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Citation (APA)

Wilms Floet, W. W. L. M. (2021). *Urban Oases: Dutch Hofjes as Hidden Architectural Gems*. NAi Publishers.
<https://doi.org/10.34641/mg.20>

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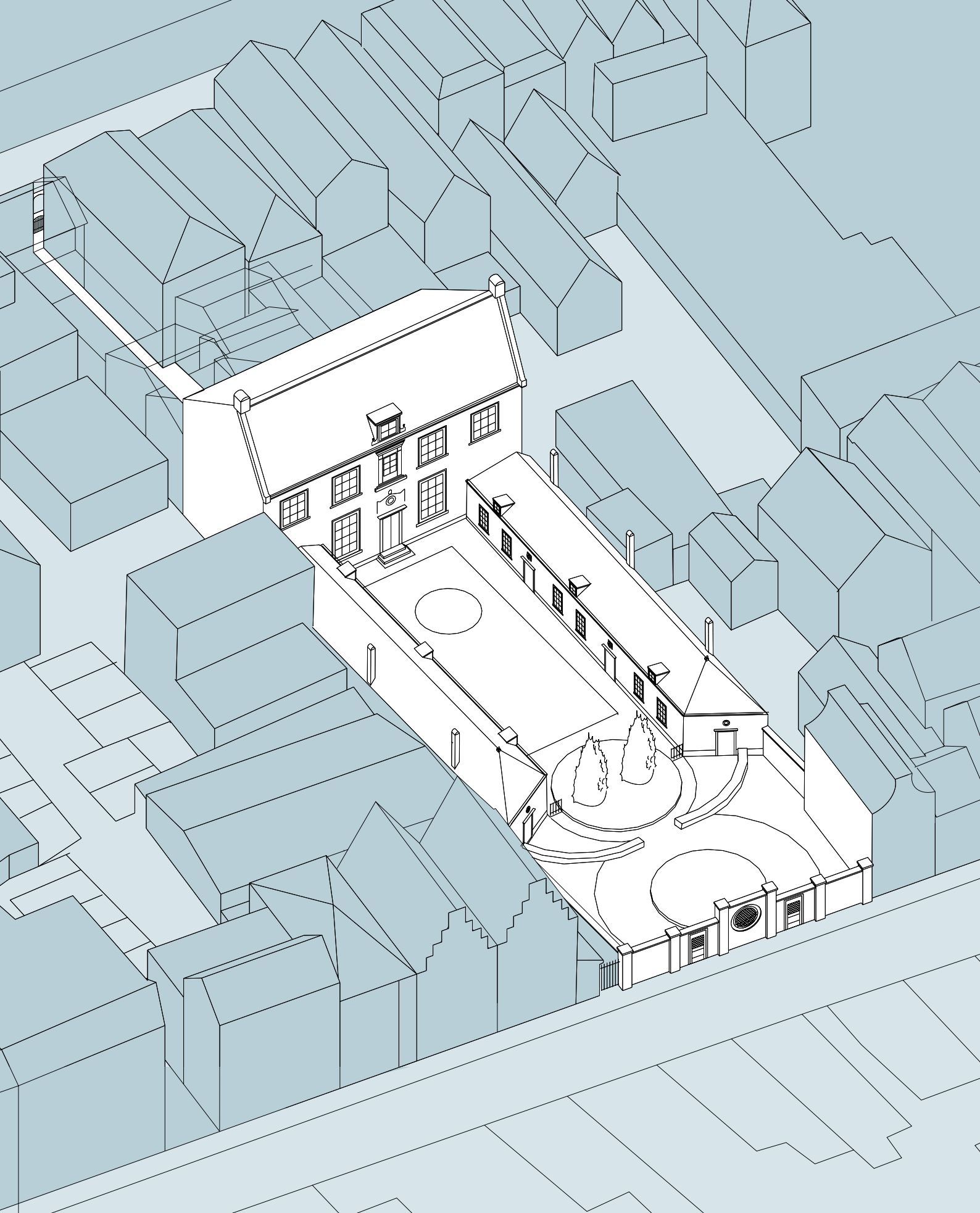
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WILLEMIJN WILMS FLOET

URBAN OASES

*Dutch Hofjes as Hidden
Architectural Gems*

naio10 publishers



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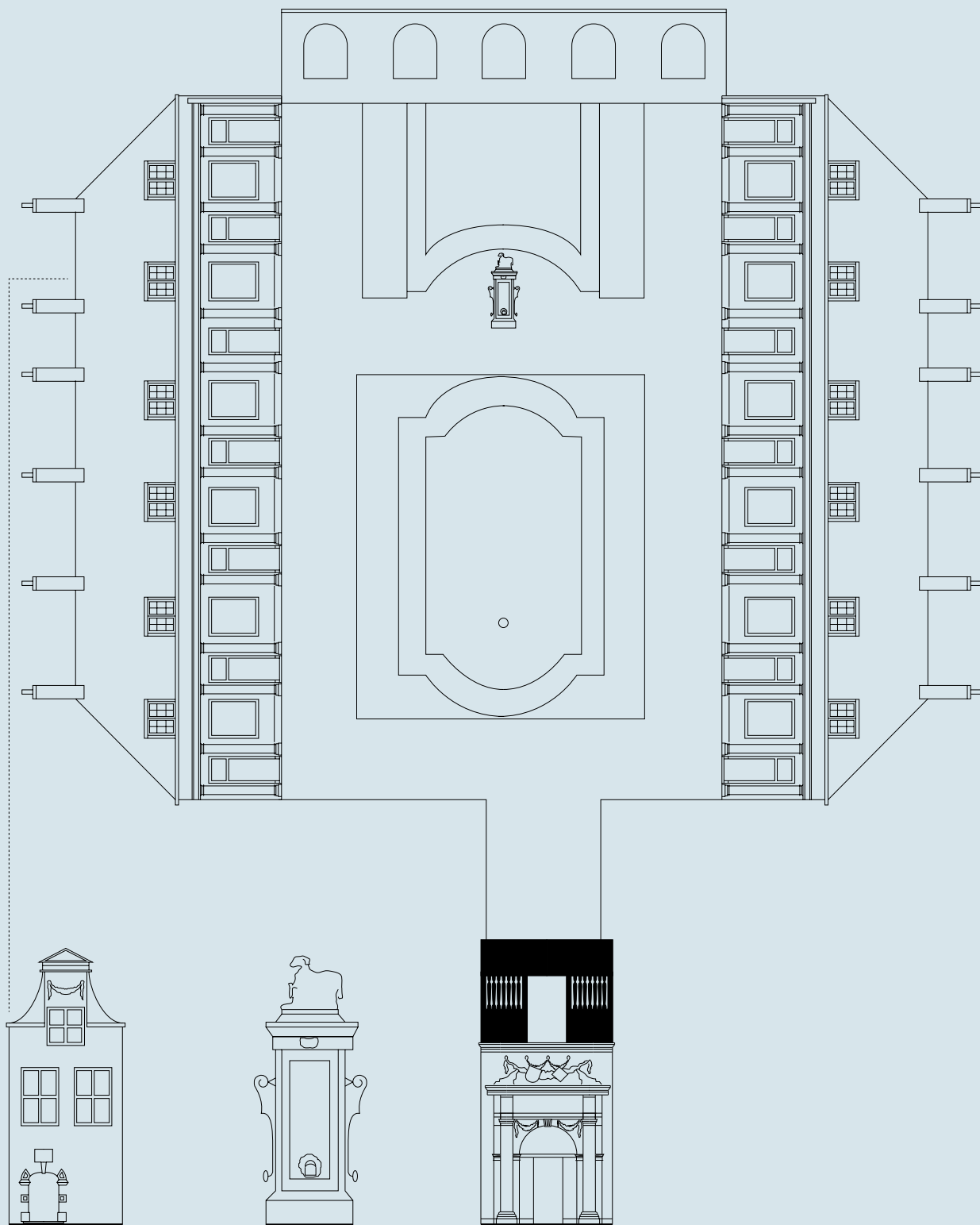
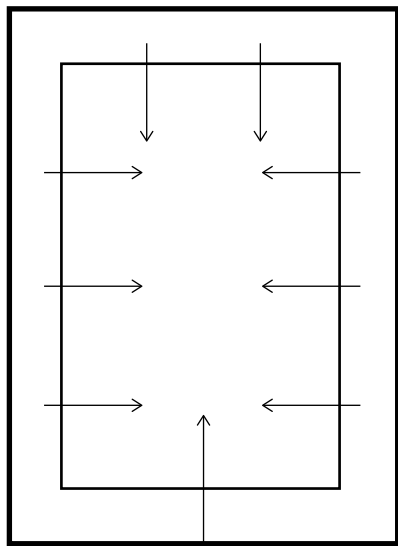


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EXPLORING DUTCH CITIES AND THEIR HIDDEN HOFJES



The Hofje

As an architect and lecturer devoted to the profession that constitutes our living environment, I would be hard-pressed to name a greater pleasure than wandering through cities, preferably old ones that bear traces of many centuries of intensive use. To me, the search for a destination is often as exciting as the destination itself – there is no straight line to the mark, I can only create one in my mind. The ramble is the city, in all of its facets: boulevards and dingy alleyways accessed by surprising little squares. The city never ceases to amaze me: What is the structure of this or that bit of urban environment? Is this here a coincidence or the result of sophisticated planning? On my earliest, thrilling trips through the city – ones on which I first became aware of my surroundings – I was introduced to a world that I still find inspirational: that of hofjes – Dutch cottage courtyards – in historical Dutch cities.

Hofjes have everything that makes the city intriguing. They are the most imaginative pieces of urban environment that I know. They provide needy people with a beautiful place to live in the middle of the city. Hofjes comprise small, surprising green oases that counterbalance urban chaos and noise. And their history goes back some 600 years! Architecturally, the characteristics of hofjes are chameleonic; they can blend in with any kind of urban fabric and at the same time always remain recognizable by their specific typology. And there is more. Hofjes call upon passers-by to look at the city from multiple perspectives. A hofje, with its special aura of intimacy, clever use of limited space and sometimes magnificently subtle ornamentation, is more than a hidden gem. To fathom the secret that is the hofje, we have to zoom in and zoom out: exploring hofjes and the way they are set in their surroundings is just as instructive as exploring the urban gems themselves. Looking for and finding hofjes is the perfect way to experience the city.

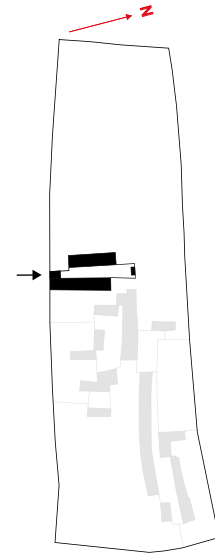
For decades, I have been taking the students of Delft University of Technology's faculty of architecture on journeys of discovery through cities. For years, we've been organizing field trips to European metropolises that students had to unravel, as it were, in order to understand them. These were mostly physical field trips of course, but sometimes virtual ones as well, for example during the 2020-2021 Covid-19 pandemic. We set out to discover cities' back stages and how they related to the places where capital and honour are concentrated. Sightlines, hierarchy, structure, arteries and capillaries, complexity and simplicity: once you can perceive them, you start to understand the city; studying a hofje is a way to comprehend the city.

This publication gladly takes the reader on a field trip to a number of old Dutch cities. It is the fruit of years of wandering through such cities and of developing a method to understand the lasting success of hofjes. Achieving this took more than physically following the *route architecturale* to and from the hofjes. I looked them up on historical maps – as it turned out, many hofjes did not survive the test of time – and put them back on the map. And I drew them. The meticulous drawing of hofjes, of each building and its surroundings, is the core of the method I use to teach students to understand the structure of buildings and cities and to discover that the city is not just a random collection of built units. The journey of discovery in this book is therefore largely based on the method of drawing, the architect's medium. My starting point is that knowledge about architecture is incorporated in the architectural projects themselves.¹ In addition, I avail myself of the rationalistic architectural

1 P. Frankl, 'The Stages of Development of the Newer Architecture', in: L. van Duin and H. Engel, *Architecture Fragments 1* (Delft: TU Delft, 1993), 19-34. Original: P. Frankl, *Die Entwicklungsphasen der neueren Baukunst* (Leipzig, 1914).



Haasenhof, 1729, Lübeck



hypothesis that states that sustainable architecture continually reinterprets: new designs are considered 'logical constructions' that comprise collective, fixed, general characteristics as well as specific characteristics that are connected to the contemporary and the situation: a typology.²

With this book, I hope to support architects, urban designers, developers, students and all those who care about the great challenge of providing quality and liveability to cities. This study is a follow-up to my contribution to a major Delft University of Technology research programme, *Mapping Randstad Holland*, which focuses on understanding the spatial development and architecture of the western part of the Netherlands. I published the resulting dissertation in 2014 and subsequently published a popularized version in Dutch in 2016. Out of the local bookstores that hosted the book launch, anyone who wanted to could follow me on a tour of the city and its hofjes. Doing so, I deliberately exceeded the bounds of Academia: with a history going back some six hundred years, hofjes are cultural phenomena that have definitively nestled in the collective memory of the Dutch people. Hofjes belong to all of us.

Of course, the Dutch hofje is not universally known; this book would also like to fill that gap. Furthermore, I have some reassuring words for people who are not in a position to arrange a tour through some historical Dutch city centre offhand and for people who are only just beginning to realize that there is such a thing as a charity hofje in architecture. Hofjes are not just cultural and architectural rarities confined to the Low Countries on the North Sea. They can proudly take their place in the rich continuum of urban block typology that has, world-wide and in all times and cultures, developed its own forms. Anchoring the hofje in this typology helps to understand all of its facets as parts of an architectural phenomenon and includes it in a broader frame of reference for the benefit of people from other continents.

2 G. Grassi, *The Logical Construction of Architecture* (Nijmegen: Sun, 1997). Original: *La costruzione logica dell'architettura* (Padua/Milan: Marsilio Editori, 1967); A. Monestiroli, *The Metope and the Triglyph: Nine Lectures in Architecture* (Amsterdam: Sun, 2005).

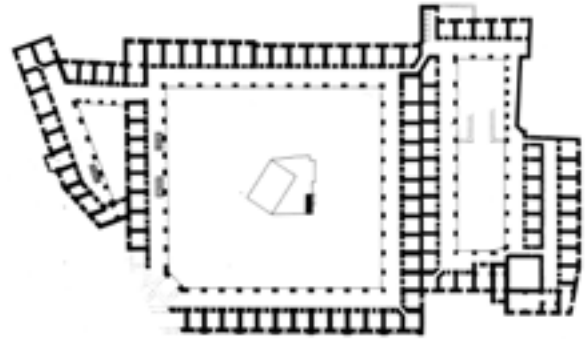
CARAVANSERAI MIDDLE EAST, NORTH AFRICA

From the tenth to the twentieth century, traveling caravans used safe havens for the selling, storage and overnight accommodation of merchandise, pack animals and traders themselves. These were usually courtyards surrounded by two floors

of arches, in turn surrounded by a ring of rooms. In Turkey and Iran these *caravanserai* are called *han*, in Spain *corral*, in North Africa *foendoeq*.



Traders' hofje Timche-ye Arbâb, ± 1900, Isfahan, Iran



Floor plan accommodation Büyük Valide Han, 1651, Istanbul, Turkey

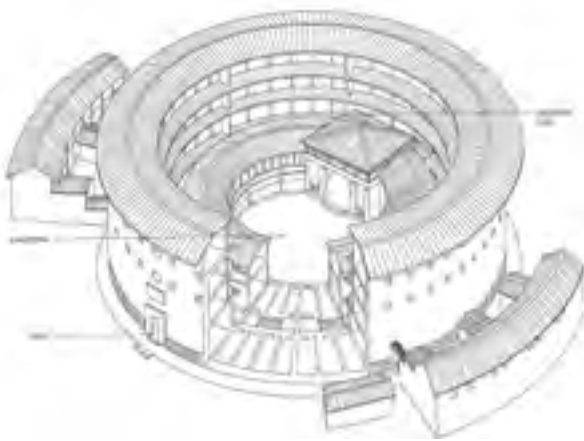
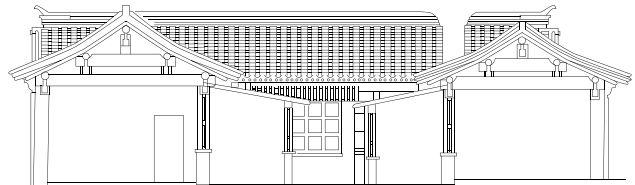
SI-HE-YUAN AND TULOU CHINA

In China, hofjes are usually built as work-live spaces for family dynasties. *Si-He-Yuan* hofjes, situated on *hutong* streets, have been making up the urban block structure of historical Beijing since 1270. After the Cultural Revolution of 1966-1976, many of them were expropriated and divided into very small dwellings that shared sanitary facilities (a bathhouse on the street). These dwellings were enlarged by building kitchens in the courtyards. On the occasion of the 2008

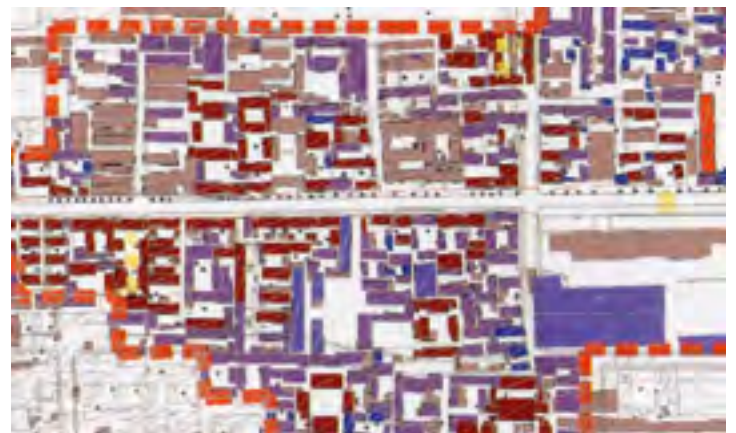
Olympic Games, some *hutongs* were restored and dwellings merged. The hofje in the Zhong Lou Wan Hutong (1900 | 9.3 × 27 m) had 12 dwellings before its radical demolition in 2014. The *tulou* (1500-) are detached fortress-like complexes of three floors. They were built in the countryside of Fujian Province and had round, square, pentagonal or octagonal shapes and thick earthen exterior walls.



Floor plan and section of the Zhong Lou Wan Hutong Beijing hofje, 1900-2014



Tulou, Zen Cheng Lou, 1912, Fujian, China



Urban block structure of the hutong in Beijing

PESTI BÉRHÁZSORS BUDAPEST

Pesti Bérházsors, hofjes accessed by galleries, have made up the standard urban block structure in the centre of Budapest since the nineteenth century; they have between two and six floors. The type comes in various classes, from city palace to workers' cottage. The ground-floor spaces, which are mostly in use as workshops or shops, hardly ever contain any greenery. During the urban renewal of the Ferencváros district, the courtyards were merged and greened.



Courtyard in the urban block on Déák Ferenc Tér



Nineteenth-century hofje in Ferencváros



Floor plans of original and merged hofjes in Ferencváros



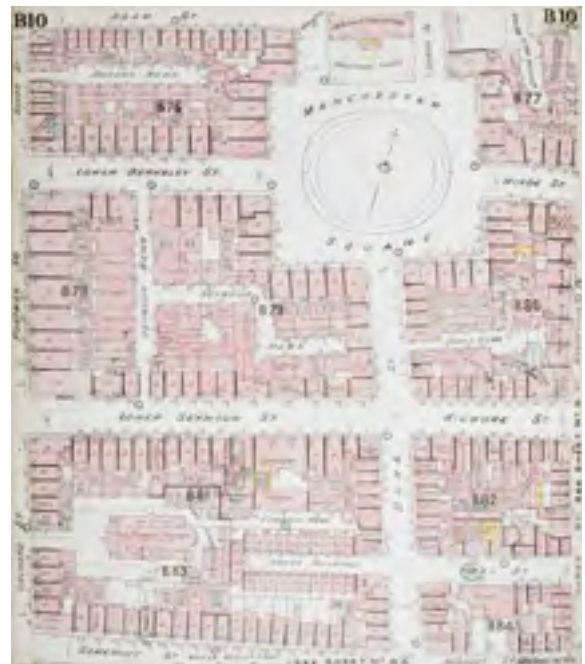
Urban block on Déák Ferenc Tér

MEWS LONDON

The eighteenth- and nineteenth-century boroughs of London have a hierarchy of public spaces and buildings. Stately homes line the main streets, with large, enclosed parks in *crescents*. The programme of the small streets at the back, *mews*, benefits the front: parking, delivery space and staff housing.



Petersham Mews Kensington, London in 1958 (gate demolished)



City map with mews in Marylebone London. Insurance Plan of London West North-West, 1902

COURTS AND CONVENTILLOS LOS ANGELES AND SOUTH AMERICA

Conventillo's – workers' communes built under Spanish influence anywhere from Mexico to Chile – inspired several architects in Los Angeles in the 1920s. They merged middle-class dwellings around a courtyard.



Horatio West Courts, Santa Monica, 1919, Irving Gills



Casa Ilamada, San Telmo, Buenos Aires



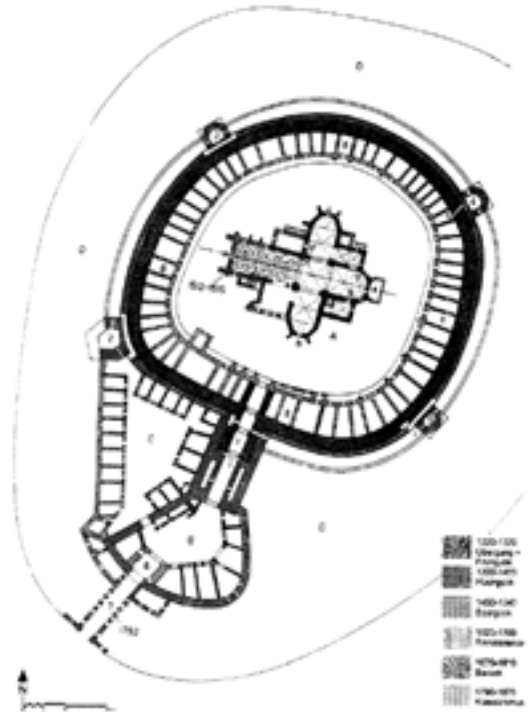
Horatio West Courts

CETATEA BISERICESCĂ ROMANIA

Romania's medieval refuge castles were built by Teutonic knights to provide safe shelter to entire local agricultural communities in the case of an attack by Turks and Tartars. The exterior is a 3-m-thick earthen wall; four floors of single-room apartments are accessed by galleries.



Refuge castle, Prejmer, 1220-1870, courtyard



Refuge castle Prejmer, floor plan

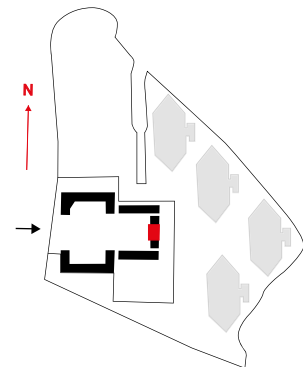


Hopton's Charity almshouse, 1749, London Southwark

All over the world, after all, the interior courtyards of urban blocks have given rise to specific types of architecture and housing and these often date back centuries. They are connected to local urban living and building culture, local economy, climate and users. Examples are Europe's medieval monastic communities, in which people isolated themselves from the world to live in close connection with God; the beguinages (spread across much of Europe from the thirteenth century onward, from present-day Belgium and northern France as well as to the Netherlands, which has beautiful beguinages in Amsterdam and Breda) in which female residents lived in closed, religious communities although they did take part in public life; the narrow *Gänge und Höfe*, corridors and courtyards that were often named after one of the guilds of the Hanseatic city of Lübeck; the North African *Kasbah* residencies; the *han* in North Africa, the Middle East and Turkey, that offered nightly protection to the merchandise of travelling caravans; the round, fortress-like Chinese *tulou* in Fijuan and *hutong* in Beijing, communal residences that have been housing family clans for more than a thousand years.

Special courtyard areas for dwelling exist in the formal *cours* of Roman Italy's luxury palaces and of seventeenth- and eighteenth-century Paris, which are now often divided into several large and small apartments; the courtyards of social institutions in which Dutch cities have been housing orphans, the elderly and the sick since the late Middle Ages; the extremely densely populated nineteenth-century speculative *hofjes* that housed the working poor at the beginning of industrialization, when people started to migrate to the city, including the Berlin *Mietskaserne*, the *bérház* in Budapest, the *pavlače* in Prague and *beluiken* in Antwerp. In Porto one can find *ilhas*, narrow streets with one-room dwellings, speculative dwellings for the Portuguese working poor, which were built in large numbers from the eighteenth and especially in the nineteenth century.

England not only has some two thousand almshouses, which are sometimes



built around a courtyard as well, but also *mews*, enclosed service streets that separate urban blocks of luxury dwellings, and closes, twentieth-century cul-de-sacs incorporated in the blocks of garden cities. Originating in the United Kingdom, almshouse architecture also reached the United States, mainly through the Quaker movement; the green patios of southern Spain that resurfaced in Hispanic Los Angeles. Spectacular are the Romanian fortified settlements that Teutonic knights built in, for example, the *Cetatea Bisericească* in Prejmer: a four-storey courtyard with galleries around a church that could accommodate an entire rural agricultural community in the event of a threat.

In the field of especially designed interiors of urban blocks, Dutch charity hofjes represent an extraordinary tradition that has been topical some 600 years. A typical hofje consists of a collection of identical cottages grouped around a communal garden that is well-hidden in the fabric of the ancient city: as architectural units they can be described as quiet, green oases with an aura of collectivity. In the archetypal hofje, the individual front doors face the courtyard and the cottages back onto blank walls. Most hofjes are open to the public. Charity hofjes were built with private capital, originally to provide free housing for the elderly poor who could no longer provide for themselves. Hofjes have survived the centuries effortlessly, not only as a social housing solution, but also and above all – and that is what this book is about – as special architecture.

This book unravels the design of hofjes along three lines: hofjes as urban elements or building blocks; hofjes as forms of housing and, thirdly, the hofje as a typology. This approach uncovers the strength of the concept.

To describe hofjes as urban elements, I examine the architectural means that make hofjes these special, hidden, silent, green oases. I also explain how they achieve their seclusion and how they interact with the city.

Studying hofjes as a form of housing offers insight into 600 years of housing tradition. I describe the development of the emergence, occupation and exploitation of hofjes.

Describing the hofje typology, finally, shows the way the architecture in the design of present-day hofjes responds to tradition and topicality. This involves developments in architecture itself, but also the way in which hofjes' founders and trustees have been representing themselves in relation to the city and its social relationships over time. New, modern hofjes are in dialogue with the archetype. They are contemporary buildings that aim for a clear formal and programmatic relationship with the archetypal hofje. Hofjes continue to inspire housing projects that look to optimally balance collective experience and the demand for individual enjoyment of residence and the way in which these can reinforce each other.

From these three perspectives, this book explains the 'secret' of the hofje and answers the question of why this concept has survived for six centuries. The book may also help to explain why similar solutions elsewhere in the world have proved sustainable and are still popular as well. In addition, it raises the question of what role the hofje typology can play in meeting future design challenges that arise as the twenty-first century city develops. To answer this, the book examines the universal power of the hofje as a type. In addition, the hofje is portrayed by the extensive documentation of a number of highlights, although it should be noted that we did not strive for completeness: the Netherlands has more cities with hofjes than are included in this book. The book concludes with a detailed description of highlights of this Dutch tradition and 12 maps inviting the reader to explore the Dutch hofjes.



AN URBAN SECRET IN THE DUTCH CITY BLOCK

Douzastraat, in the historical centre of the Dutch canal city of Leiden, is a lively street. Cars, cyclists and pedestrians find their way along the many small shops. It's a street with a history. Its name refers to Jan van der Does, who was a military commander during the 1574 Spanish siege of Leiden, when the city came close to being destroyed and its residents were on the verge of starvation. Douzastraat was not constructed until the following century, however, when Leiden became a boomtown and one of the richest cities in Holland. Today, there are hardly any seventeenth-century aspects left in Douzastraat at all. In 1807, a ship loaded with gunpowder exploded nearby, causing great damage to the buildings. Fortunately, three hofjes largely escaped the disaster: the Sint Jacobshofje, founded in 1672, the 1724 Hofje Samuel de Zee and the 1728 Barend van Namenhofje.

Many people walk past hofjes unaware of what beautiful hidden oases they comprise. Hofje Samuel de Zee, for example, is considered a perfect example of the age-old architectural expression known as 'hofje'. Wedged between a florist and a bakery is a small gate that accesses a narrow, dusky alleyway between the buildings. Who would dare to enter it?

A somewhat claustrophobic corridor takes you about thirty metres into the heart of the urban block, at which point it widens into a yard with a hofje manager's cottage. There's no sign saying 'no admittance'. But those entering for the first time are in doubt: are visitors welcome? Next is another gate, then a door and when this final obstacle has been overcome, the miracle unfolds: the hofje, with its magnificent garden that has been bordered for almost three centuries by the cottages that its founder, Samuel de Zee, earmarked for 'good but not rich' cousins, unfolds.

Hofjes have nestled in the collective memory of the Dutch people for centuries. Everyone knows they exist, but far from everyone can point them out. Many hofjes are ingeniously hidden in the urban fabric: they've been stealthily slipped into the picture, so to speak. But there are hofjes that make a statement, too: these urban gems clearly want their share of admiration.

By incrementally unravelling the architecture of the hofje and the way it is anchored in the city, we come to understand its characteristic appearance. We zoom in on it, so to speak. How is it located in the city? How is it embedded in the urban block? How does it manifest in the cityscape? How is it built up spatially and how is the entrance staged?

Location in the City: Hidden or Visible

Hidden hofjes are often located in a remote corner of the city or off the beaten track, like the 1655 Tevelingshofje located in the extreme southeast corner of Leiden, or the 1607 Hofje van Almonde in Delft, located behind the adjacent Bagijnhof. But they can also hide in the middle of an urban block and be completely enclosed, like the aforementioned Hofje van Samuel de Zee in Leiden.

The archetypal hofje – the proto-hofje – sits invisible behind a solid wall, like the 1625 Arend Maartenshofje in Dordrecht. Hofjes on the street can hide behind inconspicuous doors – sometimes these are even part of an adjacent building. A hofje can also copy the façade of another building type, for example that of a canal house or city palace. Fine examples of this are the 1694 Deutzenhofje and the 1734 Van Brants Rus hofje in Amsterdam and the 1768 Hofje van Oorschot in Haarlem.

Visible hofjes, on the other hand, are situated in a prominent location in the city. As we shall see later, this is usually related to the way in which founders wanted to express their social status in the city during certain historical periods.



The Tevelingshofje in the southeast corner of Leiden on a map by Johannes (II) Dou, 1670 edition
← Hofje van Samuel de Zee, 1724, Leiden

Visible hofjes can have a monumental gatehouse for a façade or are in open connection with the city streets. They're often visually connected to a church or town hall tower, like the 1645 Van der Speckhofje in Leiden and the 1787 Teylershofje in Haarlem.

In some Dutch cities, such as Haarlem and Leiden, hofjes are scattered all over the city centre; in others, for example Amsterdam, they are predominantly located on the outskirts or concentrated in a specific district. Typical locations for hofjes are: against the city wall; in alleyways; on former monastery grounds, orchards and plots of agricultural land; on plots freed up by explosions or city fires; in clearly visible locations and in underdeveloped urban areas. The intended visibility of a hofje can also be a reason to select a certain building site.

A location against a former defence wall is particularly favourable: generally, these are elongated plots that are less densely built up. Their remote location and lower land price make this type of site very suitable for the establishment of hofjes. The same applies to alleyways and backstreets.

Part of the Urban Fabric

Hofjes in Dutch cities are in fact always incorporated into urban blocks and therefore almost always need to be shoehorned into existing plot structures. In exceptional cases, a hofje can encompass an entire urban block. The shape of the Dutch building block is advantageous to the clear, rectangular configuration of hofjes. The typical geometrical subdivision structure of the urban blocks in the Dutch canal cities is related to the man-made canal system the Low Countries require to drain the wet soil and make it habitable.

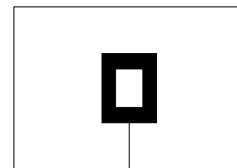
In a number of cases, the budget was so big that it could raise a hofje the size of an entire urban block; examples are the 1625 Arend Maartenshofje in Dordrecht and the 1661 Hofje van Nieuwkoop in The Hague. Some hofjes were built right in the middle of an urban block, which often meant acquiring several back gardens of existing dwellings. More often, hofjes bordered on the streets and covered several purchased plots.

CONFIGURATIONS OF HOFJES IN URBAN BLOCKS



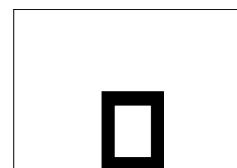
A

Hofjes the size of an urban block



B

Hofjes inside an urban block



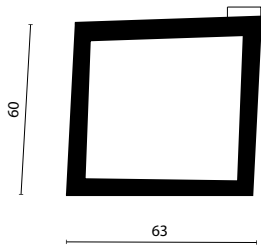
C

Hofjes that border the street

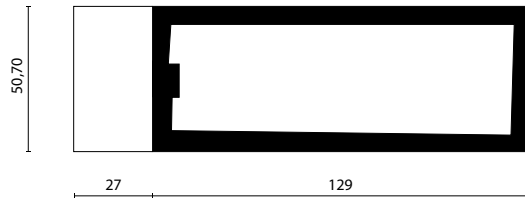


Hofje van Nieuwkoop, 1666, The Hague on a map by C. Elands, 1681 edition

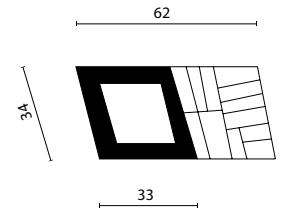
HOFJES THE SIZE OF AN URBAN BLOCK



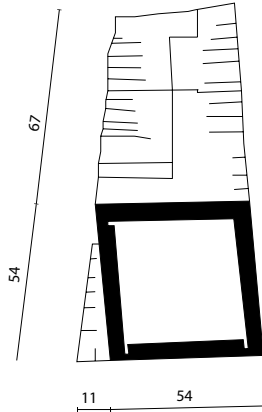
Arend Maartenshofje, 1625, Dordrecht



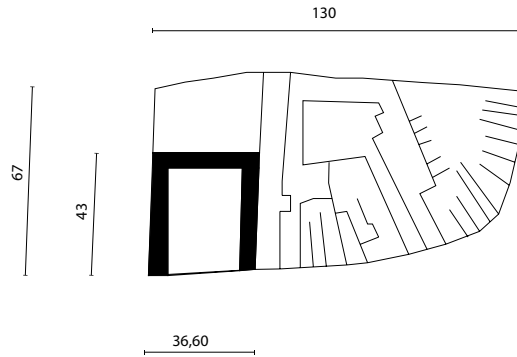
Hofje van Nieuwkoop, 1661, The Hague



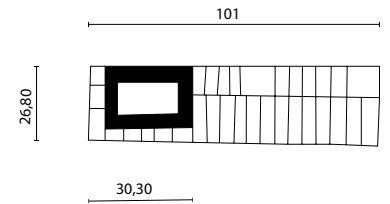
Tevelingshofje, 1655, Leiden



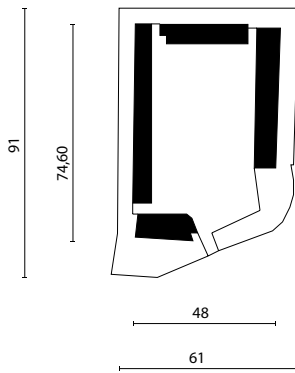
Heilige Geesthofje, 1616, The Hague



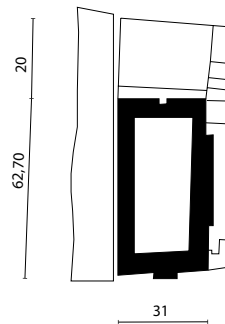
Hofje van Oorschoot, 1770, Haarlem



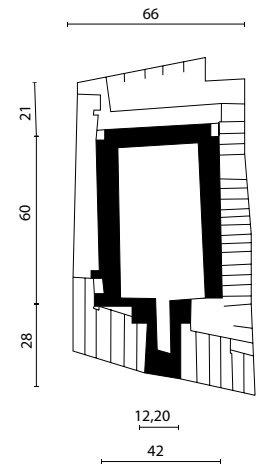
Bethlehemshofje / Hofje de Houcksteen, 1660, Leiden



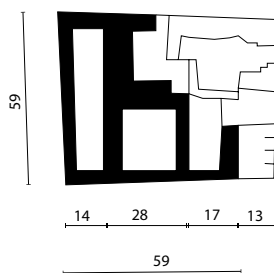
Proveniershof, 1707, Haarlem



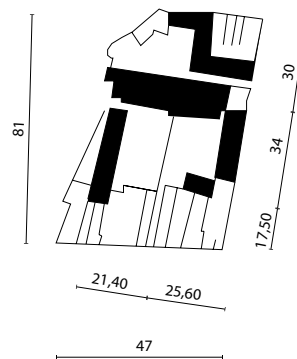
Teylershofje, 1787, Haarlem



Hofje Meermansburg, 1681, Leiden

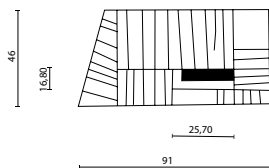


Regenten- or Lenghenhofje, 1755-1899, Dordrecht

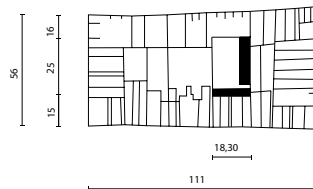


Jeruzalemshofje, 1467 / Sint Annahofje or Joostenpoort, 1503 / Bethaniënhofje, 1563, Leiden

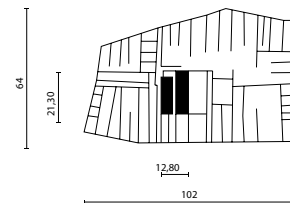
HOFJES INSIDE AN URBAN BLOCK



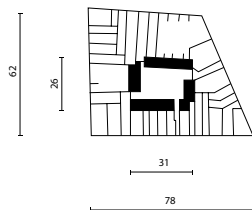
Grill's hofje, 1727, Amsterdam



Suykerhoffhofje, 1667, Amsterdam



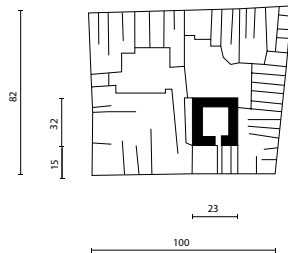
Swigershofje, 1744, Amsterdam



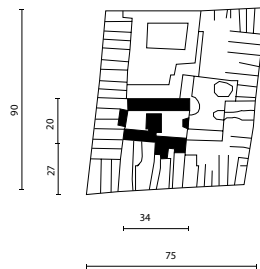
Sint Salvatorhofje, 1625, Leiden



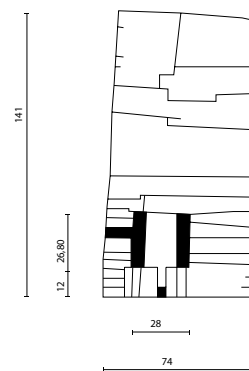
Van der Speckhofje, 1645, Leiden



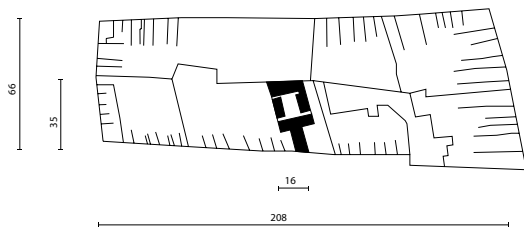
Van Assendelfthofje, 1624, Leiden



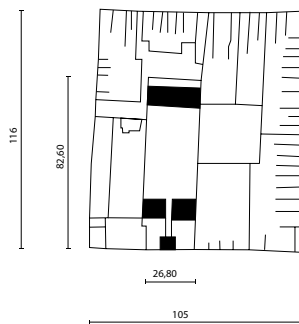
Hofje van Samuel de Zee, 1724, Leiden



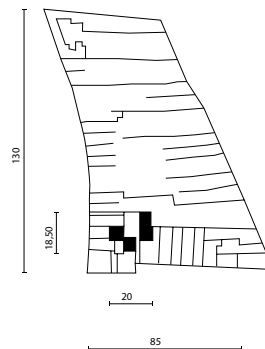
Eva van Hoogeveenshofje, 1653, Leiden



Schachtenhofje, 1671, Leiden



Hofje van Pauw, 1707, Delft



Bruiningshofje, 1610, Haarlem



Hofje van Almonde, 1607, Delft

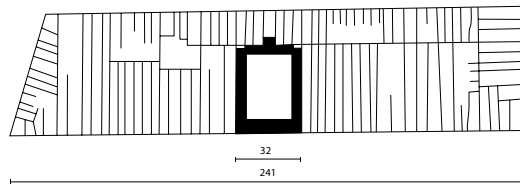


Klauwshofje, 1605, Delft

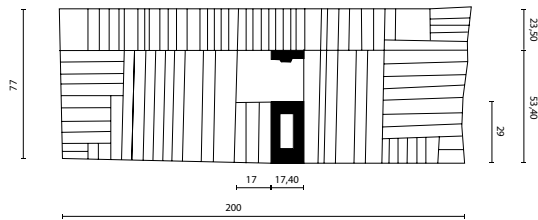


Sint Jacobshofje, 1672, Leiden

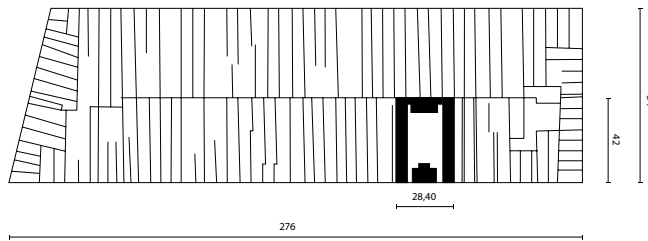
HOFJES THAT BORDER ON THE STREET



Deutzenhofje, 1694, Amsterdam



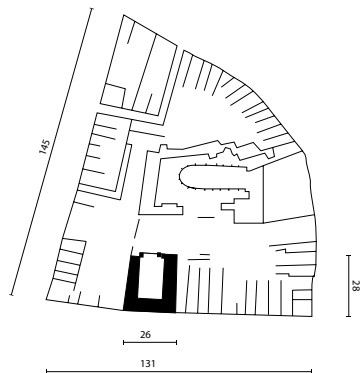
Van Brants Rushofje, 1734, Amsterdam



Hofje van Brienens, 1806, Amsterdam



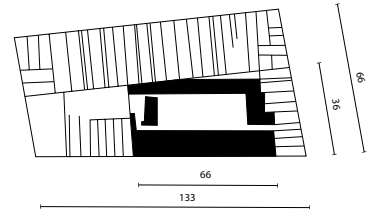
Remonstrantse hofje, 1774, Haarlem



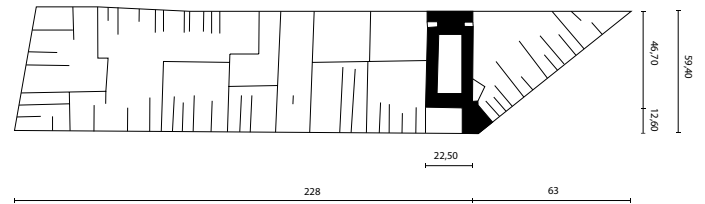
Jean Pesijnhofje, 1683, Leiden



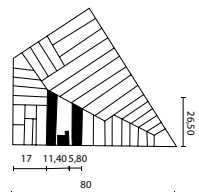
Sint Andrieshofje, 1617, Amsterdam



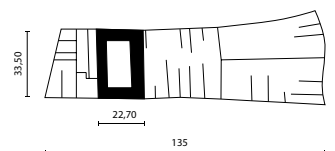
Karthuizerhofje, 1650, Amsterdam



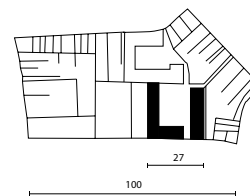
Hofje van Noblet, 1761, Haarlem



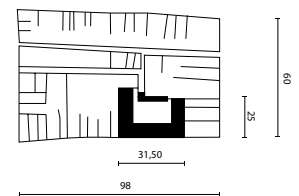
Raepenhofje and Bosschehofje, 1648, Amsterdam



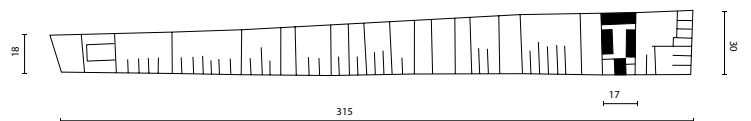
Van Brouhovenhofje, 1639, Leiden



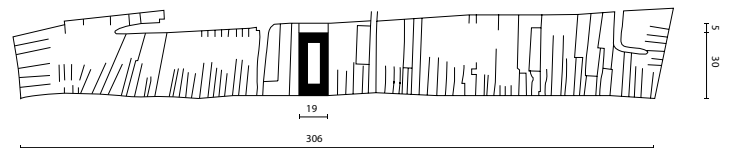
Hofje de Bakenesserkamer, 1395, Haarlem



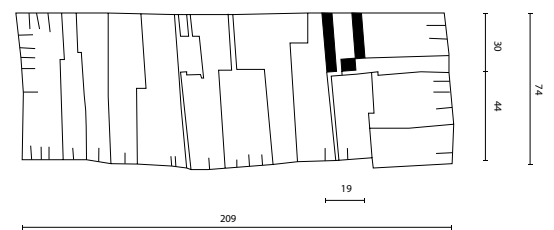
Pieter Loridanshofje, 1656, Leiden



Looiershofje, 1828 and Hilmanhofje, 1875, Amsterdam



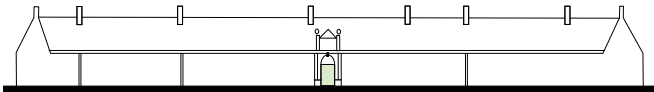
Hofje van Cincq, 1701, Gouda



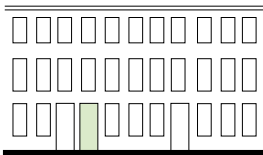
Sint Anna Aalmoeshofje, 1509, Leiden

THE HOFJE IN THE CITYSCAPE

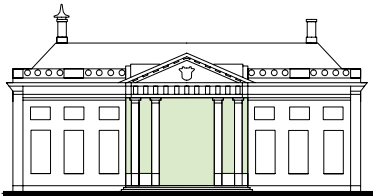
Wall



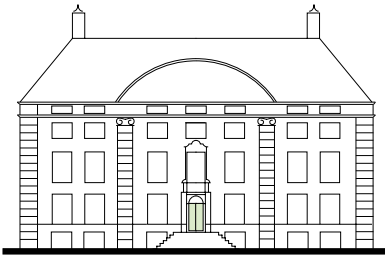
Door



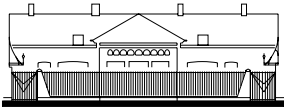
Gate



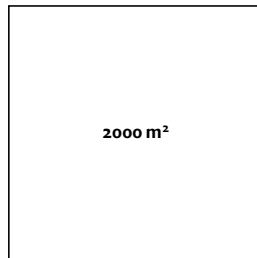
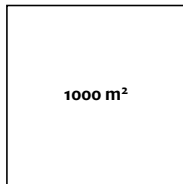
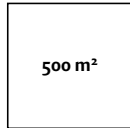
Faade



Fence



HOFJES FROM SMALL TO LARGE



Manifestation in the Cityscape

Now that we've taken a look at the location of hofjes in the city and how they are integrated into urban blocks, we face the question: What is the relationship between hofjes and the city in which they are located? The form of one in five of the hofjes that still exist in Dutch cities is archetypal. Such hofjes sit behind solid walls and are what you might call inward-looking. More often, hofjes hide behind an inconspicuous door and thus turn away from the city. Hofjes that have monumental gates, in contrast, seem to enter into a conversation with the city. A small number of hofjes – all from the eighteenth-century – sit behind a façade that looks as if it belongs to a city palace: here, the beauty of the entrance fits the mystery of the hofje itself. U-shaped hofjes are very rare, with openings bordering the street and a very natural relationship with the city.

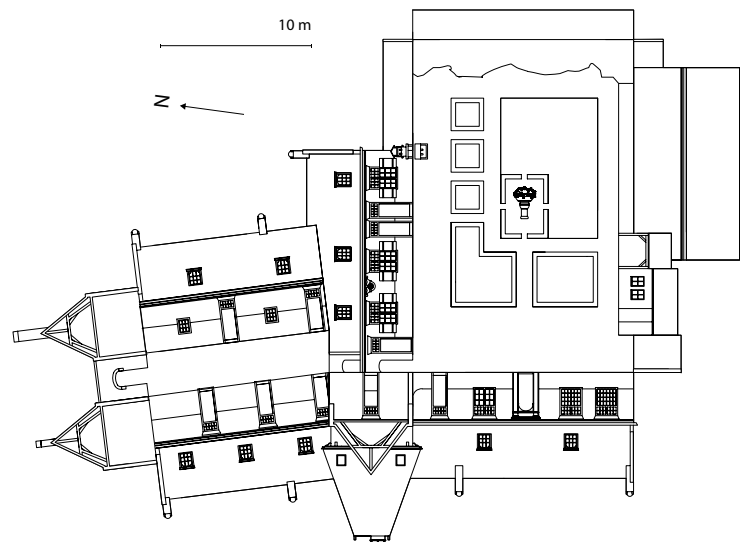
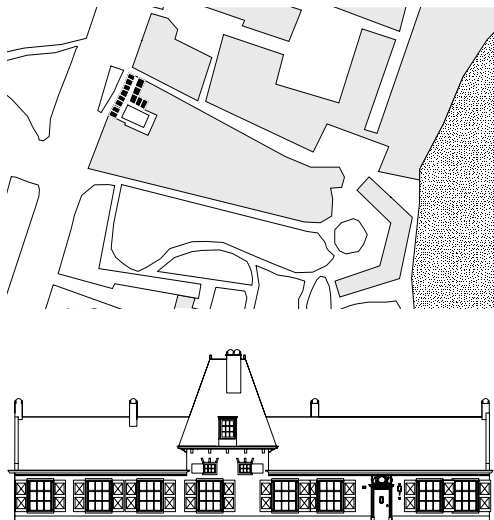
Architectural Unity

Zooming in on the hofje, we always see a recognizable spatial structure. All hofjes comprise a garden surrounded by cottages; together, they form an architectural unit. Most hofjes are incorporated in existing urban fabric and this results in very diverse configurations. Some hofjes have two opposite rows of cottages; some rows of cottages are U-shaped or L-shaped. But there is always that rhythmic repetition of cottages, doors, windows, chimneys and dormer windows around a green oasis, the collective courtyard garden.

This composition gives hofjes their characteristic recognizability: they can be very small, like the 1610 Hofje van Heythuijsen; they can be park-like, such as the 1972 Kuyl's Fundatie in Rotterdam or look more urban, like the 1617 Sint-Andrieshofje in Amsterdam. In any case, as a visitor one is immediately absorbed by that typical atmosphere of security that any hofje based on architectural unity radiates. Together the courtyard garden and the buildings around it form a whole that is much more than the sum of its parts.

The spacious Arend Maartenshofje in Dordrecht, with 38 cottages surrounding the garden, is a good example of the architectural unity created by repetition. Connecting mirrored cottages ensured that two cottages could make use of one chimney and saved building costs. Here, the collective look is reinforced by an ample number of dormer windows, one and a half per dwelling.

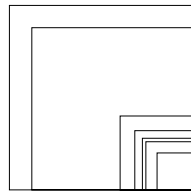
HOFJE VAN HEYTHUIJSEN, 1610, HAARLEM



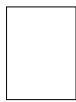
HOFJES ARRANGED ACCORDING TO THEIR PROPORTIONS
width × depth in metres



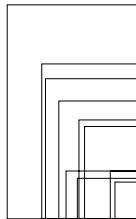
1:1



1:1	
10 × 10	Hofje van Samuel de Zee, Leiden
13 × 13	Sint-Andrieshofje, Amsterdam
14 × 14	Van Assendelfthofje, Leiden
16 × 16	Hofje van Heythuizen, Haarlem
20 × 20	Tevelingshofje, Leiden
	Regenten- of Lenghenhofje, Dordrecht
22 × 22	Luthersehofje, Haarlem
44 × 44	Heilige Geesthofje, The Hague
50 × 50	Arend Maartenshofje, Dordrecht



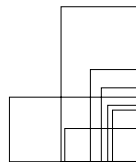
4:3



4:3	
16,5 × 12,8	Corvershofje, Amsterdam



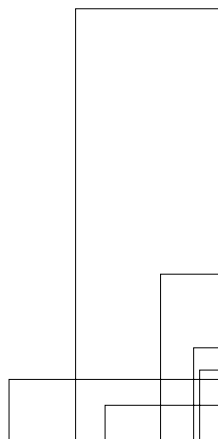
2:3



2:3	
6,7 × 10	Klein Sionshofje, Leiden
8 × 13	Schachtenhofje, Leiden
15 × 25	't Hoofts hofje, The Hague
16,5 × 26,8	Eva van Hoogeveenshofje, Leiden
17 × 11	Juffrouw Maashofje, Leiden
20 × 13	Pieter Loidanshofje, Leiden
22 × 32	Hofje van Wouw, Den Haag
22 × 32	Deutzenhofje, Amsterdam
25,6 × 38,3	Hofje van Oorschot, Haarlem
26,6 × 42	Hofje van Staats, Haarlem
36 × 58	Proveniershof, Haarlem



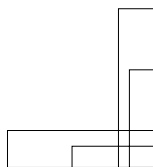
3:5



3:5	
7,8 × 11,8	Bruiningshofje, Haarlem
13,4 × 22	Jean Pesijnhofje, Leiden
20 × 36	Groenevelt's Liefdesgesticht, Rotterdam
26,8 × 45	Hofje van Pauw, Delft
29 × 47	Occo's hofje, Amsterdam
30 × 53	Hofje Meermansburg, Leiden
35 × 90	Kuyls Fundatie, Rotterdam



1:2



- 1:2**
- 7 × 14 Hofje van Guurtje de Waal Haarlem
 - 8,3 × 15,2 Hofje van Slingelandt Dordrecht
 - 10 × 20 Groot Sionshofje Leiden
 - 13 × 25 Van Brouckhovenhofje Leiden
 - 21 × 42 Frans Loenenhofje Haarlem
 - 20 × 9 Johan Enschedehofje Haarlem
 - 35 × 17,5 Sint-Janshofje Leiden



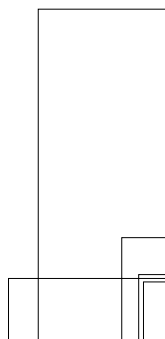
2:5



- 2:5**
- 6,5 × 16 Looijershofje, Amsterdam
 - 7,7 × 18 Van Brants Rushofje, Amsterdam
 - 12,3 × 28 Hofje van Noblet, Haarlem
 - 43 × 17 Karthuyszerhof, Amsterdam



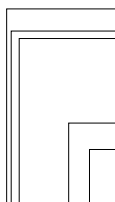
1:3



- 1:3**
- 6,4 × 20 Hofje van Cincq, Gouda
 - 6,5 × 20 Jean Michelhofje, Leiden
 - 6,3 × 22,8 Suykerhoffhofje, Amsterdam
 - 8 × 26 Hofje Lammerstichting, The Hague
 - 17 × 46 Hofje Liefde uit Voorzorg, Rotterdam
 - 32 × 10,5 Brouwershofje, Haarlem
 - 40 × 118 Hofje van Nieuwkoop, The Hague
 - 58 × 17,5 Hofje Codde en Van Beresteyn, Haarlem



1:5



- 1:4**
- 7 × 26,5 Gravinnehofje, Haarlem
 - 10 × 43 Clara Mariahofje, Dordrecht
 - 22,6 × 5,8 Hofje van Almonde, Delft
 - 40 × 10 Coninckshofje, Leiden

SIZE, NUMBER OF DWELLINGS AND DENSITY PER HOFJE

A selection of 29 hofjes, drawn on the 1830 Kadastrale Minuut, are arranged according to size. The table gives the exact size and number of dwellings. Dividing this number by the size gives a rough indication of the hofje's density.

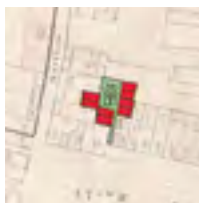
	46-250 m ²	m	m ²	aantal woningen	dichtheid
1	Swigtershofje, Amsterdam	2,8 × 16,3	46	18	0,39
2	Klein Sionshofje, Leiden	6,7 × 10	67	4	0,06
3	Bruiningshofje, Haarlem	7,8 × 11,8	92	6	0,07
4	Hofje van Guurtje de Waal, Haarlem	7 × 14	98	8	0,08
5	Grill's hofje, Amsterdam	25,6 × 3,9	100	16	0,16
6	Looiershofje, Amsterdam	6,5 × 16	104	20	0,19
7	Schachtenhofje, Leiden	8 × 13	104	12	0,16
8	Hofje van Samuel de Zee, Leiden	10,6 × 9,8	104	10	0,1
		13,6 × 13,5	189	8	0,04
9	Bossche- en Raepenhofje, Amsterdam	1,5 × 15,8	24	8	0,33
		7,2 × 14,7	106	12	0,11
10	Hofje van Almonde, Delft	22,6 × 5,8	131	7	0,05
11	Suykerhoffhofje, Amsterdam	6,3 × 22,8	144	19	0,13
12	Sint Andrieshofje, Amsterdam	13 × 13	169		0,21
	250-500 m ²				
13	Jean Pesijnhofje, Leiden	13,4 × 22	290	18	0,06
14	Zon's hofje, Amsterdam	16 × 23	368	26	0,07
15	Hofje van Brienem, Amsterdam	17,3 × 25	433	26	0,06
16	Eva van Hoogeveenshofje, Leiden	16,7 × 26,7	466	12	0,03
17	Regenten- or Lenghenhof, Dordrecht				
	Regentenhof	19,5 × 19,5	380	18	0,05
	Langehof	50 × 9,3	465	20	0,04
	Achterhof	26 × 12	312	6	0,02
	Klophof	13 × 18	234	11	0,05
	500-1000 m ²				
18	Karthuizerhof, Amsterdam	43 × 17	735	80	0,1
19	Deutzenhofje, Amsterdam	21,7 × 32	694	20	0,03
20	Hofje van Oorschot, Haarlem	25,6 × 38,3	980	18	0,02
21	Hofje van Staats, Haarlem	26 × 42	1117	29	0,03
22	Teylershofje, Haarlem	20,5 × 45,6	935	24	0,03
	1000-2000 m ²				
23	Hofje van Pauw, Delft	26,8 × 45	1206	8	0,01
24	Hofje Meermansburg, Leiden	30 × 53	1590	36	0,02
25	Heilige Geesthofje, The Hague	43 × 43	1892	36	0,02
26	Proveniershof, Haarlem	35,6 × 58,8	2093	36	0,03
	> 2000 m ²				
27	Arend Maartenshofje, Dordrecht	55 × 51	2805	38	0,01
28	Kuyl's Fundatie, Rotterdam	35 × 90	3150	17	0,005
29	Hofje van Nieuwkoop, The Hague	40 × 118	4720	60	0,01



1



2



3



4



5



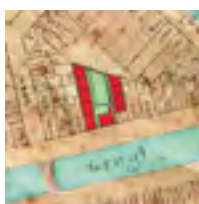
6



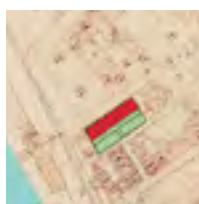
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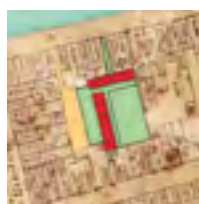
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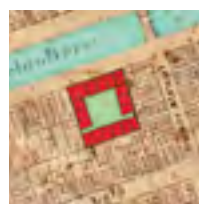
9



10



11



12



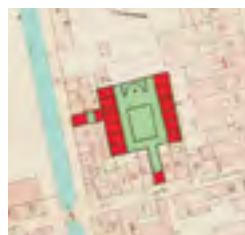
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14



15



16



17



18



19



20



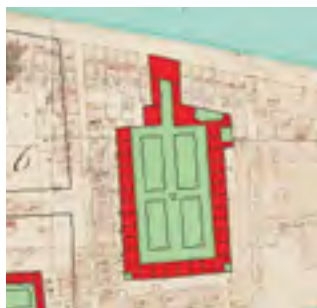
21



22



23



24



25



26



27



28



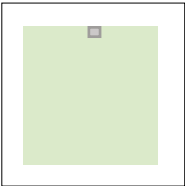
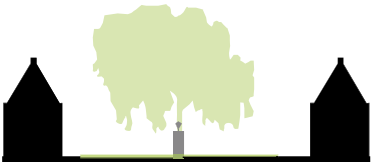
29

HORTUS CATALOGI



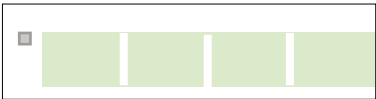
Hofje van Cincq, Gouda

HORTUS CONTEMPLATIONIS

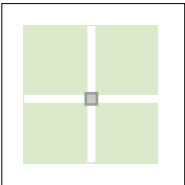


Schachtenhofje, Leiden

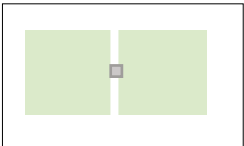
HORTUS LUDI



Sint-Stevenshofje, Leiden



Arend Maartenshofje, Dordrecht



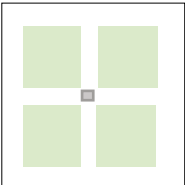
Proveniershof, Haarlem



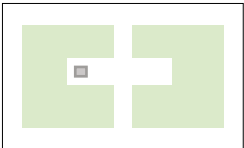
Hofje de Bakenesserkamer, Haarlem



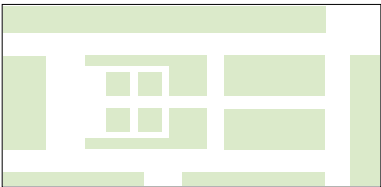
Coninckshofje, Leiden



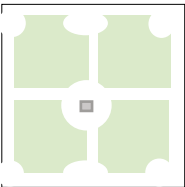
Hofje Meermansburg, Leiden



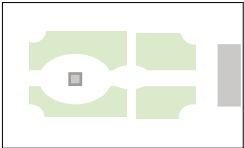
Jean Pesijnhofje, Leiden



Hofje Codde en Van Beresteyn, Haarlem



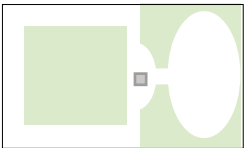
Hofje van Staats, Haarlem



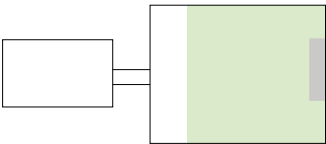
Hofje van Oorschoot, Haarlem



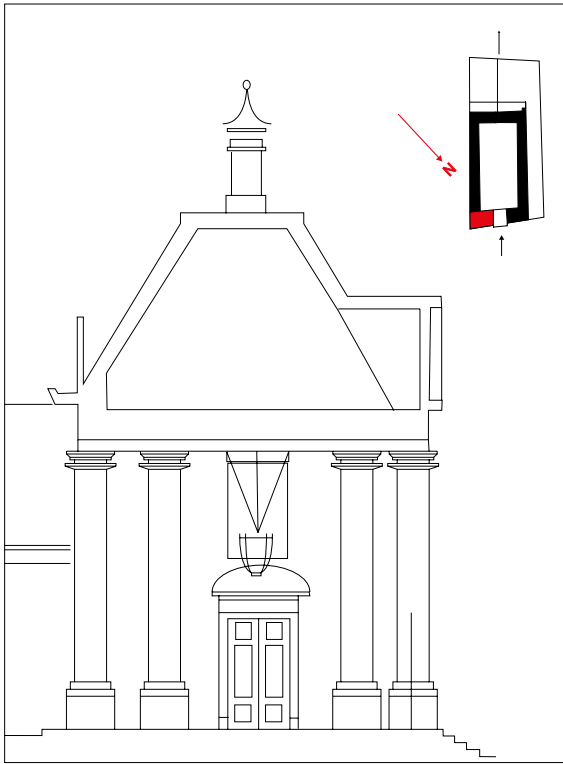
Hofje van Gratie, Delft



Vrouwe- en Anthoniegasthuis, Haarlem



Van Brants Rushofje, Amsterdam



Teylershofje, 1787, Haarlem. Connections between city and hofje via steps, ornamental fence, hanging lamp, and line of sight with church tower

The rhythmic repetition creates beautiful compositions. In the small 1613 Hofje van Guurtje de Waal in Haarlem, the muntined windows are so large that they form a curtain wall and call up associations with greenhouse architecture.

In the 1605 Klauwshofje in Delft, the façades of the nineteenth-century neighbouring buildings coincidentally but significantly create a backdrop that underlines the spatial effect of the hofje. This intimate hofje also has a sight line in the direction of the tower of the important New Church located on the central market square.

Staging the Entrance

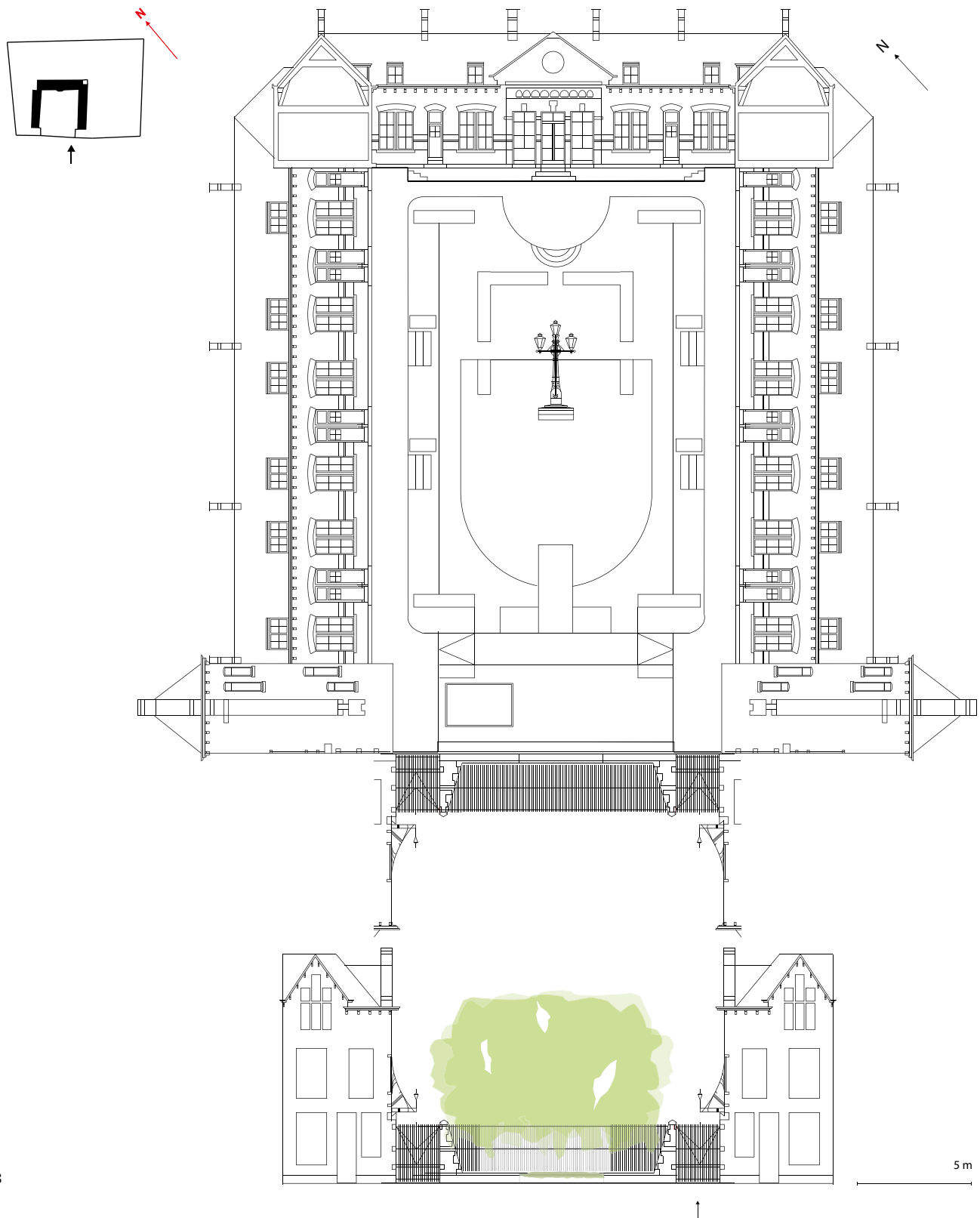
The smallest scale at which designers can work on the design of a hofje is that of the staging of its entrance. Anyone who visits a lot of hofjes – most of them are open to the public – will be amazed by the multitude of different types of thresholds that the builders have put in place to regulate the accessibility of hofjes. Like many visible hofjes, the ‘open’ Teylershofje includes a *route architecturale*: from the city, it is visible from afar by the size of the trustee’s building and its prominent location on the River Spaarne. To enter the hofje, one first has to climb four steps, then pass some decorative railings and a high porch with a tiled floor, large columns, a hanging lamp and façade ornaments. This overlooks the tower of the Bakenesserkerk and, looking back, the Spaarne. To enter the hofje itself, one descends another step. All of these transitions make both outsiders and insiders aware of both the divide and the connection between the hofje and the city. The entrances to the 1682 Hofje Meermansburg in Leiden and the 1707 Hofje van Pauw in Delft also feature beautifully staged, successive outdoor spaces.

Some transitions are very subtle, like in the 1902 Vrouwe Groenevelt’s Liefdegesticht in Rotterdam: the cottages lie hidden behind the buildings on the

INVISIBLE – VISIBLE

VROUWE GROENEVELT'S LIEFDEGESTICHT, 1902 (1797/1816), Rotterdam, Barend Hooijkaas

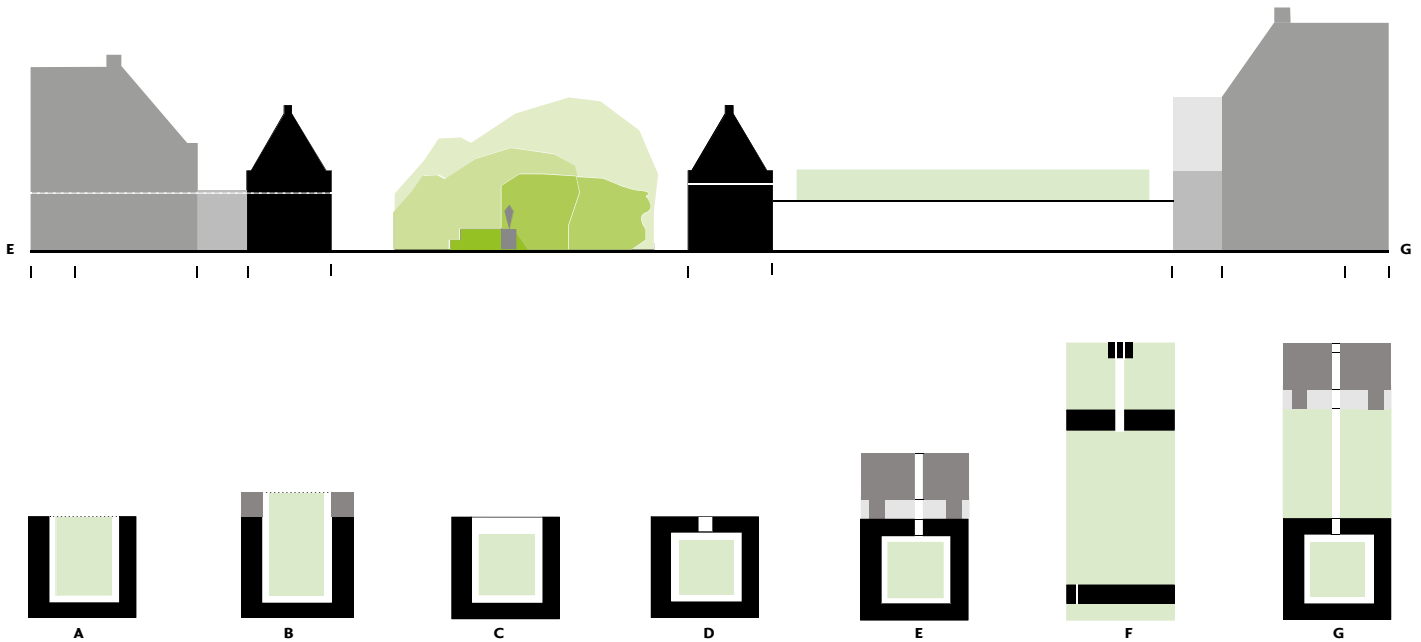
The visibility game is played masterfully in the Vrouwe Goenevelt's Liefdegesticht in Rotterdam. The dwellings are almost invisible, set back behind the buildings on the street, with the hofje hidden behind shrubbery and an open, elegantly designed fence. The sunken garden provides the residents with more privacy and makes the sheds less visible from the street. The gable end with its decorative tile panel towers above the hofje and attracts attention through its colour and shininess.



STAGING THE ENTRANCE

An increasing number of thresholds to produce the privacy of the hofje.

- A fence (Hofje van Oorschot, Haarlem)
- B fence, hofje located at the back of 'ordinary' dwellings (Vrouwe Groenevelt's Liefdegesticht, Rotterdam)
- C wall (Hofje van Wouw, The Hague)
- D gate, gate, hall (Hofje van Brouhoven, Leiden; Teylershofje, Haarlem; Hofje Inden Groene Tuin, Haarlem)
- E alleyway, corridor (Venetiahofje, Amsterdam)
- F alleyway (Hofje van Pauw, Delft)
- G alleyway, path, subway (Hofje van Samuel de Zee, Leiden)



street and the hofje as a whole is hidden behind a fence with plants, while a low-lying garden allows the residents more privacy and makes sheds less visible from the street. Some hofjes have a striking barrier, like the water pump at the end of the corridor at the 1617 Sint-Andrieshofje in Amsterdam that bars the direct view of the hofje. Hidden hofjes have more barriers than hofjes that like to show themselves to the city, but the intention in all cases is to prevent overly free access without blocking it altogether.

A lengthy access route can enhance the seclusion of a hofje. It can include all kinds of thresholds such as doors, slatted gates, cambering and memorial plaques as well as changes in acoustics and lighting that make inexperienced visitors doubt whether they are allowed to enter and remind them of the residents' privacy. The labyrinthine construction of the 1755 Regenten- or Lenghenhofje in Dordrecht undoubtedly serves this purpose as well.

REGENTEN- OR LENGHENHOFJE, 1755-1935, DORDRECHT

The growth and transformation of the Lenghen- or Regentenhof in Dordrecht resulted in a labyrinthine entity. The 'trustee corridor' (*regentengang*) between Regentenhof and Achterhof no longer lends direct access. Only the Regentenhofje is completely enclosed by dwelling façades. The blind backs of the dwellings in Langehof and Klophof create silence and privacy. The moat was filled in between 1880 and 1884.

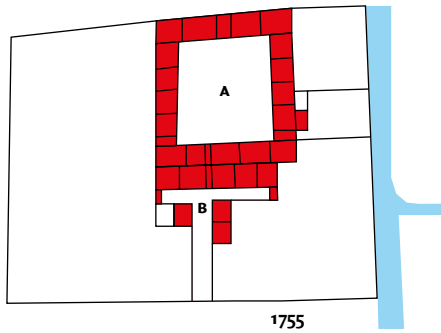
- A Voorhof or Regentenhof
- B Achterhof
- C Lenghenhof or Langehof
- D Klophof



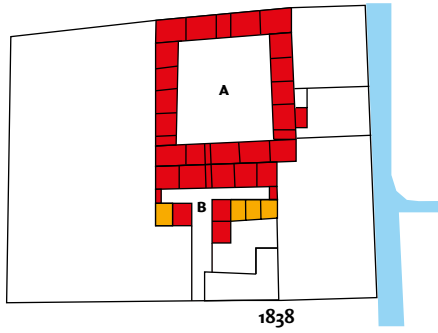
Passage between Langehof and Achterhof



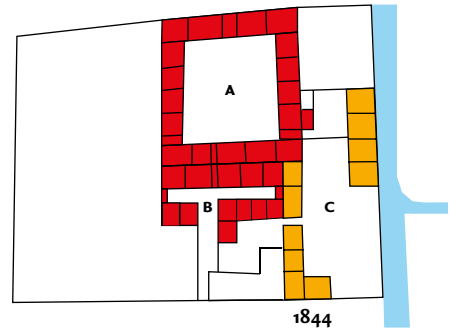
Passage between Achterhof and Langehof



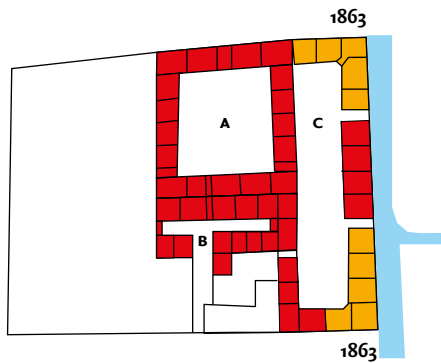
1755



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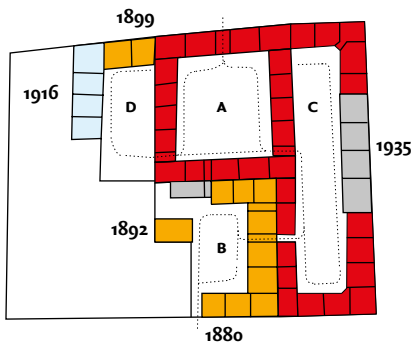


1844



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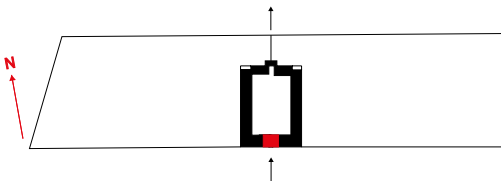
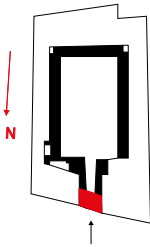
1899

1880

1935

CHARACTER OF THE ENTRANCE

Portal, Hofje Meermansburg, 1682, Leiden (top)
Hall, Deutzenhofje, 1694, Amsterdam



On the smallest scale, the seclusion of a hofje can be further directed by the expression of the materialization, the architectural detail: Does it speak the language of an anonymous public space or is its vocabulary private and domestic? Illustrative of this distinction between (semi-)public and (semi-)private are the related 1682 Hofje Meermansburg in Leiden and 1694 Deutzenhofje in Amsterdam. Their entrances comprise identical front doors with fan lights and entrance halls, but that of Hofje Meermansburg is designed as a semi-public in-between space – a rather bare, high hall with a lantern on the ceiling and a stone-tiled floor that is used to park bicycles, whereas the entrance hall of the Deutzenhofje feels like a private interior space due to its marble-tiled floor and rather homely furniture such as wooden benches and a candelabrum hanging from the ceiling.

Surprising Opposites

We see that at different plan levels and using different strategies, existing hofjes have been designed as quiet green oases in the urban environment. Their location in the city, how they are embedded in the building block, their manifestation in the cityscape and the way their entrance is staged are all tools to manipulate their accessibility. These aspects often reinforce each other with the aim of regulating the visibility, sometimes even the monumentality, of hofjes.

It becomes even more interesting when designers deliberately use opposites to surprise visitors. The 1707 Proveniersshof in Haarlem comprises an unexpectedly large hofje behind a small gate. The 1671 Schachtenhofje in Leiden has a momentous, monumental façade, but once visitors have entered they find themselves in a dim, messy entrance hall, as if the residents want to say: You are now entering private property. The façade of the 1765 Zon's hofje in Amsterdam radiates urbanism, but is accessed via a corridor that has all the characteristics of an interior – it's always exciting for visitors to see what is revealed as they enter the hofje through it!



SIX CENTURIES OF SUSTAINABLE SOCIAL HOUSING

The Hofje van Pauw, also known as the Hofje van der Dussen lies hidden to the east of Delft's city centre, between Paardenmarkt and the Verwersdijk Canal. It consists of two opposite rows of four houses each on a deep garden. If they manage to locate it, visitors can enter by the main entrance on Paardenmarkt. The back entrance, a door that borders on an urban no-man's-land between the canal houses, is virtually unfindable for outsiders.

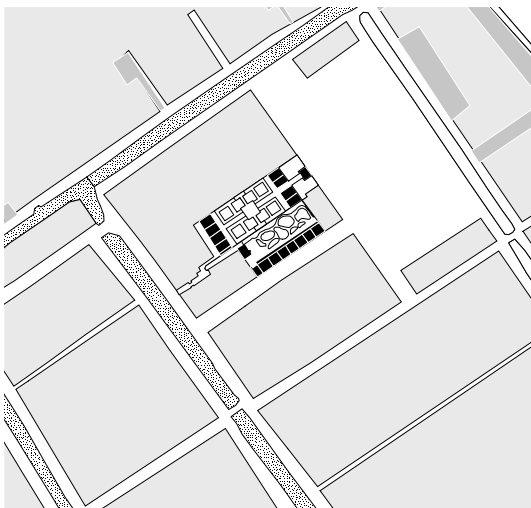
The physical appearance of the 1707 Hofje van Pauw has remained virtually unchanged for 313 years, and the hofje has also shown remarkable continuity in matters such as guaranteeing social housing and the continued existence of the foundation under this name. Successive generations of hofje trustees have always been in permanent dialogue with the city and have always taken responsibility for the continuation of founder's missions, although the operation and the way hofje dwellings are allocated have undergone changes.

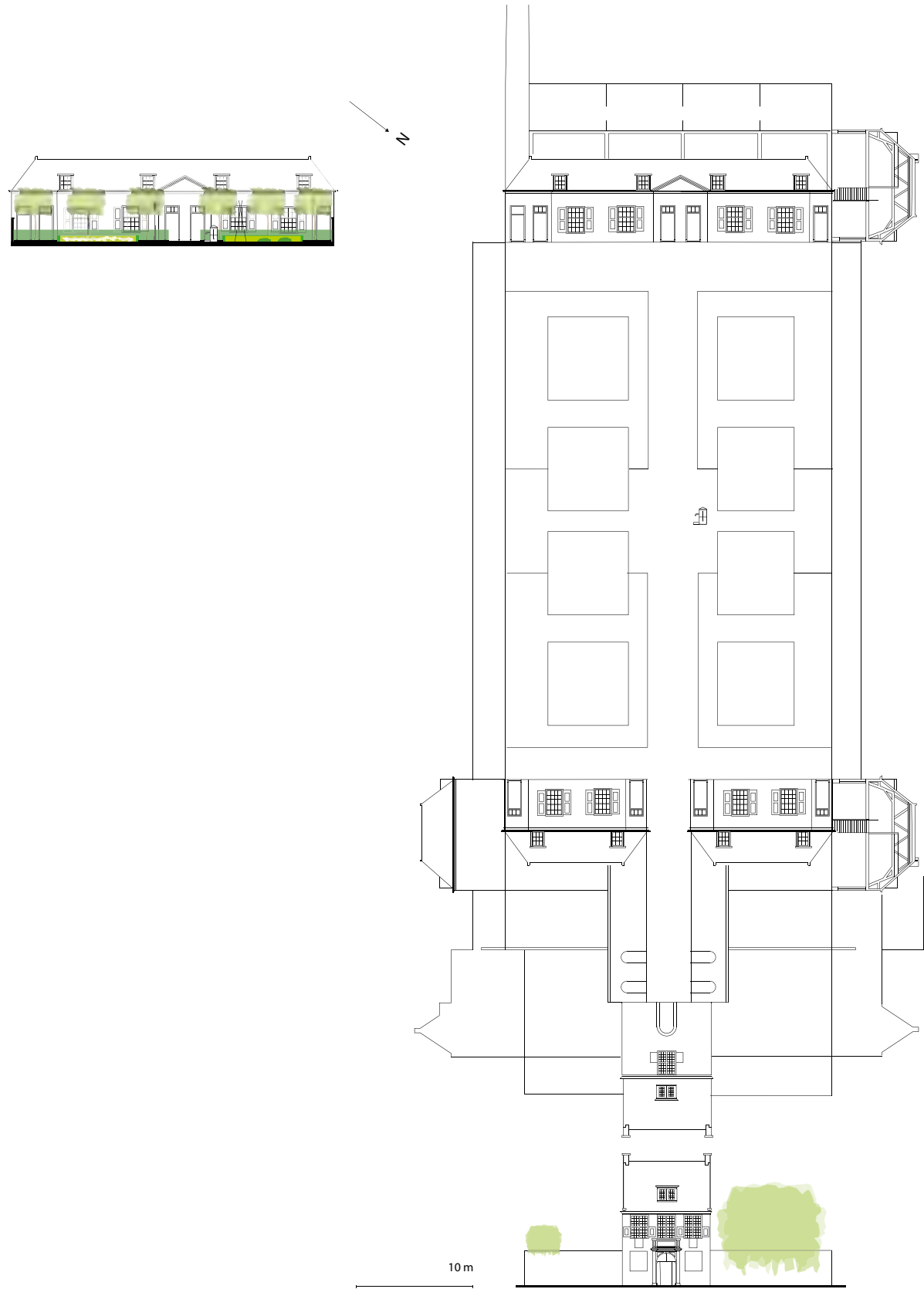
As stated on the nameplate above its entrance gate, a mayor and his wife took the initiative to found this Delft hofje: 'door den weledele heer Dirck van der Dussen in syn leven raad en burgemeester dezer stad en zyn weledele huisvrouw vrouwe Elisabeth Pauw, gefundeerd anno 1707' (Founded by Mr Dirck van der Dussen, councillor and mayor of this city in his lifetime, and his spouse, Lady Elisabeth Pauw, in 1707). Coming from a well-to-do family, twice-widowed Elisabeth Pauw recorded in detail in her will that she wanted to establish a hofje for eight to ten 'poor or needy persons or families' after the death of her first husband. After her own death, the collected capital proved sufficient to fulfil her wishes exactly as she had conceived them. The two testamentary trustees appointed themselves trustees for the hofje and thought to fulfil their mission of providing free housing for the impoverished elderly to the best of their ability by making a statutory provision saying that their successors would have to be recruited from their own families.

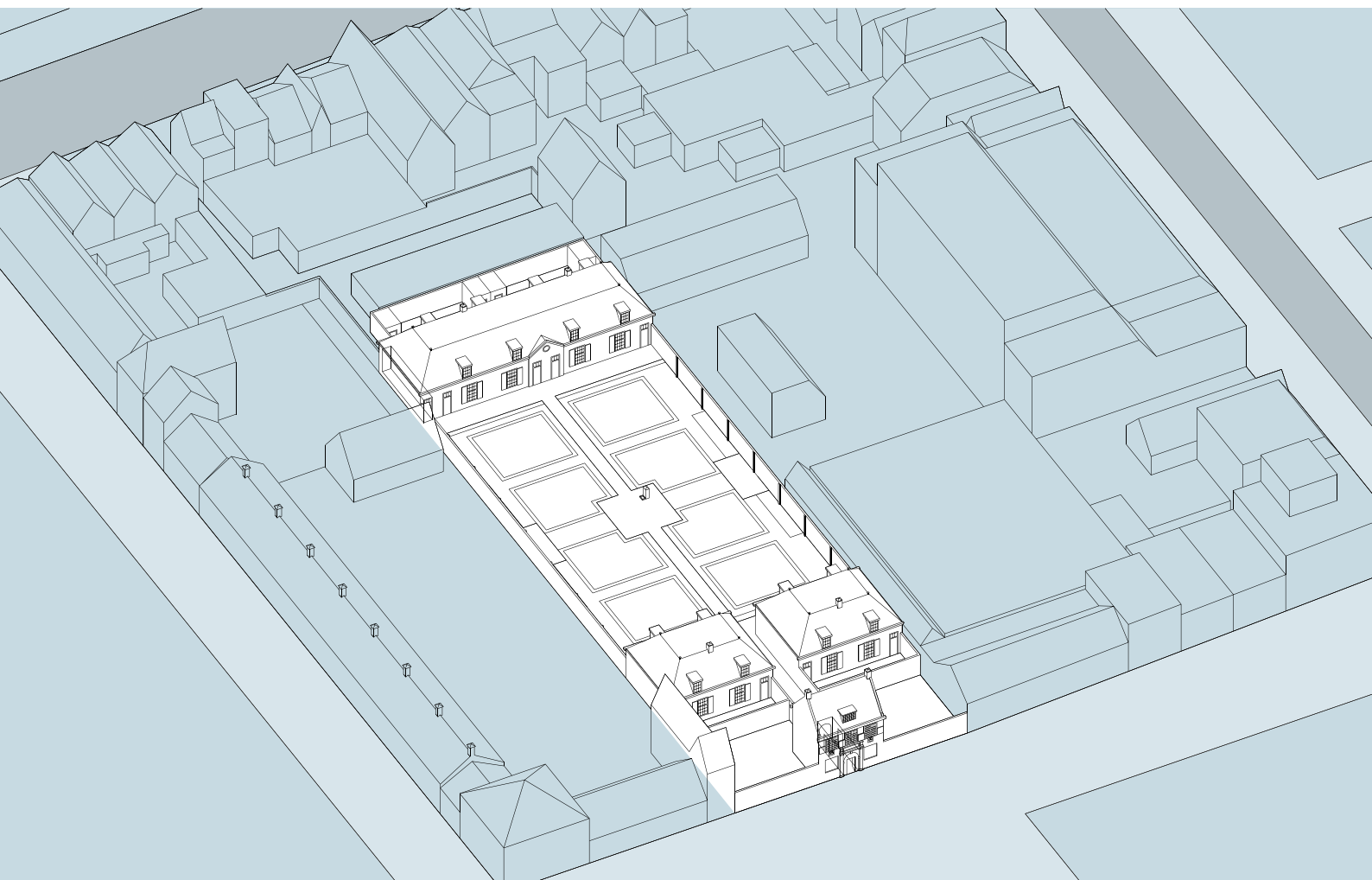
When, in the 1970s, the Hofje van Pauw was in danger of falling into financial difficulties and government funding became available to restore hofjes, the trustees transferred the ownership of this hofje to the city of Delft, which added it to the stock of its housing association. The transformation that followed was in the spirit of Elisabeth Pauw's social mission: from 1986 to this day, the hofje has been providing housing for mentally handicapped people who live there independently under supervision. The trustee's room has lost its function and is now rented out to a haptonomist.

The Hofje van Pauw is not the only hofje to show that the combination of the continuation of both the typical architecture and the original social

- ← Portrait Elisabeth Pauw, 1650-1702, by Jan de Baen
- ↓ Hofje van Pauw, 1707, Delft







mission was a particularly sustainable concept. There are dozens of such examples in Dutch cities. What contributed to this social sustainability? What motivated private individuals at different times to endow the city with a hofje? How was the survival of hofjes safeguarded through thick and thin and social turbulence? And why is the hofje still a successful form of housing today?

Charity for Everlasting Glory

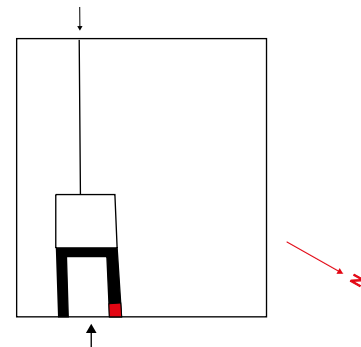
The long tradition of charity hofjes cannot be properly understood without looking into the basic principle that underlies this specific form of housing: it was a private contribution to a city's social safety net in exchange for which their founders are covered in everlasting glory. Charity hofjes were built to house, 'free of charge', the 'noble poor', which included servants, seamstresses, dry nurses, washerwomen and the like who, due to their age, could no longer exercise their profession and thus had no income. Founders would precisely define the target group for which they established their hofje – listing religion, age, gender, number of people per household – and sometimes make highly specific provisions regarding residence or profession and, in some cases, give priority to impoverished members of their own family.

Hofjes often bear the names of their founders, which underlined their social status and solidarity with the city. These charitable deeds are gestures towards the local community on the basis of Christian values that prescribe helping people in need. Founders hoped their gestures would gain them a place in heaven and win them everlasting glory. For centuries, therefore, the founding of hofjes involved enlightened self-interest.

Historically, the hofje is one of many ways in which people contributed to the social safety net in the late medieval and early modern city, in which church, city council, prominent families and successful businessmen worked closely together on the organization of, among other things, poor relief. Specific collections and tax revenues that are directly linked to certain social services have a long tradition that dates back to the Middle Ages. For example, the excise tax on funerals and the proceeds of annual lotteries were earmarked



Hofje van Wouw, 1647, The Hague, Bartholomeus van Bassen



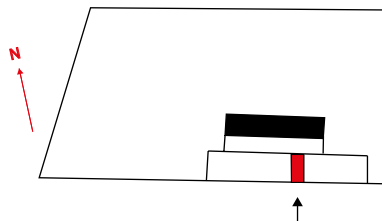
for the local housing of elderly men and women, the sick and orphans. Founding charity hofjes is part of a private tradition in this intricate and intertwined system of Dutch social care, which commanded international admiration for a long time.

Without exception, the founders of hofjes were part of the urban elite and in many cases they were already actively involved in the management of other social services in the city. Most hofjes were founded using capital from an estate, but there were also people who founded hofjes during their lifetime. In The Hague, Cornelia van Wouw founded a hofje in 1647 after her servant saved her life. Cornelia herself would live in this hofje for another 34 years.

Representatives of their Time

Each period has its own types of founders; they are representatives of their time. The first generation of hofjes was founded between 1350 and 1550 by members of brotherhoods with a knightly background. The founders of the 1467 Jeruzalemshofje and the 1480 Groot Sionshofje in Leiden, for example, were members of the pilgrimage-organizing Jerusalem Brotherhood. They founded their hofjes out of gratitude for their safe homecoming. The names of hofjes from this period often refer to the promised land or to saints. Some hofjes were founded by occupational groups, such as the 1472 Brouwershofje (referring to beer brewers) and the 1613 Coomanshofje (referring to merchants) in Haarlem.

The Reformation and the separation of the Northern Netherlands from the Spanish Empire marked the beginning of a long period of economic prosperity that culminated in the Dutch Golden Age; successful merchants and manufacturers started to found hofjes. A special group of founders were the Walloons (French Protestants) who, after fleeing Antwerp in 1585, would breathe new life into the Dutch textile industry. They founded six hofjes in Leiden: the hofjes of 1616 Jan de Latere, 1655 Charles and Jacob Tevel, 1656 Pieter Loridan, 1683 Jean Pesijn, 1687 Jean Michel and 1724 Samuel de Zee. Amsterdam has a hofje founded by Scandinavian immigrants: the 1727 Grill's hofje was built by a Swedish silversmith and his German wife. The Amsterdam



Grill's Hofje, 1727, Amsterdam, with standing clock around 1970

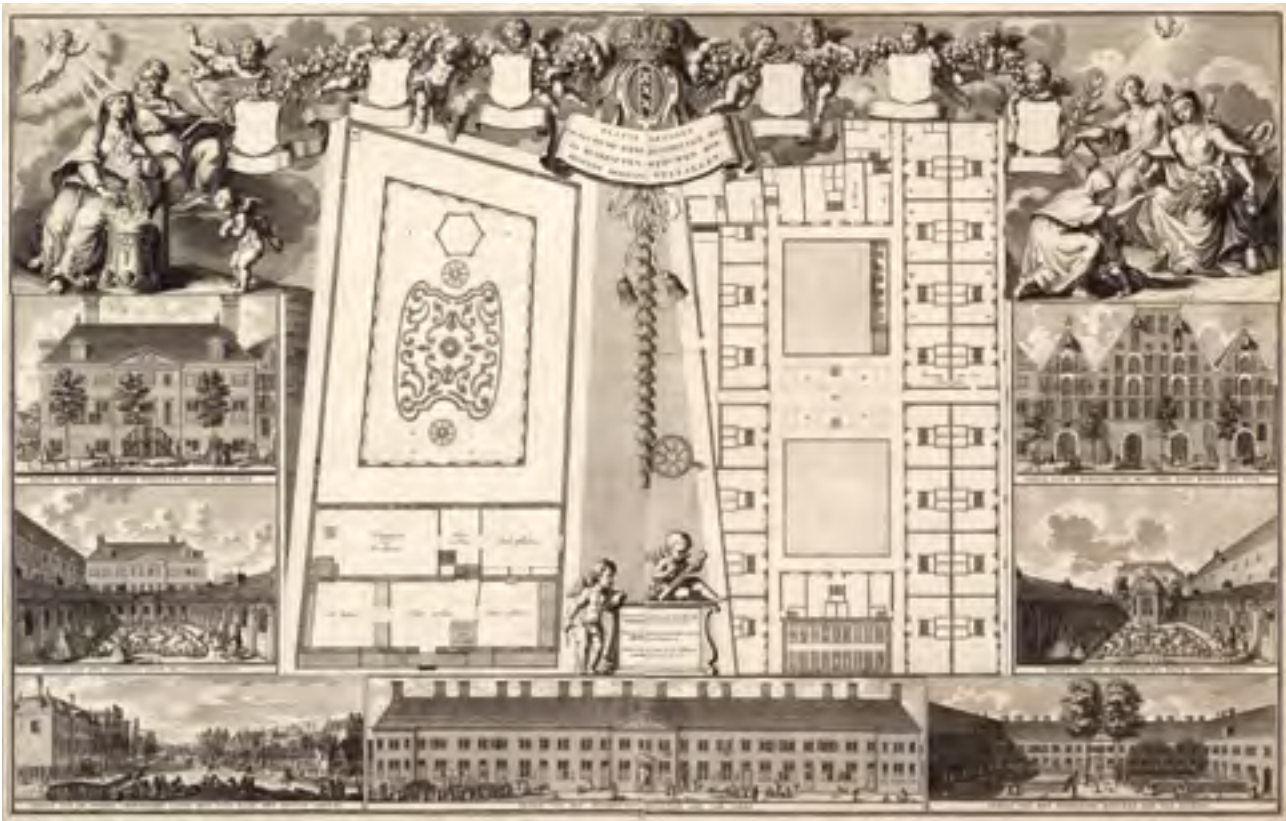
1650 Venetiahofje takes its name from the source of the capital – the trade with Venice – that made its construction possible.

During this period, a second group of founders comprised city councillors, mayors and aldermen who wanted to distinguish themselves by building hofjes that bore their names. A good example of this is Leiden city councillor Jacob van Brouhoven, who attracted the best architects of his time to adorn his city with beautiful buildings.

A third group was involved in social work in adherence to the Christian religion. In Haarlem, this category of hofje founders was extra active during periods of economic decline. During the recession in the second half of the seventeenth century, Catholic clergy founded the 1659 Bloemertshofje and 1660 Hofje 't Lam whereas the Protestant deaconry founded the 1662 Wijnberghofje, 1669 Blokhofje and 1671 Waalse hofje. At the time, it was not only private individuals but also religious communities who succeeded in realizing costly projects such as hofjes.

During the long period of economic stagnation, which started in disaster year 1672 when the Republic of the Netherlands was attacked from multiple sides and continued until the eighteenth century, a small elite of urban trustee families continued to build highly monumental hofjes. The elite had the capital to leave more than a straightforward hofje and thus its mark on the city. Impressive examples are the 1723 Corvershofje in Amsterdam and the 1755 Regenten- or Lenghenhofje in Dordrecht.

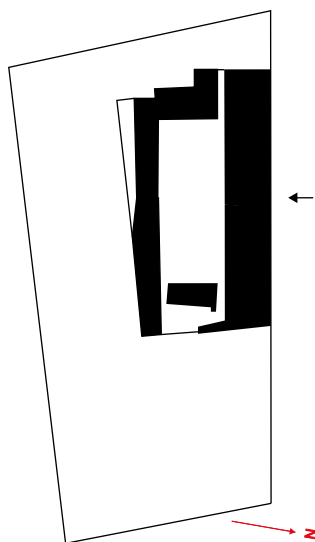
Only very occasionally, hofjes are realized at the expense of the city. Amsterdam built the 1650 Karthuizer- or huys-zitten-weduwen hofje with the intention of gathering all of the residents of donated houses scattered loosely across



Karthuizerhofje, 1650, Amsterdam, Daniël Stalpaert



Residents of the Karthuizerhofje at the water pump in the 1930s



the city in a single location. The new hofje was designed by Amsterdam's City Architect Daniel Stalpaert, who realized a number of prestigious public buildings, particularly related to shipping. The 1707 Proveniershof in Haarlem and 1320 Oude Bornhof in Zutphen are also an urban institution. These hofjes usually accommodated a significantly larger number of residents than privately founded hofjes.

In the build-up to modern society, hofjes were founded by the eighteenth-century representatives of the Enlightenment. The progressive ideas of the Enlightenment, which can be recognized in the 1787 Teylershofje in Haarlem and the 1806 Hofje van Brien en in Amsterdam, were more likely to find their way into the hofjes by way of their architects than by way of their founders. At the end of the nineteenth century, architects initiated the use of the building form of the hofjes in experiments for improved workers' housing and the hofje was repeatedly used as an example in twentieth-century social housing as well.

An Ancient Trustee Tradition

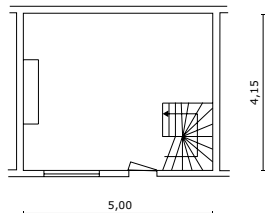
It was not only the founders and their motives that kept the hofje tradition alive for centuries: trustees played an indispensable part as well. They were and still are responsible for the construction and maintenance of hofjes: once a hofje was established, they were the ones who would select the architect and appeal to their connections in city councils to find suitable locations. Cities also supported hofjes, by granting tax exemptions.

The trustees also had to generate income to finance the alms given to the residents: in addition to free housing, trustees provided fuel, medical care and sometimes a little spending money, a bottle of wine or a currant loaf on public holidays. To exploit the hofjes, some foundations leased out land that they had owned for centuries. They also let out real estate and sometimes received bequests. The trustees furthermore managed the property bequeathed to the hofje by the founder and previous trustees, often including beautifully painted portraits and furniture that in some cases had been adorning the trustee's rooms for centuries. In the 1882-1885 period, Hofje Codde en Van Beresteijn sold four Dutch masters to be able to maintain the hofje; three of these are now part of the collection of the Louvre in Paris.

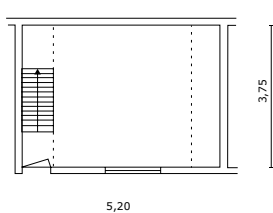
The financial resources of hofjes have always fluctuated with the rise and decline of the economy. In times of economic crisis, some hofjes charged

DWELLING FLOOR PLANS OF 16 HOFJES

This is the schematic layout of a selection of hofje dwellings, with the year of measurement. The front door, staircase, fireplace and the area with cupboards/bed box/sink have been drawn in.



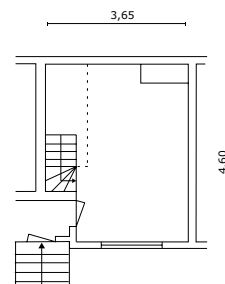
Hofje de Bakenesserkamer, 1395, Haarlem



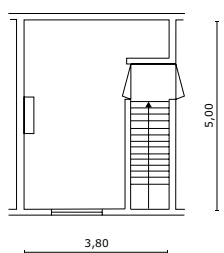
Arend Maartenshofje, 1625, Dordrecht



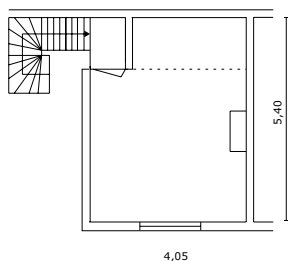
Hofje van Nieuwkoop, 1661, The Hague



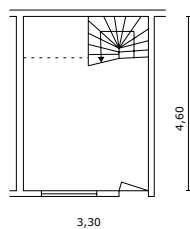
Hofje van Brienens, 1806, Amsterdam



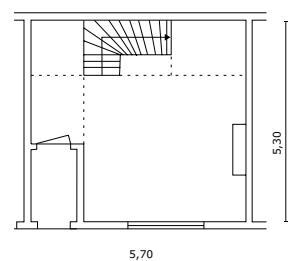
Sint Andrieshofje, 1617, Amsterdam



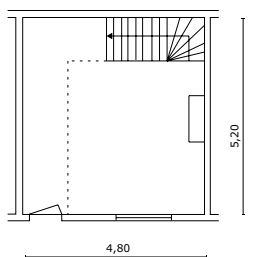
Proveniershof, 1707, Haarlem



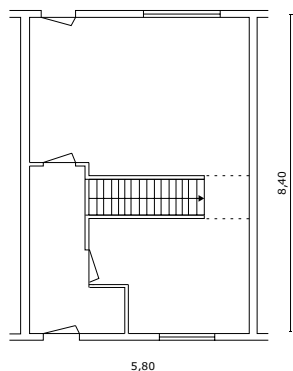
Hofje van Samuel de Zee, 1724, Leiden



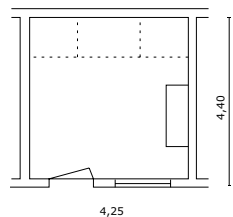
Regenten- or Lenghenhofje, 1755-1916, Dordrecht



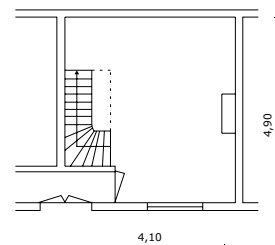
Hofje Meermansburg, 1682, Leiden



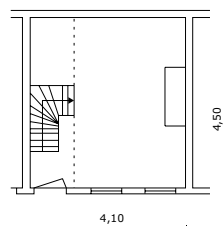
Hofje van Pauw, 1707, Delft



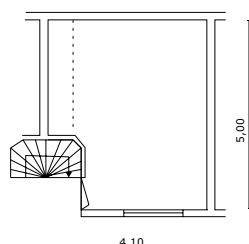
Hofje van Staats, 1733, Haarlem



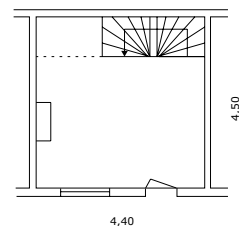
Teylershofje, 1787, Haarlem



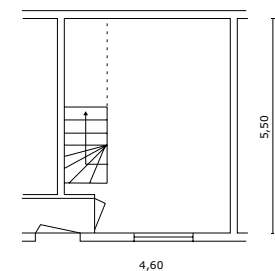
Deutzenhofje, 1694, Amsterdam



Van Brants Rushofje, 1734, Amsterdam



Hofje van Noblet, 1761, Haarlem



Hofje van Oorschot, 1770, Haarlem

entry fees or rented out the cottages partially. This was often a temporary measure that did not apply to all of the cottages. Some hofjes charged entrance fees to be able to cover residents' funeral expenses later on. Or they demanded that residents leave their possessions to the hofje after death, a demand that could usually be bought off.

The trustees also allocated the dwellings and kept in contact with residents to be able to promote their well-being as well as the social cohesion of the hofjes. They settled conflicts, appointed caretakers and head occupants and even arranged funerals. In earlier times, working as a regent came with social status, but today it mainly comes with social appreciation.

The statutes of hofjes often carefully detail which provisions the trustees have to comply with and how they must arrange their succession to ensure there is confidence in the continued existence of the foundation. Founders often appointed their family members as trustees and in a number of hofjes, their heirs are still active as trustees. Notaries and representatives of religious organizations and the city council were also considered reliable candidates to maintain hofjes.

Changes in social relations and political constellations, including the relationship between church and state, have led to changes in the statutes. In discussions about changes, arguments were always based on the original statutes and to this day, trustees always try to act in accordance with the intentions of the founder to the best of their ability.

In the twentieth century the organization of the hofjes saw some drastic changes. This started after the introduction of the Housing Act in 1901, which set minimum standards for housing. The smallest, airless hofjes in densely-built urban blocks disappeared. The introduction of the *Algemene Ouderdomswet* (General Old Age Pensions Act) in 1957, which guaranteed a basic income to every Dutch citizen aged 65 and over, put an end to the need to found hofjes as a way to combat poverty among the elderly. Since 2016, living in historical heritage has been a factor in the legal calculation of rents, which is why the rent of dwellings in hofjes now regularly exceeds the social rent threshold. Today, this presents trustees with a difficult choice between the income they badly need to carry out restorations and the mission of providing affordable housing. Hofjes deal with this in different ways.

Of the more than 350 hofjes that have been founded in the Netherlands since 1395, around 220 still exist, all of them currently in good condition and popular to live in. Especially the smallest ones have disappeared. Many hofjes are being restored with public money and this goes hand in hand with the introduction of standards of operation, including the requirement that residents pay rent in accordance with the rules of the Social Housing Act. It now takes more than just the skills of trustees, their ability to keep the capital in order, to ensure the successful survival of a hofje. Today, hofjes also and especially survive because they are valued as cultural heritage. They benefit from the rapidly growing popularity of small-scale and protected living in the middle of the city.

At the initiative of trustees, various hofjes now host music and theatre performances or Open Garden Days to ensure that the connection between a hofje and its city is no longer only evident in the buildings; these activities give hofjes a more public function and turn them into urban oases that are open to other groups as well.

Chosen for a Hofje

In addition to socially committed founders and dedicated trustees, residents contribute to the hofje tradition in their own ways. For centuries a strict ballotage ensured homogeneity in the groups of residents that were forced to



Residents of the Hofje van Guurtje de Waal, 1616, Haarlem, around 1900

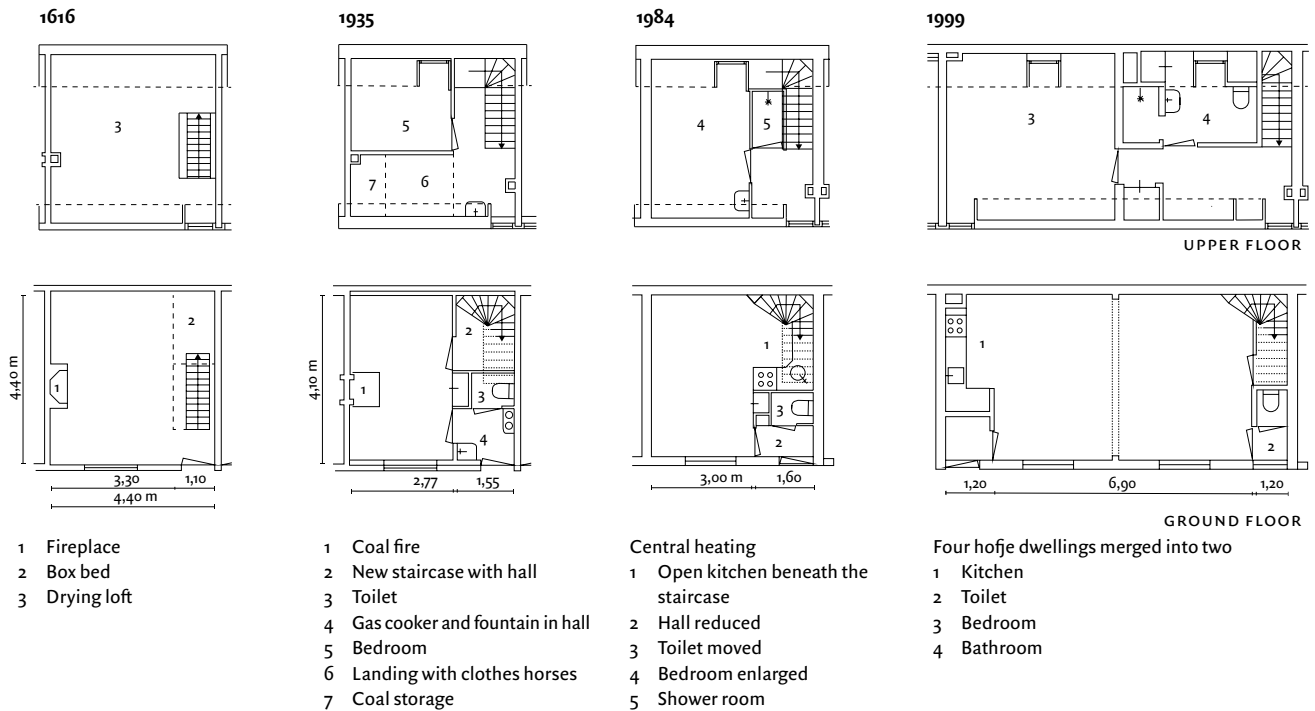
live close to each other in hofjes. They were not exclusively groups of women. Research for this book has shown that there have been more target groups. The data collected here indicate that about half of the hofjes were exclusively intended for women. A quarter of the 37 hofjes in Leiden were originally for poor men, either single or married. However, if the husband died in the 1639 Van Brouchovenhofje, the wife had to leave. This prompted the foundation of a hofje especially for such widows, the 1640 Klein Sionshofje.

TARGET GROUPS OF HOFJE RESIDENTS ACCORDING TO TESTAMENTARY PROVISIONS.

	number of hofjes %	% minus unknown
Elderly women	43	55
Elderly men	1	1
Elderly men and women	9	11
Married couples	6	8
Women, married couples	1	1
Men, married couples	3	4
Women, men, married couples	5	6
Poor (families)	10	12
Women and orphans	2	2
Unknown	21	0

Seven centuries after the founding of the first hofjes for specific target groups, most of the remaining hofjes are still inhabited by homogeneous groups with relatively few financial resources and social motives continue to play an important part. To this day, in some hofjes the trustees check whether candidate residents meet the admission criteria and there is still a direct connection between residents and trustees.

In Leiden, six hofjes are now earmarked for student housing, in Amsterdam seven. Five hofjes in different cities are now designated for protected housing and one, the 1614 Lindenhofje in Amsterdam, is a children's hospice.



The deliberate choice to reserve hofjes for homogeneous groups has been affirmed for centuries, and in combination with a number of other factors has undoubtedly contributed to the sustainability of this special form of housing.

The testamentary disposition to maintain a hofje including its social housing task 'for all eternity' can be seen as a tool to create social sustainability. Everything is directed towards the long term: solid statutes guarantee the status of the facility for generations of underprivileged residents who are offered a small-scale and safe living environment. Trustees were selected to act in the spirit of the founder and are not only closely involved in the maintaining of the hofje and the raising of sufficient funds, but also in the ups and downs of the residents.

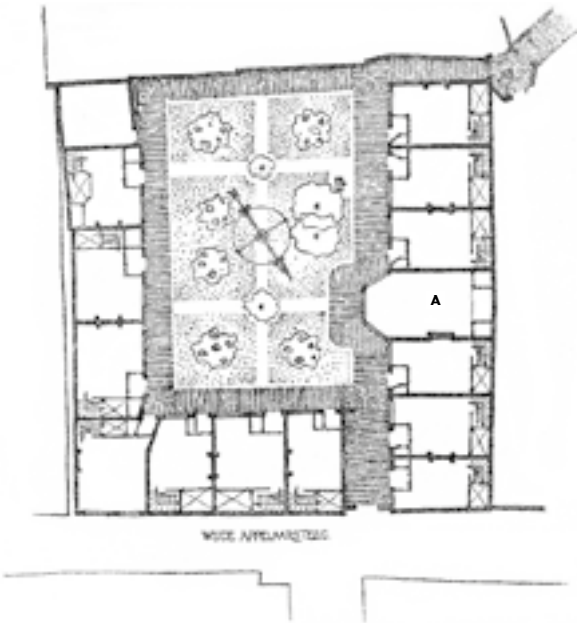
In many cases, trustees are responsible for the careful composition of the group of residents for the benefit of the living environment. Whenever hofjes were in danger of being compromised in the context of urban renewal, trustees have taken action to underline the public value of their hofjes. The deep cultural and social anchoring that hofjes have thus acquired in Dutch cities, combined with the special quality of the architecture, has contributed to their monumental status.

The sustainability that can be attributed to hofjes thus comprises several layers: the distinctive architecture that so beautifully blends in with the city, the founder's special assignment to successive administrators and the sense of responsibility with which this assignment is carried out, and the possibility for residents to be part of a small, safe community in the middle of the city with the privacy of their own home. Together they contribute to a concept that has now entered its seventh century with a great deal of élan.

FOUR FLOOR PLANS OF HOFJES TYPICAL OF THEIR TIME scale 1:500

HOFJE DE BAKENESSERKAMER, 1395, HAARLEM

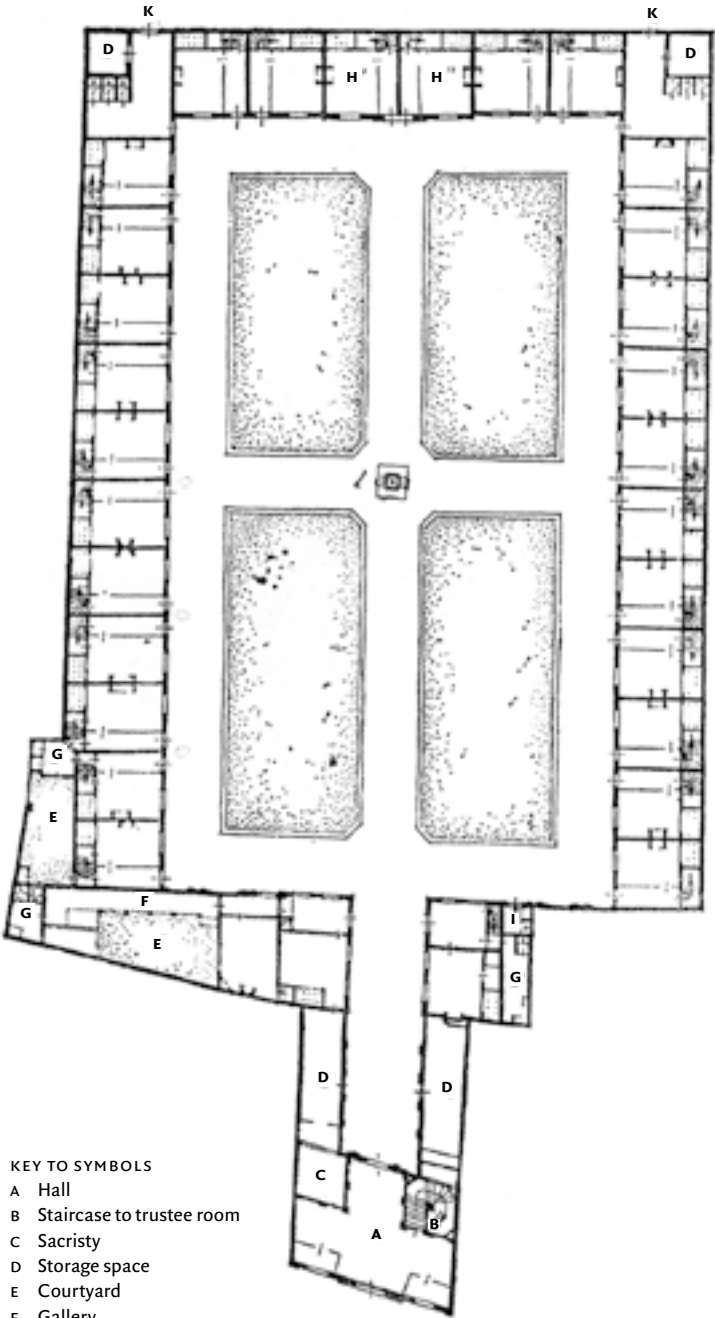
The additive, heterogeneous structure of Hofje de Bakenesserkamer is typical of the oldest hofjes. These have often been extended and renewed in different periods.



KEY TO SYMBOLS
A Trustee room

HOFJE MEERMANSBURG, 1682, LEIDEN

Anthony van Breetveld, Jacob Roman
Hofjes designed by renowned architects have clear geometric structures and their inner corners are included in the composition. The drawing shows toilet groups that have been turned into rooms.

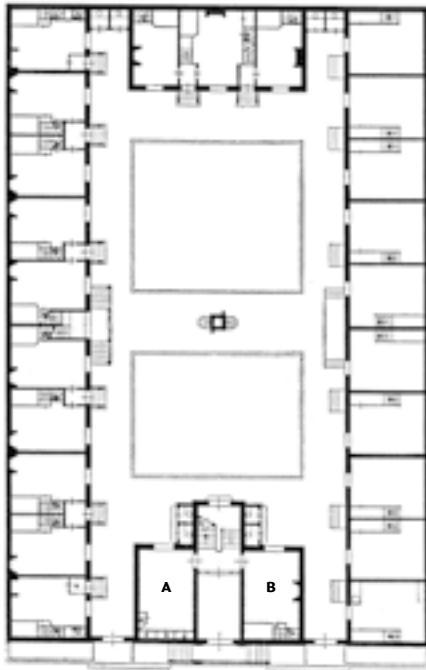


KEY TO SYMBOLS
A Hall
B Staircase to trustee room
C Sacristy
D Storage space
E Courtyard
F Gallery
G Kitchen
H Dwellings
I Toilet
K Back exit

HOFE VAN BRIENEN, 1806, AMSTERDAM

Abraham van der Hart

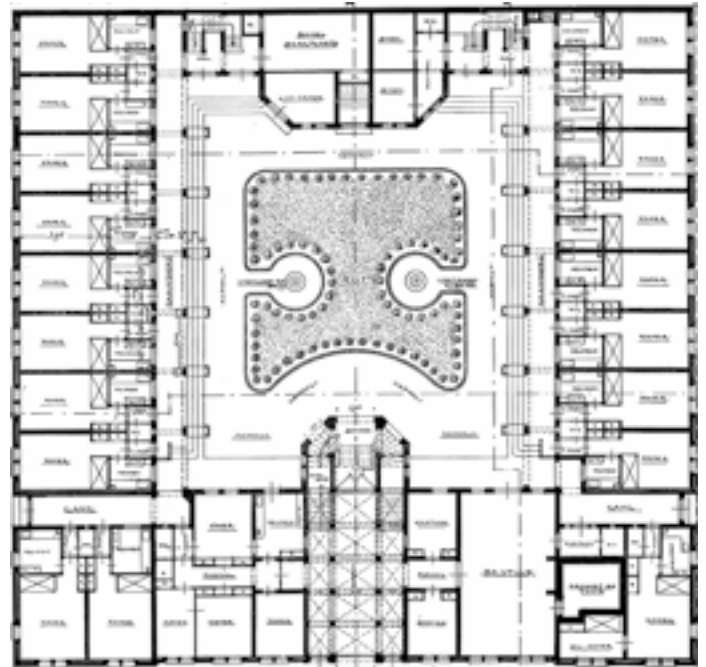
The Hofje van Brienen, with its telescoped rows of dwellings, represents rationality and efficiency. A striking feature is the Amsterdam dwelling typology with its pavement steps and souterrain. Van der Hart's work is in line with the archetypical hofje, in which the façades face the courtyard and the street walls are closed in the back.



LUTHERHOF, 1909, AMSTERDAM

D. van Oort Hzn.

The modern housing standards set down in the Dutch Housing Act of 1901 can be seen in the Lutherhof: the 'rooms' have windows facing the street and a hallway and a separate kitchenette on the gallery. The hofje has extensive shared facilities. The staircase is a central element in the hofje; the spacious trustee room is located to the right of the main entrance.



KEY TO SYMBOLS

- A Downstairs: alms room
Upstairs: chapel
- B Downstairs: supervisor's dwelling
Upstairs: trustee room



AN EVOLVING TYPOLOGY

From the opposite side of the Amsterdam canal, it catches the eye: the striking ornament on one of the monumental façades, a sculpted crest piece with a depiction of elderly women. It designates the Van Brants Rushofje, founded in 1732 and in use since 1734.

The Van Brants Rushofje is the ultimate trustee hofje. Its construction was financed from the estate of Dutch arms dealer Christopher van Brants, an extremely wealthy merchant with many connections including courtiers of the Russian Czar Peter the Great. And as we feast our eyes on the magnificent wall of canal houses of which his hofje is part, we realize the extent to which it is a manifestation of the social relationships of that time.

The design is attributed to Daniël Marot, architect of the early eighteenth-century Dutch elite. The architect that Van Brants appointed undoubtedly did justice to the status of the successful businessman. First and foremost, the hofje oozes distinction and eighteenth-century merchant wealth, encased in a façade that measures up to those of the valuable canal houses that flank it. Inside, a small, stony courtyard unfolds on which the dwellings are situated and a hall with a trustee room that overlooks a spacious back garden, an idyllic spot with a pavilion in which the trustees could withdraw.

The message is clear: in the design, hofje residents are subordinate to the trustee and the richly decorated architectural façade expresses the primary status of the founder. This hofje, exceptional by local standards, has been copied directly from the Paris hôtel, a building type described in a publication by the architect's French father, Jean Marot, engraver and publisher of books on architecture.

Fast forwarding half a century and travelling 20 kilometres to Haarlem, we find the 1787 Teylershofje. Visitors walking along the Spaarne River come across a hofje that is full of grandeur, but also open. The Teylershofje represents the same tradition of charity hofjes, but Pieter Teyler van der Hulst wanted to convey a completely different message. Teyler represented the profound social innovations that Holland and other parts of Northwest Europe experienced around 1780 and that would eventually lead to a society with increasing citizen participation, the period of the Enlightenment.

Teyler left his estate to two societies (one centring on art and science and one centring on faith) and a museum that, like the hofje, still exists today. During his life, he bought a modest, existing hofje and after his death the new build that expressed his ideals was constructed. Architecturally, the new Teylershofje distances itself from the absolute power of trustees and it literally breaks open the inward-looking trustee culture: the splendour of the elite was placed at the service of the city, after all, the city must be of and for the citizens.

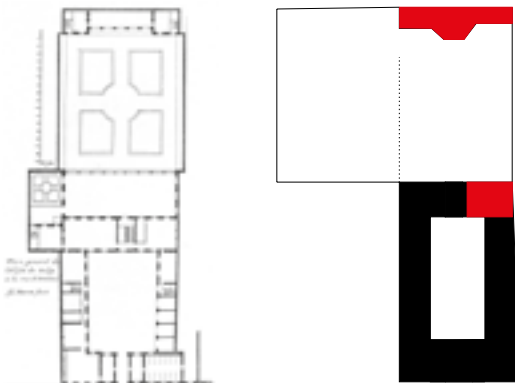
Architect Leendert Viervant actually rotated the city palace floor plan of the Van Brants Rushofje 180 degrees (the trustee room is in the same location) and oriented the hofje towards the city rather than the enclosed garden. The magnificent entrance to the hofje is open to two sides. On the side of the river and the Bakenesserkerk's church tower, the hofje presents a large, open gateway. The residents both enjoy a view of their city and enjoy the benefits of the hofje's intimacy. Passers-by are allowed a glimpse of the hofje. The Teylershofje was the creation of an eighteenth-century believer in societal progress.

A Reflection of Society

The uniquely archetypical building form of the hofjes in the cities of Holland has continued to develop over the centuries. Hofjes reflect their time in terms of both architecture and social relationships. Ever-changing ideas about the social importance attributed to residents, founders and trustees as well as

Hôtel de Sully
Paris, 1659
Jean Androuet du Cerceau

Van Brants Rushofje
Amsterdam, 1734
Daniël Marot



- ↑ The Van Brants Rushofje has the same structure as the Hôtel de Sully in Paris, published in Marot, *Recueil des plans*, 1659: a central stone courtyard with the representative rooms oriented towards the garden.
- ← Van Brants Rushofje, 1734, Amsterdam

VAN BRANTS RUSHOFJE, 1734, AMSTERDAM
Daniël Marot



The Van Brants Rushofje on the canal around 1770, by Hermanus Schouten

TEYLSHOFJE, 1787, HAARLEM
Leendert Viervant



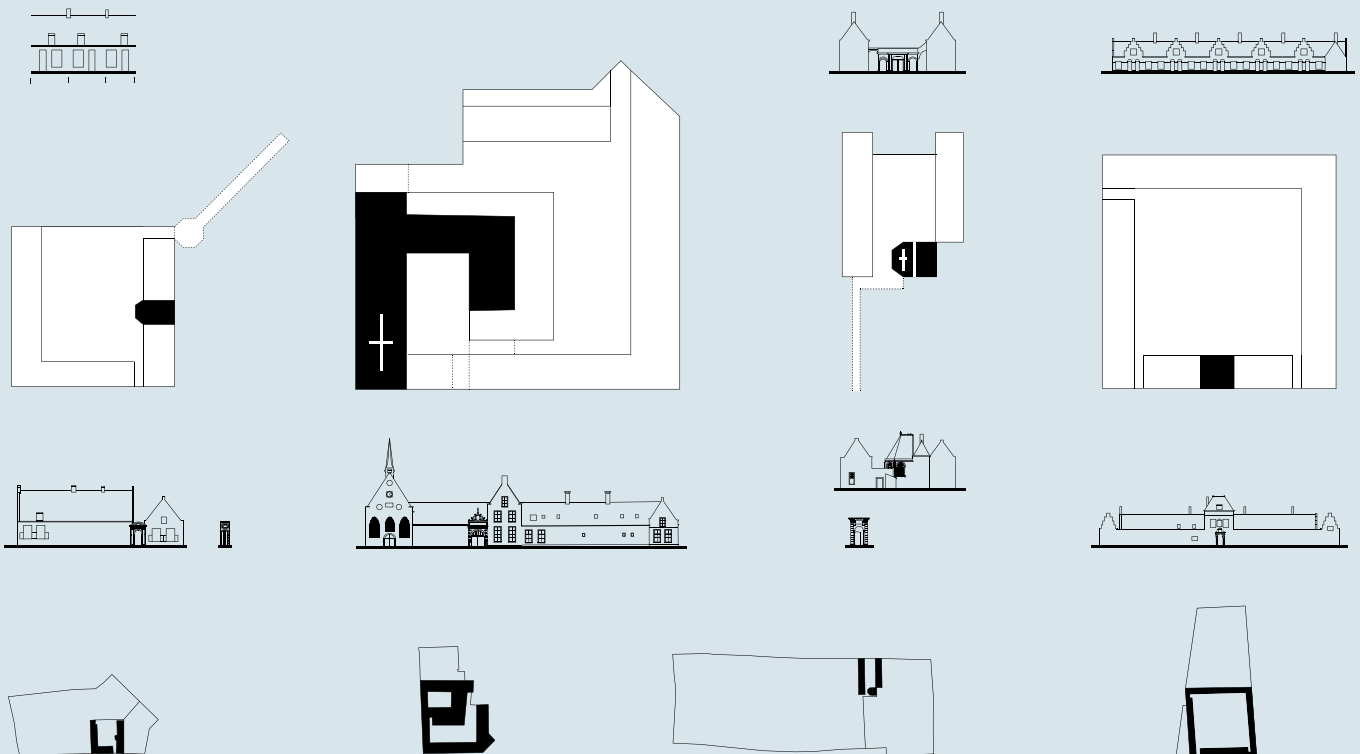
The Teylshofje on the Spaarne River around 1830. Lithograph by Desguerois, after J.B.Clermans

CHRONOLOGY OF THE ARCHITECTURE

The architectural development of the hofje is systematically portrayed here. It is based on a study of hofjes in the Dutch cities of Alkmaar, Amsterdam, Delft, The Hague, Dordrecht, Gouda, Groningen, Haarlem, Leiden, Rotterdam, Utrecht and Zutphen.

The chronology can be read as follows: the bottom row shows 42 hofjes as they are situated inside the urban block (on the same scale). The rows above show how they present themselves to the city (frontage, entrance), the configuration of the hofje (principles) and, in several cases, fragments of inner walls. The top row shows further details of the architectural development. This successively concerns the configuration of the floor plan, the garden, the ornamentation and the entrance gates.

This development reflects the interaction between architecture and changed social relationships.



Hofje de Bakenesserkamer
Haarlem, 1395
1677: gate and trustee room

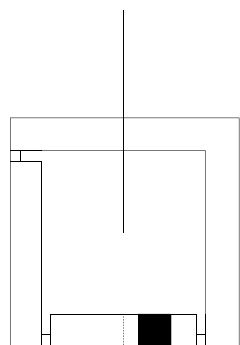
Pepergasthuis
Groningen, 1405
1640: gate

Sint Anna Aalmoeshofje
Leiden, 1509
1685: gate
Jacob Roman

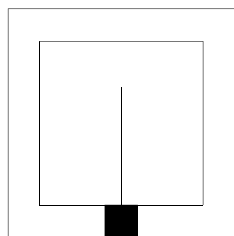
Heilige Geesthofje
The Hague, 1616
1647: gate and trustee room

DEVELOPMENT OF FLOOR PLAN, CONFIGURATION AND TRUSTEE ROOM

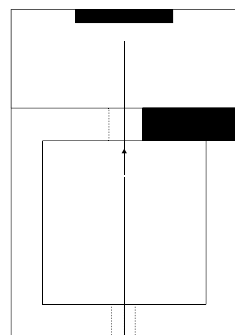
- ↑ Entrance hofje
- ↑ Entrance trustee room
- ↑ Fake door
- ↑ Entrance rented rooms



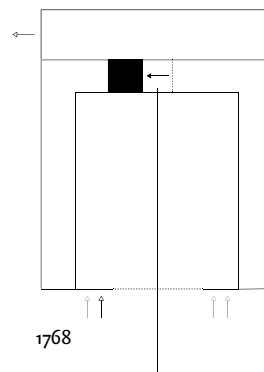
1509, 1625



1639



1666, 1734



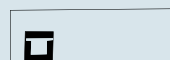
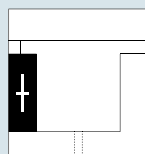
1768



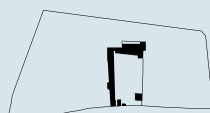
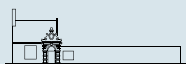
1830



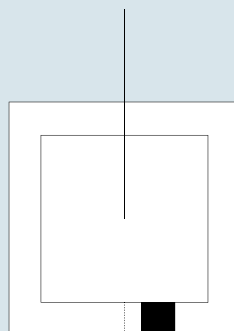
1780



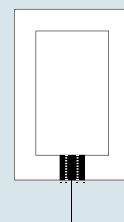
Sint-Andrieshofje
Amsterdam, 1617
1623: chapel
1873: façade raised



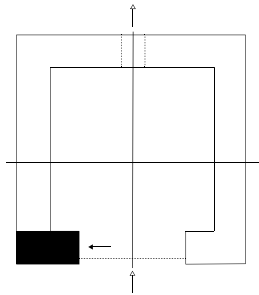
Frans Loeneshofje
Haarlem, 1607
1625: gate
Lieven de Key



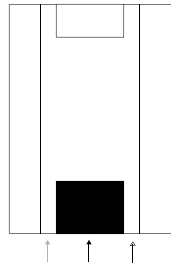
Arend Maartenshofje
Dordrecht, 1625
1700: trustee room



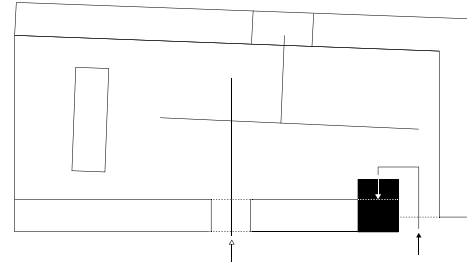
Van Brouchovenhofje
Leiden, 1639
Arent van 's-Gravesande



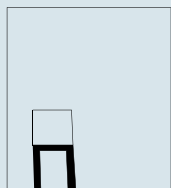
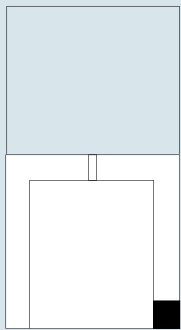
1787



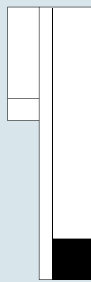
1805



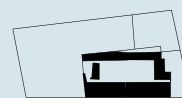
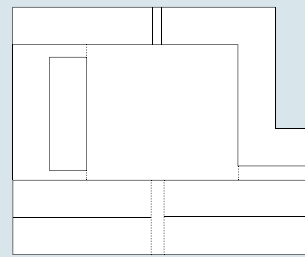
1969



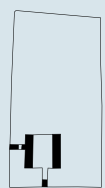
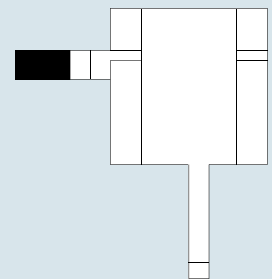
hofje van Wouw
The Hague, 1647
Bartholomeus van Bassen



hofje van Margareta Splinter
Alkmaar, 1648

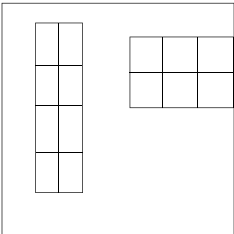


Karthuizer hofje
Amsterdam, 1650
Daniel Stalpaert



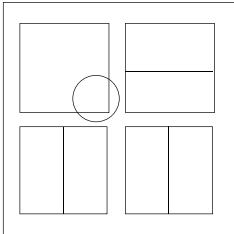
Eva van Hoogeveenshofje
Leiden, 1655-1659
Arent van 's-Gravesande

Bleaching field



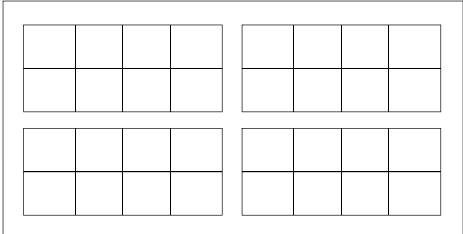
1550

Garden with 'rooms'



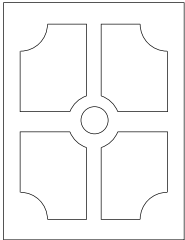
1616

Botanical garden

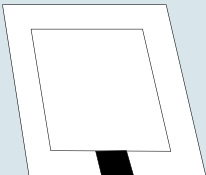


1661

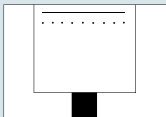
Flowerbed



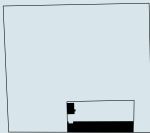
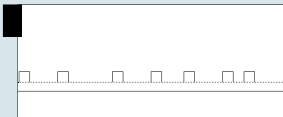
1733



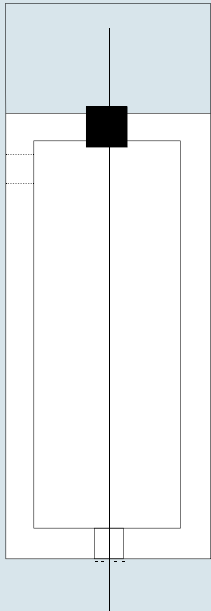
Tevelingshofje
Leiden, 1655, 1679
Willem van der Helm
Anthony Breetveld



Pieter Loridanshofje
Leiden, 1656
Pieter Janszoon van Noort

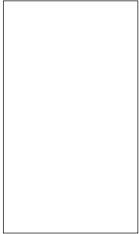


Hofje van Gratie 2
Delft, 1660
Wijnant Thijsse van Boshuijsen
1937: trustee room



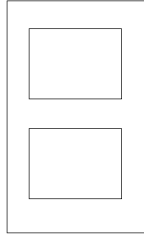
Hofje van Nieuwkoop
The Hague, 1661
Pieter Post

Courtyard



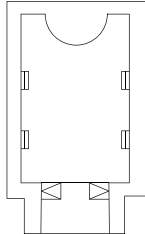
1734

Stone and green



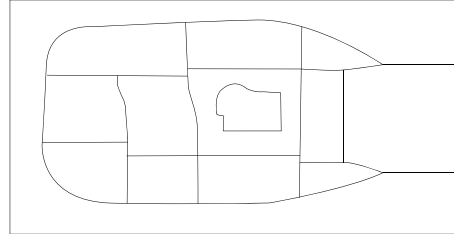
1805

Sunken



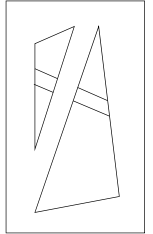
1900

Park

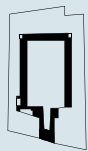
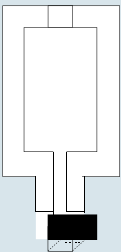


1974

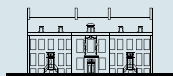
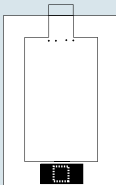
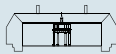
Yard



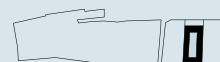
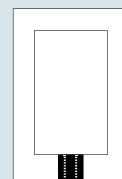
2007



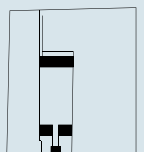
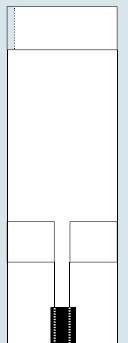
Hofje Meermansburg
Leiden, 1681
Jacob Roman
Anthonie van Breetveld



Deutzenhofje
Amsterdam, 1694
Pieter Adolfs de Zeeuw

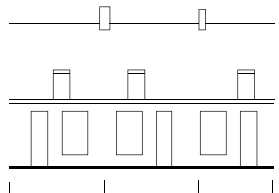
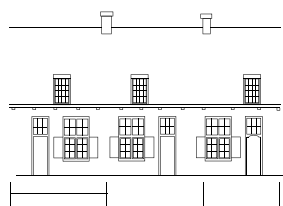


Hofje van Cincq
Gouda, 1701
Pieter

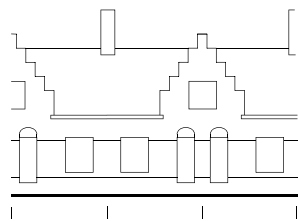


Hofje van Pauw
Delft, 1706

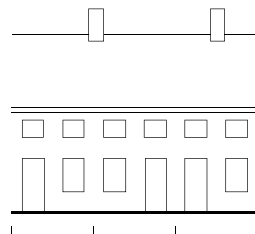
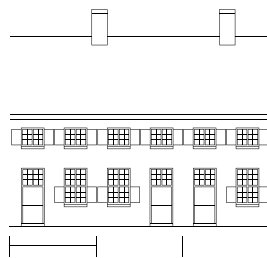
DEVELOPMENT OF THE COMPOSITION OF THE INNER FAÇADES OF HOFJES



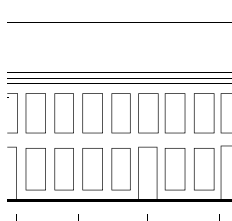
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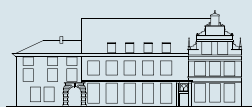
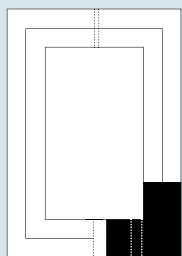
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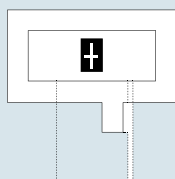
1666



1734



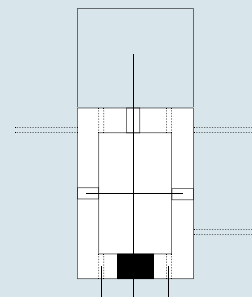
Proveniershof
Haarlem, 1707



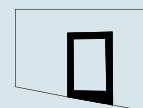
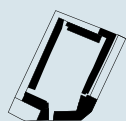
Hofje van Samuel de Zee
Leiden, 1724

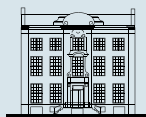
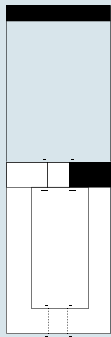


Antonie Grill's hofje
Amsterdam, 1727

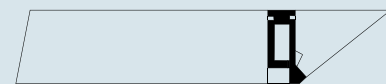
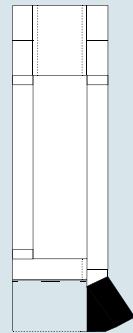


Hofje van Staats
Haarlem, 1733
Hendrik de Werf

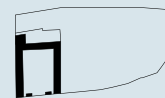
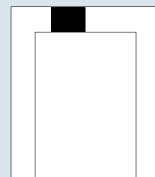




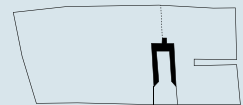
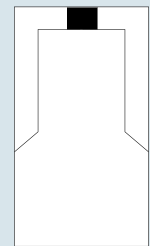
Van Brants Rushofje
Amsterdam, 1734
Daniel Marot



Hofje van Noblet
Haarlem, 1761
Izaak Roussel



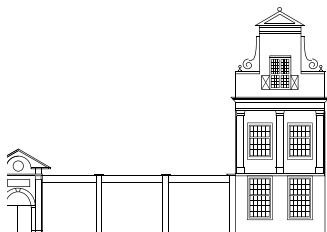
Hofje van Oorschot
Haarlem, 1770
Jan Smit



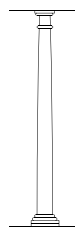
Vrouwe en Anthoniegasthuis
Haarlem, 1786



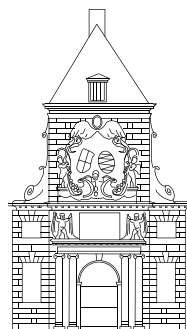
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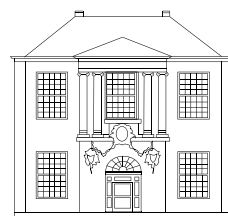
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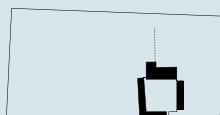
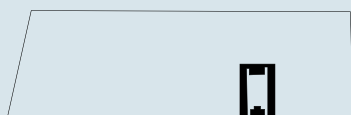
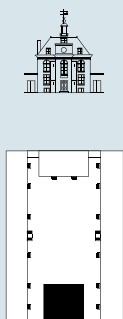
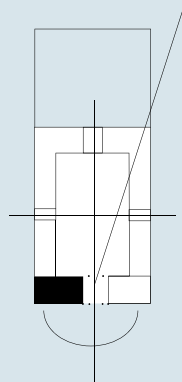
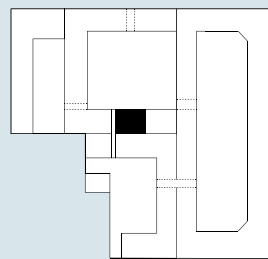
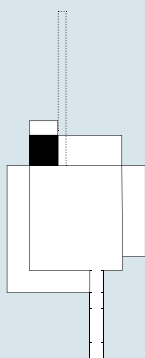
1648



1666



1682

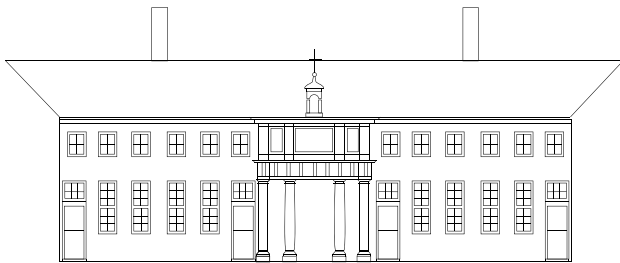


Teyler's hofje
Haarlem, 1789
Leendert Viervant

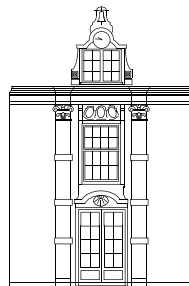
Hofje van Brien
Amsterdam, 1806
Abraham van der Hart

Venetiahofje
Amsterdam, 1860
(1650, 1713, 1904)
P.J. Hamer (façade)

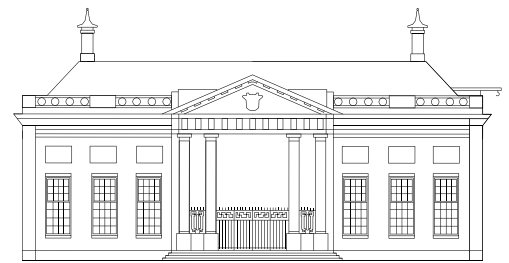
Regenten- of Lenghenhofje
Dordrecht, 1880
(1755, 1892, 1916, 1934, 1938)
A. de Veth



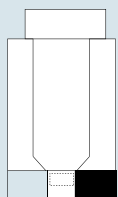
1694



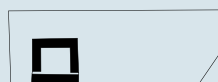
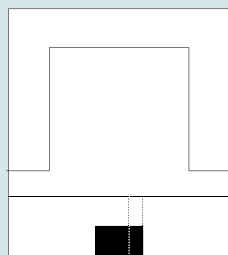
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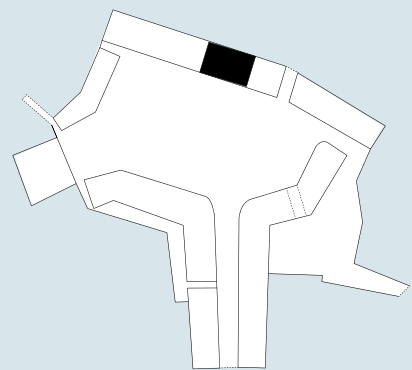
1787



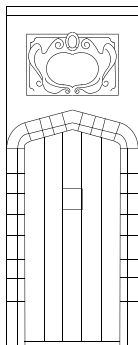
Wijnbergshofje
Haarlem, 1872 (rebuilt)
A. van der Steur



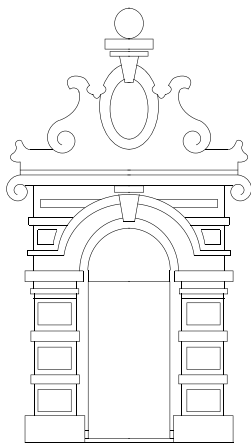
Rozenhofje
Amsterdam, 1884 (façade rebuilt)
G.B. Salm



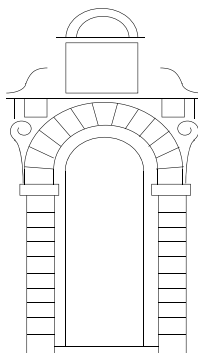
Oude Bornhof
Zutphen, 1320, 1611, 1888 (rebuilt), 1980
1723: gate



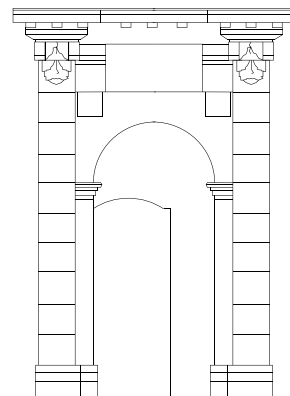
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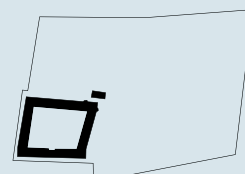
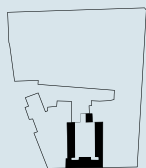
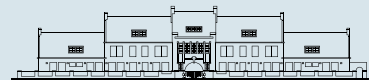
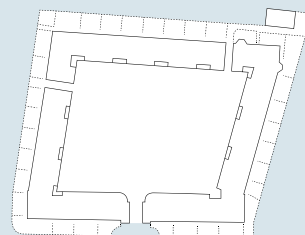
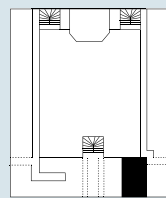
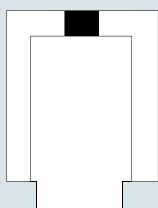
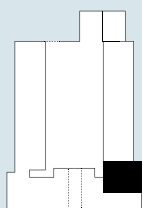
1625 (1607)



1647 (1616)



1685 (1509)

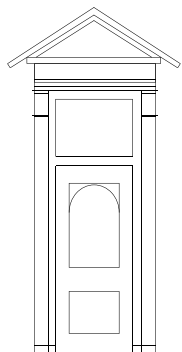


Zuiderhofje
Haarlem, 1891 (rebuilt)
A.J. Salm Bzn

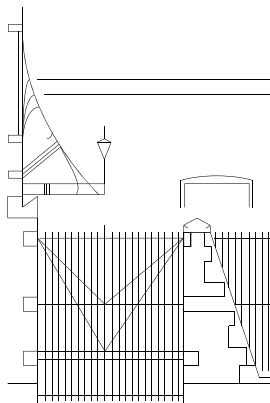
Vrouwe Groenevelt's Liefdegesticht
Rotterdam, 1902 (1797/1816)
Barend Hooijkaas

Lutherhof
Amsterdam, 1909
D. van Oort Hzn.

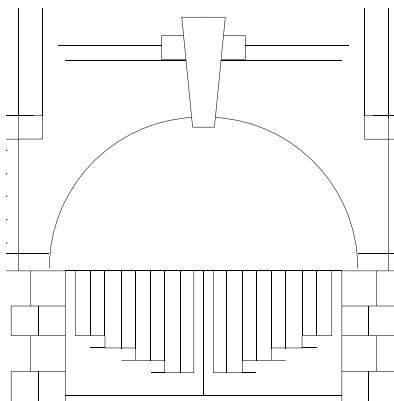
Wilhelminastichting
Dordrecht, 1926-1930
Van Bilderbeek en Reus
Hendrik van den Eijnde
(sculpture)



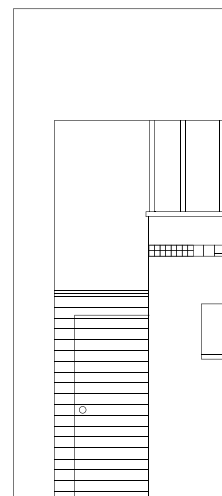
1724



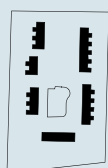
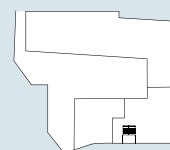
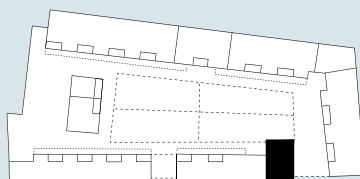
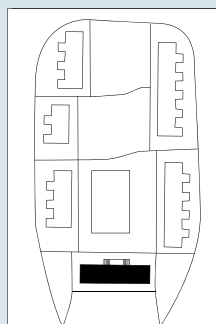
1902



1930



2007



Kuyl's fundatie
Rotterdam, 1814, 1968, 1974
Pieter Picke (trustee building)

Hofje Codde en van Beresteijn
Haarlem, 1969
J.H. van der Laan

Johan Enschedéhofje
Haarlem, 2007
Dölllab, Joost Swarte

their relationship to the city guide their design. The interaction between these parties and their city characterizes their evolution. From the moment that the architectural discipline begins to evolve, architects, always focused on social innovation, have seen hofjes as excellent opportunities to choose position in relation to the archetype, in every day and age.

Architects often also refer to contemporary, related building forms. In the eighteenth century, they referred to the city palaces in which the elite lived. At the end of the nineteenth century, they referred to eclectic urban architecture. In the first half of the twentieth century, hofjes conformed to the developing Garden City architecture. It goes without saying that every new transformation of the hofje archetype involved contemporary construction methods and measurements; in addition, new standards for daylight, hygiene and comfort also influenced the development of the hofjes.

Analysing these architectural developments, we find ourselves on a journey through time, zooming in on a number of representative examples, each of them highlights in hofje architecture. We start in the late Middle Ages in which the first hofjes emerged in Flanders and later in Holland – although the phenomenon was also found in Hanseatic cities such as Zutphen, Deventer and Groningen (Netherlands) and Lübeck (northern Germany), with which Flemish and Dutch cities maintained intensive trade relations during this period.

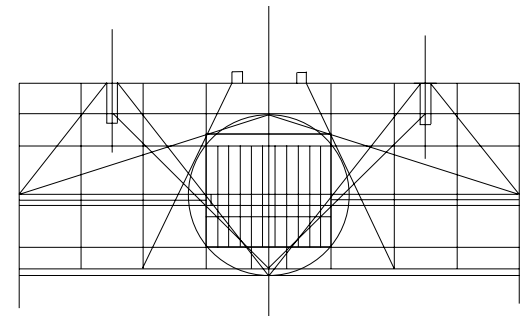
In its early form, the hofje was primarily a protected, inward-looking residential community. Hidden behind a closed wall, it consisted of separate rows of identical dwellings around a garden. Hofjes frequently included eleven dwellings, which referred to the 11 apostles of Christ. The key to understanding their spatial effect was the garden. Bordered by buildings it was the visual midpoint: a centre that expressed collectivity. This was how the oldest remaining hofje in the Netherlands was built, the 1395 Hofje de Bakenesserkamer in Haarlem.

Both in Gothic Flanders and in Holland, late-medieval hofjes sometimes included a small chapel next to the gateway, which was often a memento and expression of gratitude for a safe return from a crusade. The small chapel of the 1509 Sint Anna Aalmoeshofje in Leiden is such a remnant. After the Reformation in the second half of the sixteenth century, a number of Catholic hofjes added small chapels to the residential community after the Catholic Church had been banished from the public domain. Of this, the 1617 Sint-Andrieshofje in Amsterdam is a good example. The 1623 chapel was converted into dwelling space in 1984.

Architects get involved

Gradually, academically trained architects became involved in the design of hofjes. This coincided with the Dutch Golden Age in which a network of cities – Amsterdam the most important – formed the nerve centre of the Northwest European economy from which global trade networks developed and that made merchants enormous fortunes. These networks sparked an international exchange of knowledge that affected Dutch architecture. Leading Dutch architects learned from Italian classicism, which came to the Low Countries via painting, fortification and diplomatic contacts.

In this period, the gateways to the hofjes became more and more monumental to underline the importance of the founder. A good example is the gateway that, designed by the famous City Architect Lieven de Key, was added to the 1607 Frans Loenenhofje in Haarlem in 1625. Gateways were also made more grand by combining them with trustee rooms directly above them, like in the Van Brouchovenhofje in Leiden. This hofje was designed in 1639 by Arent van 's-Gravesande, a leading classicist architect. Between



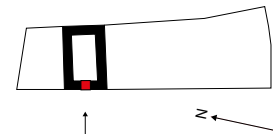
Arrangement



Façade



After being raised in 1795



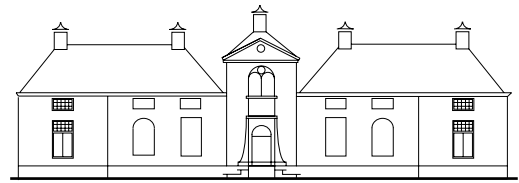
1639 and 1901, Leiden gained 11 hofjes with trustee rooms above their gateways, but with contemporary details and decorations.

In the seventeenth century, the closed back walls of hofjes – a fixed characteristic of the archetype for centuries – were embellished with blind niches. But even more importantly, architects, often inspired by examples from Italy and France, introduced symmetrical axes and geometric, rhythmic repetitions in the façades of the hofjes. They thus shifted the visual focus from the garden to the buildings themselves: these became the centre of the composition. A good example is the monumental and extremely large 1661 Hofje van Nieuwkoop in The Hague designed by Pieter Post, who used the same formal language here as in the classicist palaces he designed.

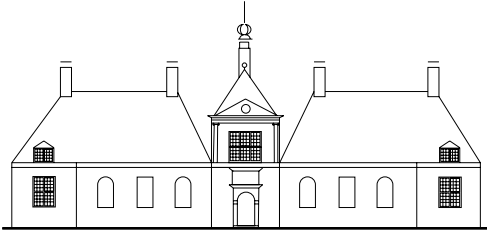
To the hofjes, this meant that the separate rows of houses disappeared and the façades were connected. Hofjes were provided with a *route architecturale* that included, first, a gateway topped by a trustee room, followed by the architecturally differentiated hofje itself. Classicist columns flanked the gateways and trustee room windows. The monumental architecture accentuates the



Van Brouchovenhofje, 1639
Arent van 's-Gravesande



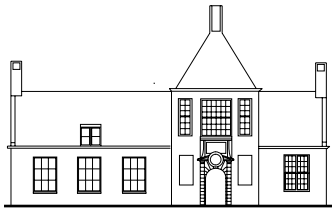
Tevelingshofje, 1655
Willem van der Helm and 1679, Anthony Breetvelt



Pieter Loidanshofje, 1656
Pieter Janszoon van Noort



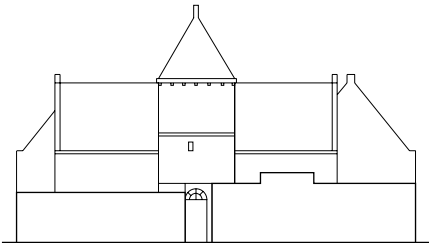
Hofje de Houcksteen, 1660
Façade changed in 1897



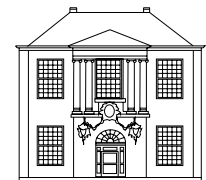
Groot Sionshofje, 1668
Willem van der Helm



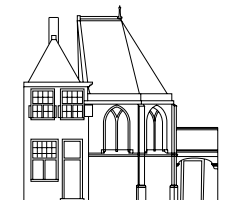
Schachtenhofje, 1670
Willem van der Helm



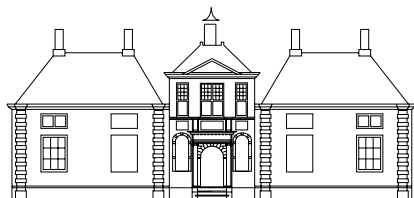
Sint Jacobshofje, 1672



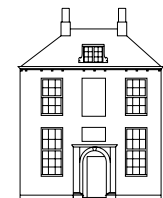
Hofje Meermansburg, 1682
Jacob Roman, Anthony van Breetveld



Sint Anna Aalmoeshofje, 1683 (1509)
Jan Bastiaanszn Loopwijk



Jean Pesijnhofje, 1683
Jan Bastiaanszn Loopwijk



Francois Houttijns Hofje, 1737
Arij van de Lauriere,
Barend Stierman



Juffrouw Maashofje, 1901
Barend Spijker

roles of founders and trustees and thus provides them with a contemporary status symbol. In this period, it was not unusual to have the outer façade designed by a nationally famous architect and the hofje itself by the City Architect or a local builder. A good example is the 1682 Hofje Meermansburg in Leiden, of which architect Jacob Roman designed the canalside façade and City Carpenter Anthony van Breetvelt designed the hofje.

Stylish Design

Although founding a hofje was a charitable deed, they started to look more and more luxurious during the seventeenth and certainly in the eighteenth century. The designs began to mirror the city palaces that were a typically urban expression of early capitalist wealth and occupied a prominent place among the seventeenth-century canalside merchant houses in the cities of Holland.

The façades of this generation of hofjes were hardly distinguishable from those of other prestigious buildings and their interiors were luxurious and highly decorated. A very good example is the colonnade at the back of the 1694 Deutzenhofje in Amsterdam, which hid the sanitary facilities of the day. In city palaces, similar coach houses were designed decoratively to beautify the garden.

The wings of the hofjes were welded together into a single stately composition with a clear hierarchy. A good example is the 1723 Corvershofje, which was built just a little earlier than Van Brants Rushofje described at the beginning of this chapter. This canalside hofje, built in the name of the very rich, untimely deceased descendants of the trustee families Corver and Trip, flaunts a large, curved pediment and looks like a city palace rather than a social institution. The trustee room was richly decorated and, just like contemporary city palaces, situated on a large garden that extends all the way to the next canal.

Later, we see a new version of the city palace in Haarlem's 1761 Hofje van Noblet. From the city this hofje, situated on the Spaarne River, looks like a tea pavilion. This was a clear reference to contemporary luxurious residential homes, which also had pavilions on the waterfront. The open, U-shaped 1768 Hofje van Oorschot, also in Haarlem, includes various optical illusions that made it look bigger than it really was to give it the allure of a city palace.

Architect Leendert Viervant's 1787 Teylershofje in Haarlem aimed for maximum interaction with the city, as we saw at the beginning of this chapter. He used grotesque-looking elements such as an exaggeratedly majestic gateway. But while Teyler commissioned Viervant to celebrate the new era of bourgeois society by an exuberant design that still impresses after more than two centuries, Amsterdam City Architect Abraham van der Hart designed his 1806 Hofje van Brienon, which returned to the pure and simple geometry of the archetype, some 20 years later.

The era in which hofje designs tried to outdo each other in terms of status was apparently over by the beginning of the nineteenth century when the Netherlands, under the reign of French emperor Napoleon Bonaparte, began carrying out a number of important political modernizations. By this time, the eighteenth-century city palaces were part of the *ancien régime*; ordinary citizens gradually improved their place in society and Van der Hart, a rationalist with an extensive knowledge of architecture history and theory – the hofje brings the rationalist French architecture by Boulée and Durand to mind – returned to the origins of the hofje.

The canalside façade of Hofje Van Brienon is completely blind, just like the archetype. The designer achieved monumentality with simple means: by flanking the central trustee building by the end façades of the dwellings and connecting all of this with a single, thin, continuous stone ribbon. And like

CORVERSHOFJE, 1723, AMSTERDAM
Diaconal centre for social organizations since 2006





Garden side Corvershofje Amsterdam around 1745, by Jan Smit (I), after Jan Smit (II).

the Amsterdam canalside houses, these hofje dwellings had basements and stone doorsteps. This introduced some of the typically urban features of the Amsterdam canal house into the courtyard of the hofje, in a reference to the archetype, the reversal of street and courtyard.

Renovated and Rebuilt

When prosperity began to increase at the end of the nineteenth century, hofjes were often rebuilt or overhauled by local architects. They implemented the eclecticist architectural style that was common at the time. Dignified stateliness definitively gave way to a simpler look. The Rozenhofje in Amsterdam, for example, rebuilt in 1884, expresses anonymity and urbanity and its façade with a large number of windows looks like an ordinary street wall. Other hofjes have the appearance of public social institutions, for example the 1650 Venetia-hofje in Amsterdam, renovated in 1904, the façade of which looks like a school's. Some hofjes bring friendly small-scale architecture to the streetscape. A good example is the 1640 Zuiderhofje in Haarlem, which was rebuilt in 1891 including brick eaves in chalet style and stone with Art-Nouveau details.

At the beginning of the twentieth century, architects started to pay more attention to daylight: newly built dwellings enjoyed incident light from opposite sides. This was only possible in hofjes that were adjacent to the street. In hofjes from this period that were used as modern social provisions for the elderly, conveniences became important as well.

In 1901, the Netherlands introduced the Housing Act and providing social housing became a government task. Internationally, the Garden City became popular in response to the deterioration of the mushroomed industrial cities. Romantic Garden City architecture found its way to the hofjes, for example in the 1902 Vrouwe Groenevelt's Liefdegesticht in Rotterdam, the 1706 Heilige Geesthofje in Leiden, rebuilt in 1926, and the Wilhelmina Foundation in Dordrecht from the same year. The founding of traditional hofjes was now rare, but the hofje as an architectural typology was used for serial social housing construction that aimed to express collectivity. The 1909 Lutherhof in Amsterdam, in which two hofjes were merged on a new site, featured something that was a novelty in the Netherlands: a gallery that opened up four floors of flats via a stairwell in the middle of the hofje.

After the Second World War, the hofje disappeared from view for a while. Large numbers of newly built homes for the elderly took over their role. The renovation of old and to some extent neglected city centres that started in the 1960s even put hofjes in danger of being demolished. Typical of the administrative resilience of the centuries-old hofje culture was that many trustees managed to preserve their hofjes, if necessary by moving them. Hofje residents and local residents also protested demolition plans, often successfully.

As a result of large-scale urban renewal in the 1960s and 1970s, some hofjes were forced to relocate. Interesting examples are the hofjes 1611 Codde and 1688 Van Beresteijn (Haarlem) and 1814 Kuylsfundatie (Rotterdam), both of which moved from the inner city to the suburbs around 1970. Hofje Codde en Van Beresteijn was redesigned entirely. In the case of the Kuylsfundatie, the trustee building was taken apart brick by brick and reassembled at the new location while the dwellings were redesigned.

In both hofjes, the archetype was renewed by introducing modern urban planning principles: the enclosed buildings were cut into shorter rows, not in a tight geometric pattern, but loosely arranged around a garden. Once again the main focus was on living on a small scale in green surroundings. Hofje Codde en Van Beresteijn had an open entrance rather than a gateway, as if to express maximum accessibility in an open post-war society.

Hofjes in the Neoliberal Era

At the end of the twentieth and the beginning of the twenty-first century, trustees of existing hofjes initiated the establishment of two new hofjes. At a time when neoliberalism, with its free market forces, reigned over the Netherlands, the trustees were looking for future ways to meet the ancient challenge to provide elderly people on low incomes with small-scale housing in a protected environment in the city centre.

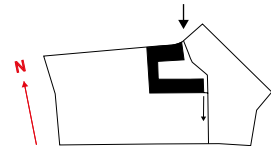
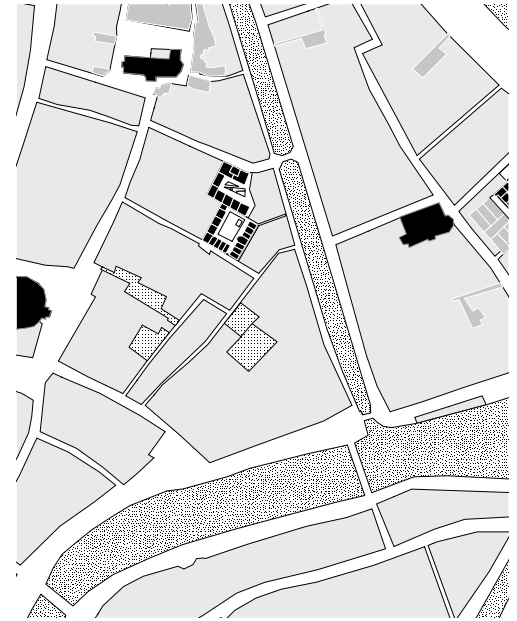
In 1991, the trustees of the Hofje Codde en Van Beresteyn, together with the board of the Sint Jacobs Godshuis, which had been managing charities for centuries, organized a competition with the aim of building a new hofje. They received no less than 198 entries for this 'hofje of the future'. The winning design, which was realized in 2001, was modernistic and open, with characteristics of the traditional hofje that were only recognizable in a rudimentary and abstract sense. Features such as the typical seclusion, rhythmic repetition and connected dwellings were abandoned in this Gravinnehofje and the complex did not express collectivity.

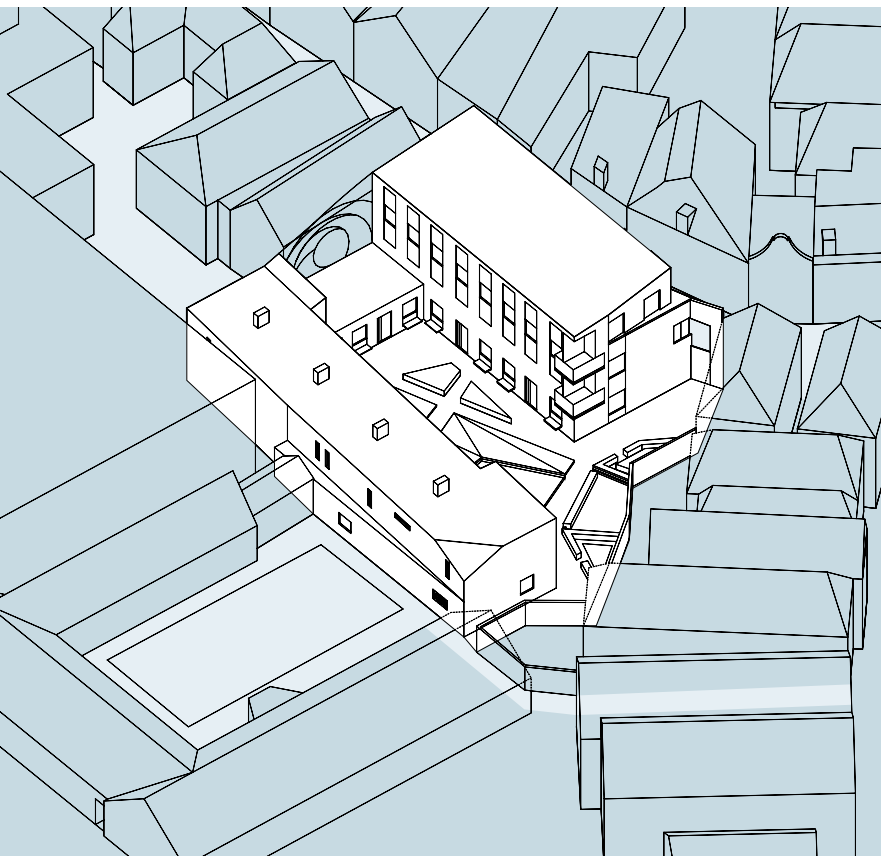
A careful contemporary translation of the traditional hofje was the 2007 Johan Enschedéhofje in Haarlem, situated right next to the 1395 Hofje de Bakenesserkamer. The name Johan Enschedé refers to the banknotes printing company that stood in this location for a long time and is in typesetting letters and mirror-written beside the entrance. The trustees of the Bakenesserkamer, the oldest hofje in the Netherlands, took the initiative for this new hofje and engaged the well-known Haarlem comic strip artist Joost Swarte as well as architecture office Döll Lab.

This hofje includes the closed outer brick wall that is characteristic of the archetype, albeit in a slightly curved form. Like the exterior façade, the hofje's interior façade is a mix of formal and informal. Its materialization comprises vertical wooden planks – unprecedented in hofjes – which one would sooner expect to find in a courtyard; the ordered composition of identical windows and the flat detailing are in keeping with the hofje tradition.

For now, the Johan Enschedéhofje is the last charity hofje to be realized in the cities of Holland. This means the hofje tradition and its social mission have existed for no less than 600 years. In all of this time, the archetypical hofje has been a source of inspiration for committed housing developers in the Netherlands.

JOHAN ENSCHEDÉHOEJE, 2007, HAARLEM
Architects Döllab and Joost Swarte







A DESIGN CHALLENGE FOR TODAY

A quest for charity hofjes in the old cities of Holland – hofjes that often literally lie hidden like small, yet to be unearthed urban diamonds – is a fascinating way to get acquainted with six centuries of architecture in combination with a sociocultural mission. Such a quest often leads to the back side of the old cities, away from popular squares, monumental churches and other historical, urban symbols.

Each time an inconspicuous little door yields access to a hofje, the visitor experiences surprise – ‘Has this always been here?’ – confusion – ‘Am I allowed to be here?’ – and wonder – ‘What a haven of peace!’ There are few places in cities in which the contrast between the interior and exterior worlds has been designed so well; hofje residents have been experiencing this since the fourteenth century.

The remarkable vitality of this building typology raises the question of whether the architectural and other qualities of the hofje can also help meet the design challenges of the twenty-first century. To decide this, we first look at examples of Dutch twentieth-century mass housing architecture that have been influenced by, among other things, charity hofjes. Subsequently, we establish a relationship with comparable courtyard typologies internationally. This is a prelude to the connection of the sustainable qualities of the hofje with global design issues for the urban living environment of the future.

Special Architecture, Great Adaptability

The vitality of the hofje as an ‘oasis in the city’ stems from the building type’s considerable spatial adaptability and its ability to respond to a social agenda. Although the hofje can be incorporated in the urban block in all kinds of situations, it always remains recognizable as a hofje: as an architectural unit comprising identical houses set around a shared garden and as an enclosed living environment that expresses a collective character. At the same time, the designs of hofjes always manage to reflect the social relations of their time and always take up a particular position relative to the archetype.

In contrast to courtyards and hofjes that were part of, for example, monasteries or speculative exploitation buildings, which were only built in a certain period, the architecture of charity hofjes effortlessly survived the late Middle Ages, the early capitalist era, the Enlightenment and the era from the industrialization period to the development of the post-modern service society. Up to the present time, dominated as it is by neoliberal ideas and market forces, the hofje remains a source of inspiration for (social) housing.

The hofje is deeply rooted in Dutch culture and therefore in Dutch collective memory. Time and again, it is put on the table by not only architects and policymakers, but also socially committed property developers or developers of luxury projects, because of all the positive connotations that surround it.

Due to its architectural setup and its ability to enter into an explicit relationship with the surroundings, the hofje fits in well with architect and urban designer Manuel de Solà Morales’s ideas: ‘The importance of public space does not lie in the extent of its dimensions, its quantitative predominance or the symbolic leading part these play, but in the interrelating of private, confined spaces, as a result of which these spaces are also made collective. Providing buildings that would otherwise only be private with urban characteristics – the urbanization of the private domain – that is the concept. In other words: the private is included in the sphere of influence of the public.’¹

This is precisely what the hofje has shown over the centuries.

1 M. de Solà-Morales, ‘Public Spaces/ Collective Spaces’. In: Lotus Quaderni 23, Milan: Electa 2004. (Original in Barcelona newspaper *La Vanguardia*, 12 May 1992.)

An Inspiring Typology

In twentieth-century European housing architecture the hofje, with its expression of collectivity, was a building type that was used over and over again. Hofje projects were often the product of an international exchange of ideas by architects who drew inspiration from each other's designs. This is evident from the images on the following pages, which contain a selection of architectural highlights involving hofjes that innovate in a contemporary way by building on successful traditions.

In comparison with historical hofjes, these building projects were larger and higher; they were also intersected by streets. The hofje was an exceptional element in some, but the basic element in other urban ensembles. It is again striking how versatile the typology was, not only in terms of spatial adaptability, but also in terms of its ability to respond to the social demand – the provision of public housing. The strength of the hofje typology as it was used in the course of the twentieth century may help us answer the question of what part it can play in future building challenges.

In the 1920s the Dutch hofje became part of compositions for new urban and rural residential districts, which became increasingly large-scale and also more open. Designs repeatedly referred to the design principles behind the historical hofje – an architectural unit constructed by repeating elements –



Zaanhof, Spaardammerbuurt Amsterdam in 1922

SPAARNHAMMERBUURT, AMSTERDAM, 1912
 Urban design J.M. van der Mey | (1) Zaanhof, 1919, architect H.J.M. Walenkamp, 110 dwellings on a courtyard 38×175 m | (4) Spaarndammerhart, 2021, architects Korthtielens, Marcel Lok, garden design DS, 46 dwellings on a courtyard 31×39 m | (5) Het Schip, 1920, architect Michiel de Klerk, 7 dwellings around a hexagonal courtyard 9×9 m.

In the Spaarndammerbuurt, the Amsterdam School had the opportunity to create a residential environment that included a diversity of public spaces as an alternative to the existing city, which only had closed urban blocks and streets. Here the buildings – influenced by German examples – feature partially double rows of dwellings that enclose a square-like courtyard (1), a courtyard-like square (2), a small park (3) and a courtyard with a school (4); the buildings on the outside are urban and four floors high plus roof; those on the inside are village-like and only two floors high plus roof. In the small triangular residual block Het Schip (5) high and low buildings are juxtaposed. The design of the many passages and gates in the Spaarndammerbuurt always reacts to the situation. The school has given way to a green courtyard with dwellings in 2021, see page 86.

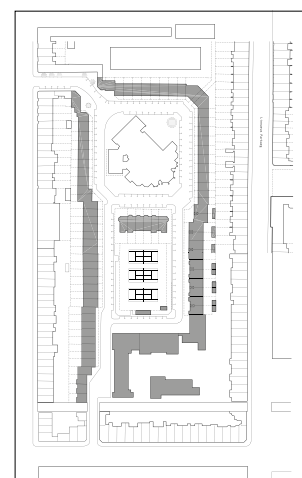


COÖPERATIEHOF AMSTERDAM-ZUID, 1922
 Architects Michiel de Klerk, Piet Kramer |
 34 ground-floor and first-floor dwellings around
 a circular courtyard | 49×29 m

The double rows of dwellings with back gardens around a courtyard in the Spaarndammerbuurt echo in Berlage's Amsterdam-Zuid district. This part of the city has a great diversity of urban spaces, both on the large scale of the busy city and on the small scale of the quiet neighbourhood and the serene hofje. In the axis of the oval-shaped Coöperatiehof lies a small building with a meeting and reading room that were meant to facilitate the education of the workers.

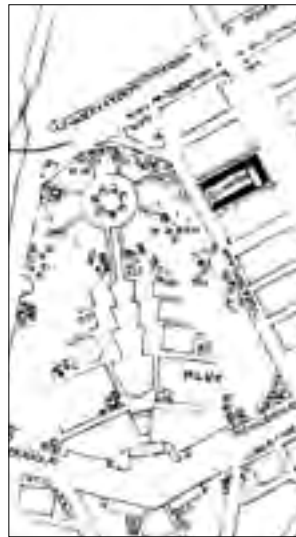
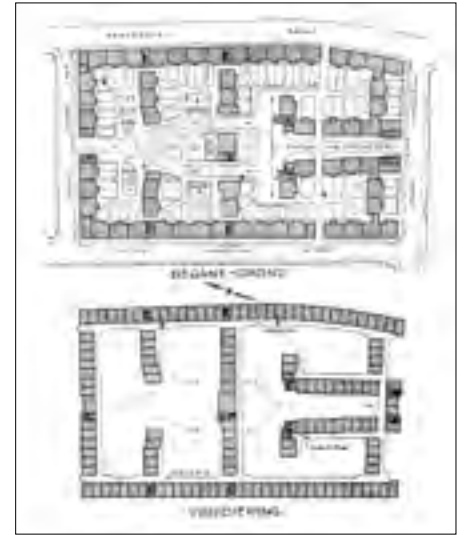
LINNAEUSHOF, AMSTERDAM, 1924-1930
 Architect A.J. Kropholler | 200 downstairs and upstairs dwellings and 6 town houses | courtyard 80×190 m subdivided into 80×80 m and 68×74 m

Whereas in the Spaarndammerbuurt and the Coöperatiehof the outer ring is a unity, that of the Linnaeushof is made up of different buildings. This makes the courtyard in the inner ring with its single sculpture a surprising enclave. The Linnaeushof was built as a residential community for a Catholic parish, which explains the church. The tennis court complex shows similarities to the infill of the court-like close in Unwin and Howard's English garden city. The short south side of the court consists of a primary and a secondary school.



JUSTUS VAN EFFENBLOK, ROTTERDAM, 1922
 Architect Michiel Brinkman | 264 dwellings | courtyard
 71 × 150 m, subdivided into 20 × 30, 20 × 71, 30 × 71 m

The Justus van Effenblok is a transformation of a closed urban block with enclosed back gardens. It creates a collective inner world with a sequence of courtyards and facilities including the centrally located bathhouse. All dwellings have their front doors on the courtyard side. Below are the ground-floor and upper-floor apartments; on the second floor, there are maisonnettes on a wide gallery – a 'street in the sky'. Originally, the hofje was laid out with shared and enclosed private (over)gardens.

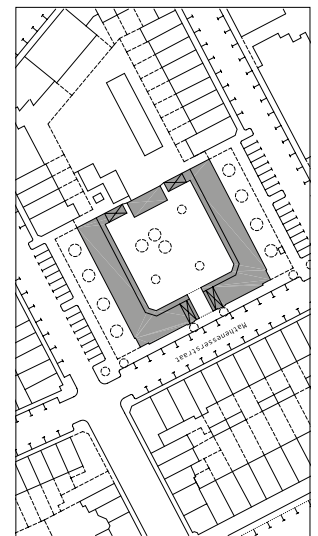


VROESENLAANBLOK, ROTTERDAM, 1934
 Architect J.H. van den Broek | 85 apartments |
 courtyard 29 × 90 m

The Vroesenlaanblok has a U-shaped courtyard that opens onto the Vroesenpark. The rhythmically repeated cantilevered balconies and continuous horizontal lines play an important part in the forging of architectural unity. The collective garden is 60 cm higher than ground level and is mainly an ornamental garden. Next to the garden is a covered gallery for shared use, which accesses the storerooms and staircases. Due to its porticos the Vroesenlaanblok presents as a regular urban block on the street side.

MATHENESSERHOF, ROTTERDAM, 1926
 Architects J.H. de Roos and W.F. Overeinder |
 52 dwellings for singles | hof 48 × 44 m

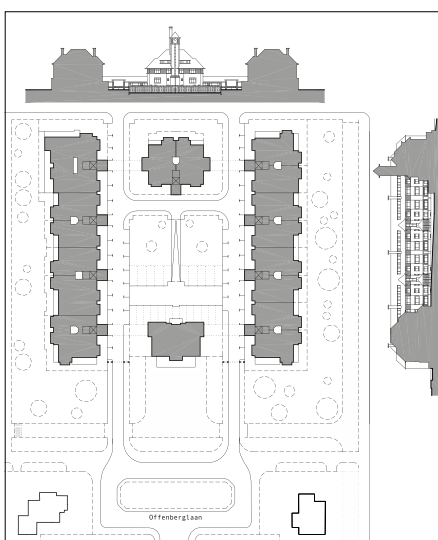
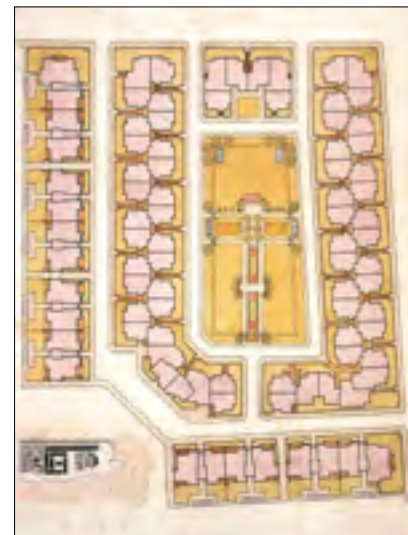
The U-shaped Mathenesserhof is built from a private legacy similar to courtyards of charity, but has offered social rental housing from the very beginning. It has three floors and apartments that are situated on galleries around the court. The arcades – also used in German garden city ensembles at that time – accentuate the court as an architectural unity, offer the houses privacy, and make the garden independent.



PAPAVERHOF, THE HAGUE, 1920

Architect Jan Wils | 68 middle-class dwellings
(of a total of 128 low-rise and medium-rise buildings) |
courtyard 55 × 100 m

With the Papaverhof, Wils aimed to create a spacious garden-city-like residential environment. To this end, he compactly linked the double ring of dwellings without back gardens back-to-back. By adding corridors, he provided all the dwellings with a connection to both the courtyard and the street. Setbacks in the floor plan and the building mass string the buildings together to form an architectural unit in which light, air, space and greenery flow into one another inside and out.



PARKFLAT MARLOT, THE HAGUE, 1934

Architect J.J. Brandes | 49 luxury apartments |
courtyard 45 × 45 m

Parkflat Marlot was built as a luxury residential hotel, a building type developed in The Hague for returning expats who could not afford to employ servants in the Netherlands. It consists of two rows of buildings facing each other with two villas in between, all containing apartments. The buildings are connected by the entrance gates to the courtyard. The villa on the pond, which has a parking garage underneath it, is intended for communal activities. Residents could book the individual rooms of the other villa for their guests. Of the two circulation systems in the basement, one was used by the residents and the other to provide 'home service'.

TUINWIJK-ZUID, HAARLEM, 1922

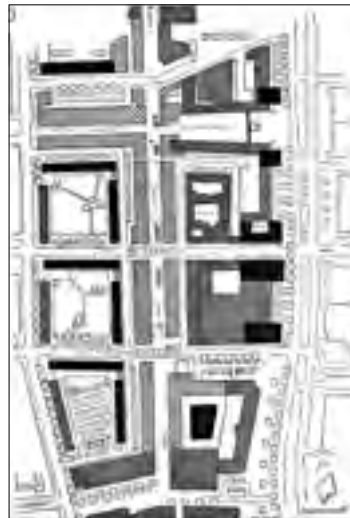
Architect J.B. van Loghem | 86 single family dwellings |
courtyards 10-55 × 150 m and 59 × 51 m

The hofjes in Amsterdam, Rotterdam and The Hague discussed here not only focus on the theme of collectivity but, by building dwellings on the side of the courtyard, also on densification. Tuinwijk-Zuid centres on the quality of the green living environment. The project consists of two urban blocks of low-rise single-family dwellings, with a park-like shared garden in the middle of a courtyard that borders directly on the back gardens. The front doors are on the street side, but the living areas in the dwellings are oriented towards the hofje garden side.



FRANKENDAEL, AMSTERDAM, 1947-1951
 Urban design Ko Mulder | architects B. Merkelbach,
 C.H.F. Karsten, P.J. Elling | garden design Mien Ruys |
 $37 \times 2 = 74$ dwellings per hofje | courtyards 41×75 m

The L-shaped blocks and open courtyard parcelling that is the basis of this urban design is the functionalist answer to the traditional closed urban block. The streets and enclosed green courtyards are conceived as a spatial continuum, with ideal amounts of sunshine: in the courtyard, a street runs on the shady north and east sides. On the sunny south and west sides, back gardens border the park, separated by shrubbery. The idea was to merge the upstairs and downstairs dwellings into single homes once the post-war housing shortage had subsided. This open-plan hofje type became the building block of Amsterdam-West, executed in low- and medium-rise buildings.

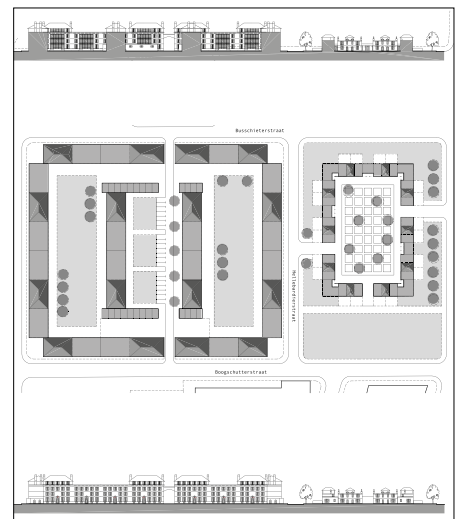


LIJNBAAN, ROTTERDAM, 1955
 Architect Van den Broek & Bakema | 236 dwellings |
 courtyard 63×88 m

The flats around green courtyards under the lee of the famous, busy pedestrian shopping street Lijnbaan represent modern metropolitan living in the rebuilt centre of Rotterdam, which had been destroyed in a bombing raid during the Second World War. The different building heights (3, 9 and 13 floors) are related to sunlight incidence. The courtyards are repeated like stamps, forming a rhythmic composition in the city skyline. The courtyards open onto the streetside and therefore function as urban parks. The bases of the residential buildings do not contain dwellings; this ensures the relative quiet of the courtyard.

KREMLIN AND SINT JORISPLEIN, GORINCHEM, 1956
 Architecten A. Evers & G.J.M. Sarlemijn | 236 and 20
 dwellings | courtyard Kremlin 92×114 m, divided
 into 31×90 and 29×60 m, courtyard Sint-Jorisplein
 35×56 m

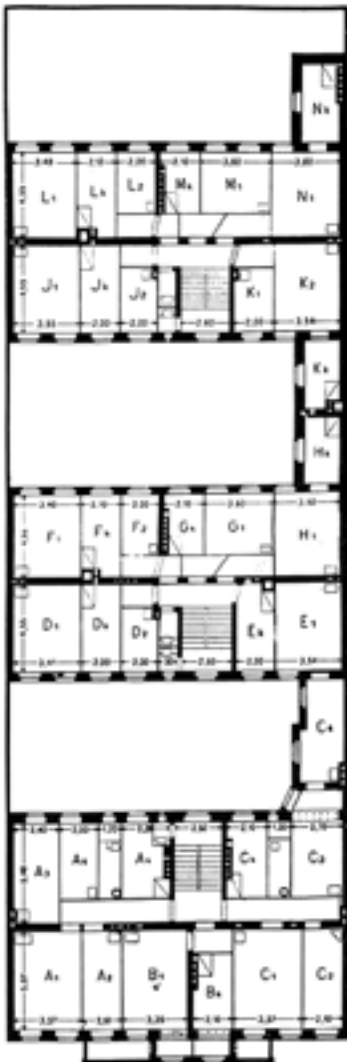
Together a monumentally large hofje plus a small hofje in a post-war suburb with social housing form an alternative to anonymous districts with streets and terraced houses. The architects wanted to establish a relationship with the old city centre by using the historical building type of the hofje. The name Kremlin and the reference to the hofje need little further explanation.





HET BREED, AMSTERDAM-BUIKSLOTERHAM, 1962-1968
Architect F.J. van Gool | 1161 dwellings | courtyards
38 × 52, 68 × 88, 86 × 122 m

In Het Breed, situated in a suburb at quite some distance from the centre, the Frankendael-parcelling has been enlarged to the regional scale. Green and grey (parking) courtyards of varying sizes alternate and flow into one another. Schools are situated in the largest courtyards. The serene atmosphere has been created by placing a screen of concrete columns in front of the façades. Air bridges connect all the galleries on the third floor.



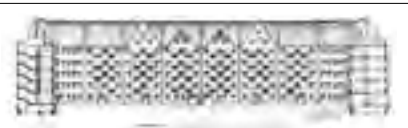
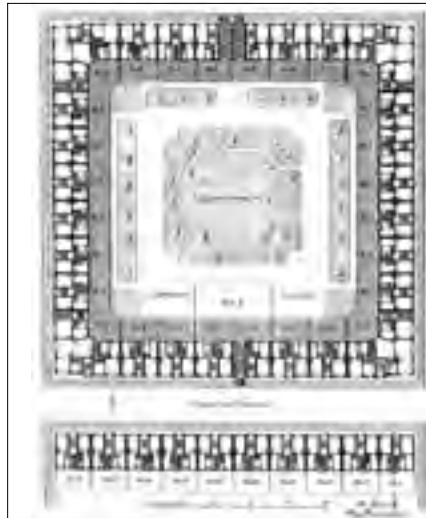
Berlin Mietskasernen

and foreign influences came into play, particularly from the German *Großstadt* (Berlin, Hamburg) and the international garden city movement. Especially after the Second World War, modern functionalist urbanism made headway and the *hofje* was opened up.

Germany built blocks with *hofjes* from 1900 onwards as an alternative to the ultra-dense *Mietskasernen*. They were incorporated into traditionalist *Siedlungen*, landscaped green residential areas, not infrequently as *hofjes* for the elderly. The monumental gateways that marked the transitions between urban spaces were characteristic. The double-ringed Berlin urban block designed by Eberstadt, Möhring and Peetersen in particular would find its way to the Netherlands.

HOFJE ON WEISBACHSTRASSE, BERLIN-FRIEDRICHSHAIN, 1891-1905
 Architect Alfred Messel | 388 dwellings | courtyard 60 × 70 m

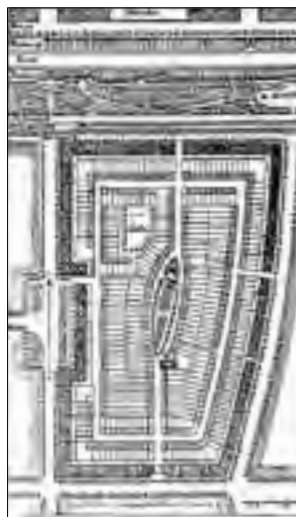
Messel pioneered to provide good, healthy and affordable workers' housing as an alternative to the Mietskaserne. Around and in the green, spacious courtyard on the ground floor there were façade gardens, a crèche, playgrounds and a Wohlfarthaus with bathing facilities. All upstairs apartments had balconies, including those on the street side.



DEUTSCHE HÖFE, BERLIN-WEDDING, 1904
 Architect Ernst Schwartzkopff | 111 dwellings (originally 208 3-room and 43 1-room dwellings for single women | 26 × 26 m

Of this early twentieth-century courtyard building that housed workers and was built by the Vaterländischer Bauverein near the large AEG factories, only a small part remains. The six original hofjes represented time-travel through German's historical architectural styles, from the Middle Ages to modern times. Like Messel's rational hofje on Weisbachstrasse, it included a playground, crèche, bathhouse and hospice. The buildings that were damaged in the Second World War have been restored in a simpler form.

BLOCK UNIT, BERLIN, 1910
 Architects Rudolf Eberstadt, Bruno Möhring, Richard Peetersen | A complete neighbourhood in a single superblock

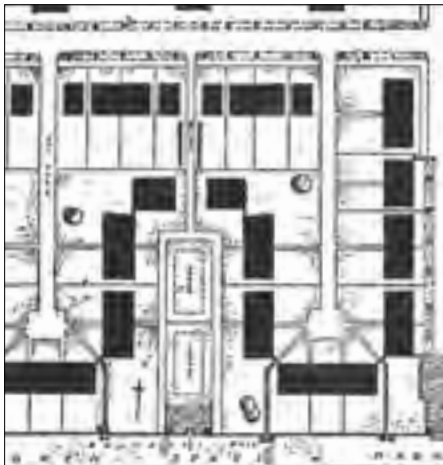


Around the same time, Raymond Unwin developed the *close* for Ebenezer Howard's English garden city. In 1909, he arranged dwellings around a small square in the middle of an urban block, accessible via a driveway. He also designed U-shaped gardens he called *greens*, which opened onto the streets. France, and later Austria, used the palace as a reference to give monumental expression to the housing of workers' communities.

Developments in Denmark, where housing remained a collective and public provision for much longer than in other Western European countries, were comparable to those in the Netherlands, where the government had a powerful directing role until 1980. Strikingly, in Denmark the design of the greenery in relation to the buildings is very well-thought-out and connects the housing to the surrounding landscape.

The mid-twentieth-century hofjes Tuscolano III and 200 Colonne are two beautiful examples of hofjes inspired by the historical hofjes of North Africa and the Middle East. One architect returned from a trip with the idea and transposed it to his own city; the other used it on a foreign commission as a link between the foreign context and his own vocabulary.

HOFJES IN ENGLISH AND GERMAN GARDEN CITIES

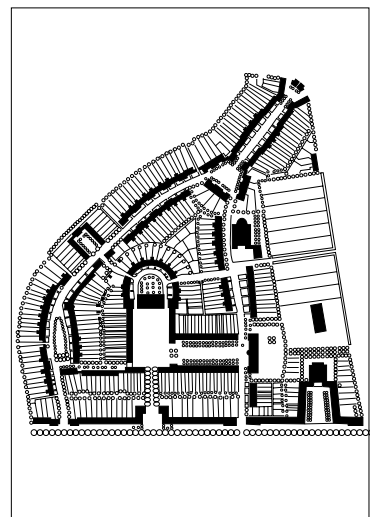


GREENS AND CLOSES IN THE ENGLISH PICTURESQUE GARDEN CITY, 1909
Architect R. Unwin | courtyard 21 × 76 and 41 × 75 m

The English *greens* and *closes* have their origins in the courtyards of monasteries, the *colleges*. The influential *green* from Raymond Unwin's 1909 handbook *Town-planning in Practice* for Hampstead Garden City was semi-open to the street or park. Some also included sports facilities (tennis courts). The *close* is located inside the urban block in its entirety and comprises a small square surrounded by a group of dwellings. The driveway gives the whole an even more stately character, comparable to country house architecture.

SIEDLUNG STICKSTOFFWERKE PIESTERITZ, LUTHERSTADT WITTENBERG, 1915-1919
Architect Otto Salvisberg | 12 dwellings | courtyard 20 × 30 m

Hofjes are a common element in the German picturesque garden city, influenced by the English garden city shown above and by Rudolf Eberstadt's publications in *Neue Studien über Städtebau und Wohnungswesen*, 1912-1919, in which he analysed hofjes in Belgium and the Netherlands, among other places. Usually, they are situated at the edge of the district and are earmarked to house the elderly.

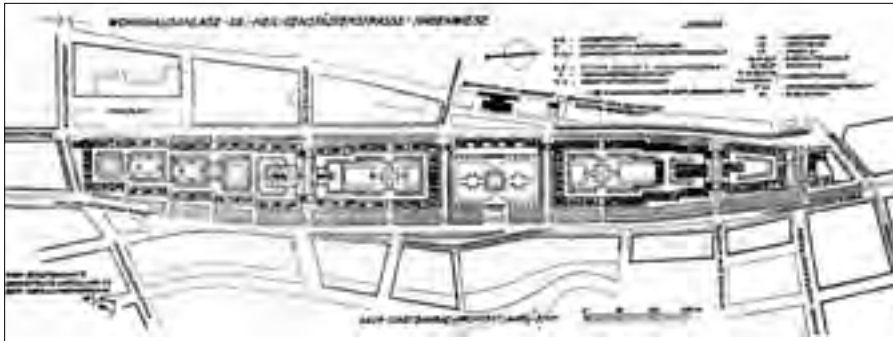


HUFEISENSIEDLUNG, BERLIN-BRITZ, 1925-1933
 Architects Bruno Taut, Martin Wagner | garden design
 Leberecht Migge, Ottokar Wagler | 66 dwellings |
 courtyard 140 × 150 m

A large horseshoe-shaped courtyard enclosed by three floors of walk-up flats forms the green heart of the Hufeisensiedlung. Directly against the façades lie shared gardens for the residents that are accessible via the entrance staircases. Behind the hedges that border the gardens are a public footpath and a green grassy area with trees that slopes down to a pond. Three gates connect the hofe to the Siedlung neighbourhood; its open side connects the hofe to the district.



HOFJES AS WORKERS' PALACES IN AUSTRIA AND FRANCE



KARL MARXHOF, VIENNA, 1927-1933
 Architect Karl Ehn | 1382 dwellings | courtyard with
 a total length of 1,000 m divided in 485 × 70/35 and
 317 × 68/30 m

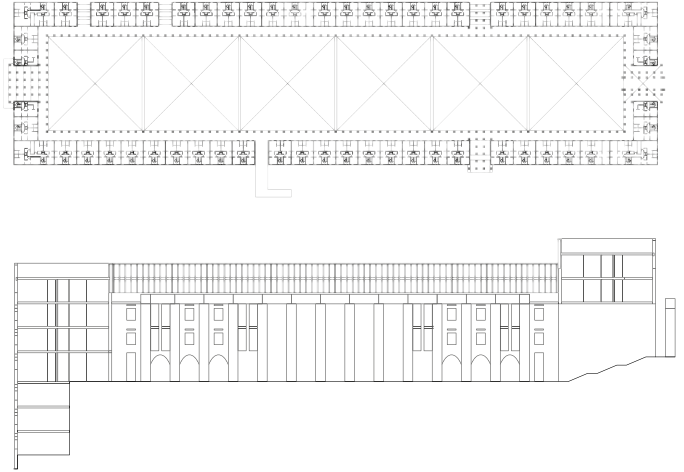
The Karl Marxhof is a superblock that responds to its location on the railway. There is a square in the centre, with an elongated courtyard to either side. This is the largest and most monumental of the dozens of hofjes built as part of the social housing programme of Das Rote Wien, the political movement that ruled the city from 1919 to 1934. The buildings in the courtyards contain collective facilities.

FAMILISTÈRE DE GUISE, GUISE, 1859-1870
 Architect Jean-Baptiste André Godin | 558 apartments |
 glass-covered courtyards 20 × 33, 20 × 43 and 20 × 28 m



CLIMAT DE FRANCE / PLACE DES 200 COLONNES, ALGIERS, 1955-1957

Architect Fernand Pouillon | 4,500 dwellings | courtyard 233 × 38 m



TUSCOLANO III, ROME, 1954

Architect Adalberto Libera | 200 dwellings | courtyard 170 × 63-26 m

At the extreme edge of the city, against the railway, lies a piece of walled-in, kasbah-inspired urban fabric. It has a beautiful public-to-private sequence. The main entrance is a gate with a concrete shell roof, sandwiched between two neighbour-

hood shops; behind the gate is a park-like courtyard with a detached block of single-person apartments; along the courtyard are alleyways that access patio dwellings.



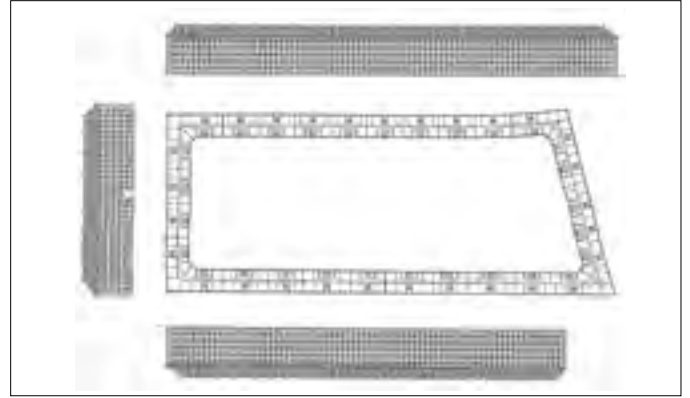
HOFJES IN DENMARK'S TWENTIETH-CENTURY SOCIAL HOUSING TRADITION

In Danish society, collectivity is part of the housing culture. There is a striking amount of high-quality residential architecture, including careful landscaping. Courtyards are often shared green spaces, both in the inner city and in the suburbs. In some cases, buildings and gardens form a courtyard as an architectural unit: a superbloc (architect Fisker designed several hofje projects), the residential community around the Grundtvigskerk, the meandering rows of

patio dwellings that form hofjes and connect to the landscape (architect Utzon designed several districts on the basis of this principle), an urban fabric of streets, squares and courtyards (Albertslund), a Newtown ensemble (Brøndby Strand) and a circular hofje with student housing that is an icon and meeting place on the university campus.

HORNØKHUS, COPENHAGEN, 1923

Architect Kay Fisker | garden design G.N. Brandt | 280 dwellings | courtyard 200 × 80 m



PÅ BJERGET, COPENHAGEN BISPEBJERG, 1921-1926

Architects P.V.J. Klint (church), Charles I. Schou, Georg Gøssel | courtyards 21 × 75, 18 × 117, 23 × 94, 57 × 31 m



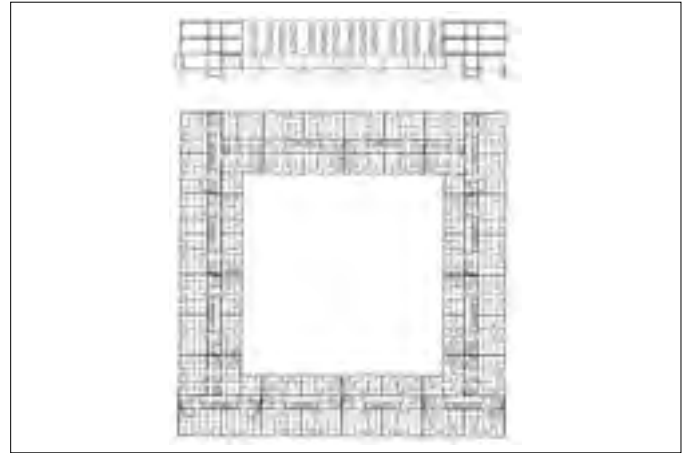
FREDENSBORGHUSENE, FREDENSBORG, 1959-1963

Architect Jørn Utzon | courtyards 25-35 × 100-120 m



ALBERTSLUND SYD, COPENHAGEN, 1960-70

Urban design Knud Svensson | landscape design Ole Nørgård | architects Viggo Møller, Tyge Arnfred | Left: district map with urban fabric of patio hofjes | Right: courtyard on the canal 34 × 34 m



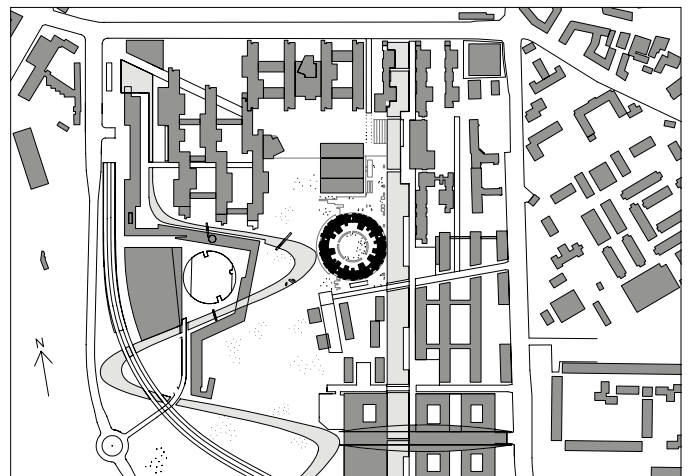
BRØNDBY STRAND, COPENHAGEN REGION, 1964-70

Architects Svend Høgsbro, Thorvald Dreyer | landscape architects Morten Klint and Knud Lund Sørensen | courtyards 42 × 115 m



TJETGENKOLLEGIET, COPENHAGEN ØRESTAD, 2006

Architects Lundgaard & Tranberg | landscape design M. Levinsen and H. Jørgensen | 360 dwellings | courtyard diameter 55-66 m



Recent Dutch Examples

In addition to the early twentieth-century hofjes that were part of urban expansions, the Netherlands developed an interesting category of hofjes that are part of late twentieth-century, early twenty-first-century urban renewal projects such as the Johan Enschedé hofje in Haarlem that was described in the previous chapter. The 1981 hofje of the Pentagon complex located in Amsterdam's Nieuwmarktbuurt was conceived as an intermediate zone between the individual dwelling and the big city and as a place to stimulate encounters between residents. The 1998 Mariaplaats, which was built on a parking lot in the Utrecht city centre, is a good example of a hofje that embodies hofje principles rather than literal hofje forms. At the heart of this complex are two four-storey blocks of flats arranged in an L-shape on a small square. Surrounding them are low-rise single-family dwellings that in turn enclose small yards and streets and close the urban block.

The next two hofjes serve the social agenda of improving deprived neighbourhoods. In the post-war district of Paddepoel in Groningen a detached hofje was situated around an inner harbour enclosed by higher-income single-family dwellings. This Voermanhaven (2006) again offers the traditional popular oasis, where local residents come for a stroll and children swim in the summer. In a neglected residual area in Rotterdam, the colourful and Mediterranean Le Medi (2008) was built hidden in the urban block on the initiative of a second-generation immigrant. He wanted to seduce his successful contemporaries to stay in their old neighbourhood by representing their identity in the built environment.

Real estate developers built hofjes because of their monumental character. De Grote Hof (2006) built in The Hague-Ypenburg, is a complex with a large, raised hofje on top of a parking garage that is surrounded by smaller hofjes at ground level. Notably, the raised hofje is quiet and serene whereas the low-lying hofjes are more lively: their residents are more emphatically present, probably because the courtyards are accessible for bicycles. In the Spaarn-dammerbuurt in Amsterdam a school in a courtyard was replaced by an intimate hofje named Spaardammerhart (2021). Here high-market commercial dwellings face the hofje and rental social housing is situated on the street.

Recently, collective-private commissioning is an increasingly common model in the Netherlands. Again, hofjes are a chosen typology here. Peter Prak, developer of so-called Knarrenhoven (courtyards for oldies) focuses on housing for the elderly in the form of detached courtyards built in retro style in suburbs. The 2016 conversion of a canning factory in the centre of Leiden into a housing factory for 16 different clients was structured by a hofje and is an interesting example of reuse. New projects are not only realized by groups of residents, real estate developers now also recognize the need for communality.

What most of these collective-private projects have in common is that committed commissioners and passionate architects work together to ensure the project makes a valuable contribution to the city. This is in line with the agenda for the development of sustainable cities in the coming decades. The way these agendas continue to play a part in the histories of cities is striking. Remember how the Enlightenment ideal at the end of the eighteenth century inspired some wealthy Holland burghers to establish hofjes that not only lifted the residents out of poverty, but also added quality to the city through beautiful architecture and a well-considered interaction between the public space and the private atmosphere of the hofje and how, time and again, early twentieth-century public housing ideals led to successful applications of the hofje typology.

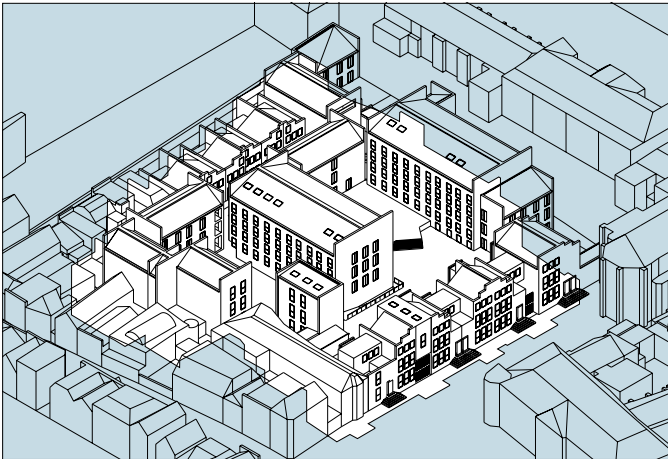
PENTAGON, AMSTERDAM NIEUWMARKT, 1974-1983

Architects Theo Bosch, Aldo van Eyck | 87 dwellings | courtyard 35 × 20-25 m



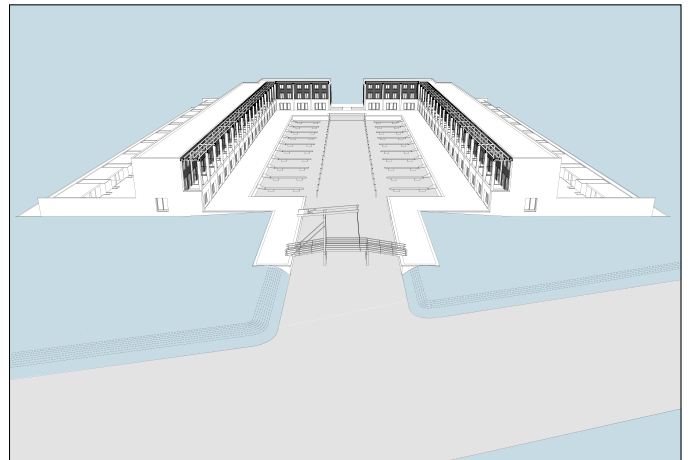
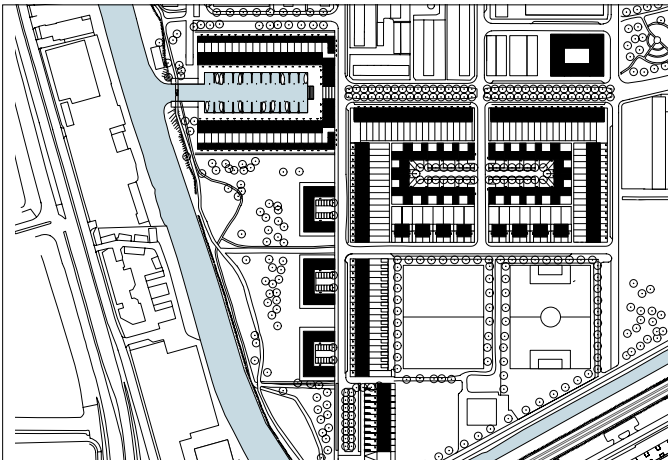
MARIAPLAATS, UTRECHT, 1998

Architect AWG Architecten bOb van Reeth | 54 dwellings | Various sizes: 17 × 33, 13 × 11, 22 × 11 m

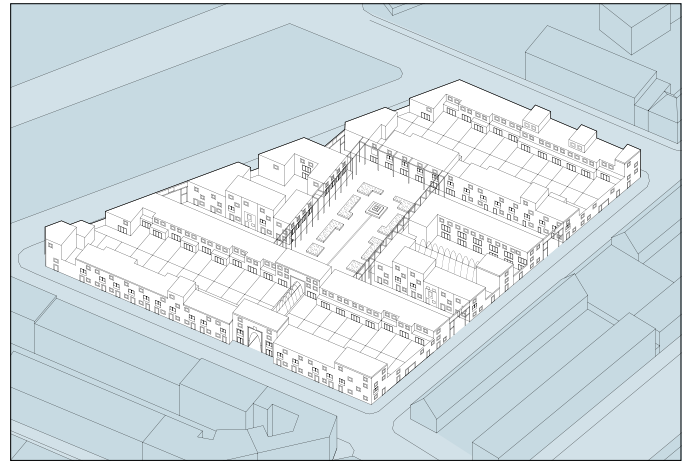
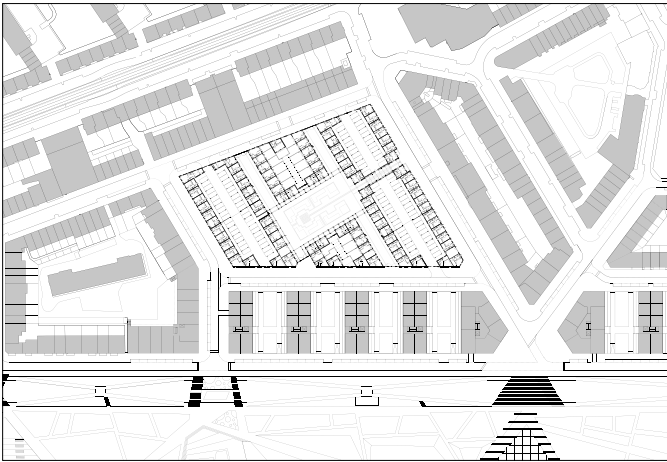


VOERMANHAVEN, GRONINGEN PADDEPOEL, 2006

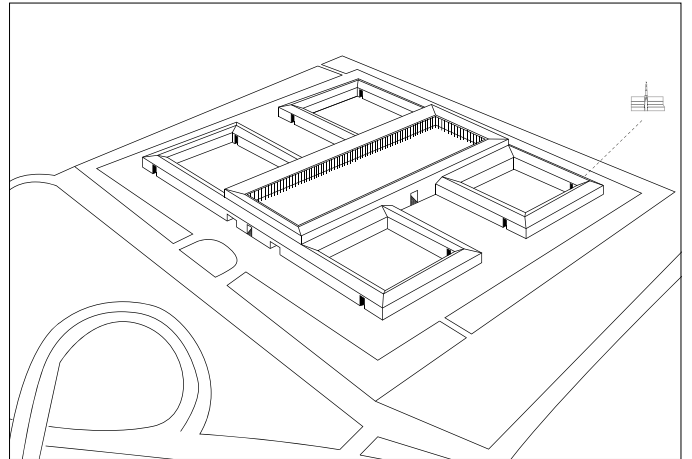
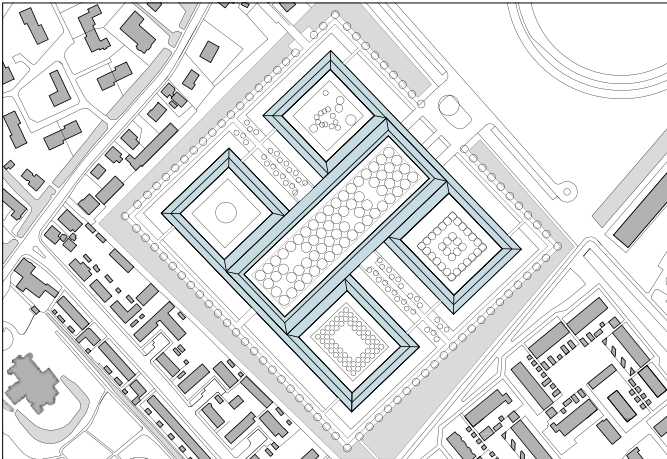
Architects De Nijl | 44 dwellings | courtyard 54 × 110 m



LE MEDI, ROTTERDAM BOSPOLDER/TUSSENDIJKEN, 2008
Architect Geurst & Schulze | 93 dwellings | courtyard 31 × 53 m



GROTE HOF, THE HAGUE-YPENBURG, 2007
Architects Rapp + Rapp | 246 dwellings | courtyards 51 × 160 and 51 × 51 m



WOONFABRIEK, LEIDEN, 2016
Architects Gaaga | 16 dwellings | courtyard 12 × 24 m



We can therefore aptly describe the charity hofje as a typically Dutch phenomenon in which social goals and architecture meet in a six-centuries-long tradition. It is a fact that local circumstances in the Netherlands have contributed to the success of this concept. However, this fact alone fails to do justice to the hofje typology. We have already seen that appealing hofje projects that effortlessly survived their time have emerged in a variety of countries. Over time and across the globe, courtyard housing has been contributing to protected housing, often in an urban environment, in all kinds of ways. In different countries and at different times, alternative architectural instruments have been developed to create small-scale urban oases that expressed collectivity.

The hofje in fact expresses a universal value. Some are realized for social reasons, but there can be very different incentives to choose a hofje typology as well. There is the protecting of trade flows – examples are the *han* that were built in the Middle East, while other hofjes provided physical protection, like the Chilean *conventillos*.

New Solutions

Of course, the Dutch hofje cannot always be copied elsewhere. Many of today's building challenges are larger in scale and it is very rarely the case that landlords and tenants know each other personally. The extraordinary existence of private financiers on a social (Christian) mission that will primarily define their results in terms of social returns is not always a fact of life, either, and perhaps outdated as well. However, institutions that provide social housing are in a position to carry out such missions and select specific groups such as young people, the elderly or groups in need of support like the disabled or people suffering from dementia. And why not, at a time of increasing social inequality, make private capital available for specific categories of people who need a suitable place to live?

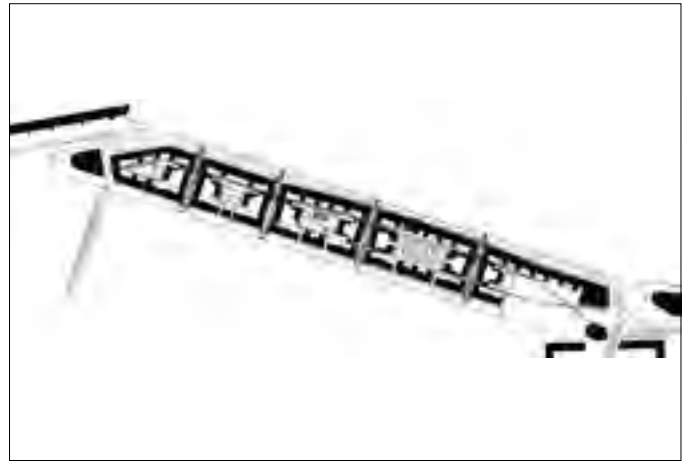
Depending on the urban challenge at hand – and these will always be different in different cultural and geographical situations – the formal and social qualities of hofjes definitely provide starting points for new solutions. The enclosed garden that is the heart of the hofje and that creates the green oasis that is so characteristic of hofjes can also serve contemporary purposes. These can include adding biodiversity locally, collecting water and promoting a better microclimate in times of global warming.

The geometrical shape of the enclosed garden inspires the measurements of the surrounding buildings and, by rhythmic repetition, ensures that the individual dwellings merge into the architectural whole. The more direct the relationship between dwelling and garden is, the better. This is best achieved by low-rise buildings, but medium-rise gallery flats can also draw the attention of the residents to the garden. As early as 1909, the Amsterdam Lutherhof showed that staircases allowed residents to connect with the garden. This is an essential quality of the hofje. Although hofje residents occupy dwellings of a very modest size, the collective garden expands the living environment they experience: the whole is larger than the sum of its parts.

Another crucial element of a successful hofje is the presence of contrast. The architectural unity of the interior space accentuates the seclusion. To add to the surprise and the experience of this calm interior world, the exterior world will have to use different architectural tools. A good, recent example of the contrast between these interior and exterior worlds can be found on Amsterdam's Java Island, designed by Sjoerd Soeters. Originally, this island was developed as a part of the harbour, but it's in use as a residential area since the 1990s. Visitors enter a pleasant, green and hofje-like courtyard surrounded by dwellings (on top of a parking garage). The visual attractiveness of the project is enhanced by the contrast with the exterior of the hofje-like buildings, which is bounded by the vast waters of the IJ.

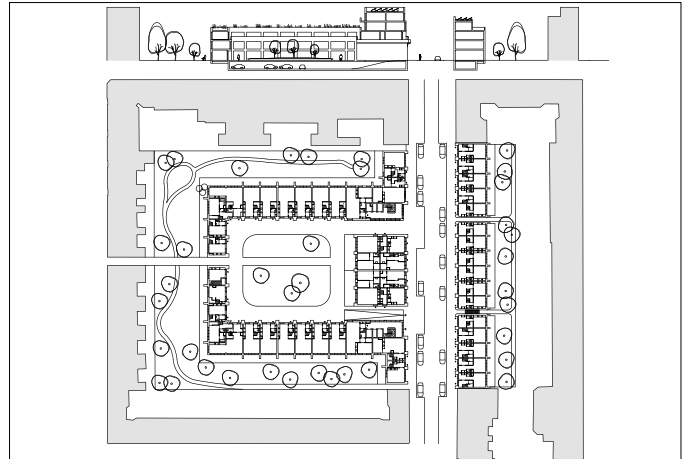
JAVA-EILAND, AMSTERDAM OOSTELIJK HAVENGEBIED, 1992-2000

Urban design Sjoerd Soeters | 1,610 dwellings | courtyards 97×52 , 72×50 , 42×62 m



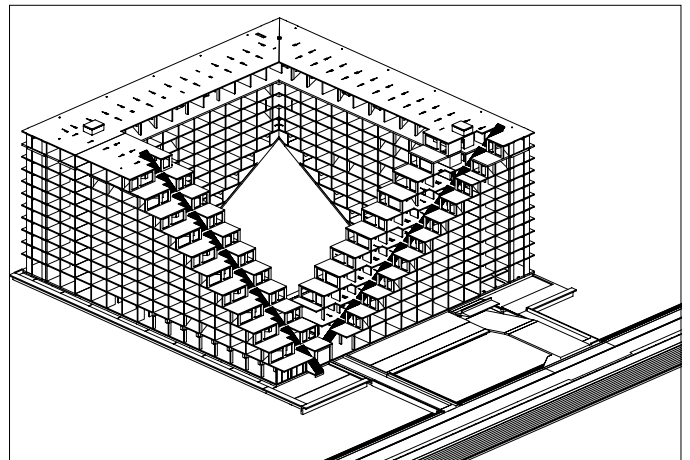
SPAARNHAMMERHART, AMSTERDAM SPAARNHAMMERBUURT, 2021

Architects Korththielens, Marcel Lok | art Martijn Sandberg | garden design DS Landschapsarchitecten | 46 dwellings (total project 80) | courtyard 32×39 m



SLUISHUIS, AMSTERDAM IJBURG, 2016-2022

Architects Barcode in collaboration with Bjarke Ingels Group | 442 dwellings, courtyard 48×48 m, block 86×86 m



We can also see this principle in the most recent hofje in Amsterdam, the iconic Sluishuis, to be completed in 2022. It is free-standing, located in the middle of the IJ River, explicitly seeking interaction with the city and the landscape. It was designed by the Dutch Barcode Architects and the Danish office BIG in collaboration with a real estate developer. The free-standing hofje is clearly visible from the motorway, forms the entrance to the IJburg residential district and includes shared spaces for the residents as well as a public programme aimed at water sport on the ground floor and the roof. The gate of this hofje – an open corner – faces the IJ River, while the hofje is visually connected to the neighbourhood because the buildings recede a little more at every lower level. The dwellings are accessed via the courtyard, which is a return to the tradition of hofje architecture.

The Hofje in the Future

The Netherlands and countless other countries share the great social issues of our time that are described in, among other things, the United Nations' Sustainable Development Goals.² A growing majority of people live in cities in which liveability is a huge challenge. This challenge revolves around climate resilience, the availability of safe, inclusive and healthy housing, biodiversity, access to green spaces and clean air. In this respect, the green, enclosed hofje can offer knowledge as well as starting points.

The hofje typology is also an interesting reference for the social task of providing housing for increasingly smaller households – the proportion of single-person households is rising, partly as a result of ageing populations. Not only large parts of Europe and Japan, but also China will have to house an ageing population over the coming decades which demands an architecture that can meet this challenge. An important question faced by city planners, housing corporations, developers and architects alike is how to configure the twenty-first century city in such a way that it responds to the large number of social challenges that add up to a wicked problem.

Studies of cities teach us that they can provide an attractive living environment, if their physical appearance and structures offer their inhabitants a great variety. This involves creating a well-thought-out array of public, semi-public and private spaces, investing in the quality of public facilities and their buildings and adding public and private green spaces. This will generate a seemingly natural hierarchy between the large-scale city with its lively and busy locations and the small-scale housing interweaving it.

The authentic inner-block structure of the hofje merges naturally with the capillaries of the city; housing calls for seclusion, security, inclusiveness and small-scale buildings at locations that back away from the public space and where the degree of accessibility can be regulated. The hofje concept is likely to succeed in cities that face renewal and densification challenges: they bring security, tranquillity and a nice green environment to large building ensembles and reconcile them with the city, thus making a contribution to the urban variety that makes dwelling and living in cities attractive. All this leads us to the conclusion: every era deserves a hofje of its own.

² See: <https://www.un.org/sustainabledevelopment/sustainable-development-goals/> dd 07.11.2020.



EXEMPLARY HOFJES

BEGIJNHOF, 1389-1907, Amsterdam	90
HOFJE DE BAKENESSERKAMER, 1395, Haarlem	94
PEPERGASTHUIS, 1640-1827 (1405), Groningen	98
HEILIGE GEESTHOFJE, 1616, The Hague	104
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HOFJE VAN NIEUWKOOP, 1661, The Hague	120
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HOFJE VAN SAMUEL DE ZEE, 1724-1743, Leiden	138
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TEYLER'S HOFJE, 1787, Haarlem	162
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KUYL'S FUNDATIE, 1814-1972, Rotterdam	170
OUDE BORNHOF, 1888, 1980 (1320), Zutphen	176
HOFJE CODDE EN VAN BERESTEYN, Haarlem, 1969, (1608/1872, 1688)	182



BEGIJNHOF

AMSTERDAM

YEAR OF COMPLETION first stage hofje 1389-1407, second stage courtyard 1511, third stage after filling up Nieuwezijds Voorburgwal outer shell rebuilt 1884-1907.

ADDRESS Begijnhof 1-47; entrances Gedempte Begijnensloot and Spui 12

ARCHITECT chapel Philip Vingboons 1671

MEASUREMENTS 30 × 50 m (diagonally 98 metres), 41 × 14.50 m, 13.70 × 6.30 m

NUMBER OF DWELLINGS 100 apartments in 46 buildings

The best-known hofje in the Netherlands, the Begijnhof in Amsterdam, has a different history than most charity hofjes described in this book. It had no single private founder, but was created by a growing community of beguines starting a housing collective. It was first called a 'hofje' in 1389, although beguines were already living on this marshy piece of land on the edge of medieval Amsterdam before then.

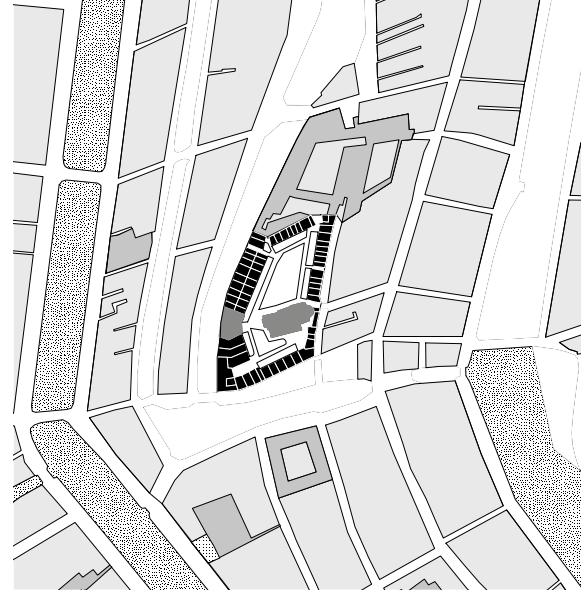
The beguines belonged to an originally twelfth-century religious movement of unmarried women that existed in large parts of Europe. They were women who did not want to retreat into monasteries, but did want to lead a pious and ascetic life in the service of society: they were teachers and nursed the sick. Their economic independence was unusual indeed: beguines continued to own their property when they joined the community. If a beguine left the community, she would leave the hofje and sell her dwelling to another beguine. This way, the community regulated its own composition and safeguarded its collective form of living. The foundation that now manages the hofje has given this social function a contemporary meaning: today the dwellings are rented to single women with lower or middle incomes, for whom housing in the city centre is hardly available anymore.

The beguinage in Amsterdam developed into an enclosed hofje with dwellings oriented towards the inner courtyard. Its seclusion was strengthened by the fact that the beguinage was initially entirely surrounded by water. Access was strictly regulated: there was one narrow bridge over the Begijnensloot with a gate by which people could enter the hofje. The hofje lies 1 m lower than the rest of the Amsterdam city centre, at medieval ground level.

This beguinage not only derives its fame from the intimacy of the green inner courtyard that is so characteristic of hofjes. Compared with Amsterdam charity hofjes, the beguinage's individual buildings with front gardens that enclose the communal lawn are unique. The 'unity in diversity' of the sixteenth-, seventeenth- and eighteenth-century façades can be explained by the fact that for centuries these were privately-owned dwellings that were nevertheless part of a collective.

The diamond-shaped setup with narrow, open corners creates very different spatial perspectives. Since the church was free-standing after the expansion in 1511 and two smaller hofjes were added as annexes, the visual variety is even greater and more exciting. And then there is its location in the city: visitors entering this hofje are always struck by the transition from city to serenity.

The exceptional combination of architecture, beauty, history and location – adjoining the Begijnhof is the Amsterdam Museum, which previously housed the Burgerweeshuis (municipal orphanage) with its unusual courtyard – draws large numbers of visitors from all over the world. This has inspired the beguinage to re-regulate its accessibility, after all, the residents are entitled to their privacy, just like in old times.









HOFJE DE BAKENESSERKAMER

HAARLEM

YEAR OF COMPLETION 1395

ADDRESS Wijde Appelaarsteeg 11; Bakenessergracht 66 (side entrance)

ARCHITECT unknown

MEASUREMENTS 16.30 × 22 m; 360 m²

NUMBER OF DWELLINGS 12

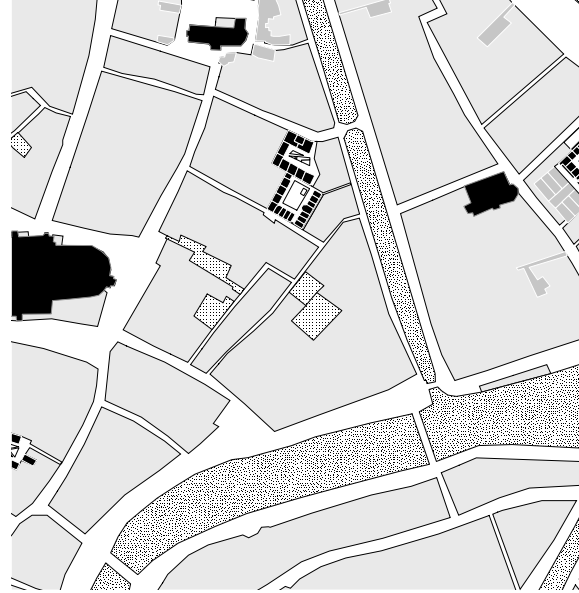
Hofje de Bakenesserkamer, the oldest surviving hofje in the Netherlands, was founded in 1395 by Dirck van Bakenes, merchant, mayor and member of the Heilig Kerstmisgilde, a charitable society that exists to this day. A cartouche mounted over the gateway bears a cryptic text from 1639 that, allowing two interpretations, explains the goal of the hofje: 'Entrance to Dirck van Baekenes' hofje for women eight plus two times six.' On the one hand $(8 + 2) \times 6 = 60$, the age a woman had to be to live here; on the other, $8 + (2 \times 6) = 20$, the number of women that the hofje was intended to house.

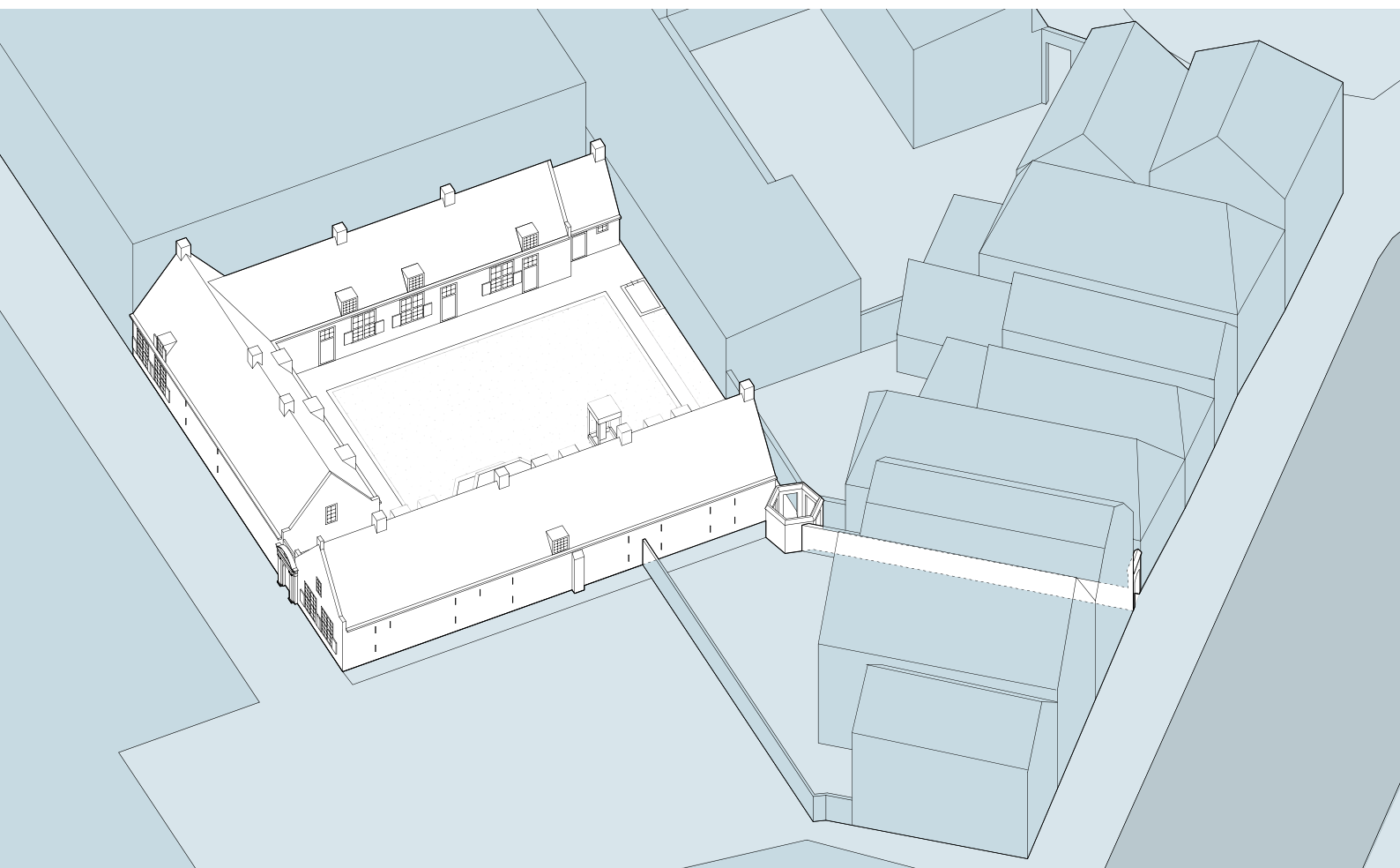
The hofje was built on a square plot on Wijde Appelaarsteeg, a narrow corridor connecting it to the important Bakenessergracht. Here, the main entrance comprised a modest gateway with Gothic details. Interestingly, the corridor is in line with the sightline towards the tower of the Oude Bavo church. Optically, the gateway and the tower – the hofje and the city – are therefore subtly connected. Particularly beautiful is the small hexagonal courtyard that adjusts for the plot structure's change in orientation.

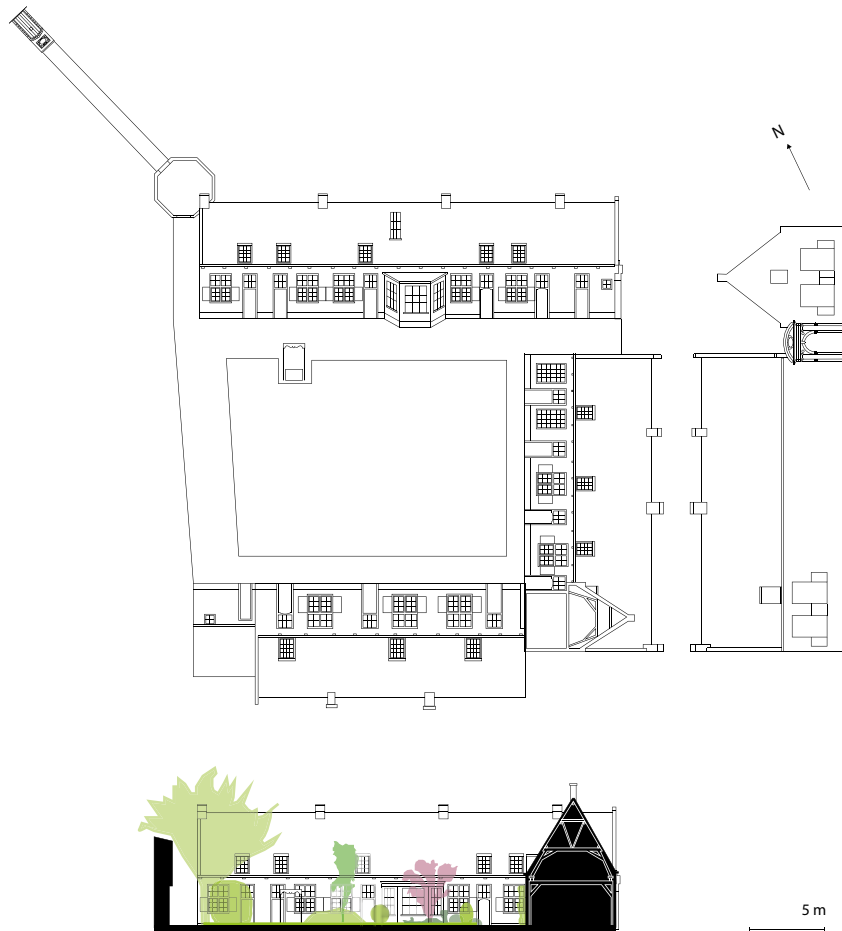
Around 1630, when a number of social institutions in Haarlem provided their buildings with new, monumental gateways, the main entrance was moved to Wijde Appelaarsteeg which, however, being completely off the beaten track, is overlooked by most people. The new gateway, of a classicist design, was later visually linked to the trustee room, which was inserted in the middle dwelling of the separate row of houses in 1663 and to which a bay window was added.

This very old hofje is U-shaped, consisting of an L-shape plus a separate row of houses (plan on page 44). Bent façades and window frames of varying sizes betray the incremental architectural development of this hofje, which has been maintained and renewed many times in the course of the six centuries of its existence. Plastering the walls white has joined the houses together. Its hortus ludi plant diversity makes the garden a genuine oasis.

Hofje de Bakenesserkamer has an internal passageway to the Johan Enschedé-hofje, which was built in 2007. The latter was created on the initiative of the trustees of Hofje de Bakenesserkamer, who thus found a fitting use for a small plot of residual land left over after the transformation of the premises of former banknote printers Johan Enschedé into a theatre, concert hall and court of law.









PEPERGASTHUIS OR SINT GEERTRUIDSGASTHUIS

GRONINGEN

IN USE AS A HOFJE 1640-1827 (1405)

ADDRESS Peperstraat 22

ARCHITECT Unknown

MEASUREMENTS 12.80 x 19.50 m, 15 x 38 m and 9.80 x 27 m, 250 + 570 + 265 = 1085 m²

NUMBER OF DWELLINGS 34, now 29 (24, 36, 58 m²)

The name of this guest house, which was founded by Borneer Solleder and his son Albert, refers to Saint Geertruida, who in the year 652 was the abbess in charge of a monastery in Nivelles (Walloon Brabant, present-day Belgium). Saint Geertruida was to become the patron saint of travellers and this guest house was founded for that purpose: travelling and needy pilgrims could spend a few nights here.

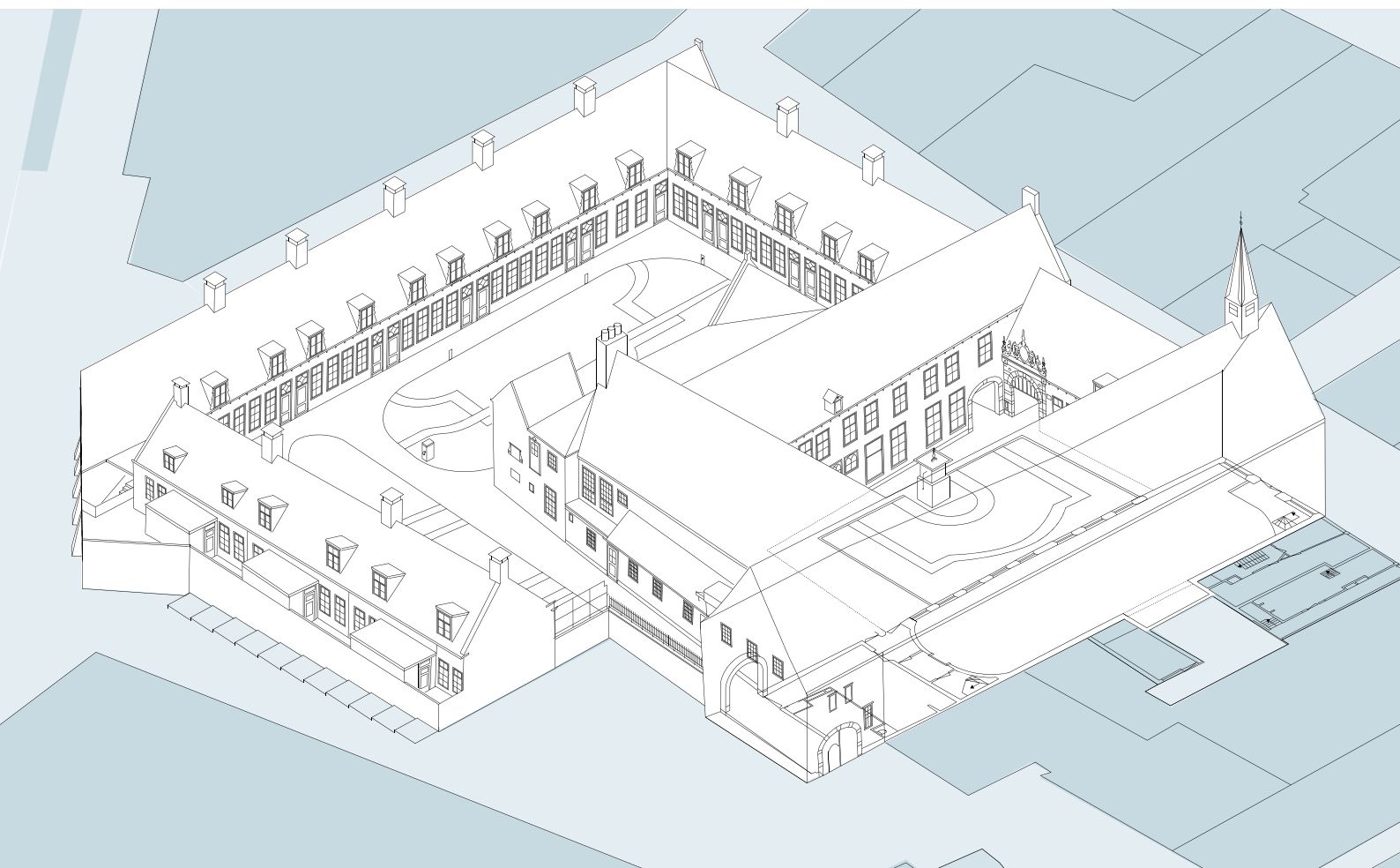
Like the almshouses, the guest houses founded in many late medieval cities were set up on the basis of Christian charity motifs but provided other services as well. In the seventeenth century the Sint Geertruidsgasthuis gave shelter to pilgrims as well as received psychiatric patients; it had its own infirmary for a long time, but soon also began to attract suppliants – city dwellers who bought themselves into a guest house and a lifetime of care – who provided a fairly stable stream of income for centuries.

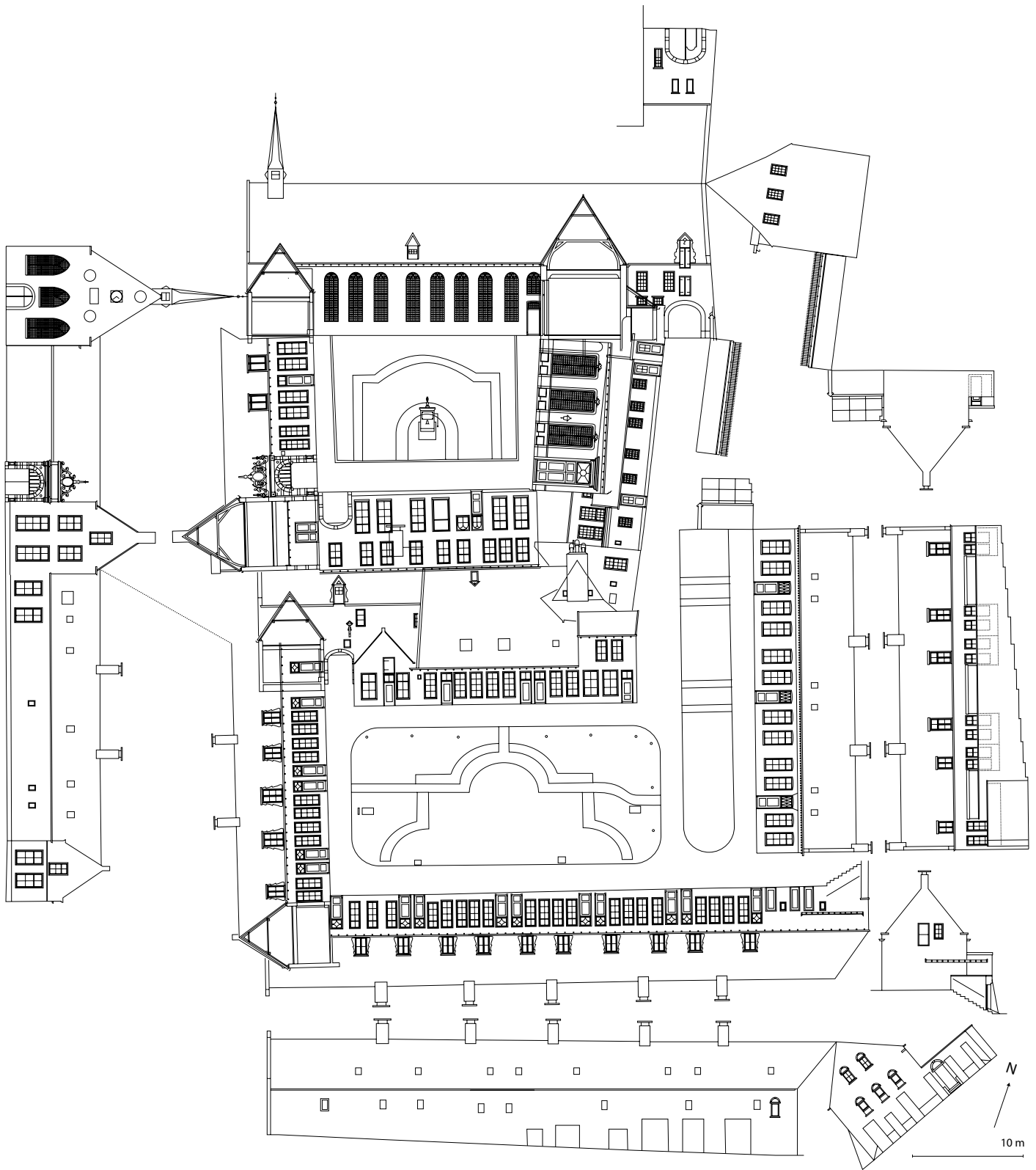
The alternative name ‘Pepergasthuis’ is derived from the street in which the main entrance to the guest house, a monumental seventeenth-century gate, is located to this day. The Pepergasthuis was part of a large urban block in the south-east corner of the city centre that is transected by an old city wall.

The hofje complex is at the same level as Peperstraat, while the adjoining area on Gedempte Kattendiep is 2 m lower. The northern back exit has literally been built into the remains of the city wall; here, the difference in height between the hofje and the street is bridged by a sloping path. The second back exit in the south-east corner is by a staircase. When a casino and large car park were built next to the Pepergasthuis in the period 1986-1991, the urban block was opened up; today, the Pepergasthuis borders on public space on three sides.

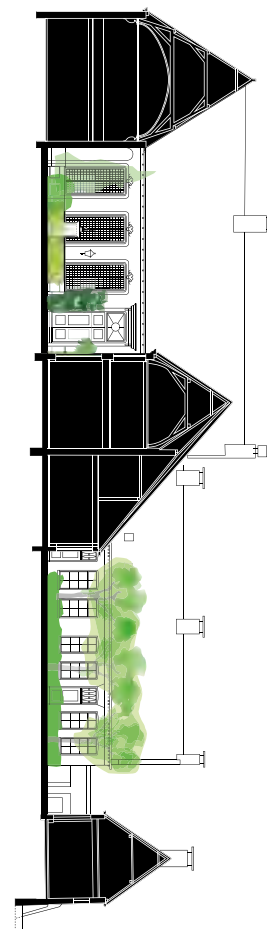
The complex grew into the present ensemble incrementally. The oldest part was situated around the formal courtyard, an inner garden surrounded by a chapel, dining room, guardian room and several dwellings. Between 1635 and 1861 the second hofje with dwellings was built; this is of particular architectural interest. The roof over the regent rooms was extended in order to create additional dwellings on an upper floor. These are accessed by a staircase that is part of a row of dwellings built back-to-back to the trustee dwellings. Together the façade elements in the second hofje reinforce the visual unity: windows, chimneys, dormers. This hofje has several open corners, creating a spatially attractive environment for the residents, some of whom used to live in very small dwellings and in fact still do.





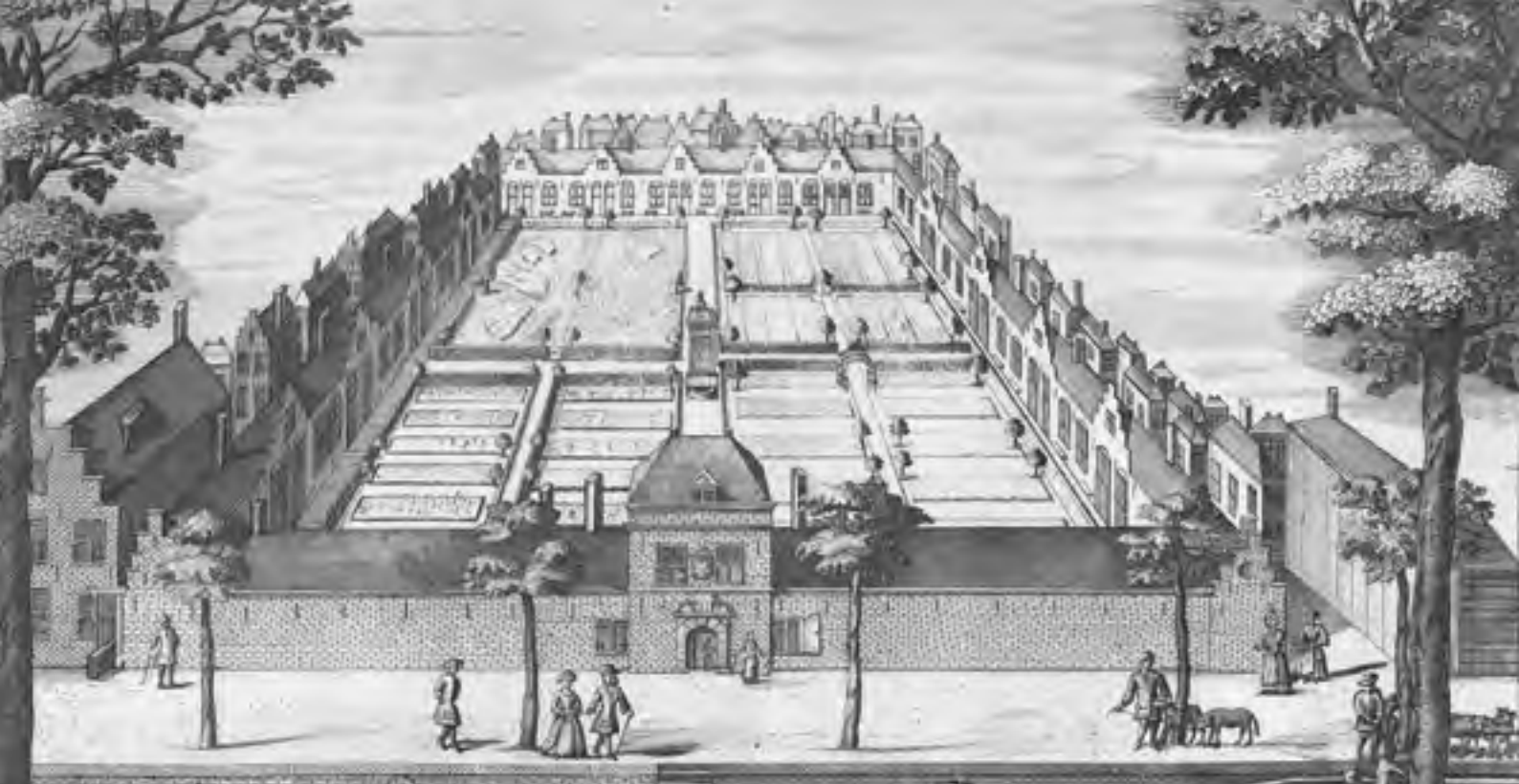






- KEY TO MAP
- 1 Chapel
 - 2 Former bakery
 - 3 Dining hall
 - 4 Kitchen
 - 5 Supervisor's dwelling
 - 6 Wardens' room





HEILIGE GEESTHOFJE

THE HAGUE

YEAR OF COMPLETION 1616

ADDRESS Paviljoensgracht 125

ARCHITECT unknown

MEASUREMENTS 44 × 44 m; 1,936 m²

NUMBER OF DWELLINGS originally 37, now 30 plus a bed and breakfast

The Heilige Geesthofje in The Hague was built in 1616 as an alternative to individual ‘donated houses’: small dwellings intended for the housing of the poor, donated to the city by private individuals. The newly built hofje was described as a ‘Godshouse’ for both men and women. Its founders were four ‘Holy Ghost Masters’, members of an organization dating back to the Middle Ages; the four had been appointed by the city and took charge of poverty relief on behalf of the church. Mounted over the mantelpiece in the trustee room is a sixteenth-century painting depicting food distribution to the poor. After the Reformation, this type of poverty relief was passed on to church social welfare workers; ‘Holy Ghost Masters’ became ‘Board of Trustees’.

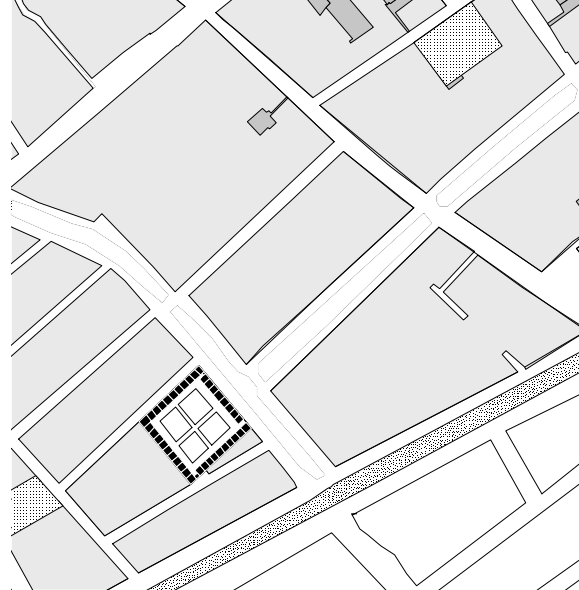
This complex of a spacious courtyard surrounded by 37 houses was developed on a patch of meadowland on the fringes of The Hague in 1616, on an unpaved country road flanked by a ditch. When urbanization hit this part of The Hague around 1647, the city decided to dredge the ditch, turn it into a canal and raise the street by sixty centimeters. To bridge the height difference, the trustees raised the hofje’s canalside façade; at the same time, they added a trustee building in the middle and a large dwelling for the caretaker’s family by the gateway.

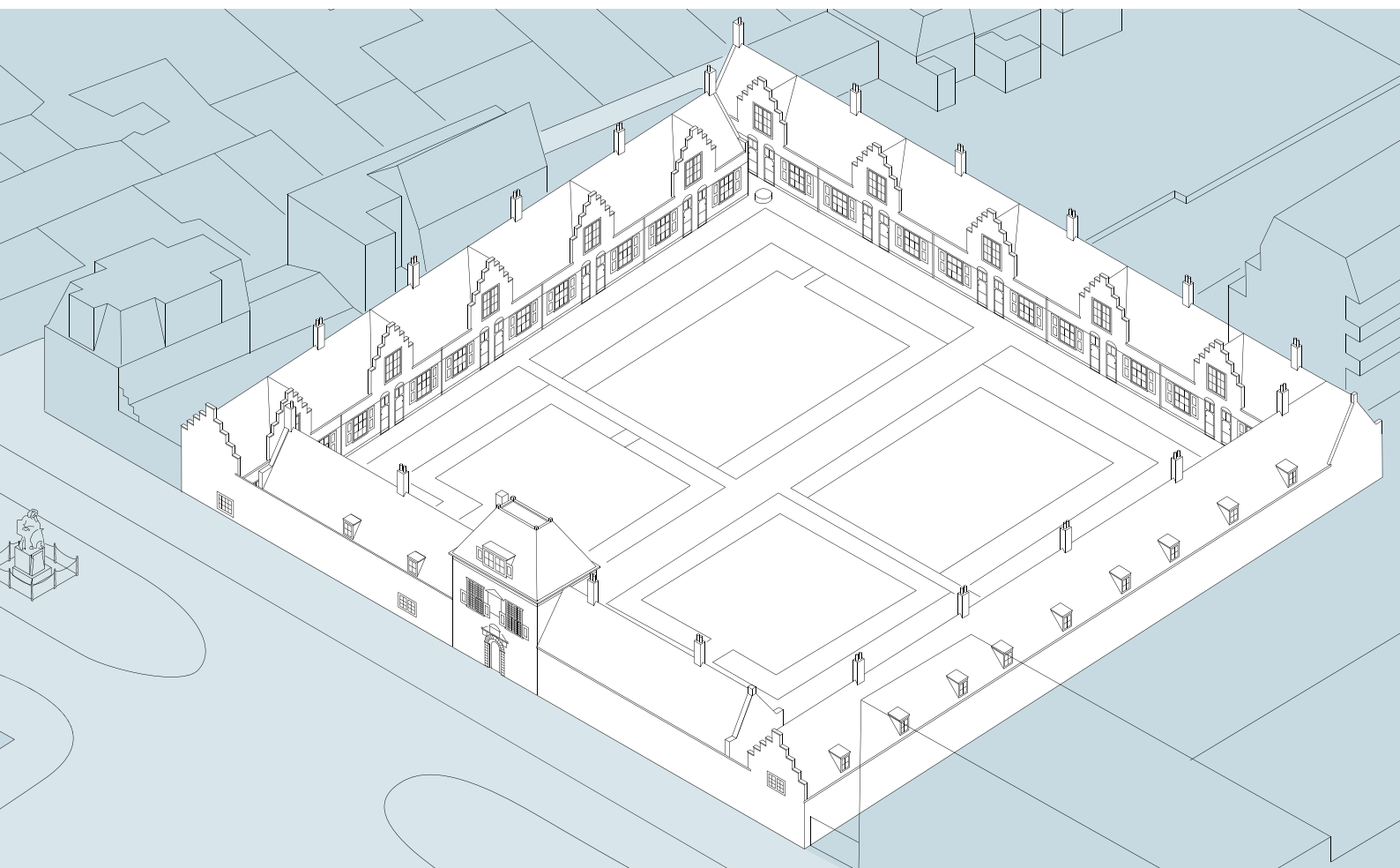
The hofje consists of four separate rows of houses, originally with toilets in the open corners, and a water pump. Typical of this hofje, and atypical of Dutch hofjes in general, are the stepped gables in which the front doors of the mirrored houses are set.

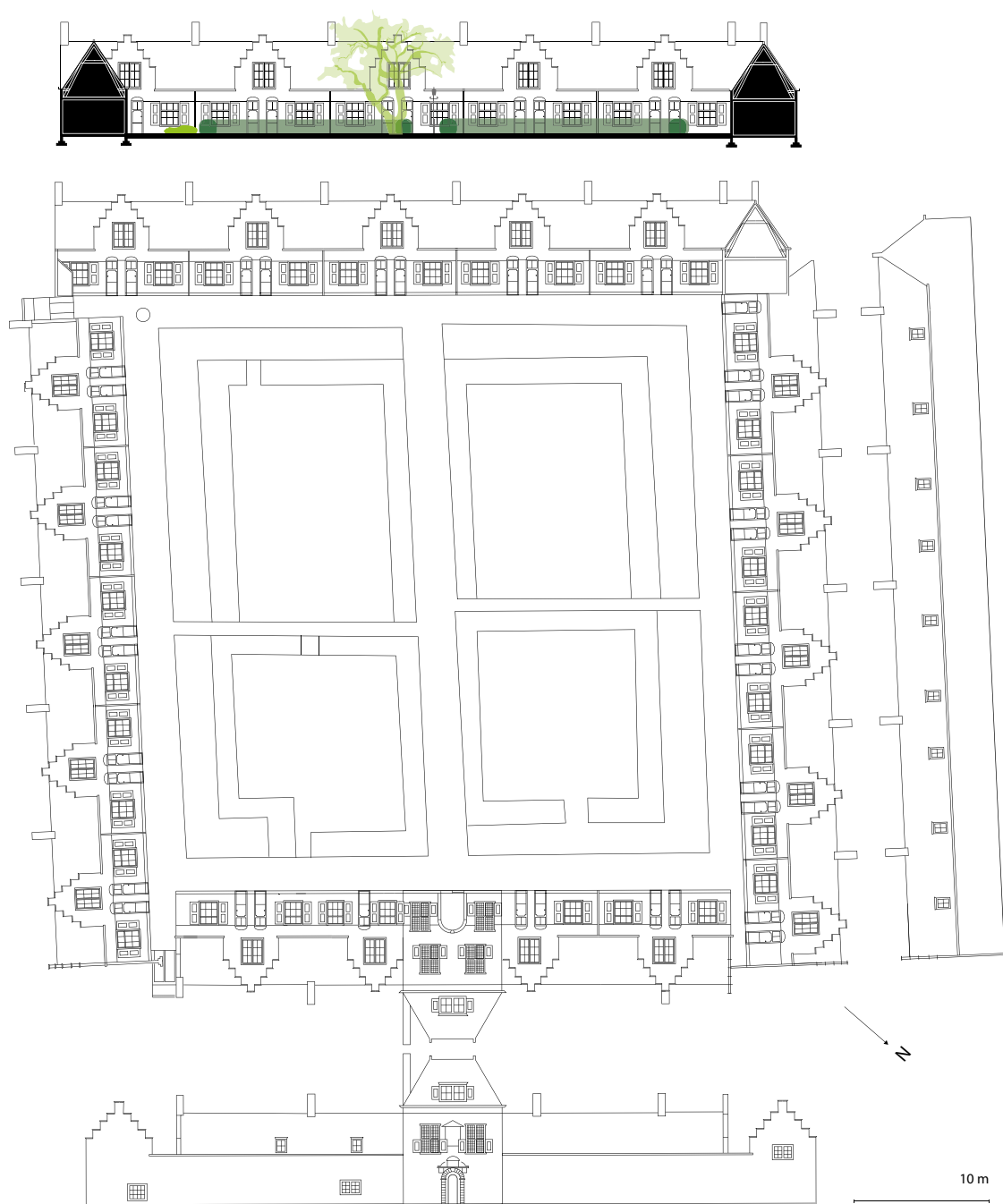
By 1935, the hofje had fallen into disrepair. The houses still lacked individual sanitary fittings and running water, the attics lacked roof boarding and there were problems with rising damp. Demolition was considered, but eventually rejected in favour of a major renovation in which the open corners were repurposed as dustbin storage spaces and telephone booths. Subsequent modernizations followed: in 1984, the introduction of modern kitchens and in 1996, the extension of living space by demolishing chimney ducts and the addition of roof insulation.

The house in the north corner was repurposed as a workshop and the house in the south corner to accommodate the central heating boiler – it serves as a bicycle shed today. Between 1959 and 1996, the house in the east corner functioned as a shared space (club) with a bar, TV corner and a small library, but it has since been rented out as a dwelling that, due to its spatial layout with a mezzanine, is known as ‘the studio’. Another house in the east corner is rented out as a bed and breakfast.

The garden is divided in quarters surrounded by 1.20-meter-high hedges. The quarters function as a kind of green rooms to which residents can take their own chairs to sit undisturbed, without being watched by their neighbours. Each section has low bushes and flowers as well a tree, including the oldest fruit-bearing pear tree in the Netherlands, which dates from 1647. The centre paths prevent people from passing directly in front of the houses. The hedges create privacy inside the dwellings as well: they prevent people from looking into the houses and although residents cannot overlook the garden sitting down, they can see it standing up.









SINT-ANDRIESHOEJE

AMSTERDAM

YEAR OF COMPLETION 1617

ADDRESS Egelantiersgracht 105-141

ARCHITECT unknown

MEASUREMENTS 13 x 13 m; 169 m²

NUMBER OF DWELLINGS originally 21, now 22 including the canalside dwellings

The Sint-Andrieshoeje was founded by unmarried cattle farmer Ivo Gerritsz; he built it on a plot in the Jordaan district that had been made available by his cousin Jan Jansz Oly. The 36 dwellings were originally intended for the housing of 66 poor, yet honest (!) Roman Catholic women. At that time, the area currently known as the Jordaan district was on the outskirts of Amsterdam; earmarked for agricultural use it also accommodated a teagarden geared towards inner-city residents.

When urbanization took off in the year 1613, by the construction of a ring of canals in the flourishing Amsterdam metropolis, the Jordaan district grew into a proto-industrial, ultra-densely populated working-class neighbourhood cluttered with alleyways leading to accommodations built inside urban blocks. Nearly half of all hofjes realized in Amsterdam were in the Jordaan; half of these no longer exist.

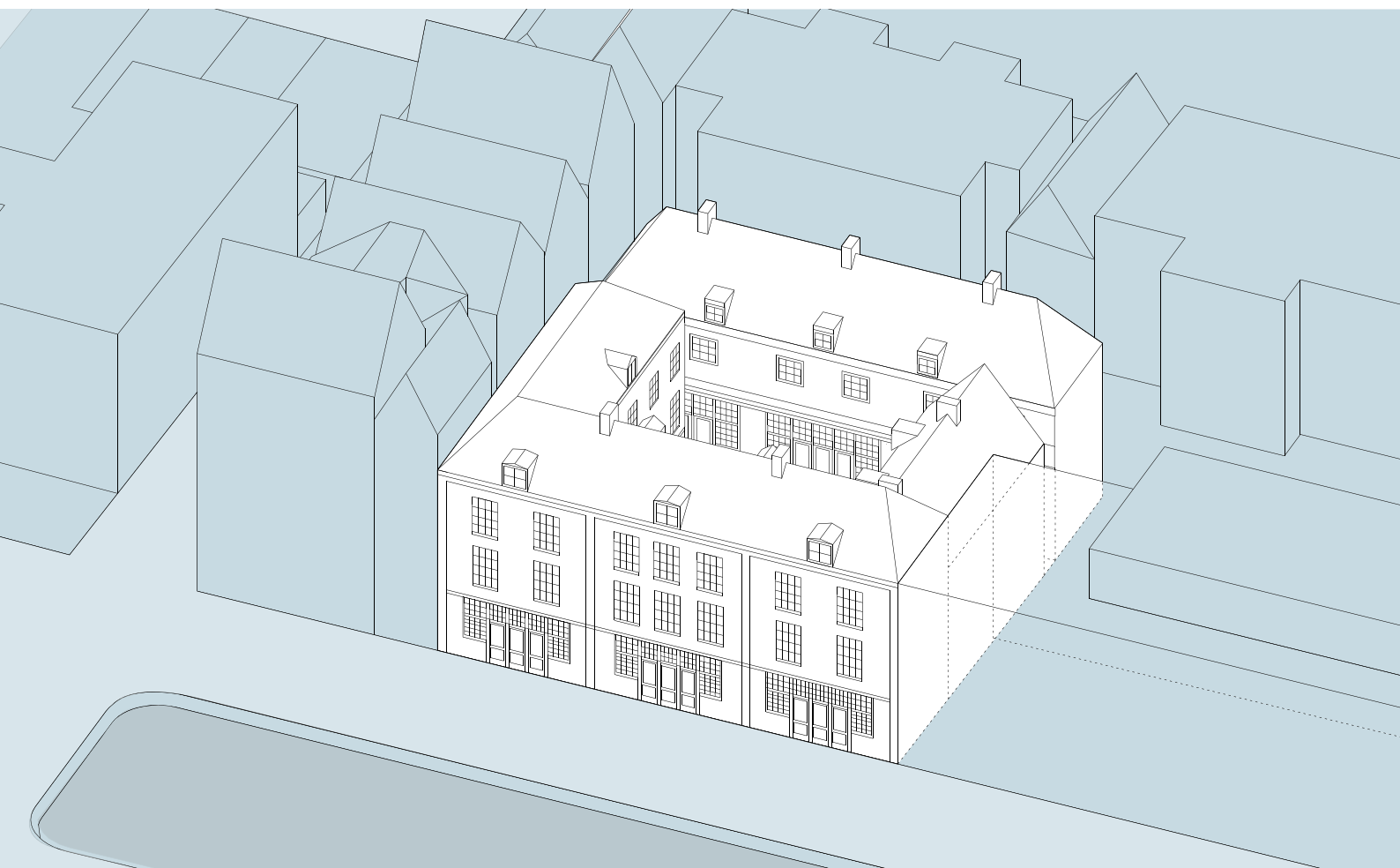
Typical of the Amsterdam hofjes is that they have ground-floor as well as upstairs dwellings, with three front doors and two windows in each façade, which creates an urban look. This effect is enhanced by their limited size, 13 x 13 m. The horizontal façade composition brings spatial unity to this hofje in which the individual dwellings are difficult to discern.

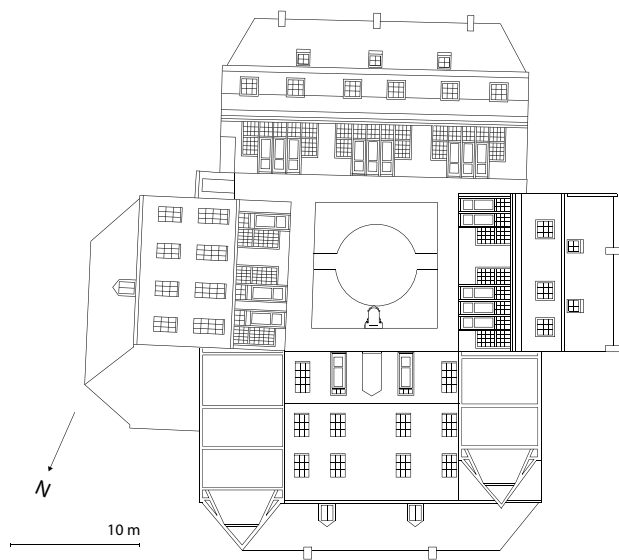
The street side of this hofje consists of buildings that were originally of the same height as the rest of the ensemble. This section was rebuilt with an extra two storeys around 1873. It is owned by, but not part of the hofje: the dwellings in this section have always been rented out to generate income.

On the canal side, the entrance to the hofje is only recognizable by the position of the calf over the door, which is set a little higher than those set above the other doors. The door hides a blue-tiled corridor that affords a view of the stone water pump that, by its ostentatious position, blocks the direct view and visual access to the hofje and creates a visual threshold against entering it.

The hofje consists of a separate row of (originally six) houses at the back and two transverse wings of three houses each in line with the canalside buildings. Originally, the open corners held shared toilets. The clandestine chapel dating from 1623 that occupied the first floor of the east transverse wing was converted into dwellings when the hofje was renovated and restored between 1983 and 1986. On this occasion the houses were joined horizontally in sets of two. The canalside wall at the back and the eastern wall are plastered white and the brickwork of both of the other walls is uncovered. As a result, the small hofje is two-faced, as it were.









AREND MAARTENSHOFJE

DORDRECHT

YEAR OF COMPLETION 1625

ADDRESS Arend Maartenshof 1-38

ARCHITECT hofje: Hendrick Gillesz. Stierman (city carpenter);
gateway: Gilles Huppe (stonemason)

MEASUREMENTS 50 × 51 m; 2,805 m²

NUMBER OF DWELLINGS 38 plus a stable, now a bicycle shed

Arend Maarten (1555-1629), lord of Oost Barendrecht and Schobbelands-ambacht, was the bastard son of a priest and his housekeeper. He fought his way to the top of the social ladder by marrying well three times, pursuing a career in city finance and successfully granting loans from his own capital. As the story goes, he feared his fate in the afterlife because the protestant church condemned his usury. This is why in 1624, during his lifetime, he took the initiative to found a hofje. Target groups included: 'Elderly as well as young, destitute women with or without children as well as married couples and the widows of soldiers who served their country.'

The hofje is situated at the far side of the city (de Vest), on the so-called Jeruzalemsveld which, at the time of purchase, was rented out as a bleaching field. The hofje covers an entire urban block and is a perfect example of the archetypical hofje with a closed, brick wall for a façade.

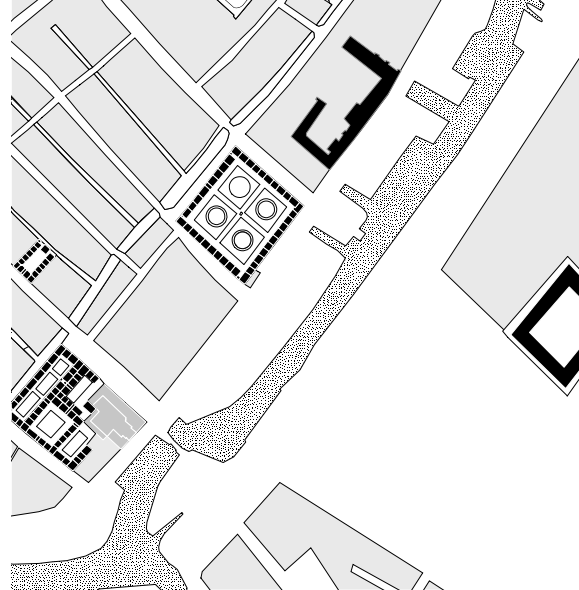
Due to the generous measurements of the almost-square urban block, the hofje has a large open centre. The garden not only stands out by its generous size (51 × 55 m), but above all by the group of ancient trees that linger at the heart of an otherwise open stretch of grass, generating a sense of collectivity. The tall, characteristic plane trees and chestnuts create a vertical axis and a natural centre; the water pump sits in the geometrical centre.

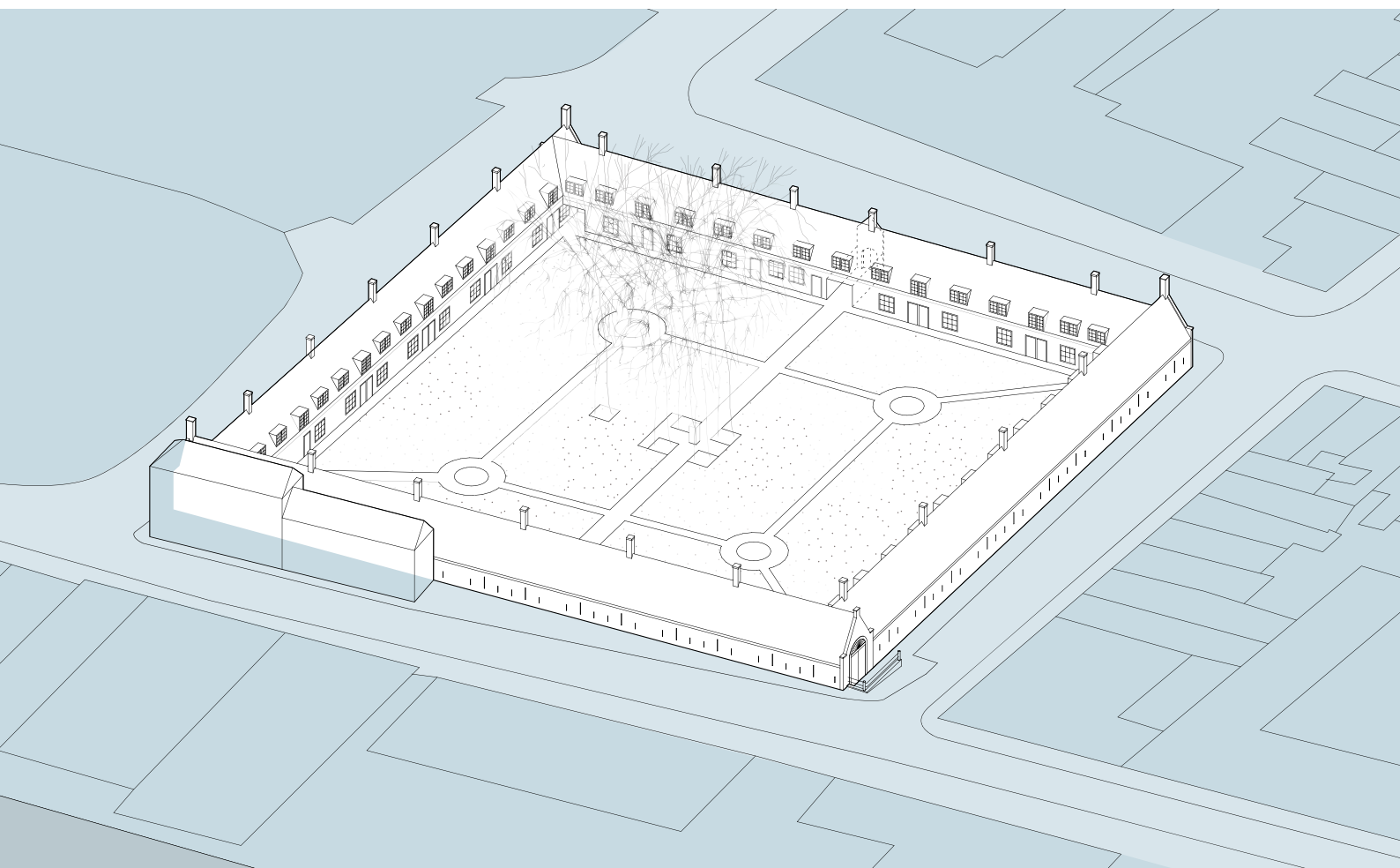
The tall trees make the houses look even smaller than they really are; the treetops tower over the hofje and contribute to the cityscape. As is customary in most hofjes, the residents themselves furnish the space directly adjacent to the façades of their dwelling; they enjoy sitting outside surrounded by potted plants.

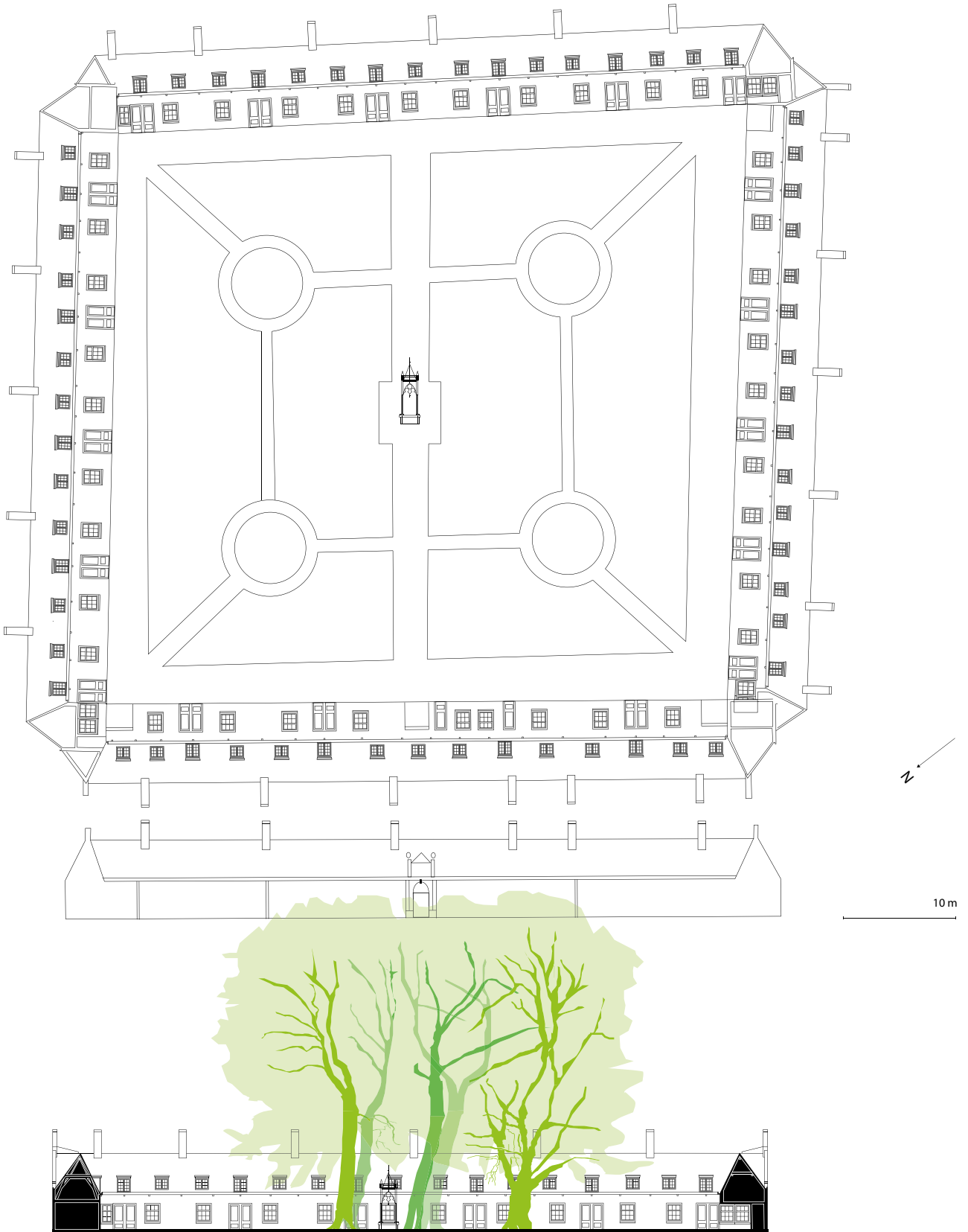
The garden is enclosed on four sides by dwellings covered by a continuous gabled roof. For a long time, the open corners held shared sanitary facilities. The east corner of the hofje, formerly a stable, now accommodates a bicycle shed. The rhythmic effect of the dormers (no less than one and a half per house!) and chimneys (one per two houses) strengthens the hofje's architectural unity. The windows and doors play a subordinate part in this composition.

An exterior decorative element is the gateway, in which 'age and transience' are depicted around a bust of a youthful-looking founder. Inside the hofje, biblical proverbs adorn the beams in collective spaces such as the shared toilets in the corners and the gateway.

The trustee room – furnished as late as 1700 – is located on the right-hand side of the gateway on entering the hofje and is actually a former house, beautifully decorated with wall and ceiling paintings and portraits of the founder and his family.









HOFJE VAN MARGARETA SPLINTER

ALKMAAR

YEAR OF COMPLETION 1648

ADDRESS Ritsevoort 2

ARCHITECT Unknown

MEASUREMENTS 5.50 × 14 m, 77 m²; corridor and gallery 1.90 × 45 m, 86 m²

NUMBER OF DWELLINGS 8 (4.25 m wide × 5.76 m deep, 24.5 m² ground floor area)

Margareta Splinter's hofje or almshouse was built soon after her death on the spot where her husband had acquired a residence a few years earlier. This had been her wish: her last will indicated that an almshouse was to be established 'immediately' after her death. Margareta wanted to offer shelter to poor, reformed, unmarried and childless women. Again, these were the 'noble poor': women of good family who had been reduced to poverty.

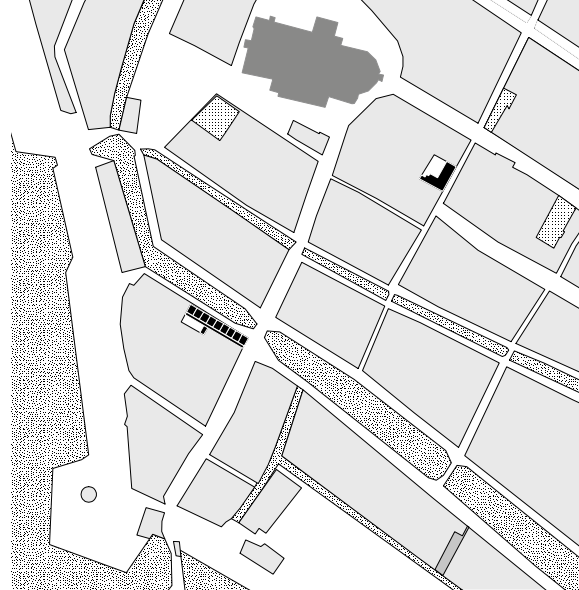
Margareta Splinter came from a distinguished background: her father was treasurer-general of the parliament of the Netherlands, the highest administrative body of the young Dutch Republic. She was married to Floris van Jutphaes, an officer who was involved in several military successes during the battle against troops of the Spanish king. Margareta was not the only woman in Alkmaar to donate an almshouse to the city; more women of good standing claimed their place in local history by building their own almshouse.

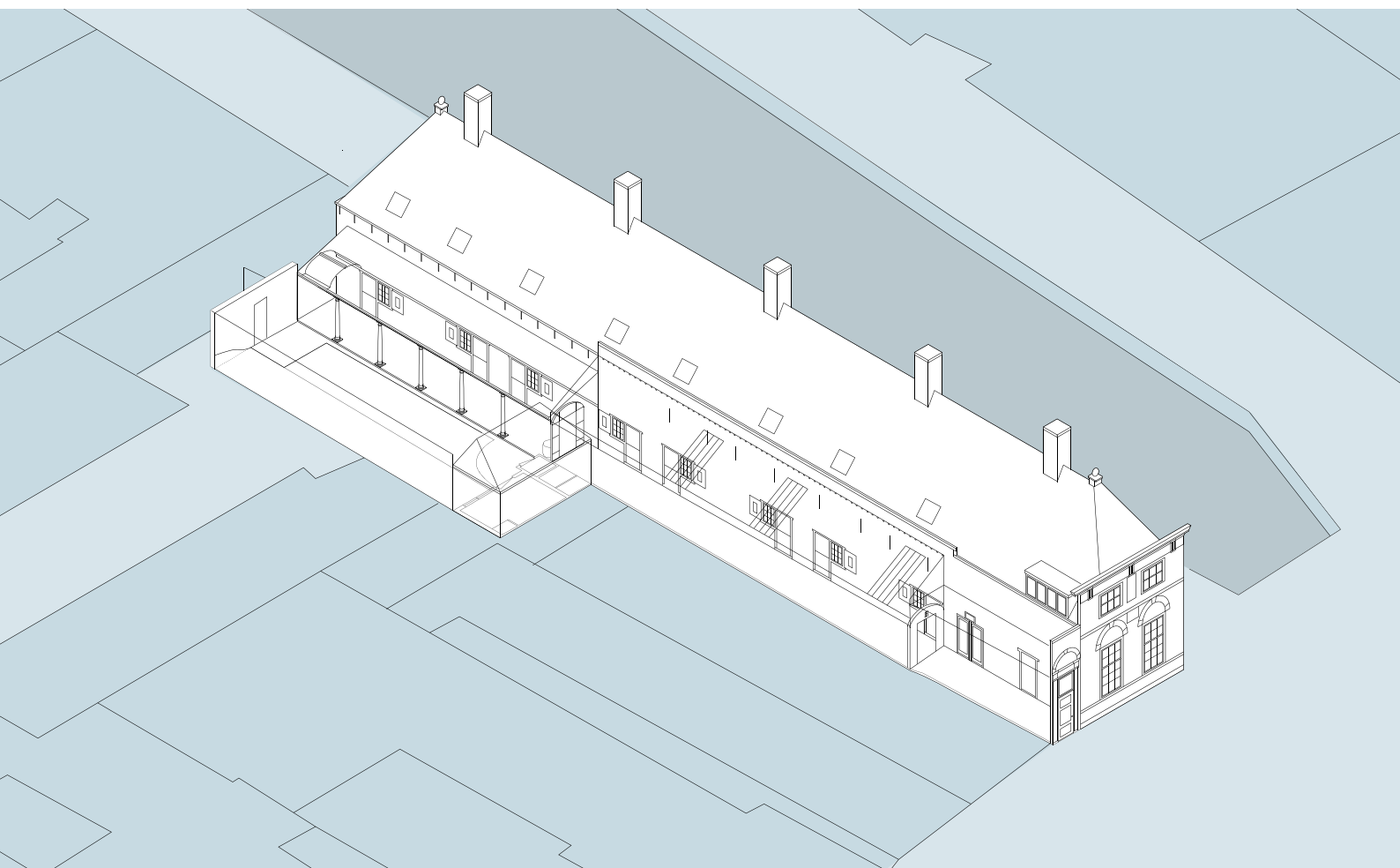
The almshouse, with its intimate inner garden and bleaching field, was built on a rather elongated and narrow plot that runs along Lindegracht and had an entrance on Ritsevoort, where the room of the steward, later called the regent, was located. Rather than in the building line, the front of the house is subtly situated in the axis of the Oudegracht. The façade on the Ritsevoort, executed in the Dutch Renaissance style, expresses a modest distinction and has two striking features: the usual plaque with the name of the founder and a façade sculpture depicting a shepherdess, presumably as a symbol of favour, against which a coat of arms has been placed. To this day the single coat of arms is that of Margareta's husband, although Claes van der Heck's original façade design had also made room for the coat of arms of Margareta herself.

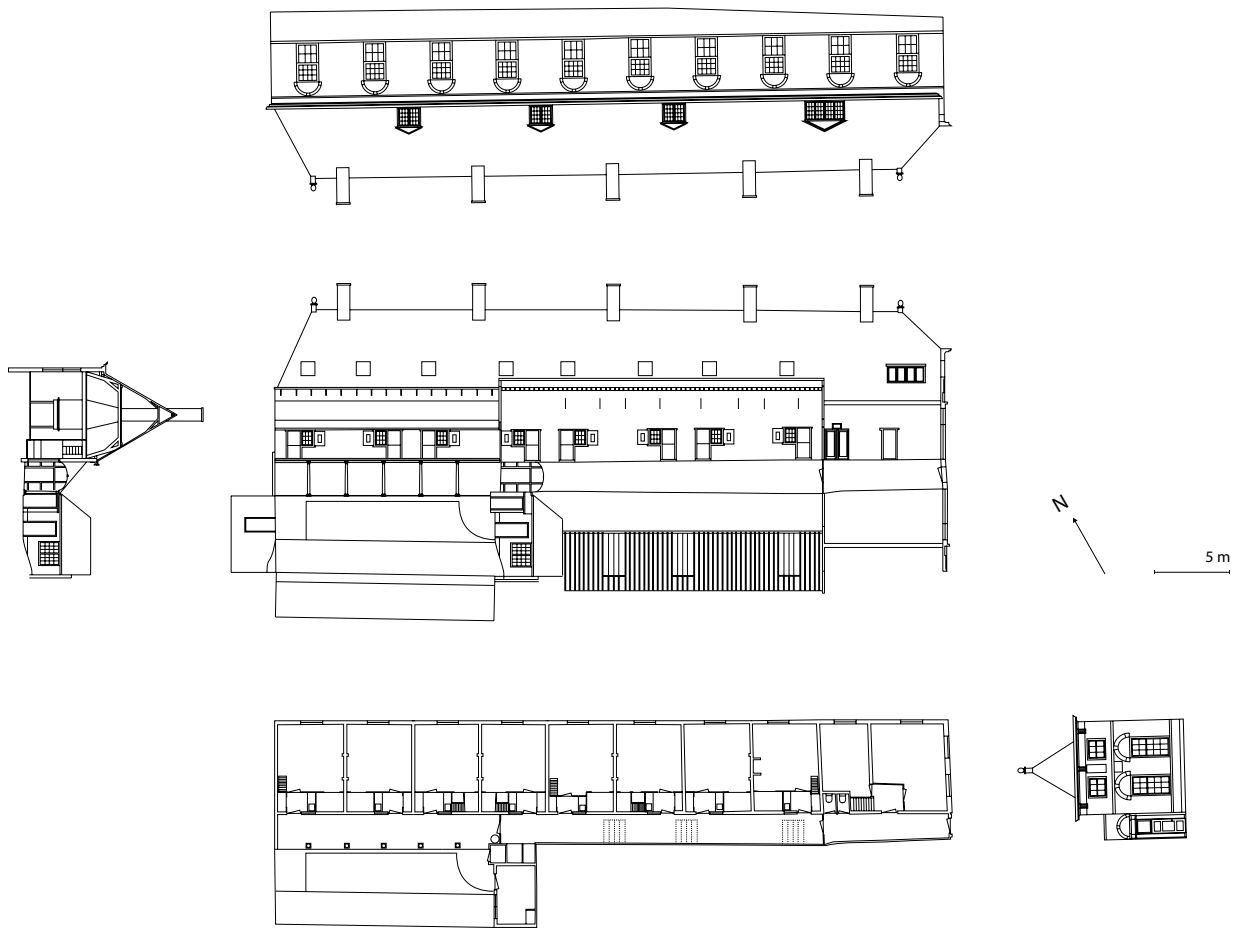
This almshouse is a clear example of an enclosed hofje – passers-by are not provided with a view of the inner courtyard. The entrance is concealed: an ordinary front door leads to a long, covered corridor that separates the hofje buildings from the adjacent dwelling. It is a corridor that immediately evokes a special atmosphere. Its city cobblestone paving gives the impression that this is public space but, unlike in the street, visitors feel that they have entered private territory: the area arouses precisely the hesitation that the entrance staging of other hofjes always aims for. Four of the residents' front doors open onto this corridor.

In line with the corridor is a gallery with classical wooden columns and an enclosed garden. The floor of the gallery is paved with the same bricks – still an inconspicuous reference to the public-private character of this space.

The unknown designer of the complex and its later renovators used various elements to merge both the front of the house on Ritsevoort and the dwellings of the hofje residents into an architectural and visual unity. Two white-painted brick façade strips connect the front of the house (now rented out) to the buildings along Lindegracht. The rhythmic repetition of chimneys, dormers, windows and brick arches over the windows reinforce the sense of collectivity.









HOFJE VAN NIEUWKOOP

THE HAGUE

YEAR OF COMPLETION 1661

ADDRESS Warmoezierstraat 44

ARCHITECT Pieter Post

MEASUREMENTS 40 × 118 m; 4,720 m²

NUMBER OF DWELLINGS 62

The fabulously rich The Hague-based Johan de Bruyn van Buytenwech, lord of Nieuwkoop, Noorden and Achttienhoven, who was a real estate developer in his spare time and the trustee of his aunt's hofje in Gouda for thirty years, started building the private country estate that would later become his hofje in 1656 – the trustee building at the back of the grounds started out as his playhouse. After his death in 1657, the hofje was completed in four years. It was intended for the housing of 'destitute women'. The rather grand hofje faced financial difficulties from the very beginning, which is why the trustees have always rented out half of the sixty two houses rather than made them available free of charge.

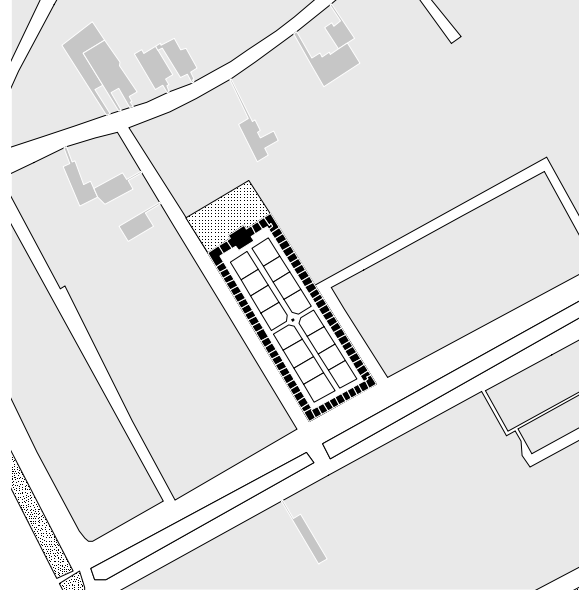
The Hofje van Nieuwkoop was built on the monumental Prinsegracht, the connection between The Hague to Stadtholder Frederik Hendrik's Honselaersdijk country estate in the seventeenth century. Like the hofje, the country estate was designed by prominent classicist architect Pieter Post. The Hague facilitated van Buytenwech's plans, since private persons showed little interest in building canal houses on this low and wet bogland.

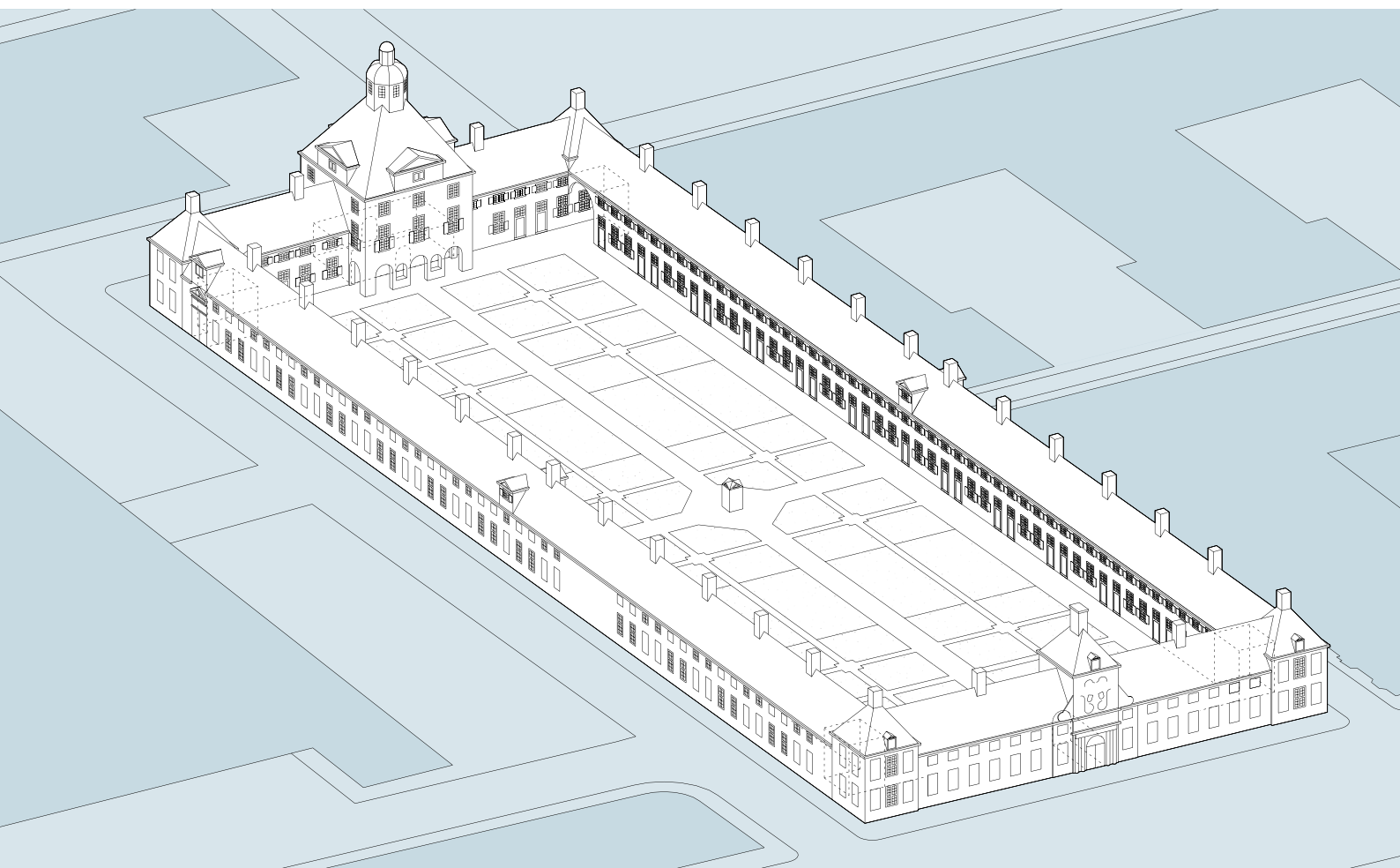
Pieter Post used the same formal language and means for the hofje as for the palaces and country estates he designed. The formal canalside gateway, the trustee room and the trustee garden (an orchard that no longer exists) are separate elements that lie on the same axis, one after the other. The large-scale repetition of windows, shutters, doors and dormers make the hofje look like a palace; the dwellings – the parts – seamlessly blend into a whole. The residents use a side entrance close to the trustee building.

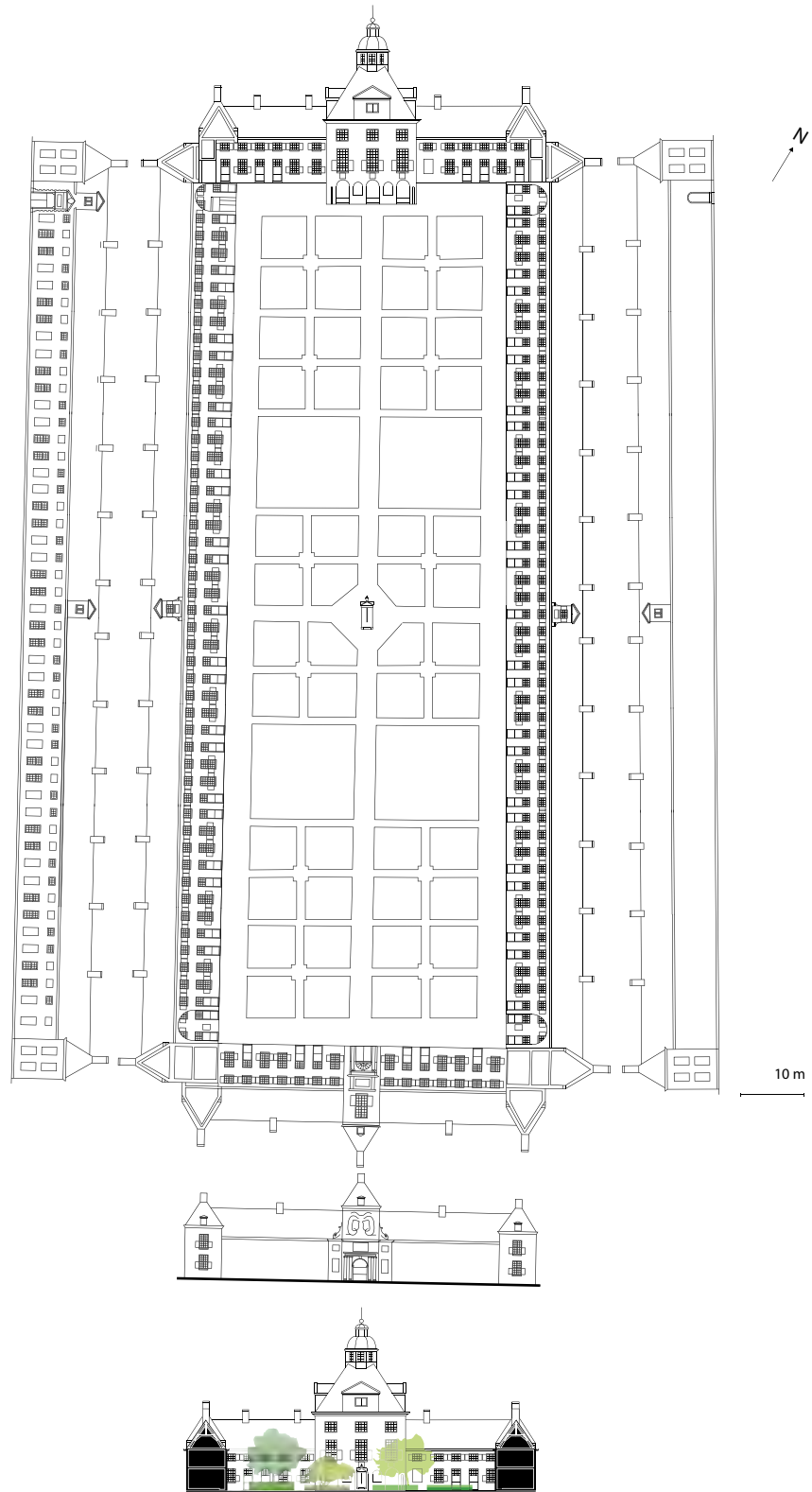
The dense building mass on the street side is articulated by raised pyramid-shaped roofs at the corners and centrally-placed dormers; blind niches add rhythm to the façade. The long outer wall in the east is entirely unadorned; likely, the architect assumed that neighbours would build against it in the future. The garden, type *hortus catalogi* with compartments for plants, is so large that residents can enjoy it without crowding each other. Strictly arranged compartments with beds alternate with stretches of grass. The beds are surrounded by hedges and filled with shrubs or flowers; some are earmarked for residents, so they can grow their own herbs and vegetables.

A neo-Renaissance extension at the former location of the orchard was demolished at the end of the 1970s because it blocked the construction of an adjacent hospital, although perhaps also because its different architectural style clashed with the classicist ensemble. Between 1911 and 1964 a public bathhouse sat on the site of the water pump. In those years, the hofje was uninhabited for a long time and partly squatted.

The trustee room, which had been rented by a fine arts society ever since the nineteenth century, was later rented as an office by the hospital. The trustee room was restored in 2018 and is now used for small-scale cultural events. The dwellings in the hofje are still rented out to unmarried women. This hofje is not open to the public.









HOFJE MEERMANSBURG

LEIDEN

YEAR OF COMPLETION 1682

ADDRESS Oude Vest 159

ARCHITECT Jacob Roman (gateway); Anthony van Breetvelt (hofje)

MEASUREMENTS 30 × 53 m; 1,590 m²

NUMBER OF DWELLINGS 30

Administrator of the Delft-based Dutch East India Company Maarten Ruychaver Meerman and his wife Helena Verburgh decided to build their Hofje Meermansburg during their lifetime, after they had lost four children. They realized it in Leiden, the city in which Maarten's branch of the Meerman family had made a career in administration and diplomacy. Another branch had been involved in the foundation of the Deutzenhofje in Amsterdam, which is described on page 31 and 128-131.

Hofje Meermansburg was intended for the housing of 'virtuous, sober widows or women of good reputation over the age of forty'. One cottage was earmarked for impoverished family members of the founders. Today the minimum age is 30 and the population also includes men.

The hofje was built on the site of the so-called Mierennest, a small neighbourhood populated by textile workers. In the late seventeenth century, it was an overcrowded, run-down and flammable part of town located inside an urban block situated in the north of the city centre. The city of Leiden cleared the area before completing the sale.

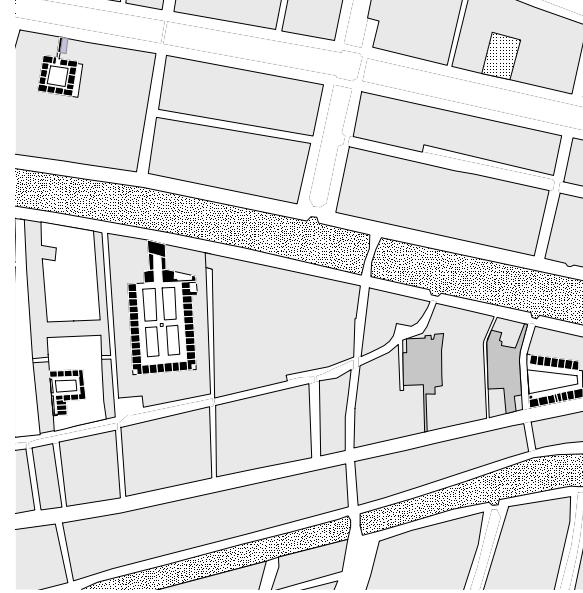
Hofje Meermansburg involved two designers. The hofje itself was designed by City Carpenter Anthony van Breetvelt, who was inspired by the Tevelingshofje built by his predecessor Willem van der Helm in 1655; the trustee building with gateway was designed by Jacob Roman, a trained classicistic architect.

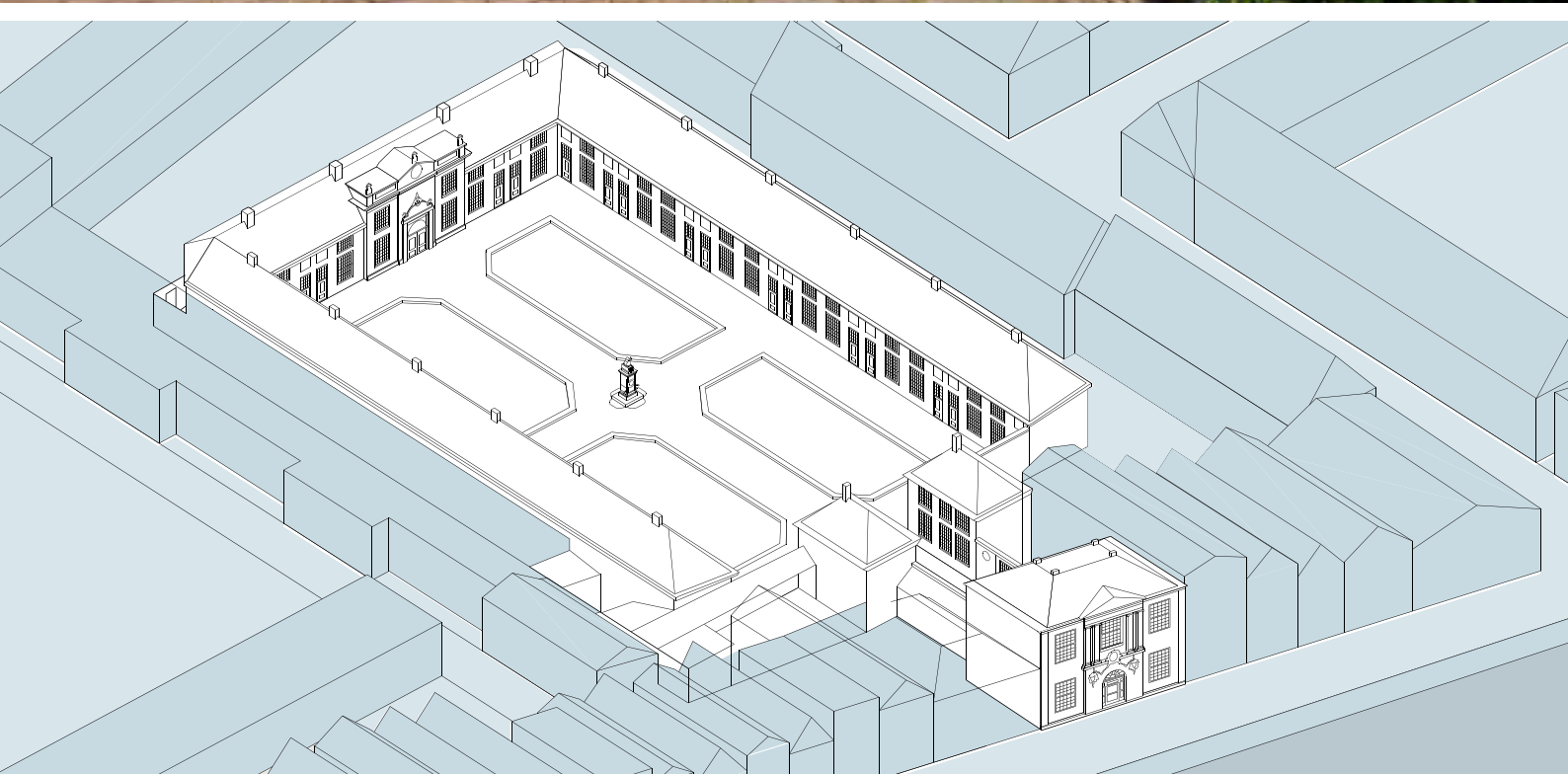
The way in which the trustee building, parallelogram-shaped in the floor plan, solves the difference between the corner orientation of the building line and that of the plots of land is interesting.

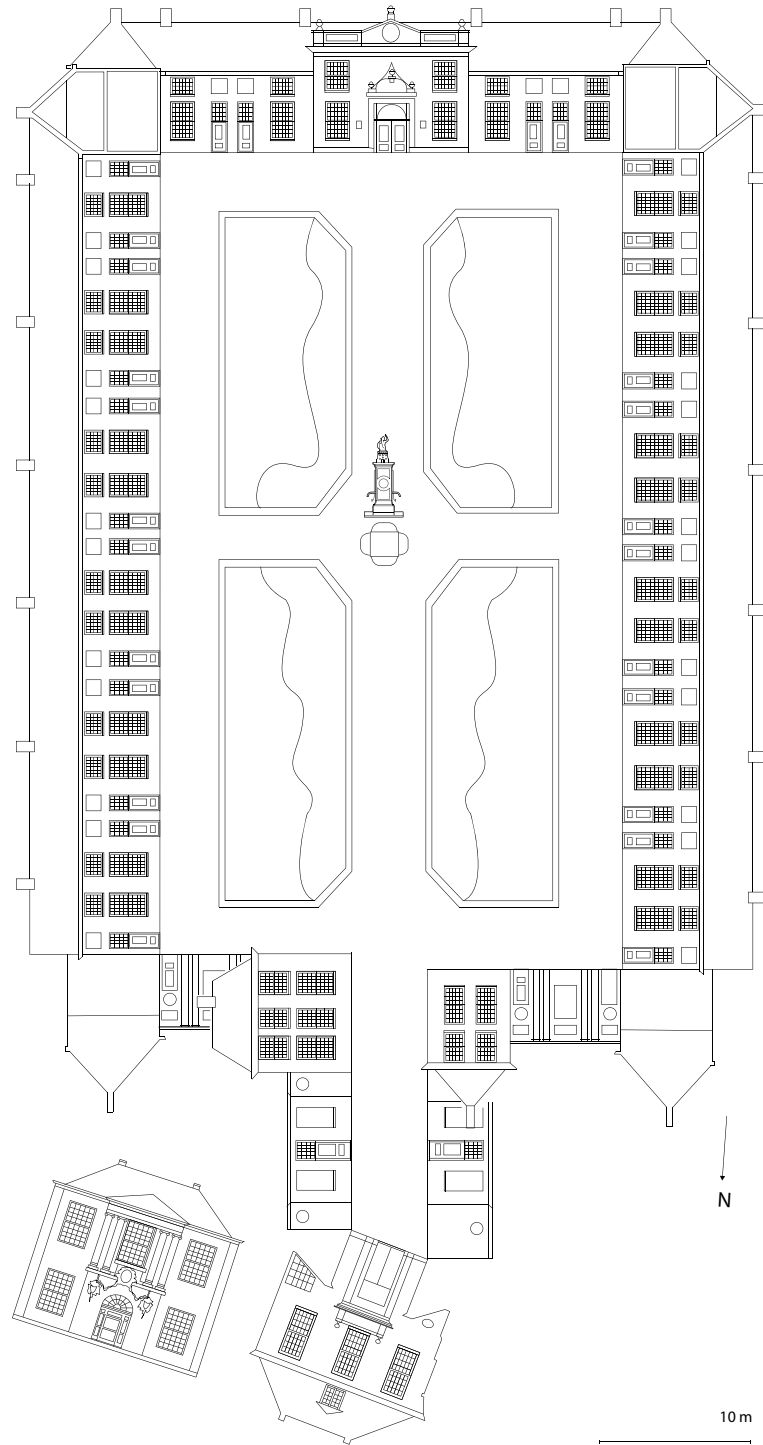
The spatial structure of the hofje includes a *route architecturale* (plan see page 44). The entrance to the hofje is in a small street that is in line with the monumental entrance hall; in the centre of the hofje, a likeness of Maarten Meerman proudly flaunts his fish tail, helmet and sword as he sits atop a castle (a reference to his wife's family name Verburgh), with the sculpture itself sitting on top of the water pump; at the back of the hofje, a tympanum catches the eye. It dates from 1780, when several decorative elements were modernized in the Louis XVI style, including the chimneypiece in the trustee room. The composition of the façades that surround the garden is aligned to bring unity to the window frames, doors, skylights and blind niches.

The garden of the monumental Hofje Meermansburg has a quite public centre path and four beds. To prevent exposure and obstruct the view, various species of high shrubs grow on either side of the centre path. In the summer, green fills the hofje and only the roofs and the rhythmically placed chimneys are visible. In the winter, the monumental buildings dominate – a nice change.

The dwellings are also screened off by the espaliered lime trees that flank the path in front of the houses. There is so much space and sunshine here that many residents have planted climbers and fruit crops against their dwellings – because this hofje has a particularly warm microclimate.









DEUTZENHOFJE

AMSTERDAM

YEAR OF COMPLETION 1694

ADDRESS Prinsengracht 855-899

ARCHITECT Pieter Adolfs de Zeeuw

MEASUREMENTS 21.70 × 32 m; 694 m²

NUMBER OF DWELLINGS 20

The construction of the elegant Deutzenhofje was financed out of the estate of Agneta Deutz, scion of a notable Amsterdam merchant family, who had twice in her life married a mayor of Delft. Her first husband was a Meerman, a relation of the founder of the Hofje Meermansburg in Leiden. Disappointed in life not only by the premature death of her husbands, several children and many brothers and sisters, but also by a good-for-nothing son (to whom she wanted to leave nothing but his legitimate portion), she decided to found a hofje intended for the housing of 'poor women of the true reformed'. Life in this hofje was good – the alms were substantial – as well as strict: residents had to reapply for residency every year, they had to be in by ten o'clock in the evening and abstain from drinking alcohol. These provisions no longer apply today.

Agneta Deutz developed the plan for the hofje at the end of her life and engaged master carpenter and estate agent Pieter Adolfs de Zeeuw to buy six contiguous plots in a 'second-class neighbourhood' inside the ring of canals and to make the design, which was realized two years after her death. It is highly likely that Adolfs de Zeeuw had taken a good look at the ten-year-old Hofje Meermansburg, as there are similarities with regard to the gateway, the position of the trustee room and the façade composition. Both hofjes have a decorative element at the back and they bear the same coat of arms.

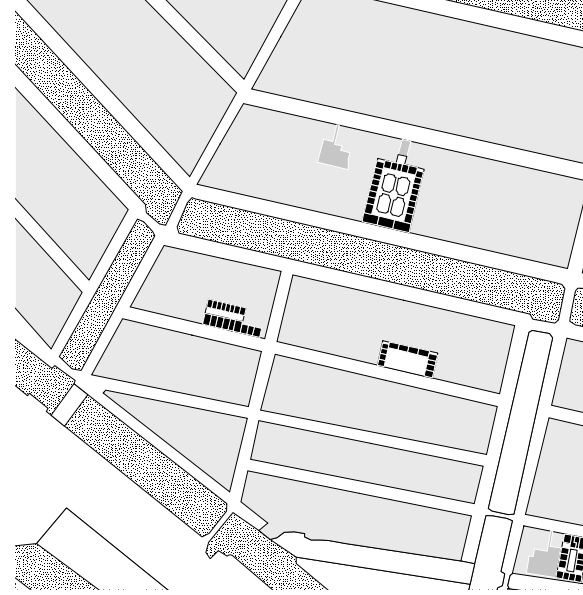
The hofje consists of three canal houses backed by a U-shaped hofje. Both the canal houses and the hofje have two storeys plus an attic, but these have more floor height on the canal side.

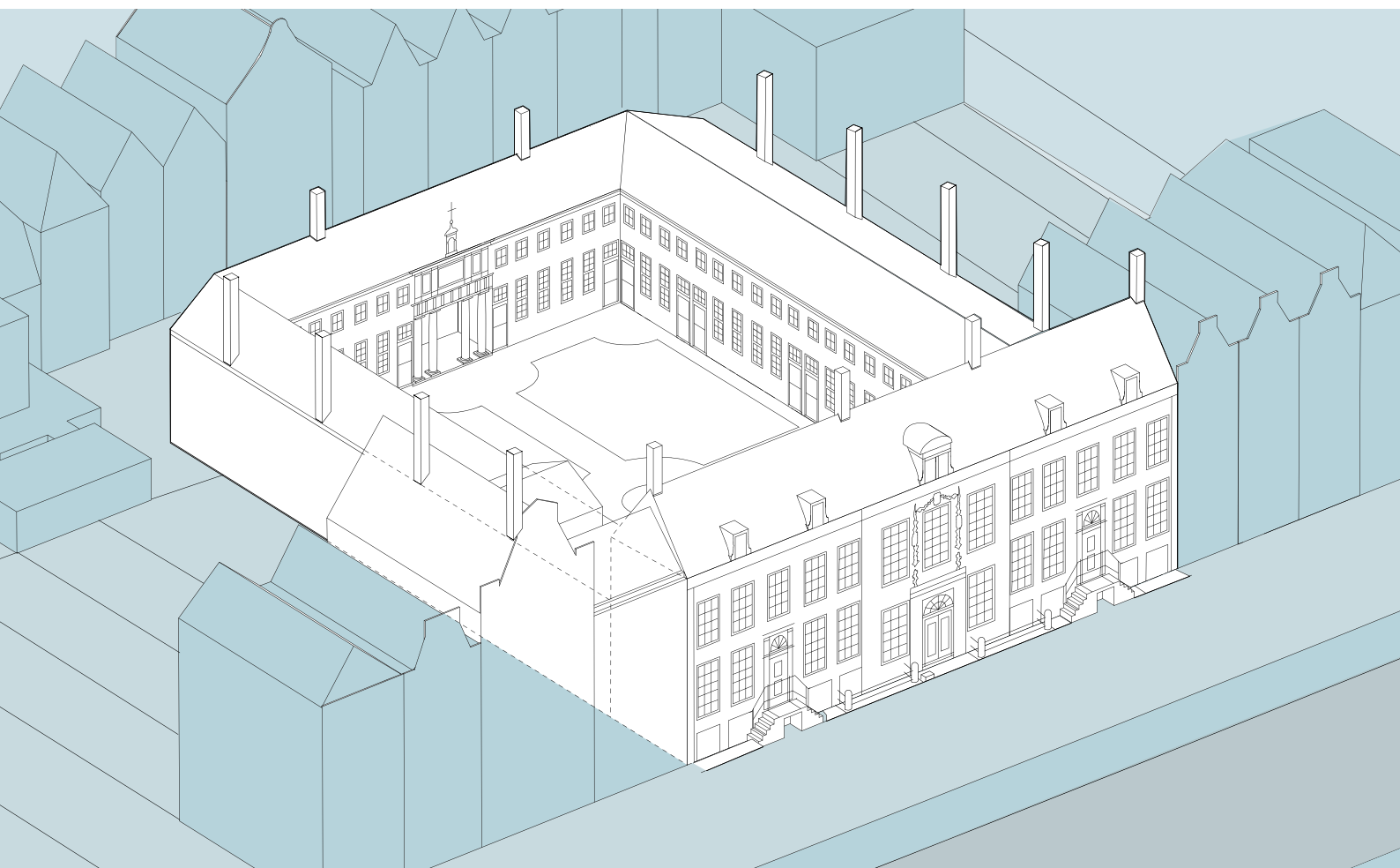
The canal house in the middle accommodates the entrance to the hofje and above this, on the first floor, the beautifully furnished trustee room. The hofje is actually only recognizable because the middle house lacks the typically Amsterdam steps: the entrance is at a comfortable street level. The building to the left (with basement and steps) was intended for the rental market; the building on the right used to be the dwelling of the caretaker, who was later called the director. Today, the building on the right is also rented out; the person who supervises the hofje's day-to-day routine now lives in one of the seven houses behind the hofje, which were acquired by the Deutzenhofje between 1880 and 1927.

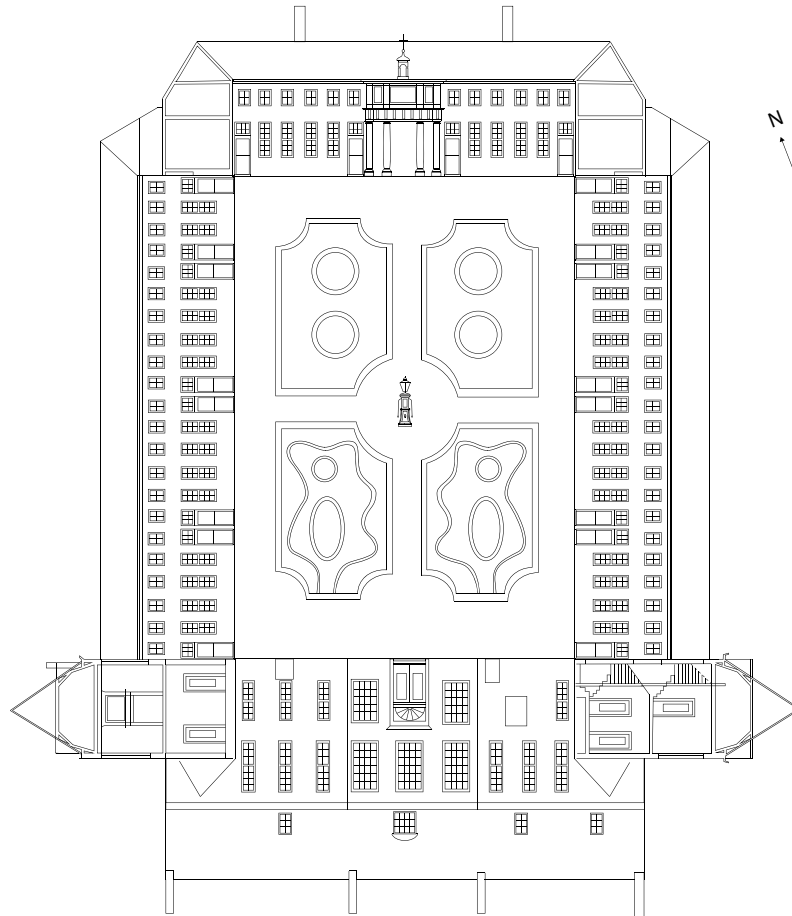
Striking in the composition of the façades that surround the garden are their regularity and rhythm; these are also found in the classicistic Hofje van Nieuwkoop and Hofje Meermansburg. In the much smaller Deutzenhofje, each room has two windows (in the other hofjes, they have only one). The back of the hofje includes a beautiful colonnade of the type that is also found in the coach houses of the patrician residences of the time. The sanitary facilities backed onto this colonnade.

The Deutzenhofje's beautiful garden stands out because of its abundance of plants. The small plot offers different atmospheres: the dead-straight central path leads to the monumental colonnade; one can also wander around and imagine being hidden between the flower-filled beds beneath the trees, between low hedges that speak an organic form language.

During the 1995 restoration, the dwellings in the east wing of the hofje were joined together horizontally in sets of two to create ground-floor and upstairs dwellings; this allowed people with mobility problems to continue to live in the hofje.







10 m



PROVENIERSHOF

HAARLEM

YEAR OF COMPLETION 1707 (1414, 1578, 1681)

ADDRESS Grote Houtstraat 142

ARCHITECT unknown

MEASUREMENTS 35.60 × 58.80 m; 2,093 m²

NUMBER OF DWELLINGS 60

The Proveniershof was founded by the city of Haarlem as a comfortable kind of eighteenth-century home for the elderly; people could buy a room in the hofje in which they could end their days. Unlike charity hofjes, in which all residents had their individual households, the Proveniershof had a communal dining hall, domestic staff, bakery and butcher until 1866.

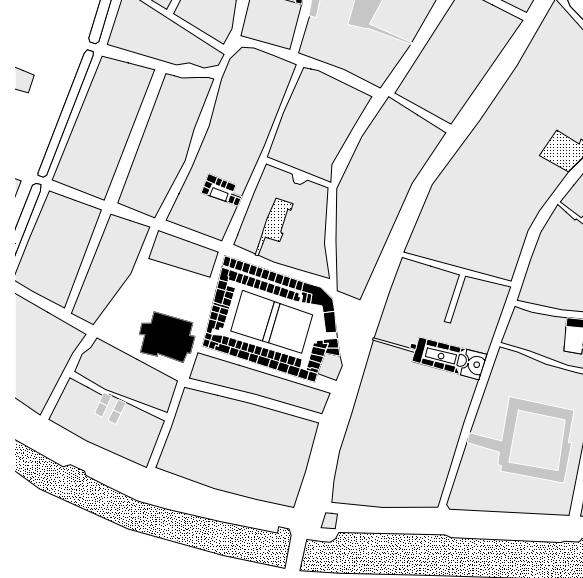
The Proveniershof is located on the south side of Haarlem's city centre, between a major shopping artery and Nieuwe Kerkplein. One corner of the urban block was cut away to create a small square and improve the position of a side street. The Proveniershof covers the entire urban block, with the exception of the southwest corner.

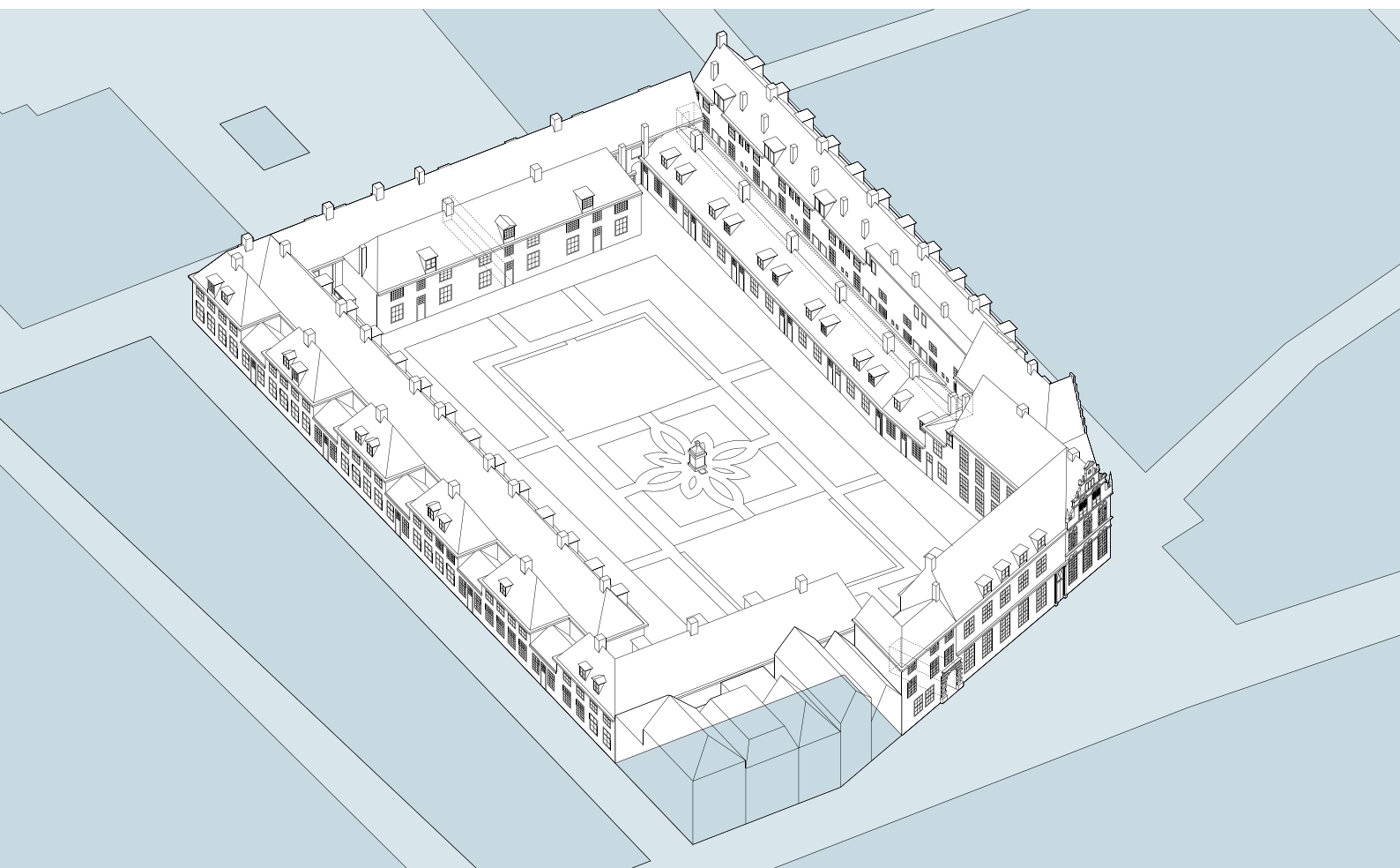
Interestingly the Haarlem Proveniershof, which was completed in 1707, was not a new building at the time, but rather the result of the transformation, extension and integration of various existing buildings. The complex housed a women's monastery until the 1578 Reformation and in the 1590-1610 period, it was here that the archers of the Sint Joris Doelen practiced and drank together. In 1681, it was converted into a luxury town inn and developed in the form of a courtyard. The existing northeast corner, which previously held the city archers' bar, became a dining hall and trustee room; it was also the place where soup was distributed to the poor. The existing double row of houses comprising the north wing was extended. New buildings constructed on the west and south sides of the garden were in the classicist style and visually connected to the Nieuwe Kerk, which Jacob van Campen (painter-architect, designer of the Amsterdam Royal Palace on Dam Square) rebuilt in 1649. The Sint Joris Doelen gateway – stripped of its top – became the entrance to the Proveniershof.

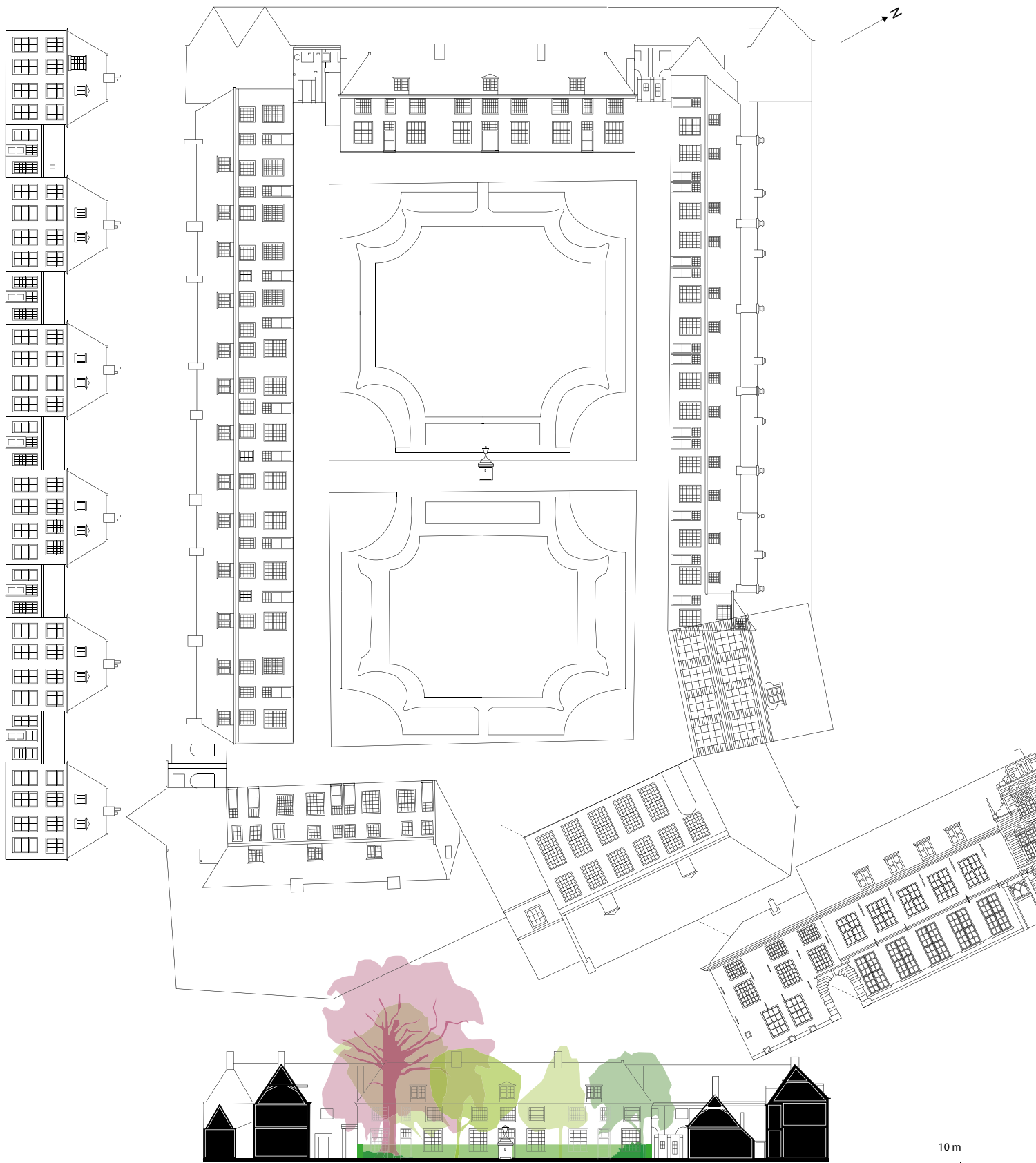
The transformation into Proveniershof included adding rows of houses on three sides of the courtyard. Direct connections between the inner and outer ring allowed all residents to enjoy the beautiful garden. These connections were lost in the 1930s, when the passageways proved to be the obvious place to add indoor toilets in the dwellings. The inner corners of the hofje beautifully show its temporal layers: the composition with pilasters, arches and blind niches of the originally seventeenth-century façade are transected by the windows, doors and grilles of later years.

The Proveniershof was operational until 1866; the dwellings were subsequently rented out as social housing. After the Second World War, the part including the dining room was used to house municipal services; today it is rented out commercially to shops and hospitality venues.

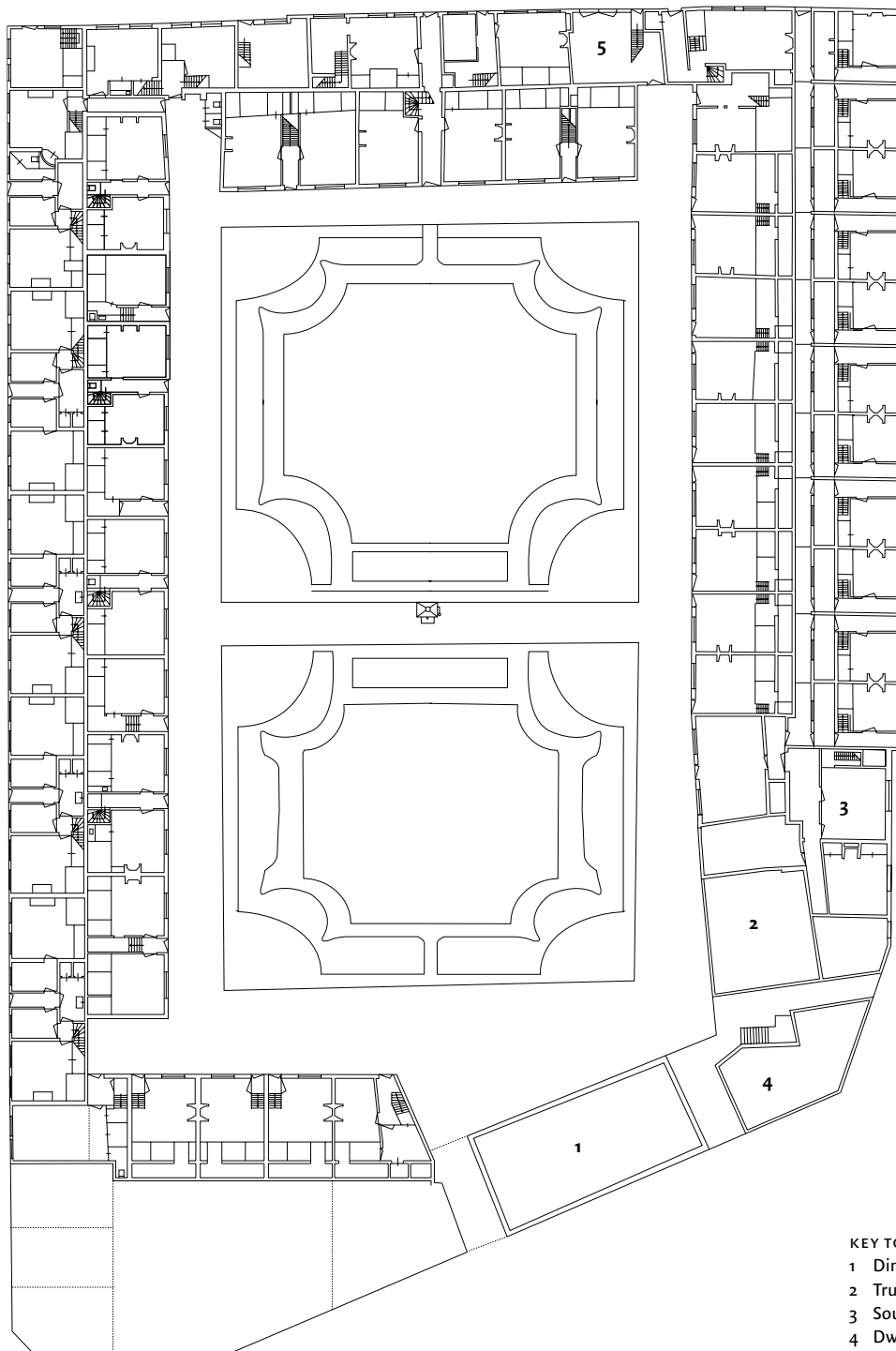
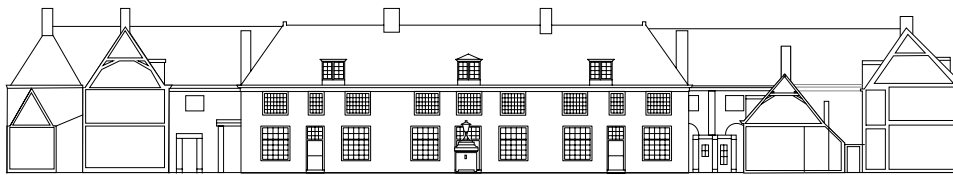
At present, a regionally operating housing association rents out the entire urban block of a total of 72 dwellings and four commercial spaces. Initially, there was a one-occupant-per-room rule, with rooms on two storeys to the left and right of a shared staircase. The housing association later decided to rent out sets of two superimposed rooms as single units, because the original setup was too noisy. More recently it started to rent out sets of four rooms around a staircase as single units with the size of a family home. With the arrival of a new category of residents, some of them families with children, the atmosphere in the hofje has changed and become more lively.



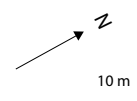








- KEY TO MAP (Plan in 1942)
- 1 Dining hall, formerly for archers
 - 2 Trustees' room
 - 3 Soup kitchen
 - 4 Dwelling inn keeper
 - 5 Slaughterhouse





HOFJE VAN SAMUEL DE ZEE

LEIDEN

YEAR OF COMPLETION 1724-1743

ADDRESS Doezastraat 16

ARCHITECT unknown

MEASUREMENTS 2 x 12 x 11 m; 264 m²

NUMBER OF DWELLINGS originally 10 + 11, now 15

Samuel de Zee, born in Leiden as Samuel Le Maire, the son of Huguenots who fled France, was a successful textile merchant. When he was left childless after four marriages, he founded a hofje intended for the housing of specifically named cousins and their children. Later, this hofje was assigned to unmarried women and widows with a Protestant background. Today, all of these provisions have been abandoned and substituted by an income limit. In addition to the hofje, Samuel de Zee also left a fund for theology students.

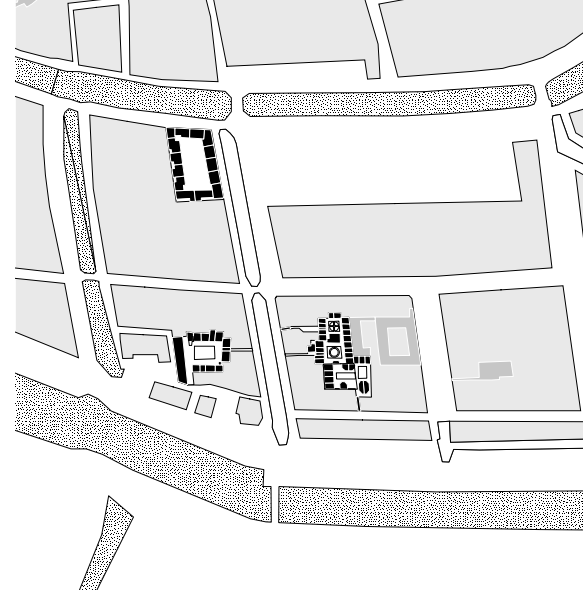
In 1723, De Zee built ten houses on the grounds of a former *kaatsbaan* court in the middle of an urban block on the south edge of Leiden, but he died before they were put to use in 1724. The hofje's first trustees were famous Leiden citizens: city councillor and pensionary Pieter Marcus and professor of medicine Herman Boerhaave.

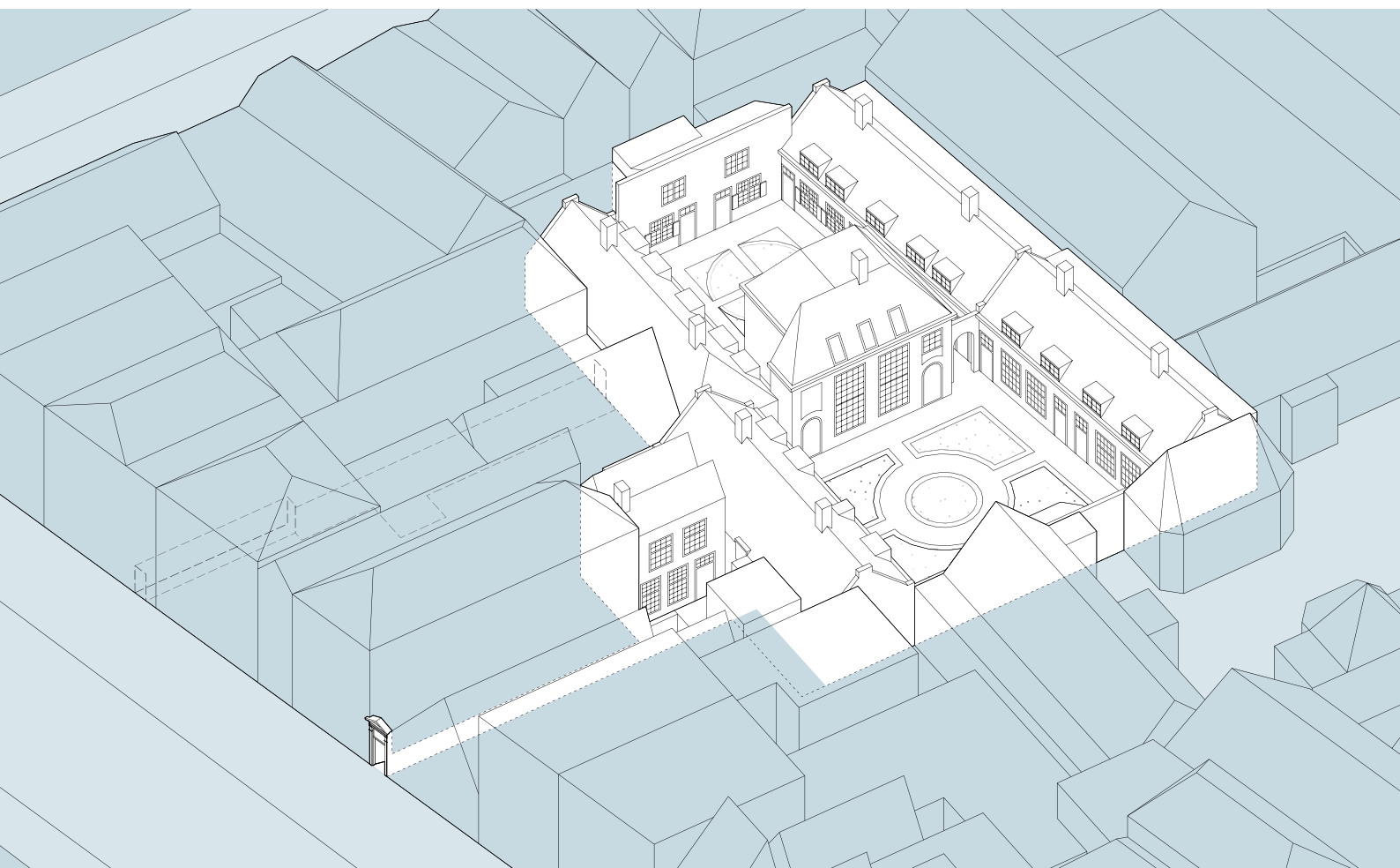
In 1743, Marcus's son extended the hofje with 11 houses by buying the adjacent speculative hofje for the working classes; he added a trustee building to connect the two hofjes. This trustee building was also used to accommodate the bible classes that the residents were obliged to attend, under penalty of a fine that went towards a shared meal for the hofje residents.

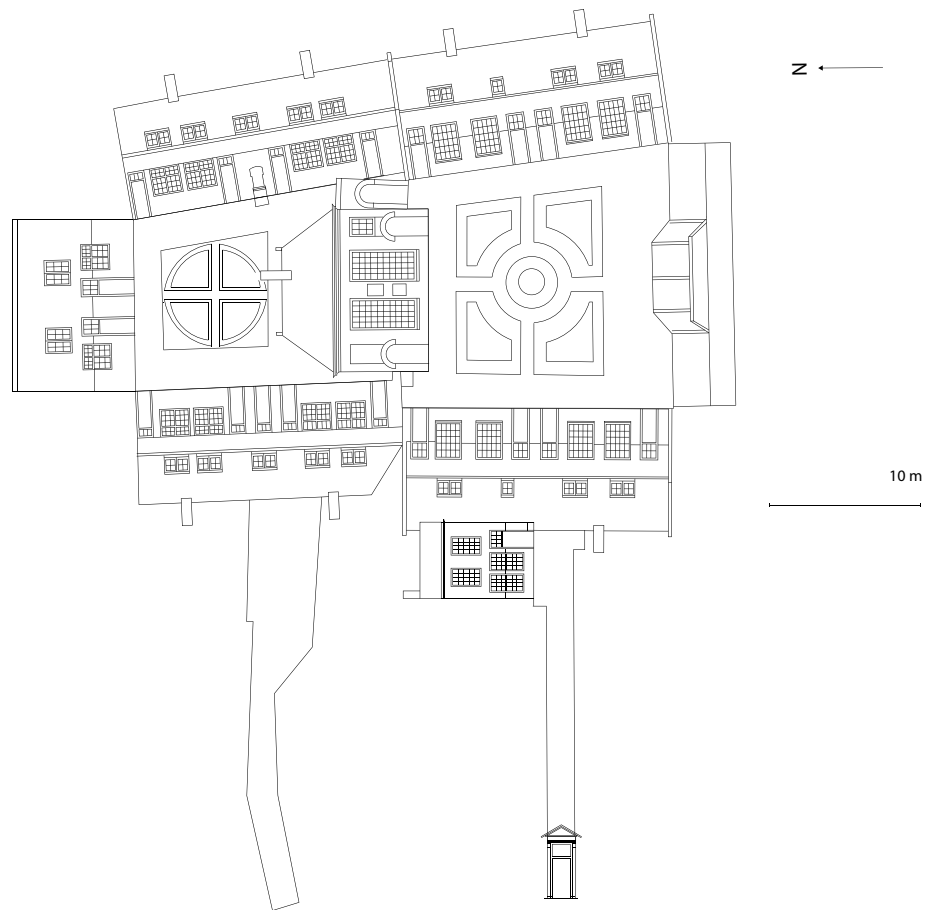
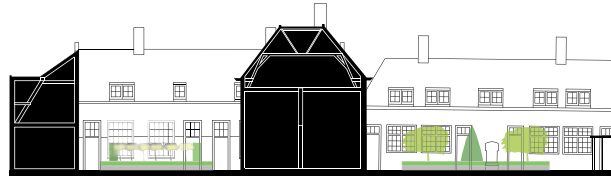
The two small hofjes are about the same size, with cosy atmospheres: they look a little like dizygotic twins, with their labyrinthine low hedges. The first hofje is enclosed on three sides, the second on four sides. Because of the narrow pathways, visitors pass so close to the windows that looking in is unavoidable, which makes outsiders feel uncomfortable. The white-plastered lower façades reflect daylight and create unity in the hofje.

The exceptional staging of the current long and varied access route is described in detail on page 15. When visitors finally enter the hofje itself and turn around, they will see that the door frame of the entrance to the hofje is almost indistinguishable from those of the front doors of the dwellings and that this very subtly creates unity in the hofje.

Originally, the hofjes each had their own entrance, while the trustee building included a single internal passageway. During a 1982 restoration, the second entrance was closed off and an extra passageway added on the other end of the trustee building. Of the 21 houses, eight were combined into four. In the course of time, the backs of the roofs were raised to increase living space. The trustee building was completely converted into housing in 1872, although this situation was reversed on the ground floor in the 1982 restoration.









HOFJE VAN STAATS

HAARLEM

YEAR OF COMPLETION 1733

ADDRESS Jansweg 39

ARCHITECT Hendrick de Werff

MEASUREMENTS 26.6 × 42 m; 1,117 m²

NUMBER OF DWELLINGS originally 30, now 20

The Hofje van Staats was financed out of the estate of yarn manufacturer and yarn merchant Ysbrant Staats. It was intended for the housing of poor and destitute women, aged 50 and over, who had been living in Haarlem for at least three years.

The construction of the Hofje van Staats (1733) was consistent with the city council's aim to improve Haarlem's poor economic situation. Of all the cities in Holland, Haarlem was the worst off at the time. The Hofje van Staats was located in the so-called Nieuwstad, a planned seventeenth-century city centre expansion that developed slowly for decades.

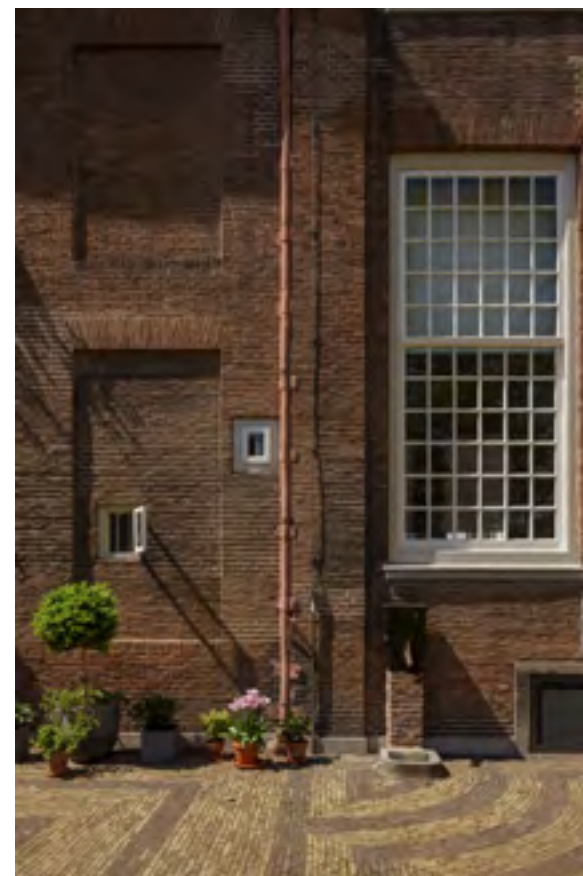
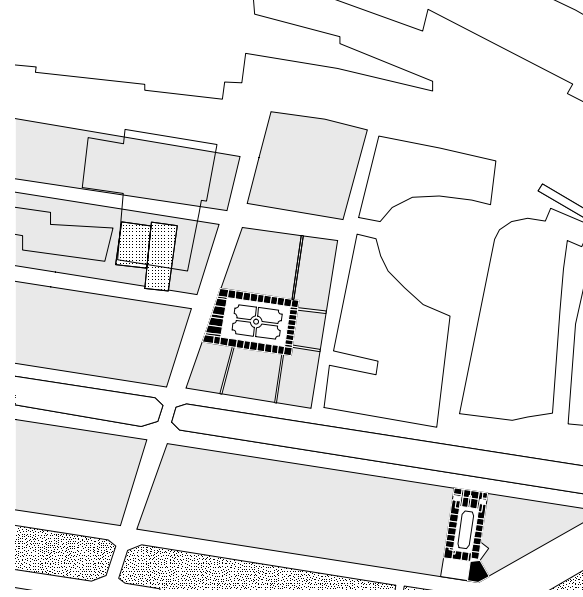
To found his hofje, Staats purchased 23 undeveloped plots and appointed Hendrick de Werff to create the design. The latter was employed in Haarlem's city factory, which was part of the public works department. This city factory worked on the building project as well, executing earthworks and brickwork. This can be considered a municipal subsidy in kind.

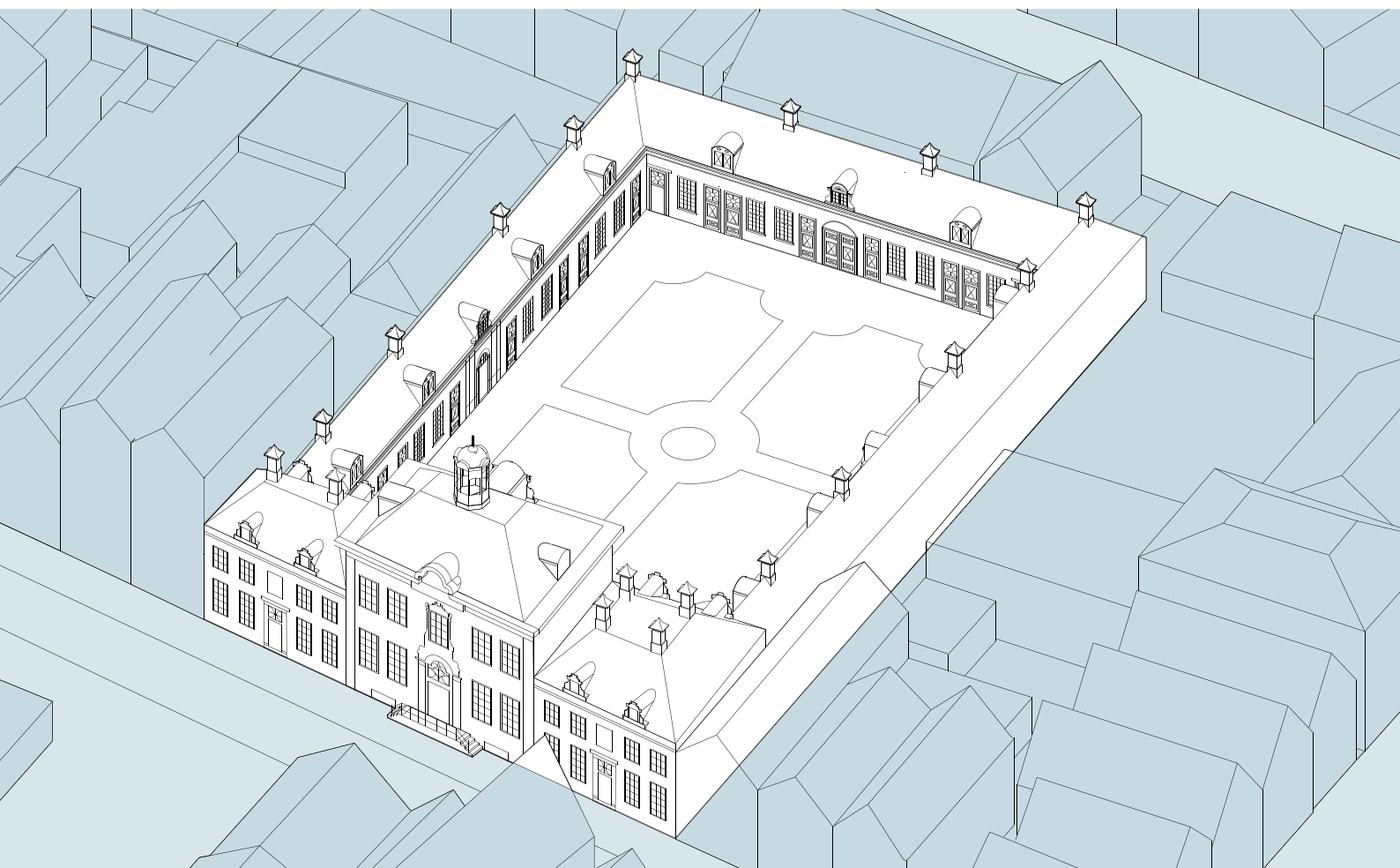
The classicistic façade composition of the 1733 Hofje van Staats is an enlarged, more Baroque version of that of the 1639 Hofje van Brouhoven in Leiden. In Haarlem, the central trustee building does not double as an entrance but is exclusively used by trustees and it comprises several spaces rather than a single trustee room. It has the detailing of a city palace, including Baroque trim around the central axis and a middle section that protrudes above the ridge beam. The roof is topped by a bell tower that marks the location of the hofje in the Haarlem skyline. Since 1866, the trustee building has been rented out to small businesses. The trustee garden that backed onto the hofje in the original situation was sold and built over in 1876.

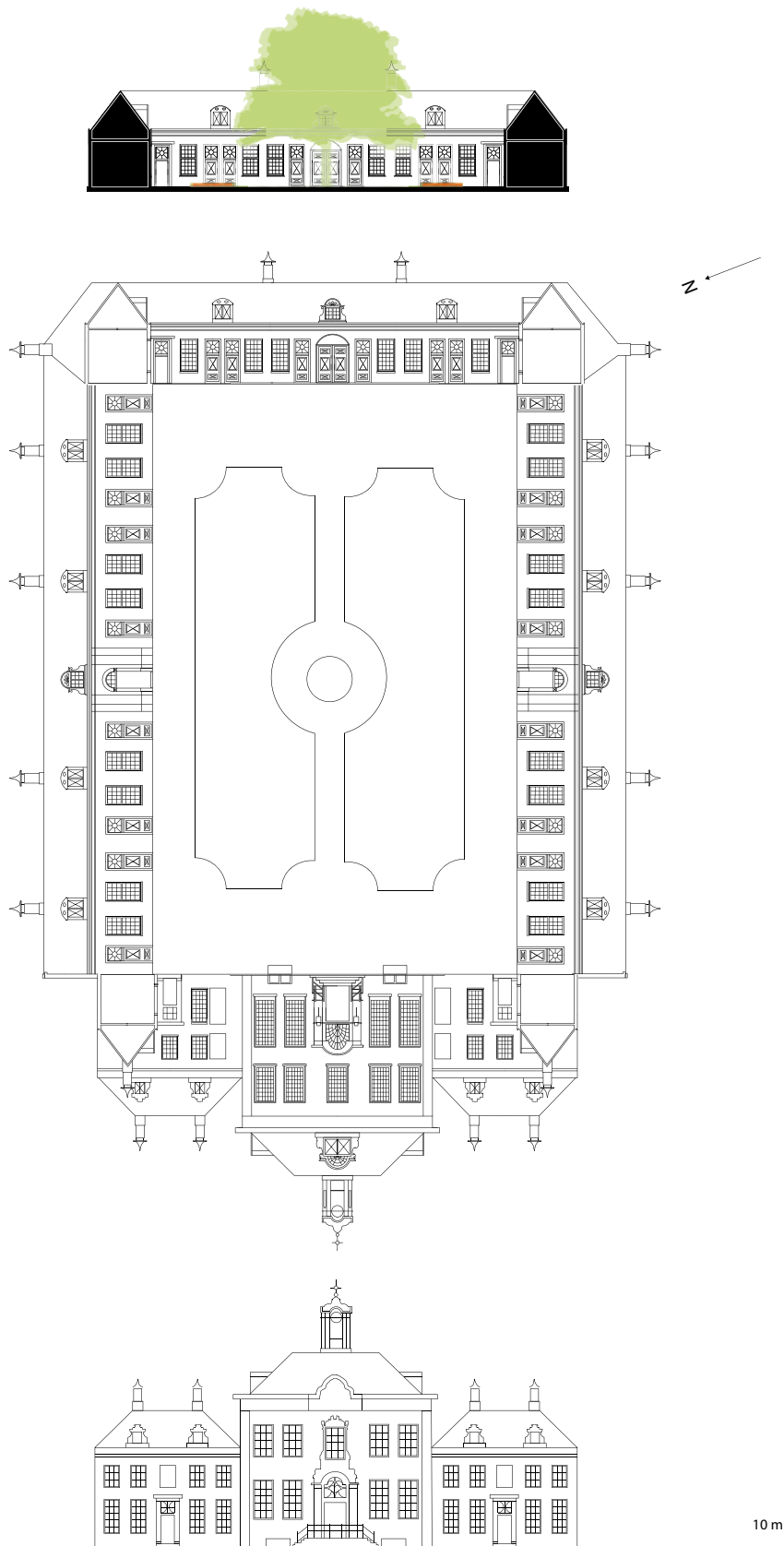
The residents' entrance is in the wings. Whereas the main building consists of two generous storeys beneath an immense roof, the houses each comprise a single storey and an attic. The main axis of this hofje is in line with the trustee building. A solitary great oak dominates the atmosphere of the courtyard. Its open layout does not necessarily invite sojourns; residents often 'sit outside' in their hallways, with the lower part of their split front doors closed.

The configuration of the hofje is structured by a system of axes; as a result, the hofje has a total of as many as seven potential back exits. One of its rather dark inner corners originally included a mortuary which is now in use as a bicycle shed and, on the opposite side, a shared washhouse.

The doors and shutters are painted in yellow and black – and have been since 1900 – causing the hofje to look a little like the forecourt of a country estate. Adornments have been incorporated into the building elements, rather than added in the form of separate components. The bars of the skylights are arranged like sunbursts and the dormers have semi-circular roofs. The residents of this hofje shared in the luxury that befell the trustees.









VAN BRANTS RUSHOFJE

AMSTERDAM

YEAR OF COMPLETION 1734

ADDRESS Nieuwe Keizersgracht 44

ARCHITECT Daniël Marot

MEASUREMENTS 7.70 x 18 m; 139 m²

NUMBER OF DWELLINGS originally 27, now 25

Christopher van Brants planned his hofje during his lifetime; it was intended to house 48 women who had been members of the Amsterdam Lutheran congregation for at least six years. One year before his death, he purchased some plots inside the ring of canals east of the Amstel River. Initially, the urbanization of this area was slow to develop, which is why the city council facilitated religious social institutions; the neighbourhood is known as the Diaconale Hoek [Diaconal Corner].

The hofje, some backgrounds of which are described on page 47, was completed two years after Van Brants's death. It was realized by its trustees, elders of the Lutheran congregation whose likenesses as well as coats of arms are found above the door of the portal to the trustee room.

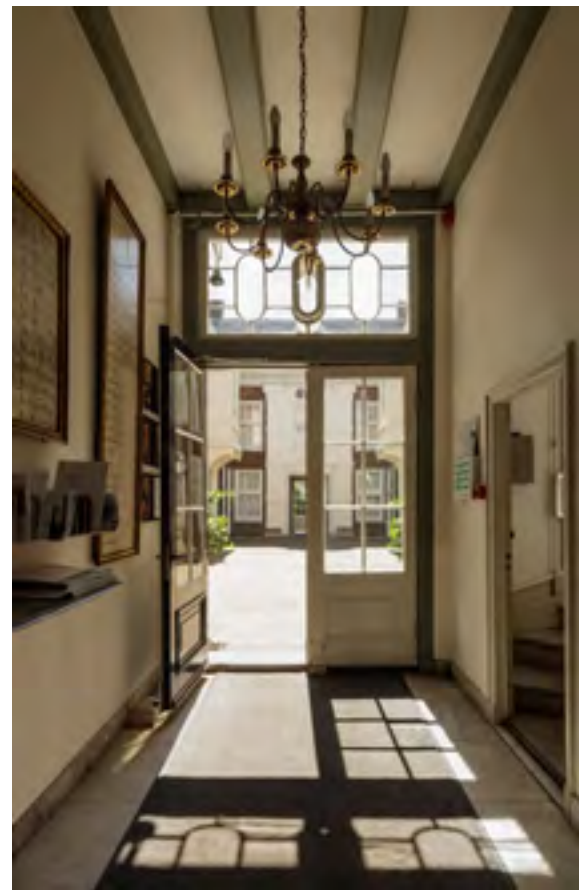
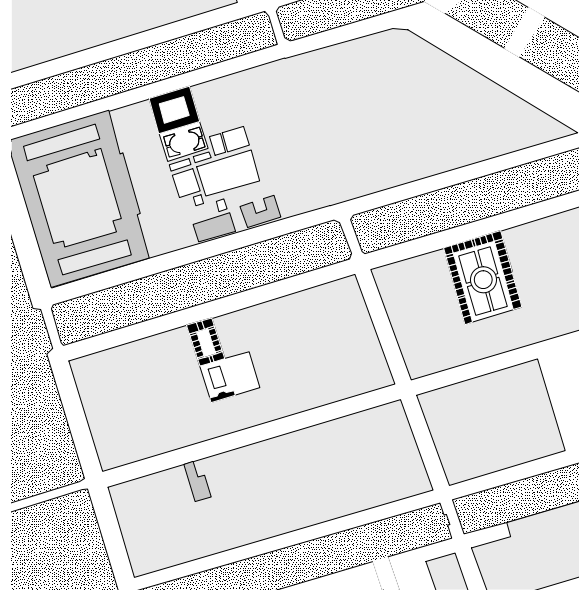
Initially, the Van Brants Rushhofje's 48 women lived packed together like sardines in 20 double rooms and six single rooms on two storeys around the small stone-paved courtyard. Two mirrored houses on the long side of the hofje share a small spiral staircase, a compact entrance hall. In addition, there are larger staircases that provide access to the upstairs dwellings in the front house by the entrance and in the rear house next to the trustee room.

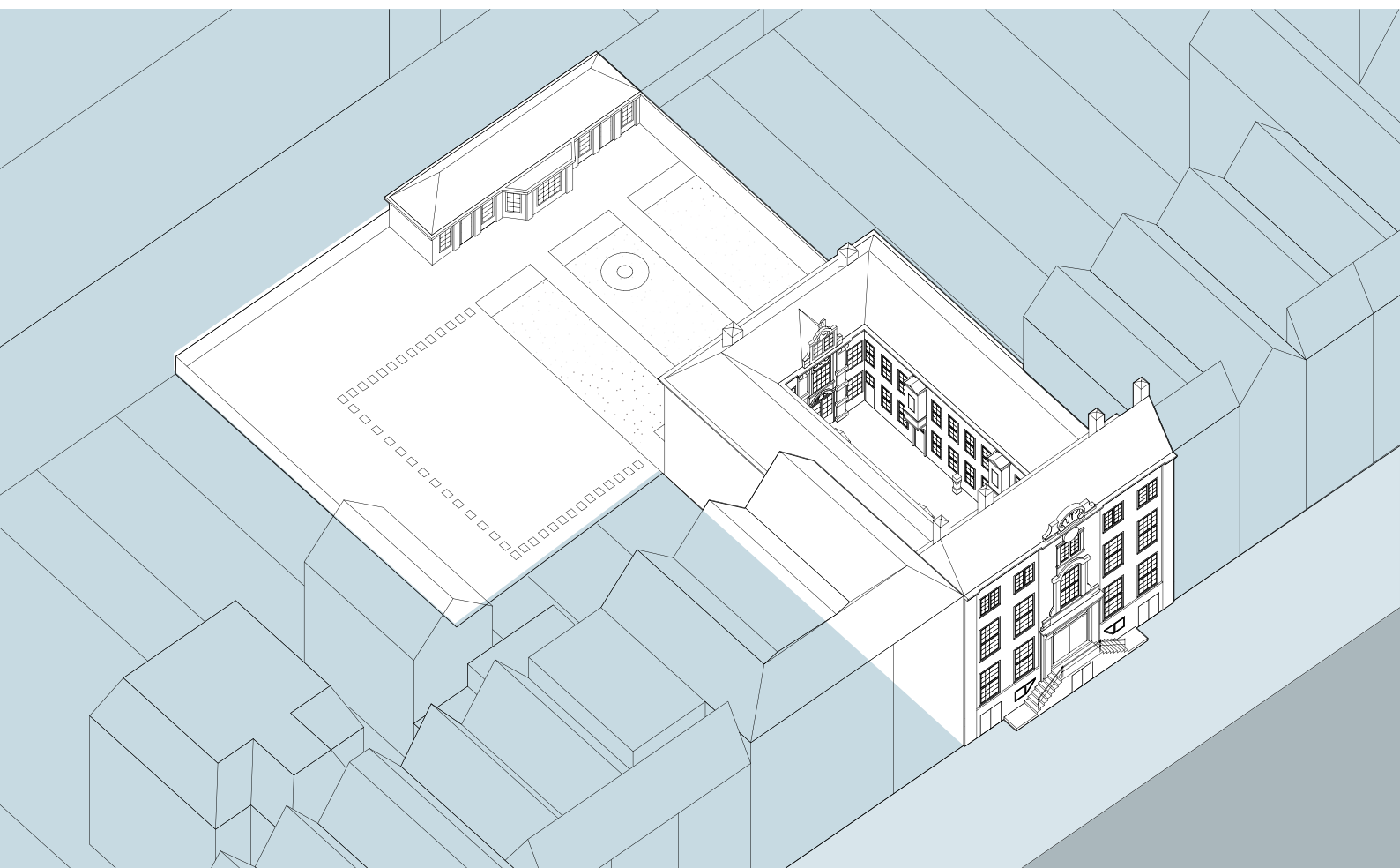
Originally, each 16 square meter room had a two-tier box bed and a fireplace – one of the rooms is still furnished this way. The toilets were located on the ground floor, in the inner corners that each also gave access to a room. This uncomfortable situation improved in 1910 when architect Dirk van Oort Hzn., who had also designed the Lutherhof on Staringplein, added toilets. These were located in four image-defining bays that he attached to the staircases on the first floor.

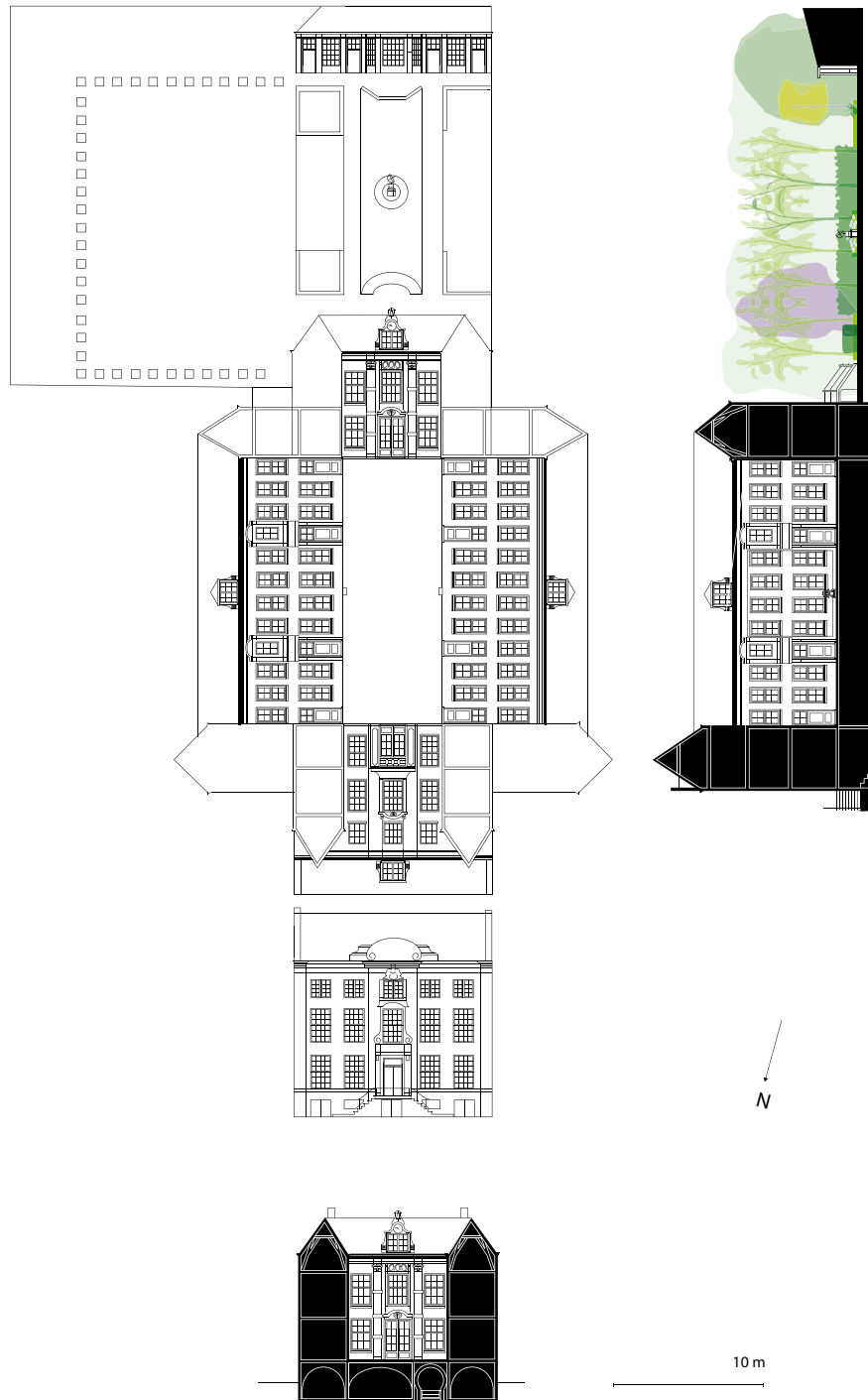
A survey drawing from 1969 shows that the left part of the front house was furnished as a residence for the couple that supervised the hofje and its tenants. The right part was furnished as a shared washroom. At that time, the kitchen opposite the trustee room was in use as a 'consultation room'.

In 1970, the steep stairs and noise nuisance inspired the hofje executive to rent out the dwellings to students, both male and female. Sets of two rooms share a kitchenette and a shower. Making noise after ten o'clock in the evening is forbidden; guests are only allowed to stay in the separate guest room. All stairs led to the continuous attic, which allows residents to move around the hofje in different ways. This compensates for the population density to some extent, as does the fact that the students have the run of the garden, which was originally only for the trustees.

The supervisors' dwelling moved to the first floor at the back of the hofje. This space also houses the mechanism of the old clock. The basements of this hofje have always been rented out and there is a large water reservoir underneath the courtyard. Hofjes were often built with a double water system, one for rainwater and one for groundwater; this allowed residents to always choose to use the water that was of the best quality.







REGENTEN
HOFJE .
ANNO 1755 .

76



REGENTEN- OR LENGHENHOFJE

DORDRECHT

YEAR OF COMPLETION 1755-1916

ADDRESS Lenghenhof 1

ARCHITECT unknown

MEASUREMENTS Regentenhof 19.5 × 22.40 m; Langehof 50 × 9.60 m; Achterhof 26 × 12 m; Klophof 13 × 18 m; 1,463 m² in total

NUMBER OF DWELLINGS originally 53, now 47

Gijsbert de Lengh was a wealthy ship owner and timber merchant who owned a sawmill, six farms and 55 hectares of land and was a trustee of the local leper hospital. De Lengh survived his business partner, married his widow to save the business capital and managed to survive her and her four children as well. He started to acquire land to build a hofje in 1753, at the end of his life. Unfortunately, he died in the year before its opening.

Four trustees, including his sister, added their titles to the name of the hofje, which is therefore now known as the 'Regenten- or Lenghenhofje'. The hofje was originally intended for the housing of 16 destitute elderly women and five to six destitute families. The labyrinthine complex of four hofjes, at one time including 58 and now 40 dwellings, was built in stages (see page 30).

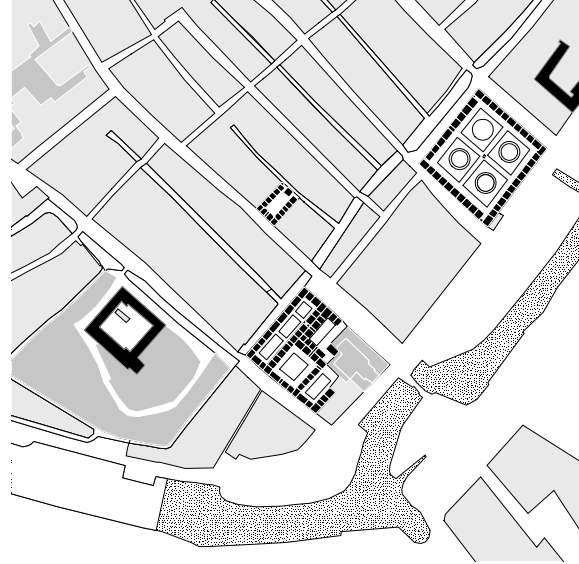
The hofje complex is situated opposite the former location of the Bagijnhof at the far side of the city, near the Arend Maartenshofje.

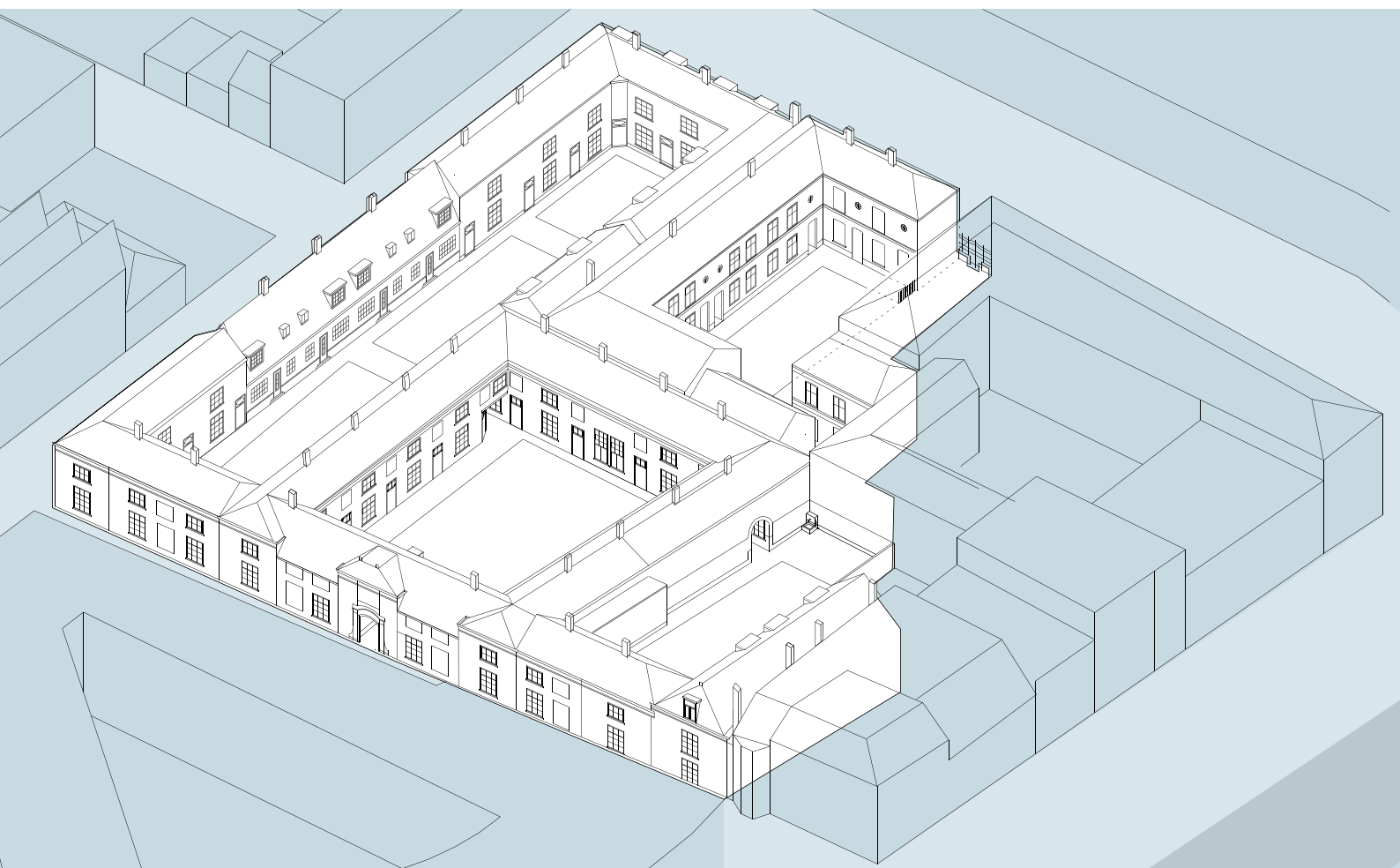
The rectangular Regentenhofje was the first hofje built on the former grounds of a residential building at Bagijnhof. It has a beautifully sculpted gateway, a trustee room that is centrally located on the axis and 16 surrounding dwellings for unmarried women. Existing houses in Vriesestraat, which were jointly called the Achterhof, were made available for families.

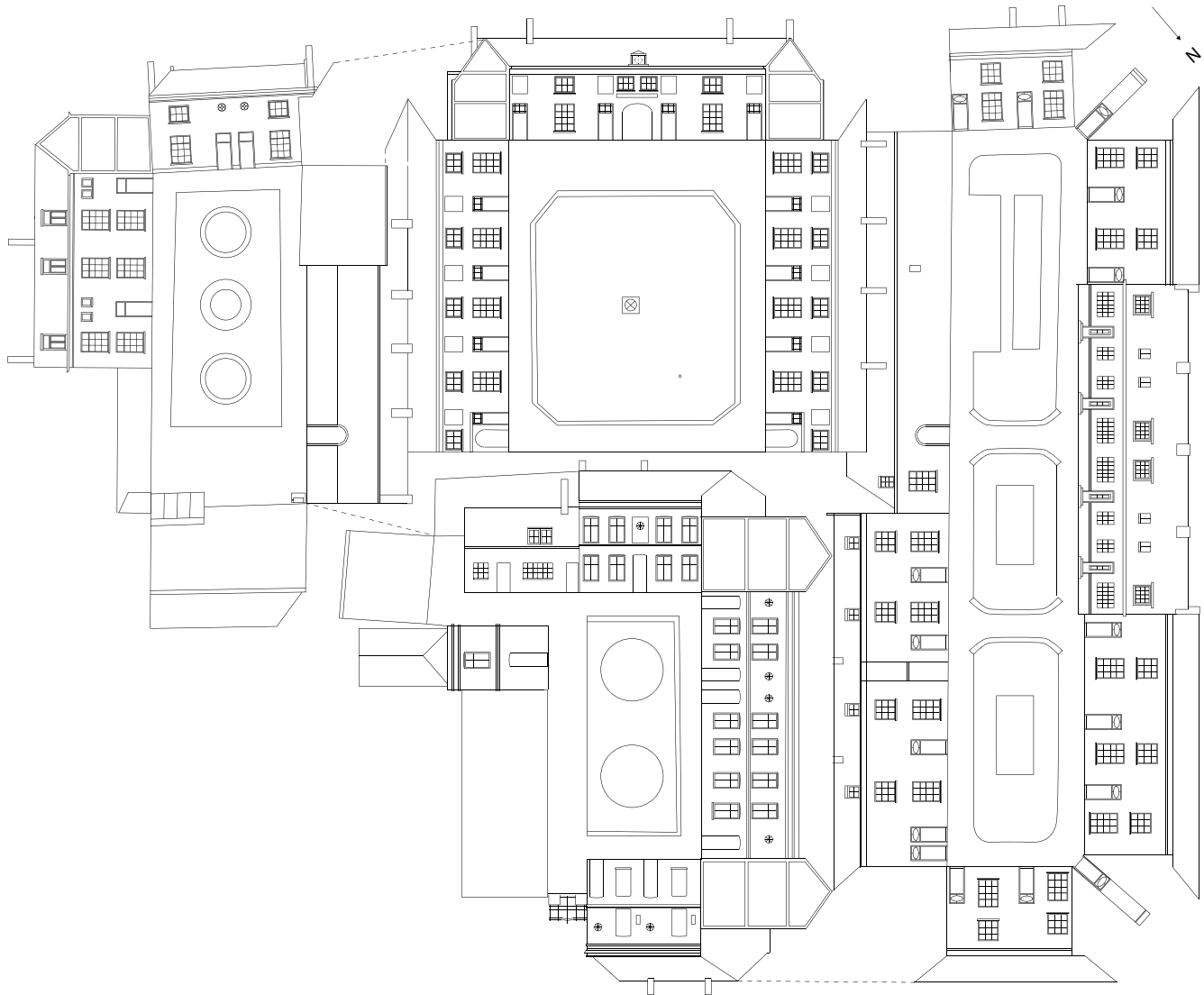
Between 1844 and 1869, the trustees incrementally acquired the land in the northwest and continued to construct houses until the Langehof was completed. Between 1880 and 1916, the row of family dwellings in the Achterhof was replaced by a spacious, U-shaped hofje. Finally, an L-shaped hofje was built in the south-east corner, the Klophof. The houses on the street side all have windows rather than blind façades; the houses inside the hofje have blind back walls. As a result, the Langehof feels less narrow than it looks on drawings.

The design of the entrances and passageways is very subtle; their details mark the difference between the front side and the back side. A gate allows visitors free access to the Achterhof, which is visible from the street yet successfully conceals the hofjes that border it: the passageway to the Langehof lies hidden in an entranceway that is indistinguishable from the entrances to the dwellings, which lie behind a low, closed gate and a green area.

The connections between the representative Regentenhof and the Klop- and Langehof also contribute to the labyrinthine character of the hofje complex: the entrances to these hofjes are invitingly designed, including a cut-away corner and a spacious gateway, whereas the internal passageways to the Regentenhof are designed like a modest back gate.







10 m



HOFJE VAN NOBLET

HAARLEM

YEAR OF COMPLETION 1761

ADDRESS Nieuwe Gracht 2

ARCHITECT Willem Batelaan

MEASUREMENTS 12.30 × 29.30 m; 360 m²

NUMBER OF DWELLINGS originally 20, now 17

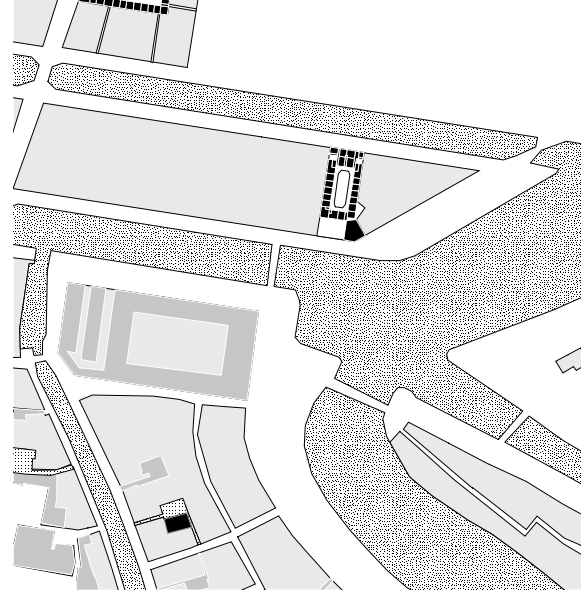
The Hofje van Noblet was founded by the three longest-living of the six children of Eleazer Noblet and Gerritje Binkhorst. It was intended for the housing of Dutch Reformed women: ten from Amsterdam and ten from Haarlem. Together with their father (their mother had died ten years earlier), Leonard (civil-law notary), Sara and Geertruijd had moved from Amsterdam in 1738, to the building on the corner of the Nieuwe Gracht and the Spaarne River in Haarlem that is now the trustee room.

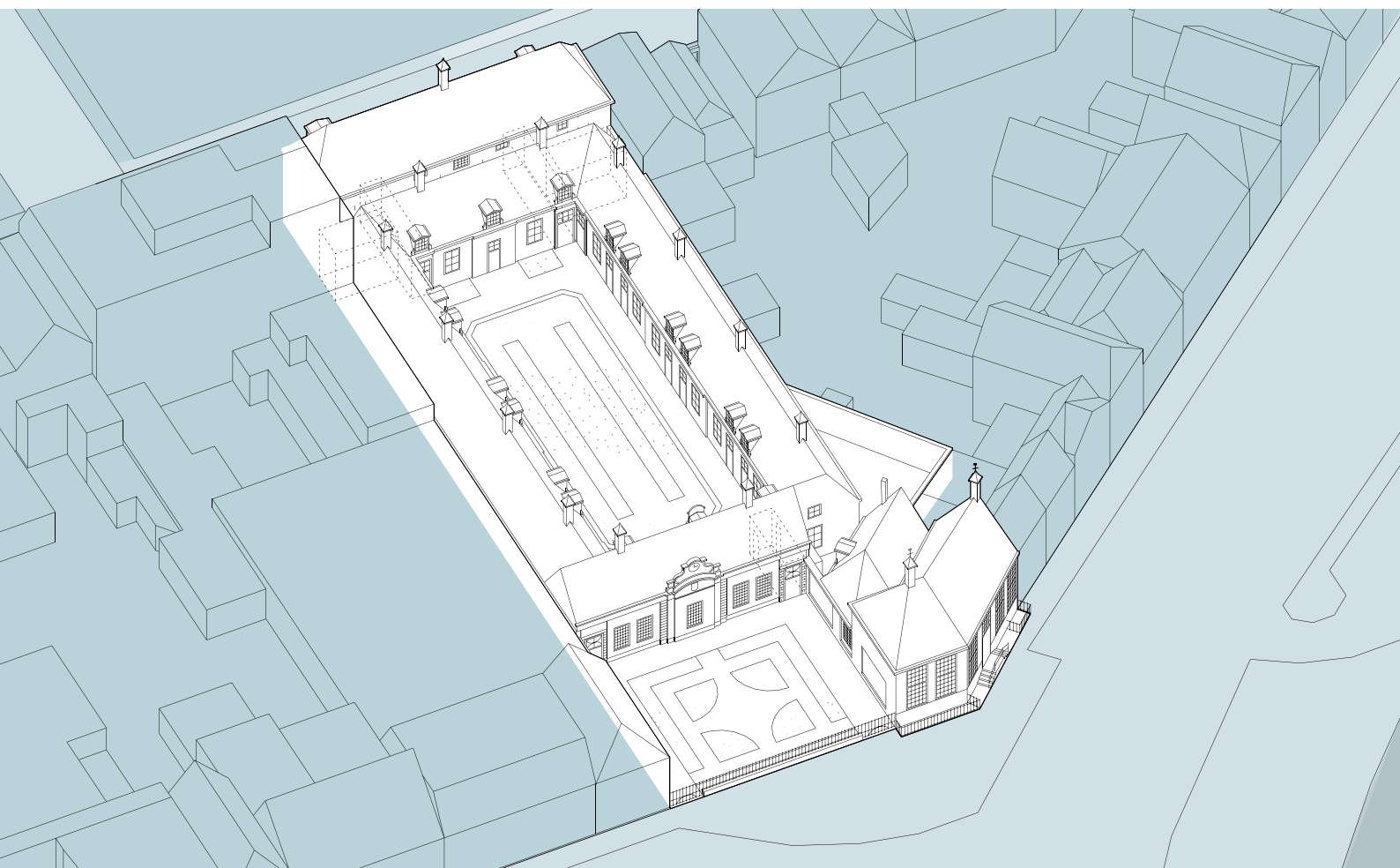
After Geertruijd's death in 1757 the trustees, who were also the trustees of the Hofje van Staats, purchased the plots adjoining the residence. The hofje was designed by master carpenter Willem Batelaan; he designed several variants before he succeeded in creating a beautiful hofje in these narrow, deep grounds.

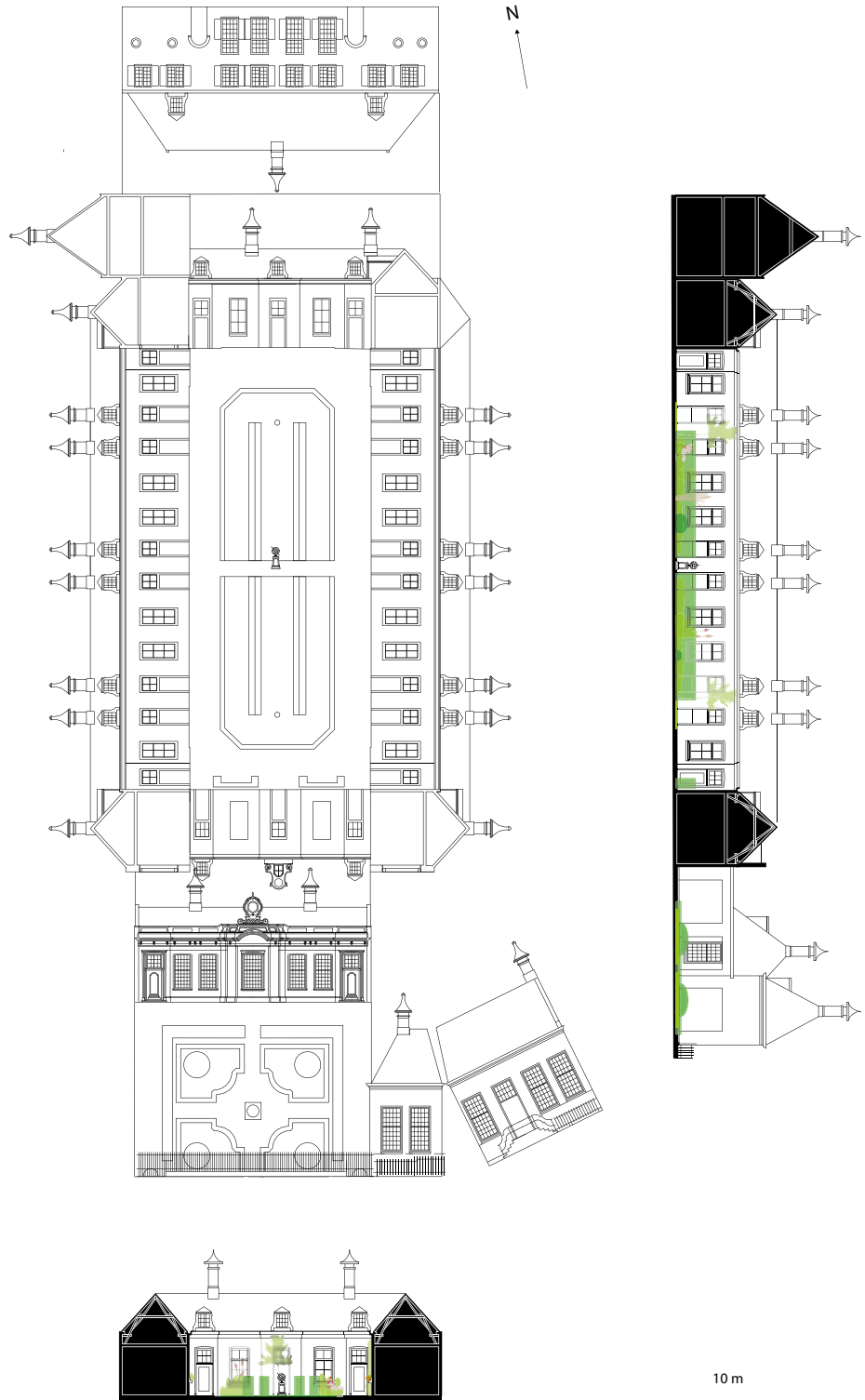
The Hofje van Noblet has a front garden on the street side; from the city, it looks like a country estate pavilion. This adorned façade presents a completely different picture than the content behind it: instead of the expected representative rooms and a passageway, there are dwellings. The hofje has an elongated, quiet courtyard garden of plain design by the famous twentieth-century Dutch garden designer Mien Ruys comprising two double rows of 1.20-m-high privet hedges on a green stretch of grass.

The space between the hedges is empty except for a single tree in the front and a sundial in the middle. The green between the hedges and the houses and that against the façades is maintained by the residents. Three inner corners of the hofje included pumps (now taps) and have sinks and storage spaces for garden tools.

The plot at the back did not become available until the construction of the hofje was in progress. This is why the houses on Parklaan are detached from the hofje and have separate lightwells with plants, which are an attractive addition.









HOFJE VAN OORSCHOT

HAARLEM

YEAR OF COMPLETION 1770

ADDRESS Kruisstraat 44G

ARCHITECT Jan Smit

MEASUREMENTS 25.60 × 38.30 m; 980 m²

NUMBER OF DWELLINGS originally 17, now 18

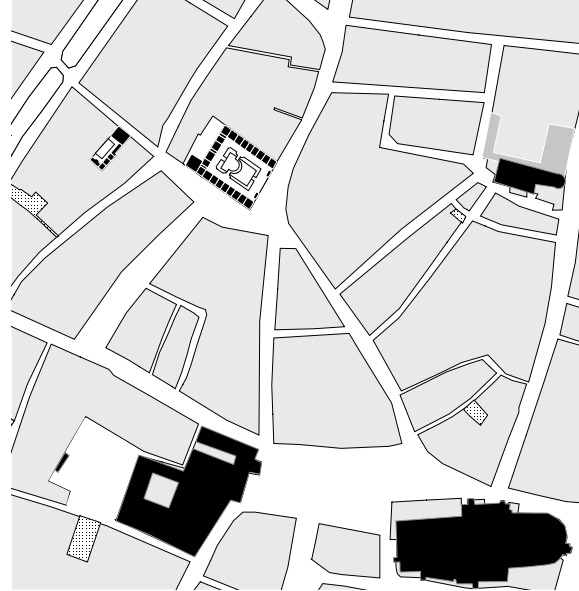
Amsterdam merchant Wouterus van Oorschot (1704-1768) wanted to be buried in the Grote Kerk in Haarlem, in which many of his relatives had been laid to rest, and earmarked his capital for the construction of a hofje in this city. It was intended for the housing of destitute, Reformed, unmarried women aged 50 years at least, in an 'airy and pleasant location'.

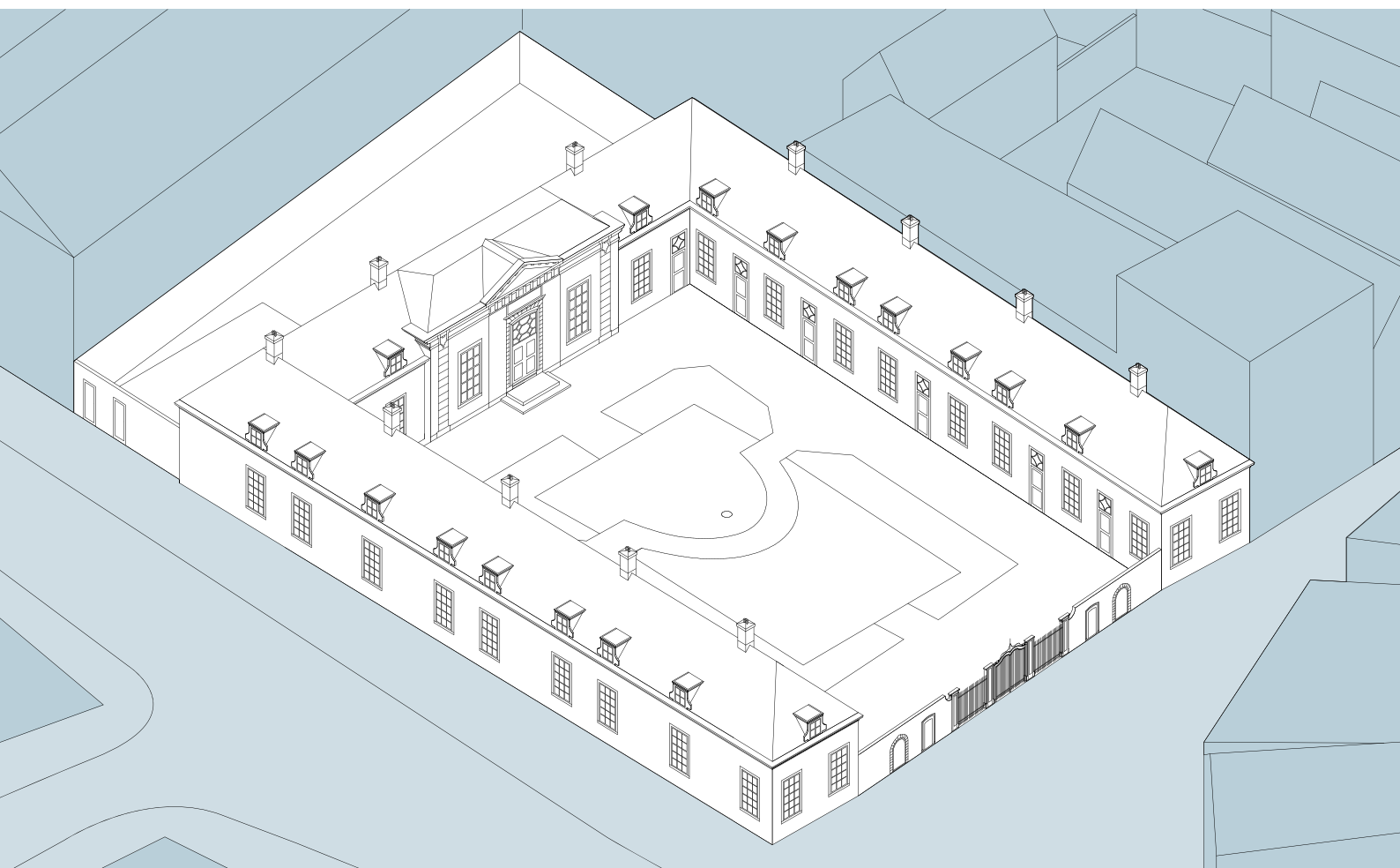
The two trustees that assumed responsibility for the construction after Van Oorschot's death were young: a newly appointed Reformed minister and a Haarlem-based civil-law notary. After they had decided to build the hofje on the former grounds of an orphanage, on an intersection, they were subsequently faced with the objections of two city administrators, who lived opposite this location and stipulated that the hofje must be an ornament to the city. In the end, the trustees built the hofje behind a fence in the same style as the rococo properties of the administrators. Van Oorschot's capital only provided half of the building sum needed; the States of Holland made up the deficit.

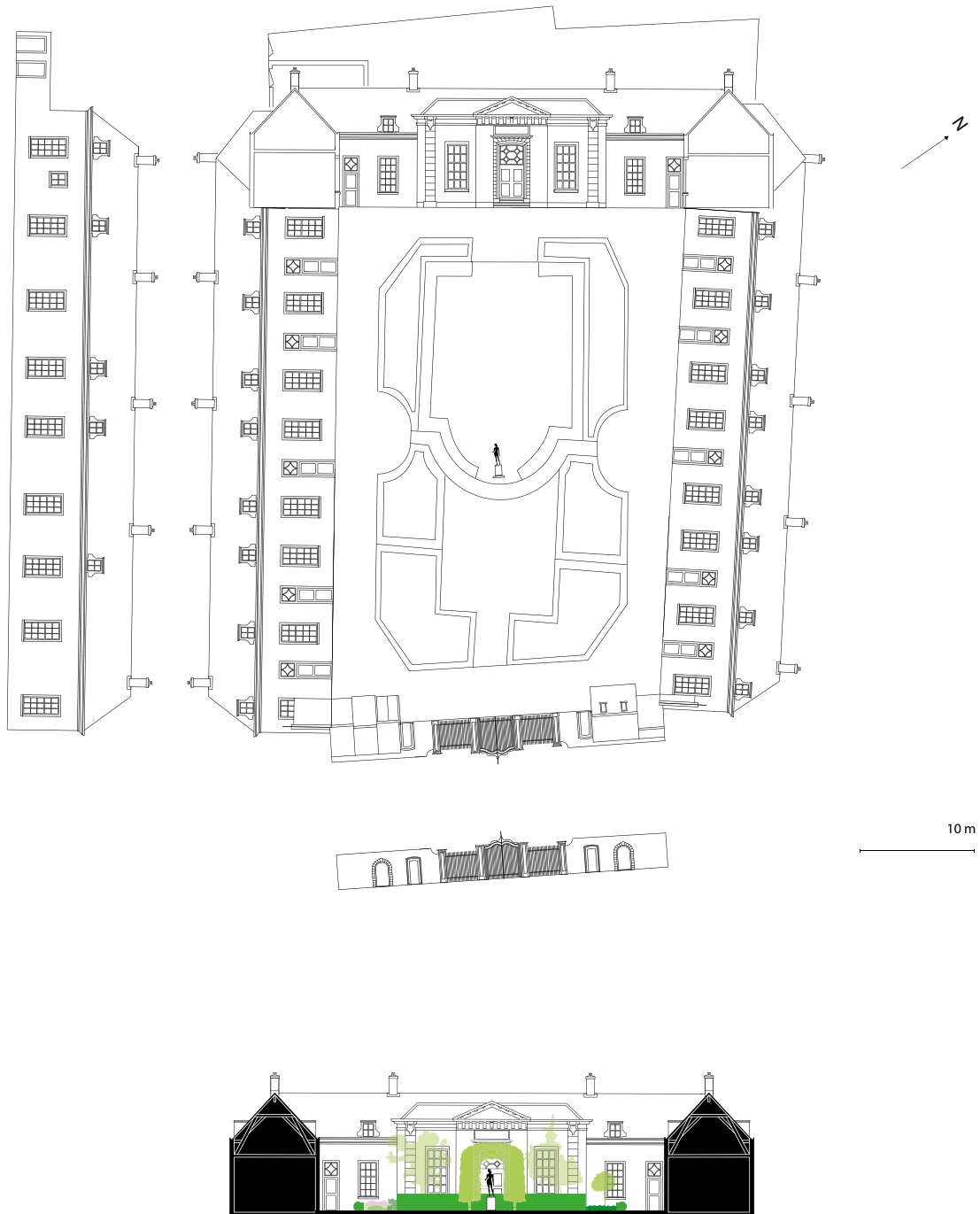
The hofje was designed by Amsterdam carpenter and contractor Jan Smit, who simultaneously designed the Diaconiehuis in Haarlem, a Protestant almshouse with a courtyard that has been transformed into a police station since. The setup of the hofje is that of a city palace with a *cour d'honneur*, an open U-shape, with the trustee room at the back.

To make the hofje look more dignified, the two front doors of each set of two mirrored houses were joined together to suggest a larger house with one front door flanked by two windows. Similarly, the trustee room looks larger than it actually is by its location to the left of the centre line – it is in fact only half as wide as the tympan. The ornamental fence is not the entrance, incidentally: one of the four doors on the street serves this purpose – it is left to the unwitting visitor to figure out which one.

A photograph taken in 1904, 134 years after the hofje was completed, shows how the – by that time towering – trees turned the garden into a gloomy city park. By 1970, all that was left of it was a rather bare lawn, with ivy climbing up the houses. Another half a century later the garden is ornamental, open and light and meticulously designed to interact with the city. An eye-catching likeness of the biblical Eve sits in the middle of the hofje against the backdrop of a green, arched hedge.









TEYLERS HOFJE

HAARLEM

YEAR OF COMPLETION 1787

ADDRESS Koudenhorn 64

ARCHITECT Leendert Viervant

MEASUREMENTS 17.40 × 47 m; 818 m²

NUMBER OF DWELLINGS originally 24, now 22

The Teylers Hofje, which was financed out of the estate of cloth and silk manufacturer, typical eighteenth-century collector and social innovator Pieter Teyler van der Hulst (1702-1778), is also described on page 47. The hofje was intended for the housing of 'twenty-four women that were widows or elderly daughters'.

To build the hofje, the six directors of the Teylers Foundation bought a plot in a prominent location on the Spaarne River near the Teylers residence and the Teylers Museum, more specifically the grounds of brewery 'Het Hoefijzer', which included an orchard, at an auction in 1784. The plot covered the full depth of the urban block, with alleys to the left and right.

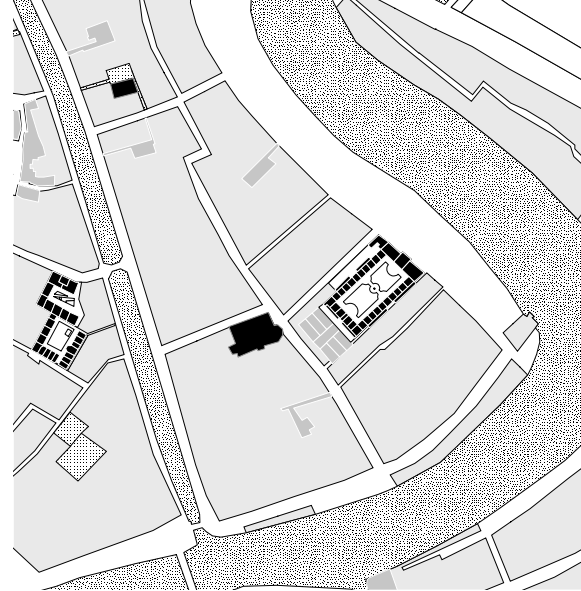
The hofje design was by Leendert Viervant, who belonged to the same reform movement as Teyler and had also designed the famous Oval Room of the Teylers Museum. The directors strongly advised Viervant 'to avoid adornment and focus exclusively on a dignified and well-arranged order'.

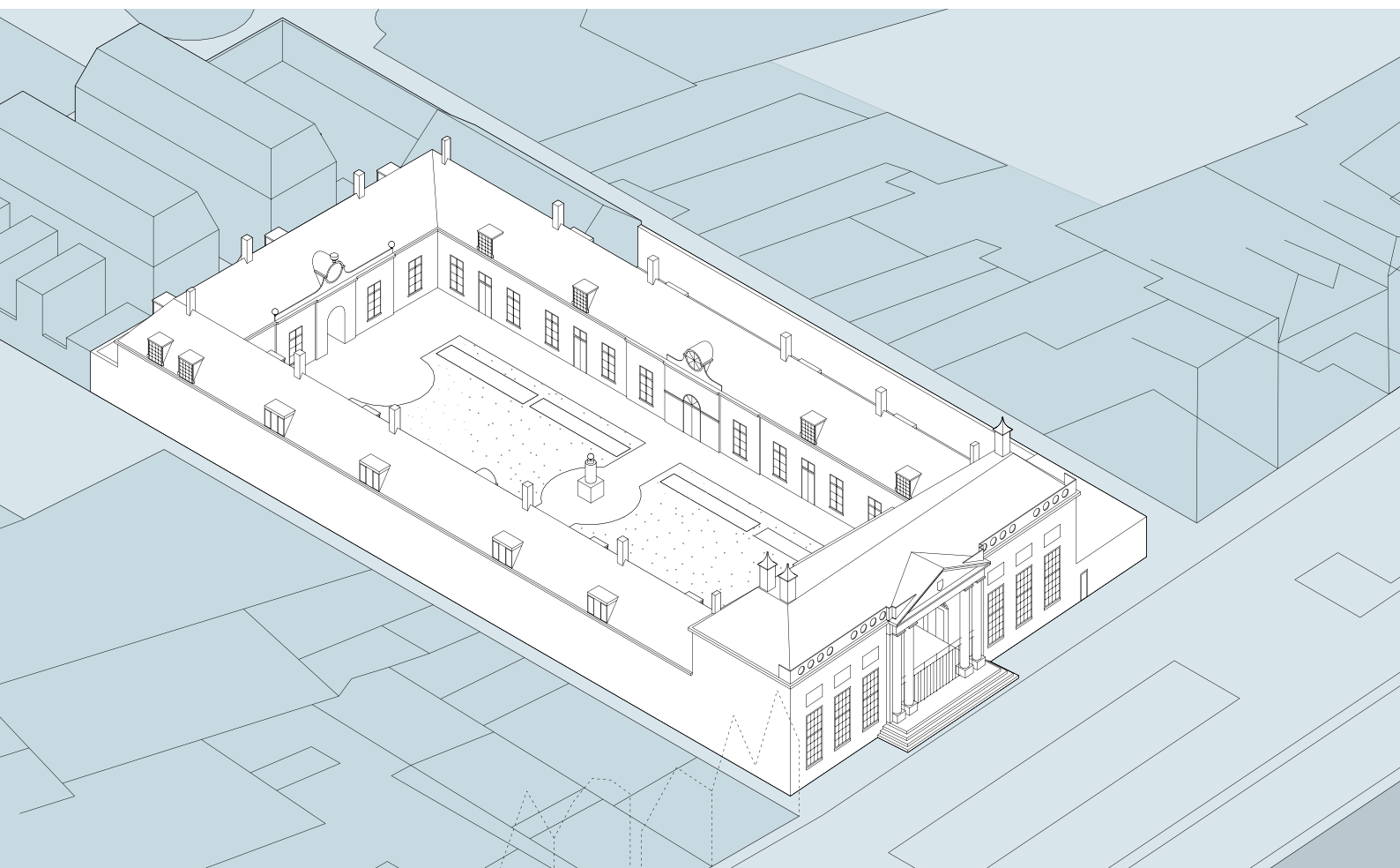
Considering the traditional hofje standards, one can only conclude that the designer did not take this directive to heart: the main and transverse axes include monumental colonnades, a magnificent water pump (a fragment of a classic column), a sundial, a clock and ox-eye windows and the back exit consists of a beautiful stone gateway with Ionic features. The real eye catcher of course is the truly imposing and magnificent gateway that looks inviting to visitors, but also incites them to respect the privacy of the hofje. To further this, Viervant literally raised obstacles between the street and the interior of the hofje.

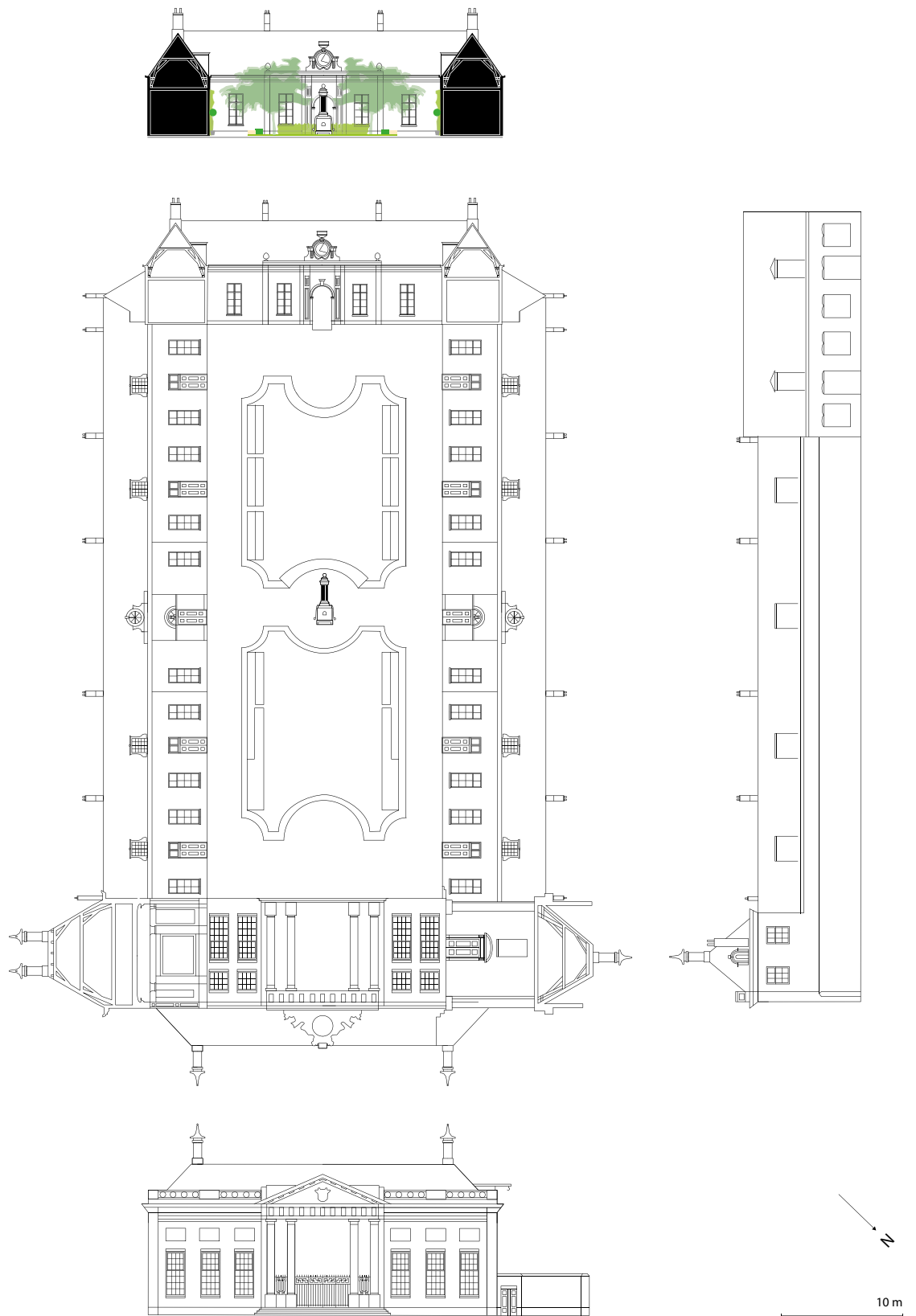
The rectangular courtyard is surrounded by two rows of ten, plus one row of four dwellings. Each front door gives access to two dwellings, which makes the whole look more grandiose. In the past, the wide doors used to give access not only to dwellings, but also to shared toilets. The hofje has a back exit on an alley; the front doors of the houses at the back of the hofje open out onto this alley as well. The inner corners were originally used as a morgue and a pump house respectively. Beyond this was a bleaching field. In 1890, the hofje was extended at the back by two rows of ground-floor and upstairs dwellings in the former location of the bleaching field. These 16 dwellings were rented out separately.

The Teylershofje was equipped with stoves and privies (in a corner of the dwellings) in 1841, running water in 1882, electricity in 1910 and modern toilets in 1931. The adding of kitchens at the back during the 1989-1991 renovation of the hofje involved sacrificing one of the alleys.

Since the end of 2020 the hofje has been the property of the Hendrick de Keyser Association, which aims to preserve and manage housing monuments in the Netherlands. The hofje still has a board that operates in line with the original intentions of the founder.









HOFJE VAN BRIENEN

AMSTERDAM

YEAR OF COMPLETION 1806

ADDRESS Prinsengracht 89-133

ARCHITECT Abraham van der Hart

MEASUREMENTS 17.3 × 25 m; 433 m²

NUMBER OF DWELLINGS currently 26

Arnaut Jan van Brien en was a merchant and banker, lord of the Groote Lindt and Dortsmonde and the husband of Sophia Maria van Half-Wassenaer. During his life he purchased two buildings plus a warehouse off brewery 'De Star' with the intention of building a hofje for 20 destitute Roman Catholic couples and six unmarried men.

Amsterdam City Architect Abraham van der Hart was engaged to design the Van Brien en's Gesticht Hofje De Star. The hofje was managed by Van Brien en's only son, Willem Joseph, one of the mayors of Amsterdam, who would manage the hofje as its only trustee for 30 years.

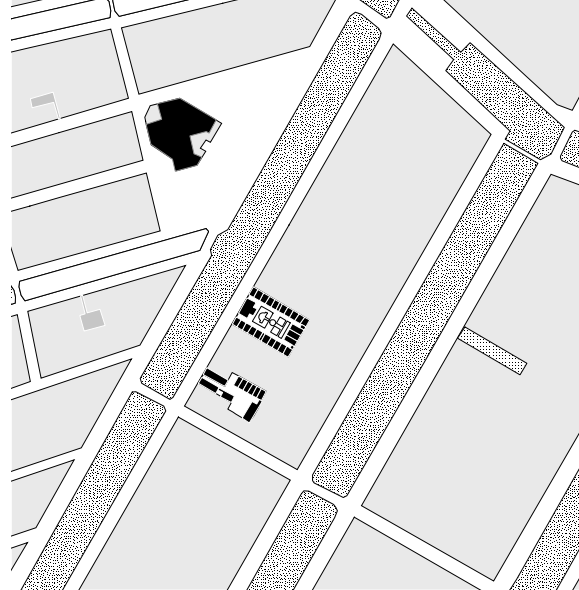
During the construction of this hofje, economy was a guiding principle: its makers achieved maximum effect by minimum means. The budget allowed for fluctuating finances and an incremental approach: to generate income, the upper storey was initially rented out as a granary which, in 1886, was easily converted into housing by replacing the blind niches with windows. The builders also recycled as many of the materials and foundations of the old brewery as possible, more specifically the water basins.

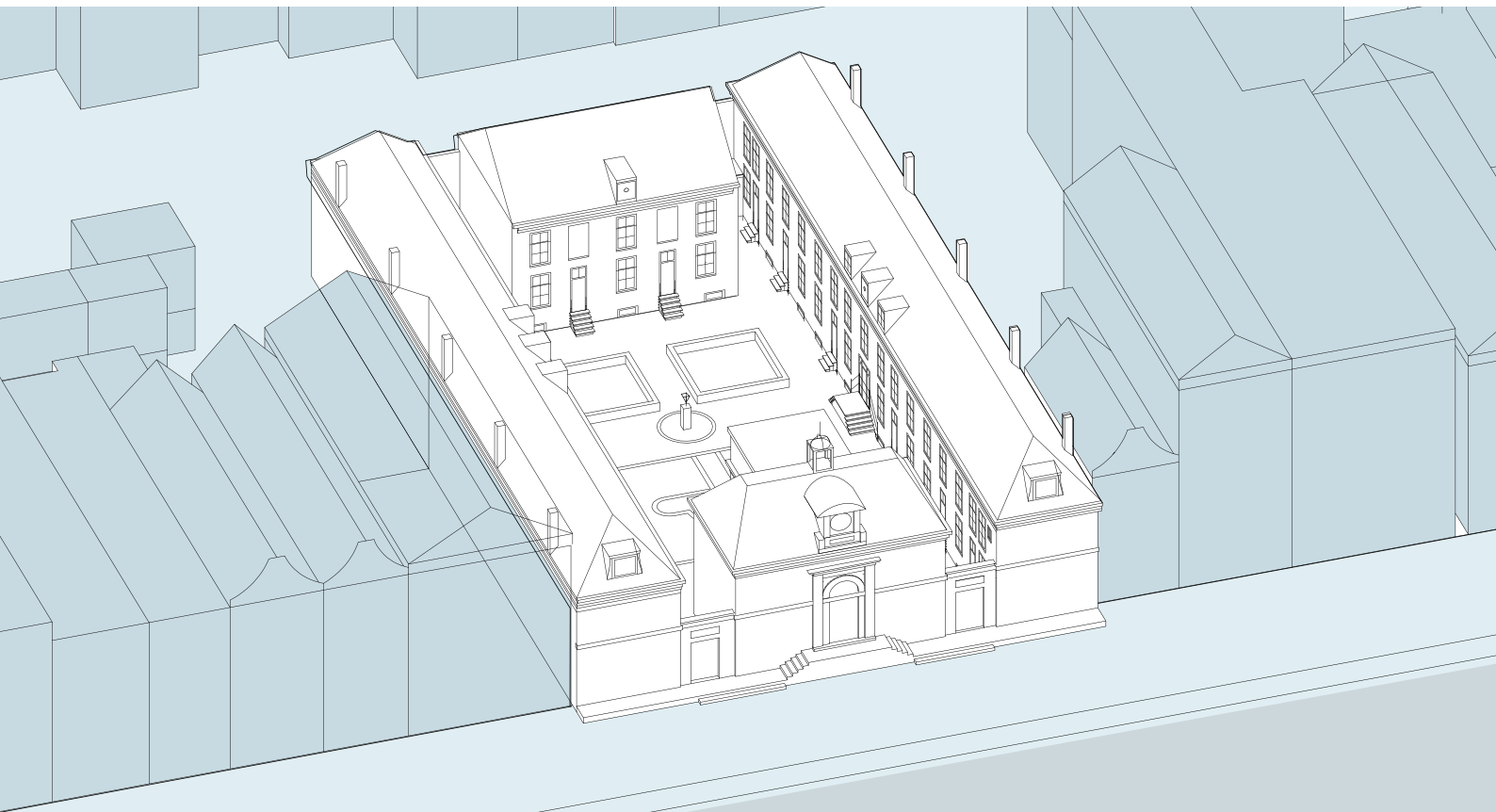
Abraham van der Hart managed to achieve a monumental expression and a maximum of residential space by a minimalist, sober design. The hofje's central trustee building, which faces the city, is flanked by two completely blind side wings, in accordance with the hofje archetype. The trustee building has a hip roof with one clock on the street side and another in the hofje.

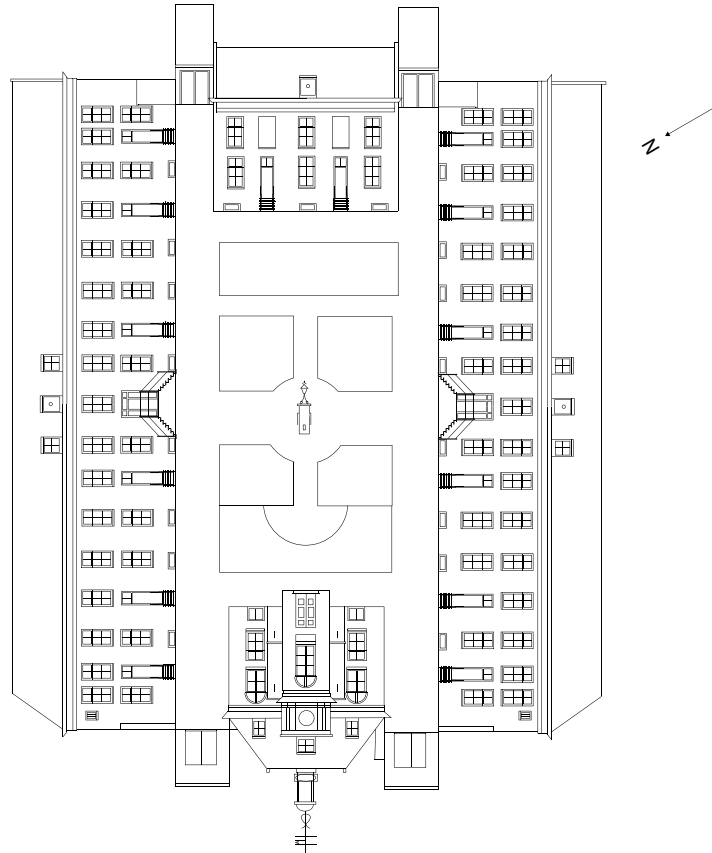
The façade composition is perfectly geometrical. The trustees enter by a framed gateway with steps in the middle of the trustee building. The ground floor of the trustee building includes a dwelling that was originally occupied by the director of the hofje and is now occupied by the caretaker. The trustee room and chapel are on the first floor.

The hofje residents' entrances are comfortably located at the ground level, on either side of the trustee room. The setup of the hofje is very compact: the four separate wings have been telescoped, so there are no unusable inner corners (plan page 45). Copying the layout of Amsterdam canalside properties, the houses include basements and stone steps. The difference in height between the garden and the first floor of the dwellings provides some privacy. The garden was originally in use as a bleaching field, but is now attractively landscaped with flowerbeds and trees and a centrally located square around the old water pump.

The hofje was sold to a Roman Catholic housing association in 1995 because it was in need of a thorough renovation. Today, the trustees rent the hofje from the housing association; they are once again responsible for the renting out of the dwellings. There is a minimum age limit of 45 for residents and the religious signature has been abandoned.







10 m



KUYL'S FUNDATIE ROTTERDAM

YEAR OF COMPLETION 1814, moved in 1972

ADDRESS Schiekade, moved to 's-Gravenweg 71

ARCHITECT Pieter Piecké (front building), Van der Heyden & Moerman (dwellings)

MEASUREMENTS Schiekade (13.5 × 44.40 m; 600 m²; plus trustee garden 650 m²),
's-Gravenweg (35.50 × 88 m; 3,124 m²)

NUMBER OF DWELLINGS 17

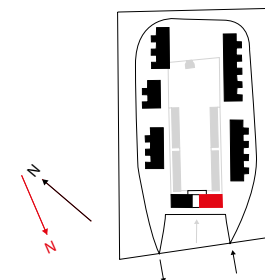
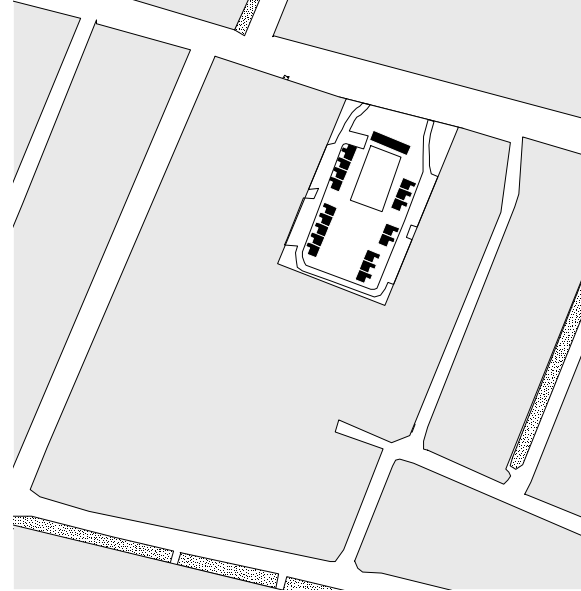
The Hofje van Kuyl's Fundatie was founded by the siblings Anthony and Anthonetta Kuyl, whose family had accumulated a fortune in the paint trade. The hofje was intended for the housing of Protestant widows or unmarried women between 50 and 60 years of age, of impeccable behaviour and sound in body and mind, with the Kuyl family's domestic staff taking priority. The hofje was constructed just outside the historical city centre, on the country estate the Kuyl family had owned since 1787, along a canal that connected Rotterdam with other cities of Holland at the time. It consisted of a prominent quayside trustee building in Louis XVI style with two wings comprising eight houses each at the back and a trustee garden beyond. Unlike at any other hofje, its front doors were arranged along a long corridor at the back of the houses. Halfway down the corridor was a passageway to the garden, which also included a water pump and sanitary facilities.

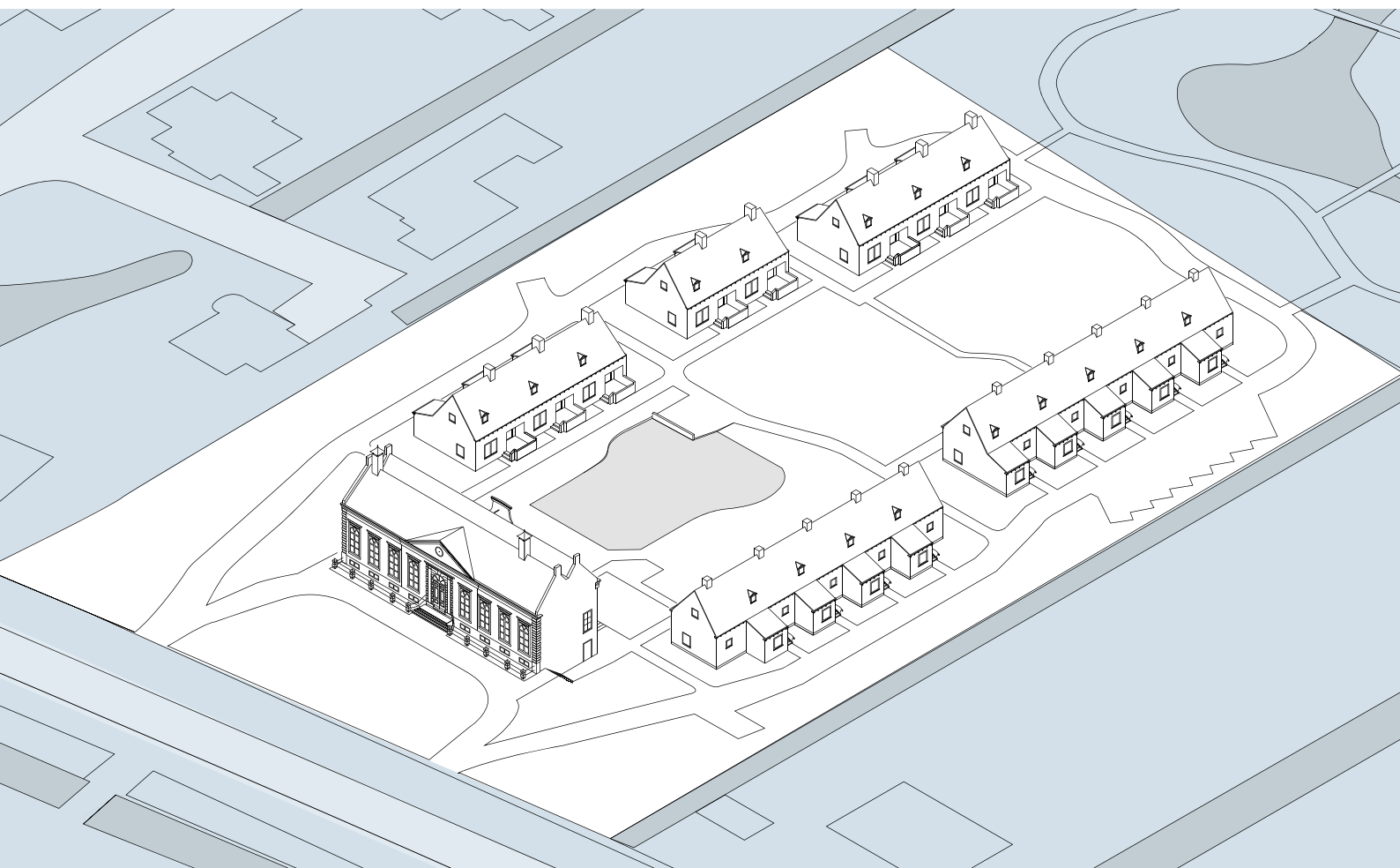
The poorly-built hofje was severely damaged by subsidence when the adjoining canal was filled with debris from the Second World War in 1949. A land swap with a neighbouring hospital brought relief: the hospital provided the grounds of a disused sanatorium on the east side of the city in which the hofje was rebuilt. The well-to-do neighbours of the ripe-for-demolition sanatorium had united in a foundation to warrant the leafy, green character of the area: a hofje fit in with their ideas. These neighbours were also in contact with Stichting Bevordering Volkskracht and this foundation made the relocation of the hofje possible financially by acquiring half of the land. The municipal conservation authority – which had seen many objects destroyed during the war – stipulated that the trustee building was moved and rebuilt brick by brick and made a financial contribution as well. The acting head of the municipal park service designed the garden. The hofje's regular architect designed the new houses.

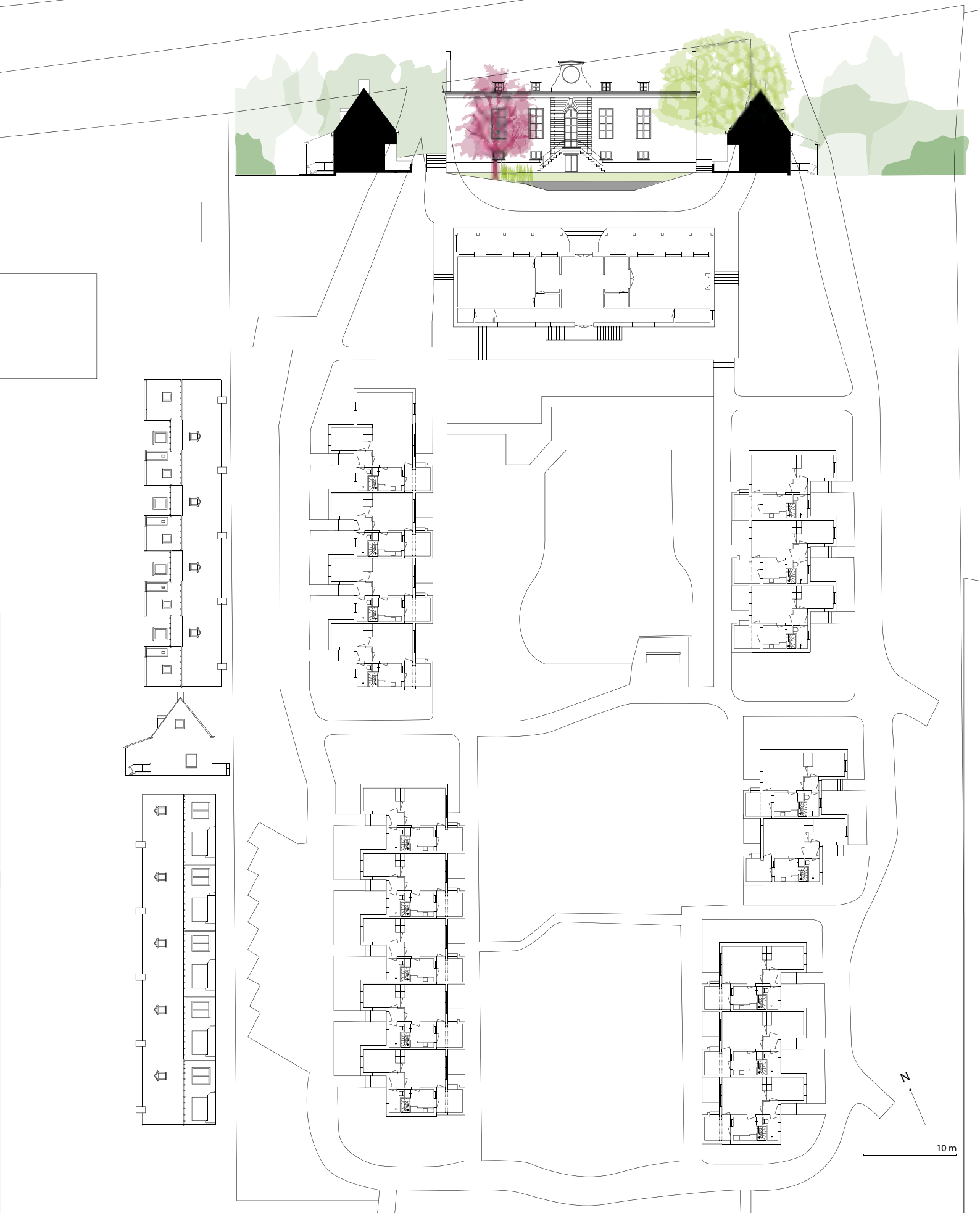
The new hofje had all of the characteristics of a public garden: the front building was located some 20 m away from the street on a slope with tall trees to the left and right. Formerly a canalside property, the hofje now looked like an orangery with an organically-shaped oblong pond at the back in the new location. There were three ancient trees left and these were complemented by new plants, sourced from the greenhouses of the neighbouring arboretum to integrate the garden with the green in the neighbourhood.

The dwellings, designed in the style of the Delft School, were arranged in detached, short rows of two, three, four or five dwellings that were not quite opposite each other and thus gave the hofje a spacious and casual appearance. As in the original situation, the front doors do not open onto the hofje but onto the back, here a small road, with an entrance and exit on either side of the trustee building. The compact dwellings had individual bathrooms and kitchens (that doubled as entrances) installed in a separate aisle. The extensions and balconies with loggias allowed the creation of small flower gardens between the dwellings, emphasizing the small scale of the complex and ensuring that the transitions from private to communal gardens were gradual.

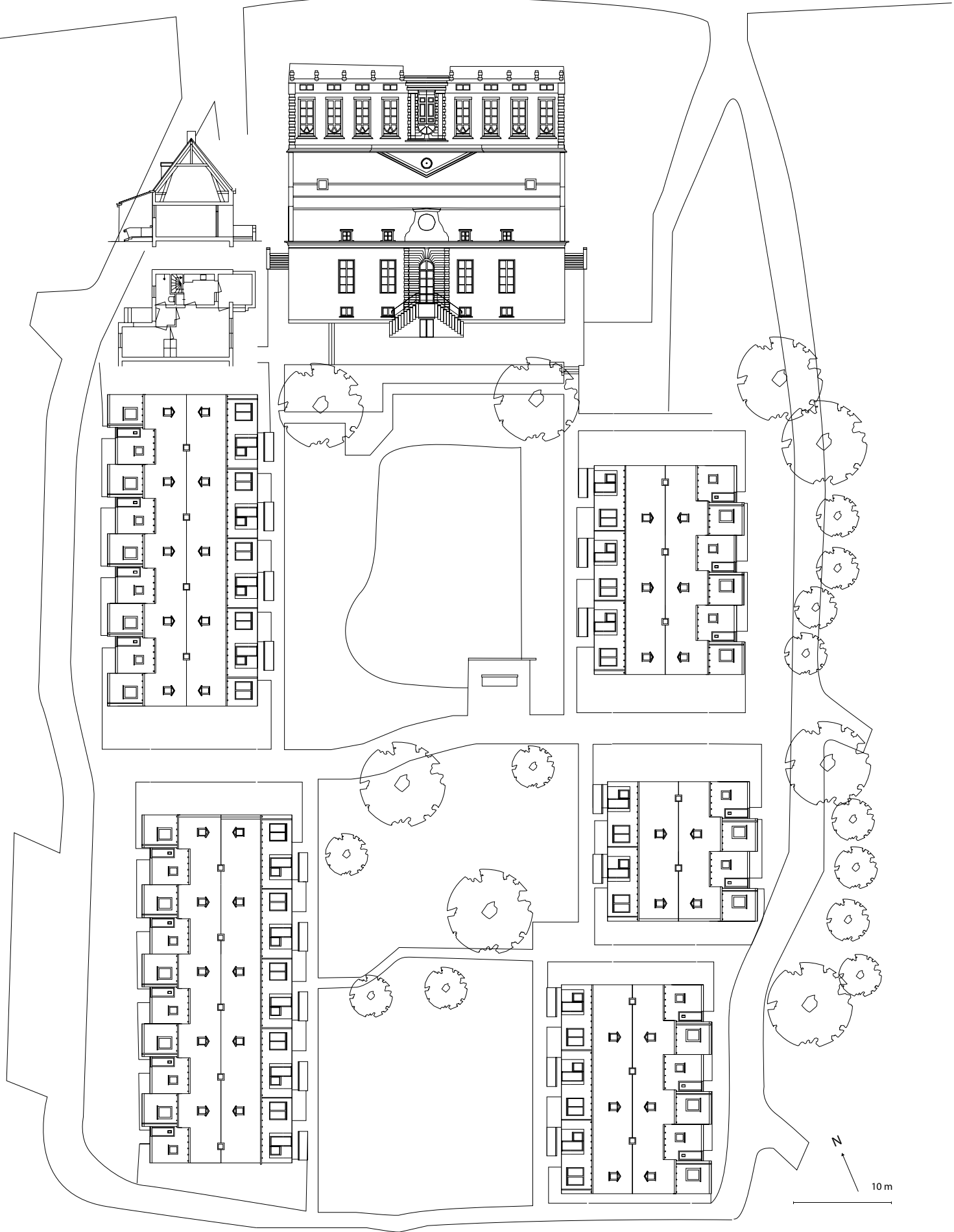
The residents of this hofje do not live in the middle of the city, but amid the green.













OUDE BORNHOF

ZUTPHEN

YEAR OF COMPLETION 1340-1723, rebuilt 1888, transformation 1970-1980

ADDRESS Oude Bornhof 2-57, Zaadmarkt 99, 103

ARCHITECT transformation 1970-1980 G. Prins

MEASUREMENTS 32 × 60 m with annex 14.5 × 10 m

NUMBER OF DWELLINGS 47 (40, 85, 115 m²)

The history of Oude Bornhof starts in the year 1320. In that year, according to the surviving foundation deed, canon Borro bequeathed his dwelling and courtyard to poor and needy people. As a 'secular clergyman' Borro had considerable property – half an acre of land and a residence – and he stipulated that it would be given to the city of Zutphen after his death and that it must never be sold.

Around 1340 Borro built a – for that time – very luxurious residence with stone façades and a high wooden roof that is still a prominent part of the Oude Bornhof. For centuries this served as a distribution point for food and clothing as well as a hospice. In 1611, the city council decreed that more dwellings must be built on the site to house old men and women and this resulted in the first contours of a hofje.

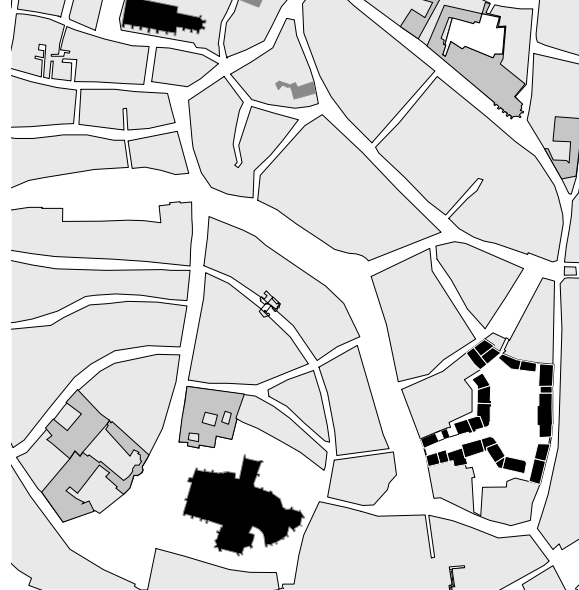
The Bornhof's current layout was created in the 1880s, shortly after the place became a municipal institution. Many of the old, low-grade buildings were demolished to make way for two-storey new housing for the elderly. In 1962, the latter moved to a modern accommodation outside the city centre. This was the beginning of an uncertain time for Borro's heritage.

Initiatives by a few very committed local individuals managed to once more secure the social and residential function of Oude Bornhof. Under the leadership of Amsterdam architecture firm Prins, the hofje was renovated and converted into the complex of rented apartments it is today.

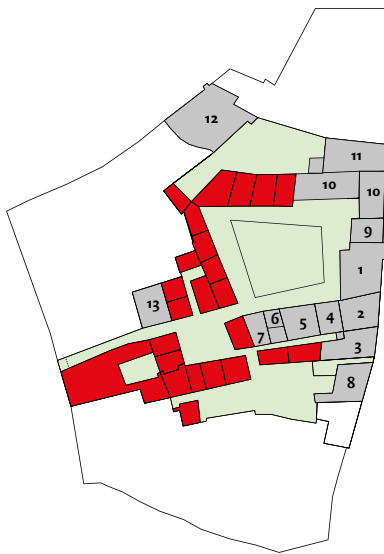
The interventions that were carried out in several stages in the nineteenth and twentieth centuries created an exemplary hofje that includes all of the qualities of the typology. The special atmosphere is the result of the polygonal interior space that is created by the way the buildings are situated – a clear deviation from the traditional rectangular hofje layout. With their wide corners, the buildings fold gracefully around the courtyard garden and this gives the hofje something generous as well as several views along the axis of the majestic Borro residence.

During the last renovation, the nineteenth-century, rather monotonous housing complexes were fitted with front doors, façade gardens, a number of attractive bay windows and dormers. Inside, the battery of similar rooms along long corridors was transformed into a variety of small and medium-sized apartments with porch access. Breaking down the continuous buildings in the sharp inner corners brought in more light and air and gave the impression that the spaces continue. Variety was created by alternating plastered and brick walls, while a continuous, prominent roof edge strings everything together into an ensemble.

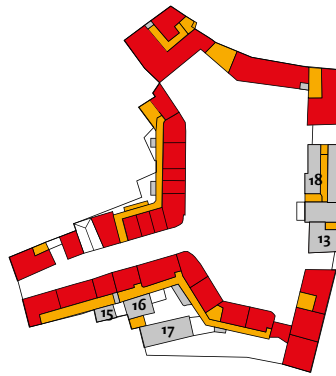
It is worth mentioning that this hofje has four entrances, including a monumental gate from 1724. Adjoining the Borro residence there is a fence on Bornhovenstraat. At the back of the complex, the residents can exit their hofje by a small passageway that leads to Pelikaanstraat via a small, private car park. There is also a small gate under the buildings that leads to Schupstoel. This is what makes this hofje so attractive: the characteristic alternation of its hidden, simple functionality and the architectural richness of the enclosed courtyard.



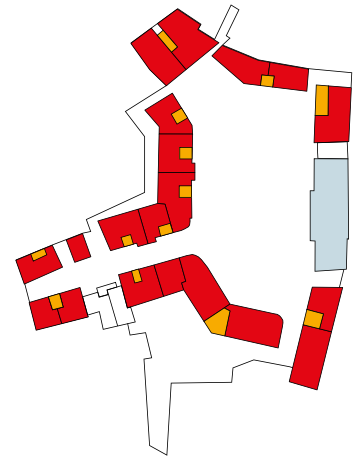




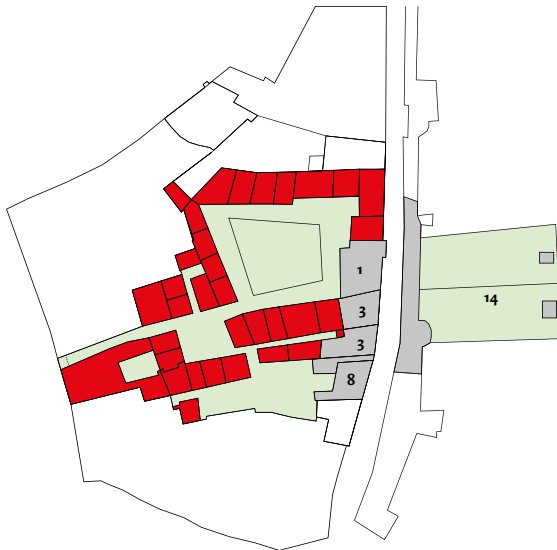
1848-1876 GROUND FLOOR



1888-1970 FIRST FLOOR



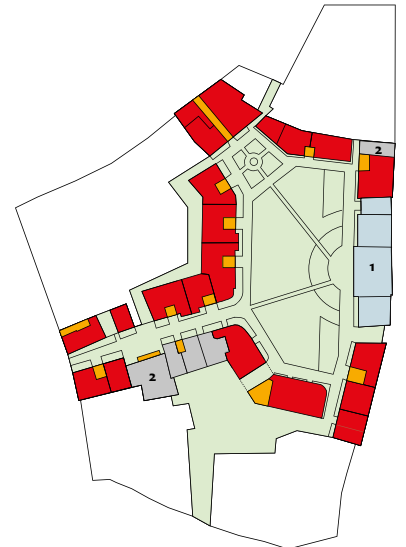
1980-2010 FIRST FLOOR AND ATTIC



1832 GROUND FLOOR



1888-1970 GROUND FLOOR



1980-2010 GROUND FLOOR

KEY TO MAP

- 1 Borro residence
- 2 Brewery
- 3 Stable
- 4 Bakery
- 5 Laundry wringing room
- 6 Brine
- 7 Carpentry shop
- 8 School
- 9 Laundry room
- 10 Dining hall
- 11 Coach house
- 12 Infirmary
- 13 Shed
- 14 Garden

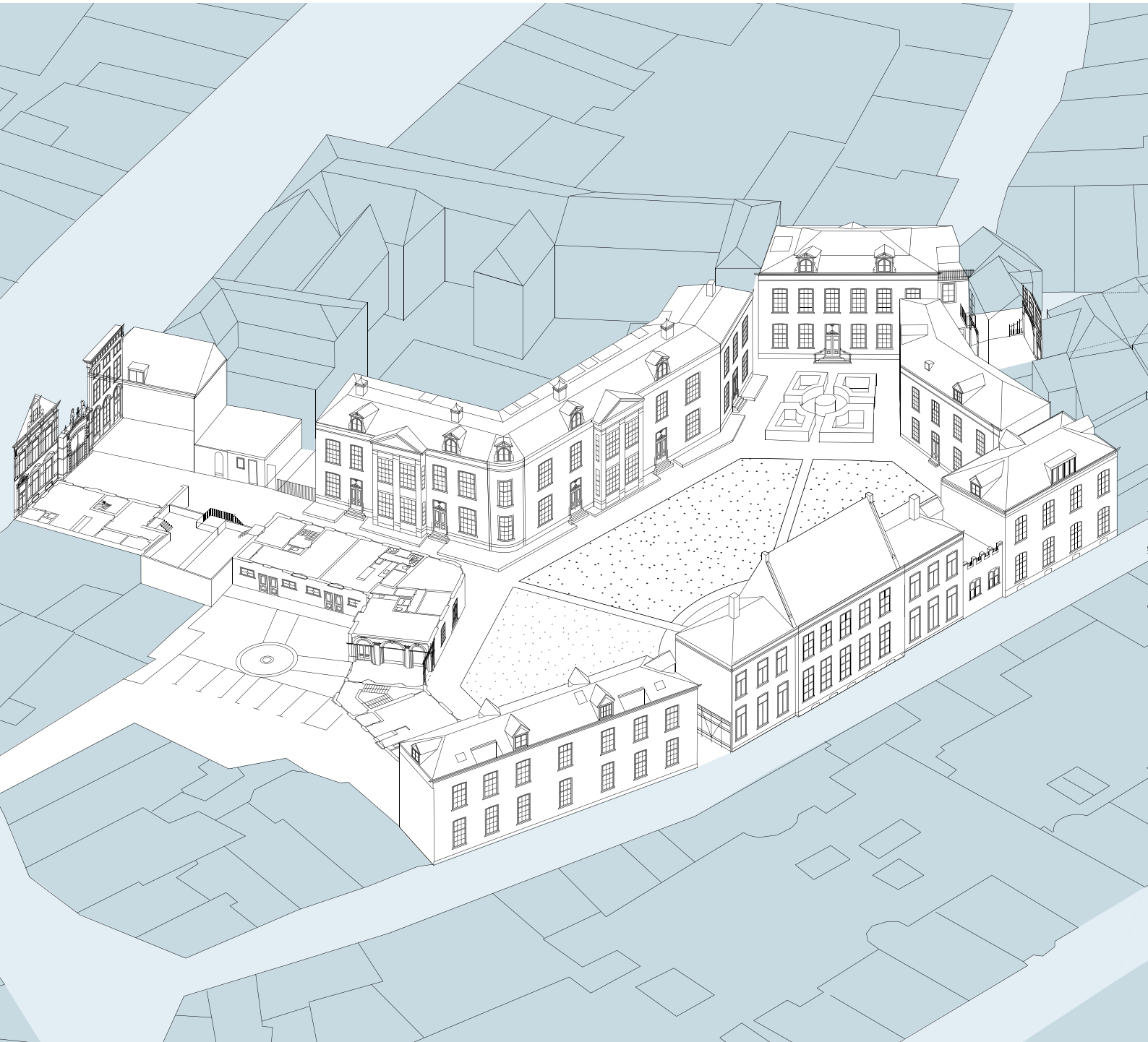
KEY TO MAP

- 1 Morgue and storage
- 2 Safe and kitchen
- 3 Coal
- 4 Toilets (and kitchens now and then)
- 5 Laundry
- 6 Bath house
- 7 Garbage
- 8 Linen room
- 9 Dormitory
- 10 Living room
- 11 Stock
- 12 Office
- 13 Nurse
- 14 Waiting room
- 15 Kitchen
- 16 Workshop
- 17 Lumber room
- 18 Infirmary

KEY TO MAP

- 1 Café
- 2 Storage

- Hof
- Dwelling
- Service
- Stairs, corridors and hallways
- Public facility





N

10 m



HOFJE CODDE EN VAN BERESTEYN

HAARLEM

COMPLETION 1969, (1608/1872, 1688)

ADDRESS Jos Cuypersstraat 16-54

ARCHITECT Nico van der Laan

MEASUREMENTS 58 × 17.50 m; 1,015 m²

NUMBER OF DWELLINGS 18

Hofje Codde en Van Beresteyn was established through a merger of two Roman Catholic hofjes: one founded by chaplain Pieter Codde in 1608, the other founded by man of independent means, painter and printer Nicolaes van Beresteyn in 1684. The hofjes, which were connected through marriages between relatives of their founders and trustees, incrementally melted into one.

Codde realized his hofje in the final years of his life. Consisting of four houses he owned in the heart of the city centre, it was intended for the housing of 'four elderly poor women'. In the course of time, the trustees extended this hofje but in 1872 it had to move to a location right next to the Hofje Van Beresteyn. This neighboring hofje, intended for the housing of ten 'poor elderly people, either men or women', had been built in this neglected urban expansion in 1688.

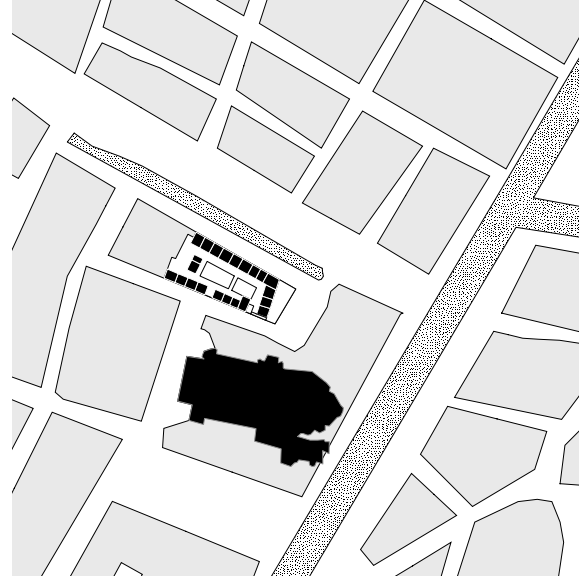
In 1962 the hofjes had to move again, this time because of a large-scale urban renewal operation in the area between the railway station and the city centre. After careful consideration the trustees, three married couples, decided to rebuild the hofjes as a single project. The city of Haarlem provided the location next to the Nieuwe Sint-Bavokerk and a large part of the financing. The architect they recruited was Nico van der Laan, who was associated with the Catholic architecture office J.A. Van der Laan in Leiden, which had redesigned a hofje before.

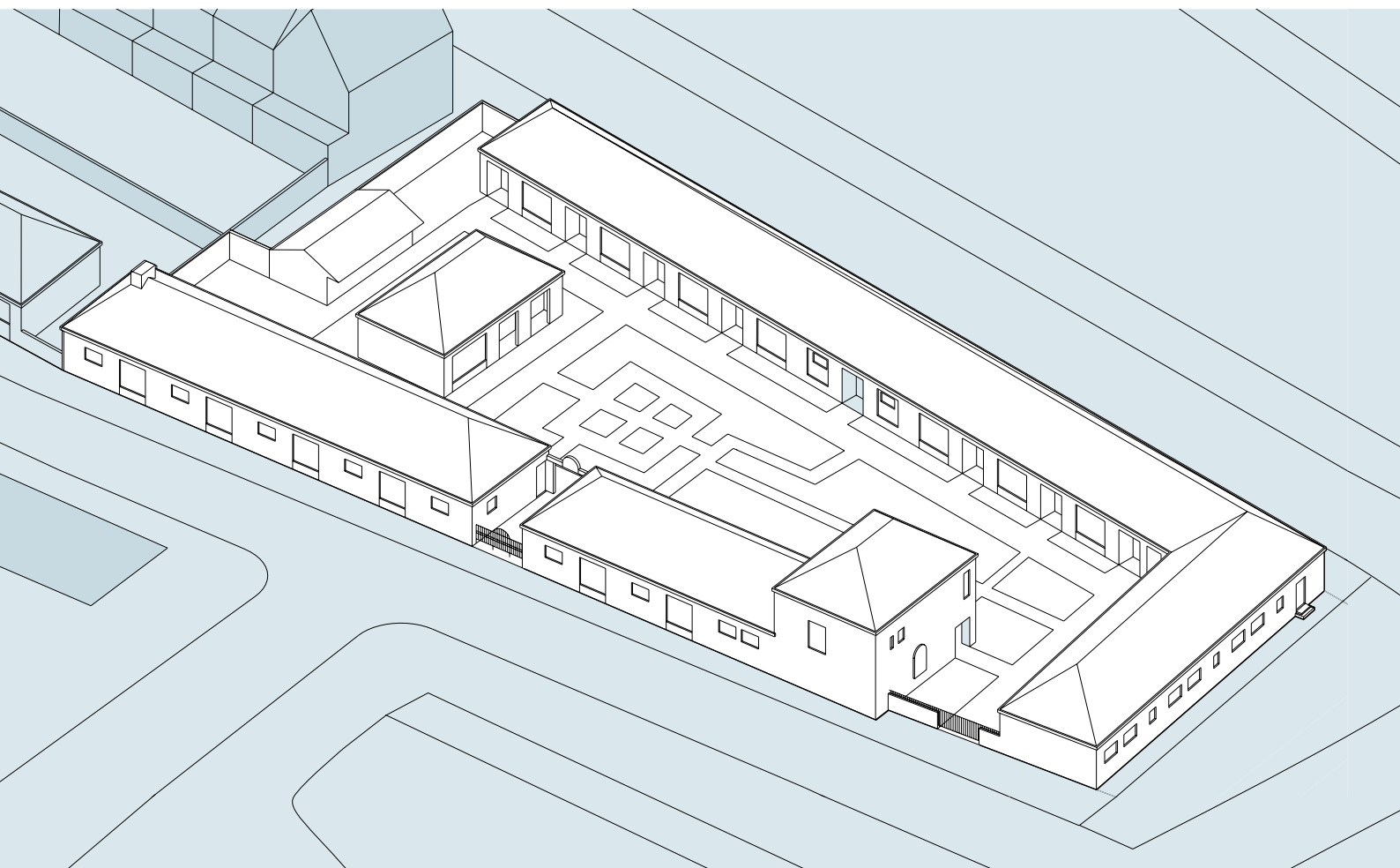
This hofje qualifies as an 'opened-up hofje behind a wall' designed in the typical Dutch post-war Bossche School style. The buildings of the spacious, slightly wedge-shaped hofje have been asymmetrically divided into three separate blocks and a single hook-shaped row of houses, all low-rise except for one more substantial building section that, on the first floor, accommodates the trustee room. The hofje is accessible to the public in two places via a hip-high fence with railings: one opening is on the diagonal axis from the city centre to the hofje, with the trustee room in view; the other is on the axis from the main entrance of the Nieuwe Sint-Bavokerk to the hofje.

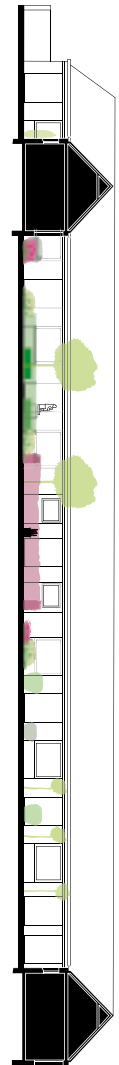
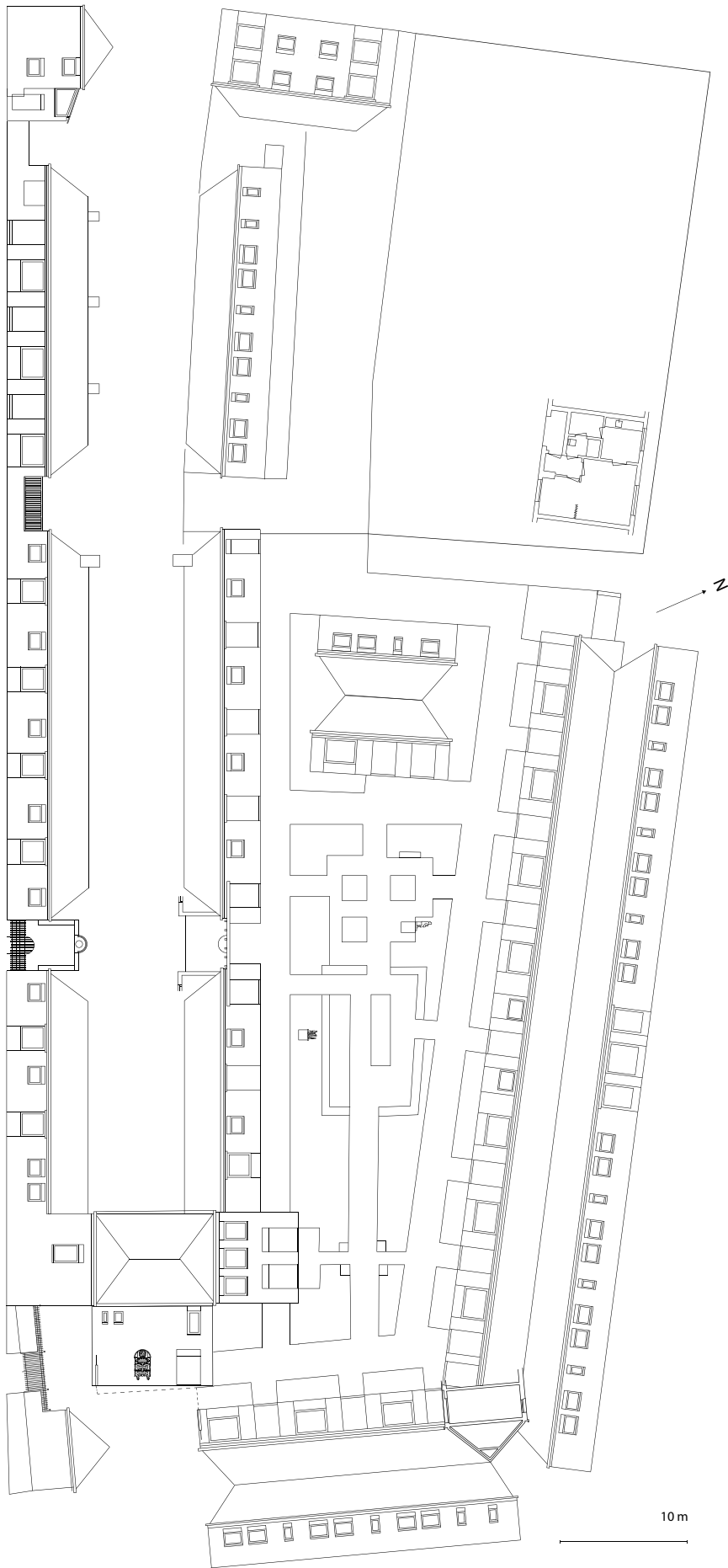
The location of the trustee room on the first floor, which is not directly above, but right next to the entrance, is a new step in the hofje typology; the distance between trustees and inhabitants is diminished.

The placement of the relatively small, rhythmically positioned windows, high up in the sober outer façade, brings to mind the closed back walls of traditional hofjes. The windows allow no interaction between the dwellings and the street. To allow the sun to shine in, the street-side dwellings have large windows; here, residential comfort was the decisive factor. The sense of collectivity which is so characteristic for hofjes has been achieved by a composition that includes repeated piers connected by a continuous lintel. Facilities such as a garden room, a collective laundry room and a bicycle storage room provide contemporary living comfort.

The hofje is adorned with decorative elements taken from the two previous hofjes, Codde and Van Beresteyn, and several commemorative tablets that contrast with the sober buildings have been mounted throughout the hofje. Inhabitants and visitors can enjoy a serene silence in the lush garden interwoven by footpaths and surrounded by contemporary works of art.







THE HOFJE MAPPED

This chapter contains maps of the cities of Amsterdam, Alkmaar, Delft, The Hague, Dordrecht, Gouda, Groningen, Haarlem, Leiden, Rotterdam, Utrecht and Zutphen.

The maps are based on the 1832 *Kadastrale Minuut*, which gives a very detailed picture of the subdivision of urban blocks. Important changes in the city plans have been made on the basis of the *Top RD Basiskaart*, which means the maps are hybrids. Hofjes have also been located on the basis of historical city maps, city descriptions, literature and the websites of city archives and historical studies.

The maps not only show charity hofjes that still exist today, but also hofjes that have moved elsewhere or disappeared altogether. In addition, other hofjes and almshouse-like buildings including monastery complexes, social institutions such as orphanages, old men's and women's homes and municipal institutions have been added sketchily. The changed use of some of these buildings is described; buildings without explanation are instances of speculative housing.

The inner city of Rotterdam is drawn in its historical form, which was destroyed by the Second World War bombardment of 1940. The map of Utrecht needs clarification because here hofjes traditionally were not composed of houses around an enclosed garden, but consist of a series of identical houses with front doors facing the street. The reason for this is that Utrecht is an episcopal city structured by a church cross and divided into immunities (separate ecclesiastical districts, independent from the municipality). This map also shows a number of cloister gardens that were converted into public courtyards after the Reformation, and where social and private residential hofjes have been built since 1970 – a good example of small-scale urban densification.

The map of the Netherlands on the right shows locations where hofjes are; hofjes in the cities in black are part of this book.



Oost-Vlieland

Marsum. Leeuwarden

Groningen

Franeke

Bolsward

Sneek

Enkhuizen

Hoorn

Alkmaar

Edam.

Wormerveer

Amsterdam

Haarlem

Kamper

Zwolle

Elburg

Deventer

Zutphen

Leiden

Amersfoort

Utrecht

The Hague

Naaldwijk

Gouda

Haastrecht

Veenendaal

Dieren

Doesburg

Schiedam

Rotterdam

Arnhem

Brielle

Leerdam

Dordrecht

Zakboornmel

Noordgouwe

Oosterland

Oosterhout

Etten.

Breda

Roosendaal

Bergen op Zoom

Middelburg

Missingen

Weert

Thorn

Maastricht

AMSTERDAM

scale 1:10.000 | base 1822

N

KEY TO SYMBOLS MAP

Water

Urban blocks

Monuments

Hofje buildings

Hofje green

Hofje other buildings

Discontinued hofje

Other hofje forms

KEY TO SYMBOLS TABLE

Existing

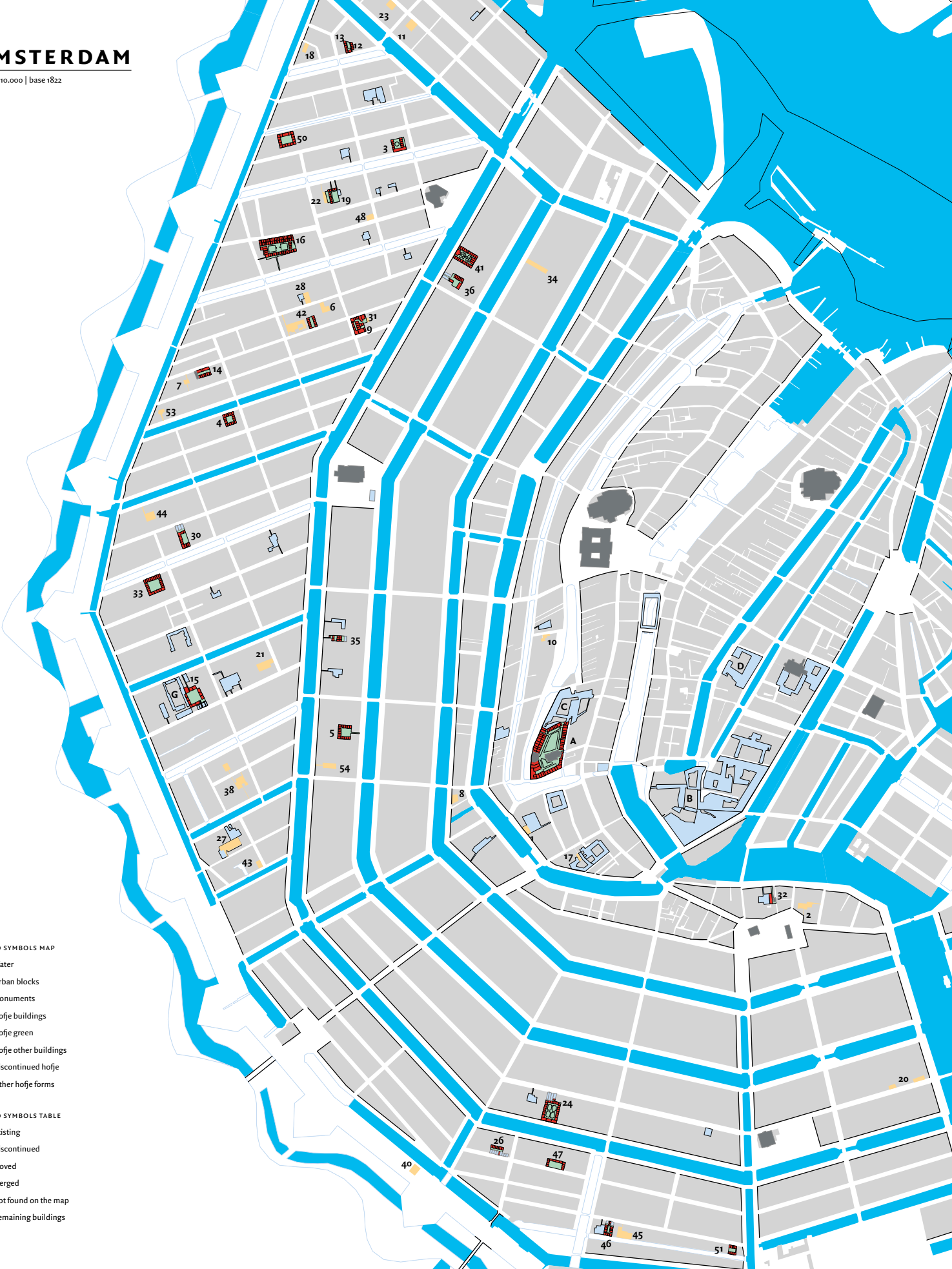
Discontinued

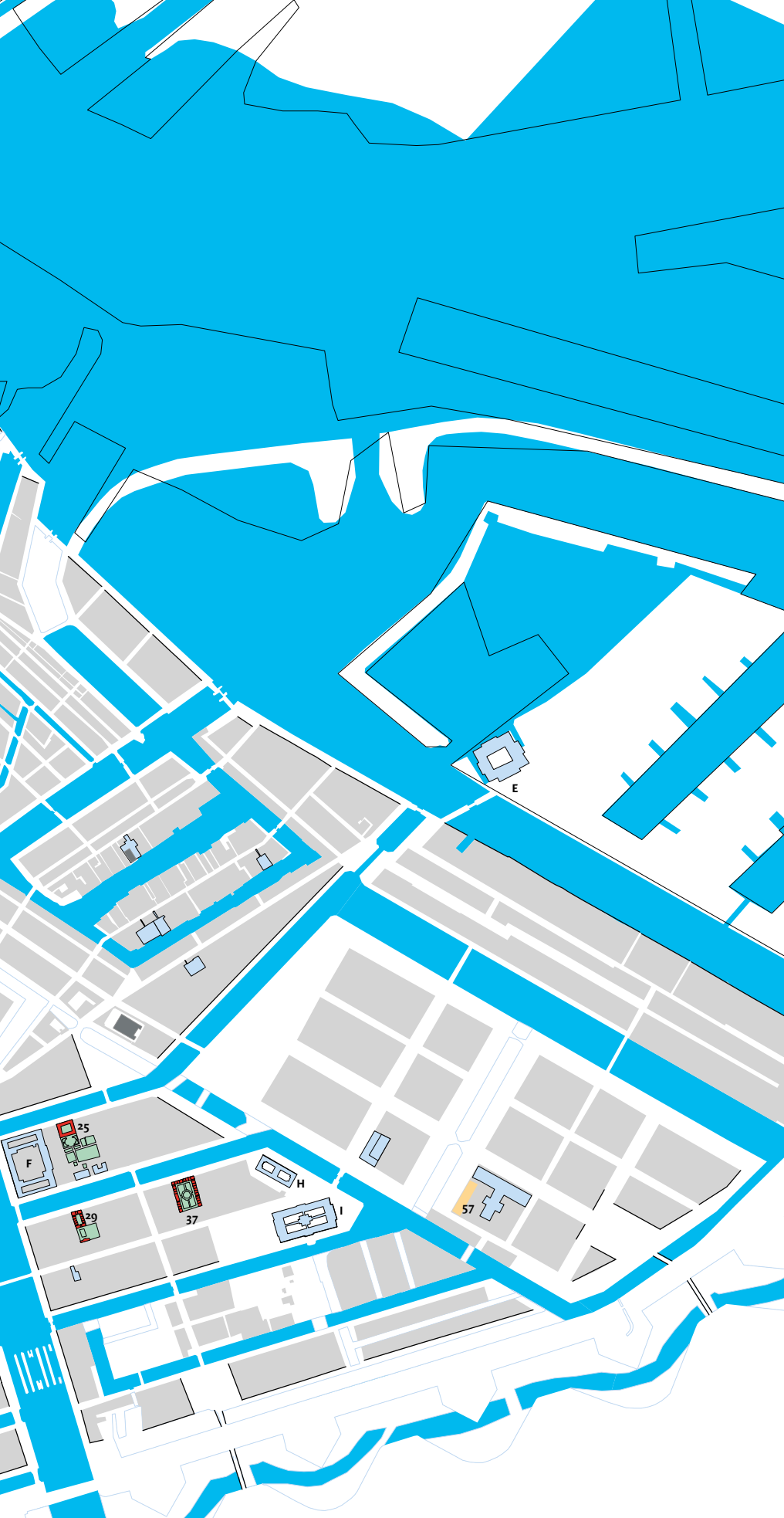
Moved

Merged

Not found on the map

Remaining buildings





NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Paarslakenhuisjes 1	1518	1667	
2 Spiegelshuisjes / Spiegels Gang	1603	1729	
3 Lindenhofje	1614	2001	1886
4 Sint Andrieshofje	1617		1900
5 Claes Reinierszhof - Liefde is 't fundament	1618	2000	1914
6 Trompettershofje	1621	1946	
7 Zon's hofje 1	1625	1765	
8 Hamerhofje 1	1626		1877
9 Claes Claeshofje = Anslhofje + location Zwaardvegershofje	1626		1760
10 Bouwershuisjes 1	1635		1877
11 Moenshofje / Otterhofje	1636	1938	
12 Bosschehofje	1648		
13 Raepenhofje	1648		
14 Zeven Keurvorstenhofje	1650		1725 1862
15 Venetiahofje / Maarloophofje	1650		
16 Karthuizerhof or Huyszittenweduwenhof	1650		
17 Ockerhofje 1	1677	1650	
18 Ockerhofje 2	1650	1720	
19 Suykerhoffhofje	1667		
20 Paarslakenhuisjes 2	1667	1850?	
21 Konijnenhofje, now Lutherhof	1670	1908	
22 Roetershofje	1673	17xx	
23 Medenblickershofje = Vier Evangelistenhofje	1691	1755	
24 Deutzenhofje	1694		
25 Corvershof	1723	2006	
26 Grill's hofje	1727		
27 Blokshofje / Blokkenhofje / Hodshon-Dedelhof 1	1730	1807	
28 Van Beeckshofje / Hofje in de Schuijenmaakersgang	1734	1944	
29 Van Brants Rushofje	1734		
30 Rijpenhofje	1737		1913
31 Zwaardvegershofje, now Lutherhof	1738	1909	
32 Swigershofje	1744		
33 Rozenhofje	1744		1884
34 Fontainehofje 1	1754	1913	
35 Nieuwe Suykerhofje	1755	1936	
36 Zon's hofje 2	1765		1894
37 Occo Hofje	1774		
38 Fundatie Agnes de Fays	1759	1886	
39 Hofje de Eendracht	1789		
40 Hofje Nooteboome de Uytijk	1792	1965	
41 Hofje van Brien	1806		
42 Regenboogs-liefdehofje	1806		1885
43 Hofje weduwe Roosen	1818	1968?	
44 Balkkergang	1819	1931	1865
45 Houtkopershofje	1819	?	
46 Looiershofje	1828		
47 Hodshon-Dedelhof 2	1842		
48 Broenshofje	1851	?	
49 Constantiahofje	1863		
50 Henriettehofje (not on the map)	1869	1956	
51 Hilmanhofje	1875		
52 Hamer- en Bouwershofje (not on the map)	1877		
53 Catharinahofje 1	1887	1906	
54 Hofje de Kalvergang / Kalkvaarsgang	1897	1975	
55 Catharinahofje 2 (not on the map)	1906		
56 Lutherhof (not on the map)	1909		
57 Sint Barbarahofje, part of nursing home	1911	1974	
58 Fontainehofje 2 (not on the map)	1913		
A Begijnhof	1389		
B Binnengasthuis, now Amsterdam University	1578		
C Burgerweeshuis/Orphanage, now Amsterdam Museum	1579		
D Amsterdam Stock Exchange	1613		
E Office Admiralty, first monastery and Prinsenhof, now hotel	1656		
F Zeemagazijn, now Maritime Museum	1656		
G Amstelhof, now Hermitage	1683		
H R.C. Jongenshuis, now Platanenhof	1705		
I Wittenberg, Lutheran old men's and women's home	1772		
J Nieuwe Werkhuis, now Dr. Sarphatihu	1782		

ALKMAAR

scale 1:10.000 | base 1811-1832



NAME	FOUNDATION	DISCONTINUED
1 Provenhuis van (Doef van) Rietwijk	1440	1573
2 Provenhuis De Vijf Wonden Christi	<1500	1575
3 Capelleryhuis / Jan Roothoftshofje	1466	1811
4 Provenhuis van Egmond van de Nijenburg en Van Teylingen	1548	1966
5 Huis van Zessen	1512	1995
6 Provenhuis van Paling en Van Foreest	1546	
7 Provenhuis van Aletta Boon / De Drie Armenkamers 1	1626	1861
8 Poppenhofje	1710	1956
9 Provenhuis van Margareta Splinter / Jutphaes' hofje	1648	
10 Provenhuis van Johan van Nordingen de Jonge / Huis van Achten	1657	
11 Provenhuis van Geertuid Bijlevelt / Arminiaans vrouwenhuis	1664	
12 Provenhuis van Maartje Jacobs van den Hoorn / Huis van Vieren	1677	1818
13 Provenhuis van Laurens van Oosthoorn 1	1681	1898
14 Provenhuis van Helena van Oosthoorn	1695	1972
15 Provenhuis van Gerrit Wildeman	1717	
16 Provenhuis van Cornelis van Eyck (remaining buildings)	1751	1950
17 Provenhuis van Aletta Boon / De Drie Armenkamers 2	1865	1948
18 Provenhuis van Laurens van Oosthoorn 2	1898	
19 Huis van Paling en van Foreest	1901	
20 F.H. Ringerhof	1948	
A Hof van Sonoy: St-Maria Magdalena convent > 1572 temporary accommodation due to defensive wall > 1574 Hof van Sonoy city palace > 1743 Diaconal old men's and women's home > 1978 restaurant / shop / dwelling	1430	

N

KEY TO SYMBOLS MAP

- Water
- Urban blocks
- Monuments
- Hofje buildings
- Hofje green
- Hofje other buildings
- Discontinued hofje
- Other hofje forms

KEY TO SYMBOLS TABLE

- Existing
- Discontinued
- Moved
- Merged
- Not found on the map
- Remaining buildings

NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Hofje van Overschie 1	1570	1865	
2 Hofje van Gratie 1	1575	1660	
3 Hofje van Arent Sasbout van der Dussen	1604	174?	
4 Klaeuwshofje	1605		1865
5 Hofje van Almonde	1607		1855
6 Hofje de Roskam	1623	193?	
7 Hofje van Gratie 2	1660		
8 Hofje van Pauw / Van der Dussenhofje	1707		
9 Hofje van Overschie 2	1865	1933	
A Armamentarium > army museum > hospitality industry	1602		
B Artillery warehouse of Holland and West Friesland > workshop army museum > business complex	1671		
C Oostindisch Huis, now student accommodation	1631		
D Sint Agathaklooster > 1572 Prinsenhof > 1584 multi-functional complex > 1932 Museum Het Prinsenhof	1400		
E Bagijnhof	127x		



THE HAGUE

scale 1:10.000 | base 1820/1899



NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Hofje van Bourgongie	1567	1625	
2 Drieuuldigheidshuisjes > Geefhuisjes	1563	1666	
3 Hofje van Floris van Dam 1	1503	1884	
4 Vier woningen van Sibylla Colster (Coninckspoort)	1569	1626	
5 Heilige Geesthofje	1616		
6 Hofje van Cornelia van Wouw	1647		
7 Hofje van Nicolaas en Jan Surendael van Wouw > Luthers hofje > Hofje van Floris van Dam 2	1649	1884	1733
8 Hofje van Nieuwkoop	1661		
9 Geefhuisjes van St. Jacob	1666		
10 Hofje van Hoogelande 1	1669	1907	
11 Hofje van Floris van Dam 2	1884		1908 (u)
12 t Hooftshofje	1756		
13 Rusthof	1842		
14 Hofje van Hoogelande 2 (not on the map)	1907		
A Binnenhof	1230		
B Noordeinde Palace (Jacob van Campen and Pieter Post)	1640		
C Diaconal old people's home and orphanage	1669	1864	
D Oranjekazerne (burnt down)	1824	1919	



KEY TO SYMBOLS MAP

- Water
- Urban blocks
- Monuments
- Hofje buildings
- Hofje green
- Hofje other buildings
- Discontinued Hofje
- Other Hofje forms

KEY TO SYMBOLS TABLE

- Existing
- Discontinued
- Moved
- Merged
- Not found on the map
- Remaining buildings

DORDRECHT

scale 1:10.000 | base 1820



NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Hofje van Slingelandt	1519		1859
2 Koningshofje	1595	1969	
3 Arend Maartenshofje	1625		
4 Regenten- or Lenghenhofje: Voorhof / Regentenhof	1755		
Langehof			1844/1863-1869/1935
Klophof			1899/1916
Achterhof			1880/1892/1938
(5) Clara Mariahof			1880
(6) Wilhelminastichting			1926
A Bagijnhof > 1621 old women's home			
B Hofje > regional archives and cultural centre			
C Heilige Geesthuis and Pesthuis of the Nieuwe Kerk			
D Poorhouse			
E Heilige Geesthuis > Pesthuis > Stads krankzinnig- en betehuis > workhouse > Dordrecht Museum			
F Heilige Geest- en Pesthuis > Arme gevangen- en Krankzinnigenhuis > boarding house > barracks > military hospital / infirmary > city library > Nederlands genootschap van leraren > city information centre			
G Burgerweeshuis			
H Sacramentsgasthuis and old men's home			

GOUDA

scale 1:10.000 | base 1828

NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Fundatie van Jan Adriaensz en Griet	1449	1592	
2 Fundatie van Gherit Veenman	1459	1618	
3 Heilige Geesterven	1495	1588	
4 Fundatie van Cornelis Sandersz.	1550	1586	
5 Hofje van Buytenwech	1614	1961	
6 Hofje van Letmaet / Fundatie van Christina Ghijsberts	1616	1840	1743
7 Hofje van Cool	1637	1653	
8 Hofje van de Jonge	1643	1756	
9 Hofje van Cornelis en Gijsbert de Lange	1648	1758	
10 Hofje van Arent Bosch	1649	1913	
11 Huisjes van Dirk Claesz. Cour	1650	1811	
12 Hofje van Gijsbert de Lange	1651	1783	
13 Hofje van Feel	1655	1811	
14 Fundatie van Maria Tams	1657	1767	
15 Hartenerf	1657	1876	
16 Hofje van Geertje Verhilt	1679	1801	
17 Baartje Sanders Erf	1687	1917	1840
18 Swanenburghshofje	1692		1892
19 Fundatie van Geertruyt Vermeul	1694	?	
20 Hofje van Hillegond van Rijn	1697	1765	
21 Hofje van Cincq	1701		
22 Hofje van Jongkind	1702	1959	
23 Vrijthofje	1702	1959	
24 Hofjes van de Remonstrantse Kerk	1710	1797	
A Convent van Sint Marie > 1570 Leproos- en Proveniershuis > 1781 military hospital and barracks > gas factory, now shopping centre	14??		1987
B Collatiebroeders > 1573 Heilige Geesthuis > workhouse > 1636 city school > regional archives and small park	15??		
C Cellenbroederklooster > 1573 Latin School > workhouse > 1849 home for the elderly Groeneweg > 1984 apartments	14??		
D Catharinaklooster > Tuchthuis > women's prison	14??		
E Old men's home > from 1980 apartments	1555		
F Wees- en Aalmoezenershuis > 1973-2014 library	1591		
G Erven van de Heilige Geest	1495	1801	



GRONINGEN

scale 1:10.000 | base 1811-1832; 2021

NAME	FOUNDATION	DISCONTINUED
1 Heilige Geest- of Pelstergasthuis, including Jugiensgasthuis	1267	
2 Moltemakersgasthuis / Rungelehuis / Armenconvent	1342	1674
3 Sint Geertruis of Pepergasthuis	1405	
4 Sint Jurgensgasthuis	1422	1599
5 Jarges gasthuis	1450	1689
6 Mepschen of Sint-Annagasthuis	1479	
7 Sint-Jacob en Sint-Annagasthuis / Lekkerbeetjesgasthuis	1489	
8 Sint Anthony Gasthuis	1517	
9 Sint Johannesgasthuis / Ubbergenagasthuis 1	1521	1923
10 Enensgasthuis	1527	1661
11 Jan Luitjes / Jannes Baroldigasthuis 1	1591	1935
12 Riddersgasthuis	1594	1596
13 Aduardgasthuis	1604	
14 Jan van Dulmen's Convent	1620	1835
15 Armhuiszitten Convent / Lamme Huiningegasthuis	1621	
16 Gesien Egberts Gasthuis	1621	1690
17 Bavinge Gasthuis 1	1622	1806
18 Scheuningengasthuis	1625	1953
19 Anna Warversgasthuis	1632	
20 Margie Emmen Gasthuis	1665	1769
21 Juffer Tette Alberdagasthuis 1	1666	1778
22 Zeijlsgasthuis	1668	
23 Latteringegasthuis 1	1673	17xx
24 Juffrouw Fransens of Geertjen Schiltsgasthuis	1676	1969
25 Groot Cremers Gasthuis 1	1676	1906
26 Wytzes- of Schoonebeeksgasthuis 1	1701	1911
27 Klein Cremersgasthuis 1	1713	1922
28 Tonnisen Freercks Gasthuis / Homans Gasthuis	1715	1822
29 Vrouw Wilsorshofje / Affien Olthof's Gasthuis	1767	1975
30 R.K. Armen- en weeshuis / 1846 R.K. Liefdesgesticht; 1925 Mariapensioen; 1963 Maria ten Hoorn; 1990 Ebbingepoort; Stichting Ludgerus; Maartenshof	1774	1990
31 Juffer Tette Alberdagasthuis 2	1778	
32 Latteringegasthuis 2	17xx-	1859
33 Diaconie Gast- of Armhuis / Avondrust 1	1805	1882
34 Bavinge Gasthuis 2	1806	1832
35 Corneliagasthuis	1854	1984
36 Juffer Margaretha Gasthuis; Luthers	1858	
37 Latteringengasthuis 3	1859	1978
38 Gerarda Gockingagasthuis	1870	
39 Sint-Martinusgasthuis	1870	
40 Kleine Middengasthuis	1872	
41 Pieterellagasthuis	1877	
42 Doopsgezindgasthuis; J.D. Hesselinkstichting 1	1877	1897
43 Avondrust 2, verhuisd naar Haren	1882	1934
44 Gasthuis voor den werkenden stand 1	1883	1930
45 Remonstrantsgasthuis	1890	1985
46 Middengasthuis	1895	1985
47 Doopsgezindgasthuis; J.D. Hesselinkstichting 2	1897	
48 Beth Zekenim, Foundation for Israelite old men and women	1899	1943
49 Typografengasthuis	1903	1972
50 Wytzes- of Schoonebeeksgasthuis 2	1911	
51 Klein en Groot Cremers Gasthuis 2	1906, 1922	1960
52 Ubbergenagasthuis 2	1923	
53 Rustoord	1924	
54 Ter Schouw-van Samenstichting	1929	
55 Gasthuis voor den werkenden stand 2	1930	
56 Jan Luitjes / Jannes Baroldigasthuis 2	1935	
57 Weldadige stichting Ketelaar-Bos	1939	
58 Maria Elisabeth Linhoff Stichting	1944	
59 Rode of Burgerweeshuis	1989	
60 Verenigde Groninger Gasthuizen	1975	
61 Hofjes in garden city districts		
A Minderbroederklooster > 1566 Latin school > 1895 rc church > 1987 university library	1245	
B Bagijnhoven > 1566 professor's residence > 1846/1906 Academiegebouw	-1280	
C Broeders des gemenen levens > 1568 bishop's residence > 1576 Prinsenhof > 18xx hospital/ barracks > 1965 Radio en TV Noord > 2012 hotel and companies	1439	
D Arsenaal > 1883 Theatre	1640	
E West-Indisch Huis > 1792 academic hospital > 1852 partly museum -1903 post office	1640?	
F Penitentiary till 1905	1825	



HAARLEM

scale 1:10.000 | base 1823

NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Hofje de Bakenesserkamer	1395		1637
2 Anthonie Gasthuys 1	1440/ 1581	1726	
3 Onze Lieve Vrouwe Gasthuys 1	1440/ 1581		
4 Brouwershofje of Sint Maartenshofje	1472		1586
5 Hofje van Loo / Sint Elizabeth Gasthuishofje	1489		1882
6 Hofje der 12 Apostelen / Hofje van Claes van Huessen / Hofje van Oud-Alkemade 1	1538	1882	
7 Hemelpoort	1550	1610	
8 Hofje van Gratie 1 ?	1554		
9 Kameren van Pieter Wtenhage 1?	1558	1609	
10 Deymanshofje / Hofje de vijf Kamers	1563	1800	
11 Vrouwe- of Verwershofje	1593		1935
12 Spoorwaterhofje 1?	1598	1732	
13 Kamers van de erfgenen van Berckenrode	1600		
14 Kamers van Lijsbet Harmans / Aelbert Gerritz Fijnebuyskhofje / Slickhofje?	1600	1805	
15 Hofje van Aeff Steffens ?	1600		
16 Hofje de 15 Kamers / Hofje van Duyvelandt / hofje Gijsbrecht van Nesse	1607	171x	
17 Frans Loenhofje	1607		1894
18 Luthers hofje	1608		
19 Kameren van Pieter Wtenhage 2?	1609	1733	
20 Guurt Burrethofje 1	1610		
21 Bruinijshofje 1+2+3	1610		1936
22 Hofje van Mr. Pieter Jansz. Codde 1 / Spoorwaterhofje 2 / Soutemanshofje	1611		
23 Guurt Burrethofje 2	16??		
24 Comanshofje	1613	1871	
25 Hofje Inden Groenen Tuin 1+2	1616		1885
26 Hofje van Guurtje de Waal	1616		1783
27 2 Kamers van Mr. Willem van Assendelft ?	1628		
28 Brammershofje	1628	1726	
29 5 Kameren van Mr. Gerrit van Ravensbergh ?	1628		
30 Zuiderhofje	1640		1891
31 Hofje van Heythuijsen	1650		
32 Hofje van Gratie 2	1650	1964	
33 Sint Annahofje / Bloemerthofje	1659	1774	
34 Hofje het Lam / Hofje van der Wielen	1660?	1935	
35 Wijnberghshofje	1662		1872

NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
36 Blokshofje	1669	1970	1845
37 Hofje van de Waalsche Diaconie	1671	1793	
38 Hofje van Nicolaes van Beresteyn 1	1688		
39 Proveniershof	1707		1813
40 Teylershofje 1 / Varkenhofje	1730		
41 Hofje van Staats	1733		
42 Hofje Dubbele Muts / Maritje Outgershofje / Guurtje Wouters hofje ?	1755	1894	
43 Hofje van Noblet	1761		
44 Hofje van Oorschot	1770		
45 Remonstrantse hofje	1774		
46 Vrouwe- en Anthoniegasthuis 2	1786/ 1440		
47 Teylershofje 2	1787		
48 Guurt Burrethofje 3	1859	1965	
50 Hofje van mr. Pieter Jansz Codde 2 / Spoorwaterhofje	1871		
51 Hofje der 12 Apostelen / Hofje van Claes van Huessen / Hofje van Oud-Alkemade 2	1872	1966	
52 Hofje Codde 3 en Van Beresteyn 2	1968		
53 Gravinnehofje	2001		
54 Johan Enschedehofje	2007		
A Begijnhof	1262		
B Prinsenhof	1580		
C Sint-Elisabethgasthuis, now music school, architecture centre, museum, apartments	1581		
D Old men's home, now Frans Hals Museum	1607		
E Diaconiehuis, now police station	1771		
F Nederlands Hervormd Diaconie Aalmoes en Armenhuis	1810		
G Essenhofje	1859		
H Lolis Ludwichhofje	2013		



KEY TO SYMBOLS MAP

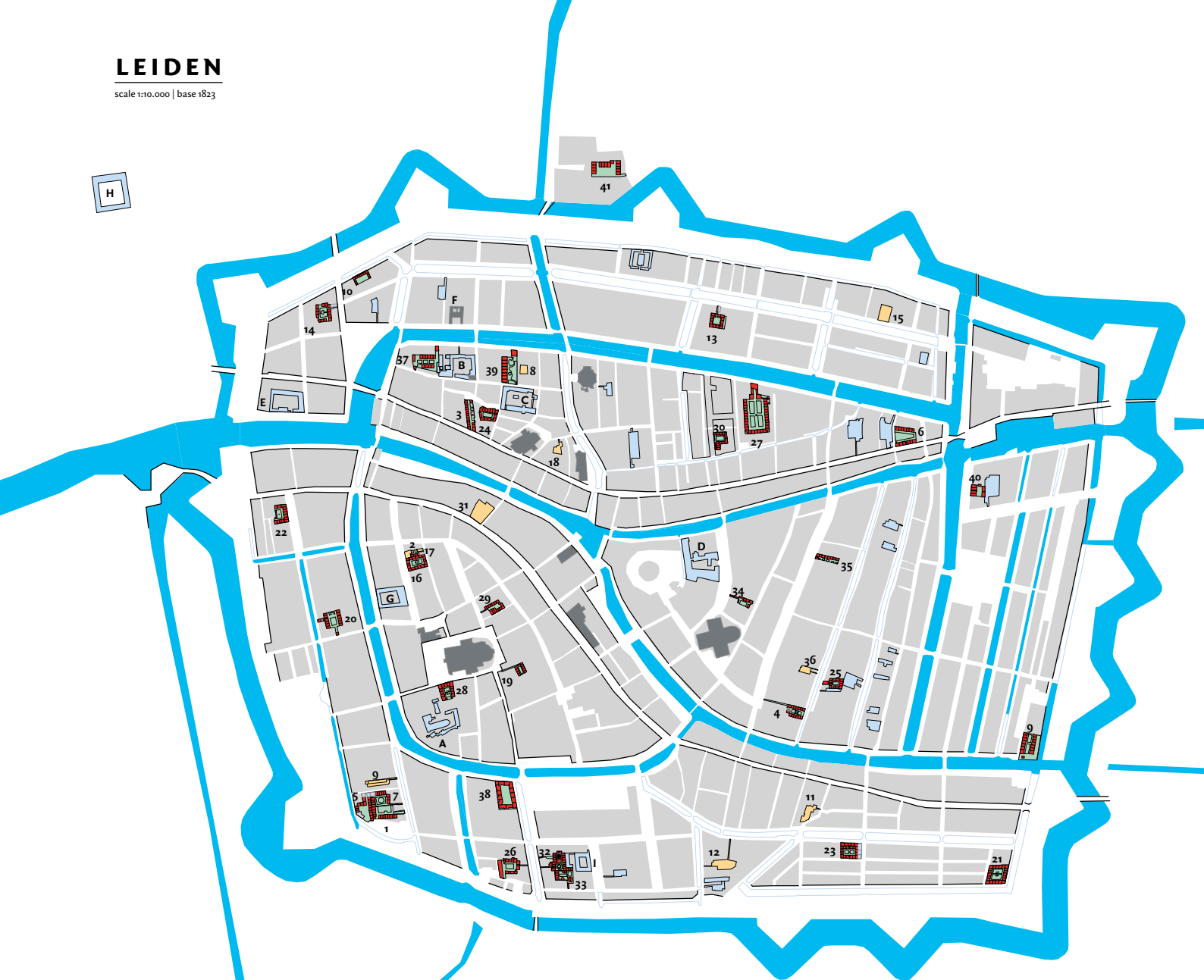
- Water
- Urban blocks
- Monuments
- Hofje buildings
- Hofje green
- Hofje other buildings
- Discontinued hofje
- Other hofje forms

KEY TO SYMBOLS TABLE

- Existing
- Discontinued
- Moved
- Merged
- Not found on the map
- Remaining buildings

LEIDEN

scale 1:10.000 | base 1823



NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
1 Jeruzalemhofje	1467		1901-1936
2 Groot Sionshofje 1	1480		1668
3 Sint Stevushofje / Convent van Tetterode	1487		1777
4 Sint Anna Aalmoeshofje / Convent van Sint Annen	1492		1941
5 Sint Annahofje Joostenpoort	1503		1876
6 Sint Janshofje (1504) / Van der Laenshofje (1565)	1504		1901
7 Bethaniënhofje / Emmaushofje / Wiggerjoostenpoort	1563		1907
8 Warnaer van der Doeshofje	1564	1586	
9 Cathrijn Jacobsdochtershofje	1598		1929
10 Jan de Laterehofje	1616		1888
11 Sint Barbarahofje	1618	1929	
12 Cathrijn Maartensdochterhofje 1	1621		1910
13 Van Assendelfthofje	1624/81		1762
14 Sint Salvatorhofje (Salvator Mundi)	1625		1884
15 Bethlehemshofje	1630	1811	
16 Van Brouhovenhofje	1639		
17 Klein Sionshofje / Emerantia Banningshofje	1640		
18 Woudendorpshofje	1645	1845	
19 Van der Speckhofje / Sint Pietershof	1645		
20 Eva van Hoogeveenshofje	1653		
21 Tevelingshofje	1655		
22 Pieter Loridanshofje	1656		
23 Hofje de Houcksteen (Mennonitenhofje) + Bethlehemshofje 2	1660		1897
24 Groot Sionshofje	1668		
25 Schachtenhofje	1671		
26 Sint Jacobshofje / Crayenboschhofje	1672		

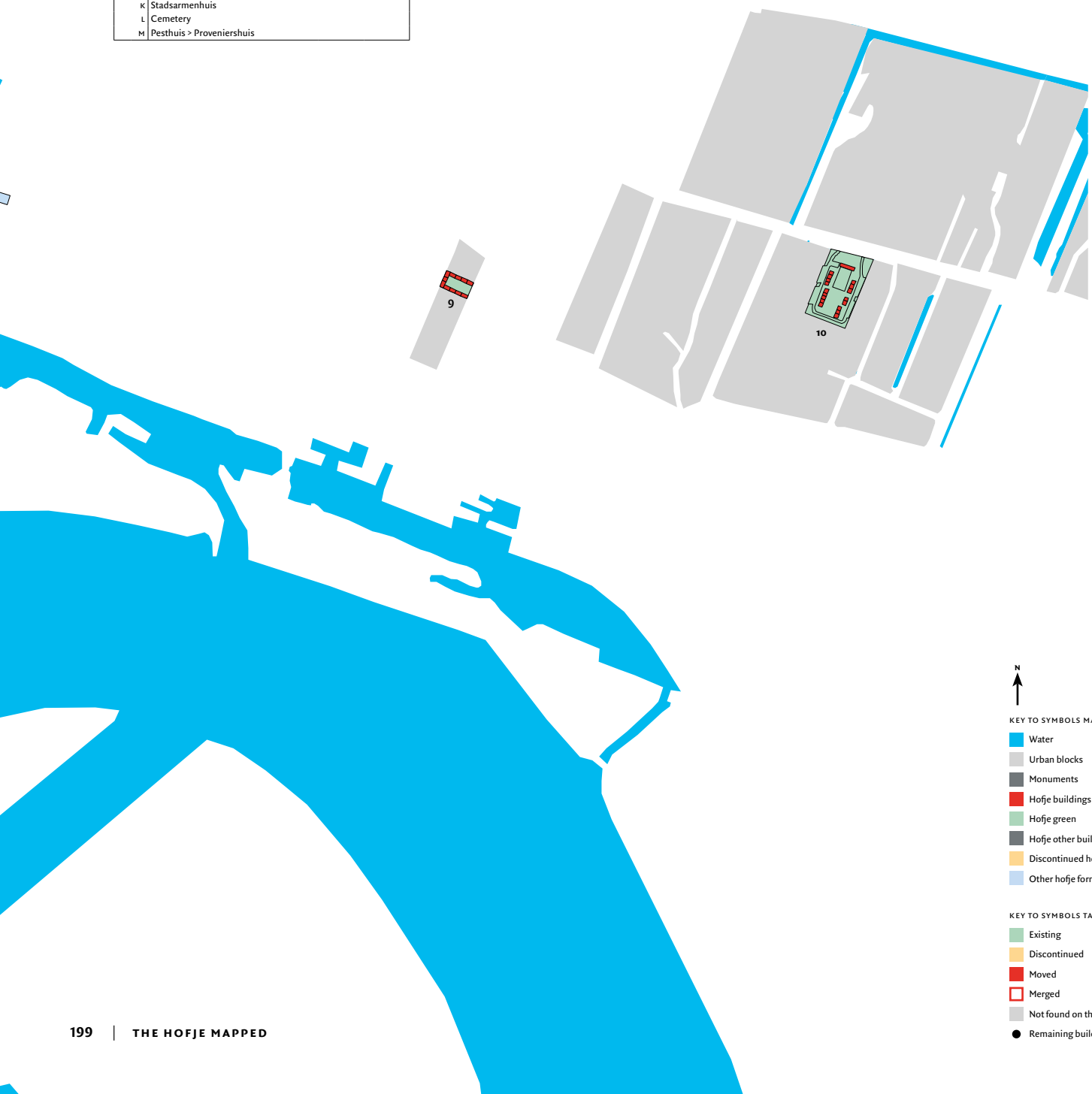
NAME	FOUNDATION	DISCONTINUED	CURRENT BUILDINGS
27 Hofje Meermansburg	1682		
28 Jean Pesijnhofje	1683		
29 Jean Michelshofje	1687		1747
30 Van der Lindenhof / Remonstrantenpoort	1691		1936?
31 Heilige Geesthofje / Cornelis Sprongh hofje 1	1706		
32 Hofje van Samuel de Zee	1724		
33 Barend van Namenhofje	1728		1915
34 Mierennesthofje	1731		
35 François Houttijnshofje	1685/1737		
36 Sint Odulphus- en Fredericushofje	1777	1926	
37 Coninckshofje	1773		1861 (u)
38 Heilige Geesthofje / Cornelis Sprongh-hofje 2	1850		1926
39 Groeneveldstichting	1882	2009	
40 Juffrouw Maashofje	1901		
41 Cathrijn Maartensdochterhofje 2	1910		
A Sint Agnietenbegijnhof, now Leiden University	1266		
B Elisabethgasthuishof	1428		
C Caeciliagasthuis, now Museum Boerhaave	14xx		
D Heilige Geesthuis or poor orphans and children's home	1583		
E Stadstimmerwerf	1612		
F Lakenhal	1640		
G Hof van Zessen > 1808 university library > from 1980 Rijksmuseum voor Oudheden	1640		1818
H Pesthuis, now part of Museum Naturalis	1662		
I Roman Catholic orphanage and old people's home	1761		1808

ROTTERDAM

scale 1:110.000 | base 1813-1832



NAAM	STICHTING	OPHEFFING
1 Geefhuisjes van Elisabeth van Zijl	1570	1660
2 Hofje van Johan van der Veecken	1609	1875
3 Hofje van Gerrit de Koker	1784	1953
4 Hofje Liefde uit voorzorg 1	1794	1904
5 Vrouwe Groenevelt's Liefdegesticht 1	1797-1816	1864
6 Kuyl's Fundatie 1	1814	1968
7 Vrouwe Groenevelt's Liefdegesticht 2	1864	1902
8 Vrouwe Groenevelt's Liefdegesticht 3	1902	
9 Hofje Liefde uit voorzorg 2	1904	
10 Kuyl's Fundatie 2	1974	
A Beurs		
B Oost-Indiehuis		
C Zeekantoor		
D Magazijn Marine		
E Doelen		
F Old men's home		
G Old women's home		
H Gasthuis		
I Dolhuis		
J Gereformeerd Burgerweeshuis		
K Stadsarmenhuis		
L Cemetery		
M Pesthuis > Proveniershuis		



N

↑

KEY TO SYMBOLS MAP

Water

Urban blocks

Monuments

Hofje buildings

Hofje green

Hofje other buildings

Discontinued hofje

Other hofje forms

KEY TO SYMBOLS TABLE

Existing

Discontinued

Moved

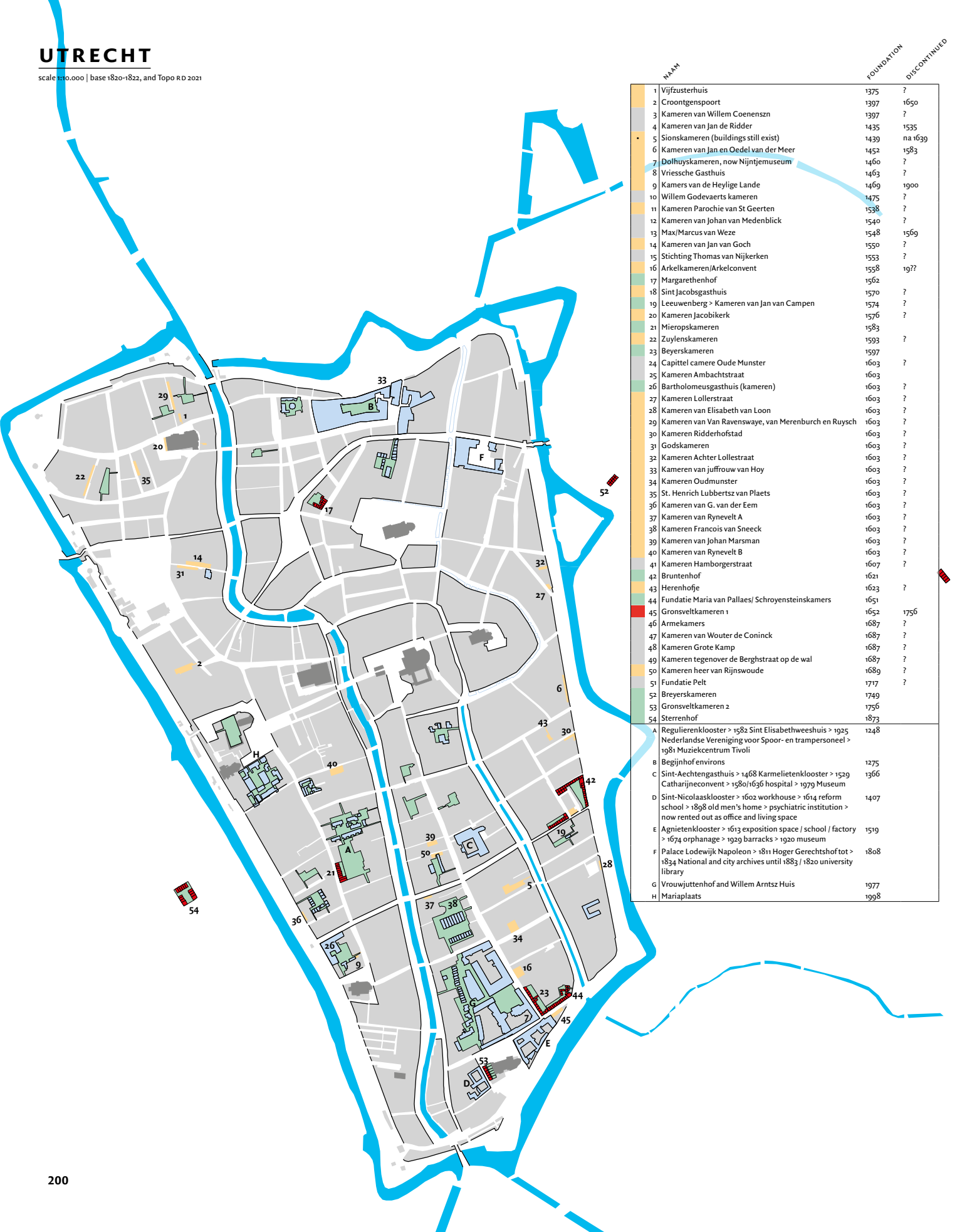
Merged

Not found on the map

Remaining buildings

UTRECHT

scale 1:10.000 | base 1820-1822, and Topo RD 2021

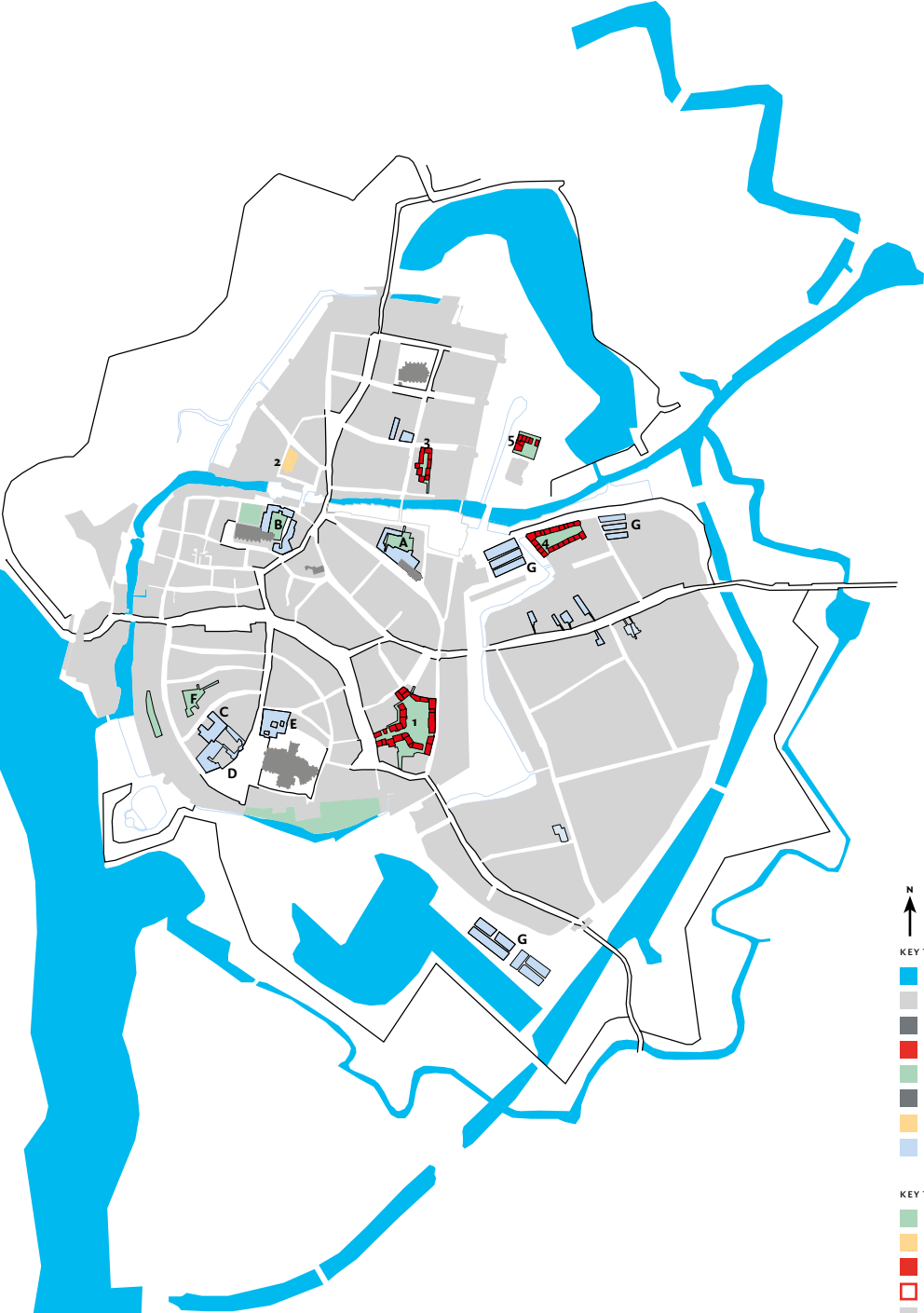


NAAM		FOUNDATION	DISCONTINUED
1	Vijfzusterhuis	1375	?
2	Croontgenspoort	1397	1650
3	Kamers van Willem Coenenszn	1397	?
4	Kamers van Jan de Ridder	1435	1535
5	Sionskamers (buildings still exist)	1439	na 1639
6	Kamers van Jan en Oedel van der Meer	1452	1583
7	Dolhuyskamers, now Nijntjemuseum	1460	?
8	Vriessche Gasthuis	1463	?
9	Kamers van de Heylige Lande	1469	1900
10	Willem Godevaerts kamers	1475	?
11	Kamers Parochie van St Geerten	1538	?
12	Kamers van Johan van Medenbick	1540	?
13	Max/Marcus van Weze	1548	1569
14	Kamers van Jan van Goch	1550	?
15	Stichting Thomas van Nijkerken	1553	?
16	Arkelkamers/Arkelconvent	1558	19??
17	Margarethenhof	1562	?
18	Sint Jacobs gasthuis	1570	?
19	Leeuwenberg > Kamers van Jan van Campen	1574	?
20	Kamers Jacobikerk	1576	?
21	Mieropskamers	1583	?
22	Zuylenkamers	1593	?
23	Beyerskamers	1597	?
24	Capittel camere Oude Munster	1603	?
25	Kamers Ambachtstraat	1603	?
26	Bartholomeusgasthuis (kamers)	1603	?
27	Kamers Lollerstraat	1603	?
28	Kamers van Elisabeth van Loon	1603	?
29	Kamers van Van Ravenswaye, van Merenburch en Ruysch	1603	?
30	Kamers Ridderhofstad	1603	?
31	Godskamers	1603	?
32	Kamers Achter Lollestraat	1603	?
33	Kamers van juffrouw van Hoy	1603	?
34	Kamers Oudmunster	1603	?
35	St. Henrich Lubbertsz van Plaets	1603	?
36	Kamers van G. van der Eem	1603	?
37	Kamers van Rynevelt A	1603	?
38	Kamers Francois van Sneek	1603	?
39	Kamers van Johan Marsman	1603	?
40	Kamers van Rynevelt B	1603	?
41	Kamers Hamborgerstraat	1607	?
42	Bruntenhof	1621	?
43	Herenhofje	1623	?
44	Fundatie Maria van Pallaes/ Schroyensteinskamers	1651	?
45	Gronsveltkamers 1	1652	1756
46	Armekamers	1687	?
47	Kamers van Wouter de Coninck	1687	?
48	Kamers Grote Kamp	1687	?
49	Kamers tegenover de Berghstraat op de wal	1687	?
50	Kamers heer van Rijns woude	1689	?
51	Fundatie Pelt	1717	?
52	Breyerskamers	1749	?
53	Gronsveltkamers 2	1756	?
54	Sterrenhof	1873	?
A	Regulierenklooster > 1582 Sint Elisabethweeshuis > 1925 Nederlandse Vereniging voor Spoor- en trampersoneel > 1981 Muziekcentrum Tivoli	1248	
B	Begijnhof environs	1275	
C	Sint-Aechtengasthuis > 1468 Karmelietenklooster > 1529 Catharijneconvent > 1580/1636 hospital > 1979 Museum	1366	
D	Sint-Nicolaasklooster > 1602 workhouse > 1614 reform school > 1898 old men's home > psychiatric institution > now rented out as office and living space	1407	
E	Agnietenklooster > 1613 exposition space / school / factory > 1674 orphanage > 1929 barracks > 1920 museum	1519	
F	Palace Lodewijk Napoleon > 1811 Hoger Gerechtshof tot > 1834 National and city archives until 1883 / 1820 university library	1808	
G	Vrouwjutenhof and Willem Arntsz Huis	1977	
H	Mariaplaats	1998	

ZUTPHEN

scale 1:10.000 | base 1811-1832 and Topo RD 2021

NAAM		FOUNDATION	DISCONTINUED
1	Oude Bornhof	1320 / 1880 / 1980	
2	Ruitershofje 1 in 1784 rebuilt; in 1879 moved to Berkensingel	1546	1879
3	Luthersehofje	1850	
4	Ruitershofje 2	1879	
5	Sereptastichting	1895	
A	Adamanshuis / Agnietenhof; 1634 military warehouse; from 1986 privately occupied	1397	
B	Rosmolensteeg through former 1293 Broederenklooster; church > 1983 library; monastery > 1602 Latin School > 1885 barracks > 1957 city archive > 1961 city museum > 2019 hotel	1306	
C	Huis van Heeckeren; 1840-1914 orphanage; till 1994 hotel Stichting Studiecentrum Rechtspleging > 2017 musea Zutphen	1670	
D	Huize van de Kastelee; 1571-1664 orphanage; 1733 city palace; now museum hotel	1571	
E	City Hall	1371	
F	Wöhrmannhof; in the grounds of former printing business	1983	
G	Workers' housing David Evekink Foundation	1873-1885	



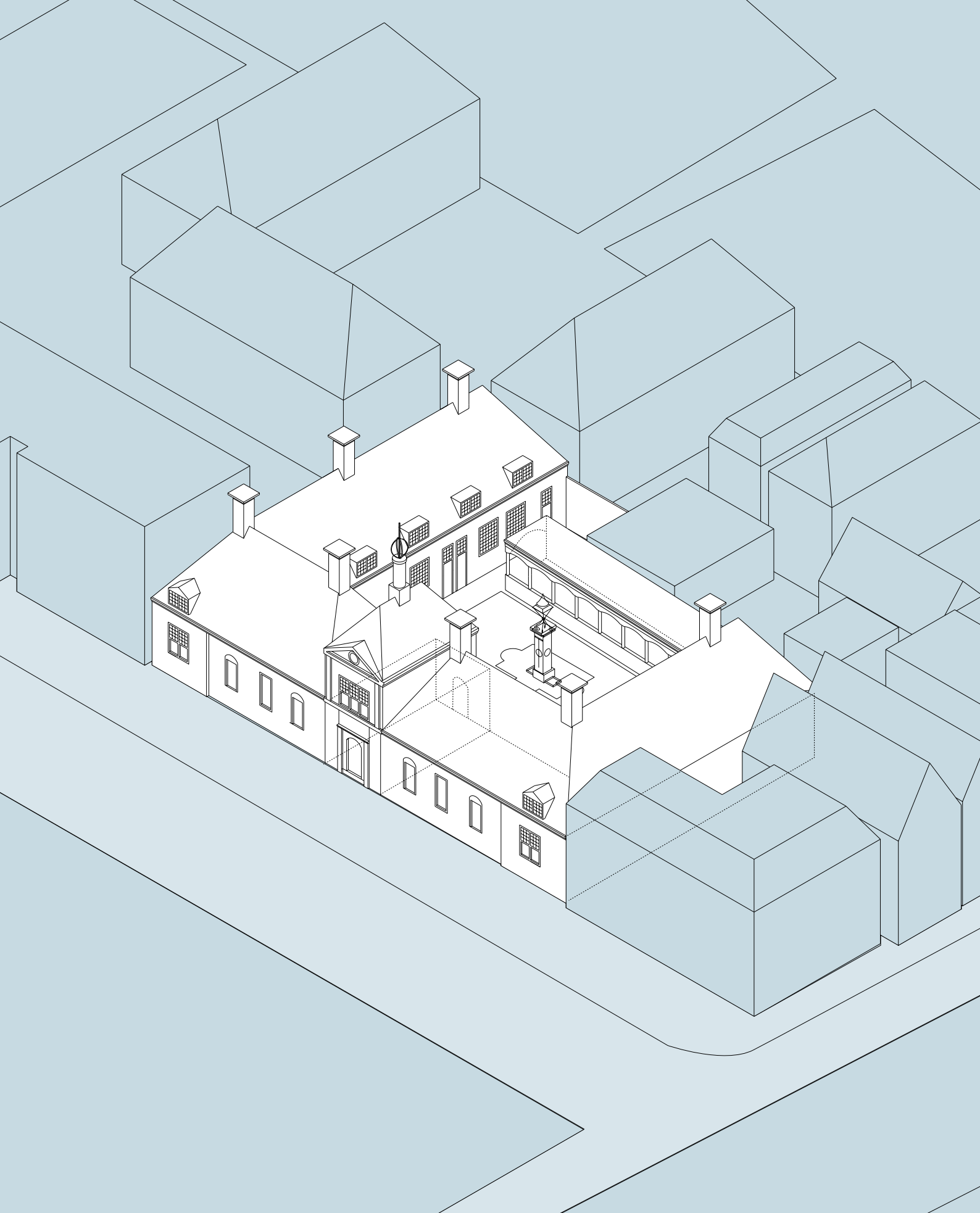
N

KEY TO SYMBOLS MAP

- Water
- Urban blocks
- Monuments
- Hofje buildings
- Hofje green
- Hofje other buildings
- Discontinued hofje
- Other hofje forms

KEY TO SYMBOLS TABLE

- Existing
- Discontinued
- Moved
- Merged
- Not found on the map
- Remaining buildings



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ILLUSTRATIONS

Drawings of the hofjes and the city maps were made by or supervised by Willemijn Wilms Floet.

Bases for the drawings come from: Literature on hofjes, city archives, provincial archives, Rijksdienst voor het Cultureel Erfgoed, Esri Nederland & Community Maps Contributors, housing corporations Ymere and Lefier, Protestantse Diaconie Amsterdam.

All photos by Katja Eftting, unless stated otherwise.

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t = top

m = middle

b = bottom

l = left

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CREDITS

Text

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TU Delft, Faculty of Architecture

Text editing

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Drawings

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Image editing

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Design

Studio Maud van Rossum

Printing

die Keure

Publisher

Marcel Witvoet, naioio publishers

Co-publisher

TU Delft OPEN Publishing

On the cover and title pages

Hofje van Samuel de Zee, 1724, Leiden (cover)
Vrouwe- and Anthoniegasthuis, 1787, Haarlem (p. 2)
Eva van Hooegeveenshofje, 1653-1659, Leiden (p. 4)
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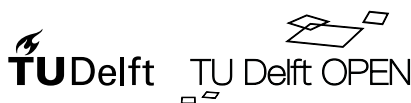
Thanks to

Floris van der Burght, Aili Dong, Huib van Eesteren, Elizabeth Fathi, Cathérine Frissen, Yating Hu, Gerben Jansen, Tim Jongerius, Elsemarijn Kruijswijk, Yating Hu, Henk Kienhuis, Elmar Koers, Maarten Kop, Tess Maas, Miriam Michon, Ola Pawlowska, Marloes Pieper, Marja Priem, Adam Sedgwick, Wessel Steenhuis, Torun Tigerschiöld, Fieke Tissink, Darlene Tsai, Hatice Yilmaz

We would like to thank the scientific review committee consisting of Klaske Havik and Cor Wagenaar.

This publication was made possible with the financial support of:

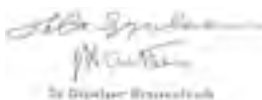
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De Gijselaar-Hintzenfonds



J.C. Ruigrok Stichting



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Stichting Hofje Codde en Van Beresteyn



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ISBN 978-94-6208-660-9

NUR 648

BISAC ARCO03000, ARCO24000

DOI: <https://doi.org/10.34641/mg.20>

Keywords: hofje, Dutch cottage courtyards, Dutch cities, urban block, urban fabric, social housing, collective housing, housing, typology, sustainability, adaptation, drawing, design

Urban Oases is an ode to the architecture of Dutch hofjes. It explains why hofjes have been a natural and attractive part of the urban fabric of the Netherlands for six centuries and why they continue to appeal to new generations.

The appeal of hofje architecture lies in its ability to renew its medieval archetype – an enclosed living environment around a shared green garden.

Hofjes allow both residents and visitors to enjoy an especially serene and intimate atmosphere that contrasts surprisingly with the urban experience of hustle and bustle.

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The author, Dr. Ir. Willemijn Wilms Floet, teaches architecture at Delft University of Technology.

The photography is by Katja Efting.

ISBN 978-94-6208-660-9



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