. Naessen & Co., Medan, Sumatra. [G930]
- Internatio office, Palembang, Sumatra. [G930].

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- [G50] Furniture designs
- [G81] Study drawings KPM office
- [G82] Study drawings house
- [G83] Study drawings office building
- [G84] Study drawings office building
- [G85] Study drawings office building
- [G100] Customs office Tanjung Priok, Jakarta
- [G110] Post Office Semarang, Colonial Exhibition Site, 1914
- [G111] Office building Sugar factory, Solo
- [G114] KPM Hospital, Jati Baru, Jakarta, 1914-1920
- [G115] Building scheme Nieuw Menteng for the Menteng House Building Company, Jakarta, 1920-1921
- [G118] Delft drawings: design society building, 1909
- [G119] House Palmenlaan 34, Jakarta
- [G122] House, Yogyakarta
- [G133] Mulo School, Sukabumi, 1924
- [G134] Office Geo Wehry & Co., Jakarta, 1921-1927
- [G138] Office John Peet & Co., Jakarta, 1919
- [G144] Office KPM, Jakarta, 1916
- [G149] R.C. Church H. Jozef, Jakarta, 1923
- [G155] Office Maintz & Co., Jakarta 1919
- [G158] Telephone office, Surabaya, 1913
- [G160] Clubhouse for the Roemer Visscher Society in the Botanical and Zoological Gardens, Jakarta, 1929
- [G166] Shops, Jakarta
- [G167] Agency office KPM, Ujung Pandang, 1916-1925
- [G169] Correspondence with the Colonial Bank, 1927
- [G176] v/d Capellen School, Bandung, 1926
- [G177] Office Nillmij, Yogyakarta, 1923
- [G188] Swimming pool Cikini, Jakarta, 1924
- [G199] School complex for the Association of Christian Schools, Jakarta, 1917
- [G200] Office Tanjung Priok, Jakarta
- [G211] Tea-tasting station, Bogor, 1926
- [G215] Office Bataviaasch Nieuwsblad, Jakarta, 1927
- [G217] IEV Mulo School, Bandung, 1927
- [G222] Hotel des Indes, Jakarta, 1928
- [G233] Hospital Onder de Bogen, Yogyakarta, 1928-1929
- [G234] Office Internationale Crediet en Handelsvereniging Rotterdam (Internatio), Surabaya, 1927-1929
- [G237] Rebuilding Sociëteit de Harmonie, Jakarta, 1928
- [G244] Pharmacy Rathkamp, Surabaya, 1927
- [G300] Station Kota, Jakarta, 1927
- [G500] Development Scheme Bandung, 1917
- [G600] Competition design Factorij office, Jakarta, 1921

- [G750] Book covers, 1913-1914
- [G700] Training College Vereeniging Associatie van Oost & West, Jakarta, 1917
- [G800] Agency office KPM, Semarang, 1917
- [G810] Builder's specification office Nederlandsch-Indische Handelsbank, Surabaya, 1929
- [G910] Diary Ghijsels 1910
- [G918] Diary Ghijsels 1918
- [G919] Diary Ghijsels 1919
- [G920] Diary Ghijsels 1920
- [G921] Diary Ghijsels 1921
- [G922] Diary Ghijsels 1922
- [G930] Foto album Hes
- [G935] Financial report AIA Bureau 1929
- [G940] Company Correspondence F.J.L. Ghijsels
- [G950] Correspondence F.J.L. Ghijsels
- [G960] Correspondence Mevrouw E.J.A. Ghijsels-de Regt
- [G980] Various Correspondence

This is the actual inventory list of the archives at the time that this book was published. The numbers between [...] correspond in most cases with the project numbers Ghijsels used himself. If no project number was used, the project was given a new number. This was done according to the methods used by the Nederlands Architectuur Instituut.

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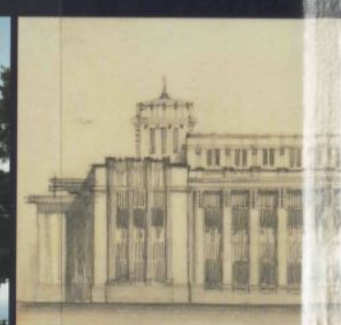


From 1910 to 1929 Frans Johan Louwrens Ghijsels was one of the most prominent architects of the Dutch East Indies. Co-founder of the well-known AIA Bureau, he designed a large number of much-talked-about buildings, many of which still adorn the streets of cities such as Jakarta, Bandung, Yogyakarta and Surabaya. His oeuvre included offices, hotels, churches, private houses and public housing projects, swimming pools, schools and shops. Even though some of them have been demolished over the years, buildings such as Station Kota, the Hotel des Indes and the KPM, Internatio and Nillmij offices are regarded as an important part of the cultural heritage of both Indonesia and The Netherlands.

This book presents an exhaustive survey of Ghijsels' work. The fact that almost all his personal archives have survived makes it possible to illustrate his work from the first sketches to the finished buildings by means of some 185 original drawings, blueprints and rare photographs.

Furthermore, this book sketches a precise picture of Ghijsels the man, the conditions under which he lived and worked, and the prevailing perceptions in the Dutch East Indies at that time. His extensive correspondence, most of it addressed to his wife Bets, gives a detailed picture of an enthusiastic, energetic, virtuoso designer and his relationships with the bureaucracy, his clients and colleagues, and the contractors with whom he worked, both in times of economic prosperity and adversity.

Ghijsels' designs and letters reveal that simplicity was of paramount importance to him. On 10 December 1925, an article in 'De Courant' contained the words: "Mr. Ghijsels is an architect-engineer with succinct artistic qualities, who never sacrifices simplicity to external beauty, who has the ability to solve every architectural problem in designs which are simple yet still display a high artistic taste. As far as architectural works are concerned he is still at one with the view of the ancient Greeks – simplicity is the shortest path to beauty. All his great works witness this simplicity, carried right through to the smallest details. Ghijsels' works are extremely sympathetic, the powerful lines, the artistic personality, who no longer needs to seek for beauty, because he has already found it."



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