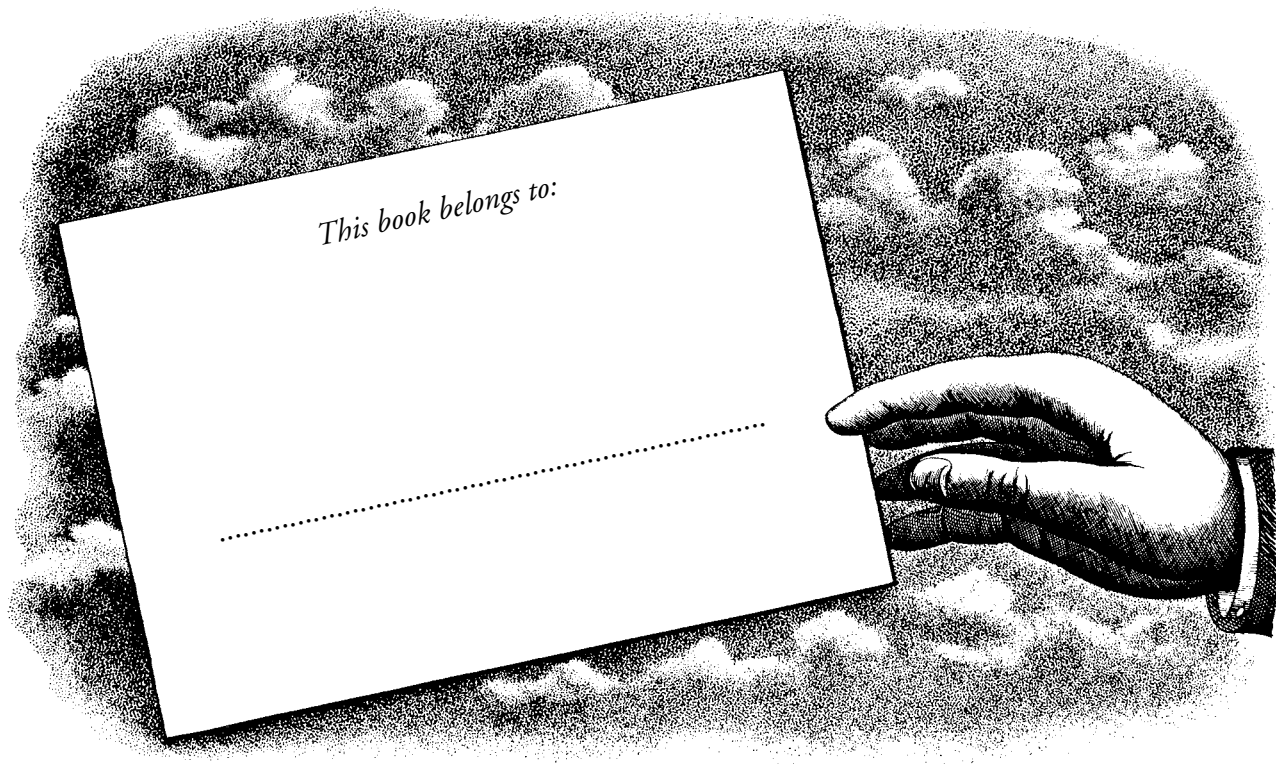
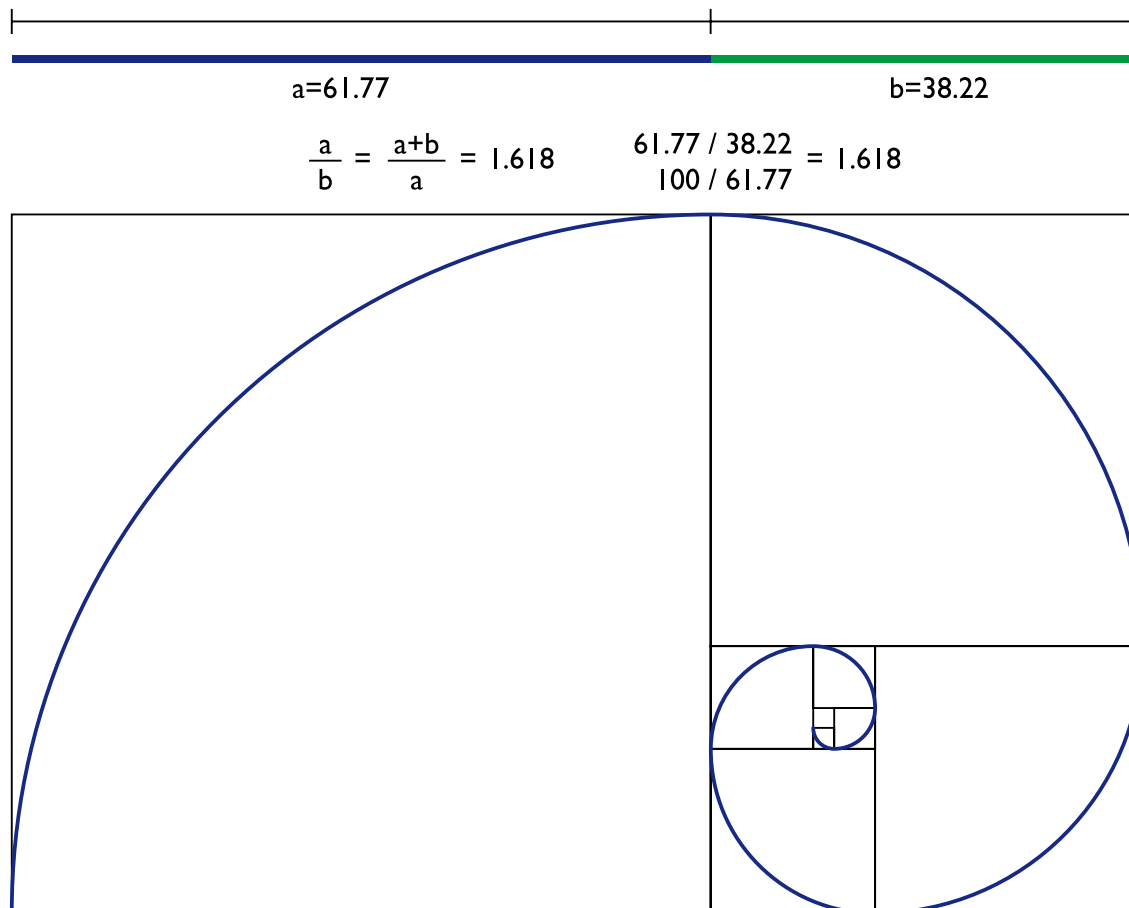


GERT VOORJANS
D A I L Y L I F E





THE GOLDEN RATIO

In mathematics, two quantities are in the golden ratio if their ratio is the same as the ratio of their sum to the larger of the two quantities.

The golden ratio is also called the golden mean or golden section (Latin: *sectio aurea*). Other names include extreme and mean ratio, medial section, divine proportion, divine section (Latin: *sectio divina*), golden proportion, golden cut and golden number.

Some twentieth-century artists and architects, including Le Corbusier and Salvador Dalí, have proportioned their works to approximate the golden ratio — especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio — believing this proportion to be aesthetically pleasing. The golden ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts.

Mathematicians since Euclid have studied the properties of the golden ratio, including its appearance in the dimensions of a regular pentagon and in a golden rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio. The golden ratio has also been used to analyze the proportions of natural objects as well as man-made systems such as financial markets, in some cases based on dubious fits to data.



GERT VOORJANS

DAILY LIFE

 | LANNOO

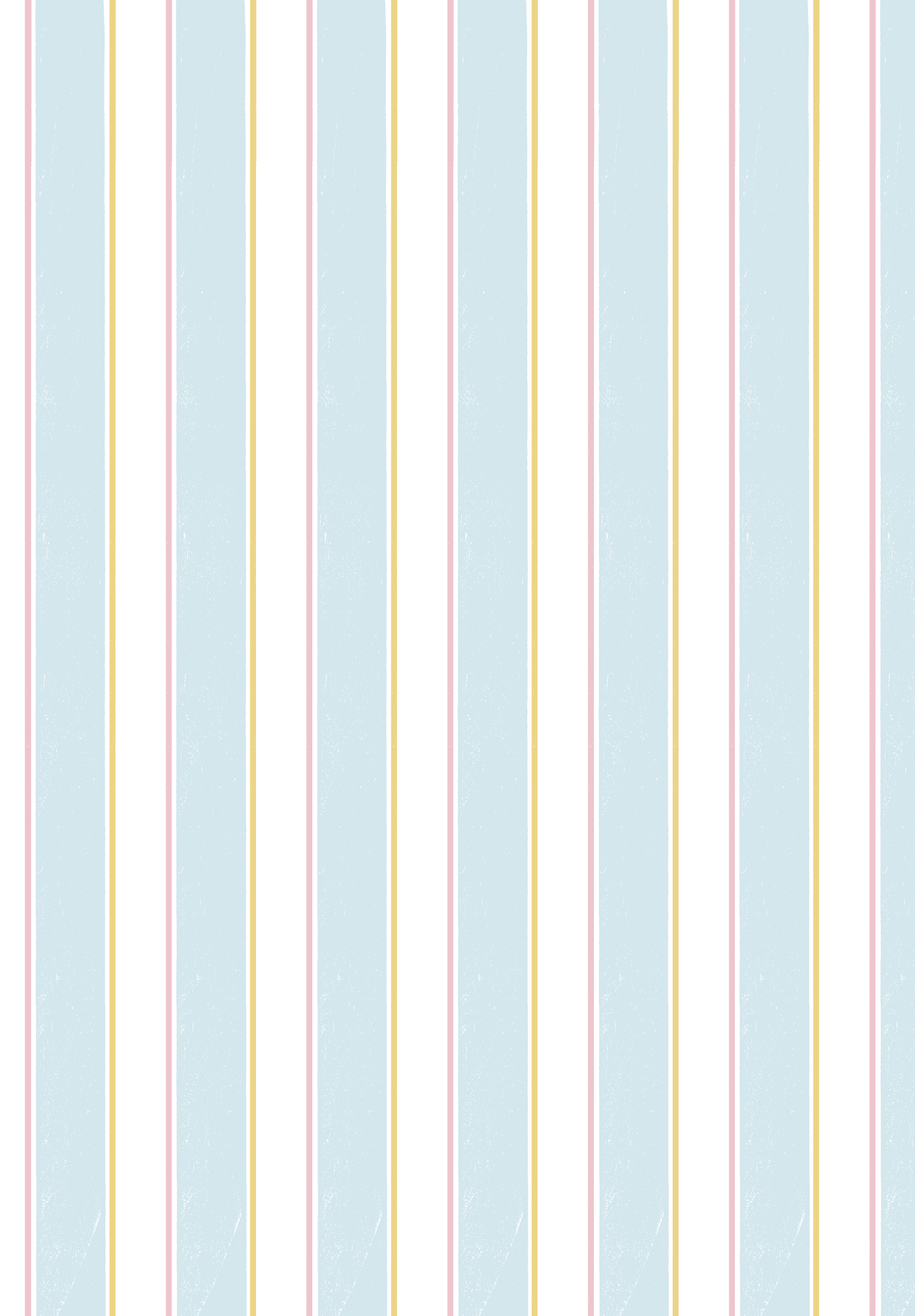


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ATELIER HORS CATÉGORIE



HAINES

Gert Voorjans' exhilarating environments reflect the singular audacity of his vision. His unexpected juxtapositions of beautiful, surprising, provoking, and unique objects, works of art, and sculptural furniture elements constantly challenge the way we think about how we live today.

There is no place for timid, mundane, or formulaic in his design vocabulary, instead Gert's brilliantly coloured world celebrates the daring and the exceptional. His magical roomscales ignite our imaginations, fuel our dreams, and enhance our realities.

These are exciting rooms
for thoughtful people.

— HAMISH BOWLES, European editor-at-large for the American edition of *Vogue*

**COLOUR
CHARACTER
CRAFTSMANSHIP**

In *Daily Life*, Gert Voorjans, the Antwerp-based interior architect, generously flings the doors wide open, inviting you inside.

He has showcased ten homes he designed, from a penthouse in London to a *Schloss* in Bavaria, from a neoclassical consulate in Antwerp to a glamorous pied-à-terre in Ghent. He has lent his unique touch to these interiors with the spatial awareness of an architect and the aesthetic sensibilities of a connoisseur. Replete with bravado and grandeur, his interiors are anything but bourgeois or formal. His creations embrace you. They welcome you, offering a guided tour.

Voorjans loves people and he loves houses. That passion is evident in every detail of his interiors. Generosity is expressed in visible and unseen interventions; in luxurious materials, but also in sumptuous proportions. His homes are not backdrops stuffed with furniture; they are scenographies for how daily life unfolds within those frameworks. Even so, his style is anything but humdrum. He resolutely opts for hand-woven interior textiles, extraordinary antiquities or grand architectural volumes.

He creates layered interiors that go beyond picture-perfect compositions, creating a pleasant and welcoming flow in the successive spaces. He adds a natural note to places where daily life has never unfolded so naturally before.

Gert Voorjans applies the same rigor to castles, consulates, grand apartments or town houses: historical buildings that were never originally envisioned as integrated single-family dwellings. He makes them all feel like hospitable homes. Residential anachronisms like a kitchen in the cellar, servants' quarters or formal staircases in a reception hall are all elements that he enjoys updating in repurposed rooms. Without erasing their original character, he creates warm, welcoming homes filled with contemporary comfort — as if they had always been that way.

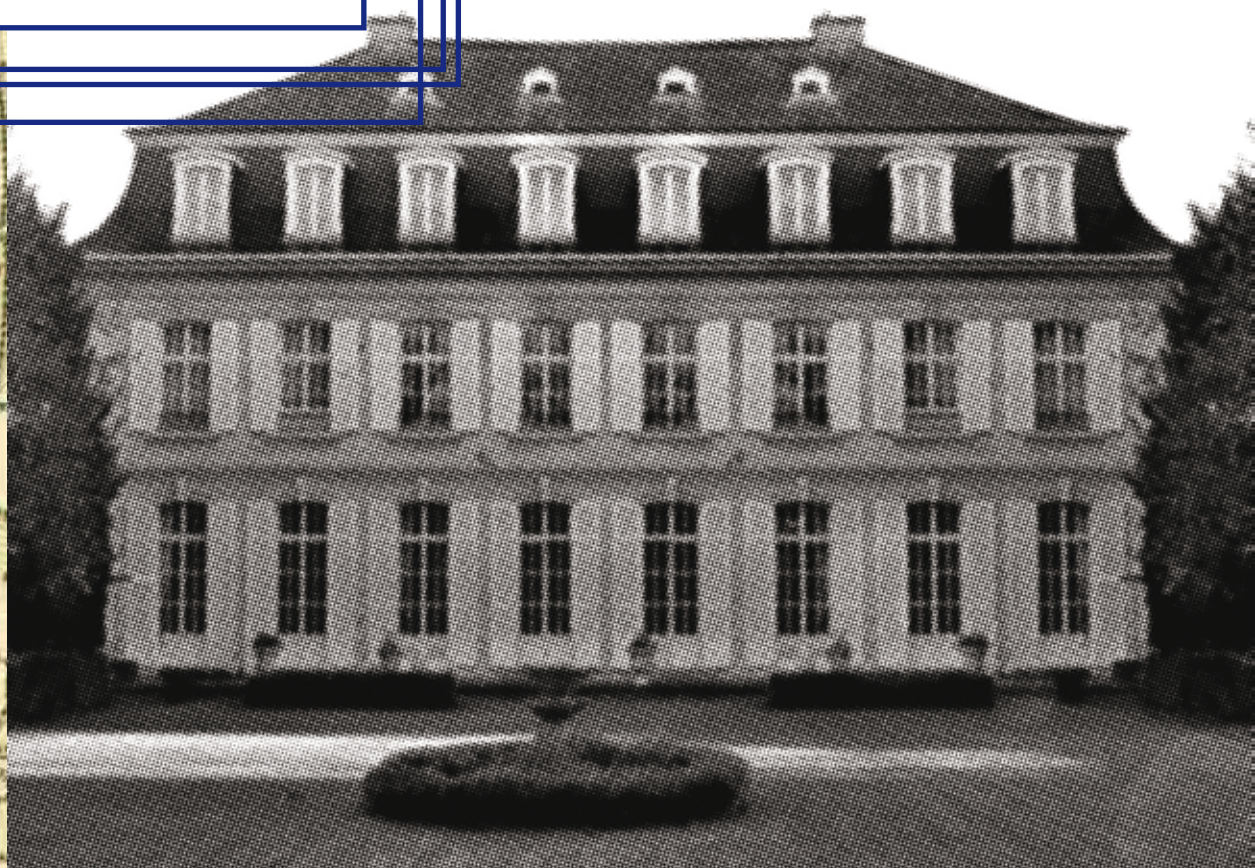
Voorjans' interiors are people-friendly. They were made for people and by people. He brings in craftsmen who have fully mastered traditional techniques for wall coverings, marquetry or passementerie and are uniquely capable of elevating such artisanal artistry to modern standards.

Voorjans has a keen feel for architecture and is intimately familiar with art history. That erudition also gives him the liberty to play with stylistic codes that span over 500 years of interior architecture. He blends them in his characteristic, flamboyant style, without lapsing into nostalgia. Colours and textures are combined in surprising ways, and yet the overall impression seems as if it had been created this way from the start. That is the major strength of his 'residential couture'.

He dresses his homes as if he were a couturier creating extravagant ensembles. Delicate, luxurious, and distinctively contemporary, yet loyal to the triumvirate that established his reputation: Colour, Character & Craftsmanship.

EXOTIC ELITE IN THE PORT OF ANTWERP

A new residential neighbourhood was built in the south of Antwerp around 1905. The spacious lots and wide lanes attracted bankers, consuls, magistrates and entrepreneurs from the maritime sector... including Walter Villinger, a German entrepreneur, and his partner Emile Zeller. Both had an active role in Zeller, Villinger & Cie, a firm that imported exotic woods and other goods via the port. The firm had maintained a branch in Antwerp since 1885. Around 1910, the two men each commissioned a lavish, quasi-identical private residence on two adjoining lots. To that end, both men called on the services of prominent German architect Paul Schultze-Naumburg (1869–1949). His conservative neo-Louis XVI style was characteristic of his work. Hôtel Villinger was inspired by a classic French manor house. 100 years later, Voorjans incorporated Villinger's passion for tropical woods and exotic elegance into a glamorous modern-day manor.





Fort Subalterne

Comité

in Drecht

Etate

VLAEMSHOOFD

TETE DE FLANDRE

ANTWERPEN

ANVERS

Riv

St. Laurens

Citadelle

ST LAURENT

St. Laurent



NEOCLASSICAL MÉLANGE

The extended town house is one of the rare Schultze-Naumburg works outside what was then the Imperial German Reich. The original façade was left intact, but the interior of the consulate no longer retained enough authentic elements for restoration to be an option. Few elements still had enough presence and flair to be kept. There was no need for Voorjans to approximate stylistic purity in the interior: the consulate itself was a neoclassical millefeuille of Louis XVI, Greco-Roman, and German elements. Consequently, Voorjans had no restrictions on making eclectic choices. He maintained the same sense of artisanal craftsmanship and eye for detail as his predecessor, a century ago, while contributing far more courage and character.

CONSULATE ACHIEVES NEW GLORY



FRENCH CONSULATE, ANTWERP

Originally a neoclassical showpiece and residence to a German maritime magnate, the manor became the French consulate, after the Second World War. When an Antwerp-based family of fashion entrepreneurs bought the building in 2012, it was virtually unfit for human habitation: too rigid, too remote, and above all too impersonal.

Grandeur and generous volumes were amply represented in the architecture, but the building's character had dissipated over the decades. Voorjans gave the bourgeois consulate a fresh, luxurious bohemian twist. Amazingly, he managed to transform its formal anonymity back into an inviting home filled with glamour, personality and stylistic surprises. With a bit of imagination, the house can be read as an haute couture catwalk: a suite of colours, exquisite craftsmanship, and historic references. It makes a coherent impression overall, but each 'silhouette' is exciting enough to remain intriguing.

WELCOMING ENTRANCE

The original circulation and structure of the house reflects the completely different lifestyle of households 100 years ago. This house was built to accommodate residential staff, with an official reception area around the central staircase. Although the current occupants also employ household staff, the former upstairs-downstairs division is no longer relevant. The Belle Époque tradition of discreet service is completely at odds with modern concepts of comfort. Voorjans also revamped and updated the formal ritual of arriving and entering. The consulate originally had an entryway, a front door, a foyer, and then another reception hall. 'You just kept entering,' laughs Voorjans, who always values the entrance experience. As far as he's concerned, the vestibule could even take on the same allure as the salon or dining room, as long as it immediately transports you into the atmosphere of the house.

The neoclassical, formal architecture by Schultze-Naumburg may still be most palpable in the stairwell. The authentic, historic staircase and original panelling underline that sense. Voorjans interrupted the rigidity of that space with a new perspective overlooking the garden. The symmetrical pillars were added later. However, it is primarily the array of modern and contemporary artworks — a combination of Voorjans' selection and the owners' own private collection — that resolutely pull the place into the present.













