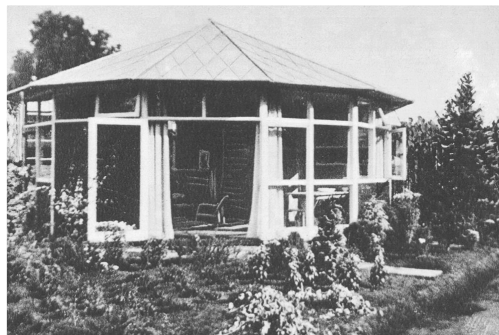
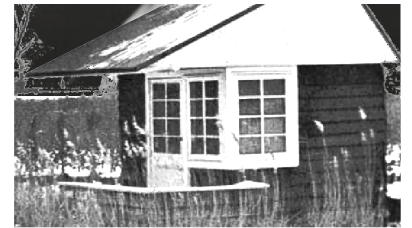
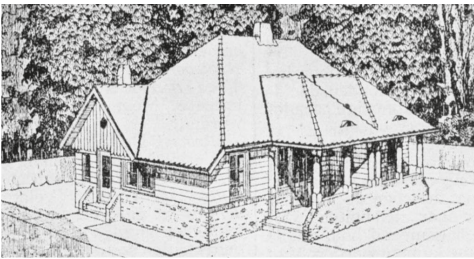




## SUMMER HOUSES IN THE NETHERLANDS BETWEEN 1930-1940



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# Summer houses in the Netherlands between 1930-1940

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## Keywords

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## Abstract

With the significant industrial and economic growth of the beginning of the twentieth century life was busy and of fast pace. Every now and then citizens wanted to escape from reality. Spending time in nature became popular and eventually the trend of outdoor-living emerged. After having been outside for a while people were able to return to their hectic city-life again. Outdoor recreation and camping laid the ground of what is now known as the weekend-, summer- or holiday house. The ones who could afford it let their own private summerhouse be designed in order to get regenerated by nature. Two main contrasting design approaches for summer houses were noticeable in the Netherlands between 1930-1940; romantic-picturesque and hygienic-sporting. The following question is researched: *How did the two prominent ways of designing summer houses fulfil their originally intended function in the Netherlands between 1930-1940?* Literary review on the emergence and development of the summer houses and their synonyms served as a background for the later discussed case studies. A series of case studies is included in a catalogue that is attached in the appendix.

It was determined that the romantic-picturesque approach was most commonly used. It was characterised by proper integration in the environment and a focus on the exterior rather than the interior. The summerhouse was used after having spent time in nature all day. Therefore, protection against nature was provided by making little interruptions in the exterior and therefore giving it a closed character. The hygienic-sporting approach was characterized by the blurring of the building's borders, letting interior overflow into exterior and therefore literally meeting the outdoor-living demands. Huge openable curtain walls made the garden an extension of the living room and lured people to do sports and play games outside. The focus was rather on the functionality than the aesthetic value. The research elaborates on the two main design approaches but does not deny the existing of in-between approaches as well.

## Introduction

In the first half of the twentieth century, many developments in various aspects of the Western society were made. After World War I there was significant industrial and economic growth and life was known to be cosmopolitan and of fast pace (Trowbridge, 2012). These years are therefore often referred to as 'roaring twenties'. For most people, these eventful years were occasionally a little too heavy and because of that citizens had the wish to escape from reality every now and then. New trends in lifestyle and culture were being introduced, for example: spending (more) time in nature.

This urge of outdoor-living was visible in various parts of the world and spread from England across Europe and even reached across the Atlantic. People found little opportunity for relaxation and leisure activities, which was usually limited to a short time frame, namely the 'week-end' (King, 1980, p. 112). This originally English phenomenon had, around the beginning of the 1930s, become more popular in the Netherlands and was spent in the most diverse ways (Algemeen Handelsblad, 1931, p. 35). Nature and the countryside were known to be a 'regenerating force', a place of healing (Van der Steen, 2013). This pattern of doing outdoor activities during the weekend got more and more popular. Soon it replaced the usual pattern of simply spending the weekend at home. Most people who lived in the city were hesitant to escape their busy lives and took refuge in the countryside. Here they spent their time walking, cycling, going on car-trips or even camping.

Improvements in travel options, the increased undervaluation of modern urban life, along with the acclaimed "returning to nature", encourage the busy working-class to even settle on the countryside (Allen, 1913, p. 6). In England, The Garden City movement, cottage-exhibitions and the expansion of co-operative constructing had shown that it was possible to live among nature and breath in fresh air for one or two days a week by buying a cheap cottage at the countryside (Allen, 1913, p. 8).

Because of the Wall Street Crash of 1929, investing in the stock market was not that alluring, but investing in real estate on the other hand had become more attractive (Broekhoven, 2017). Together with the rising interest in spending time outdoors, this resulted in an increasing amount of weekend-, summer- or holiday houses in the Netherlands in the 1930s.

The idea of these houses was to fulfil the needs of living in nature, or outdoor-living, which had become trending. But the architectural language, used to serve the client's needs, differed a lot; from romantic-picturesque to hygienic-sporting (Lips, 2014, p. 29). Even though both had their own approach towards living outdoors, from around the mid-1930s the hygienic-sporting approach was rejected a lot by municipalities (Dings, 2015, p. 91). This raises the question why this designing style was rejected that much and how it related to the other common way of designing, in terms of how it met the purpose for which it was originally intended. The view of the architects on outdoor-living and the designing of summer houses is therefore an interesting field of investigation.

During this research, the following research question is applicable: *How did the two prominent ways of designing summer houses fulfil their originally intended function in the Netherlands between 1930-1940?*

In order to provide an answer to this question, this thesis has been divided into three parts, namely a literary review, some case studies and a conclusion. First, the context of the evolved trend of outdoor-living will be defined in a literary review. Here the definition of terms and the historical background of the development of outdoor-living will be portrayed. The emergence of the weekend and with that the increase of recreation outside of the city are explained. After that, the emergence and rise in the amount of summer homes will be elaborated on. The influence of camping, camp-life and communal (camp) houses is illustrated. Besides, the law and regulations by authorities regarding the control of amount and quality of summer houses will be clarified.

The second part of the thesis will consist of the distinction between the two prominent approaches on summerhouse design in the Netherlands between 1930-1940. Both the romantic-picturesque and hygienic-sporting approach are described in detail and illustrated with various examples and case-studies. A catalogue of summer houses is included in the appendix, that will be referred to in the text.

This will eventually lead to the third part of the thesis; a conclusion, which outlines the different ways of approaching outdoor-living with designs for summer houses. The aim of this conclusion is to provide an overview of the fulfilling of the originally intended function of the summer house, achieved through two contrasting ways of designing. Contrary to what the authorities thought of the hygienic-sporting types of summerhouses at the time, this research will show that this design-approach was not much inferior to the romantic-picturesque way of designing.

## 1 Trend of outdoor-living

### 1.1 Definition of terms

When speaking of 'summer houses' many different terms pass by. "The terms 'summer house', 'weekend house', 'country house' and many more can be found in the main European languages in architectural literature from the 1920s and 1930s." (King, 1980, p. 119). To these there can be added 'holiday residence', 'vacation house', 'bungalow', 'chalet', 'second home' etc. In the Netherlands, in the 1930s, the most used terms were *zomerhuis*, *weekendhuis* and *landhuis*. While each of these terms is different, they show similarities as well. In order to have a clear visual on what specific type of houses will be researched, the definition and at the same time the function of these three Dutch terms will be determined.

In the prescriptions for summer houses by Vereniging van Nederlandse Gemeenten (VNG) in the Netherlands there was given the following definition:

*"Zomerhuizen: woningen, bestemd om niet anders dan binnen een bepaald tijdvak of bepaalde tijdvakken van een kalenderjaar, hetzij gedurende dag en nacht, hetzij alleen overdag, te worden gebruikt voor verblijf tot ontspanning of herstel van gezondheid, indien ten aanzien van deze woningen toepassing van de in deze Verordening vervatte speciale voorschriften wordt verzocht."* (Samsom, 1936, in Dings, 2015, p. 84).

Here, the VNG specifically stresses the fact that a summerhouse is a season-binded-residence, used for relaxation and recovery. Although not explicitly mentioned, owners should have their main residence elsewhere, since the summerhouse is season-binded and not permanently liveable.

Kerstens (1972, p. 344) describes a summer house in his research about recreation and the countryside as a permanent, site-specific seasonal residence, of which owners should have their main residence elsewhere. He also mentions that a seasonal home can be referred to as summerhouse, vacation house, recreation residence, spare time- or vacation bungalow (Kerstens, 1972, p. 120). Which, on the contrary, makes it look like these building types are equal.

Since the weekend was quite short in the past the weekend house often was used the same as the summerhouse. During summer people had a big amount of free time and loved to spend this time outdoors. The people who could afford it made an architect design their own summer- or weekend house and enjoyed nature in the countryside. These terms were therefore often used interchangeably (Van Bommel, 1938, p. 845).

Paul Retera Wzn. argued, that the term "weekend house" had a different meaning for the Dutchman than for the Englishman. "Zomerhuisjes" better suited these types of houses than "week-end huisjes", because in the Netherlands on Saturday's people worked until 1 AM. The Englishman 'linked' the Saturday to Sunday and could therefore enjoy a little holiday (Retera, 1938, p. 838). For this particular reason, the weekend house, if used in short timeframes and next to a main residence, could be considered a synonym for summerhouse. Most often, the Dutch considered the summerhouse as a simple, cheap and more focussed type of the country cottage (Retera, 1938, p. 839).

Anthony D. King (1980, p. 106) argues that all these different terms do broadly, if not exactly, have the same meaning. He introduces the function of a summerhouse as a second home by naming it “the occasional residence of a household that usually lives elsewhere and which is primarily used for recreational purposes” (King, 1980, p. 106). The function of the houses, referred to with various terms, is often the same. They serve as an escape from the city or everyday life; provide comfort and relaxation by making leisure activities and spend time with family and friends possible; and can serve as a means of status (King, 1980, p. 106-107). For the course of this research the description and definition of a summerhouse by King will be adopted.

## 1.2 The emergence of the “weekend”

“In the social reorganisation of time consequent upon industrialisation, the weekend, as a socially differentiated unit of nonworking free time, has emerged as one of the most important leisure institutions in modern society.” (King, 1980, p. 111). As the name hints, of course derived from ‘week-end’, it refers to the end of a (working) week, in which you are free to do whatever you please. The Cambridge Academic Content Dictionary (2021) defines the weekend as “Saturday and Sunday, or Friday evening until Sunday night; the part of the week in which many people living in the West do not go to work”. Having a ‘weekend’ seems to be an ordinary and regular fact but has not always been for everyone.

For a long time, the weekend was mentioned in many newspapers and magazines as ‘week-end’, particularly stressing the fact that it took place at the end of a week. This can be traced back to the eighteenth century, where having some free time at the end of the week was only for the very rich. It was referred to as a ‘holiday arrangement for duchesses and diplomats’ (Algemeen Handelsblad voor Nederlandsch Indië, 1931, p. 3).

Also, the length of the weekend has not always been the same. Mostly Sunday was a spare day for people devoted to religion. They attended church, had family gatherings and because of their faith were not allowed to work. Saturday was often a very busy and important day for the shopkeepers, who were working until the late hours. People who stayed home over the week were enjoying themselves in the city. It was not until very late that Saturday also became part of the weekend in the Netherlands (Algemeen Handelsblad, 1935, p. 35). This mostly had to do with the emergence of the bike and most importantly of the car (Algemeen Handelsblad voor Nederlandsch Indië, 1931, p. 3). With the increase of travel possibilities, the weekend became more and more a period of time in which people from the city travelled to the countryside in order to relax. Since few hours of leisure activity were found, some quality off-work time was considered of much importance. At the end of the nineteenth century the weekend was institutionalized in the United Kingdom (King, 1980, p. 111-112).

## 1.3 Recreation outside of the city

With the weekend being a more and more common phenomenon in the UK it began to spread to other countries in Western Europe as well. “Weekending” became a verb, describing the type of activities that were performed (Buys, 1937, p. 18). The activities differed from biking, car-trips, picnicking, game and sports activities, but all were related to the same concept; spending as much time outdoors as possible.

The spending of time outdoors was promoted a lot, also in *De 8 en Opbouw* (1932). A literal translation: “What you can’t find in the city, you look for outdoors; fresh air and sun.” (De 8 en Opbouw, 1932, p. 159). People had discovered the charm of outdoor-living. As soon as the outside temperatures were tolerable, they moved from the closed indoors to the open air (Retera, 1935, p. 14). If possible, people wanted to enjoy nature, preferably in the countryside, away from the city.

The weekend was for most people related to the site. The working week was spent in the city and the weekend at home (King, 1980, p. 112). Home was in the beginning of the twentieth century gradually changing to nature. Where in the past only the elite could enjoy nature, now also the middle- and lower classes could visit the countryside because of the improved transport network (King, 1980, p. 111). Transport improvement played a crucial role in the development of outdoor recreation. With the development of the transport network, the urge of moving grew as well (Algemeen Handelsblad, 1931, p. 35). People massively went outdoor and to the countryside, either by bike or by train.

Sociologists found the increased spending of week-ends and holidays in nature at the beginning of the twentieth century to be either an escape from reality or a celebration of the new possibilities (Dings, 2015, p. 12-13). This escape from reality was due to the hectic and chaotic city life, of which one had to recover at the end of the week. Since all activities took place inside of the city people wanted to get out and clear their minds. The celebration of new possibilities can be related to the industrialisation, improvement of technology and the emergence of possibilities for prefabrication. The summerhouse was a great means for experimenting with new materials and techniques.

Montijn (2002) argued in her book *‘Naar buiten! Het verlangen naar landelijkheid in de negentiende en twintigste eeuw’* that the outdoor-living trend was more of a means to show status and welfare instead of the increased wish of escaping the city. Unsurprisingly, the people who could afford it, let themselves built a weekend- or summerhouse or let an old farm be renovated in the countryside (Van Bommel, 1937, p. 14). This way they could enjoy their spare time in a peaceful, regenerating manner, namely in the middle of nature. Here they could do some self-expression and rediscover themselves by isolating themselves from the city (King, 1980, p. 113). More and more the wish developed for a direct contact with nature, with primitive and simple elements.

With this, the goal of a weekend house was clarified; having a simple, cheap cottage, in which one could escape the hectic city, breath in some clean air and perform some physique exercises (King, 1980, p. 113).

The international interest on summer houses became clearest when there was made a separate exhibition for it in the Triennale di Milano in 1933. *De 8 en Opbouw* and *Het Landhuis* both published works of this exhibition in their magazines somewhat later that year. The exhibition was an experimental trial field for young architects, who was given the opportunity to design a ‘modern’ summerhouse (Bruin, 1933, p. 248). Some of the results were published in *De 8 en Opbouw*, as can be seen in *figure 1*. It included designs from very influential architects like for instance Le Corbusier, Frank Lloyd Wright and Mies van der Rohe, that made various examples of designs for summer houses reach architects from the Netherlands (Bruin, 1933, p. 241; Dings, 2015, p. 90).



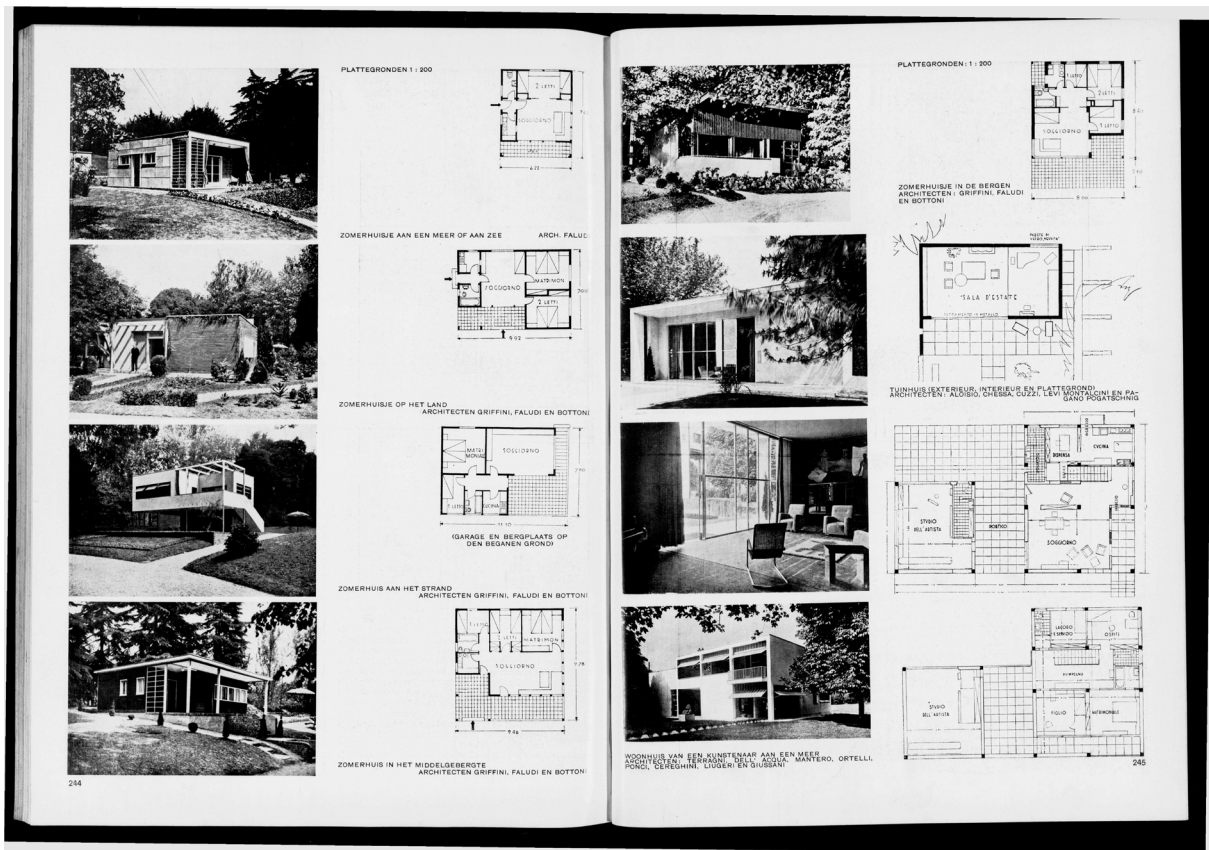


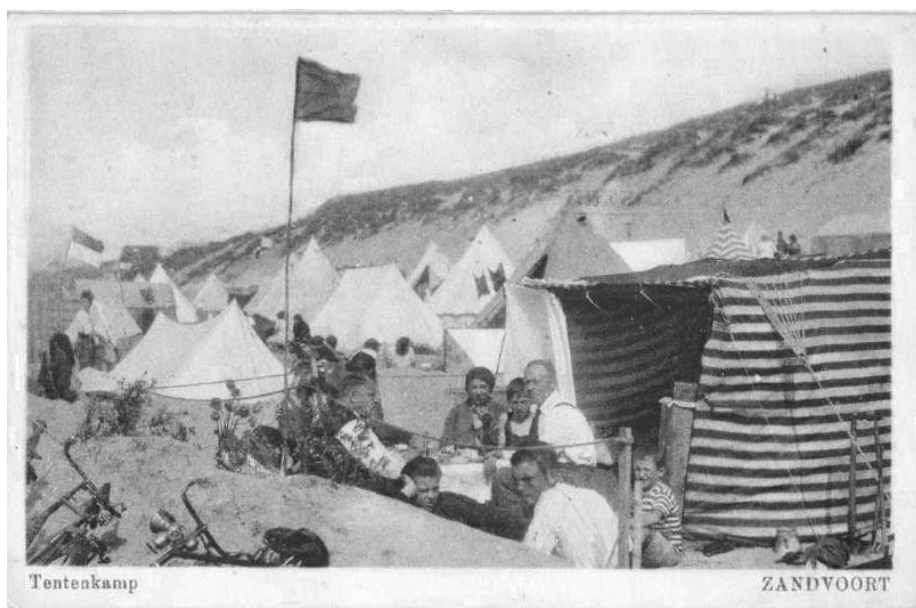
Figure 1. Summerhouse designs for the Triennale di Milano. (Bouwkundig Weekblad, 1933, p. 244-245).

## 2 Evolvement of the summerhouse

### 2.1 Camping

Camping became trending in the Netherlands in the nineteen thirties (Dings, 2016, p. 1). People were massively getting out, enjoying leisure activities out of town and were camping in tents or small cabins. Several movements evolved which practiced the act of camping or camping sports. The Nederlandsche Toeristen Kampeerclub (NTKC) gave advise, material and sites for camping. The Nederlandsche Padvinders Organisatie (NPO) and Padvinders Bond (PB) practiced scouting for boys, as a test and education for young men to become good citizens (Dings, 2015, p. 26). They later merged together as the Nederlandsche Padvinders Vereeniging (NPV). Scouting and camping were centred around the communal camp-life, outdoor activities and above all the campfire at the end of the day (Van Voorthuisen jr., 1935, p. 25). The communal life in the camp was believed to really connect people, because things were done and discussed which would never have been discussed elsewhere (De Tent, in Dings, 2015, p. 39).

Due to the availability of tents and accessibility of public transport and bicycles, next to the scouting groups, young workers went camping on various places in the country as well. People looked for company in nature and massively got together at places like the beach, dunes or heather. These places were not clearly owned by someone and provided a great opportunity to form spontaneous camps (Dings, 2015, p. 38). See *figure 2* of a 'tentenkamp' in Zandvoort as an example.



*Figure 2.*  
Tent camp at the beach in Zandvoort. (Thuisbeurs KVR, 1928).

The act of camping was promoted a lot and more and more people were eager to give it a try. Even in newspapers full pages were centered around camping in nature, see *figure 3*. But after all, camping was quite an ordeal and some skills and knowledge were necessary to make it a success. The goal was to really undergo the outdoor-living and to go back to the primitive (Dings, 2015, p. 24-25). This 'primitive lifestyle' made people live simply, do only what was necessary. It was an exercise in self-reliance, which contributed to a tougher individual that was better resistant to the city-life. Only when in contact with nature, one's true 'nature' could be found and restored.



Figure 3.  
Complete page about camping in *De Telegraaf* newspaper in 1933.  
(Verhagen, 1933, p. 7).

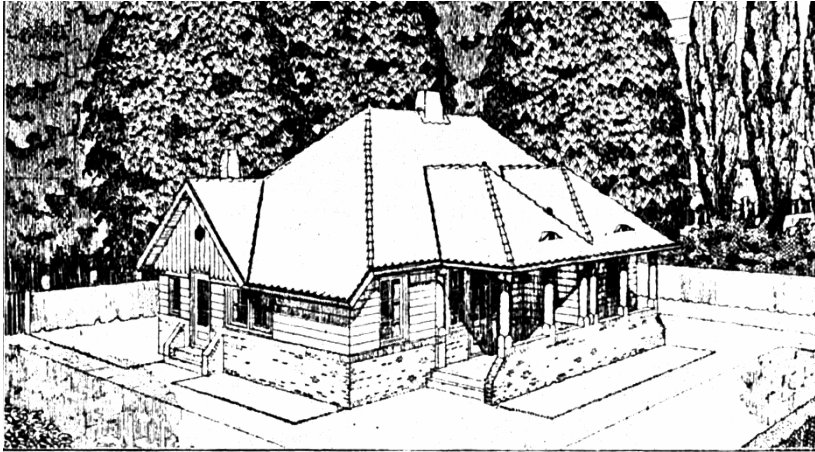
Because of this camping hype, municipalities and authorities were forced to comply with the demands of morals and decency by providing basic amenities like a water pump and closet (Dings, 2015, p. 40). But as a chain reaction, when provided more accessibility to basic demands, more people came to use it. Areas quickly turned into camping places and formed the beginning of the holiday parks as we know them today.

In 1925 the NPV had opened a public camping area near Nunspeet, named Saxenheim, which is one of the oldest camping sites in the Netherlands. It provided the perfect opportunity for the public to enjoy nature and get familiar with camping. Under guidance of experienced camp leaders and assistants, people could camp together and take advantage of a central canteen with a shop and warehouse (Van Voorthuisen jr., 1935, p. 22-23). Next to tents there also were a few small wooden tent houses and gypsy carts available (Dings, 2015, p. 20), which was meant for people who did not want to sleep on the ground. These small cabins provided a sort of refined way of camping and formed one of the first steps towards outdoor-living and holiday spending in nature in general. The fact that the camping site really manifested itself as a new holiday accommodation began to penetrate into more and more holiday areas around the beginning of the 1930s (Dings, 2015, p. 44).

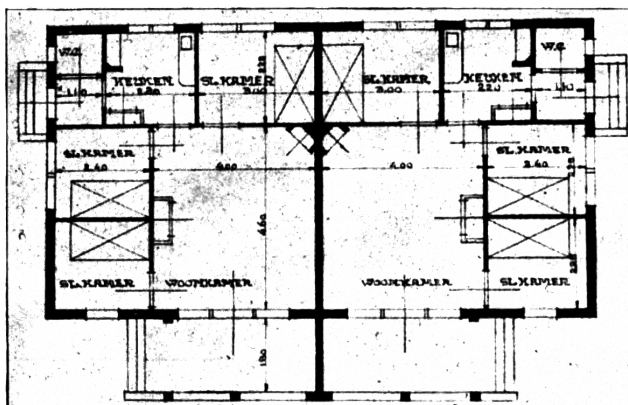
## 2.2 Collective summer houses

One of the main precursors of the private summer house was the communal camp building. In order to meet the needs and requirements of the camp life, various buildings were made to facilitate a large amount of people. Stichting 's Zomers Buiten' was an organization which focused on the constructing of these types of collective camping houses. They proposed a plan for a holiday park with a total of 52 double homes, see *figure 4*. These collective outdoor-houses were fully equipped and consisted of only one floor, because housewives were also meant to rest (Architectura, 1916, p. 330). The plan was rejected and it was not until 1923 that a new plan was made in Soestduinen (Dings, 1915, p. 50). This plan had eight stone rectangular buildings with a total of four residences

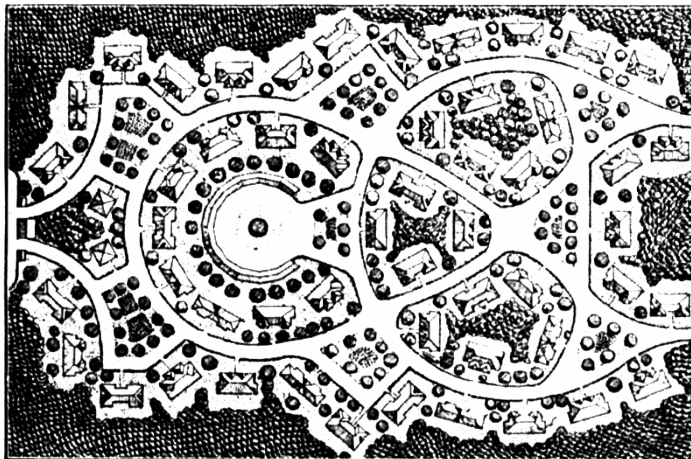
included. In the middle was a communal canteen for getting meals. More and more people started to appreciate the luxury of these types of houses and in the private sector there was an increasing demand for these types of houses in order to spend time in nature with family and friends. Stichting Den en Duin constructed various double holiday residences in different architectural languages in the area of Norg, see *appendix 11 to 13*.



Een der dubbele buitenhuisjes in „'s Zomers Buiten”.



Plan voor de dubbele woning.



Situatie der kolonie.

Figure 4.  
Design of a double holiday residence by Z. Gulden and M. Geldmaker for Stichting 's Zomers Buiten. (*Architectura*, 1916, p. 329).

### 2.3 In-between tent and summerhouse

Camping in tents was mostly suitable for young people, but the evolvement of camping areas with small cabins and wooden houses made it more attractive for families and elderly to enjoy nature as well (Brochure van Coldenhove, in Dings, 2015, p. 49). In 'Vacantieoord Nijman' and 'Vacantieoord De Kamphorst' in Voorthuizen a series of these kinds of wooden cabins had appeared, see *figures 5 & 6*. During this period of time, they were called 'kippenhokken', chicken coops.



Figure 5.  
'Voorthuizen,  
Vacantieoord-  
Nijman'.  
(House of Cards,  
1958).



Figure 6.  
'Vacantieoord  
"De Kamphorst",  
Voorthuizen'  
(Thuisbeurs KVR,  
1940).

These cabins provided the basic needs like shelter, a bed, small kitchen and toilet. Families did not have to take various things or have to sleep on the ground. This luxury was being recognized and summer- and weekend houses were slowly appearing all over the country, designed by architects and even constructed by self-builders (Elte, 1938, p. 182).

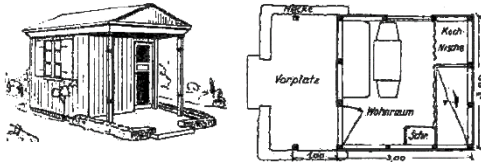


Municipalities decided to regulate camping and each region set its own camping regulation in order to control the site of camping and behavior of campers themselves. The 'kampeerverordening' of the municipality of Oostvoorne, as seen in *figure 7*, is an example. Campers became in need of a camping license. The (tent)houses were not coordinated through these regulations but through the general building regulations (Dings, 2015, p. 64). These regulations only ruled the use of these houses. Usage from October till April was prohibited and some municipalities even demanded the houses to be taken apart during that time period. This made various cottages appear over time that did not comply as tent and also did not meet the regular building regulations.

*Figure 7.*  
*Camping regulations of the municipality of Oostvoorne from 1934. (SRBKG, 1934).*

Various municipalities had over time approved the construction of small cabins and summer houses, which forced the government to introduce the 'Ketenbesluit' in 1924. This regulation made the non-building-regulation buildings controllable, but was not as strict as the normal building regulations (Dings, 2015, p. 67). Even with this enactment many cottages and vacation residences kept on appearing.

During this period of time, experimenting with easily-constructable or even prefabricated cottages was done a lot. Most of the small summer cabins were therefore made of wood in the first place (Lips, 2014, p. 20-21). In 1927, Het Bouwbedrijf published an article about vacation- and weekend cottages, see *figures 8 & 9*. They provided various examples of wooden houses, from very basic to somewhat more royal. The wood industry, with companies like De Groot's Houtbouw Industrie and Padox designed small standard types of wooden cottages, see *appendix 1 to 4*. J.J. de Groot, the founder of the company, introduced a new manufacturing method of serial construction for chicken coops and barns made of wood (De Groot Vroomshoop, n.d.). *Figure 10* shows construction of these barns taking place in the beginning of the 1930s. Eventually prefabricated summer houses were designed as well. The prefabricated designs responded to the temporal character of the summer house by making it demountable or even movable. But the integration into the surrounds was still a matter of chance (Lips, 2014, p. 21).



Afb. 1. Zeer eenvoudig weekeindhuisje. Schaal 1 : 100.

Figure 8.  
'Vacantie-woningen en weekeind-optrekjes'.  
(Het Bouwbedrijf, 1927, p. 230).

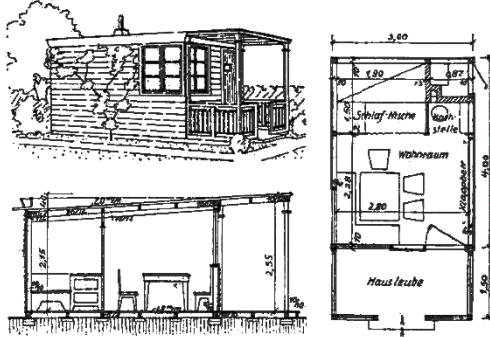
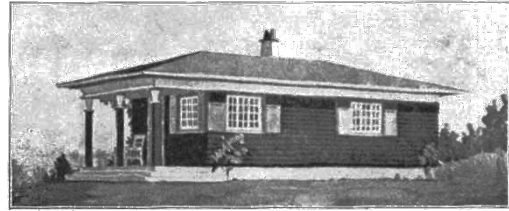
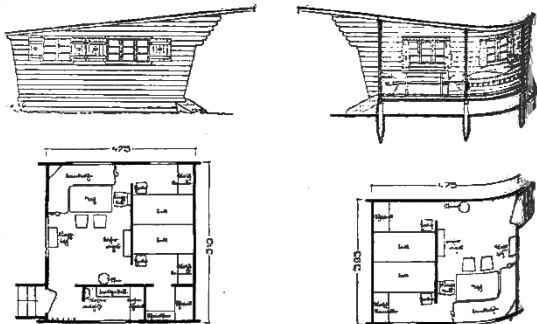
Afb. 2. Weekeindhuisje met grondoppervlakte van 16.5 m<sup>2</sup>.  
Schaal 1 : 100.

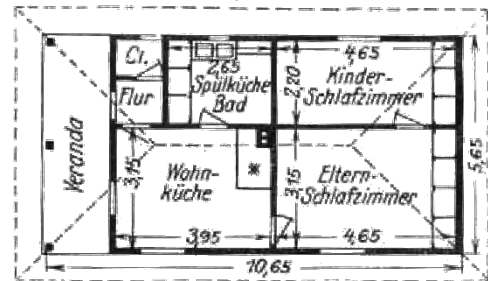
Figure 9.  
'Houten huisje'.  
(Het Bouwbedrijf, 1927, p. 231).



Afb. 7. Houten huisje. Schaal 1 : 200.



Afb. 3. Weekeindhuisje. Schaal 1 : 150.



Afb. 7a. Houten huisje. Schaal 1 : 200.



DE GROOT'S HOUTBOUW INDUSTRIE

VROOMSHOOP.

Figure 10. Men at work for 'De Groot's Houtbouw Industrie' in 1935  
(De Groot Vroomshoop, 1935).

Another example of an experimental summerhouse is the moveable wooden summerhouse (HZH) by Gerrit Rietveld, see *appendix 5*. Rietveld designed multiple variations of a prefabricated and moveable summer house made out of wood between 1935 and 1940. He made designs with both an 8- and 12-sided floorplan. Simplicity and brevity, for the sake of a low purchase price, but still having space and comfort were Rietveld's ultimate goals (Schaake, 1937, p. 9). Slightly before his experimentation for the HZH, which he was willing to put into the market, he designed the summerhouse of Van Ravensteyn-Hintzen, see *appendix 6*. The design focus was on the easy-constructable and functional and primitive layout of the building. In the later designs for the HZH he went even further by introducing flexible interiors like foldable beds, in order to use the amount of space as efficient as possible.

Ben Merkelbach wrote about Rietveld's HZH-design, which was presented at the Jaarbeurs exposition in Utrecht in 1937, in *De 8 en Opbouw* (Merkelbach, 1937, p. 223). He claimed that the benefit of this summerhouse is that it is unpretentious, does not pose problems that are not there and therefore interferes the least with its surroundings. This design shows that a summer house can be obtained for a low price and does not have to be a "nightmare" for a municipal administration and is just as natural as nature itself.

## 2.4 Summerhouse regulations

Since the authorities were about to lose control about the upcoming amount of summer houses, they decided it was necessary to come up with specific regulations. Samsom NV published, in favour of the Ministry of Health, Welfare and Sport, 'Modelvoorschriften voor zomershuisjes' in 1935 (Dings, 2015, p. 85). The control shifted from the larger scale, government, to the smaller scale, municipalities. The document consisted of various regulations and requirements, as can be seen in *figure 11*. These regulations could be added to the normal building regulations, via a counsel. Municipalities even could add a map of where the placing of summer houses was allowed.

Distance between summer houses	≥ 20 meter
Distance from plot boundary	≥ 10 meter
Minimum total square meters	12 m <sup>2</sup>
Minimum width summer house	3 meter
Minimum square meters kitchen	3 m <sup>2</sup>
Minimum square meters bedroom	6 m <sup>2</sup>
Minimum height ground floor	2,30 meter
Minimum height attic	2,20 meter
Maximum square meters garage	12 m <sup>2</sup>
Toilet ('privaat')	Mandatory
Water and/or gas	Not mandatory

Figure 11. 'Modelvoorschriften voor zomershuisjes' (based on; Dings, 2015, p. 85).

After the implementation of these regulations, lots of designs for summer houses were being rejected. Most of the rejected designs were in style of Het Nieuwe Bouwen;



'zakelijke', functional, modern architecture, which was not aligned with the type of architecture most municipalities had in mind. Especially in more traditional holiday areas, the simple designs, with large windows and modern materials were often denied (Dings, 2015, p. 91). A great example is the rejection of a summerhouse design by the municipality in 't Gooi:

*„omdat het bouwplan is te beschouwen als een uiting van het zogenaamde „nieuwe bouwen“, waarbij de beginselen van de z.g. „nieuwe zakelijkheid“ toepassing hebben gevonden en omdat naar de mening van B. en W. bouwplannen van dezen aard grote kans bieden, in een landelijke omgeving van hoge waarde zowel door vorm als door kleur misplaatst te zijn.“* (Buys, 1935, p. 486).

The architects of Het Nieuwe Bouwen were furious. They found it to be inadmissible, subjective and beyond the jurisdiction of the municipalities (Buys, 1935, p. 486). Not much later, in 1936, an issue of the magazine *De 8 en Opbouw* was dedicated to the strict aesthetics committee. They argued that the committees missed the essence of the summer houses and that it mainly was a matter of style (Dings, 2015, p. 91). A collage was made to mock with their decisions, see *figure 12*. This 'matter of style' was clearly visible throughout the interwar period and makes it interesting to compare and illustrate the different approaches regarding the designing of summer houses.

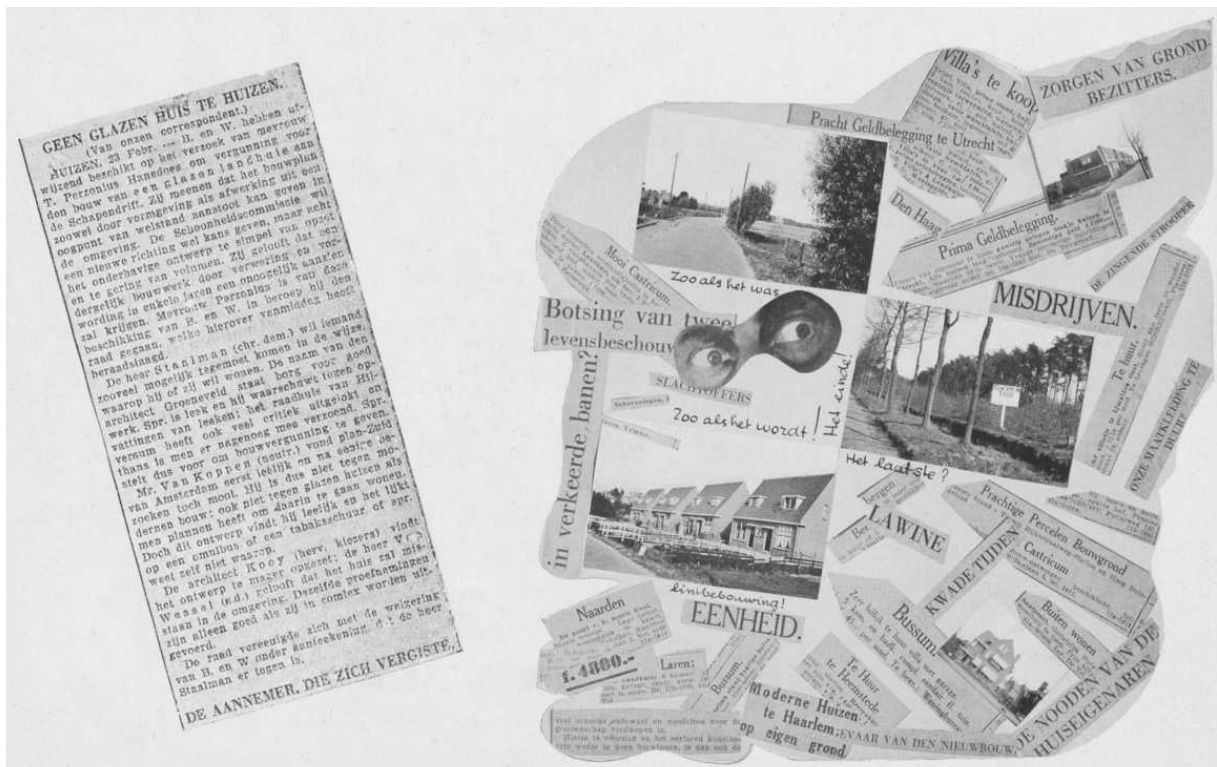


Figure 12. Collage regarding the strict aesthetic committees. (*De 8 en Opbouw*, 1936b, p. 22)

### 3 Romantic-picturesque approach

#### 3.1 General contextualization

The relationship between the natural context in which summer houses were built and their architectural language has been a sensitive topic (Lips, 2014, p. 18-19). Different perspectives on the designs of floor plans as well as the buildings' exteriors were present in the interwar period. Some tried to stay as close to the surrounded 'vernacular' buildings as possible, others introduced a new architectural language in which the interior was the primary focus. But one of the general approaches regarding summerhouse designs is that it was treated differently than the primary home (Lips, 2014, p. 19).

As already introduced in the first chapter, the definition of summer houses refers to the temporality of the buildings, mainly or only used in free time. The greatest amount of free time was during summer, but also during the weekend, which slowly was implemented in society. People wanted to get out of their normal lives and desired nature's healing power. The group of people that could afford a second home either built one themselves or let an architect design one. The more expensive summer houses, designed by an architect and for one specific location, show the best insight into the conceptions about the relationships between summer house and its surrounding nature (Lips, 2014, p. 21). Therefore, for the further course of this research only actually designed summer houses will be used. The designs are integrated in a catalogue, which is included in the *appendix*.

#### 3.2 Romantic-picturesque

Lots of architects tended to relate to and get inspired from rural regional architecture. Their designs for summer houses needed to properly fit into the surroundings in order to disturb the scenery as less as possible. Bert Goddijn published a bundle of designs for small country- and summer houses in 1934 with a full explanation of the design approaches included. A few designs have been included in *appendix 7 to 10*. He strived for a simple design and a clear uncluttered construction. He avoided the use of 'forced modernities' and wanted to get rid of unnecessary rooms (Goddijn, 1934, p. 2). The roof is especially for these small designs considered of great importance. The roof shapes have been designed according to the specific site characteristics, see *figures 13 & 14*. In a forest area a sloped roof was applied. By applying the roof in a symmetrical shape and with little interruptions the building gets a strong protective character (Goddijn, 1934, p. 2). On a site near the water a different roof shape was applied. The flat landscape was emphasized by the use of flat roofs, dividing the house into several volumes with various heights (Lips, 2014, p. 22). The façades were clad with horizontal wooden planks.

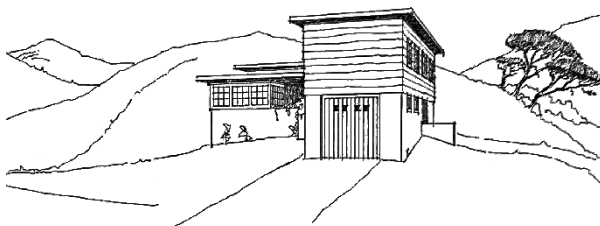


Figure 13.  
Summerhouse near the sea.  
(Goddijn, 1934, p. 21).

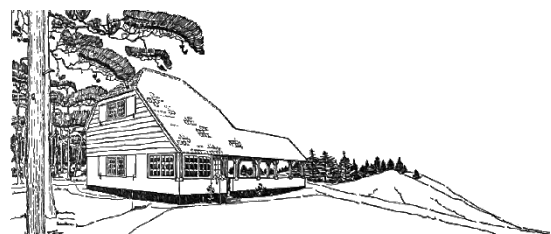


Figure 14.  
Summerhouse near the forest.  
(Goddijn, 1934, p. 11).

Most of Goddijn's designs have a thatched (straw) roof, giving it charm and allurement (Goddijn, 1934, p. 2). The walls have been sparingly interrupted by doors and small windows. This urge to use small and little openings was due to the approach towards nature. Goddijn's designs, and lots of similar summerhouse designs by other architects as well, were focussed on the protection against the wind. Goddijn described it as follows: "voor elk plan is uitgegaan van een bepaalde ligging ten opzichte van de windstreken, wat op elke tekening door een noordpijl is aangegeven." (Goddijn, 1934, p. 2). Protection against nature was achieved through the use of small windows, preferable with shutters, to close-off the outdoors completely. This design approach was related to the original rural architecture, which was focused on the 'dagloner' (day laborer) (Lips, 2014, p. 23). The laborer, who worked outdoors all day, was happy to be able to shut himself off from harsh nature at the end of the day. The exterior blended into nature, but the interior rejected it.

This design approach can be called romantic-picturesque because of its 'charm and allurement' as Goddijn calls it, which is related to the romantic and intellectual approach towards (dealing with) nature. Inviolability, tranquility, harmony and picturesqueness were visions of nature, shared by many citizens. Architects needed to join the tradition, refer to the surroundings and use what was available (Prak, 1991, p. 201). This included not changing or affecting the environment, so no terrain leveling or equalization of the site. The architecture needed to blend into the surroundings nicely in order to give it an attractive and joyful appearance. The strength of these type of designs was the effortless integration into the environment. This romantic-picturesque approach was applied a lot in the 1930s and 'romantic' summer houses appeared on various places in the country. For instance, in Ameland as the old postcard in *figure 15* shows.



Figure 15. Summer houses in Ameland.  
(WA Houtman, 2016).

De Groot Houtbouw Industrie also introduced a design of a romantic summer house, similar to the ones in Ameland, see *appendix 3*. This was a prefabricated design of which many were built in different parts of the Netherlands. The houses were simple, small and cheap, but (fully) equipped and therefore even met the requirements of the most discerning vacationer (De Groot Vroomshoop, 2019). Architecturally it fitted Goddijn's approach and recommendations. The roof was symmetrical, sloped and thatched. Little interruptions were made in both the walls and roof and the façade had horizontal wooden cladding. The shape, materials and colours made them fit well into the surroundings (Lips, 2014, p. 22).

## 4 Hygienic-sporting approach

### 4.1 Romantic vs. sporting

Contrary to the romantic-picturesque approach towards summer houses there also was another way of designing which was getting more and more popular. This group of designers was mainly driven by architects of the 'Nieuwe Bouwen' or 'Nieuwe Zakelijkheid'. These architects saw the design briefs of summer houses as the ultimate opportunity to express their way of thinking about outdoor-living (Dings, 2015, p. 89). The holiday residence was the perfect opportunity for citizens to experience outdoor-living, permeated by light and air. They were very eager to design and built summer houses but, as illustrated in *chapter 2.4*, their designs were rejected a lot. Nieuwe Bouwen architects were furious, found it unfair and believed that the rejections were a matter of style and taste. A dichotomy between architects became increasingly visible. On the one hand the *romantic-oriented* architects and on the other hand the *sporting-oriented* architects.

Bert Goddijn, as romantic-oriented architect, claimed that rural architecture was declining, that an increasing amount of country houses disrupted the landscape and still little examples showed reasonable amounts of beauty (Goddijn, 1934, p. 1). The focus is rather on the exterior than the interior in order to integrate the design into the surroundings.

Ben Merkelbach, as sporting-oriented architect, claimed that that one should not protect oneself against nature, but rather establish a relationship with it (Merkelbach, 1935, p. 259). Why first destroy nature first and then form a fusion. In his article in *De 8 en Opbouw* in 1935 about his approach towards rural architecture he took the opportunity to elaborate on his thoughts about outdoor-living and at the same time show his new summer house design of 'Huis Dijkstra' in Groet. He saw outdoor-living as a modern phenomenon by referring to the 'modern citizen' who lived outdoors as much as possible. He found that nature should be regarded as a friend and should therefore be separated from the borders of the house as less as possible (Merkelbach, 1935, p. 259). Integrating a huge thatched roof with little openings is what should not be done. Materials should function as means to achieve what is intended and the architect should be in charge of them instead of the other way around (Merkelbach, 1933, p. 5).

Paul Bromberg (1937, p. 7-9) also found the romantic, rural architectural language non-suitable for the modern, sporty way of living. He published a book in 1937, similar to that

of Goddijn, in which he elaborated on various aspects regarding the constructing and furnishing of weekend- and summer houses. Some designs of very small wooden cottages were included as well, see *appendix 20 & 21*. He found choosing a weekend house with a thatched roof, without having raised the question whether its use was appropriated to the user's intentions, to be an uncorrectable mistake (Bromberg, 1937, p. 9).

Bromberg raised some interesting dilemmas. He claimed that the summerhouse was in need of the same basic needs as the primary home, but without the unnecessary decoration and ornaments (Bromberg, 1937, p. 7). Staying at the weekend cottage should be simple, casual and focussed on spending time outdoors.

## 4.2 Hygienic-sporting

In 1936, *De 8 en Opbouw*, magazine of members of the Nieuwe Bouwen, dedicated a full issue of their magazine to sports in relationship to Het Nieuwe Bouwen, see *figure 16*. Van Gelderen (1936, p. 189-191) argued that sports and the new way of living are one. He made a distinction between the old-fashioned, ornamental & non-motile (sports of the past) and the pragmatic, rational & functional (sports of present day). He related the advancement of technology to better performances in sports. Even in sports the lack of ornaments showed 'zakelijkheid' and improvement. The message was that architecture, in style of Het Nieuwe Bouwen, could properly respond to the desire for sport and movement with its "verlangen naar méér licht, méér lucht, méér zon, méér openheid, méér contact met de natuur." (Van Gelderen, 1936, p. 189).



Figure 16. Cover of *De 8 en Opbouw*. (*De 8 en Opbouw*, 1936a).

A great example of this hygienic-sporting approach is the design of a holiday residence for a water sports family in Vecht, see *appendix 14*. A total of 65 designs had been made of which Marius Duintjer's design was eventually praised. The client was a water sports family that loved nature and linked it with physical health. The weekend house should provide a smooth housekeeping and the aim was to live outside, in the garden, rather than inside (Bouwkundig Weekblad Architectura, 1936b, p. 522). Sunbathing and allowing sun to enter the interior were important requirements (Lips, 2014, p. 25). Duintjer's architecture was focused on this hygienic and body-cultured staying in nature. The clients were 'vlot', would not dress that appropriate outdoors, demand freedom on their terrain and when they return exhausted and 'sweaty' the demand a shower (Bouwkundig Weekblad Architectura, 1936b, p. 522). Relaxation could also be found in doing sports and playing games (Stam, 1936, p. 193). They believed that systematic exercises would

improve the physical well-being. The new architecture is the architecture of the tennis-shirt and the easy and smooth summer dress (Het Landhuis, 1936, p. 20).

Along with other architects with this hygienic-sporting approach Duintjer considered the summerhouse as a source of health and social strength, rather than an expression of wealth (Leliman & Sluyterman, 1916, p. 6). The harmonious implementation in the surroundings has been subordinated to the functional requirement of openness that allowed nature to almost literally enter the building (Lips, 2014, p. 25). Holiday residences should be extremely habitable, promoting to live as free and 'rational' as possible (Het Landhuis, 1936, p. 17-20). The sporting-oriented architects considered the garden as continuation of the interior (Ruys, 1934, p. 21). Wide steel and glazed (moveable) curtain walls let light flow inside but at the same time turn the interior outwards and let house and garden merge together. Light, sun, air, space and contact with nature were therefore central aspects in an increasing amount of summerhouse designs.

Although most holiday residences of the interwar period had a more conservative character, the incorporation of the large curtain windows was done fairly quickly by more conventional- and romantic-oriented architects as well, but without adopting other principles (Lips, 2014, p. 27). The merging of architectural vocabular was for instance visible in designs by Retera Wzn. He published various articles in *Het Landhuis* related to outdoor-living and also made several summerhouse designs, see *appendix 22 & 23*. The designs show a romantic character but also have some sporting-oriented features. In the two designs in the catalogue the main focus was on the terrace as in-between space between interior and exterior. As soon as the temperatures were acceptable people moved from the enclosed living spaces to the open air (Retera, 1935, p. 14).

### 4.3 Blurring of the border

“Er is een streven merkbaar om de scheiding tussen natuur en huis zoveel mogelijk te vervagen.” (Merkelbach, 1935, p. 259). This quote of Ben Merkelbach is one of the clearest descriptions of the intentions of architects of the Nieuwe Bouwen towards design briefs for summer houses. The sporting-oriented architects were focused on the function and goal of the design, which was spending time outdoors. Their approach was that spending time outdoors was done as much as possible and since the house was mainly used in summertime this was also achievable. Pulling the exterior inwards through various large façade openings made nature continue indoors. Suddenly this border between inside and outside becomes less harsh and fresh air and daylight enter the building directly. It was this spaciousness, light and air that were the main guiding principles of the Nieuwe Bouwen and it was for this particular reason that these architects were so fond of designing summer houses.

Zomerhuis Dijkstra in Groet by Ben Merkelbach and Charles Karsten, see *appendix 15*, is a leading design for a sporting summer house. *Figure 17* shows assumingly Tjeerd Dijkstra reading inside the house, with the sliding doors all opened. Merkelbach & Karsten designed multiple other summer houses in the 1930s as well, like in Oost-Kapelle (*appendix 16*) and Bergen aan Zee (*appendix 17*). Just like in Groet, these houses had two floors and a flat roof. There was a balcony on the first floor in order to enjoy the outdoors from above as well. The newest technological developments and material appliances were used in order to fulfill the intentions of the design. The façades were made of brick with steel window frames, which were completely openable to the backyard. In Zomerhuis Dijkstra these curtain walls were multifunctional. They were integrated in a sliding system that provided the opportunity to use these windows as wind shields as well. The winning photograph by Eva Besnyö of 1934 shows the view from the interior to the exterior landscape with the opened curtain walls, see *figure 18*.



*Figure 17.* The overflowing of interior and exterior in Zomerhuis Dijkstra when the sliding façades are opened. (Hausbrand, 1938, p. 37).



Figure 18.  
View from interior to  
exterior in Zomerhuis  
Dijkstra. (Besnyö, 1934).

Gerrit Rietveld and Auke Komter were other architects who designed summer houses according to this hygienic-sporting approach, for example their design for summerhouses in Petten (*appendix 19*) and Putten (*appendix 18*). As seen in *figures 19 & 20* the façades could be completely opened to the terrace and lured people outside. The overhanging roof above the terrace in Rietveld's design makes this space even usable in bad weather conditions. The terrace forms a transition space between interior and exterior, as an extension of the living room, and therefore stands central in the outdoor-living approach of the design.



Figure 19.  
View from the interior to the exterior of  
Zomerhuis Petten by Gerrit Rietveld.  
(CMU, 1939a).

Figure 20.  
Interior of Zomerhuis Putten by Auke Komter.  
(Hausbrand, 1928, p. 19)



## 5 Conclusion

During the course of this research the following research question was focused on: *How did the two prominent ways of designing summer houses fulfil their originally intended function in the Netherlands between 1930-1940?*

It has been found that over time a trend of outdoor-living had developed. People wanted to escape from reality and spent time in nature. Nature and the countryside were considered to be a regenerating force, a place of healing. After having spent some time outdoors the citizen could properly return to his busy and hectic life in the city. With the development of transport possibilities, like the train and bike, enjoying nature outside of the city's borders became easier. People got together on various places and associations were formed, completely focused on nature. Camping in tents or small wooden cabins slowly developed into more luxurious houses in which even the most demanding 'camper' could spend time outdoors. This set the base for the summerhouse as we know it today, functioning as a second home. Basic, but providing comfort, meant for recreational purposes and focused on outdoor-living.

Two main contrasting design approaches towards the fulfilling of demands for summer houses were noticeable in the Netherlands between 1930-1940. The romantic-picturesque approach of architects was the most common one. The main aim of these designers was the integration into the (venerable) surroundings. The exterior of a summerhouse should not contrast with but adjust to its specific site characteristics. Local rural architecture often was used as inspiration for their designs. Time was spent outdoors anyways so at the end of the day there was a demand for intimacy and protection. Protection against the harsh nature was provided by making as few interruptions as possible in the exterior and therefore giving the house a closed character. Façades were often clad with wooden planks. The shape of the roof, mostly thatched, gave the buildings a charming, romantic and picturesque allurement.

An upcoming vision on outdoor-living was the hygienic-sporting approach towards summerhouse construction. These designers, mostly of the Nieuwe Bouwen movement, saw design briefs of summer houses as a perfect opportunity to put their theories into practice. Instead of closing nature off they wanted to bring nature in. By 'blurring the borders', between the interior and exterior, nature could almost literally enter the building. Outdoor-living was given a new dimension by integrating huge glazed curtain walls, which were openable to the surrounding nature. The garden was considered as continuation of the interior. Contrasting to the romantic-approach these sporting-oriented designers rather focused on the functionality of the interior than the proper aesthetic value of the exterior. Mostly industrial materials were used, like steel for the window frames and brick for the façades.

## 6 Discussion

Although this research focused on the distinction between two prominent approaches regarding summerhouse designing, it is acknowledged that these approaches are far-apart and that in practice lots of in-between approaches were present as well. This research provides a general overview on the two main views on outdoor-living, but detailed and thorough investigation on one of these approaches will assumingly lead to a better understanding of the reasoning behind the designs. Thereby, the temporal aspect of the summer house is maybe not best achieved through the discussed proposals. Deconstruction and transportation of small cabins is becoming more and more important during this period of time, so learning from the past by researching the intentions and insights from the interwar period can be of significant importance. Research on the emergence and the development of prefabricated wooden summer houses will be an interesting field of investigation on its own.

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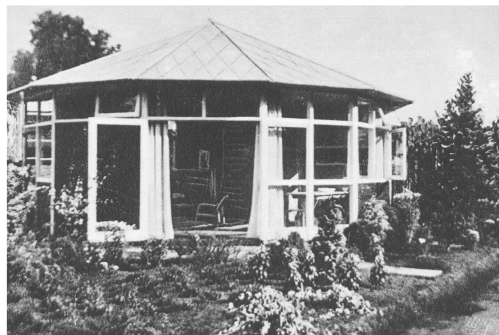
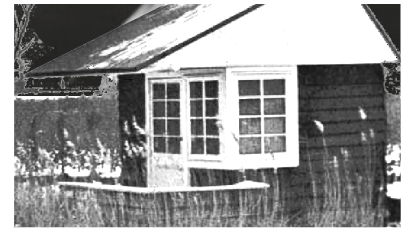
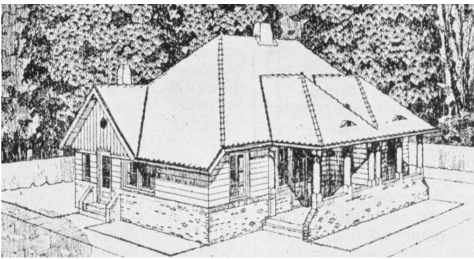
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# **APPENDIX**



# CATALOGUE



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# Series of prefabricated summer houses

1

Year early 1930s

Architects

De Groot's Houtbouw Industrie

## Description

De Groot Vroomshoop (started as De Groot's Houtbouw Industrie) is a family company, started in 1927 and is specialized in constructing with wood. They are one of the founders of prefab building of which this series of summer houses is a great example.

de groot's  
houtbouw  
industrie.

vroomshoop  
telef. 18

*Bernard Kemhuis  
Loozelaars  
Bornerbroek  
Jm. Borne*

vraagt uw

aandacht

voor

serie e  
zomerhuisjes

(De Groot Vroomshoop, 2017)



### Omschrijving

Thans volgt de serie weekend- en zomervolblijven, welke aan de eischen van de meest kieskeurige vakantie-ganger kunnen voldoen.

De vier types: 45b, 50, 80 en 99 worden in diverse maten geleverd en kunnen verschillend worden uitgevoerd (zie prijslijst).

**FUNDEERING:** Deze bestaat uit betonpoertjes, waarop een raamwerk van baddings.

**VLOER:** Deze wordt gemaakt van 22 m.m. g. en g. vloerdeelen.

**WANDEN:** Deze worden gemaakt van 22 m.m. g. en g. deelen met Amer. rabat op flinke stijlen bevestigd.

**DEUREN EN RAMEN:** Deze worden gemaakt als op tekening aangegeven en voorzien van hang- en sluitwerk.

**PLAFOND:** Dit van 14 m.m. vellingsschroot onder tegen de plafondbangers bevestigd.

**BEKAPPING:** Deze bestaat uit voldoende zware spanten, sporen, aanloopers, gordingen enz. De bedekking is van verschillende aard en op de prijslijst vermeld.

Brengt Uw vakantie door



### Omschrijving

Dit type bevat één vertrek en wordt in diverse maten en uitvoeringen gemaakt. Door de goede eenvoudige vorm en het aardige tentdakje gedekt met rood rubberoid, geeft het in een bosrijke streek een rustig geheel.

Ook kunnen wij deze typen z.g. dubbelwandig maken, door een binnenbekleding van triplex aan te brengen (met tussenruimte). De prijsverhoging hierdoor bedraagt 20 %.

Vooraf bij de typen met slaapkamer is een binnenbekleding zeer aan te bevelen, gezien haar groot isolatievermogen.

We kunnen voor f 20,- een los privaat bijleveren (met bril en ton).

Ook leveren wij met succes tuinschuurtes en garages.

Slaagt U niet in deze serie, zeker slaagt U in een onzer andere.

Vraagt inlichtingen, het verplicht U tot niets. Wij belasten ons met de geheele bouw, alsmede met de vergunning der gemeenten.

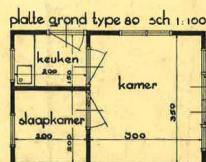
in eigen zomerhuis.



### Omschrijving

Dit type is ingericht met woonkamer, keuken en slaapkamer, volgens onderstaande platte grond. De afwerking is als voren omschreven. De tussenwanden zijn bij de enkel-zoowel als bij de dubbelwandige uitvoering gemaakt van stijlen welke aan weerszijden met triplex in vakverdeling aangebracht bekleed worden. De binnendeuren zijn de overbeksende Frieslanddeuren met paneelen van triplex en in de binnenwanden afgehangen aan prima hang- en voorzien van sluitwerk.

Bij een binnenbekleding met triplex worden de buitenwanden veel gemak van 22 m.m. ruwe kantrechte deelen, welke gepotdekseld op de stijlen worden aangebracht. Deze laten zich zeer goed carbolineeren en geven een rustig geheel en een dichte wand.

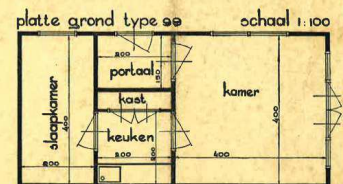


Het bespaart U verblijfkosten



### Omschrijving

Bovenstaand geeft een beeld van een eenvoudig zomerhuis, hetwelk zeer veel ruimte biedt. De inderling is als onderstaande platte grond aangeeft, terwijl de uitvoering en constructie is als omschreven. De dakbedekking is verschillend en bij de prijzen op de prijslijst vermeld. De slaapkamer biedt ruimte voor 8 slaappleatsen, door kooien boven elkaar aan te brengen. Daar onze terreinen gelegen zijn aan spoor en water, en de verzending geschiedt per eigen vrachtwagens en motorvaartuigen, kunnen wij zeer voordelig leveren. De leveringstijd is binnen een week of per verzoek nog eerder.



en U heeft meer vrijheid.

# Weekend-Cottage

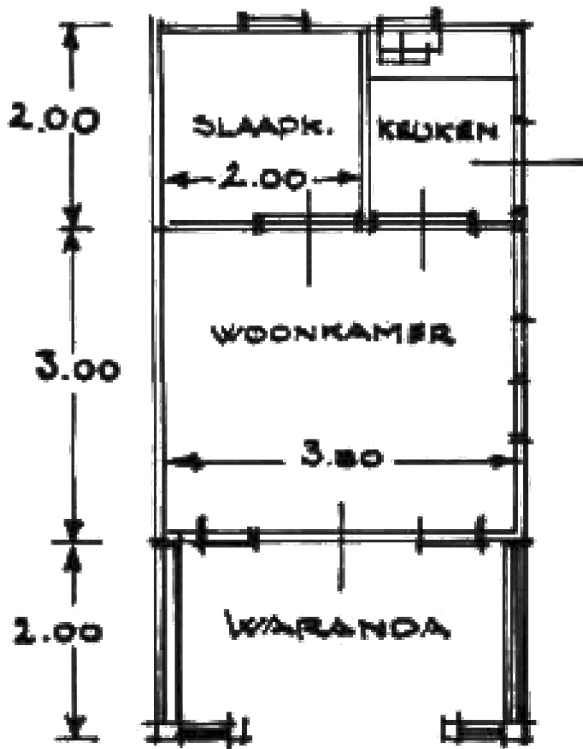
Year 1937

Architects

De Groot's Houtbouw Industrie

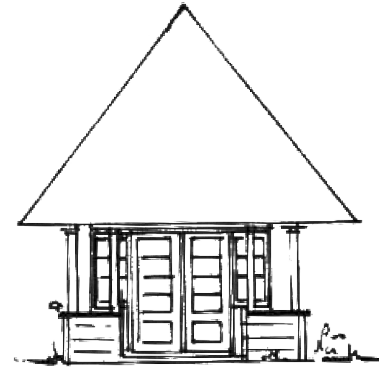
## Description

One of the weekend houses by De Groot's Houtbouw Industrie from Vroomshoop. Placed on an outdoor exhibition in Rotterdam.



Ground Floor

(Bromberg, 1937, p. 10)



Front Façade

(Bromberg, 1937, p. 10)



Side Façade

(Bromberg, 1937, p. 10)



(Bromberg, 1937, p. 10)

# Small Country Cottage

3

<b>Year</b>	1935	<b>Architect</b>	De Groot's Houtbouw Industrie
<b>Location</b>	Ameland, The Netherlands	<b>Client</b>	-



(De Groot Vroomshoop, 2019)

Dit type Landhuis is reeds tientallen malen door ons op verschillende plaatsen in Nederland gebouwd en staat o.m. ook ter bezichtiging op één onzer terreinen te Vroomshoop.

Dit is ons alom bekende Landhuis van f. 1000,00 bevattende:  
Beneden: woonkamer, keuken, bijkeuken en W.C. hall en slaapkamer.  
Boven: 2 slaapkamers met overloop.

Landhuisbouw  
DE GROOT'S HOUTBOUW INDUSTRIE  
te Vroomshoop.

(De Groot Vroomshoop, 2019)



(De Groot Vroomshoop, 2019)

# Small Wooden House

4

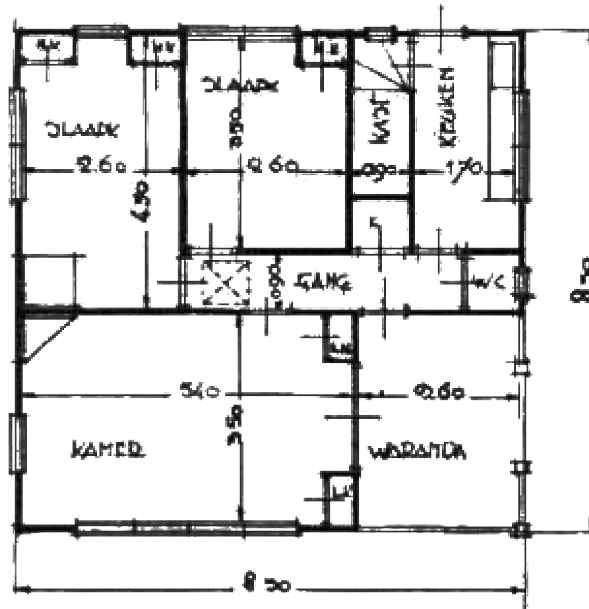
Year 1937

Architects

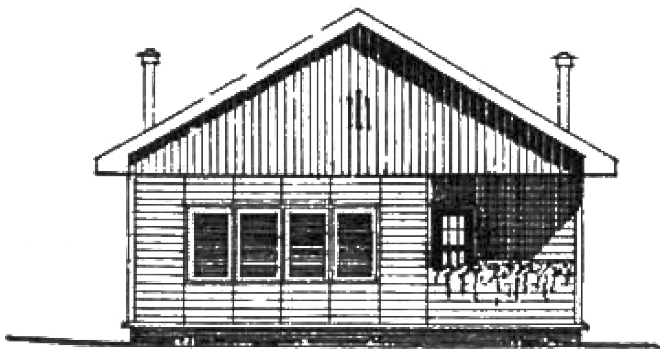
Padox Warmond  
(wood industry)

## Location

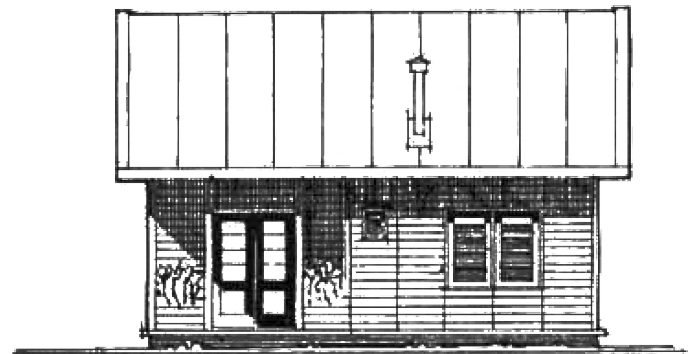
Padox is just like De Groot's Houtbouw Industrie one of the founders of prefab constructing.



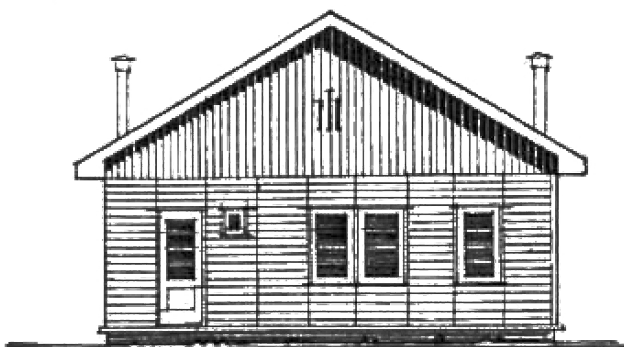
(Bromberg, 1937, p. 17)



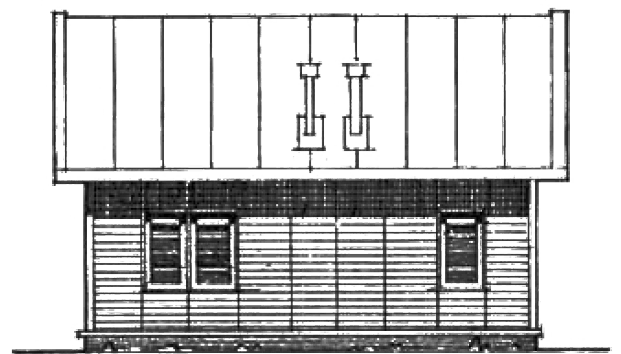
(Bromberg, 1937, p. 17)



(Bromberg, 1937, p. 17)



(Bromberg, 1937, p. 17)



(Bromberg, 1937, p. 17)



# Wooden Summer Houses

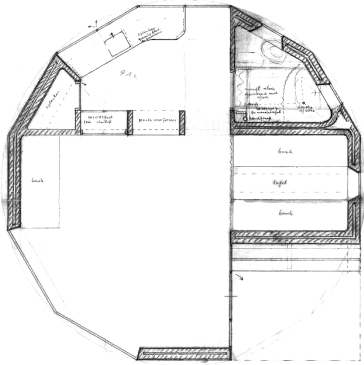
(NAi, 1936c)

Year 1935-1940

Architect Gerrit Rietveld

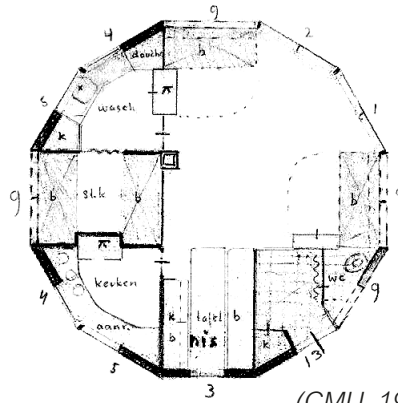


## 12-SIDED



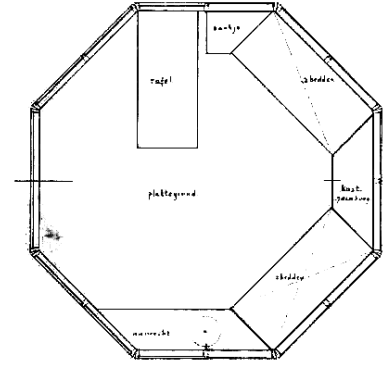
(NAi, 1935)

## 12-SIDED

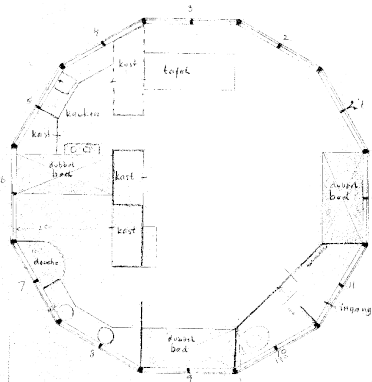


(CMU, 1936)

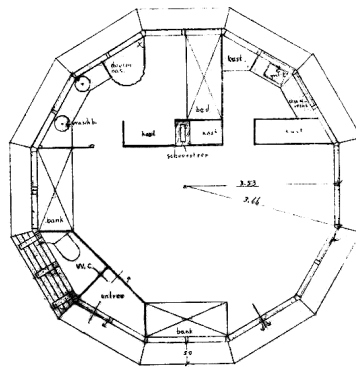
## 8-SIDED



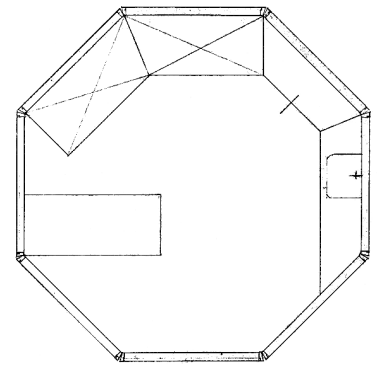
(CMU, 1937c)



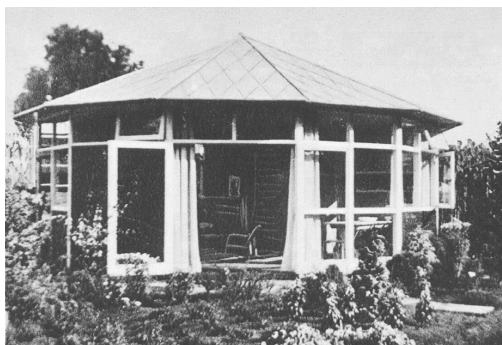
(NAi, 1937c)



(NAi, 1937b)



(CMU, 1937b)



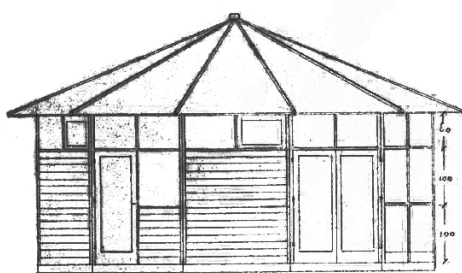
(NAi, n.d.)



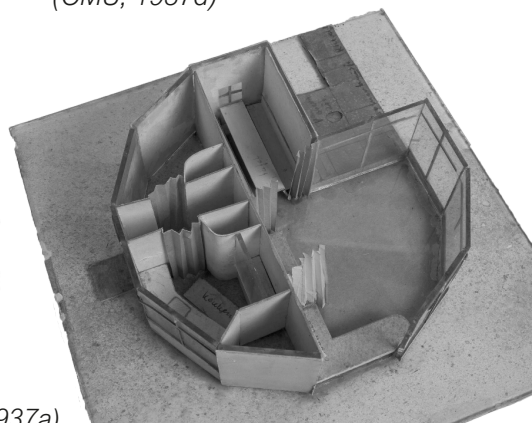
(CMU, 1937d)



(NAi, 1936c)



(NAi, 1937b)



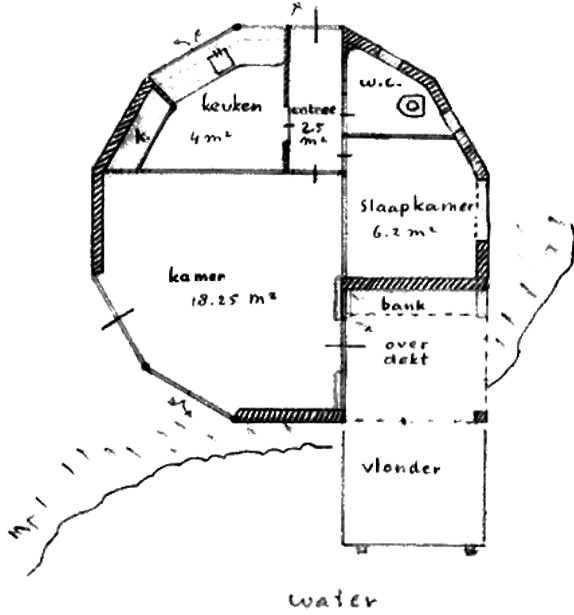
(NAi, 1937a)

# Summerhouse Van Ravensteyn-Hintzen

6

**Year** 1935  
**Location** Breukelen-Sint Pieters  
 The Netherlands

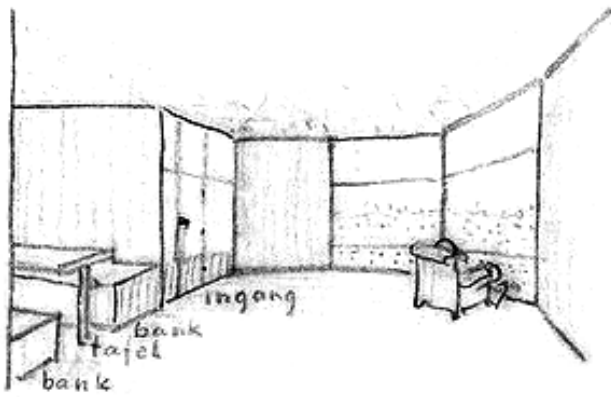
**Architect** Gerrit Rietveld  
**Client** D. van Ravensteyn-Hintzen



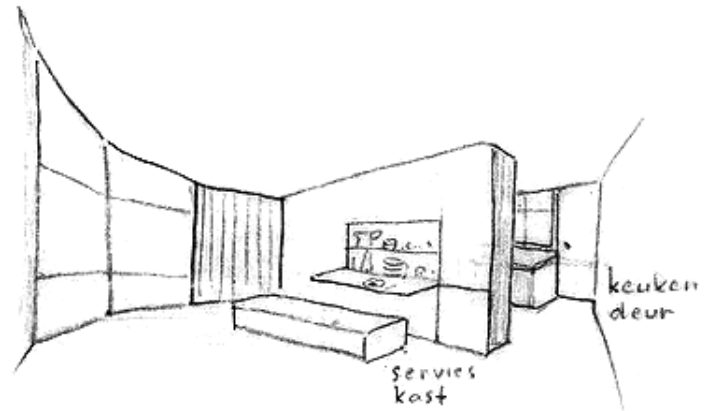
(CMU, 1934a)

**Ground Floor** ⊕

(CMU, 1934a)



(CMU, 1934b)



(CMU, 1934b)



(NAi, 1937a)



(NAi, 1937a)



(NAi, 1937a)



# Weekend Cottage In The Forest

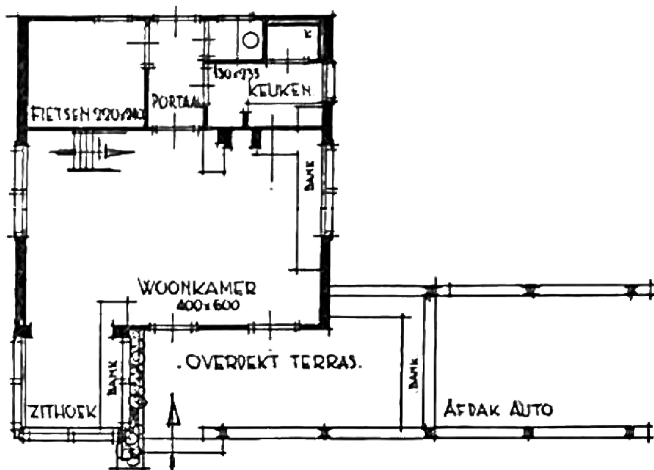
**Year** 1934

**Architect**

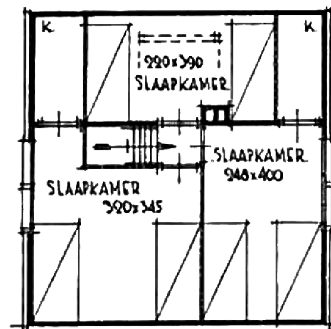
B.W.A. Goddijn  
(plaat 4)

**Description**

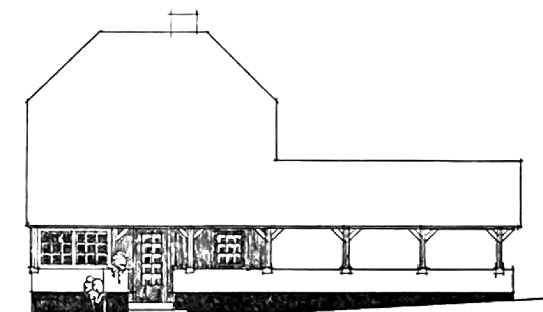
Intended for 6 people. Living room with lounge area and adjoining terrace. Largest bedroom adjacent to covered balcony. Shower room on the first floor.



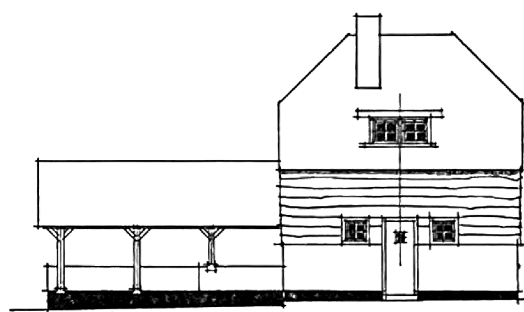
**Ground Floor** ⊕  
(Goddijn, 1934, p. 11)



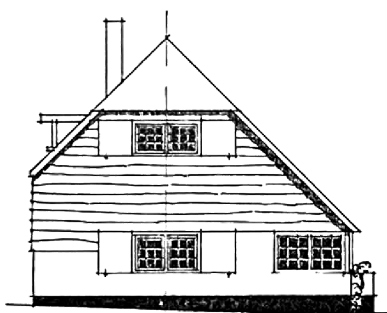
**First Floor** ⊕  
(Goddijn, 1934, p. 11)



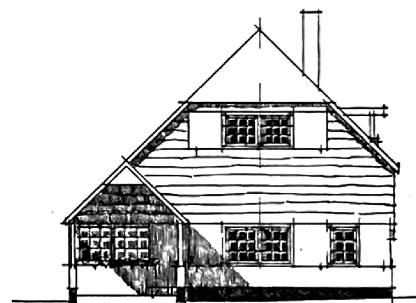
**South Façade**  
(Goddijn, 1934, p. 11)



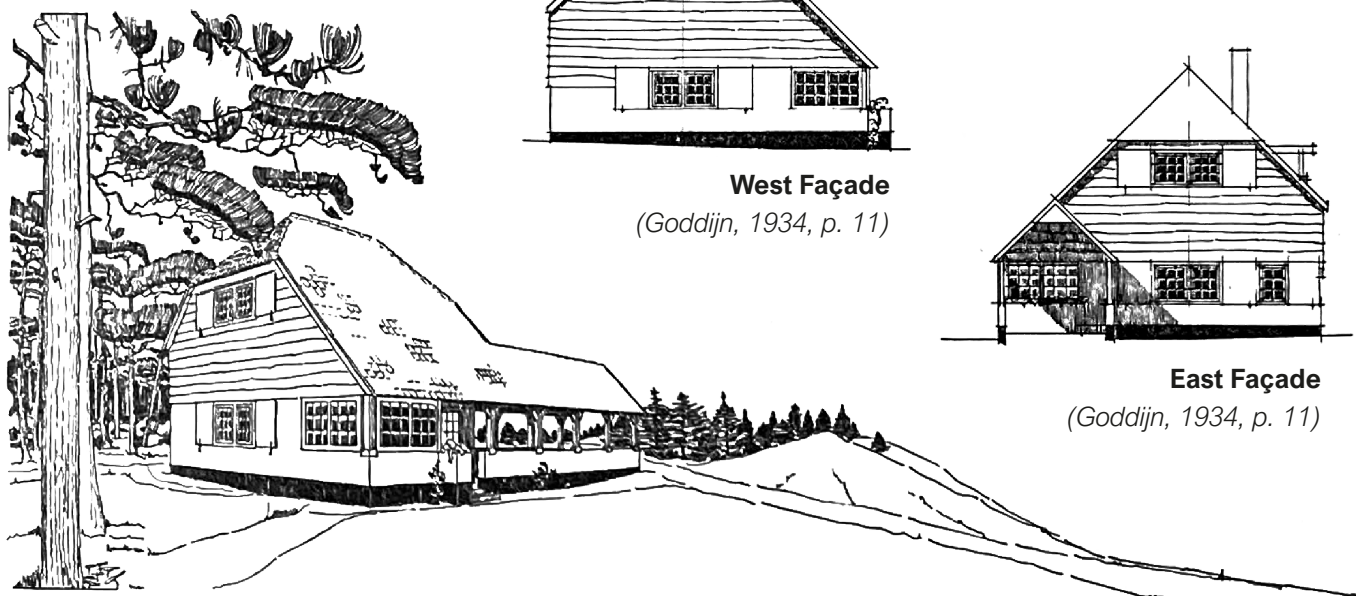
**North Façade**  
(Goddijn, 1934, p. 11)



**West Façade**  
(Goddijn, 1934, p. 11)



**East Façade**  
(Goddijn, 1934, p. 11)



# Weekend Cottage

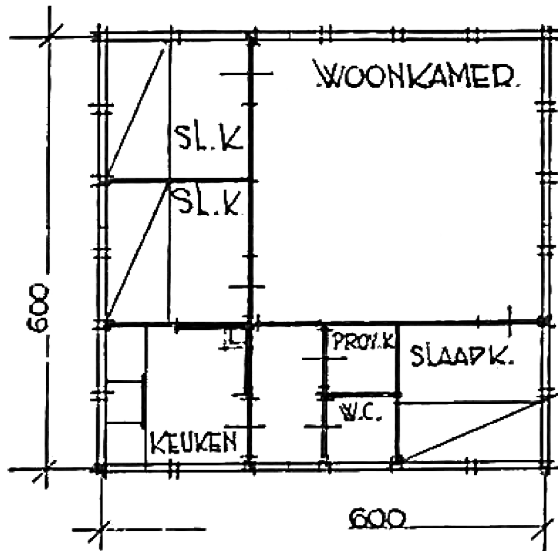
8

Year 1934

Architect B.W.A. Goddijn  
(plaat 11)

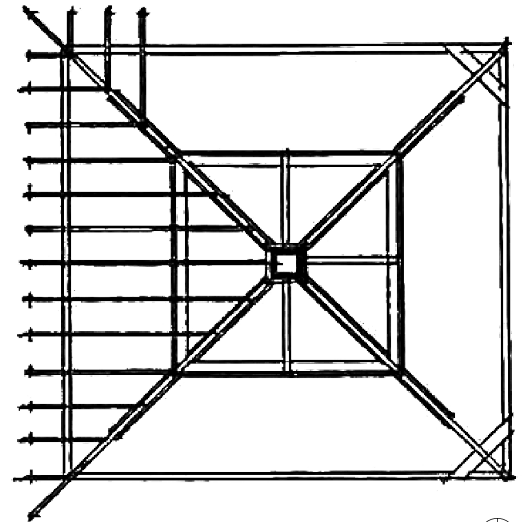
## Description

Intended for 6 people. All rooms are kept on the ground floor. The hood space above the living room is intended for storage space for suitcases, etc., accessible from the entrance portal. Bicycles can also be hung in this portal. The built-in cribs are placed two high in the small bedrooms.



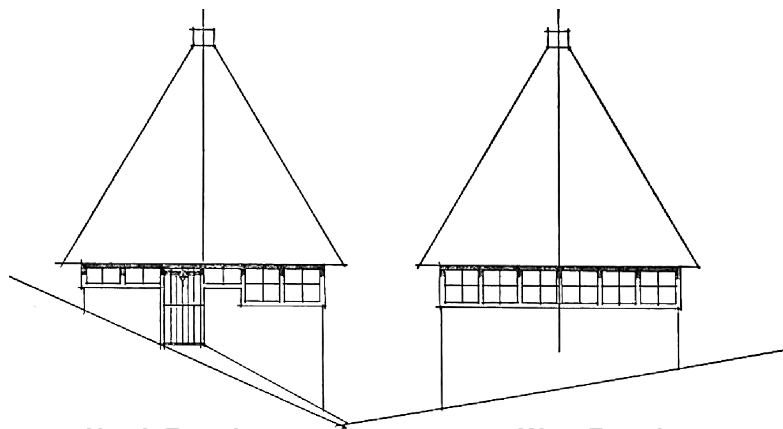
(Goddijn, 1934, p. 18)

Floor plan ⊕



Roof structure ⊕

(Goddijn, 1934, p. 18)

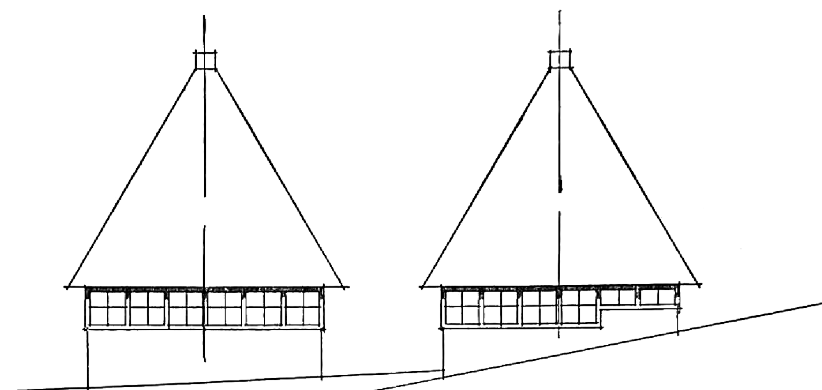


North Façade

(Goddijn, 1934, p. 18)

West Façade

(Goddijn, 1934, p. 18)

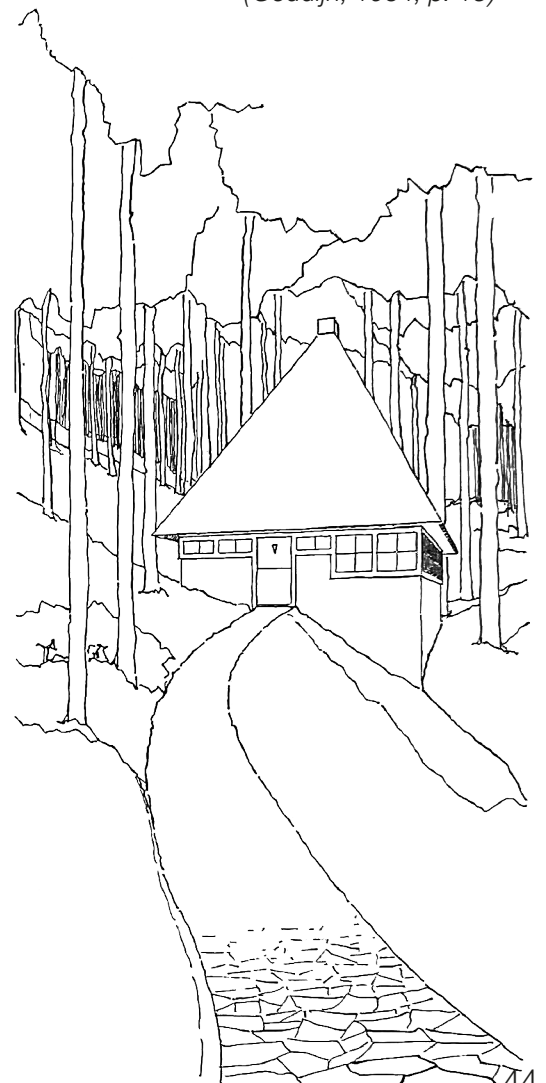


South Façade

(Goddijn, 1934, p. 18)

East Façade

(Goddijn, 1934, p. 18)



# Summerhouse Near Sea

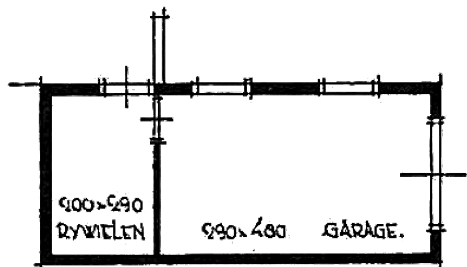
**Year** 1934

**Architect**

B.W.A. Goddijn  
(plaat 14)

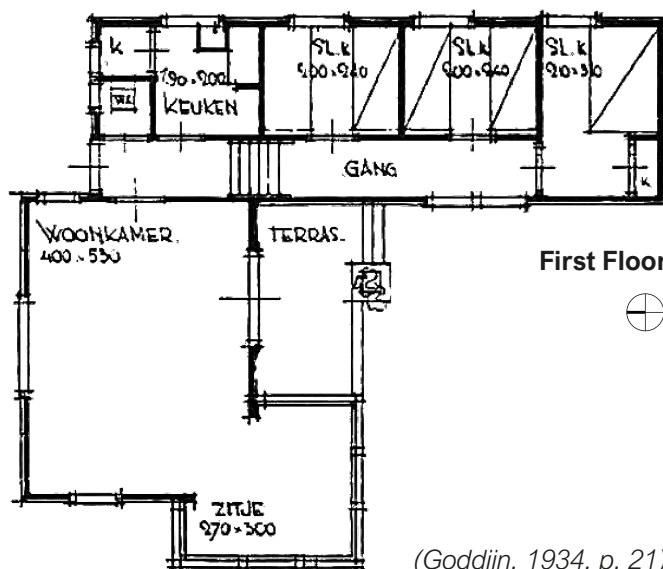
**Description**

Intended for 6 people. Living room with lounge and adjoining covered terrace. Views from the living room to all sides of the surroundings. Garage and storage space are underneath the bedrooms.



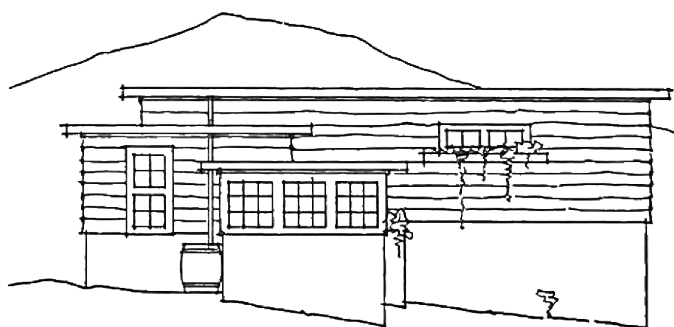
**Ground Floor**

(Goddijn, 1934, p. 21)



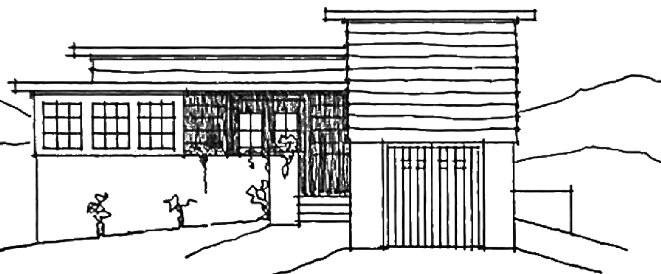
**First Floor**

(Goddijn, 1934, p. 21)



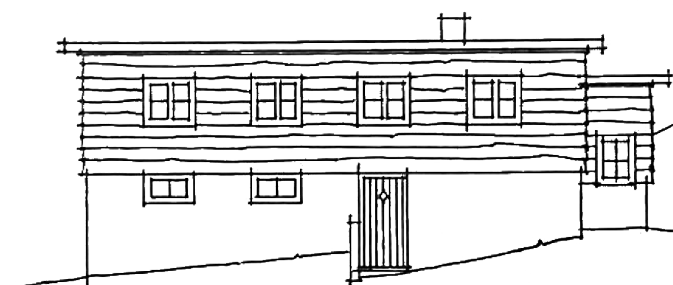
**West Façade**

(Goddijn, 1934, p. 21)



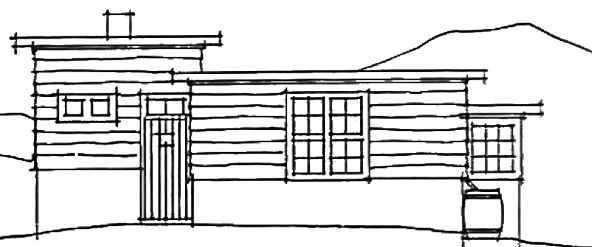
(Goddijn, 1934, p. 21)

**South Façade**



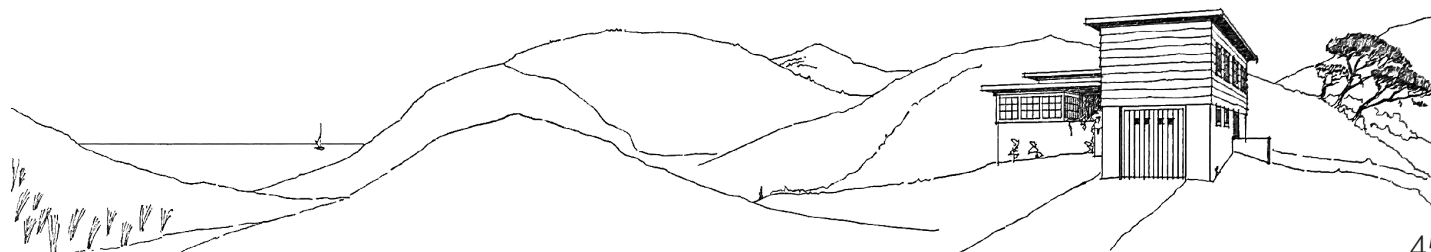
**East Façade**

(Goddijn, 1934, p. 21)



(Goddijn, 1934, p. 21)

**North Façade**



# Weekend Cottage

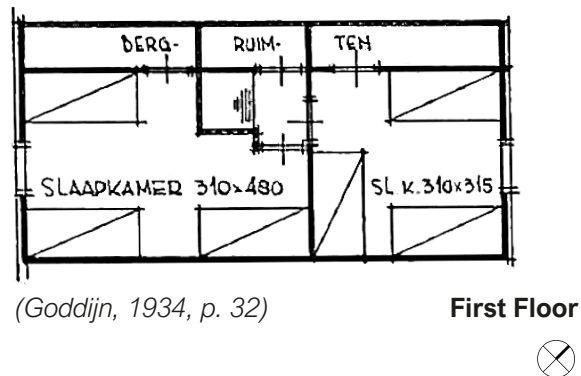
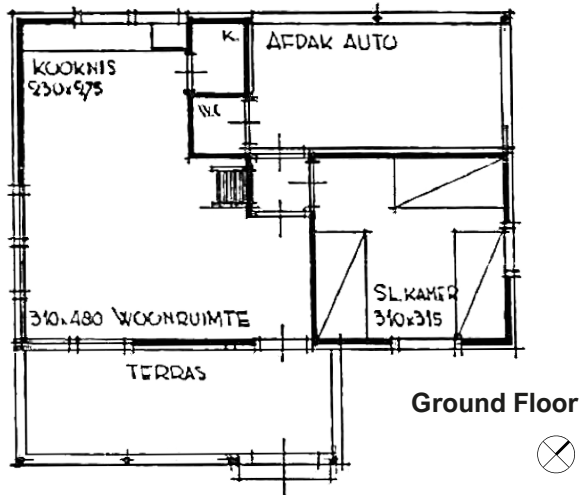
10

**Year** 1934

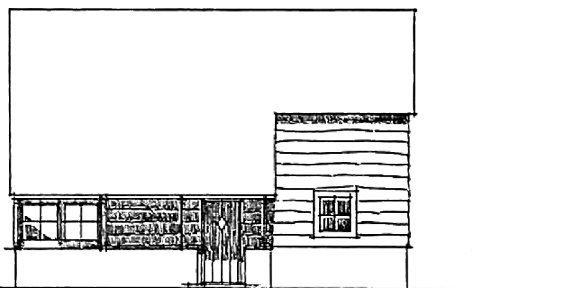
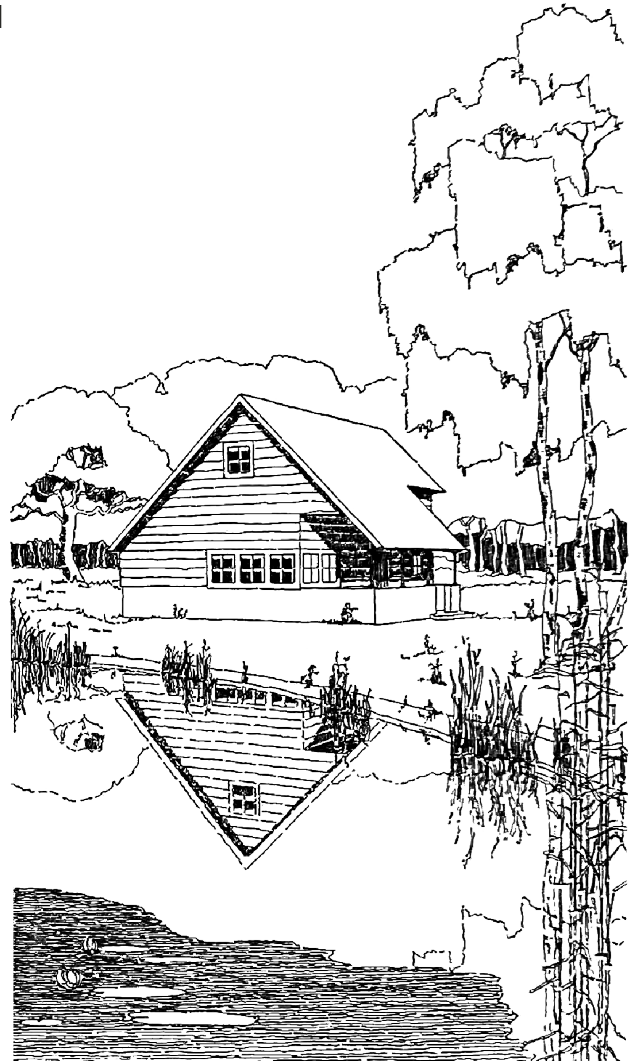
**Architect** B.W.A. Goddijn  
(*plaat 25*)

## Description

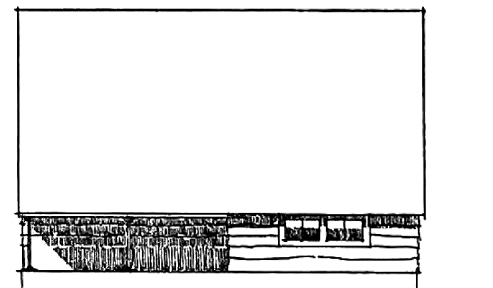
Intended for 7-9 people. Living room with kitchen niche and adjoining covered terrace. Cover for the car as well.



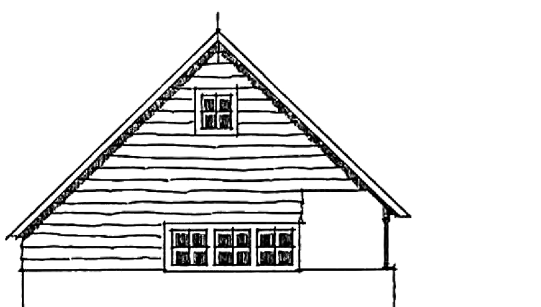
(Goddijn, 1934, p. 32)



**South-East Façade** (Goddijn, 1934, p. 32)



(Goddijn, 1934, p. 32) **North-West Façade**



**South-West Façade** (Goddijn, 1934, p. 32)



(Goddijn, 1934, p. 32) **North-East Façade** 46

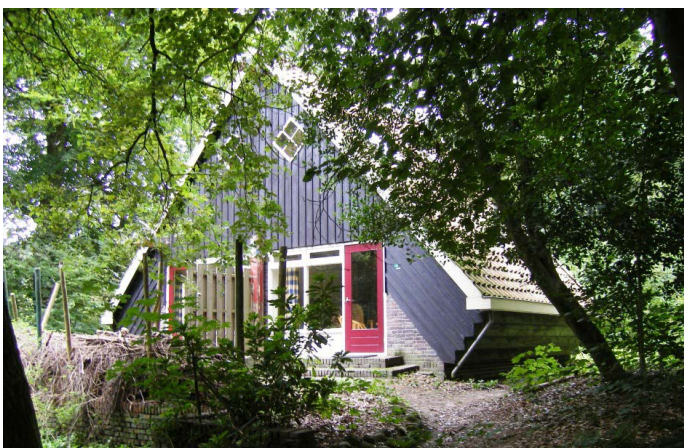
# Double recreation residence 'Wigwam'

11

<b>Year</b>	1932	<b>Architect</b>	S.J. Bouma
<b>Location</b>	Langeloërduinen Norg, The Netherlands	<b>Client</b>	Stichting Den en Duin



(Dings, 2015, p. 55)



(Provinciale Monumenten Drenthe, n.d.-c)

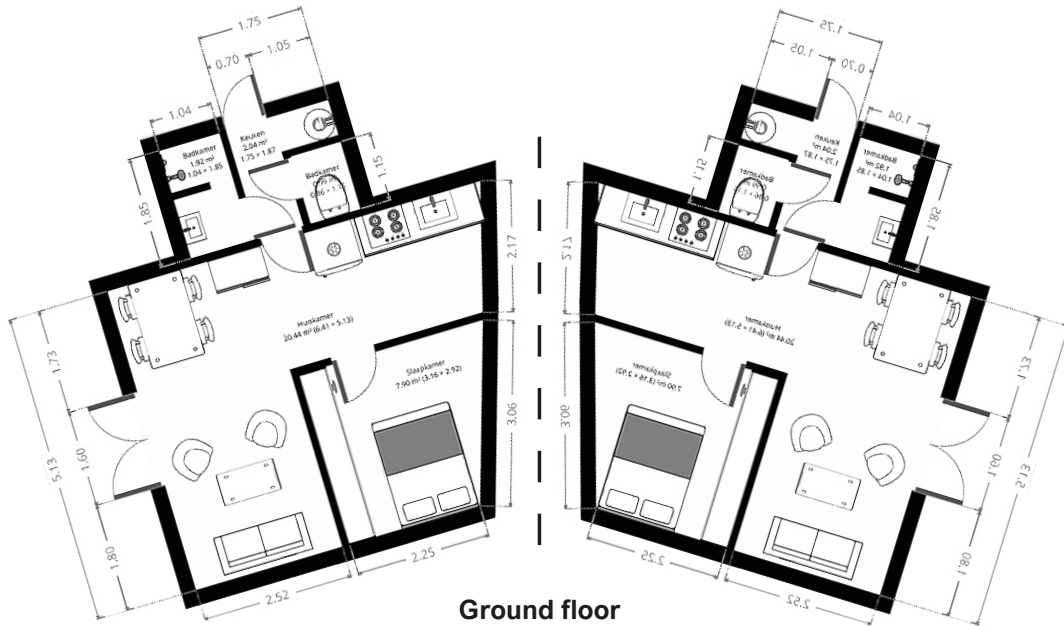


(Rene1971, 2011)

# Double recreation residence 'Hoek'

12

<b>Year</b>	1935	<b>Architect</b>	S.J. Bouma
<b>Location</b>	Pompstraat Norg, The Netherlands	<b>Client</b>	Stichting Den en Duin



**Ground floor**  
(Norgberg, n.d.-a)



(Norgberg, n.d.-a)



(Provinciale Monumenten Drenthe, n.d.-a)



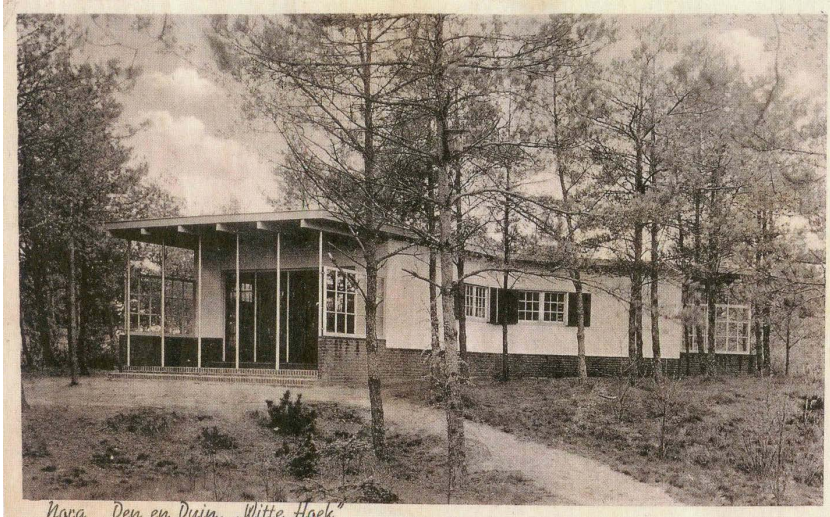
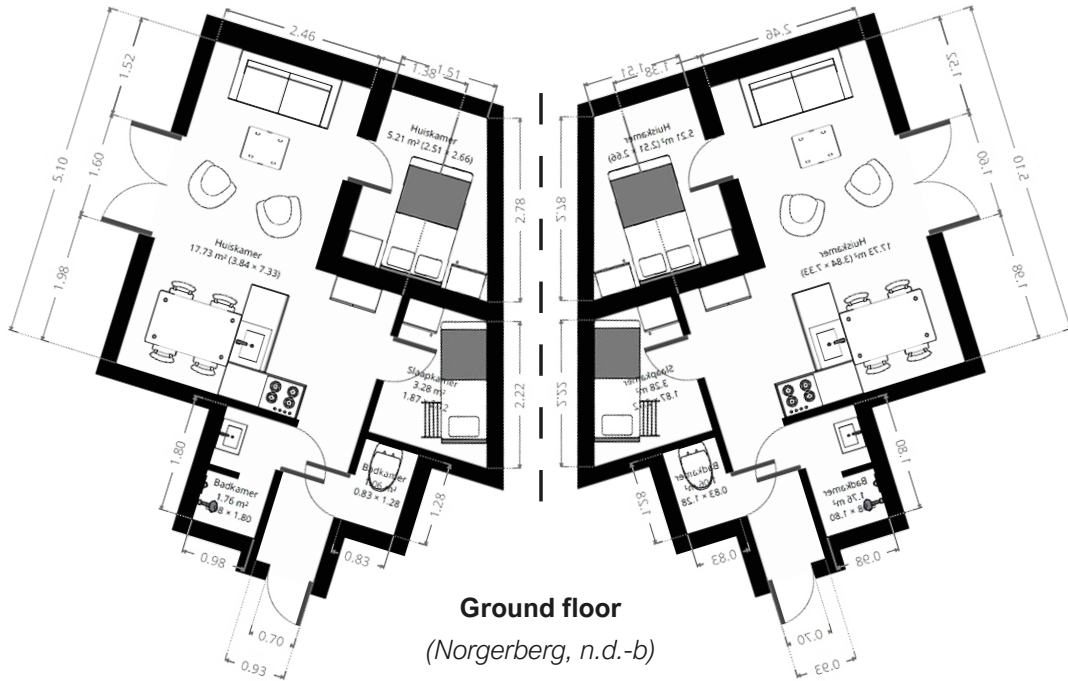
(Norgberg, n.d.-a)



# Double recreation residence 'Witte Hoek'

13

<b>Year</b>	1935	<b>Architect</b>	S.J. Bouma
<b>Location</b>	Langeloërduinen Norg, The Netherlands	<b>Client</b>	Stichting Den en Duin



*Nova Den en Duin... Witte Hoek*

(Dings, 2015, p. 55)



(Provinciale Monumenten Drenthe, n.d.-b)



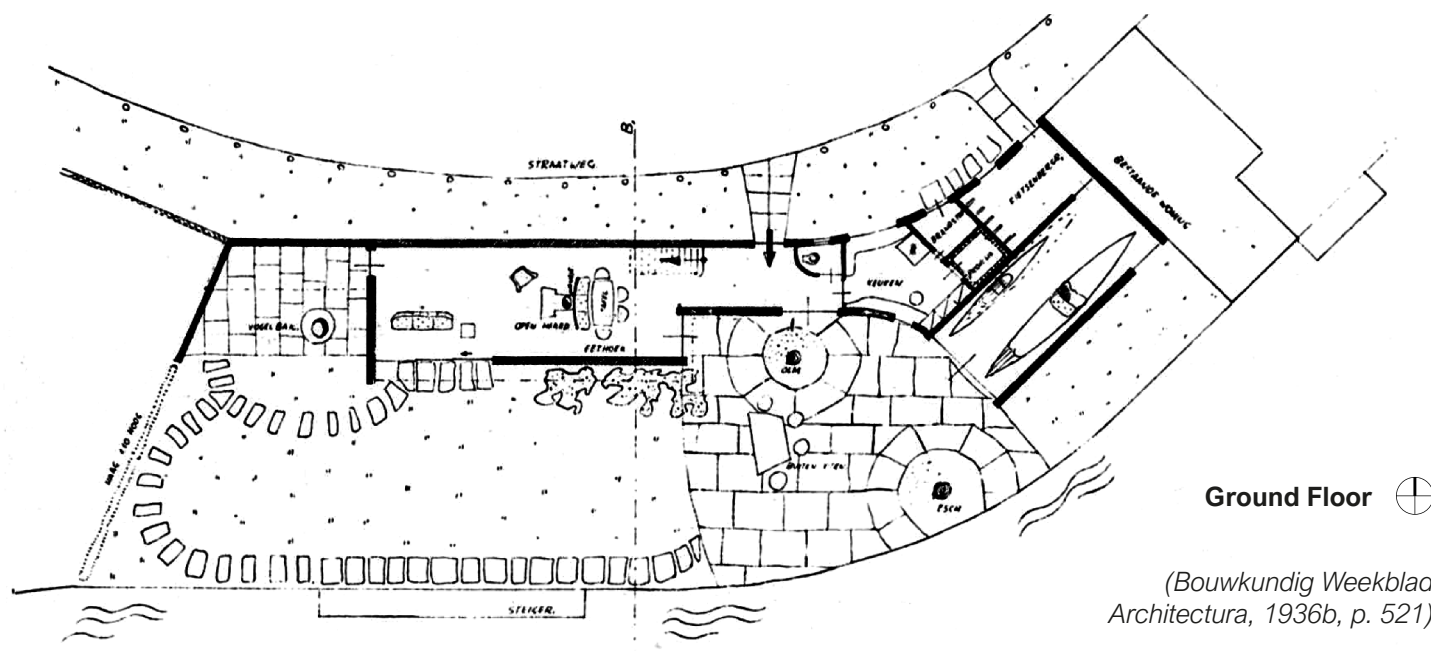
(Norgerberg, n.d.-b)



(Norgerberg, n.d.-b)

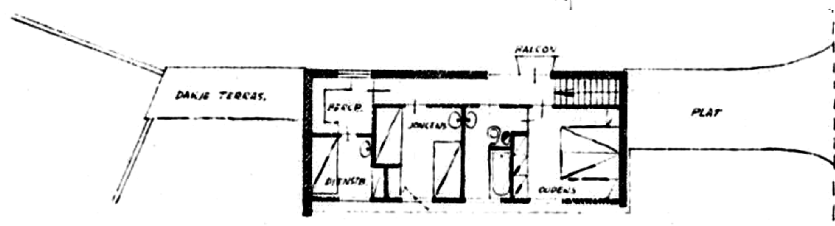
# Vacation Residence along De Vecht

**Year** 1936 **Architect** M.F. Duintjer  
**Location** Somewhere along De Vecht The Netherlands **Client** Water sports family

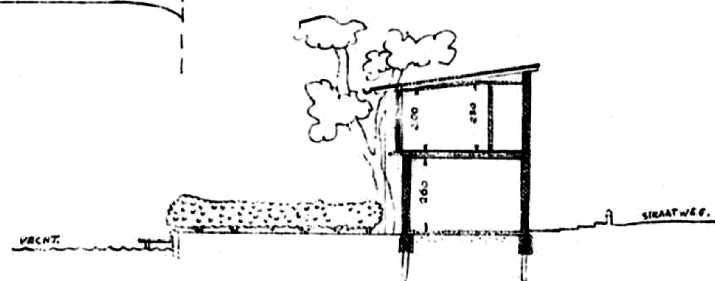


Ground Floor ⊕

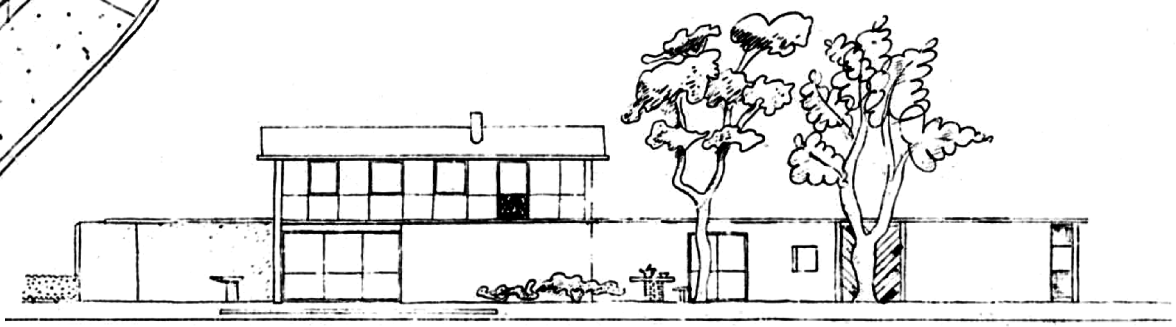
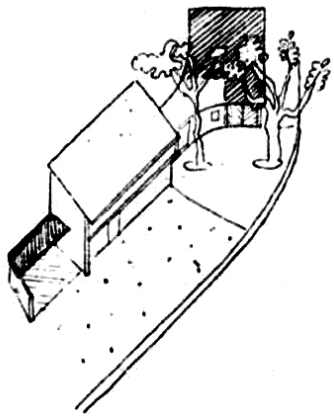
(Bouwkundig Weekblad Architectura, 1936b, p. 521)



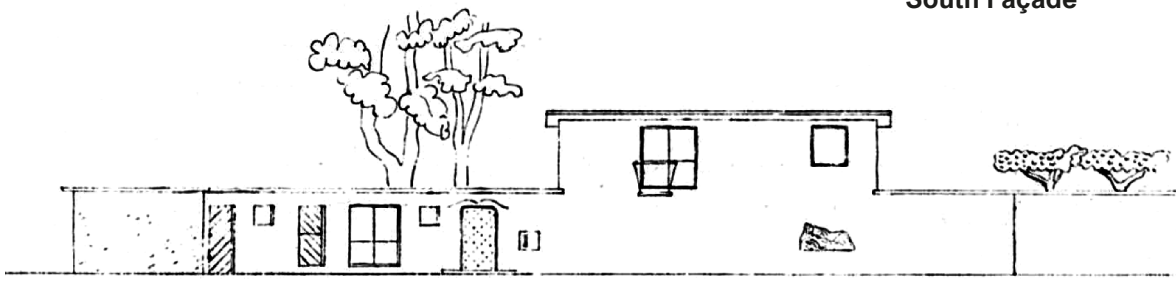
First Floor ⊕



Section



South Façade

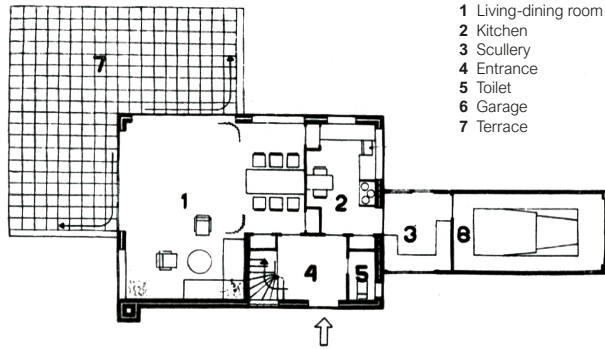


North Façade

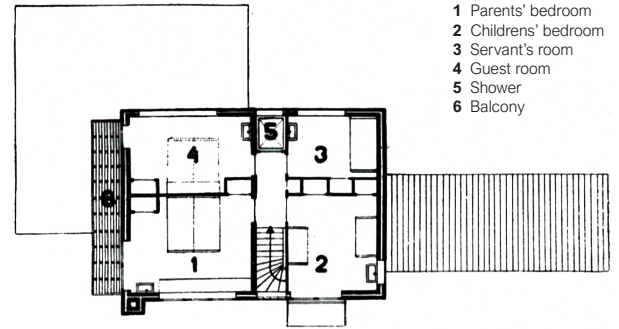
# Summerhouse Dijkstra

**Year** 1934  
**Location** Nieuweweg 2, 1871 GJ Groet, The Netherlands

**Architects** Merkelbach & Karsten  
**Client** Rients Dijkstra



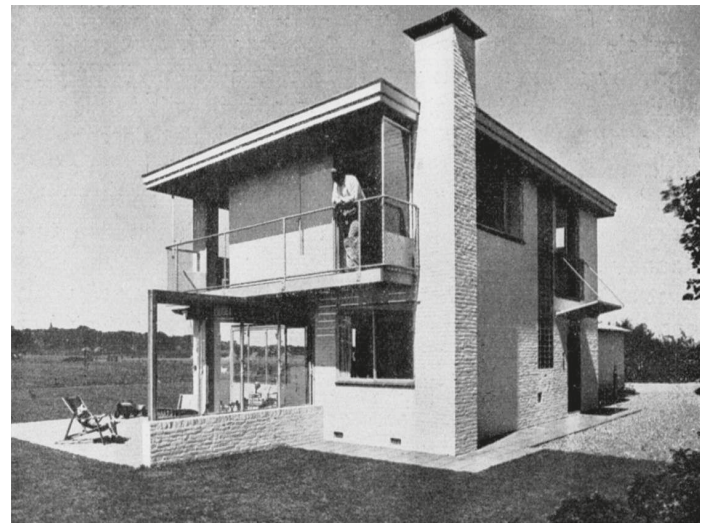
(*Bouwkundig Weekblad Architectura*, 1936a, p. 140) **Ground floor** ⊗



(*Bouwkundig Weekblad Architectura*, 1936a, p. 140) **First floor** ⊗



© Eva Besnyö, 1934



(*Bouwkundig Weekblad*, 1936, p. 140)



© Eva Besnyö, 1934



© Eva Besnyö, 1934

# Summerhouse Oost-Kapelle

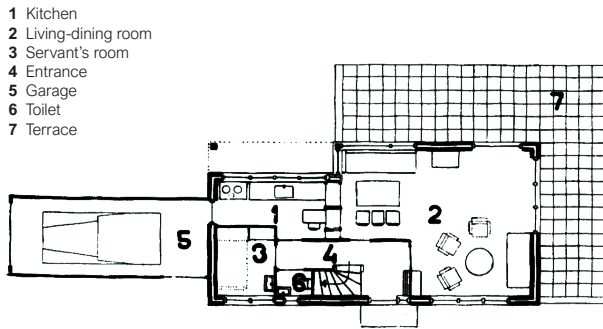
16

**Year** 1934

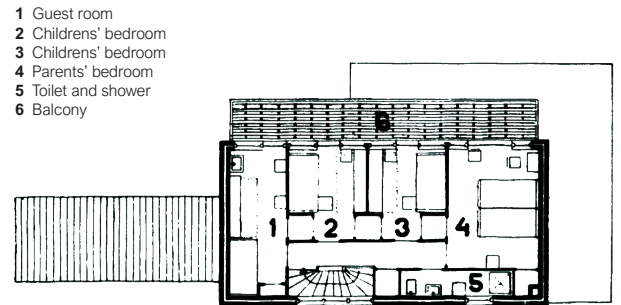
**Location** Randduinweg 37, 4356 CG  
Oostkapelle, The Netherlands

**Architects** Merkelbach & Karsten

**Client** A.H. Kuipers



(*Bouwkundig Weekblad Architectura*, 1936a, p. 141) **Ground floor** ⊗



(*Bouwkundig Weekblad Architectura*, 1936a, p. 141) **First floor** ⊗



© Eva Besnyö, 1934



© Eva Besnyö, 1934



© Eva Besnyö, 1934



© Eva Besnyö, 1934

# Summerhouse De Kubus

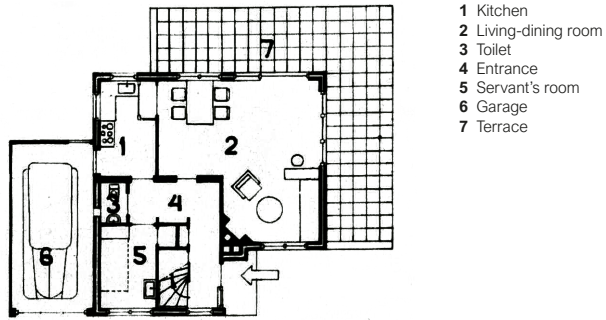
17

**Year** 1936

**Location** Elzenlaan 8, 1865 BM  
Bergen aan Zee,  
The Netherlands

**Architects** Merkelbach & Karsten

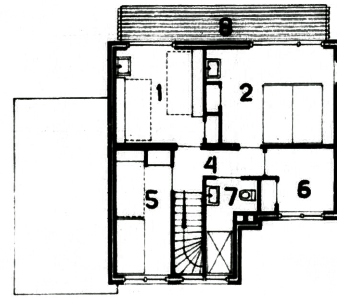
**Client** -



- 1 Kitchen
- 2 Living-dining room
- 3 Toilet
- 4 Entrance
- 5 Servant's room
- 6 Garage
- 7 Terrace

(*Bouwkundig Weekblad Architectura*, 1936a, p. 142)

**Ground floor** 



- 1 Children's bedroom
- 2 Parents' bedroom
- 3 Balcony
- 4 Corridor
- 5 Guest room
- 6 Storage
- 7 Toilet and shower

(*Bouwkundig Weekblad Architectura*, 1936a, p. 142)

**First floor** 



© Eva Besnyö, 1934



© Eva Besnyö, 1934



© Eva Besnyö, 1934

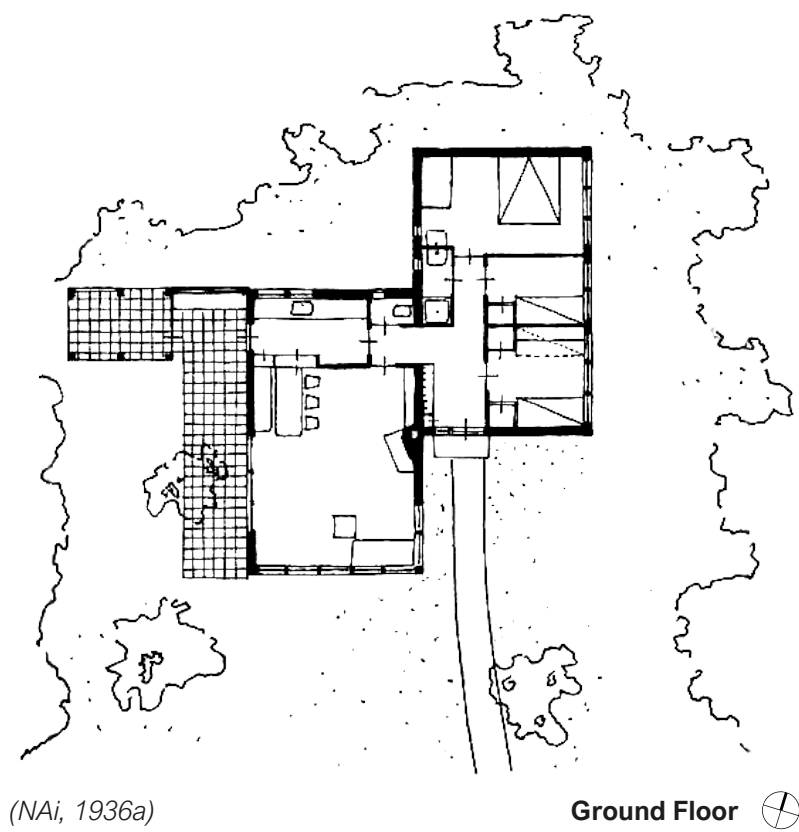


© Eva Besnyö, 1934

# Summerhouse Putten

**Year** 1936  
**Location** Van Eeghenlaan 3, 3881 MD Putten, The Netherlands

**Architect** Auke Komter  
**Client** G. Arnolds

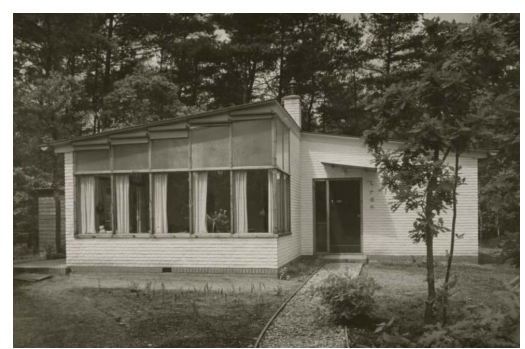


(NAi, 1936a)

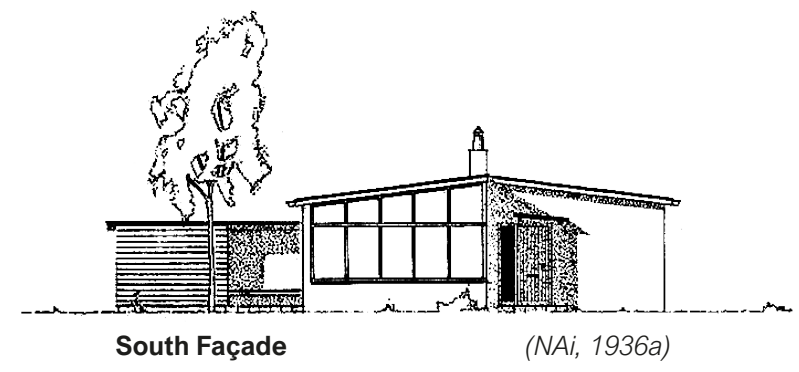
Ground Floor



(Hausbrand, 1938, p. 19)

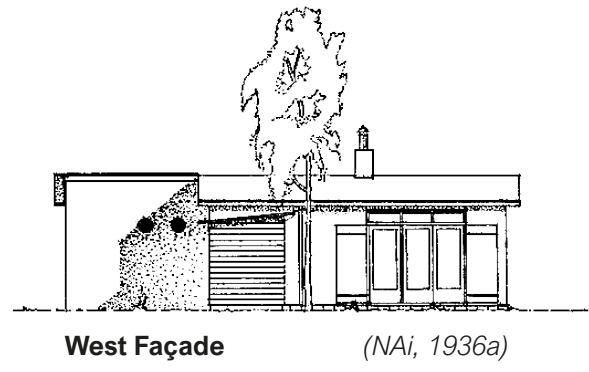


(NAi, 1936b)



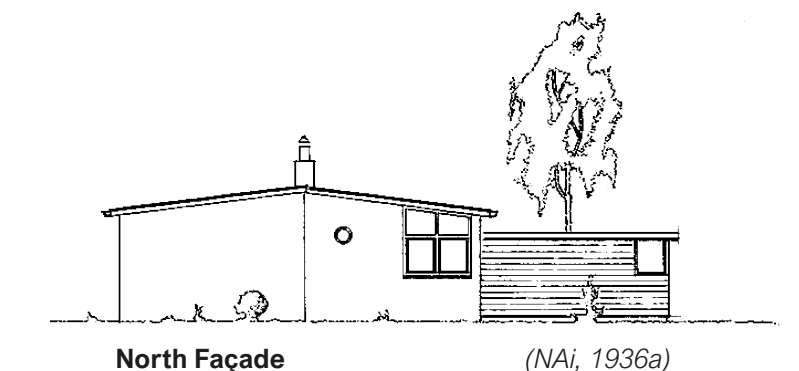
South Façade

(NAi, 1936a)



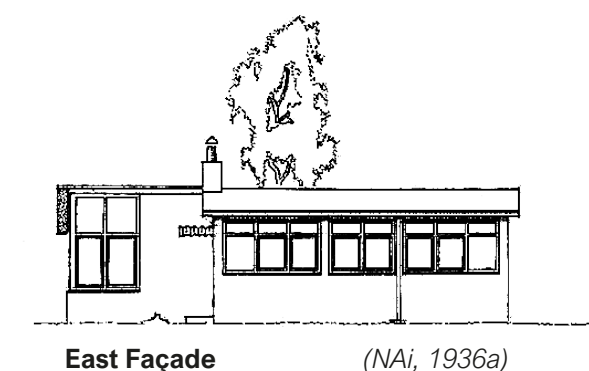
West Façade

(NAi, 1936a)



North Façade

(NAi, 1936a)



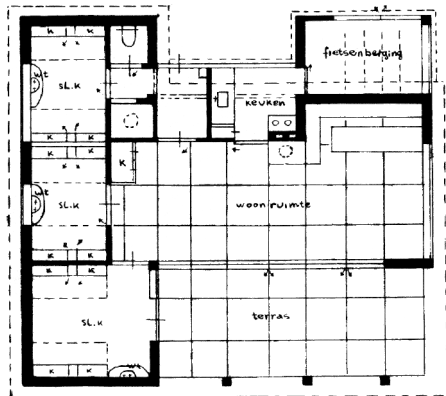
East Façade

(NAi, 1936a)

# Summerhouse Petten

**Year** 1939  
**Location** Korfwaterweg 9, 1755 LB Petten, The Netherlands

**Architect** Gerrit Rietveld  
**Client** J.C. Brandt Corstius



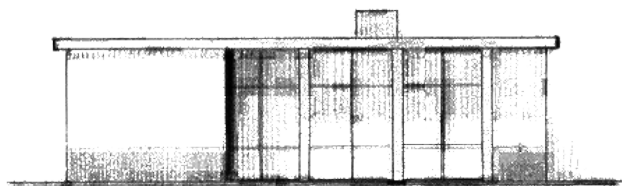
(NAi, 1939a)

**Ground floor** ⊕



(NAi, 1939b)

**North Façade**



(NAi, 1939b)

**South Façade**



(CMU, 1939a)



(CMU, 1939b)



(CMU, 1939a)

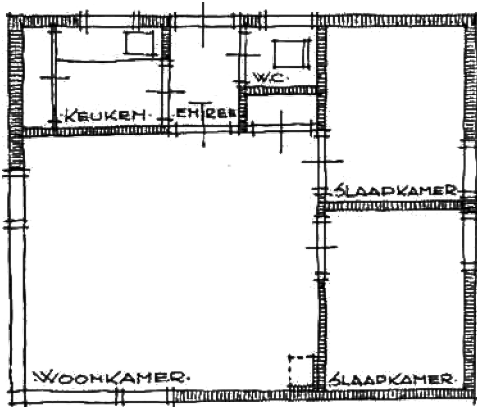


(CMU, 1939a)

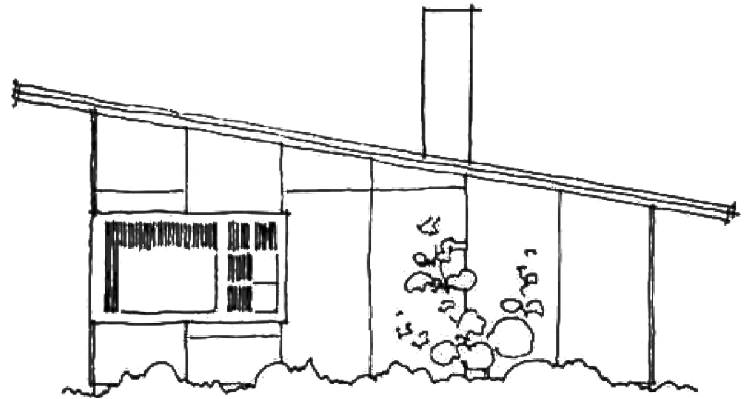
# Summerhouse in the Veluwe

20

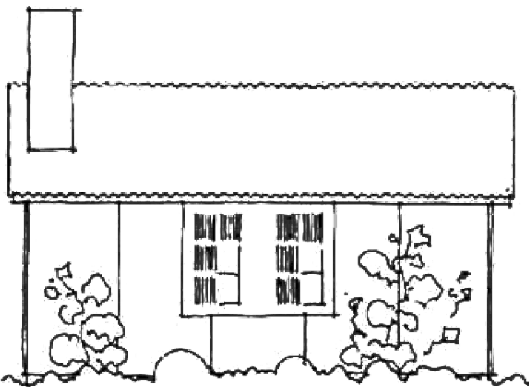
<b>Year</b>	1937	<b>Architect</b>	G. Adriaans B.N.A. Amersfoort
<b>Location</b>	Voorthuizen, The Netherlands	<b>Client</b>	-



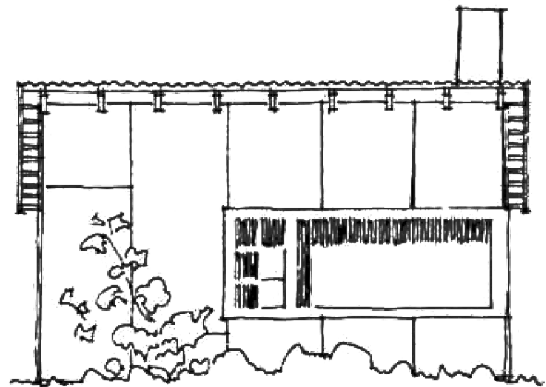
(Bromberg, 1937, p. 20) **Ground Floor**



(Bromberg, 1937, p. 20) **South-East Façade**



(Bromberg, 1937, p. 20) **North-East Façade**



(Bromberg, 1937, p. 20) **South-West Façade**



(Bromberg, 1937, p. 19)

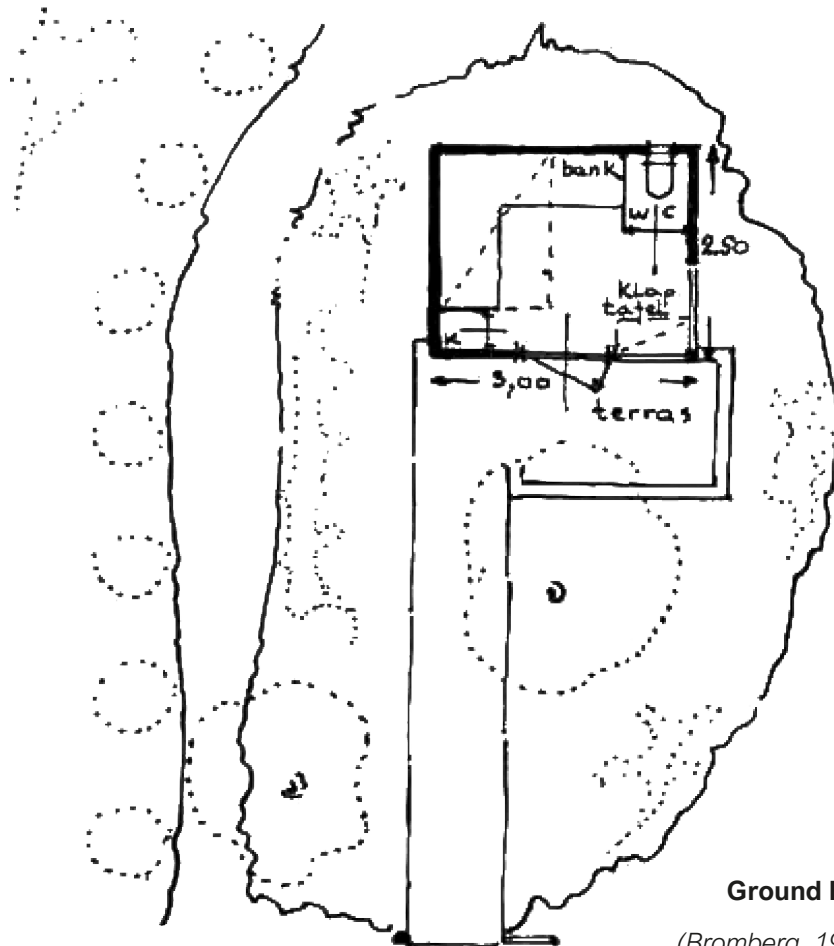


(Bromberg, 1937, p. 19)



# Weekend Cottage

<b>Year</b>	1937	<b>Architect</b>	J.C. Teunisse H. zn. arch. H.B.O.
<b>Location</b>	Aalsmeer, The Netherlands	<b>Client</b>	-



**Ground Floor** ⊕  
(Bromberg, 1937, p. 18)



(Bromberg, 1937, p. 18)

# Summerhouse

22

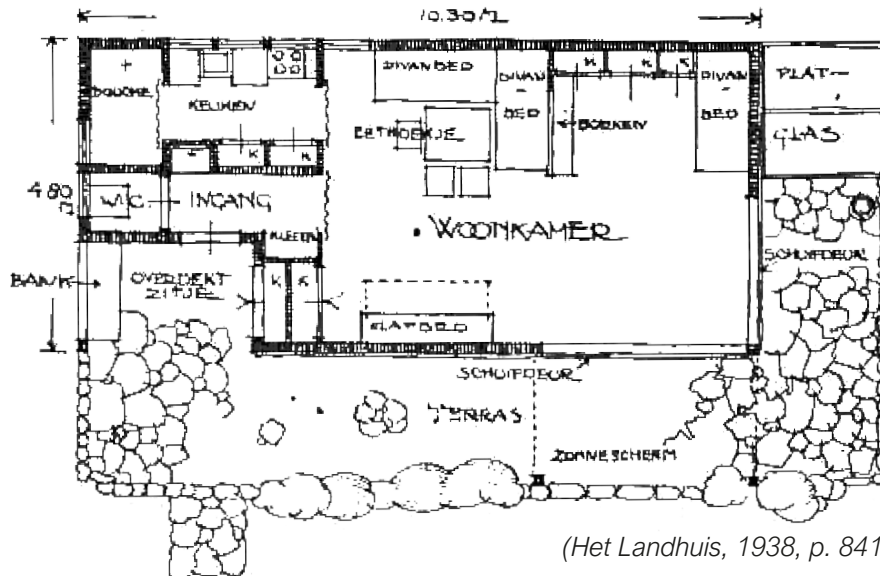
Year 1938

Architect

W. Rejter Wzn.

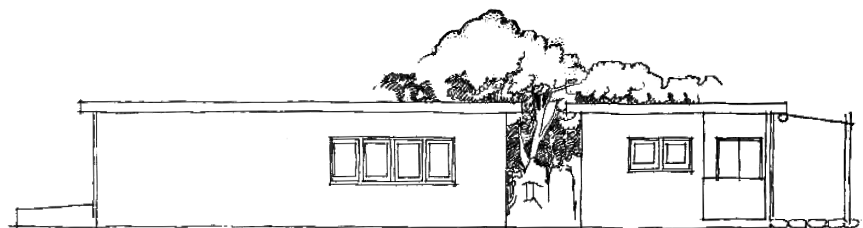
## Description

Intended for 4 people. Big sliding doors, possibility for window-opening to consist of glass, mosquito nets or shelves. Drawers under sofa beds.



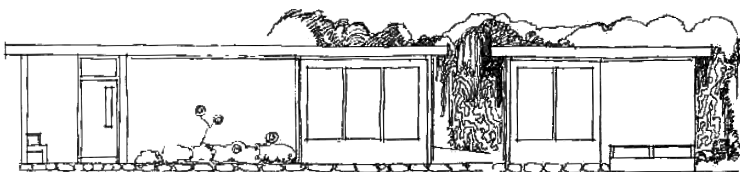
(Het Landhuis, 1938, p. 841)

Ground Floor



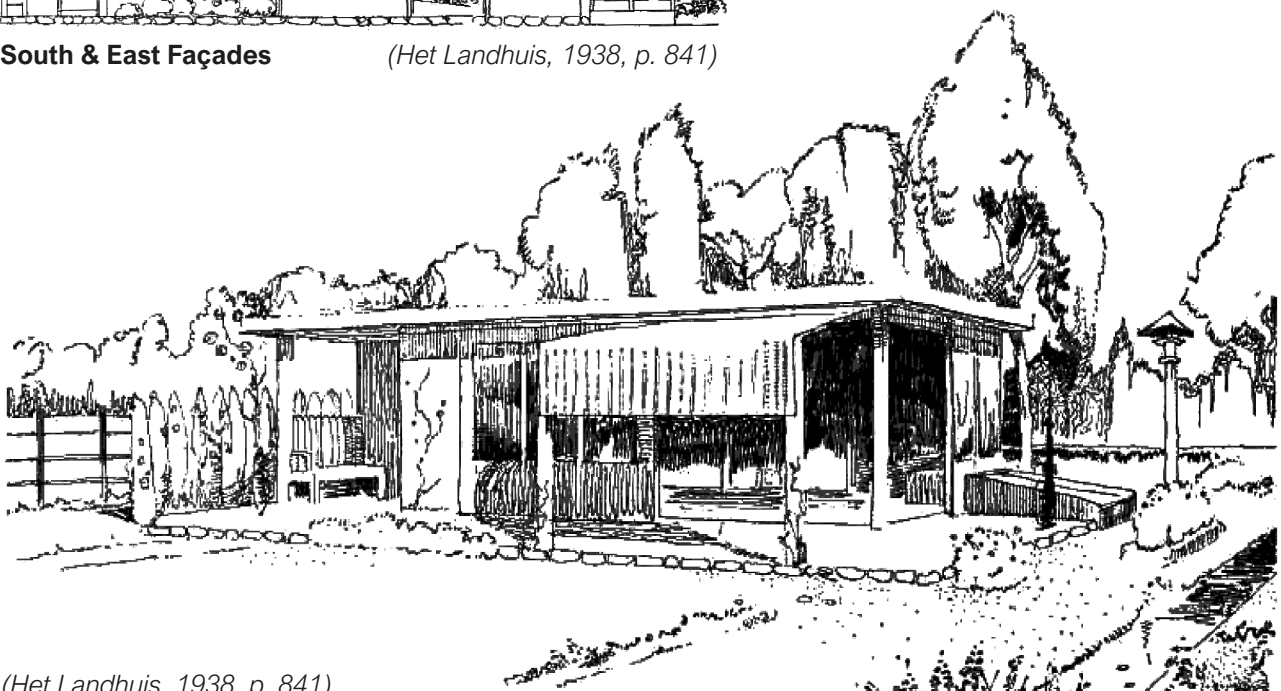
North & West Façades

(Het Landhuis, 1938, p. 841)



South & East Façades

(Het Landhuis, 1938, p. 841)



(Het Landhuis, 1938, p. 841)

# Summerhouse

23

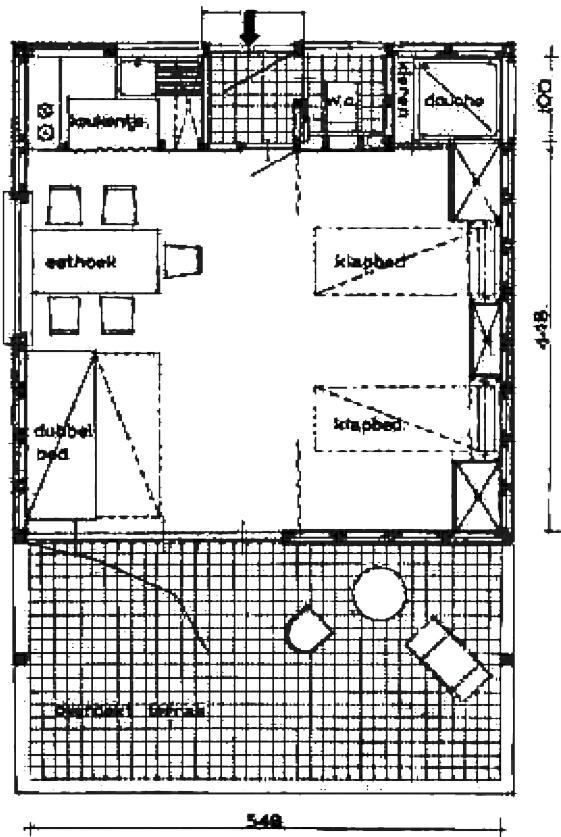
Year 1938

Architect

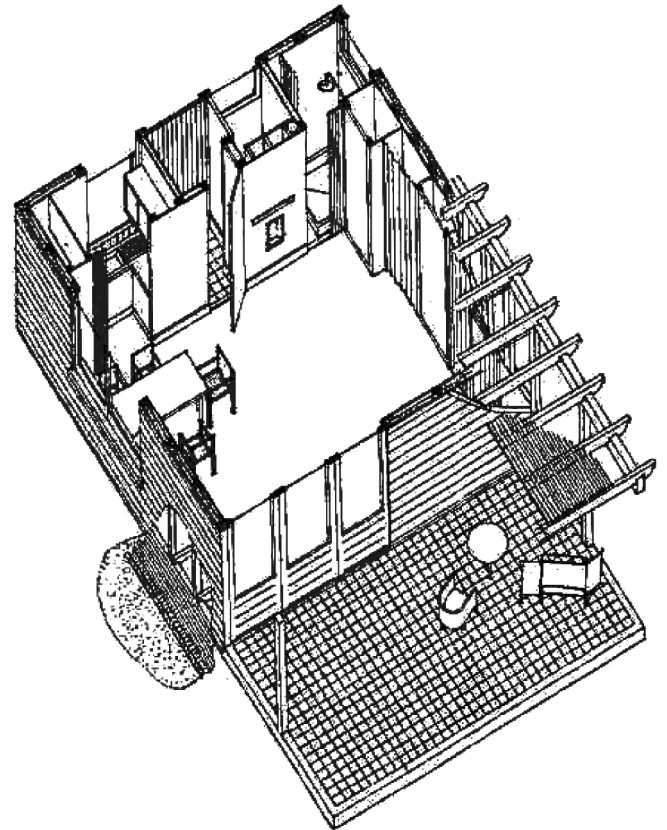
W. Retera Wzn.

## Description

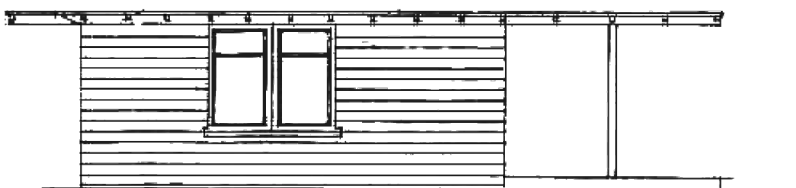
Small house for 4 people, with all comfort. Wooden structure with wooden panels and herklith plates.



Ground Floor (Het Landhuis, 1938, p. 842)



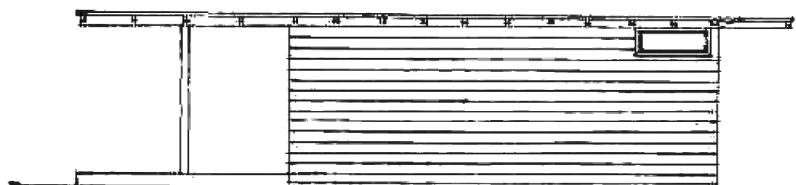
Perspective (Het Landhuis, 1938, p. 842)



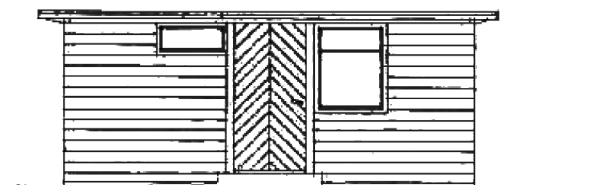
Left Façade (Het Landhuis, 1938, p. 842)



Front Façade (Het Landhuis, 1938, p. 842)



Right Façade (Het Landhuis, 1938, p. 842)



Back Façade (Het Landhuis, 1938, p. 842)



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15-04-2021

