

AR1A066 Delft Lectures on
Architectural History and Theory
BSc Bouwkunde,
Technische Universiteit Delft

Ryan Daun
31-08-2023
5709164

docent
J.P. Baeten



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ABSTRACT

This study investigates the evolving role of the health and wellness centre Sanatorium Baarn, designed by H.P. Berlage and T. Sanders, through the lens of changing public perception over time. The inquiry is grounded in the central question:

'To what extent has the public reception of the health and wellness centre Sanatorium Baarn, designed by H.P. Berlage and Theo Sanders, evolved over time and which factors within and outside the design process have influenced this interpretation and evaluation?'

The Sanatorium, envisioned by H.P. Berlage and T. Sanders, aimed to rival European health centres ('Kur') and establish itself within Baarn's community. Surprisingly, it exceeded expectations, becoming a haven for both the rich and ill. Initially embraced, the Sanatorium's architectural intricacies were cherished by the community. Its significance persisted, endorsed by figures like Sergio Polano. However, a gradual transformation unfolded. Neglect, complexities in

ownership, wartime disruptions, and post-war decline marred its splendour. Despite rehabilitation, guest numbers dwindled due to factors like car-free days, necessitating closure. Evolving fire safety standards posed further challenges.

Amid these changes, public perception endured, keeping it a cherished symbol. Post-war shifts made it political, transitioning into a facility for war victims (BAVO) and Indonesian repatriates. An arson attempt damaged the structure's integrity, but hope remained for revival. After an auction, the building teetered on a second chance, poised for restoration. The city council, eager to preserve it, oversaw demolition and transformation. Yet, challenges arose with the new design by Van den Broek and Bakema. Municipal decisions and communal functions significantly influenced its trajectory. Ultimately, interventions altered its status, reflecting architectural resilience amidst historical shifts.

Her Sanatorium, ca 1906, (Moorselaar, 2023)



INTRODUCTION

The well-known Dutch architect H.P. Berlage has greatly influenced Dutch architecture thanks to his creative interpretation and vision of architecture. Many of the buildings he designed are still famous today, serving as inspiration to generations of architects after his own. During his lifetime, his designs slowly led to the development of a new architectural style and aesthetic that is today regarded as the foundation of modernism. (Hartmans, 2023)

This architectural style can be noted in the characteristic Beurs van Berlage. Before going off on his own and designing this architectural masterpiece, Berlage worked together with Theo Sanders, a Dutch architect who first employed Berlage after the completion of his education in Zurich. (Karsten, 2022) At this time of his career, his signature style vastly differs from the one that we think of when we hear his name today. A prime example of Berlage's early architectural style is the lesser known Sanatorium in Baarn, the subject of this history thesis research.

The Sanatorium In Baarn, designed towards the end of the 19th century when Berlage still worked with Sanders, is a public health and wellness centre. Over the decades, this building has undergone a lot of changes and transformations that have led it to become the centre of many debates and discussions.

This historical dissertation aims to give a complete picture of the history of the Sanatorium in Baarn and examine its place within the architectural development of Baarn. More specifically,

"To what extent has the public reception of the health and wellness centre Sanatorium Baarn, designed by H.P Berlage and T. Sanders, evolved over time and which factors within and outside the design process have influenced this interpretation and evaluation?"

To answer how the significance of this building changed overtime the dissertation will explore several important aspects of analysis including a brief look at Berlage's work to place this building within his architecture style, a historical overview of the building itself and the transformations it has undergone over the years.

Throughout this research process, a multitude of different sources will be consulted to correctly trace and present the story of the Sanatorium in Baarn. A combination of interviews and manuscripts will be used to paint the portrait of the architect H. P. Berlage. These will tell the story of his architectural development before going back in time and revisiting this particular project. The following part of the research will present the case study. In depth-analysis of its history and style will provide a complete picture of the building from its construction in 1888 to the present day. Historical documents like building

specifications, original drawings, articles and magazines will be used to showcase the Sanatorium.

The research has been divided into three main chapters, which will each explore various smaller sub-chapters. These sub-chapters give a consistent structure to the individual chapters and therefore make it easier to divide the individual research topics to work collectively as one. The conclusion of the research will summarise the research and propose an answer to the posed research question.

Literature Review and Methodology

To be able to answer the research question: 'to what extent has the public reception of the health and wellness centre Sanatorium Baarn, designed by H.P Berlage and Theo Sanders, evolved over time and which factors within and outside the design process have influenced this interpretation and evaluation?' the research is divided into different sub-topics that individually give insight into a part of the main question. A brief instruction will give insight into the findings of the research whilst providing a general overview of the thesis. This will help to guide the reader and introduce the topics in a logical and functional order. Therefore, the other sub-questions relate to the architect, the initial design and the end result. The case study will provide a historical overview of the building by looking at and comparing the plans with one and other. This part of the research mostly uses primary sources about the Sanatorium in Baarn, including plans, details from the facade, and a look at various symbols. The remaining part of the research looks at the building itself and the design of H.P. Berlage and T. Sanders and the later design by the architecture firm van den Broek en Bakema.

This combined research gives an overview of the architect and his vision and the influence of the building itself. This research varying from literature, references and articles are represented in a conclusion. The conclusion summarises the discoveries made during the research of the sub-questions and tries to give an answer to the main research question. To be able to do this, the conclusion will be accompanied by products made and shown during the research. These will give the reader a better understanding of the topic that is being discussed, or even analyse it themselves. Furthermore, the conclusion and the other chapters try to explain and discover the vision of the architect and the influence of the building by backing the research with literature and remaining objective. This objectivity is meant to assure that the findings are supported with literature and primary sources, making them relevant and fitting for a history thesis.

Primary sources research plan

The use of primary sources is a crucial part of the research as it allows the writer to present and analyse the selected case study. These sources are the starting point for the research and ultimately important material to answer to the research question. Multiple documents from various local and centralised archives were consulted from the following institutions: Het Nieuwe Instituut, Archief Eemland, Stadsarchief Amsterdam and Gemeentearchief Gooise Meren. The following keywords were used for this portion of the research: H.P. Berlage, T. Sanders, Baarn (Sanatorium), J. van der Jagt, van den Broek en Bakema and Kurhaus. The findings vary from pictures, interviews, plans, articles and manifestos.

HISTORICAL CONTEXT

Hendrik Petrus Berlage

Hendrik Petrus Berlage, renowned Dutch architect, was born on February 21st 1856 in Amsterdam and passed away on August 12th 1934 in The Hague. His life was marked by several significant events, including his marriage to Marie Bienfait on July 28th 1887 and with whom he had three daughters and a son.

Berlage grew up in an affluent and enlightened environment, allowing him to pursue an education in fine arts at the Rijksacademie voor Beeldende Kunsten in Amsterdam without any hindrances. However, his time there was not particularly successful, academically speaking, although he excelled in drawing, a skill that later proved to be beneficial. Besides acquiring artistic abilities, the school provided him with valuable connections and friendships. (Karsten, 2022) Following this period, from 1875 to 1878, Berlage studied architecture at the prestigious Eidgenössische Polytechnische Hochschule in Zürich, Switzerland. There, he received a solid technical education while exploring the philosophical aesthetics of notable figures like G.W.F. Hegel. During his studies, he also built upon the theories of a renowned professor, Gottfried Semper, who had taught at the school and Semper's theories are particularly evident in Berlage's classical architectural style. (Wiedenhöfer, 2021)

After obtaining his diploma, Berlage embarked on a period of extensive travels, studying various buildings across Europe

and honing his architectural skills. It was during his stay in Italy in 1880-1881, particularly among the architectural marvels of the early Renaissance, that he found profound inspiration.

In 1881, Berlage joined an architectural firm in Amsterdam and became a partner in 1884. Together, they worked on several projects in the neo-Renaissance style, including the construction of a People's Coffee House and the interior design of tasting rooms for a well-known brand in several European cities. The duo also participated in competitions, notably for a prominent building in Amsterdam, which later would be known as the Beurs van Berlage.

Before leaving the architectural firm Berlage and Sanders were commissioned to design a 'kurhaus' which would've had the ambitions of rivaling the best establishments of its kind in Europe. This health and wellness centre, known as the Sanatorium located in Baarn, would become one of the last projects Berlage and Sanders undertook together and would be described by some as being up there with one of his best architectural design's. (Brouwer, 2003)

In 1889, Berlage left the firm. Despite facing a scarcity of independent commissions, he began to express his opposition to prevailing neo-styles. Influenced by concepts, he developed new ideas that emphasised the connection between architecture, applied arts, and contemporary social and

technological developments. Berlage found himself among circles that assigned art a significant role within society and saw the artist as an elevated prophet of a new society. Socialism played a significant role in these circles and these ideals greatly inspired Berlage.

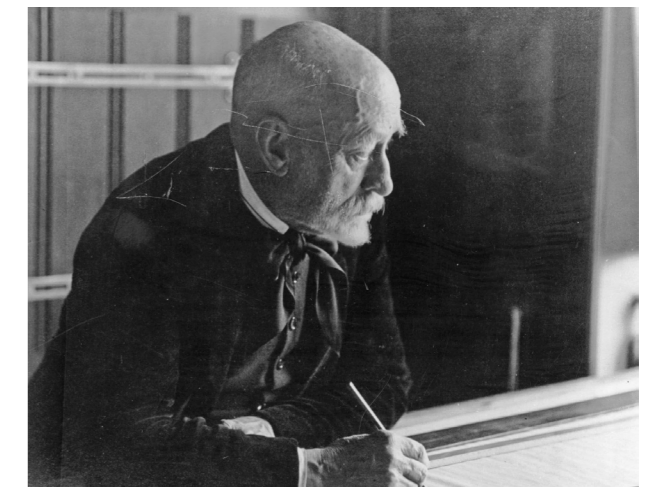
Berlage's independent breakthrough came when he was appointed as the architect of a significant building in Amsterdam. Completed in 1903, the Beurs van Berlage exemplified a concept that seamlessly integrated different elements like painting, sculpture, and decorative arts together. Berlage collaborated with progressive artists to decorate the building, pushing the boundaries of architectural innovation. The biography of Berlage still holds immense value thanks to its coverage of Berlage's early years and the decade following the landmark construction. Unlike most publications, this work aimed to establish a deeper understanding of the man behind the architect. The book delves into Berlage's readings, writings, and the buildings and cities that influenced him. Through his travel accounts and sketches, readers can follow in his footsteps. Combined with personal stories, the biography paints a beautiful picture of Berlage: a gentle idealist, a moralist, and a great architect who shaped a new architectural style. (Bergeijk, 1987)

Theo Sanders

Berlage's architectural production can be seen as four distinct phases. The first embraces his student works, travel sketches, and early professional practice with the Amsterdam architect Theodor Sanders. It is generally accepted that a major turning point in Berlage's career occurred around 1890, ushering in the second and most significant phase of his working life. The true visionary behind Raadhuisstraat was architect Theodore Sanders (1847-1927). His lifelong dedication to his field opposes

the heroic portrayal created by Rosenboom. He was more accurately described as an urban planner than an architect, even though he studied architecture both in Delft and Vienna. However, it was his second diploma in civil engineering obtained from Delft in 1873, that truly aligned with his calling.

Though Sanders designed only a few buildings, his most significant contribution to architectural history was his association with Hendrik Petrus Berlage (1856-1934). Berlage, who had architectural training in Zurich, quickly outshone his employer and became his partner in 1884. While Theodore Sanders may not be widely known in architectural history, his impact on Amsterdam is more significant than that of many of his contemporaries. His strong passion for public transportation earned him the nickname "Tram-Sanders." He played a vital role in shaping Amsterdam's transportation network, even proposing ambitious plans for a steam tram network in the area. Sanders was progressive in his views, advocating for birth control at a time when it was widely condemned. He was also involved in social matters, serving on the board of the international Moral Education League. Despite achieving few triumphs in the political arena, his architectural foundation laid the groundwork for Berlage's later success. (Sanders, Theodorus, 2013)



1.1 - Hendrik Petrus Berlage



1.2 - sketch interior furniture Salomonson house Baarn, Berlage
 1.3 - perspective sketch country house Salomonson, Berlage

Berlage style

H.P. Berlage (1856-1934) initially pursued Art Nouveau architecture but gradually embraced a more pragmatic style. One of his noteworthy projects was the headquarters of De Nederlanden van 1845, an insurance company. Originally conceived in the Art Nouveau style, Berlage later incorporated a Rationalism-influenced floor at the insurance company's request. Another building at Kerkplein, The Hague, allowed him to materialise his personal ideas. These buildings exhibited brick masonry complemented by elements of natural stone and architectural sculpture. Additionally, Berlage designed furniture with straightforward, constructive forms, subtly echoing the Art Nouveau aesthetics. (Berlage H. , Gedanken über Stil in der Baukunst, 1905)

Berlage's rationalist approach significantly influenced architects such as Tjeerd Kuipers and A.J. Kropholler, who continued to draw inspiration from his ideas long after his era. While rationalism faced resistance from the Amsterdam School, architects from this movement actively contributed to Berlage's urban expansion plan for Amsterdam, known as Plan-Zuid. (Heer, 2023) Ironically, the Amsterdam School arose in response to Berlage's perceived strictness and pragmatism in his rationalist approach. (Hartmans, 2023)

Rationalism, a significant architectural movement between 1900 and 1920, sought to emphasise a building's function and construction clearly. Berlage and K.P.C. de Bazel were instrumental in introducing this style in the Netherlands. Notable characteristics included brickwork, tasteful natural stone accents, visible iron structures, and concrete beams. Asymmetry and flat brick walls were distinctive features, with an emphasis on showcasing load-bearing brick constructions and arches.

Berlage's distinctive style emerged from the ideas of architects Gottfried Semper and E.E. Viollet-le-Duc. Semper's emphasis on harmonising purpose, form, and material significantly influenced Berlage's rationalist ideology. After completing his studies, Berlage embarked on travels through Germany and Italy before collaborating with architect Theodorus Sanders in Amsterdam. Although their design for the Beurs van Berlage garnered recognition, it was ultimately not realised.

The Beurs van Berlage represents Berlage's most prominent work during his rationalist period. In 1896, he assumed the role of technical advisor for the iconic building which was then constructed between 1898 and 1903. The Amsterdam Beurs van Berlage, designed by Hendrik Petrus Berlage, is recognised as the cornerstone of modern architecture in the Netherlands. The structure primarily employed brick and steel frame arches, serving as the home for four exchanges and later accommodating performances by the Netherlands Philharmonic Orchestra and the Netherlands Chamber Orchestra.

As an independent architect, Berlage also contributed designs such as the insurance company 'De Algemeene' on Damrak in 1893, where he distanced himself from neo-styles while still retaining subtle Romanesque and Gothic elements. Berlage's rationalist influence had a lasting impact on the architectural landscape in the Netherlands.

Within Berlage's portfolio of residential housing, spanning from 1856 to 1934, the villa intended for Dr. Salomonson marked one of the final private residential undertakings of H.P. Berlage. The common group of individuals seeking Berlage's expertise for their homes predominantly hailed from the upper echelons of society's cultural aristocracy, encompassing

painters, poets, and businessmen, as well as scientists.

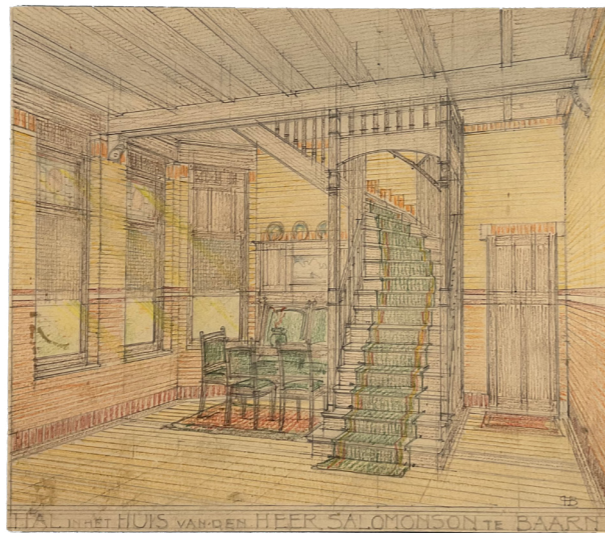
Reminiscent of the country-house of Salomonson in Baarn is the villa that Berlage designed for his own residence a few years later. Similarities include the placement of the kitchen at the front facade in both instances. The third and definitive blueprint, which took form in March of 1910, closely mirrored the second iteration in essence.

According to Giovanni Fanelli, in his work "Hendrik Petrus Berlage: The Complete Works," a sense of unity emerges amid the diverse, evidenced in the domain of residential architecture. The country house for Salomonson in Baarn (1909-1910) evinces motifs reminiscent of Wright's oeuvre, featuring apparent symmetrical rigidity, a nuanced cross-shaped layout, a seamless integration between the living quarters and the adjacent veranda, and, on the upper floor, a dynamic interplay between the bedroom and the telescoping balcony. (Brouwer, 2003)

Berlage's creative ingenuity extended into the interior design and the paneling adorning the walls of the hallway and dining chamber, bespoke cabinetry, and mirrored glass wardrobes in the living and sleeping quarters. Intricate woodworking can also be

found in the wainscoting, while furnishings such as a desk, a small table, a writing bureau, and a lounging bench became integral to the foyer's aesthetic. Parquet flooring graced the villa's interior, upheld by robust beams that gracefully supported the floors. The aesthetic harmony is further extended due to the use of teakwood, adorning sliding doors in the veranda, with marble elegantly capping the radiators. Further marble mantelpieces adorned the fireplaces.

Apart from being one of the most influential Dutch architects of the twentieth century, he is still widely known for other designs. Each of these designs originated from uncomplicated principles rooted in the socialist ideals that underpinned the Arts and Crafts movement. For Berlage, the structure constituted the foundation, while adornments assumed a secondary role, reserved solely for instances where they fulfilled a functional purpose. In practice, however, adhering unwaveringly to one's own principles can prove to be a challenge, and Berlage himself occasionally deviated from his self-imposed guidelines. Nevertheless, primarily due to his published works, he is hailed as an artist who embraced an exceedingly strict and disciplined design philosophy.



1.4 - sketch fountain, Berlage
 1.5 - perspective sketch interior country house Salomonson, Berlage

THE SANATORIUM

The Initial Design and it's Demise

The Sanatorium located within Baarn, in the Prins Hendrikpark, a short distance from the train station, in the middle of the local forest and in immediate proximity of the forrest of the Royal Dutch family in Soestdijk. The building was commissioned to complement the villa park in Baarn by a few businessmen from Amsterdam who came together and gave the dutch architects H.P. Berlage & T. Sanders the assignment of designing a sanatorium, which could be compared with the best spa's in Europe. The building was inspired by other spa's in Germany and became the second 'watergeneesinrichting' of the Netherlands. This early architectural work of Berlage was built in a rustic chalet style with decorative woodwork. (Fred Gaasbeek, 1994)

The building came with a complete bathing house, which was separated between men and women with each having a large variety of bathing and showering equipment, with the ability to control the water temperature and pressure, and consultancy for the patients, which was open the whole year. Alongside the bathing house the 'Bad-Hotel' was furnished to the expectations of its time and was equipped with, a elevator, a large dining room, convention room, ladies cabin, billiard room and smoking area, 60 hotel rooms and salons, balcony's, and was equiped with gas lighting and wood stove's. (Haard, 2023)

Kur

During the late 1800s and early 1900s, a wave of health enlightenment known as

'Kur' swept across Europe, leaving its distinct mark on the Baarn Sanatorium. This health haven, envisioned by the ingenious architect Berlage, found its home amid the tranquil landscapes of the Netherlands. The concept of 'Kur' encompassed an array of therapeutic techniques, each promising unique advantages. From the soothing embrace of massage and specialised medical gymnastics to the invigorating potential of aero therapy and early electric treatments, the range of offerings was vast. At its core was the belief that these treatments held the key to addressing a plethora of illnesses, transforming into a comprehensive solution for various health challenges.

Influenced by the renowned German 'Kurort' destinations like Godesberg and Marienberg, the Baarn Sanatorium embraced this progressive surge of health-consciousness. Its extensive repertoire of targeted conditions included a wide spectrum, ranging from nervous disorders such as neurasthenia, hysteria, and hypochondria, to severe afflictions of the central nervous system. Even conditions like anaemia, rheumatism, obesity, malaria, asthma, heart conditions, gastrointestinal issues, as well as disorders of the liver, kidneys, and respiratory system, were believed to benefit from the principles of Kur. The Baarn Sanatorium, deeply inspired by the ethos of holistic healing, was designed to reflect the influence of the German Kurort culture. Within its elegant architecture and serene surroundings, the

2.1 - Bad Godesberg, Germany



sanatorium aimed to tap into the healing energy that had become synonymous with esteemed Kurort destinations. Drawing inspiration from the rejuvenating attributes of Godesberg and Marienberg, the Baarn Sanatorium aspired to harness the natural vitality of the environment to rejuvenate and heal its residents. (information pamphlet Sanatorium Baarn, 1886-1894)

Looking back, the 'Kur' era captures a captivating confluence of medical progress, architectural ingenuity, and nature's healing embrace. The Baarn Sanatorium, a masterpiece birthed from Berlage's vision, serves as a testament to this era of transformation, offering a glimpse into the intricate tapestry of health ideals and the enduring influence of German Kurort paradigms that once captivated the worlds of medicine and architecture. (Blijdenstein, 1994)

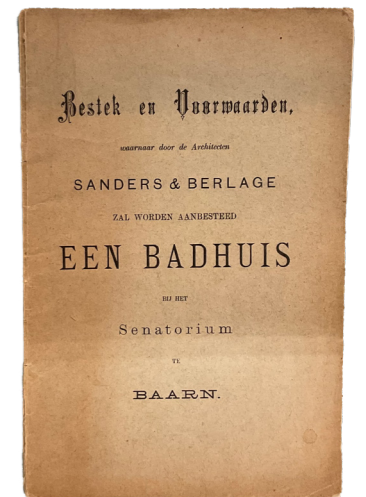
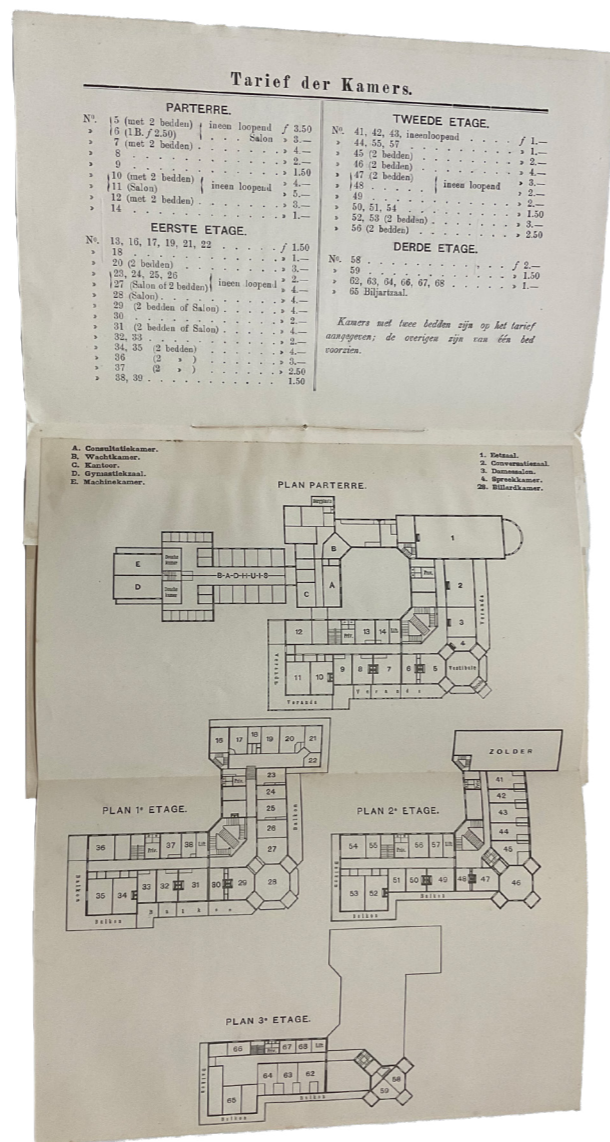
Prins Hendrix plein

The chosen location for this health and wellness centre would be the Prins Hendrix Plein. Although the area chosen was beautiful and showed plenty of opportunities it also came with some restrictions. The following piece summarizes the vision and rules that according to the municipality had to be kept within this tranquil landscape. The zoning plan will largely have a conservative character. This means that it is based on the current situation in the planning area, where existing functions and buildings are designated in accordance with the actual situation and the applicable zoning plans.

No new developments are allowed in this zoning plan, except for extensions and renewals of existing functions. However, this does not mean that no future development would be possible. The zoning plan has a conservative character, but individual requests for renewal/densification (that do



2.2 - Sanatorium, Baarn
2.3 - information pamphlet Sanatorium Baarn
2.4 - floor plans and rates for the rooms



2.5 - interior pictures, billiard hall & dining room
2.6 - menu Sanatorium
2.7 - "Bestek en Voorwaarden" Sanatorium, Baarn

not comply with the zoning plan) will be assessed on a case-by-case basis. The intention of the zoning plan is to provide legal certainty to citizens and institutions while offering sufficient practical flexibility for minor adjustments. It should be noted that the zoning plan serves as a protective plan regarding the designation as a protected village landscape. (Baarn m., rapport construction terrain "Bad-hotel", municipality Baarn, 1974)

The Sanatorium, 'het Badhuis'

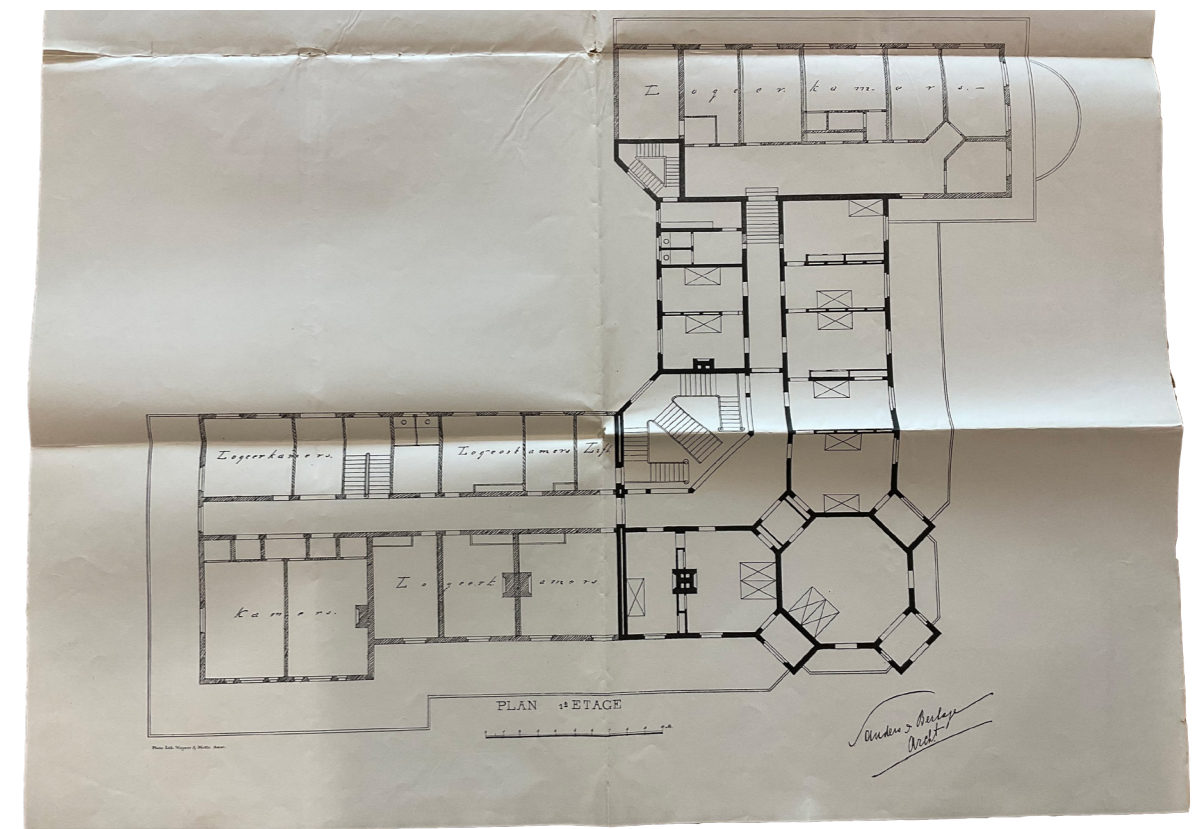
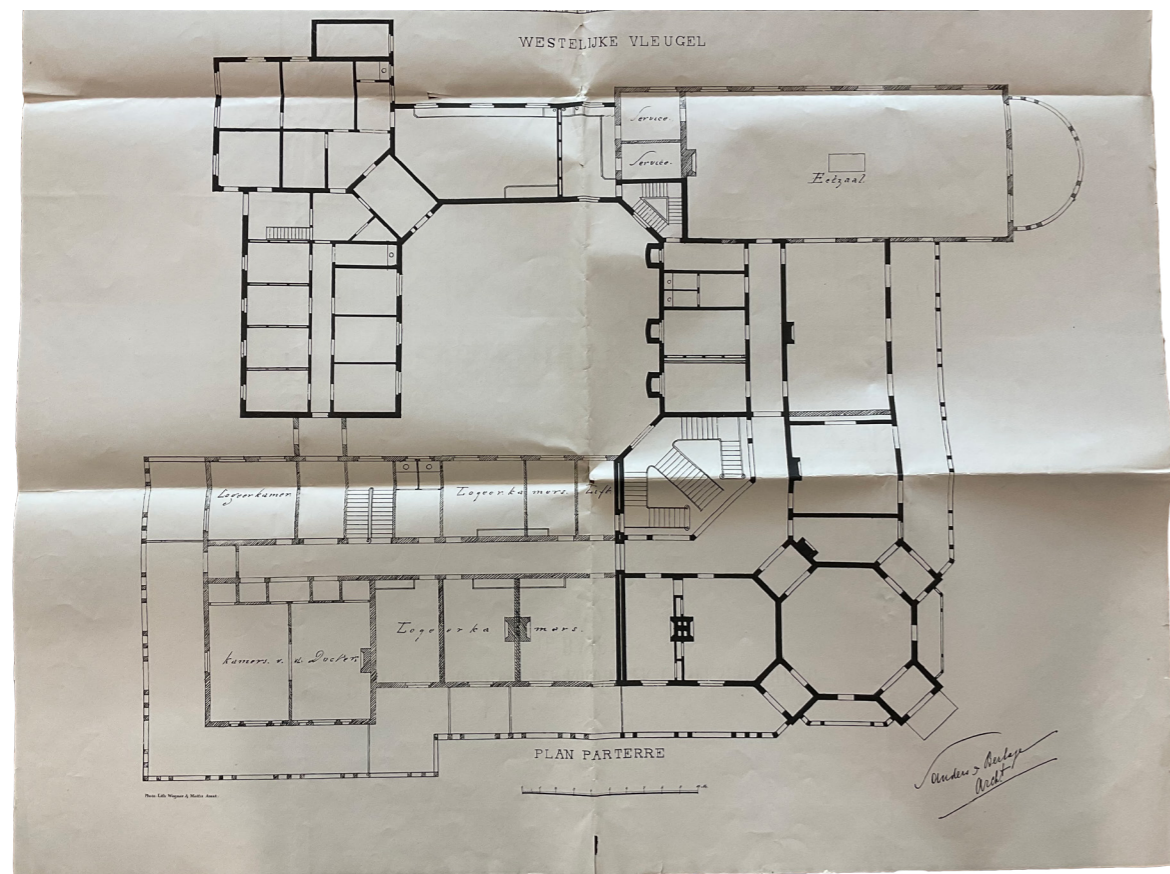
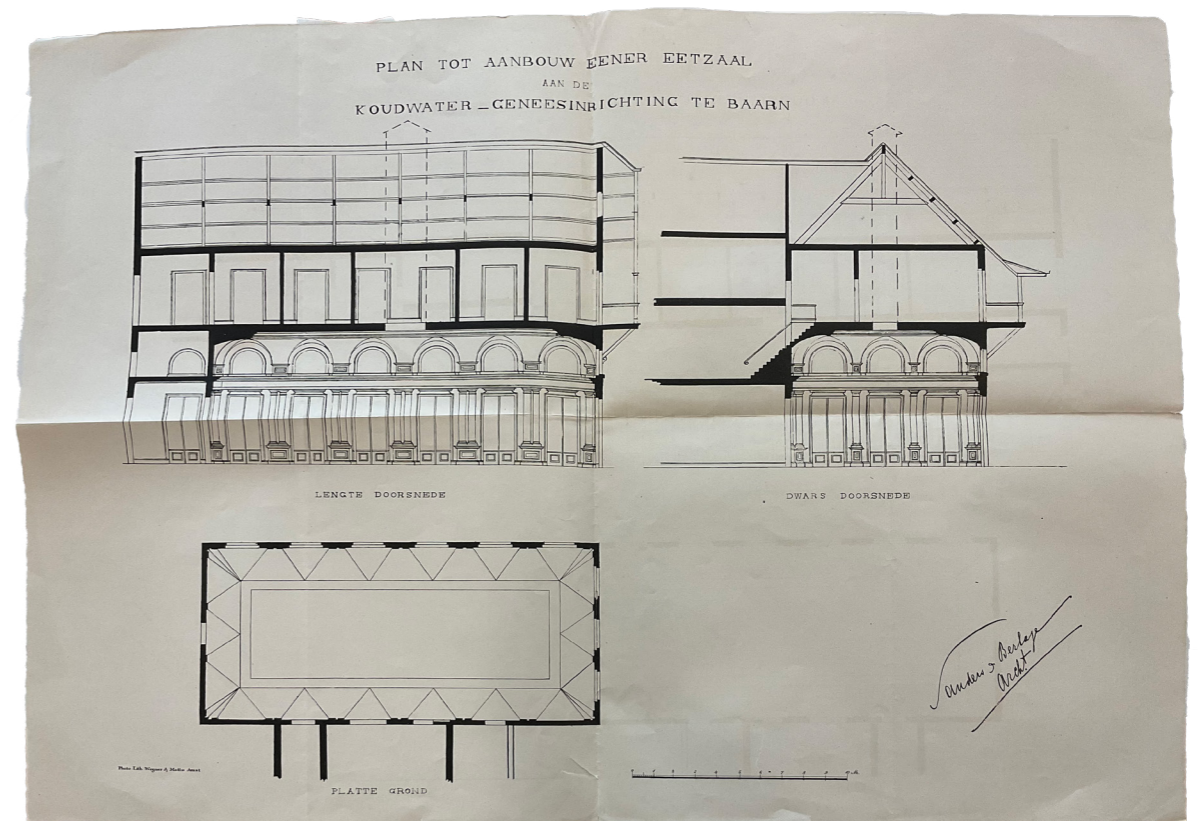
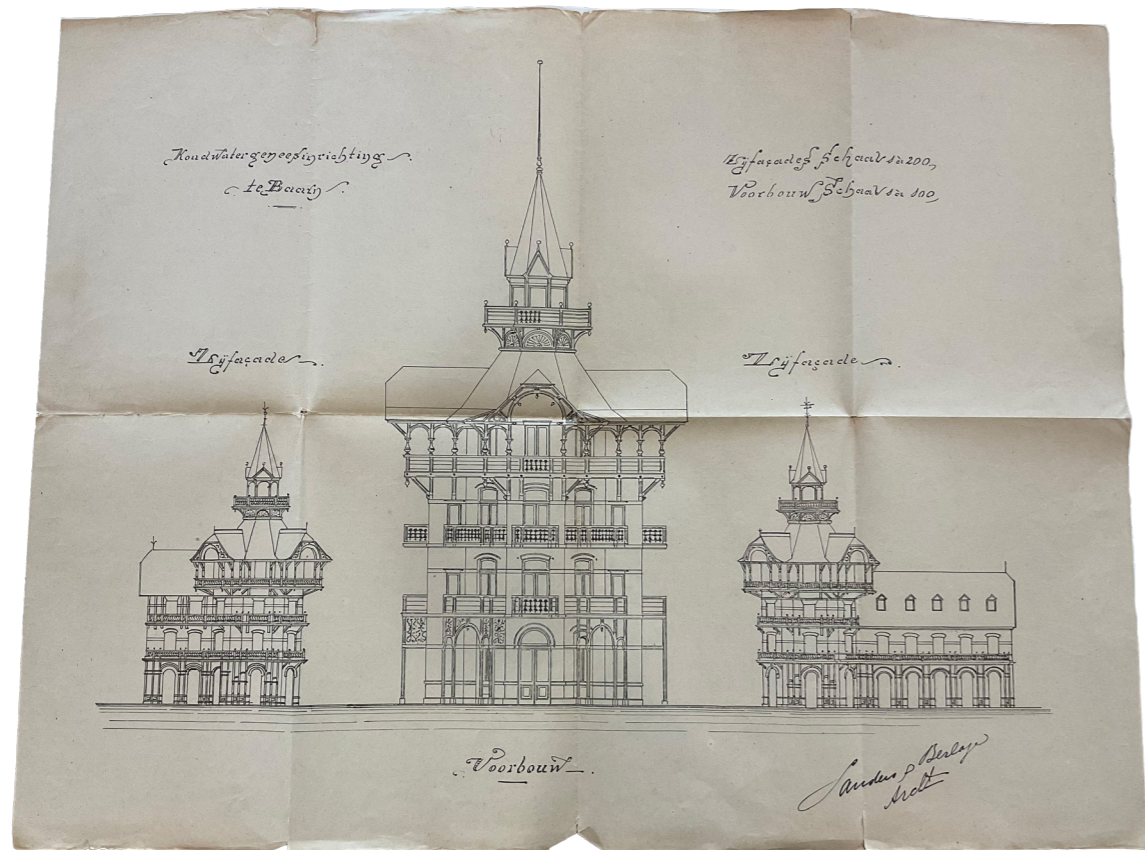
On the first day of January in 1886, the laying of the foundation stone commenced, and the process took root on the 20th of May. Progress moved through three distinct phases, with the initial segment and a portion of the dual wings wrapping up by the 1st of May in 1887. Yet, these quarters proved insufficient; thus, on the 15th of October, 1887, the construction of the dining hall emerged in the right wing, paralleling the architectural rhythm of the left wing. This endeavour incurred a financial commitment of 40,000 guilders and was orchestrated by the hands of Beeremans. (In memoriam H.P. Berlage, 1934) The final phase manifested in the establishment of the bathing facility,

requiring an investment of 18,338 guilders, tallying the entire undertaking's expenditure at 100,000 guilders. The construction journey was characterised by speed, reaching completion during the summer of 1888. The building wore a white-plastered exterior adorned with intricate embellishments on its balconies and gables. This edifice comprised a tapestry of 68 rooms, a robust gymnasium, and an expansive veranda. Each room thoughtfully oriented towards the southeast or southwest. Legend whispered that the turret offered a panoramic gaze encompassing the towering church steeples of both Amersfoort and Utrecht. (Ent, 2012)

Within the surrounding four hectares, an eclectic landscape emerged. A milk hall stood side by side with a sprawling lawn tennis court and an artful croquet field. The milk hall served as an auditory haven, where melodic compositions met the ears. Along with a discreet elevator, an automobile garage, and an equestrian haven. Unfortunately the following years were slow leading to a somewhat subdued winter season in Baarn during the years of 1926 to 1927. However the press waited for birth of Beatrix on the 31st of March, 1938,

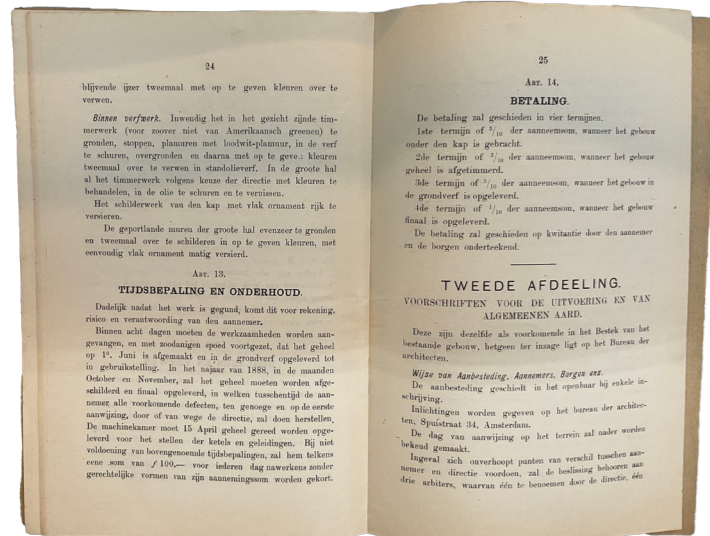


2.8 - perspective drawing Sanatorium, H.P. Berlage



2.9 - elevation views, with expansion
 2.10 - floor plan with expansion, ground floor

2.11 - sections with expansion, dining hall
 2.12 - floor plan with expansion, first floor



2.13 - "Bestek en Voorwaarden" Sanatorium, Baarn
2.14 - interior picture Ladies Salon

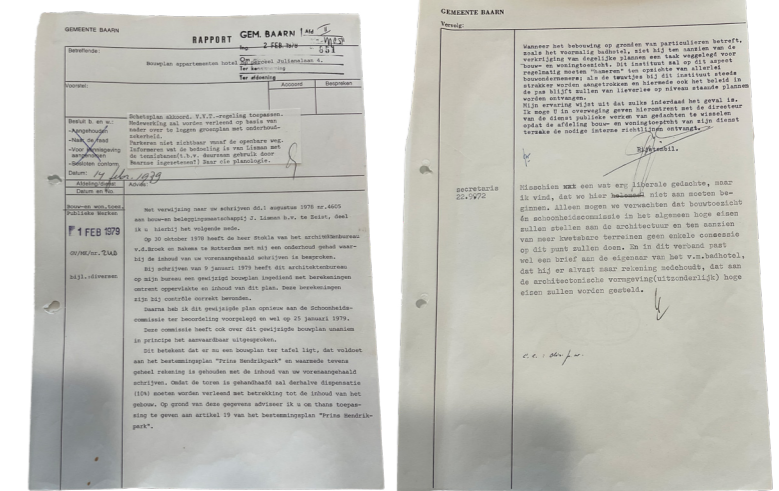


in these chamber and the news travelled throughout the Netherlands and the World. Berlage, the maestro of design, imbued his initial vision with aesthetic brilliance - a stone-clad masterpiece, embraced by a cascade of artful wooden staircases, inviting verandas, and picturesque balconies (Windhorst, 1983). Sergio Polano discerned subtle echoes of Swiss chalet architecture in the façade's visage. The elevated balcony and the graceful spire of the turret bequeathed a sense of autonomy to this architectural enclave. (Brouwer, 2003)

April 7, 1988, saw an entry in the Architectural Weekly that dissected Berlage's artistic approach. It disclosed that the entire façade boasted a coat of unadorned plaster, with ornate details reserved exclusively for the intricate woodwork adorning verandas, balconies, and gables. The chalet-style, thoughtfully invoked by Berlage, inadvertently endowed the structure with a Swiss-inspired identity, echoing notions of vitality and convalescence. It is plausible that the long-term ramifications of this choice were not at the forefront of Berlage's considerations. The somber year of 1941 witnessed the requisition of the Bad-Hotel for military purposes. Whispers

of its temporary role as a bordello lingered among the populace. Post-war, Mr. G. van der Meer assumed ownership and recast it as Astoria-Chalet, a harmonious reflection of his established Astoria restaurant in Amsterdam. The aftermath of liberation saw Canadian infantry units find shelter within Astoria-Chalet, including members of the Highland Light Infantry from the 3rd Division and the Royal Canadian Dragoons.

The post-war era heralded a phase of repair, replacement, and renewal. Skilled artisans, encompassing painters, upholsterers, and diverse craftsmen, set to work. A meticulous inventory was compiled, encompassing materials such as upholstery fabrics, curtains, linoleum, linens, and tableware. The total claim presented to the Damage Inquiry Commission totalled 70,000 guilders. Despite the challenges, the chalet persevered, extending its hospitable embrace until the close of 1949. However, external factors such as the concept of car-free days precipitated a decline in patronage, leading the owner to make the poignant decision to shutter its doors. Mr. Van der Meer embarked on a new chapter, and the Baarnsche Courtant announced his departure on June 7, 1975. From 1950 to 1955, the National Building Service leased



2.15 - picture after the fire, Sanatorium Baarn
2.16 - rapport sketch design, municipality Baarn
2.17 - rapport high architectural expectations, municipality Baarn

the facility to facilitate the activities of the Social Welfare Department. The erstwhile sanatorium transformed into a haven of care and rehabilitation for war victims, prompting the renaming as the Baarns Verzorgingstehuis voor Oorlogsslachtoffers (BAVO). Alongside war victims, the facility extended its arms to financially independent seniors without suitable accommodation.

The reins of ownership shifted hands on December 30, 1955, passing into the stewardship of Mr. Polis from the Polis and Ryckelens firm in Maastricht. Over time, the landscape of BAVO residents evolved, making room for repatriates from Indonesia. The doors closed on the establishment in April 1974, and the majority of the seventy residents found a new residence at Nieuw Patria centre on Nassaulaan. (Baarn m. , report of the meeting of the beauty committee, 1976)

The once-hospitable Bad-Hotel was deemed structurally inadequate, given the notable use of wood in its construction. This incongruence with contemporary fire safety regulations cast a shadow over its viability. While formal demolition waited in the wings, unauthorised efforts proceeded unchecked, characterised by scavengers

seeking to extract valuable materials like copper pipes. (Bekaert, 1973-1985) In the night's embrace on Sunday, July 6, 1975, the fire department received a distress call, alerting them to the fiery blaze that had consumed the BAVO facility. The suspicions of arson gained ground, with the inferno's origin traced to the linen room. Hours of concerted effort were needed to extinguish the conflagration. The resultant damage to the historic structure was staggering, leaving it marred and beyond redemption. Estimated losses exceeded one million guilders, leaving a gaping void in the heart of history. The culprits behind this act of arson remained elusive. (Boersma, 1975)

An accord was brokered with 150 Surinamese immigrants on July 7, 1975. Amid the structural uncertainty, municipal authorities braced for imminent demolition. In a remarkable twist, a group of Hindustani Surinamese immigrants took shelter within the unscathed wings of the building in 1975, making their abode there until 1977. Their unassuming presence painted a contrasting picture against the backdrop of prevailing perceptions. This narrative defied the notion that the fire's ignition had been orchestrated to deter their arrival.

THE SANATORIUM

A second chance?

February 13, 1978, witnessed a comprehensive auction orchestrated by the P.J.C. Trommelen auction house from Hilversum, where every movable asset within the former Bad-Hotel was put up for auction. A trove of art, antiques, and the entire inventory, including beds and a reception desk, found new homes.

Capitalising on the change of ownership, property developers seized the opportunity, with the municipality of Baarn and the proprietors of the Lisman and Lisman, construction firm from Zeist unveiling plans for 60 apartments, with the intention of preservation of the characteristic tower.

In a heartfelt letter on April 4, 1978, the Council's Secretary, J. Jessurun, petitioned the Dutch National Heritage Agency to safeguard the iconic legacy of Baarn. Yet, fate had other plans, and the Ministry of Cultural Affairs remained resistant to the preservation proposals, citing the uncertain future of the former Bad-Hotel. Professor P. Singelenberg of Utrecht University passionately advocated for the preservation of this cherished architectural masterpiece by H.P. Berlage.

However, the Ministerial Advisory Council regarded the Bad-Hotel as a secondary project, having been omitted from the national inventory. As the bureaucratic processes lingered, the unsanctioned demolition pressed forward, orchestrated by opportunistic scavengers keen on extracting precious materials such as the copper piping.

In a bittersweet turn of events, restoration efforts rejuvenated the exterior, breathing new life into its original visage (Gooi en Eembode, July 21, 1983). Yet, the optimism of restoration gave way to a transformational project named "Residentie Prins Hendrikpark."

Architect W. van der Jagt, hailing from the esteemed architectural firm Van der Broek en Bakema in Rotterdam, took the helm of this ambitious restoration endeavour. The primary objective was to meticulously bring the entire building back to its original class, with special emphasis on the iconic tower that had become a symbol of the structure's identity. (Baarn m. , rapport sketch design, municipality Baarn, 1979)

WOONALLURE IN BAARN
RESIDENTIE PRINS HENDRIK PARK
 GELEGEN AANDE JULIANALAAAN

Prins Hendrikpark. Een unieke plek voor voorstellen, impressies en staatsbezoeken. Thans de unieke locatie voor een openbaar appartementencomplex, waarvan de bouwplannen in een vergevorderd stadium zijn.

De ligging is voornamelijk omgeven door een eigen park, met veel struiken en bomen. Dichtbij het "levendige" centrum van Baarn, het station en de fraaie bossen.

Niet alleen de omgeving bepaalt het unieke karakter van de Residentie Prins Hendrikpark. Ook in de details van de appartementen zit dit op overtuigende wijze terug. Wij noemen onder andere: ruime indeling + riante living waaraan verschiedene met open haard + royale aansicht voor keukenruimte en sanitair + luxe afwerking + zonnebalkons + uitstekende isolatie + parkeergarage.

Ligging, comfort, luxe veiligheid maken wonen in de Residentie tot een belevenis van grote allure.

Variable koopsommen. Inhoud een plaats in de parkeergarage. Servicekosten: v.a. f. 190,- per maand. Gespecialiseerde diensten voor het college van Burgemeester en Wethouders van Baarn aanvaardbaar te zijn. f. 220.000,- tot f. 275.000,- v.o.n.

Natuurlijk is het uitzonderlijke karakter van de Residentie ook mede bepalend voor de koopsommen, die variëren van f. 220.000,- tot f. 275.000,- v.o.n.

Inlichtingen: Voor inlichtingen kunt u contact opnemen met de makelaarskantoren:
 J. van Berkum Baarn, tel. 02154-18445
 D. Boon Bithoven, tel. 030-782628
 Hal & Mollebeek Utrecht, tel. 030-319847

Woensdag en zaterdag tussen 14.00-16.00 uur informatie op de bouwplaats.

3.1 - pamflet Residentie Prins Hendrikpark

GEM. BAARN
 29 AUG. 1978
 No. 0336

Aan het College van Burgemeester en Wethouders der gemeente Baarn,
 Laanstraat 1,
 BAARN.

Utrecht, 27 augustus 1974.

Betr. behouding terrein Badhotel.

Beschikbaar College.

Hierbij deelt Bouwbank Stok B.V. mede gintersensied te zijn in de overname van bovengenoemd terrein met gebouwen en verzoek uw College te worden geïnformeerd omtrent de mogelijkheden, die aanwezig zijn om op genoemd terrein een project te realiseren van ± 60 verkoopunits i.p.v. het geprojecteerde appartementenhotel. Gedacht wordt aan 2 en 4 kamerflats, niet uitsluitend bedoeld voor huisvesting van bewaarden, in de prijsklasse van ± f. 120.000,- à f. 150.000,- een en ander te realiseren binnen de rooilijnen van het bestaande ontwerp.

Als parkeernorm zal worden aangehouden 1 : 2. De handhaving van de aanwezige "toren" wordt onszijds minder wenselijk geacht.

Zoals uw directeur Publieke Werken, de weledele heer J. Miedema, ons mededeelde, is het bestaande ontwerp ingepast in een nieuw bestemmingsplan, hetwelk echter nog niet door Gedeputeerde Staten is goedgekeurd. Gaarne verneemt Bouwbank Stok B.V. tevens of de bouwvergunning i.v.m. de omringing van bouwvolume van provinciale zijde, kan worden afgegeven, indien het bestemmingsplan door Gedeputeerde Staten is goedgekeurd.

In afwachting van uw geverde berichten hieromtrent, verblijven wij met hoogschieting jegens uw College.

Bouwbank Stok B.V.
 W. van der Jagt

Tenzij uitdrukkelijk anders vermeld, zijn alle aanbestedingen geheel vrijblijvend.

3.2 - rapport construction terrain "Bad-hotel", municipality Baarn

3.3 - rapport agreements parties involved, municipality Baarn

OVEREENKOMST

De ondertekenden:
 a. de vennootschap onder firma BAVO BAARN, gevestigd te Utrecht, ten deze vertegenwoordigd door haar "Baas van Bestuur" hierna te noemen: "de bouwer"
 en
 b. mr. J.P. Miedema, burgemeester der gemeente Baarn, op grond van het bepaalde in artikel 78 van de Gemeentewet, handelende ter uitvoering van het desbetreffende besluit van burgemeester en wethouders van Baarn, hierna te noemen: "de gemeente".

VERKLAREN TE ZIJN OVEREENGEKOMEN ALS VOLGT:

- de gemeente verleent ten behoeve van de bouwer, voorzover zulke binnen het kader van de wettelijke bepalingen mogelijk is, medewerking aan het oprichten van een appartementengebouw op het perceel grond, kadastraal bekend als gemeente Baarn, sectie L, nr. 429, ter grootte van 1.05.08 ha, gelegen aan de Julianalaan te Baarn, zoals aangegeven op de schetsplan-tekening d.d. 20 december 1978, gewijzigd d.d. 1 maart 1979, of op nader door de gemeente goedgekeurde tekeningen, van welke bebouwing partijen geen nadere omschrijving verlangen, welke medewerking met name zal bestaan uit het bevoorderen van de totstandkoming van een planologische regeling -een uitvoering overeenkomstig artikel 11 van de Wet op de Ruimtelijke Ordening van de bestemming "appartementenhotel" volgens het bestemmingsplan "Prins Hendrikpark" of anderszins, mede op basis waarvan een bouwvergunning zal kunnen worden verleend ten behoeve van eerdergenoemd appartementengebouw;
- de bouwer zal op het onder nummer 1 bedoelde perceel grond een appartementengebouw (doen) bouwen ingevolge de door het college van burgemeester en wethouders af te geven bouwvergunning voor eerder genoemd appartementengebouw en de overblijvende grond inrichten c.q. in stand houden als tuin bij en ten behoeve van het appartementengebouw; de inrichting, instandhouding en het onderhoud van de tuin zal geschieden overeenkomstig een op te stellen plan, dat de goedkeuring van de gemeente behoeft, bij het opstellen van welk plan rekening zal worden gehouden met de wens van de gemeente, dat de op het terrein aan te leggen parkeerplaats niet vanaf de openbare weg zichtbaar zal zijn;
- het is de bouwer en zijn rechtverkrachtenden tot 1 januari 1981 verboden de bouwgrond al dan niet met de daarop gebouwde opstellen, welke onderwerp van deze overeenkomst uitmaken, op emperlei wijze te vervreemden of in gebruik te geven, anders dan met toestemming van burgemeester en wethouders van Baarn;
- de in artikel 3 bedoelde toestemming zal worden verleend indien vervoering of ingebruikgeving plaatsvindt aan personen die de op de grond te bouwen c.q. aanwezige woningen zelf zullen gaan bewonen en behoren tot één van de volgende categorieën:
 a. woningzoekenden, die economisch aan de gemeente Baarn zijn gebonden;
 b. woningzoekenden, die in de gemeente Baarn wonen en niet duurzaam in een arbeidsproces zijn opgenomen;
 c. woningzoekenden, die in de gemeente Baarn wonen en economisch zijn gebonden aan de gemeente Soest, Hilversum, Eemse of Buschoten;
 d. overige woningzoekenden, die met een woonvergunning in de gemeente Baarn verblijf houden of die reeds gedurende 10 jaren of langer zonder woonvergunning onafgebroken in de gemeente zijn gevestigd;
 e. overige woningzoekenden, die in de gemeente Baarn wonen en die in de gemeente, waaraan zij economisch zijn gebonden, niet als woningzoekenden worden ingeschreven;

architectengemeenschap van den broek en bakema
 r.boel j.m.a. de groot w.j. van der jagt j.e. rijnsoord

BESTEK werknummer 2797

voor het bouwen van 54 appartementen met parkeergarage en het restaureren en verbouwen van de bestaande "toren" (genoemd "Residentie Prins Hendrikpark"), gelegen in het Prins Hendrikpark grenzend aan de Julianalaan te Baarn, kadastraal bekend sectie L nr.429 (ged.).

Opdrachtgever : BAVO Baarn v.o.f., Prof. Ritzema Boslaan 33, 3571 CN UTRECHT, tel.: 030 - 718870

Architect : Architectengemeenschap Van den Broek en Bakema, Posthoornstraat 12b, 3011 WE ROTTERDAM, tel.: 010 - 134780

Adviseur beton en staalkonstrukties : Ingenieursbureau Bruyn Molenaar & Ter Riet B.V., Prins Hendriklaan 23, 3583 EB UTRECHT, tel.: 030 - 510497

Adviseur werktuigkundige en elektrotechnische installaties : Ingenieursbureau Kouwenhoven-Linsen B.V., Singel 97, 1012 VG AMSTERDAM, tel.: 020 - 224811

Aannemer : Bouwmaatschappij NIRON B.V., Califormidreef 35, 3565 BJ UTRECHT, tel.: 030 - 616106

Direktie : Architectengemeenschap Van den Broek en Bakema, Posthoornstraat 12b, 3011 WE ROTTERDAM, tel.: 010 - 134780

3.4 & 3.5 - rapport van den Broek en Bakema, municipality Baarn

PUBLIEKE WERKEN BAARN
 Afd. Bouw- en Woningtoezicht

Aan het college van Burgemeester en Wethouders van B a a r n

R A P P O R T

1. Naam van de aanvrager : Bavo Baarn v.o.f.

2. Omschrijving van het werk : het bouwen van een appartementenhotel.

3. Bouwterrein : a. plaatselijke aanduiding : Julianalaan 4
 b. kadastrale aanduiding: gemeente Baarn sectie L nr.429

4. Het bouwterrein maakt deel uit van het :
 Vigerend bestemmingsplan : uitwerkingsplan appartementenhotel

Bestemming : appartementenhotel

Ontwerp bestemmingsplan : GEM. BAARN Afd. Bouw- en Woningtoezicht, 13 JUNI 1983, Om advies Ter kennisneming Ter afdoening

Bestemming : Ter afdoening

5. Voor het plan gebied geldt een voorbereidingsbesluit dd.

6. Het bouwplan voldoet niet aan het :
 Vigerend bestemmingsplan : artikel 2 lid 2, sub a en d.

Ontwerp bestemmingsplan :

Bouwverordening :

7. Vrijstelling kan worden verleend :
 Vigerend bestemmingsplan : artikel 2 lid 4 van het gestelde in artikel 2, lid 2 sub d, Artikel 2 lid 5, van het gestelde in artikel 2 lid 2 sub a.

Ontwerp bestemmingsplan :

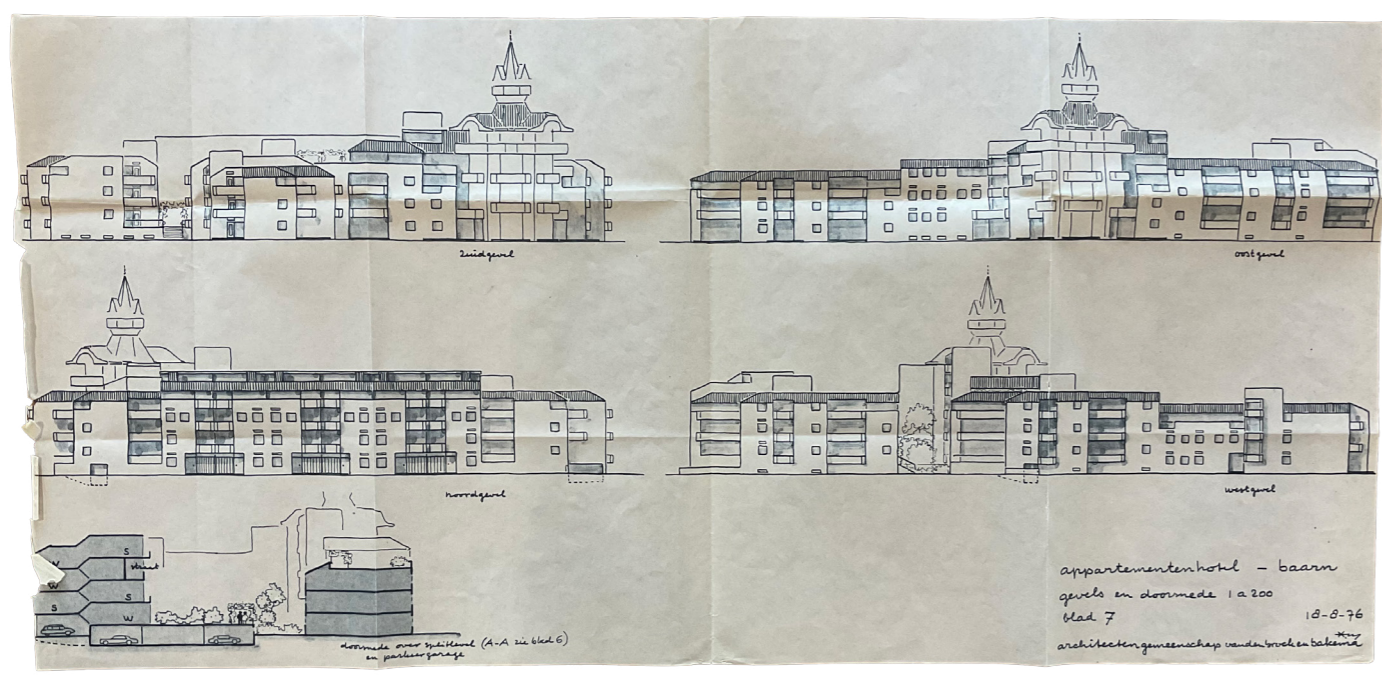
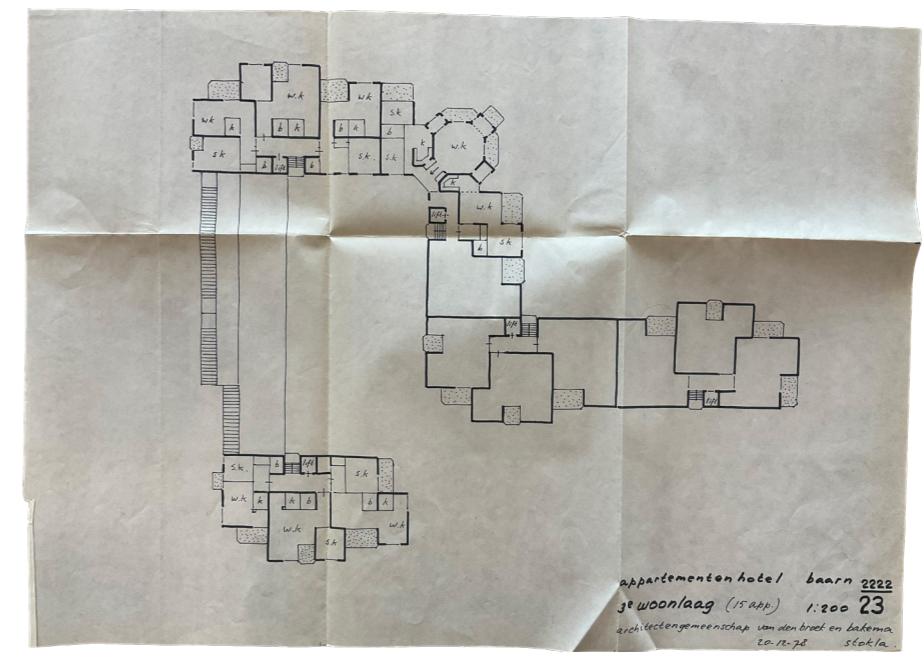
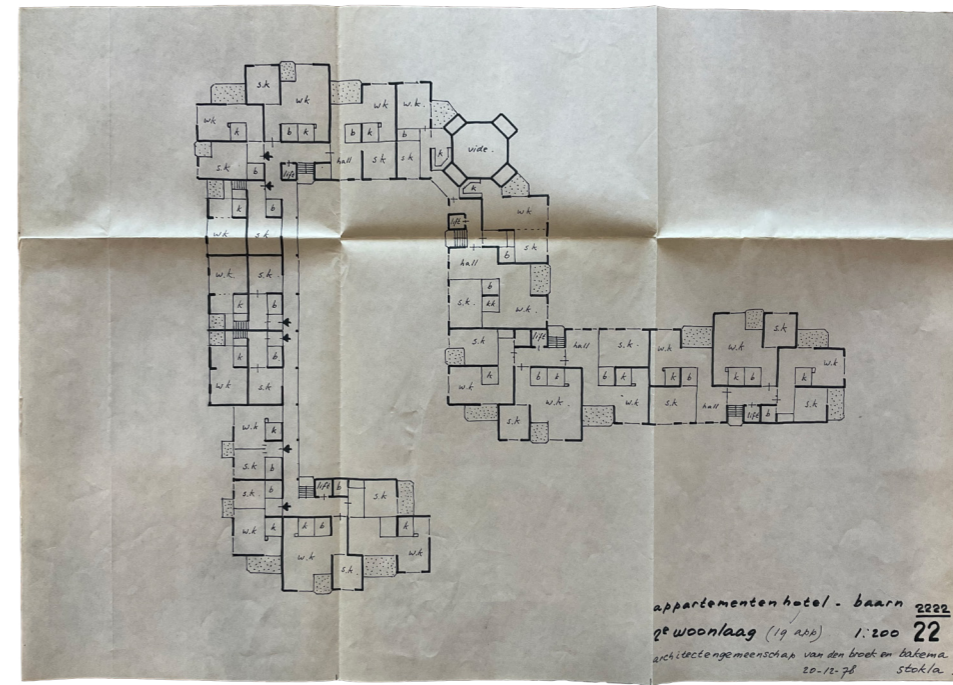
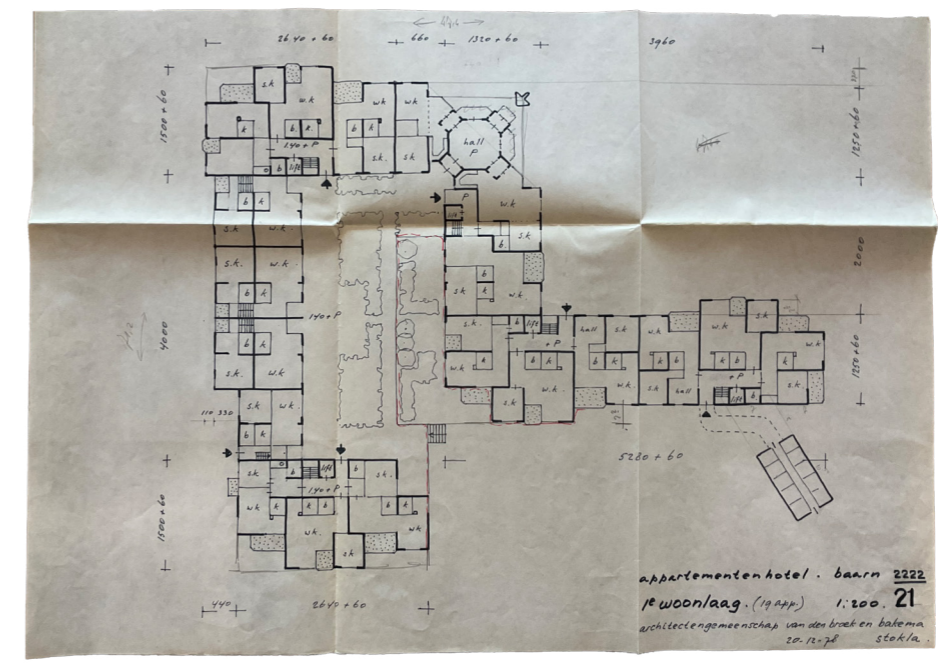
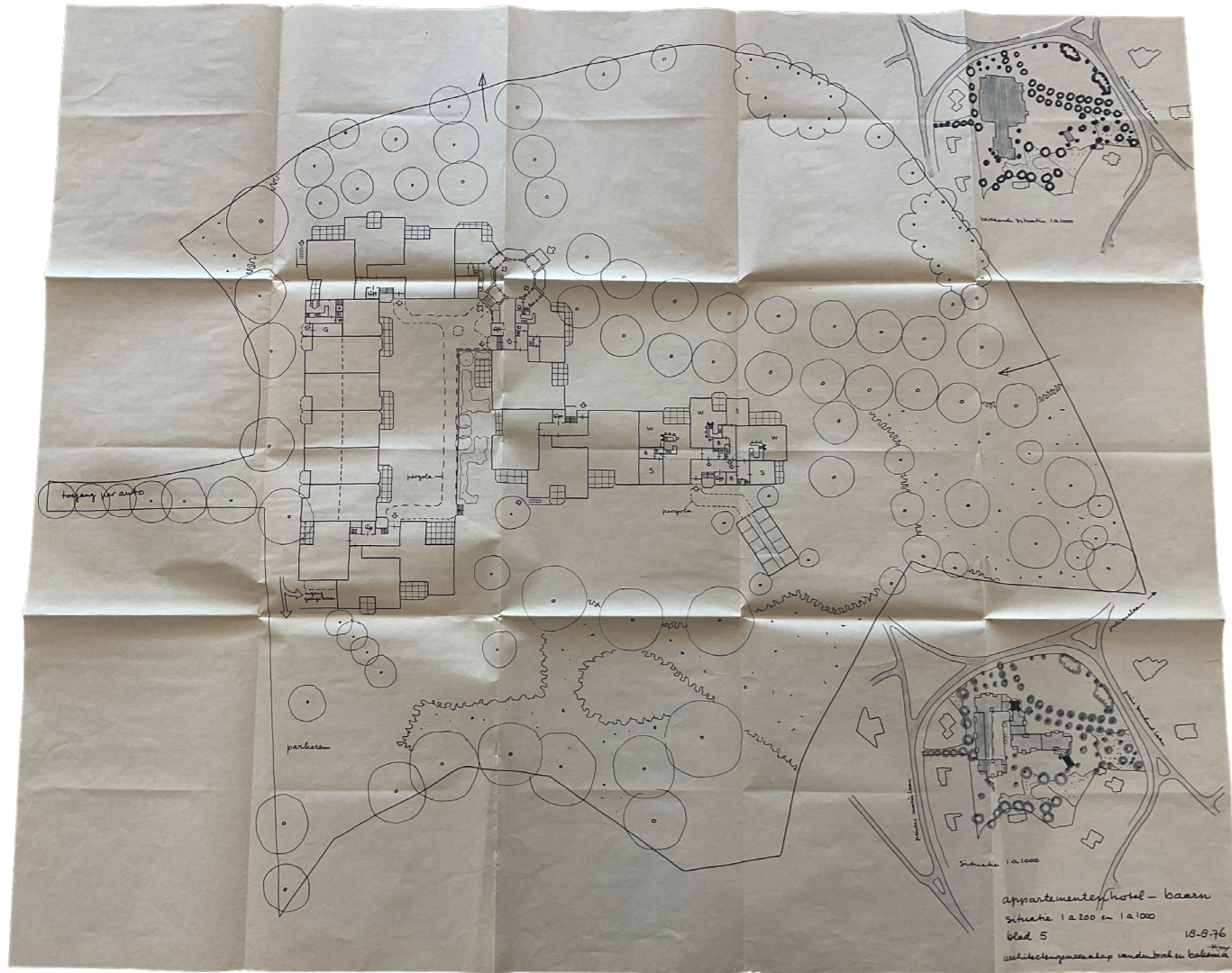
Bouwverordening :

8. Advies Schoonheidscommissie : positief / ~~negatief~~

dd. 2 juni 1983 besluit nummer :

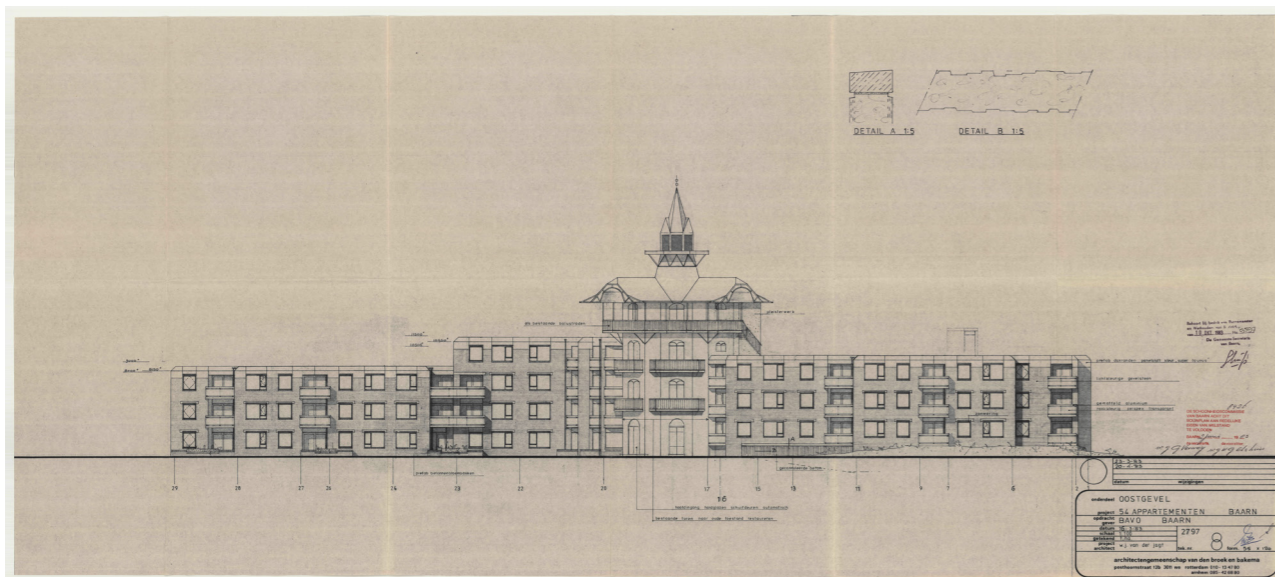
9. Voorstel : de gevraagde vergunning wel te verlenen ~~aan te nemen~~ zie hierover ook punt 10 en 11.

Z.O.Z.



3.6 - situation drawing, sketch design Residentie Prins Hendrikpark
3.7 - elevations, sketch design Residentie Prins Hendrikpark

3.8 - floor plan, first floor, sketch design Prins Hendrikpark
3.9 - floor plan, second floor, sketch design Prins Hendrikpark
3.10 - floor plan, third floor, sketch design Prins Hendrikpark



3.11 - elevation, east facade, renovation van den Broek en Bakema

From this time period just like the initial design brochure's, plans, letters and reports can be found which together paint a detailed picture of the workings of the design phase, the communication with the municipality and the reception by the general public. In this case a lot of these documents report in detail the discussions between the municipality and the architecture firm van der Broek en Bakema.

'We can only anticipate that building supervision and the beauty committee, in general, will hold architecture to high standards and will not make any concessions regarding more vulnerable areas in this regard. In this context, it is appropriate to write a letter to the owner of the sanatorium, advising that they should already take into account that the architectural design will be subject to exceptionally high demands.' (Baarn m. , rapport high architectural expectations, municipality Baarn , 1972)

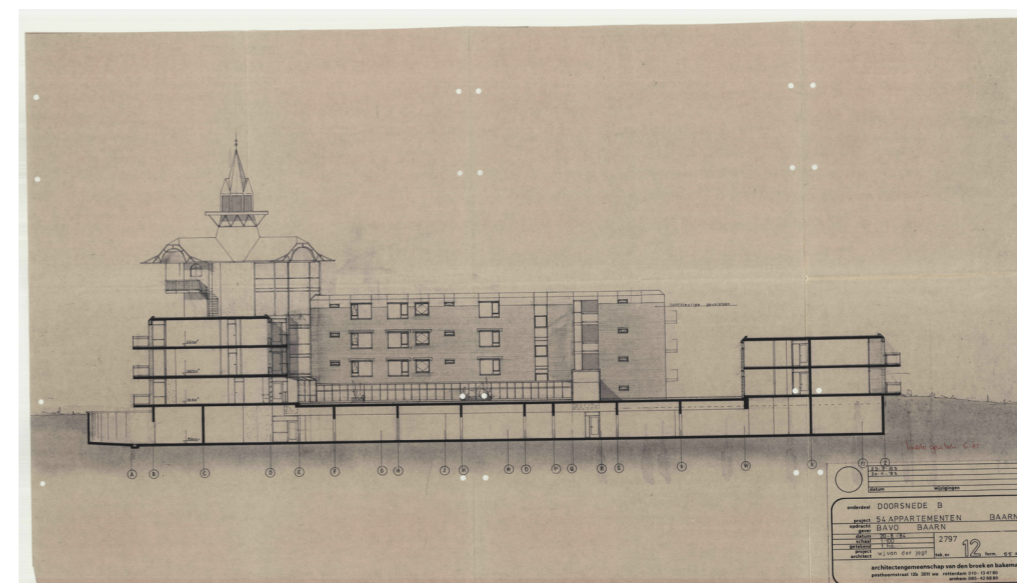
In multiple cases this was communicated during the design process with all the parties involved that the city council would be very meticulous considering the architectural qualities and function this building would have and facilitate. In this case the quote originates from a rapport from the City

Council of Baarn, titled Architect's choice, on the 21st of september 1972. It was therefore clear from the start for the municipality that this building still can play an important role within the city and tried to maintain this allure that stemmed from the original design of Berlage and Sanders.

Some of the concerns and thoughts that can be found within the reports are, the municipal authorities communicated with the proprietor of the sanatorium, highlighting the necessity for the forthcoming construction proposal concerning the Bavo site to align with high architectural requirements. It appeared that (Lisman & Lisman) is inclined to formally submit their building application.

Given that the preparatory resolution for the Prins Hendrikpark was set to expire in April 1973, this accelerated pace could potentially culminate in an endorsement-worthy building proposal at that juncture, a scenario that may not necessarily garnered favor with the municipal administration.

Consequently, Mr. Speleers has promptly taken affirmative measures and was crafting a comprehensive zoning blueprint for the Prins Hendrikpark. According to his insights, he aspired to craft a plan that faithful-



3.12 - section B, renovation van den Broek en Bakema

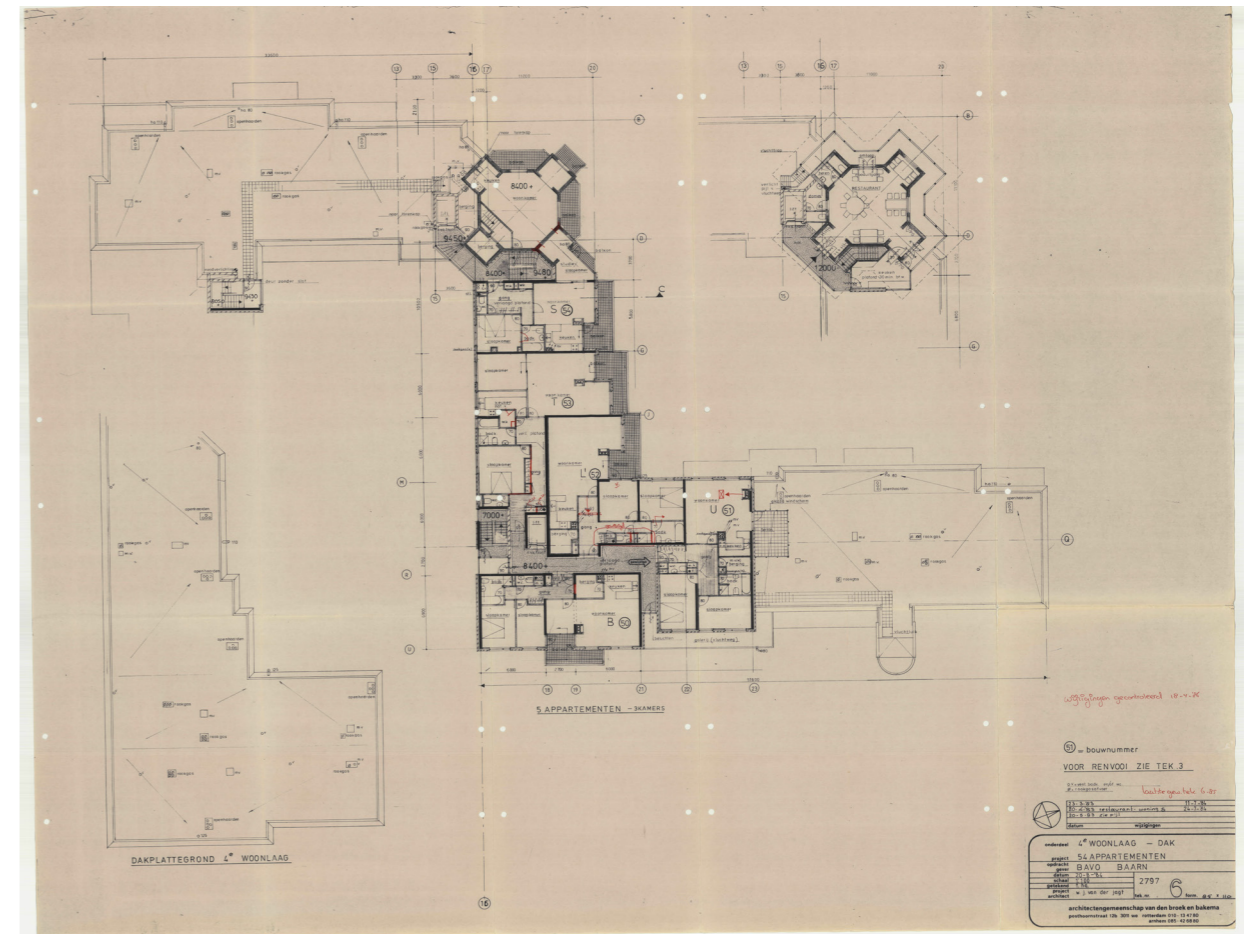
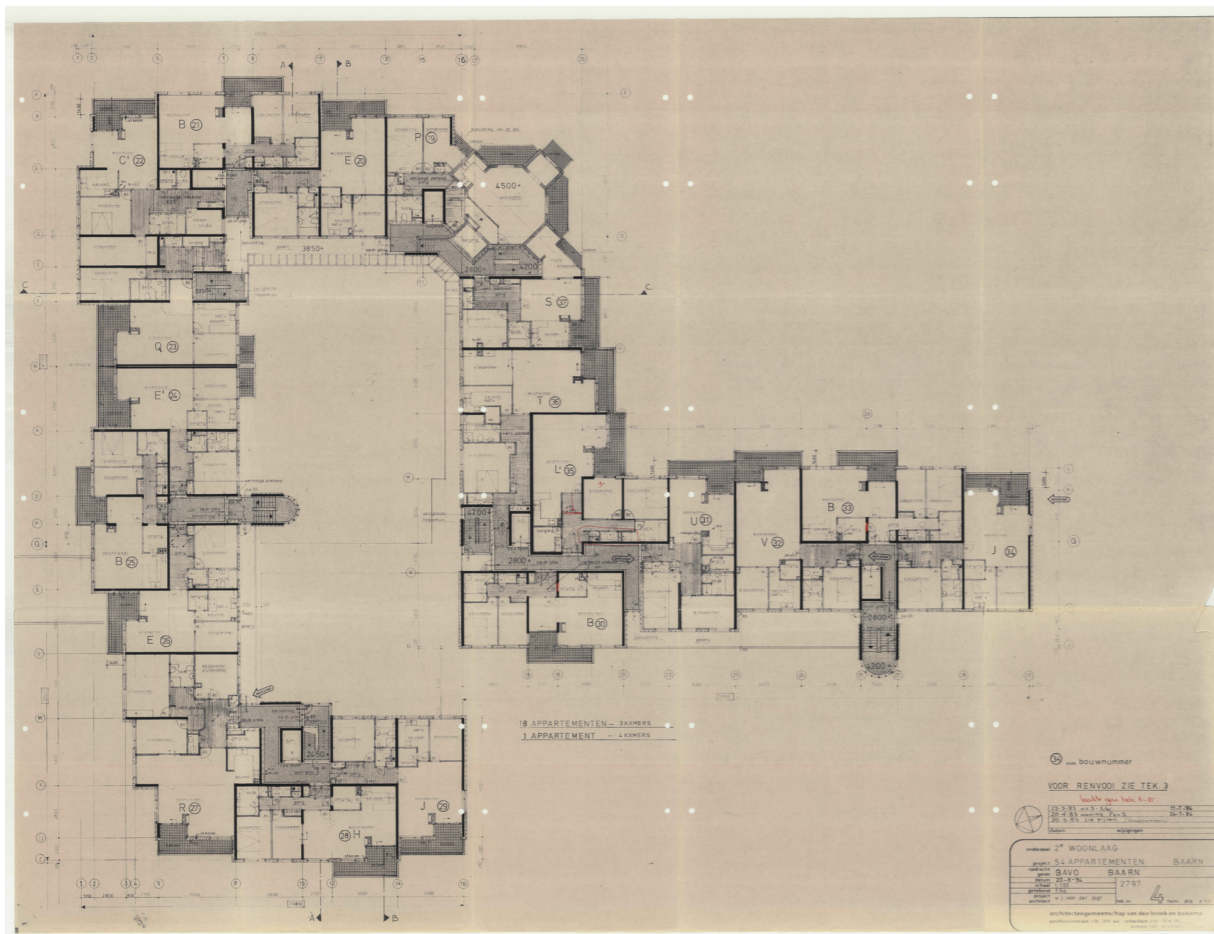
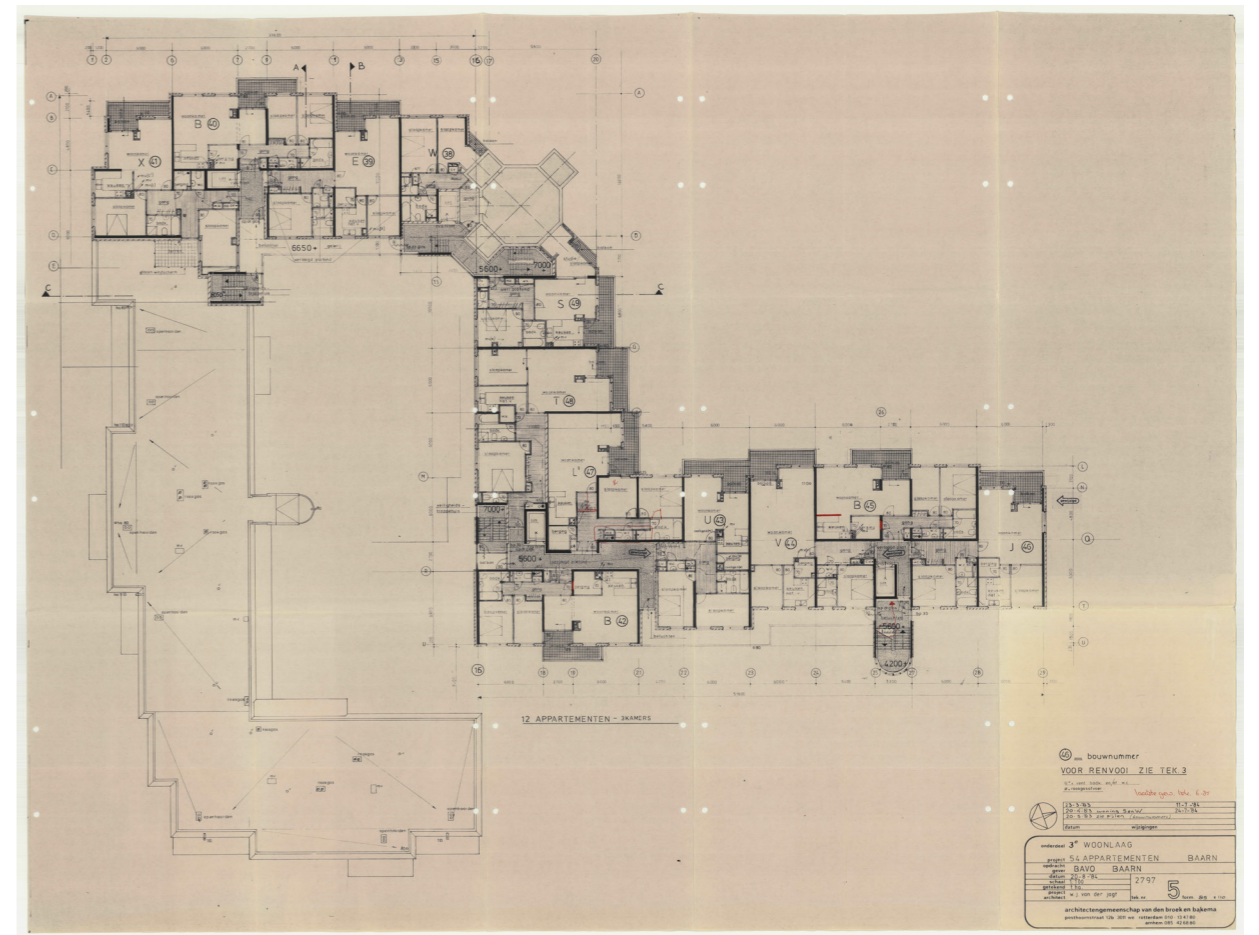
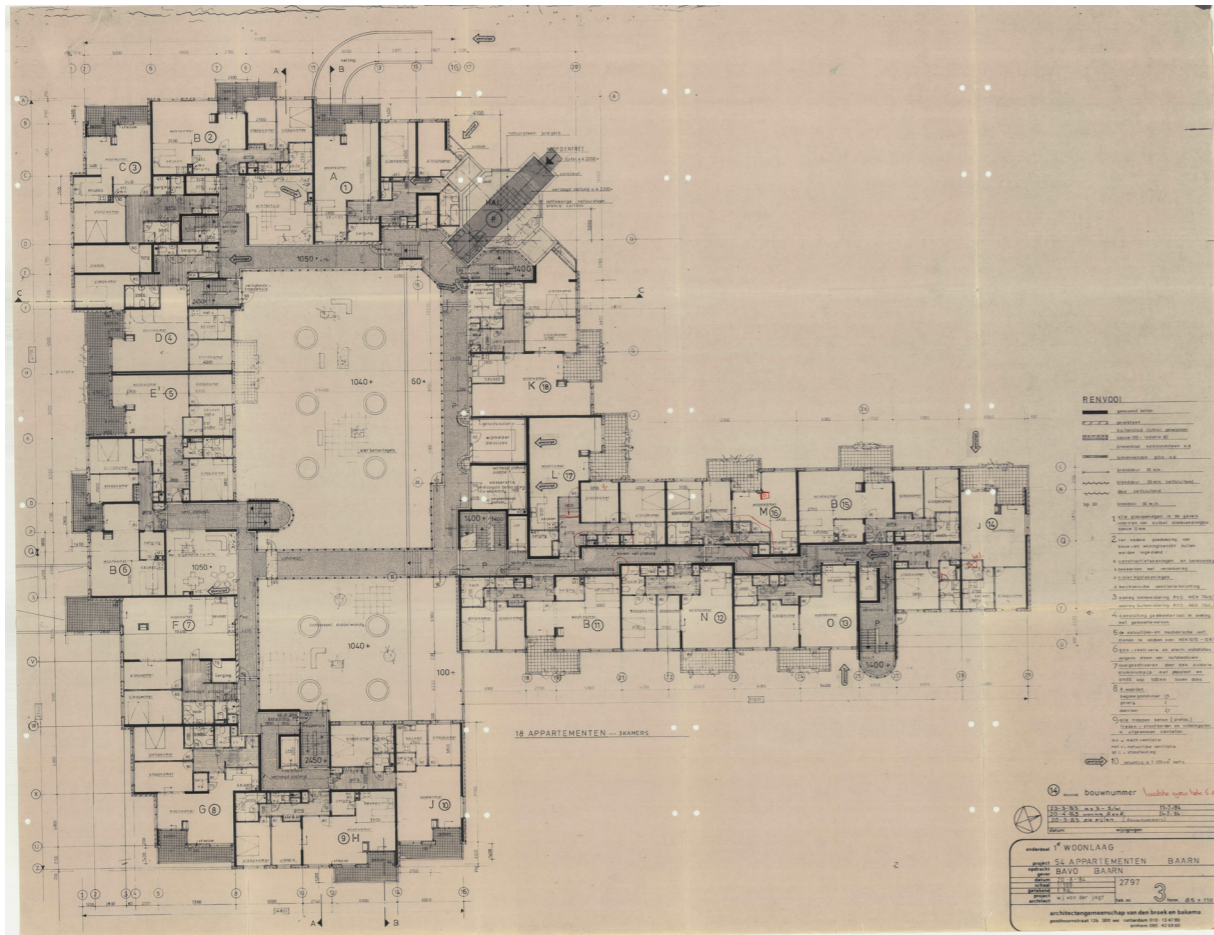
ly embodies the principal characteristics of the present designation. Therefore, the plan will likely adopt a moderately conservative demeanour. Although he entertains reservations about the zoning plan being fully developed by April 1973 to warrant the rejection of a building application, he expresses a keen desire to ensure that a preliminary draft of the zoning plan is placed on public display around that timeframe. Such a measure is envisioned to perpetuate the obligation to suspend approvals. Accordingly, he was scheduled to present his conceptualisation during the forthcoming deliberations of the planning working committee.

In the context of these developments, Mr. Speleers has also apprised the committee of Mr. Singelenberg, an individual affiliated with the National Service for Monument Preservation, who has made a noteworthy "discovery" attributing the sanatorium to Berlage's authorship. This revelation assumes a distinct significance, especially since Mr. Roosenberg has indicated that the monuments committee is slated to convene on November 22nd for deliberations on whether to accord the building monument status.

Should this occur, the municipal authorities would be confronted with an altered landscape, different from the previous situation. Such a transformation would constitute a shift, changing the matter from a purely urban planning consideration to a discussion that intertwines with social and housing facets, inherently linked to the preservation of the structure.

In the early months of 1984, a pivotal chapter unfolded as the process of deconstruction commenced, spearheaded by the capable hands of the Niron construction company. The intricate task of dismantling was meticulously carried out, leaving the tower as the sole sentinel of the past.

The initial sketch design of this new plan, Residentie Prins Hendrikpark, was approved by the municipality and therefore will need to be further developed. By the arrival of May in the same year, a wave of rejuvenation was poised to sweep across the picturesque expanse of Baarn. This transformative vision bore the name "Residentie Prins Hendrikpark," an ambitious project that was carefully orchestrated by Bouwwerf Stiho, a respected local construction entity. (Bakema, 1983)



3.13 - floor plan, first floor, renovation van den Broek en Bakema
 3.14 - floor plan, second floor, renovation van den Broek en Bakema

3.15 - floor plan, third floor, renovation van den Broek en Bakema
 3.16 - floor plan, fourth floor, renovation van den Broek en Bakema



3.17 - situation drawing, Residentie Prins Hendrikpark, renovation van den Broek en Bakema

The result was the introduction of 54 luxurious apartments, thoughtfully nestled amidst the towering trees of the estate's grand driveway. These refined dwellings were introduced to the market, with price tags spanning from 220,000 to 375,000 guilders. Amid the lush region of Baarn, this modern venture marked the inception of a new era, punctuating the metamorphosis of Prins Hendrikpark.

As the firstborn vision of one of our nation's illustrious architects, Berlage, the sanatorium or Bad-Hotel bore profound cultural and historical resonance, rendering its obliteration an unjust travesty. The ensuing sea of construction, amidst a backdrop of genteel villas, proved an acquired taste, just as the "Residentie Prins Hendrikpark" grappled with identity, being both evolving and somewhat clumsy. The phrases "Bad Hotel" and "BAVO" resonated deep within the echelons of Baarn's collective memory. Regrettably, the demise of the original structure marked the inception of a disheartening trend characterised by unchecked urbanisation and excessive development in the once-tranquil environs of Prins Hendrikpark. (Brouwer, 2003)

After submitting a preliminary sketch plan for the development of the former site of the sanatorium on Julianalaan. The city council again had some concerns which they communicated with the other parties as follows. The prevailing zoning plan, Prins Hendrikpark, designates the area for an apartment hotel (a building with one or more rooms available for short or extended rentals, with central amenities such as a restaurant, bar, and laundry facilities for guests). However, this could only proceed in accordance with a detailed design plan to be developed.

Before the proposed development can move forward, a fully detailed plan needed to be established. The council was open to

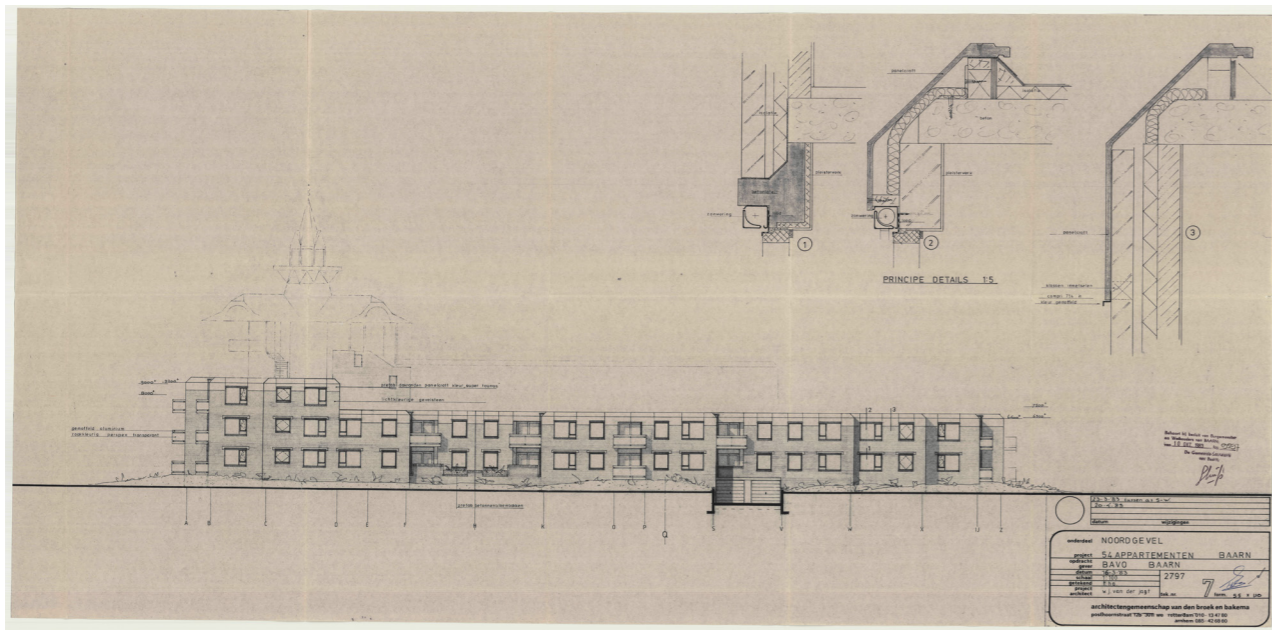
evaluating the initial sketch plan which was presented in this context. And subsequently, investigate whether it can serve as a basis for the comprehensive design. Depending on the results of this investigation, the plan may be approved.

Naturally, there were costs associated with carrying out these tasks, incurred both by the municipal urban planner and the broader municipal apparatus. These expenses are approximately estimated to amount to 15,000 guilders. (Brouwer, 2003)

During the design process an additional meeting has been held to discuss this plan, with Mr. Speleers, the urban planner, also in attendance. During this meeting concerns about the architectural qualities and the future occupants were voiced. Apart from Mr. Speleers also two architects of van den Broek and Bakema were present.

The following comments are the two most critical which discussions are documented within the rapports. Upon a closer examination of this crucial plan, it becomes evident that the alternating ridge heights that characterise the south, east, and west facades, giving them a playful character, are not continued on the north facade. Instead, the northern facade presents itself as a towering (10.50m) and extensive (40m) mass, which significantly detracts from the dynamic composition of the aforementioned facades. Additionally, the committee questions whether the connections between the designed building masses and the tower should be executed as proposed. According to the design, the tower is essentially enclosed within the building masses, which diminishes its significance as a distinct architectural element.

Mr. Speleers, along with building oversight, had observed that while the required volume stipulated by the zoning regulations of the



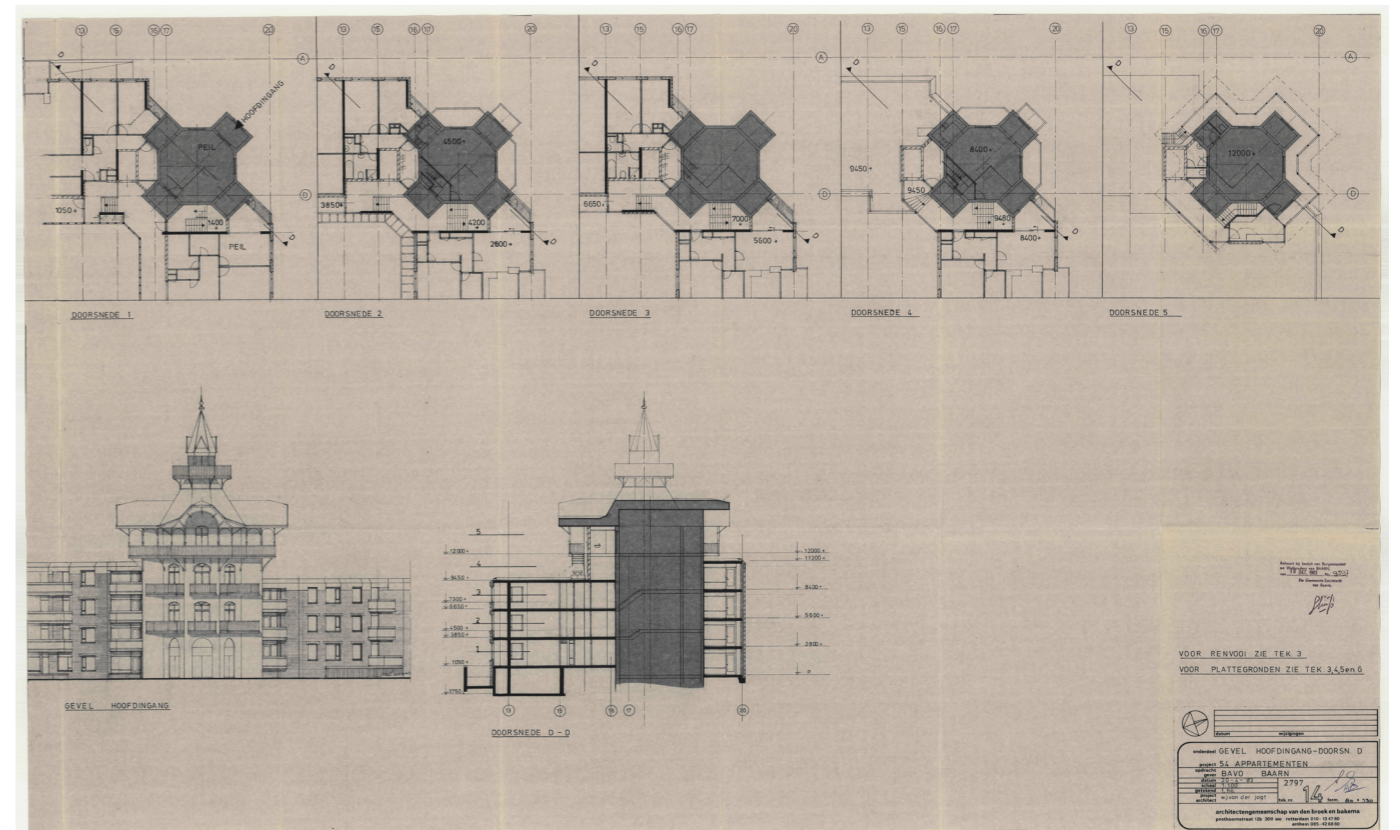
3.18 - elevation with details, north elevation, renovation van den Broek en Bakema

Prins Hendrikpark plan—namely, 22,500 m³—has been adhered to, the same cannot be said for the requirement specifying that 40% of the built area should exhibit a ridge height ranging from 6.50 meters to 7.50 meters, 30% should feature a ridge height ranging from 8 to 9 meters, and the remaining 30% should have a ridge height ranging from 10.50 meters to 11.50 meters. A rough calculation indicates that the plan adheres to only 17% of the necessary 40%, thereby contributing to the excessive height of 10.50 meters for the north facade. These points are currently being discussed with Mr. Bonnema and Mr. Stokla from the office of Van der Broek and Bakema, both of whom are present in the meeting. (Baarn m. , report of the meeting of the beauty committee, 1976)

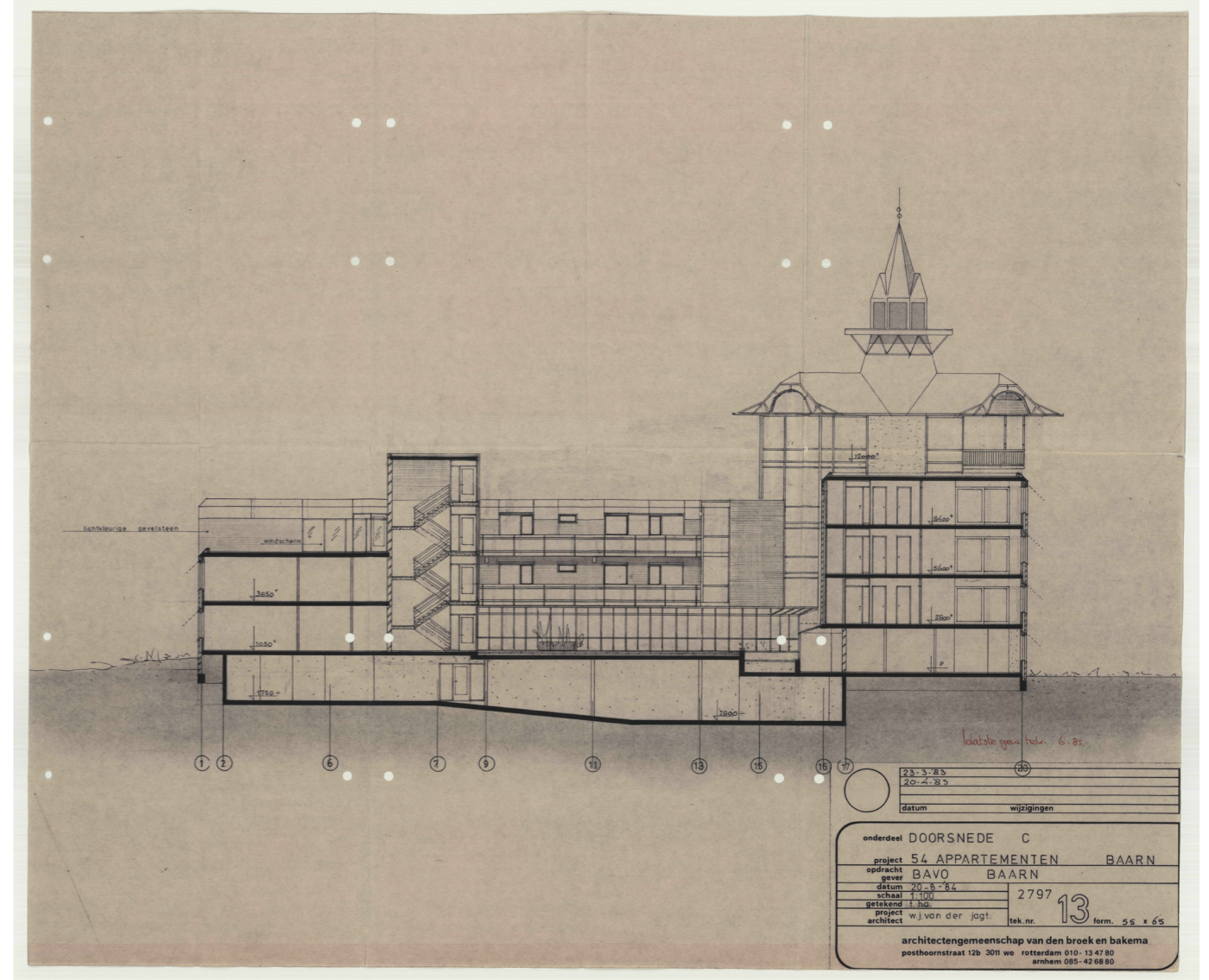
Furthermore, the matter of whether the proposed apartments will indeed be designated for temporary rentals or for sale is also being raised. However, Mr. Bonnema and Mr. Stokla do not possess relevant information on this matter. From the discussion, it becomes apparent that Mr. Bonnema and Mr. Stokla do not share the committee's concerns on these matters.

Regarding the stipulated surface areas in relation to varying ridge heights, the designers have proceeded with the presumption that the Mayor and Aldermen will exercise their authority on this matter. Mr. Speleers highlights that he finds the height of the north facade, considering the neighbouring residential structures on Julianalaan and Prinses Marielaan, to be unacceptable from an urban planning perspective. The regulations presuppose that any exemptions can only be granted if they do not compromise the landscape and urban planning values of the planning area.

Additionally, attention was drawn to the fact that the regulations also stipulate 1.5 parking spaces per dwelling unit. The committee believes it is advisable to caution the municipal authorities against readily granting extensive exemptions as presumed by the designers. To a limited extent, exemption possibilities may be employed if they genuinely enhance the plan. As currently presented, the urban and landscape values (trees will need to be felled) are likely to be compromised.



3.19 - floor plans, elevation & section, Tower 'Sanatorium', renovation van den Broek en Bakema
3.20 - section C, Tower 'Sanatorium', renovation van den Broek en Bakema



CONCLUSION

The Sanatorium in Baarn, designed collaboratively by H.P. Berlage and T. Sanders, had a dual purpose: to establish itself as a renowned health and wellness center in Europe, often referred to as 'Kur,' and to become an enduring landmark in the city of Baarn. Interestingly, the original vision for the building surpassed expectations, transforming it into a haven for the rich and the ill.

During its initial phase, the local community warmly embraced the building's presence and its role within the city. The meticulous architectural detailing and woodwork on the facade were testaments to the skill of the young architect H.P. Berlage. This sentiment stood the test of time and was celebrated by notables like Sergio Polano, solidifying the structure's significance. (Brouwer, 2003)

However, a gradual shift began to unfold. The initial factors contributing to the decline of this architectural marvel included neglect. This neglect was fueled by ownership challenges, the exorbitant cost of required renovations, and exacerbated by the disruptions caused by the Second World War. During the war, the building had military applications and later served as a shelter for allied forces.

Although post-war efforts were underway to repair and improve the structure, guest numbers continued to dwindle. Factors such as car-free days further impacted the hotel's viability, ultimately leading to its

closure. Another compounding issue was the evolving fire and safety regulations that had progressed beyond the standards at the time of the building's inception.

Throughout this period, the public's perception of the Sanatorium remained largely consistent, with the building remaining a cherished community asset. However, the shift in function after the war transformed the building into a focal point of political debate. As it adapted to become the Baarn Care Facility for War Victims (BAVO) and later a potential haven for Indonesian repatriates, the structure took on symbolic significance.

Tragically, an act of arson, driven by an individual's opposition to the Indonesian repatriates moving in, scarred the building's integrity. Despite the unsuccessful attempt to halt the repatriates, the incident left a portion of the building in a state of disrepair. Subsequently, as tenants vacated, the once-beloved building gradually fell into disuse. However, the local community retained hope that the landmark's former glory could be restored. Following an auction, the building stood on the brink of a second chance, poised to return to its original grandeur. (Boersma, 1975)

The city council was resolute in preserving this Baarn icon. The demolition and subsequent transformation were executed with meticulous oversight and frequent consultations among the municipality and other stakeholders. To maintain its stature within

the town, stringent architectural standards were imposed. Moreover, the building was mandated to continue serving collective purposes for residents, preventing it from becoming a mere collection of isolated units. Lastly, economic ties to Baarn or long-standing residency were prerequisites for residents. (Baarn m. , rapport high architectural expectations, municipality Baarn , 1972)

This comprehensive journey of interventions and changes significantly impacted the building's standing within Baarn and its reception by the public.

Initially, the structure fulfilled its envisioned role as a cornerstone of Baarn, emerging as an architectural treasure. However, the aftermath of the war and the increasing prominence of other concerns led to a decline in the building's significance. Although it still held sentimental value to the community, evolving fire safety standards and neglect hampered its adherence to the once-high standards.

The fire and ensuing demolition reignited the building's original essence, albeit too late to fully retain its architectural brilliance. The subsequent redesign by Van den Broek and Bakema introduced its own set of challenges.

The municipality dedicated significant effort to revive the former iconic landmark in Baarn. (Baarn m. , report of the meeting of the beauty committee, 1976) Various fac-

tors, including financial viability, evolving Dutch architectural trends, and notably the lack of monument status, contributed to differences between the two designs.

Despite this, van den Broek en Bakema's design endures in Prins Hendrikpark, now enveloped by an array of country houses., and the municipality's stringent requirements and decisions about collective functions for residents further shaped the narrative around the building. The choice to ensure the building maintained its central communal functions carried a substantial impact, repositioning it within the public consciousness to this day.

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