

cahiers

henry van de velde



17 2021

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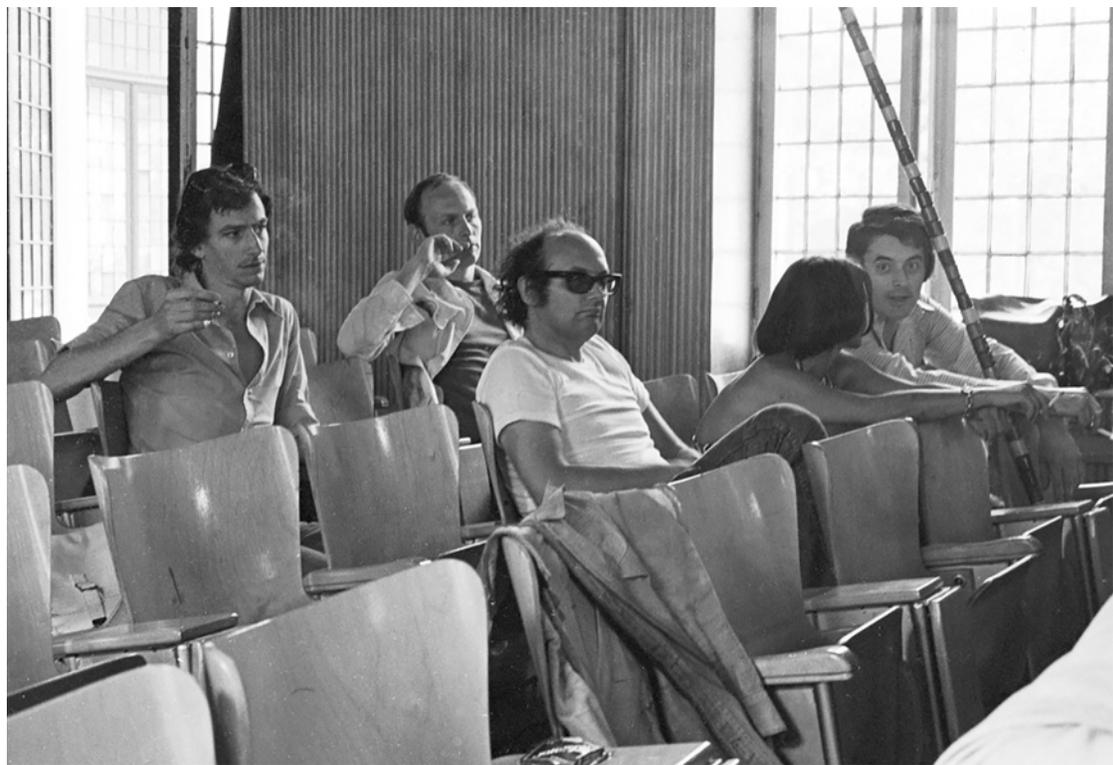
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FONDS HENRY VAN DE VELDE ASBL
2004—2021

HERMAN DALED AND THE HÔTEL WOLFERS

Caroline Mierop, President of the Fonds van de Velde asbl
Benoît Hennaut, Director of La Cambre



Herman Daled was the first president of the Fonds Henry van de Velde Association and he was an attentive, available, helpful and generous president for a period of fifteen years, from 2004 to 2019. His death at the end of 2020 came as a shock to the many people who had known him as a radiologist, as a collector and friend of artists, and as a lover of architecture—a dedicated lover of architecture, what is more, who happened to own one of the most beautiful and demanding houses that van de Velde built in Brussels: the Hôtel Wolfers.

It is to our president, but also to a friend of the arts, of artists, and of architecture that this seventeenth edition of the *Cahier Henry van de Velde* is dedicated.

A



Anne Van Loo, a Doctor of Architecture and a specialist in van de Velde, dedicates an article to the Hôtel Wolfers, which, paradoxically, has been little studied and documented until now. She traces its history, offers a detailed analysis, and also shows how Herman Daled lived there, or to use his own phrase, how he “was present” in the house, accepting—to the point of making it a principle—that he would keep the house in the (almost original) state in which he found it, to let it age but not deteriorate, and to submit to its powerful sense of space without (almost) ever being tempted to exhibit the hundreds of works of art he had stored there. Sylvia Goldschmidt’s recollections have been invaluable in piecing together Herman’s early years in this large house, the encounters, the events, and the ephemeral installations for which it provided the most magnificent setting.

Based on his own personal memories, Chris Dercon paints a portrait of Herman as the owner of the Hôtel Wolfers, drawing a parallel between the “position” he maintained in relation to his house and his

↖ Herman Daled (with André Cadere’s *Round Bar of Wood*) and his wife Nicole at the congress *L’art et son contexte culturel*, La Cambre, July 1973. With the artists Sol Lewitt and Jacques Charlier, and the Amsterdam gallery owner Adriaan van Ravensteijn. © Bastin & Evrard.

A Herman Daled at the library of La Cambre, for the inauguration of the Michael Tarantino library in 2005. © Aurore Dal Mas.

“position” in the world of contemporary art. He describes the small, almost mischievous interventions that Herman would permit himself within this imposing house and his highly conceptual way of inhabiting it. In so doing, he also paints a portrait of an extraordinary man and a friend.

In his poetic contribution, Martin Margiela pays a discrete tribute to Marit Størset, Herman Daled's final companion, and to his atypical approach as an owner-collector.

This short introductory text ultimately pays tribute to the president of the Fonds Henry van de Velde. When Herman agreed to participate in the creation—or rather the re-creation—of the association, he was already the founding president of Wiels, a centre for contemporary art in Brussels. He was also very familiar with La Cambre, the art school he frequented at the time when the conceptual artists that he loved and supported were often invited to appear. He took part in the colloquium on the theme of Art and its Cultural Context that was organised there in July 1973, with the likes of Carl André, Art and Language, Marcel Broodthaers, Daniel Buren, André Cadere, Hans Haacke, Sol Lewitt, Niele Toroni and Lawrence Weiner among the participants.⁽¹⁾

Herman had long been familiar with several members of the proposed association, since the creation of the Fondation pour l'Architecture in 1985, of which he was one of the first Board members. Around the same time, he also presided over the fortunes of the Société des Expositions du Palais des Beaux-Arts. He was a fan and connoisseur of van de Velde and from 1995 onwards, he was a devoted visitor to the exhibitions of contemporary art that were held in the Maison Grégoire—another house in Brussels that the architect had built in 1933, and which Herman had himself considered buying for a time.

In 2011, Herman Daled made a donation of documents to the association, comprising materials relating to the early years of the school, plus a series of archives consisting of notes, correspondence, press cuttings and publications on van de Velde.

This donation is more important than it might appear. It includes, for example, the archives left by the socialist minister Georges Bohy, relating to the first Henry van de Velde Association, which was created at La Cambre in the wake of the master's death and was active from 1960 to 1974. Georges Bohy, who acted as van de Velde's lawyer and

knew him for many years, was president of the association from 1965 until his death in 1973. The Daled collection also includes an impressive number of handwritten letters, often lengthy, that van de Velde sent to his friend, H el ene Denis-Bohy, in the period from 1928 to 1957. In fact, H el ene, a librarian, feminist activist and the wife of Georges Bohy, resumed her studies at La Cambre in 1928, where she took a course in typography. It was probably there that she met Henry van de Velde and she contributed to the publication of several books that he produced on the school's printing press.

B



Their correspondence, which continued almost uninterrupted for a period of thirty years, contains a great deal of information of all kinds: about van de Velde's travels, his publishing projects, the courses he was preparing, and the people he met, but van de Velde also wrote about his health, his children and his grandchildren. This correspondence is a valuable source of documentation relating to van de Velde's final years, which he spent in Ober ageri in Switzerland and about which little has been published until now. In addition to the letters, the collection also contains the first parts of a book that H el ene Denis-Bohy intended to devote to van de Velde's typography, although it seems that this book never got beyond the planning stage.

In February 2019, when La Cambre, the Faculty of Architecture of the ULB, and the Fonds van de Velde were organising a colloquium at the Royal Academy of Belgium on *Henry van de Velde and the Bauhaus. Art, Industry and Pedagogy*, it was Herman who opened the conference on behalf of the association. He and Marit St orset were both supposed to participate in the study trip that we had organised to Weimar

B

The cover for Henry van de Velde's essay, "Le Nouveau. Son apport   l'architecture et aux industries d'art", typeset in Futura and published by Les Amis de l'ISAD, n.d. [1929]. Collection ENSAV-La Cambre.

in October of that same year, but he was forced to withdraw on health grounds. In a moment of foresight a few months earlier, he had insisted on being relieved of his duties as president. He had continued steadfast, however, as a member of the Board, and he kept himself informed of our projects right until the end.

We would like to thank all those who helped us with this booklet, especially Chris Dercon, Martin Margiela, and Anne Van Loo, but also Elsa Cayo, Pierre Daled, Sylvia Goldschmidt, Birte Carolin von Knoblauch, Joachim Olender, Thomas Simon, Priska Schmückle von Minckwitz, Marit Størset, Richard Venlet, and the photographers Bastin & Evrard, and Helen Hermans.

With our great appreciation.

THE HÔTEL WOLFERS OF HENRY VAN DE VELDE (1928–1930) AND THAT OF HERMAN DALED

Anne Van Loo

President of the Scientific Committee of the Fonds Henry van de Velde



PORTRAIT OF AN UNCONVENTIONAL HOUSE IN BRUSSELS

It is not especially urban for a “town house”, this corner building with no corners. The austere modernism of this massive parallelepiped with rounded edges evokes a fortress rather than a mansion. None of the façades facing onto the street has an entrance and the façades are bare and flat, except for their running rows of windows with set-back trumeaux and occasional recesses, like the one on the top floor. But with its grooved pointing, the grain of the dark Belvedere brickwork catches the light, laid out like one continuous skin and interrupted only by the strips of the steel frames that are painted in green, like the shutters. The strong beading of the glazed terracotta acroteria gives the flat roofs a radical final touch. And these features lend the ensemble a sober rusticity that strikes a different tone in this district where Art Deco is still marked by eclecticism.

A1
A2



You have to go past the house, along the western façade in the Rue Alphonse Renard, to discover the opaque metal gate in the wall that encloses the plot. Beyond this gate, the organic way in which the house is anchored in the ground becomes clear: the cement slabs of the pavement extend in a gentle slope towards the entrance. On the right, a low wall and a few brick steps delimit the mineral but landscaped area, which is covered with flagstones that add an archaic note to the robustness of the place. A small geometrical garden is set out in strict alignment with the axis of the reception rooms,⁽²⁾ while on the left, the third façade is gently folded back, extending the large blind wall that separates the building from the public space. This articulation takes the form of a tower topped by a gym room. The arrangement of the bays facing the garden is aligned with the masonry of the opposite rounded corner, until it becomes lost in a succession

A1 The Hôtel Wolfers, 2004. © Bastin & Evrard
A2 View of the house under construction, early 1930
← Opposite, the southern façade in around 1935. Fonds HvdV-LC/V

of recessed terraces, freeing up the low volume of the entrance. Encasing the building in one continuous envelope enhances the plastic unity of the whole.

B1
B2
B3



The freer style of the third façade (and of the fourth, on the reverse side of the tower) barely hints at the life behind the carapace. A service access in the form of an uncomplicated, but concealed external staircase leads from the gateway to the kitchen, which is illuminated by an English courtyard, and to the service areas in the semi-basement level—all of which has been very carefully designed.⁽³⁾ Above this arrangement is the only and vast window of the dining room, which concludes the main axis of the three reception rooms. A few steps further on, it is the entrance that commands the attention, with its two aerodynamic projections flanking the door beneath a continuous awning.⁽⁴⁾

With its cascade of terraces overlooking the garden, this piece of architecture would have been suitable for a villa—a typology in which van de Velde had a greater record of proven mastery than that of the urban residence, which was virtually alien to him. Living in the city was never an option for this architect, who built no less than four personal residences, always in the form of “country houses”. The last of these had been under construction in Tervuren since 1928 and was designed in a modernist style similar to that of the Hôtel Wolfers. It was probably completed around the time he applied to build the latter in June 1929.

C1
C2



Henry van de Velde was 63 years old at the time and his grand return to the public eye was not entirely painless. The important buildings he had built so far were still unknown in Belgium.⁽⁶⁾ Worse, they were mainly located in Germany, an “enemy” nation that had been punished by the Treaty of Versailles. The strong opposition from certain colleagues —Victor Horta in particular—brought him to the brink of depression at the very moment when he had to both justify the reputation conferred on him by his enthusiastic supporters as the “father of the Modern Movement”, and consolidate his position as director of the ISAD (where architecture and urban planning were also taught).

What was it that led Raymond Wolfers (1893–1974) to approach van de Velde in 1928 to build the most spectacular *hôtel de maître* that the architect was to create in his latter career in Belgium?⁽⁷⁾ There is little information about this client: he bears the family name of a famous goldsmith and a prestigious company, and is sometimes identified as an industrialist or merchant, and sometimes as a jeweller.⁽⁸⁾ The site (three plots of land) is located at the corner of Rue Alphonse Renard and Rue Jean-Baptiste Colyns in Ixelles, in a block between the avenues of Louis Lepoutre and Molière⁽⁹⁾ that was not particularly built up at the time.

E1
E2-3



The house occupies an irregular plot of land, on which the part that widens out is for the garden that separates the visitor’s entrance from a two-car garage located at the edge. It has more than 200 m² of living space per floor and there are four levels (including the service area in the semi-basement and the bedrooms for the house employees on the top floor). Such an arrangement and the presence of service staircases—each lit by its own skylight—reveal the grand-bourgeois status of the client and the hierarchy that begins at the porch and leaves its mark on the entire distribution of space.

The entrance door is a metallic openwork, the small vestibule arrangement with a low ceiling is naturally lit by a skylight and the elevated hallway is elegantly panelled in black Masy marble (arranged in alternating finishes) that tends to sparkle in the secondary daylight that filters in through the transoms placed in an array above the awning. A bayonet-shaped walkway (a feature of van de Velde's work) opens up, four steps above, into a hallway that gives access to the pantry, the dining room and to what is labelled the "hall" on the plans. This is actually the central reception room, whose height allows for a sweeping staircase with overhead lighting, which leads up to the first floor only, where three bedrooms, a boudoir and two bathrooms are located. At the foot of the staircase, a small basin with a fountain, also in black marble, occupies the centre of the composition. Behind a closed door: the sculpturally developed service staircase adjoins the main staircase, serving all levels from the basement to the second floor.

F1
F2
F3



Occupying almost the whole of the ground floor, the space reserved for reception is spectacular in size. In an arrangement similar to that of Hohe Pappeln,⁽¹⁰⁾ the architect's villa in Weimar, the reception area is divided into three adjoining rooms, which are closed or opened (in order to modulate the space according to the occasion) by means of mounted sliding double doors, which disappear entirely into the walls. Here, they are silver leafed, as are all the doors in the reception area, which adds to the theatricality of the spaces whose floors are entirely covered with oak parquet.

- E1 The service staircase on the ground floor © C. Mierop
 E2-3 View from the first floor and a low-angle view from the second floor. © A. Van Loo
 F1 The double-door entrance, 2013. © Helen Hermans-CRMS
 F2 View from the vestibule towards the entrance, 2013. © Helen Hermans-CRMS
 F3 View from the entrance to the vestibule, 2013. © Helen Hermans-CRMS

On the right-hand side, the large bay of the central hall opens out onto the music room, which is located at the corner of the two streets, and on the other side they open out onto the dining room, which faces the garden. These volumes are characterised by the rounded edges of the walls and ceilings,⁽¹¹⁾ creating continuous and enveloping spaces. The effect is pushed to its extremes in the dining room, which can be accessed via three separate entrances (from the entrance, from the vestibule, and from the pantry that leads to the kitchen), but is closed to the street, in contrast to the music room, in which light coming in from two directions emphasises the majestic curves and highlights the fireplace, with its black marble and its earthenware tiles in red and silver.

G1
G2



Everything in the furnishings denotes a flawless refinement.⁽¹²⁾ On the ground floor, the black lacquered skirting boards and door frames match the Masy marble finishings; the radiators on the first floor are integrated into a tiling scheme that is as functional as it is exquisite, taking up the entire width of the windows;⁽¹³⁾ the magnificent master bathroom is distinguished by its tiled floor, elegantly arranged in orange and black. The skylight that floods light into the stairwell and the first-floor landing is equipped with ribbed-glass panels and adjustable glass fins to regulate ventilation. One of the house's little luxuries, the gym, is located on the second, "ancillary" floor, between the roof lantern and the internal skylight, which crowns the tower and has a floor laid in cork. It opens onto a non-overlooked terrace that makes it possible to exercise in the open air. Fully equipped with fitted storage options, the pantry is spread over the two floors that accommodate the dining room and the kitchen (while being entirely separate from the latter). A dumbwaiter serves all levels of the house. The floor, covered with a light-coloured granito punctuated by white mosaic frames, folds back against the walls to form a plinth similar to those that are found in hospital buildings.

H1
H2
H3



A HÔTEL DE MAÎTRE IN SEARCH OF A MASTER

It seems that the Wolfers only lived at their “winter residence” for a short period of time and were already renting it out by the end of the 1930s. It was mainly occupied by Baroness Anny Stoclet and her daughters, at least from the aftermath of the war until their move into the palace on the Avenue de Tervueren, at which point it was taken over by a paint manufacturer. The house was put up for sale following the death of Raymond Wolfers on 2 December 1974.⁽¹⁴⁾

It was around this time that Herman Daled—well known (though not exclusively) for his work as a radiologist—turned to a friend to ask her to find him the house he would like to live in, but didn’t have time to look for. The roadmap for this quest: “I am looking for anything—except just anything”. As luck would have it, the Maison Wolfers—whose austere silhouette was known to Herman, as it was to many people in Brussels—just happened to be up for sale. A striking work by an architect he admired! Having visited the property and promptly falling in love at first sight, he bought it before the week was out, in October 1977, with the intention of restoring it back to how it was when Henry van de Velde had designed it.⁽¹⁵⁾

Right at the time of moving in and beginning to focus on the demands of the house, the Edith Cavell Clinic—a public institution where Herman had been able to develop his private radiology service—was made bankrupt (1981). Though he was not personally involved in the debacle, his practice went into liquidation. Unable to abandon the

G1 The dining room, c. 1935. Archives Herman Daled

G2 The hall and the music room, c. 1935. Archives Herman Daled

H1 View of the staircase from the pantry to the dining room, 2013. © Helen Hermans-CRMS

H2 View from the pantry to the hall, 2013. © Helen Hermans-CRMS

H3 View from the pantry to the garden façade, 2013. © Helen Hermans-CRMS

twenty or so members of his team in the midst of all this turmoil, he took it upon himself to make amends and subsequently invested in the reopening of the Edith Cavell Medical Institute (1983). The substantial personal funds that he sunk into this rescue mission would unfortunately put the brakes on any attempt to restore his house for quite some time.⁽¹⁶⁾

I1
I2



The only work undertaken was in the form of urgent maintenance to the exterior: protecting the roofs, awnings, and canopies against water. However, the restoration of rainwater downpipes in the walls of the façade required some of them to be opened up internally! By contrast, the “aesthetic” deterioration of the premises was left untouched. The house was occupied as it was: in its original state, in structural terms, but worn and damaged by several decades of renting. The application of successive layers of paint with properties incompatible with the original material (probably a glue-based paint) triggered a rather spectacular process of cracks and fissures. This is a process that only gets worse with time, to the extent that a pervasive form of leprosy invades the walls and ceilings. It is not something that is easily remedied: you have to remove every square centimetre with a spatula in order to get back to the original surface. The ceiling must then be restored where it has suffered from these disorders and the whole thing sanded down before being repainted with a suitable product. It goes without saying that this is an

J1
J2



operation that takes a long time, and which ultimately represents just the tip of the iceberg of the restoration work.

In the meantime, the Hôtel Wolfers was designated a listed building (4 October 1983). It was only the second modernist house in Brussels to be protected as a “historic monument”.⁽¹⁷⁾ This didn’t really change a great deal at the time, however, because restoration was not then encouraged by subsidies as significant as those granted after 1993. And then, in lucid and determined style, Herman Daled took the decision to instead embrace all the cracks, the layout designed for live-in staff, and everything else that played a role in the “in-house ensemble”. This required a certain phlegmatic way of thinking: the fragments that littered the floor according to the changing rhythm of the seasons and the climate were a constant source of amazement to many visitors and guests, artists and critics—no matter how “edgy” their tastes... Over time, what started from necessity was transformed into an object of curiosity, to the point of arousing a certain affectation in the owner of the property. In effect, he gradually began to morph his house into a work of art...

K1
K2



Surprising his bewildered visitors was probably a source of some small satisfaction for Herman, who diligently explained this state of decrepitude as a result of his desire to keep the house in its “original state”. A reflection from Louis Kahn was pinned to the wall, declaring his faith in the value of the ruins, as a way for the building to rediscover its initial spirit. This was the attitude that Herman now adopted, in sharp contrast to the customary eagerness among the owners of listed properties to systematically replace every last element whose best

I1 View of the hall and music room from the dining room, 2013. © Helen Hermans-CRMS

I2 View of the hall from the staircase looking towards the façade (access open to the left), 2013. © Helen Hermans-CRMS

J1 The first-floor landing and the main bathroom, 2013. © Helen Hermans-CRMS

J2 The main bathroom. Left: the bedroom. Right: the opening onto the corridor, 2013. © Helen Hermans-CRMS

K1 The master bedroom. View towards the bathroom and the terrace, 2013. © Helen Hermans-CRMS

K2 The terrace of the master bedroom. To the right, the bathroom windows, 2013. © Helen Hermans-CRMS

days were already behind them. Visitors did not come away from the experience unscathed: they had been “challenged”. Which was also the intention.

THE PLEASURES AND BURDENS OF OWNING AN EXCEPTIONAL HOUSE

The maintenance work essential for keeping the building in a good state of repair was carried out on the exterior in the early 2000s, in full compliance with the rules of the art. The work was spread out over a period of ten years, as opportunities allowed, and focused on restoring the windows and the ironwork, and then on the boundary and the party walls (2007).⁽¹⁸⁾ As a result, Herman Daled occupied a magnificent and somewhat dilapidated house for more than thirty years, where, most notably in his capacity as chairman of the board of directors of the Palais des Beaux-Arts Exhibition Society and as president of the Wiels Centre for Contemporary Art, he organised ceremonial dinners and intimate lunches, parties and receptions, exhibitions and artists’ meetings, conferences and fashion shows —such as that of the fashion designer Brigitte Manguin in around 1980—all events that involved going everywhere from top to bottom of a building originally designed to function with a large staff in attendance.⁽¹⁹⁾ Even the simple task of cranking up the shutters was a task that called for a certain degree of athleticism!

L1
L2
L3



Herman initially shared this house with his son Pierre, and then with Sylvia Goldschmidt for about fifteen years, from 1980 onwards, and ultimately with Marit Størset, his final companion. Both partners embraced his lifestyle, which was certainly festive but rather ascetic, and fundamentally opposed to consumerism and anything deemed to be superfluous—there was no television, for example,

and no dishwasher.⁽²⁰⁾ As compensation, however, you got the chance to spend nights out under the stars on the (un-overlooked) terrace of the master bedroom! The 800 m² of available space were also used to store (at least partially) the works that Herman had collected since the second half of the 1960s, carefully packed and hardly ever taken out of their cases. Paradoxically, despite being a friend of the arts and one of the most important collectors of conceptual art from 1966 to 1978, and despite the long-term links that he and his wife Nicole Verstraeten shared with the main actors and leading figures of the movement, none of the work was put on show in the house! More often than not, the walls were kept bare to ensure the artworks were not subject to the wear and tear of attention, and to stop them from becoming anecdotal, or simple decorative elements in the face of everyday life.

M1
M2



For those that are uninitiated, or not intimate with the work, this collection remains rather mysterious... Certain pieces made an appearance here and there, such as Joop van Lieshout's red washbasin (*Untitled*, 1990) hung at a respectable height in the hall, Bertrand Lavier's Gaveau piano (*Gaveau*, 2008), positioned in the music room and echoing the decrepitude of the walls, or Lionel Estève's balloon (*Yellow Balloon and Green Net*, 2004). But there is enough to lose oneself in wonder... So much so that this artistic adventure was made the subject of a film by the director Joachim Olender in 2017, under the title *La collection qui n'existait pas* [The collection that didn't exist].

THE INVISIBLE COLLECTION SAVES THE DAY

The collection certainly did exist. But many continued to doubt it —especially in Belgium, where it did not arouse the slightest interest

L1 The boudoir, 2013. © Helen Hermans-CRMS

L2 The steel frame and radiator unit for the boudoir, 2013. © Helen Hermans-CRMS

L3 Detail of the interior skylight with ventilation fins, as seen from the 2nd floor, 2013. © Helen Hermans-CRMS

M1 The gym room (artwork storage) seen from the terrace door, 2013. © Helen Hermans-CRMS

M2 View from the gym room to the terrace, 2013. © Helen Hermans-CRMS

on the part of the museums and the major public institutions when Herman tried to give it a permanent home. As a consequence, the bulk of it was acquired by the Museum of Modern Art in New York in 2011,⁽²¹⁾ together with the collector's notes and archives that complete it. Fortunately, this proved of great benefit to the Hôtel Wolfers: the transaction finally enabled Herman, in his eighty-fourth year, to gather the necessary means to undertake the works on the interior. In the first instance (2014), this involved converting the first floor—without modifying the existing structure or the distribution of the rooms—into a single-level living space, circumventing the need to go down to the kitchen in the semi-basement every time you wanted to boil an egg. At some point, the initial idea of installing a lift was also firmly rejected as redundant: there was already a dumbwaiter in place!

N1
N2



A small kitchen was simply installed in the bathroom adjacent to what used to be the two large children's bedrooms, with the room in the corner now turned into a dining room, while the other has been kept as an office, with furniture by Jules Wabbes.

The other rooms (the boudoir, master bedroom, and bathroom) have stayed true to their original purpose. A shower has been installed in the old storeroom adjacent to the black and orange bathroom. Herman spent a few good years with Marit in this bright, white and elegant apartment, putting his accumulated documents in order, and stepping down, one by one, from his responsibilities as the founding president of Wiels and of the Fonds Henry van de Velde—two Brussels associations to which he generously dedicated a great deal of time and energy.



Finally, this restoration work and the recovery of the formidable plastic unity of the premises were to generate a more ambitious operation. In 2015, one of the doors to the hall was covered in silver leaf as part of a project initiated ten years earlier by the artist Richard Venlet.⁽²²⁾ But it was the repainting of the service staircase in 2020 that really marked the start of this phase of the restoration works, with a plan to move on in 2021 to address the main staircase and the reception rooms where it plays such an integral role.

As the problem with the cracks continued to get worse, there was speculation for a while that the house seemed to be growing old instead of the master of the house—as is the case with the portrait in Oscar Wilde’s novel, *The Picture of Dorian Gray*. In the final few months, however, a certain mimetism appeared to be moving in the opposite direction.

There was no denying the inevitable and it was time to accept the end of an era—for artistic life (*urbi et orbi*), as well as for the house that had been one of its most sought-after settings. The end was to come in the early hours of Sunday, 8 November 2020, when Herman passed away in his room at the Hôtel Wolfers.

- N1 The basement corridor leading toward the pantry on the left and the kitchen on the right, 2013. © Helen Evans–CRMS
- N2 The corridor from the basement to the kitchen and direct access to the exterior, 2013. © Helen Hermans–CRMS
- O1 A second-floor bedroom now converted into an office, 2013. © Helen Hermans–CRMS
- O2 The second-floor guest room, 2013. © Helen Hermans–CRMS

MY FIRST VISIT
TO HERMAN AND MARIT IN
THE HÔTEL WOLFERS

Martin Margiela
Fashion designer 1982-2008, artist

The decrepit wall of the dining room was strewn with small nails. When I asked why, Herman picked one up. “This one’s made of silver”, he said, as he put it in my hand. “But it’s like a beautiful piece of jewellery”, I replied. And to looks of surprise from my friends, I promptly pinned it into the stitching of Marit’s jumper. She was delighted by the gesture and said to me: “I don’t often wear jewellery, but this is something I’d really like to wear”.

N.B. The nail is from the EA12018 edition by artist Patrick Carpentier.





“JE N’Y HABITE
PAS.
J’Y SUIS PRÉSENT”

Chris Dercon *

President of the Réunion des musées nationaux-Grand Palais, Paris

* Chris Dercon met Herman Daled in the middle of the 1980s in Brussels. For Dercon's exhibition *Doch Doch* in Leuven in 1985, Herman Daled lent Dan Graham's model, "Alteration to a Suburban House". They were close friends thereafter, meeting up over the years in Brussels, New York, Rotterdam, Munich, London, Berlin, Paris, and Belle-Île-en-Mer. They didn't get as far as visiting Minas Gerais in Brazil, the region that Daled's ancestors came from, because Herman felt that Dercon was in too much of a rush when it came to his travelling itinerary. It was under Dercon's directorship that the Haus der Kunst in Munich organised the first exhibition of the Daled collection in 2010.



Originally arranged as a gym by the architect Henry van de Velde, the room on the upper floor of the Maison Wolfers has been fitted out in recent years with the industrial metal shelving that was designed for Herman Daled to store part of his collection of art works and art souvenirs.

223 conceptual works from the collection that Herman Daled and his wife, the lawyer Nicole Verstraeten, had bought between 1966 and 1978, eventually left Brussels when they were acquired by the Museum of Modern Art in New York in 2011. In 2014, Daled estimated that there were about 400 of the works still remaining, most of which had been purchased after 1978.

In latter years, a large, brand-new object stood out beneath the original wooden beams that were used as apparatus for gymnastics: the blue ping pong table, a classic indoor Cornilleau 250. Apart from its striking blue colour, there was nothing in the tubular metal understructure or the large wooden surface circumscribed with clear white lines to contradict the perfect purity of the surrounding architecture.

↑ Herman Daled in the former gymnasium of the Hôtel Wolfers.
© Birte Carolin von Knoblauch



Quite the contrary. The Maison Wolfers and its fixtures—the original items, along with the rarities that Daled added over the years—often made me think of the words by Gio Ponti who shared with van de Velde an empathy for rational beauty: “*E un mobile semplice, ma di forma non inerte*”.⁽²³⁾ The same could be said of a ping pong table.

Yet another, much smaller object stood out in the gymnastics room. Resting on one of the shelves was a bright red sink by the Dutch artist, Joep Van Lieshout. It had hung for many years on a prominent wall in the large entrance hall of the ground floor, right underneath the central staircase. Its presence in that particular spot had served no other function beyond being an object resembling a sink and Daled had recently replaced the sink with an austere photographic portrait of Henry van de Velde.

It has to be said that Herman had a keen interest in the construction history of the house. In 2015, Herman accepted Richard Venlet’s proposal to reapply silver leaf to one of these doors as a permanent intervention. Initiated by the artist in 2004, this project led to an essay

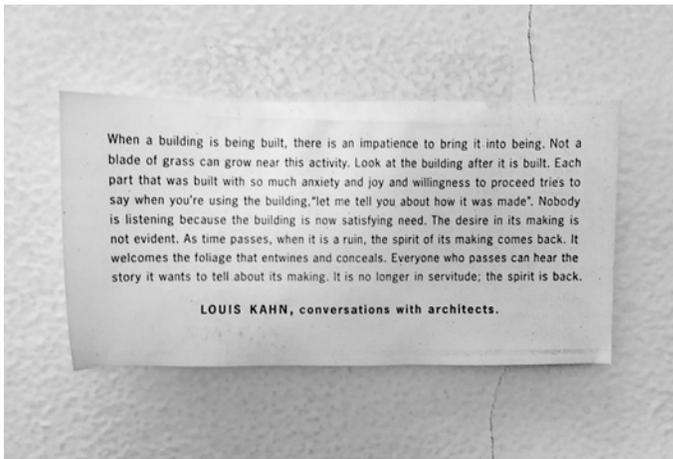
↑ Herman Daled and Chris Dercon in the main staircase of the Hotel Wolfers. In the foreground, a photographic portrait of Henry van de Velde by Willy Kessels. © Birte Carolin von Knoblauch



by the philosopher Bart Verschaffel, which remains, to this day, the most accurate description of the Maison Wolfers.⁽²⁴⁾ Next to the portrait of van de Velde, he had pinned a quotation by Louis Kahn that read:

When a building is being built, there is an impatience to bring it into being. Not a blade of grass can grow near this activity. Look at the building after it is built. Each part that was built with so much anxiety and joy and willingness to proceed tries to say when you're using the building, 'Let me tell you about how it [*sic*]* was made'. Nobody is listening because the building is now satisfying need. The desire in its making is not evident. As time passes, when it is a ruin, the spirit of its making comes back. It welcomes the foliage that entwines and conceals. Everyone who passes can hear the story it wants to tell about its making. It is no longer in servitude; the spirit is back.

↑ On the ground floor of the Hôtel Wolfers, the re-silvered door by Richard Venlet, 2015.
© Richard Venlet



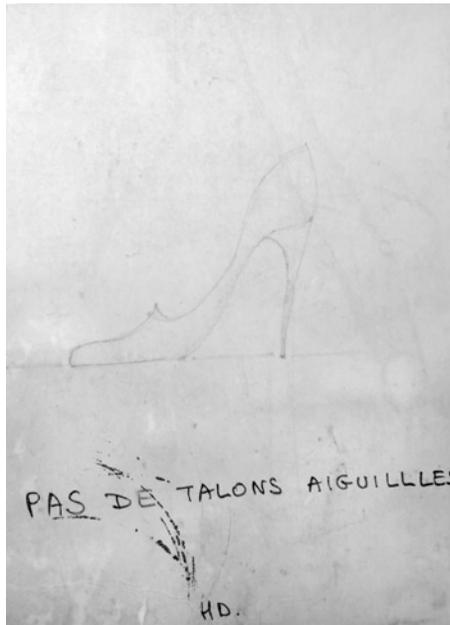
In the last months of his life, Herman's face and hands had taken on the same complexion—the same faded shades of beige, and even the same sort of cracks as the walls of the aged house. It was as if the owner had become one with his home.

It was said that Herman had never cared much for colours, except for the colours of his smart-casual dress code. So the blue of the table and the red of the sink definitely stood out at number 60, Rue Alphonse Renard. They were in sharp contrast with the muted colours of both the exterior and the interior of the house. I am sure that this was not something that Herman worried too much about, because in practically everything he did and said, he gave the impression of living a contented life.

Indeed, the sink and the table-tennis table were just two objects in a discrete series of happy interventions or twists that the owner Daled allowed to enter the Maison Wolfers. Just think for instance of Herman's own funny drawing, which he made at the end of the 1970s and which is still pinned in place at the entrance of the house, warning

↑ On the ground floor of the Hôtel Wolfers, the quotation from Louis Kahn.

* Original text by L. Kahn: 'Let me tell you about how I was made'. © Birte Carolin von Knoblauch



visitors not to wear high heels so as not to damage the wooden floors. Or the loudmouth, pre-war plaster object advertising “*La vache qui rit*”, which is placed on a chimney in one of the main rooms, and the recent elegant, silver nail by the artist Patrick Carpentier, which is stuck in one of the empty walls of the ground floor, apparently waiting for an artwork to be “crucified” on it. I sometimes think that Daled considered even the strictest or most rigid conceptual works of art as “happy objects”. The ping pong tables by Cornilleau and the Van Lieshout sinks are exactly what they are: tables and sinks—much like the way in which Herman preferred straightforwardness to “pirouettes”.

Another intervention was found in the basement. Over the years Daled had used one of the small rooms to install a “cinema”, which was the word he used to describe his set-up of two folding, wooden beach chairs with brightly coloured fabric upholstery, and a simple TV set. It was here in 2008 and 2009 that he and the medical doctor Marit Størset—“*sa compagne de fin de parcours*”—would watch all 43 episodes of the American version of the cult, ultra-minimalist

↑ At the entrance to the Hotel Wolfers.
© Birte Carolin von Knoblauch



series *In Treatment*, in which the camera is set inside the cabinet of a psychoanalyst who records fictional consultations with patients. Together with the films of Ingmar Bergman and John Cassavetes, Daled seemed to have found in these productions not only reflections of the twists and turns of his own private life, but also some kind of equivalent to conceptual art within the world of mass entertainment, as opposed to the spectacles and the big “cliffhangers” of so much contemporary art.

It was in this same “home-cinema” in 2014 that I questioned Herman in a sequence for Joachim Olender’s film-portrait, *The Collection That Didn’t Exist*, about the significance of *The Old Place* by Jean-Luc Godard and Anne-Marie Miéville, a film commissioned in 1998 by the Museum of Modern Art in New York in which the makers speculate on the role of art in the museum: “*L’image aujourd’hui n’est pas ce qu’on voit, mais ce qu’on lit, c’est la légende.*” Daled did not even look up when he responded, “I do not understand”. Maybe he did not appreciate my “pirouette” in implying that his works had

↑ Chris Dercon and Herman Daled in the “cinema” of the Hôtel Wolfers. Excerpt from Joachim Olender’s film, *The Collection That Didn’t Exist* (Man’s Films Productions), 2014. © Joachim Olender



significantly increased in financial and symbolic value when they left to head to such an established museum. Or was it because Daled—upon showing his collection at the Haus der Kunst in Munich at the 2010 exhibition *A Bit of Matter and a Little Bit More*, which was the impetus for the collection’s purchase by the Museum of Modern Art—preferred to use the term *résidus* or “leftovers” to qualify his works, rather than “acquisitions”? He said: “I call the collection the ‘leftovers’ of my activity, of what I was able to do while wandering and collecting during this period.”

In a text “Remembering Herman Daled, 1930–2020” for the journal of the museum in New York, the artist Rebecca Quaytman remarked: “Herman engaged with his collection like he engaged with the house. He said, ‘*Je n’y habite pas, j’y suis présent.*’”⁽²⁵⁾ It was the Peruvian photographer and filmmaker Elsa Cayo, herself the daughter of an architect, who had stumbled upon the Maison Wolfers in 1977, at a time when she had just arrived in Belgium and was looking for work. Herman had asked her to find him a house: “I am looking for anything

↑ Chris Dercon and Herman Daled in the “cinema” of the Hôtel Wolfers. Excerpt from Joachim Olender’s film, *The Collection That Didn’t Exist* (Man’s Films Productions), 2014. © Joachim Olender

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—except just anything.” When Herman passed away, all the obituaries mentioned the worn, eerily peeling walls of the Maison Wolfers, in which, to the great surprise of many visitors, barely any art works were present, and whenever a piece was displayed, its stay was only temporary, ephemeral, like the artists’ interventions that took place there: conferences, performances, screenings, very short exhibitions and even film shoots. Indeed, Dora García and Manon de Boer both made extremely sensitive artists’ films there, in 2007 and 2015 respectively. Artworks should not be hung, Herman would state repeatedly, “otherwise the work becomes decoration, no matter if it is decorative or not”.⁽²⁶⁾ And he would add: “Each time a work seemed beautiful to me, I turned away from it, telling myself that I already knew it.”

Of course, Herman liked beautiful things and places. He talked fondly, for instance, of his staycation at the former house of Albert van Wassenhove (a scientist, just like Daled, and interested in art and architecture) that had been designed by Juliaan Lampens in Sint-Martens-Latem in 1972. However, the exchanges that took place

↑ Invitation to an art presentation at the Hôtel Wolfers on 6 June 2004.
Chris Dercon archives.

between the architect Rem Koolhaas and his clients Herman Daled and son (the philosopher Pierre Daled), over building an annexe on the small, vacant plot situated between the garages of Maison Wolfers and the adjacent building, apparently went nowhere. “What a difficult man”, Herman once confided to me, in reference to the architect.

My first official visit to the Maison Wolfers was in 1987, shooting on location for an interview with Jeff Wall for Belgian Radio and Television, about his text “Dan Graham’s Kammerspiel”, which was published in a French translation by Claude Gintz in 1988 by Herman Daled and his then companion, the graphic designer Sylvia Goldschmidt, daughter of the art-publisher Ernst Goldschmidt. “Herman wanted to publish texts that would shed a discerning light on the work of the artists he followed”,⁽²⁷⁾ recalls Sylvia.

When reciting his text, which was originally conceived in 1981 and reworked in the years thereafter, Wall commented on camera on Dan Graham’s architectural model “Alteration to a Suburban House” from 1978–1980. It was the last work Daled had bought by the seminal conceptual artist Dan Graham, a piece that is now in the collection of the Museum of Modern Art. It is a work that raises questions about transparency and the boundaries between public and private, inside and outside. These aspects of the model by Dan Graham stood in strong contrast to the towering, opaque exterior of the Maison Wolfers, with its brown-brick cladding and green, rolled-down shutters. It was nearly impossible to catch a glimpse of the life inside. I wonder how an annex by Rem Koolhaas might have responded to the unmistakable look and volumes of the Maison Wolfers: with a crystal, perhaps?

Wall’s comments were also considered to be an alternative history of conceptual art, its progress and regressions, which did not please all the insiders of conceptual art, beginning with its leading theorist, Benjamin Buchloh. It is characteristic of Herman Daled and his “activist dimension”—a term that Benjamin Buchloh recently coined to describe Daled’s position in the art world—that he was unconditionally open to critique as much as self-critique.

Instead of behaving like a “yeasayer”, Herman preferred to play ping pong with the world of contemporary art, with its artists and its institutions alike. He adored art, but not necessarily the art system, which he considered a game whose rules one needed to understand in order to escape or deviate from them.

In his later years, Daled enjoyed playing chess with Marit Størset on an almost daily basis. Whilst ping pong was their physical game,

chess was their mental game of choice. However, according to Hubert Damisch, an acquaintance from Herman's beloved summer resort on the island of Belle-Île-en-Mer, whose meandering ideas he much admired, chess was not only a mental game in which each position provides the players with all the information needed to decide what the next move should be, it was also a metaphor that engages with the position one had taken throughout the succession of all the preceding moves. After all, was it not the case that one of the main reasons why Daled decided not to restore the house was the result of a set of historical positions? Indeed, upon separating from Nicole Verstraeten and buying the Maison Wolfers in 1977, Daled was confronted with having to bear all the financial and other burdens of his private medical practice. At the same time, the prices for conceptual art were starting to go through the roof. The artists he had supported for so long, Daled concluded, no longer needed his assistance.

Sylvia Goldschmidt recounts how Herman was amused by the way the works resonated with the peeling layers of paint on his walls when he acquired the painted objects by Bertrand Lavier: the grand piano and the fire extinguisher in 1981, and the medicine cabinet in 1983. These objects, covered as they were in layers of acrylic paint, seemed tailor-made for the house and the taste of its owner. "A little wink of the eye", as Sylvia recalls. These pieces are now in the collection of François Pinault, and most notably at the Bourse de Commerce in Paris, where Lavier himself installed them in display cases, as if they were archaeological artefacts.

At the time, in his text and in our interview, Jeff Wall had spoken of Dan Graham's "Alteration to a Suburban House" as a ruin commemorating the decline of conceptual art. Could the same be said of the Maison Wolfers? Now that Herman Daled and a fabled collection of the best of conceptual art have both left the house for good?

In the last few days of his life, Herman asked Elsa Cayo this sadly amusing question: "Tell me, how did I ever come to buy this house?"



- (1) On this, see the article by Virginie Devillez "To be in or behind the museum? Les arts visuels dans les années 68", in *Cahiers d'histoire du temps présent*, n° 18, 2007, p. 55.
- (2) The garden was created by the landscape architect Jacques Boucher (see Inventaire du patrimoine architectural, Région de Bruxelles-Capitale: Ixelles, Maison Wolfers, 60 Rue Alphonse Renard).
- (3) In addition to the kitchen, which has an area of about 30 m², the semi-basement also includes the lower part of the pantry, the wine cellar, three storage rooms (one of which has a fridge), the laundry room, a washroom, two coal cellars, and the boiler room.
- (4) The entrance under the large canopy is somewhat similar to that of the villa Groot Haesebroeck in Wassenaar (Netherlands), which Henry van de Velde built for the Kröller-Müller family in 1928–1929.
- (5) The Bloemenwerf (1895–1896) is located at 102 Rue Vanderaey. The house has been a listed building since 3 August 1983 and has been on the UNESCO World Heritage list since 2008.
- (6) Notably the two schools in Weimar (1904–1911), the Hohenhof (1907–1910) in Hagen, and the Werkbund theatre in Cologne (1914).
- (7) Along with the Double Hotel de Bodt, 27–29 Avenue Franklin Roosevelt, (1931–1932).
- (8) The first application for a building permit submitted by R. Wolfers to the Municipality of Ixelles concerns the construction of a garage on his land (dated 8 October 1928, with the permit granted on 11 December. Dossier 13/60.60a). The application to build the house was submitted a few months later (17 June 1929, dossier 13.60.60—with the permit granted on 6 August). It bears the letterhead of the company Wolfers Frères, whose famous Brussels stores (11–13 Rue d'Arenberg) had been built for Philippe Wolfers by Victor Horta in 1909. Raymond Wolfers was the nephew of Philippe Wolfers and the first cousin of his son, the sculptor Marcel Wolfers, for whom the architect Jean-Jules Eggericx had built the Wolfers-Petrucci hotel three years earlier in 1926, which is also in Ixelles, at 18–20 Rue De Praetere, a few hundred metres from the Rue Alphonse Renard. It has sometimes been said that Raymond Wolfers "shared a brother-in-law with H. van de Velde" (see the film by Franc Casaubon, 2013–2014, AIIcE-ULB La Cambre Horta), but we have not been able to establish any family relationship between them.
- (9) According to the purchase deed kindly provided to us by Mr Pierre Daled, the land was acquired from Frederic Brugmann by Mrs Renée Van Leer (1903–1953) on 9 February 1924, shortly before her marriage to Raymond Wolfers (4 April 1924).
- (10) Now transformed into a museum at 58, Belvederer Allee.
- (11) The ceilings in the dining room and music room are now fitted with a concave moulding which is not the original. This may be the work of the paint dealer.
- (12) Van de Velde must have regretted that the commission did not include the creation of the new furniture that usually completes his interior designs. He only furnished the bedrooms on the first floor, as can be seen in old photos and drawings (1930), including the wardrobe with pivoting drawers in the children's room (Archives et Musée de la Littérature, FS X 945).
- (13) It is the same set-up on the ground floor, but the tiles that the radiators are set in have been replaced by Masy marble.
- (14) In the almanacs that are kept in the Brussels City Archives, the Wolfers first appear in the listing for this address in 1932 and disappear in 1936, in favour of a certain R. Rondeau, a stockbroker. There is no directory from 1940 to 1945 and the Stoclet family is first mentioned in 1946. Although they moved to the Stoclet Palace in the early 1950s, the name Jacques Stoclet still appears in the almanacs for Rue Alphonse Renard in 1969. In 1976 (22 October), the report drawn up by the Commission Royale des Monuments et des Sites on the heritage interest of the house indicated that it was for sale and seemed to be threatened with demolition (see Building Permit Archives, Ixelles, file 13.60.60a). In April 1977, in number 10 of their Information Bulletins (p. 52), the Archives d'Architecture Moderne expressed concern about the fate of the building, which was attracting the interest of developers.
- (15) The purchase deed states that Herman Daled acquired "the two-storey mansion with garage and garden" on 27 October 1977 from the four children of Raymond Wolfers born between 1926 and 1931 who had inherited it: Jacqueline, Anne Marie, Martine and Guy. At the time, they wanted to divide it into four or five flats (letter from Michel L. Brodsky to the Mayor A. Demuyter of 11 January 1976), Ixelles, Department for Urban Planning, buildings files).
- (16) Testimony collected from Sylvia Goldschmidt on 7 January 2021 by Priska Schmückle von Minckwitz, art historian and member of the board of the Fonds Henry van de Velde. A number of anecdotes in this text are taken from it.
- (17) The first was the Philippe Dotremont house (1931–1932), 3 Avenue de l'Echevinage, in Uccle, which was designed by Louis-Herman De Koninck and was given listed status during the architect's own lifetime, on 19 April 1977.
- (18) The works involved restoring the metal frames (carefully preserving the original glass), and then repairing the wooden shutters. The façades were then cleaned and the missing terracotta tiles of the acroteria and the special bricks that made it possible to achieve the curves were reconstructed. These works were directed by the architect Jean-François Lehembre (and carried out in 2007 and again in 2014 by the company Chéops Build).
- (19) Four rooms and two washrooms were reserved for domestic staff on the second floor.
- (20) The machine presented to him by his colleagues at Wiels remained unplugged for two whole years!
- (21) Following the meticulous study carried out by Chris Dercon and his collaborators and the exhibition presented at the Haus der Kunst in Munich, of which he was director at the time (2010).

- (22) This project for Richard Venlet to restore a silver-plated door was begun in 2004 and completed in April 2015. It was complemented by an essay by Bart Verschaffel (2004), published in *Van Hermes en Hestia—Over architectuur* (2nd expanded edition, A&S/books, Ghent, 2010).
- (23) “It’s a simple piece of furniture, but one whose form is not inert.”
- (24) This essay was first published in Dutch under the title “*Je n’y habite pas. J’y suis présent.*”

La Maison Wolfers de Henry van de Velde telle qu’occupée par Herman Daled”, in the second, expanded version of Bart Verschaffel’s book *Van Hermes en Hestia. Over Architectuur*, op. cit.

- (25) “I don’t live there, it is where I am.”
- (26) « Sinon l’œuvre devient décor, peu importe l’œuvre, que celle-ci soit décorative ou pas. »
- (27) « Herman souhaitait publier des textes capables d’apporter un éclairage exigeant sur l’œuvre des artistes qu’il suivait. »

HENRY VAN DE VELDE

LA COLONNE

D

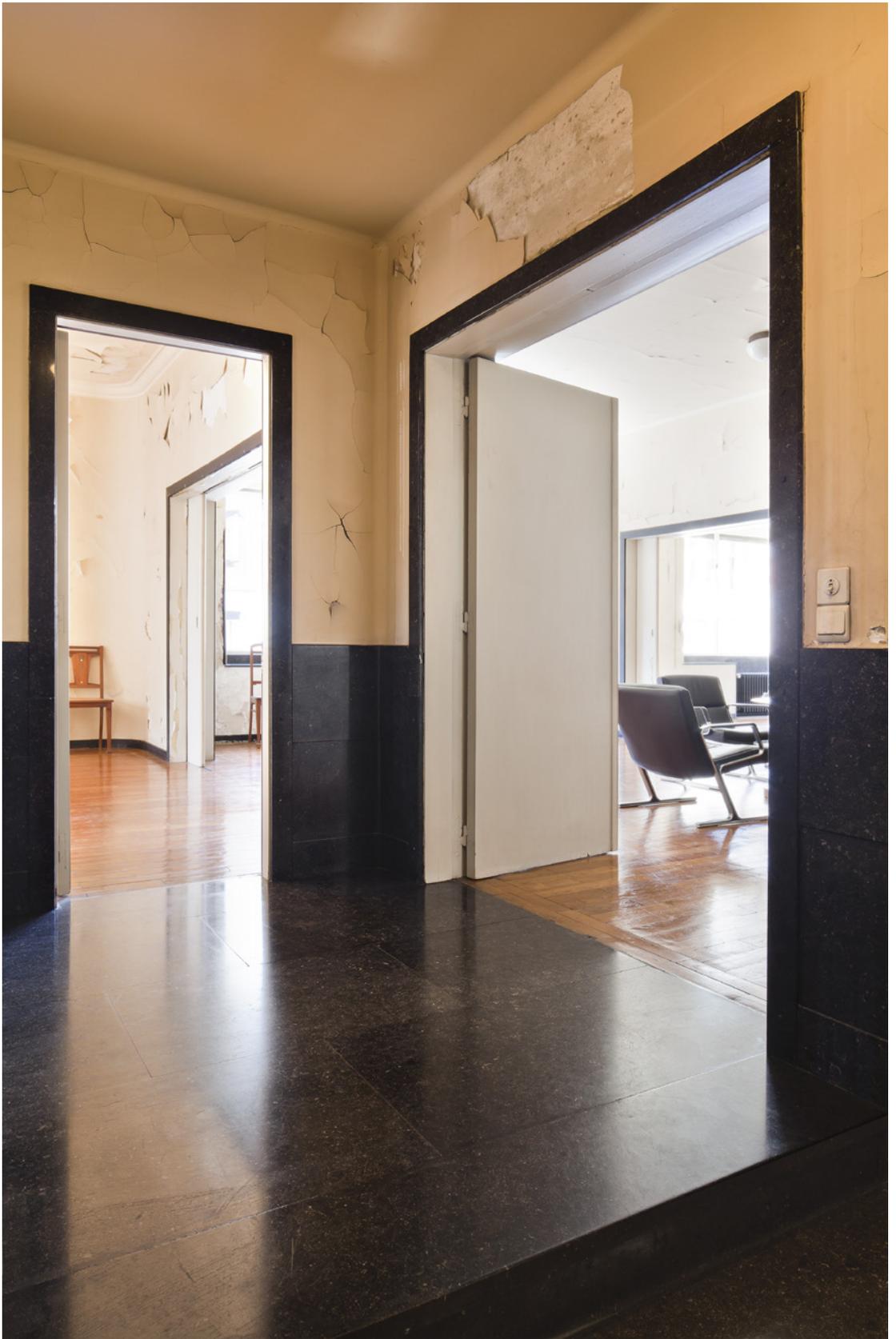
URANT LES ANNÉES QU'IL ME FUT DONNÉ DE PROFESSER A L'UNIVERSITÉ DE GAND, JE NE ME SUIS DÉPARTI, A AUCUN MOMENT, DU BUT QUE JE M'ÉTAIS PROPOSÉ: ABORDER L'HISTOIRE DE L'ARCHITECTURE EN ARTISTE ET RESTER, QUOIQUE PROFESSEUR, ARTISTE. L'ARTISTE PEUT SE DÉTOURNER DE TOUS SES DOCUMENTS DISSEMBLABLES, CONTRADICTOIRES, SE SUCCÉDANT DANS LES MANUELS SANS QU'IL SOIT POSSIBLE DE DÉCOUVRIR QUELQUE LOGIQUE DANS LEUR SUCCESSION, DE LUI TROUVER QUELQUE EXPLICATION PLAUSIBLE. LE PROFESSEUR LUI NE LE PEUT PAS. IL EST CONTRAINT DE CONNAITRE, DE CLASSER TOUS CES MATÉRIAUX ET MET TOUTE SON AMBITION A N'EN IGNORER AUCUN ET A LES CATALOGUER TOUS!

IL ME FALLUT ME DÉFENDRE CONTRE L'ATTRAIT DU DÉTAIL ET DE L'ÉRUDITION MENANT FATALEMENT A L'ÉCLECTISME QUI EST LA DÉFORMATION PROPRE A TOUS CEUX QUI SE TIENNENT COURBÉS SUR LES LIVRES.

IL ME FALLUT ME REDRESSER POUR CHERCHER A ATTEINDRE QUELQUES POINTS D'OU JE POURRAIS DÉCOUVRIR UNE VASTE PERSPECTIVE ET CONTEMPLER LA PRODUCTION ENTIÈRE DE L'ARCHITECTURE DES DIFFÉRENTES ÉPOQUES ET DES DIFFÉRENTS STYLES AFIN DE PARTICIPER AUX DIFFÉRENTES PHASES DE L'ÉVOLUTION QUI ENTRAÎNA, LES UNS, VERS DES APOGÉES ET LES AUTRES A UNE DÉCHÉANCE IRRÉMISSIBLE. LA SIGNIFICATION SE PRÉCISE DU CONFLIT QUI MIT EN PRÉSENCE DÈS LES ORIGINES LES PLUS OBSCURES ET LES PLUS LOINTAINES DE LA CIVILISATION LA RAISON ET LA FANTASIE. ELLE SONT LES DEUX DIVINITÉS RIVALES QUI DÉCHAÎNERONT UN DRAME DONT LES ÉPISODES DONT LA SUCCESSION SE PROLONGEANT JUSQU'A NOS JOURS CONSTITUENT LA CHARPENTE DE L'HISTOIRE DE L'ARCHITECTURE TELLE QUE JE LA CONÇOIS.



↑ The two-door entrance, viewed from the vestibule, 2013. © Helen Hermans-CRMS
↗ The dining room and hall, viewed from the vestibule. © Helen Hermans-CRMS





- A The start of the main staircase in the hall, 2004. © Bastin & Evrard
- B The hall and dining room. Armchairs by Swedish designer Preben Fabricius (c. 1970)
 On the walls (stairwell): *Untitled* by Joop van Lieshout and portrait of van de Velde by Willy Kessels.
 Front: poster for the Daled Collection exhibition in Munich, 2013. © Helen Hermans-CRMS
- C The dining room with works by James Welling (left) and Emmanuelle Quertain (right). In the background, the music room with *Yellow Balloon and Green Net* by Lionel Estève, 2013. © Helen Hermans-CRMS

B



C







- A The first-floor landing, 2013. © Helen Hermans-CRMS
B The children's bedroom, c. 1935 © AML, FS X 945/1
C The former children's room (in use as an office in 2013). © Helen Hermans-CRMS

B



C

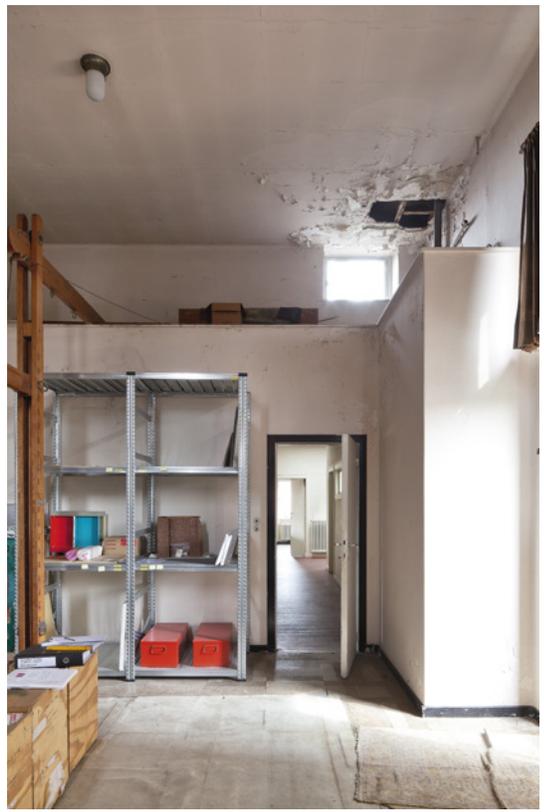






↑ The pantry service staircase, viewed from the basement.
↗ The kitchen is located behind the glazing on the right, 2013. ©Helen Hermans-CRMS
↗ The kitchen, 2013. ©Helen Hermans-CRMS





A
B

A The second-floor corridor leading to the gym. On the left, the bathroom, 2013.
© Helen Hermans-CRMS

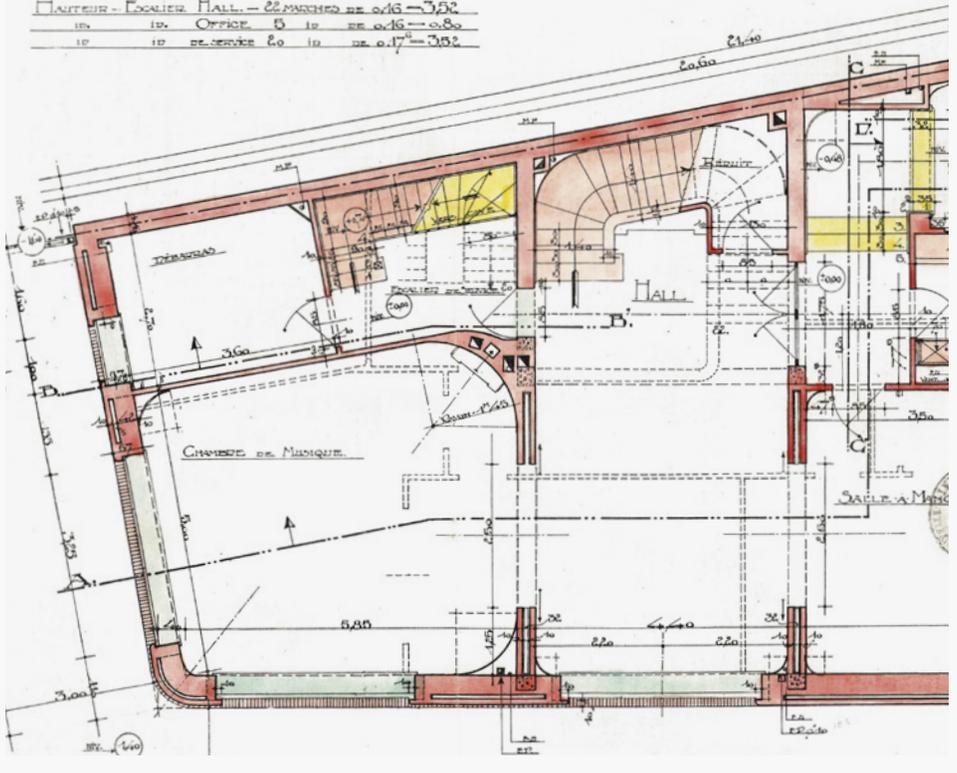
B The gym room, 2013. © Helen Hermans-CRMS

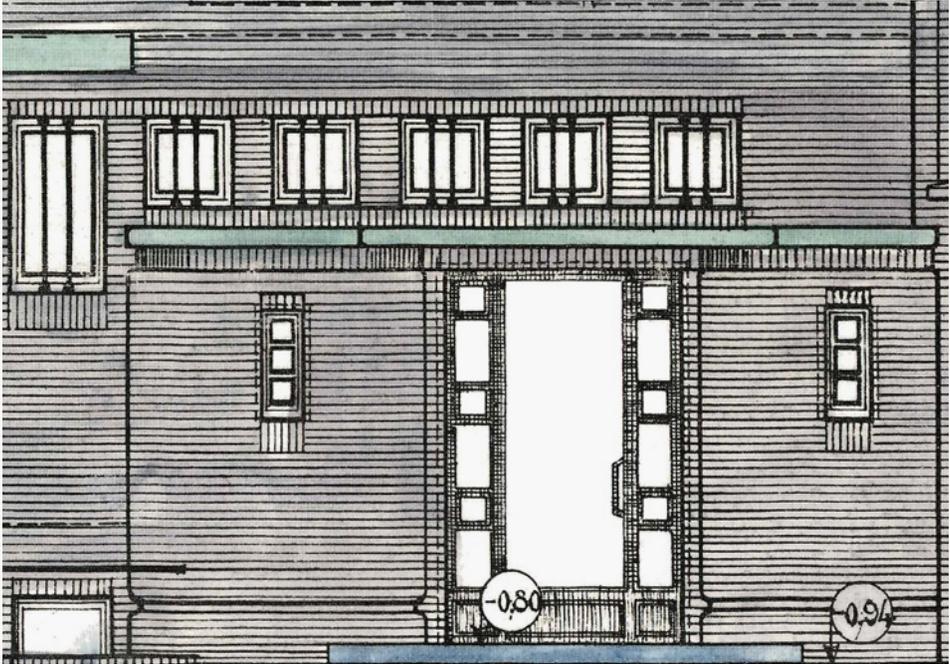
C The service staircase, viewed from the second floor, 2021. © A. Van Loo



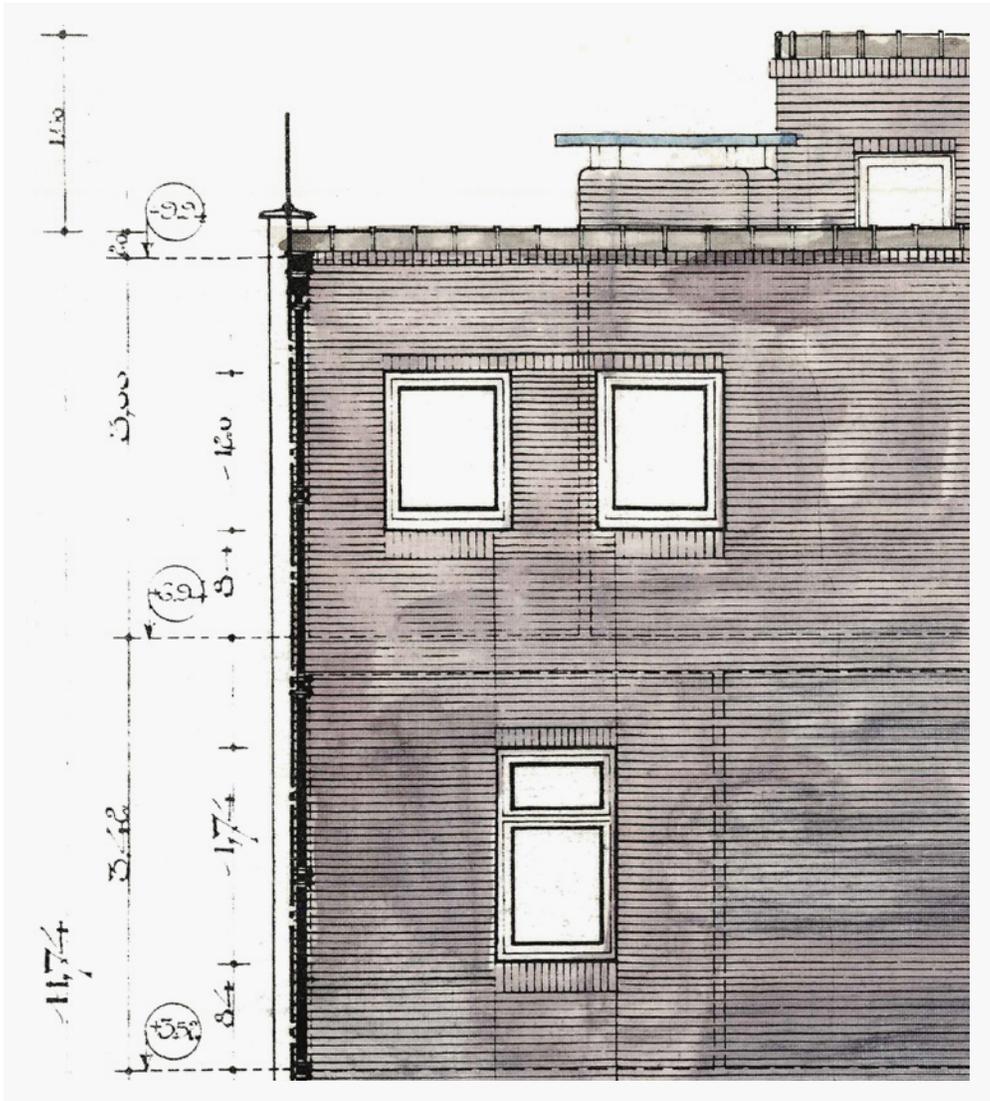
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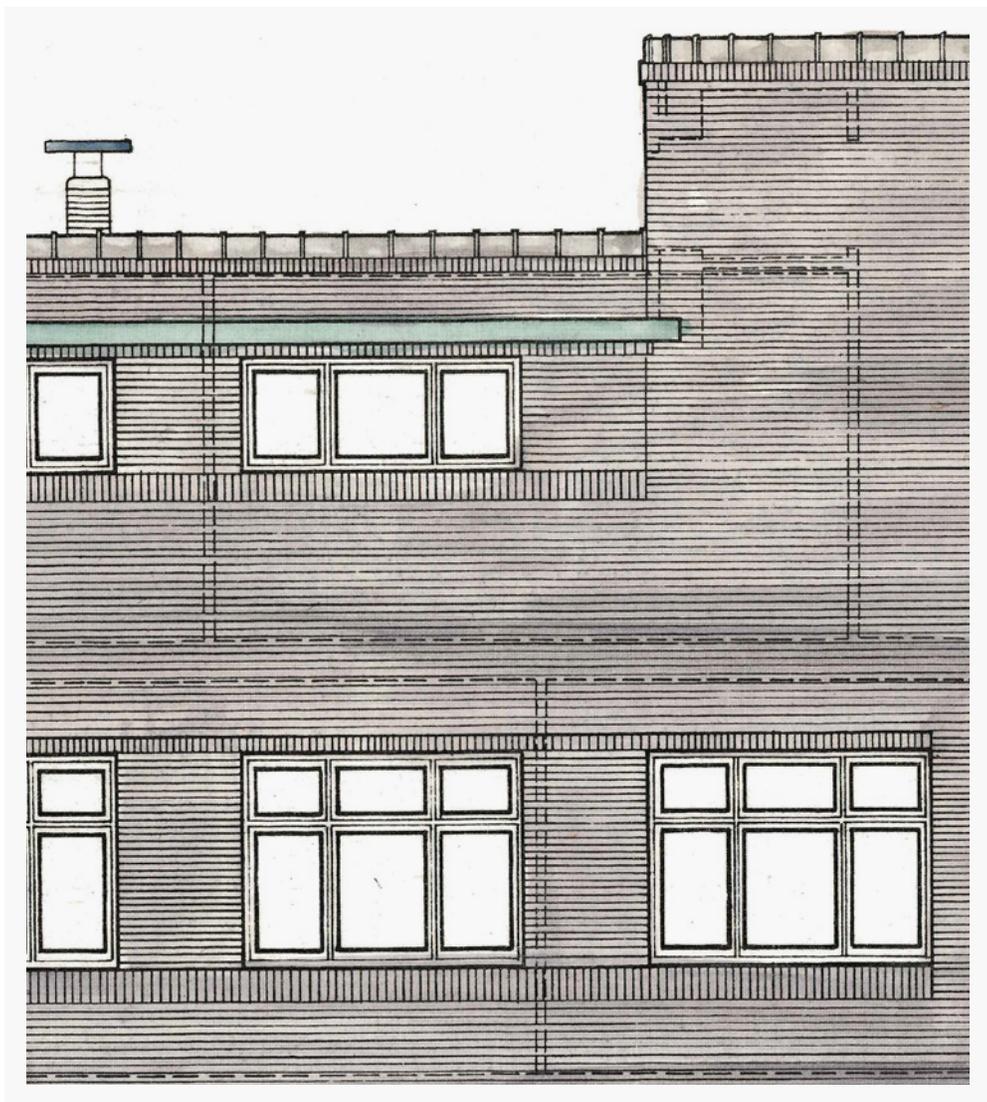


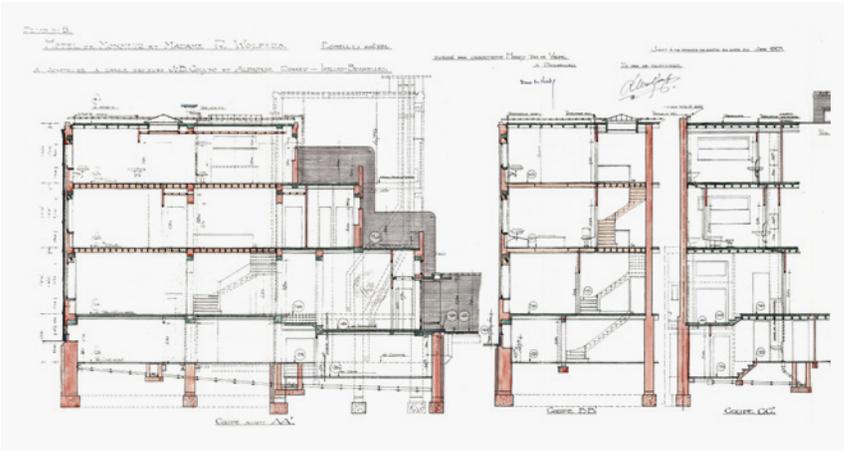


↑ Details for the entrance. Urban planning department of Ixelles.
↗ Northern and western façades (top), and southern façade (bottom).
Urban Planning department of Ixelles.

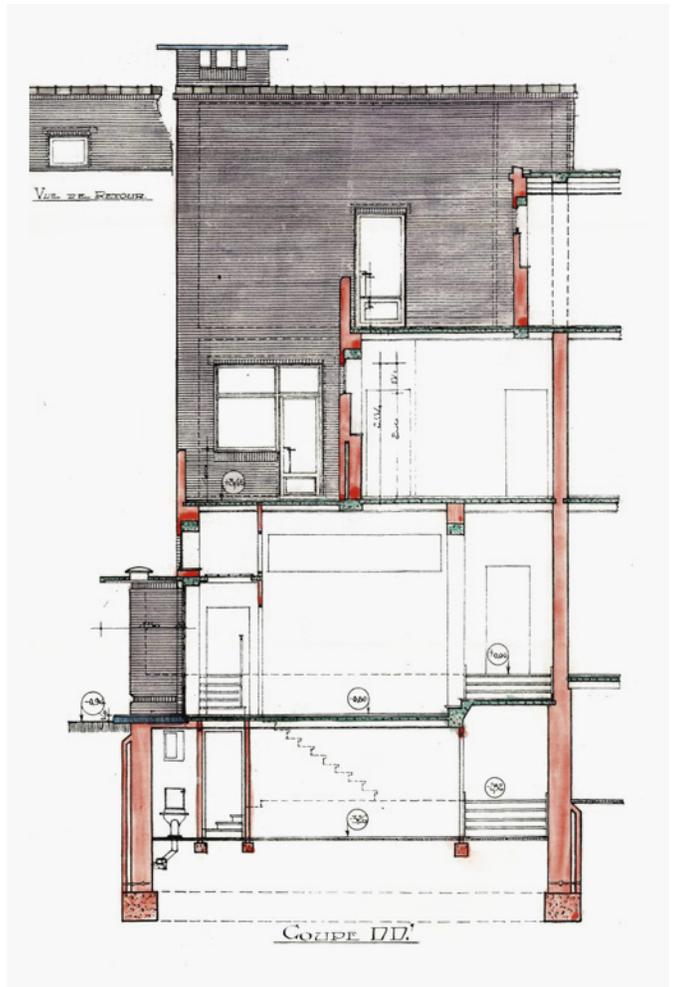


- Details of the northern (left) and western (right) façades. Urban Planning department of Ixelles.

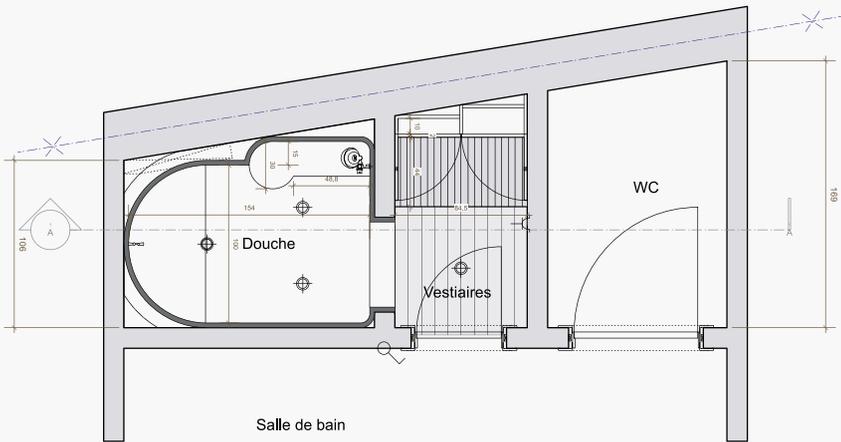
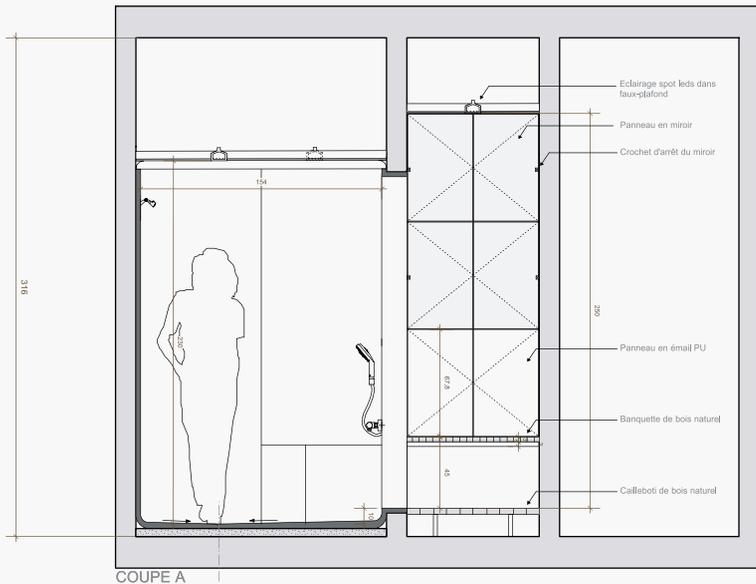




B



- A Longitudinal section north-south, and cross-sections from the service staircase and the master bathroom. Urban Planning department of Ixelles.
- B Section through the pantry showing the system for borrowed lighting (detail).
- C Section through the entrance hall and vestibule, with its lighting system (detail).



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Echelle
1/20

Plan salle de douche

EXECUTION

Auteur	AREXE	Date	25/10/2014
Projet	PL02/2		

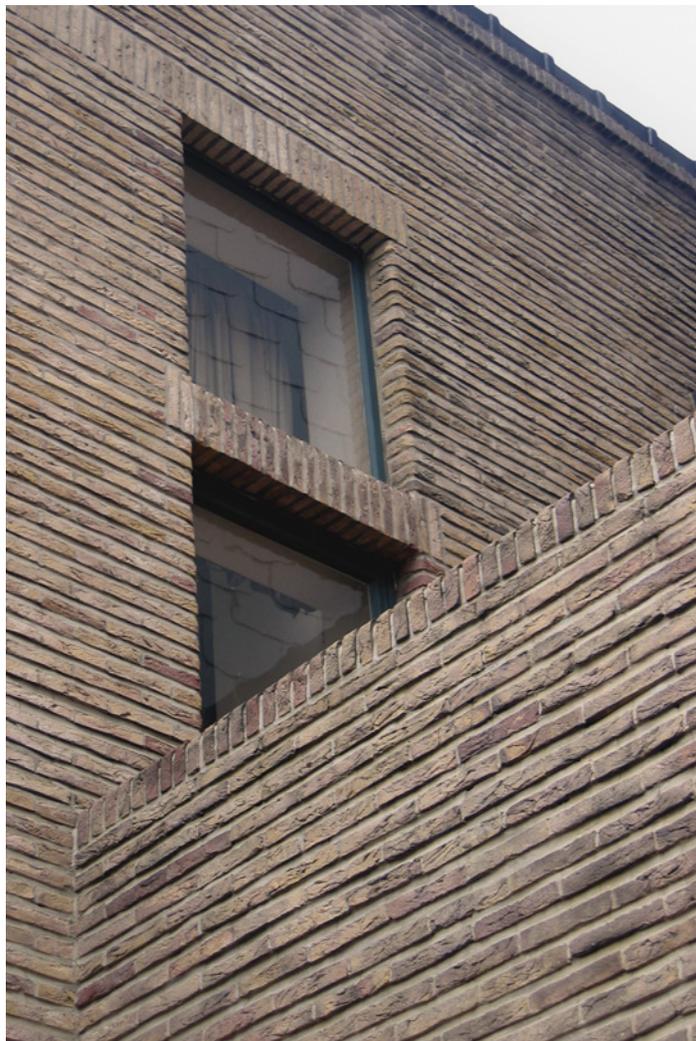
- A Layout for the shower in the master-bathroom recess on the first floor. Architect J.F. Lehembre, 2014. © J.F. Lehembre
- B Gym flooring in different shades of cork, 2021. © A. Van Loo
- C Stratigraphic survey of the metal frames, 2021. © A. Van Loo

B



C

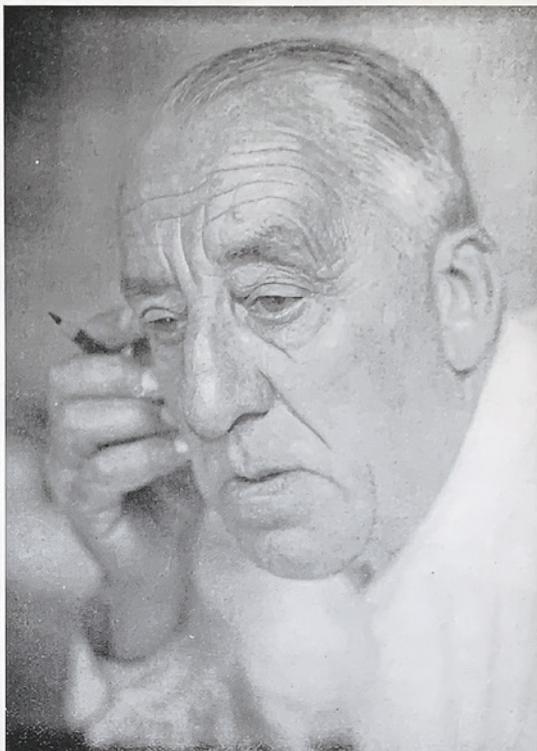






Henry van de Velde

(d'après une récente photographie
de Willy Kessels).



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N'abandonnez jamais aucun espoir.

Nous opposons à la tradition de l'imitation
la tradition de l'effort, de l'intelligence.

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Van de Velde

NEWS FROM THE HENRY VAN DE VELDE FONDS

SOCIAL OBJECTIVE

To support and advise the École nationale supérieure des Arts visuels de La Cambre in the conservation, scientific management and development of the Henry van de Velde Archives, for which the school is the depository.

KEY DATES

01.06.2004

Creation of the Fonds Henry van de Velde asbl, with Herman Daled as its president.

16.03.2010

Decree from the Government of the French Community officially classifying part of the Henry van de Velde Archives as Treasure.

18.03.2019

At Herman Daled's own invitation, Caroline Mierop replaces him as president of the association.

MEMBERS 2021

Régine Carpentier, Benoît Hennaut, Éric Hennaut, Claude Katz (honorary member), Fabrice van de Kerckhove, Caroline Mierop, Kevin Saladé, Priska Schmückle von Minckwitz, Thomas Simon, Estelle Van Geyts, Ellen Van Impe, Anne Van Loo, Jérémy Van Steenkiste, Luc Verpoest, Sabine Walter, Benjamin Zurstrassen.

Since its foundation, the association has benefited from the support of a number of honorary members now deceased:

Manfred Osthaus (1933–2012)
Pierre Puttemans (1933–2013)
Herman Daled (1930–2020)

ACTIVITIES 2019—2021

ENHANCING AWARENESS OF OUR ARCHITECTURAL HERITAGE

FEB. 2021—

Following the sale of the former Hôtel des Chemins de fer de Charleroi by the SNCB, a campaign has been launched to protect the building and inform people about Henry van de Velde's involvement in its construction. Research, contacts and press activities: Anne Van Loo and Kevin Saladé.

RESTORATION CAMPAIGN 2019—2020

Second phase of the restoration campaign for the 700 sets of plans for furniture design by Henry van de Velde: 295 plans have been restored and digitised. An initial campaign addressed 238 sets of plans in 2011–2012. Restoration: Association

Zonder titel—Lucie Page, Julie Swennen and Marianne De Bovis. Digitisation: Atelier de l'Imagier. Financing: the Fonds Baillet Latour (2019–2020) and the Fonds Jonckheere (2011–2012), under the administration of the King Baudouin Foundation.

FILM

OCT.—DEC. 2019

Production of the documentary film *Restaurer les grands plans de mobilier, Fonds d'archives Henry van de Velde, Bruxelles 2019–2020*, by Lisa Billuart Monet (sound: Manel Weidmann, editing: Laureline Maurer). In partnership with INSAS.

WEBSITE AND PUBLICATIONS

DEC. 2019

Publication in e-book form of the English translation of the *Cahiers Henry van de Velde* nos. 15/16, dedicated to Henry van de Velde and the Bauhaus (text by Anne Van Loo). Financed by the Henry van de Velde Family Foundation.

FEB. 2021

Online publication of the *Cahiers Henry van de Velde* nos. 14 and 15/16 on the website of the Fonds Henry van de Velde:
lacambre.be/en/fonds-van-de-velde

MAY 2021

Publication in print and online of *Cahier Henry van de Velde* No. 17, on the Hôtel Wolfers and Herman Daled, in a tribute to the latter, the first Chairman of the Fonds Henry van de Velde.

2022 (in progress)

Publication of the proceedings of the symposium *Henry van de Velde and the Bauhaus*, published by the Royal Academy of Belgium. Editorial coordination: Kevin Saladé and Priska Schmückle von Minckwitz.

SYMPOSIA, CONFERENCES AND PRESENTATIONS

15.02.2019

Henry van de Velde. Art, industrie et pédagogie, a conference at the Palais des Académies (Brussels). Organised in collaboration with La Cambre (ENSAV) and the faculty of architecture La Cambre-Horta (ULB). Partnerships: Royal Belgian Academy; German Embassy; Wallonia-Brussels Federation, University Foundation.

23.05.2019

Presentation by Priska Schmückle von Minckwitz on "Henry van de Velde und das Bauhaus" (Archive for Architecture at the University of Innsbruck).

17.06.2019

Presentation by Anne Van Loo, at the Royal Palace in Brussels and in the presence of the King and Queen of Belgium, on the role played by Henry van de Velde in the genesis of the Bauhaus (in preparation for their official trip to Weimar).

22.10.2019 & 20.11.2019

Lectures by Kevin Saladé on "Henry van de Velde, précurseur du Bauhaus et fondateur de La Cambre" (CEPULB and Amis des Étangs d'Ixelles).

18.09.2020

Presentation by Priska Schmückle von Minckwitz, "Henry van de Velde et la question de l'ornement modern", at the colloquium *L'ornement Art Nouveau*, organised by the Research Centre of the Horta Museum (online).

20.05.2021

Presentation by Caroline Mierop, "Le fonds d'archives Henry van de Velde. Une histoire en quatre temps", at the conference Artists' Legacies organised by the Fundação Arpad Szenes-Vieira da Silva, Lisbon (online); publication of the proceedings (digital edition).

20.05.2021

Lecture by Kevin Saladé, "Henry van de Velde et Nietzsche, prophètes de la modernité", within the framework of the cycle of lectures on modern Belgian and Italian architecture from the Academia Belgica in Rome (online).

LOANS

28.03-07.10.2019

Exhibition *Flamboyant. Un art de vivre dans les années 30*, at the Villa Empain/Boghossian Foundation, loan of four drawings.

05.04.2019—

Neues Museum Weimar (Germany), some fifty documents from the Henry van de Velde collection are reproduced in facsimile in the new semi-permanent exhibition.

SCIENTIFIC ASSISTANCE TO RESEARCHERS

Richard Hollis, *Henry van de Velde, the Artist as Designer from Art Nouveau to Modernism*, Occasional Papers, 2019.

Katherine Kuenzli, *Henry van de Velde. Designing Modernism*, Yale University Press, 2019.

VOYAGE

26—29.09.2019

Trip to Germany in the footsteps of Henry van de Velde (Darmstadt, Weimar, Hagen), organised in collaboration with Les Amis de La Cambre, asbl.

