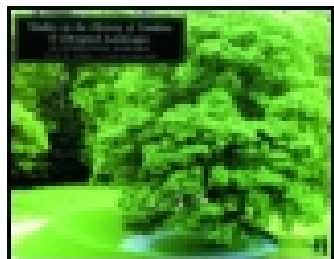


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Josef Hoffmann's unknown masterpiece: the garden of Stoclet House in Brussels (1905–1911)

ANETTE FREYTAG

Art is art, and life is life, but to live life artistically: that is the art of life.

Peter Altenberg¹

In June 2009 Stoclet House complete with its furnishings and its garden was declared part of Unesco's World Cultural Heritage. Nearly one hundred years after the completion of the ensemble in 1911, such a declaration is the crowning point in the ensemble's legendary history, which started in 1904 when Adolphe and Suzanne Stoclet commissioned the Austrian architect Josef Hoffmann (1870–1956) and the *Wiener Werkstätte* — a group of avant-garde artists and craftsmen formed in 1903 — to design, build and fully furnish a house and garden for them (figures 1 and 2). It is the group's chef-d'oeuvre and the only ensemble still extant in the state in which it was first delivered to the owners.² The dining hall of Stoclet House still shelters Gustav Klimt's famous 'Tree of Life' frieze (see figure 35), and among the gardens by Hoffmann the Stoclet garden is the largest and the best preserved, executed with most unusual sophistication.

Later on, the architect Adolf Loos would sneer at the idea of ordering a house quite ready for moving in, designed by an architect down to the last little detail. Loos would call Adolphe Stoclet an immature 'pauvre riche',³ who uncritically accepted an architect's dictum. But Adolphe and Suzanne Stoclet greatly enjoyed this venture.

Since its completion the ensemble has evoked passionate and varied reactions. Some visitors were shocked and others rendered speechless, as Gustav Klimt reported in 1914 about Signora Primavesi, the wife of an important client of

Josef Hoffmann.⁴ Belgian architects visiting the house, on the other hand, had a lot to say about it and some expressed themselves in a poetic manner in order to do justice to what they saw: 'Baudelaire would have dreamt this . . . marble and gold; it is cold and captivating . . . The garden is wonderful! But the sun is an accomplice. I have to come back when it is raining.'⁵

Whether one was for or against it — Stoclet House was soon to be considered an important contribution to modern architecture. Little attention, however, was paid to the garden.⁶ Neither a detailed description nor colored photographs of it have ever been published — one of the reasons for this negligence was the fact that only recently have gardens once more become objects of research. The earlier lack of interest is tellingly documented by the fact that, when Stoclet House was officially listed as a protected monument in 1976, the protection was not extended to the garden. Only in October 2005 was the garden declared a protected site. In 2006 the listing of the furniture and of the complete interior decorations of Stoclet House followed — a protection so far unique in Belgium. Another reason why the garden is so little known is that the Stoclet House is still privately owned, at present by the third owner-generation of the Stoclet family, who kept the house and the garden in exemplary condition and guarded the property most carefully, not to say jealously, and has rarely allowed anyone to enter it. Passers-by cannot even get a glimpse of the garden, as it is concealed behind the monumental main building and the adjoining servants' wing.



FIGURE 1. *The Stoclet House by Josef Hoffmann seen from the garden around 1920* (© Bildarchiv Foto Marburg, Inv. 419.350).



FIGURE 2. *The garden of Stoclet House seen from the first floor* (© Private collection).

During the process of the nomination of Stoclet House as a candidate for Unesco's World Cultural Heritage, the tricky legal situation of the entire complex, which is organized as a joint stock company and has not been lived in since 2002, was solved to a certain degree. It is now possible to publish the latest results of research pertaining to the little-known garden — research work undertaken preparatory both to the listing of the garden as a protected site in 2005 and to an exhibition in the Palais des Beaux Arts in Brussels in 2006 dedicated to the *Wiener Werkstätte* and Stoclet House.⁷

A great number of researchers have already written on Stoclet House.⁸ This essay is about its garden and provides a way of analyzing the whole ensemble from a 'garden viewpoint'. As will be shown, the following characteristic features of Hoffmann's architecture are all well known in garden design: the inscription of the site within an urban context, the strong link between a building and its garden — between the interior and the exterior — the importance of the visitor's own movement to the experience of spaces or optical sensations, or Hoffmann's different ways of taking into account the changing light within a day, a season or a weather change. Therefore the author decided to take the reader on a kind of 'promenade' through the ensemble and through a lost world of utopian ideals that had been developed around 1900. Sometimes exhaustive in its descriptive details, this essay is meant as a kind of archeology of a 'hidden garden' whose opening to the public might take another decade or more.

The clients and the *Wiener Werkstätte*

The Belgian engineer and investment banker Adolphe Stoclet and his art-loving wife Suzanne had met Josef Hoffmann in Vienna in 1903. Taking a stroll in one of the upper-class residential districts, in *Hohe Warte*, they noticed the architecture of a house there and entered the garden, uninvited, to have a better look at the whole.⁹ It was the house and garden of the painter Carl Moll, one of the founding members of the Vienna *Secession*. Soon afterwards, Moll introduced them to the architect of his house, who had already designed several houses built in the *Hohe Warte* between 1900 and 1904: Josef Hoffmann. Together with the painter Koloman Moser and the industrialist Fritz Wärndorfer, Hoffmann had just founded the *Wiener Werkstätte*, an association of artists and craftsmen intent on improving the lifestyle of their clients by means of novel, modern designs and artistically crafted furnishings. The houses in the *Hohe Warte* as well as the early objects crafted in the *Wiener Werkstätte* impressed the Stoclets so deeply that they

asked Hoffmann and the *Wiener Werkstätte* team to design, build and completely furnish a house and garden for them. Suzanne Stoclet was the daughter of the Belgian art dealer Arthur Stevens, who not only advised the Belgian king, Léopold II, but also introduced the Barbizon painters and the Impressionists to the Belgian public.¹⁰ From a very early age, Suzanne had moved in the intellectual circles of Paris and Brussels. After her marriage and together with her husband she started their own art collection, which, at the end of her life ranked among the major private collections in Europe.¹¹ The house commissioned from Hoffmann and the *Wiener Werkstätte* was to shelter this incipient collection, which contained pre-Columbian, Indian, antique and medieval sculptures, Italian and Flemish paintings from the twelfth to the fourteenth centuries as well as contemporary avant-garde art (figure 3). The defining principle of the art collection also explains the choice of the *Wiener Werkstätte*: Adolphe and Suzanne Stoclet were always looking out for the unusual, the extraordinary. They were intrigued when and wherever they sensed new beginnings in art and looked for rare objects of the highest quality.¹² The early works of the *Wiener Werkstätte* suited such specifications exactly: new plain forms, experiments with precious materials and ambitious high-quality workmanship. But the *Wiener Werkstätte* group also had its own artistic and socio-political program, and the commission for Stoclet House was its one chance to realize its artistic program completely and its socio-political mission statement at least in parts.¹³

Adolphe and Suzanne Stoclet had the ambition and the means to devote their lives to the realization of the *Werkstätte's* ideals. Adolphe Stoclet was an engineer and like his father worked for the private bank *Société générale pour favoriser l'industrie nationale*.¹⁴ This bank invested all over the world in the construction of railways and in related industries, such as iron and steel, mechanical engineering and coal mining. At that time, the combination of banking and industrial development resulted in unheard-of profits. (Suffice it to mention that from at least 1906 onwards, the *Société générale* was directly involved in Belgium's infamous exploitation of the Congo.)

The young Stoclets' sojourn in Vienna was due to the fact that Adolphe Stoclet worked there from January 1903 until the summer of 1904. During this period of time they happened to meet Josef Hoffmann.¹⁵ The family had planned to stay in Vienna for several years and therefore commissioned a house to be built on the *Hohe Warte*.¹⁶ Unexpectedly, however, they had to return to Brussels in the early summer of 1904, as both Adolphe Stoclet's brother and his father died within a few months, and Adolphe had to take over his father's responsibilities and carry on his work.¹⁷ The move to Brussels meant



FIGURE 3. *The famous art collection of the Stoclet family was displayed in the two-story marble hall of the building that determinates the central axis of house and garden (© Private collection).*

that the house commissioned from Hoffmann would now be built in Brussels instead of in Vienna. His newly acquired position permitted Adolphe to build a splendid mansion, with servants' quarters and a spacious garden on one of the grandest avenues of Brussels (figures 4A and 4B)

The integration of house and garden into the townscape

On 8 April 1905, Adolphe Stoclet acquired a property on Avenue de Tervuren, a wide street running west–east, then on the south-eastern outskirts of Brussels,¹⁸ and less than a year later, on 2 April 1906, he submitted the building plans stamped by the *Wiener Werkstätte* architects' office to the *Commune de Woluwe-Saint-Pierre*, requesting a building permit.¹⁹ At that time Avenue de Tervuren was counted among the prime locations in town, and the plots along it were in such demand that, one after the other, houses went up there very quickly, resulting in a unified building line (figure 5). In contrast to that, Stoclet House stands off from its neighbors on all sides and is clearly set back from the Avenue's building line by the width of a front garden running the entire length of the estate.²⁰ Soon after the property had been acquired, Hoffmann and Wärndorfer had traveled to Brussels to study the site.²¹ It must have been a challenge to the architect: polygonal in shape and situated on the southern side of Avenue de Tervuren just after it widens into an oblong 'square' and before it begins to descend to the small river Woluwe. As the property showed a west–east drop of 2.30 m,²² the grounds had to be filled up and leveled, and the building had to be set on a terrace. Hoffmann placed the long side of the house parallel to Avenue de Tervuren and set it fairly close to the street so as to gain as much space as possible in the rear for a garden invisible from the avenue (figure 6). The axes of the house were continued into the garden, and house and garden interact with regard to both architectural details and the sequence of rooms or spaces, which are connected by numerous axial vistas. Hoffmann used squared paper for his sketches, so the module of his design was the square,²³ as is seen from the plans as well as from various details in the finished work. Notwithstanding the polygonal site Hoffmann created a strictly orthogonal plan for both house and garden (see figures 4A and 4B). Cleverly he fits the various compartments of the garden into the irregular site, using every corner to best effect. The resulting overall impression is one of rhythm and harmony.

The spatial relation of the site to the townscape inspired Hoffmann to an elegant solution. The ensemble has a dual function. As viewed from the street,

Stoclet House is a representative urban mansion, although with a street façade of a purism never before seen in Brussels (figure 7). The plain façade is clad with white marble slabs, with the edges of the building bordered and set off by gilded metal moldings; this makes it appear unusually weightless. Viewed from the back Stoclet House has all the qualities of a country house in the tradition of the *villa suburbana* (figure 8). The garden front faces south; numerous windows and terraces make for a three-dimensional, molded façade. The wedge-shaped vertical projections on this façade catch the sunlight both in the morning and in the evening, and from the upper floors the inhabitants could gaze over and beyond the garden into the surrounding countryside. This was in keeping with the idea of a villa as conceived in classical antiquity and again in the Renaissance.

Once one tries to visualize the original local situation, as it would have impressed someone approaching Stoclet House from the town center, one may be able to appreciate Hoffmann's exquisite logic in fitting the architecture of the house to the townscape: in Adolphe Stoclet's time, Avenue de Tervuren widened into an oblong square along the length of which one would approach on foot or by carriage (see figure 5).²⁴ The first thing to be seen of Palais Stoclet would be the sharp edge of the servants' wing, which at that time touched the neighboring house (figure 9). As one approaches from the town the house appears 'folded up' and dominated by the imposing tower topped by a floral crown above heroic statues of male nudes.²⁵ To the onlooker moving along in the direction of the building's main entrance, the long-drawn-out street front unfurls like a huge sail even today. Walking along this front one may, step by step, more and more enjoy the architectural niceties. Here one already senses Hoffmann's sophistication: Stoclet House and garden are at their most impressive for a viewer who is in motion him/herself.

The sequence of rooms and the alignment of house and garden: the model and its realization

In 1905, Hoffmann exhibited a model and several watercolors of the future Palais Stoclet in one of Vienna's important art galleries, Galerie Miethke. The model was flanked by two larger-than-life female figures by Richard Luksch, sculptures intended for the Sanatorium Purkersdorf, also designed by Josef Hoffmann (1904). Adolphe Stoclet, however, took a fancy to them and bought them; they were eventually placed on either side of his garden pavilion (see figure 25). Both the architectural model and the watercolors clearly show how

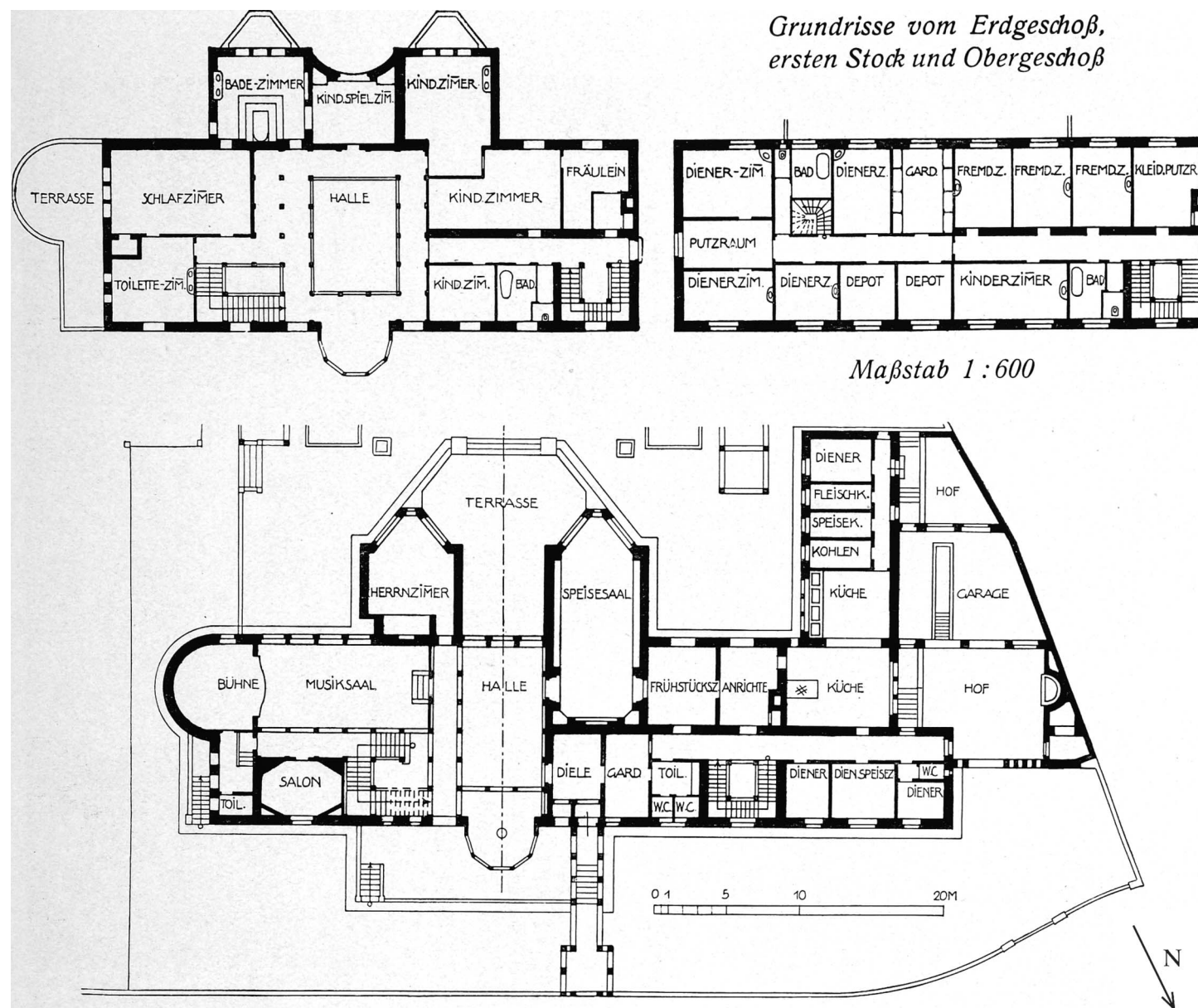


FIGURE 4A. Floor plans of the house as published together with a site plan (see Figure 4B) in the architectural journal 'Moderne Bauformen' in 1914 (© MAK Wien, Moderne Bauformen XIII, 1914, p. 6).

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)

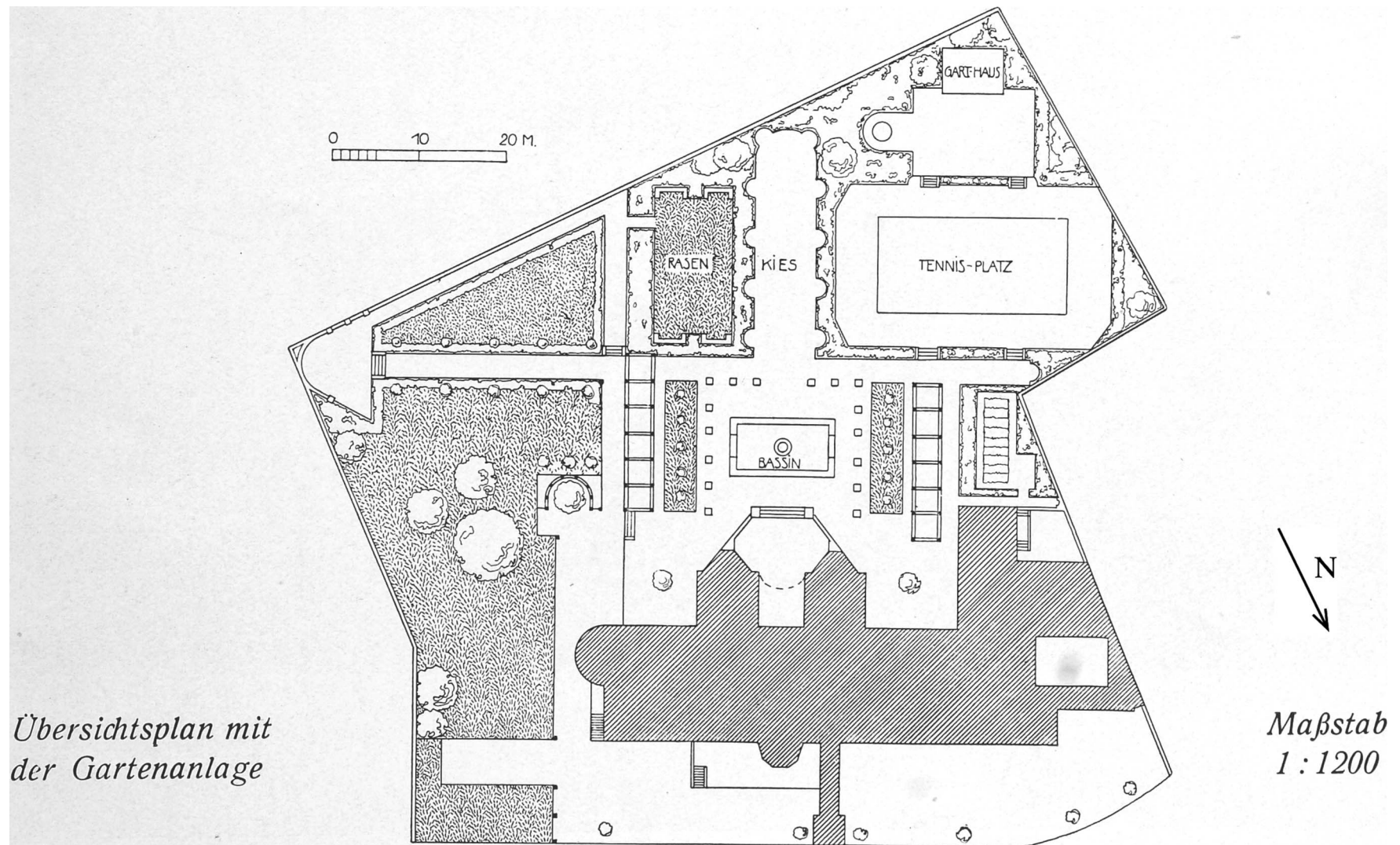


FIGURE 4B. ¹⁾ Site plan as published in 'Moderne Bauformen' in 1914. This is the only plan of the garden known by now and it was drawn ex-post for the publication. The layout of the garden is still exactly the same as presented here. Only the vegetable garden has vanished. The pergolas are not drawn correctly; they both lack a section (© MAK Wien, Moderne Bauformen XIII, 1914, p. 6).

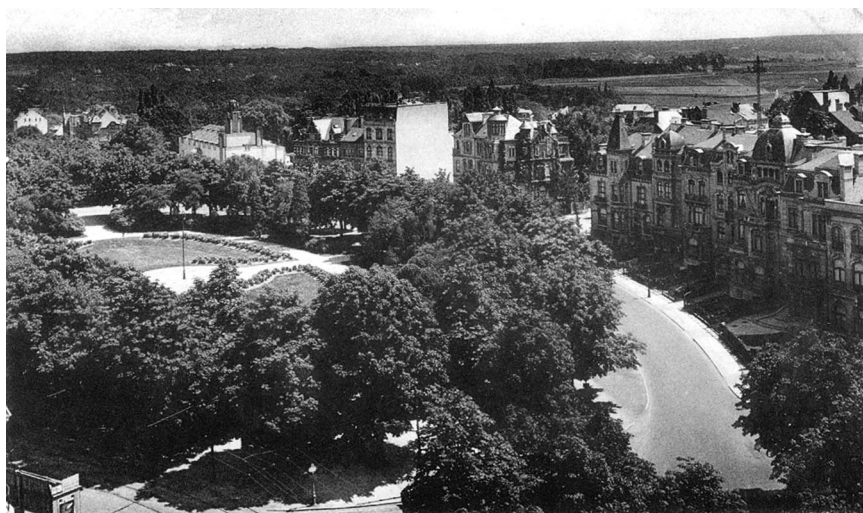


FIGURE 5. Historical postcard of the Avenue de Tervuren with the small square Léopold II and Stoclet house. It is clearly outstanding from the historic mansions that appear in a unified building line. In the background the surrounding agricultural landscape and the Brussels *forêt de Soignes* can be made out (© Collection cartes postales, Dexia Banque).

important the garden was for Hoffmann (figures 10, 11 and 13). A review of the exhibition in the periodical *Hohe Warte* stressed that the model for Stoclet House was interesting, not least because it showed 'that the house and the geometrically trimmed garden were conceived as one architectural unit'.²⁶ The early draft shows the garden façade of the three-storied living quarters and to the northwest of it the one-story servants' wing, which meets the house at a right angle, thus enclosing a courtyard on its south side. The tower crowning the house in the northwest appears quite restrained in the first designs and without the splendid ornamental sculptures. The central part of the south façade of the house is molded, as it were, by two block-like vertical projections flanking the recessed middle, with a wide terrace in front of it.

The model shows the intended spatial organization of house and garden quite clearly. The volume of the house in the northern half of the site is countervailed in the south by two garden compartments enclosed within high hedges. Two pergolas lead from the house to those more distant areas while framing the central parterre in front of the house. The seven sections that make up each of

the pergolas repeat a module from within the house. Neither the model nor the watercolors show the tennis court and what was to become the garden pavilion (see figure 4B), since the property was enlarged on its southwestern side only after Hoffmann's first presentation of the project.²⁷ The small vegetable and herb gardens eventually placed in front of the servants' wing were already featured in the first draft, as documented in an early sketch of the ground-floor plan.²⁸

The first draft had shown a round garden pavilion in the south-easternmost corner of the garden (see figures 10 and 11). In the end, however, that location was turned into a small platform with garden furniture (figure 12). In 1906, plans for the house only had been submitted to the *Commune*, and no garden plan by Hoffmann's own hand has been preserved; therefore the exact date cannot be ascertained when the tennis court was added and the garden laid out and furnished in the manner shown in the overall plan drawn *ex post facto* and published in the periodical *Moderne Bauformen* (*Modern Building Forms*) in 1914 (see figure 4B). That plan shows the garden pavilion snugly fitted into the south-westernmost corner of the site, beyond the tennis court. The 1914 plan is the only plan we have of the Stoclet garden. Except for one detail, it shows the layout correctly: both pergolas lack one section, from the eastern pergola the northernmost one is missing, from the western pergola the southernmost.

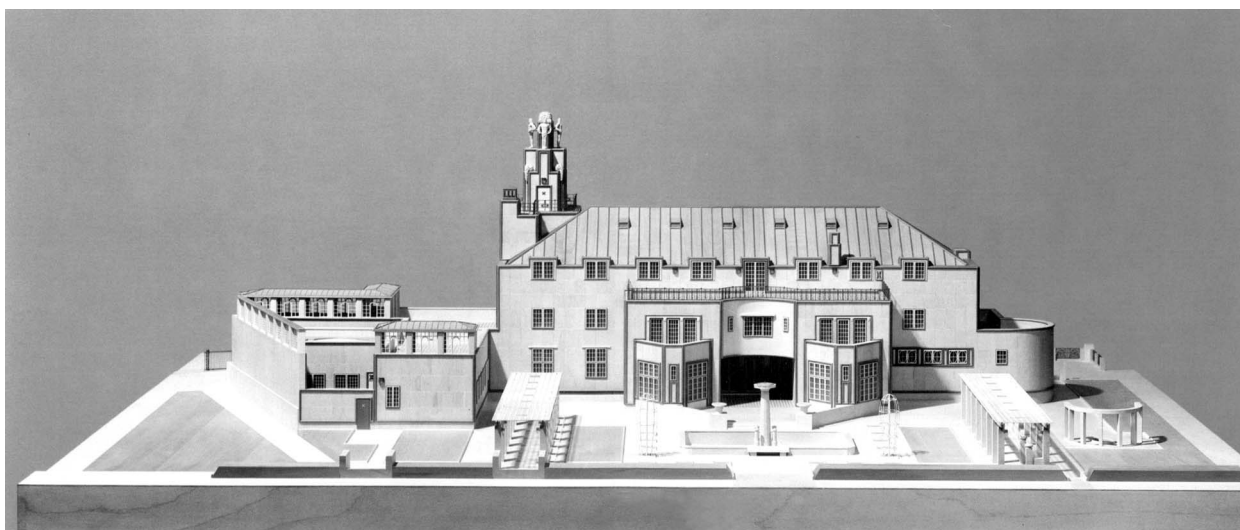
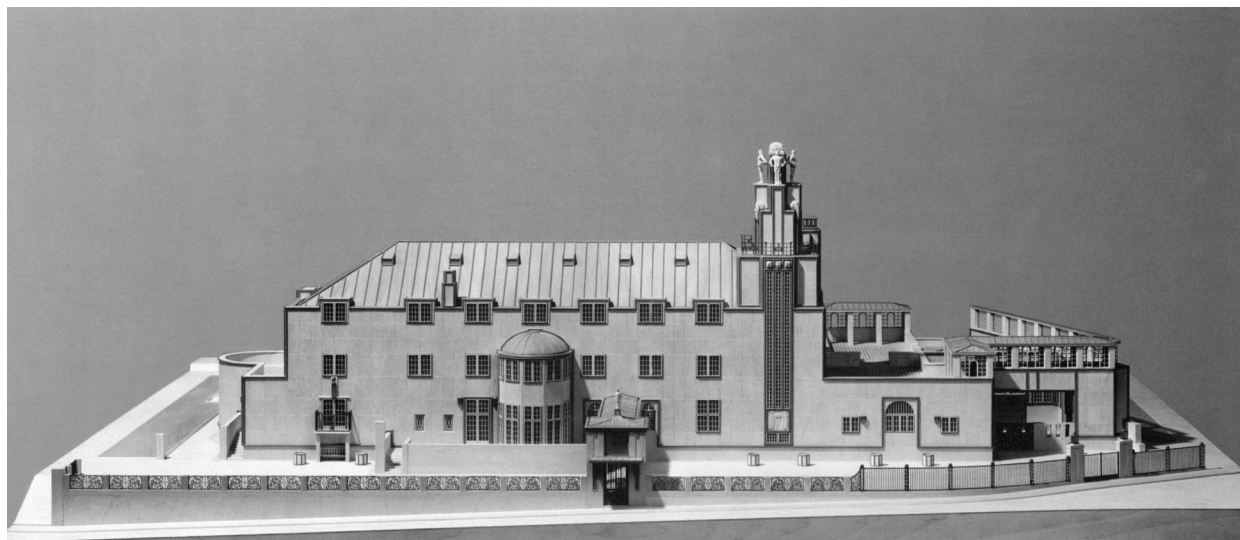
In their final state, house and garden express the ideas presented in the preliminary plans, as far as the basic forms and their disposition in space are concerned. The final plan, however, is much more elaborate, the sequence of spaces more refined, more rhythmical, in a word more sophisticated. The layout of the garden is intimately related to the central element of the house: a two-storied hall of 12 by 12 meters, inspired by English models²⁹ (see figure 4A). Towards the street this hall ends in a semicircular, polygonal bay; on the garden side it opens onto the wide terrace, which is flanked by two projections, containing the master's study (on the left) and the dining hall with the Klimt frieze (on the right). The central north-south axis of the house continues as the central axis of the garden, along which Hoffmann composes the sequence of spaces from the street façade down to the garden's southern boundary: thus the semicircular bay on the street façade is 'echoed' at the southern end of the garden by a semicircular apse that closes off the hornbeam walk (see figure 4B). In between, the same form appears in a flattened version as segment of a circle on the garden façade, viz. in the concave bridge-like middle part that doubles as a roof over the loggia. In the initial project this element of the façade had been flat,

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 6. Bird's-eye view of the ensemble — the property adjacent to the servant's wing was bought in 1954 and added to the original garden (Photograph: Wim Robberechts).

STUDIES IN THE HISTORY OF GARDENS AND DESIGNED LANDSCAPES: FREYTAG



FIGURES 7–8. Model of the house including the servants' wing and part of the garden. Views of the street façade and the garden façade. This shows that Stoclet House has a dual function: seen from the street, it appears as a representative urban mansion while it holds all the qualities of a classical 'villa suburbana' when studied from its rear side (© Sammlung der Universität für angewandte Kunst, photograph by Georg Riha, from: *Archives d'Architecture Moderne* (ed.), Vienne-Bruxelles ou la Fortune du palais Stoclet, Brussels, 1987).

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 9. *The first impression of Stoclet House when being approached from the town center of Brussels: The house appears 'folded' up and crowned by the tower with its impressive sculptures and the 'floral dome' (Photo by Eduard Sekler, taken from his book Josef Hoffmann. Das architektonische Werk, Salzburg, 1982, p. 2).*

not curved; there had been no bay on the street façade and no central axis connecting house and garden.³⁰ As the project evolved and was being realized, the garden was tied more firmly to the house; Hoffmann had come to consider the ensemble from the boundary line along the street to the southern garden wall as one architectural whole. Even today, standing in the garden, one is reminded of that unity: from the southern boundary of the garden one can look right through the house and out to Avenue de Tervuren. That is only possible, of course, because the two-storied, well-lighted central hall has glass-paneled doors on the garden side and large windowpanes in the bay on the street side.

The other parts of the garden plan are also related to spaces within the house, while making the best of the terrain. There are other north–south axes running parallel to the central axis, often ending in a charming eye-catcher, as for example the view through the western pergola to Richard Luksch's statue of a woman next to the pavilion (see figure 25). The north–south axis has its counterpart in the long east–west axis that — already in the preliminary plans — runs parallel to the garden façade of the house, separating the garden close to the house from the outlying areas (see figures 4B, 10 and 11). At both ends one finds *points de vue*: at the eastern end there is the platform with garden furniture (figure 12), at the western end a small apse, which originally may have contained a statue.

While the site is polygonal, the plan for its development is based on orthogonal axes. The plan is excellent in that it makes good use of every nook and cranny without letting on that the site is of quite irregular shape. Such disguise was achieved by shaping the various spaces in the garden as rectangles, e.g. the tennis court or the open space in front of the pavilion, and by separating these rectangles by tall hedges of hornbeam (see figures 4B, 10 and 11). Everywhere in the garden, the sequence of spaces is clear and rhythmical, its boundaries are nowhere obvious: hornbeam hedges or wire frames covered with self-climbers like ivy separate the various 'rooms' or compartments, and in the spaces in between those well-defined rectangles and the boundary walls deciduous trees were planted, hiding the walls from view. The garden occupies 5600 m² of the site's total of 7700 m².³¹ When one walks there, it seems much larger than one would expect from the plan.³² That is due, on the one hand, to the rhythmical sequence of different compartments and the many surprises one encounters along the way when unexpected axial vistas open up. On the other hand, it is due to the very volume of the garden's finished elements (see figures 14 and 15). Today, the hornbeam hedges are higher than the servants' wing, which is about 5.5 m in height — probably the very height to which the hornbeams had been



FIGURE 10. Early watercolor by Josef Hoffmann of the intended garden design, 1905 (© Museum für Moderne Kunst, Wien, taken from Eduard Sekler, *Das architektonische Werk*, Salzburg, 1982, p. 79).

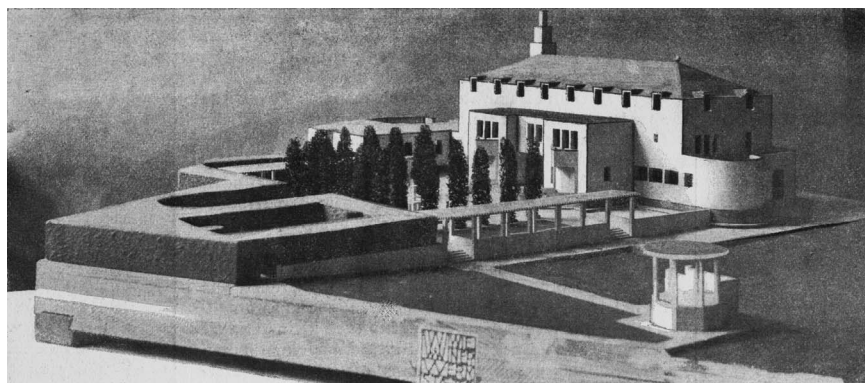


FIGURE 11. The model of house and garden was displayed in an exhibition at the Gallery Miethke in 1905 (© MAK, Wien – photo from the journal *Hohe Warte*, 3, 1905–06, p. 69).

pruned originally.³³ The two pergolas framing the central parterre in front of the house are about 3.4 m high and 2.6 m wide. They are exceeded in height by the sixteen cylindrical frames overgrown with ivy that surround the water basin (12 by 4 m) in front of the house. The width of this water basin corresponds to the diameter of the two-storied hall. In the basin's center there is a fountain in the shape of a Doric column with a wide abacus. It is more than three meters high.



FIGURE 12. The east–west axis leading to the eastern platform is ‘interrupted’ by a snarling tree that Hoffmann must have found on the terrain. In the first watercolors a garden pavilion was planned in this part of the garden (© MAK, Wien – photo from *Moderne Bauformen*, XIII, 1914, p. 33).

Architectural and sculptural shapes of such generous size must promote a physical reaction in visitors. Confronted with them, one feels dwarfed and one would like to circle around them in order to know what is behind. Their geometry and rhythmical order convey great quiet and yet animate one to move among them: One enjoys wandering around, but also stopping to have a look at one or the other of them and to study their particular shapes. Hoffmann certainly intended these physical and spiritual effects of his architecture — one cannot but feel that at many points in the ensemble, very much so, as on the brief walk from the street through the house to the garden.

Transitional spaces and the relation of outside and inside

Hoffmann's skill in staging rooms and sequences of rooms is most obvious in the transition zones between outside and inside — where those who pass through are

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)

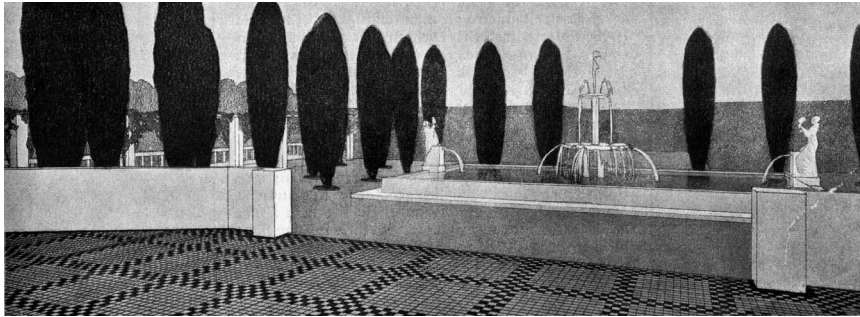


FIGURE 13. Watercolor of the view from the main terrace to the garden showing the first design of the water basin with fountains surrounded by conifers (© MAK, Wien – photo from the journal *Hohe Warte*, 3, 1905–06, p. 69).

prepared for a change, by means of physical sensations. Turning in from Avenue de Tervuren, visitors come upon a cubic entrance pavilion crowned by a statue of Pallas Athena (figure 16). Opening towards the street, this pavilion has a fly-roof over the sidewalk to protect entrants from rain or snow. They pass an iron door and, mounting a few steps, find themselves in a slightly narrower corridor, at first open at the sides, then protected by glass panes. In the glassed-in part another set of steps and a further short corridor take them to the slightly raised main entrance door. Hoffmann designed this sequence in great detail in order to prepare visitors step by step for the interior.³⁴ The main entrance is a black double door, and two steps after that another double door — ‘that helps to give a strong feeling of penetration through something deep and solid before one emerges into . . . [the] . . . vestibule’ (figure 17)³⁵ is how Eduard F. Sekler, historian of architecture, describes his physical sensations upon entering the house:

The room is not very brightly lit and the prevailing wall color is that of *verde antico* marble, a dark green tending towards black. The white ceiling seems to billow up gently into its segmental shape as if hollowed out by the same impulse that carved segmental niches into the upper part of the walls. They recall the motif of a segmental recess from the central part of the garden façade just as the moulding under the vault recalls the mouldings from outside.³⁶

Taking the vestibule and the following rooms as example, Sekler states, ‘. . . no opportunity is missed to tie together the ensemble by repeating and recalling forms, moldings, proportions and other elements of composition’.³⁷

Sekler makes several important observations here. First of all, Hoffmann relates the vestibule both to the street front and to the garden front of the house, by means of the elements of decoration used. From this we may conclude that for Hoffmann the vestibule is a symbolic transition between outside and inside. Another important feature is the pattern of black inlaid stones in the white marble floor of the vestibule (see figure 17). A pattern of squares and two black lines make visitors alert to the module used by the architect and show them their way. When entering, to the left a glass-paneled double swing door leads into the main hall, the central room of the house. After having passed through the long entrance corridor and the dark-green vestibule visitors, upon entering the two-storied brightly lit hall with its walls of honey-colored marble, were so overwhelmed that many of them instinctively lowered their voices (figure 18).³⁸ Hoffmann’s staging of the sequence of rooms — enhanced by an exquisite color and lighting scheme — most certainly affects visitors, body and soul.

The idea of a rhythmic sequence and thus a unity of the rooms forms the design of the garden as well, with the pathways to be followed adding up to a sort of ‘picturesque promenade’. Color and light are of vital importance. From the ground-floor rooms one can see the garden through diaphanous curtains and the cut-glass panes in the double windows. The garden appears as a curiously distant, yet lively and even colorful contrasting backdrop to the reception rooms. Each of these rooms has its specific color — the master’s studio dark brown, the dining hall gold colored, the central hall white and honey colored. Beyond their windows, the garden, composed of a triad of colors, green–white–black/gray, seems a highly aestheticized, almost unreal, world. In its simplicity, with its austere color scheme and the diverse sculptures it conveys an intriguing picture.

Crossing the central hall to the south, with the music room and the master’s studio on one’s left and the dining hall on one’s right (see figure 4A), one walks straight ahead towards the wide terrace and the garden. The approach to the garden from within the house is just as intricately staged as the passage from the street into the house. First one reaches the roofed loggia and then the open terrace. In order to get there one has to pass through the middle one of the three double glass-paneled doors that separate inside and outside. Again, as in the entrance area, there are two double doors, right behind each other. ‘Pulling’ to open the first door, ‘pushing’ to open the second door, one reaches the loggia. Outside the two side doors the visitor is invited by symmetrical sets of terrace furniture, designed by Hoffmann (figures 19 and 20). Benches, tables and reclining chairs are of wood, painted in white lacquer with geometrical



FIGURE 14. *A photograph taken around 1914 shows the completed project from nearly the same viewpoint as Figure 13 (© Bildarchiv Foto Marburg, Inv. 620.288).*

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 15. Two pergolas frame the central parterre in front of the house and lead the visitor to the more distant parts of the garden. Around the water basin stand sixteen cylindrical frames overgrown with ivy — they are about four meters high and cause a physical reaction in visitors wandering around them (© Private collection).



FIGURE 16. *The transitional spaces between outside and inside are very important in Hoffmann's architecture and have been carefully designed* (© Bildarchiv Foto Marburg, Inv. 604.445).

indentations in black lacquer. The central double door through which one has passed to get onto the terrace is flanked by two stone pedestals, each supporting a Buddha's head.

The ceiling of the loggia that must be passed to reach the garden is clad in the same way as that of the entrance corridor leading to the house: the white surface of glass panes is overlaid by a square pattern, with lamps in some of the squares (see figures 16 and 19). The architect has chosen the same design for these transitional spaces, thus underlining their corresponding functions. And again the visitor is prepared — step by step — for the transition from one sphere to the other. The roofed-over loggia is followed by the open terrace, bounded by a stone wall. From this raised and bounded space one has to descend a flight of three wide steps to the central garden parterre (figure 21). The steps are flanked by two stone cubes that support huge stone vases, filled with globe-shaped box: all of them large, geometric, simple shapes. These are as characteristic of the



FIGURE 17. *The vestibule* (© Bildarchiv Foto Marburg, Inv. 419.347).

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 18. *The visual and physical experience on entering the two-storied brightly lit hall after having passed the dark entrance corridor is so strong that visitors tend to immediately lower their voices (© Bildarchiv Foto Marburg, Inv. 604.449).*

Stoclet garden as the rhythmical sequence of spaces and the inner logic that connects all its elements.

The models for house and garden

Models for Stoclet House and garden can be found among the projects of Otto Wagner, Josef Hoffmann's teacher in Vienna, and within the English Arts and Crafts movement. What connects both Hoffmann's preliminary plans and the ensemble, as executed with Otto Wagner's work, are features like bilateral symmetry or axiality — features 'rooted in classical tradition and helping to convey a sense of monumentality'.³⁹ Hoffmann's penchant for voluminous shapes and the maximum utilization of space, strong geometrical forms as well as the interaction of inside and outside spaces by complex sequences of rooms, loggias and terraces can all be traced back to Otto Wagner and his school.⁴⁰ The program of the Arts and Crafts movement, namely 'to conceive of the work of art and the design of the surrounding space, down to the last detail, as one whole',⁴¹ has definitely been realized here. Of course, one could equally well point out where the Stoclet garden as executed clearly differs from English models. For, without doubt, the gardens of the Baroque and the Biedermeier, too, had a distinctive influence on the renewal of the town garden in Austria and Germany; and looking at Hoffmann's gardens, one realizes that all three of the above-mentioned sources have inspired them. And yet, the Stoclet garden is a novelty.

Similar to the gardens of the Arts and Crafts movement, the Stoclet garden is closely tied to the house, the ground floor of which is raised a little above it. House and garden are linked by a wide terrace.⁴² What is quite different from Arts and Crafts gardens here is the austerity of shapes and the scarcity of colors and plant species used. The Stoclet garden has no use for herbaceous borders or cottage-garden flowers, for dainties such as sun-dials or other specimens. The garden is composed of the colors green, white, and black/grey. The only flower used is the rose; in their season the roses add a touch of color to that triad (figures 22 and 23). All the furniture is painted in white; details like the parallel pergolas leading away from the house to the more distant parts of the garden are more reminiscent of contemporary Viennese gardens than of English models (figure 24). On a small scale only there are also typical features of baroque gardens: geometrically trimmed hedges were used to create individual spaces, and the art of topiary bloomed. Further characteristics of the Stoclet garden are

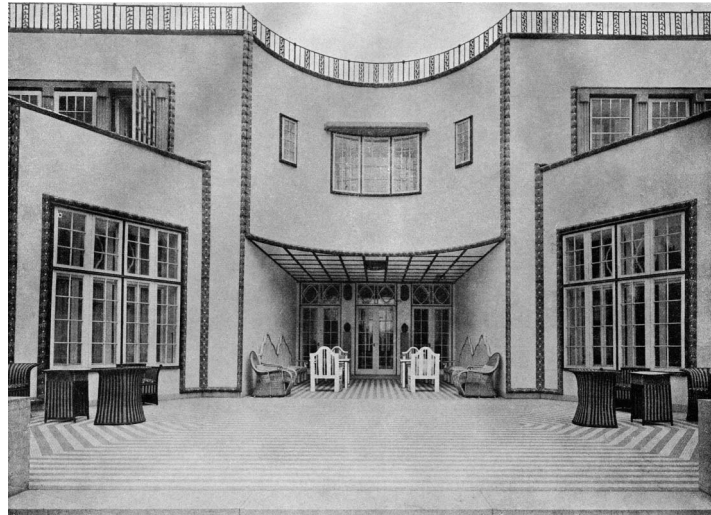


FIGURE 19. The main terrace leads from the house to the garden, and, as in the entrance passage, this transition is carefully designed (©Wendigen, 1920, 8–9, p. 6).



FIGURE 20. Three generations of the Stoclet family sitting on the terrace (from left to right: Annie Stoclet, who lived in the house until her death in 2002, Adolphe Stoclet her father in law, his son Jacques, his wife Suzanne Stoclet-Stevens and the grandchild Catherine), around 1945 (© Private collection).

walled-off intimate spaces, often containing a sculpture, special *points de vue*, and an intricate layout of the pathways. All these are reminiscent of baroque gardens.⁴³ Hoffmann and his contemporaries liked Biedermeier gardens because they were simple and comfortable and they renewed the tradition of bowers and pergolas. The good life and the fine arts were combined in the new style of the ‘architectural garden’, as then advocated by Austrian and German reformers, of which Hoffmann’s Stoclet garden is one of the finest examples.

The ‘architectural garden’ as paradigm

Hoffmann not only designed the water basin, the pergolas and the pavilion, but all the accoutrements of the garden — vases, plant pots and furniture.⁴⁴ In addition, several works by *Wiener Werkstätte* artists have found their place in the garden: statues by Richard Luksch, a mosaic by Leopold Forstner in one of the pergola walls, and a marble relief of the goddess Diana by Carl Otto Czeschka on one of the walls facing the garden.⁴⁵ Thus, Hoffmann was in tune with those garden reformers who suggested that the entire garden should be designed by one person only and furnished with works of art. In Germany and Austria this new ‘architectural garden’ came into vogue around 1900 and had an important stylistic influence on the creation of new gardens. In a programmatic paper the architect Josef Olbrich wrote in 1906: ‘Each particular feature complements and supports all the others — with the single purpose of making house and garden *a place of repose*, an oasis of peace in the turmoil of everyday life’.⁴⁶ As the unity of house and garden were the top priority, the architectural garden necessarily had to have the right proportions in relation to the house. Harmony, achieved by geometrical means, was the aim: the various elements of the garden — plants, benches, pergolas, vases, etc. — had to be brought into harmonious relations, unified by a single idea. The various concepts of the reform movement were focused on one perception: opposed to the former school of landscape gardening this movement attempted to renew the relation between nature and art.

As Joseph August Lux, the editor of the journal *Hohe Warte* who published the watercolors and a photo of the model of Stoclet House first in 1905, stated:

Beautiful gardens are not beautiful because of their vegetation, flowers, grasses, trees; they are artistically beautiful because of their design. They cannot be perceived as gardens without recognizing the firm lines of the architect that redefines them. The tree is beautiful in itself, the lawn is beautiful in itself, but accidental trees and accidental lawns do not make up a garden. Whatever nature’s

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)

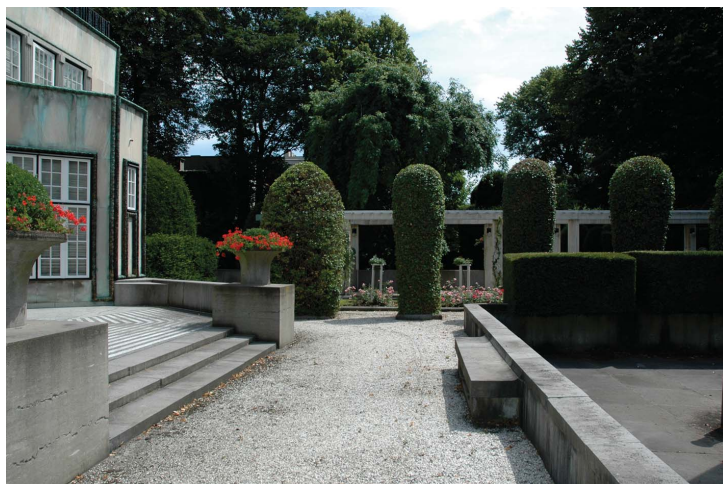


FIGURE 21. Stairways leading from the terrace to the garden (© Private collection).



FIGURE 23. View from the eastern rose bed towards the garden façade. The shadow of the pergola's wooden lattice is thrown into the garden and echoes the squared pattern on the floor of the pergola (© Private collection).

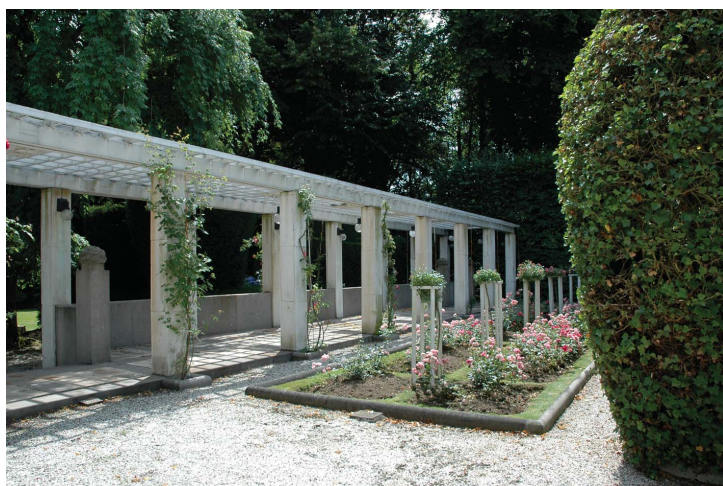


FIGURE 22. Originally roses were the only flowers found in the architecturally designed garden with its dominant color composition of the triad green–white–black/grey (© Private collection).



FIGURE 24. Before the visitor reaches the tennis court, suddenly the long west–east axis opens up within the last section of the western pergola (© Private collection).

ready generosity produces, it acquires meaning only by artistic design, which has other objectives, namely to reveal the secret of beauty. Gardens are a tribute to nature though they follow different principles of design. Such tribute is turned into architecture.⁴⁷

Unsurprisingly the design of Hoffmann's garden follows these aesthetics perfectly.

The aesthetics of the Stoclet garden: description and assessment

The specific aesthetics of the Stoclet garden are best perceived when the preliminary plans are compared with the final outlook of the garden. It is Hoffmann's personal style that accounts for the difference between the two — a style that distinguishes him also from other designers who speak in favor of the architectural garden. As mentioned above, the spatial disposition is the same in the preliminary plan and in the executed project; the latter, however, impresses one as simpler, more strongly 'architectural' and more harmonious. In the preliminary project the fountain had been composed of various figures; these were changed to one central Doric column with a wide abacus (see figures 13 and 14). From its top the water comes down like a curtain, while four spouts standing in the basin next to the column send thin jets of water vertically upwards. The explanation for the peculiar shape of the column-cum-abacus is found when one looks at both the garden façade and the fountain from the southern part of the garden (see figure 29). Seen from there, the abacus seems to support the middle window of this façade while the concave central part of the façade seems to shelter, as it were, the rear of the column. In the preliminary plans the central part of the façade, between the two projections, had been flat and the fountain had been decorated by figures (see figures 10 and 13). In the built ensemble of house and garden, the various architectural features are visibly related. Perceived all in all as one whole they give off that impression of extraordinary harmony that surprises the visitor ever anew.

In the preliminary project the water basin had been surrounded by conifers with conically trimmed tops — a feature frequently seen in gardens of that time.⁴⁸ In the end, Hoffmann created something new: on three sides the water basin is surrounded by 16 'cylindrical'⁴⁹ wire frames, more than three meters high, overgrown with ivy (see figure 15). Hoffmann designed several variants of wire frames for self-climbing plants for other gardens and even for interiors. The

ivy cylinders in the Stoclet garden, however, are unique with regard to size and number. The visitor who wanders among them is impressed by their sheer physicality, and the garden seems the larger for it. They also lend an almost tangible rhythm to the garden.

As may be seen from a photograph of 1914 (see figure 14), showing the view from the terrace into the garden, the southern boundary of the site was originally planted with Lombardy poplars. In the center of the garden the ivy cylinders take up the rhythm of those serried columnar trees. The photograph also shows that Hoffmann took great care to place tables and chairs in harmonious relation to each other and to the whole. Looking towards that southern boundary, one beholds two garden chairs in the background, to the left and to the right of the fountain's column. The four water spouts direct the visitor's eyes to them. This staging of *tableaux* and views, which Hoffmann seems to undertake time and again, may explain another difference between the preliminary plans and the actual garden. In the early project the floor of the terrace shows a checker-board design of black and white tiles. When executed the design has been adjusted to the polygonal shape of the terrace and takes it up in black and white stripes — a most elegant solution (see figures 13 and 14). The stripes on the mosaic floor of the loggia properly run parallel to a visitor's sight line and meet those aforementioned stripes at a right angle. Thus, the visitor's gaze is first led away by the stripes along his sight line, only to be seemingly stopped when it reaches the stripes running across the picture. The same happens in other parts of the garden, too: the horizontal rim of the water basin appears as a visual barrier while the vertical column leads the gaze upward and beyond to the area between the hedges — their trimmed edges being one more horizontal, becalming element. From this terrace it seems as though the orthogonal plan of the garden had been turned into a 'pop-up'. Due to the sophisticated design there are still more such charming visual niceties to be discovered in the garden. They make for its surprising variety.

Comparing the preliminary plans of the central parterre with the actual garden, an important alteration is to be noticed: two rectangular beds of roses have been added in the spaces between the ivy cylinders and the pergolas (see figures 15, 22 and 23). Each of these rose beds, with a stone edging, contains five tall-stemmed rose bushes and two strips of ground-covering roses. On each side of these long beds runs a narrow strip of lawn — as was then advocated by contemporary garden architects.⁵⁰ The pink roses are the only element in the garden that does not come into the triad of green-white-black/grey;⁵¹ thus,

they enliven the garden charmingly when in bloom. In the central parterre the ground is covered with white gravel, which brings out especially well the grey of the water basin, the dark green of the ivy cylinders and the light green of the hornbeam hedges. East and west of the rose beds there run the pergolas, upon whose piers climbing roses have been trained. The pergolas delimit the central part of the garden, the area close to the house, and lead the visitor away from it to the garden's more distant parts. Those to the south and to the west lie a little higher, while the part in the east lies a little lower than the center; all of them are reached via a few steps.

The central parterre is the sunniest and most colorful part of the garden. The slight difference in ground levels sets it off from the outer parts, where various shades of green are dominant. Out there, in the 'compartments' enclosed by hedges and on the lawns, there is room for big deciduous trees, making those the shadier parts of the garden. This arrangement shows up very clearly the relation of nature and art in the Stoclet garden: the architectural part of the garden, where nature is subordinate to geometry, is next to the house. The big trees are farther away. The contrast of the plain shapes of cylinders (ivy), globes (box) and rectangular straight walls (clipped hedges), on the one hand, and the unpruned crowns of the deciduous trees, on the other, makes for an agreeable tension. Those two contrasting 'modes' of garden architecture actually enhance each other's effects. An especially fine detail in this juxtaposition of the rational and the picturesque, of *objets dessinés* and *objets trouvés*, is the single gnarled tree (already to be seen in the watercolor of 1905) that Hoffmann left standing in the middle of the pathway to the platform at the southeastern end of the garden (see figures 10 and 12). Although this tree is right on the east–west axis of the garden, Hoffmann did not have it felled for the higher glory of the orthogonal order, on the contrary, he must have been pleased that this tree would 'upset' the axis, thereby being turned into a picturesque element itself.

The two pergolas have the twofold function of separating and connecting the central and the outer parts of the garden (see figure 4B). Their piers, clad in white marble, make up seven elements on each side, supporting a flat 'roof' that consists of a wooden lattice construction, painted in white lacquer. The module of the square is repeatedly used: in the grid of the roof as well as in the flooring, in different sizes and at different angles. The resulting patterns are such that their main lines quickly lead the gaze of the visitor entering the pergola down its length — and in the western pergola they used to lead that gaze directly toward a statue at the end (figure 25). Regrettably, this statue by Richard Luksch at the

end of the sight line, next to the garden pavilion, had to be removed to the interior of the house, for conservational reasons. In between this pergola and the pavilion there used to be the tennis court, nowadays a lawn. Hoffmann makes the actual distance seem smaller by having a flight of three steps follow upon the pergola, and these steps are repeated by the steps leading up to the side of the pavilion. From the pergola the steps appear like a sort of oversized pedestal, originally a sort of preparation for the statue.

Each pier of the pergolas was furnished with an electric lamp. As mentioned above, in 1911 the illumination of the garden was quite sensational and impressed many visitors. But the atmosphere in the pergola is special even in daylight. As the light is 'filtered' and softened by the wooden lattice it distances the visitor a little from his/her surroundings. When the sun is shining, the lattice throws its shadow on the ground along one side of the pergola, and this shadow repeats the squared pattern on the floor of the pergola and carries it over into the garden (see figure 23). The interplay of light and shadow is a feature that one comes across in many of Hoffmann's gardens. He favors patterns of squares on wooden lattices or wrought-iron grilles and usually seems to have anticipated the effect of their shadows. As to the pergolas in the Stoclet garden, the light has different effects depending, of course, upon the season and the time of day and upon whether the climber roses have leaves or blossoms or not.

Having reached the last section of the western pergola (and, originally, intent on walking up to the Luksch statue mentioned) visitors are unexpectedly distracted as they arrive at a crossroads, where the long east–west axis of the garden suddenly opens up (see figure 24). They now have to decide whether to walk on or take a left turn. Straight ahead one would reach the pavilion by crossing the narrow side of the one-time tennis court (see figure 4B). From this pavilion — lying a little higher than the court — one could once watch the games while having tea. The terrace on which the pavilion is situated is separated from the tennis court by a supporting wall with a flight of a few steps at each end. In between those steps there is a narrow flower bed originally also planted with rose bushes on tall stems and with ground-covering roses.⁵² At the far ends of the supporting wall, on the outside of both flights of steps, two octagonal plant pots, painted in black and white, designed by Hoffmann, hold globes of box. The terrace on which the pavilion stands is surrounded by tall hornbeam hedges on three sides, its ground is covered with white gravel. The pavilion is made of wood, painted in white lacquer, with a flat roof and a wide opening in its front (figure 26). The wooden piers that make up its walls are ornamented with flower



FIGURE 25. *A sculpture by Richard Luksch is the eye-catcher of the western pergola, which leads to the tennis court and the garden pavilion (© Bildarchiv, Foto Marburg, Inv. 617.620).*

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURES 26–27. The garden pavilion is made of wood, painted in white lacquer and ornamented with flower motifs in black and white, black squares and two oval mirrors (© Private collection).

motifs in black and white. The piers are connected by delicate latticework in white.⁵³

The little building with its tripartite front radiates an airy elegance (figure 27). The white piers and beams are decorated with little notches painted in black, running their entire length, and each cross of the latticework is decorated by a black square standing on one of its corners. On the inside back wall one finds two oval mirrors mounted upon two of the piers; these mirrors reflect the latticework opposite as well as the garden (figure 28). Hoffmann used mirrors in other garden pavilions, too, e.g. in the tea-house of Villa Skywa-Primavesi in Vienna (1912). They attest to his predilection for optical effects in general and the creation of rhythm by doubling appearances in particular.⁵⁴

The pavilion is situated exactly opposite the servants' wing. Its shape corresponds to that of the tripartite pergola, visible from here, on the roof of that wing. This is one more example of how an element of the garden corresponds with an element of the house.⁵⁵ Note that Hoffmann positioned the utilitarian parts of the garden, kitchen garden and tennis court, in front of the servants' wing, while the central parterre in front of the reception rooms is strictly ornamental (see figures 4A and 4B). Other advocates of the 'architectural garden' also adopted this layout.⁵⁶

Let us return to the 'cross-roads' in the last section of the western pergola. Turning east there, the visitors find themselves on the long east–west axis that leads them first of all to the hornbeam walk, at the southern end of the central north–south axis. The watercolor of 1905 shows Ionic columns in this area (see figure 10). In the actual garden this space has been left empty; the sculptures that found their home here were placed in ten small niches cut into the hedges (figure 29). These niches are about shoulder high and used to shelter various statues, e.g. Georg Minne's 'Kneeling Youth' of 1905, or wooden pedestals painted in black and white, designed by Hoffmann, with flower boxes on top.⁵⁷ The view from here back to the garden façade of the house must have been exquisite: above the white gravel there rose the dark hedges, their length rhythmically punctuated by the niches with their sculptures. Even today one views a harmonious whole: beyond the hedges the ivy cylinders left and right focus the viewer's gaze. The two wedge-shaped projections in the façade and the two big vases with the globes of box frame the terrace-cum-loggia. The middle is accented by the columnar fountain. Seen from here it is flanked by the two Buddha heads in the loggia. No element hides any other, all of them are harmoniously related.



FIGURE 28. Garden and house are reflected within the mirror of the pergola (© Private collection).



FIGURE 29. View from the southern limit of the middle axis to the garden façade of the house. The small niches of the hedges were usually decorated with contemporary sculptures or wooden pedestals designed by Hoffmann which carried flower boxes with ivy and other plants. Around 1975 (© Archives de l'Architecture Moderne, Brussels).

East of the central path hedges surround a small rectangular 'room', which originally also contained sculptures. The watercolor of the preliminary project shows the statue of a woman (see figure 10). There are no photographs of this compartment in its original state; probably the marble relief of the goddess Diana by Carl Otto Czeschka had its place there.⁵⁸ The visitors moving along the east–west axis cross the eastern pergola, descend a few steps to the easternmost part of the garden and then climb another few to the little platform, as described above, where — originally — comfortable wicker chairs would welcome them (see figure 12). The pathway there is lined on either side by five clipped yews, which by now have grown quite high and are trimmed in the shape of conical spirals at present.⁵⁹ To the north of the pathway there is the wide lawn with the big deciduous trees.

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 30. Sitting place for Adolphe and Suzanne Stoclet beneath a weeping ash tree that is said to be the 'family tree' of the Stoclets, around 1911–12 (© Private collection).

Among the noticeable details in this area of the garden is a sort of exedra formed by ten plain wooden piers, set in a semicircle, their tops connected by wooden beams of the same size (figure 30).⁶⁰ In the center of this exedra there grows an ash tree — of a weeping variety used for bowers in European gardens

from the middle of the nineteenth century onward. Tradition has it that this tree was planted as a 'family tree' of the Stoclets, upon the completion of house and garden.⁶¹ Underneath it, a handsome bench in white lacquer work would seat two persons, which suggests that Hoffmann designed it especially for Monsieur and Madame. The bench and the wooden piers are backed by three yews clipped in conical spirals; they help to set off this sitting place from the lawn behind it. Originally those yews were trimmed in shapes corresponding to the rose and laurel crown on the tower of the house, as may be seen from a 1914 photograph (figures 31 and 32).

From this sitting place a flagstone-covered path leads the visitor by the eastern end of the house northward to the front garden. In the wall beneath the stage-entrance of the music room one passes a shallow niche that holds a statue of the Indian deity Ganesha. To one's right there is a small service yard at the north-eastern end of the property. Turning the corner to one's left, however, one comes onto the front garden, which runs the entire length of the property along Avenue Tervuren.

The front garden

The front garden is 12 m wide⁶² and 60 m long and runs along the street façade of the house and the adjacent servants' wing. It is covered with white gravel and separated from the street by a low stone parapet and stone uprights supporting ornate wrought-iron grilles. At the north-easternmost end of this front garden there used to stand two deciduous trees; today only one of them is left. The main entrance is marked by the square pavilion and a roofed-in corridor, as described above (see figure 16). On either side of the pavilion there is a small yew tree, exquisitely clipped in several tiers, originally in conical shape. A little farther off, those yews are flanked by two more yews, one on each side, clipped in conical shapes, with rounded tops. On the western side of the front garden there is a wide gate in the fence opposite the doors to the garage in the servants' wing. This gate is also flanked by two conically clipped yew trees. Originally, a sort of hierarchy had been observed in the clipping of the yew trees. Those showing the most intricate shapes are standing by the pavilion in front of the main entrance, whereas the ones clipped in the simplest way are to be found by the driveway. The yews are still there, but have grown to a considerable height and have — regrettably — lost their original shapes. The westernmost yew tree was cut down in 1954 when the property was enlarged. At that time Jacques Stoclet,

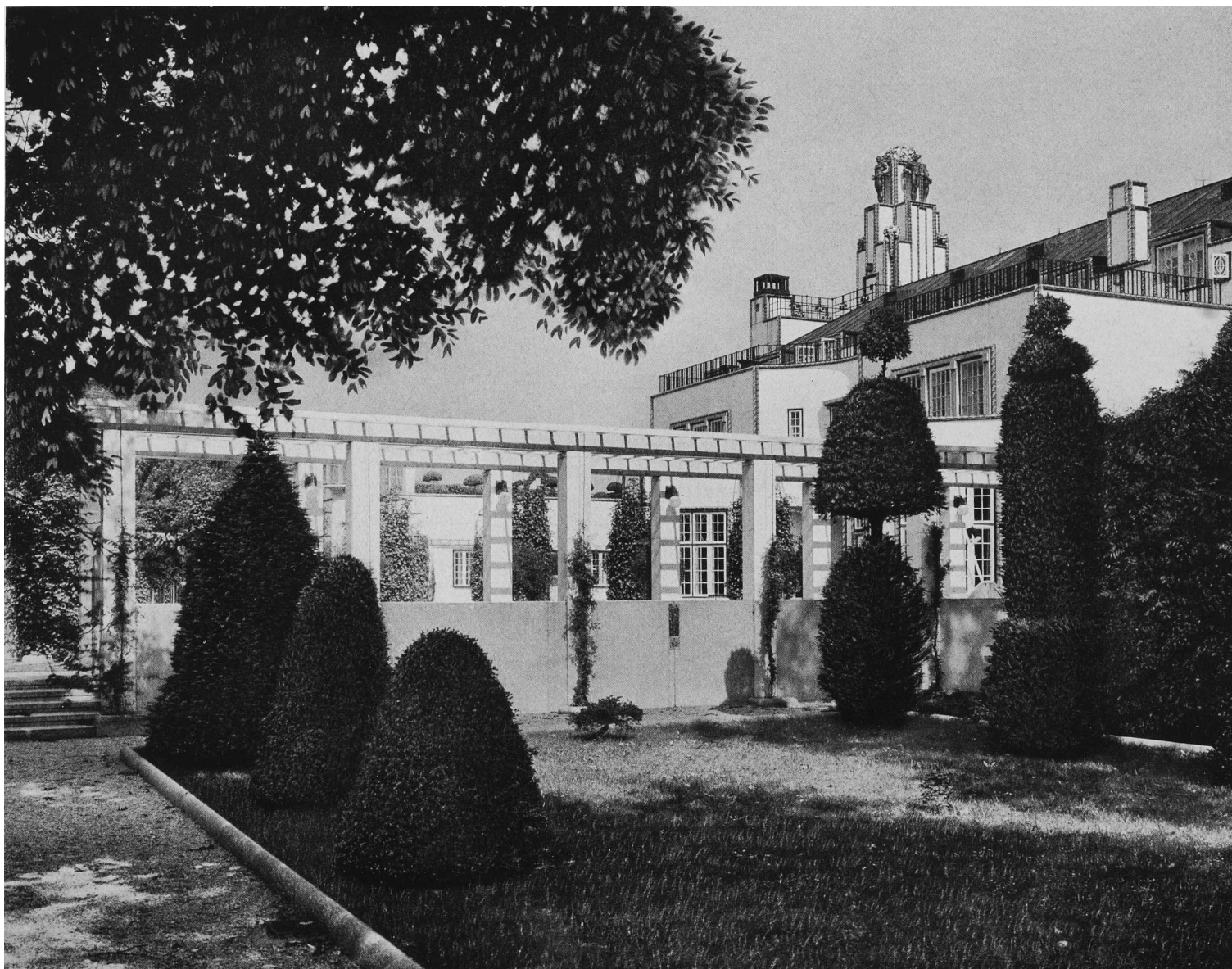


FIGURE 31. *View from the eastern part of the garden to the tower, 1914* (© MAK, Wien, *Moderne Bauformen*, XIII, 1914, p. 31).

THE GARDEN OF STOCLET HOUSE IN BRUSSELS (1905–1911)



FIGURE 32. The tower with its crown of roses and laurel is guarded by four heroes (© Private collection).

Adolphe's son, acquired the adjacent property⁶³ and had the building on it pulled down in order to lay out a new garden there. This new garden is separated from the street by a tall hedge of yews. The remaining part of the front garden and the small terrain between the new hedge and the iron fence of the property are covered with white gravel.

From spring through late fall, the street façade of the house is enlivened by big plant pots — designed by Hoffmann: octagonal, painted in black and white (figures 33 and 34). Originally, they used to hold box trees on tall stems, their crowns clipped like mushroom caps; today they hold conical yews. That is regrettable because the original shape of those crowns corresponded with certain details of the street façade, e.g. the relief in the wall at the bottom of the staircase window or the arched window of the servants' wing. The same type of plant pots with box clipped like mushroom caps used to decorate the roof terrace over the servants' wing (figure 34). A few of them were visible from the street so that the rhythm of the trees placed along the street façade was continued on a higher level. The servants' wing is crowned by pergolas. The latticework on their sides casts beautiful shadows.

There are several statues to be found along the street façade: a Romanesque lion, a Pallas Athena by Michael Powolny (see figure 16), a relief by Emilie Schleiss-Simandl (figure 33), both of the *Wiener Werkstätte*, as well as a small obelisk marking the westernmost tip of the property. The ensemble is literally crowned by the tower of the house with its bronze floral crown of laurel and roses, guarded by four heroic statues (figure 32). The floral crown symbolizes *ver sacrum*, a new 'holy spring' for art — the season that the artists around Josef Hoffmann wished to initiate, following the ideas of the Vienna *Secession*. The Stoclets brought about the flowering of this 'young people's art', quite in tune with humanist ideals.

House and garden as symbol of a New Golden Age

Not the least among Hoffmann's considerations with regard to the Stoclet commission was the fact that the house was to show off the couple's art collection. The sculptures placed around the outside of the house are samples of the most important cultures and ages represented in the — now dispersed — collection of the Stoclets. Like 'guarding spirits' they had preferably been placed at entrances or at points of transition between house and garden. There were Buddhas, deities and symbols relating to the sun. In their original cultures, they

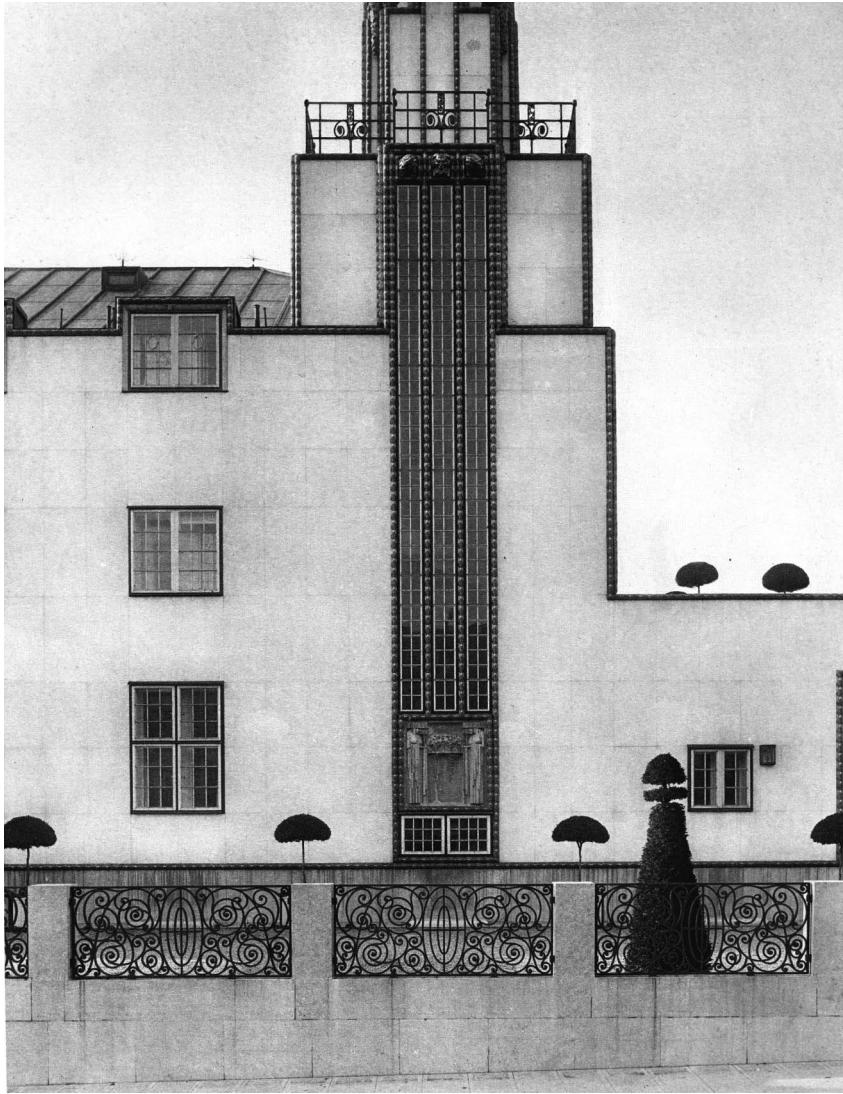


FIGURE 33. Below the windows of the staircase leading to the tower a relief by Emilie Schleiss-Simandl shows two female figures carrying a basket full of flowers. The form of the flower basket is repeated in the originally mushroom-capped crowns of the clipped box trees that were placed along the street façade. The myth of eternal spring was thus transposed into the real garden of Stoclet House (© *L'Architecte*, No. 3, 1924, PL XVIII).



FIGURE 34. Roof terrace above the servant's wing with plant pots and high-stemmed boxes. The vast roof terraces of Stoclet House figure among the earliest in the history of architecture (© *Bildarchiv, Foto Marburg, Inv. Nr. 617.304*).

had, without exception, been intended to act as guardians of sacred places, of wealth, of science or of the arts.⁶⁴

The self-affirmation both of the owner-clients and their *Wiener Werkstätte* artists comes to a climax in the iconographic program of the tower. Beneath the tower's bronze crown of laurel and roses there are four upright heroic figures, by Franz Metzner, each with cornucopias in both hands (figure 32). They turn their backs to the tower and look out in the four directions. I suppose the statues are somewhat peculiar representations of Hercules, whom Homeric hymns invoked as the protector of wealth and virtue, while he also was a son of Zeus, the inceptor of the Golden Age.⁶⁵ Significantly, at the beginning of the twentieth century Herculean figures with cornucopias were also to be found on bank notes.⁶⁶ So, one can easily work out a connection between the tower's crown and Adolphe Stoclet's banking activities, on the one hand, and, on the other, between *Wiener Werkstätte* and its ideas for a new golden age of art.

From the crown of the tower downward gilt-bronze moldings run along its edges. These moldings are repeated in four vertical lines along the staircase window that runs uninterruptedly down the entire length of the tower (figure 33).⁶⁷ At the foot of the tower those moldings frame the central relief by Emilie Schleiss-Simandl. This relief shows two upright female figures carrying a sort of cap-shaped flower arrangement that echoes the floral crown on top of the tower. In early photographs one can see that originally the shape of this 'flower basket' was exactly repeated in the mushroom-capped crowns of the clipped box-trees placed alongside the façade. It is my opinion that in this way Hoffmann intended to transfer the symbols of eternal springtime from the tower into the family's actual, real garden.

The fruits and flowers of the cornucopias are repeated in reliefs along the entrance corridor; the crown of laurel and roses is quoted by four small stone sculptures in the eastern pergola. In the garden itself the shapes of some of the clipped yew trees refer directly to the crown of the tower (see figure 31). The choice of evergreens for the Stoclet garden — yew, ivy, box, and lawns — underlines the idea of eternal spring. And as though that was not enough, the so-called 'family tree' of the Stoclets, the weeping ash with the bench for two underneath it also conjures Paradise (see figure 30). For in Germanic mythology the ash is a symbol of fertility and a heathen counterpart to the tree of knowledge and of life.⁶⁸ The gods would meet at its foot. In the very heart of the house, the idea of the 'evergreen' garden is recalled: on the windowless two long walls of the dining hall, Gustav Klimt's famous frieze depicts a never wilting artificial garden with so-called 'trees of life' in their center (figure 35).

That frieze covers the upper part of the two long walls. Above a band of yellowish Paonazzo marble, large tiles of white marble are inlaid with mosaic stones in gold, supplemented by tablets of colorful enamel, semi-precious stones, mother-of-pearl, ceramics, and pearls. On either side, these mosaics show a highly stylized garden with a golden 'tree of life' in the center, a flowered meadow with butterflies and a bush of roses or camellias on one side of the trees' wide branches. On the trees' other side, the bushes are countervailed by human figures — on one wall a female 'dancer', which is also known under the name of 'The Expectation', on the other a couple in close embrace, called 'The Fulfillment' (figure 35).⁶⁹ The architectural historian Friedrich Kurrent observed the sophisticated interplay between the architecture and the setting of the frieze: the morning sun illuminates the figure of the dancer ('Expectation') and the evening sun, the picture of the loving couple ('Fulfillment')!⁷⁰ Nothing in Stoclet House was left to chance and it seems that Hoffmann liked this kind of crazy coquetry to let the owners think that its grandeur was embedded in some meaningful cosmic law.

The Stoclet garden in an international context

Hoffmann's creation of the garden for Stoclet House was an important contribution to the so-called 'architectural garden' style. Its stylistic rules had been made known by a number of exhibitions:⁷¹ the show opening the *Künstlerkolonie Mathildenhöhe* (artists' colony of Mathildenhöhe) in Darmstadt (1901), the *Internationale Große Gartenbauausstellung* (International Great Horticultural Show) in Düsseldorf (1904), the *Allgemeine Gartenbauausstellung* (General Horticultural Show) in Darmstadt (1905), the *Jubiläums-Gartenbauausstellung* (Jubilee Horticultural Show) in Mannheim (1907) and the *Kunstschau* (Art Show) in Vienna (1908). The gardens and yards documented in the latter exhibition (by the designers Paul Roller and Emil Hoppe among others) show some special affinity to that of the Stoclet House — as is only to be expected: the *Kunstschau* was the venue of those artists who, in 1905, had left Vienna's *Secession* together with Klimt and Hoffmann. Hoffmann designed the building for the exhibition and in one of its rooms he showed furniture, silverware and jewelry of his own design. The stairs leading to the building's entrances were flanked by plant pots painted in black and white lacquer, filled with globes of evergreens.⁷²

The utopian idea, so important for the Stoclet commission, that art should permeate all walks of life and all of man's activities, had already been tried out between 1899 and 1901 by a group of artists around the architect Joseph Maria



FIGURE 35. Detail of the dining room with one of the mosaic friezes by Gustav Klimt that evokes a never-to-wilt garden with the so-called 'tree of life' in its middle (© Private collection).

Olbrich on Mathildenhöhe in Darmstadt. There the villas, their furnishings, and the gardens of this artists' colony were planned and realized by one and the same group of people — just as was the Stoclet project a few years later. In 1907, one year after the foundation stone for Stoclet House had been laid, the periodical *Hohe Warte* summarized the significance of the Mathildenhöhe ensemble for the reformation of garden art and architecture:

... apart from a few less important forerunners, the exhibition of 1901 in Darmstadt's artists' colony marked the beginning of aesthetic modernism with respect to house and garden, involving architects and gardeners. Artistically, that exhibition was a hotbed of ideas that have come to genuine fruition only quite recently. As to gardens, the Darmstadt show unknowingly ushered in a reformation ... starting from the idea of the garden as an extension of the ... living room.⁷³

Olbrich followed the ideas of the English Arts and Crafts movement that had also influenced the Belgian architect Henry van de Velde and the artistic production of the *Wiener Werkstätte*. In his own Villa Bloemenwerf in Uccle (Brussels), van de Velde had already attempted in 1895 to design — all by himself — house and garden down to the last detail, including the furniture and the interior decorations, which he produced in his own furniture factory. The inspirations for the garden of Villa Bloemenwerf, though, came from English cottage-style gardens rather than from the 'architectural garden' incipient in Germany and Austria-Hungary.

Doubtless, Josef Hoffmann and others at the *Wiener Werkstätte* looked closely at the creations in Darmstadt, but their ideas for Stoclet House were both more radical and more sophisticated. In its severity, the Stoclet garden rather resembles those gardens that Peter Behrens created for the Düsseldorf horticultural show in 1904 and for the Mannheim jubilee show in 1907. In Behrens' gardens pathways were strictly geometrical, axes led towards special points — a statue, a water basin, a pavilion; lawn compartments were bordered by hedges of yew; sitting places had white furniture and were surrounded by strictly rectangular yew hedges; there were pergolas, pavilions, trellises, and fences of wood, painted in white lacquer. The art critic Julius Meier-Graefe stated:

It is no longer a question of imagination, but of geometry. How much is left to the artist's inspiration, nonetheless, may be seen from his last works: exactly by simplifying more and more, he achieves greater abundance.⁷⁴

The gardens by Olbrich and Behrens created between 1901 and 1907 certainly influenced the work of other architects and garden designers, in Germany as

well as in Austria-Hungary. Apart from Hoffmann, the most important advocates of architectural gardens were Hermann Muthesius, Titus Wotzy, J. O. Molnar, Otto Trauner, Franz Lebesch, Albert Esch, Paul Roller, Max Laeuger, Max Benirschke, Friedrich Gildemeister, and the Belgian Henry van de Velde, called to Berlin in 1900. Between 1907 and 1910 the latter created a country house and garden for Karl-Ernst Osthaus, a German patron of the arts.⁷⁵ That ensemble, 'Hohenhof' near Hagen in Westphalia, is a much more rustic affair than Stoclet House and garden, although van de Velde used the same elements as Hoffmann: among others pergolas, topiary, hedges and lawns. The artistic program of the 'Hohenhof' is comparable to that of the Stoclet ensemble; in fact, Herr Osthaus was a friend of the Stoclets. Like them, he was highly educated and a perspicacious collector. He held that museums would damage art for they took works of art from the environments for which they have been created.⁷⁶ Art can only be created where there is life, in connection with and in relation to the environment: 'The curtain gains by being related to the wall paper, the garden by its relation to the house, the house by being related to the street and the town beyond'.⁷⁷ This quotation shows that Hoffmann, too, was a protagonist of the aesthetic-artistic reform movement, which was then spreading all over Europe. It came to a sudden end, however, when World War I broke out and was followed by a drawn-out economic depression.

The architectural garden, though, had seen its heyday even before the war broke out, with its formal purism and the strict correspondence between house and garden becoming criticized ever more vehemently. In 1913, for example, Osthaus asked the German landscape designer Leberecht Migge to 'improve' van de Velde's garden around the 'Hohenhof'. Osthaus wanted more flowers and altogether a more useful and more habitable garden.⁷⁸ Migge was an outspoken critic of architectural gardens; in his opinion, garden art was no longer to be subservient to the building, but should rather be autonomous and rely, freely and exclusively, upon its own material, the plants.⁷⁹ In 1914 Osthaus would argue that Migge had introduced 'a new era of garden styling'⁸⁰ and he let Migge redesign van de Velde's garden.

This stylistic about-face between 1912 and 1914 may explain why Hoffmann's Stoclet garden of 1911 had very little influence on the development of Belgian garden architecture. That is at least one's first impression, although it must be admitted that hardly any research has been done on Belgian private gardens designed between 1900 and 1940 (*Art Déco* and Modernism). There are two further reasons why this might have been so. For one thing, the Stoclet

ensemble was a hundred percent 'import'; down to the last detail, all parts of it, including the Klimt frieze, had been made in Vienna. Even the Belgian builders were supervised by a member of the *Wiener Werkstätte*, Emil Gerzabek. Local traditions were ignored. Even specialists considered it an absolute and quite unusual novelty.⁸¹ Nonetheless, Stoclet House influenced some Belgian architects;⁸² but the garden never did.

There may also be another reason for this. In 1913 a movement, obviously inspired by English Arts and Crafts gardens, had been initiated in Brussels, *Le Nouveau Jardin Pittoresque*, with the ambition of advertising and supporting a new Belgian garden style. Right from the start, this movement attracted several important Belgian garden designers, like Jules Buyssens and Louis van der Swaelmen, while its *Comité de Patronage* counted influential burghers and industrialists among its members, like the Solvay family. Those families, of course, were the ones to commission private gardens. It should be noted, perhaps, that Buyssens was not only a renowned garden designer, but also owned one of the important nurseries of Brussels, which may have supplied the plants for the Stoclet garden; in fact it may even have been Buyssens' staff who planted the Stoclet garden at Hoffmann's orders. This cannot be proved; what can be proved, however, is the fact that in the 1930s Buyssen's gardeners tended the Stoclet garden.⁸³ Whether Buyssen's trenchant criticism of architectural gardens in *Le Nouveau Jardin Pittoresque*, the new movement's periodical, refers to the Stoclet garden, cannot be ascertained. However, the description of 'the enemy', uttered in the programmatic preface to the first issue fits the Stoclet garden only too well:

*Quelques revues horticoles, certains auteurs ont commencé une véritable croisade en faveur d'un jardin aux formes exclusivement architecturales et même uniquement rectilignes. On veut partout le triomphe de la symétrie, le règne absolu de la ligne droite. Les plantes ne sont plus qu'un des moyens mis en œuvre pour arriver à constituer le tableau d'ensemble dont la beauté synthétique doit se percevoir presque en une fois. . . . L'if, le fusain et le buis tondus, le tilleul et le charme taillés, le géranium et le bégonia parqués en compartiments rectilignes y règnent presque seuls en maîtres. . . . Mais le jardin rectiligne ne peut contenter tout le monde. L'amateur de plantes et de beautés naturelles, notamment, n'y trouve pas un intérêt durable. L'effet produit est vraiment trop simple, trop facile, trop superficiel; le jardin géométrique devient vite banal, officiel, monotone . . .*⁸⁴

One whom Hoffmann's architecture did influence was Suzanne Stoclet's nephew, the French architect Robert Mallet-Stevens, who paid frequent visits to Stoclet House. He designed a series of houses and gardens that feature central

elements of Stoclet House and its garden.⁸⁵ A drawing of his from 1911 shows an imposing house and in front of it a gravel parterre, framed by a lawn, with a rectangular water basin in the center. The water rising from the fountain forms a narrow column. The corners of the house are accented by small trees in plant pots; on the lawn there are plants clipped to a columnar shape. In other drawings one finds ensembles where the transition between inside and outside is effected by a sequence of open and half-open rooms; and some of Mallet-Stevens' interiors, too, contain design elements typical of Hoffmann's work.

Most closely related to the Stoclet garden are some other gardens by Josef Hoffmann, of course, especially those of Villa Ast⁸⁶ (1909–1911) and Villa Skywa-Primavesi⁸⁷ (1913–1915) in Vienna. In both cases, garden and house were conceived as one whole. All their elements were designed by Hoffmann and the *Wiener Werkstätte* people. Furniture, statuary, vases and plants constitute an ensemble. The houses are set close to the street in order to leave as much space as possible for the garden behind the house. The garden paths are laid out as a rectilinear network, there are gravel compartments and lawn compartments. Axial vistas are designed in such a way that they would lead to eye-catchers, like statues or garden furniture. Both front gardens are gravel yards. Both gardens are best experienced by walking in them. Villa Skywa-Primavesi also features a lawn parterre with shrubs and stone vases. The square and the rectangle are the basic modules of Hoffmann's design and may be detected in all sorts of details. Again, as in Brussels, the zones of transition from the street to the house and from the house to the garden are very important for all the other villas that Hoffmann designed. Half-open entrance pavilions, loggias, winter gardens, terraces and flights of stairs feature in these zones. Wooden latticework painted in white lacquer, such as trellises, bowers, and fences, as well as intricate wrought-iron grilles feature here, too. Put up at the appropriate angles, they throw beautiful shadows.

There were at least three more Hoffmann gardens in Vienna, dating from 1906 to 1910, that featured some of the elements of the Stoclet garden. Apart from the garden of Villa Skywa-Primavesi, none of those Viennese gardens has been well documented, not even in photographs. The Stoclet garden differs from all of them in that — apart from the tennis court and a small vegetable plot in front of the servants' wing — it is a purely ornamental affair while the Viennese gardens are productive as well: they have fruit trees in them, both free-standing and trained on trellises. Furthermore, the color schemes in those gardens are nowhere as austere as in the Stoclet garden; nor did Hoffmann use

topiary there, to any great extent — topiary and wit would relate to the architecture of the house.

The Stoclet garden certainly is one of the finest specimens of a Viennese *art nouveau* architectural garden. Among Hoffmann's works, it is the most sophisticated and aesthetically most radical one. Neither before nor after the Stoclet commission would any architect be given such free rein to his design ideas.

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ETH Zürich

NOTES

1. Motto of the periodical *Kunst*, founded by Peter Altenberg. Quoted from Carl E. Schorske, *Fin-de-Siècle Vienna. Politics and Culture* (New York: Knopf, 1980), p. 306.
2. Subject to the restriction that the Stoclets' art collection was divided up among their heirs and is no longer *in situ*. The layout of the reception rooms and many of the furnishings crafted by members of the *Wiener Werkstätte*, such as pedestals, plinths, frames or show-cases, were designed specifically for that art collection.
3. Quoted from Jacqueline du Pasquier, 'Adolf Loos' in *Patrimoine et Arts Contemporains, Séminaire Histoire des Arts, Semaine Culturelle de l'Académie de Bordeaux* (Mollat-Bordeaux), 23–27 October 1995, pp. 45–50, here p. 46. For this reference I am grateful to Stéphane Duquesne.
4. Postcard by Gustav Klimt to Emilie Floege, Brussels, 18 May 1914, Handschriftensammlung der ÖNB (Autograph Collection of the Austrian National Library), Inv. no. 959/50.
5. Quoted from 'L'Excursion des Architectes belges du 22 septembre', *Tekhne*, 2/79 (1912), pp. 801–802, here p. 801.
6. The major literary sources for the garden continue to be the following: (a) the report of A. S. Levetus, 'Das Stoclethaus zu Brüssel von Architekt Josef Hoffmann', *Moderne Bauformen*, 1 (1914), pp. 1–34. The text is illustrated by numerous black-and-white photographs of the garden and a plan of the garden drawn *ex post*. (b) In 1967 Eduard F. Sekler published the most important work on the Stoclet House. As his interest centers on the architecture of the ensemble his remarks on the garden are comparatively brief, but he covered the garden's important architectural features. See Eduard F. Sekler, 'The Stoclet House by Josef Hoffmann' in *Essays in the History of Architecture presented to Rudolf Wittkower* (London: Phaidon Press, 1967), pp. 228–244 (on the garden see especially p. 231f), and (c) Eduard F. Sekler, *Josef Hoffmann, Das architektonische Werk* (Salzburg: Residenz Verlag, 1982); for the Stoclet garden see pp. 85–89 and p. 303 (text and illustrations). An English translation of this book is in preparation and will be published in 2010.
7. See the unpublished study: Anette Freytag, *Le Jardin Stoclet créé par Josef Hoffmann et la Wiener Werkstätte, 1905–1911. Etude historique pour la Direction des Monuments et Sites*, Ministère de la Région Bruxelles-Capitale (2 volumes finished in 2004). The results of this study are presented in this essay. They are complemented by an in-depth study of the site that was made possible in 2007 and revealed important details on the relation between the garden and the house and the role of time, movement and light in Hoffmann's architecture. Furthermore, research work on the stylistic principles in the gardens by which Hoffmann was influenced has been undertaken for this essay.

Conceptional research work regarding the owners and the interior design has already been partly published before in the exhibition catalogue: *Yearning for Beauty. The Wiener Werkstätte and the Stoclet House*, ed. Peter Noever, Paul Dujardin et al. (Ostfildern-Ruit: Hatje Cantz, 2006). See Anette Freytag, 'Close to Paradise. The Stoclet House: Masterpiece of the Wiener Werkstätte', pp. 360–374; and 'Above all, it

- was the proportions that excited me'. Anette Freytag in conversation with Marc Hotermans, pp. 379–381. The current essay focuses again on the garden and presents a synthesis of the former research work.
8. See the Bibliography compiled by Anette Freytag and Amélie Dehoux and presented by the date of appearance in the exhibition catalogue: *Yearning for Beauty. The Wiener Werkstätte and the Stoclet House*, ed. Peter Noever, Paul Dujardin et al. (Ostfildern-Ruit: Hatje Cantz, 2006), pp. 406f.
 9. See 'Allocution de Monsieur Jacques Stoclet, séance académique du 4 octobre 1955 en hommage au professeur Jozef [sic] Hoffmann et à la mémoire de Monsieur Stoclet', p. 2, typescript in the collection of the Academy (now: University) of Applied Arts, Vienna, Inv. No. 4437/Aut/1a.
 10. See Lucien Solvay, 'Stevens (Arthur-Philippe-Louis-Léopold-Victor-Gishlain)' in *Biographie Nationale* (ed. Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique), Vol. XXIII, Brussels: Éditions Émile Bruylant, 1921–24, pp. 850–854. For the history of this 'artistic family' see also Claude Arthaud, *500 ans d'art contemporaine XVe–XXe. Les Stevens, Stoclet, Mallet-Stevens, Hébert-Stevens, Arthaud* (Paris: Éditions Arthaud, 2003).
 11. This may be seen from J. P. van Goidsenhoven, ed., *Collection Adolphe Stoclet. Choix d'oeuvres appartenant à Madame Féron-Stoclet*, 2 vols (Brussels: J. P. van Goidsenhoven, 1956).
 12. See Georges A. Salles in the foreword to *Collection Adolphe Stoclet* (as in note 11), here pp. vii–viii.
 13. The Wiener Werkstätte condemned the industrial production of interior furnishings and the lamentable working conditions of industrial laborers. It wanted to improve the lives of its clients by providing them with handsome and high-quality objects for everyday use. Art was to permeate all walks of life. Thus Hofmann and the Wiener Werkstätte designed not only the reception rooms and the family's living quarters of Stoclet House but also the kitchen and servants' quarters and — naturally — the garden. See Wiener Werkstätte Arbeitsprogramm 1905, Reprint MAK Vienna 2003/2004 for 'Der Preis der Schönheit. Zum 100. Geburtstag der Wiener Werkstätte', Vienna, 10 December 2003 to 7 March 2004.
 14. As to the biographies of Victor and Adolphe Stoclet see Ginette Kurgan-van Hentrijk et al., eds, *Dictionnaire des Patrons en Belgique* (Brussels: De Boeck université, 1996), p. 565f.
 15. The engineer and banker worked for the *Compagnie du Chemin de Fer Vienne–Aspang*, presided over by his father. At the same time Adolphe Stoclet acted as an administrative counselor in the Vienna Lombard und Escompt Bank. See: Wiener Stadt- und Landesarchiv, registration forms 'Adolphe Stoclet'.
 16. On the *Hohe Warte* site originally selected for the Stoclets Hoffmann built Villa Ast in 1909–1911. See Sekler 1967 (as in note 6), p. 236.
 17. Letter from Adolphe Stoclet to Philippe Wolfers, Vienna, 8 May 1904. Private collection in Brussels. I am grateful to Werner Adriaenssens for informing me of the existence of these letters. Adolphe Stoclet was to become the most successful member of his family. In the course of his life he became administrative counselor of about 40 different companies, and his activities went far beyond the core business of the bank, viz. railroads and the steel industry. (See: Ginette Kurgan-van Hentrijk, ed. (as in note 14), p. 566.
 18. Dossier 'Palais Stoclet', Direction des Monuments et Sites, Ministère de la Région Bruxelles-Capitale.
 19. Dossier 1906/359 '303, avenue de Tervuren', Service de l'Urbanisme, Commune Woluwe-Saint Pierre, plan ground floor and elevation street façade. Additional plans were submitted on 12 May and 15 May 1906.
 20. Originally, the servants' wing adjoined the terrace of the neighboring house; therefore Hoffmann bounded the building at the western end by a wall on top of which he put trellises, with semicircular openings and a narrow roof, between upright piers. This construction was an extension of the loggia with piers on top of the servants' wing over the driveway to the garage. In 1954 Adolphe Stoclet's son bought the adjacent property and had the house on it pulled down. (See cataster plan and register, Dossier 'Palais Stoclet', Direction des Monuments et Sites, Ministère de la Région Bruxelles-Capitale, as in note 19). Thus, today Palais Stoclet appears as a 'maison quatre façades', i.e. free-standing, on Avenue Tervuren.
 21. See Josef Hoffmann 'Selbstbiographie' (published posthumously), *Ver Sacrum. Neue Hefte für Kunst und Literatur*, 1972, pp. 105–123, here p. 116.
 22. These measurements are indicated in the 'Elevation et coupe; mur de clôture avec pourtour rez-de-chaussée', 12 May 1905 (as in note 19).
 23. As to the ground plan of Palais Stoclet see Sekler 1967 (as in note 6), p. 229.
 24. Today, Avenue de Tervuren is a four-lane boulevard going straight across the oval (Square Léopold II). The street that takes one to Palais Stoclet is a side-lane today.
 25. This was remarked upon by Alessandra Muntoni, *Il Palazzo di Stoclet di Josef Hoffmann 1905–1911* (Rome: Multigrafica Editrice, 1989), p. 139.
 26. See 'Moderne Kunst' in *Hohe Warte*, 2/3 (1905–1906), pp. 68–70, here p. 70.
 27. The Direction des Monuments et Sites, Ministère de la Région Bruxelles-Capitale, has confirmed that there are documents referring to a purchase of additional ground after 8 April 1905. These documents are not in the public domain, however. Alessandra Muntoni has published (illegally) an extract of the plan, in which the additions are documented without the date of purchase. According to that plan, the site was enlarged in 1910. See Muntoni (as in note 25), here p. 82f.
 28. Published by Sekler 1982 (as in note 6), p. 77.
 29. See Sekler 1982 (as in note 6), p. 78. Sekler refers to the measurements/dimensions of the hall on the first floor, where this square module is repeated three times and thus determines the size/volume of this entire floor.
 30. See the early sketch of the ground plan published by Sekler 1982 (as in note 6), p. 77.
 31. Extrait de la matrice cadastrale, no. 12646, reg. 436, 12 September 1974 (Dossier Palais Stoclet DMS, as in note 18).

32. The architect Robert Mallet-Stevens noted that already in 1924: 'Grâce au judicieux tracé adopté, ce jardin de dimensions moyennes donne l'illusion d'un vaste parc'. Quoted from 'Hotel particulier à Bruxelles. Josef Hoffmann architecte' in *L'Architecte*, N.S., 1/3 (1924), pp. 21–24; here p. 23.
33. According to the measurements as documented in 1983/84 by the team of Professor Hnizdo (University of Applied Arts, Vienna), for the purpose of constructing a model. A copy of the plans is held in the archives of the Direction des Monuments et Sites, Région Bruxelles-Capitale. The pergola above the southern edge of the servants' wing is 2.5 m high. I think that originally the hedges were as high as the servants' wing so that the pergola above it would still be visible, for its design is related to that of the pavilion below, which is situated on its very axis. Today the hedges partly conceal this pergola; they have grown to a height of seven meters.
34. Cf. Sekler 1982 (as in note 6), p. 88.
35. See Sekler 1967 (as in note 6), p. 232. Sekler is one of the few historians of architecture who have actually entered the house in this way and has given a description of it. Today the location is inaccessible. The viewing visitors enter the house by the entrance at the backyard; therefore I use Sekler's description.
36. Idem, p. 232f.
37. Idem, p. 235.
38. Sekler 1982 (as in note 6), p. 89. Peter Behrens writes: 'On my visit I received my strongest impression of the house from this hall, and had a feeling that one must not speak too loudly within its walls'. Quoted from Peter Behrens, 'The work of Josef Hoffmann' in *Architecture* 1923, pp. 589–599, here p. 594.
39. Eduard F. Sekler, 'Das Palais Stoclet in Brüssel', *Alte und Moderne Kunst*, 15/113 (1970), pp. 329–348, here p. 339.
40. Maria Auböck, 'Zur Gartenarchitektur der Otto-Wagner-Schule und ihrer Zeit', *Die Gartenkunst*, 7/2 (1995), pp. 291–297, here p. 294.
41. Sekler 1970 (as in note 39), p. 41. Sekler names Ruskin and Morris as 'intellectual' models, Ashbee and Mackintosh as 'practical' models. Sekler considers Mackintosh's design for the 'house of an art lover' of 1901 as the proximate model for the design of Palais Stoclet (cf. Sekler, 1970, p. 42, illus. 30, 31).
42. See Gertrude Jekyll and Lawrence Weaver, *Arts & Crafts Gardens. Gardens for Small Country Houses*, 1981 (Woodbridge, Suffolk: Garden Art Press, 1981 (first published by Country Life, 1912), here p. 13f. The watercolors and plans published here show quite clearly how far Josef Hoffmann had left his models behind.
43. It is a special feature of baroque gardens that spaces should first appear as 'folded up': the viewer's gaze is directed onto some attractive sight, but it will take him much longer to get there than expected — built-in detours heighten the tension, and on the way one always finds new attractions. The distance to one's goal is subjectively lengthened. Instances of this can also be found in the Stoclet garden.
44. With the exception of a few wicker chairs all these elements are still extant. They are no longer placed in the garden, however, for conservational reasons and also because the house is no longer in full use.
45. The sculptures and the marble relief are also stored in the house, for conservational reasons.
46. Joseph Maria Olbrich, 'Der Farbengarten', quoted from *Hohe Warte*, 2 (1905/06), pp. 184–189; here p. 187.
47. Joseph August Lux, *Die schöne Gartenkunst* (Esslingen: Neff (Schreiber), 1907), here p. 61. Lux's book of 1907 contained his ideas for reforming garden art and architecture; those ideas had first seen the light as articles in *Hohe Warte*, ever since 1904. In the 1907 edition of his book, Lux discusses various models for the 'new' garden: Arts-and-Crafts gardens on pp. 24–26, Biedermeier gardens on p. 36f. and baroque gardens on p. 53f.
48. For example in the gardens by Franz Lebesch, one of Hoffmann's pupils, whose perspective drawings of 'architectural' gardens may have been an inspiration to Hoffmann. Joseph August Lux illustrated his programmatic essays on the new garden architecture with perspective drawings by Lebesch, and Lebesch himself wrote an essay on the architectural garden in 1908, illustrating it with his own designs, which show a certain similarity to the Stoclet garden. See Franz Lebesch, 'Der architektonische Garten', *Erdgeist*, 3/2 (1908), pp. 46–49. As to Lebesch cf. Géza Hajós, 'Gartenarchitektur des Jugendstils und der Zwischenkriegszeit', *Die Gartenkunst*, 7/2 (1995), pp. 177–181.
49. The actual shape of the wire scaffolds is hard to describe. They are not proper cylinders, but show a certain *entasis* and have rounded, cap-like tops.
50. See André Véra, *Le Nouveau Jardin* (Paris: Emile Paul, 1912), p. 131f. Max Laeuger designed the parterres of his rose garden in the Jubilee Horticultural Show in Mannheim in the same manner. Cf. *Gärten von Max Laeuger. Ausstellung Mannheim* (Munich: Bruckmann, n.d. [1907]). For the reference to Véra I am grateful to Holger Schröder, for the reference to Laeuger I thank Sibylle Hoiman.
51. Apart from the roses there are also red geraniums in the vases on the terrace and in some of the plant pots, surrounding the box globes or yew cones. Most probably, those were not intended by Hoffmann.
52. Nowadays replaced by hydrangeas.
53. Sekler still saw glass panes in the panels on the front wall. Cf. Sekler 1982 (as in note 6), p. 303. In the meantime, the pavilion has been renovated.
54. Most of the windows, e.g. of Stoclet House, are double windows. The duplication of the wooden grilles on the glass panes has a nicely rhythmic effect.
55. It was Muntoni who first pointed out the relation between pavilion and pergola. Cf. Muntoni 1989 (as in note 25), p. 135.
56. In his prize-awarded show garden for the garden exhibition 'Villengarten-Konkurrenz', Titus Wotzy also placed the utilitarian parts of the garden, in front of the servants' rooms and the ornamental parts in front of the representative rooms of the villa. See: *Österreichische Garten-Zeitung*, 2 (1907), pp. 298–308; here p. 305.
57. This may be seen in photographs of the garden taken by Sekler in 1982, of which I was kindly permitted to see the contact prints. The statue by Minne is 83 cm high and was exhibited in Brussels in 2006. See *Yearning for Beauty. The Wiener Werkstätte and the Stoclet House*, 2006 (as in note 8), p. 441: Cat. No. ST13.

58. Ibid., p. 397: colored photograph of the wooden model for the Diana relief by Czeschka (Cat. No. ST 49). As Diana is the goddess of the hunt, I suppose that this relief was originally placed in a part of the garden with deciduous trees in it and farther away from the house.
59. Nowadays these are accompanied by narrow herbaceous borders, not in the original plans.
60. In 2007 the exedra was destroyed by a storm. It will be rebuilt according to its original state.
61. Information given to me by Professor Franz Hnizdo, with reference to a conversation he had with Madame Anna Stoclet in 1983 or 1984 when he took the measurements of the house in order to build a model of it.
62. According to the building regulations of Brussels 12 meters is the distance that a free-standing building must be from the street.
63. As in note 18 (cataster plan and register, Dossier 'Palais Stoclet', Direction des Monuments et Sites, Ministère de la Région Bruxelles-Capitale).
64. On the eastern façade of the house there is the statue of the Indian elephant-headed deity Ganesha, who is to be invoked before starting out on any venture as he helps the faithful to master difficulties. He is the god of wealth, protector of traders and artists. In the front garden one encounters a Romanesque sculpture of a lion, with a ram in its paws and a small upright figure on its back that balances a vase on its head (originally, this vase contained a small myrtle-tree). The lion stands for power, wisdom and justice. The main entrance is watched over by Powolny's statue of Pallas Athena on its roof. Endowed with helmet, lance and shield she is the protectress of the arts and sciences, and every visitor must pass underneath her. Note that Athena sort of hides her shield from the incoming visitor by holding it behind her back. Legend has it, that her shield shows the head of Medusa, the sight of which unfailingly kills. On the western boundary of the site, next to the driveway, an obelisk has been placed. Obelisks hail from Egypt and mark sacred places. Their high-rising tips are intended to be the first and the last spots to catch the rays of the sun.
65. Usually, Heracles appears as one figure, not as a four-some, as on the Stoclet tower. But the stylized lion cap and the cornucopias are in my view indications that the figures represent Hercules. Compare the legend in: Robin Hard, *The Routledge Handbook of Greek Mythology* (London/New York: Routledge, 2004), p. 279f.
66. René Brion; Jean-Louis Moreau, *A Flutter of Banknotes. From the First European Money to the Euro* (Antwerp: Mercatorfonds, 2001).
67. Sekler was the first to notice that; cf. Sekler 1967 (as in note 6), p. 231.
68. See Michel Czenave, ed., *Encyclopédie des Symboles* (Paris: Librairie Générale Française, 1996), p. 282.
69. For a further interpretation of the mosaics see: Alice Strobl, 'Klimts Fries für den Speisesaal des Palais Stoclet in Brüssel', in Friedrich Kurrent and Alice Strobl, eds, *Das Palais Stoclet in Brüssel von Josef Hoffmann mit dem berühmten Fries von Gustav Klimt* (Salzburg: Residenz Verlag, 1991), pp. 65–90.
70. Friedrich Kurrent, 'Das Palais Stoclet — Der Schrein von Brüssel', in Friedrich Kurrent and Alice Strobl, eds, *Das Palais Stoclet in Brüssel von Josef Hoffmann mit dem berühmten Fries von Gustav Klimt* (Salzburg, 1991), p. 22.
71. See Ilona Hofer-Marzona, *Die Hausgärten des Jugendstils in Deutschland und Österreich* (unpublished master's thesis, University of Agriculture, Vienna, 1997).
72. Ibid, illus. on p. 163.
73. In 'Jubiläums-Ausstellung in Mannheim 1907', *Hohe Warte* 1906/07, p. 125.
74. Cf. *Dekorative Kunst* 1904/05, p. 390. Quoted from Hofer-Marzona 1997 (as in note 71), p. 44.
75. Kirsten Eickhoff-Weber, 'Ein Garten von H. van de Velde und L. Migge: Hohenhof, Hagen', *Die Gartenkunst* 1/1 (1989), pp. 79–90.
76. Karl Ernst Osthaus, 'Die Gartenvorstadt an der Donnerkuhle', *Jahrbuch des deutschen Werkbundes*, 1912, pp. 93–97, illus. 25, 26. Quoted from Eickhoff-Weber 1989 (as in note 75), p. 99.
77. Ibid.
78. Ibid., p. 84.
79. Ibid., p. 86.
80. Letter from Osthaus to Migge, 16 February 1914, quoted from Eickhoff-Weber 1989 (as in note 75), p. 99.
81. See the opinions on Stoclet House expressed in: 'L'Excursion des Architectes belges du 22 septembre', *Tekhne*, 2/79 (1912), pp. 801–802, here p. 802.
82. Jos Vandenbreen, 'Le palais Stoclet: une révolution en architecture', *Maisons d'hier et d'aujourd'hui*, 128 (2000), pp. 16–23.
83. For this piece of information (personal communication, 24 February 2004) I am grateful to the garden architect Willem Beerens whose father Pierre Beerens, a gardener at the Pepinière Buyssens in Uccle, actually worked in the Stoclet garden. Regrettably, the Buyssens archives are no longer in existence, therefore it cannot be ascertained whether this nursery supplied the plants for the garden.
84. van Billoen, 'Le Nouveau Jardin Pittoresque — Association Nationale pour la Rénovation dans l'Art des Jardins', in *Le Nouveau Jardin Pittoresque*, 1/2 (1913), pp. 4–20, here p. 5.
85. See Archives d'Architecture Moderne (AAM), ed., *Rob Mallet-Stevens. Architecte*, Brussels: Éditions des AAM, 1980. Exh.cat. *Robert Mallet-Stevens. L'oeuvre complète* (Paris: Éditions du Centre Georges Pompidou, 2005).
86. See Sekler 1982 (as in note 6), pp. 332–336.
87. The path-breaking (though unpublished) work on the garden of Villa Primavesi is: Maria Auböck, *Villa Skywa-Primavesi. Denkmalpflegerisches Gartenkonzept* (Vienna, 1997). I am grateful to Professor Auböck for letting me have a look into her study.